

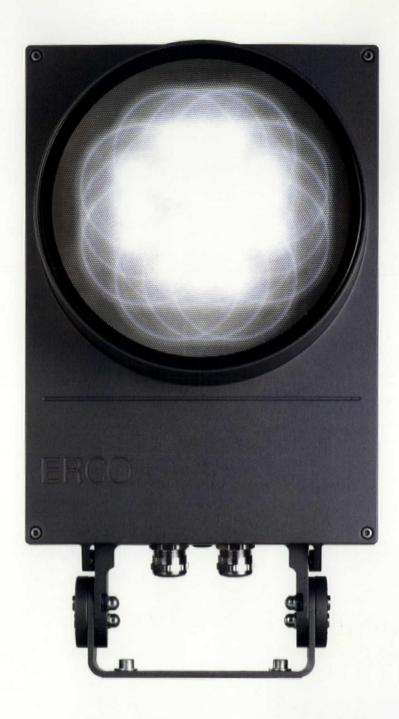
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Zaha Hadid's MAXXI museum opens in Rome A new Colombian kindergarten has a radical edge Two Amsterdam housing blocks by Tony Fretton VIEW/Shanghai Expo/RA Summer Show/ Topography of Terror/Nouvel in NY/Toulouse



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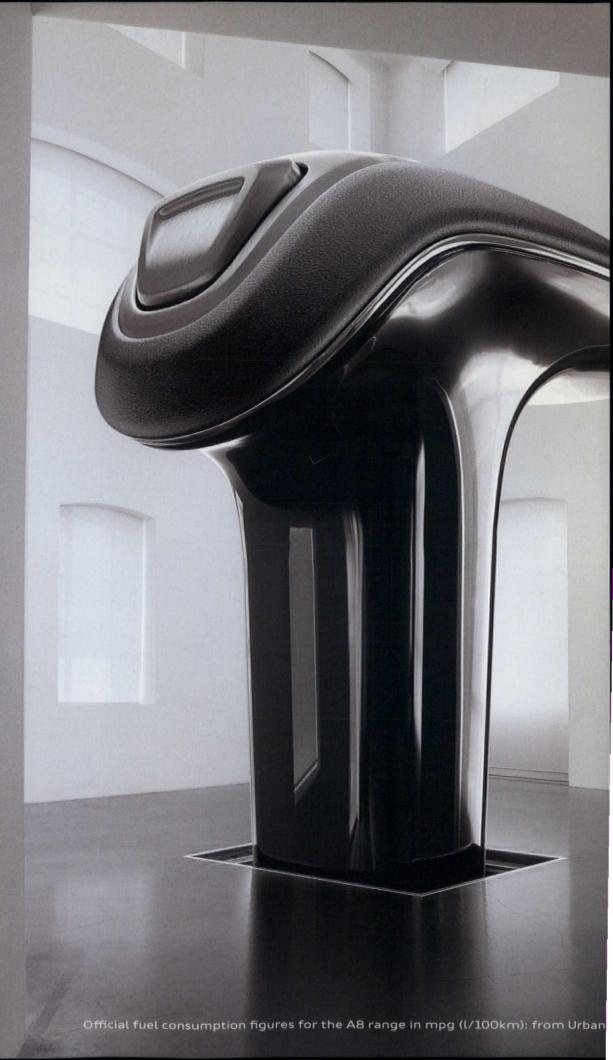
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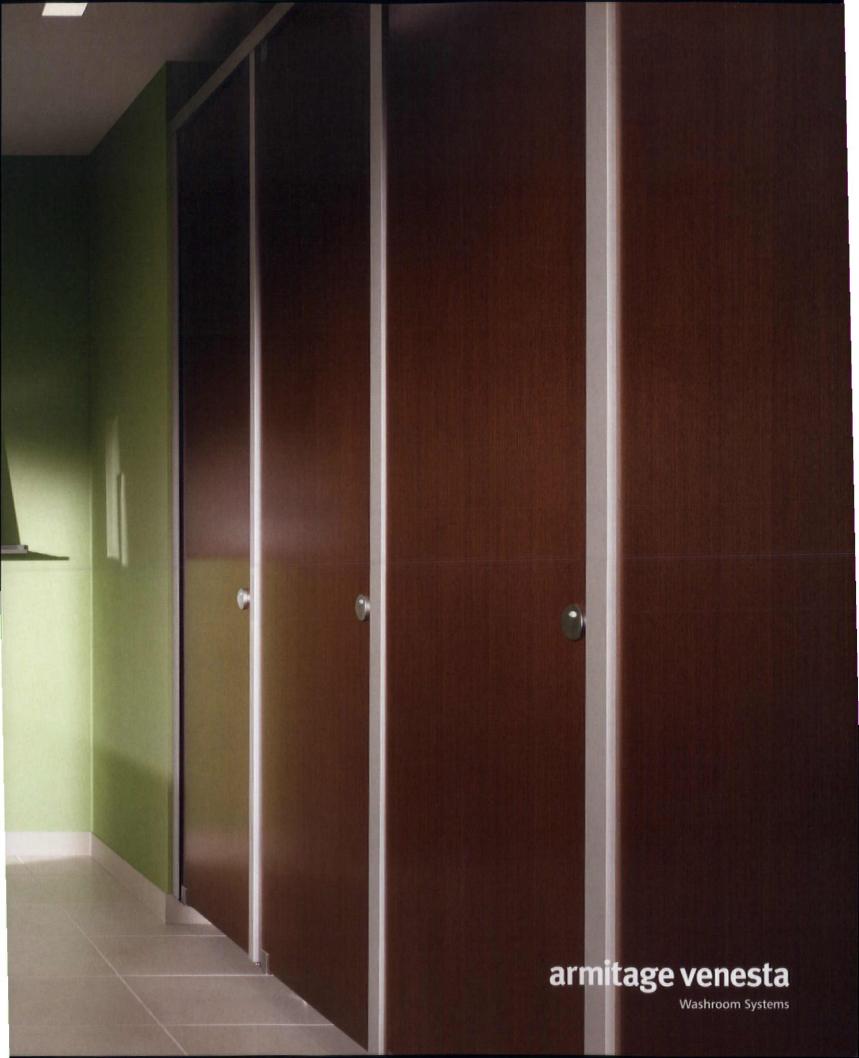
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**Peter Rich,** Peter Rich Architects, Winner of 2009's World Building of the Year.

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

The quality of the event - from its organization to the composition of the jury - makes WAF a very unique meeting. Being awarded a prize at that competition is, therefore, a major achievement and recognition.

**Isay Weinfeld,** Architect, Brazil, Shopping Category Winner 2009

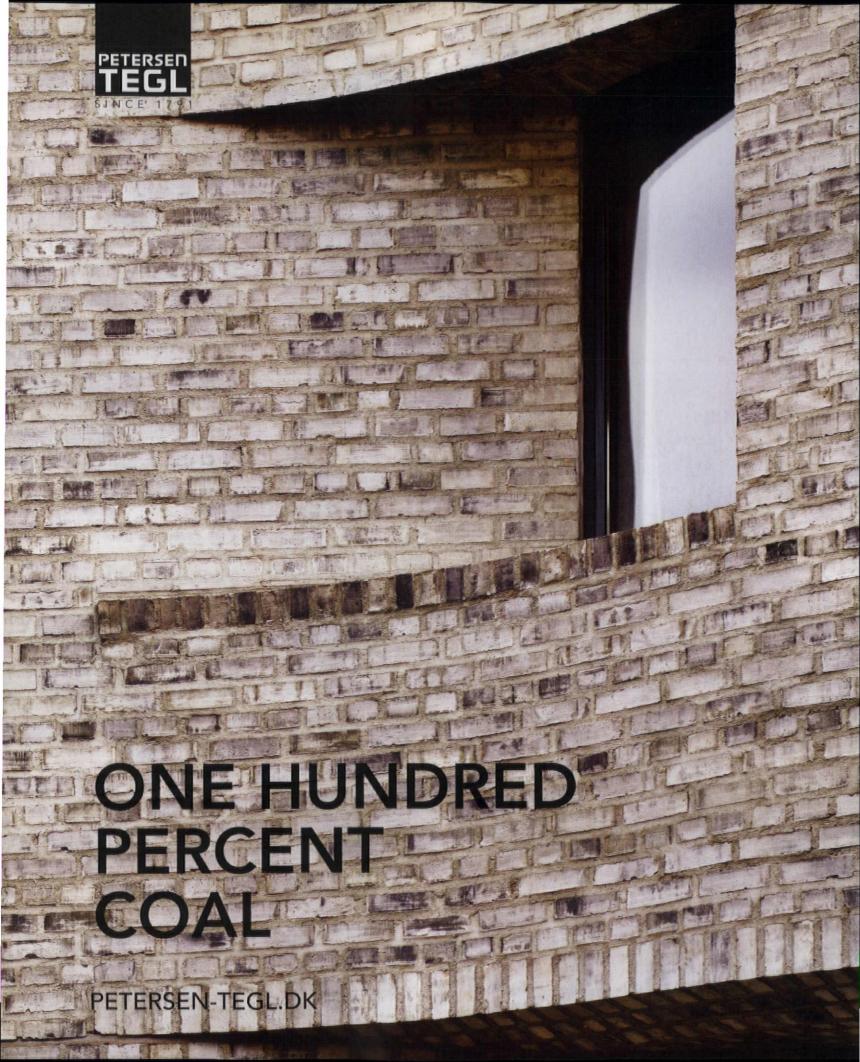
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## Musings from Miami as the AIA hits town, highlighting the need for the US to take a lead in shaping a carbon-free future

At the AIA Convention in Miami earlier this month, the contradictions of modern life in the developed world became starkly apparent. Delegates spent their waking hours freezing in a super-air-conditioned conference centre, while the temperature outside hit 34 degrees. It set you thinking about the huge quantities of energy required to sustain such absurdly artificial conditions, day in, day out.

Miami shouldn't really be there at all. It's a melting, ice-cream city built on a swamp and is practically uninhabitable without aircon. Climate and lifestyle spawned the city's famous art decomovement, which in its heat-repelling pastel colours and shading devices embodied some local authenticity, but now gas-guzzling towers rule the day.

It will take more than LEED certification or a new modelling tool to predict energy use in buildings (launched at the convention) to change such entrenched attitudes. But one positive consequence of the BP oil spill in the Gulf of Mexico, now menacing Florida's beaches, is a renewed awareness of the fragility of the natural world and what this is worth when set against our current reliance on fossil fuels. Fundamental change must come and the US can and should show a lead. Its architects are getting there, slowly.

Finally a quick parp on the AR vuvuzela for Violetta Boxill and Cecilia Lindgren, who won Designer of the Year at this year's PPA Awards. Their redesign of the AR was singled out for its elegant, modern approach, while re-establishing a connection with the magazine's distinguished graphic heritage.

We salute you both.

CATHERINE SLESSOR, EDITOR

TONI ANGUERA 062

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Sutherland Lyall is a writer and author specialising in architecture and landscape. This month he considers Terry Farrell's proposed masterplan for Earls Court in west London

Steve Parnell used to be an architect and is now a PhD candidate at the University of Sheffield's School of Architecture, where he is researching the role of the architectural magazine in the writing of architectural history. He is the author of The Sesquipedalist blog

based architectural writer and former editor of AJ Specification. In this issue she reports on the challenges faced by Hugh Broughton in cladding his Halley VI **Antarctic Research Station** 

VIOLETTA BOXILL AND CECILIA LINDGREN DESIGNER OF THE YEAR, PPA AWARDS 2010 CECILIA LINDGREN – ART DIRECTOR OF THE YEAR, BSME AWARDS 2009

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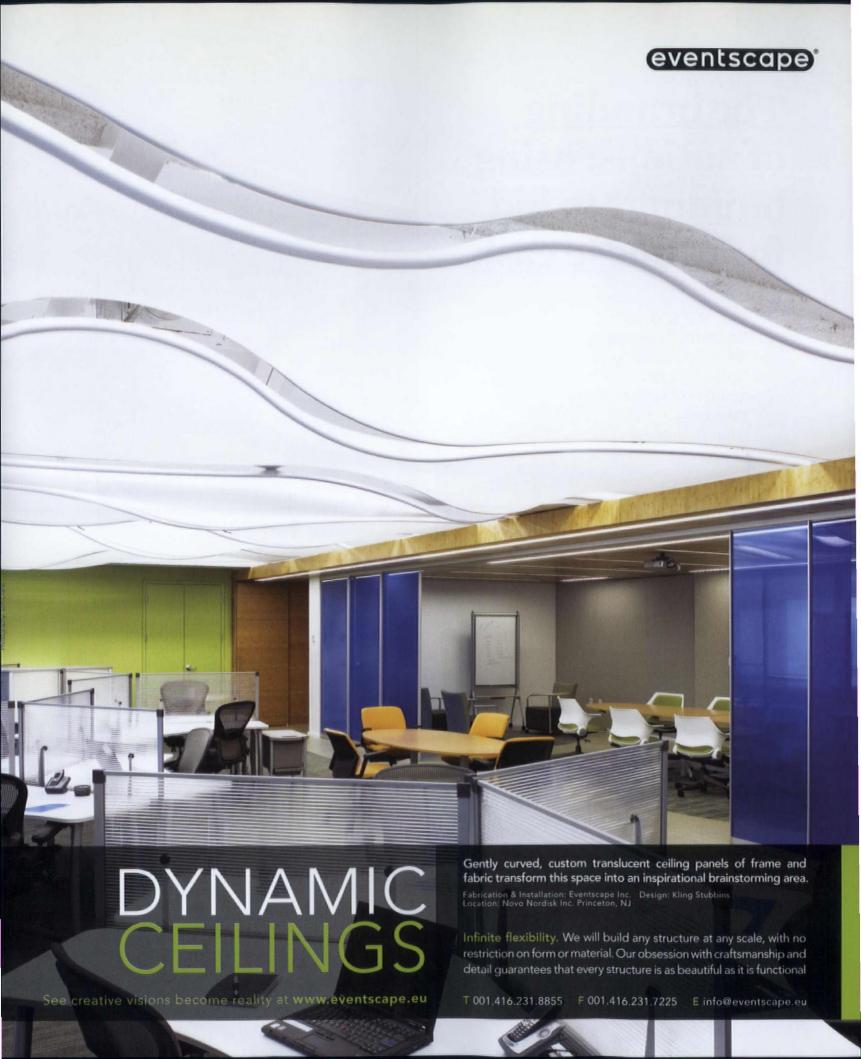
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(www.sesquipedalist.com) Ruth Slavid is a London-

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SHANGHAI, CHINA

## The branding of nations: using buildings to bid for Chinese cash

ADRIAN HORNSBY

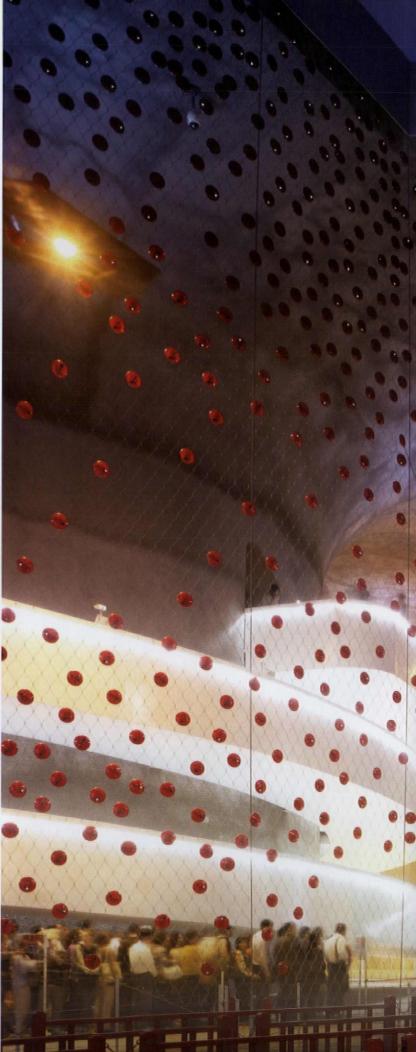
en.expo2010.cn

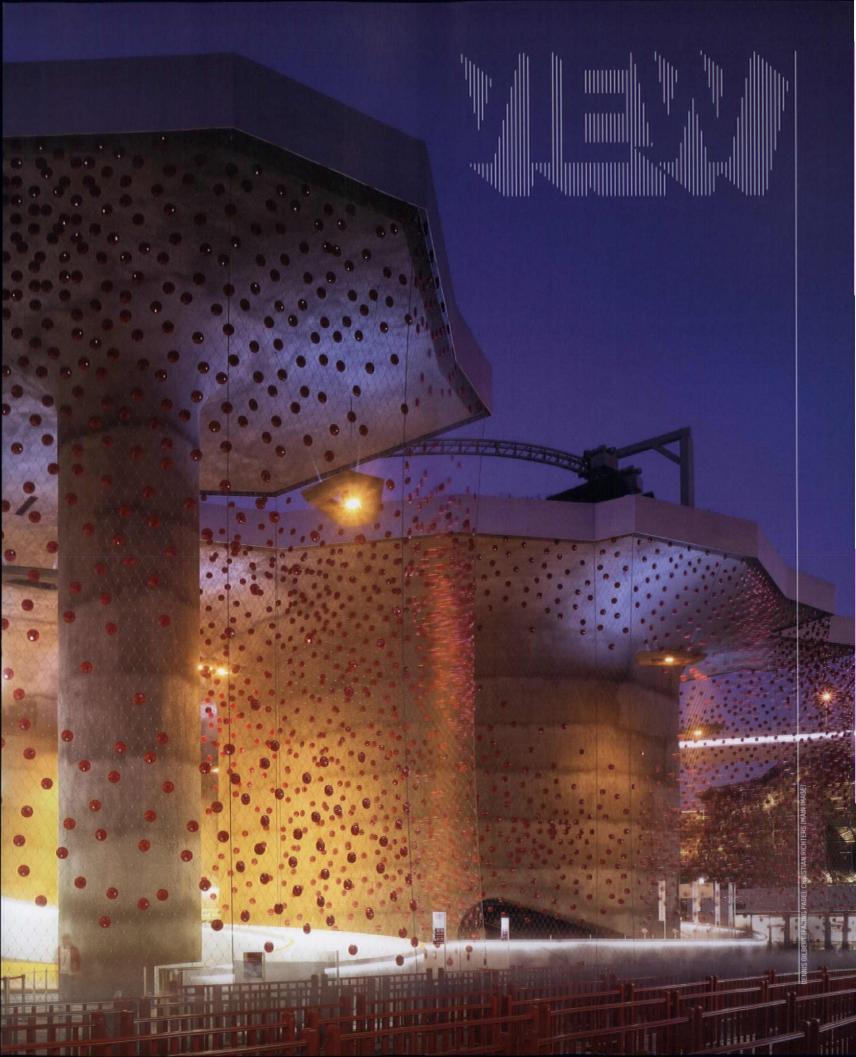


Right The Swiss Pavilion by Buchner Bründler Architects is a startling mixture of the heavy and the light. The strong concrete structure has a red-dotted veiled facade, which becomes increasingly transparent as night falls and the lights go on (all images by **VIEW Pictures)** Above An aerial view of the 5.3km<sup>2</sup> Expo Park in Shanghai

The 2008 Beijing Olympics was widely understood to be China's 'coming-out party': an explosive self-announcement of a new presence on the global superstage. With that position now firmly cemented, the 2010 Shanghai Expo is more like China's 'coming-in party' – one in which the world scrambles for the attention of China.

Certainly the Shanghai
Expo displays the kind of brute
extravagance we have come to
expect: a 5.3km² Expo Park,
18,000 families relocated,
US\$58 billion spent. More
telling is the effort and money
expended by other participating
nations. In the teeth of a \_\_\_\_





global recession, and having done comparatively little for the last few World Fairs, almost 200 countries are now keen to show their faces, almost 100 of which are springing (Iceland and Greece included) for their own pavilion in what is in essence a Chinese show. The secret of this Expo is that it's important because it's a Chinese show.

George Osborne, the UK's new chancellor, who visited the Expo in June, has made explicit what a lot of other chancellors are well aware of: that for rich nations with big deficits, growth in China is the most promising lifeline to hand. Within this context, a presence in Shanghai has the salient purpose of national brandbuilding. The Expo is best understood as a grandiose Olympics of commerce, with competition going on for Chinese business, investment, tourism, students, and the favour of the all-new yet curiously elusive Chinese consumer. Around 100 million Chinese people are expected to visit the Expo, and if you can convince each of them to buy just one British export...

