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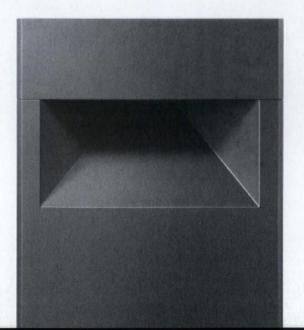


114 Delight

A seraph of Istanbul shows its face again after 700 years of obscurity, in the renovation of Hagia Sophia

Our cover has been illustrated by Nigel Peake to commemorate this year's Emerging Architecture Awards.

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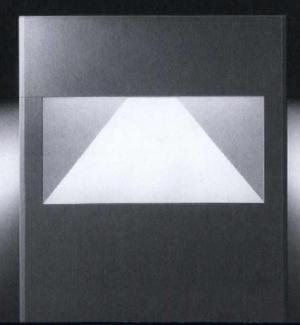


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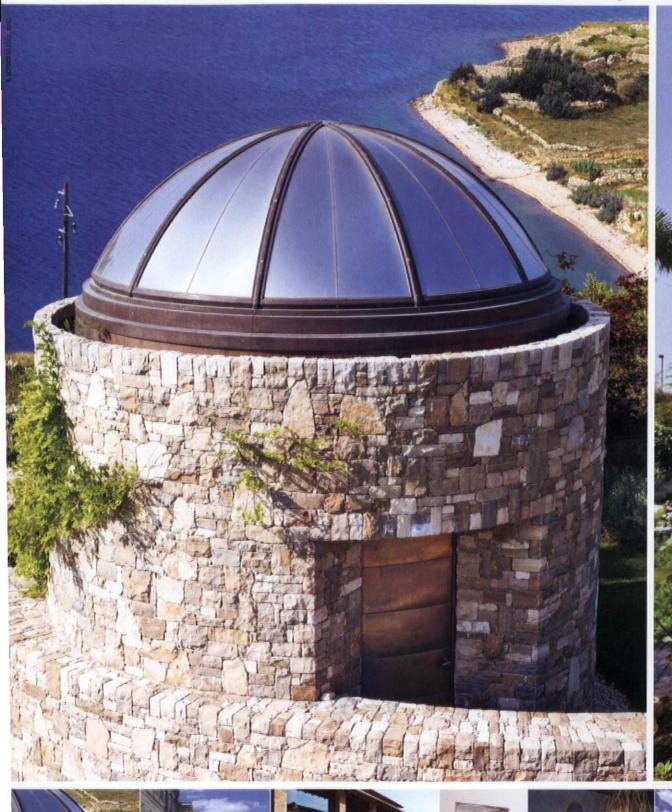
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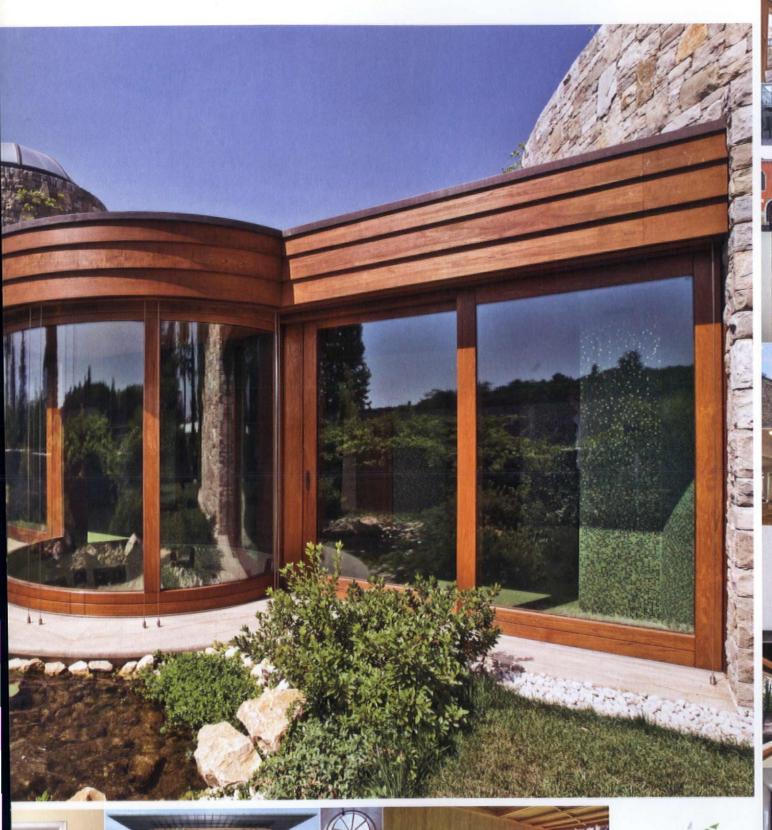
















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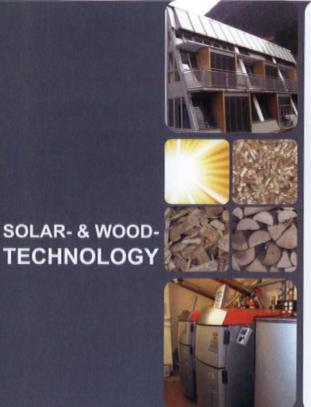
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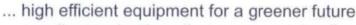
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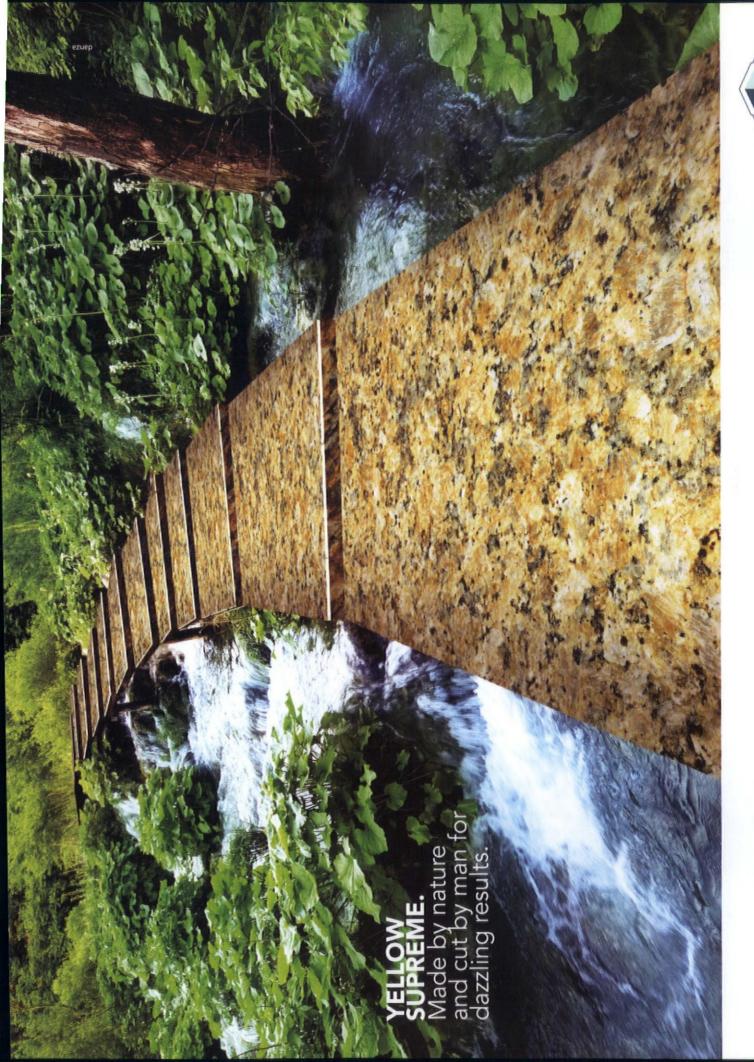


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THE GOLDEN AGE OF JUSTICE

When the 1992 EU Summit decided that the European Court of Justice (ECJ) should remain permanently in Luxembourg, this gifted the country a building boom. A new architectural concept was required for the ECJ's home, the Palais de Justice, to accommodate its staff of around 2,000 people. The accession of further member states was also considered, but any expansion could not precipitate extensive changes to the existing architecture. Following the decision in 2002 on a fourth major expansion of the ECJ, French architect Dominique Perrault devised a visionary concept that harmoniously integrated the old building and extended it with two towers. And so the Kirchberg plateau to the north-east of the city became home to the country's biggest and, at 350 million euros, most expensive building project.

Once the 25.000m2 Palais de Justice had been cleared of asbestos, the fourth building extension was carried out in two phases: the expansion of the original structure and the erection of two golden towers. The first phase saw the old Palais encircled by a two-storey gallery of offices. Both storeys of this anneau (or ring) are clad with a facade of golden glass panes of varying widths. Perrault decided that the architectural heart of the ECJ would be the main courtroom, which seats 40 judges and 280 members of the public. The eye is irresistibly drawn to the tent-like hanging ceiling made of golden anodized metal mesh known as Escale and produced by GKD-Gebr Kufferath AG (GKD).

Like a shimmering canopy it reflects the ambivalence of this venerable place, offering both transparency and seclusion at the same time. As no available material could realise the canopy's complex geometry, GKD specially developed a spiral mesh in defined golden tones to create the veil that floats above the space. In addition to its particular aesthetic qualities, the Escale mesh proved irresistible because theoretically its spirals can be interwoven endlessly and can thereby incorporate round forms. The circular three-dimensional construction is made of 40 trapeziform elements of varying sizes that meet centrally in a chalice shape. The ring-like walkway that runs around the courtroom looks down onto the proceedings below, but the canopy prevents a clear view.

Perrault has created a new landmark. Connected to the old Palais by an underground walkway, the two golden towers - 100 metres high and just 14 metres wide - contain 24 floors of high-spec office accommodation for translators and lawyer-linguists. The towers' exteriors are made of 20,000m2 of golden anodized aluminium mesh, specially developed by GKD, which acts as a sunshade. Over 7,000 panels set in golden frames, each with meticulously crisp zig-zag edging, were mounted between the window panes. They lend the slim towers an optical depth and create spectacular light effects. Through their minimalist yet imposing form, the towers emphasise the EU's multilingualism. Should the number of member states rise beyond 27, a third tower can easily be added.

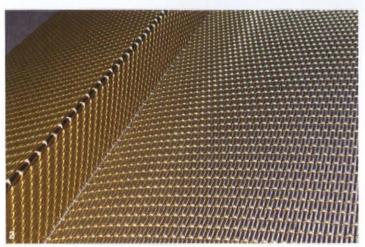
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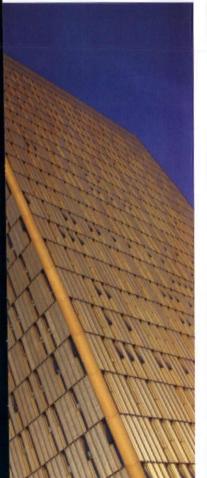








1_The towers are clad in vertical panels of gold anodised aluminium mesh 2_Mesh panel detail 3_The slim profile of the 100m-tall landmark towers. A third can be added if the EU expands 4_The shimmering golden canopy inside the main courtroom





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III. above: Gira Control 19 Client, glass black [available starting 12/2010], III. below: Gira HomeServer app on the iPhone, Gira Interface design: schmitz Visuelle Kommunikation] the 2009 Plus X Award. More information: www.gira.com/interface







Finding good cause to celebrate the architects of tomorrow

We're rarely given to hyperbole, but the December issue, which honours the winners of the annual AR Awards for Emerging Architecture, is always imbued with a special spirit of optimism. It's a rare chance to sneak a glimpse of the next generation of architects and eavesdrop on their concerns and preoccupations. How are they managing to confront the grave global issues of economic meltdown and environmental crisis? How do they make sense of a speeded up and sensationalist world? Is it possible to make a meaningful connection with context and place? Can technology still serve human ends?

It's quite a burden to place on youthful shoulders, but what is consistently heartening is how young architects from all over the world manage to rise to the occasion. In the 12 years that the Emerging Architecture Awards have been running, the skill, sensitivity and inventiveness of submissions has remained at a stubbornly high level, and this year is no exception. We could have made ten issues of great projects, but had to draw the line somewhere.

Awards are made for built work by designers under 45, as architecture is one of those professions which is a long, slow burn and a gradual getting of wisdom. You can still reach 40 and not have built anything. But building remains the key: building well and building responsibly. And in an era that promises to be very different from the last one, architecture and architects will be under much closer scrutiny. The latest emerging generation must be able to the meet these new challenges with aplomb, and this issue confirms that they are well up to the task.

CATHERINE SLESSOR, EDITOR

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Francesca Ferguson is the founder of Urban Drift, an international network for debate in contemporary For this issue she reviews the Lisbon Triennale

Nigel Peake, this month's cover artist, is an illustrator and trained architect whose delighful, pithily-titled books (Sheds, Structures and such) the AR recommends you to take a good look at on his website www. secondstreet.co.uk

Michael Spens is director of architectural history and theory at the University of long involvement in the restoration of Alvar Aalto's Viipuri Library in Russia, for which he has been awarded a Finnish knighthood. He writes here about the new V&A in Scotland

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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. P0 Box 95120, Newton, MA 02495. CIRCULATION 20, 733 [AUDIT ISSUE MAY 2008] © EMAP INFORM 2010





architecture and urbanism.

Dundee. He has had a decade-

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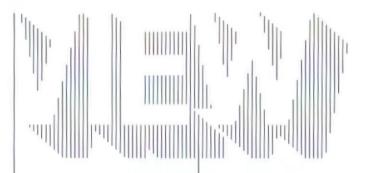
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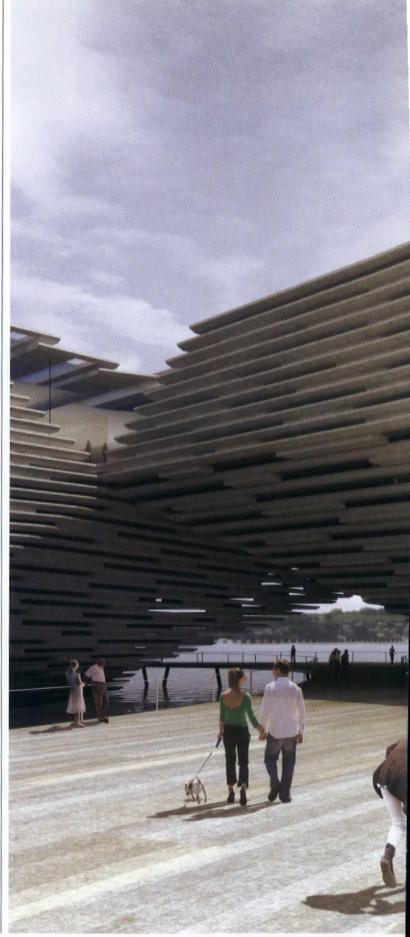
The competition for an international centre for design, to be located on the regenerating waterfront of Dundee, was launched towards the end of 2009. With a keen eye on the achievement of the emblematic Bilbao Guggenheim, the city of Dundee and London's Victoria and Albert Museum teamed up to drive the initiative.

The crucial role of the V&A is worth noting, both as a partner in the Dundee initiative and as an inspirational impetus for the project. Of the 122 entries that registered for the competition, a shortlist of six was eventually arrived at earlier this year by an eight-strong jury, two of whom were architects.

The shortlist for V&A at Dundee included Steven Holl Architects and Rex (former OMA partners) both from New York, along with Norwegian practice Snøhetta, Delugan Meissl Associated Architects from Vienna, Edinburgh-based Sutherland Hussey Architects,

and Japan's Kengo Kuma & Associates. In their different ways, the first five each aspired to create the 'landmark building' specifically sought in the brief. Snøhetta's elegant proposal was 'docked' as well as embedded in the shoreline in a very landform-related manner, reaching outwards to the hills across the Firth of Tay. Those of Holl, Rex, and Delugan Meissl presented themselves as more dramatic arrivals, delivered with impact on the shore-edge yet scarcely heeding the city itself, as it strained to receive them. Sutherland Hussey's scheme came loaded with traces of Dundee's dockside past that recalled the city's seaport pre-eminence of three generations and more ago, in an uncharacteristic retro-mode, begging the question: Can Scotland ever unshackle from hoary old industrial tropes?

Yes we can, was the answer, epitomised by the sixth shortlisted proposal from Kengo











Kuma (working with a mostly Scottish team of collaborators), which was judged the final winner. As neither a signature building nor metropolitan endorsement of a presumed provincial ethos, Kuma's scheme seemed to soar over the predictable preoccupations of the five others. Such was the public interest that there were 27,000 hits on the competition's shortlist website.

As if floated into the waterfront like a sculptural iceberg, Kuma's project attaches itself gracefully to the urban spaces of the city. Aptly, it also nestles near to the RSS Discovery, the masted vessel of Antarctic explorer Captain Scott, which is anchored on the dock. Kuma's structure of slatted (even actually 'machicolated') high technology stone cladding will weather slowly and benignly, with a natural effect. This is inherent in the systemic horizontal gaps between the layered, compound

stone panels (cast complete with insulation and structural concrete cores), which are made up of over 90 per cent quartz, granite, marble and natural stone elements. The glazing fits seamlessly between each layer where required. The whole content reads tangibly, yet also as something 'other', revealed by scanning up a clear axis to the city centre.

Kuma shows his fundamental grasp of how to insert a multifaceted cultural container into existing city fabric and how to evoke the curiosity and mystery that stirs the imagination and fires up generations of visitors. From the sanctuary of Kuma's scheme the orientation up and down the Tay estuary, lapped by tidal flows seawards and back, will be spell-binding, especially on summer evenings. From the city too, the image of a magical geological formation will be compelling. At last, here is architecture for the 21st century.

Taken together, the combined





Previous page Kengo Kuma's winning proposal for the Dundee V & A is an angular cliff of ribbed stone This page, clockwise from top left The five other shortlisted proposals from Steven Holl (an array of translucent cubes); Delugan Meissal (shades of their Porsche Museum in a teetering, speckled wedge); Sutherland Hussey (the sturdily proto-industrial home teaml; Snøhetta (Nordic topography) and Rex (shards of blue Kryptonite)

resonance of the V&A's own collections (to be rotated for exhibitions) and the emulations and aspirations of the 'home team' of university, art college and design staff (with several international practitioners), plus artists and students, form a viable basis for the V&A Dundee as specified in the original competition brief. This is expected to galvanise creativity in design and proactive commerce throughout Scotland, the UK and Europe. The competition was seemingly run in an exemplary way, reinforced by a gritty realism about raising the necessary budget of £47 million, which is reassuring in today's clenched economic climate. On hearing the news of his win, Kengo Kuma was typically decorous. 'I am thrilled to be able to work with those at the V&A and Dundee', he said. 'in order to give shape to their vision and to contribute meaningfully to the cultural richness of the city.'

