

THE ARCHITECTURAL REVIEW



1365 NOVEMBER 2010 £9.90 / €19 / US\$28 WWW.ARCHITECTURAL-REVIEW.COM

Manuelle Gautrand extends Lille's art museum
Zaha Hadid raises standards for London schools
Bolles+Wilson's new library opens in Helmond
VIEW / Saarinen and spying / Cuba's future /
Commonwealth Games / Do-goodery at MoMA



PPA - CURRENT ISSUE
PLEASE DO NOT REMOVE

tune the light



Logotec spotlights

The premiere launch of Logotec, a new range of spotlights dedicated to providing efficient visual comfort. The clean lines of the Logotec spotlights and floodlights emphasise their essential character as particularly economical and uncomplicated lighting tools that are uncompromisingly designed in

terms of lighting quality, ease-of-use and durability. Patented and highly efficient Spherolit reflectors offer light distributions from narrow spot to wide flood as well as with floodlight and wallwasher characteristics. Together with the anti-dazzle ring, the reflectors form a unit that is replaceable without

tools. Lighting technology, design, price and performance: the sum of these properties makes Logotec a perfectly sustainable investment.

ERCO



1365

VOLUME CCXXVIII

ARCHITECTURAL-REVIEW.COM

BUILDINGS

037 Map

171

038

Bolles+Wilson

Helmond City Library, Helmond,
the Netherlands

172

046

Manuelle Gautrand

Lille Métropole Museum of Modern
Art, Villeneuve d'Ascq, France

Cover Paul Raftery

173

052

Zaha Hadid Architects

Evelyn Grace Academy, London, UK

174

058

Stéphane Beel Architecten

deSingel International Arts Campus,
Antwerp, Belgium

175

066

**Álvaro Siza, Carlos Castanheira,
Jun Saung Kim**

Mimesis Museum, Paju Book City,
South Korea

176

072

JLCG Arquitectos

São Jorge Castle Archaeological
Site, Lisbon, Portugal

SKILL

076 Peter Rich investigates masonry
vault structures for the Prince of
Wales' sustainability garden party

EXPLORING EYE

082 Duccio Malagamba navigates
the vast lengths and breadths
of Brasilia, 50 years on from its
inauguration as capital of Brazil

MARGINALIA

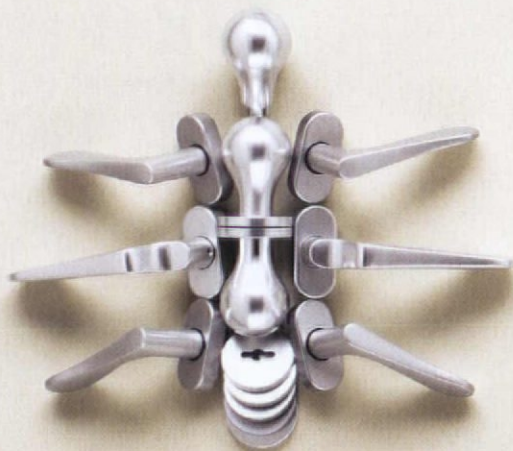
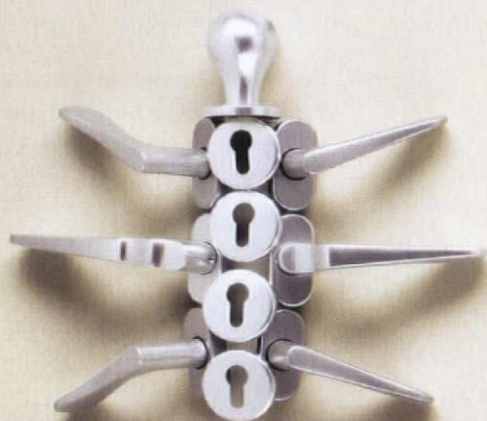
088 The Swedish welfare state;
Dante's inferno alights in Waterloo;
John Piper's acute observations;
sublime visions of terror by Piranesi

DELIGHT

098 For the Jewish festival of Sukkot,
600 architects compete to design
a temporary structure, or sukkah

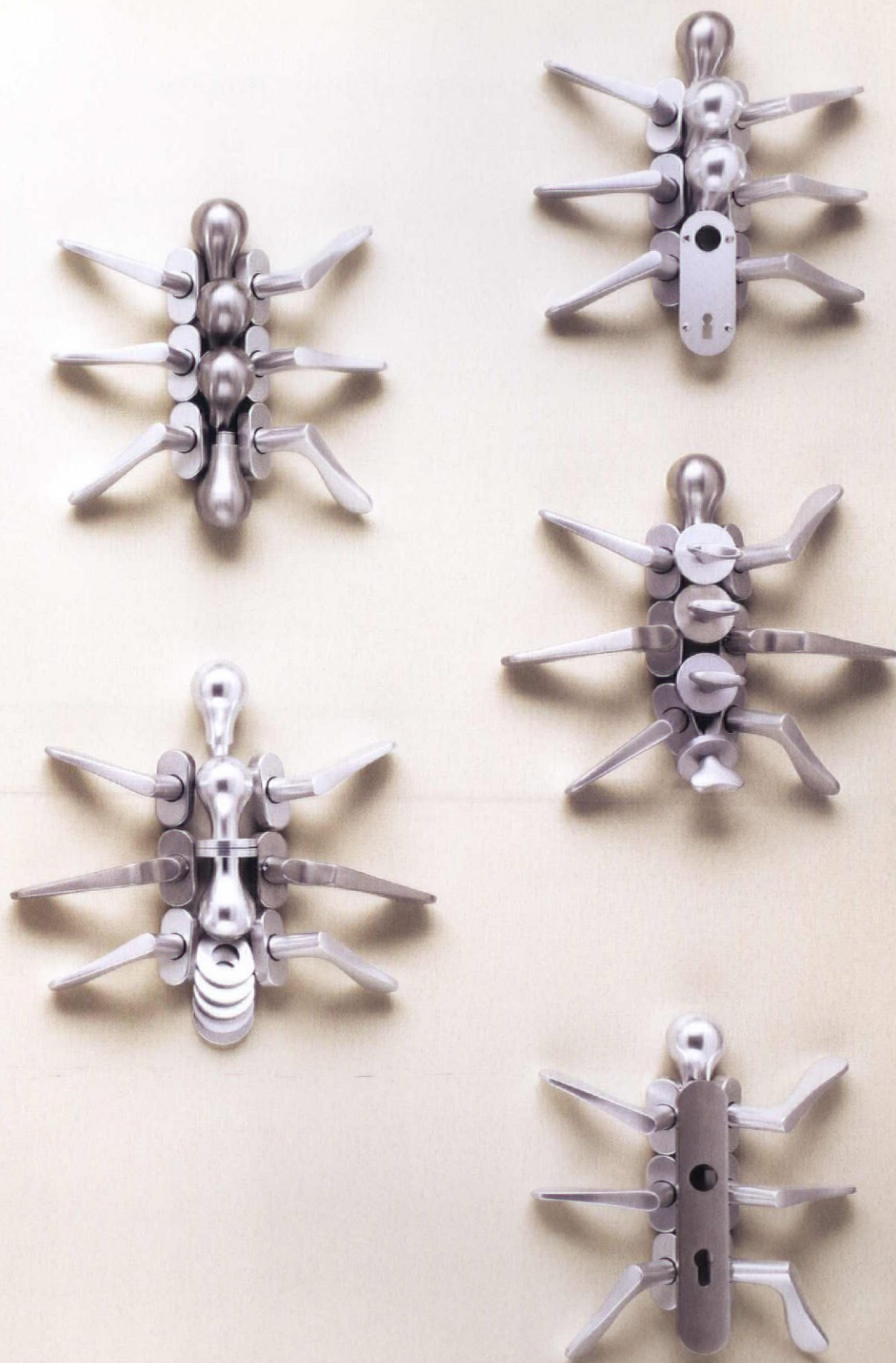
VIEW


- 022 Revealed: Eero Saarinen's secret
wartime role in the White House
- 027 The impact of the Commonwealth
Games on the cityscape of Delhi
- 029 How will Castro's change of course
affect Cuban architecture?
- 032 The Museum of Modern Art in
New York reveals its sensitive side
- 035 Charles Correa's new research unit
is an urban beacon for Lisbon



Tribes with a wide range of individuals adapt best to the world around them.

Design Jasper Morrison: Lever handle for framed doors 0642, Knob handle 0844, Backplate 1425, Window handle 3444, Door knob 2374, Privacy set 1735 6054, Lever handle 1144, Backplate 1418 03, Escutcheon 1731



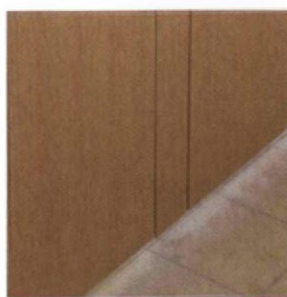
 FSB It's in your hands.

ribbon. Defies gravity. Defines quality.

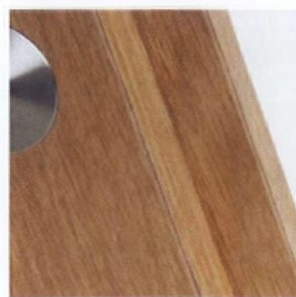
Presenting a continuous run of flush-fitting panels that seems to float 100mm above the floor, **ribbon** offers unique style and sophistication. Cleverly rebated doors conceal typically robust aluminium frames and our patented hydraulic closing mechanism. Careful positioning of the stainless steel foot combines with the neat, flush-fitting, stainless steel lock to complete the look, while the range of high pressure laminate or timber veneer finishes confirms the quality.



Discreet stainless steel locks are the only external sign of a cubicle.



Ribbon appears to float above the floor with no visible support.



Doors are rebated at the edges to give a flush external surface.



thrislington cubicles

Product: ribbon

Contact: t +44 (0)1244 520 677

Scale: nts

w www.thrislingtoncubicles.com
e info@thrislingtoncubicles.com

CUSTOM MADE WINDOWS BY CAPOFERRI

Modern by tradition since 1894






CAPOFERRI®
 SERRAMENTI

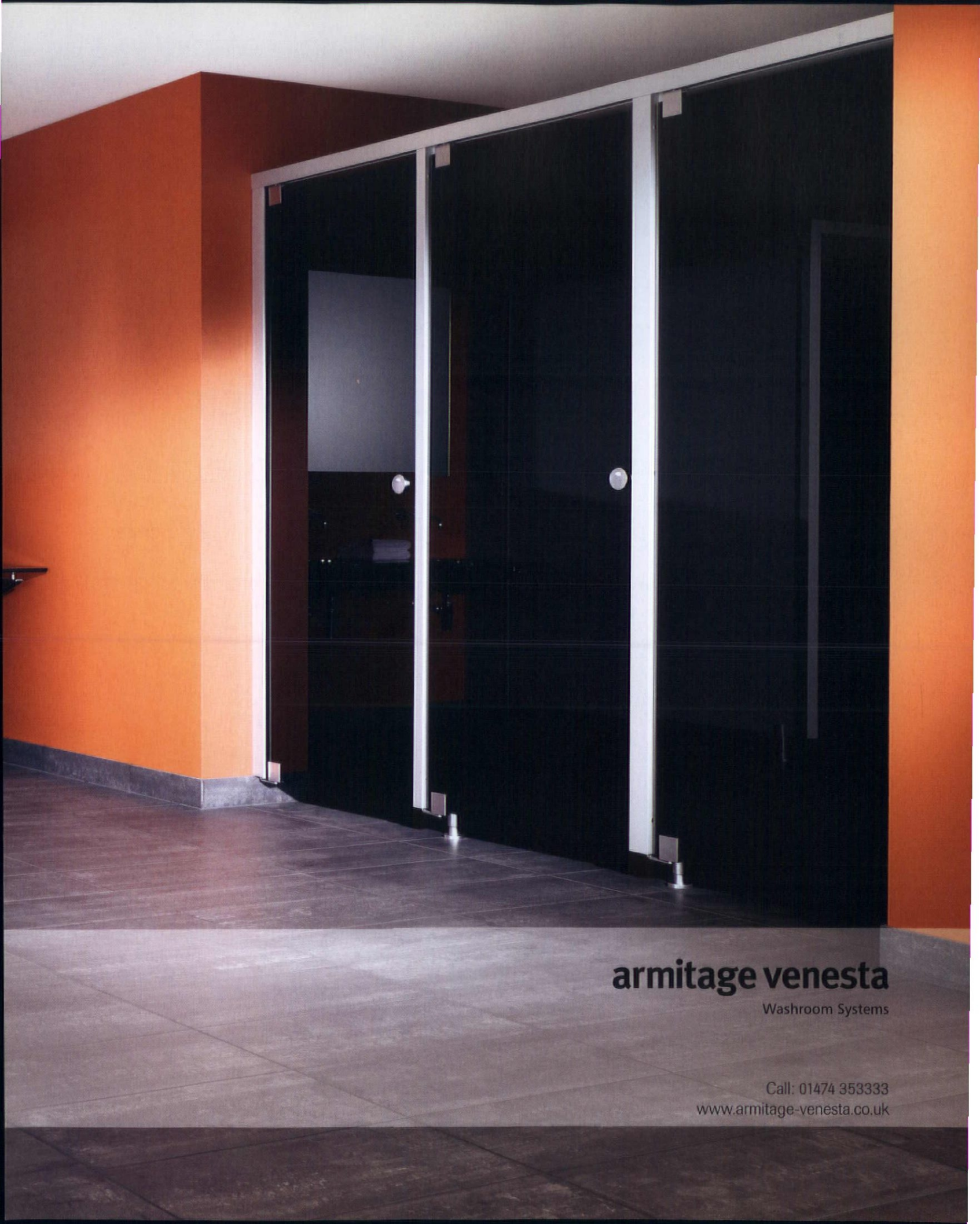
+39 035934074
www.capoferri.it
info@capoferri.it



Oxygen

Designed for your creations, inspired by your visions

Cool, sophisticated glass, beautiful real wood veneer and the versatility of laminate.
Contemporary materials to match contemporary design.



armitage venesta
Washroom Systems

Call: 01474 353333
www.armitage-venesta.co.uk

"We can't turn back time, but we can better conceive the future."



Yue Zhang, Architect, Beijing, China: Winner of the Global Holcim Awards Bronze 2009.

Develop new perspectives for our future: 3rd International Holcim Awards competition for projects in sustainable construction. Prize money totals USD 2 million.
www.holcimawards.org

**OPEN NOW
FOR ENTRIES**
www.holcimawards.org

In partnership with the Swiss Federal Institute of Technology (ETH Zurich), Switzerland; the Massachusetts Institute of Technology, Cambridge, USA; Tongji University, Shanghai, China; Universidad Iberoamericana, Mexico City; and the Ecole Supérieure d'Architecture de Casablanca, Morocco. The universities lead the independent juries in five regions of the world. Entries at www.holcimawards.org close March 23, 2011.

The Holcim Awards competition is an initiative of the Holcim Foundation for Sustainable Construction. Based in Switzerland, the foundation is supported by Holcim Ltd and its Group companies and affiliates in more than 70 countries. Holcim is one of the world's leading suppliers of cement and aggregates as well as further activities such as ready-mix concrete and asphalt including services.



Holcimawards

for sustainable construction

PHOTO ROLAND HALBE



USA

PHOTO RUNE BACKS



Denmark

PHOTO MIRAN KAMBIČ



Slovenia

For more information, visit
www.swisspearl-architecture.com

PREMIUM
 SWISS QUALITY
 FAÇADE SYSTEMS
 AND INTERIOR
 APPLICATIONS
 FOR HIGH-END
 ARCHITECTURE

PHOTO CRISTIAN BARBAGONA



Chile

PHOTO STEVE WANKE



USA

- Environment friendly material with low grey energy
- High long term quality
- Wide colour range
- Great creative freedom
- Many custom solutions
- Reduces energy costs/CO₂ emissions

FOR SUSTAINABLE BUILDING

SWISSPEARL®

or Expert tables at WAF, next to Speakers Lounge

“It's a wonderful opportunity for architects from around the world to come and discuss architecture. I've been amazed by the initiative of all the people from all around the world to come and meet and talk face to face.”

Farshid Moussavi, Architect, Harvard Professor and Co-Founder, Foreign Office Architects

World Architecture Festival
Middle East
Abu Dhabi
12th – 13th December 2010

World Architecture Festival Middle East Designing a Better Future

Delivering economic and cultural value for the long-term needs of the region

See the best of WAF on your doorstep, with handpicked projects that present alternative perspectives and invaluable insight to the regions core challenges

Leading international speakers include:



Rafael Viñoly
Principal, Rafael Vinoly Architects
WAF Super Jury Chair 2009



Jonathan Emery
Senior Vice President
Majid Al Futtaim Properties



Hani Rashid
Principal
ASY/Asymptote Architecture



Nabil Gholam
Director
Nabil Gholam Architects



Hanif Kara
Director, AKT, Aga Khan Architectural Awards
Master Juror



Paul Finch
Chair, UK Government Commission for
Architecture and the Built Environment



Paul Hyett
Partner
HKS and past President of RIBA



Gerard Evenden
Senior Partner
Foster + Partners

Key Partner:



Key Partner:

dyson airblade

Supported by:



UK Partners:



Foster+Partners, Skidmore,
Owings & Merrill, AECOM,
Perkins + Will, Atkins KEO
International Consultants,
Group 3 Studio, Atava, Kohn
Pedersen Fox Associates,
AGi Architects & 3XN all at
WAF Barcelona 2010

AR readers special
offer to attend WAF
Middle East
November 2010
SAVE 25% off the full rate until 2
Call +44 (0) 20 7554 5800 and
quote DIS-A001-AR-AD to claim
your discount

Why attend WAF Middle East:

- ▶ Network with some of the most influential architects and clients in the region and from across the globe
- ▶ Meet the needs of clients and deliver architecture that satisfies the wider needs of the region
- ▶ Discover how top architects are differentiating themselves in the new financial climate and continuing to bring in business
- ▶ Recognise how projects from across the globe can provide answers for Middle Eastern architecture
- ▶ Hear about the most innovative and exciting projects in the area and on the global stage

Key topics include:

- ▶ Changing perceptions of architects and architecture in the Middle East
- ▶ Incorporating economical, environmental and social sustainability in design
- ▶ Utilising economic drivers to push forward architectural value, quality and longevity
- ▶ Employing low-cost solutions to building in extreme heat: tackling the critical issues

Register NOW for WAF Middle East
www.wafmiddleeast.com

T: +44 (0)845 056 8339 • T: (0)20 7554 5800
E: info@worldarchitecturefestival.com

175 PRODUCTS. 1 DESIGN LANGUAGE.

Istanbul Collection By Ross Lovegrove 1-175



reddot design award
winner 2006

VitrA-sponsors of WAF

**World
Architecture
Festival**

Barcelona
3-5 November
2010

vitra.co.uk

VitrA



FUTURE PROJECT AWARDS 2011



GAIN INTERNATIONAL RECOGNITION & REALISE YOUR INCOMPLETE PROJECTS

www.mipimarfutureprojects.com

"WINNING A 2010 AR FUTURE PROJECT AWARD HAS BEEN VERY GRATIFYING FOR THE FIRM. THE RECOGNITION WE'VE RECEIVED HAS HELPED RAISE THE VISIBILITY OF THE FIRM INTERNATIONALLY AS WE'VE BEEN PURSUING AND WINNING PROJECTS IN INDIA, NORTH AFRICA, TURKEY, AND THE MIDDLE EAST."

BRIEN MCDANIEL
DIRECTOR OF PUBLIC RELATIONS
FXFOWLE



ENTER ONLINE NOW

- Have your work exhibited at MIPIM 2011
- See your project featured in the Awards catalogue distributed to around 20,000 MIPIM delegates
- Gain international recognition
- Increase the viability of your concept

Entry deadline 19 November 2010
www.mipimarfutureprojects.com

For entry enquiries contact
laura.armstrong@emap.com
or 020 7728 5279

For sponsorship opportunities
contact sam.hutchinson@emap.com
or 020 7728 4560

Sponsored by



Communications
Partner

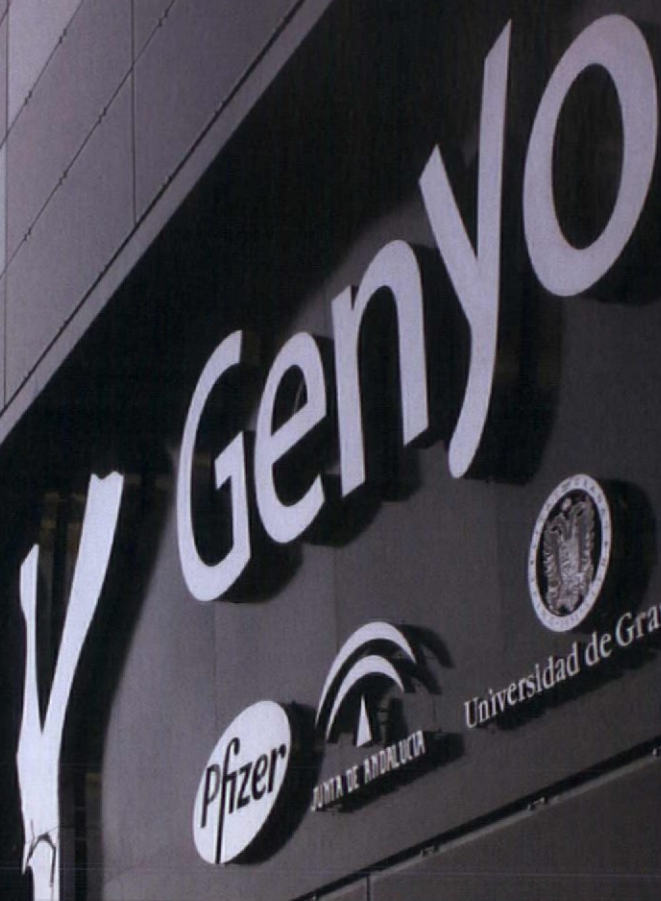


ENTRY DEADLINE 19 NOVEMBER 2010



Priority code: AJP1

SEMI-TRANSPARENT AND COLOURED
PHOTOVOLTAIC FAÇADE. POWER: 19.300 Wp



Onyx Solar has designed a wide range of multifunctional photovoltaic constructive solutions with undeniable aesthetic value and unbeatable in terms of heat insulation that produces free electricity from the sun.

CUSTOMIZED PHOTOVOLTAIC GLASS

Infinite combinations. Choose your colour, a nice pattern, the semitransparency degree, the thickness needed and size. It has never been so easy, smart, feasible and fun to integrate solar photovoltaic energy in buildings. Amazing. Isn't it?

"



PHILIPS
sense and simplicity

The art of ageing gracefully: even the most idealistic visions are tempered by time

One of the themes running through this issue is of that of how to extend existing buildings. To take just two examples: Manuelle Gautrand's extension to the Lille Métropole Museum of Modern Art (page 46) which nuzzles up to Roland Simounet's early 1980s original, and deSingel International Arts Campus by Stéphane Beel (page 58), the latest phase in a development begun in 1968. Both present quite different challenges: Lille is more a contrasting set piece, while deSingel is an accumulation of shifts and moves.

Adding to any historic continuum requires both confidence and deference. Architects usually have an abundance of the former, but the latter is often harder to discern. Not having carte blanche to do as you please, but to still be able to make a statement is a tricky balancing act. Often the results can be anodyne pastiche or the schlock of the new. The idea that buildings change and adapt over the years has always been starkly at odds with the catwalk moment of launch recorded by magazines such as the AR. Building revisits might address this, but architects, who increasingly see media coverage as an extension of slick PR campaigns, are not always keen to discuss how their work has fared.

Surely, however, this is a crucial and enriching strand of architectural debate, rather than the simplistic bish bash of style wars. Buildings aren't one-season wonders and how they work, wear and weather has important lessons for everyone. Our survey of Brasilia on its 50th anniversary (page 82) shows how even the most idealistic of architectural visions has been tempered by time.

CATHERINE SLESSOR, EDITOR

	IWAN BAAN
	ALAN BALFOUR
	JON BESWICK
027	SUPARNA BHALLA
098	ZÖE BLACKLER
038	PETER BLUNDELL JONES
	TIMOTHY BRITTAIN-CATLIN
029	LUCY BULLIVANT
	BRIAN CARTER
	WILLIAM JR CURTIS
035 / 092	PETER DAVEY
	LAYLA DAWSON
	PAULA DEITZ
	DENNIS GILBERT
072	FERNANDO GUERRA
	ROLAND HALBE
052	LUKE HAYES
	PHYLLIS LAMBERT
032	MARK LAMSTER
	LESLEY LOKKO
058 / 082	DUCCIO MALAGAMBA
022	MINA MAREFAT
	ANDREW MEAD
	JEREMY MELVIN
	ROWAN MOORE
	RICHARD MURPHY
	PETER MURRAY
	CRISTOBAL PALMA
	STEVE PARNELL
	BAS PRINCEN
046 / 064	PAUL RAFTERY
076	MICHAEL RAMAGE
	KESTER RATTENBURY
038	CHRISTIAN RICHTERS
	RAYMUND RYAN
	JOSEPH RYKWERT
	NICK SHAVISHVILI
	RUTH SLAVID
	EDMUND SUMNER
	KAZYS VARNELIS
088	RASMUS WÆRN
	MICHAEL WEBB
	TILL WÖHLER

Suparna Bhalla is director of architectural design and conservation at Delhi-based design firm Abaxial. This month she reports on the legacy of India's recent Commonwealth Games

Peter Blundell Jones is a historian, author and professor of architecture at the University of Sheffield. This month he reviews Bolles+Wilson's new library in the Netherlands

Mina Marefat is an architect who practises in Washington, teaches at Georgetown University and is writing a book on Eero Saarinen. She was the curatorial advisor to the recent Frank Lloyd Wright retrospective exhibition at the Guggenheim in New York and Bilbao, and is curator of Eero Saarinen: A Reputation for Innovation at the Finnish embassy in Washington, DC

**VIOLETTA BOXILL AND CECILIA LINDGREN –
DESIGNER OF THE YEAR, PPA AWARDS 2010**

FOUNDED 1898

EMAP INFORM, GREATER LONDON HOUSE,
HAMPSTEAD ROAD, LONDON NW1 7EJ, UK

EDITORIAL

EDITOR **CATHERINE SLESSOR**
020 7728 4592

SENIOR EDITOR **ROB GREGORY**

DEPUTY EDITOR **WILL HUNTER**
020 7728 4587

US CONTRIBUTING EDITORS **JAFFER KOLB, MICHAEL WEBB**

DESIGNERS **HEATHER BOWEN, TOM CARPENTER**

PRODUCTION EDITOR **ISLA MCMILLAN**

SUB-EDITORS **TANNAZ ALLAWAY, KEITH CAMERON**

DIGITAL EDITOR **SIMON HOGG**

WEB EDITOR **JAMES PALLISTER**

ASSOCIATE WEB EDITORS **SUTHERLAND LYALL, JACK SELF**

EDITORIAL ADMINISTRATOR **CRYSTAL BENNES**
020 7728 4574

EDITORIAL ASSISTANTS **JACK PENFORD BAKER, JAMES POCKSON**

EDITORIAL DIRECTOR **PAUL FINCH**

ADVERTISING

UK ACCOUNT MANAGER **NICK ROBERTS**
+44 (0)20 7728 4608

INTERNATIONAL ACCOUNT MANAGER **BHARAT JOSHI**
+44 (0)20 7728 5261

SENIOR CLASSIFIED SALES EXECUTIVE **ASHLEY POWELL**
+44 (0)20 7728 4518, ASHLEY.POWELL@EMAP.COM

BUSINESS DEVELOPMENT MANAGER **SAM HUTCHINSON**
+44 (0)20 7728 4560, SAM.HUTCHINSON@EMAP.COM

COMMERCIAL MANAGER **JAMES MACLEOD**
+44 (0)20 7728 4582

ITALIAN ADVERTISING SALES, MILAN **CARLO FIORUCCI**
+39 0362 23 22 10, CARLO@FIORUCCI-INTERNATIONAL.COM

US ADVERTISING SALES, NEW YORK **KATE BUCKLEY**
+1 845 266 4980, BUCKLEY@BUCKLEYPELL.COM

US ADVERTISING SALES, WEST COAST **ERICA SPRINGER**
+1 323 478 9845, ERICA@ERICASPRINGER.COM

GROUP MANAGING DIRECTOR **NATASHA CHRISTIE-MILLER**

DIRECTOR OF ENGINEERING AND ARCHITECTURE **JIM WILKINSON**
+44 (0)20 7728 4452

LIST RENTAL **JONATHAN BURSTON**
UNI-MARKETING
+44 (0)20 8995 1919, JBURSTON@UNI-MARKETING.COM

SUBSCRIPTIONS AND BACK ISSUES

PLEASE VISIT WWW.SUBSCRIPTION.CO.UK/AR/ARQI

OR CALL 0844 848 8858

(OVERSEAS +44(0)1858 438 847) AND QUOTE PRIORITY CODE ARQI

UK £94

UK STUDENT £66

EUROPE £147

AMERICAS \$199

JAPAN £184

REST OF WORLD £136

AMERICAN COPIES ARE AIR SPEEDED TO NEW YORK

BACK ISSUES COST £10 IN UK, £16 OVERSEAS

UK: 0844 848 8858

OVERSEAS: +44 (0)1858 438 847

FAX: +44 (0)1858 461 739

EMAIL: ARE@SUBSCRIPTION.CO.UK

NON-DELIVERY OF ISSUES AND CHANGES OF ADDRESS

AR SUBSCRIPTIONS, TOWER PUBLISHING, TOWER HOUSE,
SOVEREIGN PARK, MARKET HARBOUR, LE16 9EF, UK

TEL: +44 (0)1858 438 847

FAX: +44 (0)1858 461 739

EMAIL: ARE@SUBSCRIPTION.CO.UK

AMERICAN SUBSCRIBERS CONTACT:
THE ARCHITECTURAL REVIEW, C/O PSMJ RESOURCES INC,
PO BOX 95120, NEWTON, MA 02495, USA

TEL: +1 617 965 0055

FAX: +1 617 965 5152

The Architectural Review (ISSN 0003-861X) is published monthly
for \$199 per year by Emap, Royal Mail International c/o
Smartmail, 140 58th Street, Suite 2B, Brooklyn, NY 11220-2521.
Periodicals postage paid at Brooklyn NY and additional mailing
offices. Postmaster: send address changes to the Architectural
Review, c/o PSMJ Resources Inc, PO Box 95120, Newton, MA 02495.
CIRCULATION 20,733 (AUDIT ISSUE MAY 2008)

© EMAP INFORM 2010



How to subscribe to The Architectural Review

Visit www.subscription.co.uk/ar/ASEM

or call 0844 848 8859 and quote priority code 'ASEM'





Your products deserve the best light.

Turn it on. www.switch-it-on.ch



WASHINGTON, DC, USA

Documents reveal Eero Saarinen's Second World War secrets

MINA MAREFAT

www.eerosaarinenexhibition.com

A new exhibition in Washington, DC – entitled Eero Saarinen: A Reputation for Innovation – highlights the work of the Finnish-born American architect, including such 20th century masterpieces as St Louis' Gateway Arch and the TWA Terminal Building at New York's JFK Airport. A pioneer of modern form and a structural innovator, his career was bookended in Washington between the much-publicised Smithsonian Gallery of Art competition of 1939 and the world's first jet airport, Dulles International, completed in 1962. But Saarinen also had another Washington connection – a secret one. He was among a handful of design professionals who worked directly for America's first intelligence agency. The context is crucial: in those critical years when America entered the Second World War, Saarinen and his

colleagues had the opportunity to use design as a strategic tool.

When Saarinen was featured on the cover of *Time* magazine in July 1956, his portrait was superimposed on the masterplan of General Motors Technical Centre in Detroit, the largest corporate campus in America. At 45, Saarinen was one of the youngest of *Time*'s cover-architects, a small fraternity that includes giants like Frank Lloyd Wright and Le Corbusier. Although a generation younger, Saarinen died just two years after Wright and four years before Le Corbusier. Unlike them, he did not enjoy the sustained interest of historians or the press until recently, when new books and a major travelling exhibition (*Shaping the Future*) revealed the depth of his legacy.

Press coverage brought Saarinen instant fame in 1939, when he was 29. Washington

was then the scene of the most heated architectural battle in the country. The Smithsonian competition had attracted more than 400 entries, with the Saarinen team (father, son and son-in-law) as the unanimous winner. Reflecting the aspirations of New Deal America, the competition represented a culmination of the brief but direct involvement of the federal government in the arts. The result precipitated the clash between modernists and classicists and remains to this day a significant episode in the collective memory of 20th-century architects.

The Saarinen team was from Cranbrook Academy, the school in Michigan that produced world-famous creative designers including Charles and Ray Eames, designer Harry Bertoia, Swedish sculptor Carl Milles and furniture designer Florence Knoll, with whom Eero Saarinen established lifelong friendships and collaborations. Cranbrook was the brainchild of Saarinen's father, Eliel, a famous architect who emigrated from Finland in 1923 with his second-place prize money for the Chicago Tribune Tower competition.

Franklin Roosevelt established America's first intelligence agency, the Office of Strategic Services (OSS) in 1942, with William Donovan as its head. Saarinen was appointed consultant in research and analysis in the Presentation Division at a salary of US\$10 per day. Within four months he was appointed chief of the Special Exhibitions Section. That Saarinen's work was highly regarded is evidenced by his supervisor's description of him: 'Mr Saarinen came to the OSS with the reputation of being the most versatile and gifted young designer and architect in this country.'

His application stated that 'due to the confidential nature of the work of this office, it is not in accord with the public interest to reveal the specific assignments of the registrant.' However, declassified documents reveal he was 'responsible for planning, organising, developing and administering all activities of the Special Exhibitions Section engaged in the design, construction, installation and operation of exact scale models [...] for specific use in planning the strategy of actual military operations.'

Saarinen's background was perfect for the job to which he volunteered his services. His model-making was honed throughout his youth at Cranbrook where, under the tutelage of his sculptor mother, he helped make models for Eliel's buildings; his design skills were displayed in the many furniture pieces he drafted while still in his teens. Saarinen initially wanted to pursue his mother's profession but went on to study architecture at Yale, where he gained a reputation for winning competitions. After graduating it was no surprise that he was recruited by a classmate to work on Norman Bel Geddes' Futurama exhibit for the New York World's Fair. It was the same Yale classmate, Donal McLaughlin, who would be his connection in Washington during the war. McLaughlin, who graduated in 1933, worked with a New York industrial design firm that recruited for Donovan's team. McLaughlin later confirmed that their experience at the New York World's Fair was directly relevant; the futuristic world of the fair found practical application in the war efforts.

Saarinen was in charge of all the exhibits work of the —

TWENTY CENTS

JULY 2, 1956

TIME

THE WEEKLY NEWSMAGAZINE



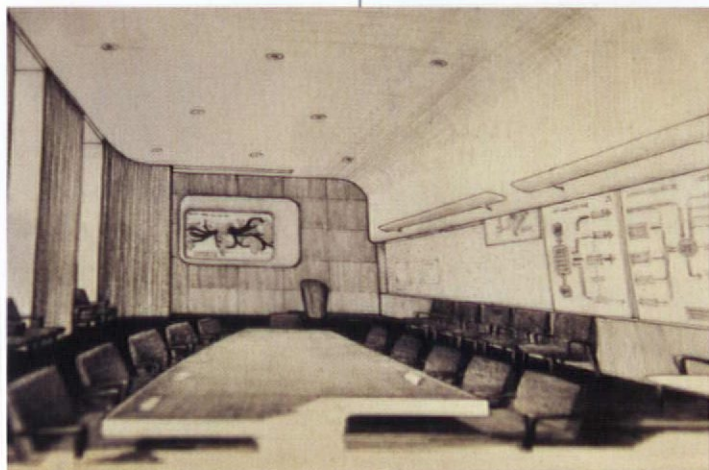
ARCHITECT

EERO SAARINEN

\$6.00 A YEAR

(REG. U.S. PAT. OFF.)