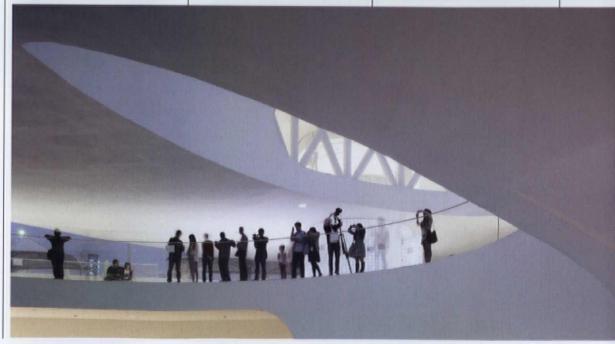
The architectural rhetoric is unequivocal in confirming this politico-economic structure. Towering over the Expo Park is the China Pavilion, explicitly designed to resemble an ancient Chinese crown. This posits China's imperial heft looking out over an emperor's court of mendicant supplicants, each desperate to display their cloth.

Yet while the staging is old, the modern age of global media has given these acts of display a distinctly modern twist. In 2010 nobody is really interested in using a World Fair to peddle their latest inventions. After all, it is a peculiarly \_\_\_\_

Below\_The Beijing
Pavilion has a
strongly geometric,
repetitive facade.
The wishbone
columns look
impossibly thin
compared with
the massive, folded
roof structure









Below\_Working with
the idea of typical
Dutch houses, John
Koermeling's Dutch
Pavilion also has
something of the
funfair about it
Bottom\_Spain's
addition shows
wicker doesn't
have to be limited
to the conservatory.
Miralles Tagliabue
EMBT has made a
beautiful swirting
structure from
the material



Above and left\_
Denmark's spiralshaped building,
designed by
Bjarke Ingels
Group, has a
pond at its centre
displaying the
Little Mermaid –
the first time this
famous statue
has left
Copenhagen



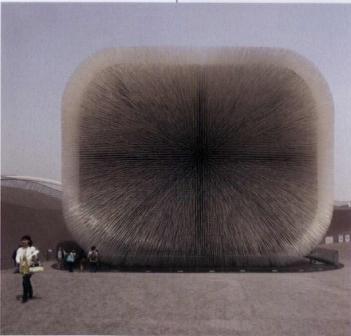
RISTIAN RICHTERS (MAIN IMAGE; BOTTOM LEFT; BOTTOM RIGHT); INIGO BUJEDO AGUIRRE (THIS PAGE, TOP RIGHT); HUFTON + CROW (FACING PAGE, TOP LEFT)

Victorian-era conceit. Thanks to the internet, the content of the pavilions has been mostly stripped of significance; instead it is the pavilions themselves that come to the fore. Country by country, and pavilion by pavilion, the Expo Park is the purest form of architecture as the branding of nations.

It is in this field that Brand Britain, with its 'seed cathedral', has scored a palpable hit. The Thomas Heatherwick-designed British Pavilion (AR May 2010) is easily the most talked about building in the Expo, and the most beautiful too. Best of all, it is pointedly empty.

From the outside, the viewer sees a cube pierced by 60,000 optic filaments, in each of which a seed is cast. From the inside, the viewer sees pretty much the same, with light flowing in through the filaments. In an era in which Expo pavilions are not supposed to house anything meaningful, but are instead houses of themselves, the seed cathedral pushes its content into its exterior and sits hollow. Like any brilliant piece of branding, it's alluring, it's clever, and it's all skin.





Above The Chinese Pavilion has a traditional dougong roof, featuring wooden brackets fixed layer upon layer between the top of a column and a crossbeam Left\_Thomas Heatherwick's **British Pavilion** is one of the highlights of the Expo







Left\_The glowing blue interior of the Finnish Pavilion, by JKMM Architects, reinterprets national notions of nature Above\_Designed by Schmidhuber + Kaindl, the German Pavilion is externally wrapped in silver membrane Right and below\_ The distinctive Korean building appears multi-coloured by day, revealing glowing perforations at night





ERT (MAIN IMAGE; BOTTOM RIGHT), MIC LEHDUX (TOP S. CENTRE RIGHT); HUFTON + CROW (FACING PAGE, TOP LEFT); NIGO BUJEDO AGUIRRE (FACING PAGE, BOTTOM LEFT)



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# Topography of Terror has washed away too much dirt in presenting its Nazi history

LAYLA DAWSON

www.topographie.de



Some buildings polarise opinion. Such is the case with Berlin's newly opened Topography of Terror Documentation Centre, on the former Prinz Albrecht Strasse, next to the Martin-Gropius-Bau exhibition centre. On this block, in 1932, Joseph Goebbels opened his National Socialist newspaper, *Der Angriff*. Today's Topography of Terror site once housed the Gestapo headquarters, offices of Heinrich

Himmler, Reinhard Heydrich and other Nazi officials. From 1933 to 1945 the Gestapo had their in-house prison on the site. But by 1956, the West Berlin authorities had cleared away the bombed ruins in which all the Nazi concentration camps were planned and organised.

It took just over 40 years for the site to be presented as an open-air museum, during Berlin's 750th anniversary celebrations of 1987. It was given the name Topography of Terror and the excavated remains of prison cells put on show.
Visitors scrambled over rubble and gazed at the glazed brick walls, originally designed for the 1901 School of Applied Arts.
Wooden stands open to the weather provided information on torturers and victims.

In early 1989, historians were asked to design a long-term plan for the memorial site. They were still deliberating as the Berlin Wall fell and when the two German regimes merged, it was decided that the site should have a mainly educational function and include post-1945 history. In 1992, 12 designers were invited to take part in a limited competition and Swiss architect Peter Zumthor was declared the winner. Site work started in 1997, but ground to a halt in 1999. Officially, spiralling costs and Zumthor's experimental techniques were cited as reasons, though the failure of this scheme says more about the inability of the clients to prepare their project, than the quality of the architecture.

A new phase began, searching not only for a building, but also for a brief. In 2005, another competition was staged, this time with a €26 million (£21.5 million) budget. Competitors had to work with landscape architects and design a documentation centre, with exhibition and conference rooms, library and offices. Despite this extra loading of the brief, the historical remains were still to be prominent. But how could a few excavated bricks and walls compete with a major new building?

309 architectural teams participated and from a shortlist of 23, the winners were Ursula Wilms, of Heinle, Wischer und Partner, Berlin, and landscape architect Heinz W Hallmann from Aachen. At the opening on 5 May, the 65th anniversary of the war's end, the architect was unwilling to talk about her concept, saying that the building spoke for itself. When asked why everything was grey, the landscape architect's answer was equally enlightening: 'What else could it be?'

Ringed with a high mesh fence, the site is now a fortified enclave. At its centre sits the low, square new building, Clad in a double metal skin, it is a grey, horizontal gash in the landscape, obscuring one side of the neo-classical Martin Gropius building. The previously open site of rough grass slopes leading to the cells has been sealed with concrete paths, ramps and beds of anthracite and sharp-edged clinker. Visitors are commandeered between 15 'stations'. The cells have been sanitised, as if for military inspection.

The building interior is revealed as a light-filled, glazed box on two levels, with high ceilings. A reference library, conference and educational rooms, and the administration overseeing Germany's WWII memorials are all dug into the site. A courtyard at the centre of the block has a symmetrically placed, black-paved square of shallow water. Anyone who has studied the architecture of concentration camps might be reminded of the ash swamps on the edge of Auschwitz.

Should a 'dirty' history
be cleaned-up to this extent?
The imprisoned, tortured
and murdered, once held
in the cellars, have been
relegated to minor roles.
However well-meaning its
intentions, this architecture
projects an obsession with
order, control and, ultimately,
a lack of humanity.

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LONDON, UK

# Chipperfield cleans up at the Royal Academy summer show

WILL HUNTER

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Over the last 242 years, the
Royal Academy of Arts Summer
Exhibition has become a
unique landmark in the British
calendar. In 1996, author John
Morgan observed that it used to
be the 'unofficial opening of the
summer season' – a period when
upper-class families descended
on London, essentially to launch
their daughters onto the
marriage market.

While to this day there's a lingering impression of poshness, one of the show's defining contradictions is that its founding principle is entirely egalitarian. Anyone may make a submission to the selection committee. The result is that the creations of unknown amateurs sit alongside world-famous superstars; and to ascertain the authorship you have to grapple with a dense little catalogue.

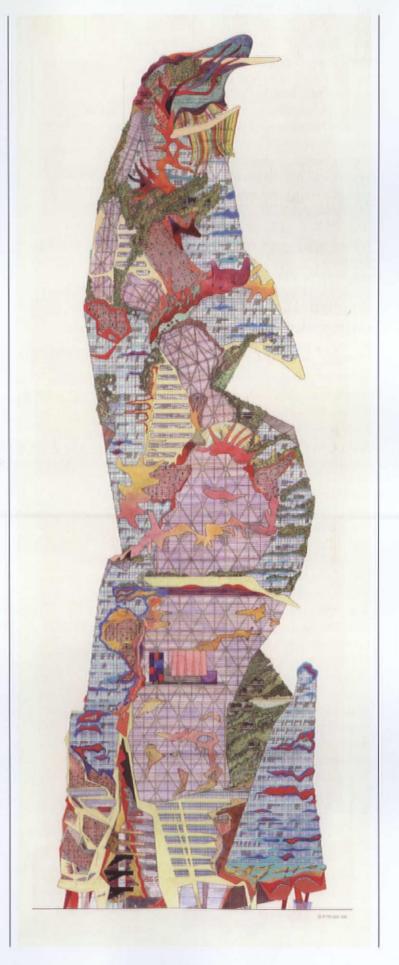
As such a wonderfully peculiar gallery experience, a code of behaviour has emerged specifically for the occasion. Writing an etiquette guide for elitist publisher Debrett's, Morgan maintains 'gossiping gaggles' as a solecism but for once encourages 'aspersions on the works'. After all, he adds, 'that is part of the fun.'

With over 1,200 exhibits to cast a critical eye over this year

- mostly wall-based media, but with notable pieces of sculpture and film - there is, as always, a huge diversity in subject matter and quality. This year's curators, Royal Academicians (RAs) David Chipperfield and the painter Stephen Chambers, have notionally chosen the work on the theme of 'raw': although if even one visitor identified this word after a thorough look-round, you'd suspect they'd cheated.

The architecture gallery is for the first time in the Lecture Room, a much larger, grander volume than its previous home. This move is hugely beneficial to the work. The extra breathing space combined with Chipperfield's rigorous eye has brought a legibility to the curation that has sometimes been lacking in previous years.

Other architects with RA status – such as Will Alsop and Peter Cook – have a guaranteed slot. Cook unveiled his idea for a multi-purpose high-rise. The elevation drawing merges structure/skin with vegetation, the two languages shifting between each other so at moments it almost appears as a landscape plan. Produced in ink and watercolour, it has a gorgeous quality. Alsop has —



contributed a concept model of his Edessa museum project. Made from paper, wire and clay, its disarming primitiveness for a moment eclipses the clarity of its tectonic vision.

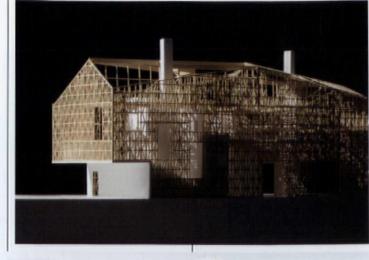
Where Chipperfield had discretion to choose, he has done so with a commendably broad mind. You can imagine him greatly admiring projects such as 6a Architects' timber-framed Mines Farm in Cambridgeshire. Represented by a stunning model, the relatively simple massing belies a much more complex sequence of interior spaces, demonstrating the assuredness of this young London practice.

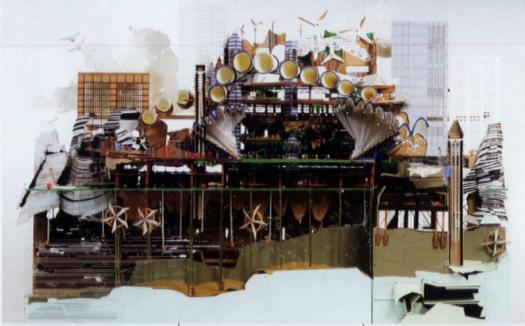
But elsewhere Chipperfield has picked projects (which he loosely categorised to me as 'organic') that, to put it mildly, you wouldn't say were particularly to his taste. Two examples are Tobias Klein's Inverted Syncretism and recent Bartlett graduate Margaret Bursa's New Local New York. These exuberant models are especially deserving of attention.

The John Madejski Fine
Rooms, where the work of RAs
who've passed away in the last
year is displayed, are also of
great interest this year. HT 'Jim'
Cadbury-Brown, who died in
July 2009, was the Academy's
professor of architecture for
13 years. He made sensitive
adjustments to a number of
its public rooms in Burlington
House, among other accolades
too numerous to list here.

Stretching from those fresh out of college to recently deceased old masters, the Summer Exhibition's idiosyncratic curatorial policy make this really the only place you can find such a vivid cross-section of the British architectural profession's output. For that reason alone, it is well worth a visit.

Previous page\_ A Tower for Swiss Cottage by Peter Cook Right Mines Farm model by 6a Architects Below\_New Local New York section by Margaret Bursa Bottom left Will Alsop's Edessa museum model Bottom right Tobias Klein's Inverted Syncretism









IID GRANDORGE (TOP RI

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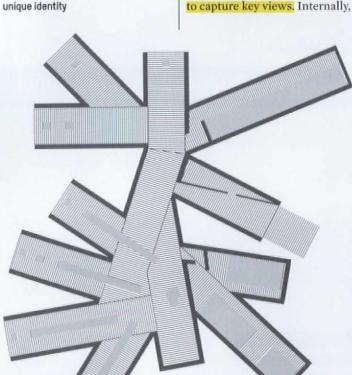
## Carmody Groarke observes the Olympic site from its 'pop-up' London project

ROB GREGORY

www.studioeastdining.com

Right\_In contrast to its smooth shrink-wrapped exterior, the restaurant's interior has a site-salvage aesthetic. Chandeliers made from builders' lamps are particularly successful Below The plan fans out to give each dining space its own

This 'pop-up' restaurant designed by London-based architect Carmody Groarke makes the most of its audacious location - the 35m-high top deck of the incomplete Westfield Stratford City development in east London, overlooking the site of the 2012 Olympic Games. Choosing not to respond to the panorama with a single big window, the structure gains distinction through the arrangement of projecting wings that rise up to capture key views. Internally,

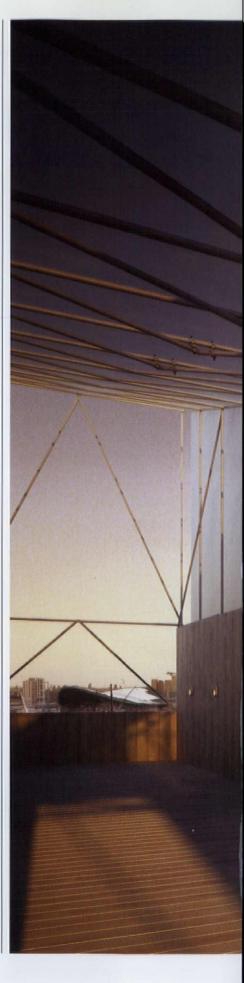


these timber-lined bays create conjoined dining rooms, each with its own vista.

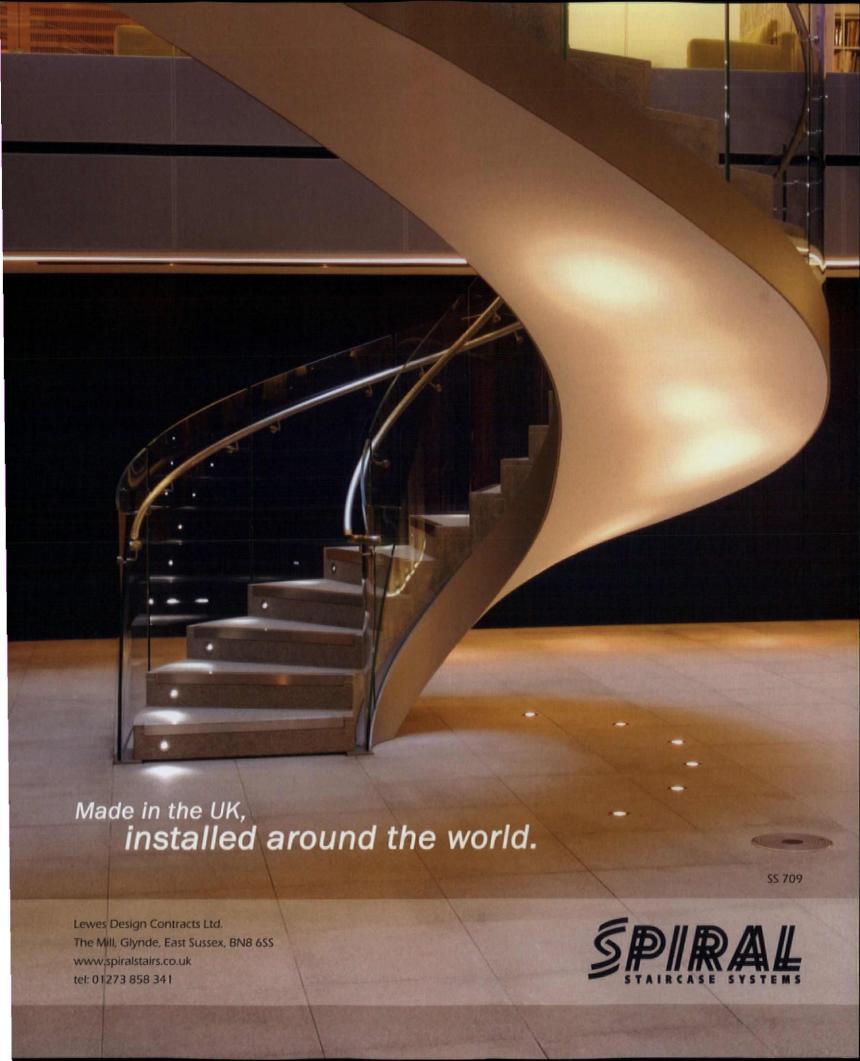
A number of sites were considered for the restaurant, Studio East Dining - the brainchild of London eatery Bistrotheque. Eventually, in collaboration with developer Westfield, this site was selected and Carmody Groarke was commissioned to design and coordinate the construction of a fully functioning 800m2 venue, just eight weeks before it was due to open.

With such a short construction period, expediency became a mantra for the architectural language. Carmody Groarke relaxed its usual insistence on precision to focus on reusable building components; the structure is made from standard scaffold poles and planks, clad in an industrial-white, shrinkwrapped membrane and illuminated with chandeliers fashioned from builders' lamps.

For the three weeks straddling the summer solstice, Studio East Dining will host 140 seated guests per night. It is, of course, a sell-out, with practice director Kevin Carmody confirming, 'even before a press release was written, 1,700 of the 2,000 tickets had already been taken up'. Blink and you've already missed it.





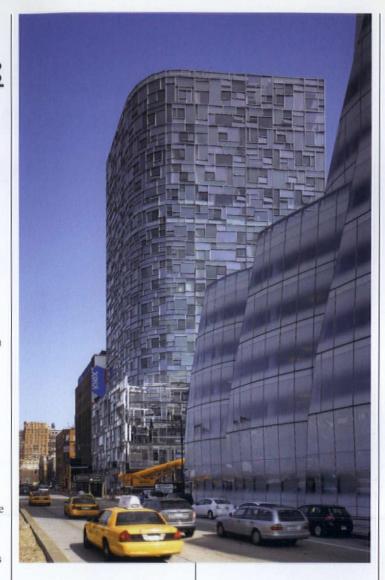


# West Side storeys: Jean Nouvel establishes a new benchmark on the Hudson shore

MICHAEL WEBB

Right\_A complex cladding system gives depth to Nouvel's facade, in contrast with the sleek surfaces of Gehry's IAC Building, opposite Lower Manhattan is awash with new luxury condo blocks, and most of them are precious or dull. They strive for a unique allure to justify stratospheric prices while struggling to fit into the dense fabric of historic districts such as the West Village. That's a contradiction few architects have mastered, but the challenge is easier on the western edge of Chelsea, which has a looser weave and is still a work in progress. A few blocks of the High Line have been opened as an elevated park, with much more to come, and new apartment towers are going up alongside former warehouses. But the broad West Side Highway, formerly a bustling harbourfront, still feels like a tabula rasa. Jean Nouvel has created a condo tower that breaks free of the constraints that muzzled him in Soho and have diminished his design for a slender shaft alongside MoMA on West 53 Street.