INTRODUCING: TRIFLOW QUADRO BY ZAHA HADID

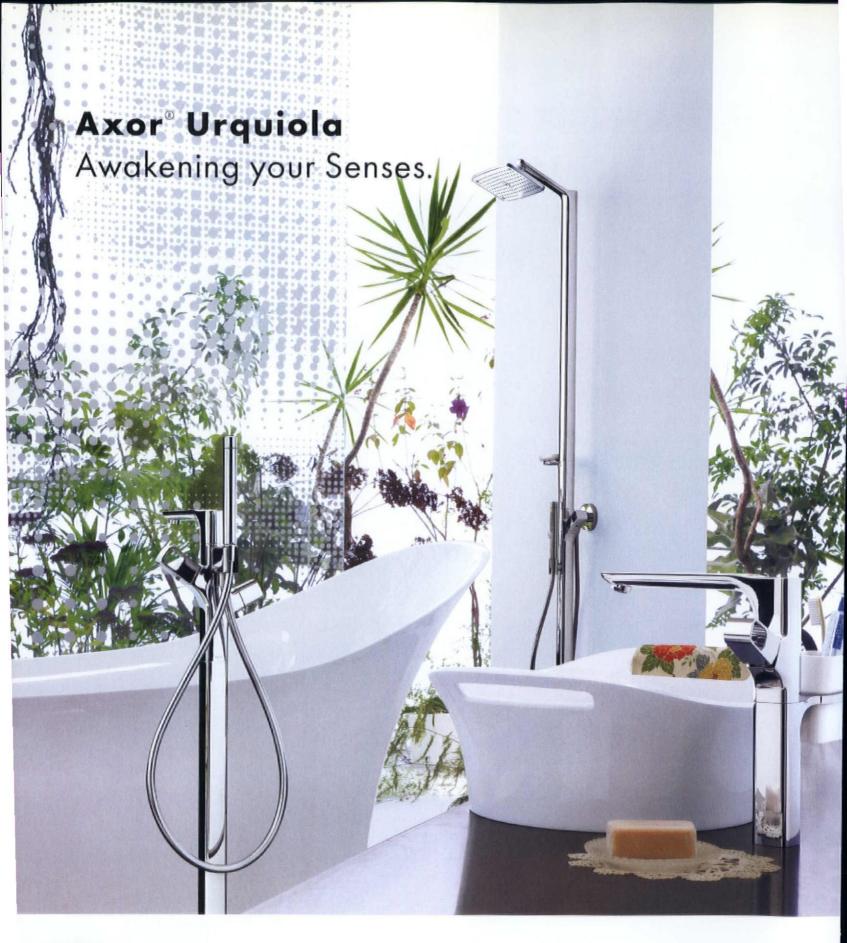
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BEVERLY HILLS, USA

Another victory for the California philistines as a John Lautner house is needlessly demolished

MICHAEL WEBB



No city boasts more classic modern houses than LA but most are out of public view and at risk from new owners who may buy them as tear-downs, to be replaced by something larger and showier. Happily, there's a growing public awareness of this legacy, thanks to the wellpublicised campaigns of the Los Angeles Conservancy and other preservation groups, as well as a wave of museum exhibitions, books, and house tours. Oscar Niemeyer's only house in North America was saved days before demolition and its white knight, Michael Boyd, is now restoring other mid-century moderns. A few celebrated names command a premium - the residents of Richard Neutra's Strathmore apartments (where I'm lucky enough to live) have launched

a website, www.neutralives.com, to protect its integrity and promote restoration efforts. However, major properties are still being razed – Neutra's Maslon House in Rancho Mirage, Rudolph Schindler's Wolfe House on Catalina Island and, most recently, John Lautner's Shusett House in Beverly Hills.

What makes this latest act of vandalism so painful is that Lautner's reputation is beginning to enjoy the respect he was denied during his 50 years of practice in LA. Monographs and a major exhibition have celebrated his achievement, and several of his houses have been impeccably restored. Michael LaFetra, a seasoned aficionado who has saved many classics, offered to



buy the Shusett house or move it to a new location, and other preservationists weighed in, but the owners stubbornly refused to negotiate, even though they had occupied the house for many years without knowing who designed it. It had been insensitively remodeled but the brilliance of the concept was still plainly visible: an arc of rooms that embraced a giant pine, and a tilted roof that shaded a curved wall of glass. Completed in 1951, it was an exact contemporary of the circular-plan Harvey House, which was rescued on the eve of destruction by writer Mitch Glazer and actress Kelly Lynch, and now looks as Lautner would have wanted it.

Outrages of this kind are all too frequent. Beverly Hills, like

many other cities in LA County, has no preservation ordinance. Councillor John Mirisch sought to introduce one and was outvoted; his colleagues defended the sacred right of property owners to do what they want. As a result of this libertarian attitude, Beverly Hills has lost half of the significant buildings listed in a 1983 survey, and gained a rash of Persian palaces, Tuscan mega-mansions, and po-mo commercial blocks. Once a rather staid enclave of local wealth - few were as extravagant

Below_Until recently, the residents of John

Lautner's Shusett House, left, had

no idea who had built it; yet despite the efforts of

preservationists, they pressed ahead with its

demolition, right

YOUR CARDICTE, MADE HARRAMAY

as Norma Desmond - it's

increasingly a showcase of

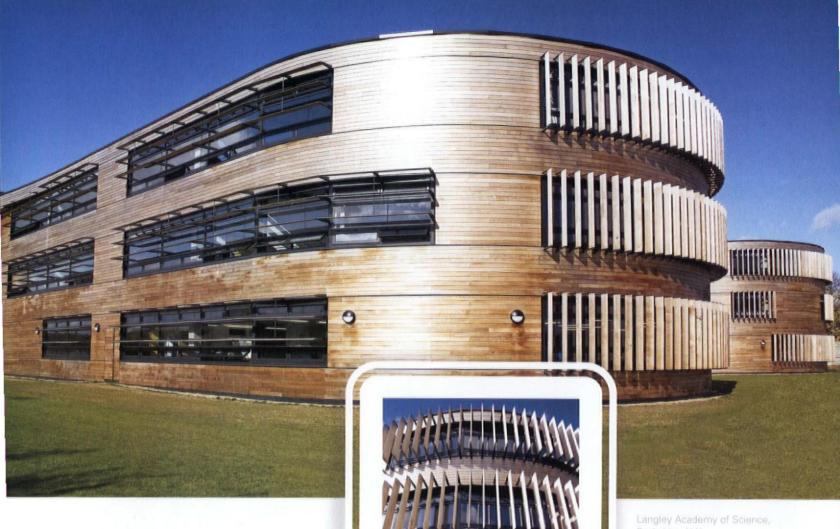
by hot money from around

vulgarity and excess, fuelled

the world. Good architecture,

old and new, has become an

endangered species.



Langley Academy of Science, Berkshire, U.K. Architects: Foster + Partners Photo: Courtesy of Levolux Ltd.

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The Triennale's sanitising of difficult issues is a failure of curation or nerve

FRANCESCA FERGUSON



Above_SAAL demonstrations for better housing united the urban poor and the 'technical brigades' of architects Portugal has more architects per capita than any other country in Europe, and yet despite this numerical popularity its discourse has often been rarefied, lofty and distant. The formal minimalism of Alvaro Siza and Souto de Moura dominates the country's architectural self-image, with voices of innovative young practices often marginalised.

As a corrective to this, the second Triennale of Architecture in Lisbon aims to 'bring architecture down to the street'. Chief curator Delfim
Sardo, a renowned art critic, has
taken a lateral approach.
The seemingly narrow theme
of Let's Talk About Houses
becomes anexcuse to talk
about everything- intimacy
vs community,local vs global,
north vs south. It's an expansive
stance that reflects the approach
of the non-architect, readier
to launch debates on areas in
which the more circumspect
scene of professionals wouldn't.

Combining the utopian collective spirit of architecture

and planning with a notion that the profession should have a political axe to grind, the main exhibition Between North and South sets a tone replete with socio-political promise. Among the first examples is a film by Catarina Alves Costa about a crucial social movement spawned immediately after the revolution in 1974: SAAL (literally 'the local mobile support service') was established by the government to assist people housed in precarious conditions but became an agitprop movement. Taking to the streets, it involved local residents, elevated engaged architects to local heroes, and became a focal point for demonstrations by the urban poor with slogans like 'Houses ves, Shacks no!'

This emotive and subjective portrait of the movement is rich in its implications for architects today and cries out for deeper research. And, indeed, the feeling of wanting more information is one that occurs throughout. Another section, curated by Ana Vaz Milheiro and Manuel Graca Dias, tackles a broad sweep of Portugal's post-colonial history and focusing on three key cities - Recife, Luanda and Maputo - but the investigation cannot do justice to the density of architectural biographies and little-known achievements. Milheiro's excitement at unearthing a rich modernist heritage by Portuguese architects such as Simões de Carvalho (born in Angola and yet decisive protagonist of the European modernist movement), is palpable, yet the exhibition shows only a few tangible fragments.

Often material is far clearer in the catalogue than in the exhibition itself. For example, the Seminário Regional do Nordeste by Delfim Fernandes Amorim – a ruin in Recife that was never completed – is depicted in a grainy film; only on the printed page can you get a fuller sense of how the concrete megastructure has been appropriated to house a school of dentistry and living quarters for poorer communities.

It seems all too easy to fall back into exhibiting architecture for purists - polite models and perfect plans. Against this trend is Luis Santiago Baptista and Pedro Pacheco's section on contemporary Portuguese housing. The buildings - from Souto de Moura's large-scale residential projects to public space in existing social housing by Menos é Mais in Contumil are explored through 30 hours of interviews with the architects and the residents. These reveal inspirations and shortcomings, conversations and reflections that begin where the building ends.

One of the Triennale competitions focuses on the Cova de Moura, an unmapped 'barrio' populated by Cap Verde and Angolan immigrants on the edge of Lisbon and recently marked out for a top-down government planning initiative. Over 22 architecture faculties embarked upon 'reading' this informal, unplanned community with its complex and layered history. However what manifests itself in the Museu d'Electricidad's chic white galleries are numerous generic solutions for the favela. It is left up to an artist to fully express the real confrontations of informal housing: Nuno Cera's year-long journey into megacities, Futureland, uses photography and fly-over videos to graphically reproduce on a spectacular scale endless sprawl, from New Mexico to Istanbul and Cairo.





Top_Contumil: architects Menos é Mais improved public spaces with a series of simple concrete ramps and walkways Below Inhabiting the ruin: a Brazilian modernist megastructure, the Seminário Regional do Nordeste, is reappropriated

Although the Triennale mostly hints at such a possibility, the territories it investigates reveal the strength of a discourse that could unfold in Portugal, at the threshold between Europe and Africa. The show's sometimes sanitised view perhaps reflects a lingering ambivalence towards the realities that darken Lisbon's doorstep.

It is both tantalising and frustrating that the context of the barrio and the 'back story' of cultural confrontation is avidly talked about but never actually visualised.

Beyond the anodyne grip of modernist aesthetics, this Triennale offers a tentative thesis on the country's often overlooked architectural terrain, yet for the moment it remains mostly descriptive rather than propositional. In three years' time this nation of architects should make a greater claim on these thematic problems, and define what architecture can specifically do to ameliorate them.



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PHILIPS sense and simplicity PARIS, FRANCE

An enchanting way to spend a sleepless night in the heart of Paris

CRYSTAL BENNES



Above_Boursier-Mougenot's comically sinister, harmonica-playing vacuum cleaners at the beautiful Hôtel de Lauzun create an atonal, modernist symphony

The capital of the flâneur, Paris is a wonderful milieu for strolling, and one evening every year the city is turned over to the particular pleasures of wandering and discovering.

Nuit Blanche is an idiomatic French phrase that literally means 'white night'. It's typically used to express the passing of a sleepless night, however in the case of the first Saturday evening in October, it refers to the all-night arts festival established in 2002 by the forward-thinking mayor of Paris, Bertrand Delanoë.

Usually, this 12-hour festival takes a different theme but this year it was more a concentration around certain geographical hubs – central, west, east – to allow visitors more opportunities for ambling.

Given that the festival takes place during the hours of darkness, it's hardly surprising that so many of the installations experiment with light.

Of these, the most effective was Thierry Dreyfus' deceptively simple light installation inside the Notre Dame de Paris, which was remarkable for its ability to force a new reading of a familiar building. Switching off all city lights around the church's exterior, Dreyfus installed a series of internal floodlights which dimmed and brightened in a gentle rhythm. When viewed from outside, the cathedral was dark save for the glowing stained glass windows.

The installation is testament to the power of Dreyfus' vision. On this evening the Notre-Dame felt different: less like a space for sacred worship, more a place to appreciate the power of secular creation. Dreyfus' breathing light lungs have transformed the overwhelming grandeur of the church into a space that feels far more unified, serene, and familiar. Shock and awe has been replaced by feelings of profound calm and composure.

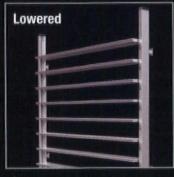
Céleste Boursier-Mougenot. of recent birds-in-the-Barbican fame (AR May 2010) exhibited Harmonichaos, a project unveiled in 2000. Boursier-Mougenot's comically sinister, harmonica-playing vacuum cleaners are installed in a salon in the beautiful Hôtel de Lauzun, on the banks of the Seine. A private townhouse, the hôtel was originally constructed during the reign of Louis XIV and its ornate interiors have hardly changed in the following centuries. The sumptuous room where the installation is displayed serves as a delicious foil to the late-80s aesthetic of the old vacuum cleaners, while

the wheezing whine of the harmonicas creates an atonal, modernist symphony.

Respite from the demands of this sleepless night were provided by Louidgi Beltrame's enlightening film Gunkanjima, screened in the École Nationale Supérieure D'Architecture in Belleville. At 5am, this hypnotic film of Hashima Island's ruined buildings was most welcome; it was exactly what was needed at that late hour - slow-moving images of a dystopian-Disney fantasy, a coal-mining island long since abandoned. Lying off the coast of Nagasaki in Japan, it was populated by workers from 1887 to 1974 and then left to crumble thereafter. Beltrame's camera makes no ideological or moral statement; it only shows what's left of this bizarre island, which resembles the ghostly remains of a work camp. The pull of the place is undeniable and Beltrame has done a great service by simply bringing it to light.

Though not as successful as it might have been, given that the space was too small and a gaggle of teenagers appeared to have used it as a bed for the night, Fayçal Baghriche's piece, Snooze, brought Nuit Blanche to its end. A pitch-black room in the Hôtel d'Albret was filled with 300 alarm clocks resting on shelves lining one wall. The clocks ticked away all throughout the evening until precisely 7am, when the alarms all went off in (near) unison. While the noise wasn't quite as deafening as I expected, the idea of trying to arrive on time for an alarm clock to go off is playful and amusing. As is the notion of the clock as an Alice-in-Wonderland-type symbol: 300 alarms jangle en masse, instantly transforming you from night-time dreamer back into day-time doer.









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Proposed Jewish memorial monumentalises emptiness

JAMES POCKSON

Absent Monument is a challenging idea for a Jewish memorial in Frankfurt.
The international design competition sought a monument for outside the city's Großmarkthalle, the building where the Nazis gathered over 10,000 Jews between 1941 and 1945 before deportation to concentration camps.

Out of the 135 practices that participated – and the other four that made it on to the shortlist – this design by Danish practice OP stands out, not least for its singular situation in the River Main itself.

The Großmarkthalle is due to become the new

headquarters for the European Central Bank, which intends to extend its premises with a giant tower by Coop Himmelb(l)au. Partly in response to this large architectural gesture, OP explored the alternative approach of making a statement with removal rather than addition. 'By "taking away" a part of the Main we create a void, a space of absence reminding us of the lives that were taken away,' says Niels Lund Petersen, OP's project leader and partner.

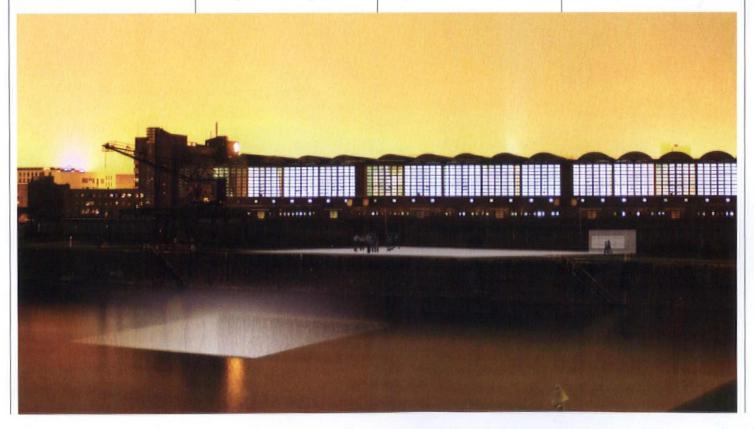
OP looked to the river as the most powerful place to make its intervention. 'Creating a void in the water is different from making a hole in the ground. The void is not meant to mimic a grave – it is about a sudden fall, or change of direction,' explains Petersen. 'The void will ask visitors to confront, in a very direct way, the meaning of deportation and segregation of the Jews, and yet the river also has a great symbolic value as a symbol of life and a symbol of time passing,' he continues.

While Absent Monument solicits a strong emotional response from the viewer, it would also, no doubt, prompt the mind to wonder how on earth it is done. Working with engineers Rambøll, the practice has come up with an essentially quite simple solution. Hidden beneath

the water is a concrete opentopped box positioned on the river bed, with an adjustable steel superstructure to allow for the river's ever-changing water levels; the water is continuously pumped from the structure back into the river (the revealing section is reproduced with this article on the AR website).

'The most challenging aspect', Petersen expands, 'isn't building the monument, but keeping boats from falling into it.' Sceptical about the project's feasibility, the jurors initially didn't ask OP to work up its plans for the final stage, but were later convinced to do so after a letter from the architects and engineers.

'This time "no" was just perceived as a different way of saying "yes" 'the architect says persuasively. Next year the public will vote on which one they think should be built, but ultimately the jury will decide which to proceed with. 'We hope we will get the ultimate "yes" too,' concludes Petersen.



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Elusive resolutions in a symposium exploring the crisis in Italian architecture

MICHAEL WEBB

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Whatever the ills of architecture in Italy, there is no lack of talent. Eighty thousand students are enrolled in architecture schools - 10 times as many as in Britain - and graduates will join the country's 150,000 registered practitioners. They will teach, edit publications, design products, advise corporations and run for political office, but few will create buildings. The imbalance of supply and demand is one problem among many. A recent symposium, co-sponsored by the Depart Foundation for art and the Swiss Institute in Rome, posed the question: 'Whatever Happened to Italian Architecture?'

For two days in October a dozen architects, academics and editors confronted this challenge, asking questions, issuing declarations and occasionally offering answers. It would be easy to dismiss much of the talk as irrelevant - the contemporary equivalent of medieval scholastics debating how many angels could occupy the head of a pin while the barbarians advanced on every side - but the participants were grappling with issues that have no easy resolution. Many of the papers provided clues, to be discussed and pasted together as a collage of partial explanations.

Paolo Scrivano contrasted the Fascists' embrace of modernity and the bold social programme of electronics manufacturer Olivetti with the loss of vision and values after the 1960s. Ivrea, Olivetti's model town (pictured)

near Turin, now evokes Pompeii as a monument to a lost civilisation, frozen in time.

Francesco Garofalo identified a decline in all the Italian arts, due to a lack of optimism and the politicisation of all decisions. In Rome, the bold initiatives of a progressive mayor, Walter Veltroni, were cancelled by the reactionary incumbent, Gianni Alemanno, who even promised to demolish Richard Meier's Ara Pacis Museum building.