VOL. LXVIII NO. 1



Presentation Division of the OSS. The 32-year-old architect led a large group of specialists engaged in production of exact scale models to equip the situation room, or war room, where the president and the joint chiefs of staff conducted briefings. Equipped with projection equipment and props, the room relied on visual communication to inform these busy decision-makers about complex problems in the shortest time possible.

Saarinen's OSS work also involved developing 'special display equipment for conferences, pilot models of new weapons and devices, models for use by military schools, props and models for film reports'. Documents establish the breadth of a contribution that was not confined to architecture but significant in redefining design



Previous page_
Eero Saarinen on
the cover of *Time*,
2 July 1956
Top_ Saarinen
(right), father
Eliel (middle) and
Robert Swanson
Middle_ Situation
room designed by
Saarinen, 1944
Above_ OSS
posters showed
the designers'
graphic skills

in the broadest sense. 'A notable example is his invention of the three-dimensional organisation chart, which has proven so useful in presenting problems of procedure and work-flow through various parts of an organisation,' they reveal.

Aware of the power of visual presentation, OSS leadership harnessed the creative energies of Saarinen and his peers by extending the use of visual tools into crucial public propaganda efforts.

Although most of his work was highly secret, Saarinen was free to consult with other specialists and technicians in private industry and other government agencies. It may be that both his unconventional design experience at the OSS and his contacts during the war served him well the rest of his life, as he emerged one of the preeminent architects of the mid 20th century.

During his tenure at OSS, Saarinen lived in a Georgetown townhouse with his wife Lily and one-year-old son, setting up an architectural practice with his brother-in-law Robert Swanson. He was permitted to take time off from the OSS for private commissions such as large-scale war housing projects. After the war, he returned to Michigan to work with his father, until Eliel's death in 1950. When he established his own practice that year Saarinen quickly emerged at the forefront of the profession, well known within architectural circles and in public, after newspapers and magazines such as *Vogue*, *Esquire* and *Playboy* published his buildings and furniture. In 1953 he divorced Lily to marry Aline B Louchheim, an accomplished art critic who had fallen in love with him while profiling him for a

piece in the *New York Times*. Aline would prove a compassionate partner and formidable ally who helped him get plum commissions including Vassar College and the CBS headquarters in New York City.

By 1960 Eero Saarinen was one of America's busiest architects, with numerous corporate commissions as well as campus masterplans and educational buildings. Even more visible were his technologically innovative public buildings (the airports) and the Gateway Arch, the tallest steel monument of the time.

His buildings abroad include the American embassies in London (the largest US embassy in Western Europe) and Oslo. Saarinen's mass-produced furniture became instantly well known, particularly the Womb chair and the Tulip series of chairs and tables, symbols of the space age. In the late summer of 1961, at the peak of his fame, he was diagnosed with a brain tumour. Tragically he died soon after on 1 September.

Saarinen left an enormous body of work. His buildings, too hard to categorise, had made him difficult to pigeonhole with other modernists and, despite all the fame he attracted during his life, his popularity almost vanished for decades. He had defined and practised architecture as 'new structural material, new uses, a new spirit of our age', always aware that 'yes, we are facing new frontiers'. That exuberant variety, but more importantly his passion for innovation coupled with his sense of social responsibility and ability to use design in the most strategic and effective way, have proved that his work has 'lasting truths' – and maybe a few titillating secrets.



Control – in the clear light of day.

To save energy, Lutron integrates the control of electric light with the control of daylight. Hyperion™ is an automated shading system that adjusts Sivoia® QS blinds throughout the day based on the sun's position. This maximises the available daylight, but minimises glare and solar heat gain. It all helps create a more energy-efficient, productive and comfortable working environment.

Hyperion and Sivoia QS are part of Lutron's new range of scalable, energy-saving products for commercial premises. To find out more, visit www.lutron.com/globalenergysolutions or call 020 7702 0657.



INTRODUCING... TRIFLOW QUADRO

A REVOLUTIONARY 4-WAY WATER-DELIVERY SYSTEM SUPPLYING NOT ONLY HOT AND COLD WATER, BUT FILTERED COLD AND INSTANT FILTERED HOT WATER AT 98°C.

THIS APPLIANCE INCORPORATES A HIGH PERFORMANCE SWISS-MADE FILTER CARTRIDGE. THE QUADRO COMES IN A RANGE OF MECHANICAL AS WELL AS ELECTRONIC MODELS.



TRIFLOW CONCEPTS BACK TO TAP

TEL: 0845 313 5000 • WWW.TRIFLOWCONCEPTS.COM

DELHI, INDIA

Common wealth and the complexity of debris: Games highlight the painful growth of modern India

SUPARNA BHALLA

Barely had the construction dust settled than the temporary colours of the Commonwealth Games in New Delhi also faded, leaving in their wake piles of debris, both physically around the city and also psychologically for its inhabitants. The former is easier to discern, as it is the tangible remnants of rapidly built projects and mismanagement, while the latter is a convoluted mix of pride, disgust and apathy that has settled into the collective national consciousness. Both are rife with contradictions.

Scavenging through the wreckage of what has been

the most expensive Games in the history of the Commonwealth, you are struck by the sheer pace and scale of infrastructural development. This was a deliberate tactic, designed to inspire awe and shatter the stereotypical image of poverty-ridden India being trampled by turbaned Maharajas on elephants. But you're also stunned with horror by the visible splits in the crudely stitched together seams of the city's civic networks, skilfully window dressed to last only the span of the Games. The emotional pride in the spectacle of the city and its new medallion-

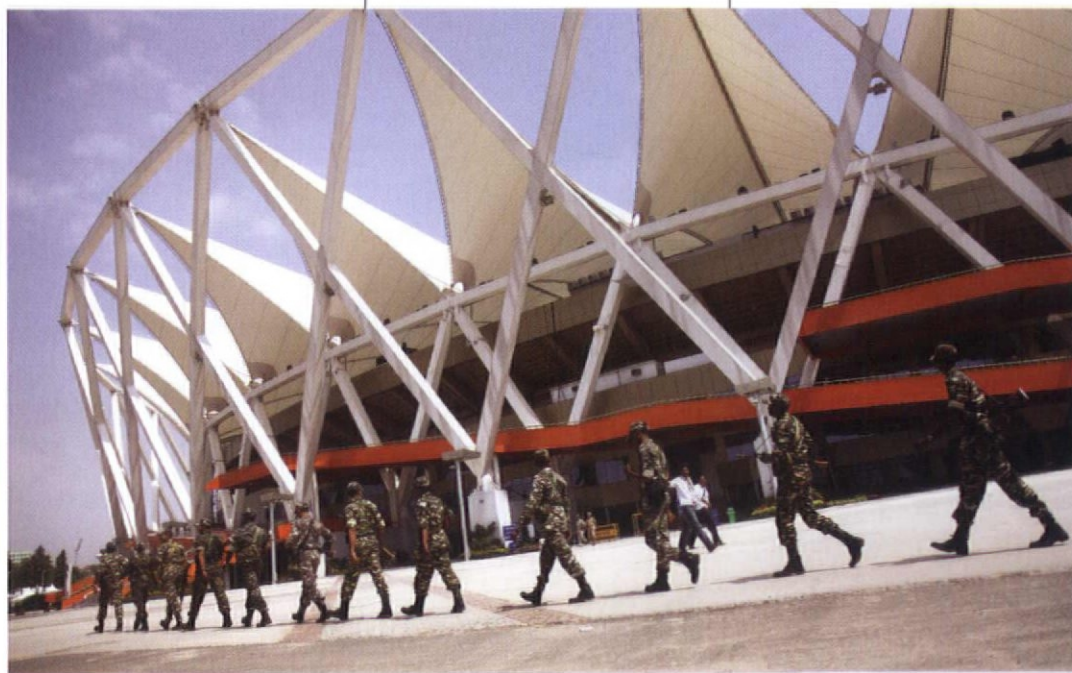
bearing heroes is undercut by the corrupt scars of the political machinery and shame in systemic failures of civic bodies.

Landing in New Delhi's lavish new air terminus embellished with contemporary Indian art seems surreal to those who recall the peeling vinyl floors and tattered false ceiling tiles of its predecessor. Driving along avenues flanked by newly laid pavements, over three million new trees sitting in designer tree guards wave their branches in welcome, and shining steel bus stops await 1,100 new buses. The contrast with crowds hanging off rusty

speeding buses between stops, enveloped in darkness and dank fear, cannot be more stark. Besides a state-of-the-art metro, Delhi has also added 22 new flyovers, more than 120 bridges and underpasses and 20 multi-storey car parks. In just four years, the city's road network has been expanded by a quarter of its original size. There is also new signage, monuments, public lavatories and the much-vilified Bus Rapid Transit corridors.

If these statistics fail to impress, then consider the list of recent additions to Delhi's cityscape – 12 renovated sports venues (including Jawaharlal Nehru Stadium, *pictured*) and five new ones, plus a new 118-acre Games village with its own 2.2km of dedicated highway. Surprisingly, none of the above successfully captured the pluralistic extravaganza of 'modern' India. Borrowed imagery and tacky details in seemingly ad hoc patterns bridge the spaces between the existing fabric, adding to the prevalent confused state of emotions in the mind of users. They now grapple with this supplanted steel and glass imagery which is unable to either encompass the complexity of a growing nation anchored by a deeply rooted cultural past, or provide impetus for prospective development.

In sifting through all this, perhaps it is imperative not to see the rubble of the Games as an end in itself, but as a critical catalyst for a much-needed urbanisation process that should be sustained and furthered. Now is not the time to seek answers in the debris but rather to ask questions of it. These should be pertinent to the needs, wants and desires of a nation and its people, so that they become foundations of a significant and not inevitable future.



ANINDITO MUKHERJEE/EPA/CORBIS

this is low carbon

Client: Derwent London; Architect: Allford Hall Monaghan Morris; CGI: The Neighbourhood

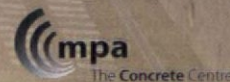
This is concrete

The concrete that created Clerkenwell's landmark Angel Building incorporates 40% replacement material in its mix. Good for the environment, great for the visual finish. **This is worth talking about.**

Want to know more? Join the discussion at thisisconcrete.co.uk



This is Concrete is supported by The Concrete Centre



HAVANA, CUBA

A revolution in Cuban architecture? Castro opens up private sector

LUCY BULLIVANT

www.alternativeinitiatives.co.uk



FREDERIC SOLTAN/CORBIS

While most people know about the US trade embargo against Cuba, there is little information about the country's long-standing urban problems. The tourist eye is lured by the sensual aesthetic pull of Havana, one of the most beautiful and architecturally diverse cities in the world. However, riven with more contradictions than its architectural styles (Spanish baroque, neocolonial, beaux arts and Moorish), the city's infrastructure, which enabled major urban growth in the early 20th century, is now outdated and inadequate for daily use by Havana's 2.14 million population.

The city's fortresses – symbols of its former military identity and part of its World Heritage status – remain emblematic images, yet the state sponsored design and building enterprises aimed at realising mega projects such as prefab blocks of social housing, are not able to address today's issues. Under the socialist system the state owns most assets and there is a limited free market. Now up to a million state employees are to be made redundant: will this fuel new private building cooperatives and work possibilities for thousands of young or retired architects? The government claims private-sector job opportunities will indeed increase. But having

architects fix up old buildings is not enough.

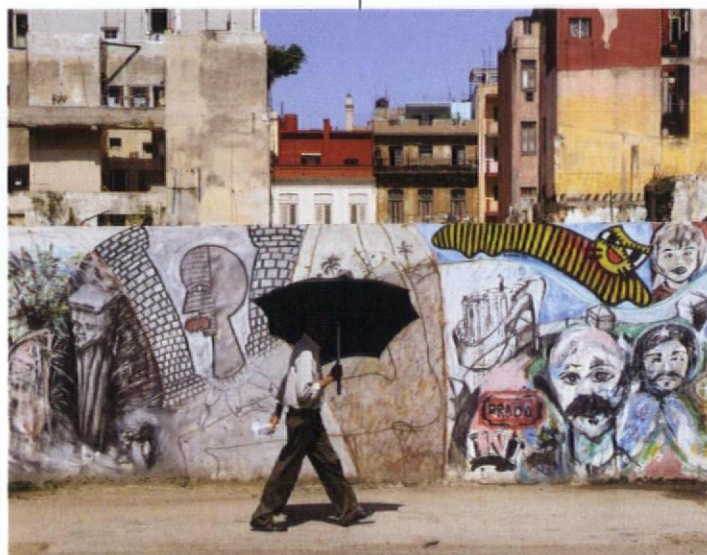
Soul searching about Cuba's architectural prospects was the aim of the Alternative Initiatives Cuba conference, an inaugural event in a global series staged by London-based architecture collective Nous. When it has taken a decade and a half to partially recover from the collapse in its import capacity and investment in building, empowerment of people to help generate wealth could be one of Cuba's biggest opportunities, believes Mario Coyula, architect and former director of Havana's planning agency.

The authority Cuban architects used to have has been destroyed by 'the cult of improvisation and finishing dates, and the interference of administrative and political decision makers,' said Coyula, who was unable to attend the conference due to sickness. But his paper, *Thinking into the Future, but Not Too Much* is one of the most insightful on how Cuban architecture's challenges might be faced at a time when the nation is broke and people are considering a greater role for private enterprise.

London-based Spanish architects Francisco Gonzalez de Canales and Nuria Alvarez Lombardero, unit masters of Inter 8 at the Architectural Association, regard Havana as the Caribbean's metropolis. But in their view, population growth and a parallel lack of new public space is paralysing the city. The work of their students last year centred on the Plaza de la Revolución, site of Castro's rallies and still overshadowed by an image of Guevara on the Ministry of the Interior. Chosen because it was divorced from the global market but highly politically charged, the plaza became a laboratory for —

Previous page_ An image of Che Guevara looks down Plaza de la Revolución
Below_ Murals animate Havana's crumbling public realm

Bottom_ The city's historic architecture has earned it World Heritage status, but how can the state finesse new development?



FRÉDÉRIC SOLTAN/CORBIS, DULIC/CORBIS

speculation through new designs about different futures and possibilities for expressions of the political within the city – for instance, the bus stop as place of encounter, as there are few new community centres. Cuban architect Ricardo Porro, 85, explained Havana's love of tromp l'oeil, its 'syncretism, and multiple traditions, some repressed' and his hatred for 'clean architecture'. Full of wisecracks, his was an aesthetic-social agenda. He once asked Alvar Aalto about scale in architecture during a visit. The answer: 'Follow women's curves'.

Once Cuba's architects are able to trade more freely, how will the zeitgeist be expressed? Gonzalez bemoans the fact that there is 'not so much international understanding of modern Cuban architecture by comparison with Brazil's – sad when there's [Frank] Martinez, [Antonio] Quintana and [Mario] Románach'. While new vocabularies of community design could be opened up, he currently sees little urban design, only 'punctual operations' by hotels and the government.

Eusebio Leal Spengler, Havana City Historian, who has been involved in the restoration of the city for more than 40 years, is one of the few to have done something valuable with its fabric. Buildings have been converted into offices and hotels; restored industrial stores are now covered markets. There are new facilities: a library, a university with masterpieces of Cuban art, a planetarium and theatre, but to support the cost of new housing he wants to use the proceeds from tourism. 'Old Havana is a starting point, but it needs to be linked to social development – man lives as he thinks and thinks as he lives.'

Coyula bemoans the fact that 'the political discourse is

more about solving than resolving'. There are more buses but they need repaired streets; more but smaller housing is required for an increasingly elderly population including partially handicapped people, with simple, well-designed furniture. 'We are still struggling to ban asbestos-cement roofs when they are repeatedly blown away by hurricanes,' he points out. 'When you have a flashlight but no batteries,' practical, sustainable things with a long-lasting effect are necessary.

He hopes to see a rationalisation of state operations and regards an emerging culture of debate as more important than permits for travel. While there was a dramatic growth of 24 per cent in agriculture, proof that the government is paying more attention to food production, he said an NGO had created a community architect role based on the family doctor network, but it closed ten years ago.

The process of shifting around a quarter of the workforce from state to private sector 'will affect the look of the place. Can the planning system evolve to cope?' asked Cuban economics specialist Emily Morris.

How is Cuba to awaken from history and go on manifesting its soul through architecture? There was unanimous agreement to let the US blockade stop, but 'don't impose on the way of life,' said Lombardero. Inevitably, the next step in the country's evolution – being currently independent but without money – is to open up to tourism and foreign investors, with the risk of US dominance, said Morris. 'Because Cubans have been poor and have learned to live without blueprints, it needs to be a more organic evolution of state and markets working together.'

Hagemeister
*innovative
bricks*



CLINKERCREATION



FACADE BRICKS

PAVING BRICKS

SPECIAL FORMS

Hagemeister GmbH & Co. KG
brick factory

Buxtrup 3 · D-48301 Nottuln

fon: +49 (0) 2502 804-0

email: info@hagemeister.de

www.hagemeister.com

our partner in UK:

Modular Clay Products

www.modularclayproducts.co.uk

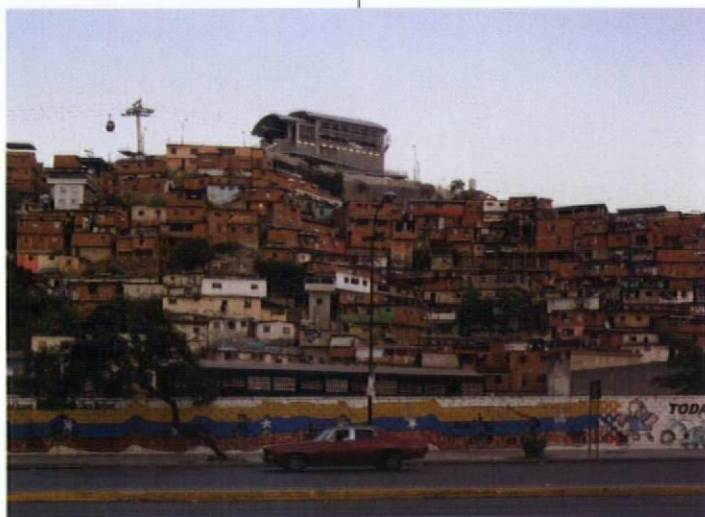


NEW YORK, USA

MoMA reveals its humanitarian credentials with a show of problem solvers

MARK LAMSTER

www.moma.org



Above_ Urban-Think Tank's Metro Cable project – one of those on display at MoMA – towers above the San Agustin barrio in Caracas, Venezuela

I can't help but wonder what Philip Johnson might have thought of Small Scale, Big Change: New Architectures of Social Engagement, the exhibition of humanitarian design that opened last month at New York's Museum of Modern Art (MoMA). Johnson, the founding director of the museum's architecture department, had scant interest in what he called 'do-gooder' architecture. However, he was the first to latch onto whatever was fashionable in the field, and today design for social change is undeniably *au courant*.

The show is perhaps not as

great a departure for MoMA as you might think. Even the museum's inaugural 1932 exhibition of modern architecture – the so-called 'international style' show that stripped modernism of its political agenda – had a significant housing component. The most obvious precedent is Bernard Rudofsky's landmark 1964 MoMA exhibition of vernacular building, *Architecture without Architects*.

Small Scale, Big Change is of a piece with Rudofsky's show, and otherwise consistent with Johnson's aversion to the utopian dreams of the early modernists. With few exceptions, the architects reflect a more modest and pragmatic world view: that social ills are not to be resolved by design alone. Instead, the show offers what curator Andres Lepik describes as 'well designed solutions to localised problems'.

The exhibition opens with a dramatic wall graphic situating each project and a lush documentary film by Harun Farocki that compares brick-making techniques across cultures. To follow are 11 projects, each clearly presented with large photographs, models and drawings. **You sense a concerted effort to avoid the didacticism endemic in shows on humanitarian design. To its credit, Small Scale, Big Change never feels like homework.**

The projects are remarkable for their variety, though a pair of school buildings for Bangladesh and Burkina Faso, designed respectively by Anna Heringer and Diébédo Francis Kéré, look like they might have come off the same drawing board. Judged on their appearance alone, MoMA's latest international style is defined by pitched timber roofing, masonry block and louvred windows.

Michael Maltzan's complex of cubic buildings for inner-city Los Angeles is the most conventionally modern of the bunch, though the decision to leave its walls chalk white as a statement about the facility's 'commitment to continued maintenance and upkeep' seems at best naive, especially as it's an arts centre for children. (Why not let the kids decorate it?) Other projects include a housing estate for fishermen in Tyre, Lebanon; a ribbon of a park for Rio de Janeiro; and a cable-car system for Caracas, Venezuela.

Two projects in particular can be read as renunciations of modernism's outsized ambitions of years past. Rather than imposing a vision of urban harmony, Alejandro Aravena's Quinta Monroy townhouses for Iquique, Chile, are designed to be tailored and expanded by the low-income families that call them home. More dramatic, perhaps, is the renovation, by Frédéric Druot, Anne Lacaton and Jean-Philippe Vassal, of a 16-storey concrete apartment block on the edge of Paris into an elegant glass tower that would make even Richard Meier proud – a job completed without displacing the occupants, no less.

Taken together, the works in the exhibition suggest design does have transformative potential when practised with a degree of humility. If not an entirely original concept, it is nonetheless important to see it advertised at a place where humanitarian design has long taken a back seat. The show is indicative of the new direction of MoMA's architecture department under chief curator Barry Bergdoll: rigorous scholarship and a sensitivity to the social impact of design, without rejecting the museum's traditional commitment to aesthetics. Big change, indeed.

CreativeWEAVE
form function solution



Metal mesh for architecture and design

Mesh: Omega 1520 Architect: Jean-Marc Sandrolini Photography: © GKD / Jean Philippe Caulliez

LOUIS VUITTON SHOE FACTORY, FIESSO D'ARTICO / ITALY

The mesh façade – a functional calling card

Elegant design and top craftsmanship characterise the luxury label. For the production facility in Italy's shoe capital, the metal mesh also gives this brand identity a powerful means of expression. The four main façades are wrapped in 114 mesh panels which line the inner courtyard, acting as a sunshield. Semi-transparent and weather-resistant, they combine beauty and protection. Fusiomesh NG – a bonding method of the mesh used between the stainless steel profiles at the top and bottom edge – underlines the building's reduced design vocabulary.

GKD – Gebr. Kufferath AG
Metallweberstraße 46
52353 Düren Germany
fon: +49 (0) 2421-803-0
fax: +49 (0) 2421-803-227
e-mail: creativeweave@gkd.de
www.creativeweave.com



WORLD WIDE WEAVE



The evolution of 3D documentation:

Record millions of coordinate points with just one finger.

FARO Focus^{3D}. My one touch 3D Scanner.

The Focus^{3D} opens a new era of 3D documentation: Spaces and buildings are captured simply by just a fingertip. Instead of only one measurement point as compared to a distometer the Focus^{3D} delivers millions of coordinates. This makes comparisons to CAD simple and minimises errors by users as all measurement results can be checked and processed directly on your computer.

More information on simple 3D documentation at www.faro-focus.com/architect or at 00 800 3276 7253



FARO
THE MEASURE OF SUCCESS

LISBON, PORTUGAL

Modern medical facility reunites India and Portugal for a new Age of Discovery

PETER DAVEY

Below: President Aníbal Cavaco Silva opens Charles Correa's research centre at the mouth of the Tagus



On the lawns of the banks of the Tagus, by the fairy-tale rococo-gothic Tower of Belém, the fortress from which extraordinarily brave Portuguese sailors set out to explore the world at the turn of the 16th century, stands a new castle: the Fundação Champalimaud Research Centre. **Designed by Indian architect Charles Correa, the building is made of the same sort of white stone as the tower but is completely plain and unornamented, unlike the strange combination of gothic and oriental next door.**

Set up by António de Sommer Champalimaud, a Portuguese banker and industrialist, the foundation conducts research into

neuroscience and oncology. It also offers day treatment for patients suffering from neurological problems and cancer. Accommodation is divided in two, with the main research and patient facilities separated from a large auditorium to the east; the two opaque white masses are joined at high level by a sparkling transparent tubular bridge. The smooth white walls of the blocks are pierced by large openings to the south, carefully placed to take advantage of dramatic views over the Tagus. For instance, the auditorium has a huge window that, except when obscured by automated blinds, dominates the whole volume and fills it with constantly changing light reflected off the

river. My main reservation about this and several of the other major apertures in the white walls is that they are formed as irregular ovals – which in view of the purpose of the building are reminiscent of dangerous wobbly infectious things seen down a microscope.

Within the white carapace of the main block, you are greeted by a large terraced garden shaded by the louvres of an intricate glazed roof. This formal yet welcoming space is the social centre of the complex, where researchers, patients and administrators can meet informally and for meals. Compared to this space, the surrounding laboratories are much more utilitarian, though they were not yet fully fitted out

last month, when the Portuguese president formally opened the centre on the centenary of the republican constitution – a sign of its importance to the nation.

The white walls rise from wide lawns and terraces paved in traditional Portuguese manner with black and white patterns of square stones. Among the external spaces are some of the most successful in the complex, with an open-air theatre, terraces overlooking the river and a formal stage or prow that looks west between two great columns that frame a shining view of the river as it joins the ocean into which the navigators sailed. They went to find India and the East; now an Indian has placed Portugal at the cultural forefront again.

Calling All Landscape Design Firms

From former airport to Gateway Park
In search of a master landscape design firm
To envision an eco-park that'll inform
Taichung's new urban landscape!

Total Construction Budget:

Please refer to competition web site.

Service Fees:

Please refer to competition web site.

Qualifications for Participation: (for Stage One)

For the following tenderers in accordance with the qualification of tender documents:

1. Single tender or Joint tender by Taiwanese tenderers.
2. Single tender or Joint tender by international tenderers.
3. Joint tender by international and Taiwanese tenderers

For more information, please visit our website or check our tender notice.

Timetable:

Stage One Tender Submission Deadline	2011/02/25
Stage One Jury	2011/03/03 ~ 2011/03/04
Announcement of Shortlisted Tenderers	2011/03/04
Stage Two Tender Submission Deadline	2011/06/07
Stage Two Jury	2011/06/09 ~ 2011/06/10
Announcement of the Winners	2011/06/10

For more information, please visit:

www.TGPark.com.tw

(official launch scheduled for Nov. 10th, 2010)

Host Organization: Taichung City Government, Taiwan, R.O.C.

Coordinator: Barry Cheng Architect

TEL: 886-4-2326-1799 FAX: 886-4-2326-5212

Email: barry-cheng@umail.hinet.net



「臺中中央公園」國際競圖

Taichung Gateway Park International Competition

Invitation

Taichung City Government has been actively pursuing the planning work for Taichung Gateway City in response to globalization trends, anticipated growth of Taiwan-China trade, Central Taiwan development objectives as well as Taichung's own vision to become a livable international metropolis. The goal is to create a visionary, innovative and international urban environment while at the same time establishing close links between Central Taiwan and the rest of the world.

Taichung Gateway City covers an approximately 254-hectare area that includes the former Taichung (Shuinan) Airport and its vicinities. According to Taichung's municipal urban plan, at the center of Taichung Gateway City will be an expansive green space—Taichung Gateway Park—that meanders from the north to the south of the entire development. Areas surrounding the park will be divided into four districts according to their features: Eco Residential District, Gateway District, Cultural Business District, and Innovation R&D District. In addition, Taichung Dome, Taichung Convention and Exhibition Center, and Taiwan Tower and Taichung City Cultural Center will all be integrated into Taichung Gateway Park. Therefore, the development of the park will become the most significant milestone for Taichung Gateway City.

Besides offering extensive and winding green open space, Taichung Gateway Park will be developed as an eco-park. Utilizing renewable energies and an intelligent park management system, Taichung Gateway Park will play a pivotal role toward a successful the overall development of Taichung Gateway City. To this end, an international competition is being held to solicit visionary and innovative planning and landscaping proposals from the best design firms home and abroad.

The Taichung City Government cordially invites outstanding local and international landscape design firms to propose your vision and participate in this competition!



BUILDINGS

176

PAGE 072

SÃO JORGE CASTLE
ARCHAEOLOGICAL SITE

LOCATION LISBON, PORTUGAL

ARCHITECT JLCG ARQUITECTOS

172

PAGE 046

LILLE MÉTROPOLE MUSEUM
OF MODERN ART

LOCATION, VILLENEUVE D'ASCQ,
FRANCE

ARCHITECT MANUELLE
GAUTRAND

174

PAGE 058

DESINGEL INTERNATIONAL
ARTS CAMPUS

LOCATION ANTWERP, BELGIUM

ARCHITECT STÉPHANE BEEL
ARCHITECTEN

173

PAGE 052

EVELYN GRACE ACADEMY

LOCATION LONDON, UK

ARCHITECT ZAHA HADID
ARCHITECTS

Zaha Hadid's first completed
building in England takes
a convincing new angle
on inner-city education

171

PAGE 038

HELMOND CITY LIBRARY

LOCATION HELMOND,
THE NETHERLANDS

ARCHITECT BOLLES+WILSON

175

PAGE 066

MIMESIS MUSEUM

LOCATION PAJU BOOK CITY,
SOUTH KOREA

ARCHITECT ÁLVARO SIZA,
CARLOS CASTANHEIRA,
JUN SAUNG KIM

Álvaro Siza's cool
composition combines
curvaceous and orthogonal
geometries at this
South Korean museum

171

HELMOND CITY LIBRARY

LOCATION

HELMOND, THE NETHERLANDS

ARCHITECT

BOLLES+WILSON

WRITER

PETER BLUNDELL JONES

PHOTOGRAPHY

CHRISTIAN RICHTERS

and their presence makes the south side of the building utterly different from the north. Blom's hexagonal plan produced some strong lines to react to, and the development of alleys on the south and east sides follow it. By contrast, the west side of the library is provisional, a party wall against a future building, probably by others, which will complete the block. Paradoxically the blind western edge of the library locates and initiates the regular planning grid of the whole building, against which the other edges play their irregular games.

The principal facade reveals the operation of the building's section. About three quarters of the ground floor is occupied by independent shops, a stipulation of the masterplan but also a way of animating the street. Their glazed fronts progressively detach from the library volume by diverging from the upper facade, while the horizontal base line is stressed by steps in the pavement. That the middle level of the facade contains the library proper with its reading rooms is revealed by a band of glazing in a deep and continuous slot, relieved occasionally by coloured panels. The top floor in contrast is all library offices, its brick facade punctuated by smaller window holes. It rises to a parapet without visible roof, a decidedly urban treatment in contrast with the roofter back. Terminating these horizontal bands is a pair of angular turret-like vertical accents cantilevering out in grey brick to announce BIBLIOTHEEK in vertical letters. They are reminiscent of Erich Mendelsohn, master of the asymmetrical modernist corner, who had in turn reinterpreted the Gothic turrets of his teacher Theodor Fischer, which were understood as accents within the town-planning hierarchy. The larger turret surmounts the main entrance, incorporated in its west-facing corner. The site plan reveals how the angle change allows maximum visibility along the street, like the stair tower of Mendelsohn's Stuttgart —

Julia Bolles and Peter Wilson founded their German office with the much loved Münster City Library, one of the most outstanding and memorable buildings of the 1990s (AR February 1994). So the completion of another library, this time in the Netherlands, raises great expectations – which are not disappointed. Even the first glimpse of the facade elicits something of a frisson, though in the era of icons and signature buildings it could too easily be misjudged for style without considering the whole. As at Münster though, the relationship with the context is vital and needs to be appreciated, not only for the specific responses to place and the making of fronts and backs, but also for the deploying of internal territories so everything has its rightful place and each piece relates to its neighbour.

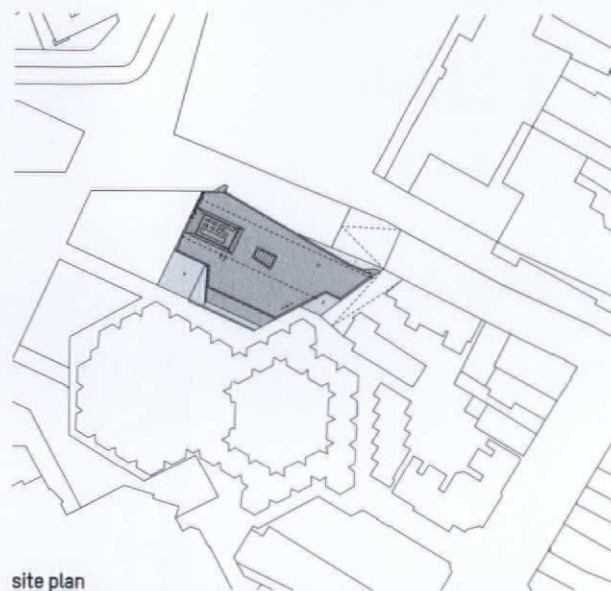
Helmond is a small industrial town near Eindhoven. The library site lies a few hundred yards west of the old centre and market place. Excessive post-war demolition

destroyed the coherence of formerly dense habitation here, and the urban plan by Joan Busquets sought to restore the street pattern. The largely commercial redevelopment was to be spiced with a rebuilt public library for which a competition was duly held and won by Bolles+Wilson. Within the block plan already set by Busquets, its principal and north facade needed to complete a primary street of two-storey terrace houses. On the site behind was something else altogether: Piet Blom's cube houses and theatre of 1972, an extraordinary monument to Dutch structuralism. The houses stand like cubes on hexagonal stalks, with all surfaces at 45°. This strange work reflects both the obsessive geometry of the architects from Aldo van Eyck's circle and a deliberate breakaway from the banality and supposed rationality of the modernist box. Such unconventional architecture might be considered unneighbourly and hard to nudge up to, but Bolles+Wilson enjoyed the challenge,

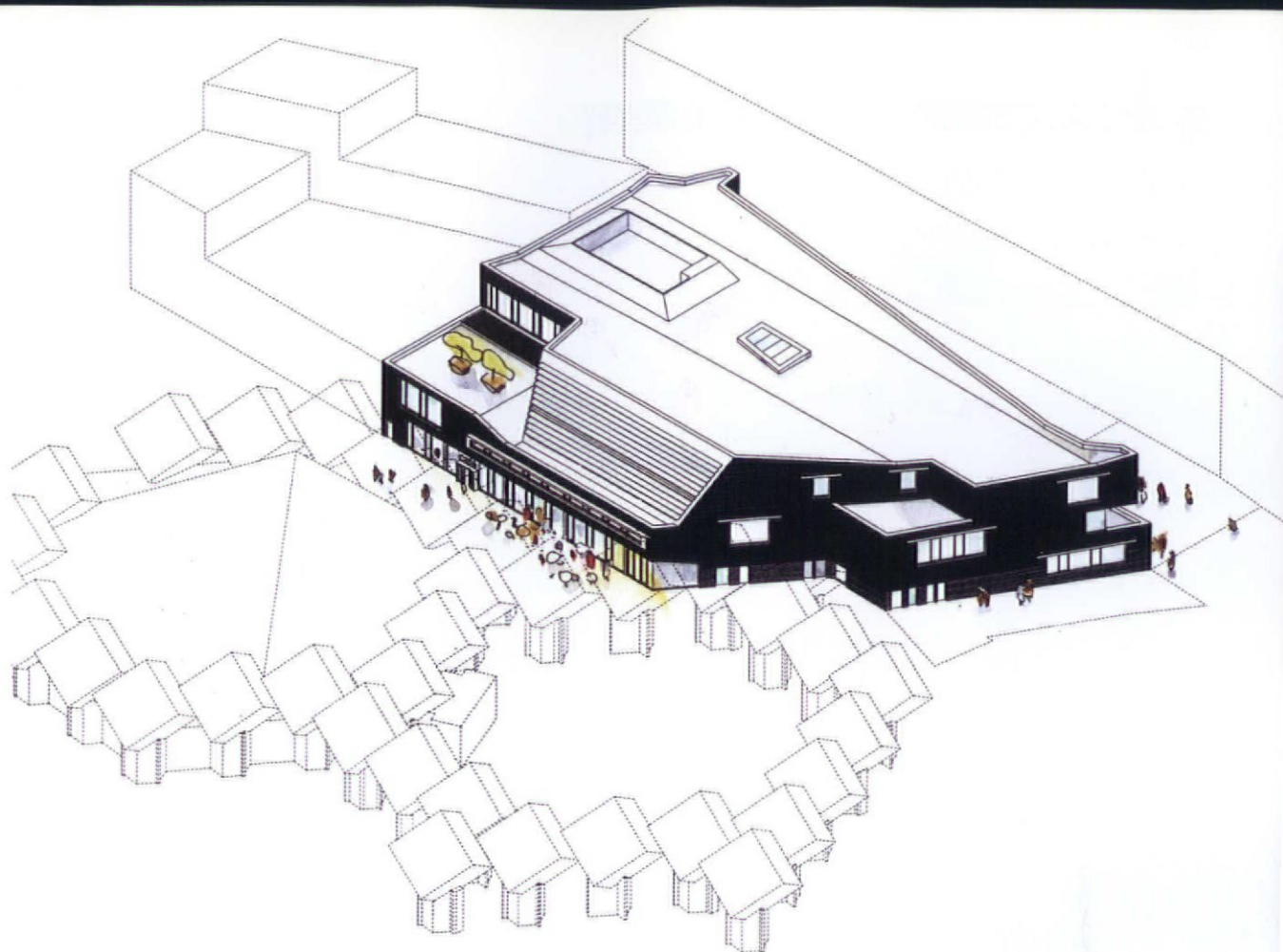
BIBLIOTHEEK



**BLOM'S HEXAGONAL PLAN
PRODUCED SOME STRONG
LINES TO REACT TO, AND
THE ALLEYS FOLLOW IT**



Previous page_ Helmond City Library is adjacent to Piet Blom's 1972 extraordinary hexagonal houses
 Bottom_ The principal north elevation is decidedly urban, with three distinct layers of accommodation rising up to parapet level. Brick turrets frame the otherwise horizontal emphasis
 Right_ The axonometric usefully illustrates the library's formal unity
 Right, below_ In contrast to the north, the south elevation is more clipped, raked in plan and section in response to Blom's buildings



Schocken. Left of the entrance lies the only double-height window, which illuminates the entrance hall and initiates the internal progression of spaces. A further refinement of the facade are the projecting grey-framed windows, one on the first floor and the other on the second. While the former makes a bay at the end of the reading area, the latter just occurs in the end office, suggesting that their role is more about balancing external composition than denoting special rooms within.