The 23-storey tower, called 100 11th, occupies a corner site directly across 19th Street from Gehry Partners' IAC Building, a billowing cloud of fretted glass. The rounded corner is like a prow pointing out to the river and the two main facades are



clad in a curtain wall in which panes of different dimensions are tilted within their frames. In contrast to the flush glazing of the Cartier Foundation in Paris and the Dentsu Building in Tokyo, this facade serves as a kaleidoscope to trap and refract light, giving the building depth.

The same glass panels are incorporated into a screen wall, seven stories high, which is set 4.5m forward of the tower and breaks open at the corner. As with the Cartier and the Quai Branly Museum, it maintains the original street line, besides enclosing an area that doubles as a café terrace and as a winter garden for residents in the lower apartments. The steel supporting structure is a

mechanistic sculpture that supports trees in planters.

The building is a marker, responding to context while establishing a sense of place. Its height and faceted surface complement Gehry's sleek sails, which distort and dissolve its geometry. The rear facade is clad in black brick with irregularly spaced openings and tilted planes that abstract the industrial past and the 19thcentury apartment blocks along Tenth Avenue. From within, the small rear windows frame vignettes of the Manhattan skyline. Perimeter concrete beams support long spans, and most apartments enjoy sweeping, column-free views of river and sky to the south and west.

TOULOUSE, FRANCE

# On reading a context: how institutions and their buildings shape Europe

WILLIAM JR CURTIS

Some years back I was invited to a fancy dinner at the Mexican Embassy in Brasilia (a superb building from the early 1970s by Teodoro González de León) and found myself sitting next to the French ambassador. On learning that I live in his country he asked me whether the French would vote 'oui' or 'non' in the impending referendum on the European Constitution. Without hesitation I replied that they would vote 'non'. 'Quel désastre' continued Son Excellence. 'Not really', I replied, 'the so-called Constitution is the invention of high functionaries who are really out of touch. Europe is coming about anyway. It is being created every day by millions of people who speak several languages, work and trade across previous frontiers, study abroad and refuse narrow-minded nationalism.' I might have added that Europe is also being constructed through institutions and their architecture.

This conversation came back to me when listening to Shelley McNamara and Yvonne Farrell (Grafton Architects) presenting their winning scheme for the new headquarters for the faculty of economics of the University of Toulouse 1 Capitole last February. Here are Irish architects designing a building for a French institution with a European and international

reputation, in a city with a distinctive identity. The university president, Bruno Sire, who introduced the architects, has stated that the TSE (Toulouse School of Economics) will outdo the LSE in a matter of years through the international quality of its faculty and research. The Grafton project embodies the client's progressive ambitions while responding to the layers of history in the place.

On the outside the building suggests a gateway allowing public space to penetrate the core of the institution, while from the inside the interlocking levels flooded with daylight allow panoramas and long views across the river and the surrounding skyline. Dense and responsive to the brick context on the exterior, the building melts away on the inside, suggesting the interchange of ideas, and the opening up of the horizons of knowledge.

In their presentation the architects showed how they fragmented the plan to break down the programme into office wings and a public core, while also responding to an angled site between the Garonne river, the remains of a medieval city wall and a mess of colliding streets. Known as La Ville Rose on account of its prevalent red brick, Toulouse combines a dense urban fabric with timeless

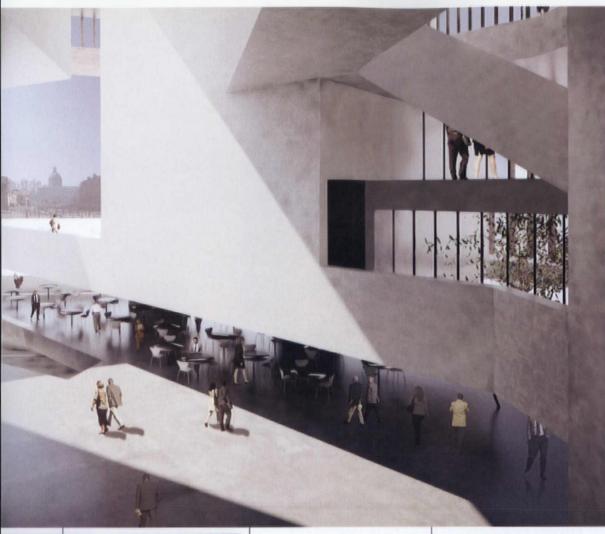
medieval monuments such as the Église des Jacobins (one of Louis Kahn's inspirations in the region). When conceiving their project Grafton walked the length of the city gauging the character of the brick facades, the polygonal towers, the transitions from streets to courts and the underlying spatial patterns. Their reading of the context went from the geological base through the strata of time up to the levels of light and air and touched upon the spirit of the place. It also involved a trans-European parallel: 'We came to an understanding of your beautiful city through our knowledge of our own city of Dublin.'

Toulouse is not just a historical city. It is also the hub of the European aerospace industry and the second university centre in France. It has one of world's best orchestras, and architecture is supported by institutions including the profession's Maison de l'Architecture and the more public Centre Méridional de l'Architecture et de la Ville under the leadership of Stéphane Gruet, which maintains a healthy distance from Parisian fashions and turns south towards Spain and north Africa. The CMAV produces a unique journal called Poiësis, which combines critical and historical reflection











Left Grafton Architects' home for the Toulouse School of **Economics forms** a huge gateway, on a scale that respects the medieval surroundings Above Meanwhile, the light-filled interior hints at openness and the sharing

of knowledge

on long-term themes with an engagement with current urban affairs.

Much of the best recent architecture in France is emerging in the south and south-west. Three years ago the prestigious Équerre D'Argent went to the small Bordeaux firm of Yves Ballot and Nathalie Franck for a fine school extension; two years ago it went to Marc Barani for a transport interchange in Nice. Last year, the small commune of Nègrepelisse (50km north of Toulouse) selected the Catalan firm RCR Aranda Pigem Vilalta Arquitectes who come from Olot - just the other side of the Pyrenees - to design a centre for culture and cuisine. The recent selection of Grafton architects in Toulouse fits into a larger

picture: an avoidance of the flashy star system and a search for architectural substance.

Of course, you do not get a building just by waving a magic wand over an urban context. Grafton architects resist the notion that they have a 'style', but they do return again and again to the theme of a firm urban edge and a luminous interior. They compare their Bocconi University building in Milan (for the leading economics faculty in Italy) to an oyster shell, rough on the outside, smooth on the inside (AR March 2009). In that case their architectural inspirations included the roof of Milan Cathedral, and the idea of rooms suspended from trusses of Alejandro de la Sota's Maravillas Gymnasium in Madrid of 1961. The Toulouse project reiterates the theme of an urban enclave with a luminous interior volume traversed by intersecting levels and screens. It echoes the brick frontispieces and turrets of Toulouse's churches while also recalling the spatial dynamism of Le Corbusier's Curutchet House in La Plata (1949) with its urban screen, implosion of contextual geometries, and ascending promenade architecturale. Grafton keeps a large scale model of the Curutchet in its Dublin studio as a permanent point of reference.

At a time when debates are again regressing into pointless confrontations between the 'modern' and the 'traditional', it is refreshing to come across an architecture that is very much about contemporary reality yet nourished by both the distant past and the modern movement. In their Toulouse project, Grafton have demonstrated that it is possible to construct a new vision for an institution while also responding to the collective memory of the city.



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LONDON, UK

## <u>Dennis Sharp – architect,</u> <u>historian, critic, curator and</u> <u>bibliophile – dies aged 76</u>

RICHARD ENGLAND

The death of Dennis Sharp on 6 May has robbed architecture of one its most eminent and prolific authors, critics and commentators. Sharp's writing was impressive, not only for its scholarly approach, but also for the clear, erudite language with which he expressed his ideas. But he was also a practising architect and his knowledge of construction informed his critical thinking and writing.

Born in 1933 into a family of building contractors, he began his architectural career at the Architectural Association in London, and later studied at the University of Liverpool under Quentin Hughes. He did his National Service in Dortmund, which whetted his appetite for German expressionism and modernism, and went on to teach at Manchester University. He succeeded John Summerson as head of architectural history at the AA in 1969.

With nearly 50 books to his name, Sharp's bibliography included Modern Architecture and Expressionism (1966), A Visual History of Twentieth-Century Architecture (third edition, 2002), a translation of Hermann Muthesius'
The English House (2007) and a comprehensive survey of the work of 1930s modernists
Connell, Ward and Lucas (2008), written with Sally Rendel. His love of cinema architecture resulted in The Picture Place (1976) and he authored monographs on Manfredi Nicoletti, Kisho Kurokawa and Santiago Calatraya.

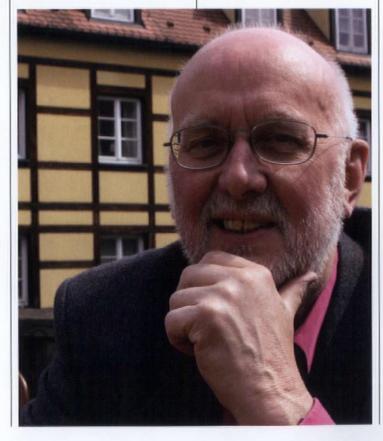
He also curated several exhibitions and made innumerable contributions to architectural journals. AAQ, the Architectural Association Quarterly, which he edited between 1967 and 1983, remains an outstanding reference series, with contributions from luminaries of the period. As executive editor of World Architecture between 1990 and 1992 he introduced an international audience to the work of architects such as Clorindo Testa, Giancarlo de Carlo, Gustav Peichl, Reima Pietilä and others.

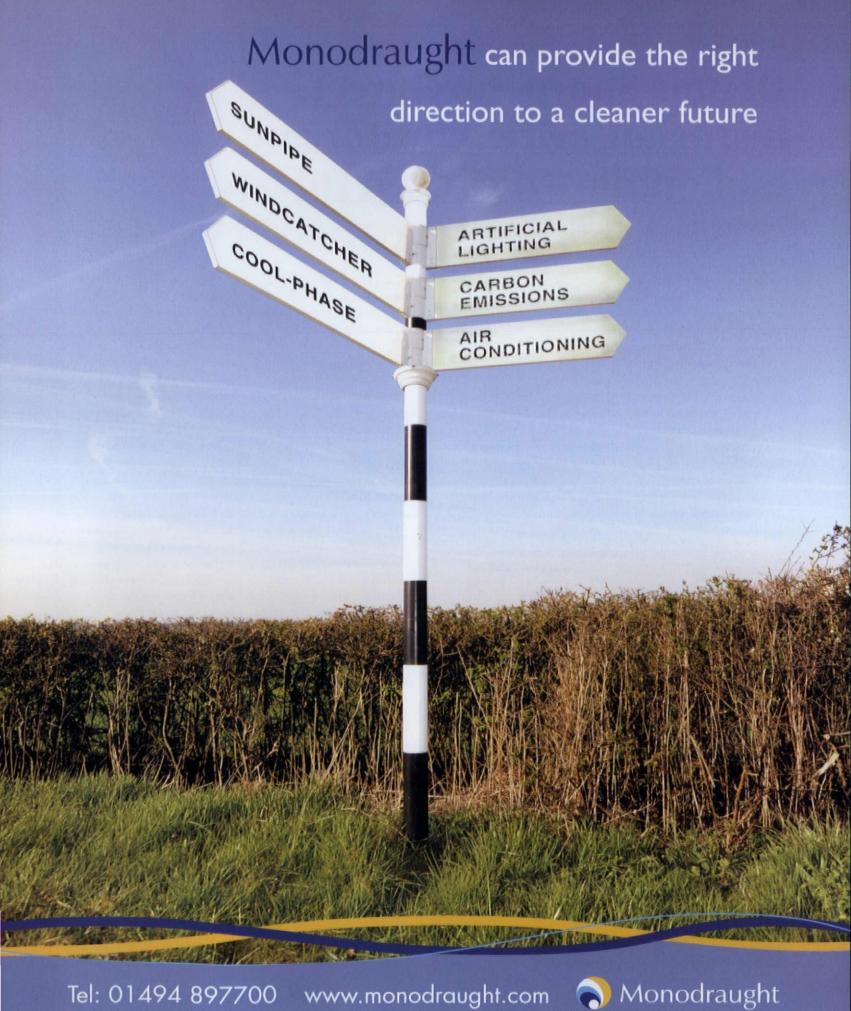
He was a founder member of CICA (the International Committee of Architectural Critics) and UK chair of Docomomo, the international body dedicated to the documentation and conservation of modernmovement buildings.

Through his architectural firm Dennis Sharp Architects, he was also involved in practice. He was particularly proud of the conservation work carried out on Robert Adam's Chandos House in London, and the restoration of houses by Connell, Ward and Lucas.

My first encounter with Dennis took place in Malta in 1968 through our mutual friend Quentin Hughes. At the time Hughes was running the architecture school at the University of Malta, and Dennis had been invited as a visiting lecturer. Soon he became an invaluable mentor as well as a close friend. One my fondest memories is of the time we spent together as visiting tutors for the International Academy of Architecture at the splendid Santo Kiriko Monastery in Plovdiv, Bulgaria in 1991. During this period I discovered his passion for jazz and the old 78 recordings of that genre's great exponents. Often we spent hours discussing our musical tastes, mine being a penchant for the operatic tenor voice on recordings of the same era.

I last saw Dennis in hospital only two days before his demise, a touching and difficult occasion, yet also immensely rewarding. Even then, he was still enthusiastically talking about future publications, typical of his unstinting fervour.







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**PAGE 070** 

CHOPO MUSEUM

LOCATION MEXICO CITY, MEXICO

ARCHITECT TEN ARQUITECTOS

A 100-year-old iron and glass pavilion gets a new lease of life through TEN Arquitectos' bold yet simple buildingwithin-a-building 143

**PAGE 074** 

EL PORVENIR KINDERGARTEN

LOCATION BOGOTÁ, COLOMBIA

ARCHITECT

GIANCARLO MAZZANTI

Giancarlo Mazzanti's inventive, low-cost kindergarten in edgecondition Bogotá has a much wider social mission 140

PAGE 054

DE PRINSENDAM & ANDREAS ENSEMBLE

LOCATION AMSTERDAM, THE NETHERLANDS

ARCHITECT

TONY FRETTON ARCHITECTS

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**PAGE 062** 

ATLÀNTIDA PERFORMING ARTS CENTRE

LOCATION VIC, OSONA, SPAIN

ARCHITECT JOSEP LLINÀS

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**PAGE 044** 

MAXXI

LOCATION ROME, ITALY

ARCHITECT ZAHA HADID

**ARCHITECTS** 

Now filled with art, Zaha Hadid Architects' bravura MAXXI finally opens its doors in Rome



# 139

MAXXI
LOCATION
ROME, ITALY
ARCHITECT
ZAHA HADID ARCHITECTS
WRITER
CATHERINE SLESSOR

PAUL RAFTERY

'Ah, finalmente,'

murmured the man beside me in mild exasperation as the press conference to inaugurate MAXXI got underway half an hour late. His sentiment is echoed in the more general exhalation of relief now rippling through art and architecture circles. Teasingly unveiled to the architectural press last November (AR January 2010), Zaha Hadid's MAXXI is now, finalmente, replete with art and open to the public. With an acronym punningly playing on the number 21 in Roman numerals, MAXXI is Italy's first national museum dedicated to the art of this century, hosting 'contemporary creativity' across various disciplines, from painting and sculpture to dance and film. Costing £133 million and with exhibition space equivalent to Bilbao's Guggenheim, it has very big ambitions.

Over 50,000 people applied for special free passes during its opening weekend, and the museum expects between 250,0000 and 500,000 paying visitors in its first year. That might sound a lot, but London's Tate Modern attracted five million art-lovers in its maiden year.

However, given the competing attractions of La Città Eterna, such enthusiasm indicates a public fascination with a project that has, at last, emerged from the thicket of Italian (and specifically Roman) bureaucracy over a decade on from its conceptual genesis in 1998.

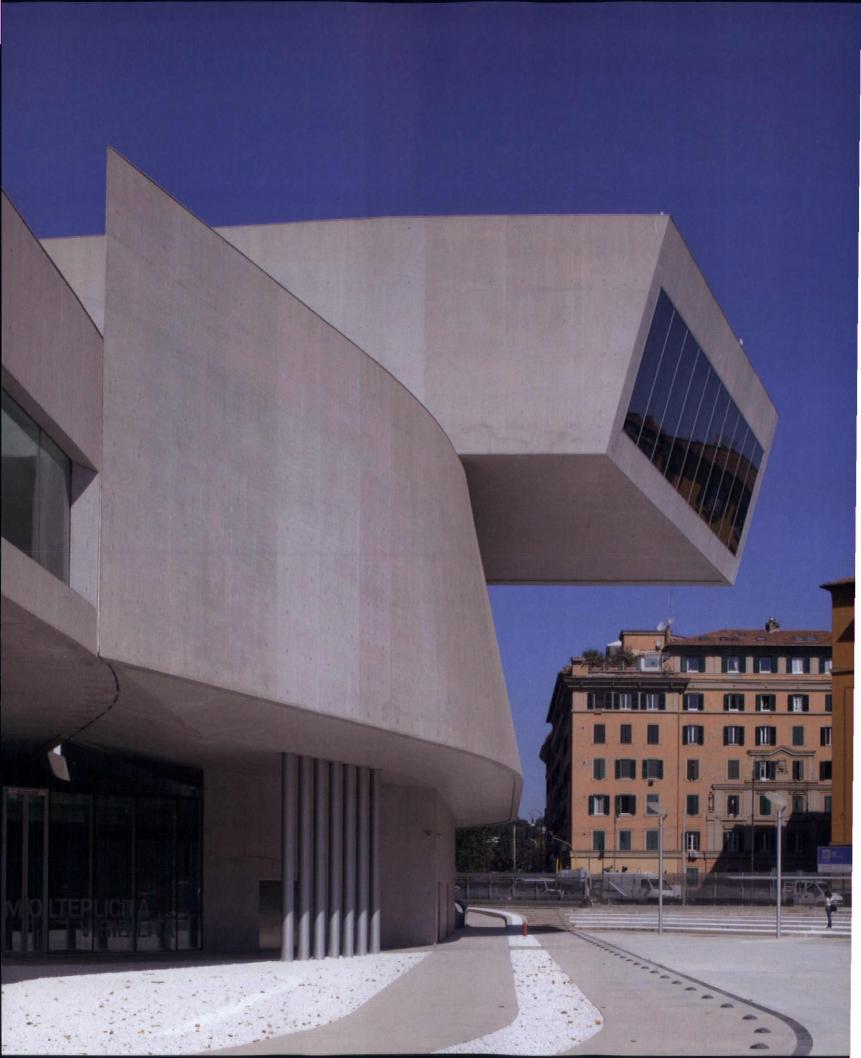
Yet even now it is still not totally complete. Hadid's newly opened building is the mothership in an extended campus of suckling sub-structures, including a library, space for MAXXI's architecture department, a restaurant and apartments for artists. When these are finally in place, the former barracks site in Flaminio, to the north of the Piazza del Popolo, will be transformed into the thriving, multidisciplinary, urban locus for exhibitions and research that was originally envisaged by both its architect and client. 'The idea was to move away from the museum as object and towards the idea of a field of buildings,' says Hadid. 'It's no longer just a museum, but an urban cultural centre where a dense texture of interior and exterior spaces have been intertwined and superimposed over one another.'

MAXXI's 'lightning in a bottle' moment is captured in a set of Hadid's early models and drawings that form part of the inaugural exhibition. Delicate white card models show a series of swooshing cuts incised on the grid of the barracks site, rupturing and reconfiguring the terrain. The original inward-looking order is subverted as site and building meld together, seeking new and unexpected connections with the wider city.

Though the vaguely L-shaped plan bears some resemblance to a circuit board, this implies a sanitised, technological precision. In the flesh MAXXI is muscular and visceral, a slab of agonised tissue flayed and staked out in the Roman sun. In a city full of suffering saints it's an abstract, concrete San Bartolomeo, or a Bacon pope howling in infernal torment. It has no skin; its canted walls of fleshy concrete, silky to the touch, are both its structure and epidermis.

