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AR special issue: recent work in Colombia

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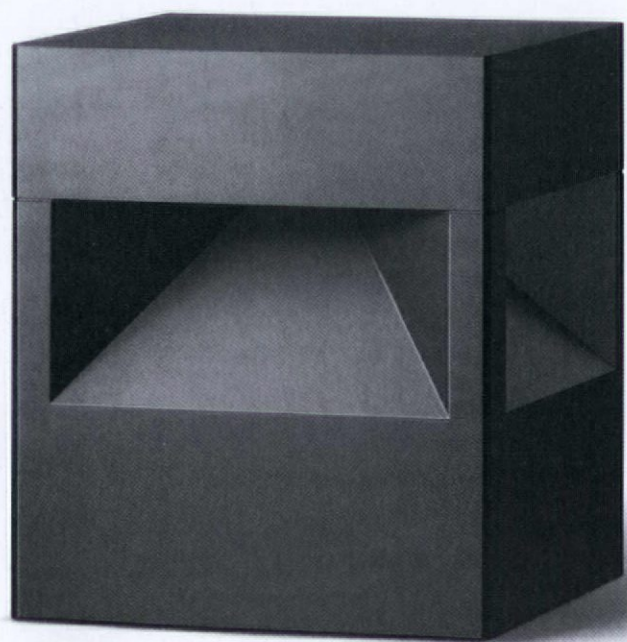
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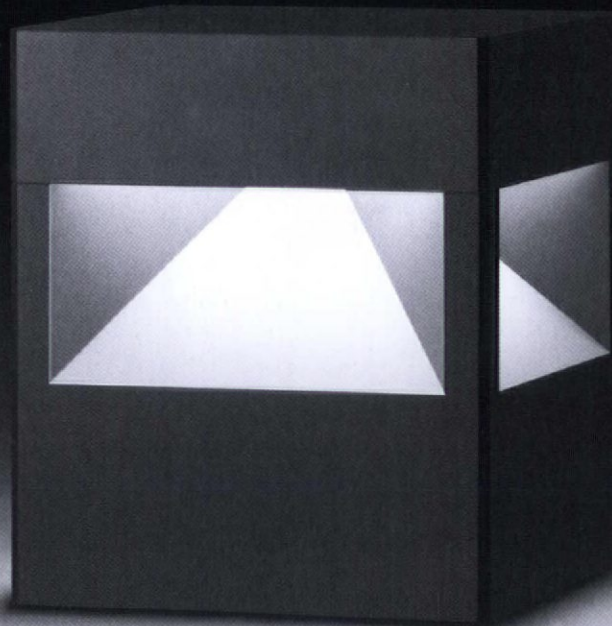


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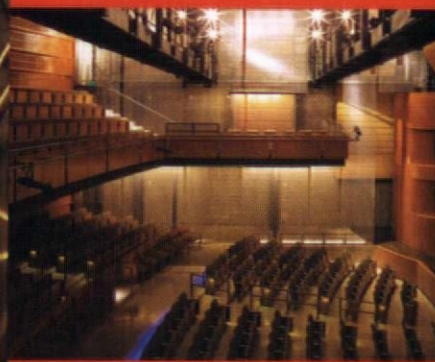
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Architecture is at the heart of Colombia's reconnection with civil society

Until recently, Colombia was a convenient cipher for the corrosive effects of drug culture, violence, poverty and lawlessness. The notion that architecture might somehow be the antidote to this toxic stew seemed scarcely credible. But as this special issue on Colombia clearly shows, stereotypes can and are being confounded. In the hands of a group of dedicated architects, politicians, activists, planners and educators, architecture has taken on an extraordinary social dimension as a redefining force for good.

New schools, parks, libraries, housing and transport infrastructure are changing the physical and mental landscape of Colombia's major cities. This is not flighty, frothy superstar stuff, but decent, dignified modern buildings and landscaping, much of it realised on very tight budgets.

Yet the effect has been to revitalise and reanimate the public realm. No-go neighbourhoods are being plugged back into civil society, and with this comes a new kind of reality. People feel safe. They can go to work, go to school, meet their friends, go shopping, hang out in a park. It all feeds into a virtuous cycle that gradually prevails over the anarchy and fear of the not so distant past.

Though there is still much to be done, there is a palpable sense of a tide being turned and of architecture reconnecting with its core purpose of truly transforming human life for the better. In a difficult and dangerous milieu, Colombian architects have shown what is possible. Their energy and imagination should have a wider global resonance.

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Hattie Hartman, who writes in this issue on the World Green Building Council, is sustainability editor of our sister magazine The Architects' Journal. See her blog at ajfootprint.com.

This special issue on Colombia has been written by Michael Webb, who toured the country at the end of last year. Michael is a regular contributor to AR and other journals in Europe and the US; the author of 26 books on architecture and design, he is currently preparing a guide to modern architecture in cities around the world. Growing up in London, where he was an editor at Country Life, he is now a full-time resident of Los Angeles, where he lives in some style in an apartment with fine mid-century pedigree, designed by Richard Neutra and formerly occupied by the Eameses.

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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, PO Box 95120, Newton, MA 02495. ABC AVERAGE CIRCULATION FOR JULY 2009-JUNE 2010 13,352 © EMAP INFORM 2010



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QUEENSLAND AND RIO DE JANEIRO

Human cost of floods reveals a world divided by planning and resources

ROB GREGORY

In mid January two large urban populations were struck by devastating floods. Featured side by side in the world's media, residents of Queensland, Australia, were unified in disaster with people from the Brazilian city of Rio de Janeiro. With similar coastal topographies where increasingly dense conurbations occupy the gullies, streams and flood plains that would naturally carry water between mountain and the sea, heavy rain, flash floods and landslides were experienced on both sides of the Pacific.

An experience that they didn't share, however, was the cost to human life as the death tolls were far from comparable. Queensland's loss of life remains in the low teens, whereas Rio's could rise to more than 1,000. Authorities disclosed a list of at least 207 missing people in addition to the 730 confirmed dead at the time of writing.

While the expansion of both cities has dramatically altered natural water courses, the haphazard nature of Rio's informal settlements contributed greatly to this tragic disparity. Additionally, Rio has less detailed mapping available for

flood events, unlike in Queensland where lessons learnt following the catastrophic 1974 flood resulted in key mitigation measures.

One of Queensland's leading architects, Shane Thompson of BVN, recalls the effect of those floods: '1974 completely changed people's perceptions of the nature of the river, the viability of the density, and the importance of natural gullies.'

Situated 30km from the coast at Morton Bay, Brisbane is situated at the first upstream site where settlers discovered potable water. The flood plains were perfect for food cultivation, so this is where the city grew from 1823. At that time the effect of the river's major tributaries was unknown, and few could have imagined the reality of extreme floods. As Thompson observes 'this was the nature of early settlement'.

In 1893, the emerging city experienced its first major flood and 80 years later, following the post-war population boom, the city was devastated by its second major flood and faced an estimated \$300 million repair bill. With this, city authorities acknowledged that 1893 was no

freak event and accepted the fact that the city would always be vulnerable to this sort of natural event. Extensive flood mapping was undertaken and the 1974 flood levels set the benchmark for the official 1 in 100 year flood condition. All habitable floors are now built between 300-500mm above that so called Q100 event level.

Mitigation measures also included the construction of the Wivenhoe Dam, originally built to provide contingent capacity to detain run off from extreme rainfall and to avoid a repeat of the 1974 flood levels. However, the droughts of the past decade had changed the use of the dam and at the time of the flood it was held at 190 per cent of its intended capacity. Engineers were forced to release the equivalent of 6,000 swimming pools of water a second, which delayed but did not stop the eventual downstream floods.

Architect Mike Rayner, from firm Cox Rayner, whose own riverside house was badly flooded, says, 'While many were grateful for the water during the drought, and while it's not a good time to start blaming anybody, having no capacity in the dam certainly exacerbated the extent of the flood downstream.' Rayner also raised caution over the accuracy of adhering to strict flood levels, as his now ruined house met all necessary standards. 'While authorities may say that this year's flood levels were lower than those experienced in 1974, on my site the Q100 event levels were exceeded by more than 2m.' The problem is exacerbated by the failure of storm water drains due to rising river levels.

In response, and in acknowledgement that it would be unrealistic to evacuate and stop building on riparian land, both Thompson and Rayner

advocate radically rethinking how to build in future, drawing on the traditional Queenslander model that touches the ground lightly and minimises its effect on natural water movement. But they also recognise that simply recalling more historic modes of construction will not be enough, and that this must be combined with carefully considered planning constraints, as many Queenslanders in low lying areas were also destroyed.