The entrance hall with its double-height volume declares the cross-axis of the building, penetrating visibly to the other side where daylight is again seen, a spatial intention caught well by one of Wilson's freehand perspective sketches. Passing through the doors, the visitor turns right to meet a long reception counter and the main stair, tapered to dramatise its ascent. The main lift is at the corner of reception and the stacked circulation suits it equally well, but the stair dominates

to provide continuity and orientation. To the rear, borrowing the skew of the main stair and spreading along the south side to share an alley with the cube houses, is the café, which opens up invitingly as you progress from the main entrance.

The main stair prompts a left turn at the top, to the back of the main library floor, a territory of book stacks running east-west. The dominant impression is of daylight. A row of desks along the south edge sets an intimate scale, with low hooded windows inclined downwards to exclude the sun. Behind them, the ceiling lifts in a sawtooth profile, cleverly sharing the baffled rooflight with the upper floor. Other reading areas with varying views and daylight line the rest of the perimeter, and the big north windows are unrestricted, but a strong sense of centre is given by the circular 'hotspot', an area devoted to information technology and music. Defined only by a red carpet and slightly lowered ceiling, and partly enclosed by screens, it —



is nonetheless architecturally effective, made more focal by daylight falling through a void above.

The top floor is dominated by a lifting roof that rises to meet the upper part of the baffled rooflight, with more reader places along the edge. The stacks here run north-south, broken by an aisle leading to the central enquiry desk. Territories are marked along the north edge with green and blue stripes of carpet, repeating in the opposite direction a treatment that in the floor below marked the cross-axis and circulation void. This coloured band in the top floor also embraces a meeting room and the void to the rooflight which, on closer approach, permits glimpses of the sky and floor below. The change of scale between floors is nicely exploited, the upper one a more unified space doubly tapered in its plan by the boundary with Blom to the east and the line of the stair to west. The north side is devoted to offices and meeting rooms with blind storage across the corridor.

The rear facade is seen only from close up, for the alleyway shared with Blom's cube houses is narrow. Here the continuity between the café's inside and out is important, achieved with constancy of level, continuous floor-to-ceiling glazing turning a corner at the east end, and several sliding doors. The eastern wing of the café has continuous built-in seating and a rising soffit inflected towards outside and south, and internal tables and chairs continue visibly without, allowing for varying degrees of exposure to the weather. Although the glazing rises to the ceiling, it retains a modest scale with a horizontal break at door level, and the structural columns are disguised with painted panels. The grey brick wall above is broken mainly by the downward-projecting window slot, which tells of reader places on the first floor, but there is also a large window to meeting rooms at the end. Just visible above the wall are the baffles of the great glazed south light roof. In comparison with the cleverly



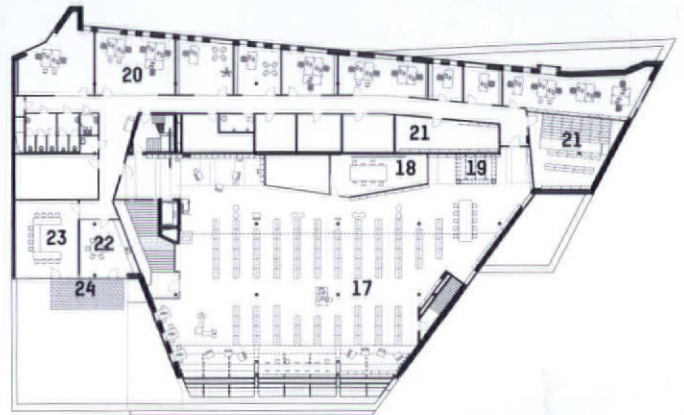


composed north front and the more intimate front to the alley, the building's east side is unseen, relaxing into large areas of bland brick broken irregularly by service doors and upper-floor windows that exploit the rooftop views.

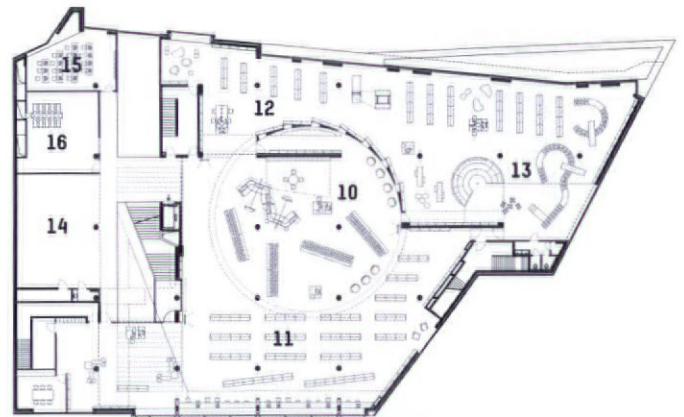
Structurally, the library relies on a universal column grid standing on piles that supports horizontal floorplates with suspended ceilings. This originated from a demand for basement car-parking that was later axed for cost reasons, but it remained the structural basis. Such grids have become the norm for urban buildings, usually accompanied by universal service provision in lighting and ventilation, which allows anything to go anywhere. All too often this encourages the most economical shoe-horning of accommodation consistent with the demands of the regulations. Bolles+Wilson always opposed such thoughtless universality, seeking a maximum degree of place-making, which has meant tussling with the demands of

the structural system, allowing unique edge conditions to develop. The northern facade shows it best, with extra columns along the front for the shops, and certain first-floor columns displaced outwards to be treated like elements of wall. These displacements and transferred spans are small, so not difficult structurally, but the rational system is treated with contempt, and when columns and wall elements do occur they are often suppressed with coloured panels. It was vital for the facade design that the first-floor windows be pulled back into a deep slot, which leaves the top floor cantilevered forward, stressing that the grey brick wall above is mere hanging facade, in no sense load-bearing. Yet the turrets, because of their polygonal form and corner joints, do start again to look like structural brickwork even though there must be concrete behind. All this is done with a knowing tectonic playfulness, taking advantage of the layering demanded by modern insulation standards. —

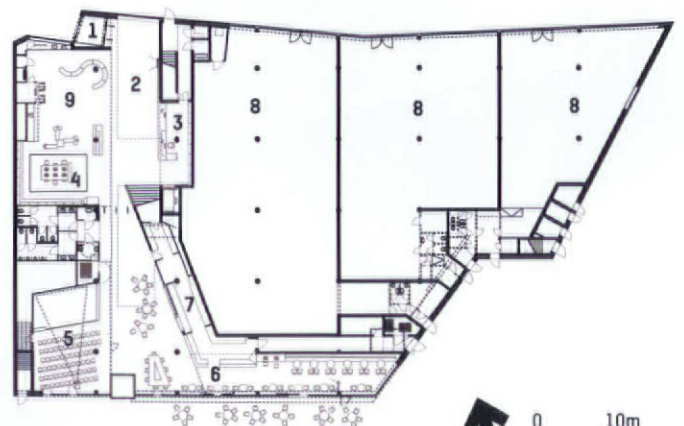
- | | | |
|---|-------------------------|--------------------------------|
| Far left_ The ground-floor foyer is dominated by a taping stair | 1 main entrance | 13 children's area |
| Left_ The first-floor reading room contains the 'hotspot', an area for IT and music | 2 foyer | 14 exhibition space |
| Below left_ The geometry of the stair projects right across the plan, extending into the café | 3 reception | 15 teaching room |
| | 4 tourist information | 16 book sorting room |
| | 5 activity space | 17 non-fiction |
| | 6 library café | 18 reading room |
| | 7 kitchen | 19 regional historical archive |
| | 8 shops | 20 office |
| | 9 automatic book return | 21 archive |
| | 10 multimedia 'hotspot' | 22 pantry |
| | 11 fiction | 23 meeting room |
| | 12 youth area | 24 roof terrace |



second-floor plan



first-floor plan

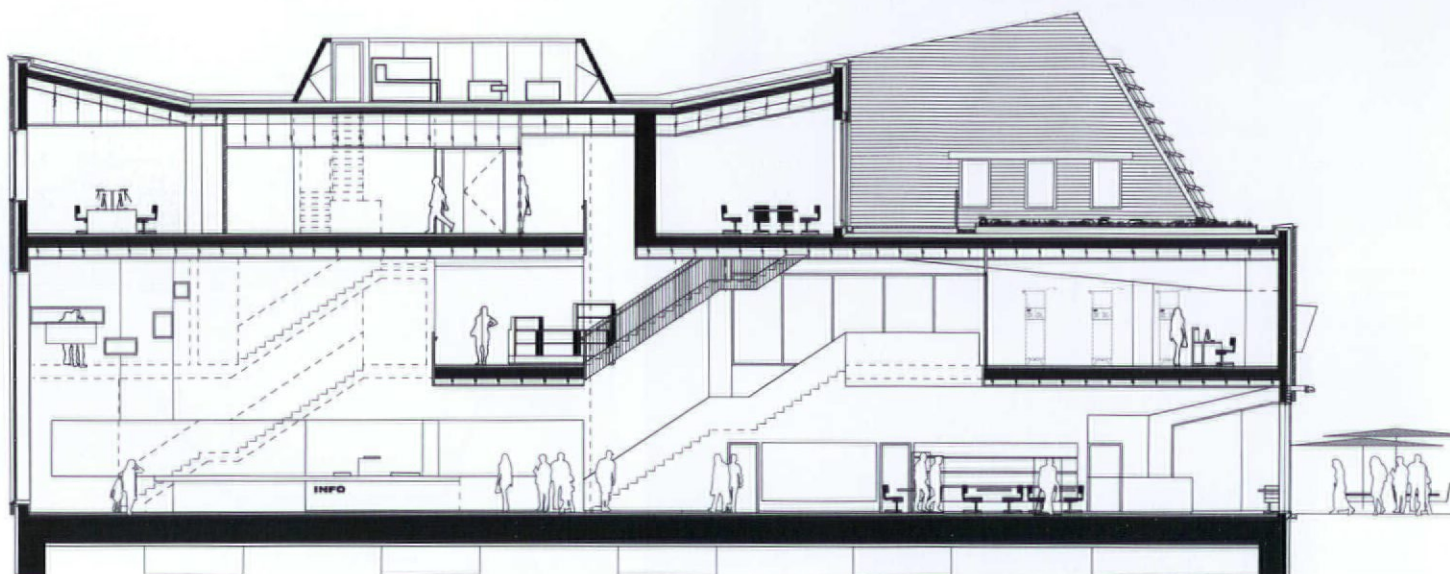


ground-floor plan

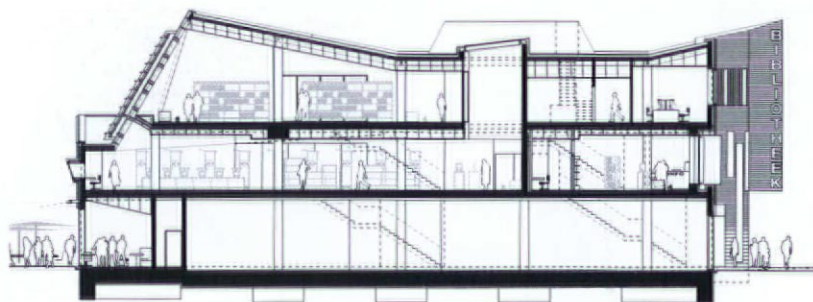
IT DEMANDS AN IMAGINATIVE
EFFORT TO GIVE EVERY PART
AN APPROPRIATE CHARACTER

Below_ The
first-floor reading
room has study
bays along the
south boundary
with low ceilings
and deep-set
shaded windows

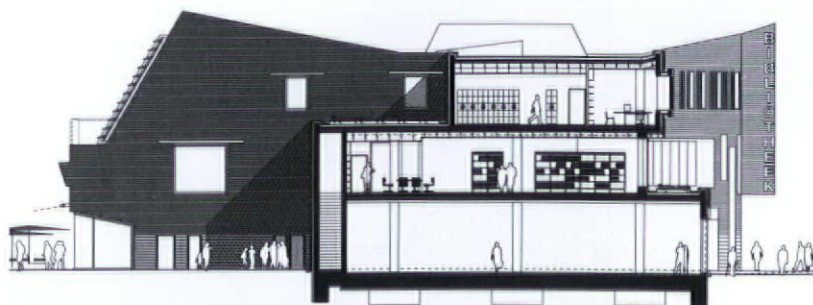
Right_ By contrast,
the top reading room
benefits from a great
glazed roof light
Far right_ Detailed
section through
south roof of first
and second floor



cross section through entrance foyer (at west end)



cross section through retail unit (mid plan)



cross section through retail unit (at east end)





ARCHITECT
Bolles+Wilson,
Münster, Germany

PROJECT TEAM
Julia Bolles-Wilson,
Peter L. Wilson, Christoph
Macholz, Heiko
Kampherbeek, Axel
Kempers, Anne Elshof

SERVICES ENGINEER
Huygen Installatie
Adviseurs

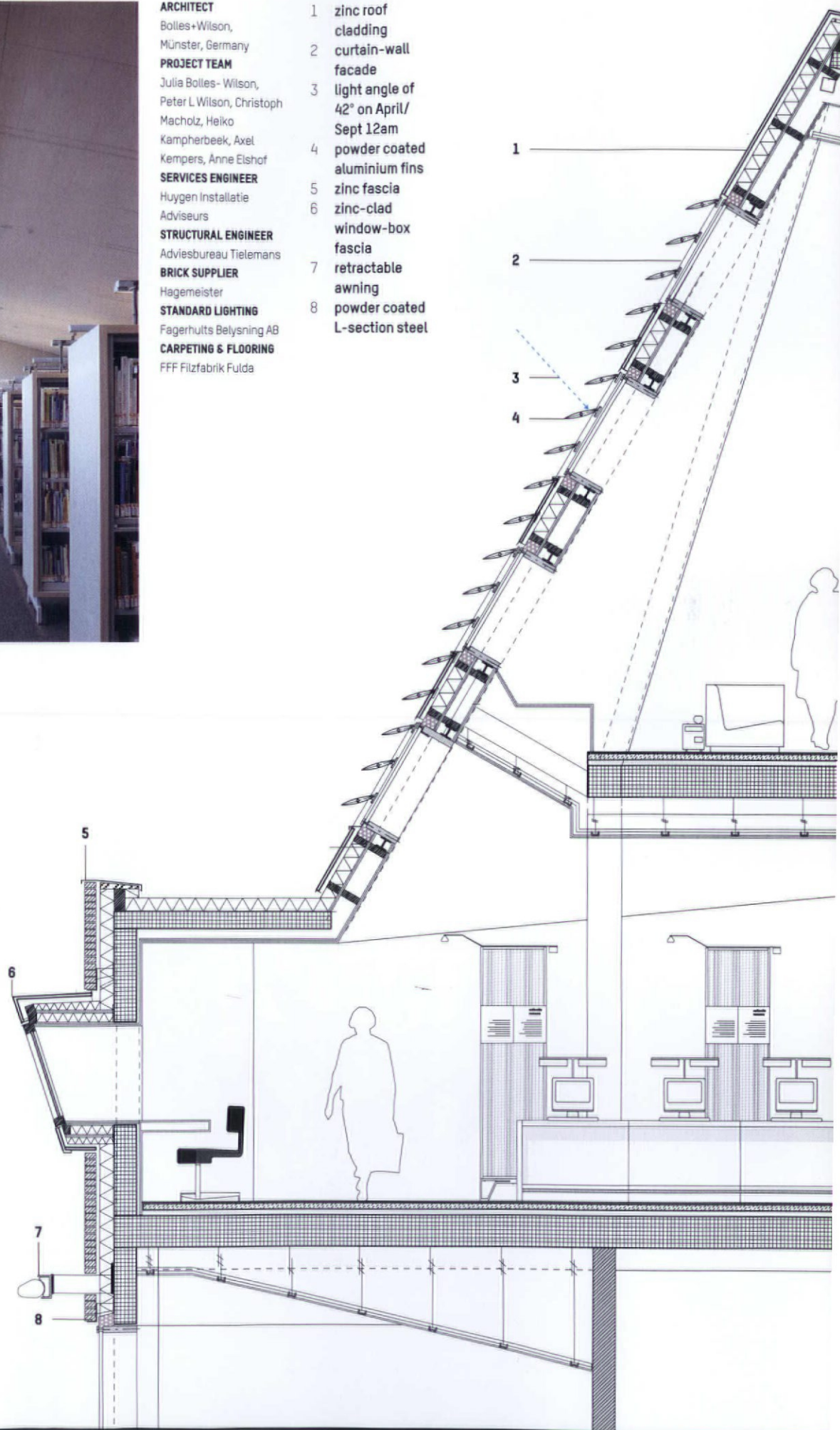
STRUCTURAL ENGINEER
Adviesbureau Tielemans

BRICK SUPPLIER
Hagemeister

STANDARD LIGHTING
Fagerhults Belysning AB

CARPETING & FLOORING
FFF Filzfabrik Fulda

- 1 zinc roof
cladding
- 2 curtain-wall
facade
- 3 light angle of
42° on April/
Sept 12am
- 4 powder coated
aluminium fins
- 5 zinc fascia
- 6 zinc-clad
window-box
fascia
- 7 retractable
awning
- 8 powder coated
L-section steel



Bolles+Wilson is a place-making practice. On one hand, this has meant a close reading of context to fit in with surrounding buildings and streets and to achieve orientation. It makes a work like this library belong to its place – unthinkable elsewhere – and thus no autonomous sculptural piece. On the other hand, it demands an imaginative effort in differentiating the interior to give every part a rightful place and an appropriate character, exploiting views and daylight. Wilson's minimal sketches display the place-making intention well, but what neither sketches nor photographs adequately convey is the sense of the whole, as one space unfolds into another. The art of managing this can be traced through the plans and sections, but you have to work hard to follow it and to recognise the subtlety of the moves. At a time when interest has shifted so far towards the glossy image that plans and sections are often forgotten and have even become banal, it is most heartening.

172

LILLE MÉTROPOLE MUSEUM
OF MODERN ART

LOCATION

VILLENEUVE D'ASCQ, FRANCE

ARCHITECT

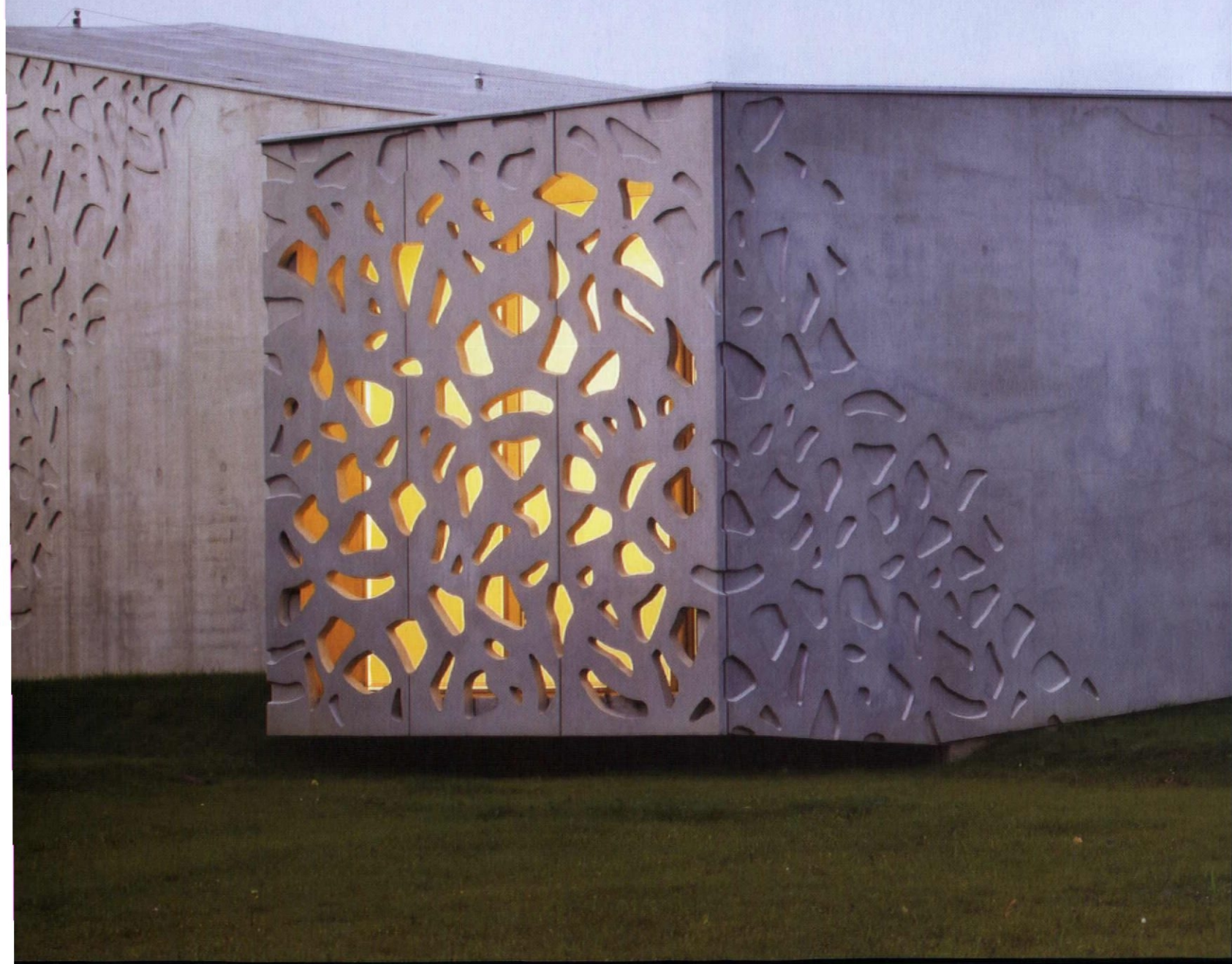
MANUELLE GAUTRAND

WRITER

CATHERINE SLESSOR

PHOTOGRAPHY

PAUL RAFTERY





THE PROGRAMME WAS LOOKING FOR A GENUINE ARTICULATION BETWEEN ARTISTIC FIELDS, FOR AN OSMOSIS BETWEEN WORKS

MANUELLE GAUTRAND



Originally designed by Roland Simounet and inaugurated in 1983, the Lille Métropole Museum of Modern Art has now been extended by Manuelle Gautrand. The emblematic image of the new building is of perforated concrete walls, like giant doilies or modern mashrabiya screens, transplanted to cool northern latitudes, but the relationship between eras, architects, buildings and artworks is more nuanced and complex than this seductive snapshot suggests.

Ten minutes' drive from the centre of Lille lies the new town of Villeneuve d'Ascq, an anodyne conurbation grafted on to what used to be farmers' fields. It seems a curious locale for a major art museum, but when the project was first mooted in 1975, it was intended to act as a centre of modern art gravity in northern France to counteract the

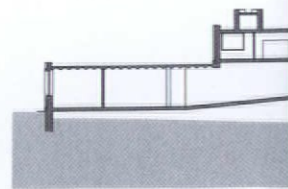
metropolitan pull of the then emerging Pompidou Centre. Roughly equidistant between Paris, London and Amsterdam, the museum had international visitors in its sights, and still does. Designed to house a body of early 20th-century works acquired by French collector Roger Dutilleul, the original programme included gallery spaces together with a library, educational department and offices.

Near the Paris-Ghent motorway but sheltered by topography and trees, the site is typical of the French Flanders countryside. Though long conquered by urbanisation, a sense of the bucolic still persists and this is transposed into Simounet's low-rise agglomeration of sharply chiselled brick and glass pavilions that extend across the park-like site. Designed at a time when the painted corpse of post-modernism stalked the globe, Simounet's faith in the sober tenets

of modernism might have seemed retrogressive, but his architecture has stayed the course and the building is now a listed monument.

Gautrand's extension acts as a showcase for the museum's recently acquired Art Brut collection. Originally formulated by French artist Jean Dubuffet, who had a particular fascination with the creative impulses of the mentally ill, Art Brut is now a broad church encompassing naive and folk art, intuitive art and creators of visionary environments. 'It's a form of art for which a museum has never been built,' says Gautrand. 'But I did not feel that the programme was looking for a further independent sequence, but rather a genuine articulation between different artistic fields, for an osmosis between the works.'

Clamped and wrapped around the eastern edge of the existing —



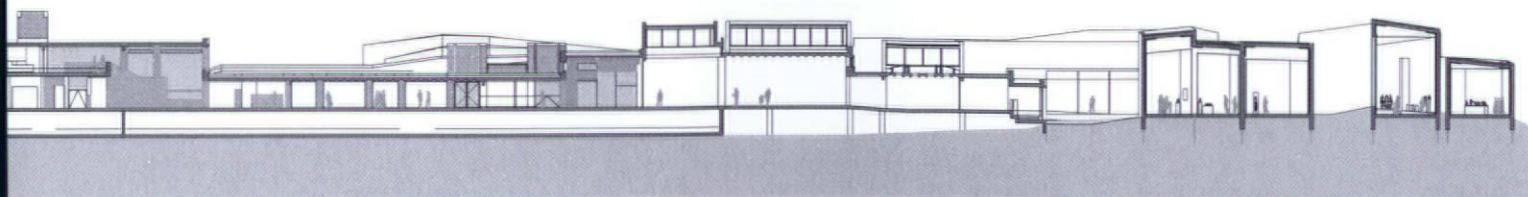


MAX LEROUX

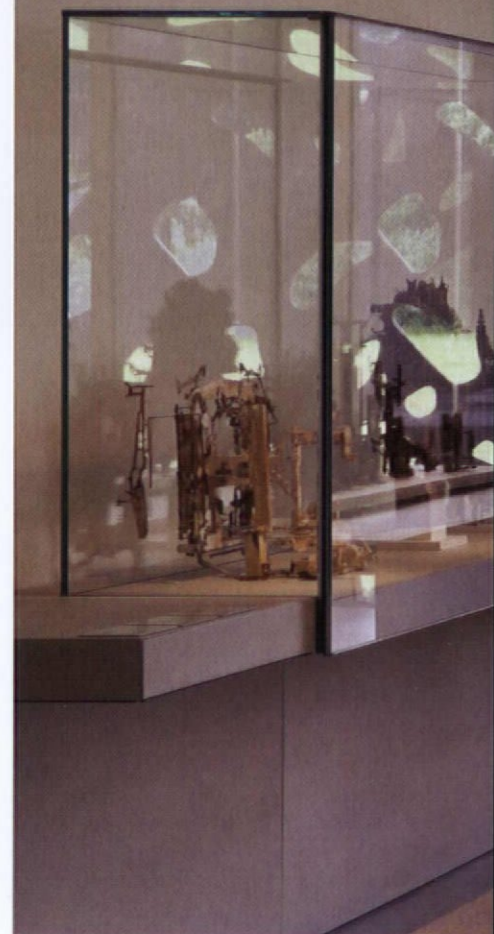
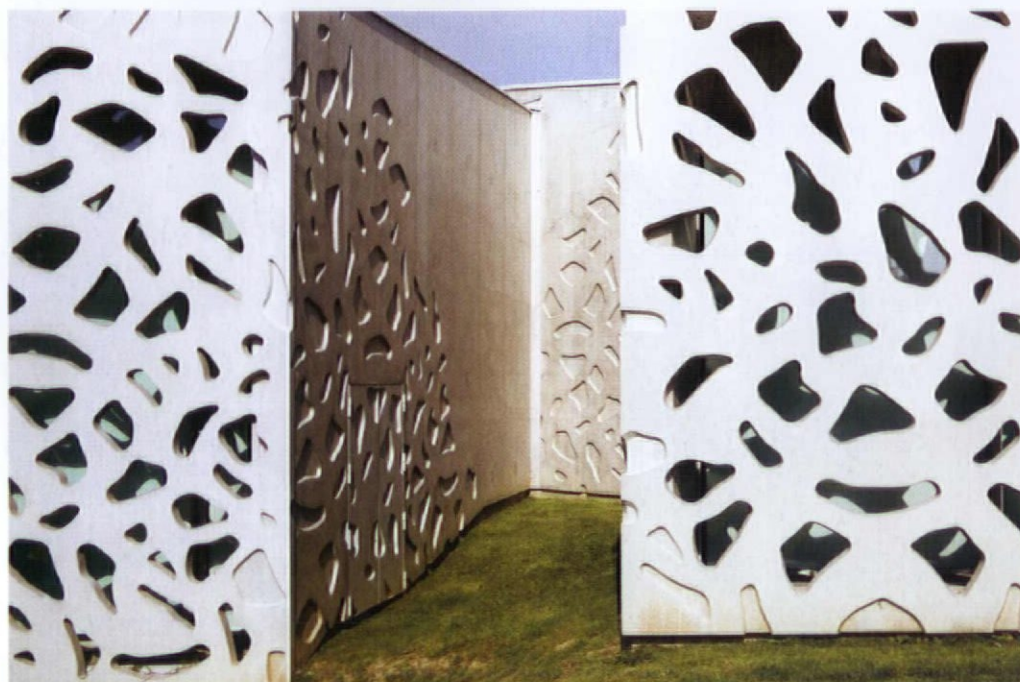
Previous page_
Lacey perforated
concrete walls
have become the
emblematic image of
the new extension
Above_ The rational
and the romantic:
Gautrand's fluid
new part forms a
counterpoint to
the sober dark brick
pavilions of the
original building
Right_ Generative
sketch vividly
crystalising the
relationship between
old and new



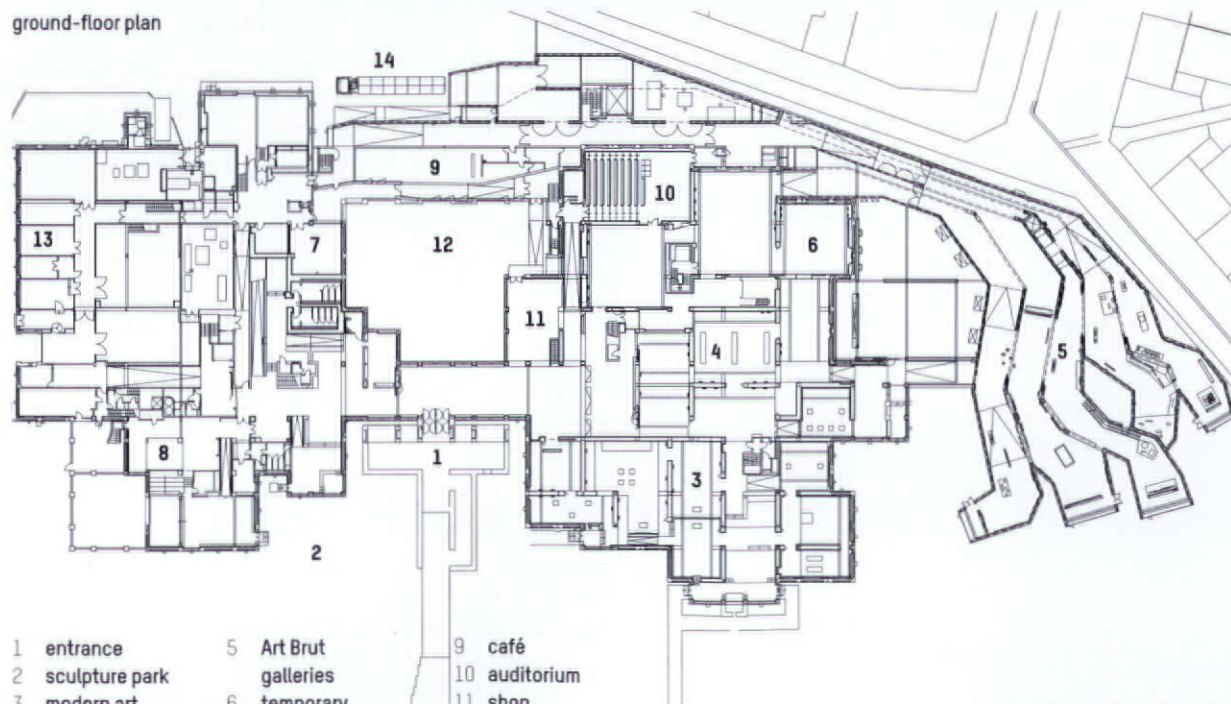
long section



THE SITE PULLS YOU AROUND IN
AN INSTINCTIVE PROMENADE TO
THE BEGUILING GEOMETRY AND
SHADOW PLAY OF THE SCREENS



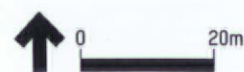
ground-floor plan



- | | | |
|--------------------------|-------------------------|-------------------|
| 1 entrance | 5 Art Brut galleries | 9 café |
| 2 sculpture park | 6 temporary exhibitions | 10 auditorium |
| 3 modern art galleries | 7 library | 11 shop |
| 4 contemporary galleries | 8 education | 12 courtyard |
| | | 13 administration |
| | | 14 loading bay |

Above left_ Detail of the concrete mashrabiya screens
Above_ Typical gallery space, with filtered landscape beyond
Right_ The kinked fingers of new gallery space afford new curatorial possibilities. With over 3,000 objects, the museum's Art Brut collection is unique in Europe

ARCHITECT
Manuelle Gautrand,
Paris, France
PROJECT TEAM
Manuelle Gautrand,
Yves Tougard
STRUCTURAL ENGINEER
Kheperhen
LANDSCAPE ARCHITECT
AWP
EXTERIOR JOINERY
Schüco






building, the new addition resembles a soft explosion or hand flaring out in a series of kinked folds that follow the gentle contours of the topography. Intimately clinched in perpetuity, Gautrand's concrete parasite plays a flighty, feminine Ginger (with flashes of lacily perforated petticoats) to Simounet's orthogonal, masculine Fred. Yet in functional and experiential terms, the original building is still the main event. Its central entrance court and patio garden still anchors the enlarged complex and the new part is only accessible through the casbah-style meanderings of Simounet's galleries.