Cast in situ using self-compacting concrete, with some pours up to 50m long, the building is a tour de force of engineering and construction. Clearly the experience hard-gained in perfecting the concrete for Wolfsburg's Phaeno Science Centre (AR April 2006) and the BMW offices in Leipzig (AR June 2005) has served Hadid's team well. Because of MAXXI's protracted gestation, both Wolfsburg and Leipzig were designed after MAXXI but built before it.

Belying its formal complexity, the architecture is underscored by the familiar concerns of light and layering, routes and materiality. Five enormous galleries whirl around a centrifugal vortex, an exhilarating set-piece space traversed by serpentine 'light box' stairs. There are no prescribed promenades, rather visitors meander at leisure through the soaring, canyon-like spaces, looping around, doubling back, but always reconverging on the rim of the vortex. Rome's lustrous light is filtered through a layered roof structure of louvres, glazing and \_\_\_\_



# MAXXI HAS NO SKIN: ITS CANTED WALLS OF FLESHY CONCRETE, SILKY TO THE TOUCH, ARE BOTH ITS STRUCTURE AND EPIDERMIS

concrete ribs that unspool overhead like oversized ribbons, emphasising the fluid sweep of the architecture.

Uniquely for an art museum, MAXXI aims to foster a much stronger than usual reciprocity between building and content, with the architecture shaping the collection and how it is shown. 'The collection was the starting point for the architectural project,' says Anna Mattirolo, director of MAXXI's art programme, 'and the artwork remained the unifying principle as it developed. The collection and worksite grew together. The museum will be a place for experimentation, a continuous workshop that will allow us to choose which works merit inclusion in our permanent collection.'

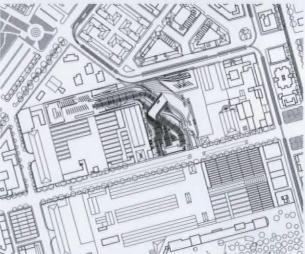
But inevitably perhaps, the scale of the galleries has encouraged a monumentalist tendency in the inaugural shows. One heroically scaled art incident follows another, making for slightly ponderous viewing – though there are individual highlights, such as Anselm Kiefer's mammoth Sternenfall canvas and William Kentridge's exquisite model theatre (see page 106). More

successful is the retrospective of Italian modernist Luigi Moretti, which features different sorts and scales of work and shows how a single gallery can be quite densely and richly inhabited.

MAXXI's collection was assembled from scratch over the last five years, and has around 350 works, including pieces by international luminaries such as Kiefer, Kentridge, Anish Kapoor, Gerhard Richter and Francesco Clemente, along with lesser-known Italian artists. There has been criticism that the collection lacks depth, but until recently the state took little interest in contemporary art, and MAXXI has some ground to make up. Its opening coincided with previews of a new wing of MACRO, Rome's municipal contemporary art museum designed by Odile Decq, suggesting a renewed engagement. MAXXI will also host architectural exhibitions and research; its architectural department houses the archives of Carlo Scarpa, Aldo Rossi and Pier Luigi Nervi.

Funded jointly by the Italian ministry of culture and private donations, the museum will continue its policy of acquisition, but \_\_\_\_



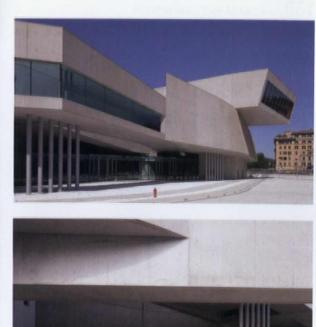


location/site plan

Previous page\_
Like a questing
concrete periscope,
the museum's
uppermost gallery
cantilevers out
precipitously
over the former
barracks site
Above\_An existing
structure still
defines the street
edge, with the new
building docking
into it

Right, top\_The
building is sinuous
and muscular, like
a flayed piece of
organic tissue
Right, middle\_
Artefact and
architecture in
surreal conjunction
Right\_The entrance
parvis, currently
colonised by
Gino de Dominicis'
giant plaster
skeleton







FIVE ENORMOUS GALLERIES
WHIRL AROUND A CENTRIFUGAL
VORTEX, A SET-PIECE SPACE
TRAVERSED BY STAIRS

Right\_A centrifugal vortex at the heart of the museum connects the various gallery spaces
Below\_The vortex at entrance level. The dark ribbons of the staircases float on 'lightboxes'





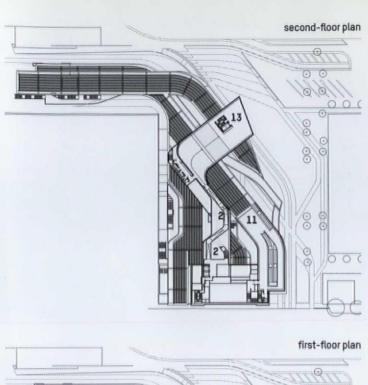


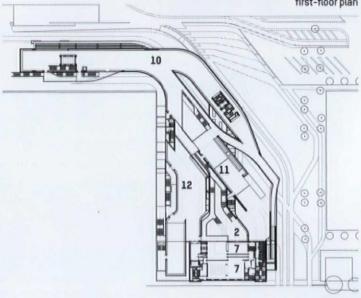
# THERE ARE NO PRESCRIBED PROMENADES: VISITORS MEANDER AT LEISURE THROUGH SOARING, CANYON-LIKE SPACES

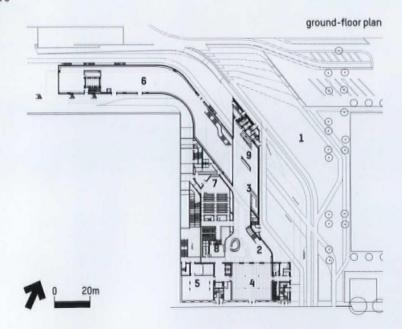
Italy's national cultural budget is due to be pared down, potentially limiting curatorial ambitions. And it must be said that in the current climate of economic entrenchment, the entire enterprise seems to belong to an easier, more gilded age. One of the inaugural retrospectives, dedicated to minor Italian pop artist Gino de Dominicis features a giant plaster skeleton impaled in the building's forecourt, a rather too obvious metaphor for the passing of a certain kind of era and a certain kind of architecture. MAXXI was originally due to be completed in the midnoughties, and you sense that had it been unveiled four or five years ago it would have seemed more of its time and been less harshly scrutinised as a talisman for decadence and waste.

But that is not to underestimate the considerable achievement of its architecture. And in some ways it is the perfect Roman building. In a city marked by bouts of megalomania and fits of *braggadocio*, in historic thrall to mad popes and scheming politicians, shaped by radical architects, the forces of religion and the dark ecstasies of the baroque, MAXXI somehow feels right at home.

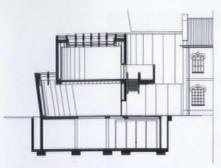
- l new landscape
- 2 entrance hall
- 3 reception
- 4 temporary exhibition
- 5 graphic collection
- 6 exhibition suite 1
- 7 auditorium
- 8 shop
- 9 coffee bar
- 10 exhibition suite 2
- 11 exhibition suite 3
- 12 exhibition suite 4
- 13 exhibition suite 5



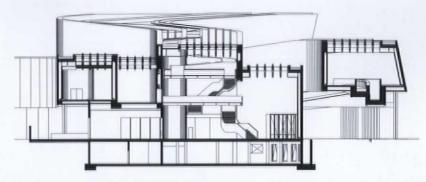




Below\_Galleries collide with and meld into each other; the spaces lend themselves to large-scale works, such as Anish Kapoor's Widow (the black trumpet-shaped object in the bottom left). A number of architects have also been invited to produce works for the inaugural show. Diller Scofidio + Renfro, for instance, is creating a mural using a robotguided drill this is the white scrapings of exposed plaster on the black wall



cross section through galleries



cross section through galleries and main lobby



### INEVITABLY PERHAPS, THE SCALE OF THE GALLERIES HAS ENCOURAGED A MONUMENTAL TENDENCY IN THE SHOWS

#### ARCHITECT

Zaha Hadid Architects, London, UK

#### PROJECT TEAM

Zaha Hadid, Patrik Schumacher, Gianluca Racana, Anja Simons, Paolo Matteuzzi, Fabio Ceci, Mario Mattia, Maurizio Meossi, Paolo Zilli, Luca Peraita, Maria Velceva, Matteo Grimaldi, Ana M.Cajiao, Barbara Pfenningstorff, Dillon Lin, Kenneth Bostock, Raza Zahid, Lars Teichmann, Adriano De Gioannis, Amin Taha, Caroline Voet

#### STRUCTURAL AND SERVICES ENGINEERS

Anthony Hunt Associates, OK Design Group

#### LIGHTING

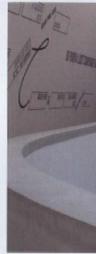
Equation Lighting

#### ACOUSTIC CONSULTANT

Paul Gilleron Acoustic













Top\_The groundlevel gallery, with the Luigi Moretti retrospective. This part of the inaugural exhibition included works of all sizes, in contrast to the overwhelming scale of many other pieces Above\_There is no prescribed route through the building - instead, visitors promenade through the cluster of galleries. In the background is William Kentridge's North Polar Map

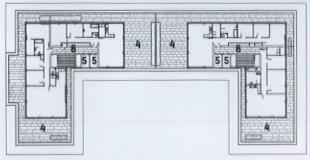
Top, right\_The topmost gallery with its periscope glazing Right\_Cuts and shifts in the structure produce surprising views in this case looking down over the entrance parvis. In the foreround is Mario Merz's glass igloo Left\_First-floor gallery with Jana Sterbak's Faradayurt, a copper-clad yurt. Works are chosen with the museum's architecture in mind





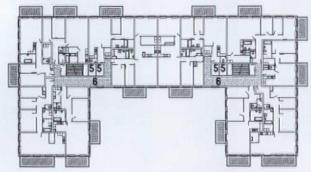


### WHAT IS STRIKING ABOUT THE SCHEMES IS THAT – DESPITE THEIR NUMEROUS DIFFERENCES – THEY ARE SO ALIKE

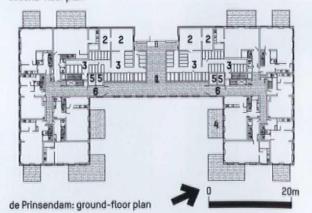


- seventh-floor plan
- 55

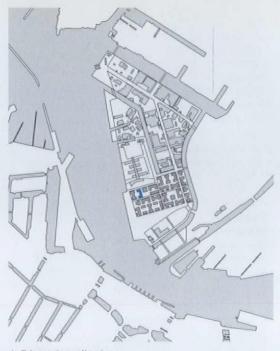
fifth-floor plan



second-floor plan



- 1 lobby
- 2 bicycle parking
- 3 storage
- 4 terrace
- 5 lift
- 6 lift lobby



de Prinsendam: site plan



Previous page de Prinsendam, one of a pair of urban housing blocks designed for different clients in different districts of Amsterdam Below The de Prinsendam site is on the former Royal **Dutch Shell campus** in Amsterdam's north docks. The Shell Tower is in background. Most of the masterplan for the site has yet to be realised

Over the last decade,
Tony Fretton has divided his time
between his London practice and his
professorship at the Delft University
of Technology, which has given him
a strong profile in the Netherlands.
And beyond academia, the country
is providing Fretton with increasingly
prosperous opportunities to build.

Since 1982, the projects of
Tony Fretton Architects have
attracted critical acclaim, but
through subtlety rather than scale.
Only recently have these two aspects
begun to converge on larger
commissions. Last year, Fuglsang
Kunstmuseum in Denmark (AR June
2008) made the RIBA's Stirling Prize
shortlist and the British Embassy in
Warsaw (AR March 2010) is
currently on this year's longlist.

But from a purely quantitative perspective, the office's greatest works by size are a couple of speculative housing projects in Amsterdam. Arriving on the market within months of each other earlier this year, de Prinsendam and Andreas Ensemble are, however, separate schemes for different clients in different districts.

De Prinsendam is a smart development a short ferry ride across the River IJ from Amsterdam Central Station. The prime riverside spot is occupied by an H-shaped block by Álvaro Siza, and Fretton's C-shaped addition, which contains 74 apartments of 90-180m², is on the plot directly behind.

The masterplan, by urban designer Ton Schaap and Geurst & Schulze Architecten, attempts to balance the closed and the open. Fretton's and Siza's blocks are placed to suggest a courtyard, but set apart to allow movement through. This also permits glimpses of the river from many of Fretton's dwellings. The best views, however, are from the four penthouses that have been gifted a 360° metropolitan omniscience.

Andreas Ensemble is in the very different context of Amsterdam West, a post-war neighbourhood of social housing envisioned by Cor van Eesteren. The masterplan, also by Geurst & Schulze, tries to reconcile the city planners' desire for closed blocks – like those in HP Berlage's adjacent Old West district – and the surrounding looser modernist grain.

The site's edges are framed with taller, linear apartment buildings to create a calmer interior of more compact blocks. With Geurst & Schulze designing four on the perimeter, Fretton was asked to look after the remaining five: four inside the site (three of which are now complete) and a C-shaped one on the south-eastern corner. Though more affordable than de Prinsendam, the average apartment in Andreas Ensemble is a generous 114m².

Fretton's project numbering system gave de Prinsendam 208 and Andreas 222; two chronological points that also mark a learning curve. For example, only through designing 208 did the practice discover the Netherlands' 'equality rule', which stipulates no resident should have to pass another apartment's door to reach the escape stairs. This helped David Owen, project architect on both buildings, to design 222's 'super core', where the canny placement of doors resolves the plan more efficiently.

Although a fraction of its size, de Prinsendam's £9.45 million budget is close behind Andreas' £10 million. But Fretton hasn't let this disparity impact upon his formal expression, with both sharing a language of strongly articulated blocks, stepped-in upper levels and fenestration meted to a regulated rhythm. It's only up-close that, through the materiality, the relative costs become perceptible.

Looking at the facades, de
Prinsendam is treated to Altenberger
travertine whereas Andreas is brick.
And yet, as status indicators, these
send slightly mixed signals: the
slices of stone form an unjointed
rainscreen, which could seem flimsy
next to the exceptional bricks from
Petersen Tegl, the Danish firm which

supplied Peter Zumthor's lauded Kolumba Art Museum in Cologne (AR November 2007).

Fretton's only previous housing in the Netherlands was a twoapartment building in Groningen, part of the city's Blue Moon Festival of art and architecture in 2001, curated by Toyo Ito. This connection to an art event mirrors Fretton's British work, where a number of his one-off London houses are for famous art-world clients, such as gallery owner Alex Sainsbury and sculptor Anish Kapoor. Another is the home and studio of artist Brad Lochore. When I interviewed the pair together in 2009, they animated each other with shared insights into how the place would be used, and its context in gritty Shoreditch. In each project Fretton filtered a particular personality into the architecture.

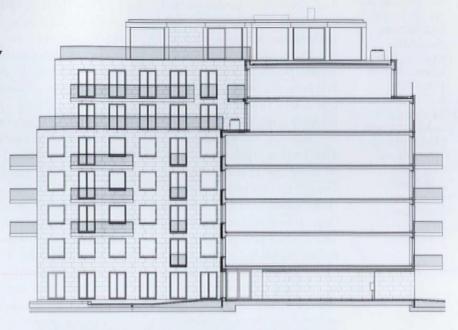
What is striking about the
Amsterdam housing schemes is that
– despite their numerous differences
– they are so alike. Both masterplans
were very restrictive, and of course
the architectural abstraction is partly
a result of having numerous, as-yet
unknown inhabitants. But I also
wonder if there's something, not
exactly lacking from the design
process, but not quite present.

In Fretton's 2G monograph he says of de Prinsendem: 'The facade statement was easy. Stone is indisputable when seen from the river, travertine particularly and discreetly so.' This sounds so reasonable; but then you ask, can any material be 'indisputable'? And can you even see Fretton's block from the river, let alone the stone, with Siza's in the way?

Fretton's work is greatly deserving of admiration. But I wonder if his architectural convictions might sometimes benefit from little diversions, such as those offered by an engaged client, to deflect him ever so slightly off the inevitability of his course. His richest work to date comes across more as a form of intimate dialogue than an instructive monologue.



BOTH SHARE A LANGUAGE OF STRONGLY ARTICULATED BLOCKS, STEPPED-IN UPPER LEVELS AND FENESTRATION METED TO A REGULATED RHYTHM



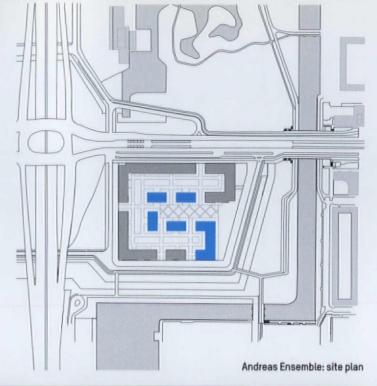
de Prinsendam: short section



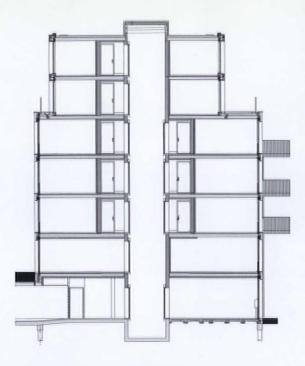
Left\_Courtyard elevation of de Prinsendam. Generous glass block balconies animate the creamy travertine facades Right\_The Andreas Ensemble explores a similar language of stepped-up profiles and regular fenestration, but with facades of sober grey Danish brick



DE PRINSENDAM IS TREATED TO ALTENBERGER TRAVERTINE, WHEREAS ANDREAS ENSEMBLE IS BRICK







Andreas Ensemble: cross section



Far left\_The
Andreas Ensemble
lies in a post-war
neighbourhood of
social housing
Left\_Typical lobby
in one of the blocks

#### ARCHITECT

Tony Fretton Architects, London, UK

#### **EXECUTIVE ARCHITECT**

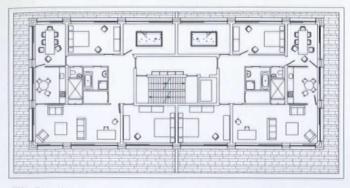
De Prinsendam: Geurst & Schulze Architecten Andreas Ensemble: INBO Architecten

#### STRUCTURAL ENGINEER

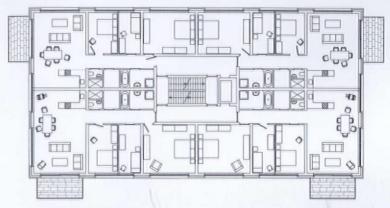
De Prinsendam: Ingenieursbureau Zonneveld Andreas Ensemble: Grontmij van Ruitenburg

#### SERVICES ENGINEER

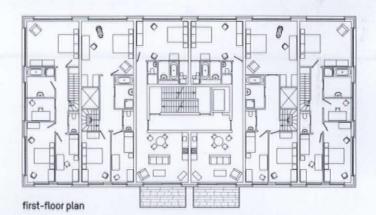
De Prinsendam: Halmos Adviseurs Installaties Andreas Ensemble: Royal Haskoning



fifth-floor plan



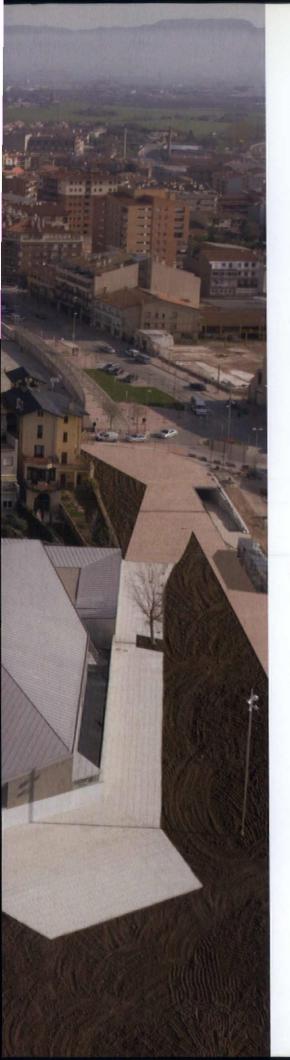
second to fourth-floor plan



Andreas Ensemble: ground-floor plan







# 141

### ATLÀNTIDA PERFORMING ARTS CENTRE

LOCATION
VIC, OSONA, SPAIN
ARCHITECT
JOSEP LLINÀS

ROB GREGORY

PHOTOGRAPHY

WRITER

TONI ANGUERA/ FILIPPO POLI

'Vic is full of nuns and priests' says architect Jorge Martin. It also has its share of fog and pigs. The plateau in which the city – which is the capital of the county of Osona – sits has a unique microclimate, typically 5°C below or above the temperatures experienced in Barcelona, situated just 60km south. Surrounded by a ring of mountains, fog hangs in the air most mornings, and as an important centre of pig farming 'it also has its own special smell'.

