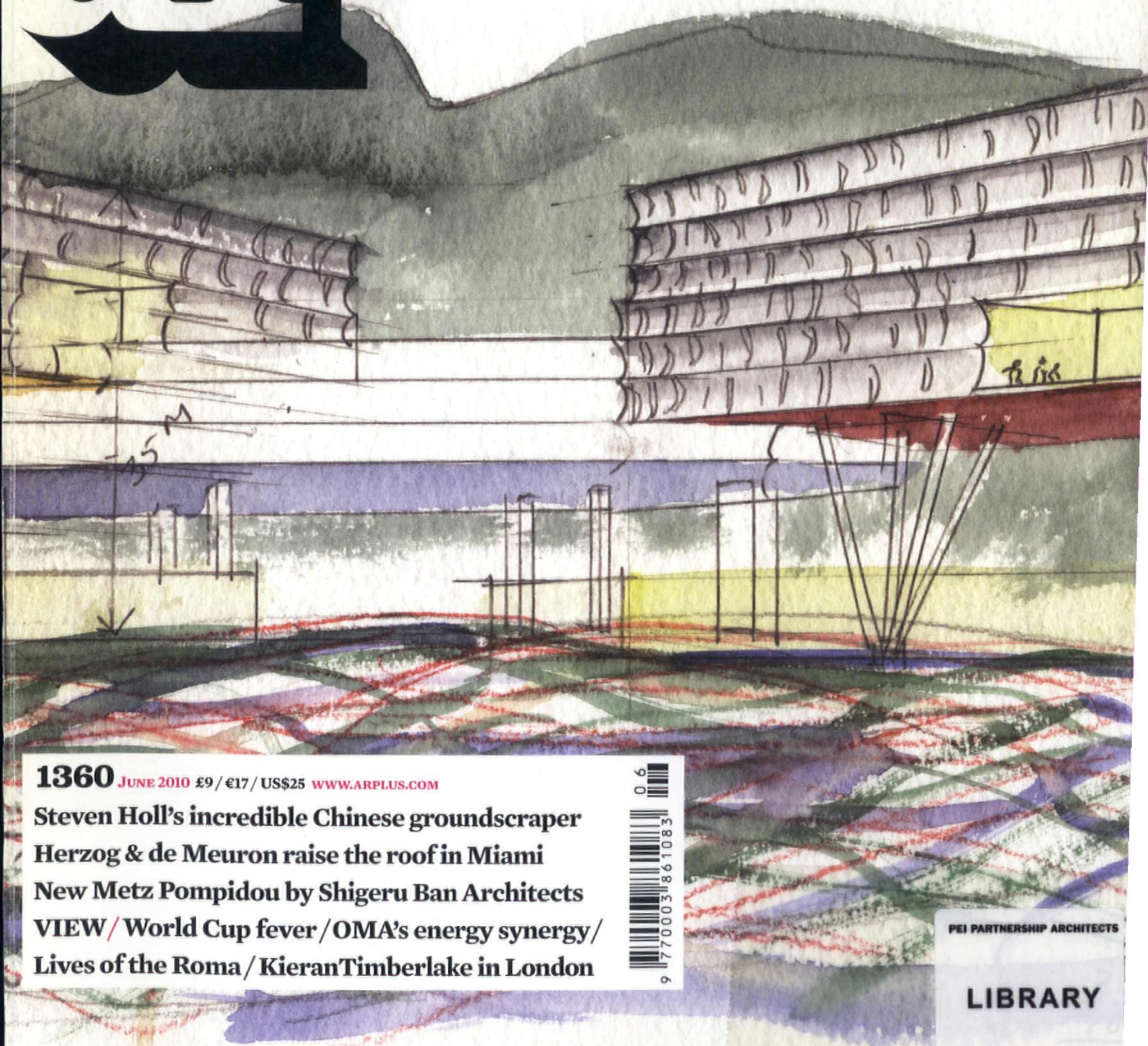


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VIEW / World Cup fever / OMA's energy synergy /
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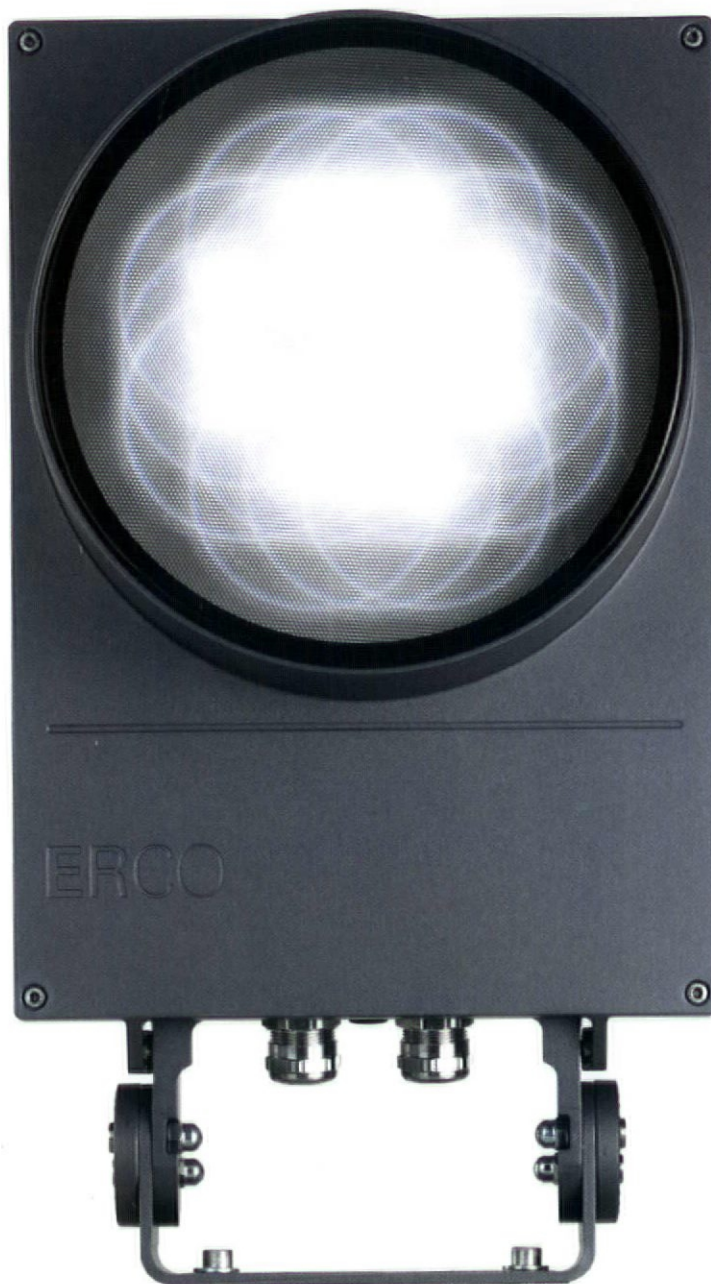
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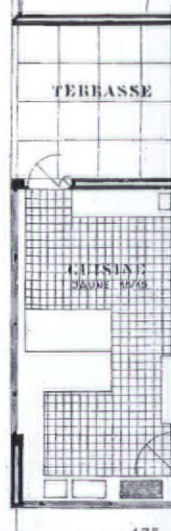
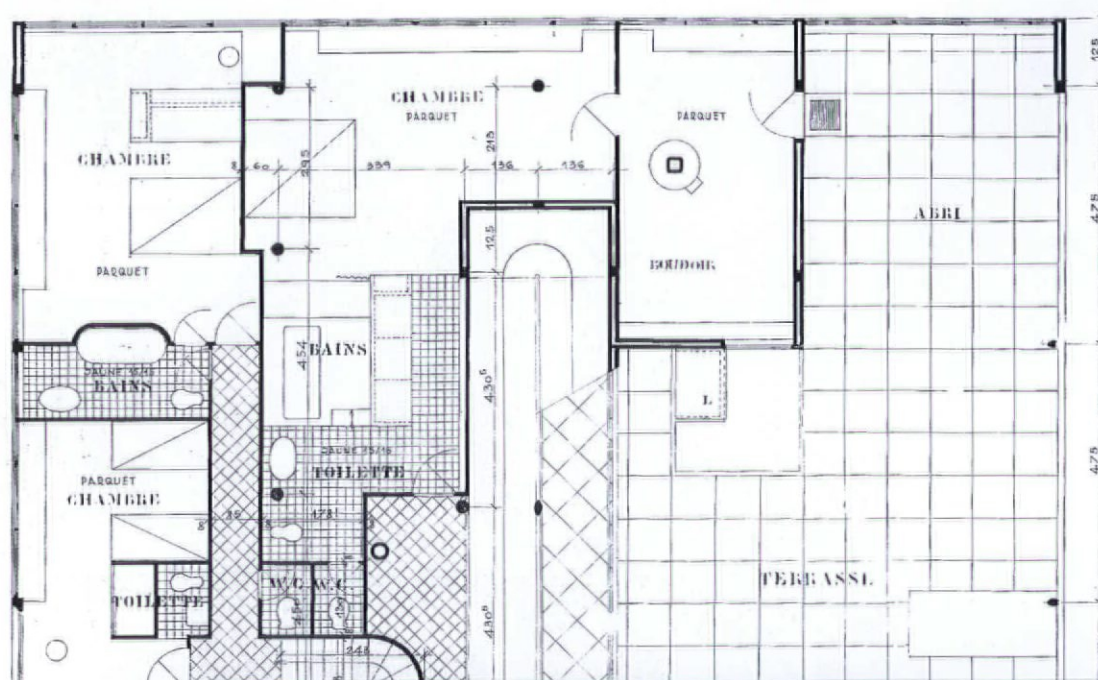
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SAVOYE

L'ÉTAGE



FLC/DACS, 2010

ECHELLE

A €10,000 prize for the design of a one-off house

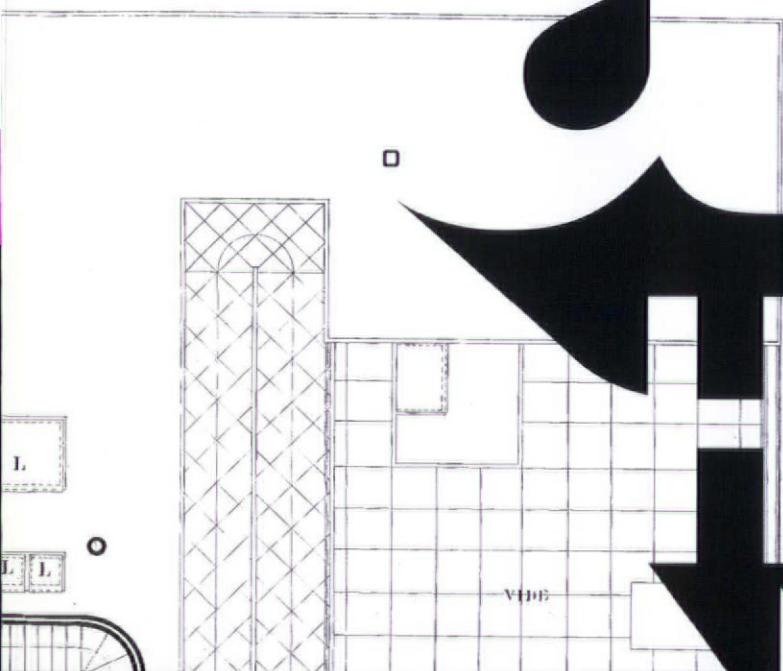
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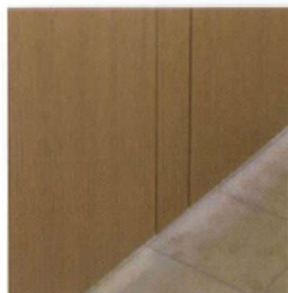
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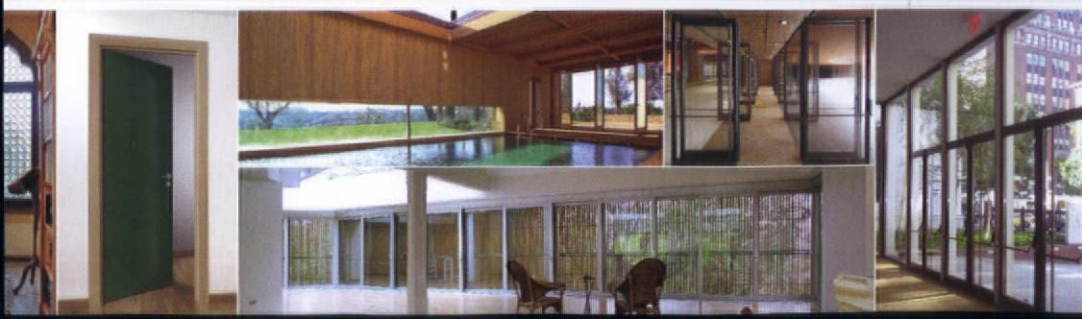
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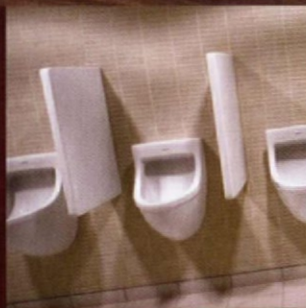



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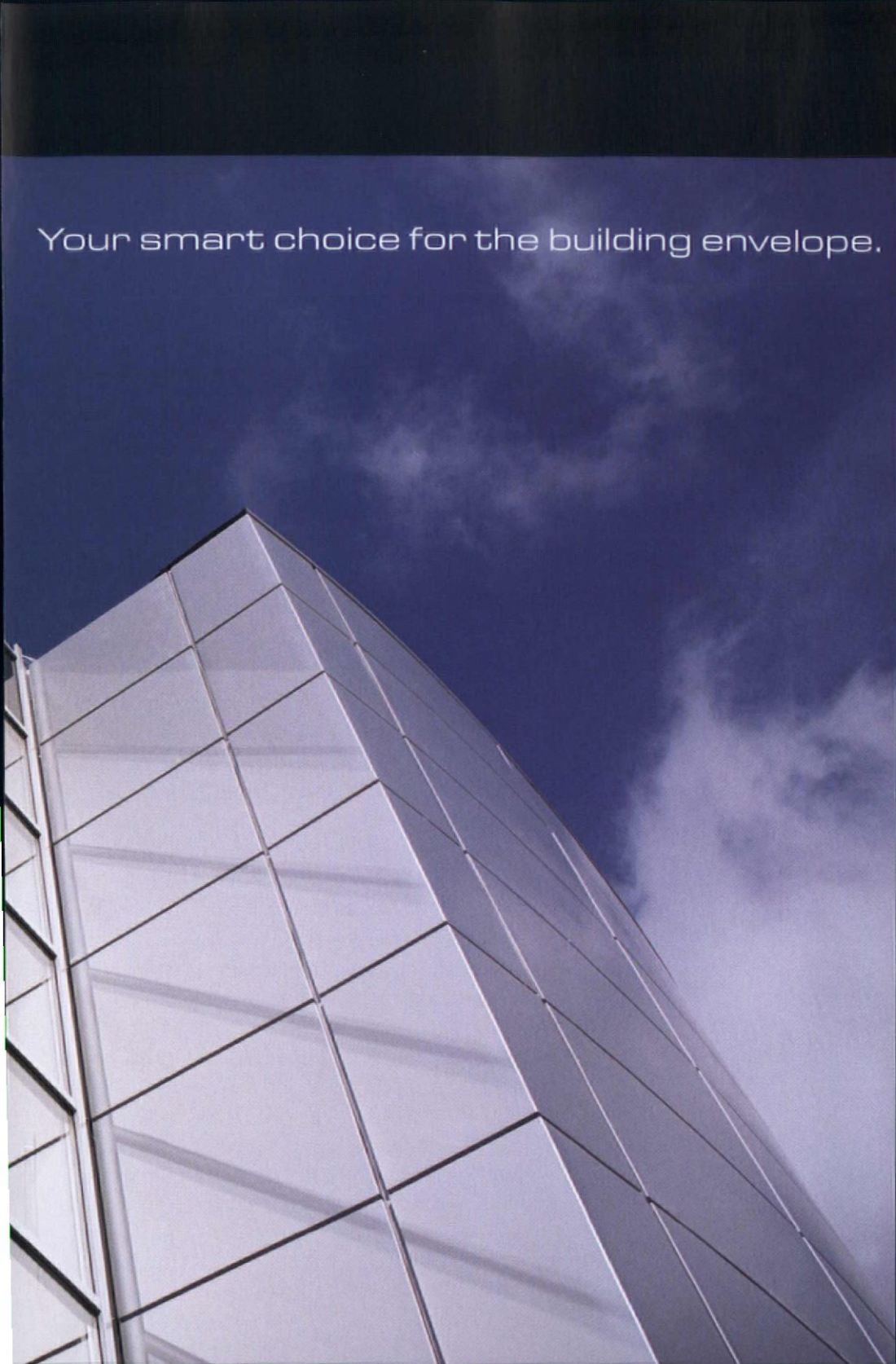




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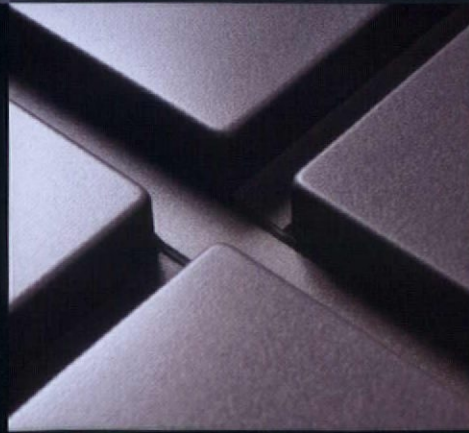
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Peter Rich, Peter Rich Architects, Winner of 2009's World Building of the Year.

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Benedetta Tagliabue, Miralles Tagliabue Embt, Spain, Future Project Of The Year Winner 2009

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Isay Weinfeld, Architect, Brazil, Shopping Category Winner 2009

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All projects must be built and the age limit for entrants is 45. Entries will be judged by a distinguished international jury chaired by AR Editor Catherine Slessor, and winners will be invited to a gala prize-giving in London.

For more information contact

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In the current increasingly crowded field, what makes a meaningful architectural award?

It's the season of gongs and prizes. The RIBA has just unveiled 102 buildings in its annual awards, essentially the (very) longlist for the Stirling Prize. This month the 2010 AR Emerging Architecture Awards launches (see page 41). Plus the entry deadline for AR House, a new prize for the design of a one-off house, is fast approaching – extended to 28 May.

But are there too many awards? And what does it really mean to win one? When we set up Emerging Architecture in 1999, as a gentle riposte to the Pritzkers and Praemiums for lifetime achievement, we had no real idea how popular it would be (nearly 1,000 entries in the first year). Back then, with the internet in its relative infancy, it was harder for practices to network, so being singled out gave an important impetus to fledgling careers – and it still does. Over time, we have tracked the progress of those who went on to greater things, such as Sean Godsell and Sou Fujimoto, and seen the rise of architects from India and China.

No awards scheme can claim such a wide range of countries of origin. Moreover, the principles of Emerging – built work rather than paper theorising, and judging criteria that encompass a concern for place, people and appropriate use of technology – reposition architecture where it should be, as a uniquely social and responsible art. So we feel that awards do have a future.

Finally, a quick heads up for our US readers. From 10-12 June, the AR team will be at the AIA National Convention in Miami. We're on Stand 1982, so swing past for a chat and take advantage of an exclusive subscription offer. We look forward to meeting you.

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Hattie Hartman is sustainability editor for the AR's sister magazine, The Architects' Journal. A fully qualified architect, she writes a popular blog about green issues at www.ajfootprint.com

Will Hunter is the AR's new deputy editor. He's also a design tutor at London's Royal College of Art and guest critic at the Architectural Association. In this issue he trains a sceptical eye on the new Metz Pompidou (see page 52)

Young British designer and critic Jack Self is the founder of urbanist blog www.millenniumpeople.co.uk. He studied architecture in Sydney and worked for Jean Nouvel in Paris. He is currently researching the evolving relationship between the digital and the real in architecture

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Correction The subscription card insert in this issue wrongly states that the AR redesign was solely conceived by the AR's former art director Cecilia Lindgren. The AR wishes to make clear that the redesign was a collaboration between Violetta Boxill of Alexander Boxill and Cecilia Lindgren

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LONDON, UK

The architects bringing transparency back to the new US embassy

WILL HUNTER

Philadelphia-based practice KieranTimberlake was internationally unknown until February this year, when it unexpectedly beat three Pritzker Prize winners in the competition for London's new American embassy. We caught up with principals James Timberlake and Stephen Kieran at the 1960 American embassy in Grosvenor Square, designed by Eero Saarinen – whose career emerges as intricately intertwined with their own

The AR Were you surprised when you won this competition?

James Timberlake As the 'young guys', others were surprised, but we had great confidence in our scheme, even though some people took a different view. Although it has elevated us, our rise has been pretty steady since we started in 1984.

AR Why's that?

Stephen Kieran We weren't interested in 'paper architecture'. We've preferred to design things that would be built. We wanted to push the early projects – however modest – as far as we could, and in that way move up.

JT Like Saarinen, who wasn't a fame-seeker either, if 'fame'

has found us, it's through doing good work. For us, knowing we could build what we'd drawn really helped win us this job.

AR So how did you resolve the project's inherent complexities?

SK We tried to collapse the Department of State's goals into a more manageable set. There were apparent conflicts between the security – obviously a huge issue today – and symbolism. People read buildings, so we were sensitive to how our design communicated itself.

JT The previous era's expressions of diplomacy have been closed up with layers of security. We wanted to get back to an architecture that expresses the United States of America – to project transparency and openness as a symbol of our democracy while integrating security in a friendlier way.

AR Hence the moat?

JT Well, let's not call it a moat. Some journalists who didn't do research put out that it was a bunker, had a moat, and was a fortress. It has a pond!

AR But let's be clear: the pond has a strong security function.

SK Instead of having fences, we've tried to invert the process, so we've developed forms that

have a first reference to landscape features – the pond, a ha-ha, a meadow, a long, curved bench – which secondarily have a security function.

AR You have a reputation as 'green' architects. Is that translated into the embassy?

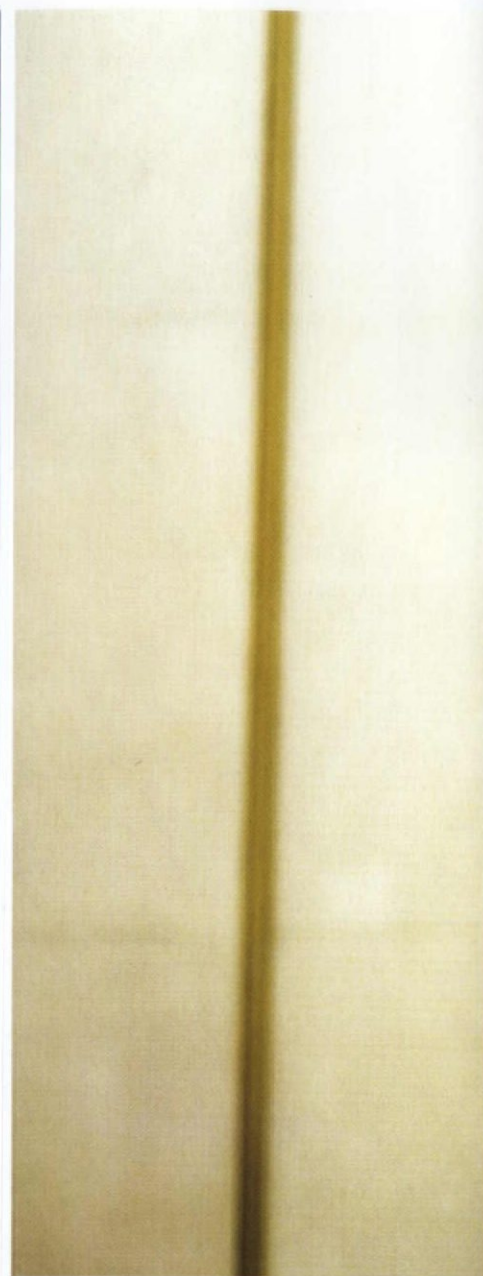
SK We see the building as both creating an environment for diplomacy and also being a diplomat for the environment. It will exceed the Mayor of London's guidelines for 2019.

JT For example, the pond stores water from the roof and site; secondly, it's used for heat absorption; and thirdly it's used for irrigation. The skin is a glass wall separated with two ETFE thermal barriers that bounce light into the building while acting as a shading device. Also, photovoltaics gather energy.

AR You both continue to teach. Does that inform your practice?

SK They mirror each other well. We don't let our students design until they've spent more than half the semester doing research. What we try to do in teaching and practice is define the questions, go and learn, then start to make.

JT In academies it often goes through swings: teaching becomes highly intuition-based





'streaky bacon'. It seems the English always have a way of defining architecture in terms to which people can relate.

AR While you're replacing Saarinen's embassy in London, you're restoring and augmenting his work at Yale.

SK We're renovating the whole complex of his Ezra Stiles and Samuel Morse Colleges, designed at the end of the 1950s. We're adding lots of new amenities. Our language is distinct from the old, but it's in a dialogue with it. It's like having a conversation with your grandfather.

AR Did either of you ever meet Saarinen?

JT No, he died when we were children, around the time the two Yale colleges were starting on site. Yet we both worked for Robert Venturi, who'd worked for him, so we're one link away.

AR Are you influenced by Saarinen's work?

SK We really admire his fusion of technology, art and landscape. He was fearless and extraordinarily adventurous. For example, at the General Motors Technical Centre in Michigan, he introduced silicon structural glazing, which he'd noticed in the auto industry.

JT When I first saw Saarinen's embassy decades ago the trees in Grosvenor Square were quite transparent and there were no railings. The filigree facade was an extension of the square, but you can't see that connection now. We're hoping our embassy will reinstate a relationship with the landscape. In that sense it continues our predecessor's intentions.

for years and then moves back to the more analytical approach. I think we've always sought to balance those two elements and see the embassy as mediating between art and science. Over the century-long history of the AR you can find periods principally about style. We've had the great advantage of emerging at the end of one era and the beginning of another.

SK There's been a paradigm shift that's very different to even a decade ago. In our work we believe aesthetics is now very

deeply intertwined with performance. The two are informing each other in ways that are changing architecture.

AR The embassy will be your first completed building outside the States. Is it exciting to be working in a different context?

JT I've visited London probably over 40 times. I love it here. We had a recent 'infrastructure tour' and passed the Norman Shaw Buildings on Embankment. The guide told us the red brick with white coursing is called

Above: Stephen Kieran, left, and James Timberlake photographed in the lobby of Eero Saarinen's original embassy in Grosvenor Square, London. Left: The new embassy, to be located in Battersea, will integrate security within the landscape.

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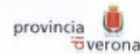
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SOUTH AFRICA

World Cup development seems at odds with the inconvenient urban truth

CATHERINE SLESSOR

Forget David Beckham's fabled metatarsal, the most miraculous thing about this World Cup is that it is being held in South Africa. Yet though the country has embarked on a building and marketing programme of Herculean proportions, opinions are still sharply divided. Will FIFA's quadrennial juggernaut have the longed-for effect of inducing lasting economic and social transformation in a country still struggling with the toxic legacies of apartheid, poverty and inequality? South African writer Rian Malan, a noted chronicler of his country's contradictions, speaks for the

sceptics. 'FIFA has made a monkey out of South Africa,' he recently told the UK's *Observer* newspaper, 'encouraging us to spend billions we don't have, on stadiums we don't need, in the absurd belief that we could recoup our losses by gouging football tourists whose willingness to come here was always in doubt.'