However, the change of gear is palpable when you enter the new wing. Orthogonal rigour gives way to a fluid sense of space, the galleries like trickling, interlocking rivulets. The very gentle incline of the site pulls you around in an instinctive

promenade, heading down to the beguiling geometry and shadow play of the mashrabiya screens and back. For work of such rough technique and questionable origins, Art Brut needs surprisingly careful choreographing, with low light levels (less than 50 lux) and no overhead illumination. So the concrete walls act as a filtering mechanism, along with further layers of translucent blinds and freestanding partitions. Seen from inside, the immaculately cast external walls also redefine the landscape of the sculpture park as a surreal, percolated tableau.

'Architecture is never isolated,' Simounet once remarked. 'It extends into the ground and accompanies other buildings.' For both the art and architecture of the reworked museum, this reciprocity of mixing and melding opens up a new chapter in an already compelling narrative. 



173

EVELYN GRACE ACADEMY

LOCATION
LONDON, UK

ARCHITECT
ZAHA HADID ARCHITECTS

WRITER
WILL HUNTER

PHOTOGRAPHY
LUKE HAYES

As this month's AR goes to press George Osborne, the British Chancellor, will be giving details of the severest public spending cuts for nearly a century. And while it's risky to predict where the Spending Review's £83 billion savings will come from, the Department for Education looks a likely place. By far the biggest beneficiary of the previous Labour government's splurge, the department's real-term expenditure expanded by a colossal 198 per cent over the last five years.

Attacks on education spending are familiar territory for the new Liberal-Conservative coalition. Earlier this year the Tory education secretary Michael Gove abolished Building Schools for the Future (BSF), Labour's £55 billion secondary-school investment programme. However, what has come as more of a surprise – not least to the targets themselves – has been the attack on architects.

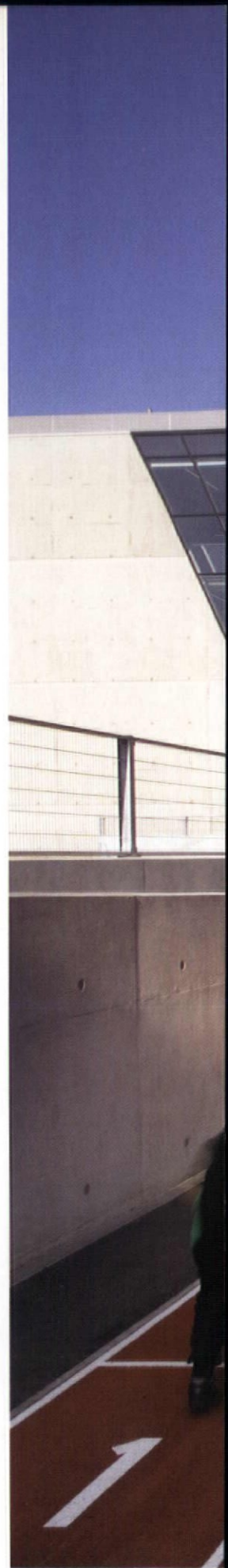
Gove's accusation (levelled before he gained power) that the profession was guilty of 'creaming off cash' from BSF was the lobbed-stone to the anti-architect ripple of the last few weeks. 'Are architects the new Muslims?' followed Toby Young's tangential gambit in *The Spectator*. The columnist averred that 'academic attainment is almost wholly

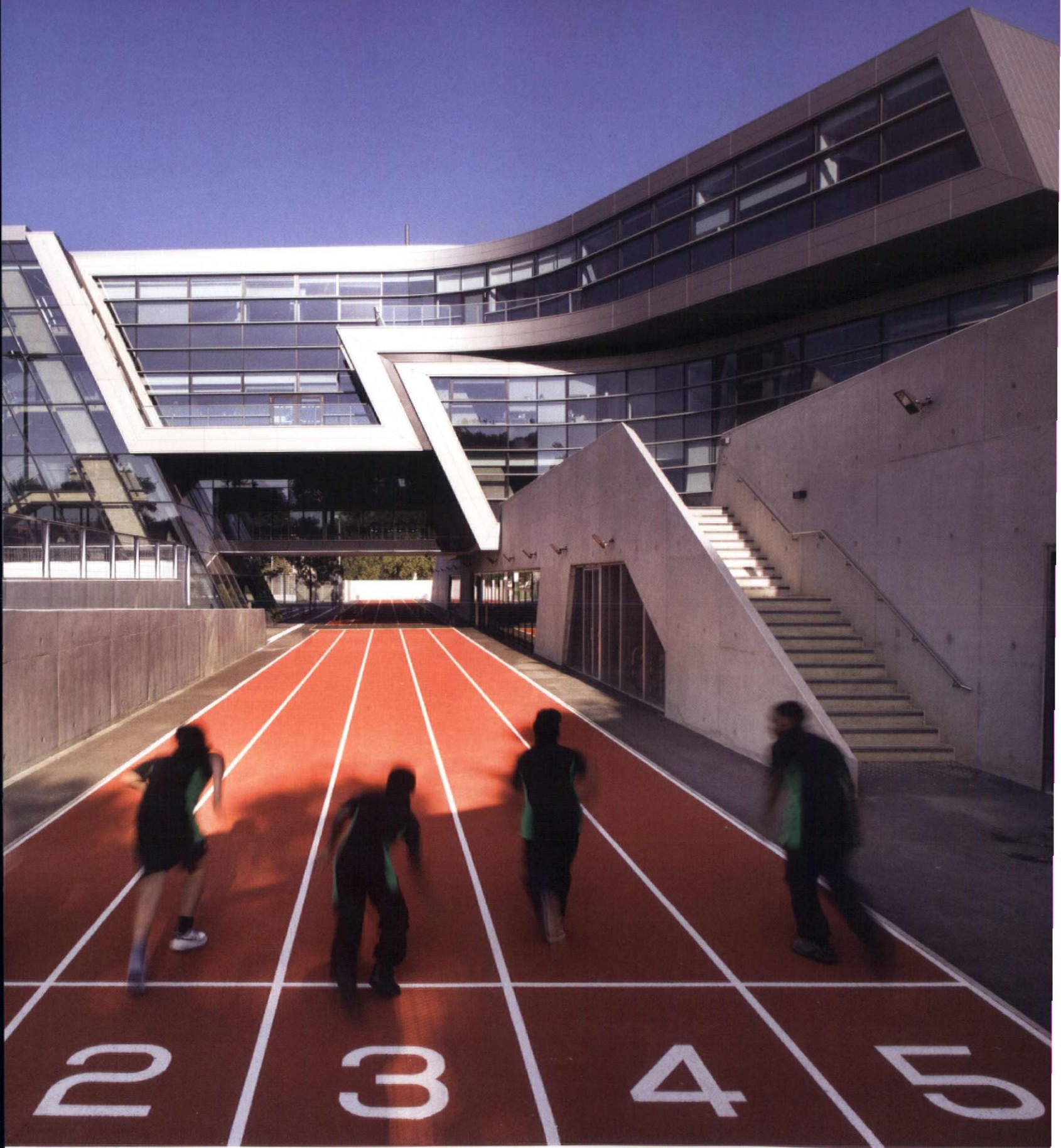
independent of the type of building a school is in', and went on to claim that architects have 'perpetuate[d] the myth' to the contrary.

Soon after the *Daily Mail* bellowed with the 'Scandal of Blair's £31m flagship school', referring to the benighted Bexley Business Academy, completed by (Labour-created peer) Norman Foster in 2003. 'It's a nightmare to run' complained the school's chief executive, employing a workmanlike metaphor that the journalist trounced with the more poetic: 'a nagging smell of sewage pervad[es] the school, though that might just as easily be the stench of New Labour's hubris'. Stirring stuff.

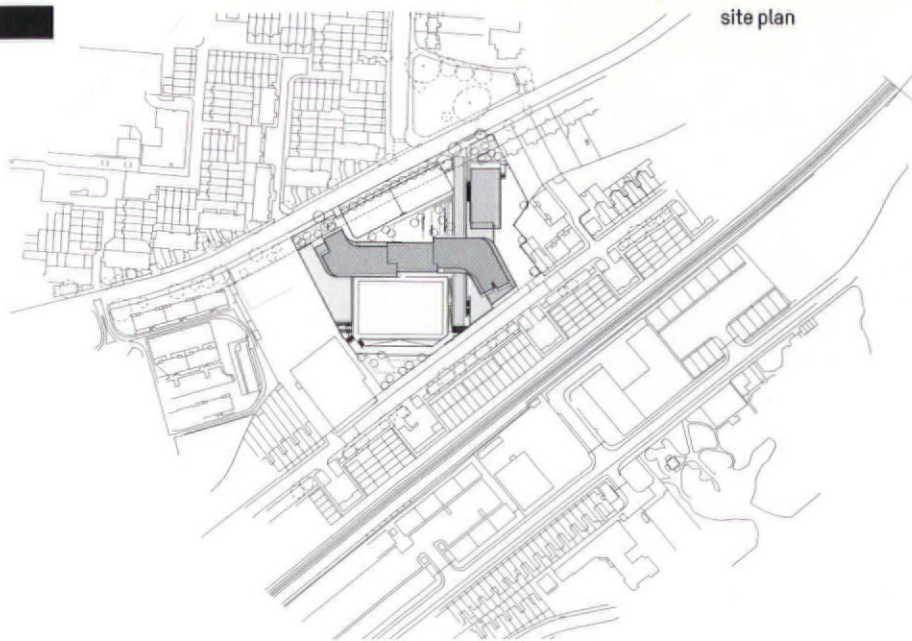
Just as architects appeared defeated, the next day the battle's dynamics switched with the arrival of the profession's very own Boudicca. Fresh from winning the Stirling Prize for Rome's MAXXI (AR July 2010), Zaha Hadid emerged as the unlikely saviour of school design as she welcomed the press to the Evelyn Grace Academy. Set into the tough urban context of Brixton in south London, a tour round Hadid's first completed building in England reveals it to be a tour de force that transforms the brief's complexities into a remarkable piece of architecture.

Sponsored by London-based financier Arpad Busson's —





THE STRATEGIC USE OF GLASS AND LIGHTING CREATES A SOPHISTICATED INTERIOR, LAYERED AND LOVABLE



site plan

Absolute Return for Kids (ARK), the 1,200-pupil academy adheres to the charity's 'small schools within a school' philosophy. The Evelyn and the Grace of the name are separate branches, with both an upper and lower division, creating four schools – each with their own head teacher – within the same building. Alongside this organisational intricacy, Zaha Hadid Architects (ZHA) had to supply 11,000m² of accommodation plus game-playing amenities on a cramped 1.4ha site.

Having explored and rejected as unworkable the planner's preference for the school to trace the perimeter at the same scale as the adjacent listed period houses, ZHA set a larger single building towards the central long axis. A bold red 100m running track streaks through the middle, terminating with a gate at both boundary ends. Journeys then diverge to separate doorways for the four individual schools, resulting in a fairly modest main visitor entrance.

Compared with the inside, the external appearance of the building is less successful, perhaps initially intimidating, and at times its sharp angles seem contrived – a needless deployment of Zaha's artistic artillery. However the interior is a more convincing spatial experience, with curving corridors and

volumetric variations. The central spaces shared by the schools are large and light-filled, with floor-to-ceiling glazed curtain-walling from Schüco. The inclines of the walls – so dramatic from the outside – appear in the classrooms to give appropriately-scaled definition and character.


The building is cast in in-situ concrete, mostly exposed, and the accompanying material palette is robust yet refined. Unlike many recent schools that resort to a ghastly rainbow of colour-coding to differentiate areas, ZHA has limited itself to three – two greens and a yellow – that very subtly articulate the identity of Evelyn and Grace. The strategic use of glass and lighting creates a sophisticated interior, layered and – not a word I would expect to associate with Zaha's cool geometric approach – lovable.

Mace completed the school under a Design & Build contract, and both ZHA and the contractor's design teams deserve great credit for the control they've maintained over the detailing. The architectural clarity of some similarly delivered schools has been marred by servicing and signage; here the expression of what can't be dispensed with or hidden fades into the background.

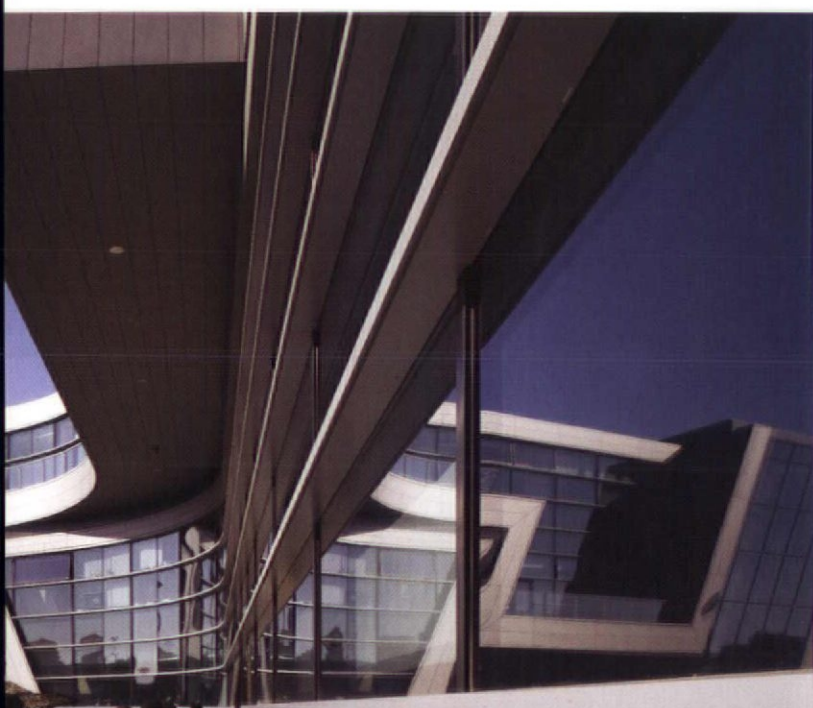
Well-designed schools are a good investment. Doubters of this should

visit Evelyn Grace, where ZHA has manifested the academy's belief in 'the power of education to transform lives'. The institution combines ambition with discipline, such as the rule that pupils must carry a book at all times. Those who might argue that the way things look are superficial to these efforts ignore the sense of purpose things like school uniforms can instil.

With many pupils coming from chaotic backgrounds, the school provides a high level of order and the building is an integral part of that. It demands a certain level of respect – for instance, the running track must be walked around, not across – but it also gives respect back. The stepping-in of the plan creates terraces for the different communities in the school, more private as one ascends through the year groups. This is architecture that treats its pupils like adults, and expects them to behave like it.

In September Gove opened another of ARK's projects, the Globe Academy in Elephant and Castle by Amanda Levete Architects. In his speech he talked of Winston Churchill's passion for bricklaying and quoted him: 'We shape buildings and then they shape us'. This is the ultimate riposte to the bashers of school architecture, and Evelyn Grace Academy exemplifies it. 

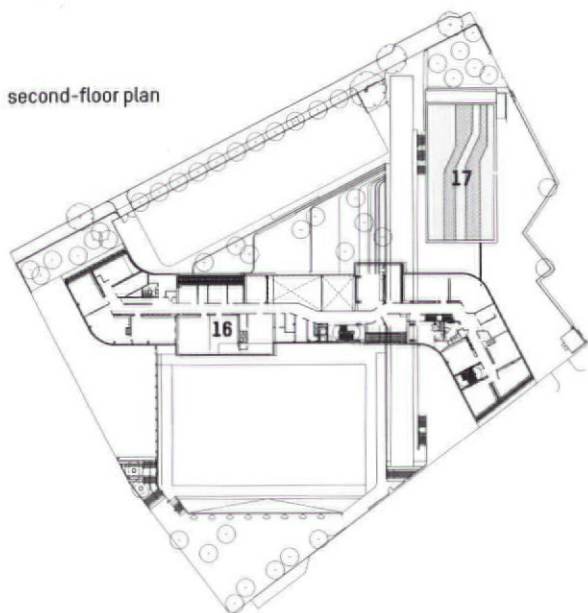




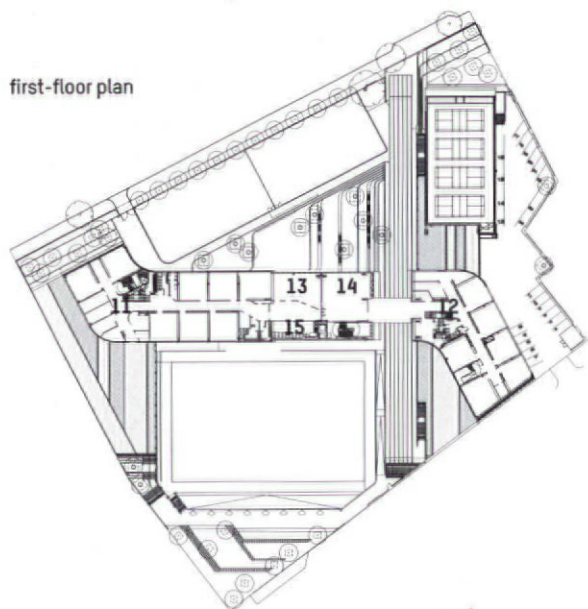
Previous page_ A 100m red running track streaks from one side of the site to the other. In part, this is to articulate the entrance, but also to resolve the demands of the academy's sports specialism on a tight urban site
Top_ The bulk of the sports hall on the left is pulled back from the street edge at the planner's

request in order to avoid clashing with the neighbouring listed dwellings
Above_ A view of the building's protective undercroft from the main entrance
Left_ Terraces, providing spaces for each of the school's different communities, are used to encourage responsible adult behaviour in the pupils

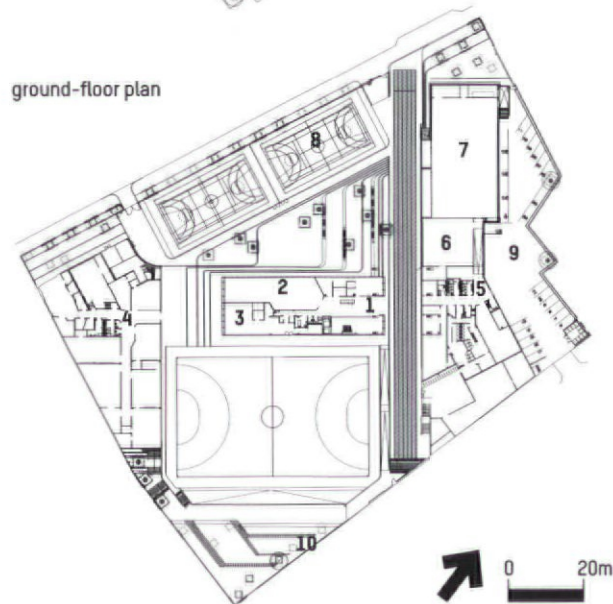
second-floor plan



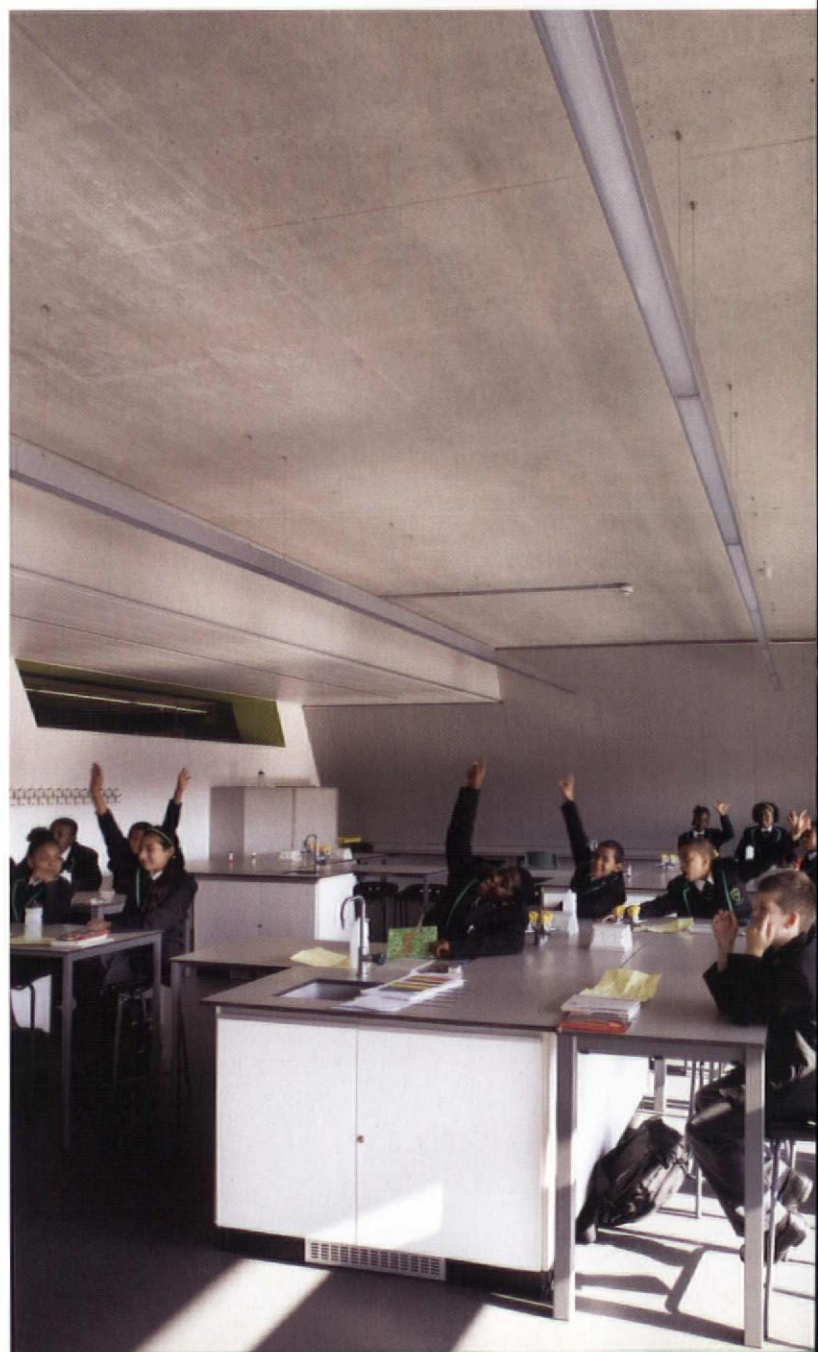
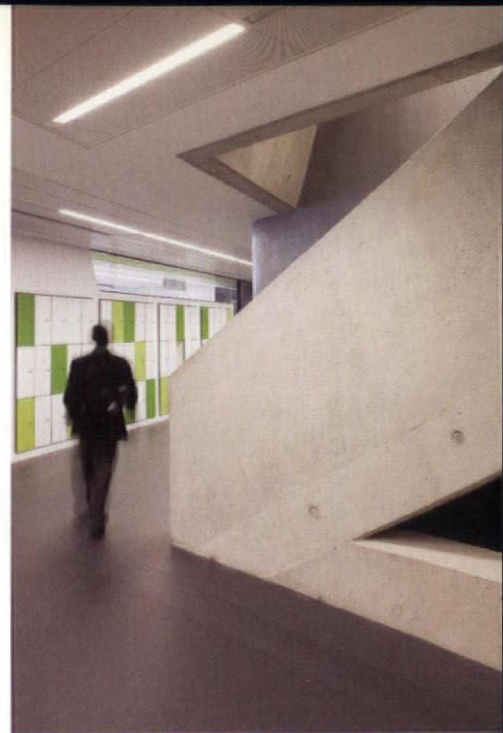
first-floor plan



ground-floor plan



- 1 main entrance
- 2 library
- 3 kitchen
- 4 arts & technology block
- 5 sports block
- 6 dance studio
- 7 sports hall
- 8 games area
- 9 service yard
- 10 garden
- 11 Evelyn middle school reception
- 12 Grace middle school reception
- 13 Evelyn middle common hall
- 14 Grace middle common hall
- 15 servery
- 16 shared science facilities
- 17 sports hall terrace



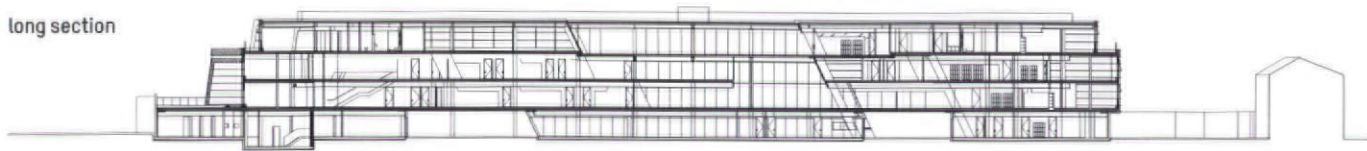
Left_ Typical corridor with restrained colour coding and robust material palette
Below left_ The angled walls, which read so strongly from

the outside, create more intimate classrooms within
Below_ The dining room is glazed on both sides to allow views through the building

ARCHITECT
Zaha Hadid Architects, London, UK
PROJECT TEAM
Zaha Hadid, Patrik Schumacher, Lars Teichmann, Matthew Hardcastle, Bidisha Sinha, Henning Hansen,

Lisamarie Villegas Ambia, Judith Wahle, Enrico Kleinke, Christine Chow, Guy Taylor, Patrick Bedarf, Sang Hilliges, Hoda Nobakhti
PROJECT MANAGER
Capita Symonds
ENGINEER
Arup

long section



cross section through bridge link





ARCHITECTUUR

TEK

53.810
404 2 732 41
2006-1

100

01

100

FW
www.fw.nl

174

DESINGEL INTERNATIONAL ARTS CAMPUS

LOCATION

ANTWERP, BELGIUM

ARCHITECT

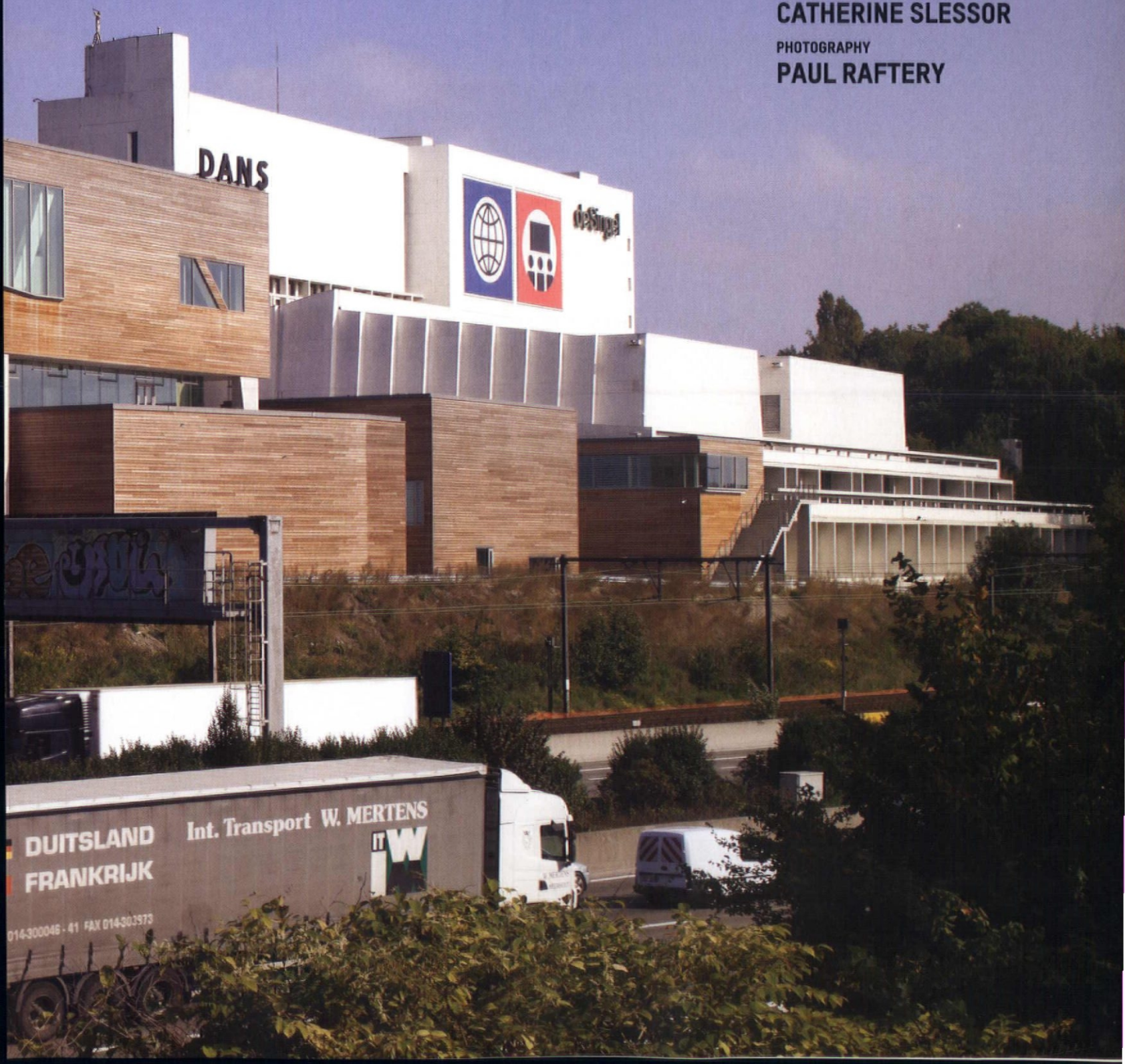
STÉPHANE BEEL
ARCHITECTEN

WRITER

CATHERINE SLESSOR

PHOTOGRAPHY

PAUL RAFTERY



The opening in October of the latest phase of Antwerp's deSingel Arts Campus by Stéphane Beel marks the culmination of a relationship that dates back to 1989. It's relatively rare for an architect to be involved with a single building – especially a modern one – over a prolonged period of time and Beel aptly describes deSingel as 'my favourite child'. It began inauspiciously enough with Beel designing a set of doors, but he quickly graduated to more substantial commissions, such as new meeting rooms and classrooms, a remodelled circulation route, a stage extension and general masterplanning. Now, he has realised an entire building that brings new performance and curatorial possibilities to an internationally respected Flemish arts and educational institution.

Beel's association also consolidates a dialogue across time with deSingel's original architect, Belgian modernist and city planner Léon Stynen. In 1968 Stynen designed what was then the Royal Conservatoire of Antwerp on a site on the city's southern periphery. From a low-rise neo-Corbusian structure wrapped around two courtyards, the Conservatoire has evolved, both physically and institutionally, into a more fluid and interactive organism. In the early 1980s, deSingel, a non-profitmaking arts organisation, started to present programmes of theatre, dance, music and exhibition on the site. Such activities came to support and cross fertilise the educational programme of the Conservatoire, a symbiosis that still endures, and the two bodies coexist amicably and profitably in the same set of buildings which have been extended over time, first by Stynen and now by Beel.

Beel's structure amplifies and adds to the mix with new theatre, exhibition and rehearsal spaces, a restaurant, library and new offices for the Flemish Architecture Institute. And though Beel's

building is an impressive contemporary set piece, it is clearly shaped and informed by his long-standing connection with deSingel. At the heart of the Beel/Stynen duopoly are fundamental modernist ideas about growth and change, of how a building is never a fixed, static proposition but an evolving armature, capable of adapting to a succession of functional, technological and social imperatives.

This theme was expounded in an earlier Beel project for Leuven's Vender Kelen-Mertens Museum – later rebranded the M Museum (AR January 2010) – in which an accumulation of historic structures from different eras was teased apart and then reset around a new museum building. In doing so, a moribund institution was revitalised, both museologically and architecturally, and was also able to redefine its relationship with the city. DeSingel is a slightly different proposition, occupying a looser and less precariously historic edge-of-town context, yet there are strong similarities in the way a new element locks into an existing matrix with a powerfully re-energising effect.

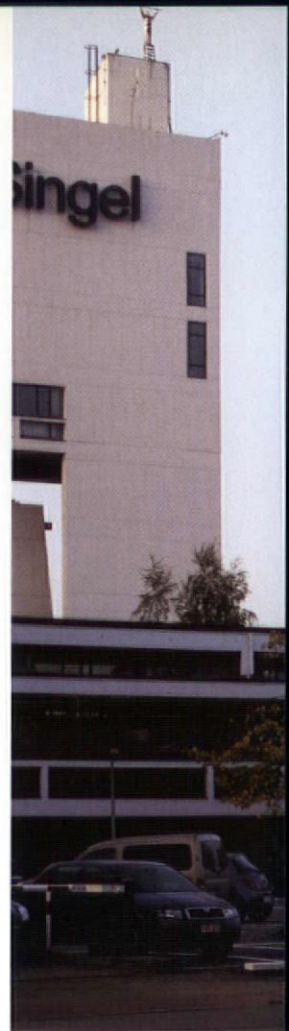
The new building sits on the south-east corner of the site, straddling a schizophrenic divide between the monastically calm cloisters and landscaped courtyards of Stynen's original building on one side, and a railway line and six-lane ring road on the other. Beel however, does not regard the proximity of streams of blaring vehicles as a disadvantage, and instead prefers to embrace 'the dynamism of movement and modernity. Even a motorway can be poetic,' he says.

And in fact it is from the motorway, rather than the city, that the building's tripartite composition can be most clearly discerned. The lowest level is a plinth made up of a series of blind boxes containing new performance spaces, foyers and an exhibition gallery, together with offices for the Flemish Architecture Institute. Above this a transparent

volume houses a library and restaurant, the latter a seductive glittering vitrine linked directly to the street by a long, umbilical ramp. The topmost part is devoted to studio and rehearsal spaces arranged in a three-storey box hoisted high over the site on tapering, twisted concrete pilotis. Decisively anchoring the corner of the site and duelling with Stynen's 1980 slab block, the box is described by Beel as a 'horizontal tower'. External terraces provide al fresco break-out spaces and awesome Mary Poppins-style views of the city skyline. Container drivers thundering across the Low Countries can now catch furtive glimpses of Antwerp Conservatoire students cavorting in their eyrie-like studios.

To create the necessary column-free space for large rehearsal rooms, the box is contained and supported by a deep, perimeter structure. Some sense of this can be apprehended in the way triangular windows are punched into the external walls, which at first glance might look capriciously random, but the incisions actually follow the lines of the diagonal structural members underneath. The building is clad in thin, horizontal strips of larch, a surprisingly rustic departure for Beel, whose architecture of exquisite abstraction usually favours concrete or stone, but the initial orangey red hue of the larch will eventually weather to a silvery grey, more suited to cool Flemish light and skies. It's happening already, like the slowly changing skin of an architectural chameleon.

In the same way that the Conservatoire and deSingel play off each other in creative and institutional terms, so Beel and Stynen have cultivated a rapport over time that clearly articulates the history of the site and its architecture. And in adding to the life of the city, it also shows that a dynamic setting for cultural activity can be a changing and evolving sum of parts that goes beyond individual buildings. 