On this visit, however, all that persisted was rain. Priests and nuns stayed indoors and damp air masked both fog and smell. The atmosphere was melancholic as Vic appeared decidedly underpopulated. Yet approaching from the west, passing the Cathedral and disused tanneries that line the old town's historic southern boundary, this new building brought a silver lining to a cloudy scene. Albeit rendered in gold.

Atlàntida is the third project by Catalan architect Josep (Pepe) Llinàs that the AR has published. Both the Jaume Fuster Library (AR June 2006) and Institute of Ocular Microsurgery (IMO; AR November 2009), introduced the architect's skilful resolution of spatially complex, multisided, unified, architectural forms. This project extends these preoccupations further in an architectural figure that combines each of the earlier projects' best bits: the urban tension of the library - that clung to the edge of an existing townscape to create a new public space - and the exuberance of IMO's buckled roof forms.

Once again Llinàs defigures the prism, undoes formalities and makes the mass of the building disappear, by chopping, stepping and subtracting form. This is another big building, shaped and enveloped to sit comfortably within its context. Providing in excess of 10,500m², it combines an 800-seat theatre and 400-seat auditorium, with a music school and 100-seat performance space.







isometric view from north-east

In Gràcia, Llinàs' library formed a new street, La Riera de Vallcarca. Here too, the architect's commitment to linking new and old urban morphologies is manifest through his competition-winning strategy for the Atlàntida, which creates an open route, providing free access for all across the site during daylight hours.

From the south, where the majority of visitors will arrive, a path bifurcates around a restaurant that will eventually animate the proposed but as yet incomplete park. Once past the restaurant passing through the first of two courtyards that offer a glimpse down into the main foyer - the path turns sharply twice as it rises 6m across the site. At the top it emerges onto Carrer del Bisbe Torras i Bages where the existing music school building, Can Serratosa, will soon be converted to accommodate Atlàntida's offices.

En route, changes in direction coincide with key architectural

moves. The first is the most obvious. where copper-aluminium cladding combines with bright red paintwork to frame the main entrance, which ultimately leads the audience down into the sunken fovers beyond. The second incident is comparatively discreet, appealing more profoundly to Llinàs' sensibilities, where roof forms reach their maximum gradient and proximity to passers-by. As described by Martin, 'this is a critical point for Pepe, where the building is above, below and beside you', mimicking a condition that exists in many densely planned historic cities.

Here, deep at the centre of the plan, the theatre's zinc roof rises steeply towards the fly-tower's golden crown, in resonance with Vic's mountainous horizon. In the same instance you also experience space that recalls the scale of Vic's medieval townscape, as you turn the corner to pass through a low cut notch set within the lower of the two golden crowns. Finally, before reaching the street at the

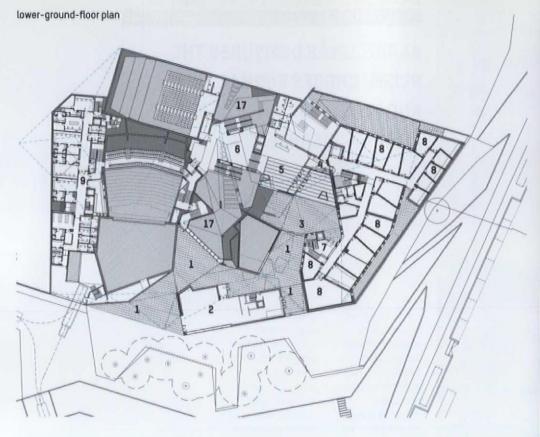


### AGAIN LLINÀS DEFIGURES THE PRISM, UNDOES FORMALITIES AND MAKES THE MASS OF THE BUILDING DISAPPEAR

Previous page\_ Anchored to the edge of Vic's historic 'consolidated' city, Atlàntida resonates with both land- and townscape Left\_Most visitors will arrive from the south. Basalt marks the school's

perimeter; internal walls are gold Below\_The western entrance leads to the first of two courtyards. The restaurant is to the right, while to the left a window looks on to the principal foyer below







basement-floor plan

open path restaurant

entrance courtyard

tickets

lobby

upper foyer school entrance

(secondary)

music teaching rooms dressing rooms

10 lower foyer

11 external courtyard/ performance space

12 auditorium (400 seat)

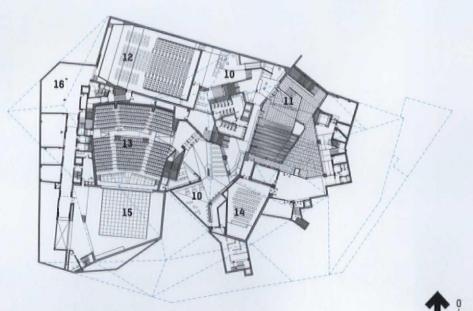
13 school performance hall (100 seat)

14 school performance hall (100 seat)

15 theatrical stage

16 technical/ backstage

17 void



top, a small landing leads back towards the music school's main entrance, signalled by the use of basalt cladding and flanked by a dramatic quadruple-height patio that plunges down to the building's lowest level, well below grade. It is the depth of this building that is most surprising of all, amplified here by this tight north-facing void that unifies the building's complementary but nonetheless independent user groups, with a timber-lined courtyard and tiered external performance space accessible to all.

Both the theatre and auditorium are already operational. Accessed through generous conjoined basement foyers, they were inaugurated on 23 April, marking St George's Day (the saint is also patron of Catalonia). The school opens this autumn, providing state-subsidised music lessons for children and adults in a generous suite of 50 classrooms that spiral around the entrance patio on the two uppermost floors. Ranging from \_\_\_\_



# AT THE CENTRE OF THE PLAN YOU EXPERIENCE SPACE THAT RECALLS THE SCALE OF VIC'S MEDIEVAL TOWNSCAPE

Left\_At the heart of the plan, the principal entrance courtyard is an intimate assembly place for audiences. From here the path leads to the top of the site Below left\_From this courtyard, the path

cuts under the school's upper floor Bottom left\_
Emerging from under the low-cut notch at the top of the path, a

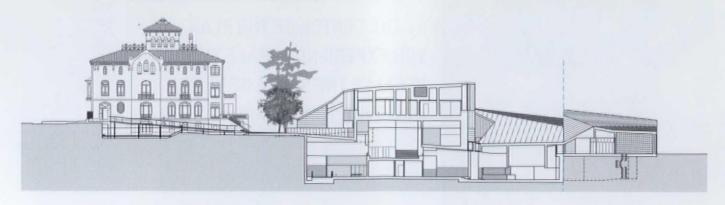
landing leads to the school's entrance Below\_A quadrupleheight void unites school with foyer



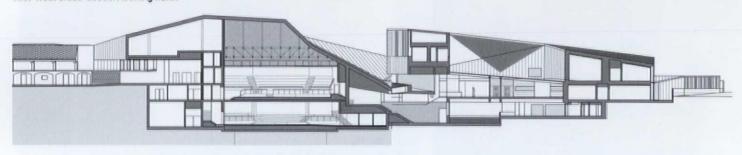


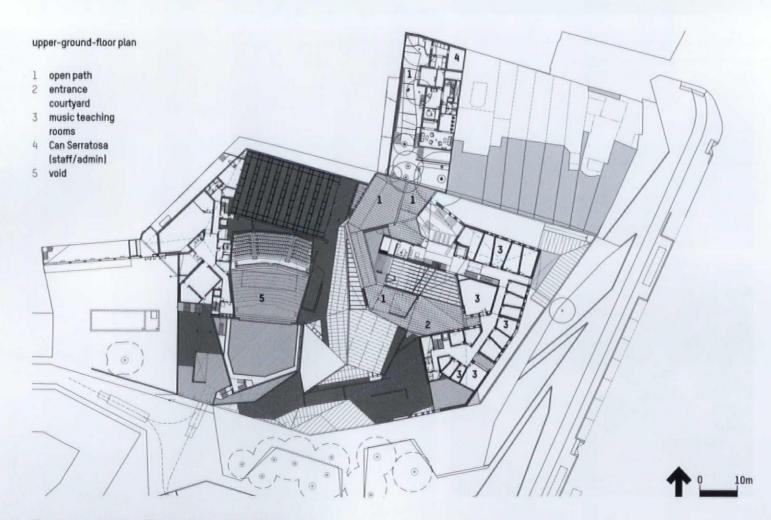


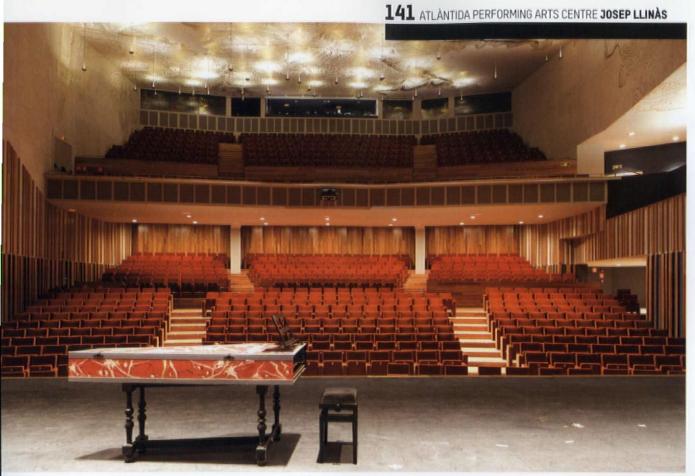
#### north-south long section looking east



#### east-west cross-section looking north







Left Asa symmetrical figure within an asymmetrical building, the theatre seats 800 people and is entered from the right. The walls are grey exposed concrete clad, where necessary, in bolondo hardwood Below\_On the soffit, a gold leaf mural of contours traces the region's distinctive topography

#### ARCHITECT

Llinàs-Llobet-Ayesta-Vives

#### PROJECT TEAM

Josep Llinås, Josep Llobet, Pedro Ayesta, Laia Vives, Jorge Martín, Iván Andrés, Andrea Tissino, Philipp Gasteiger, Fermín Garrote, Iñaki Arbelaiz, Petra Pferdmenges, Natzarena Manenti, Aina Solé

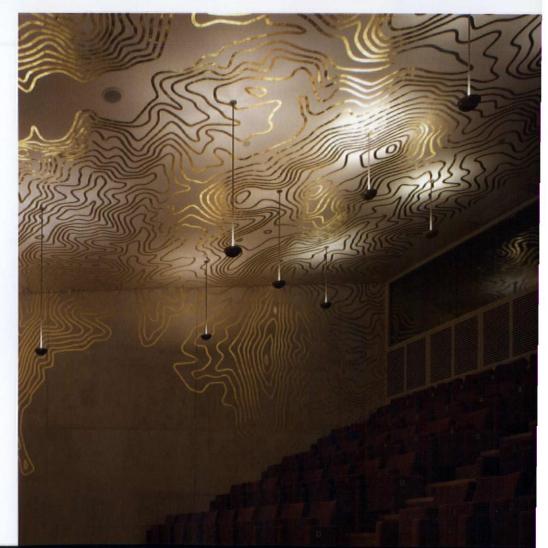
#### TECHNICAL ARCHITECT

Miquel Autet

individual practice rooms to choral rehearsal rooms, each has box-in-box construction, with sound isolation of 45/50dB; rooms have at least one wall set at 12° to the orthogonal, to avoid sound interference.

Josep Llinàs continues to present his architecture in the most straightforward of terms, avoiding the sort of theoretical associations other architects would not be able to resist. He could easily have spoken about the influence of Catalan artist Josep Maria Sert's exquisite black and gold murals, like those in Vic Cathedral. He could also have discussed the performance centre's relationship with Hans Scharoun's fine Berlin Philharmonie, and how he has added another plan to the canon of asymmetrical theatre buildings.

Instead, he and his collaborators continue with more modest means and methods, using cardboard models (40 in this case) to shape space, form and light, in pursuit of exceptionally distinguished buildings, like this.



# 142

CHOPO MUSEUM
LOCATION
MEXICO CITY, MEXICO
ARCHITECT
TEN ARQUITECTOS

WRITER
MICHAEL WEBB

PHOTOGRAPHY

**LUIS GORODA** 

Nineteenth-century architects spent much of their time concealing triumphs of engineering behind bombastic masonry; you might think of the Paris Opera as the Eiffel Tower in drag. Mexico City boasts several circa-1900 wedding cakes, but one of its most appealing structures of that era is a cathedral of industry, prefabricated in Germany and a direct heir of the Crystal Palace. The soaring cast-iron frame and lacy turrets originally served as a pavilion exhibiting art and machines in Düsseldorf. In 1903, a Mexican firm imported and reassembled the sections in the upscale residential neighbourhood of Santa Maria la Ribera. Used in turn as a machinery showroom, a museum of natural history, and an all-purpose space for concerts, events, and film shoots, the pavilion later became an adventurous public arts centre administered by the National Autonomous University of Mexico. Misleadingly, it is called the Chopo Museum.

In 2004, TEN Arquitectos won a competition to transform the interior and enhance the historic structure; the practice's masterly fusion of old and new was inaugurated a month ago. The challenge was to accommodate an ambitious programme of climate-controlled galleries, performance and service spaces, without overwhelming the shell. Other contestants proposed a detached building to the rear, but they were constrained by height

restrictions and the difficulty of excavating in a city where the water table is close to the surface. TEN developed an autonomous hybrid structure of concrete and steel that reaches down two levels with 200-and 300-seat theatres opening onto a sunken lobby, and rises through two levels of galleries linked by ramps to a library tucked beneath the 25m-high roof. The simple, bold concept triples the building's usable space and takes users on a scenic tour of the pavilion, from floor to ceiling.

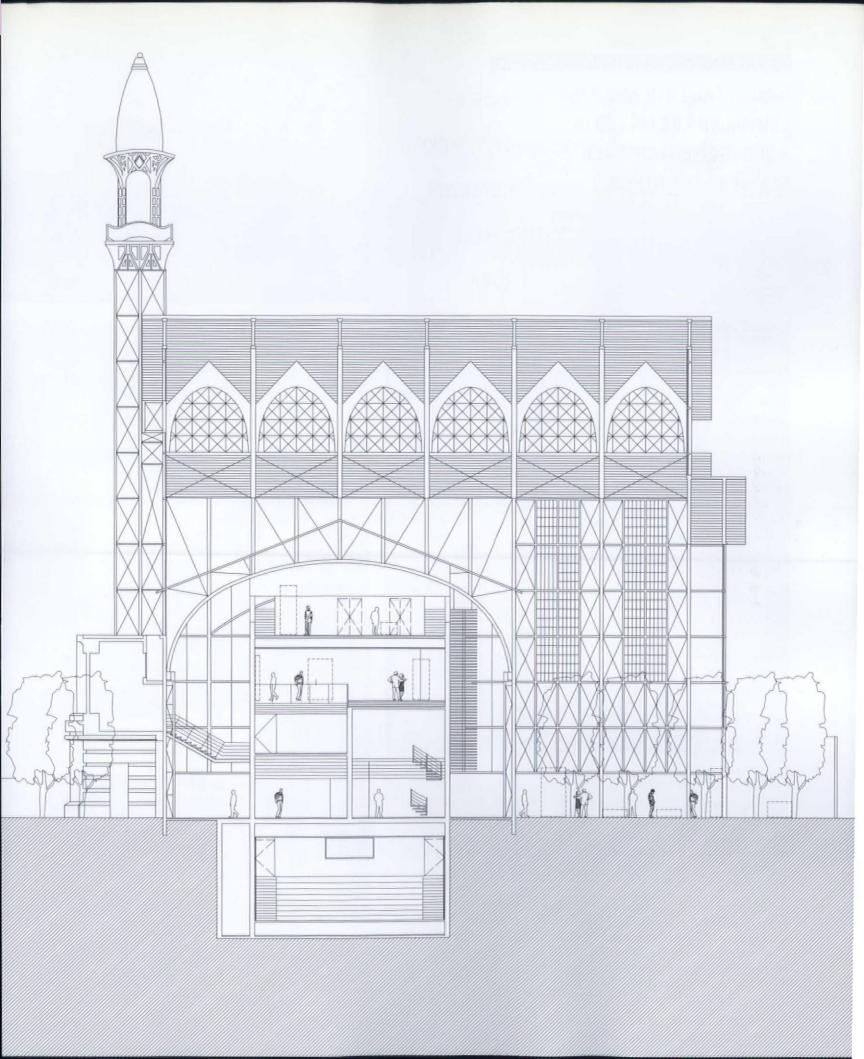
Though massive and muscular, the linear block seems to float in the void; an upper level is cantilevered through the short south side, like a butterfly emerging from its chrysalis. The projecting wing shelters the new loading dock, but it gives little hint of the drama within. There, the 19th and 21st centuries are linked in a loose embrace; each flatters the other. The pavilion was a daring display of contemporary technology in its day: rational, lightweight, portable and resilient. It has been assembled twice and has survived a century of seismic shocks with no need of a retrofit to meet current codes.

TEN matched this functionalist aesthetic with exposed steel beams and trusses, poured concrete, laminated glass, and industrial stairs cascading from each deck. Elevator shafts are clad in ply to add warmth and tactility. Glass balustrades and reflective white resin floors amplify the abundant natural light and mirror

the traceries of walls and windows. New construction avoids stepping on the concrete pads that support the cast-iron frame. The proximity of old and new is especially rewarding in the open-sided library, where the roof trusses and foldedwood ceiling hover protectively over the tables and book stacks.

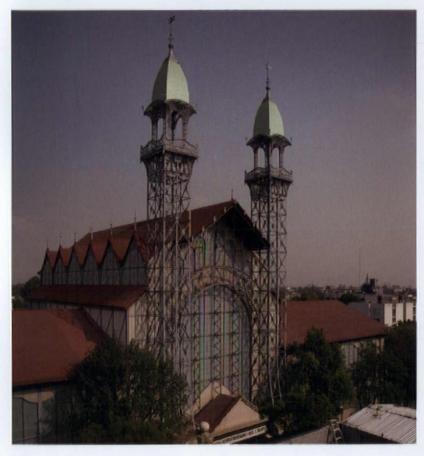
'Every curator asks for a big box,' says TEN principal Enrique Norten, but that can be interpreted in many different ways. At Chopo, we discovered that less than 20 per cent of the exhibits were likely to require extensive climate control. By enclosing only a few galleries, we greatly reduced the cost of mechanical equipment and energy consumption.' The lack of barriers allows curators to blur the divide between circulation and display, demystifying the works they show. A cantilevered mezzanine holds a café that should become the social hub of a museum with few walls and a succession of spaces that welcome every kind of performance.