There was a sharp divide at the symposium between the ideologues and the pragmatists. Fabrizio Gallanti, a Milanese architect-editor-professor, declared that 'architecture is a political activity' and projected an iconic image of protesters confronting the curator of the 1968 Milan Triennale, before invading the galleries and smashing the exhibits. In Italy, nostalgia for revolution still inspires lefty intellectuals and Marxism retains its grip even as the rest of the world has abandoned the faith. Sandy Attia and Matteo Scagnol, partners in the north Italian firm of Modus, showed how they are quietly abstracting the rural vernacular in subtly angled houses, adding to the rich diversity of new work in the Alto Adige province. Alberto Alessi, who now practices in Zurich, questioned the whole idea of an Italian identity in architecture, which was entirely regional in the centuries before unification, and is now increasingly shaped by global forces.

The name of Aldo Rossi was repeatedly cited in reverential tones. 'After Rossi, nothing for 30 years,' declared Pierpaolo Tamburelli. Curiously, no mention was made of architects such as Renzo Piano and Mario Cucinella, who have achieved critical success and built on a large scale in Italy and abroad. In just a few years, Massimiliano Fuksas has completed the vast Fiera di Milano exhibition centre, the Nardini distillery 'bubbles', a church in Foligno (AR May 2009), and is well along with the Palazzo dei Congressi in Rome. You could agree with the participants that a corrupt bureaucracy, onerous regulations and rigged competitions are major hurdles, but still find plenty to admire. Italians love to protest noisily and then find ingenious ways around every obstacle, and architects have plenty of practice in doing this. The golden age of the post-war era looks rather thin in retrospect, and there may be a lot more going on in out-ofthe-way places than appears on the radar in Milan.

BARCELONA, SPAIN

WAF delegates celebrate the transforming power of architecture

CATHERINE SLESSOR

www. worldarchitecturefestival.com

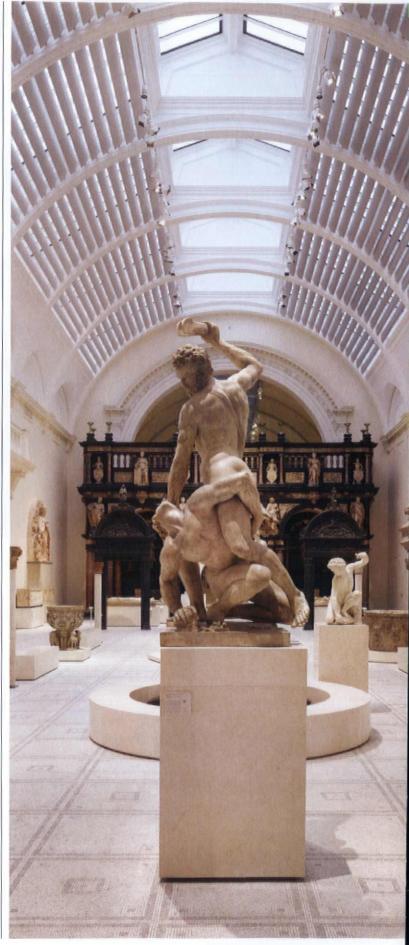


For the third year running,
Barcelona played host to the
World Architecture Festival
(WAF) a three-day cornucopia
of debate, discourse and design,
organised by Emap, publisher of
the AR. Competing for the
accolade of World Building of
the Year 2010, some 235 projects
from 55 countries were
presented by their architects to
panels of leading industry jurors
and a live public audience.

During the final day, winners of individual categories were grilled by an international super jury of Arata Isozaki, Barry Bergdoll, Enrique Norten, Hanif Kara and Kathyrn Gustafson, who finally declared Zaha Hadid's MAXXI Museum in Rome as the winner of World Building of the Year.

Previous recipients of the top award were Grafton Architects' faculty building at Luigi Bocconi University in Milan (2008) and Peter Rich's Mapungubwe Interpretation Centre in South Africa (2009). Both were genuinely surprising projects from less well known architects and their success at WAF made an interesting counterpoint to the more usual superstar awards. By contrast, MAXXI is perhaps a more predictable heavyweight winner, having also scooped the Stirling Prize in October, but that should not detract from its architectural achievement.

Receiving the award on behalf of Zaha Hadid Architects, MAXXI's project director Gianluca Racana commented







Opposite, left_ Zaha Hadid's MAXXI Museum in Rome was World Building of the Year Left_The Medieval Galleries at the V & A by MUMA was winner of the Structural Design category Above_Future Projects winner The Arc by
Suisman Urban
Design, a
proposal for
infrastructure
in the
Palestinian
Occupied
Territories
Right_School
of the Arts in
Singapore by
WOHA won
the Learning
category

'It's very nice to feel that after so many years of very hard work it has been recognised.' But he also warned that across Europe there will be far less showpiece commissions as national economies contract. 'MAXXI will be the last of a line that began with the Guggenheim,' he said.

As well as recognising finished buildings, WAF celebrates unbuilt or yet to be completed work with its Future Projects Awards. The overall winner this year was The Arc, by Santa Monica based Suisman Urban Design, which address the challenging issue of developing a masterplanning and infrastructure proposal for a Palestinian state in the Occupied Territories. Following the

natural terrain of the West Bank, the Arc corridor provides transportation, water, and power to key Palestinian towns and cities, allowing them to absorb a fast-expanding population and grow in a sustainable manner. 'It could begin immediately and provide tangible incentives for political resolution by demonstrating the benefits of achieving peace,' commented urban designer Doug Suisman.

It was an apt reflection of the wider theme of the WAF seminar programme, which focused on the notion of transformations across architecture, urbanism, culture and practice. The programme concluded with a comparison of Bilbao and Singapore, two cities grappling with the challenges of social and economic transformation. For Bilbao, Deputy Mayor Ibon Areso summed up what the city has achieved since the nadir of the early 1980s when strikes, floods and industrial decline brought Bilbao to breaking point.

Improved infrastructure and sweeping away industrial detritus were key to the city's revival, catalysing a shift away from heavy industry to a service, learning and tourist based economy famously symbolised by Gehry's Guggenheim.

Visitor figures of 24,000 in 1994 compared with 600,000 in 2008 bear witness to a remarkable civic repositioning underscored by the transforming power of architecture.

AR/WEBSITES

Welcome to AR Folio: a new online community for architects around the world

WILL HUNTER

www.ar-folio.com

This month we are delighted to launch a new website – AR Folio – which we hope you will get involved with. Indeed its success relies on you doing so.

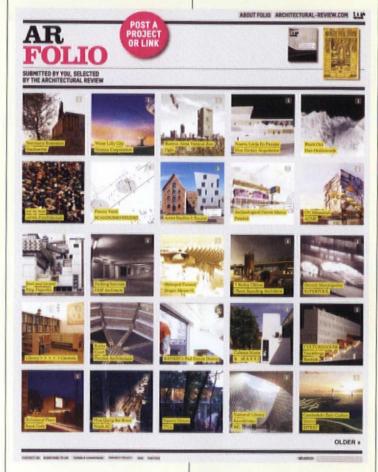
For a long time we've had a strong suspicion that our readers produce some of the most interesting work going and have the best insights into architectural culture. With limited space in the magazine, and only so many people we can talk to each month, our dilemma has been how to make a platform for this so that we and other readers can access it.

The solution we've come up with is AR Folio. We're inviting everybody to make posts either about their own work, or work they find interesting. We'd be delighted if your first impulse after finishing something you like – from a concept sketch to a completed building – would be to send it to Folio.

We're relying on both your generosity and self-interest: the enjoyment of sharing your output with the profession (as a reciprocal exchange with others who do so) alongside driving traffic to your own website.

In order to aggregate as much diverse content as possible we want to foster a large, international architectural community, so we've made Folio free. The site is now live and AR greatly looks forward to seeing what you're all up to.

Below_AR Folio offers you the chance to get involved Bottom_ Highlights from the AR archive will be just one of the extra features for subscribers



AR website goes subscription only

WILL HUNTER

www.architectural-review.com

From 14 December, our magazine website will be for subscribers only.

Across all media brands there has been a great debate about whether to charge for online content or not. While many people are used to consuming their news for free, 'business to business' magazines are slightly different.

AR's publisher Emap has decided to make all of its web services subscription only. This move will ensure the long-term quality of its magazines. At the



end of this year AR magazine subscribers will be asked to activate their online accounts.

In addition to the latest issue, our website will feature exclusive highlights from the AR's century-old archive, debates and blogs.



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ARCHITECT 5468796 **ARCHITECTURE**

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SHIV TEMPLE

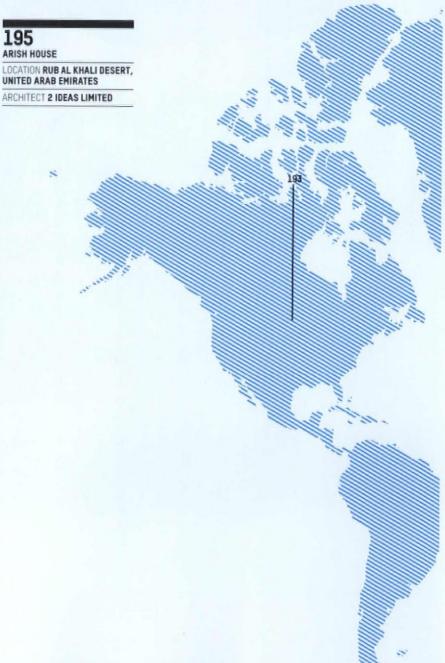
LOCATION WADESHWAR, INDIA

ARCHITECT

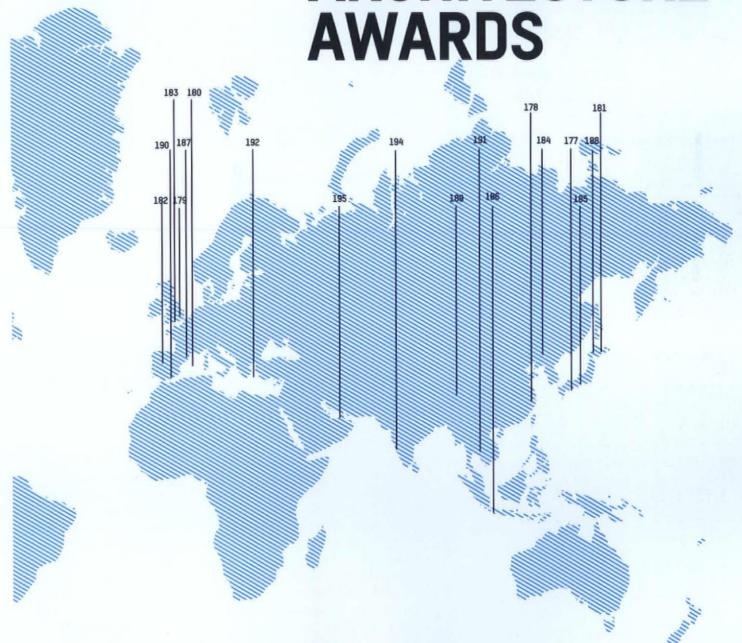
SAMEEP PADORA

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ARISH HOUSE



EMERGING ARCHITECTURE AWARDS



EMERGING ARCHITECTURE AWARDS

INTRO TEXT

CATHERINE SLESSOR

PROJECT TEXTS

ROB GREGORY WILL HUNTER

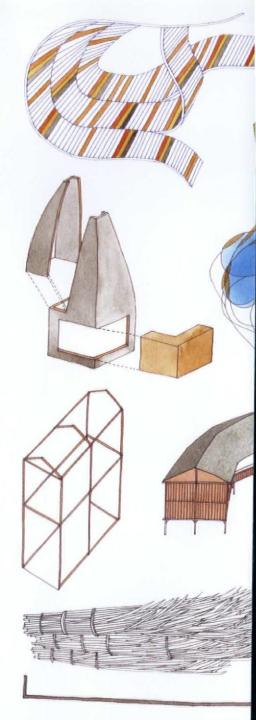
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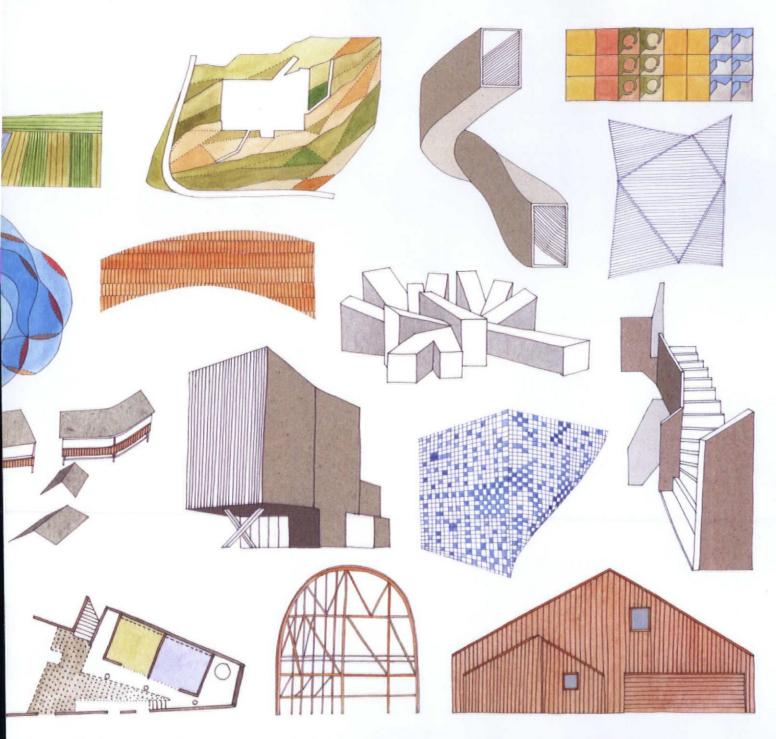
This issue celebrates the winners of the annual AR Awards for Emerging Architecture. Edging into the wider architectural firmament, the designers shown in these pages are the stars of tomorrow. Since 1999, the AR Awards have nurtured the talents of an emerging generation of architects from all over the world and are now firmly on the radar of those striving to make their mark. Only built work is eligible for submission as our view has always been that architecture is not confined to paper or computerised theorising, but is a compact with society to build well and to build responsibly.

From the heady era of the Noughties, conditions have changed for architects and their clients, and the going is tougher than it used to be. Yet this does not seem to have diminished the wellspring of creativity running through the Awards. This year, just over 300 submissions were received from 48 countries, and winning schemes are spread over a remarkable range of locales, from Canada to Indonesia.

The jury also reflected a diverse international outlook. Chaired by AR Editor Catherine Slessor, it included Daniel Bonilla from Colombia, Nigel Coates from the UK, Florence Lipsky of French practice Lipsky + Rollet, Gurjit Singh Matharoo from India (who was also winner of AR House), and Jennifer Dixon of London-based firm Austin-Smith:Lord, one of two sponsors of the Awards. The other is



Triflow Concepts, manufacturer of beautifully designed taps and accessories. We're grateful for their generosity which makes possible not only the Awards programme, but also an associated exhibition of winning entries and a series of lectures at the RIBA in London. Such activities help to disseminate the debate begun in these pages. The exhibition opens on 25 November and full details of the lecture series can be found in the forthcoming January issue.

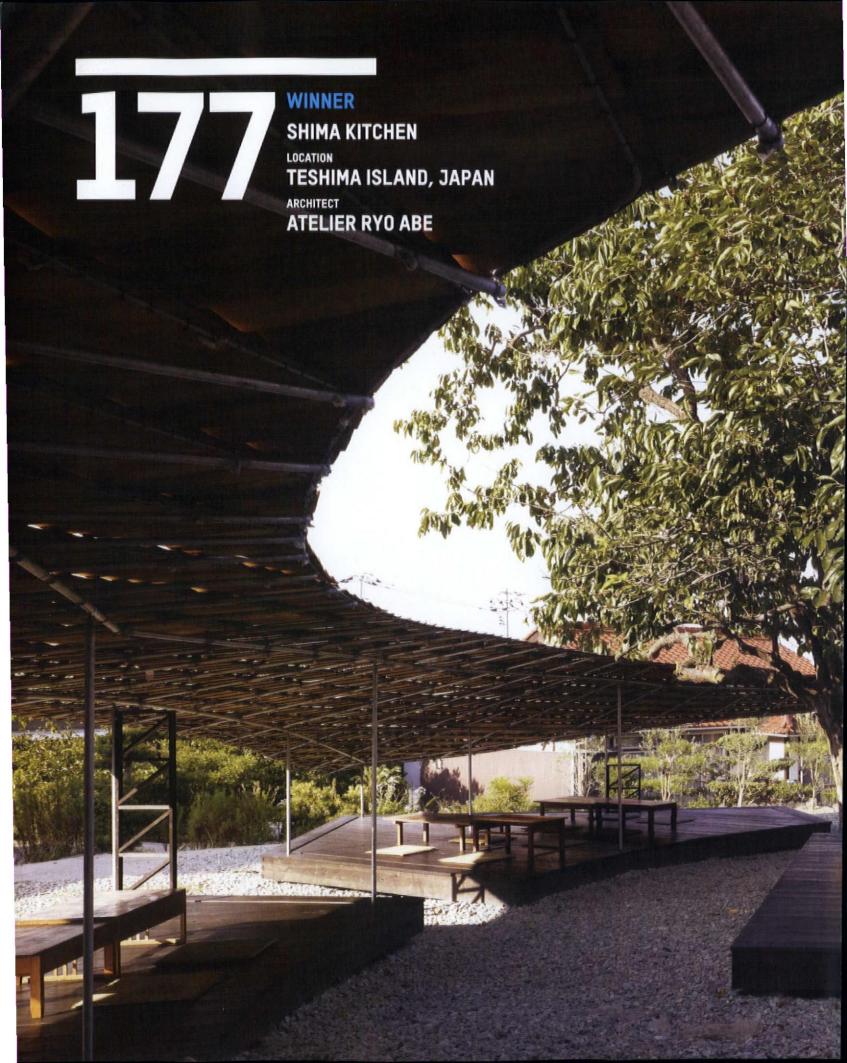


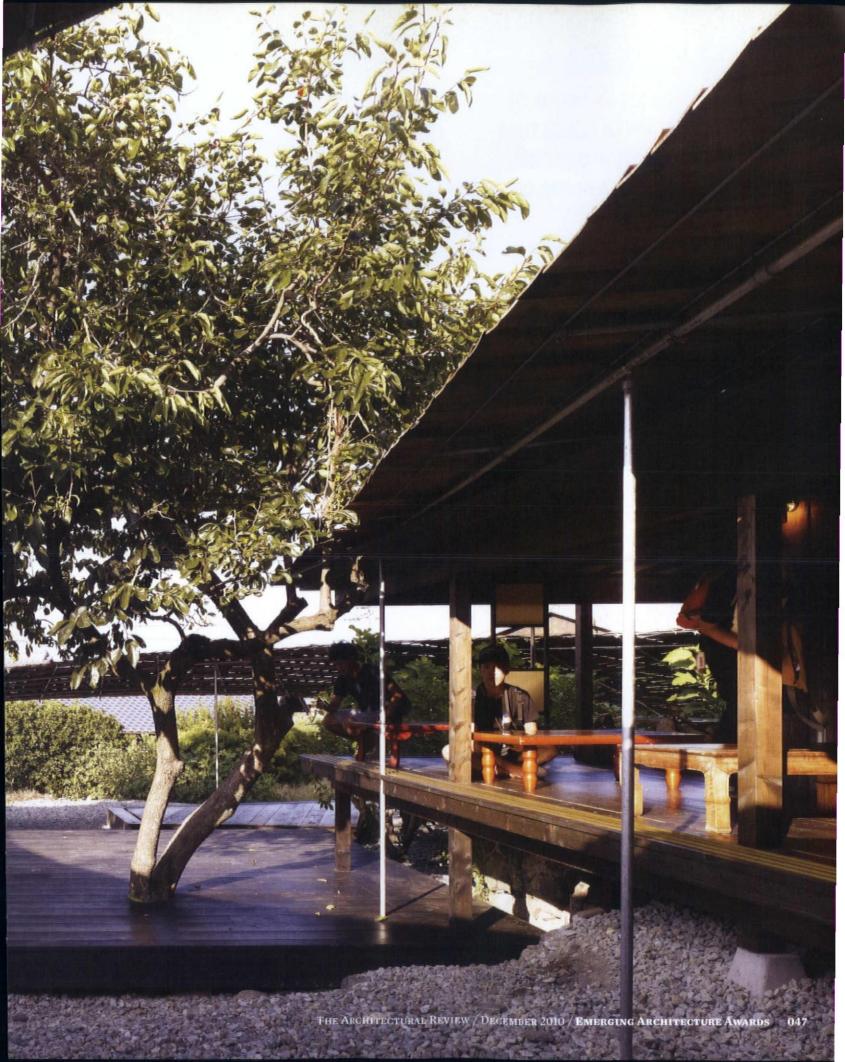
The ebb and flow of the jury's discussions owed much to different experiences and world views, but all were agreed on the importance of certain key assessment criteria: connectedness to place, appropriate use of materials and technology, the cultivation of environmental and social responsibility, and some sense of architectural authenticity (as opposed to novelty), which is perhaps increasingly difficult to define in these cut-and-paste times.