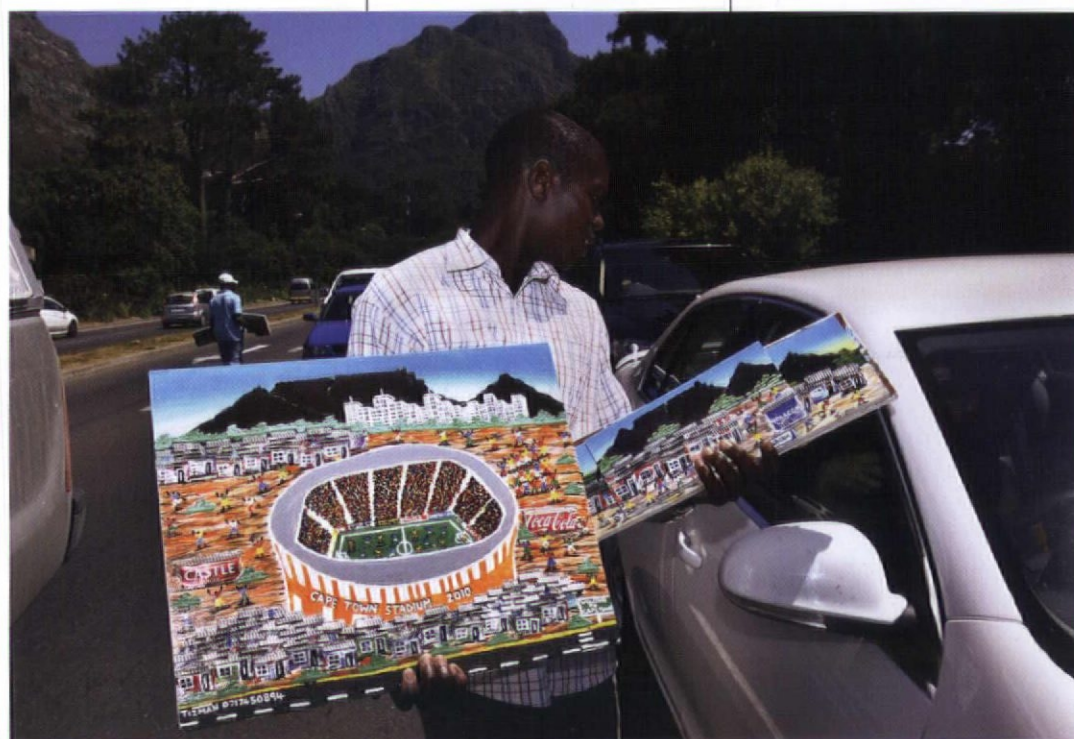
Malan articulates a sobering sense of equivocation that has underscored Africa's first World Cup. During the run-up to the tournament, feel-good stories extolling the training and employment initiatives spawned by the massive 33 billion rand

(£2.9 billion) construction programme duelled with darker tales of forced relocation. Usually this was either to make way for stadium development, or because the merest glimpse of township living conditions might give visitors the vapours. In its eagerness to attract football fans in the teeth of a global recession, South Africa has been afflicted by a kind of Potemkin village mentality. It's still not easy to reconcile the exuberant, vuvuzela-toting crowds on FIFA's posters with the edgier, more challenging realities of urban life.

Out of these seething tensions and well-appointed coffers have emerged ten stadiums which will form the tournament's most obvious physical legacy. A mixture of new build and refurbishment, they are architecturally mixed. Johannesburg's Soccer City, widely regarded as the spiritual home of South African football, has been weirdly remodelled to resemble a giant calabash (a traditional African cooking pot), while the swooping, spinal arch of Durban's new Moses Mabhida stadium takes a well-thumbed leaf out of the Santiago Calatrava playbook.

Perhaps the most memorable new building is the Cape Town Stadium at Green Point, on the edge of the Atlantic Ocean. Designed by German architects GMP in collaboration with a consortium of local firms, it might appear typically Teutonic and laconic. However, with its surrounding precincts animated by informal markets and shops, it catalyses wider ambitions about how urban space is occupied and used. When the soccer circus leaves town, this elusive sense of civic connection and renewal will be the enduring test as to whether it was all worth it.

Below: Artists in Cape Town selling their wares in the run-up to the World Cup, but questions remain as to the event's lasting legacy



INC BETHINA/FOOTWARE FOTOSTATION/CORBIS

ROTTERDAM, THE NETHERLANDS

Welcome to Eneropa, Rem Koolhaas' vision of a united nations of energy

HATTIE HARTMAN

www.roadmap2050.eu



Above_ AMO's graphics for Roadmap 2050 includes a provocative map of 'Eneropa' – Europe redrawn according to principles of renewable energy generation

At first blush, Rem Koolhaas' Office for Metropolitan Architecture (OMA) and management consultancy McKinsey & Company make odd bedfellows. But Koolhaas has always operated where most architects fear to tread. With Roadmap 2050, launched in April, AMO, OMA's research consultancy – has applied lateral thinking and visualisation to the issue of energy interdependency between nations.

Asked by the European Climate Foundation think tank

to consider how the European Union can meet its climate change commitment (an 80 per cent reduction in CO₂ emissions by 2050, over 1990 levels) AMO participated in a team that included McKinsey, Imperial College London, energy consultancy KEMA and analyst Oxford Economics to map scenarios for meeting the target.

'The power sector requires the most aggressive change,' says AMO project director Laura Baird. Roadmap 2050 proposes a European supergrid

where UK winds and tides, Mediterranean sunshine and central European forests work together to reduce Europe's reliance on fossil fuels.

The project identifies four 'pathways', each using different proportions of renewables. McKinsey advocates 40 per cent renewables with a large nuclear component – but OMA is pushing the 100 per cent option, which relies on importing solar power from North Africa.

Baird notes that Roadmap 2050's proposals 'are being taken more seriously' than AMO had anticipated. The practice's provocative graphics certainly help to communicate complex technical and policy analysis with clarity and humour. The project is now being presented to EU governments.

AMO's image of London's Regent Street in 2050 looks strikingly similar to the street today, though the road's surface generates power from traffic vibrations, its buses run on algae biofuel, and its buildings have solar coatings. **'Even though it will be a drastic revolution, the way the world will be perceived [in 2050] changes very little because the changes are largely invisible,'** says Baird. **'Architects won't have to think about design differently, they'll just have to use the right materials and technologies.'**

Architects will increasingly need to look beyond their site boundaries for energy sources. Whether that means looking abroad is another question. Economic and political differences, soaring deficits and the fluctuating euro mean that the road to shared renewable energy is long and winding – even without incidents such as the collapse in international cooperation in Copenhagen. All the more reason for OMA to persevere.



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ELLIS ISLAND, NEW YORK, US

Less is more? Or less is less? Masters of simplicity SANAA win the Pritzker Prize

WILLIAM JR CURTIS

www.pritzker.com

Below: Ryue Nishizawa, left, and Kazuyo Sejima have won this year's Pritzker Prize – the third duo in history to have done so

The annual Pritzker Prize is often referred to as the Nobel Prize for architecture, an excessive claim designed to convey an air of Olympian authority. The selection is made by a jury whose members change from time to time and the decisions reflect a range of critical opinion. There have been high points and low ones, and it is never clear if the prize is being given to recognise a lifetime's work, a presence on the world scene, or a collection of masterpieces. For, like all mortal humans, even 'Pritzkers' are capable of producing poor

buildings alongside their more successful realisations.

The attribution of the Pritzker to SANAA (Kazuyo Sejima and Ryue Nishizawa) this year comes as no great surprise to those who know the machinations of opinion-making on the globalised architectural scene. These architects have established a tidy international portfolio of prestige schemes – museums, university buildings, fashion houses, exhibition pavilions and the like – on several continents. They have an immediately recognisable style distinguished

by minimalist surfaces, planar geometry, slender structural skeletons, a subtle use of glass skins, lightness, luminosity and an attention to the natural setting. In effect this has become an international marketing brand, a welcome relief for those clients who wish to play the game of the star system yet avoid the flamboyant over-statements of figures like Frank Gehry and Zaha Hadid.

Beyond its individual buildings, SANAA has established a system, an architectural language, which permits simple (sometimes over-simple) solutions to architectural problems, fast-track production and the exporting of projects across national frontiers. This approach seems most effective in projects of small to medium size, such as the Ogasawara Museum in Japan (1999), which floats above the terrain and establishes a quiet relationship with the surrounding nature. SANAA's work explores transparency and materiality, skeleton and skin. Its delicate structures touch upon an old agenda in Japanese modern architecture, the reconciliation of industrial frames in concrete or steel with the qualities of traditional architecture constructed with wooden posts and beams.

Inevitably SANAA's work raises the old question of the role of simplification in architecture. Ideally abstraction is the means to distil an underlying content, but if this is missing one risks ending up with elegant diagrams. The champions of SANAA's work claim to see some modernist version of Zen simplicity; the sceptics reply that some of the projects are thin and without underlying meaning; that they lack expressive presence. —



JAMES LEYNSE/CORBIS

Some of the larger SANAA projects have the air of oversized architectural models made from monotonous materials. The voids sometimes lack spatial richness; the plain exteriors sometimes lack presence; the open plans occasionally lack a clear concept of circulation.

The entire trajectory of Japanese modernism is haunted by the figure of Le Corbusier. Every generation has reread his work and the Dom-Ino skeleton has been ever present (for example in Toyo Ito's Sendai Mediatheque, AR October 2001). SANAA's exquisite glass pavilion at the Toledo Museum of Art in Ohio (AR November 2006), subtly reworks a Corbusian 'free plan', while the rectangular insertions in a circular perimeter of the 21st Century Museum of Contemporary Art, Kanazawa (2004), are another, inverted variation on the theme. Sometimes SANAA's 'recuperations' of modernist formulae are almost too obvious, as when they recycle the frames and transparencies of Mies van der Rohe's Barcelona Pavilion,

or the biomorphic curves of Oscar Niemeyer's masterpiece, the House at Canoas of 1953.

Do any of SANAA's works achieve the same level as these earlier masterpieces? It does not seem so, and if they have been given the Pritzker it is probably in recognition of a generally competent level of production rather than to salute particular outstanding buildings.

Their work is pleasing to the eye yet in no way disturbing (in contrast, for example, to the work of Peter Zumthor, which cuts deeper). Possibly too there are occasions when this 'simplicity' constitutes a refusal to face up to the complexities of architectural tasks.

The recently opened Rolex Learning Centre at the École Polytechnique Fédérale de Lausanne (AR May 2010) illustrates some of the risks. The client wanted a flagship building for the institution, and SANAA responded with an open social landscape of waving floors and roofs, punctured here and there by curving courtyards.

Of course 'folds' are in fashion at the moment,

Below_ The undulating curves of SANAA's most recent completed project, the Rolex Learning Centre in Switzerland

especially in Japan (think of some of Toyo Ito's recent works) but once the gimmick has worn off the Learning Centre risks becoming monotonous, like an airport lobby. The geometry, which pretends to be liberating, is far too insistent, and the light is glaring: thought needs more shadows. In this continuous space the functions of a social forum, canteen and commercial area interfere with the privacy, silence and peace of mind required for a library. The lack of internal partitions seems to have necessitated a squad of security guards. As for the exterior, the landscape metaphor seems forced, especially when the building is experienced against the real Swiss landscape of lake and mountains. The very title 'Learning Centre' suggests the management jargon of 'globalisation', and the building has more the air of a commercial headquarters or a slick showroom on the urban periphery than a centre devoted to real learning, reflection and research.

Sejima has recently been elected as the president of the next Venice Biennale. It will be interesting to see what direction she takes beyond her chosen slogan, 'People meet in architecture' – especially after the bonfire of vanities of the last Biennale with its pretentious art installations and fatigued deconstructivist clichés. Is there something in the DNA of the Biennale that obliges it to be a sort of fashion shop of trends? Or can it break out and refresh our senses and our minds with some thoughtful architecture for once? The most original and appropriate thing at this juncture would be to assemble a body of architectural work of high quality. No doubt Sejima has the necessary architectural culture to achieve this task.



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Architects, designers and artists unite to end the invisibility of Europe's gypsy communities

JAMES PALLISTER



In an essay on Italian outer-city 'slum zones', sociologist Fabrizio Floris argues that these districts, which provide a home to Italy's gypsy population, are characterised 'not [by] poverty, violence, unemployment or architectural decay. Their fundamental characteristic is their invisibility'.

Mapping the Invisible: EU-Roma Gypsies (Black Dog Publishing, 2010) is a new anthology edited by Lucy Orta, a visual artist and professor at the London College of Fashion. It aims to address the invisibility of Europe's 10 million-strong gypsy or Roma population through a collection of case studies, essays and photography.

It comes three years after a particularly fruitful year in bringing gypsy culture to the European visual arts scene. In 2007 there were gypsy-related exhibitions in London (No Gorgos) and the Prague Biennale (Refusing Exclusion),

culminating in the first Roma Pavilion (a series of tents draped in brightly coloured scarves), shown as part of the 52nd International Art Biennale in Venice. In this way, gypsy visual art has been used to confront preconceptions and prejudices.

Mapping the Invisible builds on these foundations, plumping for a printed anthology rather than an international art fair as its conduit. Pitched somewhere between a glossy collection of social realist photos and a particularly beautiful journal of social anthropology, the book documents the work of EU-Roma: European Roma Mapping, an EU-funded project devised by Italian architect Alexander Valentino that aims to improve conditions for Roma people living across Italy, Romania, the UK, Turkey and Greece. It hopes to improve social integration through better quality, sustainable living conditions. A Roma housing

project in Belgrade has already been built in accordance with the project's proposed solutions.

As one of the only native English-speakers in the group, Orta had the task of editing and compiling the book as well as contributing work. Over a snatched coffee in the departure hall of St Pancras International Eurostar Terminal in London, she told me it was important that the book was accessible. 'Awareness is an absolutely necessary first step towards an auspicious change in the Roma condition,' she says.

The case studies and essays show that this condition is extremely varied, from the comparative comfort of life inside the Thistlebrook camp outside London's Greenwich to the extreme poverty of Gazela in Serbia. But what also emerges as a strong common thread is the consistent disparity between what Project35 Architects (one of the practices involved in the

two years of research that went into the EU-Roma project) call 'conceptual expectations of a right to "freedom" in a democratic society and the actual manifestation of this in our daily lives'.

Orta cites the example of Roma living on the outskirts of Italian towns, who, although officially long-term citizens of the Italian state, are routinely subject to discrimination and intimidation. This tendency, she argues, is being encouraged by the Berlusconi government's increasingly anti-Roma stance.

Is she hopeful for the Roma's long-term prospects? 'With the current economic situation, a lot of the funding which has helped this work [EU-Roma] will dry up,' she says. And what about the book's success in terms of its aim, to document Roma living conditions and highlight their existence to new audiences? 'These are small steps, small rungs on a very long ladder.'

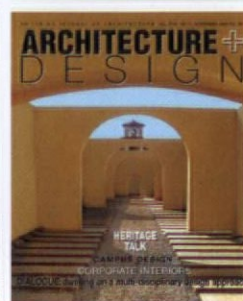
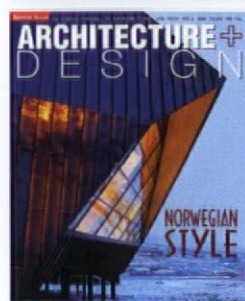
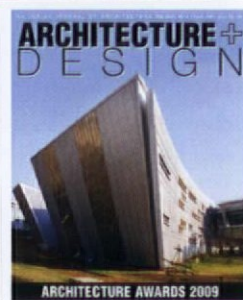
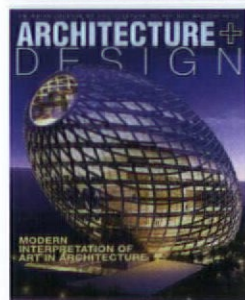
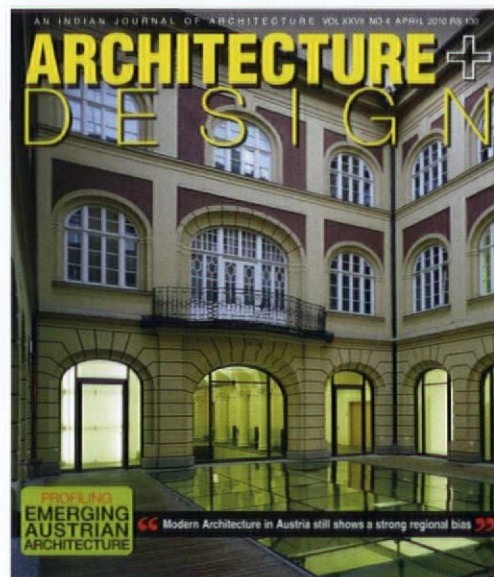
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MACAU, CHINA

Once a peaceful, historic resort, gambling boom now sparks a dash for brash in the Vegas of the East

LAYLA DAWSON



Above_ View of the city from Macau Tower, built as a tourist attraction during the boom of the last 10 years

Compared with hyperactive Hong Kong, Macau used to be the charming but sleepy Portuguese colony an hour's boat ride away across the Pearl River Delta. Macau's colonial inheritance included an outpost of the Vatican, a Catholic seminary for educating Chinese missionaries, and baroque and neo-classical architecture dating back to the 16th century. As the base of the first Jesuits working in China, Macau had a distinctly old-world European, as opposed to Anglo-Saxon, atmosphere. Portuguese colonialists mixed more than the British with their

Chinese subjects, and this shows in the Macanese language, which is distinct from either Cantonese or Portuguese.

Despite a surge of turbo development over the last decade, Macau has managed to care for its rich building history. In 2005 it won World Heritage status, but its main attraction for Chinese and foreign tourists was, and is, gambling. This has been the mainstay of Macau's income since it was legalised in 1847. Stanley Ho, one of the world's richest men, owner of banks, hotels, clubs, and even the ferry services that bring players to Macau's casinos, has been the region's one-man economic motor for over four decades. When, in 2002, Macau's gambling monopoly was liberalised, many more foreign investors were attracted to the former colony. The subsequent explosion in hotels, casinos and shopping centres has switched Macau from a restful, historic enclave to a fun palace resort to rival Hong Kong.

Macau now has 22 five-star hotels, all built in the last decade and each more glitzy than the last, designed to accommodate Chinese day-trippers and longer-stay foreign tourists whose numbers have increased threefold, to 23 million in 2008. The 258m-high Grand Lisboa Hotel, by Hong-Kong-based Dennis Lau and Ng Chun Man Architects, is typical of the genre, improbably resembling a colossal golden lotus. The 338m Macau Tower, by New Zealand architect Gordon Moller, is famous for bungee jumping. Such luxe developments have helped increase the city's income sixfold since 1999, when it was handed back to Beijing.

Similarities between Las Vegas and Macau are

unavoidable. Ho's family empire is now in business with American gaming company MGM Mirage and Macau is becoming a spectacular oriental rival to the West's desert gambling paradise. However, like Vegas, Macau needs other forms of entertainment to woo tourists, and is now billing itself as an 'urban-inspired entertainment destination resort'. And, like Hong Kong, Macau has created new land on which to develop further. Five square kilometres have been clawed back from the sea by landfill, extending the peninsula to the south, and the islands of Coloane and Taipa are now united under the name Cotai Strip.

Two of Macau's latest and most extravagant architectural offerings have been designed by New York's Pei Partnership Architects. IM Pei, the grand master of modern Chinese American architecture, now shares design tasks with his two sons. Their Macao Science Centre, with planetarium, exhibition halls and educational facilities, officially opened for the 10th anniversary of Macau's handover to Beijing on 20 December last year. Occupying a prominent waterside position, it sports bling aluminium cladding and an asymmetric conical form reminiscent of Erich Mendelsohn's Einstein Tower. Even more gargantuan will be the House of Dancing Water, due to complete this year. Cited as the world's largest water show, performances are staged in a central aquarium that holds as much water as five Olympic-sized swimming pools. Whether Macau will still be able to preserve its fragile, historic fabric and ambience amid this unstoppable 'dash for brash' is another question.

GARETH BROWN/CORBIS

BUFFALO, NEW YORK, USA

Energy in the landscape: turning a solar array on a US college campus into land art

CATHERINE SLESSOR

The quest to shape a post-carbon future is underscored by a growing reliance on renewable energy generation, such as wind turbines and photovoltaic panels. Yet despite their impeccable green credentials, there are still issues of how these often very large and intrusive structures are integrated within the landscape. A new project for a large solar array on an American college campus shows that it's possible to conjure poetry out of a challenging, functional terrain.

In partnership with the New York Power Authority (NYPA), the University at Buffalo plans to build a new solar array on its North Campus in upstate New York. Five thousand photovoltaic panels will generate energy for 735 student apartments, making it one of the largest solar arrays in the US, and reducing the university's carbon emissions by 500 metric tonnes a year. The initiative is a key element in the NYPA's US\$21 million (£14.6 million) renewable energy programme. The NYPA will fund the US\$7.5 million (£5.2 million) project.

But how to implant an immense swarm of photovoltaic panels in the campus landscape? Rather than seeing it as an intrusion, the university envisaged the array as a piece of land art and staged an international competition on that basis. From three finalists, California-based artist and landscape designer Walter Hood has been chosen to implement his proposal.

Hood calls his concept the **Solar Strand**, a direct allusion to the powerful linear quality of the landscape, but also, indirectly, to the way pairs of molecules entwine to form DNA. With panels arranged in irregular bands contained in a long narrow strip, Hood's winning design resembles the linear pattern of a DNA fingerprint, the genetic code to all human life. 'And,' says Hood, 'like a DNA fingerprint, solar panels would be codified and arranged to show how much power is captured or generated, and where it is used.'

The proposal reinforces existing drainage patterns to create a new 'patch ecology'



Above: Walter Hood's Solar Strand is made up of 5,000 photovoltaic panels, arranged in a linear strip resembling a DNA fingerprint

that merges with the existing creeks and campus woodlands.

'The array is the centrepiece of a hybrid landscape that years ago was a wetland,' Hood explains, describing the project as a place where 'water and light merge, harnessing nature's energy from sunlight and hydrological infiltration.'

Delicate striations of grasses aligned with the array reinforce its linear geometry and recall the site's agricultural past. Social 'rooms', providing spaces for contemplation and interaction, break through the array at three points. In Hood's vision, the demands of energy use form the basis for a surprising, lyrical topography. Construction is scheduled to begin in August.




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LONDON, UK

The AR launches the 2010 Awards for Emerging Architecture – and more

CATHERINE SLESSOR

www.architecturalreviewawards.com

The 2010 AR Awards for Emerging Architecture are now open for entries. Founded in 1999, Emerging Architecture has become the most popular and prestigious awards programme in the world for young architects. Awards are given for excellence across a very broad spectrum and scale of design, ranging from landscape and urbanism to products and furniture. Last year's winners included a school-cum-bridge in rural China by Li Xiaodong, a sports research centre in Spain by José María Sánchez García, and a canopy fabricated from discarded cooking oil cans (pictured below) by talented Indian architect/artist Sanjeev Shankar.

A key stipulation of entry is that all projects must be completed and built. No amount of seductive paper or electronic

theorising can deflect or distract from the fundamental purpose of architecture, which is to build; moreover to build well and to build responsibly. The age limit for entrants is 45 – admittedly a very elastic definition of 'young', but because of long education and training, it is often very difficult for architects to express themselves clearly in built work before then.

In an architectural prize system still skewed in favour of gongs for lifetime achievement, Emerging Architecture is a real breath of fresh air, giving young and often relatively unknown practices an invaluable impetus on their trajectory to wider stardom. We're always surprised and delighted by what we find and trust that this year will be no exception.

The closing date for entries is 10 September. Entries will be judged by an international jury chaired by AR editor Catherine Slessor. Winners will share a prize fund of £10,000 and will be invited to a gala prize-giving ceremony at the RIBA, London W1, at the end of November. Further details and an entry form can be found at architecturalreviewawards.com

With an extended deadline of 28 May, there's just time to enter AR House, a newly launched £10,000 prize for the design of the best one-off house

– any size, any site and any budget. The house is one of the most familiar yet pioneering building types and the history of modern architecture can be tracked through a series of radical house designs. We're looking for the next chapter in this ferment of new architectural ideas. Sou Fujimoto (Japan), Alberto Campo Baeza (Spain) and David Chipperfield (UK) will judge the entries. Find further details at arhouse.co.uk

Entries are also open for the annual World Architecture Festival (WAF), which has exciting plans for its third year. Last year, architects from over 80 countries attended the event in Barcelona and South African architect Peter Rich scooped Building of the Year for his Mapungubwe Interpretation Centre (AR February 2010). This year, as part of its expanding programme, WAF has teamed up with the International Art and Work Awards, designed to encourage the creative integration of art in workplaces. The awards are open to architects, artists, developers and companies with art programmes who are involved in art and architecture in the working environment. This year, WAF takes place in Barcelona on 3-5 November. Find out more at worldarchitecturefestival.com

Finally, watch out for the AR's collaboration next month with the British Council on the International Architecture Showcase, a programme of exhibitions around London curated by over 30 different national embassies. The showcase is part of the London Festival of Architecture, the capital's popular *fête d'été*, which opens on 19 June. Visit lfa2010.org for more information.

Below: Sanjeev Shankar's canopy made from discarded cooking oil cans was a winner in last year's AR Awards for Emerging Architecture



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Mesh: Omega in varying densities Architect: Zyscovich Architects Photography: © GKD/DVDesign

PARK SQUARE DORAL, MIAMI/USA

Checkmate to Monotony

A shimmering skin of stainless steel mesh transforms the formerly monotonous facade of the parking garage into a visual highlight. The fascinating impression of a 3D chess board is achieved with the precise combination of zones woven in differing densities. The material is not only aesthetically appealing, it can also withstand hurricanes and driving rain. The textile membrane is climate regulating as well as light and air permeable.

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WORLD WIDE WEAVE

BUILDINGS

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PITTMAN DOWELL RESIDENCE

LOCATION LOS ANGELES, USA

ARCHITECT MICHAEL MALTZAN
ARCHITECTURE

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PAGE 058

1111 LINCOLN ROAD

LOCATION MIAMI, USA

ARCHITECT HERZOG
& DE MEURON

Herzog & de Meuron

hang loose in Miami and
reinvent the car park as a
sculptural, flexible entity

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PAGE 052

CENTRE POMPIDOU-METZ

LOCATION LORRAINE, FRANCE

ARCHITECT SHIGERU BAN
ARCHITECTS & JEAN DE
GASTINES ARCHITECTES

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PAGE 072

CASTELO NOVO
VISITOR CENTRE

LOCATION CASTELO NOVO,
FUNDÃO, PORTUGAL

ARCHITECT COMOCO
ARCHITECTS

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PAGE 044

VANKE CENTRE

LOCATION SHENZHEN, CHINA

ARCHITECT STEVEN HOLL
ARCHITECTS

At the Vanke Centre in
Shenzhen, Steven Holl
Architects inspires Chinese
developers to raise their
game and create a mammoth
groundscape above a
new public park

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VANKE CENTRE

LOCATION
SHENZHEN, CHINA

ARCHITECT
STEVEN HOLL ARCHITECTS

WRITER
ROB GREGORY

PHOTOGRAPHY
CHRISTIAN RICHTERS

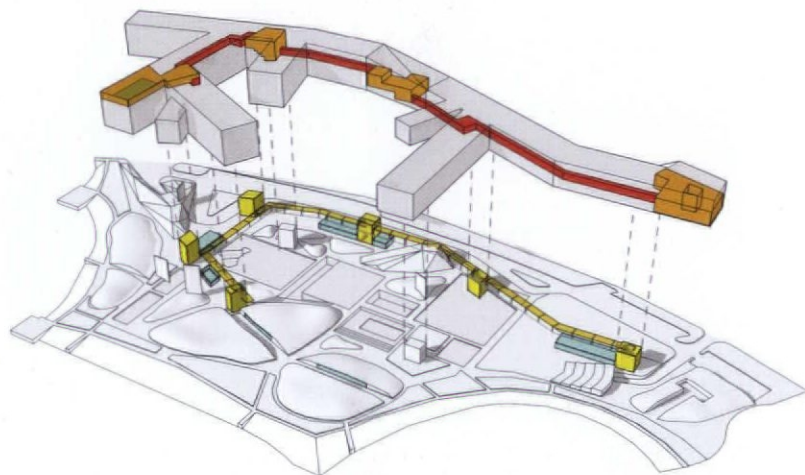




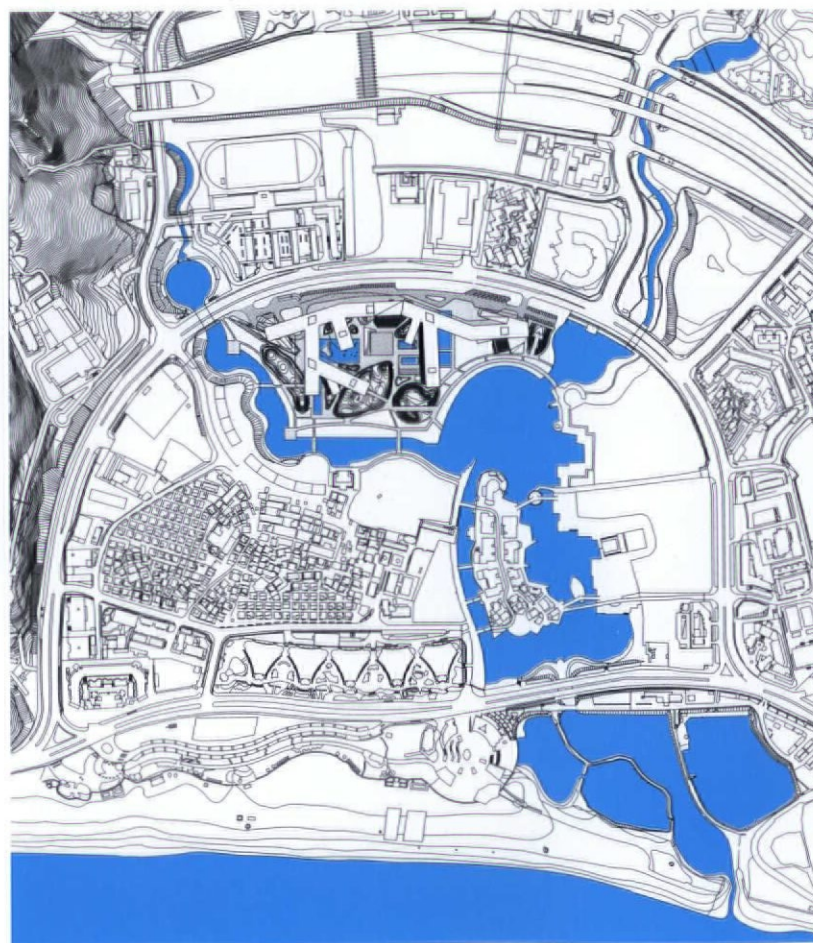
ALONG THIS PATH VISITORS WILL EXPERIENCE CONSTANTLY SHIFTING TREATMENTS OF LIGHT

LI HU

path diagram



site plan



Steven Holl's

Beijing-based partner, Li Hu, describes the Vanke Centre as the firm's 'greatest and most ambitious building' to date. Educated in China and America before working in Steven Holl Architects' Manhattan office, Hu returned to his native country four years ago to find a much-altered civic situation. 'I realised immediately how much things had changed,' he says, 'as the quality public spaces I remembered had almost entirely disappeared, replaced by a fenced-off, gated, and overly privatised form of urbanism.' This focused Holl and Hu's ambition for the vast private development they were tackling: a 120,000m² mixed-use campus for China's largest residential property company, Vanke.