### INSIDE, THE 19TH AND 21ST **CENTURIES ARE LINKED IN** A LOOSE EMBRACE; EACH **FLATTERS THE OTHER**





Previous page\_ Cross section Above\_The muscularity of the original iron and glass structure is tempered by delicate turrets Top right\_ Perspective section showing the relationship between old and new parts. The

usable area is

tripled by expanding downwards and into the roof spaces Right\_The linear insertion seems to float in the great industrial space. Materials have a softness and translucence Far right Skilful choreography of new and old





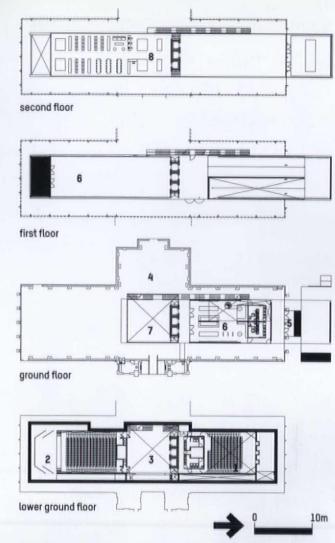
#### ARCHITECT

TEN Arquitectos, Mexico City, Mexico

#### PROJECT TEAM

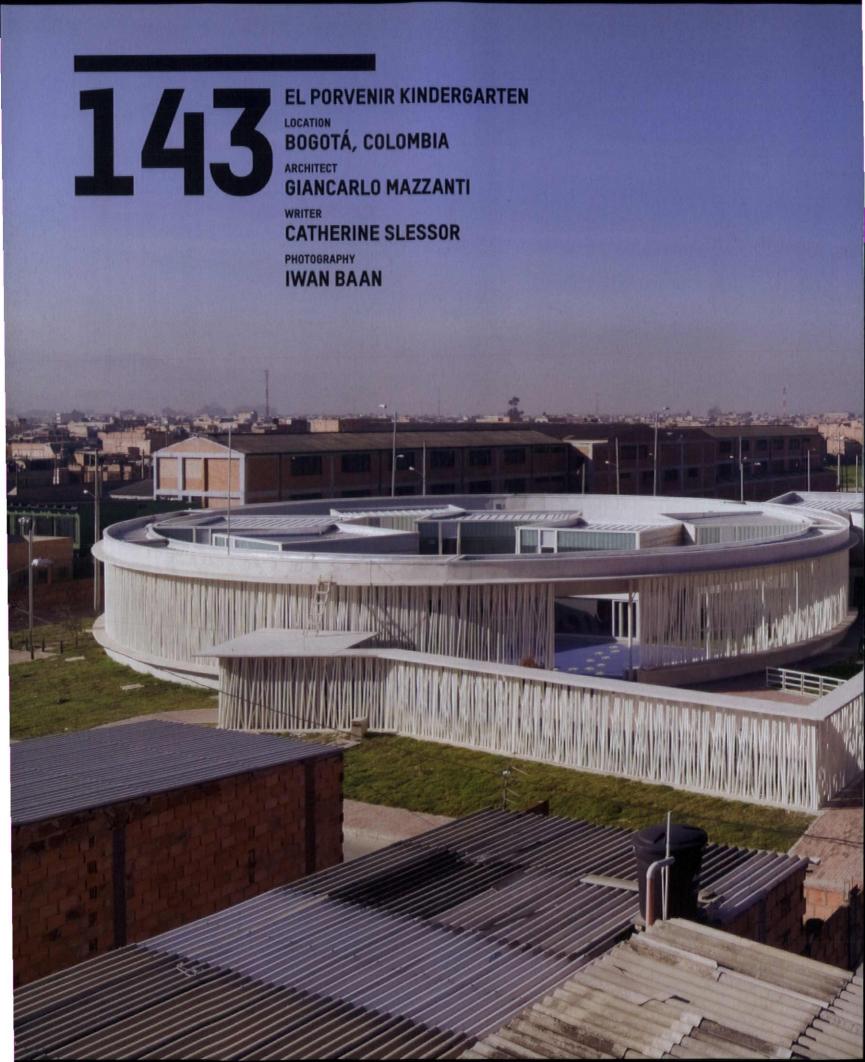
Enrique Norten, Salvador Arroyo, Jorge Pérez, Natalia Lomeli, Victoria Grossi, Carlos Marín, Marina Muñoz, Verónica Chávez, Fausto Alvarado, Jonathan Barraza, Mateo Riestra, Ernesto Orrante, Ricardo Orozco, Christian Joffroy, Mariana Narváez, Miguel Rios

- 1 1,200-seat theatre
- 2 300-seat theatre
- 3 theatre foyer
- 4 entrance
- 5 loading dock
- 6 gallery space
- 7 void above theatre foyer
- 8 library



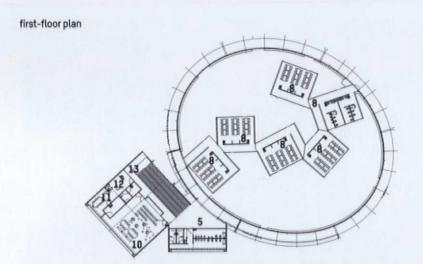






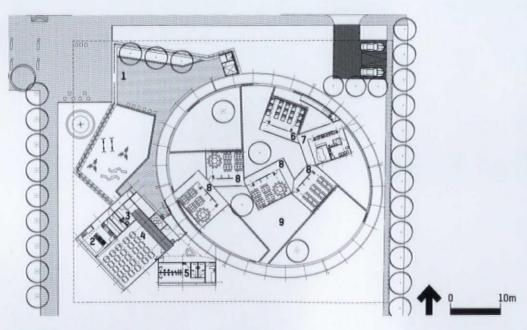


# MAZZANTI HAS DEVELOPED A MODULAR CLASSROOM UNIT CAPABLE OF BEING APPLIED TO MOST SCHOOL PROJECTS



- 1 entrance
- kitchen
- 3 laundry
- 4 canteen
- 5 WCs
- 6 nursery
- nappy changing
- 8 classrooms
- 9 patio courtyard 10 multi-purpose room
- 1 staff room
- 2 headteacher
- 13 offices

ground-floor plan



On the outskirts of the Colombian capital of Bogotá, where unplanned settlements accumulate like flotsam, Giancarlo Mazzanti has designed a new kindergarten for local children. Embedded in a drab and gimcrack landscape of breeze-block houses, the crisply articulated contours of Mazzanti's building strike a resilient note in a neighbourhood assailed by the corrosive effects of poverty and violence.

Based in Bogotá, Mazzanti is part of a younger generation of idealistic yet intensely pragmatic Colombian architects who have been galvanised by the political and social initiatives of Sergio Fajardo. Now the Green Party vice-presidential candidate in this year's Colombian elections, Fajardo is a mathematics professor and former mayor of Medellín, the famously lawless epicentre of Colombia's drug trade. In tandem with the Grupo Compromiso Ciudadano (Citizens' Commitment Movement) founded by Fajardo over 10 years ago, the problems of Colombia's fractured society are being addressed through physical means, by improvements to the built environment. Over the years a series of new schools, museums, libraries and public spaces have been constructed in the major cities of Medellín, Bogotá and Cartagena. The initiative is ongoing and increasing in momentum.

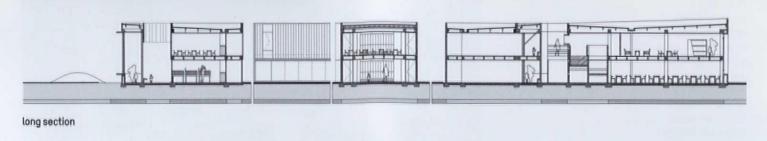
Attracting a younger generation of architects keen to engage in a more socially responsive discourse, the programme's high-quality, low-cost architecture catalyses a sense of public spiritedness and dignity in communities once regarded as beyond the reach of civil society. The outcome is truly transformatory. 'What we've done is build new symbols, new spaces where social mobilisation can take place around architecture,' says Fajardo. 'People are always saying "That's just cement". That's just not true.'

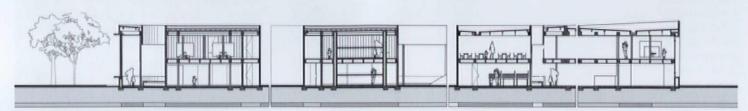
Mazzanti's largest and most significant building to date is the \_\_\_\_

Previous page\_
Wrapped in a
lightweight metal
lattice, the new
school encapsulates
a spirit of optimism
and resilience
in a fractured
neighbourhood
Right\_The curved
lattice wall encloses
a set of five linked
classroom models
Below\_The lattice
is protective yet
permeable. Parts
of the school are
publicly accessible,
enhancing the
building's wider
social mission









long section







internal courtyard provides a secure enclave for play and learning. Classrooms are simple, modular structures
Top\_Child-height handrails show an attention to detail Above\_Inside the lattice wall becomes a curved colonnade, offering shelter from the sun

Left Alandscaped

España Library in Medellín, an assemblage of three stone-clad 'hives' on a steep hillside. In edge-condition Bogotá the brief is more modest, but no less challenging in how to create welcoming, secure spaces for learning in a harsh and unregulated urban environment. To speed construction and keep costs down, Mazzanti has developed a modular classroom unit capable of being applied to most school projects. Monotony is avoided by varying how the units are arranged on site, as well as the form and character of interstitial patios, play areas and gardens.

At El Porvenir Kindergarten, five classroom units are sprinkled across the site apparently at random, like giant dice, yet they are also interconnected through a kinked circulation spine. Classrooms are simple two-storey concrete boxes, glazed at the ends. An oval enclosure wraps around the edge of the cluster of classrooms, creating a landscaped enclave where children can play safely. Fabricated from a lattice of angled steel poles, the enclosure is visually permeable yet physically secure. Schools in Colombia tend to be fenced off from the public realm, but this reinterprets the conventional notion of a barrier. On its inner edge it becomes a curved colonnade, with long benches for sitting and socialising. The whitepainted poles have a sculptural quality, like filaments, and the structure's gentle but protective embrace gives the project a distinct civic presence.

The school also contains a number of public spaces, such as a multi-purpose room, a children's club, and a kitchen and dining area. These are contained in two blocks set outside the curved enclosure to preserve the intimacy and security of the inner classrooms. In this way the school becomes a more ingrained part of the community, giving impetus to its wider mission of social renewal.





# MASTERPLANNING IS NOT BIG ARCHITECTURE, AS TERRY FARRELL'S WINNING PROPOSAL FOR THE COMPETITION TO REDEVELOP LONDON'S EARLS COURT ILLUSTRATES

WRITER
SUTHERLAND LYALL

The entire area around London's Earls Court Exhibition Centre is to be redeveloped by Capital & Counties Properties, with Farrells as masterplanner. The site is bounded by and connects with different aspects of London's urban and social texture. High-value South Kensington is immediately to the east, gentrified Barons Court and West Kensington to the west. The north boundary is the elevated section of Cromwell Road, London's primary artery in from the west. To the south is a pair of open tracts: Brompton Cemetery and an exhibition visitors' car park.

This is a backland, effectively a hinterland of the exhibition building on its triangular plot to the east. The site behind this and to the north is owned by Transport for London with its complex configuration of Tube lines and overland rail line, and attendant rail depots above and below ground. Beyond, on the west side of the site are two housing estates mostly owned by the London Borough of Hammersmith & Fulham. There are no through routes, little connection to the surrounding urban fabric, no social focus and no physical focus except, perhaps, for the 31-storey Empress State Building at the bottom of the site.

Several years ago Capital & Counties decided to buy the site and

join up with the two other major landowners, Transport for London and the London Borough of Hammersmith & Fulham. Capital & Counties believes the 28-hectare site could potentially accommodate as many as 8,000 dwellings, and three or so million square feet of commercial, cultural and retail space. This is an immense project which over the next 10 to 15 years will create a major London residential district and, it is hoped, will absorb the high social, environmental and property values of adjacent South Kensington, effectively shifting the notional edge of central London a whole district's width to the west.

The design is under the direction of project development director Richard Powell – formerly advisor on the Treasury Taskforce and more recently First Base. Six planning practices were invited to submit proposals: Benoy, Allies and Morrison, Kohn Pedersen Fox Associates (KPF), Studio Egret West, Make and Farrells.

The brief was to give an idea of how issues such as routes through the site and connections with the surrounding area might be resolved, and provide some sense of the grouping and form of urban blocks, as well as massing and height — but this was not to be worked up as an architectural proposal.

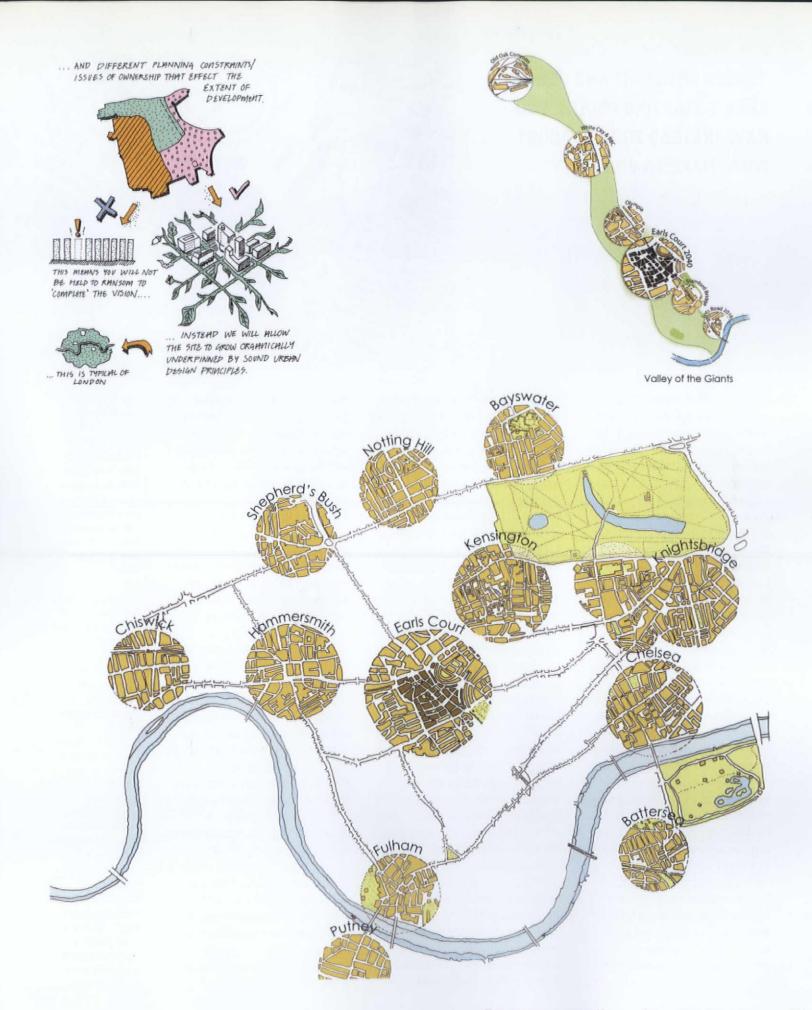
Practices had seven weeks to develop submissions (see page 84) and Powell was enthusiastic about the response: 'We were extremely impressed. They were all great and really different, and one presentation at least was magical.'

Terry Farrell is, among other things, adviser to the Mayor of London and author of Shaping London: The Patterns and Forms that Make the Metropolis (2009). In this, he makes the point that London is a series of villages that gradually joined up during the 19th and 20th centuries: it has been created without a 'grand overarching, superimposed design hand or ordering geometry.' Barcelona planning guru David Mackay also points out that no grand masterplan in history has ever been completely implemented. But because they look positive, are capable of being visualised and seem to offer comprehensive solutions, the temptations of finite masterplans are irresistible for both developers and architects.

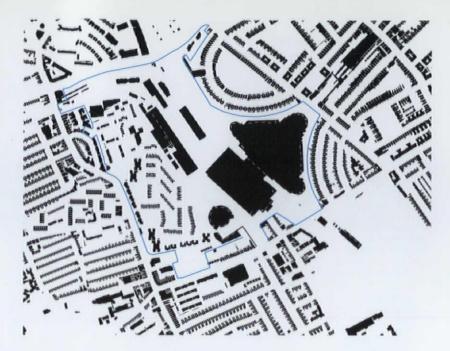
Farrell doesn't disagree with Mackay, but argues that masterplans rarely fail totally. However, he says, 'I don't think this masterplan is about the buildings. That's starting at the wrong end of the process. Issues of height and density aren't starting

Opposite, top left Diagram by Farrells showing an outline of development principles and processes for the Earls Court site Opposite, top right Earls Court forms part of the 'Valley of the Giants' along Counters Creek, one of London's lost rivers. This has historically attracted large-scale uses, including Lot's Road Power Station, Stamford Bridge Football Stadium, Olympia, Westfield Shopping Centre, the BBC and a hospital and prison complex on Old Oak Common Opposite\_Diagram showing west London as a network of self-contained village or town centres, each with their own particular character. The Farrells scheme fills the gap and adds to this rich urban matrix, providing a flexible and highly serviced place to support new forms of business and new

patterns of living



# 'ISSUES OF HEIGHT AND DENSITY AREN'T STARTING POINTS. YOU HAVE INSTEAD TO TALK ABOUT WHAT MAKES A GOOD CITY'



points. You have instead to talk about things like the street and its width and what makes a good city. Towns and places are not the result of design. Design ends up with products. Masterplanning ends up with processes. Masterplanning is not big architecture.'

The shorthand for the proposal that won Farrell the post of masterplanner is four villages and a high street. And it adopts a somewhat Mackay-esque incremental approach. It starts at the edges and focuses on four new London villages at important corners of the site named after their locations: West Kensington and North End Villages to the west, Warwick Green to the east and West Brompton to the south. Happily there are Tube stations (providing centres for three of the four villages) ranged around the edge of the site, so the transport infrastructure already exists. That makes it possible to phase development from the outside in, eliminating the massive, long-term disruption occasioned by installing central services.

A big problem with the site is connectivity and the absence of through roads. So internal traffic and pedestrian routes pick up on streets from outside the site to enable passage across the site from east to west and north to south. One

option would be to create a new double-sided north-south high street serving as an urban and cultural magnet that would link a new commercial development to the north alongside the elevated Cromwell Road, with Lillie Road on the south boundary. The new street layout is a loose grid with perimeter blocks surrounding green spaces which echo, at a tighter scale, the layout of adjacent Kensington.

With a timeframe of up to 15 years there is a need for the proposals to cope organically with changing developments in finance, planning constraints, social change and sustainable technology. Unlike masterplan-as-design, this is masterplan-as-process in which Farrells 'acknowledge that [the] masterplan form will change over time... within a robust strategic framework following a set of agreed and consistent principles.' No doubt Farrells architects will design some of the urban blocks and some of the buildings. But this is intended to be an architecturally diverse quarter of London, with many different architects designing schemes over time.

The site has been formally designated an Opportunity Area in the Mayor's London Plan and the development collaborators have

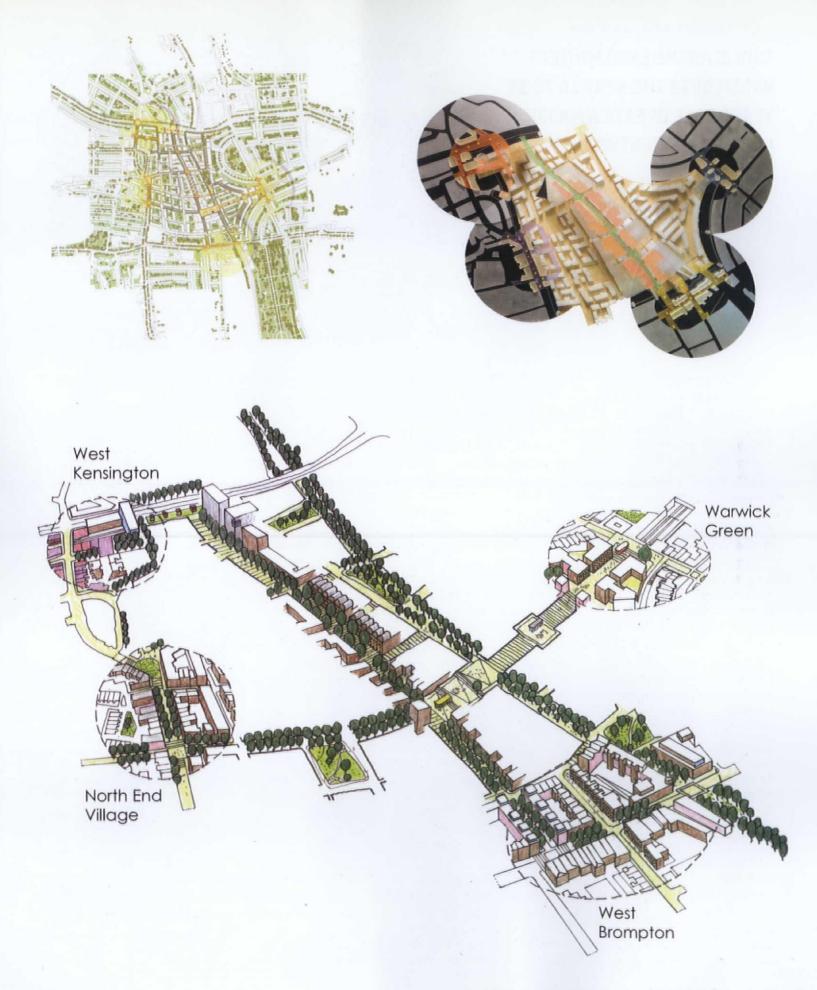
recently established a joint working group to create a Supplementary Planning Document. The working group involves the three planning authorities – the Greater London Authority, the London Borough of Hammersmith & Fulham, and the Royal Borough of Kensington and Chelsea. It's anticipated that a formal planning submission will be made in the summer of 2011. Work won't start before the end of the Olympic Games in 2012, because the exhibition hall is to be the official volleyball venue.