The three first prize winners interpret these concerns in very different ways. Ryo Abe's austerely beautiful canopy of charred shingles on a remote Japanese island (page 46) is a meditation on nature, simplicity and place. Carmody Groake's delightful pop-up restaurant (page 56) celebrates an intuitive, vagabond spirit. And NHDRO's remodelling of an existing building in Shanghai's docklands into a new boutique hotel (page 50) is an intelligent paradigm

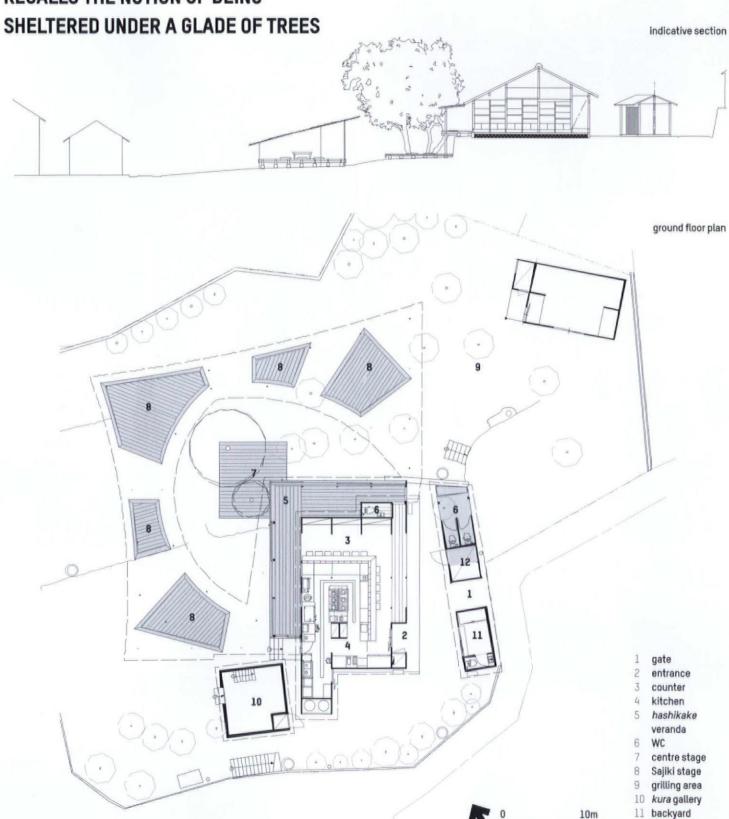
for the creative reuse of historic structures, which has a wider and hopefully instructive resonance in China's current expansionist milieu.

Though the Awards are now in their 12th year, we continue to be amazed by the depth and ingenuity of the architectural thinking demonstrated in the submissions. And despite the current turbulent climate, we hope that this issue will be a powerful incentive for others to go out and do even better.





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SHELTERED UNDER A GLADE OF TREES



12 waste store



Previous page_An undulating canopy of charred timber shingles wraps around the site unifying and sheltering the various elements and activities Right_Low eaves minimise the canopy's presence in the village landscape

ARCHITECTS

Atelier Ryo Abe, Tokyo

PROJECT TEAM

Megumi Motouchi, Rvo Abe

STRUCTURAL ENGINEER

Mitsuhiro Kanada

PHOTOGRAPHS Daichi Ano.

Philippe O'Sullivan, Simona Castelli



Creatively

cannibalising an old house and its surroundings in a Japanese island village, Shima Kitchen is a modest yet exemplary renovation project to establish a new venue for arts performances and dining. It's set on Teshima, a rural island in the Seto Inland Sea of western Japan, which lies next to the famous art tourism island of Naoshima. Attracted by its delightful spirit of rustic minimalism, the jury had no doubts about the skill and sensitivity of Ryo Abe's scheme.

The existing house was surrounded by plots of vacant land where other buildings had been demolished some time ago. An old warehouse, two persimmon trees, and some smaller fig trees remained. Abe's project treads lightly around the site, adjusting, converting and inserting. The house is remodelled as an open kitchen, the warehouse refitted as a small art gallery, and finally, the piece de resistance, a low canopy loops and sweeps around the trees unifying the various parts and creating an outdoor theatre. The form of the theatre is based on a traditional Japanese Noh style performance space, with its stage (butai), veranda (hashikake), and gallery (sajiki), but is also designed to host a variety of events, such as live music, modern performance art, folk dance and community festivals.

The delicate, undulating canopy is the key new element, its contours covered in thin, fire-charred wooden shingles, more traditionally used to clad the houses on Teshima. The shingles are attached loosely to a slim metal frame, so that they rustle and flutter slightly in the wind, like bird feathers. Though it has a wonderful lyricism, structure is admirably simple, using basic, local materials. Columns and main beams are made of 34 mm diameter steel water pipes, with 27 mm diameter pipes employed as sub-beams. The canopy frame is a series of steel rods and the entire assemblage is anchored by a lightweight foundation system.

The fluid form of the canopy was designed to flow from the existing house but then decrease in height and defer to neighbouring dwellings. In this way, although the roof is a prominent new addition, it merges seamlessly and naturally into the village landscape. Tactfully working with existing structures, basic construction techniques and traditional materials, Ryo Abe creates an intimate village gathering place that recalls the immemorial notion of being sheltered and enclosed under a glade of trees. 'Structurally it's very minimal', commented juror Gurjit Matharoo. 'It uses hardly any materials and it's very light, and still creates a beautiful space.'.

THE WATERHOUSE AT SOUTH BUND LOCATION

WINNER

SHANGHAI, CHINA

ARCHITECT

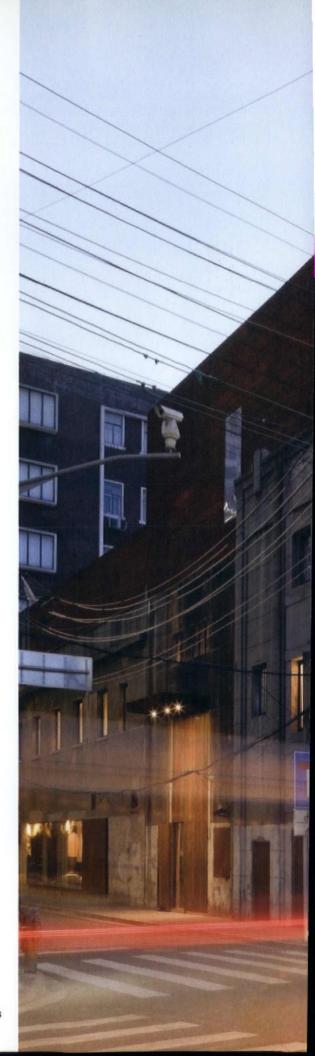
NHDRO (NERI&HU DESIGN AND RESEARCH OFFICE)

An inevitable and chastening consequence of China's dash for growth has been an unsentimental cauterizing of the past. As the nation reinvents itself, historic buildings from all eras have been ruthlessly razed to make way for often execrable new architecture. So this project in Shanghai, which imaginatively reactivates the carcass of an existing building, immediately caught the jury's eye for its pursuit of a more nuanced architectural and urban agenda away from the familiar shock of the Chinese new.

Located by the Cool Docks development in the South Bund district of Shanghai, the Waterhouse is a 19-room boutique hotel inserted into the decaying shell of a threestorey 1930s building. As it once was a headquarters for the Japanese Army, the building's very survival is impressive, and its transformation into a bijou, upscale hotel, is curiously emblematic of how things change. The refurbished building lies on the edge of the Huangpu River, surveying the gleaming, Blade Runner skyline of Pudong across the water.

The project is by Shanghai-based NHDRO, an architecture and design practice founded by Lyndon Neri and Rossana Hu. Their approach is underscored by the industrial locale and the lucid yet poetically expressed articulation of what is old and what is new. The original concrete building has been restored, yet still retains a sense of grungy friability (complete with mould stains and peeled patches), which forms a powerful foil to the precisely expressed new work. Taking its cues from the industrial spirit that permeates the still working dockland surroundings, new parts are executed in dark timber, glass and tough Cor-Ten steel. The rusting flanks of a new floor grafted on to the concrete shell resemble the ships' hulls that putter along the river, subtly reinforcing the connection with local history and context.

The interior is a dramatic carving-out of space around an external courtyard, with shades of Giorgio de Chirico in its geometric regiment of dark shutters on plain white walls, and a soaring lobby. Throughout, there's a blurring ____





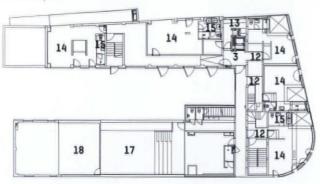
THE ORIGINAL CONCRETE BUILDING HAS BEEN RESTORED, YET STILL RETAINS A SENSE OF GRUNGY FRIABILITY

and inversion of interior and exterior, as well as between public and private realms. Public spaces afford glimpses into private rooms, and conversely, private spaces engage intimately with communal areas. These visual connections orchestrate moments of surprise and delight, but also oblige guests to confront the Shanghai condition, in which visual corridors and adjacencies in tightly packed nong tangs (alleyways) define the urban and social character of the city.

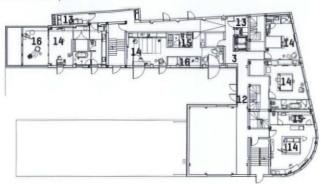
The jury applauded the skill and sensitivity of the conversion. 'What they have done is to leave old as it is, rough and dirty,' said Gurjit Singh Matharoo. 'So there's a beautiful contrast created, and by just leaving it, it enhances both the old and the new.' They were also heartened by the creatively preservationist approach that suggests a different way of dealing with China's past. 'It gives value to a relatively ordinary old decaying building' said Nigel Coates. 'Typically in China this would have been torn down,' added Daniel Bonilla. 'But they kept it and did it in the right way."

- lobby
- 2 lounge
- 3 lift lobby
- 4 restaurant
- 5 private dining
- 6 courtyard
- 7 kitchen
- 8 plant
- 9 WC
- 10 changing rooms
- 11 warehouse
- 12 bridge
- 13 back of house
- 14 bedroom
- 15 bathroom
- 16 terrace
- 17 roof garden
- 18 mechanical room

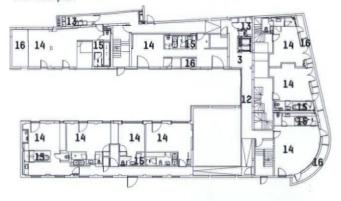
third-floor plan

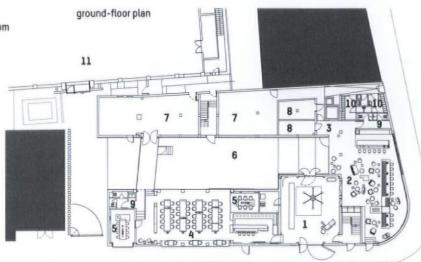


second-floor plan



first-floor plan







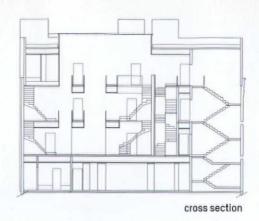






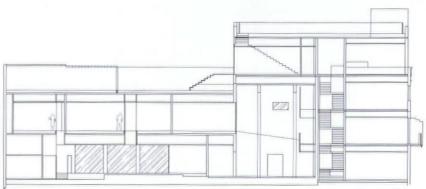
Previous page_a new storey clad in Cor-ten steel emerges from the husk of the existing building, a rare example of creative reuse in rampantly neophiliac Shanghai Above left_The site looks over the river to the skyline of Pudong Above_Now a high end boutique hotel, the original building was once the headquarters of the Japanese Army Left_Recreating the tightly packed urban texture of Shanghai, guest bedrooms overlook an intimate internal courtyard

THERE'S A BLURRING AND **INVERSION OF INTERIOR AND EXTERIOR, BETWEEN PUBLIC AND PRIVATE REALMS**



Below_Typical guest bedroom Below right_Toplit corridor at upper level. The peeling and fragmented remains of the existing building form a foil to the clinical precision of the new parts

Opposite_The tall, carved out space of the main lobby is traversed by a series of walkways. A sculptural chandelier from Moooi is emblematic of the building's new function



long section



ARCHITECT

NHDRO, Shanghai, China

PROJECT TEAM

Lyndon Neri, Rossana Hu, Deppu Haepers, Cai Chun yan, Felix Fu, Markus Stoecklein, Jane Wang, Dagmar Niecke, Brian Hickling, Koen Savelkoul, Chu Yao, Justin Gong

STRUCTURAL ENGINEER

China Jingye Engineering Technology Company

SERVICES ENGINEER

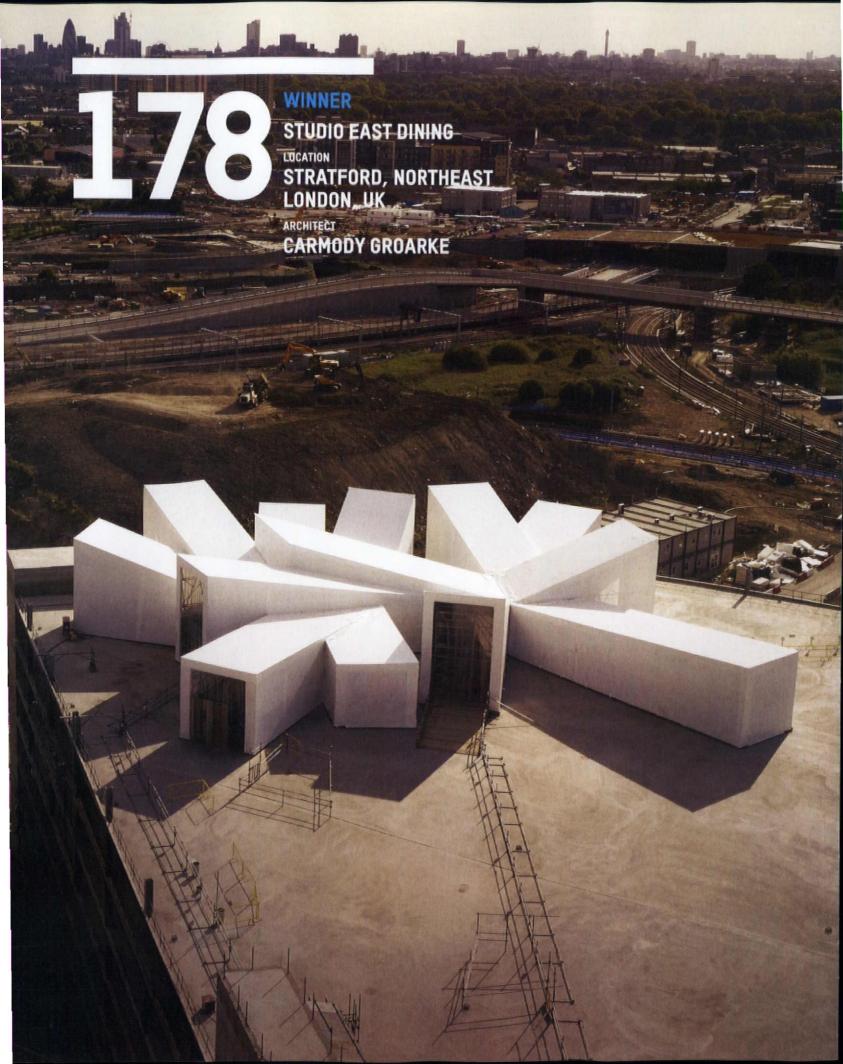
Far East Consulting

PHOTOGRAPHS

Pedro Pegenaute Esparza, Derryck Menere







Academics have long argued architecture is experienced not just first-hand, but through magazines, films, even the internet – a point our Studio East Dining coverage appears to be pursuing in extremis.

This is our third feature on a project that was only open for three weeks, and that we've only ever shown after its closure. Preceding October's building study was a summer news item, but even then the restaurant had served its last dinner.

The client had intended the venue to draw attention to the forthcoming opening of the vast Westfield shopping centre by London's Olympic Park; that it has also attracted critical acclaim recognises the inventive approach of its designers, Carmody Groarke.

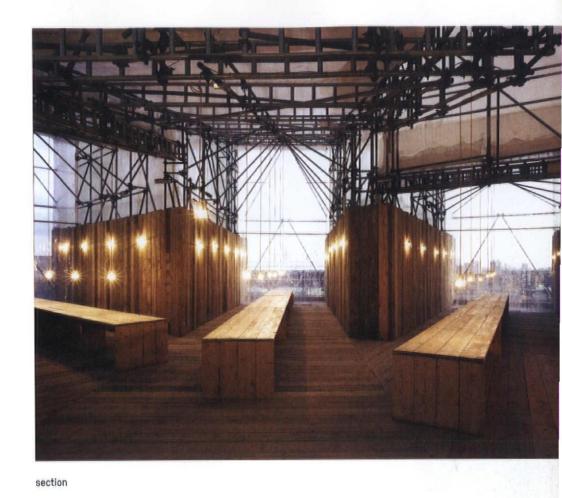
The architects used materials mostly found on the construction site: the structure from everyday scaffolding; the flooring and tables, planks. The whole is composed of a dozen extruded forms, their widths scaled to a dining-table conversation. An unlikely poem on transitions in the dusk light is rendered by the translucent weatherproofing.

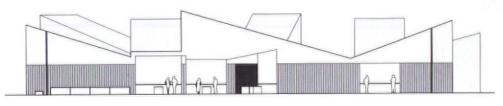
The project has now disappeared, subsumed into the building materials from whence it came. 'It's a shame it's gone,' said juror Daniel Bonilla. 'It would have been interesting to keep it or move it.' Surrounded by an Olympic Park consciously lunging for a legacy, such modesty is extremely refreshing.