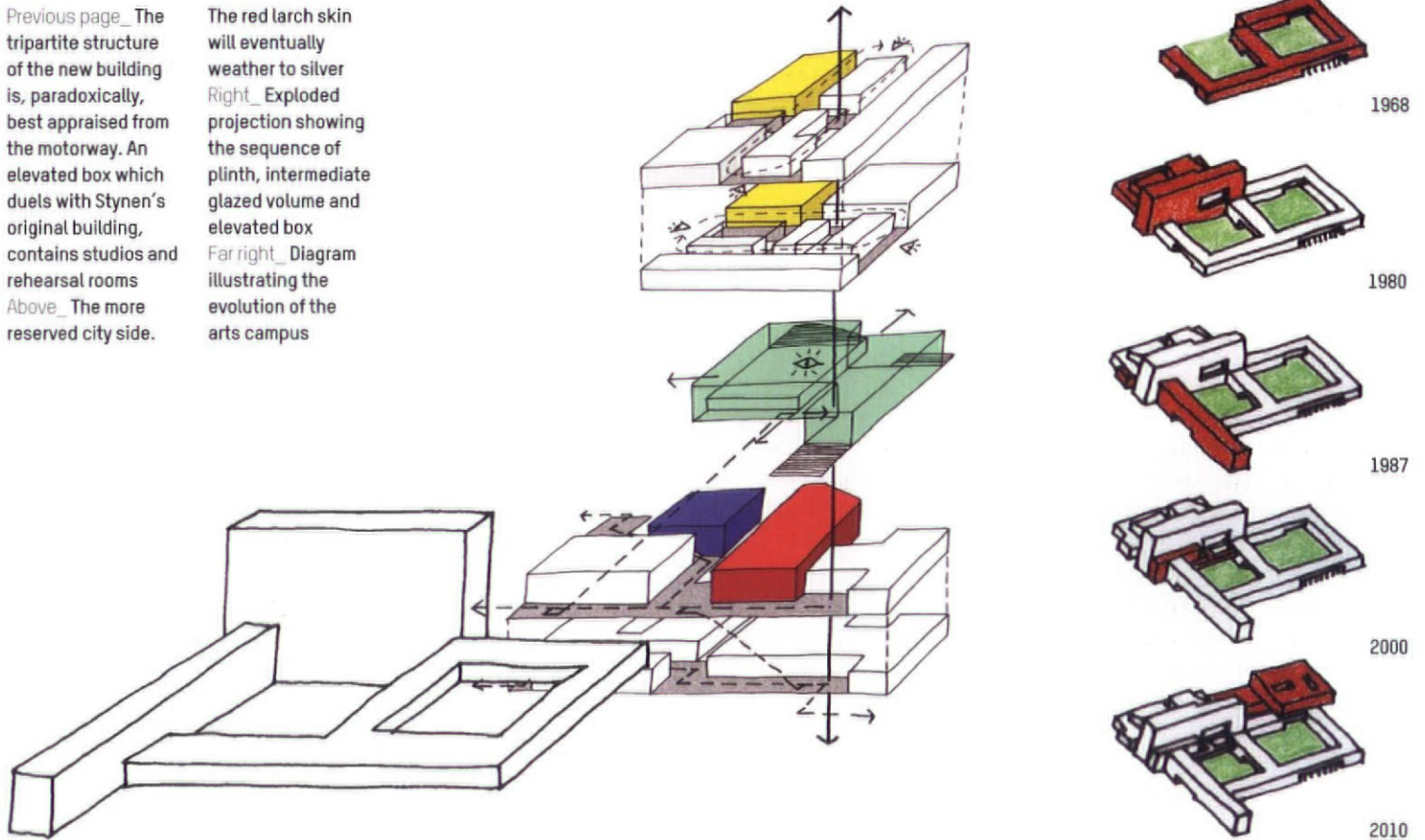


DESINGEL OCCUPIES A LESS PRECARIOUSLY HISTORIC EDGE-OF-TOWN CONTEXT

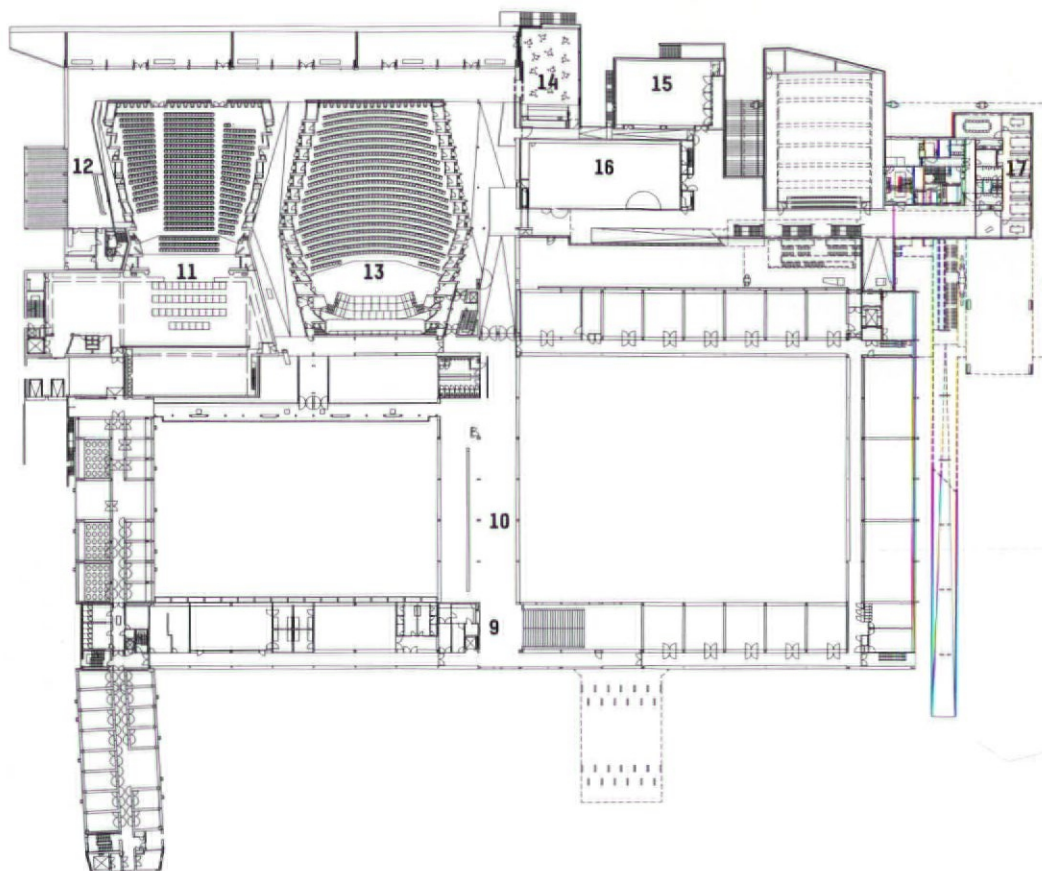


Previous page_ The tripartite structure of the new building is, paradoxically, best appraised from the motorway. An elevated box which duels with Stynen's original building, contains studios and rehearsal rooms
Above_ The more reserved city side.

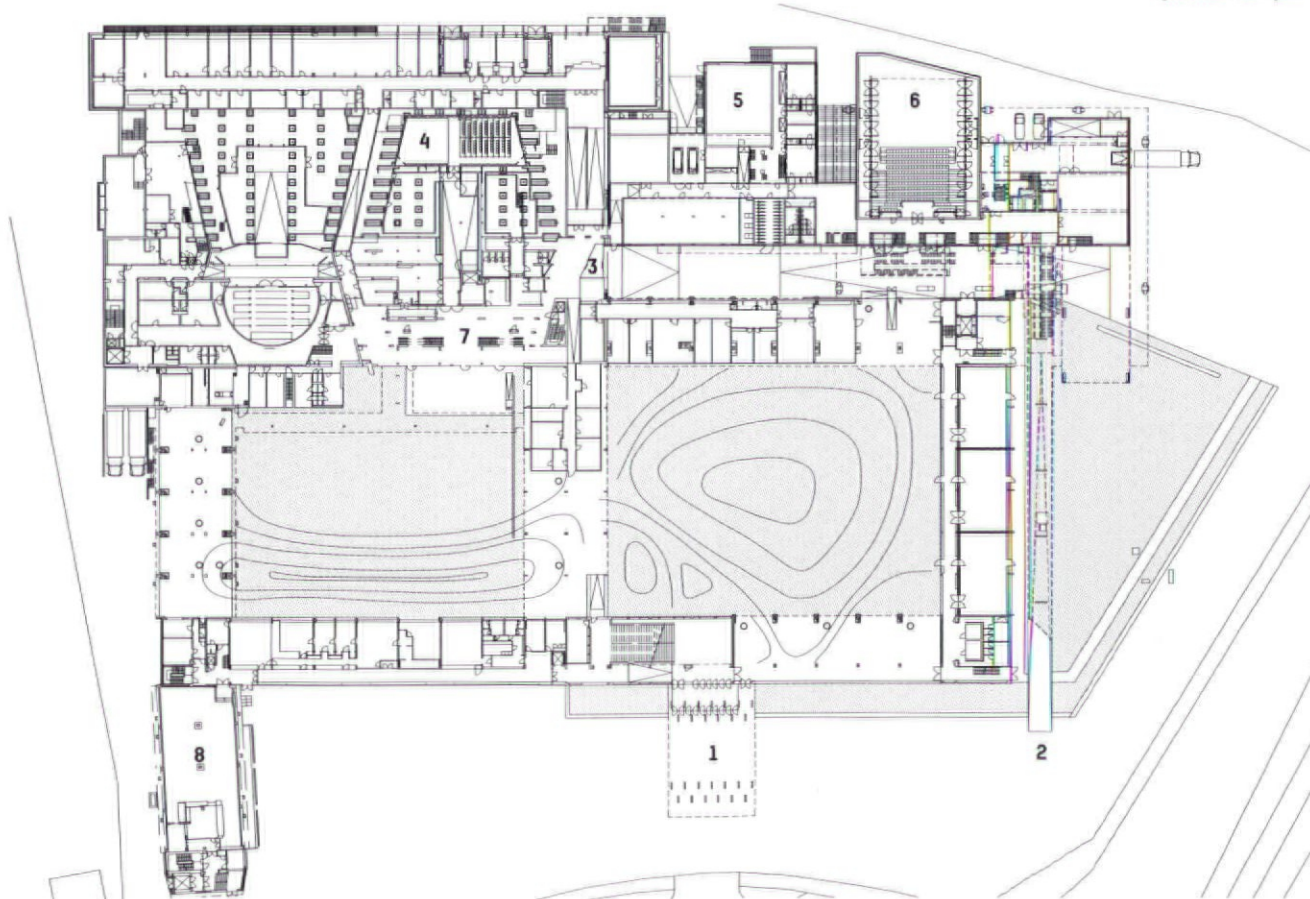
The red larch skin will eventually weather to silver
Right_ Exploded projection showing the sequence of plinth, intermediate glazed volume and elevated box
Far right_ Diagram illustrating the evolution of the arts campus



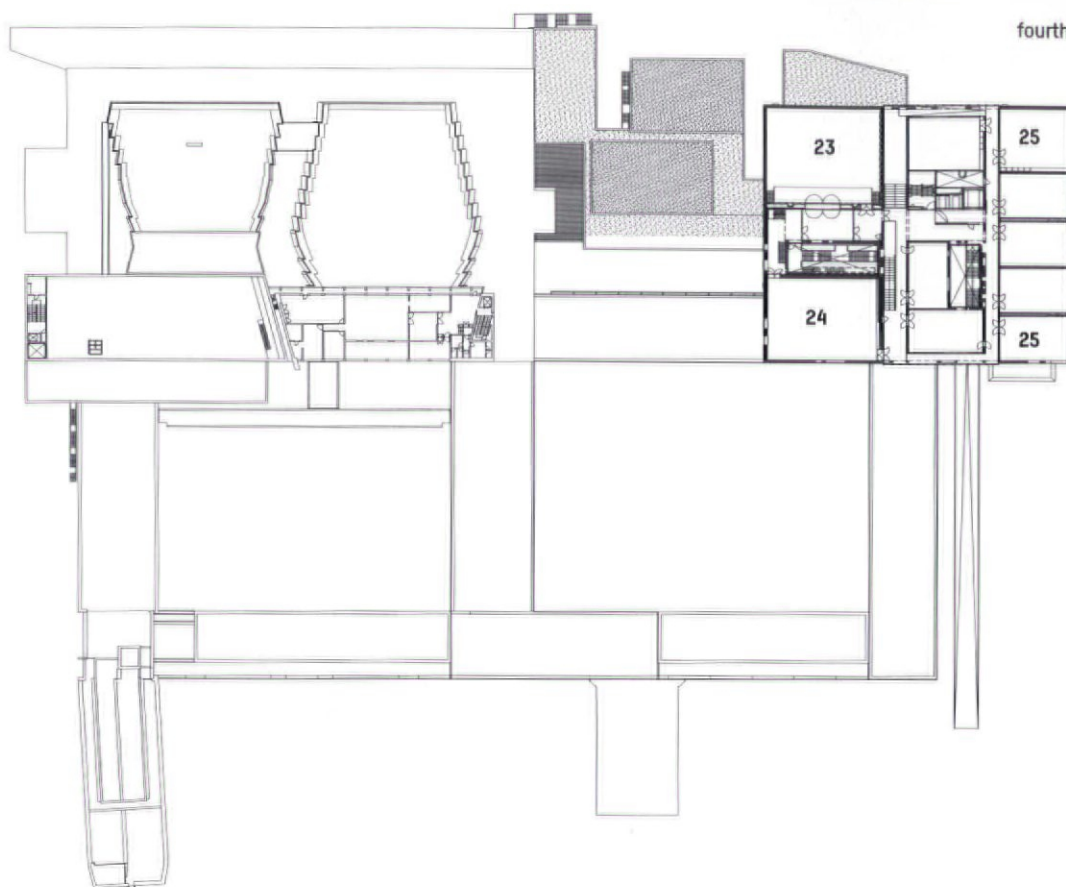
first-floor plan



ground-floor plan

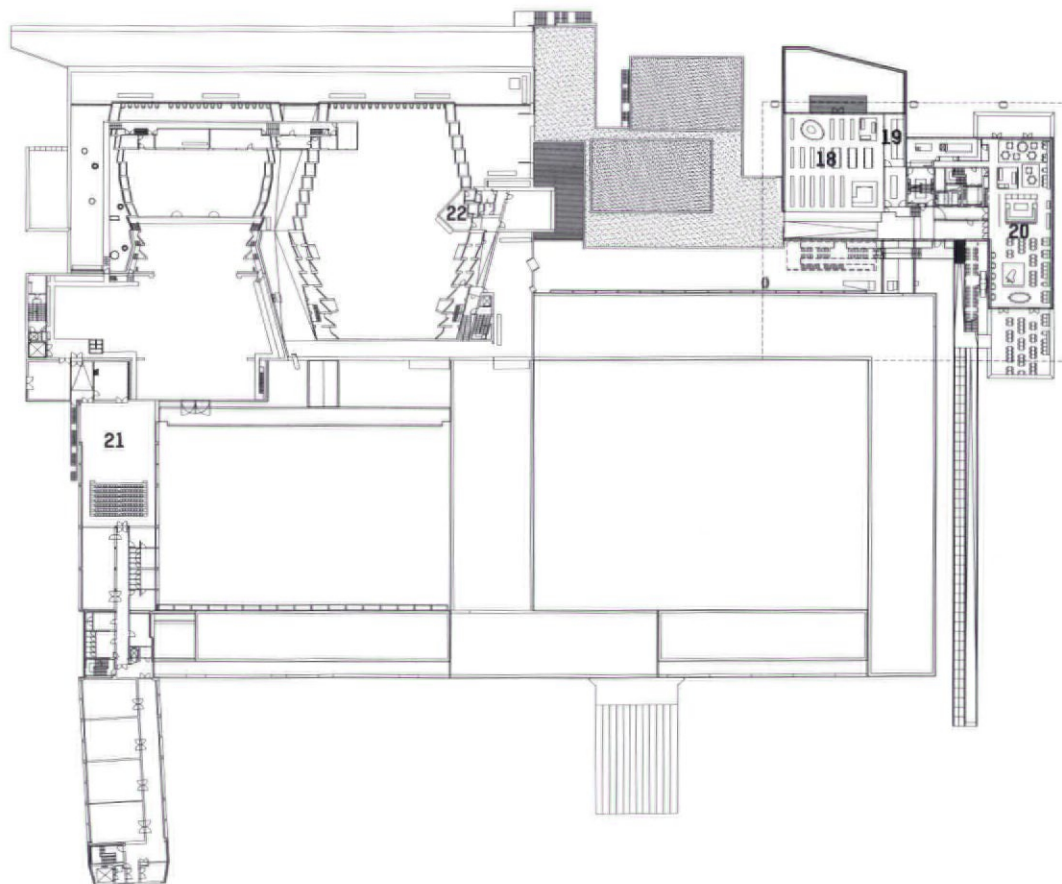


fourth-floor plan



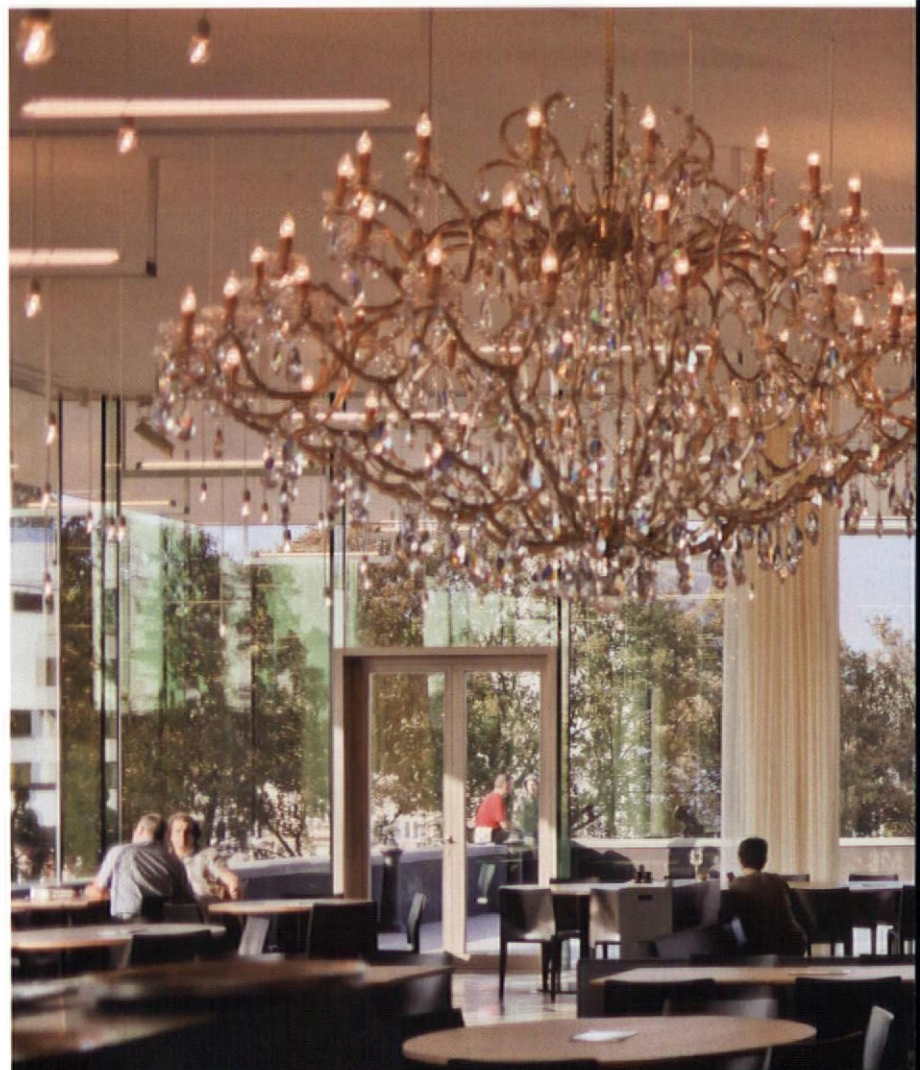
- 1 main entrance
- 2 restaurant
- entrance
- 3 backstage
- entrance
- 4 small hall
- 5 dance studio
- 6 theatre studio
- 7 performers' bar
- 8 Conservatoire
- foyer
- 9 reception
- 10 cloakroom
- 11 red hall
- 12 red foyer
- 13 blue hall
- 14 blue foyer
- 15 music studio
- 16 exhibition space
- 17 office of Flemish
- Architecture
- Institute
- 18 library reading
- room
- 19 shop tickets
- 20 restaurant
- 21 black hall
- 22 royal boxw
- 23 white hall
- 24 yellow hall
- 25 studios

second-floor plan





Left_ One of the dance and music studios, with a suggestion of perimeter structure
 Below left_ Lightwells are punched through the heart of the building
 Below_ The sparkling, transparent box of the public restaurant
 Below right_ Foyer space outside the theatres and exhibition hall. The interior has a laconic refinement



ARCHITECT

Stéphane Beel

Architecten,
Ghent, Belgium

STRUCTURAL ENGINEER

Ney + Partners

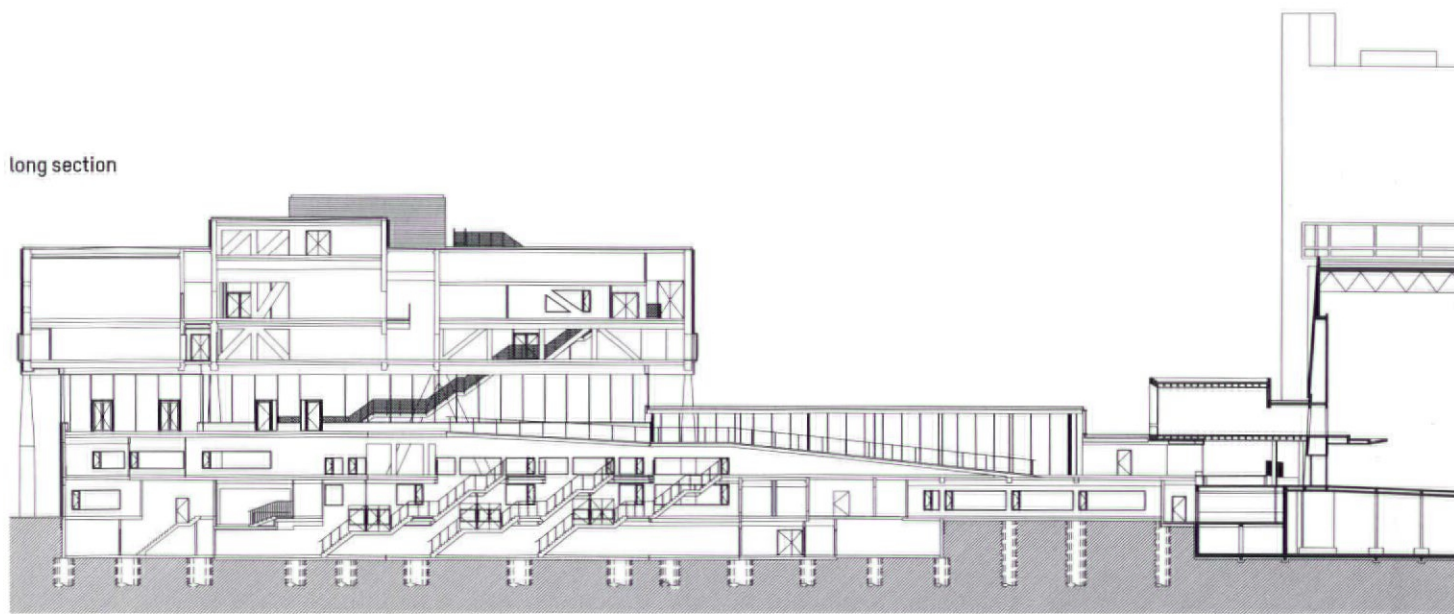
SERVICES ENGINEER

Ingenium

174 DESINGEL INTERNATIONAL ARTS CAMPUS **STÉPHANE BEEL ARCHITECTEN**

**BEEL'S BUILDING AMPLIFIES
AND ADDS TO AN ALREADY
FERTILE CULTURAL MIX**

long section



175

MIMESIS MUSEUM

LOCATION

PAJU BOOK CITY, SOUTH KOREA

ARCHITECT

ÁLVARO SIZA,
CARLOS CASTANHEIRA,
JUN SAUNG KIM

WRITER

ROB GREGORY

PHOTOGRAPHY

DUCCIO MALAGAMBA

'To work with Álvaro Siza always involves a surprise,' says long-term collaborator and fellow Portuguese architect Carlos Castanheira. 'I have worked with him for a long time and know him well, and while he typically follows the same design process, Siza always takes time to find the shape that fits the problem of any given project.'

Siza visits Castanheira's office most weeks to discuss their numerous collaborations. It was at one of these meetings that Siza produced the surprise, with a sketch for the Mimesis museum in Korea. As Castanheira recalls: 'With that sketch, the idea for this building was there, drawn in one movement, one gesture.' Castanheira describes the tale of the emperor's cat, in which an artist keeps the emperor waiting seven years to perfect a sketch of a cat that he eventually produces with one brush stroke. 'Because Siza has made a lot of buildings and has a lot of experience, he has the skill of an artist who has trained for many years.'

When describing the Iberê Camargo Foundation headquarters in Porto Alegre, Brazil (AR September 2008), Siza explained how such sketches encapsulate his 'deep emotional response' to a project. Not necessarily bearing a strong resemblance to the final form, such sketches – a component of every

design process for Siza – encapsulate just enough of the building's character to proceed.

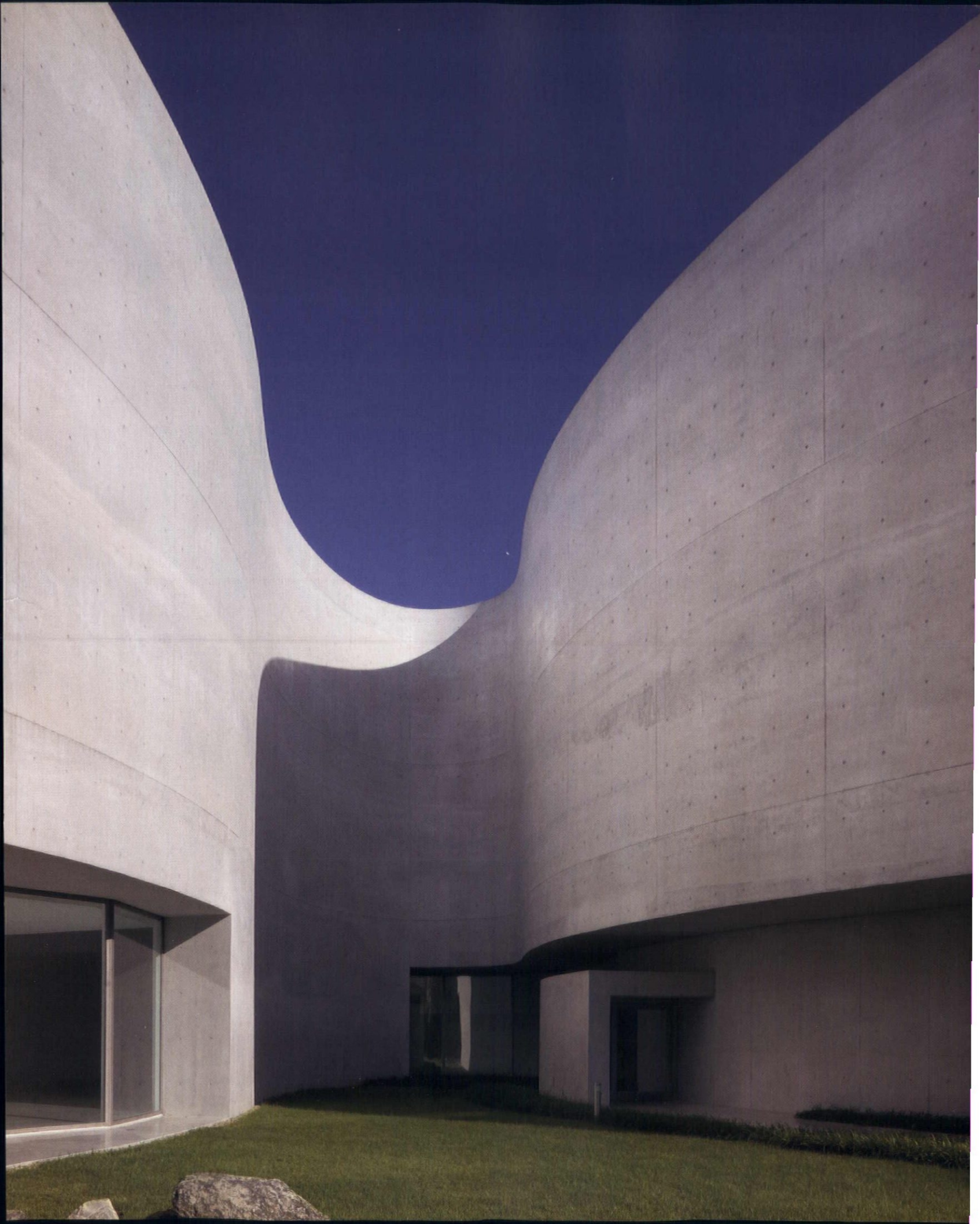
When asked if there was any specific relationship between the Korean and Brazilian projects, Castanheira insists that no two projects are the same. Yet Siza's work has become increasingly expressive, and the silhouettes of both buildings are defined by the forceful and at times uncomfortable collision of orthogonal and rounded forms. Castanheira finally concedes that 'Yes, perhaps [in Korea] Siza's experience from Brazil was still present.'

With both projects anchored to their sites by L-shaped wings that provide armatures for more expressive displays of virtuosity, Siza's skill is most apparent in spaces that gain character from the tension between opposing geometries. In Brazil the spectacle was the circulation, with visitors launched through tunnels and across ramps. In Korea the inverse is the case: the principal area is more flamboyant, with a series of curvaceous display spaces that billow out from a skinny L-shaped wing that houses stairs, lifts, WCs and a kitchen. As a result the plan here is much tighter, not only with less void space, but also through the proximity of contrasting forms.

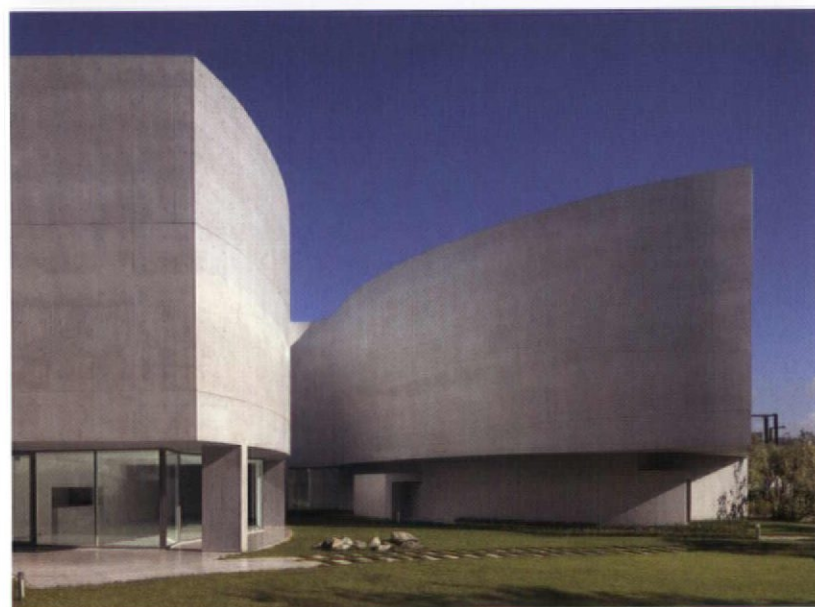
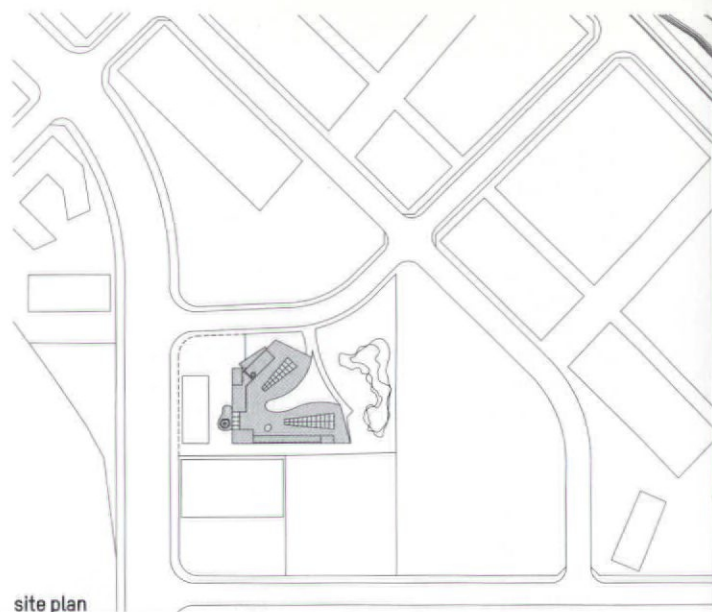
As point of entry, the courtyard introduces this sense of tension,

diminishing in width as visitors approach. With a low-level cut-out creating a covered route to one side, visitors are forced to veer away from the pinch point where the internal sweep turns in to meet its tightest radius. Unreachable until you finally enter, this turn becomes the fulcrum of the plan, creating a punctuation point between spaces and levels and providing orientation for visitors. On the ground floor the radius is glazed to reveal the neatly clipped courtyard, a view previously denied by the lobby's freestanding screen wall. Above this it rises as a solid convex face, pressing tightly against the orthogonal balustrade of the mezzanine lobby, before finally achieving more liberty as a prominent form within the first-floor gallery.

On this level the architects originally hoped to reconnect the large temporary exhibition space with the generous foyer below, using a balcony that would peel away from the central wall. Unfortunately fire regulations wouldn't permit it, so Siza and Castanheira devised the exhibition platform into which they set a single glazed lay light. 'There are a lot of stories like this in Siza's work – a balcony that becomes a podium that becomes a light well,' says Castanheira, quickly adding: 'but of course, there is never really anything accidental in his work.'