The practice's aim was to provide an exemplary form of new urbanism that prioritised the provision of fully accessible public space. While specifically related to this place and this brief, the scheme also incorporates architectural strategies tested on other projects, merging and morphing ideas about circulation and connectivity seen at Holl's student residences at MIT (AR January 2004) and the pedestrian-orientated Linked Hybrid complex in Beijing (AR July 2008). Occupying the airspace between a new public garden and a site-wide height limit of 35m, an 80,000m² extrusion was proposed to sit on eight concrete cores. Employing steel cable-stay bridge technology to achieve the interstitial spans, the Vanke Centre's regular cross section forms a buckled figure that sits on a south-west to north-east orientation.

Five subsidiary arms extend from this figure, defining tapering courtyards and addressing the site's south-westerly coastal views. The decision to suspend the accommodation above ground serves two principal purposes. Firstly, in response to the climate, it provides shelter and shade from extremes of rain and shine, allowing the region's coastal breeze to permeate the entire

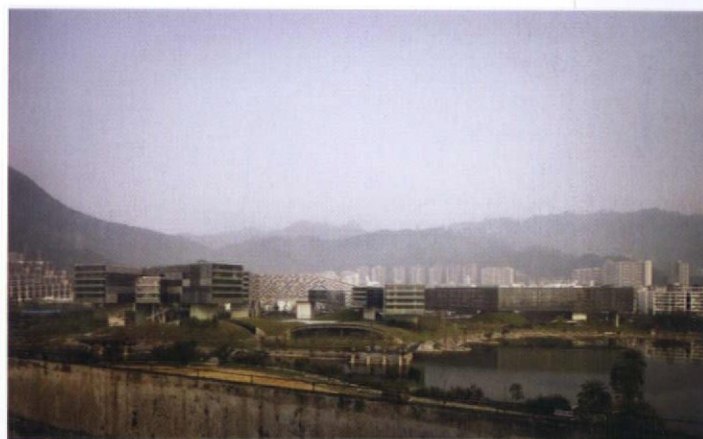


site. It also liberates land for the undulating landscape garden, into which are buried restaurants, hotel service and support spaces and a 15,000m² conference centre.

Although it responds to a very specific physical context, the development's economic context was far less easy to predict. As a result, the building was designed with inherent flexibility; even now, with the structure essentially complete, the client remains unsure as to the precise allocation of space. Four potential accommodation types, however, have been identified. A hotel occupies space at the north-eastern end of the site, where the elevated figure descends to the ground, with a condominium at the centre of the principal range. An element called SOHO comprises larger-scale live-work units and Vanke's own offices occupy the two-pronged range at the plan's south-western extreme. Linking these together is 'a semi-public path' that threads its way up through —

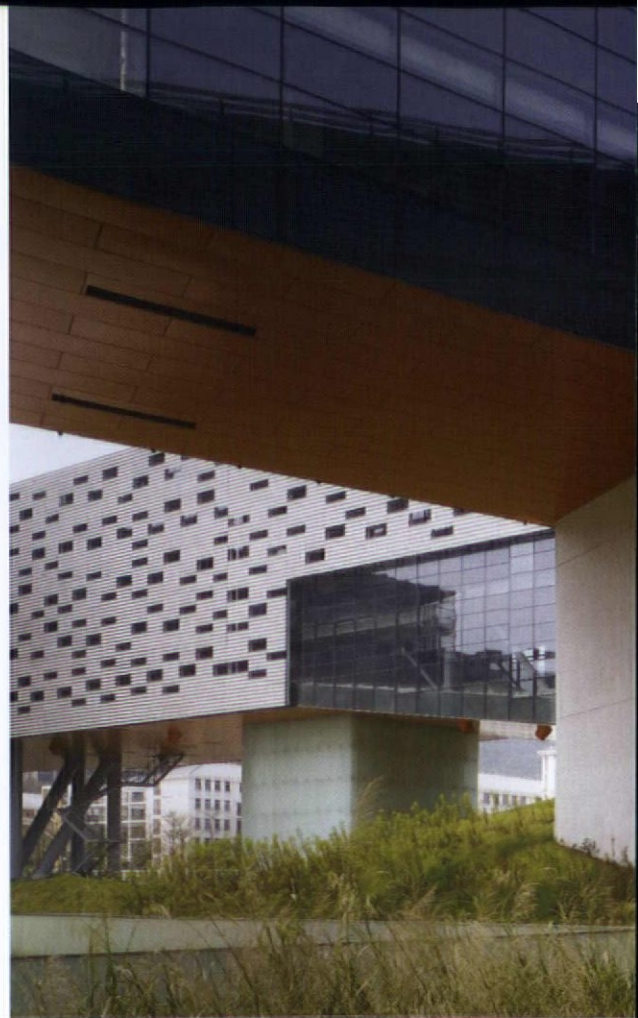
Previous page_
The Vanke Centre
sits within a new
landscape setting,
between the
mountains and
coastline of
Shenzhen

Above_ Vanke's
offices occupy
space within the
south-western
arms of the
building's
elevated figure
Right_ The
undulating
landscape
provides space
for restaurants
and a 15,000m²
conference centre
Bottom right_
Cantilevered arms
sit on simple
concrete cores



EVERYONE WAS FIXATED BY THE BUILDING'S STRIKING FORM AND THE ECCENTRICITY OF THE PLAN

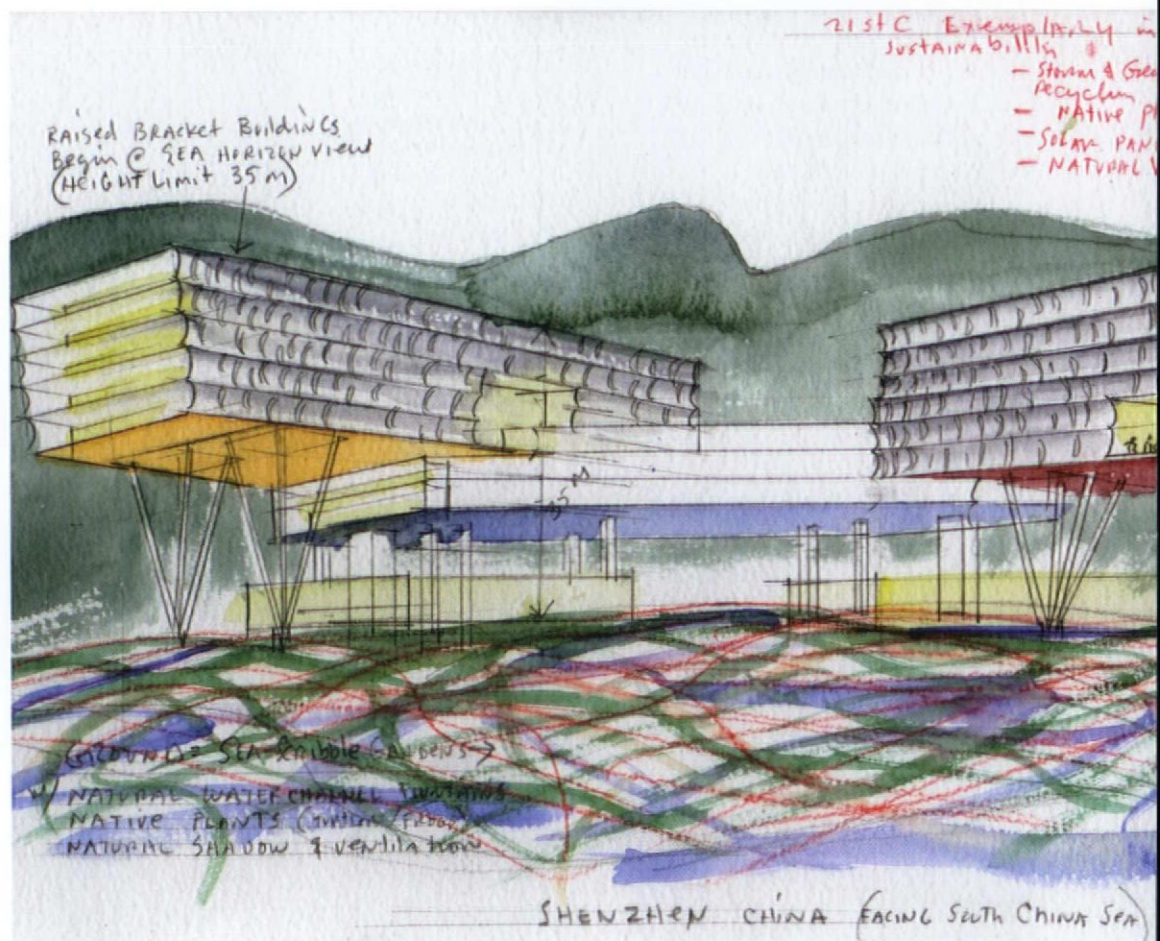
LI HU

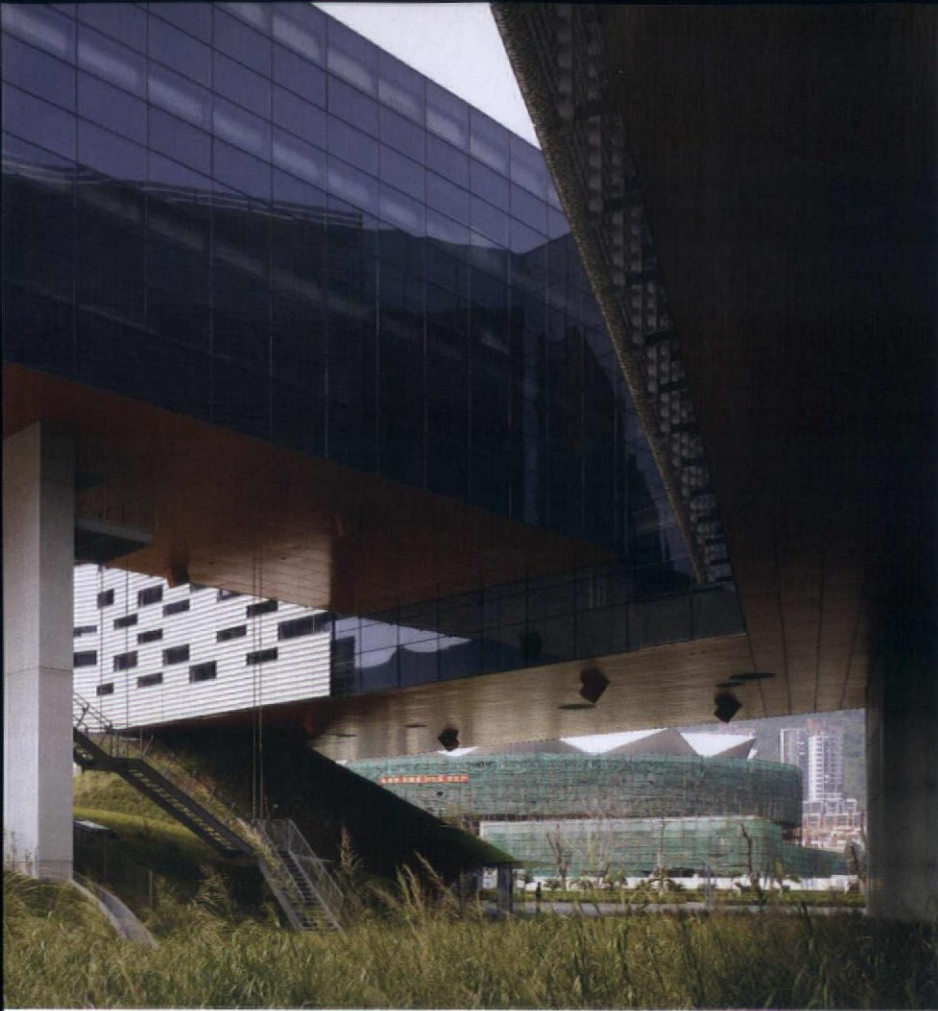


the building's linear plan, providing a sequence of contrasting spatial experiences. Hu says: 'Along this path visitors will experience constantly shifting treatments of light.'

In what Hu bluntly refers to as a 'monolithic tube', it is this path that brings specificity. When close to the base, the path is lit from below. When close to the perimeter and roof, the path is lit from the side and the top. And, when locked in the middle of the section, definition is given in a more sculptural way, creating a conduit that the architect rather vaguely describes as 'the tunnel of morphing typologies'. Where this condition exists, the influence of Holl's MIT building is clear, with interaction between levels promoted through the carving out of cavernous, eccentric canyons.

The Vanke Centre's somewhat familiar and fashionable expression is a disappointment, reflecting the relative neutrality of the building's flexible interior. Its elevations bear little relationship to specific —



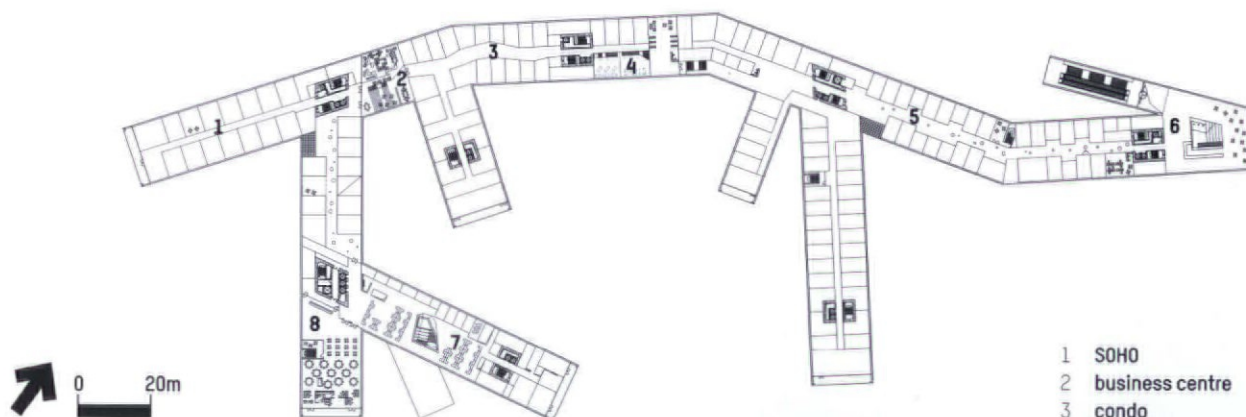


Left_ Projecting arms create tapering courtyards that give differing degrees of enclosure and proximity to the otherwise uniform interiors

Bottom left_ One of Holl's sketches illustrates initial design objectives
Below_ Colour is used only on the building's metallic underbelly



typical floor plan

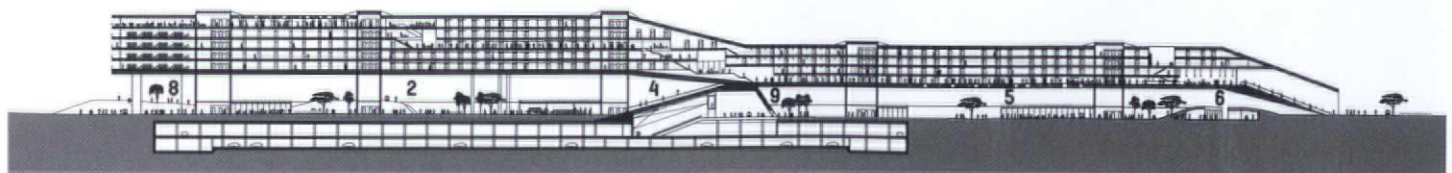


- 1 SOHO
- 2 business centre
- 3 condo
- 4 gym/community space
- 5 hotel
- 6 hotel lobby
- 7 Vanke
- 8 Vanke café
- 9 gallery

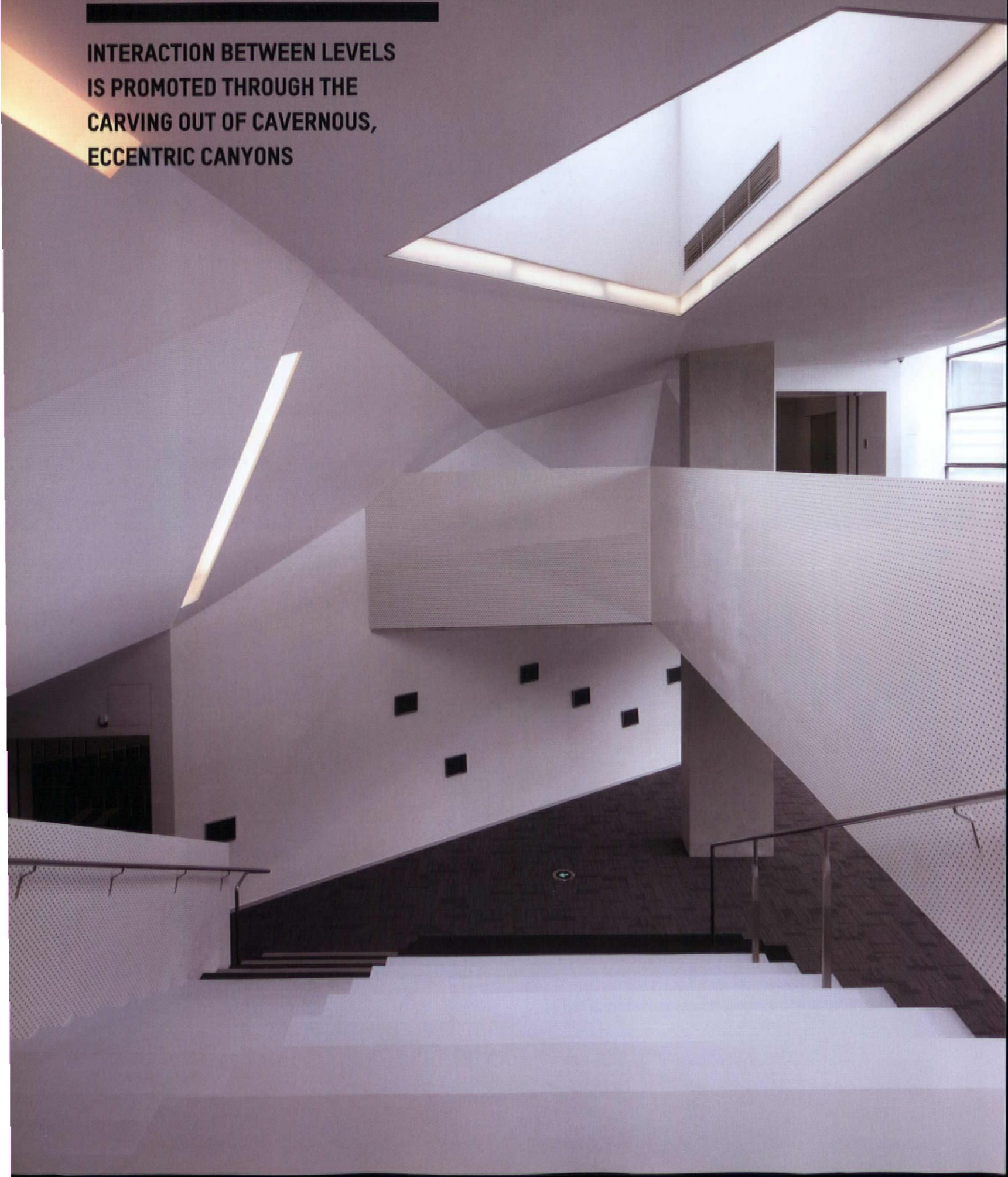
scale comparison: the Vanke Centre and the Empire State Building



long section



**INTERACTION BETWEEN LEVELS
IS PROMOTED THROUGH THE
CARVING OUT OF CAVERNOUS,
ECCENTRIC CANYONS**



Left_ Eccentric canyons in Vanke's office suite link all five levels

Right_ The cross section reveals the use of an idea first expressed at Holl's student residences at MIT

Below_ Four types of cladding and shading have been incorporated in response to the building's specific orientation

ARCHITECT

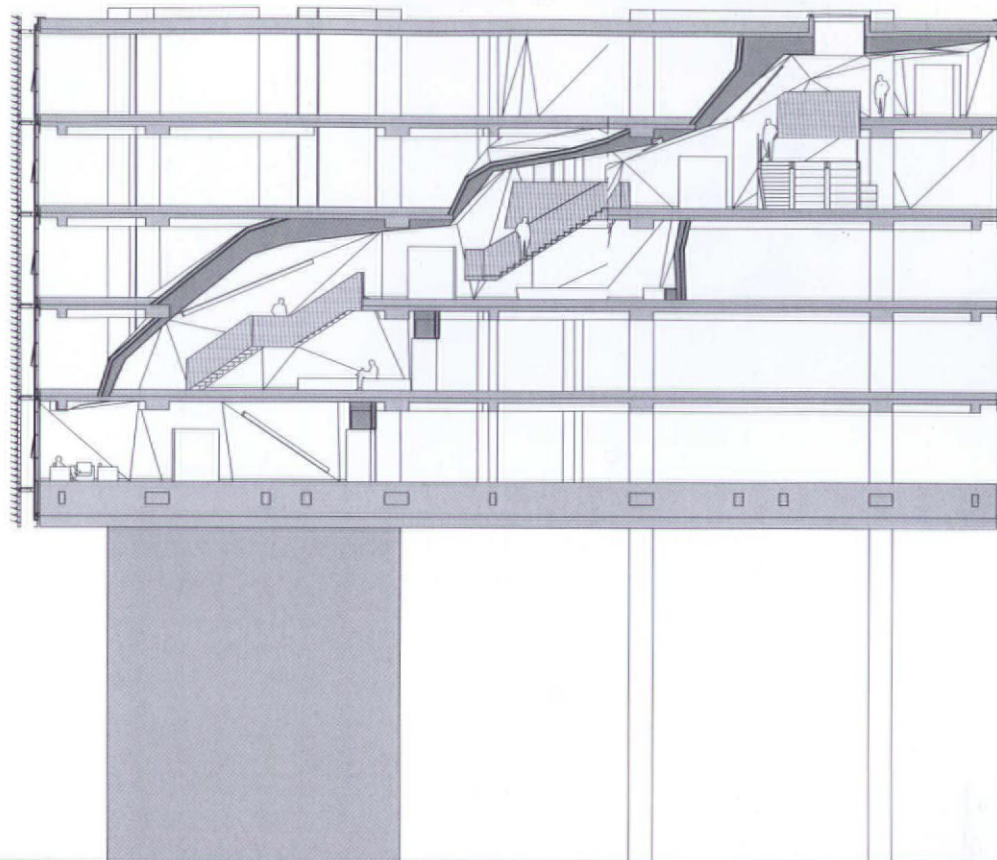
Steven Holl Architects,
Beijing, China

PROJECT TEAM

Steven Holl, Li Hu, Yimei Chan, Gong Dong, Garrick Ambrose, Maren Koehler, Jay Siebenmorgen, Christopher Brokaw, Rodolfo Dias, Eric Li

ASSOCIATE ARCHITECT

CCOI



LEFT: PHOTO BY SHU HE

spaces; they respond to orientation alone, with clear glass to the north, horizontal blades to the south, and fixed perforated panels to the east and west. But this is not necessarily a bad thing, rendering the building more background than icon. Holl's trademark use of colour is saved for the figure's underbelly, bringing character to the spaces beneath.

Gauging the response of the client, users and everyday passers-by, Hu is confident that the practice's ambition to produce successful public realm has been fulfilled. 'During the design stage, everyone was fixated by the building's striking form and the eccentricity of the plan. Now, people comment on the spaces it defines and the views it frames.' With 75 per cent of the site area reconfigured as an open landscape, the practice's strategy has been extremely well received. The Vanke Centre has also achieved more measurable targets, qualifying as one of China's LEED Platinum-rated buildings. 

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CENTRE POMPIDOU-METZ

LOCATION

METZ, LORRAINE, FRANCE

ARCHITECT

**SHIGERU BAN ARCHITECTS
& JEAN DE GASTINES ARCHITECTES**

WRITER

WILL HUNTER

PHOTOGRAPHY

PAUL RAFTERY





█ 'Centre Pompidou is the only public monument the '70s have produced,' pronounced Reyner Banham in these pages shortly after the Paris venue's opening (AR May 1977). And despite the emphasis on adaptability – with the infamously exposed servicing creating (theoretically, at least) infinitely reconfigurable floorplates – he presciently predicted that whatever modifications occurred, its monumentality would remain fixed until the 'century's end'.

Today's search for singularity has, however, a counterpoint in the drive for multiplicity. Museums are increasingly eager to disperse their progeny. London's pair of Tate galleries long ago branched into Liverpool and Cornwall. Others are more buccaneering: both Paris's Louvre and New York's Guggenheim will launch satellites in Abu Dhabi over the next couple of years, designed respectively by Jean Nouvel and Frank Gehry. Indeed, the Guggenheim's proliferation comes close to missionary zeal: since Frank Lloyd Wright's 1959 masterpiece in New York there have been ventures into Venice, Bilbao, Berlin – even Las Vegas, which, despite Rem Koolhaas's design, failed ignominiously.

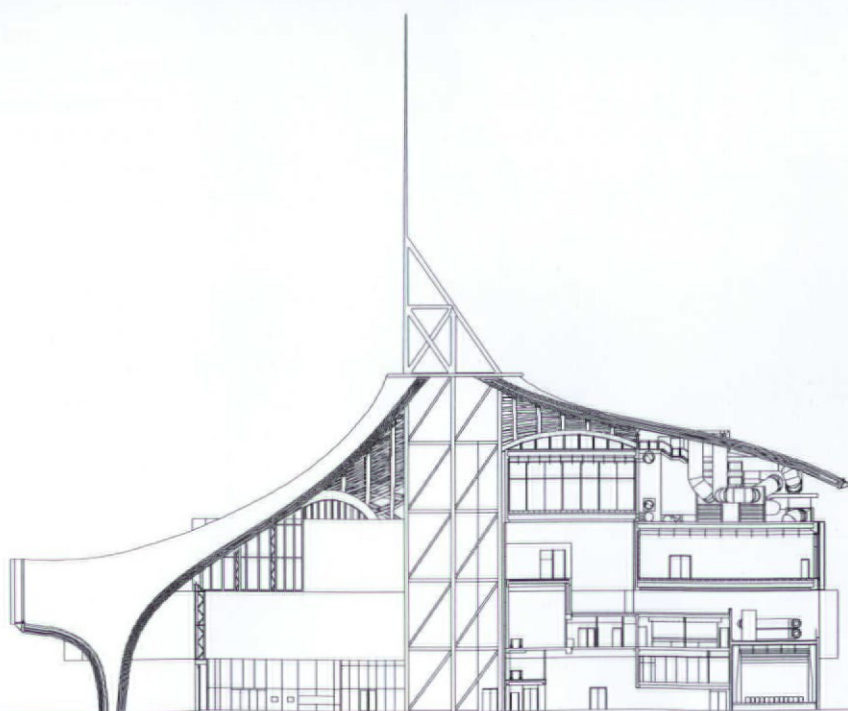
However, the Guggenheim's most successful project, also by Gehry, spawned the Bilbao Effect – a contagious notion with three identifying symptoms: an 'iconic' piece of architecture (often a gallery); a 'starchitect'; and a de-industrialised, moribund 'regional' city.