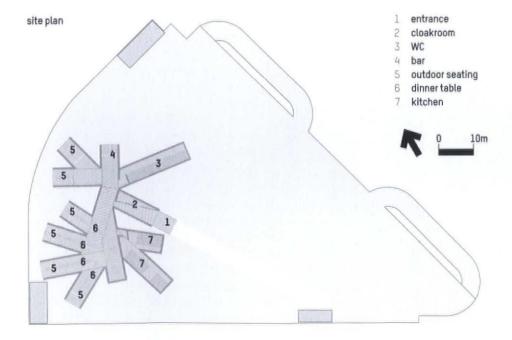
Left_The rooftop restaurant takes in views across the London's emerging Olympic Park Above, right_
The translucent weatherproof membrane allows light into the interior, which articulates the almost-gothic expression of

the scaffolding

ARCHITECT
Carmody Groarke
PHOTOGRAPHER
Christian Richters







180

RUNNER-UP

FERRERIES CULTURAL CENTRE

LOCATION

TORTOSA, SPAIN

ARCHITECT

ARQUITECTURIA

This project in
Tortosa, a small town in southern
Catalonia, reinvigorates a former
market building and square to create
a new cultural centre for the Ferreries
neighbourhood. Its architects are the
young Girona based partnership of
Arquitecturia, founded by Olga Felip
and Josep Camps, who both studied
architecture in Barcelona. Like much
notable recent Spanish work, it
displays an intelligent and
unsentimental approach to the
handling of old buildings.

Here, the long double height nave of the existing market is paired with a larger new building to form a hybrid structure that powerfully defines and anchors the edge of a small urban square. An exquisite tension is orchestrated between old and new, in the juxtaposition of the creamy stone and regular geometry of the market and the more abstract and irregular form of the new building, which is clad in a dark ribbed skin. The two physically conjoin at first floor level.

The ribbed carapace of the new part is reprised inside the market hall, which is lined with thin vertical slats of white painted timber, so the effect is rather like being inside an Op Art painting. This crispness underscores a rigorously executed project that addresses different architectural eras, while adding to the town's cultural and urban life.





A RIGOROUSLY EXECUTED **PROJECT THAT ADDRESSES DIFFERENT ARCHITECTURAL ERAS**

cross section









Previous page_

The pool's spookily pristine green inner realm is a lush urban oasis Below_Exploiting the sloping site, the building is conceived as a kind of artificial valley

Architect

Arquitecturia, Girona

Project team

Olga Felip, Josep Camps, Mariella Agudo, Aitor Horta, Jaume Farrés

Structural engineer **GMK Associates**

Pedro Pegenaute

Photographs

- urban square
- entrance
- new building 3
- market hall





181

RUNNER-UP

HOUSE K

LOCATION

SAPPORO, HOKKAIDO PREFECTURE, JAPAN

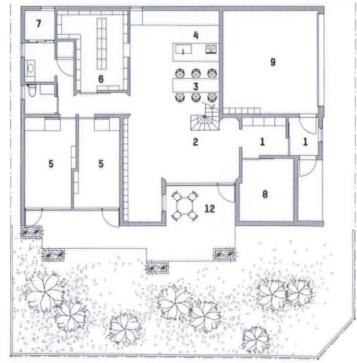
ARCHITECT



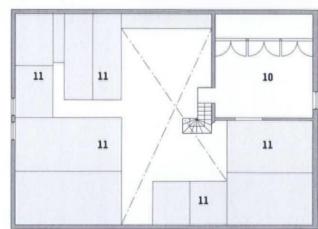
THE NESTED SPACES COMBINE TO CREATE AN 'INTERWEAVED **SCENERY' THAT IS BOTH INDOORS AND OUT**







ground-floor plan



internal roof plan

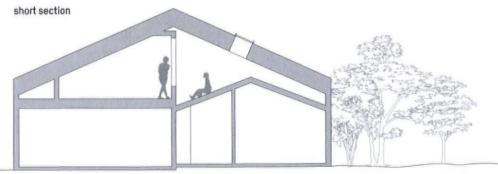
- entrance
- lounge
- dining
- kitchen bedroom
- library
- bathroom
- 8 storage

- 9 garage 10 guest room 11 roof (interior)
- 12 terrace









Previous page_

A night on the tiles?
Internal roof forms
provide additional
floor space
Above left_The jury
particularly enjoyed
the resolution of the
principal facade
Above_The interior
resembles a
typical suburban
streetscape

ARCHITECT Sekkei-sha, Sapporo, Japan

PROJECT ARCHITECT

Yoshichika Takagi

STRUCTURAL ENGINEER

Daisuke Hasegawa & Partners

PHOTOGRAPHS

Seiya Miyamoto, Yano Toshiyuki Over recent years the AR has published many Japanese houses that challenge conventional modes of domestic expression.

As a result, most have stood out as conspicuous expressions of modern life – typically with bold forms rendered in white. This house offered an alternative approach by blending into its context. Inside, however, it is no less ambitious in its provision of a new type of internalised living space.

In response to the client's affection for the traditional morphology of Tokyo's densely packed residential suburbs, Sekkeisha was briefed to work with, not against, the existing language of pitched roofs and timber cladding. The brief also encouraged the architect to look beyond the formal identity of the pitched roof silhouette, to study the spaces between houses, in order to unpick how the relationship between such suburban forms create the sort of village-like interstitial spaces that the client wanted their new home to recreate. The result is a relatively conventional timber-clad envelope that contains something less typical; a curious stage set designed to resemble a typical Japanese suburban streetscape.

Comprising six house-shaped indoor rooms held within a bigger house-shaped envelope (one of which contains an external terrace), the nested spaces combine to create what the architect calls 'an interweaved scenery' that is both indoors and out. The plan of the house gives little away, but the section reveals the final configuration in which pitched roof forms sit beneath the larger volume to create a series of accessible internal rooftops.

While some of the award judges admitted they would not be comfortable in such an unusual home, in a rare moment of aesthetic focus, the jury seemed more interested in the witty resolution of the elevations that plays with pitched forms in relief, than the final balance of internal space.

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RUNNER-UP

DIAGONAL 80 INDUSTRIAL BUILDING

LOCATION

SAN AGUSTÍN DEL GUADALIX, SPAIN

ARCHITECT

AMID.CER09

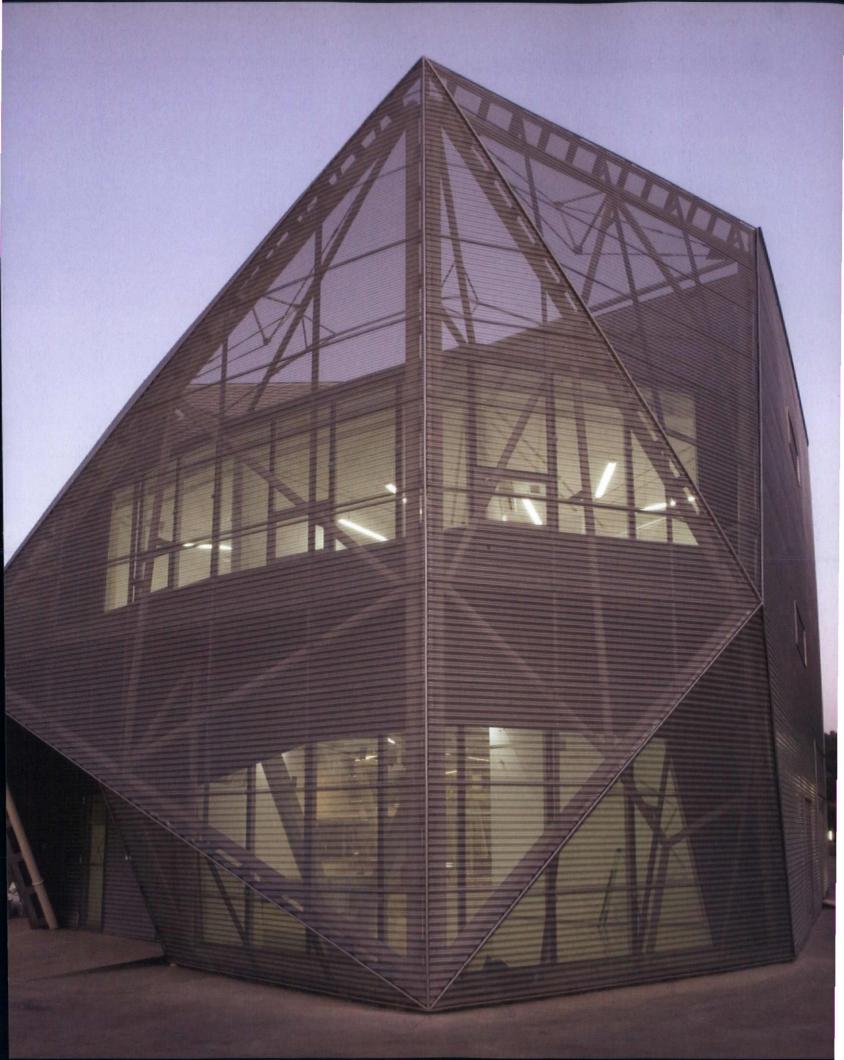
The triangulated tubular structure of this new production and sales building is more than a clever play on the company name, Diagonal 80. It is an ingenious response to an increasingly widespread type of workplace building, described by the architect as 'a hybrid between an industrial pavilion and tertiary space', housing workspaces that range from typical tertiary computer zones to largescale industrial spaces, all of which were previously scattered around different locations. The company converts digital files into physical objects of all sizes and materials, in a variety of printed formats.

In seeking a systemised response to the brief, the architects devised a spatial system that consists of four main groups of components: a structural system linked to tension and geometry; an exhibition system for the products; a climate control system of machinery and ducts; and the outer skin. All are governed by a common geometry, a double

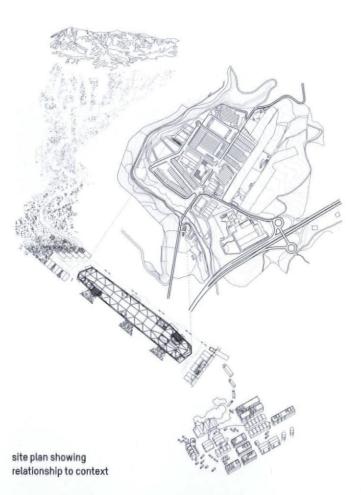
Y-shaped piece that forms hexagonalshaped grids, adapting to the variable spans and its different positions.

Applied to the site, the system produces a unique response that makes the most of the long, narrow proportions polarised by the entrance from the industrial estate's roadways at one end, and views of the natural environs of the Guadalix River and the mountain backdrop at the other.

In order to maximise printing quality control, the building is an airtight system with few openings and strict lighting control that ensures chromatic quality during the printing process. Making the most of this wrapped skin, the company constantly refreshes the building with its own printed products, applying the new potential derived from its technological innovations and adapting them to its sales strategy. As a space for pure production and sales, it is described as 'a mechanism for exhibiting and experimenting with the potential of the Diagonal 80 products'.



FEW OPENINGS AND STRICT LIGHTING CONTROL ENSURE CHROMATIC QUALITY DURING THE PRINTING PROCESS

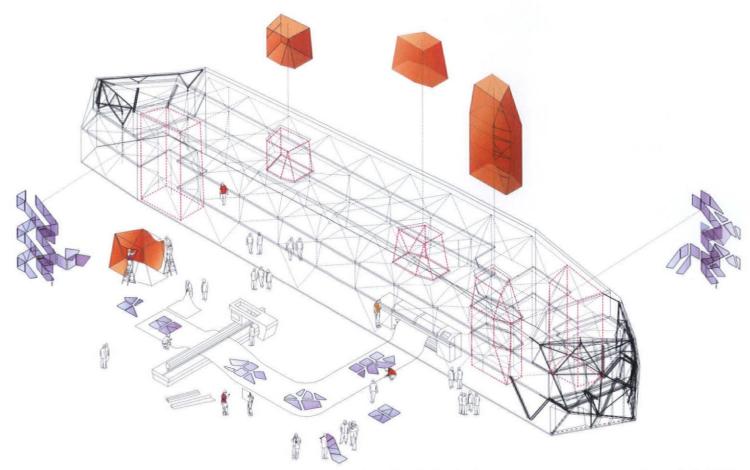












isometric projection showing empty pillars and use of printed media as part of built fabric $\,$



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HIGHLY COMMENDED

THE LONGEST BENCH

LOCATION

LITTLEHAMPTON, WEST SUSSEX, UK

ARCHITECT

STUDIO WEAVE

Occupying conceptual territory that sits somewhere between the work of Japanese architect Shuhei Endo (AR Awards for Emerging Architecture, commended 2005), and British designer Thomas Heatherwick (highly commended 2007), this new structure in Littlehampton claims to be the country's longest public bench.

To fit within its context on a seaside promenade on the UK's south coast, the designers yielded to existing constraints forcing the 324m-long seat to meander around

lampposts, bend behind bins and duck down to provide level access along its way. The bench can seat over 300 adults, and comprises thousands of tropical hardwood slats - some of the most robust and long-lasting varieties of timber - all of which have been reclaimed from various sources included coastal groynes and landfill. Where possible the natural colour and tone of the wood has been expressed, from pale blondes to warm pinks and rich browns, interspersed with brighter splashes of colour where the bench wiggles, bends or dips. With durability a key requirement, the framework is made from stainless steel box sections dipped in a polymer enamel called Nylon-11, which in turn is painted in a subtly shifting range of colours from pink, yellow and orange in the east to purple, blue and green in the west.

Along its way the bench inhabits two shelters formed by steel monocoque structures sprayed with an aluminium bronze finish. Over time the more exposed steel faces will attract salt streaks and verdigris, in contrast to the protected internal faces which, it is hoped, will retain their smooth, warm golden finish.









Above_Within the shelter of one of two pavilions, the bench performs its most agile tricks
Left_Along its length, the bench yields to existing constraints; seen here it twists as an existing wall steps in

ARCHITECT
Studio Weave,
London, UK
STRUCTURAL ENGINEER
Adams Kara Taylor
PROJECT MANAGER/
QUANTITY SURVEYOR
Jackson Coles
MAIN CONTRACTOR
Millimetre
PHOTOGRAPHS
Studio Weave

HIGHLY COMMENDED
TAIPING BRIDGE RENOVATION
LOCATION
GUIZHOU PROVINCE, CHINA
ARCHITECT

ARCHITECT

SCHOOL OF ARCHITECTURE, THE CHINESE UNIVERSITY OF HONG KONG



ARCHITECT

John Lin, School of Architecture, The Chinese University of Hong Kong, China

PROJECT TEAM

Jiaxin Chum, Li Bin, Charles Lai, Zhang Xudong, Abdul Yeung Gu Lik Hang, Cheng Hiu Tung, Lau Hiu Yeung, Chu Ling Tung, Cheung Wai Nga

ENGINEERING SUPERVISOR

Xing Shijian

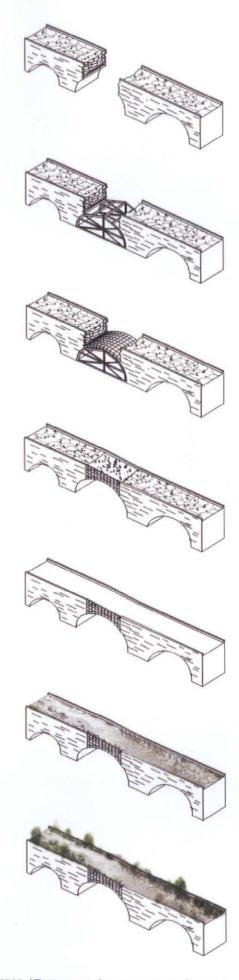
Below_The new bridge deck provides a meeting place for villagers, with planters and seating in pre-cast concrete Right_Sequence from repair of arch to re-planting



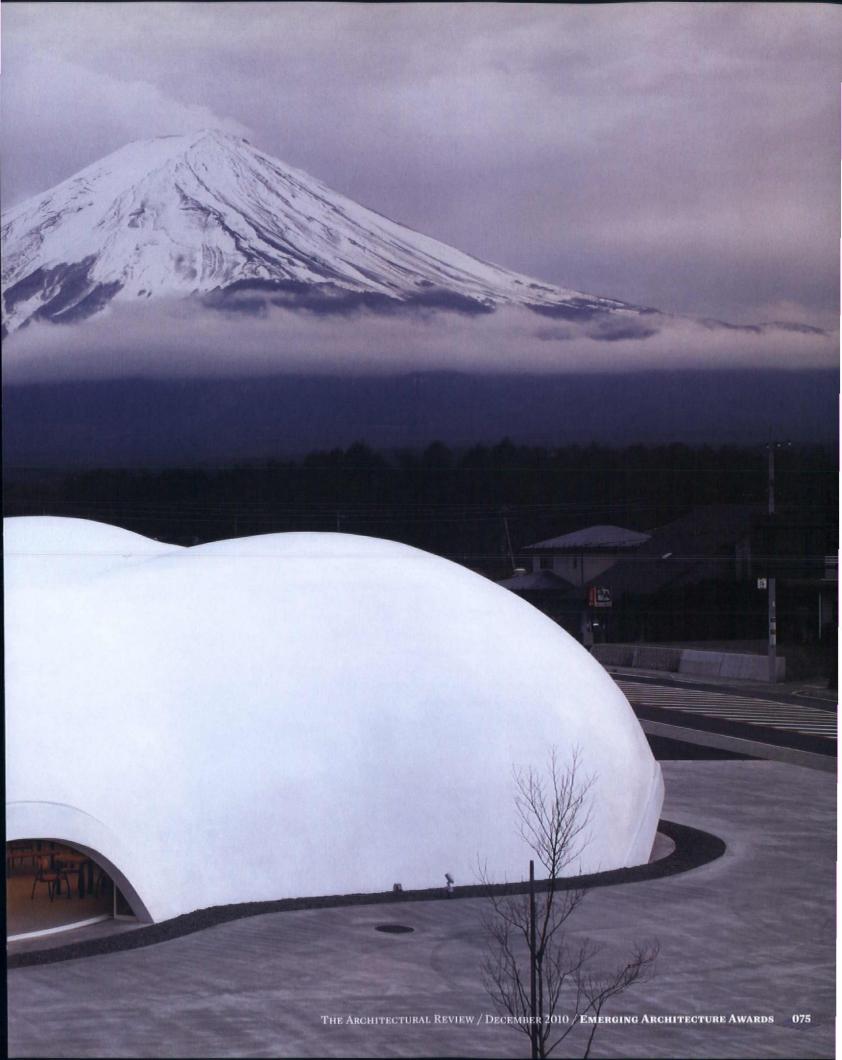
Bridges have featured well in the AR Awards for Emerging Architecture over the years. Whether lauded for their structural or expressive innovation (Miró Rivera's pedestrian bridge, winner 2006), or for the social and economic links they make (Li Xiaodong's Bridge School, winner 2009), without fail they have drawn the jury's attention. This bridge was no exception, although in this instance it took time to resolve a debate about refinement that arose from reservations about the crude precast components used. Eventually, however, the narrative prevailed and the jury agreed on the award.

The TaiPing Bridge Project was a two-year reconstruction scheme for a 300-year-old bridge in the Guizhou Province of China. While the reconstruction of one collapsed arch (following flooding in 2005) was a large undertaking, the designers also faced the less measurable challenge of how to revitalise this once important location. To this end they designed custom-made pavers to form planters and seating that would encourage people to gather here.