**SILHOUETTES ARE DEFINED BY
THE AT TIMES UNCOMFORTABLE
COLLISION OF ORTHOGONAL
AND ROUNDED FORMS**

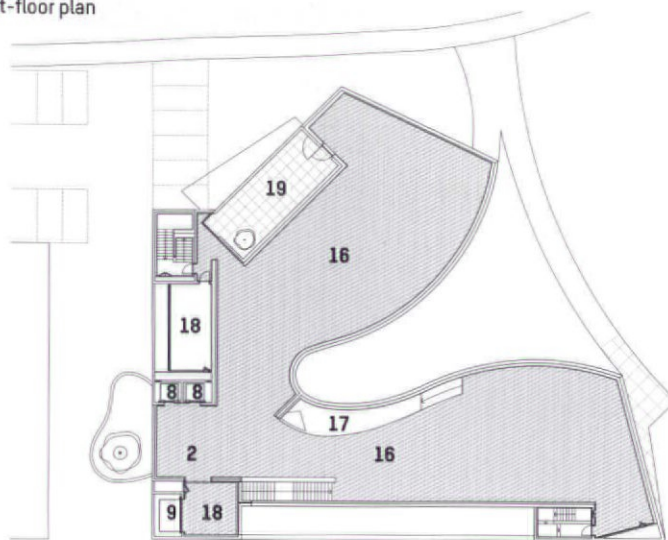


Previous page_
In the entrance courtyard, a covered walkway and porch veer away from the tightest radius
Far left, top_ From the street, the building presents orthogonal faces
Far left, bottom_ Views of the courtyard reveal the curvaceous patio
Below_ Both the café terrace and entrance path shelter beneath the elevation
exhibition space

- | | |
|--------------------------|----------------------|
| 1 public entrance | 19 courtyard |
| 2 foyer | 20 shop |
| 3 reception/ cloakrooms | 21 void |
| 4 temporary exhibitions | 22 office |
| 5 café/restaurant | 23 meeting room |
| 6 terrace | 24 museum |
| 7 WC | 25 director's office |
| 8 public lift | |
| 9 freight lift | |
| 10 loading bay | |
| 11 security room | |
| 12 service entrance | |
| 13 kitchen | |
| 14 pantry | |
| 15 service | |
| 16 permanent exhibitions | |
| 17 exhibitions platform | |
| 18 storage | |



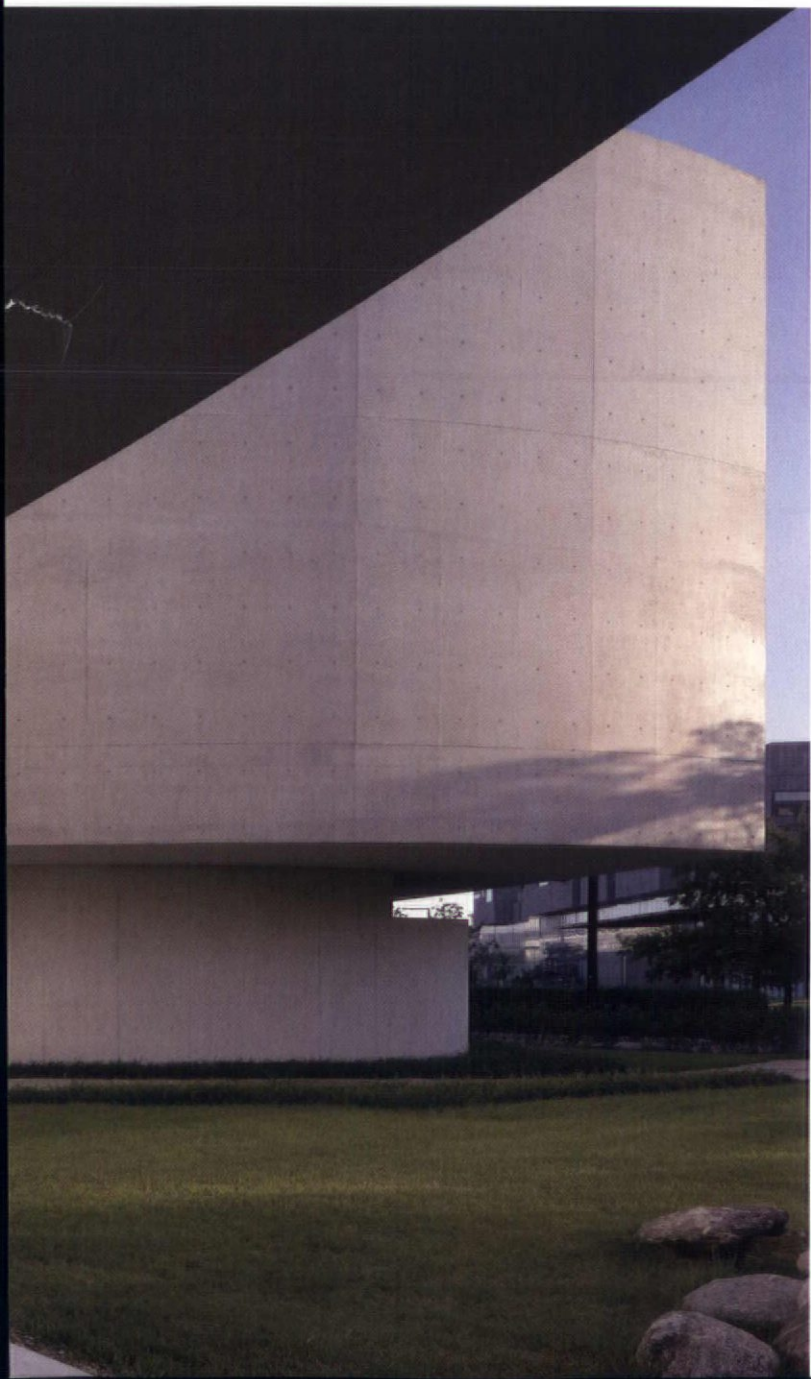
first-floor plan



mezzanine-floor plan



ground-floor plan

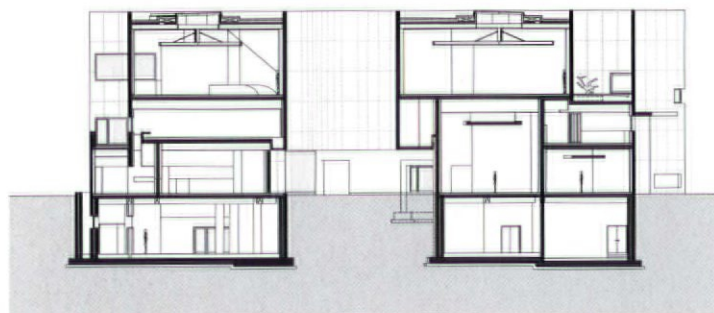


THE PRINCIPAL AREA IS MORE FLAMBOYANT, WITH A SERIES OF CURVACEOUS DISPLAY SPACES THAT BILLOW OUT

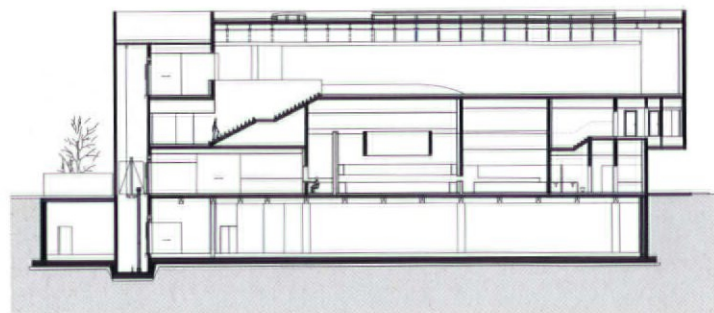
Right_ Once inside, the glazed radius reveals the previously unseen courtyard
Below_ The principal space wraps around the central radius. Light from hidden skylights is screened by suspended ceilings, while a single circular rooflight projects sunlight onto the stair wall, which will remain exhibit free
Below right_ Circulation is reduced to simple stairs, seen here leading from mezzanine foyer to the uppermost level

ARCHITECT
Álvaro Siza (Oporto, Portugal), Carlos Castanheira (Vila Nova de Gaia, Portugal) and Jun Saung Kim (South Korea)
PROJECT COORDINATOR
Dolila Gomes
CONSTRUCTION COORDINATOR
Young-il Park
COLLABORATORS
Chungheon Han, João Figueiredo
STRUCTURE
Gayoon ENC, Jungang Constructural Engineering Consultant

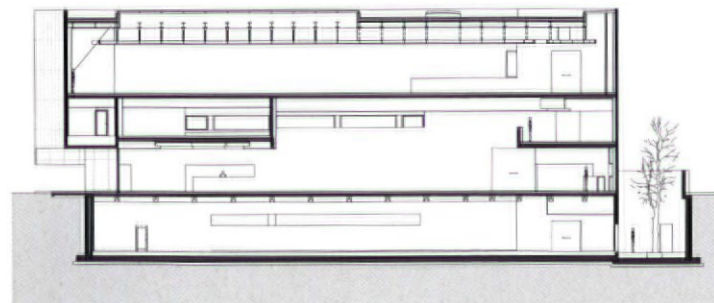
Cross section through café and temporary exhibition space

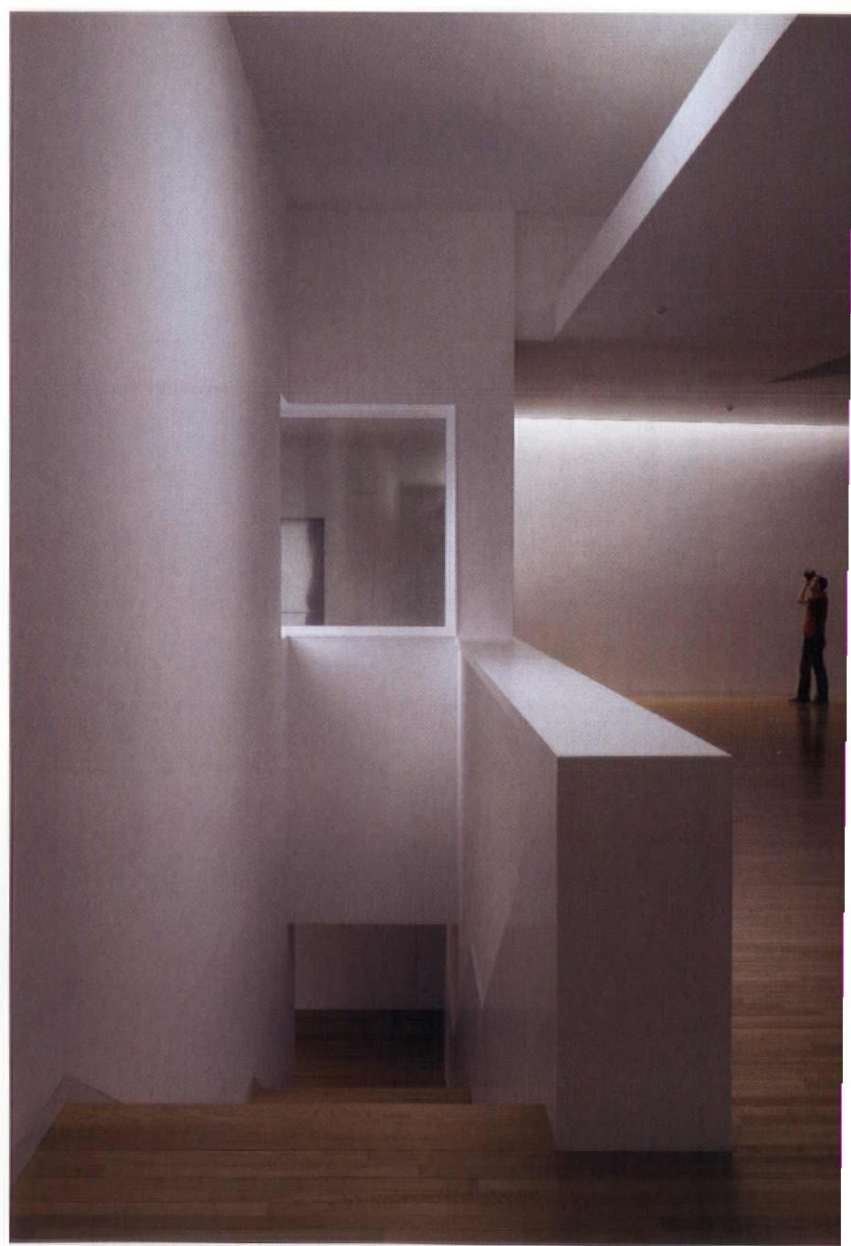


Long section through main stair, kitchen and server



Long section through main foyer and exhibition space





176

**SÃO JORGE CASTLE
ARCHAEOLOGICAL SITE**

LOCATION

LISBON, PORTUGAL

ARCHITECT

JLCG ARQUITECTOS

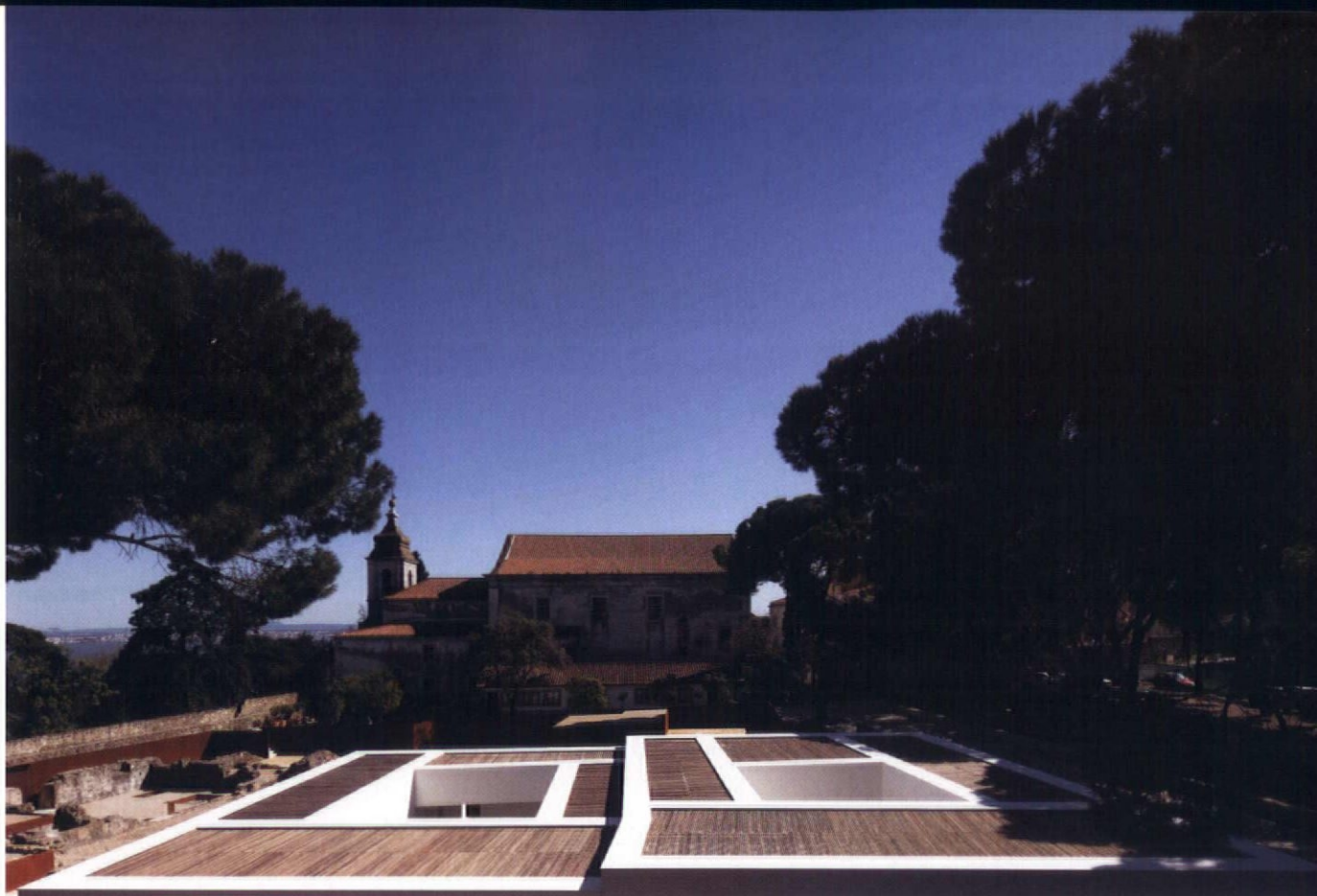
WRITER

CATHERINE SLESSOR

PHOTOGRAPHY

FERNANDO GUERRA





Set on a prominent hill overlooking the Tagus estuary, Lisbon's Castelo de São Jorge was originally a Moorish citadel. Yet the site also bears traces of earlier civilisations, marking the first recorded human occupation of the city. Successive waves of colonisation have left a complex historic and cultural legacy. Following the Reconquista, the citadel became a Christian fortress and royal palace. In the late 14th century it was dedicated to the nationally esteemed warrior São Jorge (Saint George), and formed a setting for great state occasions. The famous navigator and explorer Vasco da Gama was received there by King Manuel I on his return from discovering a maritime route to India.

But during the 16th century, when a new royal palace was built on the edge of the River Tagus, the hillside redoubt began to lose its significance. The Lisbon earthquake of 1755 severely damaged the castle, and its physical decline continued until the 1940s, when an extensive renovation programme finally transformed it

into one of the city's most popular tourist attractions. More recently, archaeological interest has focused on the Praça Nova area of the castle, where a rich strata of Iron Age settlements, Moorish houses and remnants of a 15th-century palace occupied by the Bishop of Lisbon have been gradually excavated, forming a visible testament to the site's extraordinary evolution.

Lisbon-based João Carrilho da Graça's practice, JLCG Arquitectos, was commissioned to devise structures that would make this fragile and disjointed palimpsest both physically presentable and museologically comprehensible to visitors. Working with landscape architect João Gomes da Silva, Carrilho da Graça has added a series of new elements, all very consciously of their time, but inculcated with a reductionist, neutral spirit that plays against the desiccated remains and subtly enhances the relationship between old and new.

The first move was to delineate the boundary of the site with a low wall of Cor-ten steel. The blade-like

planes of Cor-ten thread precisely around and through the site, lining the sides of shallow excavation pits and forming a hovering structure to protect the remnants of a mosaic floor that once formed part of the Bishop of Lisbon's palace. The underside of the cantilevered Cor-ten structure is covered in a black mirror, enabling visitors to inspect a reflected image of the mosaics at closer quarters.

Counterpointing the roughness and friability of the excavated remains, the same formal and material precision characterises other new elements, such as limestone steps, landings and seating. The most conspicuous new addition is a pristine, white walled box, itself resembling the temporary structures of archaeological digs, constructed over the foundations of a pair of Moorish houses. Inside, partition walls reproduce the internal layout of the dwellings and new walkways steer visitors around the remains. Overhead, gauzy, polycarbonate roof panels temper the light. The cool white labyrinth exhibits a simplicity and finesse typical of the best —



THE WHITE WALLS FLOAT ABOVE THE VISIBLE FOUNDATIONS, TOUCHING THE GROUND ON A MERE SIX POINTS

JOÃO CARRILHO DA GRAÇA

- 1 Moorish houses
- 2 Bishop's palace
- 3 Iron Age settlement
- 4 perimeter wall
- 5 castle esplanade



Previous page, left_
The site is enclosed by a Cor-ten wall. Reminiscent of structures on archaeological digs, a plain white enclosure covers the foundations of two Moorish houses

Previous page, right_
Site overview and castle landscape
Above_ Detail of the mirrored Cor-ten structure designed for viewing mosaics on site

Right_ New partition walls recreate the spaces and layout of the site's original houses
Opposite_ The walls float lightly above the original foundations

ARCHITECT

JLCG Arquitectos,
Lisbon, Portugal

STRUCTURAL ENGINEERS

José Pedro Venâncio,
Paulo Mendonça

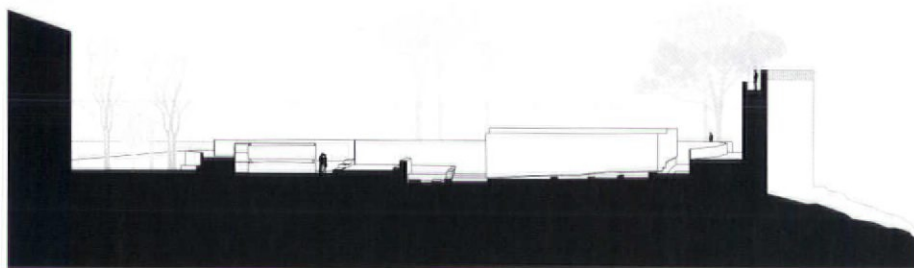
LANDSCAPE ARCHITECT

João Gomes da Silva

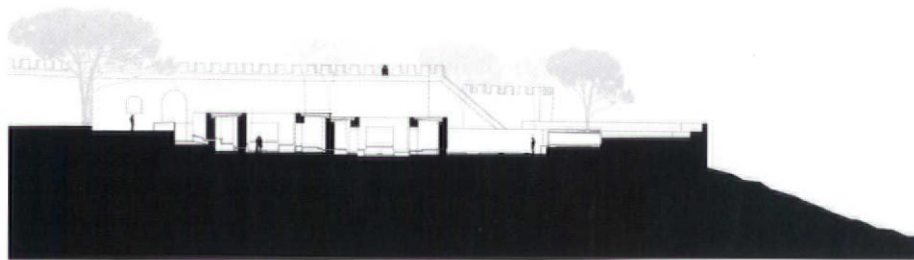




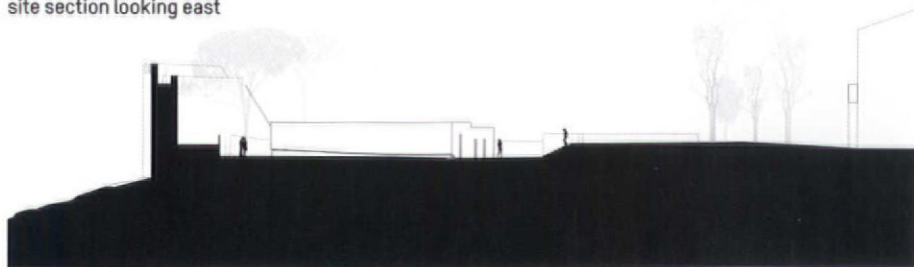
site section looking west



site section looking north



site section looking east



modern Portuguese work. Carrilho da Graça describes it as 'Conjectural, abstract and scenographic. The white walls float above the visible foundations, touching the ground on a mere six points.'

Not only do the new parts safeguard the site, they also add an experiential dimension that brings its rich history more resonantly to life. Deferring to the past can be challenge, but the new architecture succeeds on its own terms, and the project recently won the 2010 Piranesi Prix de Rome, prevailing over 17 other contenders including Rafael Moneo and Gigon/Guyer Architekten. Awarded annually by Italian school the Accademia Adrianea, this international prize focuses on the relationship between architecture and archaeology. In particular, Carrilho da Graça's scheme was recognised for the clarity, sensitivity and refinement of the new additions, and the way in which they connected with the existing archaeological remains and addressed the wider landscape of the castle. 



EARTH PAVILION

LOCATION

**LANCASTER HOUSE,
LONDON, UK**

KEY WORDS

**MUD, MASONRY
VAULTS,
SUSTAINABILITY**

ARCHITECT

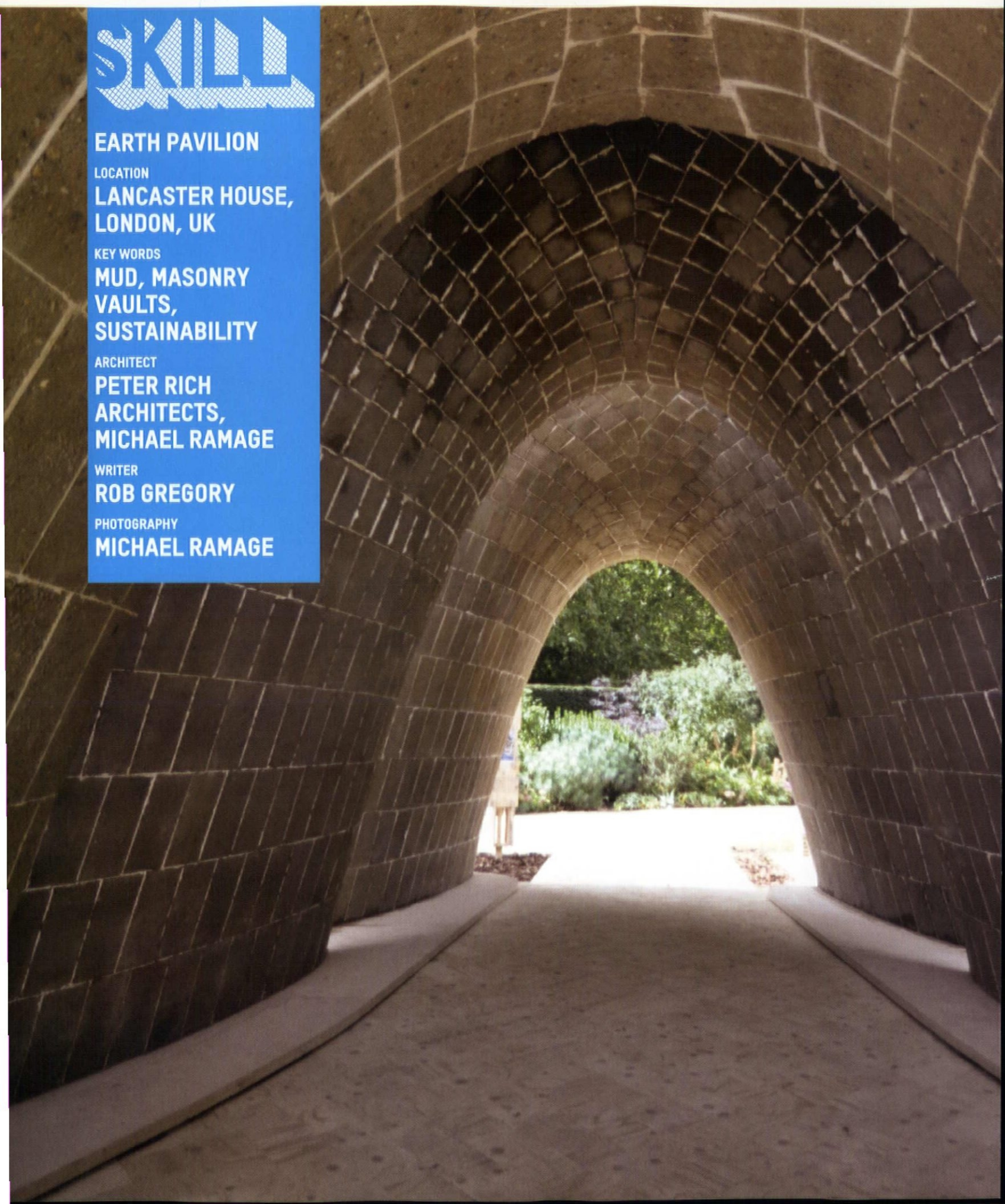
**PETER RICH
ARCHITECTS,
MICHAEL RAMAGE**

WRITER

ROB GREGORY

PHOTOGRAPHY

MICHAEL RAMAGE





'Where we are different,' explains South African architect Peter Rich, 'is that we're actively trying to create the weakest tile possible, not the strongest.' He's describing the processes involved in the creation of his latest masonry vault structure, the Earth Pavilion, designed with engineer Michael Ramage and recently built in the grounds of London government mansion Lancaster House.

Conveniently coinciding with his opening lecture as part of this year's Royal Academy Autumn Architecture Programme, Rich was invited by the Prince of Wales to deliver this full-size mock-up after the prince saw the 2009 World Architecture Festival (WAF) Building of the Year, Mapungubwe Interpretation Centre (AR February 2010), and wanted to see this technology enacted as part of his sustainability initiative Start Festival, for which Lancaster House is one of the venues. Since winning WAF Mapungubwe has been widely published, bringing a hitherto

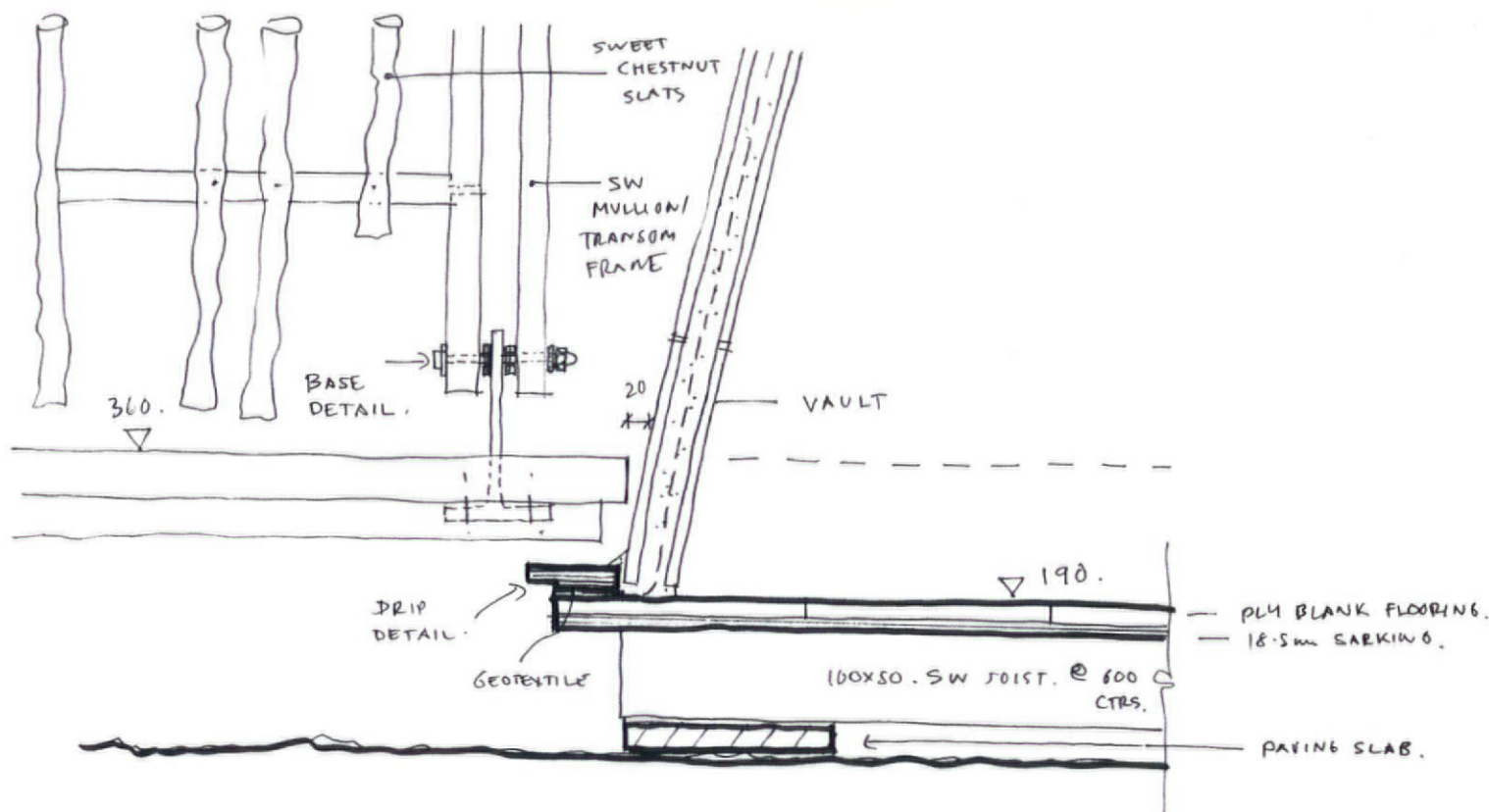
unknown building comprising three different types of handmade earth cement vaults to world attention. Yet despite this, the challenge that remains frustratingly out of the architect's reach is how to attain similar recognition in Africa, where such technology has a more important contribution to make. As Rich explains, all too often people overlook this method of construction, seeing it as too indigenous to be progressive.

The architect's particular focus is Rwanda, where he says traditional thatched huts are being replaced by inefficient and inappropriate steel structures, imported in the name of progress. Recalling a similar condition to one previously described by the AR in Malawi (AR June 2003), what is desperately needed is a form of construction that does not rely on foreign materials. Mapungubwe exemplified this ambition – using local materials shaped by local hands – and the earth pavilion was intended to explore those possibilities in London. Unfortunately, however, —

EARTH PAVILION PETER RICH ARCHITECTS, MICHAEL RAMAGE

**BUILT IN 14 DAYS, THE
WHOLE PROCESS RELIED
ON EVERY CONTRIBUTOR
SHARING THIS CAN-DO SPIRIT**





Previous page, left_ The Earth Pavilion was built as part of the 2010 Start Festival's A Garden Party to Make a Difference, hosted by the Prince of Wales

Previous page, right_ The pavilion comprised three earth masonry vaults, infilled with screens made of sweet chestnut

Above_ Simple sketch drawings explain key details, here showing how the shell springs from the temporary timber platform

Left, top_ A plywood skeleton was precut. This was much more sophisticated than the one used at Mapungubwe

Far left, top_ Starting at the bottom, stone mason Sarah Pennal finalises coursing details on site

Left, second from top_ A fast-acting gypsum adhesive is used on the inner skin, which acts like superglue. Then a layer of geotextile membrane is set into a cement sandwich filling before the final skin of tiles is laid. The whole sandwich is just 40mm thick

Left, third from top_ Seen in section, the three shells flare out, likened by the designers to the famous vuvuzela

Far left, bottom_ Until the shells are complete, the formwork needs to remain in place with cross bracing

Left, bottom_ Once complete, the plywood formwork is finally removed, later to be re-used on site for interpretation panels

the architect was not permitted to dig up the nearby Royal Park, so the main contractor John Perkins jumped on his motorbike and headed to Barking, east London, where he found an ample supply of clay-rich mud.

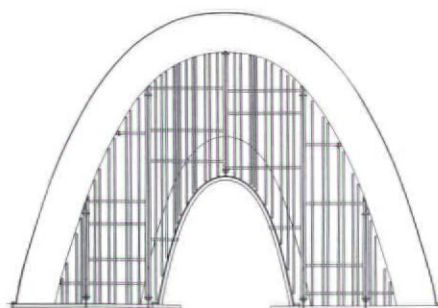
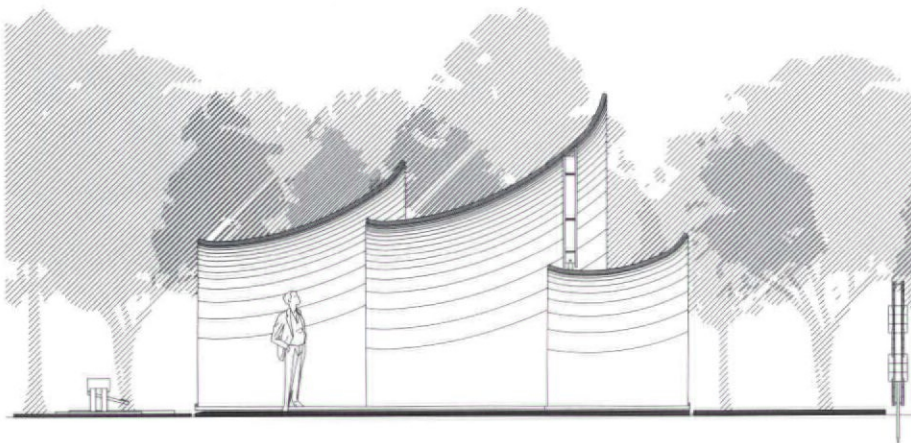
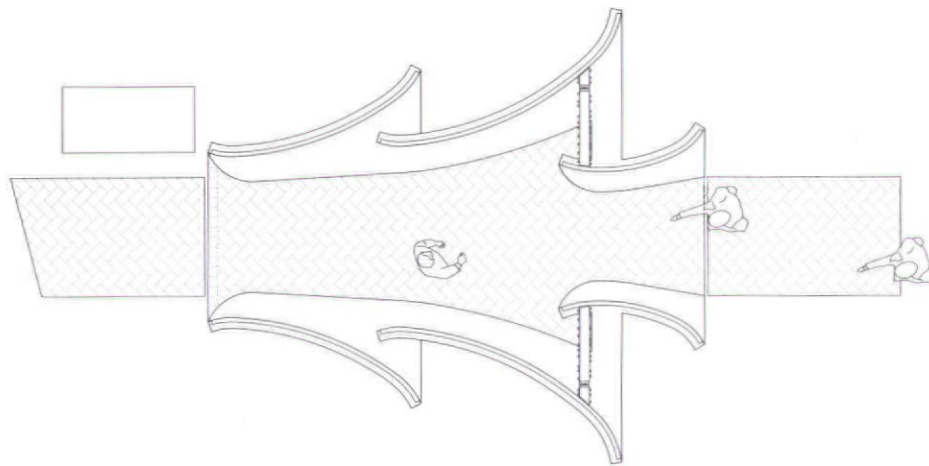
Built in 14 days, with only a few weeks' lead-in, the whole process relied on every contributor sharing this can-do spirit, a spirit that project architect Tim Hall likens more closely to that of adventure sport than construction management. 'We designed it over a three-day period,' Hall recalls, 'while Michael was in Mexico and Peter and I were in South Africa.' Then came the less predictable process of construction, when each day a new challenge placed the feasibility of the project in jeopardy. Soon, it became clear the client's project manager had to go. 'He wanted to begin by doing a full cost appraisal,' says Rich, 'but we simply didn't have time. We said to him: "Step aside and we'll make it happen".' So Hall, who had previously worked in the UK, called on his old

friends for recommendations and before long the team was assembled, including set designer Scena Productions to build the plywood formwork, and stone mason Sarah Pennal, who pulled out of another job to construct the vaults using the hand-pressed mud tiles.