As the high death tolls suggests, Rio shows an extreme case of how a lack of planning can result in greater tragedy, in places where widespread informal planning has resulted in a condition increasingly referred to as Precarious Urbanism.

Speaking at a recent symposium on this theme organised by London-based practice Austin-Smith:Lord, Elisabete Franca, director of social housing in São Paulo, described how the Brazilian government is currently working hard to help safeguard the homes of tens of thousands of informal settlement dwellers who occupy areas at risk from flood and landslides. Franca and her team of 300 social workers and 200 architects and engineers are doing all they can to convince the dwellers that relocation does not necessarily mean displacement, stating that unlike the situation in the informal settlement of Dharavi in Mumbai (AR September 2010), 'where developers want to move slum dwellers out to make way for a new economy, we cannot and will not displace people. They have rights, and as such we work with them, only moving those at risk.'

In Paraisópolis they have identified more than 1,000 families that need to be relocated for their own safety,

and in one year they held more than 1,000 consultation meetings. The government is also working with practices, such as MMBB Architects, on schemes like the Corrego do Antonico, a new public space which is part of an ambitious flood mitigation programme.

Such initiatives demonstrate the resolve of São Paulo to be better prepared for the next flood. But like so many previous natural disasters, these simultaneous floods have exposed the tragic link between a nation's economic wealth and its ability to cope with natural crises.

Previous page_ Brisbane's CBD under siege from the rising water, including two towers by Harry Seidler (far left). Bottom_ In São Paulo, MMBB Architects designed this public space, like an urban beach, as part of a new system of flood mitigation measures. Below_ An aerial image shows flooded suburbs and CBD in the distance.





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LONDON, UK

How Playboy embraces the complexities of design and desire

WILL HUNTER

As director of the architecture PhD programme at Princeton University, Beatriz Colomina has led research into experimental architectural publications from the 1960s and 70s. Opening in 2006 as an exhibition in New York, then travelling as a 'growing archive' around the world, this body of work was published at the end of last year as the book *Clip, Stamp, Fold: The Radical Architecture of Little Magazines 196X to 197X* (Actar). In January, the AR caught up with Colomina to talk about publications past and present – and her new interest in Playboy

AR What made you pick little magazines as an area of interest?

Beatriz Colomina When I started directing the PhD programme in 2000, I saw the students really isolated in their own research and I wanted to do something collaborative to bring them together. Most of the students wanted to do dissertations on the 1960s and 70s, so I thought of the little magazines as a way to understand the culture of that period. Publications such as *Archigram* in London or *Oppositions* in New York and so

many others had an incredible impact, about which people were having amnesia.

AR Why did you widen your research to bigger, commercial magazines?

BC We realised something extraordinary: that very traditional, established magazines of that period suddenly changed. For a time Hans Hollein edited the really boring *Bau* in Austria and produced an extraordinary series with unbelievable graphics and content. At *Architectural Design* [AD] in London, it switches from a very beautiful magazine edited by Kenneth Frampton that published the work of the Smithsons very well, to Robin Middleton and Peter Murray taking over and featuring the 1960's radicals, losing all their advertising, using cheaper paper stock, and becoming counter cultural. Even *Casabella* and *Domus* changed. It was the small influencing the big rather than the other way round.

AR Do you think we're witnessing second wave of that with the internet?

BC Certainly mainstream media

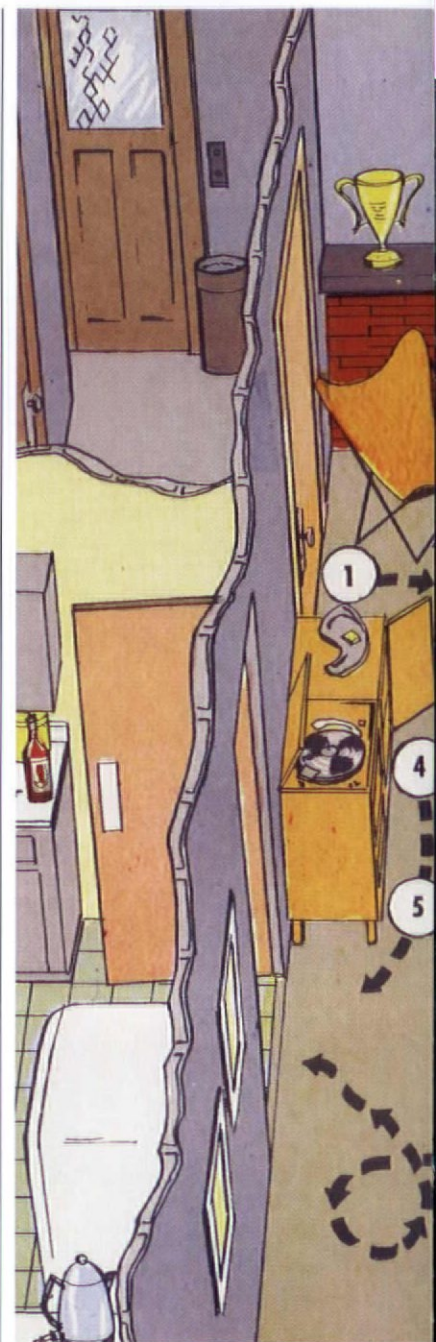
like newspapers and television now rely on sources that are not your typical journalists. With the famous fire of Rem Koolhaas's work in Beijing, CNN was relying on images from YouTube uploaded from cellphones. **In architecture if all the images of a new building are immediately put online, either by the architect or even just people with a camera, what is the role of an architectural journal today? I'm sure there is one, but it has to change.**

AR What do you think about the state of architectural education at the moment?

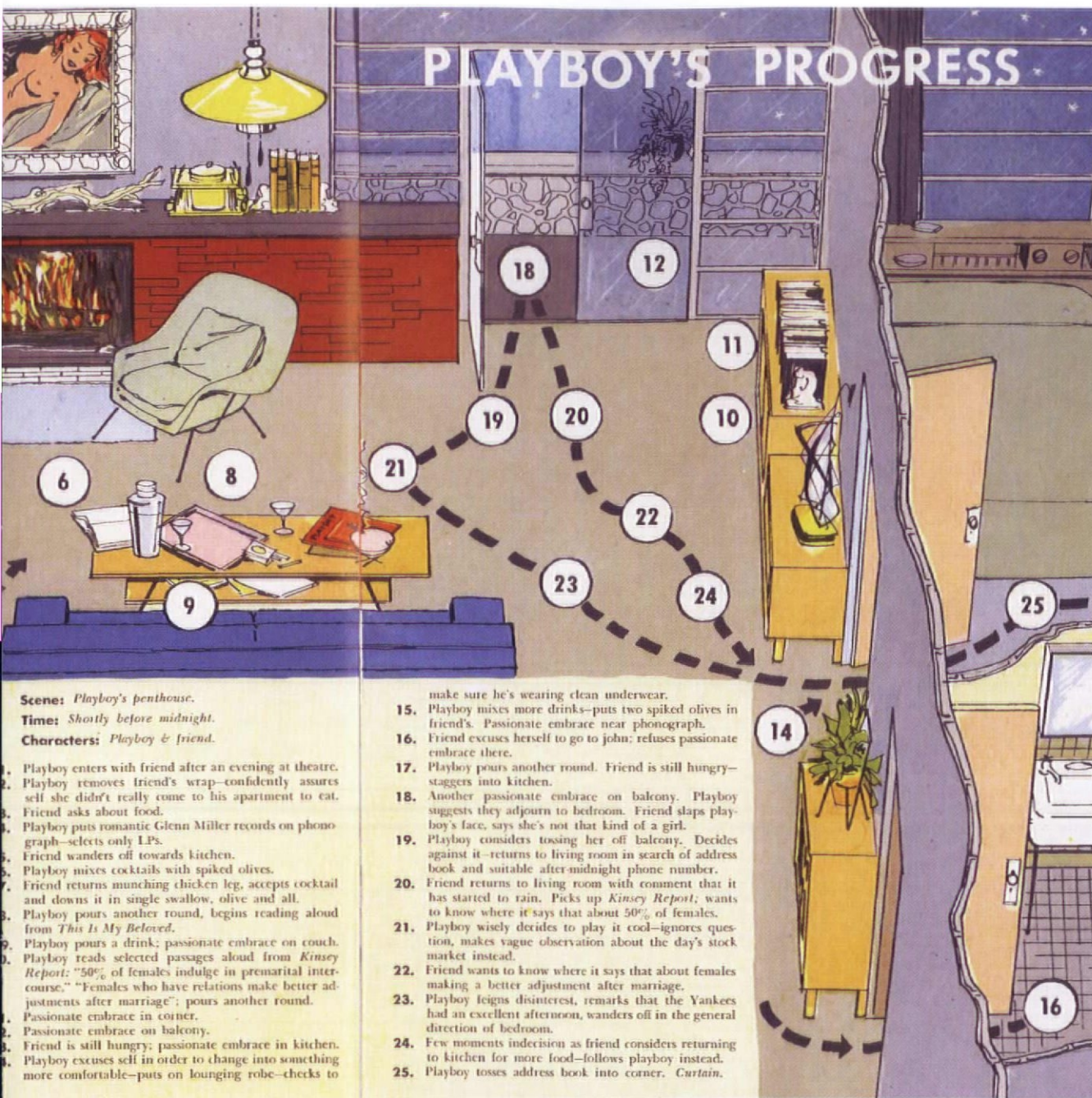
BC Nothing very extraordinary has happened in a very long time. In fact the project I started last year with the students is called Radical Pedagogy. So much has been done on the prewar period such as the Bauhaus, that we're focusing on the post-war years, from Carbondale and the School of Venice to Peter Eisenman's Institute of Architecture and Urban Studies, Alvin Boyarsky at the AA of course, perhaps Matthias Ungers at Cornell. I have the impression that around this time the most radical experiments in architectural pedagogy happened and that we've been spinning the wheel for a while. Even the most successful schools are now recycling techniques.