Simple timber scaffold was built during the dry season, creating the formwork for the new precast concrete arch. Once refaced using reclaimed stone from the original structure, the deck was waterproofed before new geometric pavers were laid. The bridge was then brought back to life when volunteers planted donated shrubs sourced from surrounding regions.



HIGHLY COMMENDED FUJI KAWAGUCHIKO, YAMANASHI PREFECTURE, JAPAN ARCHITECT
TAKESHI HOSAKA ARCHITECTS



WHEN THE WEATHER IS **WET, RAIN ENTERS IN AND** WHEN IT IS FOGGY, A MIST HANGS IN THE SPACE

section through entrance



section through kitchen



Previous page With Mount Fuji as its backdrop, Hoto Fudo takes its cue from the humble igloo to provide shelter from the elements Above right_Acrylic panels can be closed during extreme conditions, otherwise the noodle bar is open to the elements

ARCHITECT

Takeshi Hosaka Architects, Yokohama, Japan

STRUCTURAL ENGINEER

Ove Arup & Partners Japan/Hitoshi Yonamine

SERVICES ENGINEER

Ove Arup & Partners Japan/Jin Matsumoto

PHOTOGRAPHS

Koii Fuiii/ Nacasa&Partners

With the stunning backdrop of Mount Fuji, Hoto Fudo is a Japanese noodle bar like no other. Developed in collaboration with engineer Arup, the form comprises four continuous hemispheres likened by its architects to both mountains and clouds. Described as a 'sandwich reinforced-concrete shell', the building takes on the character of four conjoined igloos, which combine to withstand heavy snow and seismic activity.

The skin consists of a 100mmthick reinforced concrete structure sandwiched between a 60mm hard urethane layer for heat insulation and a 15mm outer coat of glass fibre reinforced concrete, applied to prevent cracking. To minimise formwork, reduce time spent bending reinforcement bars and improve on-site tolerances, a truss wall system of prefabricated formwork was adopted with approximately 200 units of preformed rebar transported from factory to site.

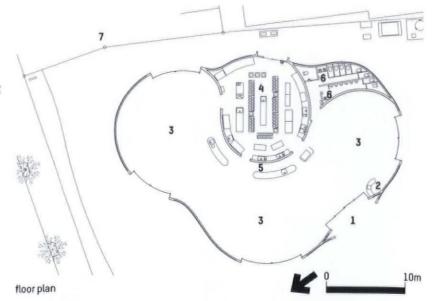
The four forms, which sit on a buried ring beam, combine to ensure thermal comfort throughout the year, with the large area of exposed thermal mass helping to stabilise the internal temperature. With no air



conditioning, the space is essentially open to the elements during most of the year, with curved acrylic sliding doors deployed in the winter months, or when wind speeds rise beyond a reasonable level. Otherwise, when the weather is wet, rain enters in and when it is foggy, a mist hangs in the space, providing a unique setting for nature lovers to enjoy healthy traditional food while catching glimpses of Japan's most cherished mountain, captured through one of the building's low-lying openings.

- entrance
- cash register
- seating area kitchen
- pantry

- parking





SLIDER OF JOY LOCATION TANGERANG, INDONESIA

HIGHLY COMMENDED

ARCHITECT

ABODAY

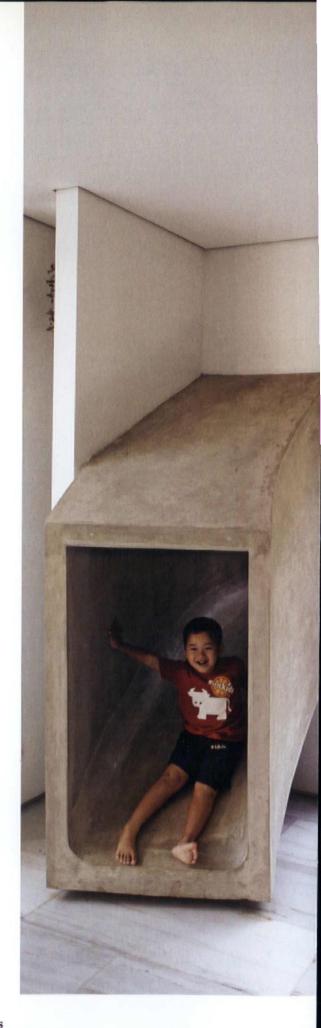


It is a heartening fact that, without exception, every Emerging Architecture jury has selected a project that goes beyond the purely functional. This year was no exception, with this scheme - named by its architect as the Slider of Joy - winning universal support.

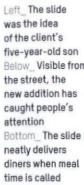
As part of a neat but fairly conventional modern residential refurbishment, the slide serves more than its initial purpose. The family members that occupy this house range from a small child to 60 years old, and it was the youngest, a five-year-old boy, who dreamt up this unconventional mode of descent. Since completion however, many more senior sliders have taken the

plunge, including a group of middleaged ladies who regularly come to the Muslim household for Koran recitals, and can't resist a quick slide before getting down to their more serious devotional tasks. Other pleasure seekers have included a 78-year-old lady and a three-year-old girl.

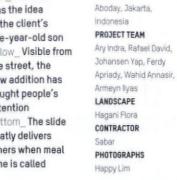
Cast in poured-in-place concrete, the helical slide is situated at the end of the first-floor corridor, offering a convenient full-length run-up before depositing its passengers near the ground-floor dining table. It also transforms into a play cave for the young boy, who occasionally closes both ends using sheets of material before claiming it as his own territory.











ARCHITECT





HIGHLY COMMENDED

CASA COLLAGE
LOCATION
GIRONA, NORTHEAST SPAIN
ARCHITECT

BOSCH CAPDEFERRO ARQUITECTURES

Collage emerged as an artistic pursuit in the 20th century. Particularly through the work of Georges Braque and Pablo Picasso it became a technique for juxtaposing the incongruous, to imbue a work with unexpected meaning. While in this tradition it was often an act of collision, for Bosch Capdeferro Arquitectures it has become a technique for stitching.

At Casa Collage, the practice has used it to create a single residential and office block from a collection of derelict buildings. The existing structures, in the Jewish quarter of Girona's Old Town, were built over many different eras. However they are all traditional Catalan stone constructions; already united by shared culture, material and place, the use of collage here connects elements separated by time rather than conception.

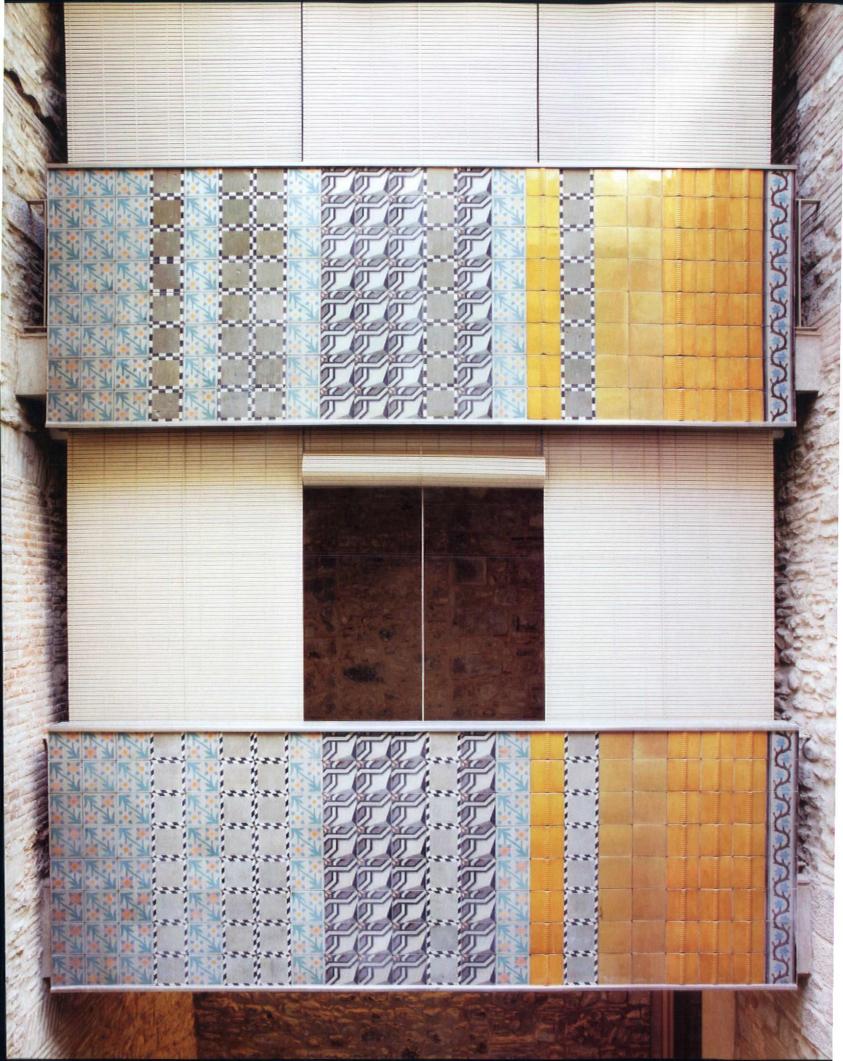
This approach is seen most explicitly in the block-application of tiles. These pixillated palettes punctuate the project, from the shared circulation to intimate domestic rooms. In each space they offer a slip of colour as a counterpoint

to the muted masonry; a layered addition of the new in contrast to the stripping back of the old. Though physically isolated from each other, they trace together in the mind's eye to create a filmic continuity as you make the transition from public to private.

Beyond this visual manifestation, a close reading of the plans reveals that the idea of collage has been continued to the essence of the building itself. With the stone walls that the practice inherited shown in a light grey and the new ones as black, it becomes clear that the additions both extend and subdivide the existing fabric.

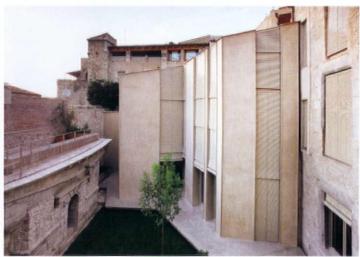
And yet despite this binary demarcation, the practice hasn't sought to differentiate new from old, but instead to create a 'harmonious whole' from the integration of the two. Rather than tidying up the existing, much of the new spatial organisation elaborates on the gradually-accrued complexity.

Casa Collage conceives of the new not as separated from the old in perpetuity, but merely as the latest episode in the accumulation of history.









ARCHITECTS

bosch.capdeferro arquitectures, [Ramon Bosch and Bet Capdeferro] + Josep Capdeferro i Maureta, master builder

STRUCTURALENGINEER

Blázquez-Guanter Arquitectes

CONSTRUCTION COMPANY:

Capdeferro Constructor

COLLABORATORS

Josep Grau i Bossacoma Joan Anglada i Ruiz

PHOTOGRAPHS

José Hevia

Javier Jubierre

Previous page_

The colourful tiles create a continuity between the public and private spaces Left_The refurbished top-lit stairs internalise previously external stone walls Above_A new addition provides the space for a master bedroom suite



first-floor plan



ground-floor plan

HIGHLY COM THE CABINS LOCATION PORTABLE ARCHITECT

HIGHLY COMMENDED

ARCHITECT

ATELIER ICHIKU











closet

- study/bedroom
- 3 living room
- 4 WC
- prayer closet

Above_Site/ ground-floor plan Above left_Recluse or exhibitionist? The cabins provide a curious writer's retreat Far left_ The writer can entertain in his bedroom/study Left, middle_The cabins include a place to pray Left_One cabin accommodates a basic WC

ARCHITECT
Yusuke Omuro/
Atelier Ichiku,
Tokyo, Japan
PHOTOGRAPHS
Yusuke Omuro ,
Wakabayashi Hayato

The source of much amusement among the jury, The Cabins is perhaps the smallest dwelling ever to be featured in the Emerging Awards programme.

With a combined floor area of only 3.24m², the surreal scene set by these four portable cabins could not go unnoticed. Rather than providing a solitary retreat for the Japanese writer client, however, the jury discussed comedy visions of observing the writer scurrying from study to WC to closet to prayer room in search of that all-important moment of inspiration.

Pictured here in a recently harvested field, it is only the relative depth of each wooden cabin that distinguishes one from another, all being 900mm wide with a single porthole window. The prayer room is the shallowest – at only 300mm deep, it provides just enough space for an altar shelf to sit beneath the unglazed aperture. 600mm is all that is required for the closet, where bedding is stored during the day; 900mm for the WC; and a relatively palatial 1,800mm for the 'mixed-use' study/bedroom that features a small desk and shelf.

Absent from these photographs but illustrated in the drawings, a table and four chairs are also provided, presumably for entertaining in the external living room defined by the space between the cabins.

HIGHLY COMMENDED

A SCHOOL TO LEARN

LOCATION

HONGDENG VILLAGE, **GUANGXI PROVINCE, CHINA**

ARCHITECT

SCHOOL OF ARCHITECTURE, THE CHINESE UNIVERSITY OF HONG KONG

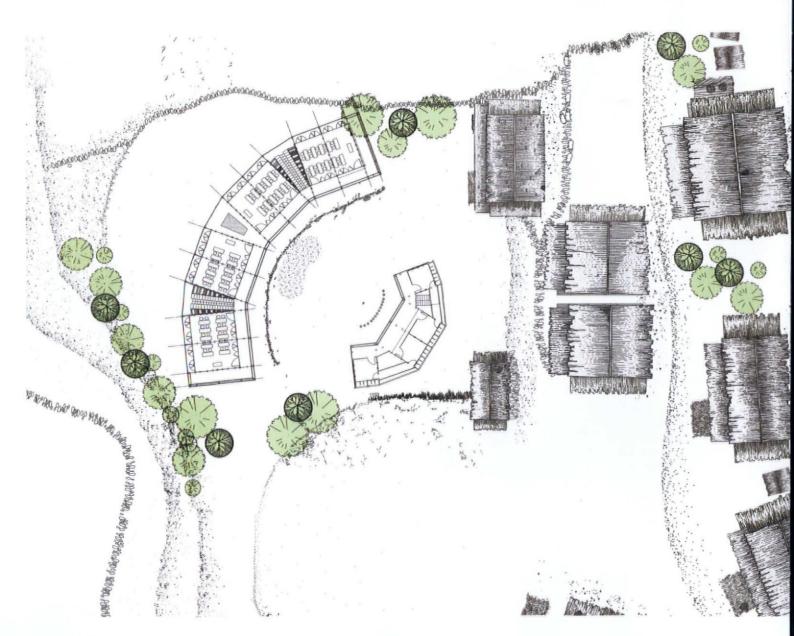
Below_In plan, the new school buildings sit in contrast to the looser village morphology Right_A new space for communal activities is created between the crescent forms Right, below New and old are

Jilly Tang, Kin Wu, Karen Kiang, Louis Yim **DESIGN ADVISOR** Edward Ng unified through a consistency Ivan Markov of materials and **PHOTOGRAPHS** building techniques Keith Chau

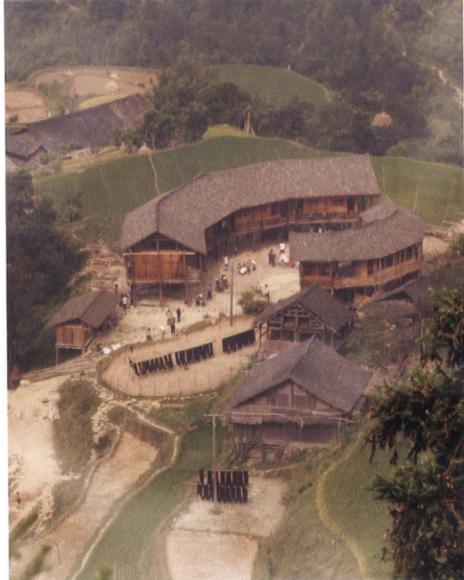
ARCHITECT

School of Architecture,

The Chinese University of Hong Kong, China PROJECT TEAM Nicolas Yeung, Fuping Wong, Ricco Chan, Claire Fu, Crystal Kwan, Grace Kwong, Kay Li, Tracy Mok, STRUCTURAL CONSULTANT



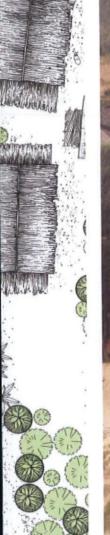




This project provides essential new teaching space for residents of Hongdeng village, home of the Red Yao ethnic group of Guangxi Province in south-west China. In the past, village children were sent miles away from home to be educated in remote places that removed them from their cultural roots at a very young age. The new buildings have not only brought more coherence to the children's daily routine, but have also provided employment for villagers who had previously worked in the city.

Learning from local customs, the architects identified three core preoccupations. Firstly, the school was hand-built using traditional technologies and locally sourced materials, promoting a commitment to sustainability and self-maintenance by the villagers. Secondly, the project sought inspiration from traditional architectural expression, while advancing efficiencies of timber frame techniques and modular space planning. Thirdly the project gave form to the principle of good stewardship, through the reuse of recycled materials and the exploitation of natural daylighting and ventilation.

The crescent form is the most overt expression of these aspirations, the result of a year of research into local building technology, mapping of the village plan, and investigations into the villagers' culture and daily routines. Through a series of workshops with the locals the architects configured the spaces in two crescent blocks, creating the central community courtyard, usefully summarising in their 1+1=3 equation of good design. While the building's standalone form is somewhat conspicuous, raising concern among the jury about how it had changed the morphology of the village, on balance it was felt that enough of the place's original charm had been successfully translated into the new structures and that the social contribution it would make was beyond any doubt.