The tiles are of course the key component, assembled here in a two-layer 40mm thick sandwich. Made with as little cement as possible, and hence being as weak as possible, the composite arrangement of the tiles required detailed structural modelling by Ramage in order to predict the form's composite strength, reinforced in this instance with a light gauge interstitial geotextile membrane. It's this sort of technical innovation that Ramage and Rich intend to pursue further, forming a joint venture which will look into options such as a composite cavity that will significantly improve thermal mass. On this occasion, however, one of the more surprising outcomes of this project relates to taste and —

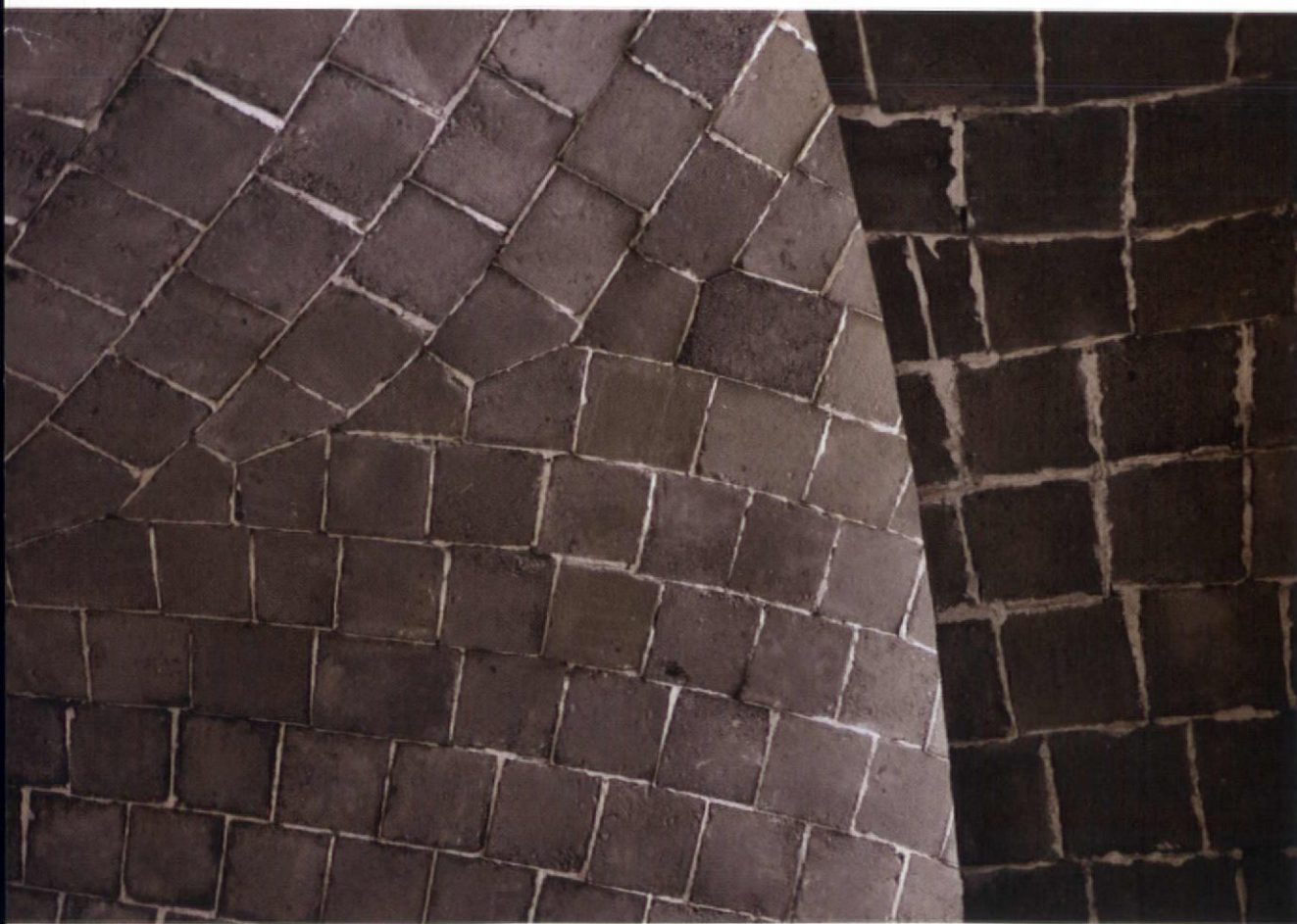
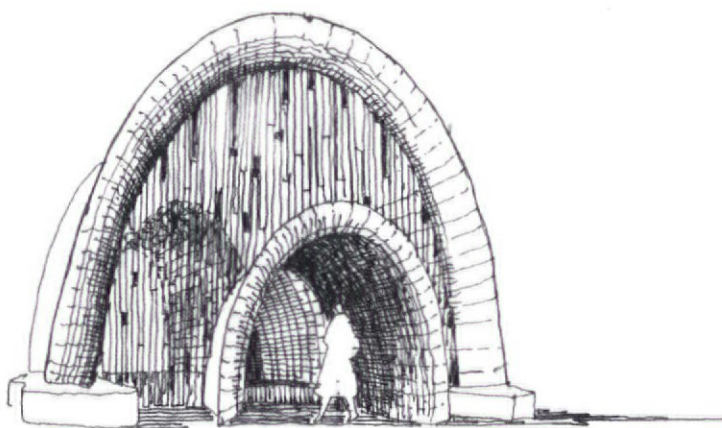
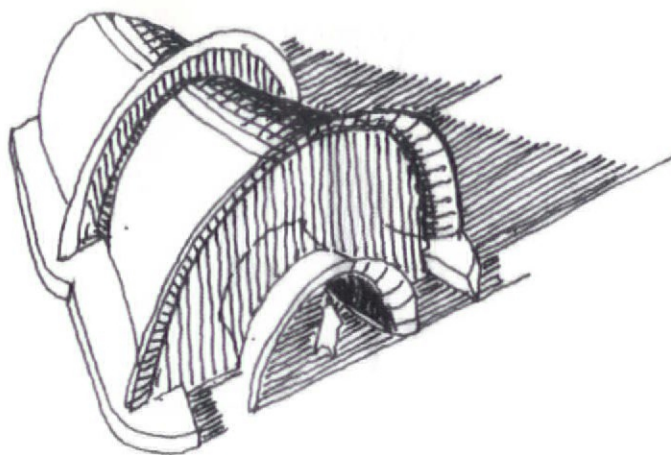
**ONCE WE'VE SHOWN HOW IT
CAN SATISFY AN ASPIRATIONAL
MARKET, IT WILL HOPEFULLY
FEED DOWN TO THE VILLAGES**

PETER RICH



aesthetic, as Pennal brought a level of finesse to the process that was previously less important to Rich. 'She was so English about it. So refined. And in the end I asked if we could tell the story of the process by exposing a range of finishes from rough to refined,' he says.

Recognising that such refinement could help overcome the stigma that this form of architecture is too indigenous, Rich acknowledges the need to appeal to the vanity of the rich first, describing some potential luxury housing jobs in which he hopes to be able to use this technology. 'Once we've shown how it can satisfy an aspirational market, it will hopefully feed down more directly to influence the architecture of the villages.' If this strategy works, Rich will then be able to roll out this technique in collaboration with the sorts of communities he is committed to serving which, in his own words, will be 'so much more rewarding that dealing with some plutocrat and their bloody bathroom tiles'. **UP**



Opposite_ Plans, sections and elevations are the only accurate record of the final design, as the team did not have enough time to salvage the pavilion, making demolition the only option

Above left_ The pavilion proved to be extremely popular with festivalgoers

Above_ A number of delightful sketches capture more of the pavilion's handmade character

Left_ As the tiles contained so much clay, waterproofing was not an issue. In the end, Peter Rich wanted to show the story of the pavilion's construction, leaving some joints raw with gypsum adhesive oozing out, while others appear more polished

EXPLORING EYE

AS THE CITY OF BRASILIA TURNS 50, PHOTOGRAPHER AND WRITER DUCCIO MALAGAMBA CAPTURES THE EVERYDAY LIFE OF THIS SUPER-SCALED UTOPIA

TRANSLATION

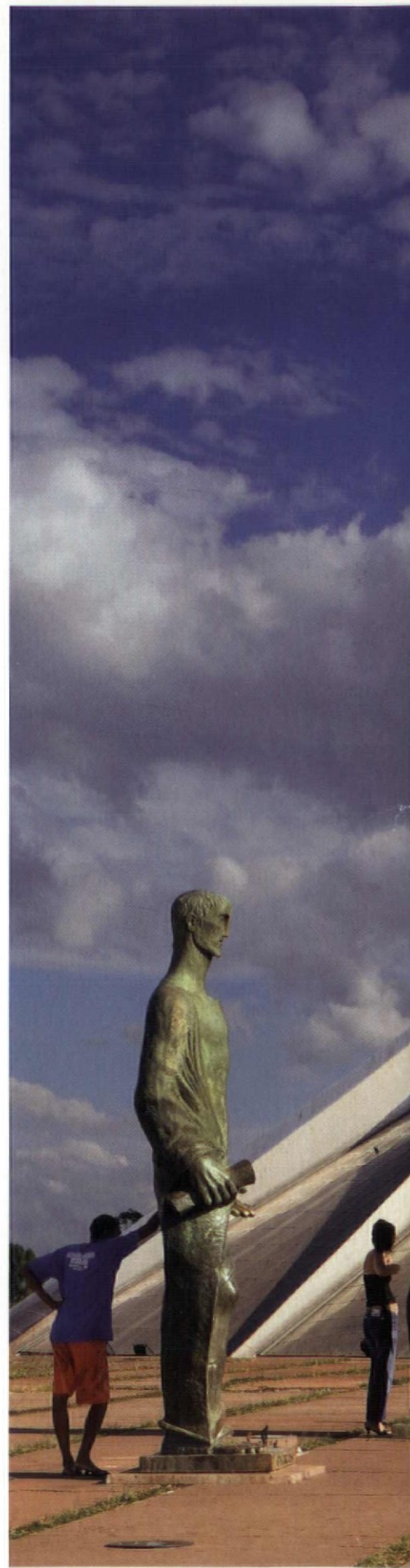
ANTHONY ELLIS

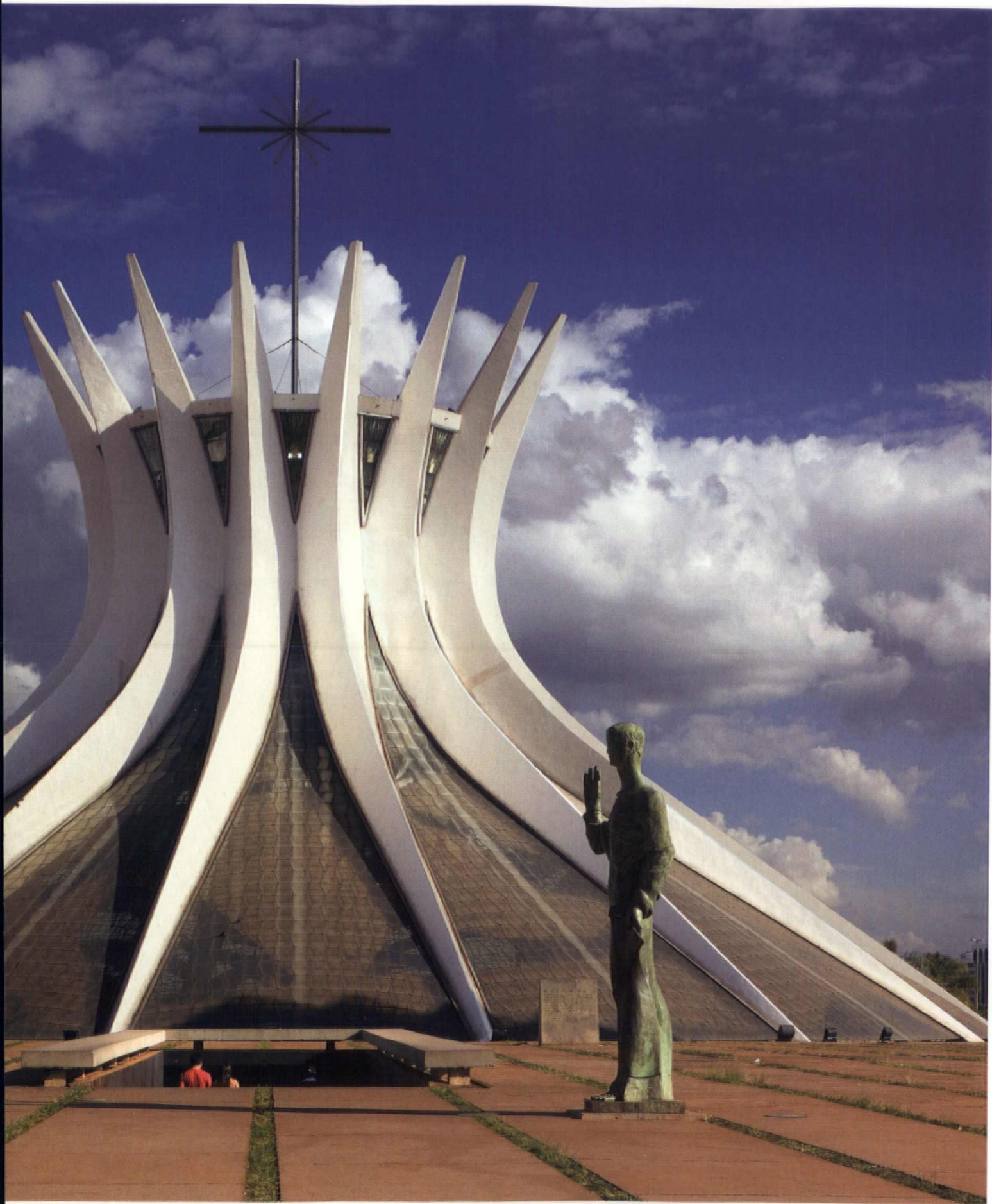
The first thing to attract the attention of those arriving in Brasilia from Rio de Janeiro is the attitude of the passers-by: they are relaxed. Here the guarded behaviour and vigilant glances of the *cariocas* (as the citizens of Rio de Janeiro are popularly known) seem a distant memory. You wonder whether you've allowed yourself to be influenced by the writings of the crime columns in the local journals.

In the absence of the tension that taints the experience of wandering around Rio as a tourist, it's hard not to be upset on discovering that Brasilia is not a city suited to the promenade. The distances are immense, boundless, and absurd. It's hard to understand how so cultured and cosmopolitan an architect as Lúcio Costa managed to so completely ignore human scale in designing his *Plano Piloto* (the original blueprint which laid out the inner city's Federal District, as opposed to the surrounding suburbs). Nor is it easy to fathom how the brilliant Oscar Niemeyer, the other

grand designer of the new Brazilian capital, beyond doubt committed and anti-conformist, failed to notice that they were condemning the working classes to a permanent dependence on a means of transport which would necessarily be public, given the earnings of the majority of the population (although in Brasilia, unlike many other Brazilian cities, there is clear evidence of a dignified middle class).

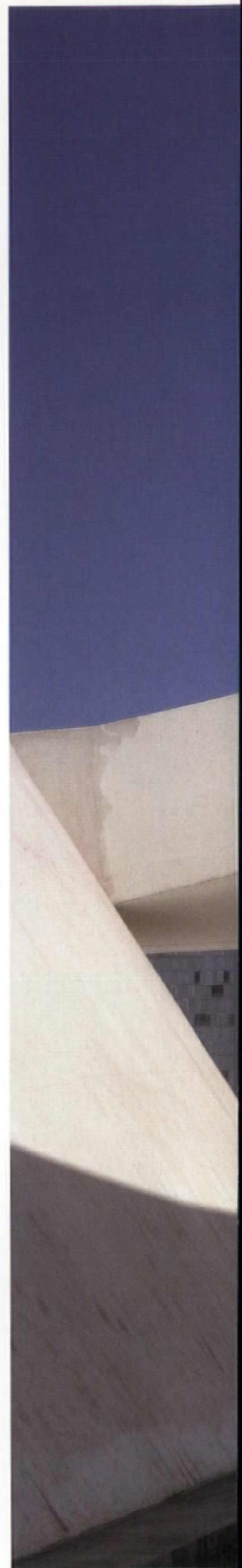
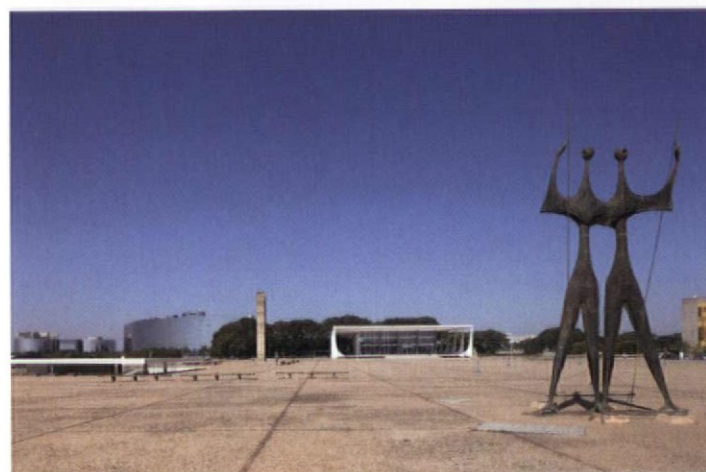
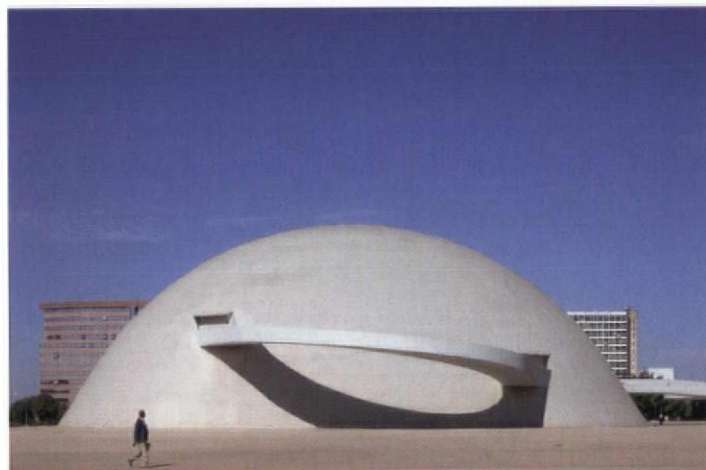
To get an idea of what I'm referring to, suffice to say that what appears on the map to be a mere traffic island between the north and south carriageways of the Monumental Axis (or *Eixo Monumental*, the city's main arterial route), is in reality a true urban park which in some areas exceeds 300 metres in length. To traverse from one side to another takes at least a quarter of an hour. To even reach the Square of the Three Powers on leaving the National Congress – in theory one of the three buildings that bound the square – requires you to walk 200 metres. It must be admitted that these —





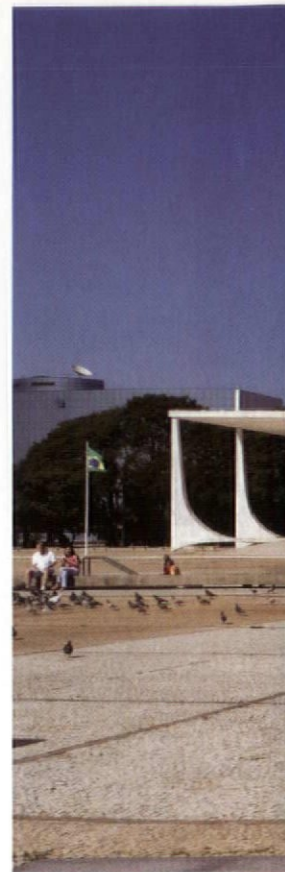


Previous page_
Metropolitan
Cathedral of our
Lady Aparecida:
souvenir sellers on
duty in the entrance
square next to four
Dante Croce bronze
sculptures, each
three metres high,
representing the
Evangelists
Above_ General
Army Headquarters,
Urban Military Sector
Right, top_
Honestino
Guimarães Museum
of the Republic
Right, bottom_ Praça
dos Três Poderes:
the sculpture
Os Candangos
and the Federal
Supreme Court
Far right_ Honestino
Guimarães Museum
of the Republic:
an ice-cream seller
wheels past the
elliptical canopy
of the museum
with the National
Library in the
background





THE ELEGANT, SOLEMN FORMS OF NIEMEYER ASSUME A DIFFERENT MEANING WHEN BACKGROUND SCENERY FOR SCHOOLCHILDREN



Above_ Federal Supreme Court, Praça dos Três Poderes
Right, top_ Oscar Niemeyer's National Congress buildings: on the left, the Senate; on the right the Chamber of Deputies, with the ramp for roof access in the foreground
Right, bottom_ Juscelino Kubitschek Memorial with Honório Pecanha's statue of former Brazilian President Kubitschek, whose plan of National Development instigated the creation of Brasília
Far right... Metropolitan Cathedral: the nave, featuring the three angels suspended by cables, made in 1970 by sculptors Alfredo Ceschiatti and Dante Croce

distances, inconceivable from a European point of view, give a unique character to Brasília: the feeling of being lost in the middle of a capital is not a common sensation. It's an experience which helps make the visit to this city, which is already truly unique from an architectural point of view, entirely unforgettable.

Once you've become accustomed to the vast distances involved in reaching destinations by foot, you have to acclimatise to the rigid zonification that dominates the *Plano Piloto*, generally divided into north and south. A tourist, normally lodging in one of the two Hotel Sectors of the city, can satisfy most needs in one of the big commercial centres, but will doubtless have to visit the Financial Sector (North or South) to make less routine transactions, to the Medical Hospital Sectors for health tests, or to the Embassy Sectors for anything which requires a consul.

The result is a rather rigid system which obliges even those who have use of a car to make long, disparate movements, although traffic

generally flows and parking spaces are relatively abundant. In the foundational phase of the city the creation of this hierarchy offered some advantages; today it is obsolete and counter-productive, with entire sectors deserted from 5pm. Despite this, the protection enjoyed by the regulated plan's UNESCO status – the 'Historical Heritage of Humanity' – will obstruct rethinking the system.

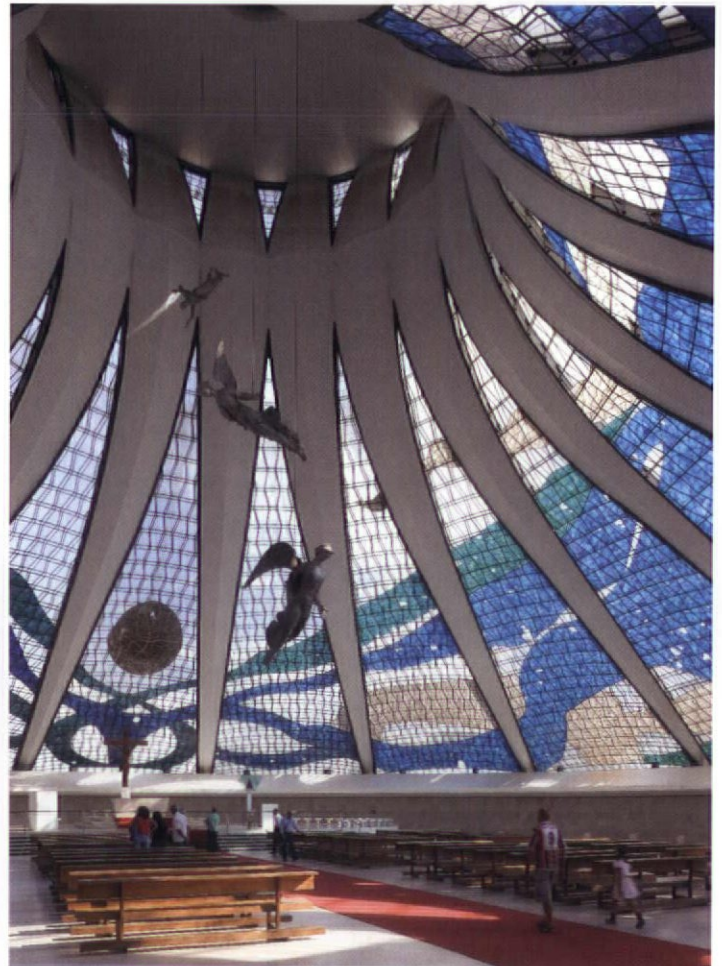
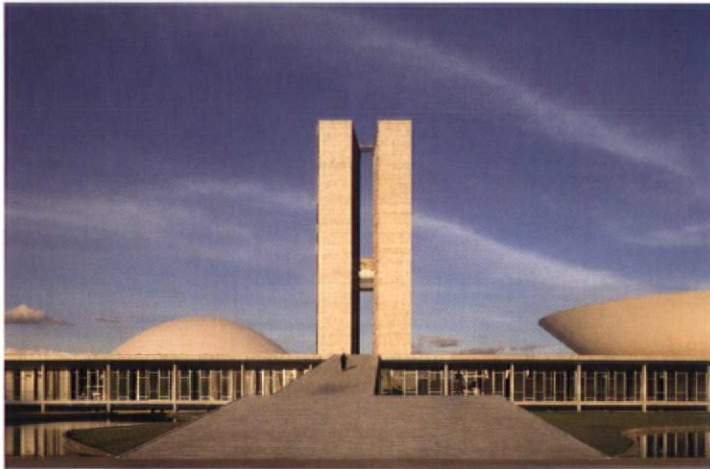
But if the ghettoised urban organisation leaves something to be desired in the administrative and tertiary sectors, the same cannot be said about the residential areas, structured into the celebrated *superquadras*. These large residential blocks, which conform to the so-called 'wings' of the original urban plan, seem to withstand the passing of time with ease, thanks to the semi-tropical exuberance of the gardens which encircle them, designed by the great landscape architect Roberto Burle Marx.

The scale adjusts itself in these tidy residential areas, which appear to the visitor to have both order and

a serene vitality. It's a vitality which is diluted in the monumental areas by the huge spaces and the imposing aspect of the buildings but is nevertheless present, and gives the institutional edifices and official spaces a typically Latin feel. In fact, one of the justifications for making the pilgrimage to this modern architectural Mecca is the chance to compare the abstract ideas of the interventions, which we architects know by heart, with the contamination which comes with use and context.

The elegant, solemn forms of Niemeyer assume a different meaning when they are transformed into background scenery for an ice-cream cart, bored souvenir sellers or uniformed schoolchildren. There is undoubtedly more to Brasília's architecture beyond that which we all believe we know.

In March 1944 the AR dedicated an issue to Brazil, and in February 1959 published an in-depth study on the new Brasília. See www.architectural-review.com/home/ar-archive



Does the ideal of public extravagance and private constraint still make sense?

BOOK / Swedish Modernism: Architecture, Consumption and the Welfare State

Edited by Helena Mattsson and Sven-Olov Wallenstein. Black Dog, 2010, £24.95

This study of Sweden's welfare state heyday has the taint of an obituary, as if everyone agrees the era of the welfare state has passed. But this does not necessarily mean it has vanished, as the welfare state goes beyond social democracy.

Swedish Modernism consists of 16 essays on topics such as 'Consumers and Spectacles' and 'Towards a Genealogy of Modern Architecture'. The chapter on national heroine Pippi Longstocking, 'The Autonomous Child and the Moral Logic of the Swedish Welfare State', is the most thought-provoking. Private individualism, authors Henrik Berggren and Lars Trägårdh argue, has always had a profound influence on Swedish culture and politics, even when disguised as public collectivism. As a result, Sweden turned into one of the least family-oriented and most individualised societies in the world. Which makes Longstocking a typical free woman (or superchild) 'roaming around in her backyard, exercising her fundamental rights as a citizen'.

This is one way to see it. For historian Yvonne Hirdman, the politics of the 1930s were more complex: as repressive as

patronising in their zeal to optimise the population.

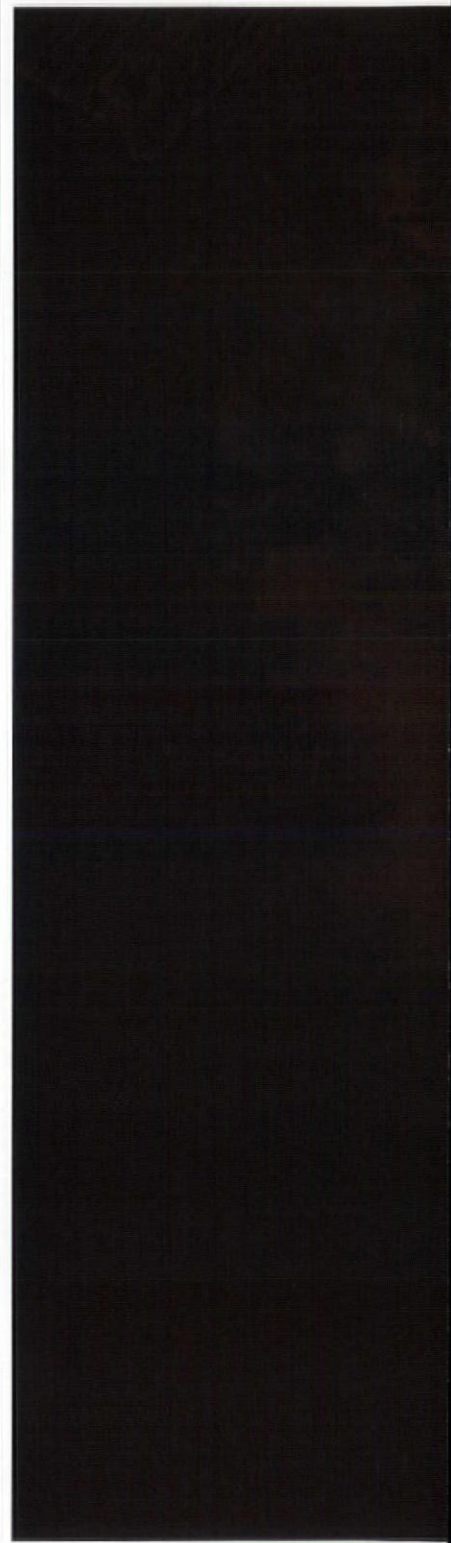
The book seeks to encapsulate various analyses of modern Swedish society. But I miss the references to architecture. Where are the buildings? The closest we get is a text by Thordis Arrhenius on the impact of Skansen, an open-air folk museum and thus the first museum of architecture in Sweden. In her investigation of Swedish modernism's vernacular roots, Arrhenius's text is one of the most seminal. In others, aims are less clear.

Notions of how the state can raise and educate its people must always be kept in mind, not least when free enterprise crashes and burns. Even if the Swedish model was constructed in the rear-view mirror, does the ideal of public extravagance and private constraint still make sense? The book is generally favourable to this hypothesis, even if the references to the Swedish context are rather vague in contributions from foreign, mainly American, authors. These deal primarily with their speciality – consumption.

RASMUS WERN

- + Varied analyses of Sweden's welfare state experience
- Too much on consumption, too little architectural content

Below_ London's Old Vic Tunnels were colonised by Hell's Half Acre, a representation of the nine circles of hell from Dante's *Inferno*. *The Divine Comedy* still exerts a morbid grip on the imagination, and the Lazarides Gallery co-opted 16 artists to produce suitably sense-assaulting meditations on evil. Here is *The Heretic's Gate*, a video installation by Doug Foster, featuring a raging inferno reflected in oil.

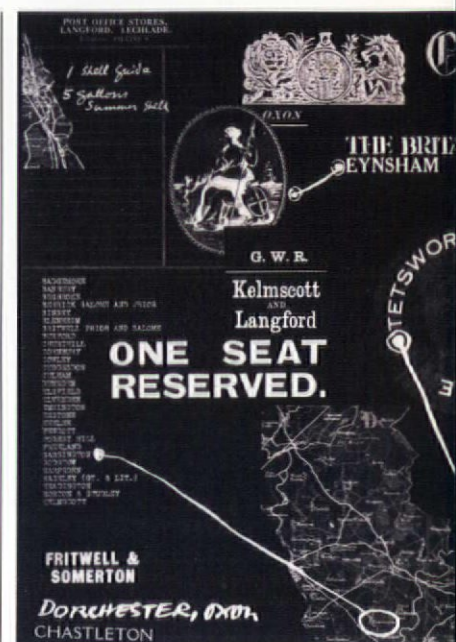
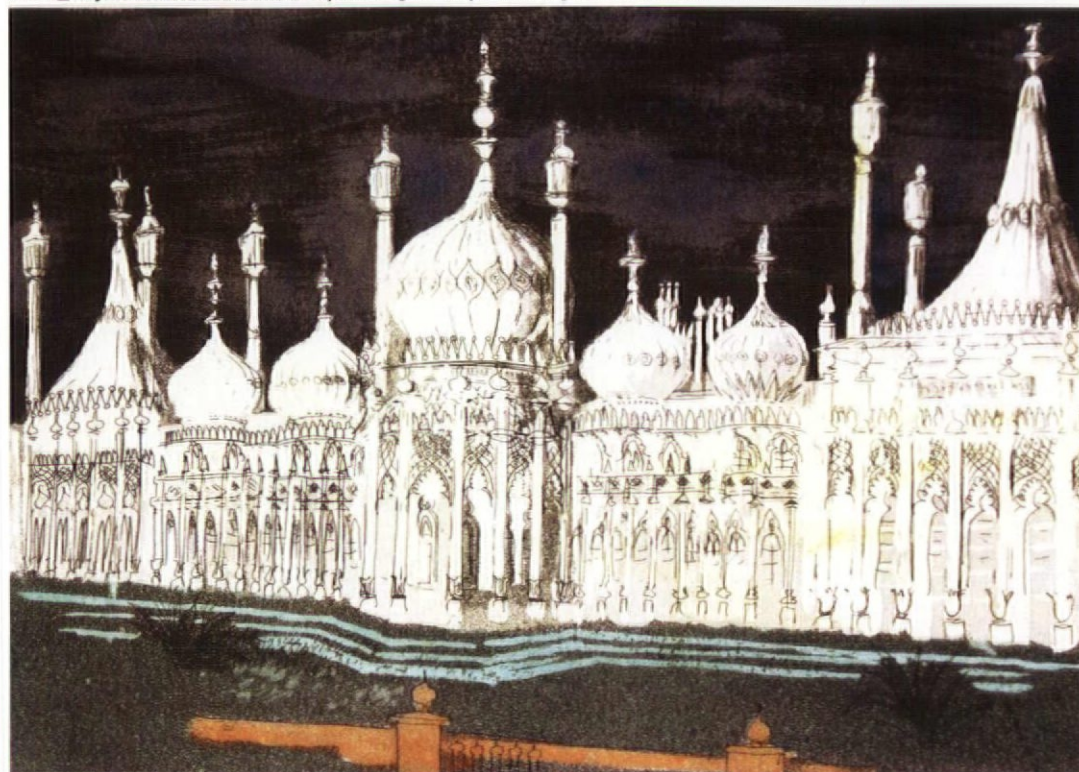




NICHOLAS HARVEY

His eclectic AR subjects included country shops, flint walls and the British pub

Below *Royal Pavilion, 1939*, one of Piper's Brighton Aquatints Right *Artwork for Shell Guide to Oxon, 1938*



BOOK / Piper in Print

Alan Powers, Hugh Fowler-Wright et al. Artists' Choice Editions, 2010, £96

If you listed the AR's most significant contributors in its 114-year history, one would surely be the artist and photographer John Piper. He arrived in the magazine in October 1936 with a piece on English Romanesque sculpture, enhanced by close-up photographs of fonts whose bas-relief figures might evoke Picasso or Brancusi. Such continuity between past and present was one of Piper's common themes.