AR How come you've started researching *Playboy*?

BC It kept coming up in our work on the 1960s-70s. Hans Hollein, for example, mentioned in his *Clip, Stamp, Fold* interview that when he went to Moscow to see Leonidov for *Bau* they confiscated his *Playboys*. I began to realise that it was a very important journal for



that generation and started to find it on lots of architectural bibliographies. Everyone says you could read *Playboy* for the features, but you could also look at it for the architecture. Nobody has studied this and I think it's fascinating; as a woman I can probably get away with it more. The librarians at Princeton were very alarmed when I asked them to buy all the *Playboys* from 1950 to 1970 – they keep them in the PhD room instead the library.



Left_ Illustration that featured in *Playboy* in May 1954, which shows the melding of modern design and seduction
Below_ A front cover of Austrian magazine *Bau* while under the brief editorship of Hans Hollein

AR How does *Playboy* treat architecture in its pages?

BC Everything that happened in architectural discourse is presented in the magazine but it's sexualised. They started featuring Mies and Frank Lloyd Wright, and then in the 60s and 70s they started Playboy Pads, a series that reshot existing buildings – such as the House of the Century by Ant Farm and the apartment of Charles Moore; at the time he was the

Dean of School of Architecture at Yale, which could not be more stuffy, and to have his home presented as a Playpad is perverse, as he was gay.

AR Where is the project up to?

BC The Nai/Bureau Europe in Maastricht immediately said they'd take it as an exhibition and we're working on a book with essays by the students. We've already been to the Playboy Corporation in Chicago

to work in the archives and interview key players. For the photo shoot of designers such as Eames, Saarinen, and Nelson alongside their chairs, for example, the archive reveals fascinating correspondence with them worrying about what they're going to wear. In the spring I hope to go to LA and interview Hugh Hefner. Of course, the magazine objectifies women, but it also embraced liberation too. It's more complicated than you'd think.





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TORONTO, CANADA

Calling for global guidelines on green building standards

HATTIE HARTMAN

www.worldgbc.org



Five years ago, only a handful of green building councils (GBCs) were dotted around the globe. Today, there are almost 80. Until recently, the primary role of the World Green Building Council (WGBC), a Toronto-based umbrella group, was to support these fledgling organizations as they established themselves and built a membership base. Now, as design and construction become an increasingly global matter, so does the call for international green building expertise.

Sensing a leadership vacuum, the WGBC is rapidly

Above, Rab Bennetts, a trustee of UK-GBC, is a long-time advocate of green architecture. Completed in 1994, his practice's new office for Powergen was an award-winning sustainable project

transitioning from a support role to policy and advocacy. In the year that has elapsed between Copenhagen's fiasco and Cancun's modest achievements, the emission reduction potential of the built environment has been increasingly recognized. Not only can it be a major contributor to reducing greenhouse gases, but investment in decarbonizing buildings is cost-effective.

Jane Henley, director of the WGBC, notes that although this case is now clear, governments are slow to react because 'our sector is too complicated. There is no one place to go'. There is no consensus about which building types to tackle first or what policies and incentives can drive the market. And there is no quick fix.

Success means more than simply addressing the oft-mentioned 'low hanging fruit' of energy efficiency. It means seizing the opportunity for deep environmental retrofits whenever a building is refurbished, which is precisely where architects excel. Careful strategic thinking about building envelopes and daylight penetration combined with ruthless attention to detailing to ensure airtightness are all part and parcel of an architect's toolkit. It also means looking at buildings in context with integrated thinking about energy and transport provision.

Yet climate, building stock, the profile of the construction industry and the role of government vary enormously from country to country. There is a growing need to compare a BREEAM Outstanding building in the UK with a LEED Platinum building in China. And many countries are developing their own tailor-made environmental rating systems.

According to Henley, of the 12 Asian countries with GBCs, 11 have their own rating system. More technical detail on China's emerging Three Star tool is to be announced at a Shanghai green building conference in March.

And that's precisely why the WGBC is likely to play an increasingly important role. One of its initiatives is an ambitious call for common carbon metrics across member countries. Henley explains that while some countries base data on gross floor area, others use net; this difference can result in as much as 10 per cent variation in carbon measurements. The WGBC has proposed a common protocol and hopes to develop a collaborative approach to shared data.

Another development of the past year has been the emergence of regional GBC networks with their own workstreams and activities. The European network intends to open a direct line of communication with Brussels to clarify the impact of EU policy in different countries.

In an industry riddled with silos, the strength of the GBC movement is that its members span the construction life cycle from property developer to designer, from contractor to product manufacturer. According to architect and UK-GBC trustee Rab Bennetts, 'GBCs are the most creative focus for sustainability issues in buildings because of their pan-industry memberships. Architects simply must be involved. Pioneering work by the UK Green Building Council has been hugely influential on government policy as well as on the practical implementation of good ideas. Architects will be left behind if they don't take this opportunity to be in the front line.'

PETER COOK

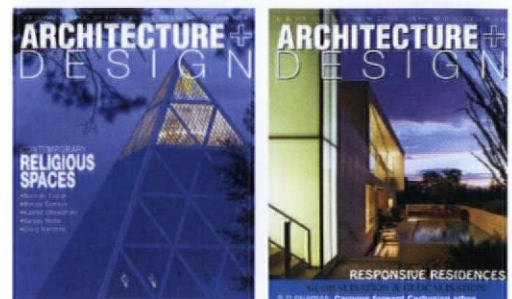
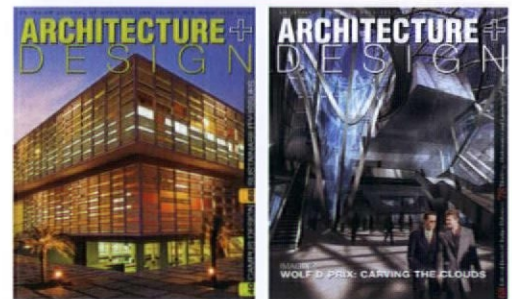
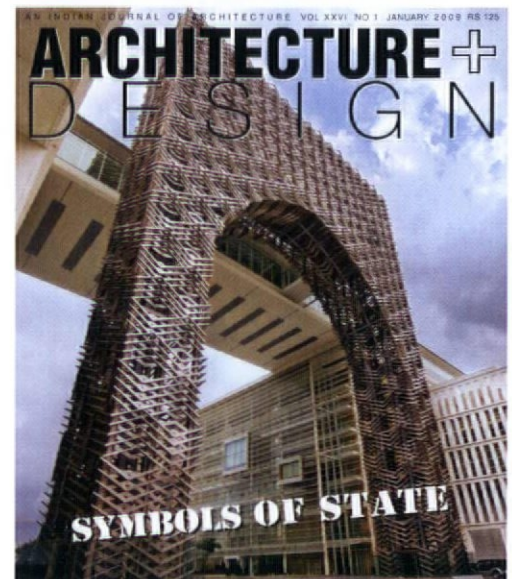
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A message to transform urban futures: 'everything fits here but not everything goes'

LUCY BULLIVANT

In spite of its reputation in recent years as a magnet for drunken tourists, much has happened in Barcelona since the days of the 1992 Olympics, which kicked off an intense upgrading of its infrastructure. This culminated last year with a shiny new south terminal at the international airport designed by Ricardo Bofill, the first stretch of the L10 metro line, as well as the expected completion in 2012 of the TGV station connecting the city to France.