The process between now and next summer's formal planning submission is one of extensive workshop-based consultation with local authorities and communities whose input will help decide on a final masterplan. 'We will set out a series of planning and organising principles,' says Farrell. 'The Capital & Counties team have already had early meetings with other landowners, tenants, local societies, everybody involved - lots of conversations. This sort of project will only succeed if you can find a way where there is something for everybody. It may seem like an exercise in compromise. But it's a process one would recognise in politics or the development of, say, a new car. It's extremely real."

Above\_Drawing
by KPF showing
the area to be
redeveloped –
the Earls Court
Exhibition Centre
is the arrow-shaped
building, while
housing estates,
railway lines and
transport depots
take up the rest
of the site
Opposite, top left
The Farrells proposal

The Farrells proposal features extensive green spaces and a loose city grid. Two main north-south routes provide much-needed connectivity and movement through the site Opposite, top right

Opposite, top right\_ Model showing Farrells' proposal Opposite Farrells' presentation highlighting the locations of each of the four 'villages' and the routes crossing the area. Mindful of the constrictions of building in London and the sheer scale of the project, the scheme will evolve organically over a number of years



# THIS IS AN IMMENSE PROJECT WHICH OVER THE NEXT 10 TO 15 YEARS WILL CREATE A MAJOR LONDON RESIDENTIAL DISTRICT



Masterplan proposals from the other invited firms: Top left \_ Studio **Egret West** concluded that in London there is a correlation between high-value real estate and the intense distribution of public and semi-private gardens. This proposal's crescents and squares echo West Kensington's, with taller buildings grouped around an open amphitheatre adjacent to the existing Empress State Building Top centre\_Benoy's scheme zips together the two London boroughs, Kensington and Chelsea and Hammersmith and Fulham, at their junction. The scheme envisaged three residential areas set around a square bordered by cultural centres Top right\_KPF has a sinuous road running northsouth, with low blocks grouped around the Empress

State Building. The scheme features clusters of blocks with vertical emphasis to the north. A plaza at the site's centre surrounds a civic and cultural building Bottom left\_Make's scheme features a necklace of gardens and squares. These run across the site incorporating a hub of open public space. Make showed how the same square footage could be created in relatively closely spaced low blocks and tall buildings spaced further apart - though there are tall buildings at the scheme's centre Bottom right Allies and Morrison placed hollow square blocks either side of a park in the middle of the site, one side of which was the high street. Tall buildings are grouped around the Empress State Building and three blocks freestanding to the park's north. This resonates with other London parks















In designing the new Halley Research Station for environmental science organisation the British Antarctic Survey (BAS), getting the cladding right might seem like the least of a daunting set of problems, Conditions at the BAS base on the Brunt Ice Shelf in east Antarctica are extreme. Temperatures regularly plummet to below -50°C, winds can reach over 100mph and nearly a third of the year is spent in total darkness. Each year the ice shelf moves 700m and over a metre of snowfall accumulates on its surface, gradually entombing and crushing built structures.

In fact, the cladding has proved to be one of the greatest challenges. Architect Hugh Broughton has pioneered the use of glass-reinforced plastic (GRP) on the building, which will open formally in January 2013. Although the design of the panels was carefully trialled, when the first ones went to Antarctica they failed, with small cracks opening up in the surfaces. The designers and manufacturers have now solved those problems and all the units are clad. Fortunately the BAS proved understanding. If we had had these kinds of problems on a building in Cambridge [the BAS headquarters] they might have asked questions,' says Broughton. 'But this is the first time that this kind of cladding system has been put together, in response to very challenging conditions."

This is the sixth Halley Research Station. The first four were buried and crushed by snow buildup. Halley V, which is still in use, overcomes this problem by being jacked up on stilts. This allows it to be raised every year, though it requires the collective effort of 40 people over several days. And it does not solve the problem of the relentless movement of the Brunt Ice Shelf towards the Weddell Sea, so that the area on which the station sits will eventually break off.

To overcome these problems, in 2004 BAS launched a competition (the first of its kind for a Halley base) won by Broughton and engineer AECOM

(then Faber Maunsell). Their design consists of a series of linked modules on stilts that can be raised with far less effort than Halley V, allowing more of the team brought to the Antarctic to carry out scientific rather than maintenance work. The modules are on skis and can easily be pulled to a new location. Broughton's design also improves living conditions - especially important for the overwintering crew, who are there for eight months, including 105 days of total darkness. Modules are brightly coloured - strong blue for the science and sleeping quarters, and a vivid red for the largest, central module, which forms the base's social hub.

When he won the competition, Broughton originally intended to clad the modules with structural insulated panels (SIPs) similar to those used on the new US station at the South Pole. But a manufacturer suggested the possibility of using GRP so, once Broughton had appointed Billings Design Associates (BDA) as cladding consultant, the design team considered the pros and cons of SIPs, GRP and cold-store panels.

SIPs are relatively small (limited by the size of plywood sheets) and require a lot of handling on site. With a short summer season of only three months and each construction worker costly to maintain, this was a real concern. Jointing could also be difficult, and there was a further worry that high winds could suck the timber face off the insulation layer below. On Halley V this problem was overcome by using a timber batten to join the front and back faces. But in the extreme cold, even timber will act as a cold bridge.

Cold store panels are simple to construct and are obviously adapted to low temperatures. But they degrade rapidly, especially when exposed to ultraviolet light. Design life would only have been five to 10 years. The advantages of GRP were obvious. It forms large panels and is light, making it easy to handle and install. It is used in cryogenic applications, so can evidently

THE ADVANTAGES OF GRP WERE OBVIOUS. IT FORMS LARGE PANELS, IS LIGHT, AND IS USED IN CRYOGENIC APPLICATIONS

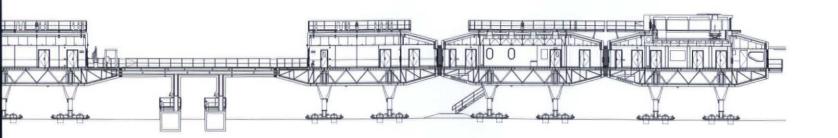
Previous page\_ Cladding nearing completion on the largest, social module Right\_Section through the social module, designed to give views of the Southern Lights Below\_ Sections through one of the sleeping modules. Individual rooms are shared in the summer



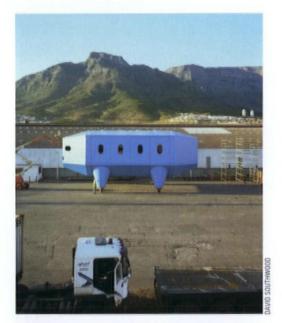


Above\_The large cladding panels can be installed rapidly — a huge benefit in view of the short summer season and high labour costs for this extreme location Below\_Construction sequence, showing

that prefabricated modules are placed within the structure prior to cladding Bottom\_ Long section through Halley VI. It is divided into two parts, separated by a bridge as a fire precaution



# THIS APPROACH ALLOWED THE DESIGN TEAM TO DEVELOP LARGE PANELS AND CREATE A SEMI-MONOCOQUE STRUCTURE





withstand low temperatures. But this project pushed GRP technology – more commonly used in aircraft or train construction – to its limits.

The contract was awarded to South African company MMS Technologies, partly because it was one of the few manufacturers capable of creating both steel frame and GRP cladding as a complete package, and partly because of the technology it used to make the GRP. There are two components in GRP: a mat of fine glass fibres and the resin that infuses them. The mat is threaded through the insulation, in this case in the form of trapezoidal blocks. Unusually, MMS used a vacuum method of infusing the resin. 'They had massive truck bodies that they were making in one piece,' says Sean Billings of BDA. 'They put them in a big plastic bag and poured the resin in through little tubes and just sucked it through."

This approach allowed the design team to develop large panels and create a semi-monocoque structure, with panels fixed to rubber mountings. Early test castings were encouraging, but there were problems caused by the demanding requirements for fire resistance. To meet these, the design team added a 'filler', aluminium trihydrate, to the resin. This has the effect of giving off water vapour in a fire, and so improves performance. But it also makes the resin more viscous and so more difficult to infuse under vacuum suction. With the largest panels measuring 10.4 x 3.3m, this was a problem. It slowed down production, and meant that instead of having all the panels for the blue modules ready for shipping for the summer season of 2007/2008, the panels for only one module were ready.

This proved a blessing in disguise because once the panels reached the Antarctic, small surface cracks rapidly started to appear. Many of these were around the complex moulding in the joint between panels, but some were also in the panel centres. The contractor continued

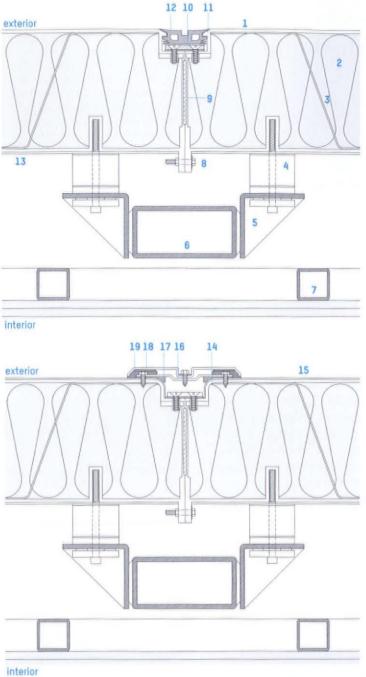
with the erection, but also appointed David Kendall, a structural engineer specialising in composite materials, to investigate the problem and help devise a solution.

Kendall's investigation showed that none of the cracks were structural and that in fact, the structural performance of even the worst affected panels was very good. The source of the problem was 'resin-rich' areas where the resin had pooled, without adequate fibre, because of the difficulty that the filled resin had in passing through the moulding. Working with the architects and structural engineer, he came up with a solution that allowed many of the panels, which had already been fabricated, to be remediated rather than having to be entirely remade.

The joints between the panels were redesigned to be much less sharp, and the original gaskets replaced with aluminium cover plates. The joints were ground down to create the new shape, and a similar joint was designed for the red panels, which were yet to be fabricated. The outer faces were also 're-skinned' using resin without filler, since only the interior face of the panels are vulnerable to fire.

The new panels underwent extensive fire and thermal testing and all were ready for shipping for the 2009/2010 season. Erection of the panels went without a hitch – indeed it took less time than anticipated, which was fortunate, as the ship carrying the construction crew was delayed by 10 days, eating into the nine-week building timetable.

Broughton is delighted with the result. The new joints are crisper than the original gaskets, which had proved to run into difficulties where they had to turn corners. Valuable knowledge has been accumulated on using materials in extreme conditions. Broughton is now so confident of GRP's properties that a new station he has designed for the Spanish in the Antarctic will be entirely of GRP construction, with no supporting steel frame.



fibre reinforced Opposite, top\_Trial polymer erection of a module outer skin in the dock at Cape 190mm PIR Town, prior to closed cell foam shipping it to the insulation Antarctic, These resin infused are the panels that cross fibres subsequently failed silicone cladding after they cracked mounting in extreme steel cladding temperatures, the brackets result of uneven steel distribution of resin superstructure in the composite mix steel structure to prefabricated An early Halley VI room pods cladding panel panels bolted Left, top\_The initial together through jointing detail, with FRP flanges its sharp cornered joint that failed 9 compressible neoprene in the Antarctic insulation Left, middle The 10 panels with FRP new detail, used on jointing strip panels that were still 11 lip in panel to in the factory. Note receive gasket how much less sharp 12 silicone rubber the corners are. sealing gasket These panels were 13 fibre reinforced also 're-skinned' polymer to prevent failures inner skin in their centres: 14 gasket lips surfaces were machined off to planed and create smooth additional layers corner detail of fibre and resin 15 re-skinned applied before surfaces spray painting

16 aluminium

17 aluminium

18 aluminium

external

cover strip

19 junction cover

gasket

internal cover

mounting strip

mounting strip

Below Visualisation

of Halley VI Research

Centre. The modules

are mounted on skis,

so they can easily

be towed to a new

location when

the ice shelf on

which they sit



# A startling urban landscape of township, mine dump and high-rise

Воок/

Johannesburg Transition: Architecture & Society from 1950 Clive M Chipkin, STE Publishers, 2009, £92.50

The shimmering misty photograph on the cover of this book shows the startling urban landscape of township, mine dump and high-rise that define Johannesburg, built neither on coast nor hillside, but upon a river of gold. Chipkin mines the city's origins in a virtuoso tour through politics, theory, art, life and language itself, introducing words from the French lexicon which became irreplaceable in describing this city: speculator, careerist, rentier, profiteer, entrepreneur.

Weighing in at around 500 pages, Johannesburg Transition is nearly 200 pages longer than its predecessor, Johannesburg Style (reviewed AR, March 1995). and well worth the wait. One reader describes it as 'protean, like the city, and incredibly rich and abundant', as it unpacks both scholarly architectural influences and the vibrant culture of the city from modernity through the dark days of apartheid into a new urbanism for a new millennium where South Africa hosts the World Cup.

This is not just a book about architectural style, influences, tectonic or form, this is about the people and the forces who made these architectures: their backgrounds, passions and

relationships as well as the impact professionals dedicated to change could make.

Curiously the photographs are often at odds with the lucid text. In many places, vibrant passages are not illustrated - images of the architecture of Kliptown settlements and stills from William Kentridge's beautiful animated film Johannesburg, 2nd Greatest City After Paris are left out and there is little of the curious energy of the Johannesburg I have grown to love. Visually, it perhaps misses the transition into the new context of a truly African city selling 'African' blankets made in China from Victorian shop fronts; noisy, dusty taxis, hawkers and muti (medicine) men all reflected and distorted in the blue glass chill of the CBD.

That said, the text is so rich and informative I would recommend it to every student of architecture and urbanism, not just those interested in Johannesburg vernacular. Chipkin gives a fascinating insight into how ideas prosper and connect intellectually, materially and politically from their roots, via the gold, to the people who made it all possible.

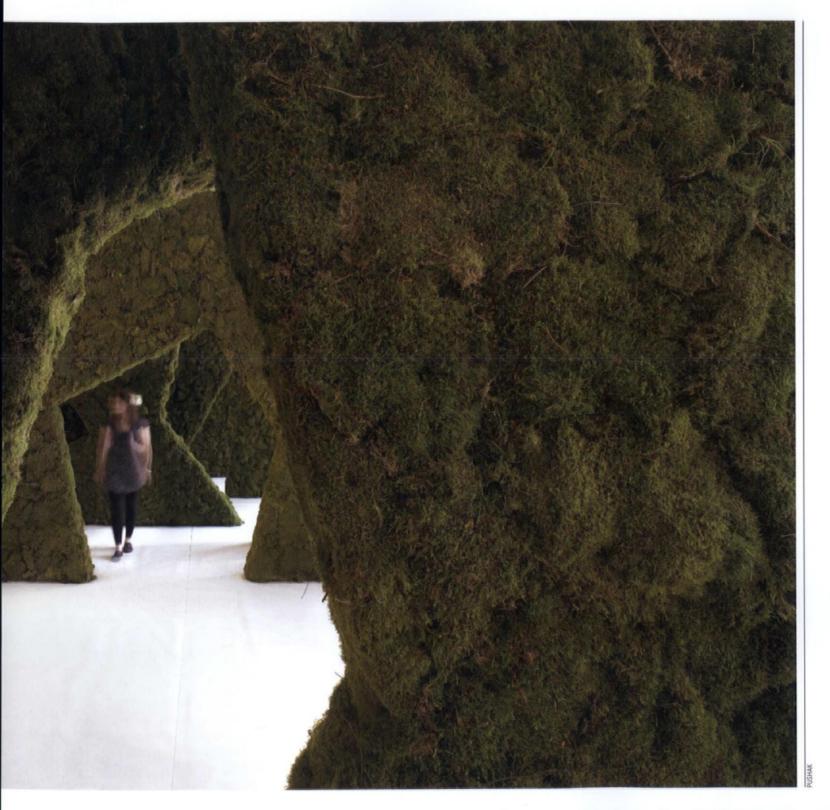
#### CATHERINE DU TOIT

A hugely invigorating work
 The photography lacks the passion of the prose

Below\_As part of the London Festival of Architecture, now in full fête d'été swing, Oslo-based PUSHAK presents Moss Your City, a spectacular moss landscape intended to unify nature and architecture. As well as its green credentials, the project is a response to the surprising history of moss in the built environment, from Japanese gardens and Victorian mosseries to modern 'moss grafitti'. Until 6 August.







# De Chirico's name is synonymous with the disquiet that cities can provoke

## EXHIBITION/

De Chirico, Max Ernst, Magritte, Balthus: A Look into the Invisible Until 18 July, Palazzo Strozzi, Florence, Italy www.palazzostrozzi.org

Giorgio de Chirico was born in Greece but sometimes called himself Florentine, for it was in Florence that he had the experience that shaped his seminal paintings. One day in 1909 he was sitting in the Piazza Santa Croce and, as the sun fell on a marble statue of Dante and the facade of the nearby church, he 'had the strange impression that I was looking at all these things for the first time, and the composition of my picture came to my mind's eye."

The painting was called The Enigma of an Autumn Afternoon, and many more in the same vein followed during the next decade. With bare arcades, deep shadows and brooding statues, the empty squares they feature are mysterious and eerie. Often cited by writers on architecture, De Chirico's name is now synonymous with the sense of disguiet that cities can provoke.

Just a few minutes' walk from Santa Croce itself, some of these early works by de Chirico are currently displayed in the magnificent Palazzo Strozzi. But the show's significance lies in its attempt to track their later influence on many other artists - not just on household names

Below The Enigma of the Arrival and the Afternoon by Giorgio de Chirico



(Max Ernst, René Magritte), but also on such lesser-known figures as the Swiss artist Niklaus Stoecklin. There are some real discoveries here.

The curators suggest that, in their different ways, all the artists try to capture something that's inherent in reality but not immediately visible - hence the exhibition's subtitle. Just as pertinent, though, is De Chirico's attitude to all that

surrounded him: 'To live in the world as in an immense museum of strange things.' Whether emanating from a still life or a landscape, that strangeness is palpable in many of the exhibits.

As the show unfolds, we see how the surrealists took their cue from De Chirico, and also discover his impact on Neue Sachlichkeit (new objectivity) artists like Stoecklin, who paints such mundane objects as a shoe last or a wig stand with hyperrealist precision. Alongside loans from museums are some fine pieces from private collections - notably Balthus' superb large Parisian tableau Le passage du Commerce Saint André. Shops are shuttered, blinds drawn and the people all preoccupied, in a familiar but inscrutable scene.

The works are thoughtfully installed in the high-ceilinged

Below, from left. Wig Stand Mannequin with Pear-Shaped Money-Box, by Niklaus Stoecklin; The Nostalgia of the Infinite, by De Chirico



rooms and spaces of the Strozzi's piano nobile, and all 101 of them are reproduced in the accompanying catalogue. This includes an intriguing essay on the sources of De Chirico's imagery, in which the writer argues that De Chirico's squares are not as specifically Italian as is usually assumed, but instead are composites from his travels.

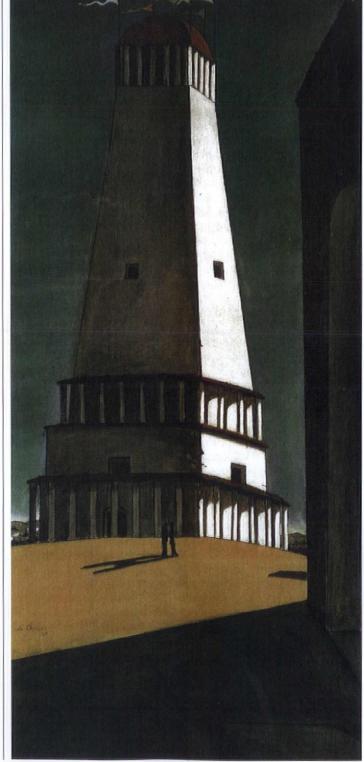
Towards its end, the exhibition returns to De Chirico, with paintings from the mid-1920s – among them, a bizarre interior in which trees climb towards the ceiling and waves lap across the floor. De Chirico's later output is often disregarded, but these works are distinctly unsettling. Just like those early

empty squares, these paintings make the world seem a place where we will never feel at home. **ANDREW MEAD** 

attempt to explore the strangeness that can exist even in mundane places

The melancholic, wistful tone of many of the images doesn't make for carefree summer viewing

+ A thought-provoking



# Fitting planning principles for the page – Pevsner and the picturesque

Below The cover for a 1951 issue of the AR, on which Nikolaus Peysner was one of the editors



BOOK/Visual Planning and the Picturesque Nikolaus Pevsner. Edited by Mathew Aitchison. Getty Research Institute, 2010, £21.95

Nikolaus Pevsner is probably best known outside the world of architecture for his tireless tourist perambulations of the *Buildings of England* series. Generations of architects have been educated by his *Pioneers of Modern Design* (1936) and *Outline of European Architecture* (1943), which remarkably remain in print today and, even more

remarkably, are still offered up as modern architectural history, rather than historiography.