But above all Piper drew attention to the overlooked. His

eclectic AR subjects included country shops, flint walls, 'the nautical style' and the British pub, while he happily illustrated colleagues' features too – such as, a John Betjeman essay on Nonconformist chapels.

A prolific painter and print-maker almost until his death in 1992, Piper also designed stained glass, tapestries and theatre sets, but architecture and topography were paramount. 'My aims in painting are to express a personal love of country and architecture,' he said, which also sums up his 40-year involvement with the Shell Guides to English counties and his articles in the AR.

Published in a limited edition of 384 copies (hence the high

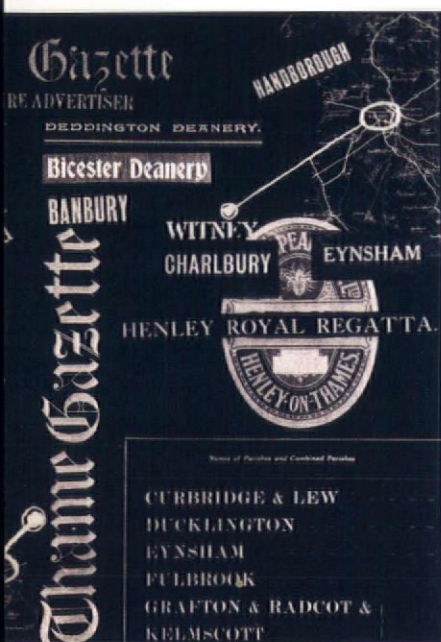
price), *Piper in Print* is a well-illustrated survey of the books, magazines and ephemera that feature Piper's work. It profits from having the architectural historian Alan Powers as an essayist, given his authority on British culture in Piper's time.

Piper's photos on the book's endpapers give a better clue to his sensibility than the cover does. Dwelling on the eroded face and drapery of a sculpted stone figure, they reveal his taste for things that or mutilated by time, as well as his eye for an eloquent detail. But Piper also stood back to take a broad view of a place or landscape, and among his graphics are sweeping panoramas of Stowe gardens with its temples, lake

and Palladian bridge.

Several pages are devoted to one of Piper's best works, the *Brighton Aquatints* (1939), while the guidebooks get an essay to themselves. Piper's *Shell Guide to Oxon* (1938) is a classic, and in its gazetteer he can encapsulate a site in a sentence. 'Ledwell is a place of old stone walls and bedraggled farmyards; it has a manor with enormous decrepit elm trees.'

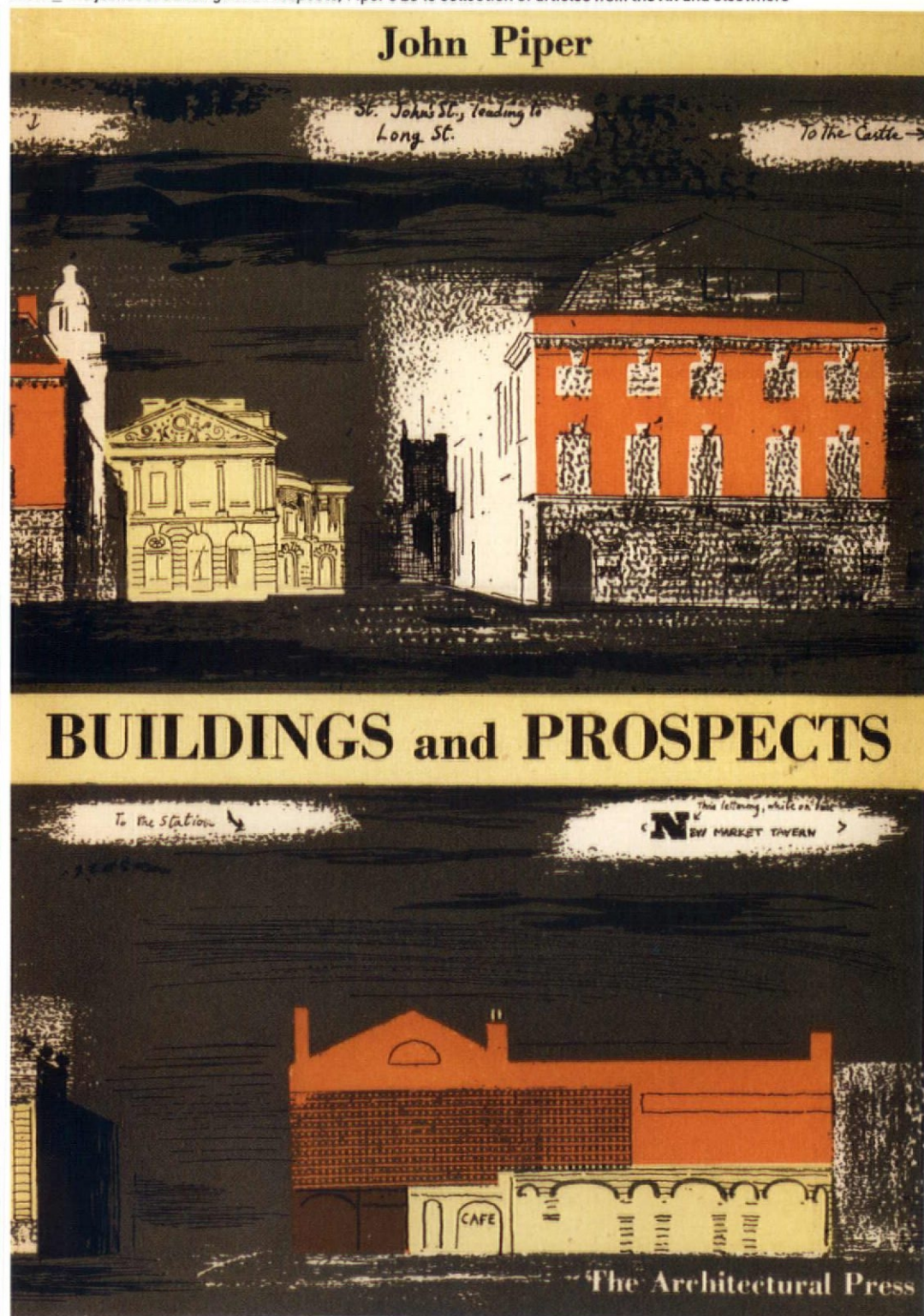
Conveying just how broad Piper's interests were, the book partly conceals his limitations as an artist. When seen in quantity, his paintings and prints can seem quite cursory and formulaic, relying too much on chiaroscuro and often more theatrical than insightful. Though Piper sought to capture the 'spirit of place', the places might be interchangeable, given his mannerisms.



When *Buildings and Prospects*, a selection of Piper's articles from the AR and elsewhere, appeared in 1948, historian John Summerson said: 'Piper's genius is the genius of the eye. Simply by looking and noting he has presented his own and a younger generation with a new excitement in landscape and architecture.' And that remains a fair assessment. It was Piper's eye as much as his artistry that ensured the appreciation (sometimes even the preservation) of much that was unsung. **ANDREW MEAD**

- + A celebrated eye for detail
- Masks the extent of artistic technique that tended towards the formulaic

Below_ The jacket of *Buildings and Prospects*, Piper's 1948 collection of articles from the AR and elsewhere



Here is what the 18th century meant by the sublime: aesthetic appreciation of terror

EXHIBITION / The Art of Piranesi
 Until 21 November,
 The Giorgio Cini
 Foundation, San Giorgio
 Maggiore, Venice, Italy
www.cini.it

One of the most powerful exhibitions at this year's Venice Biennale is the Piranesi show at the Giorgio Cini Foundation on the island of San Giorgio Maggiore. Giovanni Battista Piranesi (1720-1778) was distinguished among his contemporaries by his dramatic use of light and shade, his luscious brown-black, black-brown ink, the descriptive perspectives that bring 18th-century Rome to life and his intense imaginative projects. All are collaged to make a portrait of one of the most mysterious minds of the age.

The exhibition covers the whole spectrum of Piranesi's enormous output. Though the young Venetian trained as an architect under his uncle Matteo Lucchesi, he produced very few buildings, yet throughout his life his imagination was undimmed. Fed by the classic ruins of Rome and its surroundings, it was enriched by sources as different as elaborate Egyptian decorations and the Doric Order of Magna Graecia (the awesomely austere temples at Paestum). In 1747, Piranesi moved to Rome permanently, but he retained the 18th-century Venetian love of topography – and its ability to raise money

from Grand Tourists keen to buy souvenirs of their adventure. At the same time, he started to produce the first of his fantasies: impossible conjunctions of architectural forms of staggering scale, which colossally loomed over a few lonely humans.

His 135 plates of *Vedute di Roma* were issued gradually between 1748 and his death: it is these that form our image of the 18th-century city. Yet the vision is often subtly different from reality, as is shown by splendid new black-and-white photographs by Gabriele Basilico, on display at the Cini. Taken as far as possible from the same standpoints as Piranesi, the photographs demonstrate how the engraver often exaggerated scale. More accurate were his analyses of ancient technology: for instance, in the drawing of the Cloaca Maxima, he dissected the great sewer to make a picturesque masterpiece. Towards the end of his life, he produced many interior and furniture designs. Some of these have been recreated by Adam Lowe and Factum Arte, and though horned rams' masks and viciously beaked birds would have made the furniture difficult to use, Piranesi's designs certainly had European-wide influence.

Far more influential on the European psyche were the *Carceri d'Invenzione*, 16 plates of imaginary underground prisons, which could be glimpses of the palace of Milton's Satan. The super-Roman

Below_ A plate from the famous *Carceri d'Invenzione*, a series of imaginary prisons



vaulted caverns are so vast and shadowy that their few inhabitants are dwarfed and blurred (perhaps just as well, since they are all apparently using enormous machines to inflict or suffer pain). Here, quintessentially, is what the 18th century meant by the sublime: aesthetic appreciation of terror and self-preservation. In this, the *Carceri* are the opposite of what was then called the beautiful: aesthetic appreciation of self procreation. In some ways, Piranesi was the dark side of the Enlightenment, while his friend Robert Adam epitomised the light. To us, who

know of real horrors as fearsome as Piranesi's (but less dramatic), the *Carceri* are gruesome enough, but in the 18th century they must have been shocking to the people who could afford to buy the prints. They are at the Cini where, together, and full size (as opposed to small reproductions in books), they show why they have haunted our imagination for over two centuries. **PETER DAVEY**

➤ True art of the sublime
 ➤ Beware sharp edges

DISSING+WEITLING PRACTICE PROFILE

DISSING+WEITLING architecture



DISSING+WEITLING PRACTICE PROFILE

DISSING+WEITLING architecture

Danish architecture practice Dissing+Weitling is part of an evolutionary journey that reaches back over 50 years and three generations to the 1930s, when Danish modernist Arne Jacobsen first set up his office in Copenhagen. Jacobsen's philosophy of lean functionality and simple elegance established a design legacy emblematic of both Danish and Scandinavian architecture. On Jacobsen's death in 1971, architects Hans Dissing and Otto Weitling took over the practice. Thirty years later Daniel V Hayden, Stig Mikkelsen and Steen Trojaborg stepped in as the third generation to carry forward a great Danish design tradition.

Following Jacobsen's famous legacy has proved to be a challenge for the two successive generations. But with hindsight, it is clear the work of each generation has addressed issues of legacy and authenticity. In the end, the motivation to shape the world by new analysis and interpretation has prevailed.

This latest project illustrates the skills and preoccupations of the current generation. In Ørestad, a newly developed urban area south of Copenhagen, Dissing+Weitling has recently completed a head office for major Danish engineering consultancy Ramboll. Four years of work has resulted in one of Denmark's largest and most dramatic corporate headquarters, the Ramboll Head Office (RHO).

This 40,000m² office is now the daily workplace of 1,600 employees. Yet every detail has been designed to reflect and underpin Ramboll's

encompassing vision of development, collaboration and knowledge transfer. Dissing+Weitling has translated this vision into an architectural concept that draws its inspiration from Barcelona's famously teeming shopping street, Las Ramblas.

RHO's *rambla* unifies the entire building both horizontally and vertically through a series of mezzanine floors and balconies – in effect, a massive movement machine that allows staff and visitors to move effortlessly between the eight storeys.

The moment visitors step inside, the building unfolds and reveals its open-floor decks. The generous stairway leading to the fifth floor entices you into the very heart of the building. The *rambla* concept makes it surprisingly easy to navigate the interior and also creates a sense of instant overview. At the same time, the architects have placed great emphasis on marking a clear transition from social, common spaces to quiet office areas. Working areas are located in small 'pockets' isolated from the flow of people through the building, and are also positioned by the windows, so that everyone can enjoy daylight and views of the surroundings.

With its walkways and curved balconies bustling with life, the interior challenges the rigour of the seamless 5,000m², double skinned glass facade, creating the impression of an open, yet impressively refined piece of architecture.

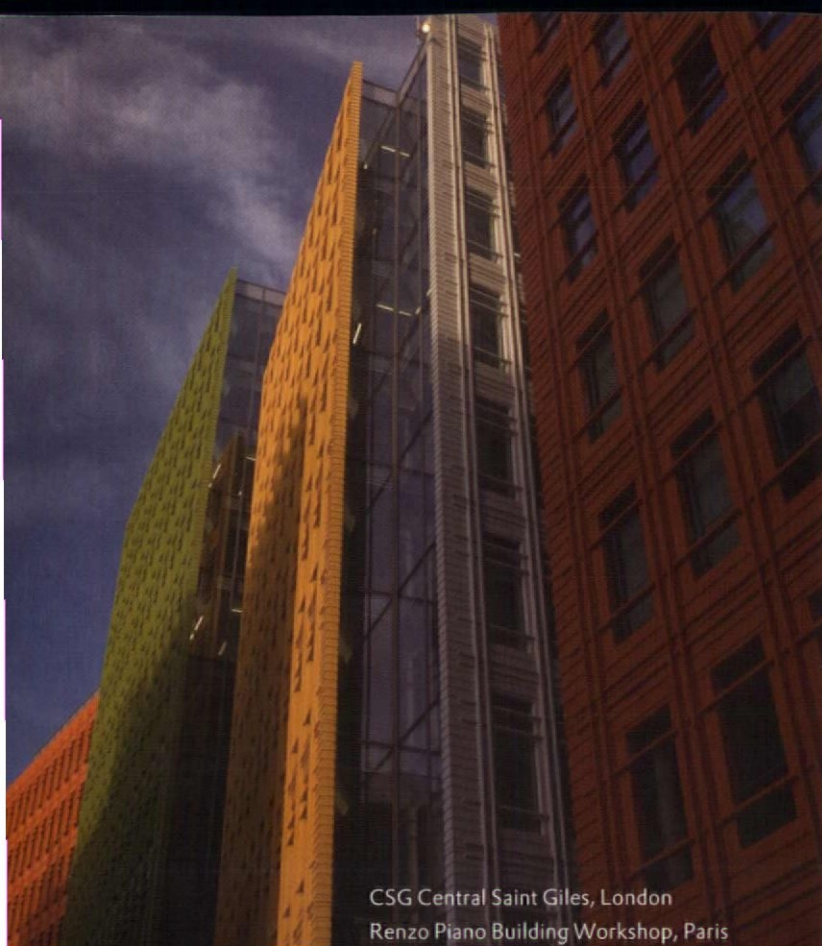
www.dw.dk

Contact Stig Mikkelsen: smi@dw.dk

- 1 [previous page]_ Detail of the walkways that unite the interior of the new Ramboll head office in Ørestad, Denmark
- 2_ The *rambla*, a massive 'movement machine' of walkways, stairs and balconies. Spatially dramatic and functionally efficient, this circulation network facilitates navigation around the building
- 3_ The sleek glazed exterior gives some sense of the animation within
- 4_ Natural light floods in from glazed slots in the roof







CSG Central Saint Giles, London
Renzo Piano Building Workshop, Paris

TERRART®

Progress through diversity.

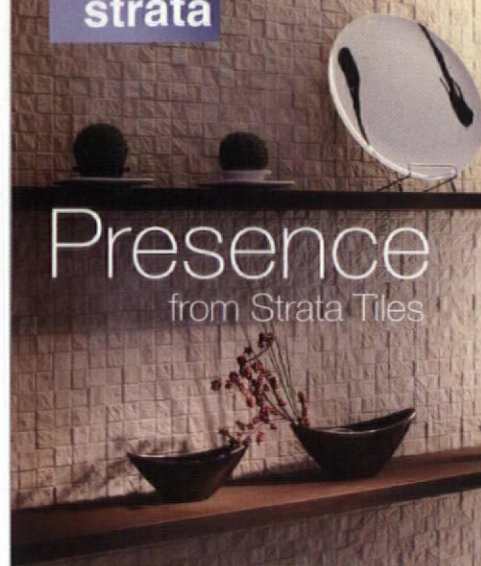
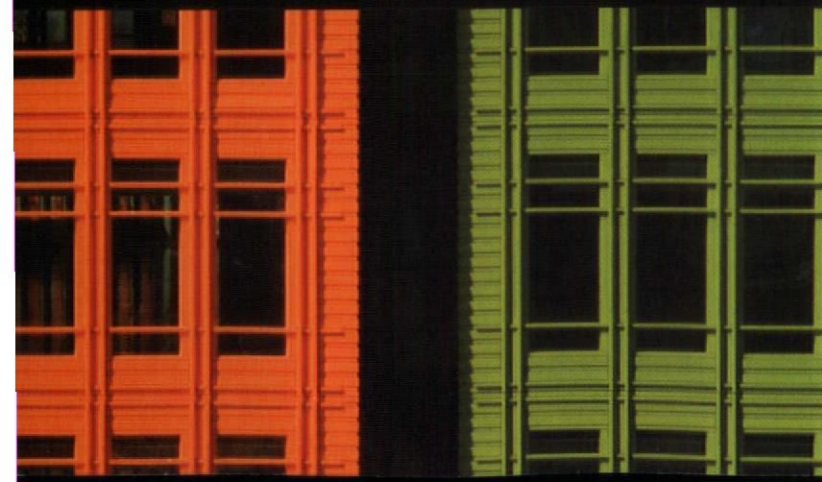
Facade design with large-format ceramic elements for a unique architectural style.

NBK Ceramic

ARCHITECTURAL TERRACOTTA

NBK Keramik GmbH & Co.
Reeser Strasse 235
D - 46446 Emmerich
FON: +49 (0) 28 22 / 81 11 - 0
FAX: +49 (0) 28 22 / 81 11 - 20
email: info@nbk.de

www.nbk.de



Presence

from Strata Tiles

For a FREE sample of this incredibly luxurious & tactile new collection displayed at 100% Design from Strata Tiles visit stratatiles.co.uk/presence or call our FREE Phone number

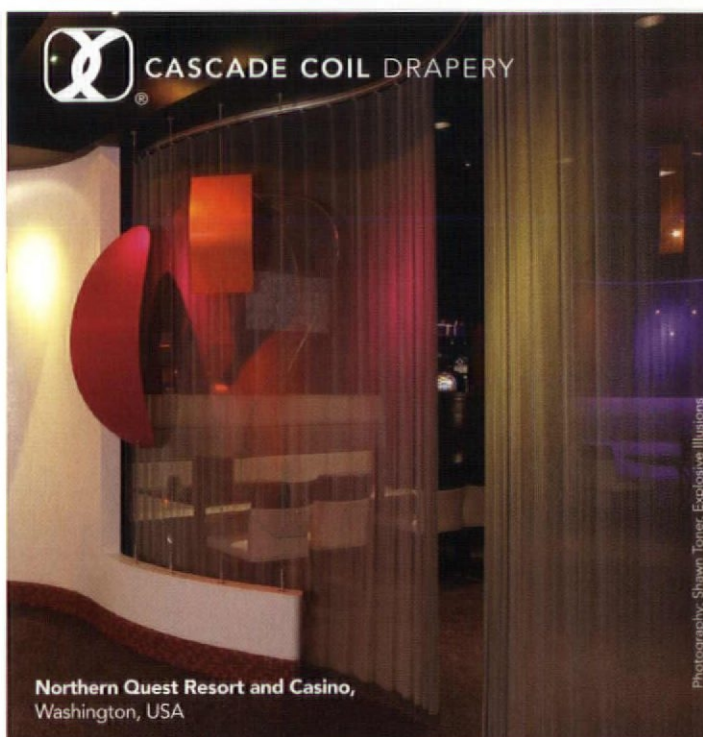
Strata Tiles Ltd
Polar House,
6 Midleton Industrial Estate,
Guildford, Surrey, GU2 8XW

studio62
62 Clerkenwell Road
London
EC1M 5PX

0800 012 1454
www.stratatiles.co.uk/presence
info@stratatiles.co.uk



CASCADE COIL DRAPERY



Northern Quest Resort and Casino,
Washington, USA

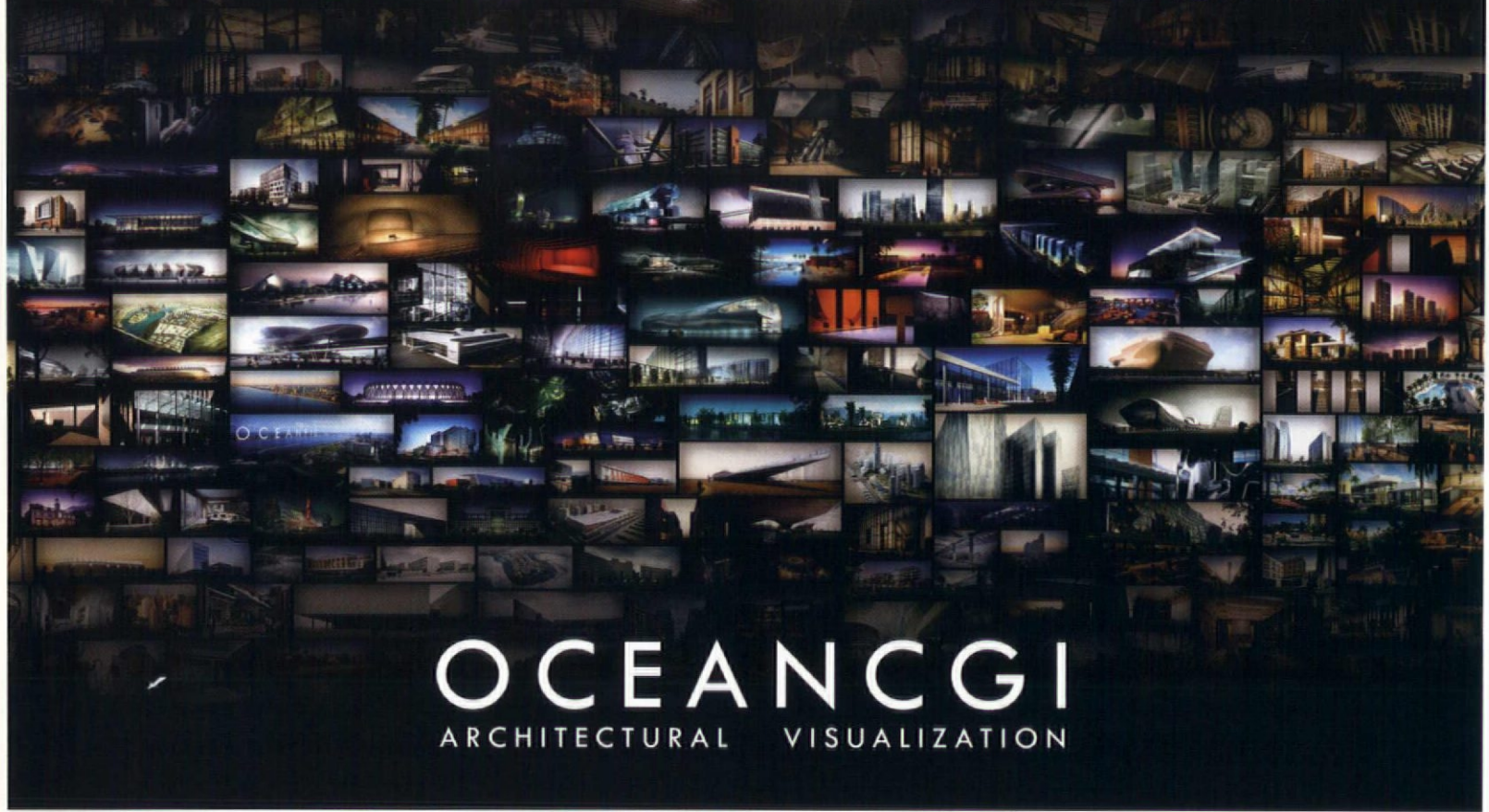
Woven Wire Fabric

Projects include multi-story wire mesh draperies for hotels, auditoriums, and casinos; curved dividers for visual merchandising; window treatments for private homes; safety & blast mitigation screening; sculptural forms for urban gardens; decorative interior/exterior wall coverings; solar shading for buildings and parking garages; aviary screening for animal habitats, and see-through appealing barriers for commercial security. Whatever the application, let us help you realize your creative vision.

www.cascadecoil.com | T+1.971.224.2188

Photography: Shawn Toner, Explosive Illusions

WWW.OCEANCGI.COM INFO@OCEANCGI.COM TEL 020 8555 9767



OCEANCGI

ARCHITECTURAL VISUALIZATION

From the UK. To the UAE.

Thrislington Cubicles, the award winning British toilet cubicles manufacturer, is exhibiting at The Big 5 for the first time. But we're not new to the Gulf region. You'll find us in Princess Norah University, ADNEC Tower (Abu Dhabi), Arcapita Bank (Bahrain) and Yas Island Ferrari Theme Park.

We'll be displaying Flow, Oasis Glass, Icon Aluminium and Polo cubicles ranges, Glass lockers and Sentry duct system and we hope you'll visit us on stand 2E97/2F96 on the UK pavilion.



thrislington cubicles

Product: range

Contact: t +44 (0)1244 520 677

Scale: nts

w www.thrislingtoncubicles.com
e info@thrislingtoncubicles.com

DELIGHT



For a temporary structure, the sukkah has been around a long time. For 3,000 years, Jews have built these ephemeral shelters to commemorate the Israelites' exodus from Egypt. During the annual Sukkot holiday, devout families recreate the nomadic experience of their ancestors by erecting sukkahs in back gardens and on balconies. For a week they will live in them, eat and sleep in them.

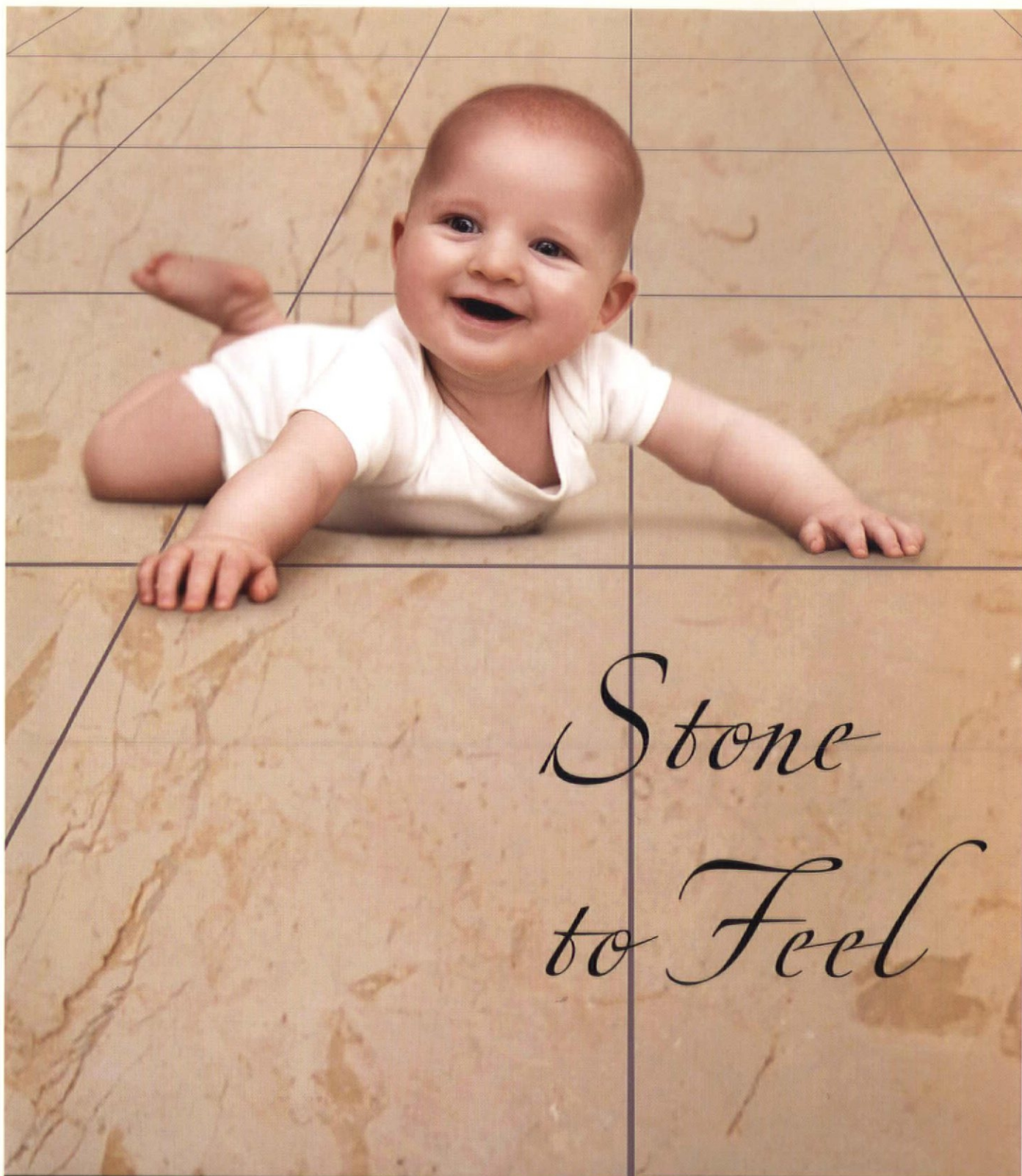
Over the last century, however, Sukkot has fallen out of favour. Few Jews outside of Israel still observe the holiday. And yet as an architectural challenge, the sukkah is irresistible. In addition to the constraints of any temporary pavilion, it's also prescribed by ancient rules honed by rabbis. It must have at least two-and-a-half walls (one of which can be a living elephant). The roof must be made of leaves or branches. During the day it must provide more shade than light and at night allow a view of the stars.

In a bid to revive the holiday, American writer Joshua Foer held a sukkah design competition. Over 600 architects from 43 countries entered and in September, 11 finalists worked through the night – as is the tradition – to assemble their structures in New York's Union Square.

The public were invited to vote for the winner. In the end, a glass-walled pavilion capped by a tree trunk by Kyle May and Scott Abrahams (*pictured*) and Bittertang's inflated vinyl bubble topped by aromatic eucalyptus all lost out to Babak Bryan and Henry Grosman's clever manipulation of the rules: a broken sphere of plywood, marsh grass and twine, resembling a flower bud as its spiky petals begin to open.

ZÖE BLACKLER

For a full set of project images visit www.sukkahcity.com



*Stone
to Feel*

Medmar Diva



A&G 23 S.r.l. V.le G. da Verrazzano, 7 - 54036 Marina di Carrara (MS) ITALY

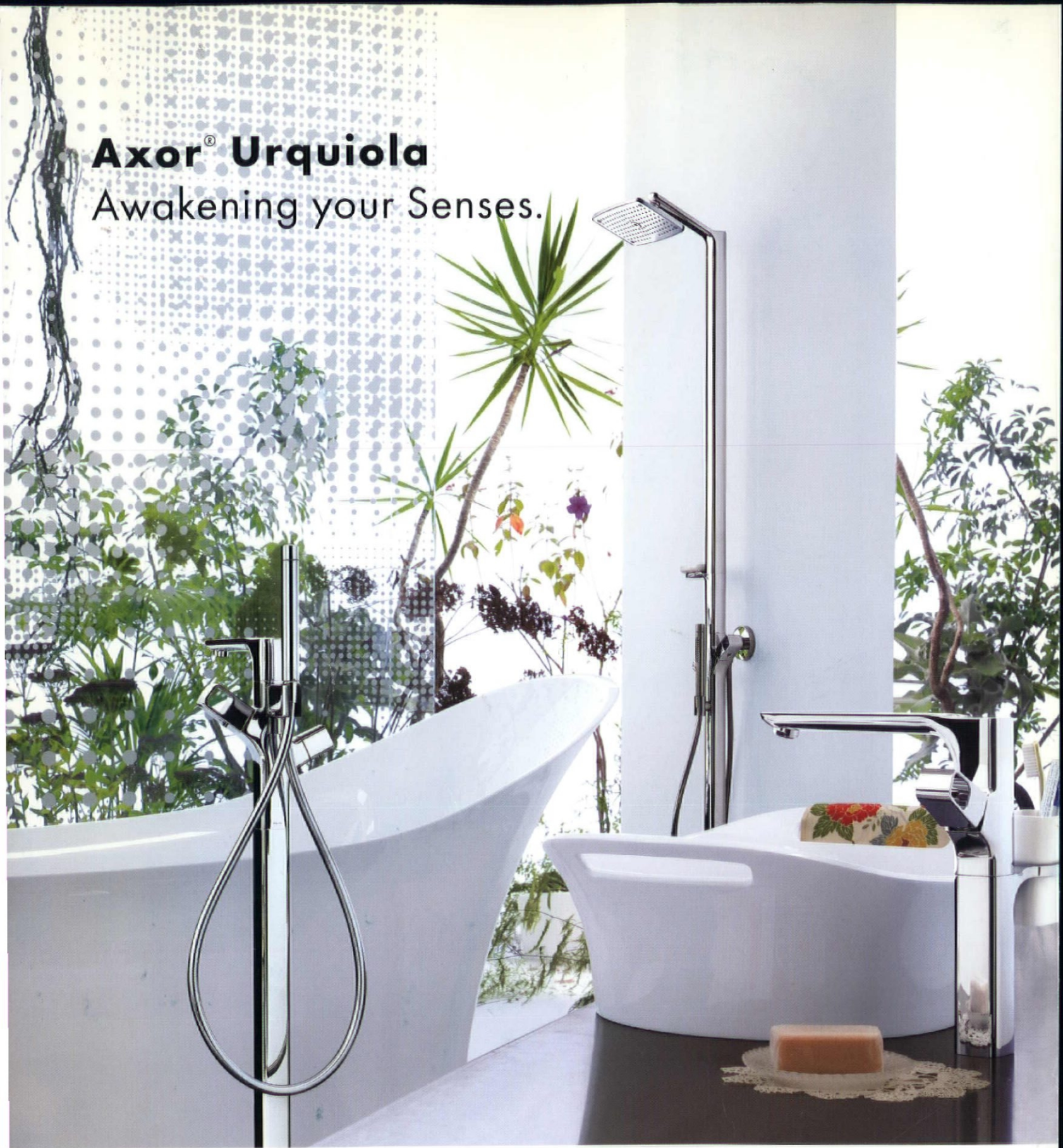
Tel: +39 0585 54257 Fax: +39 0585 787429

e-mail: alessandro@ag23.net

www.medmardiva.com

Axor® Urquiola

Awakening your Senses.



Visit www.axor-design.com for more information on the Axor Urquiola bathroom collection and the designer Patricia Urquiola.

AXOR
hansgrohe