Over the past 30 years Barcelona has transformed its fortunes from isolation under Franco, endowing itself with

impressive economic weapons, visionary mayors, a powerful municipality and a collaborative ethos shared by institutions and firms. These mechanisms to support and improve civic quality of life made it an obvious case study at LSE Cities and the Alfred Herrhausen Society's latest international conference, Global Metro Summit. Held in Chicago at the end of last year in conjunction with the Brookings Institution, the event focused on the performance of 150 cities in the wake of the global recession.

Barcelona was one of three European cities singled out for special attention, with

Below_ City view of Barcelona with Can Framis Museum in the foreground. The green building on the left is Cloud 9's admired Media-TIC hub building, and the central tower is Jean Nouvel's Agbar Tower

particular interest in how Jordi Hereu, the city's mayor since 2006, is exerting his power to put architecture to best use.

In 1988 mayor Pasqual Maragall initiated a vision to make Barcelona the capital of the Mediterranean, an ambition underpinned by a highly participatory planning process. Today, it appears that the critical element in cementing this emerging status is a balanced ethos that avoids the perils of ghettoised residential districts.

Significantly, the city's establishment of Barcelona Activa in 1986 – a business incubator providing seed capital



IWAN BANN

to local firms and investment in new science and technology facilities and infrastructure – has spawned the 22@BCN district at Poblenou, the formerly-industrial area which is now attracting global knowledge-based companies. This 200ha scheme on the east coast could not have been steered by private developers alone, as most have halted projects. Instead, a public company, El Consorci, has taken the role of creating the three corners of the city's Economic Triangle (22@BCN, Llobregat and Besòs). Hereu, who acts as the company's president, has singled out the recently completed zero-energy Media-TIC hub building, designed by Cloud 9, as 'a good symbol for the city becoming the capital of the Mediterranean,' with its geometric pneumatic facade a Gaudiesque nod to nature.

El Consorci aims to realize many community schemes. The project 22@BCN project is mixed-use, as is San Andreu, an 11ha former military barracks, nearly snapped up by the private

sector, masterplanned by Manuel de Solà-Morales, a supergroup of award-winning Spanish architects, with a new hospital and social housing. 'We worked with the locals to create a neighbourhood, to reallocate people', says El Consorci's CEO and chairman Manuel Royes. 'We are making projects profit the city and region.'

Barcelona's polycentricism was ignited by Herzog & de Meuron's Forum conference centre in 2007. Now Enric Massip-Bosch's new Diagonal Zero Zero tower for Telefónica is – like Nouvel's Agbar tower – a potent signal of the eastern shift of urban attention, visible from almost everywhere in the city.

A few minutes in from the coast, three new social housing blocks (50 per cent of all is the norm), one each designed by Coll Leclerc, BOPBAA and Gustavo Gili explore new typologies with a mix of open plan features and balcony types. The first residents are there but the ground floor retail units are mostly still unlet since it is a stone's throw from a former

trouble-magnet estate, but improvements there have lent a calmer air to the whole area.

Hereu contests the idea that any of Barcelona's districts are allowed to be silos. 'Our battle against the ghetto is every day. The market creates ghettos'. Fortunately in Barcelona public space holds sway, influenced but not swallowed by commercial property and interests, but the tension is always just below the surface. Not yet built, Zaha Hadid's Spiralling Towers – planned by El Consorci as a sea front building for universities, business and government to connect Sant Andrià, 22@ and the Forum at Diagonal Mar – has the chance to generate movement across the silos as well good quality public space around it.

At the Ramblas with its swaying masses will get a much-needed reprieve from its itinerant status. The old model does not work, and already to combat drunken tourists the city council launched a 'sensitivity campaign' with posters announcing 'Everything fits here

but not everything goes'. The nearby Avenida Paral·lel now hosts the El Molino theatre, converted by BOPBAA led by Josep Bohigas. Reopened after 13 years, the conversion gives locals feeling excluded space in which to mingle but more needs to be done. Elsewhere, one of the city's most run-down areas and once one of the most densely populated areas in the world, El Raval has undergone an esponjament (mopping up), with blocks associated with drug dealing and prostitution demolished to make way for new squares.

'We want to have a mix of use, with residents in every neighbourhood,' Hereu explained. 'We cannot and don't want to abandon the centre. Living together is the essence of cities. Social cohesion is very important. We use good architects and urbanists for a better city. Architecture has the synthesizing capacity we need', but it is all Barcelona's other weapons that keep the discipline from being solely a product of the private sector ghetto.



Top_ Ricardo Bofill's international airport terminal
Below_ Cloud 9's zero energy Media-TIC hub building
Left_ Social housing at the Forum by Coll-Leclerc Arquitectos



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Metal mesh for architecture and design

Mesh: Futura 3110 Architect: Gensler Photography: © GKD / Shannon Sheridan

PHELPS DUNBAR, BATON ROUGE / USA

Filigree all-rounder creates new relational perspectives

Clarity, security and focus characterise the self-image of this renowned law firm in the South of the USA. This identity is reflected in the puristic stairwell, which brings to life the balance between distance and proximity inevitable for every lawyer. An 11 metre high and 4 metre wide stainless steel panel sets the stage by using subtle light reflections to create a meeting place which is truly inspirational. Light and air permeable as well as non-inflammable, this room divider is both an effective fall guard and multifunctional all-rounder.

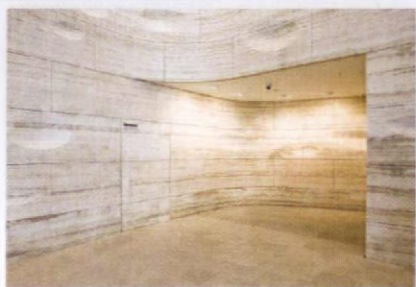
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MELBOURNE, AUSTRALIA

Portrait to pay tribute to the last chief of the native Yarra Yarra tribe

SUTHERLAND LYALL

www.architectural-review.com



Above_ The facade of the proposed Portrait Building in the heart of Melbourne depicts the visage of William Barak – ‘setting a new standard’ according to its developer

Fair suck of the sauce bottle me little wombats but this seems to be a genuine proposal. Melbourne in Australia is set to have its own mini Mount Rushmore: a 32-storey apartment building with a facade that will bear the face of William Barak, a long-dead Australian native who is known (up to a point) as the ‘last chief of the Yarra Yarra tribe’.

The site is culturally symbolic. First, it’s on the now-deserted land owned by Carlton & United Breweries, makers of canonical Foster’s lager. Second, the apparition will loom sombrely down on the city’s main shopping thoroughfare. And third, he will serve as the termination of a view running in a straight line through the core of downtown, 3km from the cherished *Shrine of Remembrance* (a solemn reworking by inter-war architects Hudson & Wardrop of the third century BC Mausoleum at Halicarnassus.)

Unlike the Mount Rushmore visages the lineaments of old Barak are formed not by dynamite, jackhammer and chisel but by playing around with the shape of apartment balconies: ‘using a number of ... white panels that have been cut to make Mr Barak’s face to appear via positive and negative space.’ It’s a representational innovation that has raised worries about Barak’s grizzly gaze being shrouded by the

drying towels of thuggish apartment dwellers, but we’re assured that won’t be allowed.

The practice responsible for the Portrait Building, Ashton Raggatt McDougal, has apparently tried this conceit elsewhere in the city’s suburbs. On that occasion local officials nixed the idea, but you hope the planners will let this one through on ground of irony.

The Oz developers, Grocon, comment: ‘Grocon has a proud history of developing iconic buildings in Australia, and we believe Portrait sets a new standard’, although they’re not saying what sort.

The Portrait Building is, however, only one extreme in that search to ‘humanise’ tall, repetitive facades via the balconies. The real articulated balcony game-changer is Italian architect David Fisher’s Dynamic Tower.

Designed before Dubai went into realtor meltdown, it is made up of 80 irregularly balconied floors that rotate at 6m an hour around a central core, powered by wind turbines. The building profiles created by random floor-turning can be strangely charming – much better than monkeys and typewriters although it belongs to the same genus. See it ravelling and unravelling at www.dynamicarchitecture.net/home. Read Sutherland Lyall’s blog exclusively on www.architectural-review.com.

Creating more exclusive online content for subscribers

WILL HUNTER

www.architectural-review.com / www.arfolio.com



This month the AR has two exciting things to report about its online offerings. First, we are delighted to find the dramatic image of this beautiful piece Marble Mural (above) posted on our new website arfolio.com. We launched Folio at the end of last year as a free site where anybody can make posts. The idea is that you can either send in things you like that you find on the internet, or show

your latest work and drive traffic to your own website.