Following this trend, in May the Pompidou opened its first outpost in the eastern city of Metz. Although only an 80-minute train journey from Paris, culturally it's a million miles away. The government, in the spirit of *decentralisme*, hopes the €86 million (£73 million) Pompidou Metz – part of a 50-hectare regeneration site – will have a Bilbao-like effect on a region whose traditional mining and metal industries are in decline. 'What is at stake here,' President Sarkozy melodramatically —

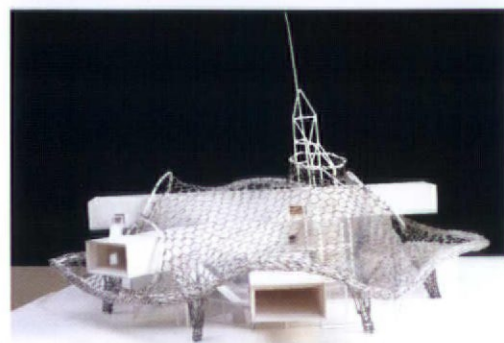
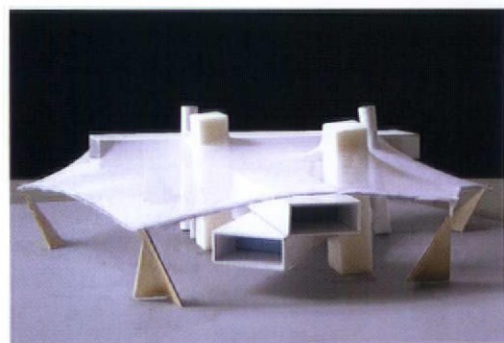
FROM INSIDE, THE ROOF
CREATES NO SPATIAL TENSION
WITH THE GALLERY BLOCKS,
WHICH COMPLETELY SNUB IT



cross section



Previous page_ The northern facade. The 77m spire refers to the Paris Pompidou's year of opening
Above left_ Upper-level lift lobby
Above_ The material confusion under the canopy
Right_ Early concept models reveal how the relationship between the roof and galleries was progressively compromised



declared, 'is no more or less than a new renaissance of the Lorraine.'

There are similarities between the Paris and Metz projects. Both competitions were won by slightly ad-hoc groupings: Renzo Piano and Richard Rogers in 1971 with Gianfranco Franchini; and, in 2003, Japan's Shigeru Ban, Paris-based Jean de Gastines and (working on the proposals) ex-Rogers architect Philip Gumuchdjian.

Furthermore, both can be read as a combination of a pair of ideas. The genius of the 1977 Pompidou Centre was how two radical paper speculations from the 1960s – Plug-In City by Archigram's Peter Cook and Cedric Price's Fun Palace – coalesced into a physical presence, even more shocking for its violation of the 4th arrondissement's classical sensibility. This seems now a pivotal moment, when an unrealised visionary spirit gave way to an enterprising, buildable high-tech.

Less a handshake, more a fistfight, at Metz the meeting of the two ideas fails to strike an accord. The two diagrams – one about the sinuous roof, the other the splaying galleries – crash together like drunkards jostling on a narrow staircase.

The sketch models describe a more harmonious relationship. Like the original Pompidou, which gave half of the site over to a piazza, at Metz the ground plane looked to be a generous public space, not enclosed but sheltered by the canopy. Under this, sometimes poking through, were three identical elongated boxes (the galleries) stacked and rotated from each other, with multiple entrance points suggested by a number of vertical cores. Crucially, the roof was visually permeable, so the arrangement of the internal elements would be expressed externally.

What has been delivered is a fatally compromised version. The circulation has been centralised into a single core, with a 77m metal spire piercing the roof as a reference to the year of the original's opening (is this serious architecture?). The escalator

only goes to the first floor, so to reach the upper galleries you must head through a push-bar door to an escape stair, or wait for one of two lifts, which hardly coped with a handful of journalists. Getting round this building will be a nightmare.

Credit where it's due, the galleries are ideal for showing art. But so they should be: they are all unadventurous modifications of the white cube. The upper triplets are 80m extrusions while the ground-floor gallery (which, with other amenities, has silted up much of the public space) is a polygonal version. Functional as they may be, they are entirely generic.

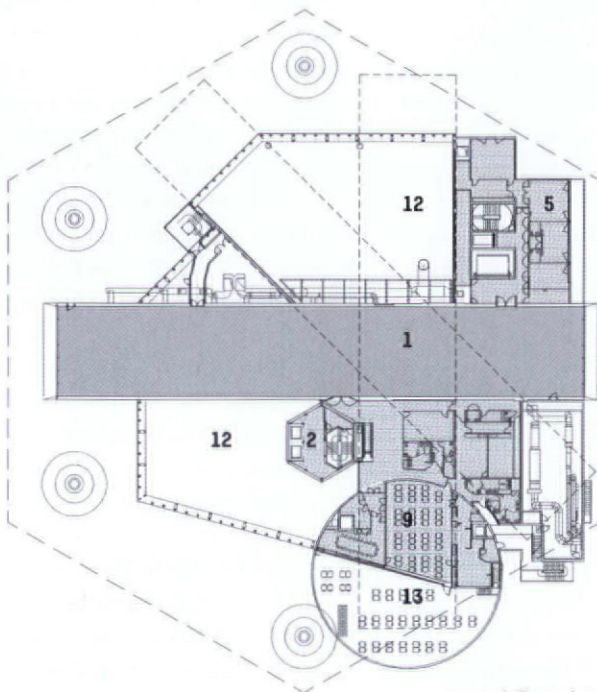
The roof of CNC-machined laminated timber beams evolves a language developed in Ban's earlier projects. From numerous examples, the architect's elegant Japanese pavilion (AR September 2000) for Expo 2000 in Hanover, which employs his trademark structural paper tubes, particularly stands out. Though Metz is geometrically more complex, this wooden iteration, though beautiful, looks leaden by comparison. Furthermore, the membrane allows only 15 per cent light penetration. In the day the roof is opaque. Press photographs show an appealing glowing mass, but these surely mourn the loss of the initial proposal's fundamental transparency.

Twilight shots reveal the roof's *raison d'être*. Here is the saleable image of regional rebirth, the 'monumentality' of which Banham speaks. But other than that the roof lacks a role. From inside, it creates absolutely no spatial tension with the gallery blocks, which completely snub it, their glazed ends framing instead specific(ish) contextual views. From the glass lift, the tops of the galleries present themselves as wasted, white blanks, marked with the odd workmanlike footprint. Furthermore, the rectilinear galleries should float independently through the oval roof cuts, instead of being obviously braced together.

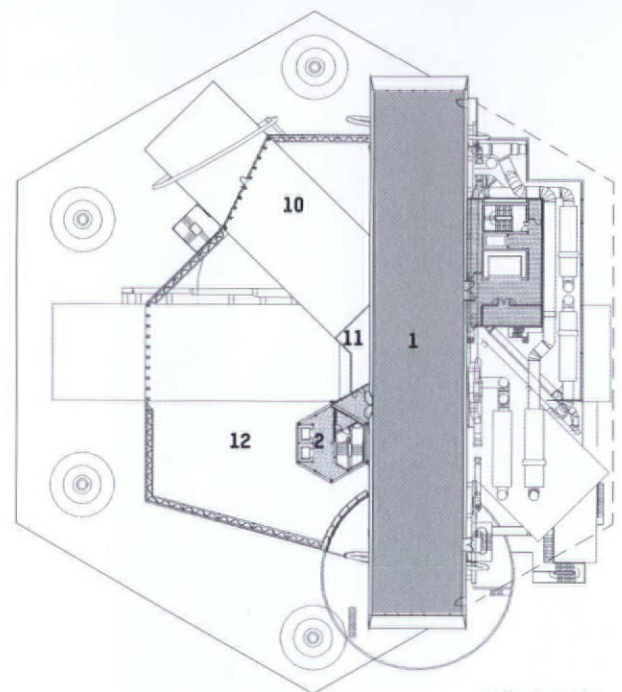
Arriving from the adjacent train station to the primary facade, the —

**A SHANTY-LIKE COLLECTION
OF MATERIALS MAKES
A MESS OF WHAT SHOULD
BE A WELCOMING GESTURE**

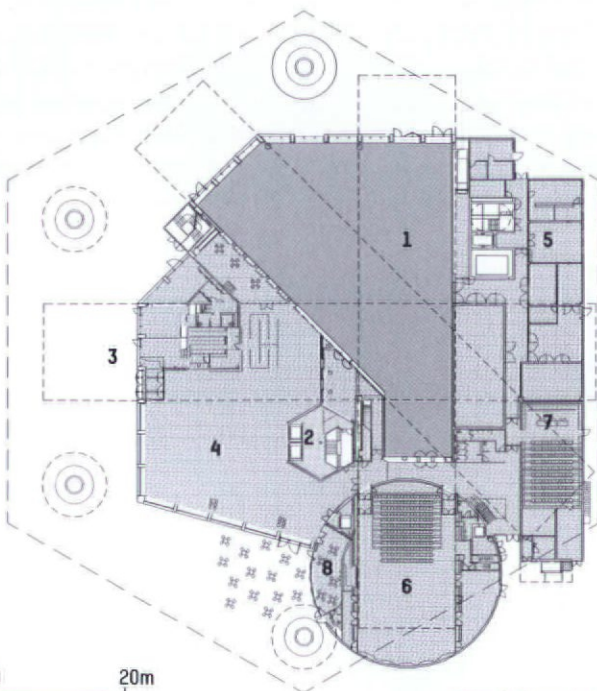
- 1 exhibition area
- 2 hexagonal tower
- 3 entrance
- 4 forum
- 5 administration
- 6 creative studio
- 7 auditorium
- 8 café
- 9 restaurant
- 10 exhibition terrace
- 11 balcony
- 12 void
- 13 restaurant terrace



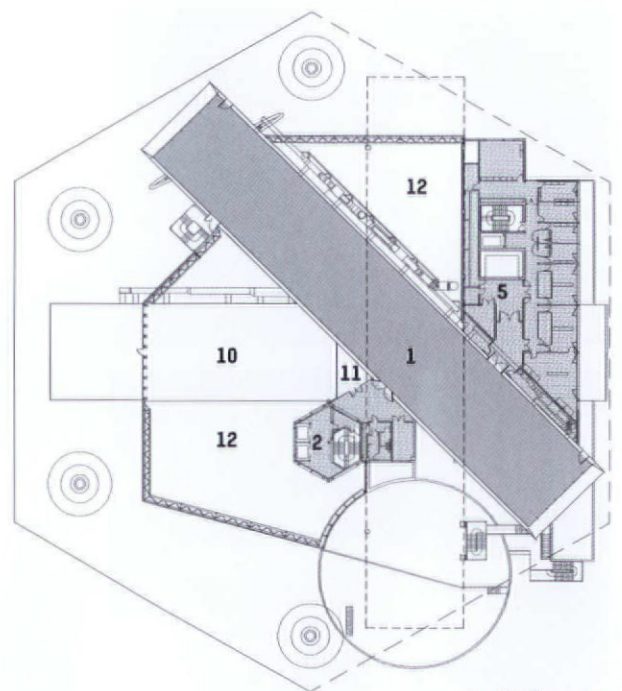
second-floor plan



sixth-floor plan



ground-floor plan



fourth-floor plan



Below_ The ground-floor polygonal gallery is double height in places
Bottom_ The extended galleries frame views of the context at their glazed ends

ARCHITECT

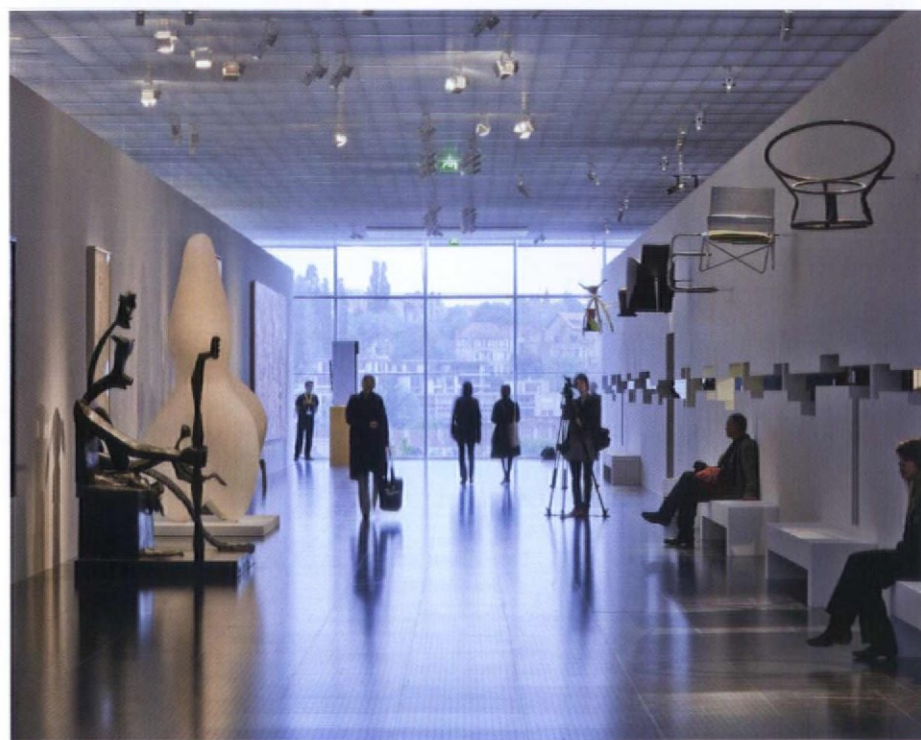
Shigeru Ban Architects
Europe, and Jean de
Gastines Architectes,
both Paris, France.

ASSOCIATE ARCHITECT

Philip Gumuchdjian,
London, UK

STRUCTURAL ENGINEERS


Arup, Terrell



envelope beneath the roof is a shanty-like collection of materials: industrial rolling glazed doors, corrugated translucent sheets, white beach-hut boarding, metal escape stairs. It makes a mess of what should be a welcoming gesture. Yet more bizarrely, from the upper ranges it obscures views of the outlying town. I only spotted one section – from the upper lift lobby – of clear glazing. This reveals some rear ducting, which is more rewarding to interpret as a satirical wink at the first Pompidou, rather than sheer ineptitude.

In Alan Hollinghurst's novel *The Line of Beauty*, a character dismisses a relation's stately pile by saying: 'It's the contents that make Hawkeswood. The house itself is something of a monstrosity.' This applies equally to Pompidou Metz. With the Parisian counterpart's 65,000 modern artworks mostly languishing in storage, there are unrivalled resources for future shows.

The inaugural exhibition offers a tantalising glimpse of this collection with works by Braque, Léger, Matisse and Picasso, among other more *recherché* delights. Entitled *Masterpieces?*, the question mark is no doubt hoping to encourage the first probing visitors to approach each piece – some 800 of them – with an open mind. And yet somehow it also seems a symbol of institutional self-doubt, a half-suppressed acknowledgement that this relation doesn't measure up architecturally to its trailblazing ancestor.

Winning the competition as unknown thirtysomethings, Rogers and Piano have both individually gone on to win the Pritzker Prize. Ban and de Gastines were both in their mid-forties. The latter is hardly an international figure, but it is not entirely fanciful to imagine the arc of Ban's career soaring to reach architecture's finest accolade. However, judging this building's quality at close range, he seriously needs to raise his game. This was a big commission for Ban, and an even bigger missed opportunity. 

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1111 LINCOLN ROAD

LOCATION
MIAMI, USA

ARCHITECT
HERZOG & DE MEURON

WRITER
ROWAN MOORE

PHOTOGRAPHY
ROLAND HALBE

The most obvious thing about Herzog & de Meuron's 1111 Lincoln Road is that it is a car park like no other. Rather than a piece of monofunctional traffic equipment, it wants to 'mix programme in unique ways that people have not seen before.' This it does, but it also does something more. Its centrepiece is a sumptuous work of architecture, both playful and expressive, using only one material: concrete. And then it does something else. It assembles a collection of elements – the sumptuous work, some houses by the same architects in a wholly different style, some art, an old brutalist block, lush landscaping – and gets them to hang together. It has loose ends. It doesn't tidy up, finish off or sew up.

It makes a strong and distinctive place, while allowing strong and distinctive things to happen there

in the future. It doesn't draw lines between its elements, between the different people who have helped make it, or between itself and its surroundings. Emphatic though it is, it's not quite clear where it begins and ends, in either space or time.

1111 Lincoln Road was 'envisioned' by Robert Wennett, a developer and art collector who declares that 'for 20 years I did things which were about being commercial. [So] I wanted to do something about legacy, about what I would leave.' He wanted to create a 'civic building' and, notwithstanding his choice of famous Pritzker architects, he wanted something 'absolutely not iconic. I was trying to solve a very important urban problem.'

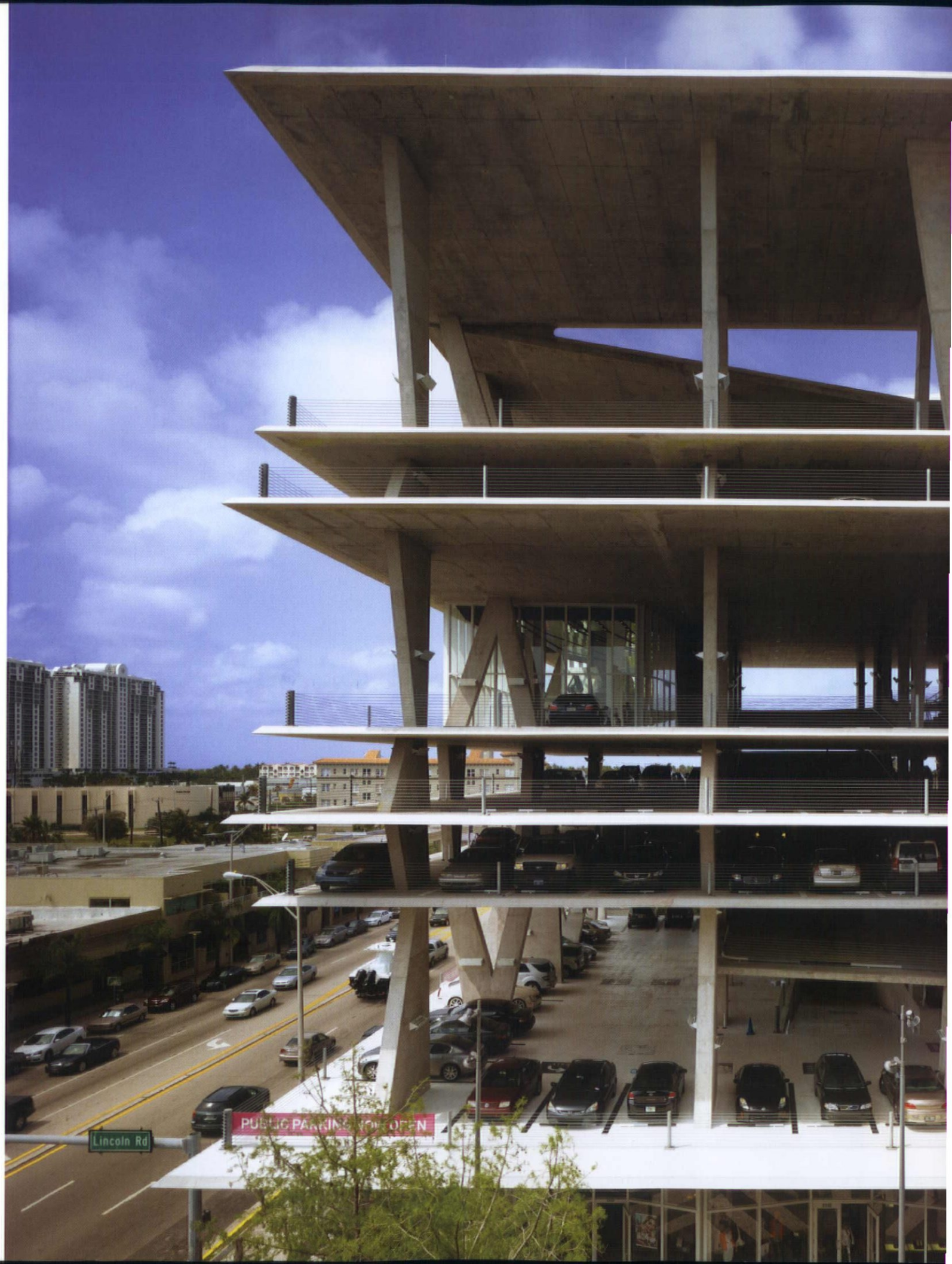
The project's programme includes shops, a restaurant, offices, a rebuilt bank, some houses and a courtyard apartment for Wennett. He is also encouraging events – art installations,

fashion shoots, wedding parties – on the decks of the garage itself. Its location is Lincoln Road, which runs at right angles to the parade of hotels along Miami Beach, and is the hub of such pedestrian life as the city has. The road is enlivened by landscaping by Morris Lapidus, Miami's post-war genius of camp hotel design, and it has an inside-outside feel, with paving and planting making it seem, in a nice way, like an atrium with the roof off. Number 1111 is the point, at the far end from the ocean, where pedestrianisation stops and the street hooks into the armature of roads that shapes the rest of this car-based city. It is an interface between car and foot, a harbour, dock or portal.

This is a place that has fluctuated wildly with Miami's shifting fortunes. A century ago there were just 'trees and camels,' as Wennett puts it, in his office furnished with ocean views and intriguing art, before Lincoln Road was touted as the 'Fifth Avenue of the south'. Its status grew as Miami became a destination for glamorous travel, then plummeted following 1960s race riots and white flight. Since the 1980s it has risen again as the city has recovered. Now, thanks to events like the annual Art Basel Miami Beach art fair, it can add cultural sophistication to the charms of its climate and beaches.

The brutalist block on the site of 1111 was from the bad times. It was a bank built, in the era of Cold War and riots, 'to show strength'. The building is tough and forbidding but not without a certain impressive quality (if you can overlook its anti-social aspects), like the hard, rusticated palazzi bankers built in Renaissance Florence. For Wennett it is 'fantastic, so pure' and he admires the way its brise soleil dispenses with the need for blinds, which 'are the most ugly thing you can have on a building.'

Wennett opted to keep the building, despite the general view that it was a bunker. 'I never considered knocking it down,' he says. 'It's not my character. If you had free rein with the site it would —



IF MIAMI IS A CITY OF SURFACES,
OF PINK PLASTER AND DECO
DOODAHs, THIS BUILDING
IS SKELETAL, NAKED



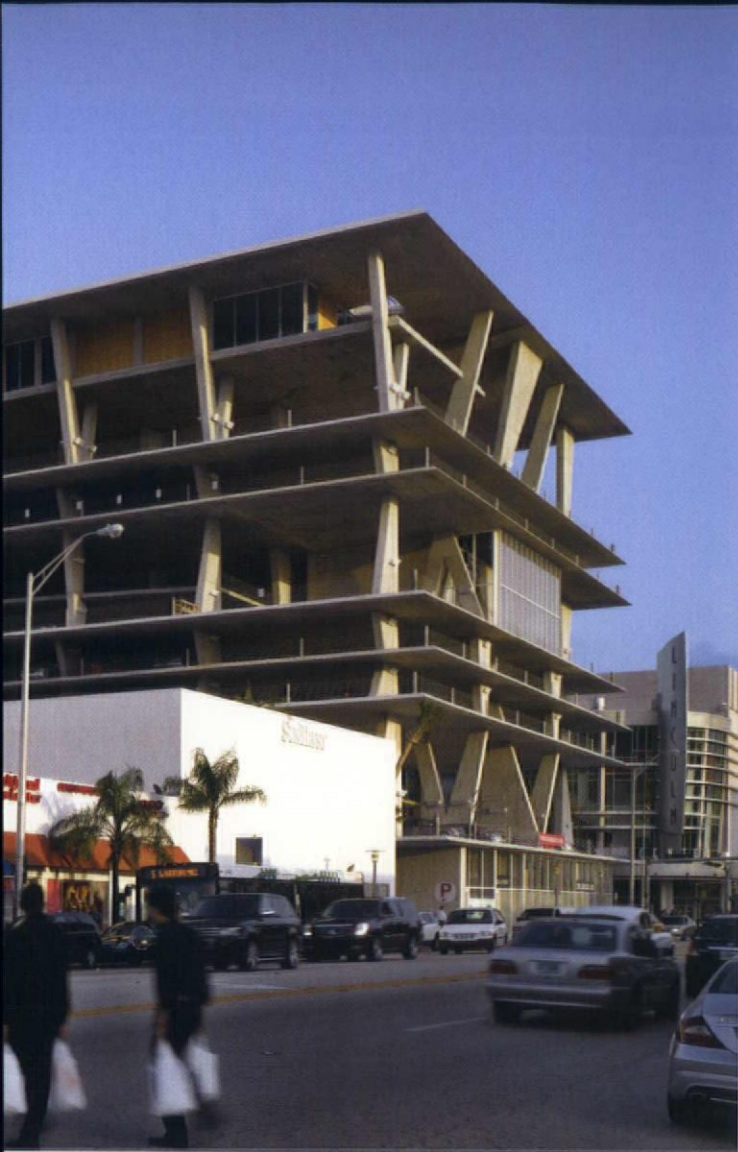
Previous page_ The car park's angular structure is a taut, skeletal interloper amid Miami's more familiar milieu of ice cream deco and plaster

Far left_ The concrete colossus looms over the scrubby, low-rise neighbourhood

Left_ The open walls of the parking deck frame views over the bay to the city

Above_ The urban 'diptych' of the existing bunker-like block and new parking structure

Above left_ Staircases bridge the vertiginous chasm between the two buildings



never have been so interesting. It forces you to think. Great architecture comes out of the quirkiness of the site.' Instead, he built the open concrete frame of the parking decks next door, forming a 'diptych' of new and old, open and closed.

They did, however 'want an urbanistic, friendly, connected building' and so changed the lower two floors of the bank building from concrete to glass. A band of money-spinning retail (lingerie, sportswear, books) now runs along the bottom of both buildings. A rooftop restaurant on the old exploits magnificent views across Miami's low-lying art deco district. And like an asterisk or a beauty spot, a shop selling select fashion brands stands alone five levels up on the parking structure.

After the old block and the new parking structure, the project's third element is a site to the side, where

the relocated banking hall is placed, with inward-looking houses above it whose materials are 'Miami modern – terrazzo, concrete, fabulous metal gates – but in a totally different way.' Commercially speaking, the residential element is 'just frosting. It's not needed, but it makes the place more interesting.' A fourth element is the re-landscaping of this stretch of Lincoln Road, designed by Raymond Jungles. It adapts the spirit of both Jungles' mentor Roberto Burle Marx and Lapidus' work down the street, with patterned paving and abundant planting. It eschews the ubiquitous palm tree, not actually native to this part of Florida, in favour of evergreen oaks, which are, and whose huge canopies create shade.

There are a series of art installations – a Dan Graham pavilion in the street, a wiry Monika Sosnowska slipped in to the parking

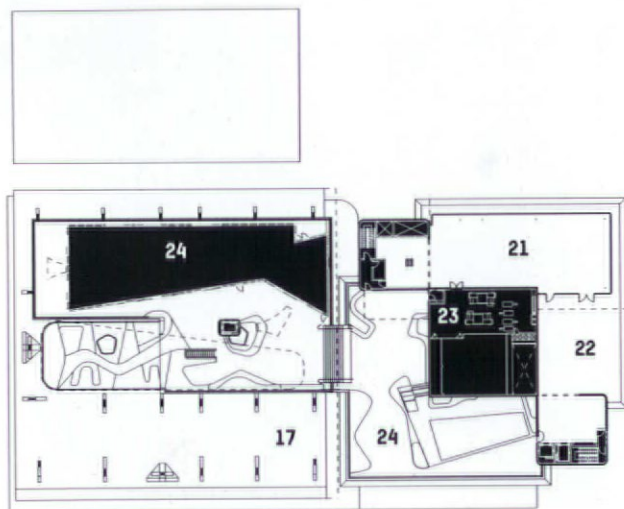
area. Signage and identity are by brand consultancy Wolff Olins, creators of the Tate's fuzzy logo and the jagged London 2012 Olympics brand. Here they advised a subtle approach, with understated signage and minimum advertising. This extended to the PR strategy: there would be no flashy opening events, but a slow build-up of interest.