However, a much lesser known but no less influential role that Pevsner played was on the editorial board of The Architectural Review from 1946 to 1971. It was during this time that a policy of visual reeducation was pursued by Hubert de Cronin Hastings, owner of the Architectural Press, which at that time published the AR and its sister magazine, The Architects' Journal, Hastings commissioned Pevsner to write Visual Planning and the Picturesque in 1942, when they

were both acting editors of the AR while JM Richards was on war service. This book was mostly completed but mysteriously never published. The book under review, then, has been compiled from the Pevsner archives at the Getty Research Institute in Los Angeles, AR articles published independently, and elsewhere.

Largely thanks to Gordon Cullen's book The Concise Townscape, the issue of townscape is now more aligned with the re-evaluation of the modern movement that occurred in the 1970s. However, the ideas behind Sharawaggi or Exterior Furnishing or Townscape (the principle appeared under various neologisms) were originally supposed to accommodate modern and historical buildings alike in a picturesque setting. It was Hastings who initiated this movement. As early as 1944 he wrote in the AR that 'a national picture-making aptitude has existed among us, and has done for centuries,' and it was he who suggested that Christopher Hussey's seminal 1927 book The Picturesque: Studies in a Point of View and the editors' day-today work for the AR were really 'the one and same thing.'

In Visual Planning..., Pevsner would have argued that this sense of medieval planning is the great English contribution to urban design. Just as English law is based on cases rather than a written constitution, Pevsner wished to argue that English urban design similarly has no body of theory, but is

based on case studies. The AR was to promote such case studies over the next quarter century, culminating in Hastings' controversial Manplan issues of 1969-70 (which championed a new style of black-and-white architectural photography) and ultimately Civilia, a collage of modernist masterpieces in Arcadian settings that focus entirely on the visual aspect of planning and ignore the reality of the invisible aspect. It's this naivety that exposes Pevsner the planner as the art historian, magazine editor and tourist guide writer that he was - in that everything must result in a picture for the page.

Towards the end of his life. Pevsner was criticised by historians such as Manfredo Tafuri, as an example of an operative historian, who wrote history to meet his own goals. Visual Planning... smacks of such operativity. As such, it should probably have been left in the Getty archives. However, what saves this publication is the excellent introduction by John Macarthur and Mathew Aitchison, which contextualises the manuscript with as much erudition as insight.

#### STEVE PARNELL

- + Illuminating introductory essay
- Pevsner's original book now looks a historical curiosity, the best parts of which were already published in the AR

## ADVERTISEMENT FEATURE

## **AECOM URBAN SOS**

# **AECOM**







### AECOM, URBAN SOS AND THE INTERTWINED NATURE OF PLACE

Creating places that are good for people, good for cities and good for the wider environment, AECOM's multidisciplinary teams produce clarity out of complexity, to improve quality of life.

Its world view and collaborative approach unites creative excellence with technical expertise for viable, long-term solutions that respond to the layers and intertwined nature of place.

In a world of scarce resources, rapid urbanisation, water crises and climate change, the built environment plays a more important role than ever, and is about much more than just buildings. AECOM encourages a new approach to creating and sustaining places,

which brings together economics, environment, landscape, cultural and social concerns, with engineering and architecture.

From high-rise buildings that describe city skylines, to educational, cultural, research and transportation facilities, AECOM designers are shaping the world around us, through collaborative and multidisciplinary working.

As part of its philosophy to enhance the quality of life, AECOM's buildings are responsive to ecology and reflective of local ambitions. They fit into the bigger picture of city life and minimise resource use. They are *good* buildings.

Good buildings also need the support of good public realm, good transit, sanitation and energy systems. Taken together, these make up good cities. To achieve this requires a system of holistic thinking that looks beyond the traditional way of practising, building, designing and planning.

In response to this belief,
AECOM has organised the Urban
SOS open ideas competition. In
partnership with the World
Architecture Festival, Urban SOS is a
programme that seeks to foster and
encourage the adoption of a crossdisciplinary approach among the
emerging architectural generation.

In 2009, AECOM solicited creative responses to distressed urban sites worldwide, irrespective of locale. This year, the theme of transformation is being explored in seven cities around the world. The 2010 programme, together with last year's winners, are described in more detail in the following pages.

1\_ Dragon Lake Bridge Park, Bengbu, China 2\_ Loyola Maramount University, Los Angeles, USA 3\_ King's Waterfront, Liverpool, UK

### ADVERTISEMENT FEATURE

# **AECOM URBAN SOS**

# **AECOM**

### URBAN SOS: TRANSFORMATIONS AN OPEN IDEAS COMPETITION FOR STUDENTS WORLDWIDE

AECOM's Urban SOS: Transformations competition invites integrated design responses to sites in select major cities. The competition is open to students of architecture, urban and regional planning, urban design, landscape architecture, economics, environmental science, engineering, and related disciplines. Prize money totals US \$20,000 (£13,700).

For 30 years, our student programme has instilled real experience in a generation of landscape architecture, urban design and planning students. Now in its second year as Urban SOS - a virtual, open ideas competition - we are giving students all over the world the opportunity for real engagement with issues facing built, natural and social environments. This year, the theme is Transformations, focusing on a group of globally, physically and culturally diverse cities. Each is undergoing profound changes representing both challenges and opportunities for its future.

The competition seeks ideas for site redevelopment in the following seven cities:

- · Phoenix, United States
- · Jeddah, Saudi Arabia
- · Beijing, China
- · Port-au-Prince, Haiti
- · Istanbul, Turkey
- · São Paulo, Brazil
- · Johannesburg, South Africa

Students must choose one city and offer a creative and viable proposal

for its transformation. Submissions must be multidisciplinary. The five semi-finalists will receive a trip to the World Architecture Festival in Barcelona from 3 to 5 November, where they will present their ideas to a jury of industry, academic and AECOM professionals.

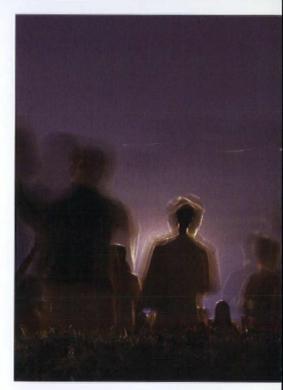
The submission period is open until 31 July 2010. Semi-finalists will be announced on 15 September, and the winner (or winners) will be revealed on 5 November.

Visit www.aecom.com/urbansos for complete entrance requirements.

### 2009 URBAN SOS: DISTRESSED CITIES, CREATIVE RESPONSES

Last year's student programme,
Urban SOS: Distressed Cities, Creative
Responses solicited multidisciplinary
ideas to urban sites in disrepair.
Recognising that many urban issues
are concerned with the informal
economy, the poor, the dispossessed
and challenged communities, the brief
called for dramatic but viable solutions
to sites facing ecological degradation,
social disintegration, economic
collapse, climate change, the impact
of natural disaster or civil unrest.

The sites proposed by the students speak for themselves. Among them were a former rubbish and waste dump in Lahore, Pakistan; a string of nine separate derelict, vacant lots in the Mitte and Kreuzberg neighbourhoods in Berlin; a crime-ridden, poverty-stricken group of apartment blocks in Bloemfontein, South Africa; a town on the Israeli-Gaza border besieged by rocket fire; a polluted river bank in the heart of the Colombian capital

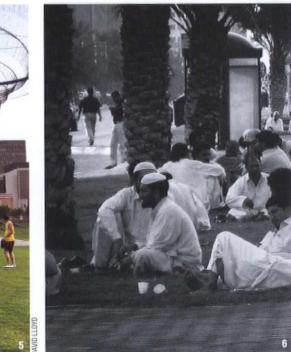






4\_ Three of our 'transforming' cities - Beijing, São Paulo and Johannesburg - are the focus of major international events and investments in infrastructure 5\_ Civic Space Park, Phoenix, USA, designed by AECOM Design + Planning 6\_ The competition encourages students to take a

multidisciplinary approach by looking at socioeconomic and political phenomena such as migration and land valuation 7\_How do transforming, contemporary cities balance the needs of globalisation with the unique qualities and heritage that make them distinctive?





### ADVERTISEMENT FEATURE

# **AECOM URBAN SOS**

# **AECOM**

Bogotá; a back bay slum in Mumbai; an industrial wasteland on the fringes of Seoul; a heavily trafficked neighbourhood in Tehran; a derelict suburb in Iowa; a crowded informal settlement in Ghana; and an empty waterfront in the Dutch port of Rotterdam.

In all, 1,050 student teams registered, representing 64 countries and 240 universities and colleges. 396 teams completed full submissions. It was a remarkable outpouring of communication about design ideas and the nature of urbanism in very different locales. Following three rounds of judging, involving AECOM's Design + Planning studios from around the world, five teams were invited to present their refined schemes before a master jury at the World Architecture Festival in Barcelona. The jury included architect, critic and academic Peter Cook, Beirut-based architect Nabil Gholam, and Russian architect Vladimir Plotkin. From AECOM they were joined by landscape architect and urban designer Jason Prior, architect/ urban designer Bill Hanway and urban designer Christopher Choa.

#### WINNER

Sabrina Kleinenhammans (Germany), Master of Science in Architecture Studies (SMArchS), Massachusetts Institute of Technology (MIT)

Submission title: In-between Green – A recreational network for Mumbai Location: Mumbai, India

Sabrina Kleinenhammans' proposal captivated the jury for its directness, humility and authenticity. At the presentations, Peter Cook was especially animated in his delight with her work, noting that it stood out from the other submissions because of its deep and sensitive understanding both of place and the people who lived there. 'It felt genuine and full of life,' Cook remarked.

The proposal is based on a series of recreational green corridors developed in unused stretches of land bordering rail and major road corridors. Typically these corridors aggressively bisect poverty-stricken neighbourhoods, but Kleinenhammans proposes quietly converting them into a network of simple parks for

recreation and productive agriculture, employing local materials and modest construction.

As grand prize winner,
Kleinenhammans received \$15,000
(£10,200). 'Although I have travelled
and worked abroad a lot, I had never
encountered such an environment,'
she says of Mumbai, which she first
visited in 2008. 'It seemed that my
understanding of cities and space
was turned upside-down.'

In Mumbai, Kleinenhammans was fascinated with how people appropriated space in the most astonishing ways. For example, 60 per cent of the city's residents walk because it is their only form of transport.

However pavements are not pedestrian-friendly, occupied by the stalls of street vendors during the day, and the sleeping poor by night. Kleinenhammans saw children playing next to highways or highly polluted shipyards. There was nowhere for the typical Mumbaikar to experience the tranquillity and sociability of a park. It was this simple idea that inspired her winning proposal.







# **AECOM URBAN SOS**

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#### RUNNER-UP

Sahar Moin (USA), Master of Landscape Architecture, University of Pennsylvania; and Stephanie Ulrich (USA), Master of Landscape Architecture, University of Pennsylvania

Submission title: interSEED – cultivating a trans-border coalition Location: Ciudad Juárez-El Paso, Mexico-USA border

Moin and Ulrich's vision for community agriculture on the Mexican-American border won plaudits for its fusion of productive, community agriculture and social mission. The pair was awarded \$2,500 [£1,700].

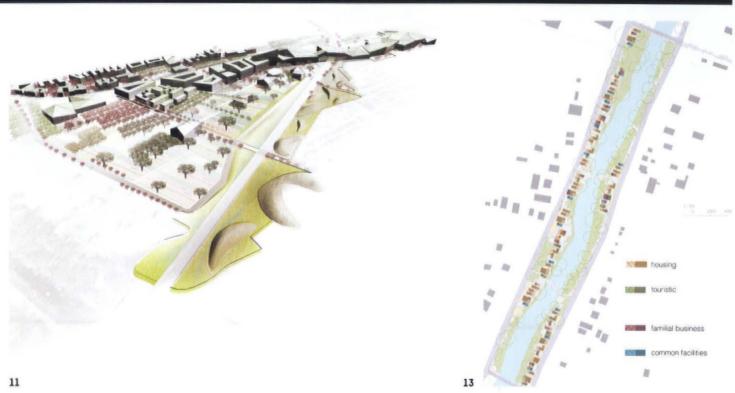
#### RUNNER-UP

Miriam Fernández-Ruiz (Spain), Bachelor of Architecture, Universidad Politécnica de Madrid; and Olivier Woeffray (Switzerland), Bachelor of Arts, Political Science, Université de Lausanne

Submission title: Problem or Opportunity? Generating urban fabric from illegal settlements Location: Siem Reap, Cambodia

Fernández-Ruiz and Woeffray presented an organic regeneration of a waterside shantytown.
Throughout the judging process it captured the jury's attention for its gentle hand on the landscape.
The pair was awarded \$2,500.





8 (previous page)\_ Sabrina Kleinenhammans' winning entry 9 (previous page)\_ Kleinenhammans' proposal was for green and recreational pocket spaces along Mumbai rail tracks 10\_Finalist, Carlos Bartesaghi Koc, Universidad Nacional de San Agustín, Peru, 'Systemic Tourism: Selfsufficient ecoshelters for degraded urban contexts in

Arequipa' 11\_Finalist, Sloan Dawson, Ekachi Pattamasattaysonthi, Pamela Ritchot and Cristina Unguereanu, MIT, 'Baltimore: Restringing charm city' 12\_Runner-up, 'inter-SEED: cultivating a trans-border coalition' 13\_Runner-up, 'Problem or opportunity? Generating urban fabric from illegal settlements.'



# URBANSOS TRANSFORMATIONS

This year's Urban SOS student competition explores the possibilities of transformation in Phoenix, Johannesburg, Beijing, Port au Prince, Jeddah, São Paulo and Istanbul. Deadline for submissions in this year's Urban SOS competition is 31 July 2010. Open to undergraduate and graduate students worldwide. \$20,000 cash prize.

SUBMISSION PERIOD 1 MAY - 31 JULY WWW.AECOM.COM/URBANSOS As part of our commitment to help create sustainable cities worldwide, AECOM is working with tomorrow's designers and planners through our annual Urban SOS student competition.

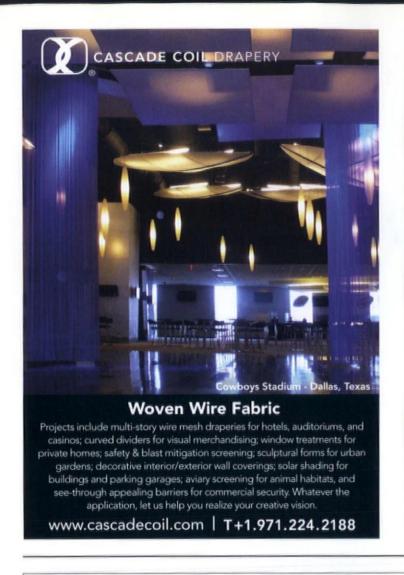
Last year's contest attracted entries from 240 universities in 64 countries, and semi-finalists saw their submissions exhibited at the World Architecture Festival in Barcelona. Sabrina Kleinenhammans of the Massachusetts Institute of Technology won the 2009 competition with her proposal for an agricultural and recreational green space network along transportation corridors in Mumbai, India.

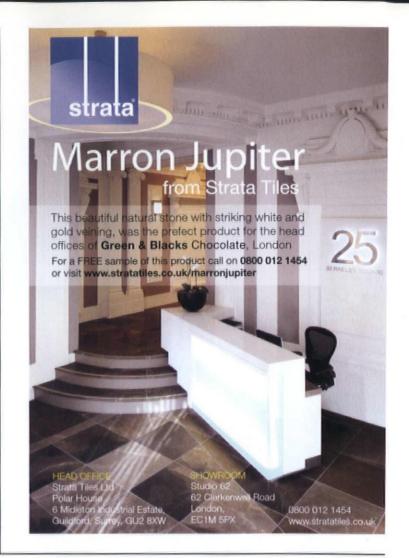
Combining local knowledge with global expertise, AECOM is a new type of consultancy that collaborates with communities and clients to deliver projects that enhance and sustain the world's built, natural and social environments.

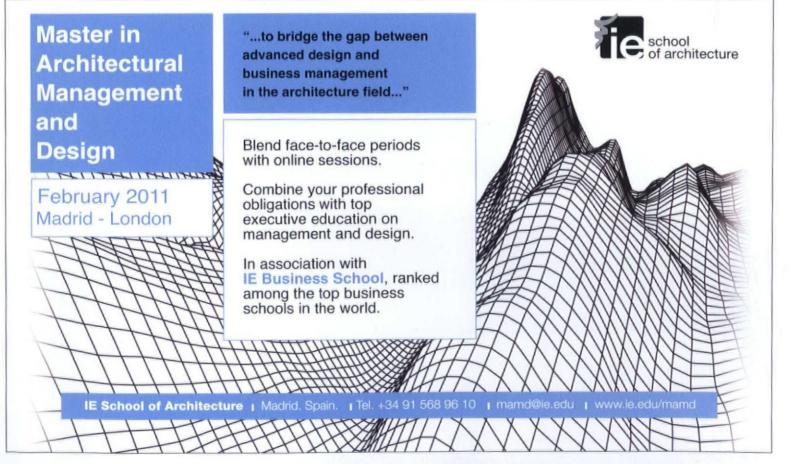
Globally, AECOM is represented by over 45,000 staff and is currently working on eight of the 18 largest civil infrastructure programmes in the world. Delivering creative and technical excellence, the AECOM team includes architects, engineers, landscape architects, planners, economists, environmental specialists, scientists, project and programme managers.



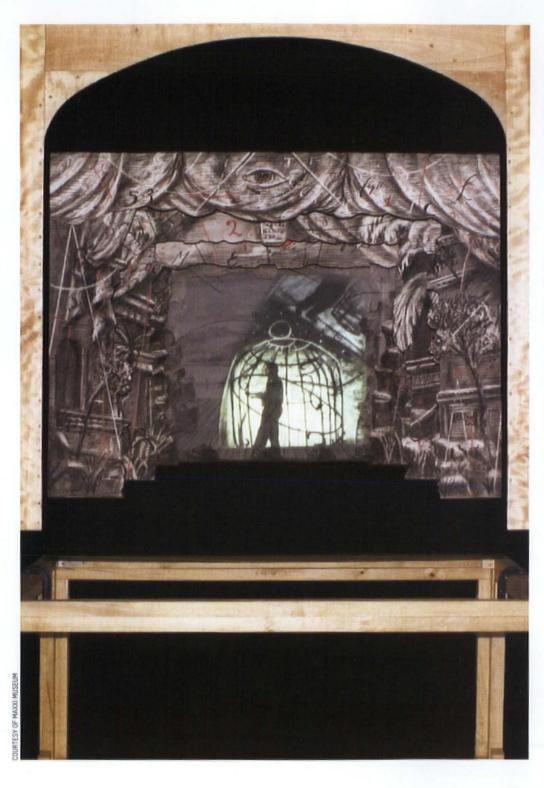
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# 



Man's place in the cosmos and the mysteries of creation are lyrically explored in this installation by South African artist and filmmaker William Kentridge. Preparing the Flute (2005) is now in the collection of Rome's new MAXXI (page 44). Kentridge's fascination with the theatre inspired him to construct a model of an Italian-style proscenium, which frames a projection of animations based on Mozart's mystical opera The Magic Flute. Kentridge describes it 'a metaphor for the transformation from dark into light', both through the experience of Mozart's protagonists and the way in which film captures light and brings imaginary scenes to life. During the Queen of the Night's famous aria, the miniature theatre becomes a camera obscura, as fireworks and stars erupt across the sky.



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



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