But another less stated reason for starting Folio was to cast our editorial net more widely, to source material from people we don't already know, and to provide another channel through which the world of architecture can communicate with us. Marble Mural was sent in by its designers, the Athens-based Point Supreme, whom we

hadn't heard from before, so it's heartening to think this strategy of using Folio a bit like a matchmaking agency might work. The project – which has seven marble panels treated with a mixture of traditional and digital techniques – will be explored fully in a forthcoming Skill section. We'd like to feature more from the site in the magazine, so if you have any new projects that you would like

to share please make a post at arfolio.com.

Finally, as our main website architectural-review.com has now become for subscribers only, we will be offering more exclusive online content. For this issue there are three extra building studies from Colombia which aren't featured in the magazine, including Avinon Apartments (top) by Carlos Pardo and Obranegra.

Copper awards – call for entries

Architects are now invited to enter the 15th biennial European Copper in Architecture Awards: an awards programme that continues to advocate the very best architectural use of copper or

any of its richly coloured and patinated alloys.

Project descriptions of all entries, winning and shortlisted projects from Awards 13 and 14 can be viewed at www.copperconcept.org, while

information on winning and shortlisted projects from previous years can be downloaded from www.copperinfo.co.uk/arch.

Entry forms and details are available at these websites or via

e-mail to: helpline@copperdev.co.uk, and the deadline for entries is 31 May 2011. The awards will be presented at a ceremony in September 2011, with the winners published in the AR.

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Istanbul Collection By Ross Lovegrove 1-175



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BUILDINGS

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FOUR SPORTS HALLS

LOCATION MEDELLÍN,
COLOMBIA

ARCHITECT GIANCARLO
MAZZANTI & FELIPE MESA,
PLAN:B

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AQUATIC CENTRE

LOCATION
MEDELLÍN, COLOMBIA

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NIQIA HOUSING

LOCATION BOGOTÁ, COLOMBIA

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HILLSIDE HOUSE

LOCATION MEDELLÍN,
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ANTONIO DERKA SCHOOL

LOCATION MEDELLÍN,
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ARCHITECT
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HABITABLE POLYHEDRON

LOCATION BOGOTÁ, COLOMBIA

ARCHITECT
MANUEL VILLA

COLOMBIA

A special issue on recent
work guest edited by
Michael Webb.

Guest photographers –
Sergio Gomez in Medellín
and Juan Pablo Gomez
in Bogotá

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COLEGIO LOS NOGALES

LOCATION BOGOTÁ, COLOMBIA

ARCHITECT
DANIEL BONILLA

COLOMBIA

THE AR REPORTS ON HOW REFORMERS HAVE COMBATED CRIME AND POVERTY IN BOGOTÁ AND MEDELLÍN WITH PROGRAMMES THAT FOSTER DECENT, DIGNIFIED ARCHITECTURE AND RESPONSIBLE URBAN PLANNING

WRITER

MICHAEL WEBB

Over the past two decades, architects have played a significant role in changing the perceptions and realities of Colombia. There's a high level of commitment to public projects and a lively collaboration between architects of different generations, who jointly enter competitions and share credit for the buildings they design. Progressive mayors have enlisted their support and empowered them to enhance the livability and self-esteem of the poorest barrios.

This is a report on two cities: the capital, Bogotá, and Medellín, the second largest. It explores how reformers have tried to narrow the gulf between rich and poor: a polarization that afflicts every major settlement in Latin America. The challenge was immense and much remains to be done, but these two cities have progressed further than most. Homicides in Medellín, which was once a synonym for narco-violence and corruption as Ciudad Juárez is today, fell from 381 per 100,000 people in 1991, to 26 in 2007. For decades, Colombia was torn apart by the clash of the army, brutal paramilitaries, and terrorists from right and left. The government eventually subdued gangs and

guerillas, and decentralized authority. Urban crime is still an issue, paramilitaries and traffickers are still active, but there has been a dramatic transformation of the public realm.

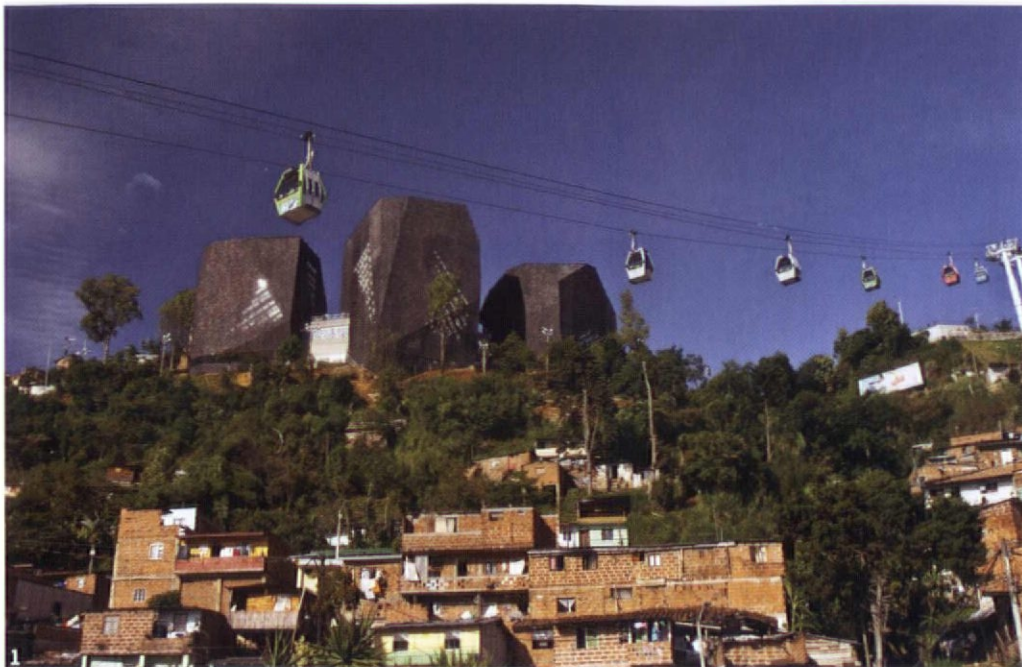
As recently as 2003, the hillside slum of Santo Domingo in the north of Medellín was a no-go zone for outsiders, and residents were advised to stay off streets that were controlled by urban militias. A systematic programme of urban improvements changed all that. An elevated Metrorail extends in three directions, and cable cars skim over the steep slopes at either end. The night-time ascent to Santo Domingo is as breathtaking as the opening scene of *Blade Runner*. The city below becomes a glittering carpet of lights, the descending cars glide silently by, and the three black crystals of Giancarlo Mazzanti's Biblioteca de España glow enticingly from the edge of an escarpment. By day, you discover that this library, parks, and schools are stitched together with new roads and footpaths, to enhance an impoverished but vibrant and resilient community.

Credit for this achievement and similar interventions in Bogotá is shared by a loose network of individuals who have a common vision, collaborate informally on

specific projects and are committed to a radical agenda. Disenchanted by the polarization of the traditional parties, and still more by the demagoguery of Castro and Chavez, reformist politicians joined in forming the Green Party, which hopes to win national office. Interestingly, the two most influential mayors were formerly educators, and another charismatic teacher helped lay the groundwork for their reforms.