The thing around which everything revolves is the concrete frame of the parking structure. If Miami is a city of surfaces, of pink plaster and deco doodahs, this is a building without facades – naked, skeletal, abandoning the charming wrappings for which its architects are sometimes known. Even when finished you might think this frame is still under construction. Yet it is not without its own kind of extravagance.

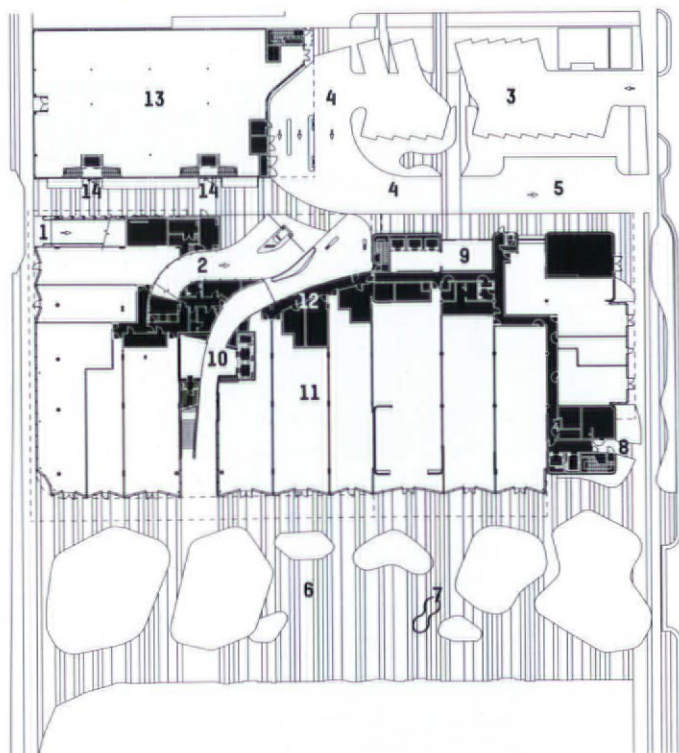
Decks with extra high ceilings – the ones where uses like parties —

**DECKS WITH EXTRA HIGH
CEILINGS COMBINE WITH LOW
ONES TO CREATE A BUZZY,
SYNCOATED RHYTHM**

seventh-floor mezzanine plan



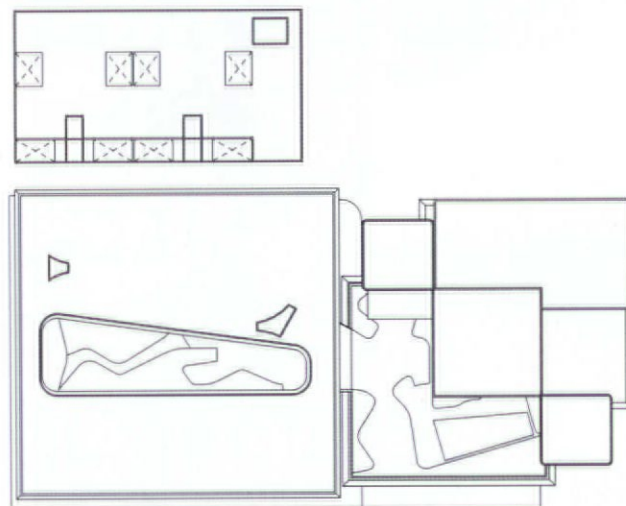
ground-floor plan



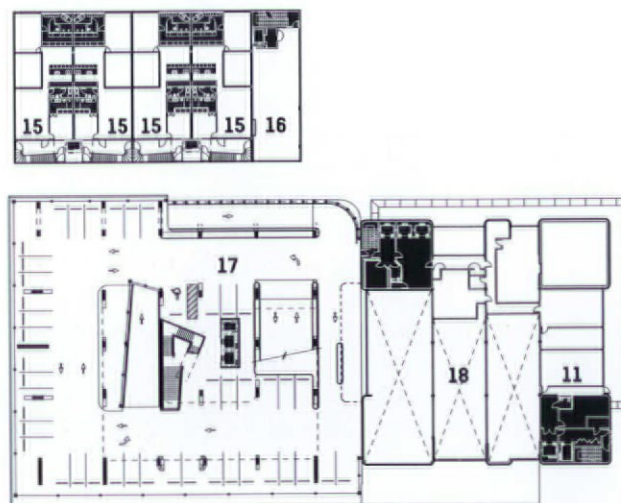
location/site plan



roof plan



second-floor plan

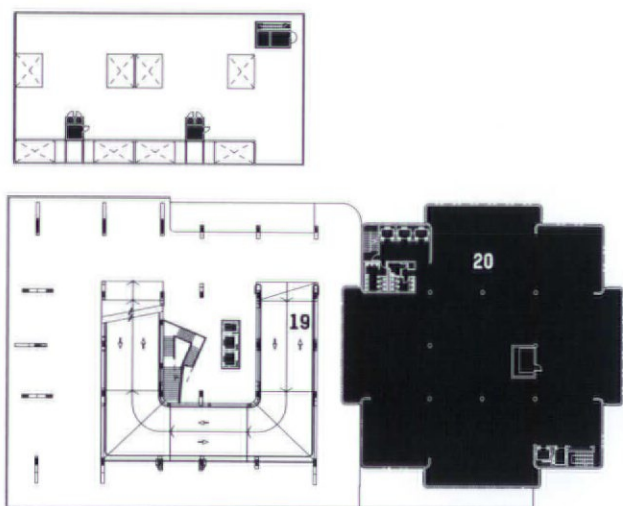


Top right: A glazed box containing a fashion shop stands in splendid isolation on the fifth floor of the car park

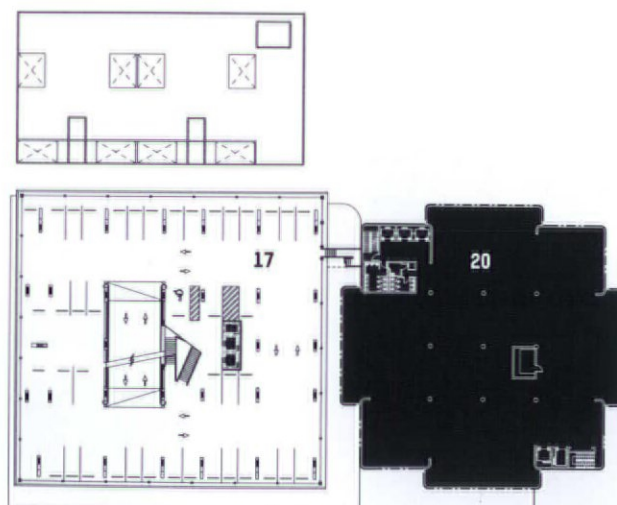




second-floor mezzanine plan



third-floor plan

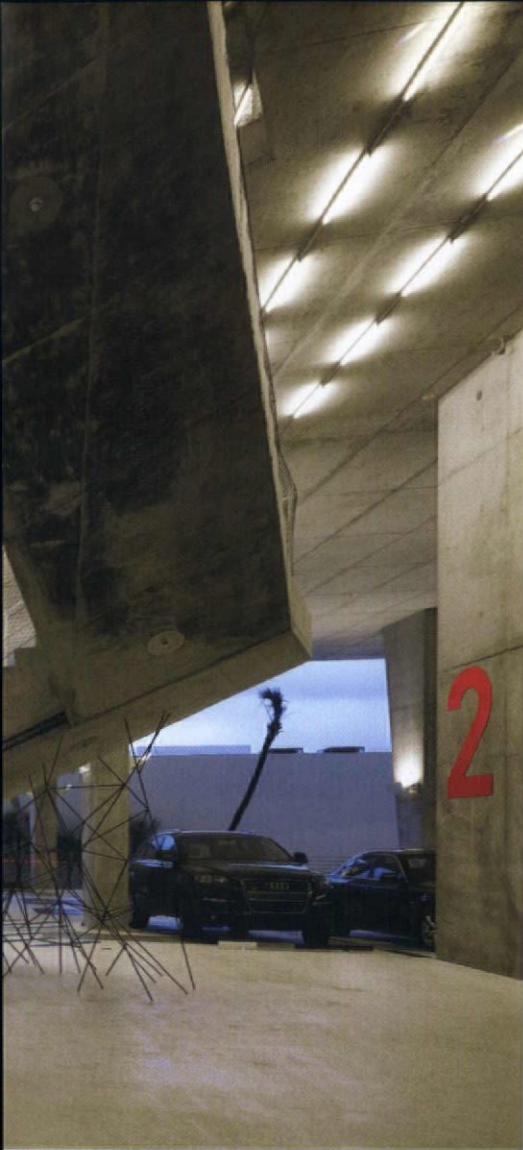


- | | | | | | |
|---------------------|----------------------------------|--|--|-----------------------------|-----------------------------|
| 1 car park entrance | 7 Dan Graham pavilion | 10 lift/stairwell and parking access/passage | 13 bank entrance to courtyard residences | 16 bank office | 21 rooftop restaurant |
| 2 car park exit | 8 entrance to rooftop restaurant | 11 retail | 14 entrance to courtyard residences | 17 car park | 22 garden |
| 3 bank parking | 9 office lobby | 12 retail service corridor | 15 courtyard residences | 18 void | 23 kitchen |
| 4 alley | | | | 19 car park ramp | 24 private house and garden |
| 5 loading bay | | | | 20 existing office building | |
| 6 public plaza | | | | | |

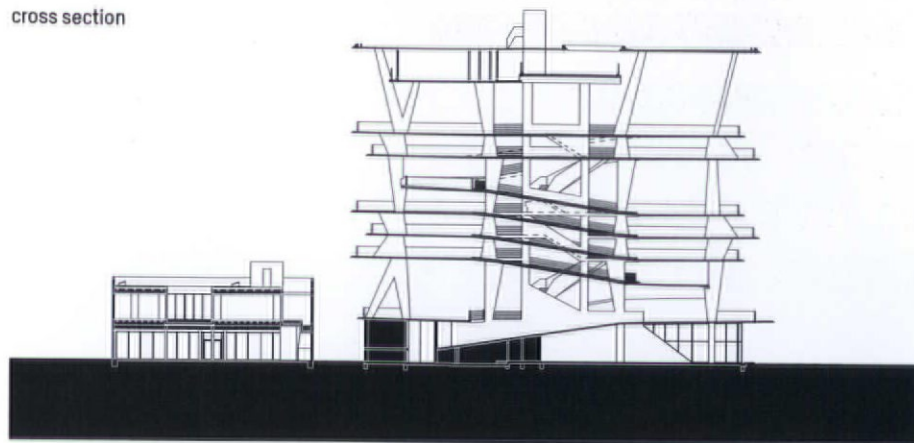
SWITCHES OF EXPANSION
AND COMPRESSION CREATE
INTRIGUE. YOU WANT TO
SEE WHAT HAPPENS NEXT



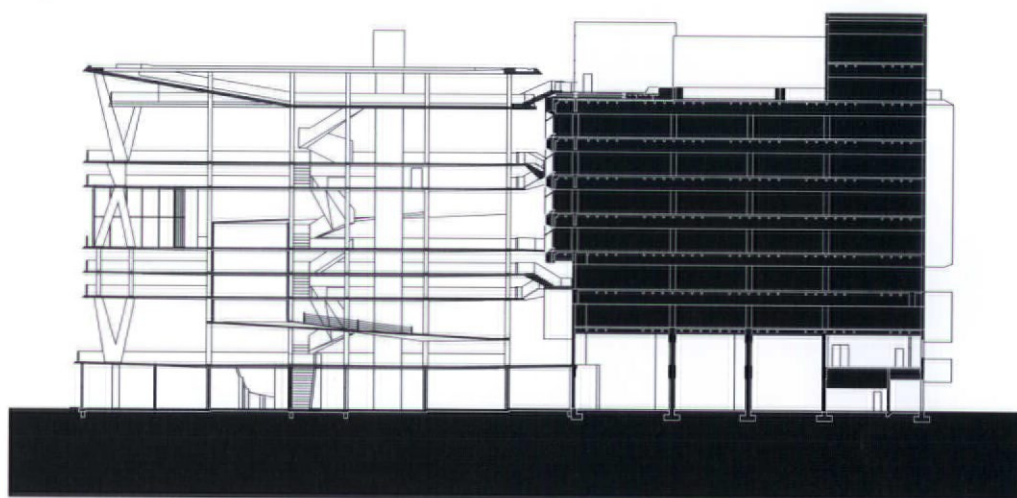
Far left, top_ Part
of the ground-level
shopping mall with
stairs leading
to the parking
structure above
Far left, bottom_
Variations in storey
height create
moments of
compression
and release
Left_ Streetscape,
with concertina
shopfronts,
patterned paving
and native
evergreen oaks
Above_ A wire
sculpture by Monika
Sosnowska is one
of a series of art
installations



cross section



long section



ARCHITECT

Herzog & de Meuron,
Basel, Switzerland

PROJECT TEAM

Jacques Herzog, Pierre de Meuron, Christine Binswanger, Charles Stone, Jason Frantzen, Nils Sanderson, Mark Loughnan, Karl Blette, Christopher Haas, Yong Huang, Yuichi Kodai, Paul Martinez, Caro van der Venne, Savannah Lamal

ASSOCIATE ARCHITECT

Charles H Benson & Associates Architects,
Miami Beach

STRUCTURAL ENGINEER

Optimus Structural
Design

SERVICES ENGINEER

Franyie Engineers

LANDSCAPE CONSULTANT

Raymond Jungles


and installations are envisioned – combine with low ones to create a buzzy, syncopated rhythm, as do the Vs and slants of the pillars. Inside, the switches of expansion and compression, combined with broad views of sea, trees and buildings, create intrigue. You want to go to the next level to see what happens next. It exploits the relaxed attitude to enclosure that the climate permits: if Lincoln Road is like an interior with the roof off, the parking garage is a landscape with a roof on.

What really makes it zing is the combination of spatial opulence with constructional refinement. The structure is detailed to give extra-thin leading edges, which makes this big thing look fragile and taut. The design seeks to eliminate ‘everything about parking garages that people hate: low ceilings, overhead lights, narrow ramps, pipes and sprinklers.’

All directional signs are in the ground, leaving vertical surfaces uncluttered. Barely-there balustrades at the edge of the decks give a certain vertigo to the act of parking, as if, like Thelma and Louise, you are about to shoot into the void.

I came to 1111 Lincoln Road expecting the idea of mixed uses to be more fully realised. I had imagined a street in the air with shops and cafés all the way up. In fact, it is more disjointed. Most of the shops face one way, and the restaurant is on the roof of the old building, disconnected from the parking structure. But these discontinuities create an open-ended place. It doesn't tell you what to do. It offers spaces to enjoy just for themselves, not because you might buy something there. It offers an alternative to the idea that public life always equates to consumption.

1111 Lincoln Road, among other

things, is a work of deal making. It needed deals with the bank about their new space, and trades with the city's planners. Zoning laws specified total surface area rather than height, which is why the extra-high decks were possible and, because the planners liked the idea of this ‘civic building’, they were amenable. It is a project with many contributors – architects, artists, designers, planners, developers, retailers, restaurateurs and the people who will stage events there. Wennett says ‘this building is in motion’ and it's ‘like a performance piece.’ He also says it's about ‘twisting your sense of where you are, putting you in different perspectives, shaking things up, putting you where you haven't been before.’ Property developers are rarely this quotable, but then property developers rarely do something like this. It's hard to describe it better than he does. 

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PITTMAN DOWELL RESIDENCE

LOCATION

LOS ANGELES, UNITED STATES

ARCHITECT

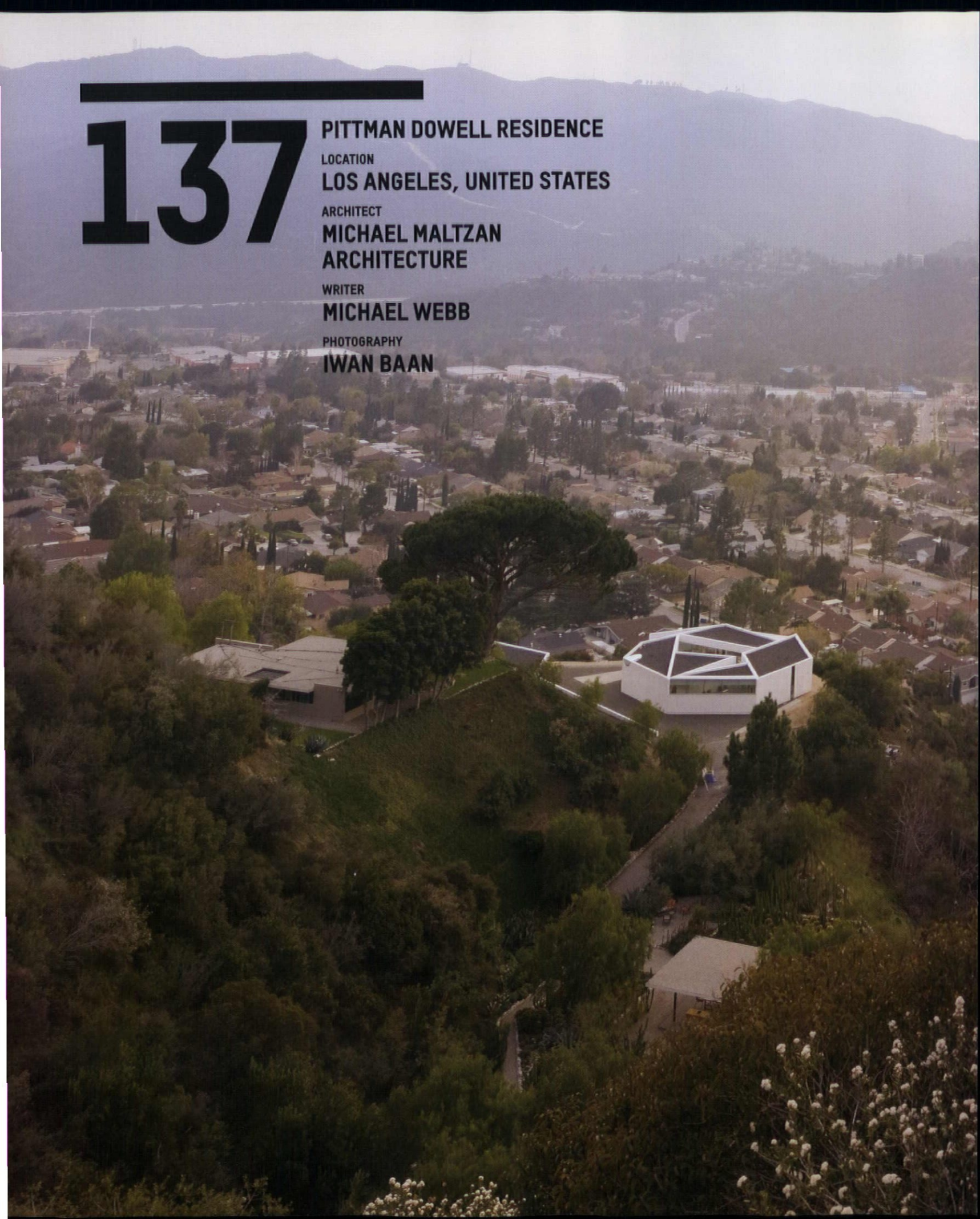
**MICHAEL MALTZAN
ARCHITECTURE**

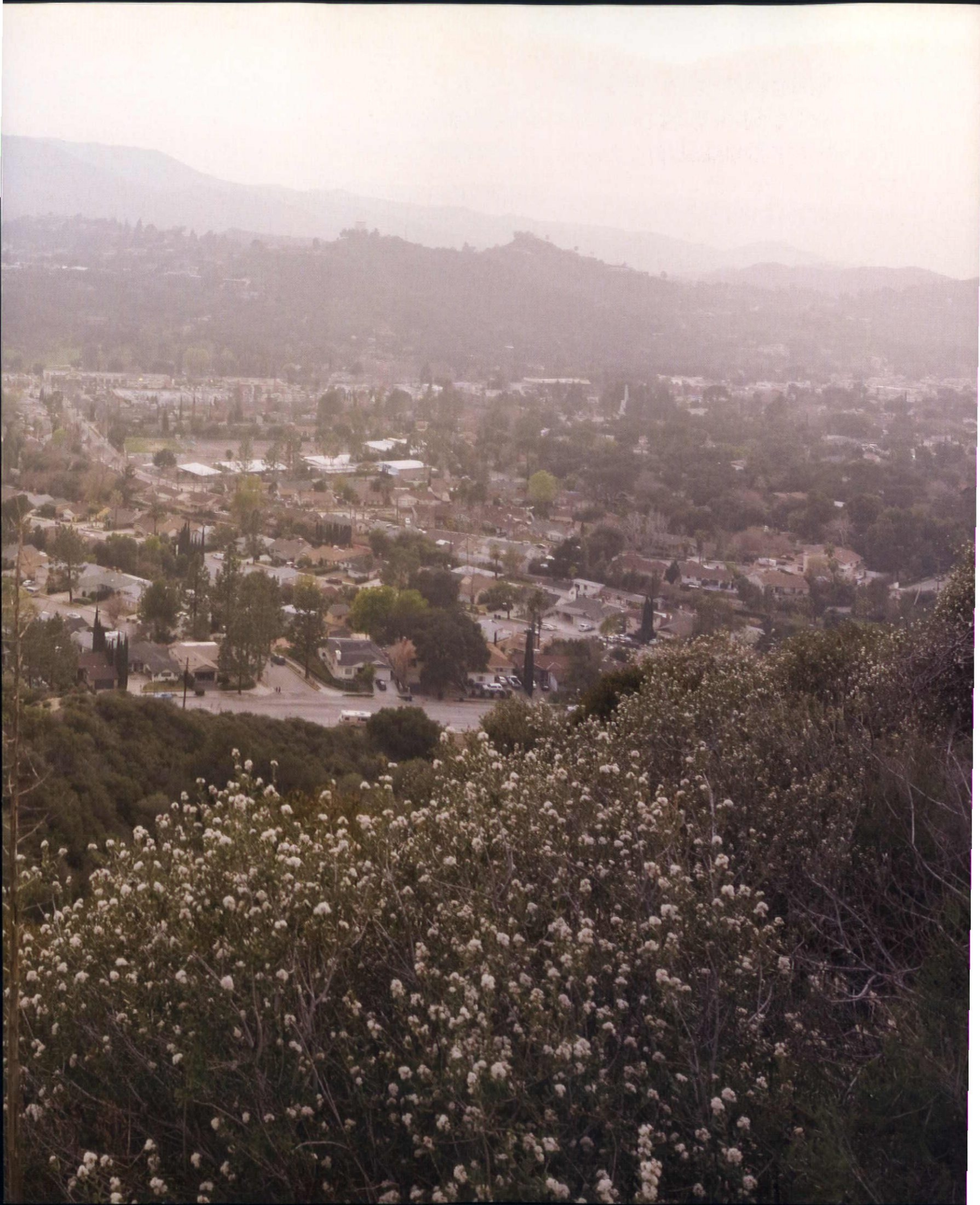
WRITER

MICHAEL WEBB

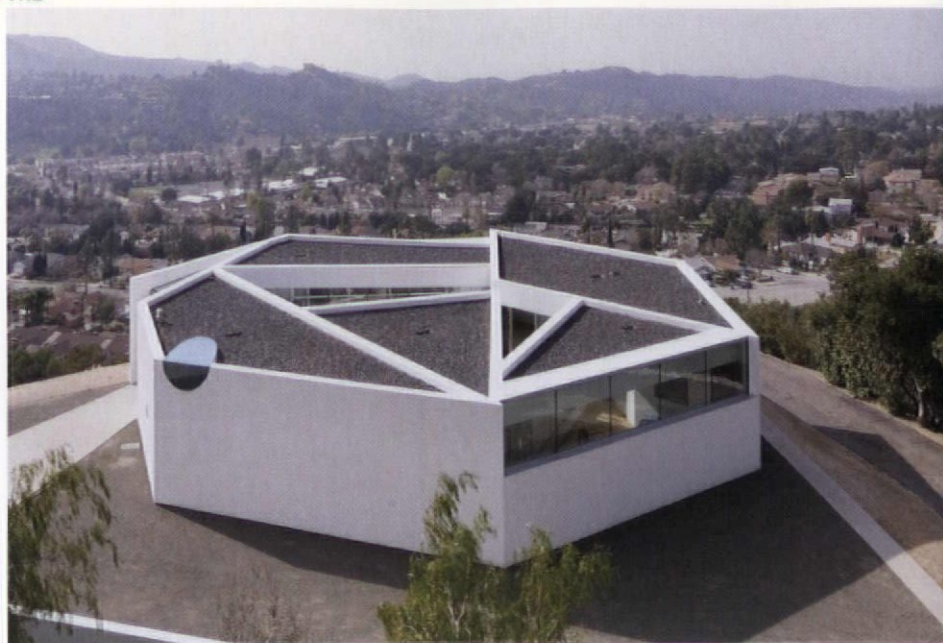
PHOTOGRAPHY

IWAN BAAN





THE PROMENADE FEELS CINEMATIC: A SUCCESSION OF SHIFTING PERSPECTIVES AND MULTIPLE REFLECTIONS



On the northern edge of LA, a long straight avenue collides with the foothills of the San Gabriel Mountains. From afar, you glimpse an angled white wall halfway up the slope, and a big stone pine tree above that. The wall is part of a seven-sided house that Michael Maltzan designed for Lari Pittman and his partner Roy Dowell, two artists who formerly lived in the 1952 Richard Neutra house at the foot of the tree. They cherished that transparent cube with its sweeping view over the valley, but wanted to explore a new way of living in a house that felt enclosed, dynamic, and layered.

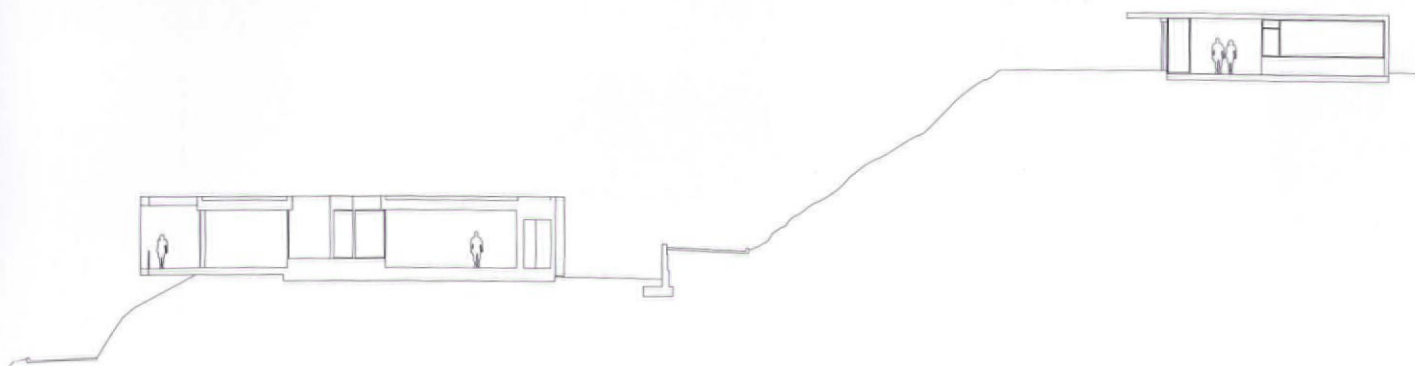
Inspired by the multi-level site and the willingness of his clients to take a wild ride, Maltzan created a house that fragments the orthogonal geometries of the Neutra building and turns them inside out. He likens it to a mathematical game, in which a platonic figure is dissected and the shards recombined in a more complex shape. His first plan was circular, the second hexagonal, but the symmetry of both gave them a static quality. He took his cue from the driveway, which spirals up the hillside, to continue that clockwise movement through a house of irregular angles in which each room opens onto the next and an inner, glass-walled courtyard.

The architectural promenade feels cinematic: a succession of discrete yet open spaces, shifting perspectives, and multiple reflections.

From the garden that surrounds the Neutra you look down on the new house, its inner walls extruded through the roof to form an eighth facade. The sides appear impervious, with only a single ribbon window, mirrored disc, and inset door breaking the expanse of white stucco set at the edge of the flat pad, jutting into space at one corner. Step inside and you are drawn forward to a wall of glass in the living room that frames a panoramic view to the south. Move on to the raised dining area and kitchen, and the view is compressed and reversed, with two inner walls set at a sharp angle to frame the stone pine. You pass through a library, which looks back to a mountain ridge, and a wedge-plan bedroom. Finally, you walk into the open bathroom, where a voluptuous cluster of tiled cylinders enclose a soaking tub, shower, and loo.