HIGHLY COMMENDED

URBAN VALLEY PUBLIC SWIMMING POOL

LOCATION

LOBRES, SPAIN

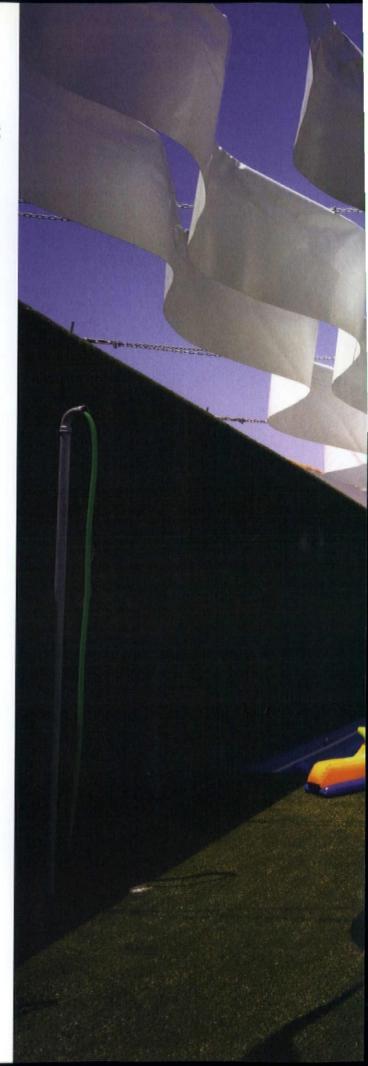
ARCHITECT

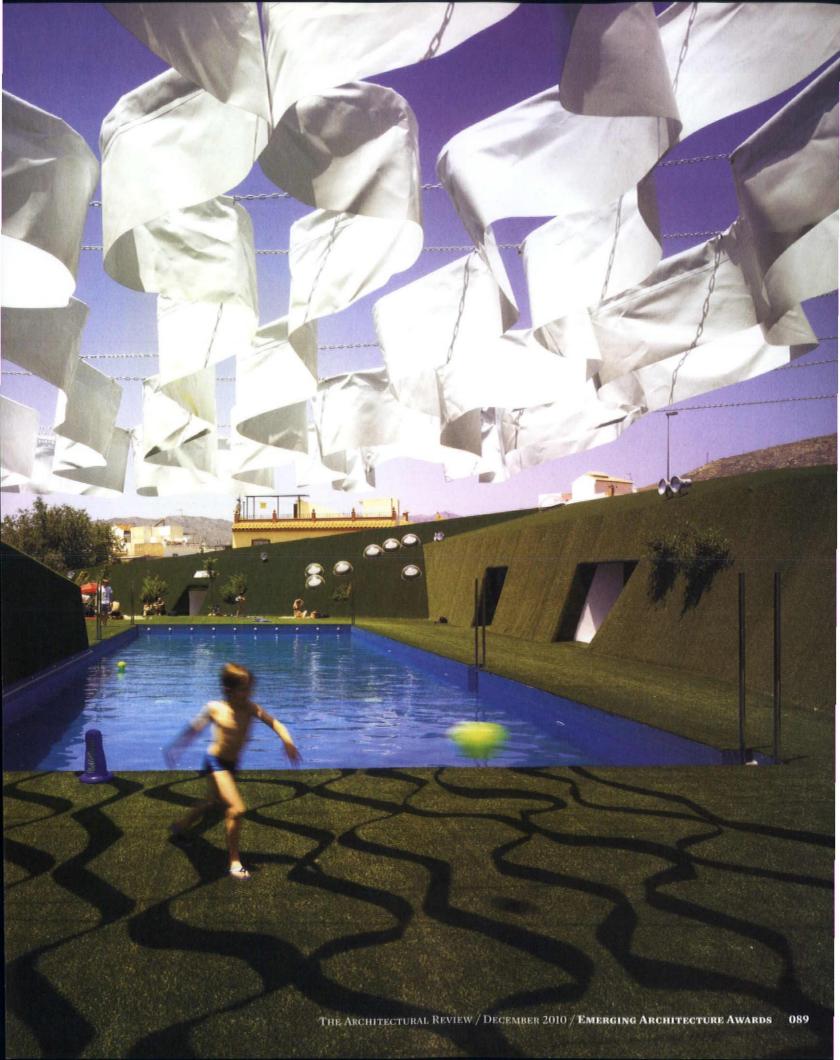
DJ ARQUITECTURA

A municipal swimming pool in the small Andalusian town of Lobres gets a surreal twist with a seductive inner realm clad in bright green Astroturf, the project is a genuinely artificial landscape, playing deftly on the ambiguity between the natural and manmade. The building becomes a kind of artificial valley that takes advantage of the sloping site topography to avoid excavating the rocky ground. Clinging to this geological mannequin is an artificial grass suit embroidered with real vegetation, exploring the idea of the swimming pool as a nugget of sybaritic softness implanted within the hard urban milieu, like the lush, water filled courtyards of historic Moorish architecture.

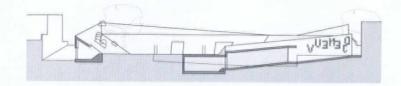
Enclosed by a series of rough, whitewashed walls, the volumes around and under the open air pool

are put to practical use as changing rooms, service areas and a kiosk. The transition from street to pool is a trajectory through these dark, subterranean spaces illuminated by bubble-like roof lights, to the bright, al fresco pool cradled by the green lined walls. Recyclable and easy to maintain, Astroturf creates an easily sustainable illusion of luxuriance in the searing Andalusian heat. Its manufactured homogeneity is also broken up by grafts of tropical vegetation. Climbing honeysuckles suffuse the building with their smell, while clumps of winter cherry and fountain trees add seasonal variety to this urban oasis. Over the pool itself, shade is provided by a squiggly cloud of white canvas threaded through with tensile wires. This moves and sways with the wind, like washing on a line, casting changing shadows across the green sward.





WITH AN INNER REALM CLAD IN BRIGHT GREEN ASTROTURF, THE PROJECT IS A GENUINELY **ARTIFICIAL LANDSCAPE**



Previous page_ The pool's spookily pristine green inner realm is a lush urban oasis Below_Exploiting the sloping site, the building is conceived as a kind of artificial valley

ARCHITECT

DJ Arquitectura, Granada,

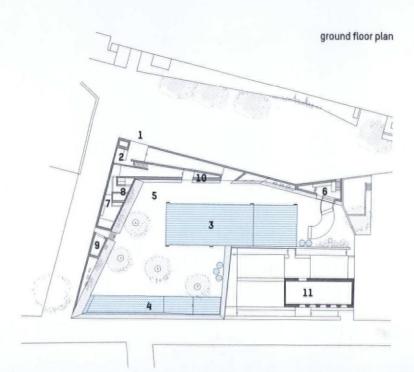
PROJECT TEAM Juana Sánchez Gómez,

Diego Jiménez López,

Ángela Sáez **PHOTOGRAPHS**

Jesus Granada

- entrance
- checkpoint
- swimming pool
- children's pool
- solarium 5
- bar
- dressing area
- 8 WC
- 9 warehouse
- 10 health kit
- 11 existing gym facilities







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www.nbk.de





HIGHLY COMMENDED

WALLED MONKS' CELL

LOCATION

CHONBURI PROVINCE, THAILAND

ARCHITECT

WALLLASIA

Previous page_ From the street, the Walled Monks' Cell gives little away.

Walled Monks' Cell gives little away, offering only small glimpses through narrow slits Right Timber from the old structures is reused to clad the top floor, supported on steel beams that bear on the perimeter wall Far right_The lower level courtyard is enclosed and intimate, providing privacy from the village streets Right, bottom_The upper level has a lighter feel, with

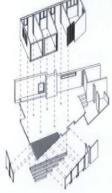
timber walls and a tin roof

ARCHITECT

Walllasia, Bangkok, Thailand

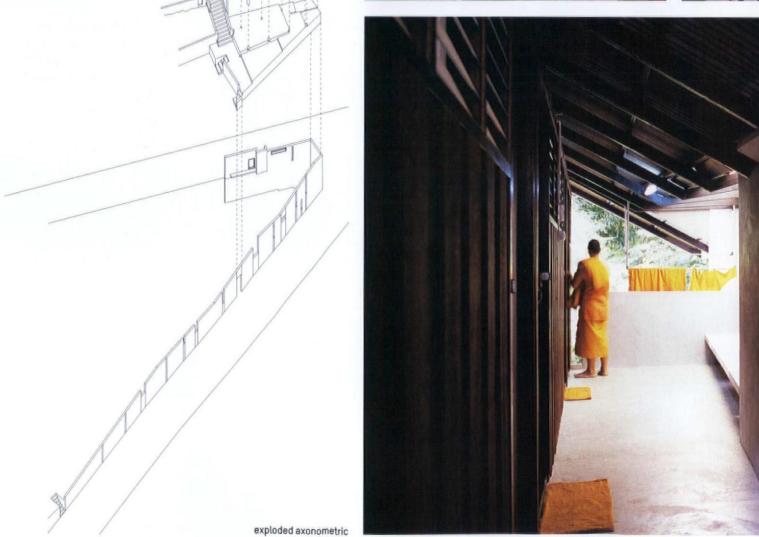
PROJECT TEAM

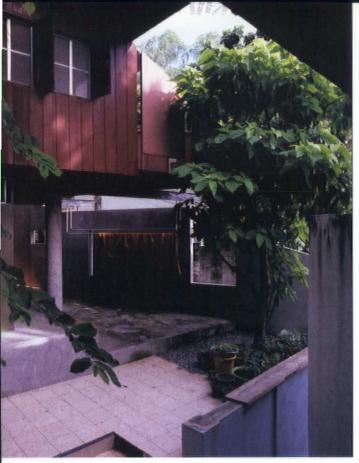
Suriya Umpansiriratana, Anan Yuenprakon, Natapon Nimlamai, Pirak Anurakyawachon, Panicha Bhusarakumtrakul, Adam Mackenzie Smith, Amawasse Ampansirirat STRUCTURAL ENGINEER Tenya Ongsiriporn











THERE IS MORE TO THIS WALL THAN MEETS THE EYE, SETTING UP A NUMBER OF HIGHLY SOPHISTICATED RELATIONSHIPS



It took some time for the awards jury to reach consensus on the inclusion of this project, principally due to the relative simplicity of the grey rendered wall that featured so prominently on the submitted design panels. In this instance, however, it was what lay beyond the wall that really mattered. Following closer scrutiny, it was the architect's response to site, skilful planning, manipulation of basic forms and creative reuse of materials that finally won the jury's support.

Situated on a prominent corner site in Watkhaobuddhakodom, a small village in the Thai province of Chonburi, this 130m2 two-storey building upgrades the monks' previous provision of two bedrooms and a WC to include six bedrooms and two bathrooms. Bringing improved privacy to the monks' new quarters, the wall is built hard up against the street edge, leaving just enough space for a verge for climbing plants that will eventually provide a lush green wrapping. Inside, the concrete forms a solid stepped plinth on which sits a two-storey pavilion expressed in concrete, steel and the

reused timber walls of the old buildings. It is these that rise up above the precinct's rampart-like wall, providing a flash of red and supported where required on expressed beams that are propped off the concrete walls. With four bedrooms and a bathroom on the upper floor, and two bedrooms and a bathroom on the ground, each level is characterised by its specific relationship to the perimeter wall, with two very different private courtyards occupying interstitial space - one hunkering down at street level within the relative mass of the concrete 'cave', the other with a lighter feel, sheltering beneath its timber and tin roof.

Bringing unity and identity to the monks' re-configured home, there is much more to this grey wall than initially meets the eye, setting up a number of highly sophisticated spatial relationships, providing storage and space for water tanks, and negotiating a tricky and steeply inclined hairpin site. The architect's illustrations predict that it will take three years for the plants to fully envelope the wall.

HIGHLY COMMENDED

LANDSCAPES OF COHABITATION

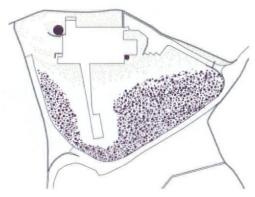
LOCATION

ANTIPAROS ISLAND, GREECE

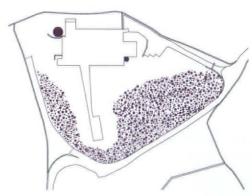
DOXIADIS+



site plan year 3



site plan year 1



site plan year 0

The Aegean island landscape of the past millennia is a man-made equilibrium; diverse, beautiful, but also extremely fragile, sustainable only as long as the economic and cultural practices that formed it continued to operate. Historically, it was shaped by an economy of agriculture and pasturage, but between the 1920s and 1980s this disintegrated, to be supplanted by the new economy and demands of tourism.

To a large extent, the Aegean tourist economy is based on the perception of the immense natural beauty of the region's ancient landscape. But ironically, tourism also introduced new man-made structures and processes that have contrived to destroy the historic elements that gave the landscape its original picturesque appeal. At the heart of this complex and subtle landscape scheme by young Greek practice Doxiadis+ is the notion of how to preserve the picturesque qualities of a hillside site, while changing its function from agricultural vestige to high-end holiday residential.

The site lies on the island of
Antiparos and the project is an
extrapolation of the island's existing
topography and landscape. Planting
elements radiate out from a dense
core (historically the densely
cultivated fertile ground used for
vegetable growing) to a sparser
area on the upper slopes (usually
given over to grazing). Within this
landscaping system, natural and
man-made elements are structured in
a balanced and sustainable symbiosis.

Four different zones create a transition from more artificial Mediterranean gardening to fully dynamic native vegetation. Each zone is planted with a mixture of species, so that the landscape has a sense of evolution and change, anchored by a strong Aegean identity.



Below_Overtime, different landscape zones will blend and merge around the house, showing how the demands of tourism and tradition can be sensitively reconciled Right_Typical Aegean island landscape, once formerly agricultural but now given over to the development of holiday houses

LANDSCAPE ARCHITECT

Doxiadis+, Athens, Greece

PROJECT TEAM

Thomas Doxiadis, Terpsi Kremali

PHOTOGRAPHS

Thomas Doxiadis, Clive Nichols, Cathy Cunliffe





HIGHLY COMMENDED

OMS STAGE

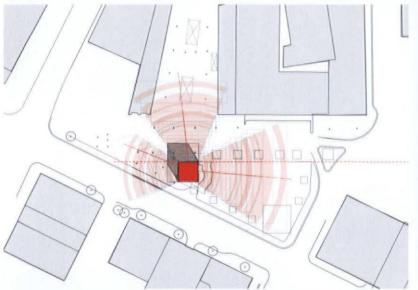
LOCATION

OLD MARKET SQUARE, WINNIPEG, CANADA

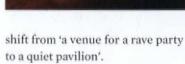
ARCHITECT

5468796 ARCHITECTURE





Concerns about the lack of formal sophistication of this open performance venue were eventually dismissed as the jury's focus shifted to the innovative metal drape that cloaks this otherwise nondescript concrete cube. The venue sits in the middle of Old Market Square, a place established as the hub of summer festivals in the historic Exchange District of Winnipeg. After the implementation of landscape proposals by others, the city organised a competition for a public stage. This winning scheme, by local firm 5468796 Architecture, responds to the relatively short season of events, producing what it describes as an 'interactive sculpture' when not in use, that could easily



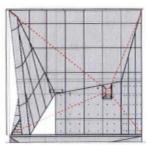
In contrast to the dynamic skin, the cube has a solid concrete core shaped to enhance on stage acoustics, boost sound projection for the audience and to house a secure projection room. When not hosting live acts, the skin forms a giant projection screen through the ingenious composition of its metal chain mail-like links. Comprised of sliced sections of extruded aluminium, each link (or module) acts as a faceted light reflector so that images from the projection 'ricochet' out to the eyes of the audience. During events, the slinky nature of the skin allows it to be pulled back as a large metallic drape.















Top_During a live event the chain mail skin forms a luminous stage drape Above_Diagrams showing OMS Stage in projection mode

ARCHITECT

5468796 Architecture, Winnipeg, Canada

STRUCTURAL ENGINEER Lavergne Draward and

Lavergne Draward and Associates

LIGHTING CONSULTANT

Ambinaces Lighting and Visual Design

PHOTOGRAPHS

5468796 Architecture

HIGHLY COMMENDED

SHIV TEMPLE

LOCATION

WADESHWAR, MAHARASHTRA, INDIA

ARCHITECT

SAMEEP PADORA & ASSOCIATES Right_The laterite fieldstone temple is an abstracted remnant of a traditional Indian shikhara. Cut to form a gentle camber, the stones are left rough on the inner face

ARCHITECT

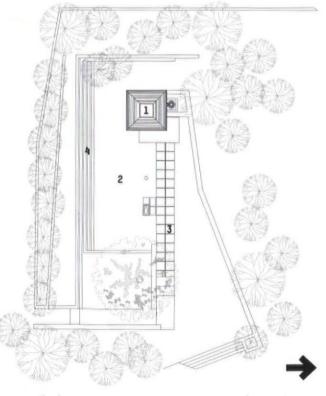
Sameep Padora & Associates, Mumbai, India

DESIGN TEAM

Sameep Padora, Vinay Mathias, Minal Modak

PHOTOGRAPHS

Edmund Sumner



site plan

- 1 sanctuary (garbhagria)
- 2 tree grove 'assembly hall'
- 3 path
- 4 amphitheatre

Regular AR readers will recognise Shiv Temple as the emblematic project featured on the cover of our recent special edition on contemporary Indian architecture (AR Sept 2010). Sharing the same opinion as our editors, the jury was immediately drawn to the simplicity of the form as a distillation of historic temple forms, and to the narrative of Sameep Padora's involvement.

Built for the Hindu community of Wadeshwar, a village four hours south-east of Mumbai, the project was an exercise in shramdaan, in which people donate labour for free. Originally approached to make a financial donation, the young architect offered his time instead, helping the client select the site and choose materials before producing and coordinating the final architectural design. Laterite fieldstone from a local quarry was used to construct the tower or shikhara. With such limited resources, the architect's key move was to make the most of the landscape

through a clever reinterpretation of built form, substituting the traditional pillared hall in front, where people sit and pray, with a landscape glade or forest clearing.

Before making their final decision, the jurors queried the architect's use of daylight, as the inner sanctum or garbhagriha would normally be a dark and mysterious place, entered into for solitary worship of Parvati, Shiva's consort. Eventually however, due to the architect's close working relationship with the priest, the assumption was made that the client must have been happy with this relatively significant reinterpretation. Clearly the effects have their own merit, providing a view to the lake through the bold timber porch, and dramatic toplight through the glazed occulus at the top of the tower that gives worshippers a view of the kalash, a finial cast in ashtadhatu, an alloy of eight metals (silver, copper, zinc, lead, tin, iron, and mercury) that Hindus believe makes this a truly sacred place.



HIGHLY COMMENDED

ARISH HOUSE

LOCATION

LIWA OASIS, RUB AL KHALI DESERT, **UNITED ARAB EMIRATES**

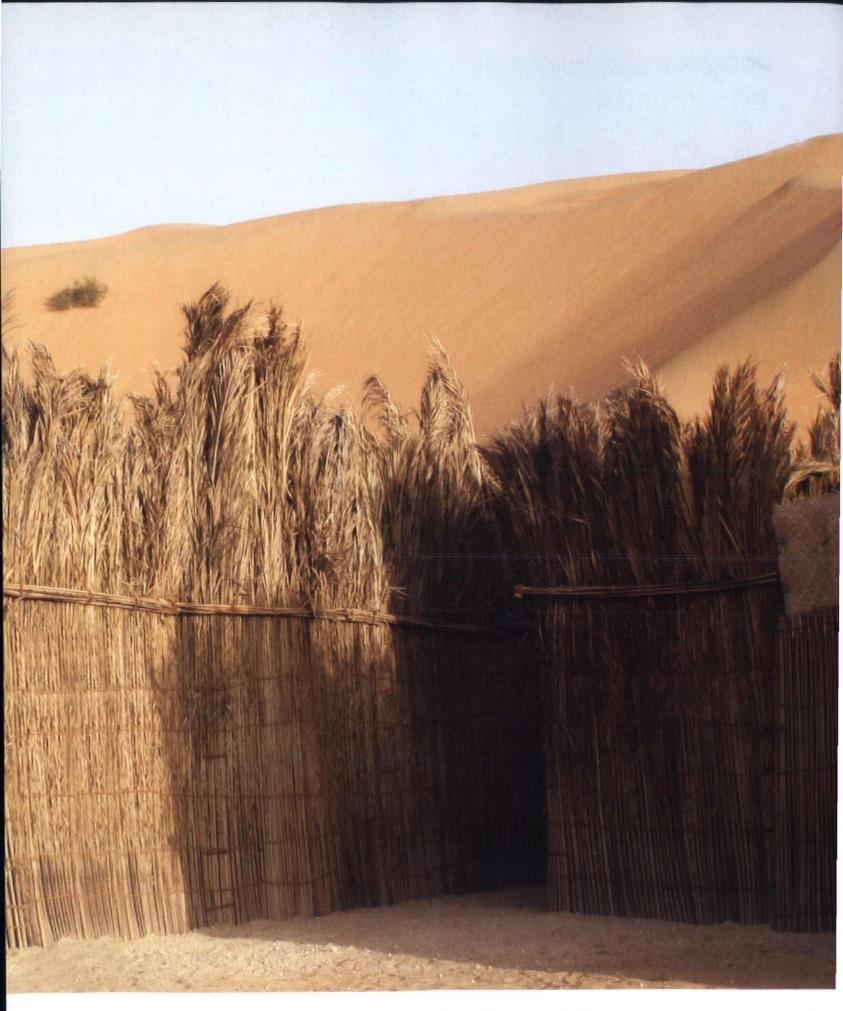
ARCHITECT

2 IDEAS LIMITED

It took some time for the jury to agree on the selection of this reconstruction project as an award winner, however there was no disputing the value of this kind of action-based research. Based on a photo taken by explorer Wilfred Thesiger in 1948, Arish House replicates a traditional form of construction not seen in this location for over 40 years. In 1908 the population of Liwa Oasis would have required around 800 of these homes, which were typically built by women while the men followed a summer migration to the coast in search of income. The aim of the reconstruction was to inspire modern interpretations of traditional local culture, demonstrating sustainable and replicable means of living in such an unforgiving climate.