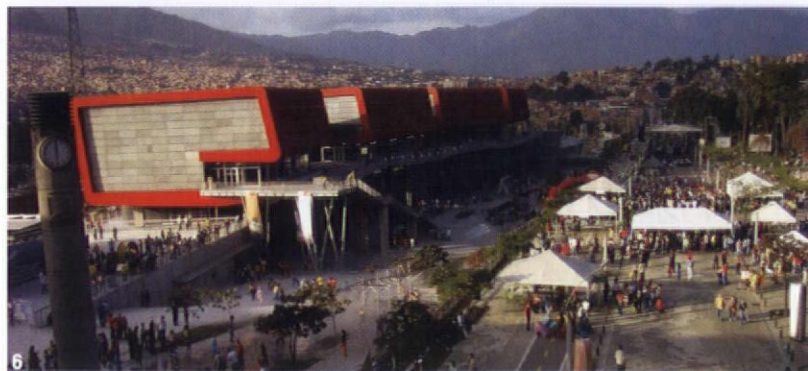
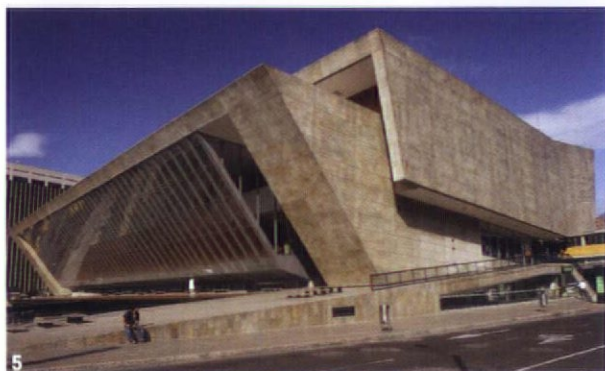
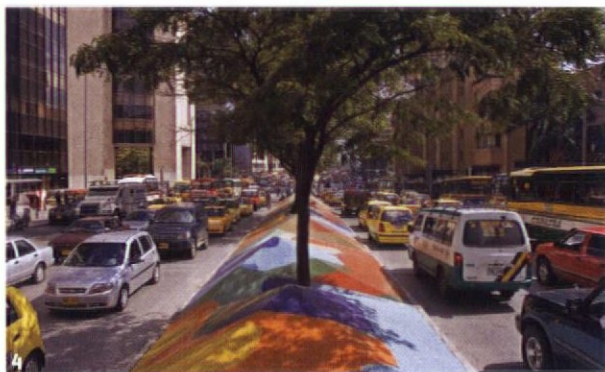
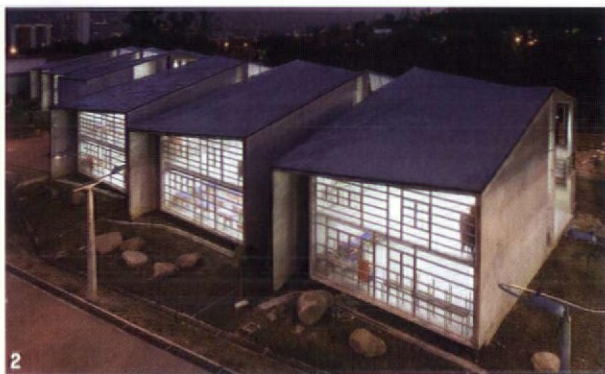
Jorge Pérez Jaramillo became dean of the Pontifical Bolivarian University architecture school in Medellín in 1993 at age 28. Over the next eight years he invited contemporaries who had received their master's in architecture in Barcelona and London to join his faculty. 'As young people we were fearless in experimenting with new ideas, turning the school into a laboratory,' he recalls. 'The crisis of the 1990s spurred our efforts to explore solutions in workshops and conferences. We invited architects from Europe and other Latin American countries to share their experience. The new democracy of Spain exemplified what could be achieved through architecture and urban design.'

The influence of Pérez and his workshops in Medellín could be likened to the ripples radiating out from a stone cast into a still pond. Graduates went to work for their teachers or set up their own small firms. Local politicians began to realise that architecture could add value. In 1998, the university faculty was involved in the design of the Barefoot Plaza, the first of several people-friendly open spaces that have contributed to the regeneration of the city centre. A few years later, the prosperous and well-run public utility company EMP commissioned Felipe Uribe to design a major public library that opens onto the Plaza Cisneros, a popular square designed by Juan Manuel Peláez that contains a forest of illuminated columns. New bus stations to north and south had reduced cross-town traffic, and the



1_ In Medellín, cable cars link the barrio of Santo Domingo to the MetroRail and continue on to the Arvi Nature Park. Giancarlo Mazzanti's Biblioteca de España dominates the hillside
2 & 3_ Juan Manuel Pelaez designed the Colegio las Mercedes (2) and the striking Plaza Cisneros (3)
4_ A ceramic-clad median strip by S+A

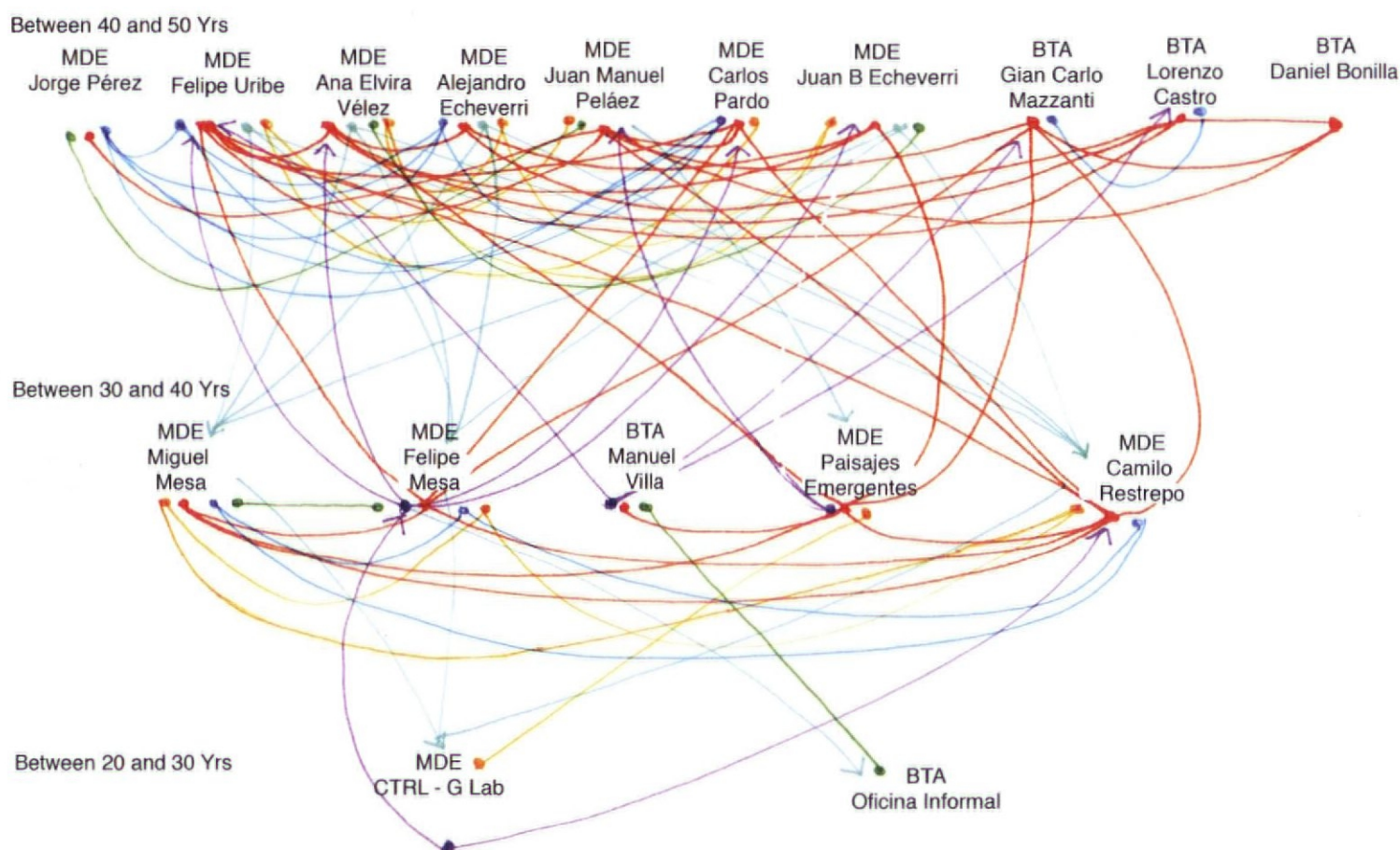
Arquitectos divides the busy Avenida Orienta
5_ The Biblioteca EMP by Felipe Uribe faces onto the Plaza Cisneros and was one of the first major urban improvements to regenerate Medellín city centre
6_ Alejandro Echeverri's Parque Explora is a popular science museum across from the Jardín Botánico



COLOMBIA

**BOGOTÁ LED THE WAY, AS
THE CAPITAL, BUT IT HAS
LOST GROUND TO MEDELLÍN
IN RECENT YEARS**

'We all work like bubbles that unite in an ad hoc way to create foam,' says Camilo Restrepo, who drew this diagram of the professional and educational relationships that link him and his various peers



- * TEACH TOGETHER NOW OR BEFORE
- * SHARE OFFICE SPACE
- * STUDIED TOGETHER - WENT TO UNIVERSITY AT THE SAME TIME
- * ASSOCIATION
- * WORKED FOR
- * TEACHER OF

Metro was begun. It helped that Medellín is a linear city, confined by two mountain ranges, and its population of 3.8 million is half the size of the capital and more cohesive. As Pérez observes: 'We are very violent and able to kill ourselves, but people here have a high self-esteem and great pride of place. Bogotá never had the extreme crisis that propelled our transformation, and their improvements were part of a normal process of urban regeneration.'