'The house started as an abstract idea but it had to be livable and engage you physically,' says Maltzan. 'That's why I work in three dimensions, modeling each stage of the design to understand the scale and relationship of the spaces.' Each room feels comfortable in itself —






site section

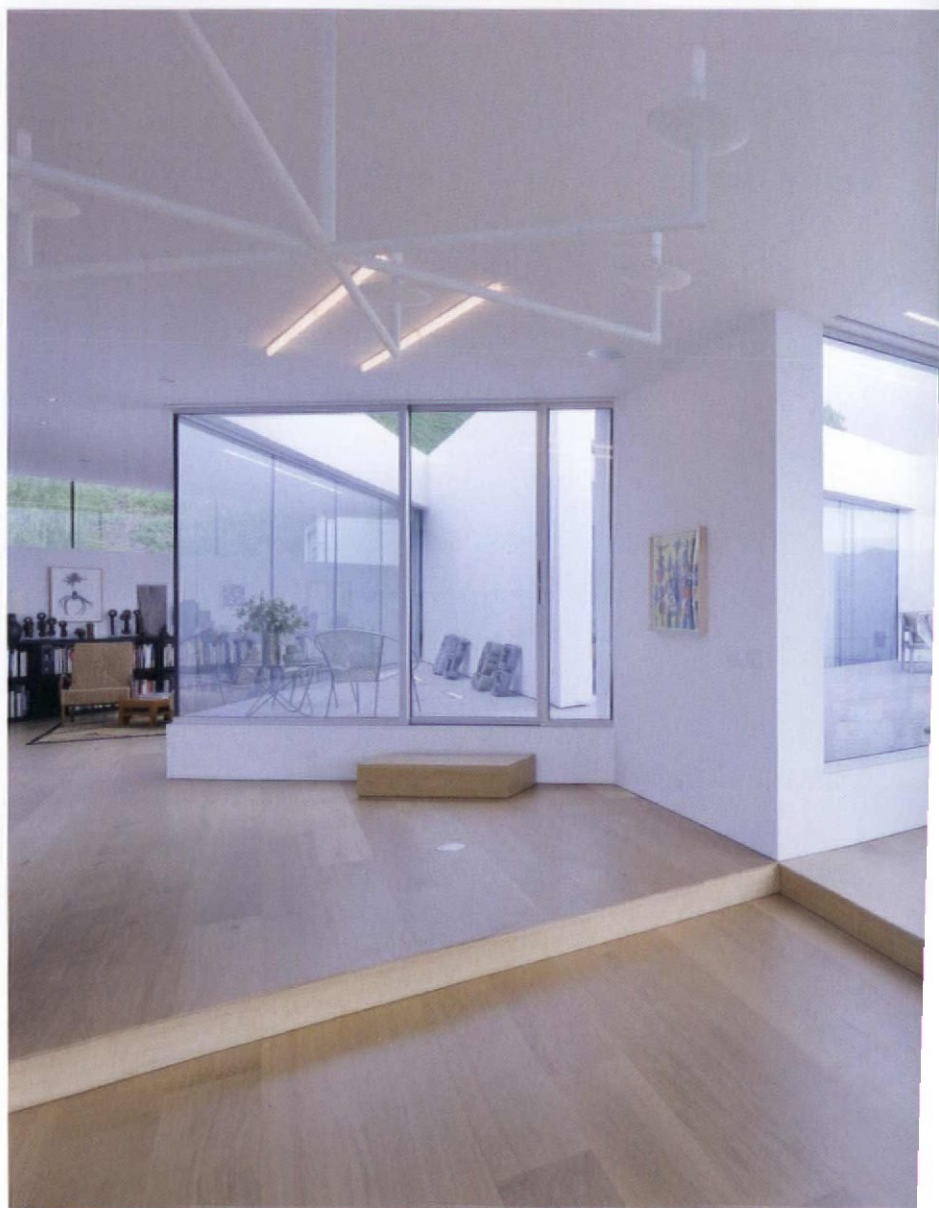


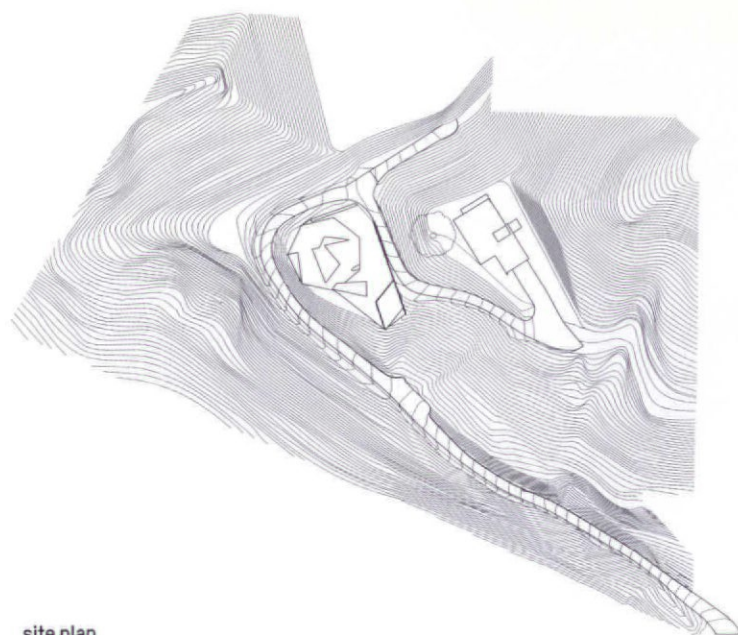
Previous page_
 The distinctive
 heptagonal form
 of the new house
 overlooks its more
 conventional
 suburban
 neighbours. Partly
 screened by trees,
 the original Neutra
 house sits on a more
 lofty plateau behind
 Top_ The impressive
 geometry of the
 house gives little
 clue as to the
 spatial richness
 and complexity
 of the interior
 Left_ An irregularly
 shaped glass-walled
 courtyard defines
 space and frames
 views over LA

MALTZAN LIKENS THE HOUSE TO A MATHEMATICAL GAME, IN WHICH A PLATONIC FIGURE IS DISSECTED AND RECOMBINED

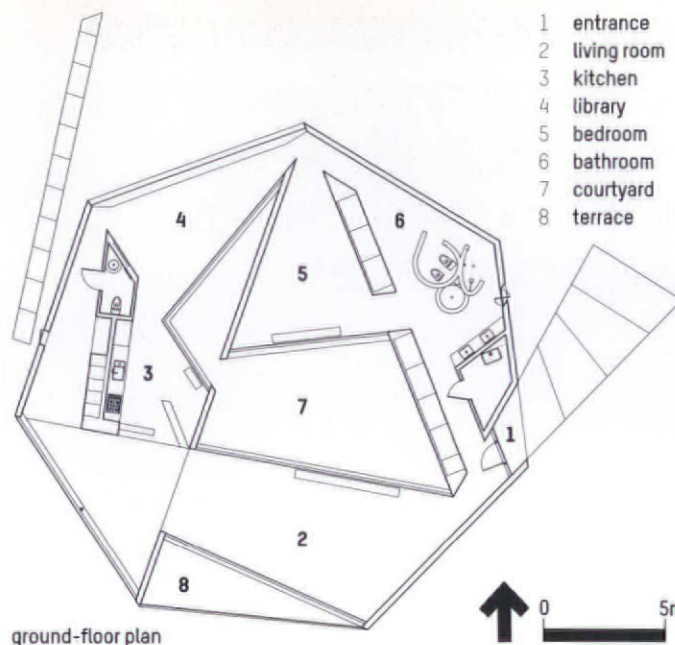
but there's always a surprise around the next corner to draw you forward, and the varied angles impart a lively rhythm to your movements. Simple materials are impeccably detailed. Broad oak floorboards are aligned in the same direction throughout the house. A tapered canopy of steel lattice shades the south-facing window and casts a pattern of shadows across the floor. Closets are integrated within the walls and the bathroom is a masterpiece of hand-installed tiles, its rounded forms echoed in the oval skylight.

Maltzan recently completed a house for media mogul Michael Ovitz and the New Carver Apartments for the homeless of downtown LA. Both exemplify the same level of craft and invention as this residence. It's a rare talent who can accommodate radical shifts of scale and budget with such confidence and then move on to design a museum or school. And yet the architect is candid about the doubts he felt designing a companion to the Neutra. 'If you are going to be an alter ego, you have to have the ego to assume the role,' he confesses. 'I was terrified by the prospect of building in close proximity to that iconic presence.' He overcame his fears and realised a work of clarity and complexity in which to relax and be stimulated. 





site plan



ground-floor plan



Top left_ The courtyard becomes an extension of the main living space. Oak floors and white walls make up a neutral palette
Left_ Though stemming from an abstract idea, the house has a welcoming and energising spirit
Above_ The bedroom looks onto the inner courtyard

ARCHITECT
Michael Maltzan
Architecture, Los Angeles, USA
PROJECT TEAM
Michael Maltzan, Tim Williams, Steven Hsun Lee, Hiroshi Tokumaru, Will Carson, David Freeland, Nadine Quimbach, Christopher Norman, Yan Wang, Tal Schori, Stacie Escario
STRUCTURAL ENGINEER
BW Smith

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CASTELO NOVO VISITOR CENTRE

LOCATION

CASTELO NOVO,
FUNDÃO, PORTUGAL

ARCHITECT

COMOCO ARCHITECTS

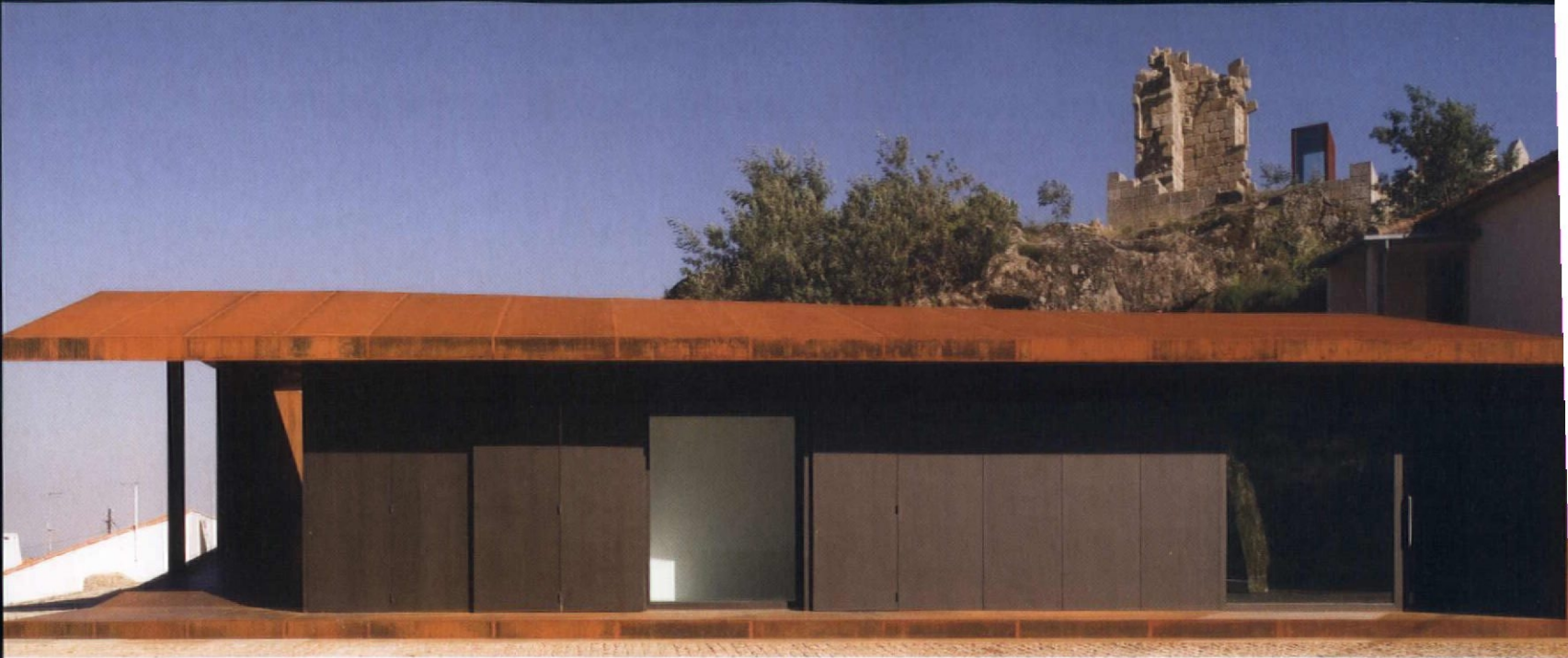
WRITER

CATHERINE SLESSOR

PHOTOGRAPHY

FERNANDO GUERRA






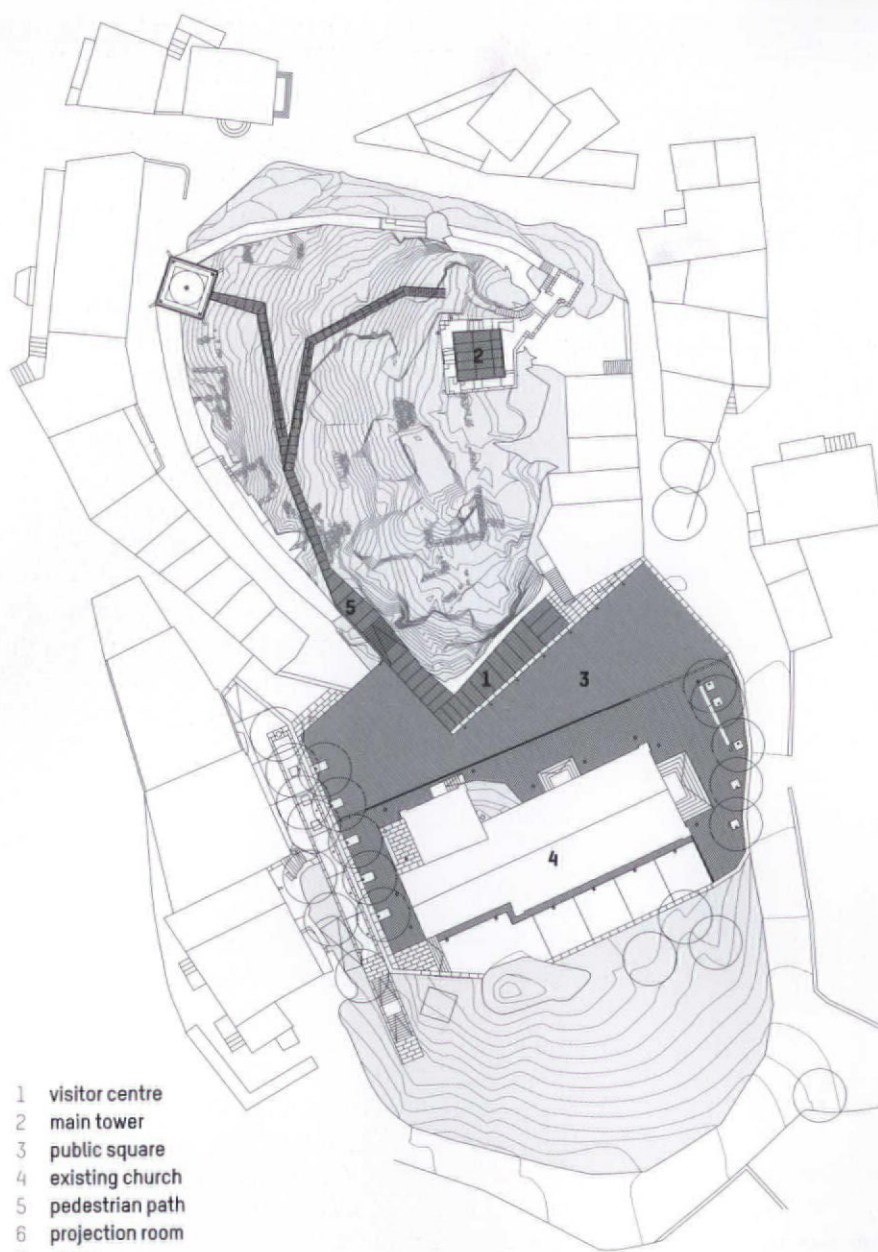
Named after its 12th-century castle, which also graces its coat of arms, the little village of Castelo Novo lies in the rugged terrain of eastern Portugal, near the border with Spain. Set on a hill, the ruined castle is a well trod tourist attraction but, until recently, lacked proper visitor facilities. Comoco Arquitectos were commissioned to provide them and, rather than designing a single new building, place a series of elements in the landscape to unify and enhance the site. Based in the historic university town of Coimbra, Comoco is a trio of young architects – Luís Miguel Correia, Nelson Mota and Susana Constantino – whose approach reflects a poetic yet unsentimental spirit typical of the best new Portuguese work. Their intelligent distillation of materials and form, coupled with an eagerness to embrace the contemporary, is perfectly epitomised here.

Though spread around the hillside, the new parts – pavilions, belvederes and pedestrian routes – form an architecturally coherent and physically linked entity. The largest element is a long, low-slung entrance pavilion set at the foot of the hill, addressing a public square and church. Folding panels open up the pavilion to the public. The L-shaped structure hugs the hill,

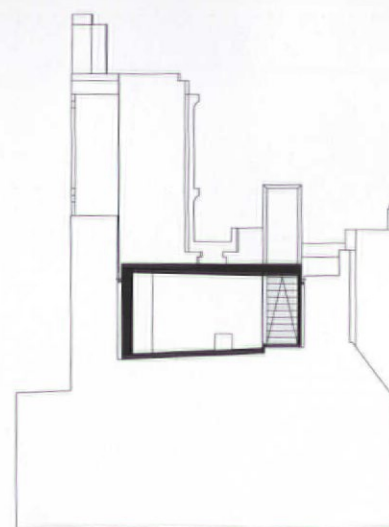
becoming part of the topography. From here, a staircase and walkway snake up the hill to the castle ruins. The path forks, leading visitors to two sets of remains. All new parts are executed in Cor-ten plate, the heavy, rusted steel bringing a whiff of industrial grit to the more delicate business of archaeological tourism. But it also forms an evocative contrast with eroded stone walls, now crumbling with age, like cheese.

‘The construction was designed as a continuous, abstract object not tied to a single purpose’, says project architect Nelson Mota. ‘This object changes with the characteristics of the site.’ Down in the church square it defines the limits of the castle’s walls, but as it rises up the hill, it is transformed into a pedestrian pathway, supported lightly above the ground by a metal structure. This allows visitors to survey the archaeological findings without damaging them. And it is easily demountable, should things change. The route terminates in the castle’s main tower, where a Cor-ten sleeve inserted in its shell contains a multimedia room. A glazed belvedere sits on top of it, offering views across the site and surroundings. The new parts resonate with history, but their sober formal and material language is identifiably of its time. 

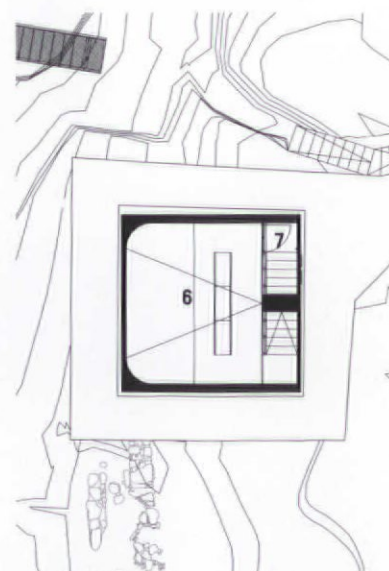
THE RUSTED STEEL BRINGS A WHIFF OF INDUSTRIAL GRIT TO THE MORE DELICATE BUSINESS OF ARCHAEOLOGICAL TOURISM



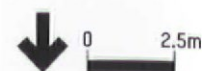
- 1 visitor centre
- 2 main tower
- 3 public square
- 4 existing church
- 5 pedestrian path
- 6 projection room
- 7 store



section through tower



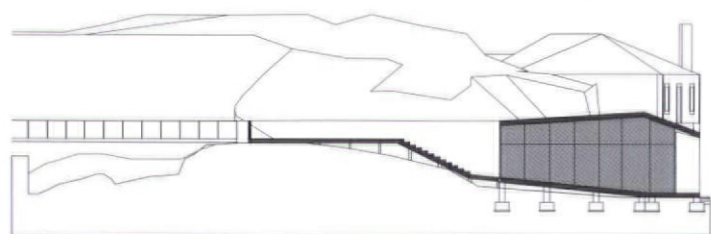
plan of main tower





Previous page, left_
The long, low volume
of the visitor pavilion
addresses an
existing church
and square
Previous page, right_
The pavilion marks
the start of a route
up the hill to the
castle remains
Far left_ Walkway
in the landscape
Left_ Interventions
are in Cor-ten
Below left_
Belvedere in
the main tower
Below_ A crisp
juxtaposition of old
stone and new metal

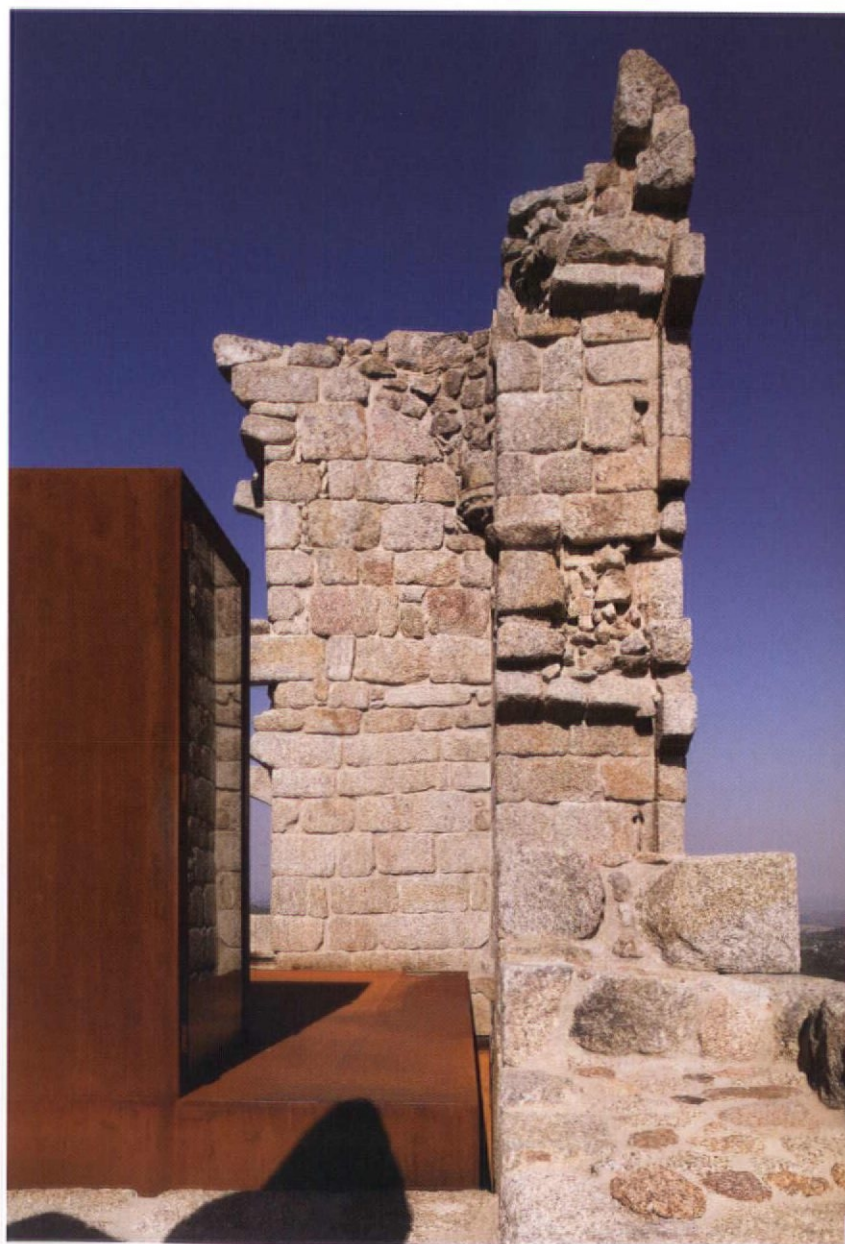
ARCHITECT
Comoco Architects,
Coimbra, Portugal
PROJECT TEAM
Luís Miguel Correia,
Nelson Mota, Vanda
Maldonado, Susana
Constantino
**STRUCTURAL AND
ELECTRICAL ENGINEER**
Direcção-Geral dos
Edifícios e Monumentos
Nacionais (DGEMN)



partial site section



plan of visitor centre



URBANISM

FLEMISH PRACTICE ROBBRECHT EN DAEM IS APPLYING A SENSE OF PRAGMATISM AND DELIGHT TO ITS MAJOR RENOVATION OF GHENT'S PUBLIC SQUARES

WRITER

LUCY BULLIVANT

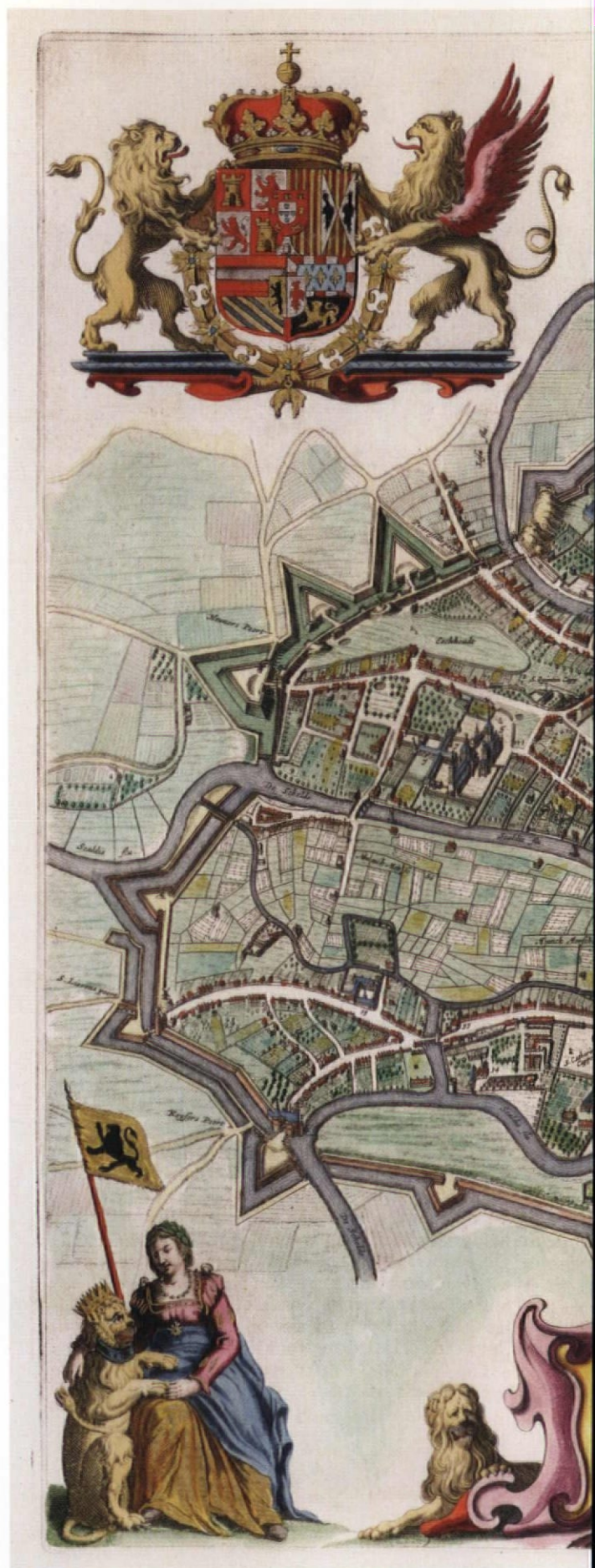
From the faux wood ceramic tiles cladding Paul Robbrecht's new house, to the plywood walls of the office next door, which he runs with Hilde Daem in a converted timber yard in Ghent, it is clear that Flemish practice Robbrecht en Daem favours sturdy, pragmatic materials. At the office door is a metal plinth designed as an artwork by Isa Genzken; a visitor mistook it for a cycle rack and leaned his bike up against it. You suspect that the practice, which was behind the Whitechapel Art Gallery extension in London, has to explain endlessly 'we're not minimalists', but as Daem tells me, 'We choose materials to arrive at something aesthetic, yet with a high level of craftsmanship.'