The area, 200km inland from the Gulf coast in Abu Dhabi, originally attracted settlers as it had drinking water. Palm trees were cultivated here for centuries to provide material for construction and a source of food. Dry palm leaves, palm trunks and rope (made from palm trunk fibres) combine to produce simple enclosures that provide essential shade from the sun and protection from the wind, with interiors recently proved to be 23°C cooler than the blistering sand dunes. One-metre gaps between units promote self shading while allowing strong winds to pass across the site without too much resistance.

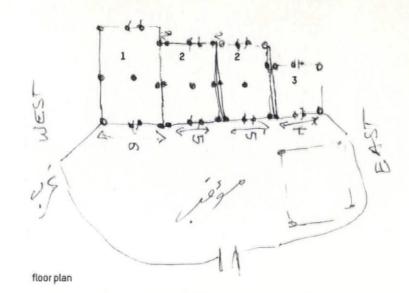




The Architectural Review / December 2010 / **Emerging Architecture Awards**

ARISH HOUSE REPRESENTS A TRADITIONAL FORM OF CONSTRUCTION NOT SEEN HERE FOR OVER 40 YEARS

- majlis meeting room for men only
- 2 room for women and children only
- 3 kitchen







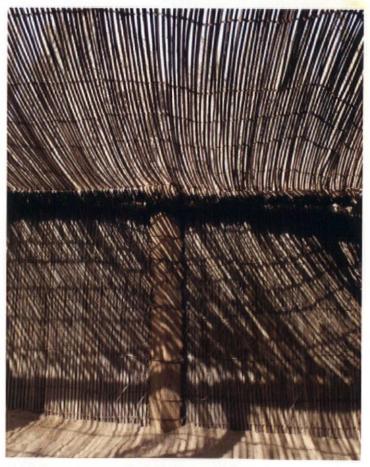
Previous page_ This project mimics processes traditionally undertaken by the women of Liwa Oasis Above, top_The units are placed one metre apart to provide self shading and allow strong winds to pass by Above_Wilfred Thesiger's original photo of Liwa, 1948 Right_Palm stalks also provide shade to the roof

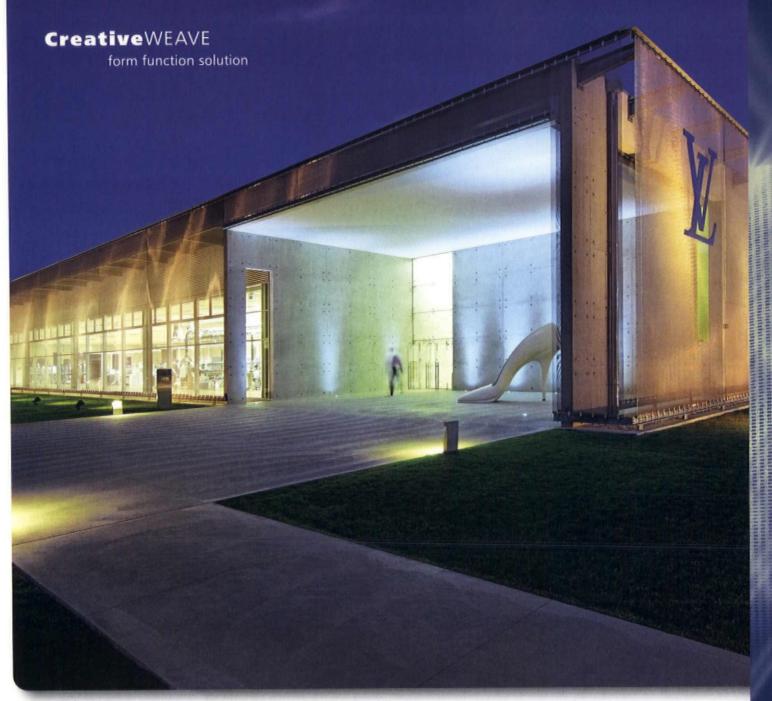
ARCHITECT

2 Ideas Limited, London, UK

PHOTOGRAPHS

Wilfred Thesiger photograph courtesy of Pitt Rivers Museum, Oxford





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

Like Sejima before him, Ishigami pushes the boundaries of buildable form

EXHIBITION / Another Scale of Architecture Until 26 December 2010 Toyota Municipal Museum of Art, Toyota City, Japan www.museum.toyota.aichi.jp

Junya Ishigami came to international attention with delicate wall drawings and microcosmic greenhouses at the Japanese Pavilion for the 2008 Venice Biennale (AR October 2008), but in Japan he'd launched his career a year or so earlier with a glazed trapezium for a university workshop in Kanagawa Prefecture (AR September 2008) and a cubic cloud hovering in a vertical hall of the Museum of Contemporary Art Tokyo.

This year Ishigami won the Golden Lion for best solo project in the main exhibition - an event directed by his former boss, Kazuyo Sejima - with Architecture as Air: Study for Château la Coste, an almost invisible structure sabotaged one night by a stray cat and thus now part of Biennale lore.

In Toyota City, west of Tokyo, Another Scale of Architecture takes risks to deliver on the promise of its title. There in the sleekly corporate museum designed by Yoshio Taniguchi, Ishigami colonises a half-dozen 'white cube' galleries. Some spaces house a multitude of models: a low circular table with many disparate metal objects; rows of more trapeze-thin towers rising as spectral stalagmites from the floor. There's a

reiteration of the carbon fibre structure lionised in Venice, in fact a 1:1 model for a pavilion in the South of France.

The floor of one gallery is almost entirely covered by a low model that at first resembles stringy carpet but is revealed to represent a vast greenhouselike shed with a subtly undulating ground plane (this is rumoured to be a refectory, also for Kanagawa). The most remarkable work inhabits another double-height gallery. This space is occupied by hovering planes of white fabric, sheets stacked in the air like the ghost of modernist architecture and connected by a matrix or cage of barely visible supports.

Like Sejima before him, Ishigami pushes the boundaries of buildable form, form tested through exhibitions such as these. Not 100 per cent complete by opening day, the diaphanous, orthogonal cloud of white fabric at Toyota City could soon be a proposal for a pavilion, a large building, or perhaps even an entire city. Miniaturisation and the domestication of nature are of course historic themes in Japanese design culture. Alongside these, Ishigami also pursues a particular utopian strand. In future decades he may be seen to have continued a modern Japanese tradition of speculation into this new millennium. RAYMUND RYAN

- + Seductively simple
- Can much of this work literally stand up?

St Edward's Church with Ferrybridge B Power Station, a glorious juxtaposition of notions of medieval and modern power, shot by the seminal architectural photographer Eric de Maré. Famous for his pioneering studies of Britain's industrial heritage, de Maré changed how architecture was perceived. A recent show at London's RIBA (until 24 November) chronicles his keen and lyrical exploring eye.







For James Stirling, the axonometric perspective became a defining tool

Below_Perspective of the Olivetti Headquarters, Milton Keynes, 1974 (with Jim directing operations)



EXHIBITION / James Frazer Stirling: Notes from the Archive

Until 2 January, 2011 Center for British Art and School of Archtecture, Yale New Haven, USA www.ycba.edu

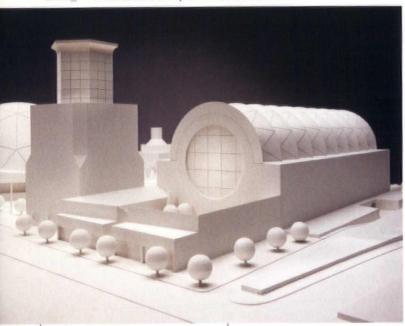
There are some things English that don't translate to America, at least not easily. We are, as the cliché would have it, two nations divided by a common language. The novelist Howard Jacobson's recent stateside breakthrough, for instance, has been affirming for his minyan of colonial followers, but it surely would not have come without the vast publicity attendant with his recent Booker Prize.

In the field of architecture, James Stirling has been, likewise, a victim of America's insular geographic prejudice. His Pritzker came way back in 1981, before the prize was well established. That he died nearly 20 years ago, and that his most recognisable works — the university buildings at Leicester and Cambridge, the Neue Staatsgalerie in Stuttgart — are elsewhere certainly don't help. And so he remains a central figure at home, while in America he is a master misunderstood

when not altogether forgotten.

Can two new exhibitions at Yale University rectify this injustice? It will be a challenge, given the resilience of preconceived ideas, but it would be nice. The headliner of the pair, James Frazer Stirling: Notes from the Archive, is at the Yale Center for British Art, and is drawn from the architect's enormous archive — nearly 40,000 drawings in addition to

Below_Model for the Bibliothèque de France, Paris, 1989



countless documents, photographs, models, and other ephemera — acquired by the Canadian Centre of Architecture in 2000. The second, smaller show, devoted to Stirling's career as an educator, appears at Yale School of Architecture, where Stirling was a teacher and visiting critic from 1959 to 1983.

If nothing else, Notes from the Archive asserts Stirling's place in the pantheon of architectural draughtsmen. His precise compositions, of which he produced countless iterations, make you nostalgic for a time not so long ago, before the computer displaced this craft that was so central to the design process.

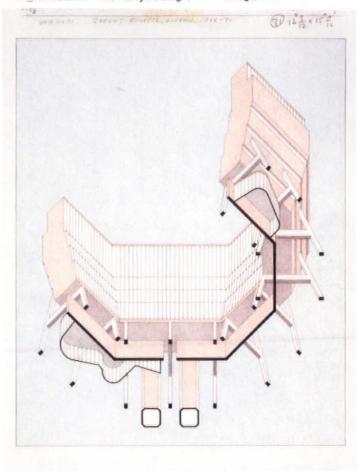
For Stirling, the axonometric perspective became a defining tool: 'a whole aesthetic and way of life comes from the logic and articulation possible with

such a method,' Charles Jencks once wrote.

Was Stirling's aesthetic — and that's too restrictive a term the product of that technique? Was axonometric drawing simply a tool that allowed him to pursue his vision more readily? This, perhaps, is a chicken-egg argument, best left to the academy. The result, in any case, was a kind of architecture of assemblage, expressive of function and structure at once, with volumes broken into constituent parts, based on programme. Whereas Le Corbusier talked conceptually about 'machines for living', Stirling's buildings seem more like actual machines.

As Anthony Vidler writes in the handsome catalogue to the archival show, it is this way of thinking about building that gives Stirling's work, despite his

Below_Axonometric of the Florey Building, Queen's College, Oxford, 1971



gradual stylistic drift toward postmodernism, a 'fundamental continuity'. The object, from his earliest years as a practitioner, was to navigate some new path that would circumvent both an increasingly hidebound modern movement and the sort of expressive abstraction to which Le Corbusier increasingly turned in his later years.

Stirling's studios at Yale offered him both an opportunity to experiment with his own ideas — a 'laboratory to test alternative combinatory strategies', according to curator

Emmanuel Petit — and inculcate his ideas in several younger generations of America's best and brightest. If their master is no longer the presence he once was, at least they remain to carry his mantle. Perhaps, now, it will be an easier burden.

MARK LAMSTER

- + Puts Big Jim and drawing back centre stage
- Fails to solve axonometric conundrum

Another Rietveld emerges: not just the standard bearer for De Stijl but a prescient environmentalist

EXHIBITION/

Rietveld's Úniverse Until 30 January 2011, Centraal Museum Utrecht, the Netherlands www.centraalmuseum.nl

This engrossing exhibition sets out to challenge some preconceptions. Its premise is that Gerrit Rietveld (1888-1964) is still primarily thought of for just two early designs, the Red Blue Chair (1918/23) and the Schröder House (1924), and that much of his long career is overlooked. Not that those two De Stijl icons have been admired unreservedly by all. Rem Koolhaas, for instance, has written that the house is 'full of high purpose and sly intentions; full of colour, or at least of paint; full of abstract bells and sublimated whistles'.

Rietveld's Universe almost refrains from giving star billing to the house and chair. Organised thematically rather than chronologically, with displays devoted to such subjects as 'Liberating Space' and 'Simplicity and Experiment', it absorbs them both into a larger narrative. We see the wide spectrum of Rietveld's work, from urban design at one end to a continuing focus on furniture at the other. In-between come numerous building types, including academies, exhibition pavilions and private houses.

One dominant theme is Rietveld's embrace of new materials and technologies. Exploring possibilities of Below Iterations of the famous Red Blue chair

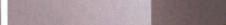


prefabrication he came up with a 'core house', comprising a front door, hallway, stairwell and bathroom. He designed several different types of concrete block and was one of the first architects to realise a luminous ceiling. But he never had the opportunity to combine

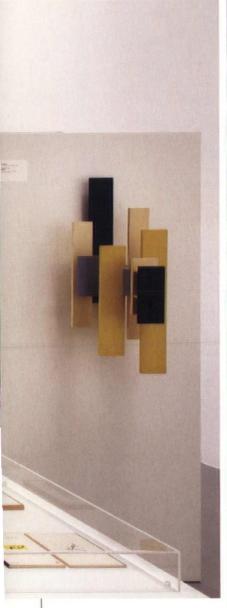
industrialised construction with social provision on the sort of scale he wished.

Exhibition designer Kinkorn has resisted the temptation of De Stijl's primary colours and has instead chosen shades of grey for its refined and adroit installation. Visitors take a meandering route through the galleries, with many of the exhibits on trestle tables of varying height and images projected on screens overhead.

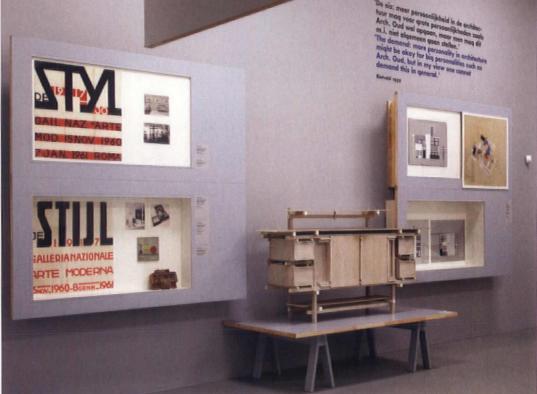
Devoid of gimmicks, the show demands an audience that is willing to spend time examining drawings, material samples and



Below Models and drawings play off sober grey walls



Rietveld's often quite rudimentary working models. There are none of the seductive colour photographs that graced 2G architecture magazine on Rietveld's houses (November 2006) or Kaya Oku's book The Architecture of Gerrit Rietveld (Toto, 2009).



Adding a little glamour and putting Rietveld in context are works by some of his international contemporaries. Models of Rietveld's Van Slobbe House and Richard Neutra's Lovell House, both built into a slope, sit side-by-side, with a drawing of Mies van der Rohe's Farnsworth House above them - an apposite ensemble. Less convincing is the juxtaposition of Rietveld's thatched-roof Monsignor Verriet Institute, on the island of Curacao, with Le Corbusier's Ronchamp chapel; Rietveld was hardly a practising expressionist.

Published alongside the exhibition, the book Rietveld's Universe (NAi Publishers, 2010)

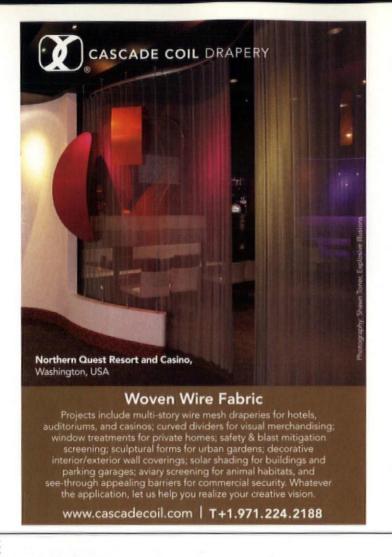
explores his career and critical reception in a dozen essays. It's a valuable collection, which ranges from the cultural life of Rietveld's hometown Utrecht to the way he detailed a corner, and out of it another Rietveld emerges: not just the standard bearer for De Stijl but a prescient environmentalist.

As long ago as 1958 Rietveld was saying: 'Remember that the earth's natural resources were not all designated for us... Learn to enjoy the wealth of restraint.' In the book's final essay, Netherlands Architecture Institute director Ole Bouman draws the obvious moral for the 21st century, stressing the purity and austerity of Rietveld's conceptions: 'He found meaning in the smallest space, fashioned something valuable from virtually nothing."

So the book comes close to proposing Rietveld as a patron saint of sustainability, but it doesn't quite canonise him. Yet instead of a new defining image of Rietveld's work on the cover, what do we see? Yes, the Red Blue chair. ANDREW MEAD

+ Presents a rounder appreciation of Rietveld

- That chair





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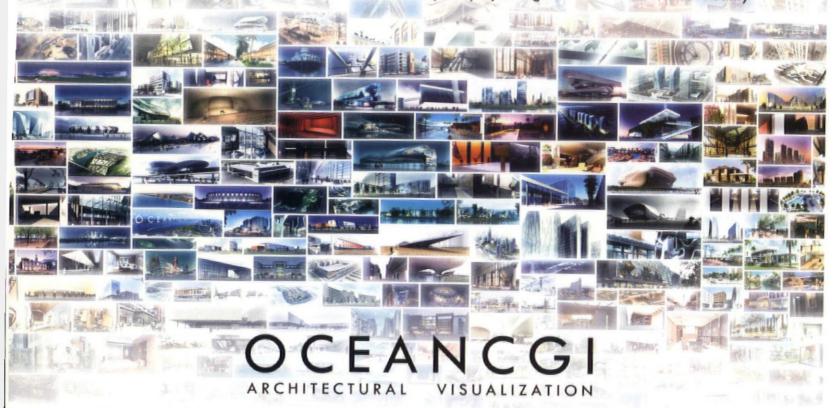


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Restoration of the Hagia Sophia museum in Istanbul, Turkey, has revealed the face of a seraph angel mosaic, thought to be more than 700 years old. Last seen by Swiss architect Gaspare Fossati 160 years ago during his own restoration, the image has been obscured by plaster and metalwork since then.

The exceptional mosaic's discovery marks the removal of scaffolding that has been standing in the former basilica for 16 years.

The dome is punctuated by four seraphim, regarded in Christianity as the highest form of angel, whose six large wings symbolise the six days it took to create the Earth.

The striking portrayal of the face – which is around one metre wide – is the first part of four angel mosaics thought to be on the dome; the remainder of which have yet to be revealed.

The revelation coincides with the year-long celebration of Istanbul as European Capital of Culture.