Enrique Peñalosa, the mayor of Bogotá in 1998–2000, a Green Party contender for President in the last election, has a different view. As an economist and a student of urban affairs, he came to office determined to fight for equality and human dignity. His father had encountered opposition in redistributing large estates to small owners; the son launched his reform programme by forbidding car-owners to park on pavements. 'It was a powerful symbol of inequality and disrespect but it provoked the city-wide ban and almost led to my impeachment,' Peñalosa recalls.

Undeterred, he launched an ambitious programme to upgrade the city's infrastructure, starting with the high-capacity Transmilenio bus lines that cross the city on dedicated lanes, an improved version of the system pioneered by the Brazilian city of Curitiba. Feeder buses extend out from the main lines, replacing a life-threatening tangle of jitneys that were owned by crime cartels.

Peñalosa rejected a Japanese consultant's proposal to ease traffic congestion by building elevated highways, and put the money into a network of cycle paths (which now extend over 250km), parks, libraries, and schools in poor neighbourhoods. The Alameda, a 17km pathway for pedestrians and cyclists, ties the nodal points together. An exclusive polo ground was turned into a public park and tracts of land at the edge of the city were requisitioned and set aside for low-income housing. 'That gave the municipality a legitimacy it

had previously lacked and people became more respectful of the laws,' says Peñalosa. 'The chief objective in life is happiness. In a city, that translates into the ability to walk safely, meet friends, and share in creative activities.'

Though Peñalosa achieved an extraordinary amount in three years and left office with an 85 per cent approval rating, he was legally disbarred from seeking a second consecutive term. His successors continued the programmes he had initiated, but with much less energy, and the present incumbent is widely judged to be ineffectual. The momentum has slackened and the most creative architects—notably Giancarlo Mazzanti, Daniel Bonilla, and Lorenzo Castro—have found greater opportunities to build in Medellín or for private clients than in the public realm of the capital. Rogelio Salmons, who died in 2007, was the one architect to put his mark on the city, in a series of commissions that are reviewed later in this issue.

Bogotá led the way, as the capital always has historically, but it has lost ground to Medellín in recent years, much as Barcelona has outshone Madrid in architectural innovation. In large measure that is due to the energy and charisma of Sergio Fajardo who ran for mayor as an outsider in 2001, and was elected on his second try in 2003. A former mathematics professor, he combined the reformist passion of Peñalosa with the respect for architecture he inherited from his father. Through his four years of office, he enlisted architects and planners to realize his programme.

'You have to touch people's lives,' he insists. 'There are plenty of beautiful plans drawn up by architects but they require political action to implement.' His strongest ally was Alejandro Echeverri, who launched his career designing houses for the rich, and then switched his focus to the urban problems of his city—as a post-graduate student in Barcelona, and in his present post as a university professor.

'Fajardo invited me to help him prepare proposals for his campaign and when he won I became manager of EDU, an urban planning institute within the city government,' says Echeverri. 'Sergio's timing was good. He invited the best people from across the political spectrum to work with him and intervened in the most problematic areas. We called our strategy social urbanism and sought to integrate each improvement to achieve a larger impact.'

Essential improvements in infrastructure had been made before Fajardo took office, and that allowed him to focus on fewer, more conspicuous projects. His first priority was education. He persuaded EMP to underwrite new schools and, rather than wait for the mandatory competitions, he summoned 10 architects to his office and invited each to design a school, pro bono, on sites to be chosen by lot. The Biblioteca de España was awarded by competition, as one of seven new libraries and parks that ring the city. Colleagues questioned the expense of cladding it in stone that had to be trucked from a distant quarry up steep and narrow roads to the site, and suggested they economize by painting the concrete shell; however Fajardo rejected this as an unworthy compromise.

Fajardo took particular pride in revealing the potential of the Jardín Botánico as a showpiece for the city. It had been walled off and neglected; an earlier administration proposed to sell it to a developer. Echeverri was part of a team that opened it up to the street and to the Parque Explora science museum he had earlier built on a neighbouring site. Other architects were commissioned to add an entry rotunda that doubles as a café, an open-air theatre, a research facility, and a stylish restaurant. Plantings are impeccably maintained even though the park is intensively used. The star attraction is the Orquideorama, a competition-winning design by architects Plan: b and JPRCR. The lofty steel-framed

COLOMBIA

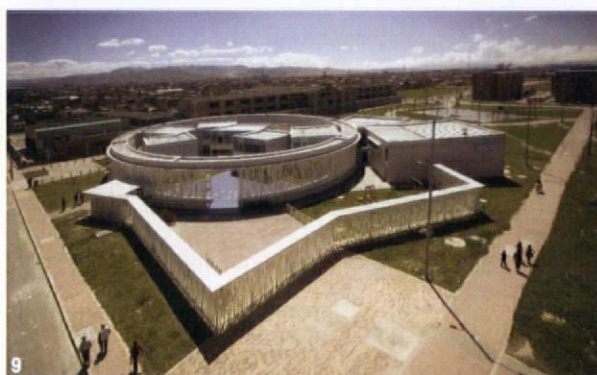
MORE SIGNIFICANT ARE THE IMPROVEMENTS THAT HAVE ENHANCED THE QUALITY OF LIFE IN THE HILLSIDE BARRIOS



7



8



9

7_ With a population of 7.8 million, Bogotá is one of the largest cities in South America and is located in the high Andean plateau

8_ Transmilenio buses run on dedicated lanes

9_ Giancarlo Mazzanti's El Porvenir kindergarten is an oasis in a rough neighbourhood

10_ DB Arquitectos recently completed North Point, to serve as a lobby for two office towers

11_ Part of Bogotá's 250km cycle path network

12_ The permeable screen on the side of DB Arquitectos' La Calera rural chapel



10



11



12

canopy supports slatted-wood hexagons that shelter an events space. The political value of the garden is aptly expressed in the sign over the entry: 'Free admission; the mayor's office has already paid'.

Restoring civic pride in the centre of the city was crucially important, and Fajardo built on the solid foundation of the previous decade. Felipe Uribe's House of Music opens onto the landscaped Parque de los Deseos, which has a shady bamboo grove, a play area for children, and a tilted pavement from which to watch outdoor movies. Uribe collaborated with Mazzanti on the civic centre, which pays homage to the colourful ceiling that Alexander Calder installed in Carlos Raúl Villanueva's Aula Magna on the Caracas University campus. The character of Avenida Orienta, a main highway that slices through the city, was enriched by the vibrantly coloured ceramics that clad a pitched median strip, designed by S+A Arquitectos. This barrier encourages pedestrians to cross the eight lanes of traffic at the lights and not at mid-block.

Still more significant are the improvements that have enhanced the quality of life in the hillside barrios. Three cable car lines, which were conceived 15 years before, reach out from metro stations to link the poorest neighborhoods to the centre, as an alternative to overcrowded minibuses toiling up narrow potholed streets. Last year, a new line was constructed, looping over the mountains from Santo Domingo to the Arvi Nature Park, thrilling visitors and giving residents a cheap excursion to the countryside on weekends. Social programmes kept pace with physical improvements in the campaign to offer the dispossessed a sense of dignity. As Fajardo observes, 'We have to give hope and narrow the door to violence, by providing opportunities and eliminating corruption.'

In contrast to Bogotá, Medellín seems to have stayed on course. Santiago Londoño, another socially

conscious professor turned politician, is now a city councillor. He finds that the programmes Fajardo initiated have become almost too popular. 'What was novel is now normal,' he explains. 'Everyone is clamouring for the amenities we created in a few barrios and even though the city spends 40 per cent of its budget on urban improvements, we cannot afford to do everything or standardize the solutions. Each neighbourhood has different characteristics; one size does not fit all.' However, he supports the effort to expand the upgrade, likening the poor neighbourhoods of Medellín to the Lower East Side of Manhattan a century ago. 'In those years, immigrants were crammed into tenements, the streets were clogged, and there were no parks,' he says. 'Then they discovered there were public spaces they could share, public libraries where they could read, learn and become someone else. That's what we are trying to achieve now.'

'Public space has a powerful meaning in neighbourhoods where housing is in bad condition,' says Echeverri. 'The conventional way is to tackle housing first; we focused on communal facilities to improve peoples' lives.' A younger architect, Emerson Marin, concurs: 'Medellín has a climate and culture that supports open spaces, but we lost touch with that for a couple of decades because of the violence; it was too dangerous. People need to break out; I spent my younger years behind protective walls. Architecture and planning can provide the infrastructure for social programmes.'