In the medieval era, their home city of Ghent was Europe's second largest after Paris. Now it boasts over 900 listed buildings, including Renaissance guild houses (trade and administration headquarters, often elaborately designed) lining the canals, and some commercial buildings dating back as far as 1200. In Ghent, however, you don't find the more monumental buildings from

Robbrecht en Daem's oeuvre, such as their terracotta tile-clad Concert Hall in Bruges (2002). Amid the 19th-century mansions on the north bank of the Coupure canal is the Kanaalhuizen corner block, containing a pair of restrained apartment and office buildings dating from 1997.

Now, though, with a design for Ghent's main squares on-site for completion in 2012, as well as a renovation of Henry van de Velde's 1930s library at Ghent University, the practice has continued to woo clients who recognise that its design language works well as a foil to urban history of all periods.

'Somehow, we feel our work is closer to British architecture', comments Daem, 'than the surrealist creations of the Dutch.' When you look at their only other built scheme in the UK besides the Whitechapel extension, High Views – two observation towers along a cycle route between Lincoln and Boston by the River Witham, inspired by the meandering vault of Lincoln Cathedral – you see what she means. Wooden slatted structures with colours inspired by local birds is a typical —





THE PROPOSED RECONFIGURATION WILL MAKE THE SQUARES MORE FUNCTIONAL AND RESPONSIVE, ENHANCING THEIR CIVIC SPIRIT

Robbrecht en Daem response (they are fans of Corb's colour schemes, documented by Arthur Rugg in his book *Le Corbusier – Polychromie Architecturale*). Idiosyncratic twists are wedded to everyday life.

From its founding in 1975, the practice has been extraordinarily lucky with clients. In the 1980s, there was a paucity of architectural work in Belgium until the mid-decade, when the fortunes of many younger practitioners began to be catalysed by the efforts of architect Marc Dubois, who staged exhibitions and drummed up business. This process gathered momentum when Flanders became a self-governing region in the 1990s and had to look for an identity, kickstarting regular think tanks, a biannual yearbook and, from 2000, the new post of the Vlaams Bouwmeester (literally 'Flemish curator of buildings'), an architect responsible for controlling the quality of government projects.

Bob Van Reeth was the first to hold the post, and during his six-year tenure he promoted urban regeneration to reverse the exodus from city centres. This was largely

to deal with the downside of Flanders' cultural autonomy: 'When Belgium separated, Flanders had all the bad things, so a post-industrial adaptation followed', explains Katrien Vandermarliere, director of the Flemish Architecture Institute.

Working with architect Marie-José Van Hee from the council, Robbrecht en Daem's major commission to reinvent Ghent's central squares is now taking shape. The city does not have a single main plaza, but instead has evolved around a network of open spaces and historic churches. In the city centre is the Korenmarkt, focused on the 13th-century St Nicholas' Church.

There are commanding views of the whole city from the pinnacle of the belfry tower behind, overlooking Emile Braun square and St Bavo's Cathedral. At present, these vast expanses have a lacklustre, forgettable air, and are cut off from the grandeur of the monuments around them by the tramlines that loop around their south side and over St Michael's Bridge to the east.

The proposed reconfiguration will make the squares more functional

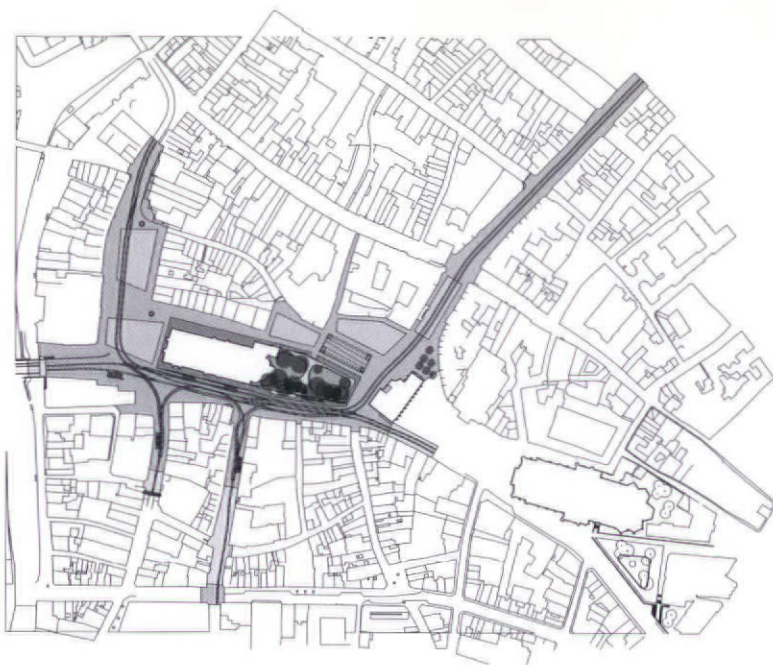
and responsive, enhancing their civic spirit and no doubt pleasing the Bouwmeester. 'It's living space – it's not all circulation space,' says Robbrecht. In a move that English Heritage would never allow, they are cutting away part of the bridge to create a new bicycle store in the void. Tram stops are being redesigned, and the deft insertion of a small park between the church and the tower softens the hard ground plane. 'There are not enough green spaces in Ghent,' Robbrecht adds. Next to the park will be a municipal hall open on both sides, with a double gable roof for concerts, performances and an ice skating rink, recalling how this space was formerly used without resorting to historical pastiche.

Both the previous mayor – 'an intellectual', according to Robbrecht – and the current mayor – 'a man of the people' – were instrumental in driving this scheme, confident of the architects' capacity to work at an urban scale and cultivate a sense of public ownership.

If you look hard enough within the layers of Ghent's history, contemporary architecture shines through. Even the underground car park at St Peter's Square is designed by an architect, ABSCIS. The largest square in the city and a neoclassical 'room' of great formal strength, it had fallen into the role of car park before its extensive renovation. And while the council had to sacrifice some archaeological heritage to excavate space below ground for 700 parking spaces, the square was resurfaced and benches and bollards were added (though there is not a traditional-style bollard in sight). These street furnishings can be removed when the spring fair comes to town.

There seems an innate sense of balance in Flemish urban design that privileges social life and performance, in keeping with a public affinity for dance, music and theatre. Ghent's stony, monumental fabric may outwardly belie that reality, but closer investigation reveals the flexibility of the Flemish, even here.





Previous page_ Map of Ghent from 1649, showing the compact, medieval character of the city encircled by a protective canal and bastions. At its heart are St Bavo's Cathedral and St Nicholas' Church
Above left_ Robbrecht en Daem's site plan of the area around St Nicholas' Church (centre) showing its relationship to the Korenmarkt (left) and Emile Braun

square (right). On the far right of the drawing is St Bavo's Cathedral
Above right_ Site section through proposed municipal hall on Emile Braun square, which will give the area a new civic focus
Left_ Sketch of Emile Braun square overlooked by the twin gabled form of the new hall
Below_ Sketch of Korenmarkt, with St Nicholas' Church (right)







CREO STORE

LOCATION

MUMBAI, INDIA

ARCHITECT

SAMEEP PADORA
& ASSOCIATES

WRITER

ROB GREGORY

PHOTOGRAPHY

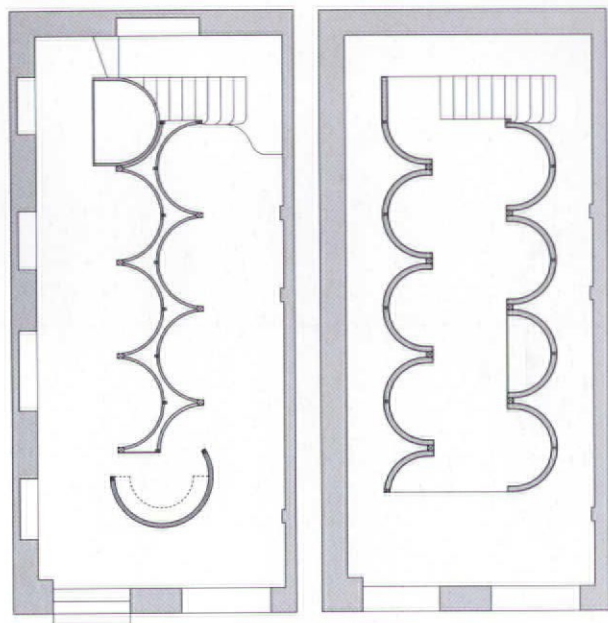
EDMUND SUMNER



'Creo is about fashion and the human body,' explains architect Sameep Padora as he describes his design for an upmarket boutique that now occupies the interior of a dilapidated shop on Kemps Corner, in south Mumbai. 'It's also a direct response to retail,' he continues, 'inspired by the work of fashion designer Hussein Chalayan, whose garments are designed to be more than just one thing, such as dresses that become skirts.' In a similar way, Padora wanted to create a single garment-like installation that would provide contrasting retail settings. With clarity and boldness, inspired by Chalayan's innovative attitude, Padora also wanted to address the issue of context, producing an inhabitable display system that would sit within the building's existing shell with the poise of a model on a catwalk.

Standing over 4m tall, the steel, cast resin and acrylic interior —

THE SHIFT IN PHASE INDUCES MOVEMENT AND PACE TO TO AN OTHERWISE STATIC COMPOSITION



Previous page, left_ The stems of architect Sameep Padora's goblet-like installation occupy a minimum amount of space on the ground floor

Previous page, right_ Cut through a half bay, the truncated front elevation of the shop creates an eccentric face

Above_ Ground and mezzanine plans illustrate the staggered formation of semi-circular enclosures

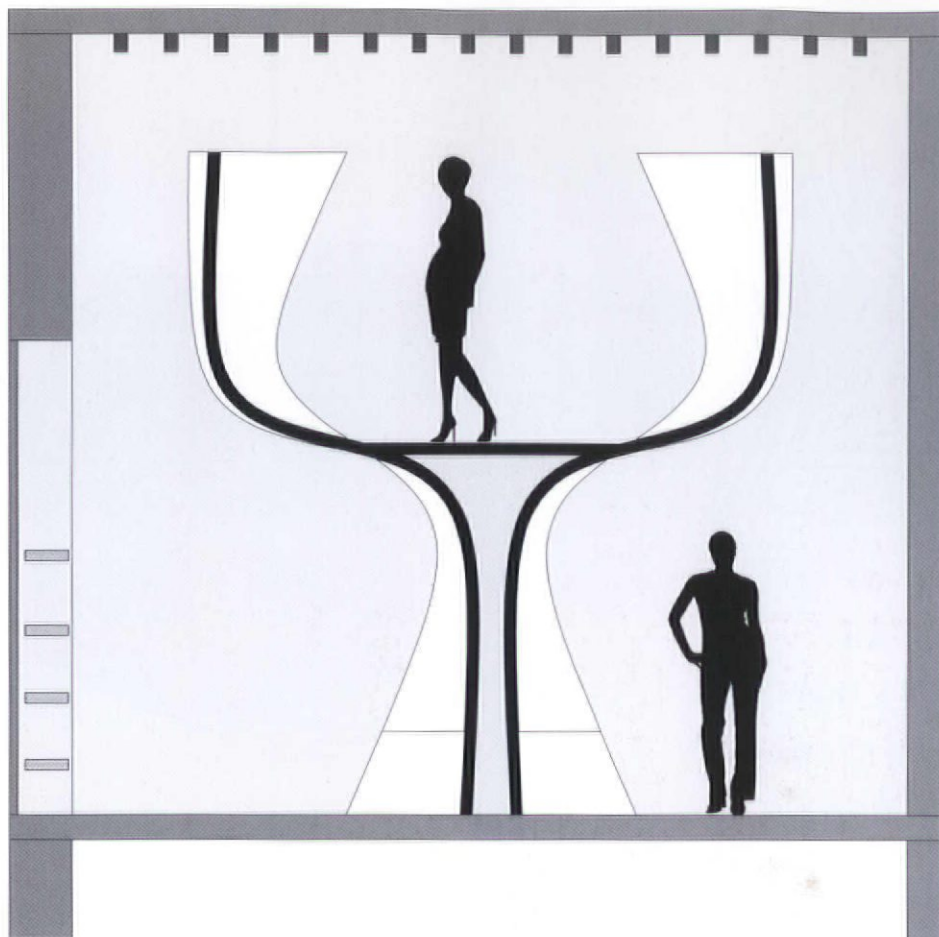
Above right_ On the ground floor, more intimate display niches are created. The installation introduces movement to an otherwise static composition



comprises four goblet-shaped modules arranged in a staggered interlocking configuration. By splitting each goblet in half and intertwining adjacent semi-circular forms, the modules sit more efficiently in the space, providing intimate display niches at ground level, sheltered by the bulbous mezzanine above. This shift in phase tightens up the modules' footprint, creating more residual space at the perimeter. It also induces movement and pace to an otherwise static composition or, as Padora puts it, 'makes it sway in the same way that a model is able to make a straight line seem more dynamic'. Another benefit of splitting the units is that it adds greater eccentricity to the modules' truncated face, thus 'resonating with the voluptuousness of the building's ogee arched windows'.

Prefabricated and assembled on site, the structure comprises a lightweight mild steel frame,

anchored to a new polished concrete floor. Fixed to the structure are curved sheets of Hanex, a versatile acrylic polymer (like DuPont's Corian surface material). This forms a seamless white cloak that unifies the contours and provides a neutral background to Creo's colourful garments. With changing, lighting and hanging rails all fully integrated, the end result is elegant, giving the boutique a suitably strong identity without obliterating the architectural qualities of the existing, aged building. In contrast to the refinement of the new installation, the architect added simple wall linings where necessary, retained the building's original timber ceiling joists throughout and, most subtly of all, added two modest awnings to the gently repaired shop-front elevation. In contrast to much of Mumbai's new commercial architecture, Creo offers a sophisticated, alternative approach. 



Left_ Cross section showing the distinctive goblet-like figure
 Below left_ From the street, the architect's light touch makes the most of the building's existing charm. The new units echo the curves of the aged building's ogee arched windows
 Below right_ On the mezzanine level, the installation broadens in order to create a more generous space for selecting and sampling the garments that are on display





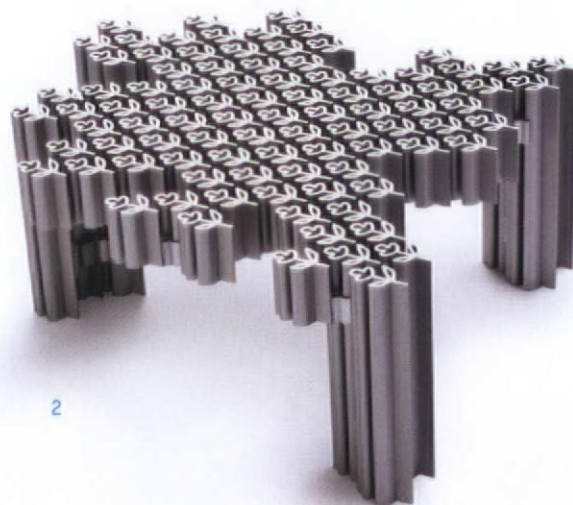
**GEOMETRIC DESIGNS, A TOUCH OF GILT
AND HANDCRAFTED STYLES – WILL HUNTER
HIGHLIGHTS THE KEY TRENDS AND STAND-OUT
PIECES FROM THE MILAN FURNITURE FAIR**



1



3



2

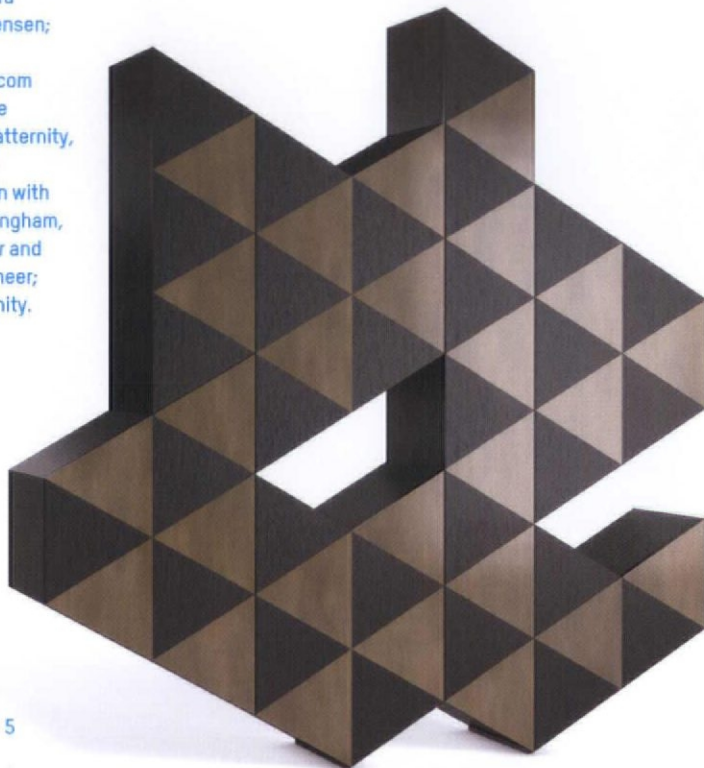
1_ Playing With Tradition wool and silk limited-edition carpet by Richard Hutten (2m diameter) for I + I; www.i-and-i.it
2_ Jaipur Garden low table in aluminium, part of a series by Paolo Giordano for I + I

3_ Limited-edition metallic Etch shade, by British designer Tom Dixon; www.tomdixon.net
4_ Dessus Dessus Dessous geometric print linen and felt rug (2.1 x 3.55m) by Atelier Oï for Ruckstuhl; www.ruckstuhl.com

5 and 6_ Arlequin
table and cabinet
by Ferruccio
Laviani for wooden
furniture company
Emmemobili; www.emmemobili.it

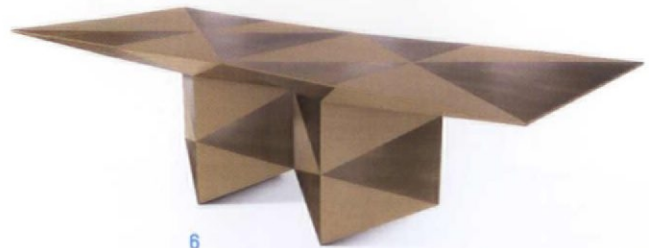
7_ Frame sofa
by Erik Jørgensen;
www.erik-joergensen.com

8_ The Phase
Bureau by Patternity,
designed in
collaboration with
Toby Winteringham,
in oak, cedar and
coloured veneer;
www.patternity.co.uk



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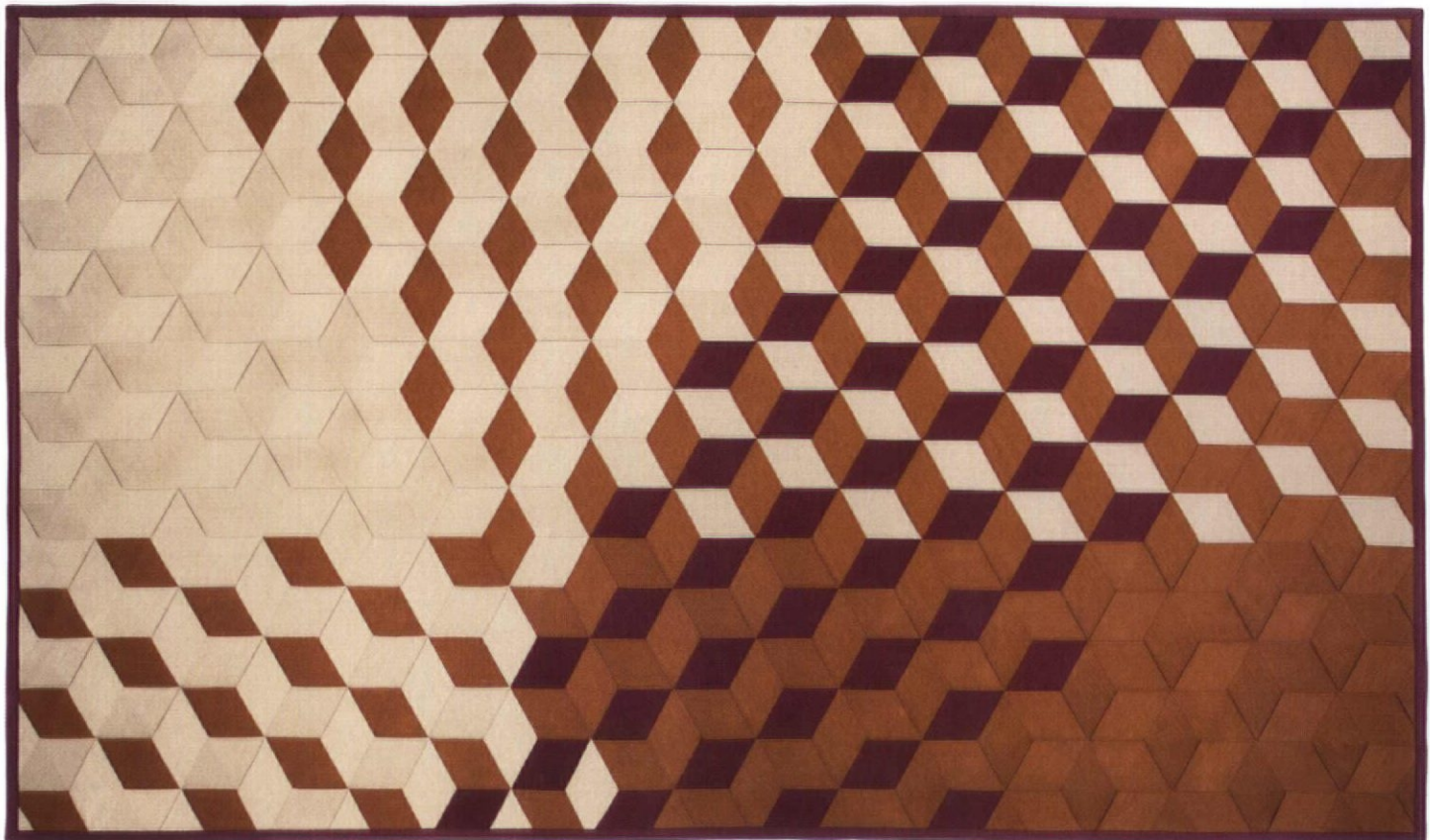
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9_ Ten sofa by Michael Sodeau for Modus; www.modusfurniture.co.uk

10_ Scrigno fractured-mirror-effect chest of drawers by Fernando and Humberto Campana for Edra; www.edra.com

11_ Existence bookcases by Michele de Lucchi for DeCastelli; www.decastelli.com

12_ Second Life bronze and cardboard stools by architect Michael Herrman; www.michaelherrmanstudio.com

13_ Jaime Hayon's vase collection for Bosa; www.hayonstudio.com

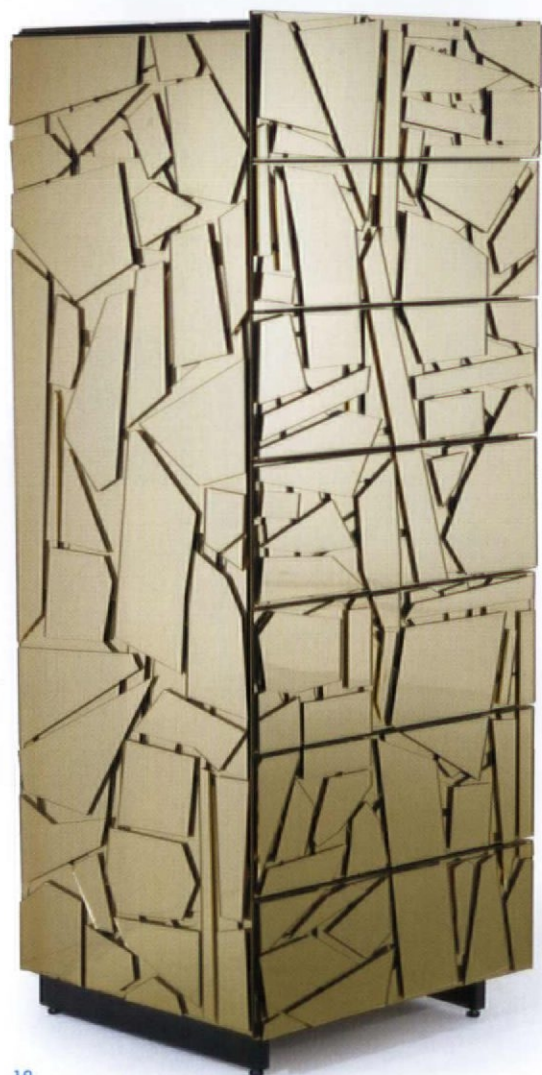
14_ Brick Plan vase by Rock Wang for Yli; www.ylidesign.com

15_ Prater chair by Marco Dessi for Richard Lampert; www.richard-lampert.de

16_ Fisherman lamp collection by Giorgio Biscaro Studio; www.giorgiobiscaro.com

17_ Sparkling chair by Marcel Wanders for Magis; www.magisdesign.com

18_ Spun stool by Thomas Heatherwick, also for Magis



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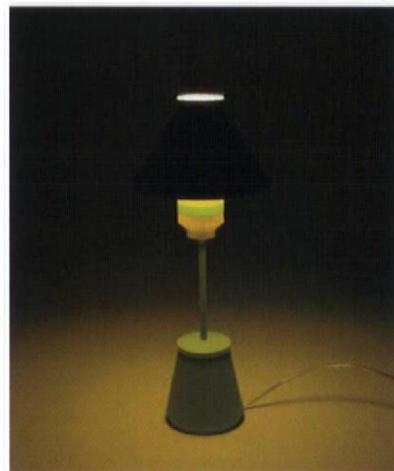
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19_Corium tan
leather lampshade
by Pernille Veja for
8Tradition; [www.
andtradition.com](http://www.andtradition.com)
20_Mangas (which
translates as
sleeve) wool rug
by Patricia Urquiola
for Gan; [www.
gan-rugs.com](http://www.gan-rugs.com)
21_Stretch chair

in latex and
bungee by
Jessica Carnevale,
Carnevale Studio;
[www.carnevale
studio.com](http://www.carnevale
studio.com)
22_Containersystem
1530 adjustable
plywood structure
by Daniel Gafner
for Postfossil;
www.postfossil.ch

19



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22





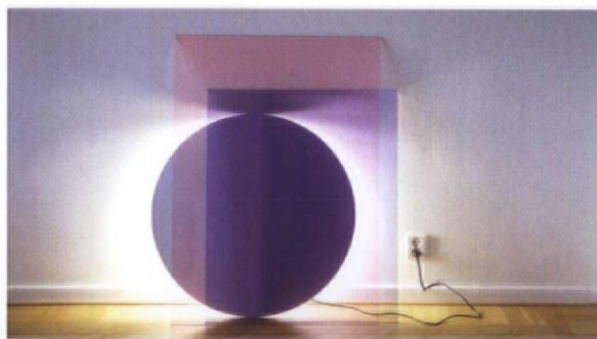
23_ Beth armchairs
by Philippe
Bestenheider
for Moroso;
www.moroso.it
24_ Shuffle Table
by Mia Hamborg
for S Tradition,
in lacquered
MDF and oak
25_ Animalia
collection Modulair
sofa by Nigel Coates
for Fratelli Boffi;
www.fratelliboffi.it
26_ Colour,
a collaboration
between Daniel
Rybakken and
Andreas Engesvik;
www.danielrybakken.com
27_ Hues glass
nesting tables by
Outofstock; www.outofstock.com



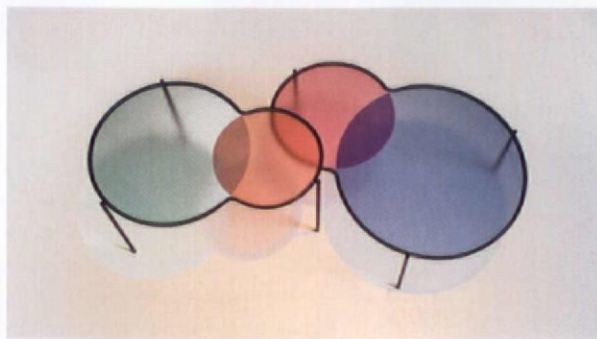
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Tracing the modernist legacy of southern California from its roots

BOOK / Architecture of the Sun: Los Angeles Modernism, 1900-1970
Thomas S Hines. Rizzoli International, 2010, \$95

Reyner Banham was the first serious critic to celebrate LA's eclectic architectural legacy, rather than dismiss it as another manifestation of Tinseltown kitsch. His book *Los Angeles: Architecture of the Four Ecologies* first appeared in 1971, and is still the best summary of what makes that maligned metropolis so fascinating. Over the past 40 years, he has become a leading advocate for the modernist legacy of southern California.

In *Architecture of the Sun*, Hines traces its roots, from the Greene brothers' Craftsman bungalows to the pioneering work of Irving Gill and Frank Lloyd Wright. There's a masterly comparison of Rudolph Schindler and Richard Neutra, the Austrian émigrés who both worked for Wright, briefly collaborated, and then took paths as different as their personalities. Schindler was a hairy man for whom every job was a creative experiment. He secured little work and less respect in his lifetime, but his influence has been immense.

Neutra was the smooth man, persuasive and focused, who was anointed by the east coast panjandrum for his first major work – the Lovell Health House – and played brilliant variations on that theme for the next four decades. The estranged pair

embodied the twin strains of expressionism and rationalism, Dionysian and Apollonian, that still shape LA architecture.

Neutra's protégés – including Gregory Ain, Raphael Soriano and Harwell Hamilton Harris – receive their due, and there's a judicious summary of Craig Ellwood as an impresario who inspired his associates but stole credit for their creativity. Architectural descriptions are enlivened by portraits of remarkable clients who took chances, sometimes bankrupting themselves in the name of experimentation.

However, the last two chapters are anti-climactic. Hines doesn't appreciate John Lautner, despite his work in the 1960s far outshining Neutra's. More space is devoted to the corporate modernism of Welton Beckett and William Pereira, whose work symbolises the provincialism of LA's public realm and its leaders' eagerness to settle for mediocrity.

Both chapters could usefully be replaced with more detail on the many LA architects who enriched the modernist heritage, but have never received the attention they deserve.

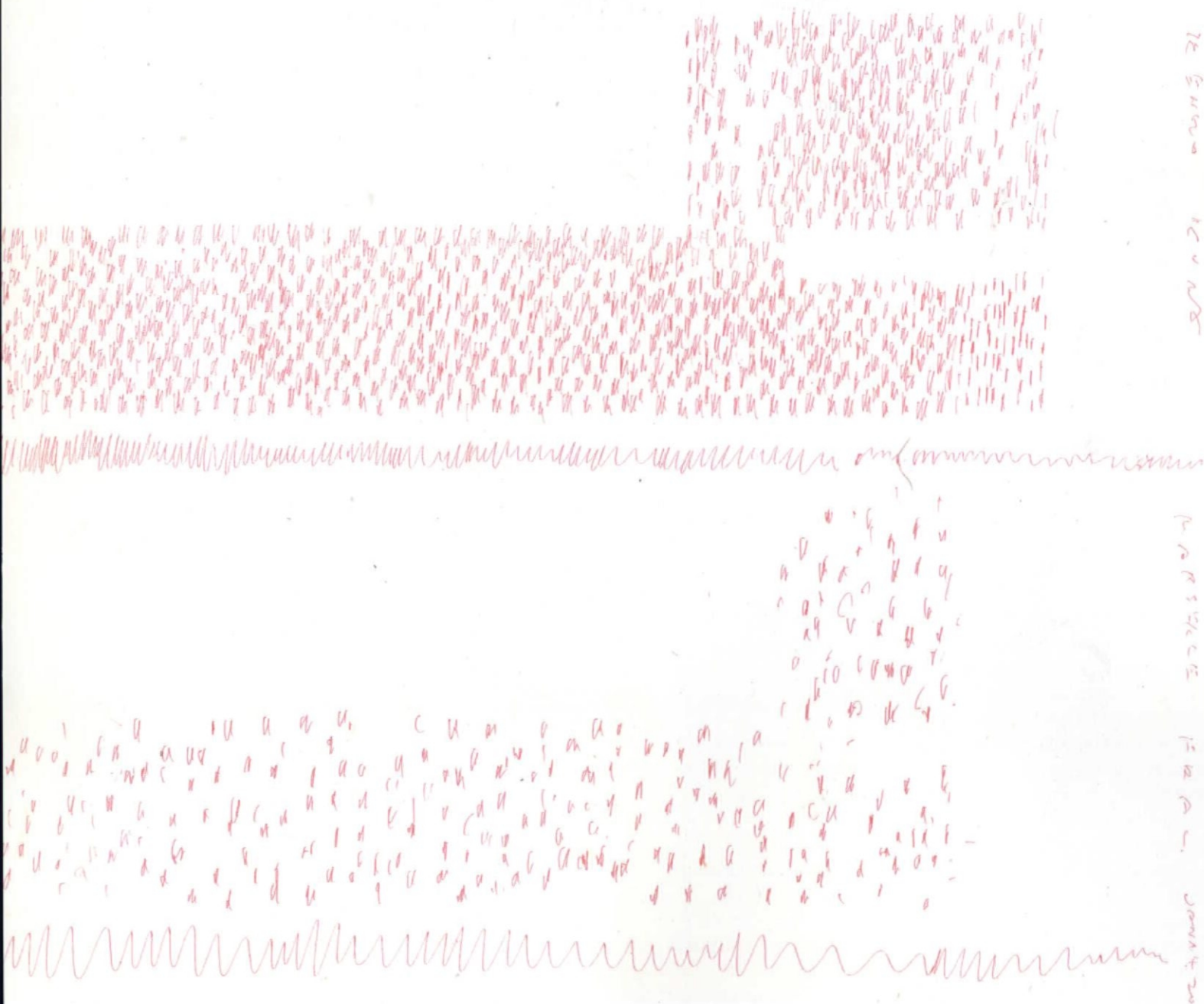
MICHAEL WEBB

+ A justified appreciation of Gill and Neutra

— ...but where's the love for Lautner?

Below_ This exploratory sketch from the hand of Kengo Kuma was unveiled at the opening of France's Pompidou-Metz (see pages 52-57) as part of its architectural exhibition on the history and future of the country's art institutions. The drawing enigmatically portrays his practice's designs for the Fonds Régional d'Art Contemporain in Marseille, France, which is expected to complete in 2013.





There's something dark and paradoxical about Parent's view of the world

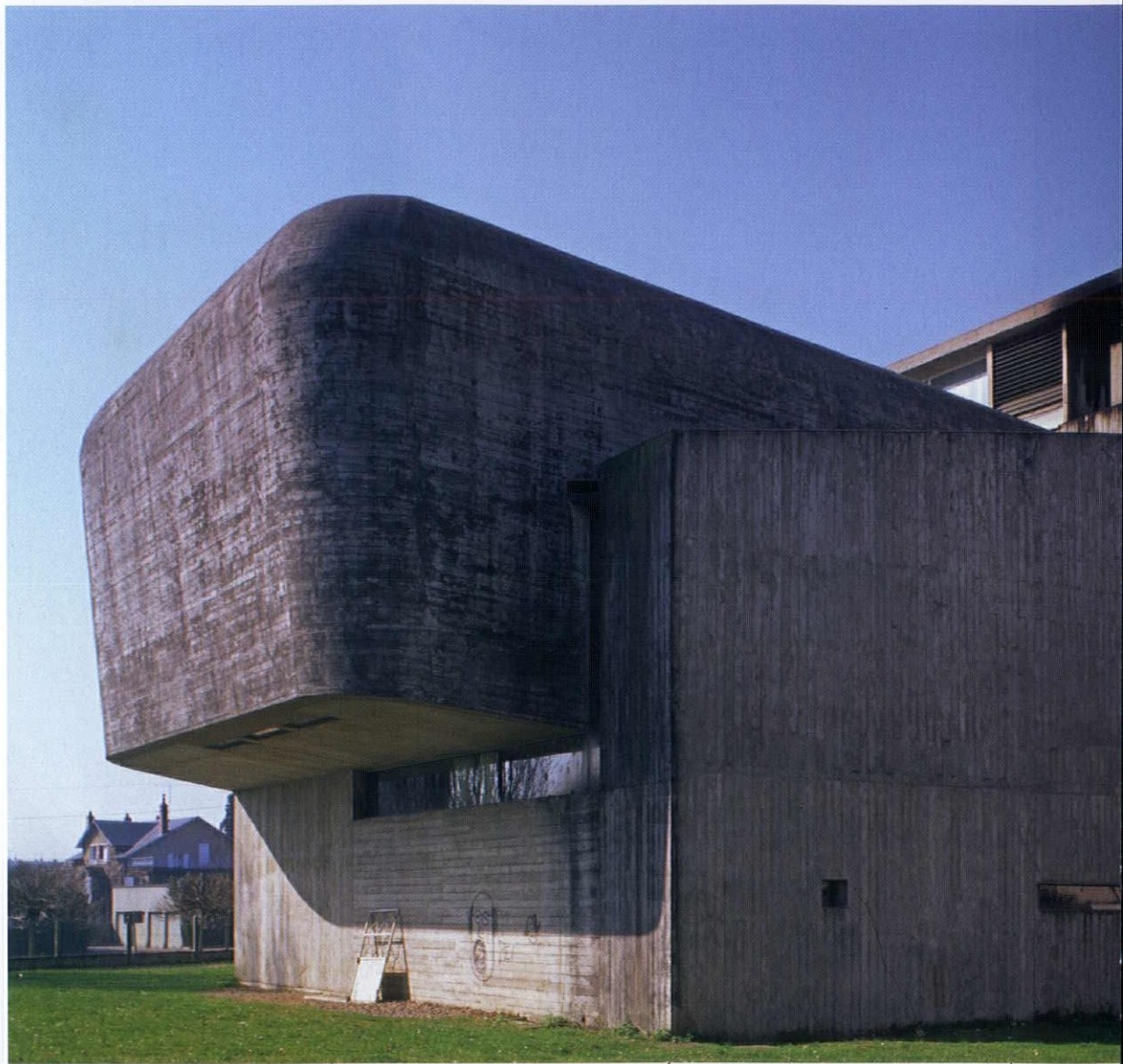
EXHIBITION / Claude Parent, Architectural Work, Graphic Work

Closed 2 May, Cite de l'Architecture et Patrimoine, Paris, France
www.citechailot.fr

Claude Parent is an appealing figure. Now aged 87, his collaborations with artists including Yves Klein and Jean Tinguely, and the cultural theorist Paul Virilio, are inspiring for those of us who think there's not much point to architecture if it always stays within its own boundaries. We can envy a time when a theorising architect such as he could be given free rein to design shopping centres and power stations.

So it was fitting that the Cité de l'Architecture et Patrimoine in Paris should have held an exhibition of his work, well resourced with archival material. In an installation designed by Parent's ex-employee Jean Nouvel, it revealed a restless, exploratory imagination. Often architects' exhibitions present their work as a long march to the inevitable conclusion of their mature style. The Parent show had dead ends and digressions, and material ranging from photographs, analytical drawings and videos to his big, sweeping drawings, in steep perspective, of semi-abstract urban visions. The latter, in my humble opinion, are bombastic and puerile, but they're all part of the story.

The exhibition revealed the

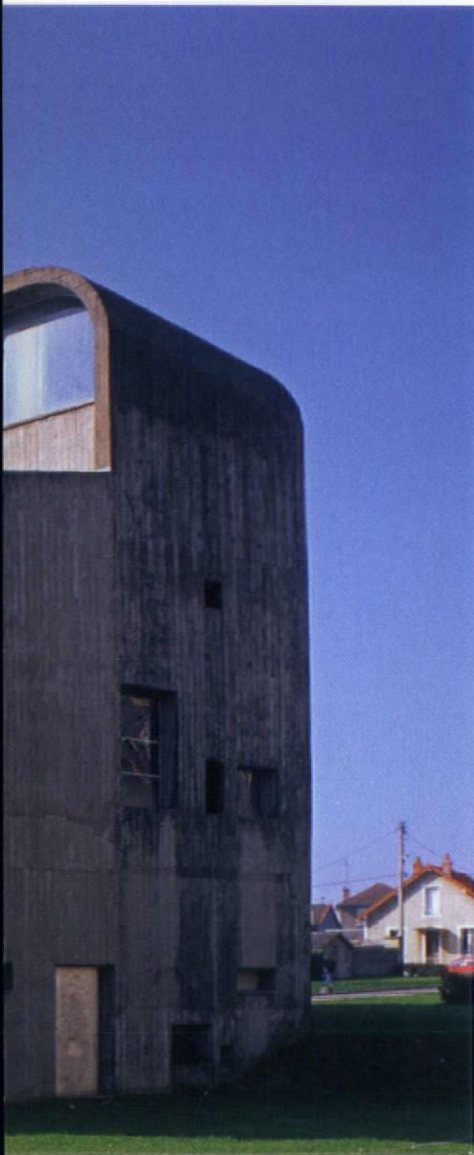


early Parent as a skilled maker of rectangular modernism, often with a frisson of peril, such as an unusually vertiginous gangway. From here he grew into his next phase as pioneer of inversion and dislocation, as in his Maison André Bloc in Cap d'Antibes of 1962. This pulls apart and reassembles the elements of a house, and layers

inside over outside space, long before Peter Eisenman and Rem Koolhaas started playing similar games in their own ways. Working with Jean Tinguely, Parent also came up with the Lunatour proposal of 1964, a sign-strewn structure that parallels some of the ideas Archigram was beginning to produce at the same time.

But it is his work of the later 1960s and early '70s that most commands attention. Here he set about challenging the boundaries of architecture, both through a series of cultural actions such as a billboard campaign, and disrupting the orthogonal geometry of his early work with free-form curves. Most famously he, with Virilio, came

Below, from left_ Claude Parent's seminal Church of Sainte Bernadette in Nevers, France; *Les Oreilles de la lune 2* (Moon Ears 2), one of Parent's visionary sketches



up with the idea of the *fonction oblique*: the notion that more free, open and flowing networks of inhabitation could be created if the traditional dominance of horizontal and vertical divisions were replaced by diagonal and oblique planes.

This work could be described purely in terms of the sunny ideas of liberation that existed

at the time, but this would be too simple. There's something darker and more paradoxical about Parent's view of the world, manifest in his unsettling Church of Saint Bernadette in Nevers, France, and the fact that he would later embrace the chance to design something as un-hippy as nuclear power stations.

At the centre of Parent's work is an apparent naivety or flaw, which lies in the literalness with which he translates a theoretical concept into architectural form. This is most obvious with the *fonction oblique*: if the theory of the oblique is liberating, the creation of fixed pieces of architecture at unusual angles can become the opposite.

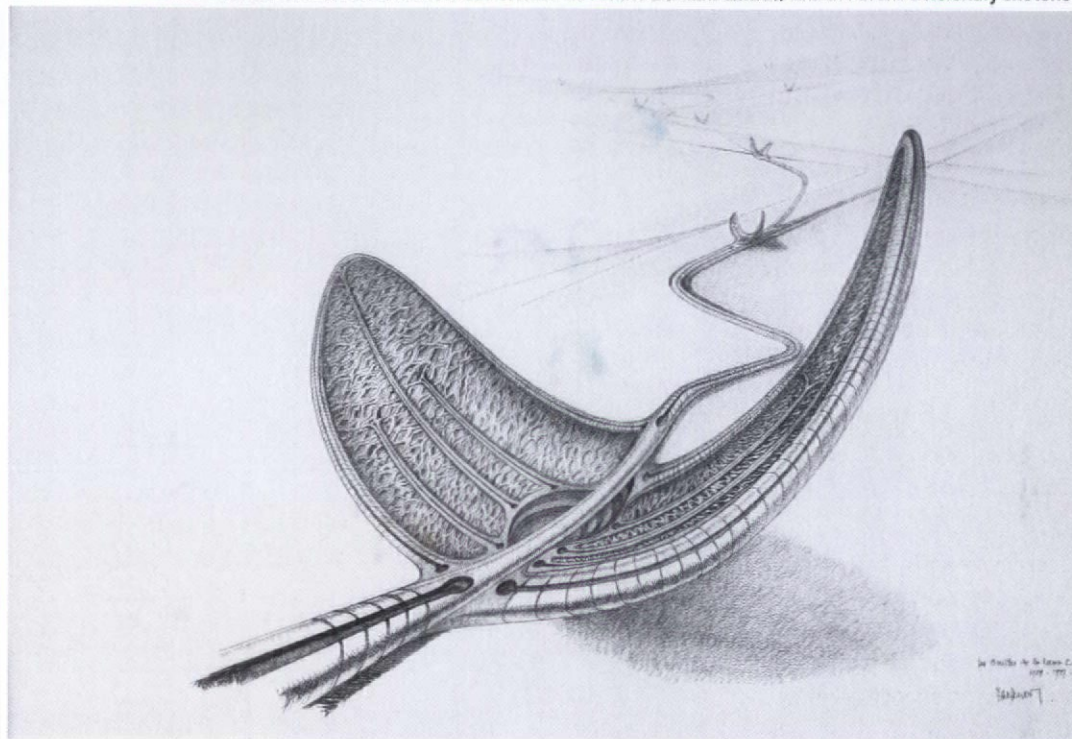
Images of the interiors Parent created according to this theory, including his own home, show people perched on their slopes, awkward and constrained and, to all appearances, very much un-free. The liberation the architect experiences in disrupting traditional patterns is not necessarily transmitted to the users, it seems.

The interest of Parent is not quite what it might first appear: it is not exactly in his ability to translate art and theory into architecture. It lies more in his adventures as a player of both form and ideas, and in the failures and mismatches of his attempts to bring them together, as well as the successes. Among the most striking projects are the shopping centres he

designed in the late 1960s. Here the rhetoric of the empowering oblique was frozen into forbidding concrete, utterly at odds with the bovine happiness proposed by the retail content. Astonishing confrontations of ideologies, they could be called either critical architecture or a series of spatial car crashes.

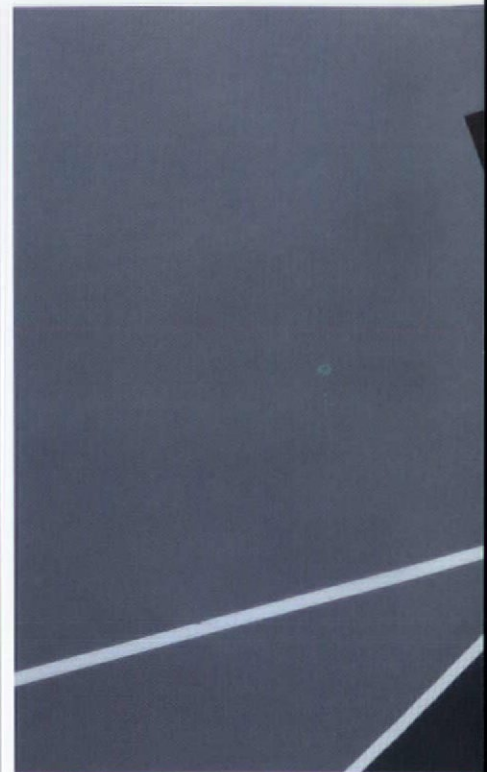
ROWAN MOORE

✚ Recalls an era when theorising architects ran free
 ✚ At times derailed by digressions and dead ends



'The act of rendering is the making of a version of reality'

Below *UTOPa-1* (2008), a drawing/digital print from the UTOPX series, by Lebbeus Woods



SYMPOSIUM/ Rendering Speculations

7 May, the Architectural
Association, London, UK
www.aaschool.ac.uk

'The idea of the architect determining an end result, a final object, is changing,' began Lebbeus Woods, broadcasting to the Architectural Association's packed lecture hall by webcam. 'The architect as a controlling figure is a tyranny that is over.' A woman in the front row shifted uncomfortably. 'Sorry Zaha,' he

tactfully added, dragging on a cigarette from the safety of his New York apartment.

It soon became evident that the symposium's title, 'Rendering Speculations', was going to cause disagreement among the six guest speakers, who ranged from heavyweights such as Woods and the patron saint of parametricism Zaha Hadid to younger, lesser-known figures in the field. As pointed out by hosts Ricardo de Ostos and Tobias Klein – both tutors at the school – there is no consensus on what constitutes

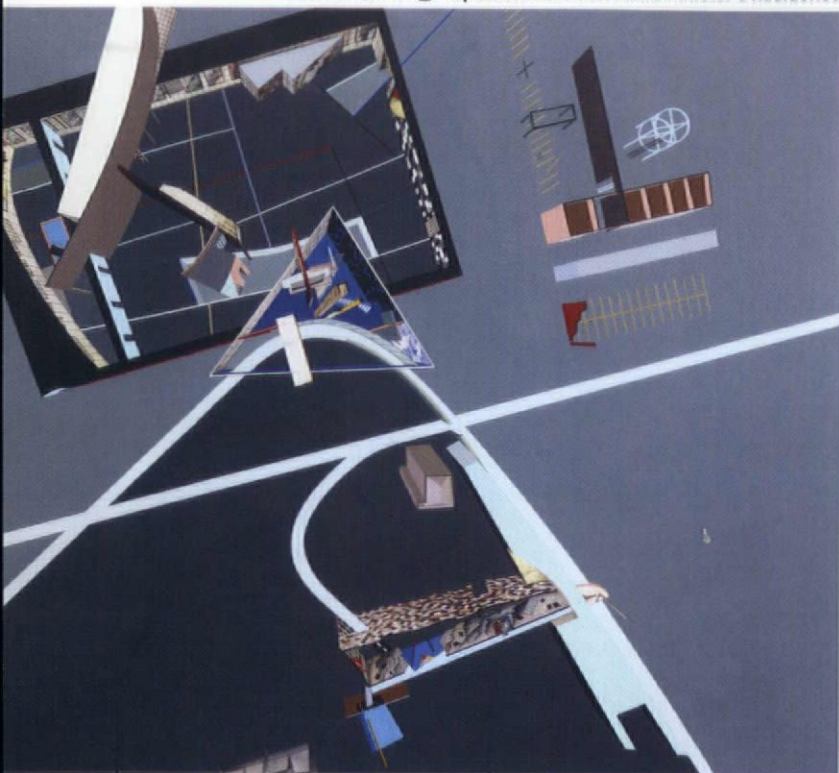
a 'render'. It is neither a photograph nor a drawing; neither a construction document nor a faithful depiction of reality – its domain lies somewhere in the space between abstraction and resemblance.

The Bartlett's Marjan Colletti elaborated: 'Is it always trying to describe something, or can it be a medium of expression in its own right?' Ziah Fogel (an animator who has worked on films from *Wall-E* to *Angels & Demons*) described the renderer as a creative technician, occupied with

the mechanical reproduction of a fantastic reality. Whereas American artist Andrew Jones views the renderer as a cultural stenographer: capturing a moment's essence, not its photographic exactitude. His portable technique of 'live digital painting' – which involves an enormous Wacom tablet connected to several displays – projects festival crowds back to themselves, splashed with the colours of real-time sunsets.

The two senior practitioners occupied the final slots. Hadid is reputedly terribly shy and, from Freud's theories of negation, one wonders whether this manifests in her as a volatile temperament. However, after voraciously cursing the AA's

Below, from left_ Proposal for the Irish Prime Minister's Residence (1980) and a rarely published image of The Peak, Hong Kong (1983), both by Zaha Hadid



lectern the star settled into an explanation of her earliest paintings and drawings: pre-digital renders. Overcome by enthusiasm, she expressed herself eloquently and frankly. It was a beautiful moment.

Before the 1970s, there existed only the plan and the section, she argued. What passed for a render in this era was nothing more than an isometric projection of one or both of these two views. Her own desire to show 'more than was visible' resulted in the invention or employment of advanced drawing techniques: the X-ray, the exploded axonometric, and the display of multiple, at times impossible, views simultaneously. Computer

technology rose to express these ideas, and building techniques rose to make these drawings constructible. Here the render is not about graphic presentation, but a storyline.

'There are images intended to create effects,' commented Zaha enigmatically, 'and images intended to communicate political ideas.'

Woods, last to speak, ran with the baton: 'I don't care very much about building buildings, I care about building ideas.' Since most ideas will never be built, Woods sees it as his role to build on paper, through graphic speculation. 'These drawings are not preparations for construction – in each case they are the project.'

'The act of rendering is the making of a version of reality,' he concluded. His final message was simple, but potent: if architects wish to avoid obsolescence, they must reverse the de-politicisation of architecture by the dominance of the beautiful, but meaningless, render.

As architects, our aspirations for reality must begin in our drawings. **JACK SELF**

+ *Witnessing Zaha's geometric print trousers (bang on trend – see Design Review, page 84)*
— *Standing room only*

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**Director of the Institute of Architecture, School of Architecture,
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EPFL is conducting an international search for the position of **Director of the Institute of Architecture**. EPFL will provide the means for the Director to realize a strategic development of the institute over the coming years with the objective to establish world-class leadership in education and research.

Located in Lausanne, Switzerland, EPFL is a dynamic and growing institution fostering innovation and excellence in education and research. It has a highly international campus at an exceptionally attractive location boasting first-class infrastructure. EPFL offers a fertile and open academic environment for research cooperation between different disciplines. The EPFL environment is multilingual and multi-cultural.

Architecture is a pillar of the EPFL School of Architecture, Civil and Environmental Engineering (ENAC). The Architectural program currently has some 20-faculty members and 10 invited professors. Architecture is the largest undergraduate major (BS-MS) at EPFL with a growing doctoral program that enjoys substantial teaching and research links across the School in both Urban and regional planning and Civil and Environmental Engineering. A significant development and expansion of Architecture is planned for the coming years.

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Candidates should have an outstanding academic record, a strong vision for the development of the architectural institute, proficiency in recruitment, and exceptional leadership, communication and management skills.

Applications should include a detailed résumé along with a concise statement of research and teaching interests, and the names and addresses (including e-mail addresses) of at least five referees. Applications should be submitted electronically to <http://enac.epfl.ch/page24888.html> by **July 31st, 2010**, when formal screening of applications will begin.

Enquiries may be addressed to:

Search Committee Chair
Professor Marc Parlange
marc.parlange@epfl.ch

More information on EPFL and the School of Engineering can be found at <http://www.epfl.ch> and <http://enac.epfl.ch>

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Dean, Faculty of Art and Design

Monash University, Melbourne, Australia

Monash University wishes to appoint an enterprising leader with a strong commitment to studio-based research as Dean of its renowned Faculty of Art and Design. The vacancy is being created by the impending departure of Professor John Redmond, who has led the faculty with distinction for 15 years.

Monash University is Australia's largest and most international university and is a member of the prestigious Group of Eight research-intensive universities.

Art and Design is a stand-alone faculty which offers a dynamic undergraduate program across five departments of Architecture, Design, Fine Arts, Multimedia & Digital Arts, and Theory of Art & Design. It has an international reputation for practice-based research and is home to one of the world's most extensive research programs in the creative arts, with 115 PhD and nearly 200 masters students.

The faculty is based at Monash's Caulfield campus and has some 1500 students, more than 320 staff, a budget of \$26 million and world-class studio facilities. It also teaches at Monash's Gippsland and Berwick campuses and at its centre in Prato, Italy. The faculty will soon be home to the Monash University Museum of Art, which the Dean chairs and which has a new multi-million dollar gallery under construction.

This appointment offers an opportunity for an inspiring leader to advance the studio-based research for which the faculty is renowned; expand into new creative disciplines (which could include urban planning, landscape architecture, photography and film-making, fashion sculpture, and exhibition and stage design); and further build the faculty into one of the world's leading centres of architecture, design and fine arts.

Candidates for this internationally significant appointment should be able to demonstrate:

- a distinguished record of research or professional standing in a relevant field of the creative and visual arts;
- the strategic vision and enterprise to build the international research performance and reputation of an already outstanding faculty;
- a background of achievement in promoting studio-based research in the creative disciplines; and
- the ability to balance being a strong advocate for the faculty with the need to contribute collegially to the general management of the University as a whole.

As the faculty is a pioneer of practice-based research in the creative arts, the new Dean should be an academic leader with a strong involvement in studio-based practice and research.

Further information on the Faculty of Art and Design can be accessed through the website www.artdes.monash.edu.au and on Monash University through www.monash.edu.au

Confidential enquiries about the position, including requests for the position description and selection criteria, may be directed to Rob Southey of Amrop Cordiner King, the consultants advising Monash on this appointment, on +61 3 9620 2800, email artdes@amrop.com.au

Applications should be sent in confidence to Amrop Cordiner King, Level 44 Rialto, 525 Collins Street, Melbourne, Victoria 3000, Australia, or by email to artdes@amrop.com.au by Friday 25 June 2010.

The University reserves the right to appoint by invitation.



MONASH University

DELIGHT

A collaboration between architect Akihisa Hirata and artist Kyota Takahashi, *Prism Liquid* was one of the highlights of this year's Milan Furniture Fair.

Produced by electronics manufacturer Canon, the Japanese duo's installation evolved to continually challenge the viewer's perception of its colour, texture, scale

and silhouette. At times it exhibited a vivid polychromatic fluidity; at others it seemed to dematerialise into a shimmering chiaroscuro.

The dazzling effects were created by 21 projectors strategically aimed at a series of polyhedral screens, which had been connected together into a spiral structure almost 6m high, 8m wide and 40m long.



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