Social housing of a quality that matches the public buildings has lagged. According to a recent report, there's a deficit of 400,000 units in fast-growing Bogotá, and only 5,000 a year are being built. In Medellín, Ana Maria Velez has tried to fill the void. Her father is a builder-developer who worked with Arup and she graduated from the AA while her family was in exile. She worked with Wiel Arets, her former tutor, before moving back

in 1992 to collaborate with her father on social housing. She's created three major projects on the tightest of budgets that are exemplary in the quality of their construction and their generous provision of open space. The most ambitious, a 412-unit hillside complex called Punta Piedra, could easily be mistaken for a middle-class community, and the architect Felipe Uribe lived here before his growing family prompted him to seek a more spacious apartment. Other artists and professionals share the buildings with working-class families – a blurring of social barriers that is rare in Latin America.

Velez has worked with or taught a dozen architects and she is eager to combine her limited resources with those of colleagues she respects. How to explain the interweaving of practices that would, in almost any other country, be competing for, not sharing commissions? 'Maybe it's like magical realism—unique and inexplicable,' she offers.

Camilo Restrepo, who organized the 2010 Iberoamerican Architecture Biennale in Medellín, has a simpler explanation. He shares an office with his father, and they work together and separately on a variety of projects. Alejandro Echeverri has a home office three flights up in the apartment building, and a majority of their peers are based within a few blocks in the El Poblado neighbourhood of Medellín. The offices are small—typically the principals and a few assistants or interns. 'We are a group of 25 architects spread over three generations,' Camilo says. 'Through friendship we can learn much more and have a stronger practice. We all work like bubbles that unite in an ad-hoc way to create foam. We believe that together is better, but we also pursue our personal interests.'

All the following building studies in this special issue on Colombia have been written by Michael Webb

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FOUR SPORTS HALLS

LOCATION

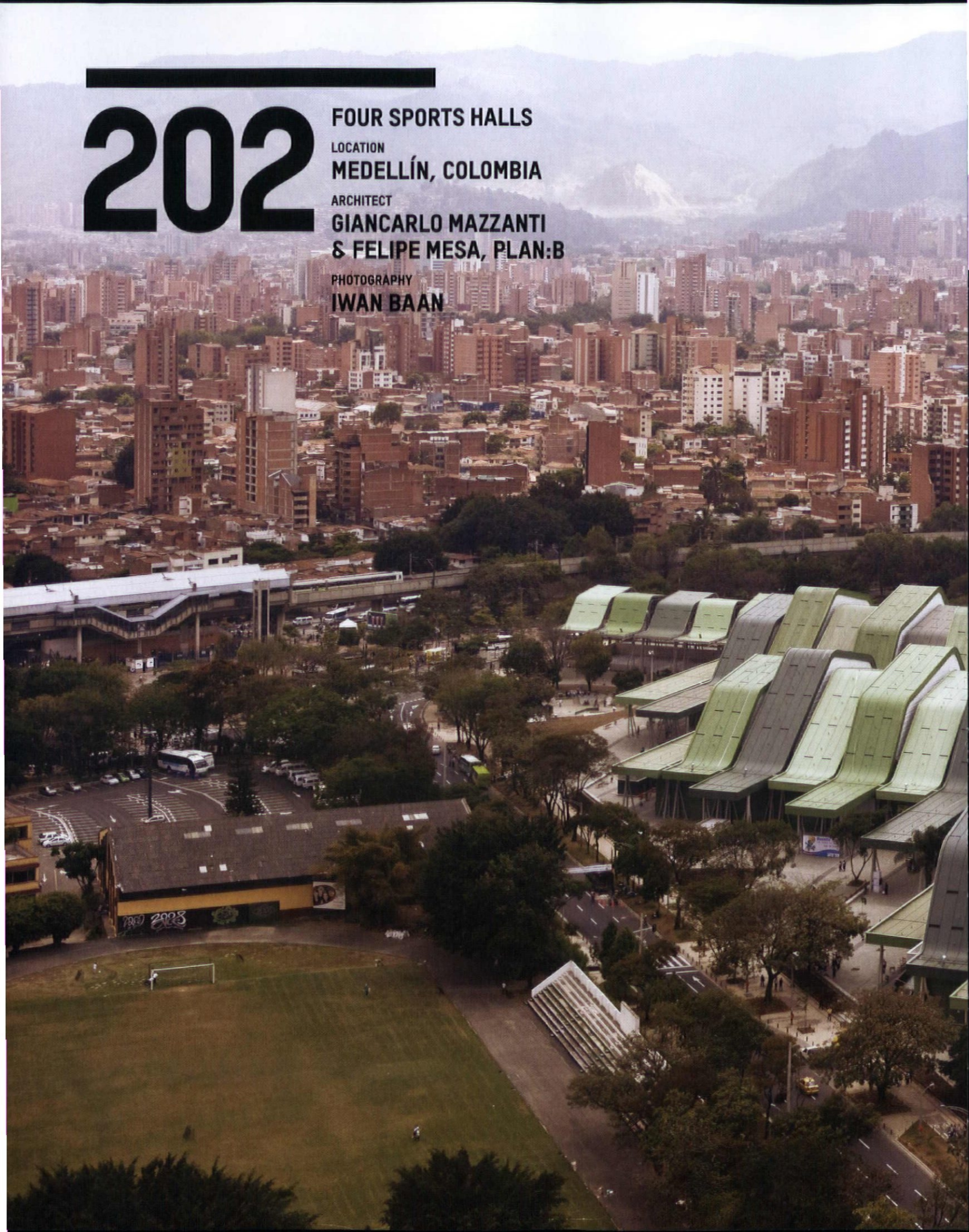
MEDELLÍN, COLOMBIA

ARCHITECT

GIANCARLO MAZZANTI
& FELIPE MESA, PLAN:B

PHOTOGRAPHY

IWAN BAAN





DECREPIT STRUCTURES WERE REMOVED, LEAVING ONLY THE CONCRETE BLEACHERS OF THE BASKETBALL COURT

There is a pleasing symmetry in the plan that complements the Iván de Bedout football stadium with four new sports halls, across the street from the four new pools of the Aquatic Centre (p44). These two ambitious projects fill out the expansive diamond of the Atanasio Girardot sports complex, and all were completed in time to host the 2010 South American Games. Like the pools, the halls have remained in constant use by schools and local leagues, and are open to the public for all but ticketed events. Their fretted metal sides allow everyone to glimpse a game for free, blurring the boundary between spectacle and circulation. Visual and physical permeability is a key element of the design.

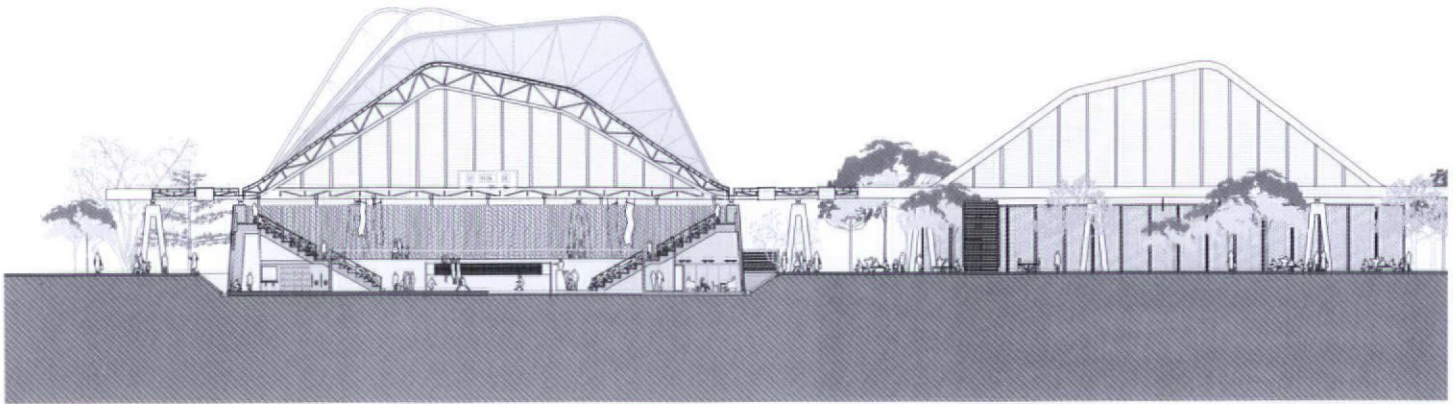
Giancarlo Mazzanti, who is based in Bogotá, collaborated closely with Felipe Mesa of Plan:b in Medellín on the competition-winning entry,

which combined speed and economy of construction with a response to the mountains that frame the Aburrá Valley. Decrepit structures were removed from the site, leaving only the concrete bleachers of the basketball court, seating 2,500 on two sides. This is the largest of the quartet, but it is fully integrated with the halls for volleyball and martial arts, each seating 1,600, and the 800-seat gymnastics hall. They are independent units, but the roof vaults are extended to shelter the spaces between, so that they read from above or afar as a unified structure. The shadow these roofs cast on a sunny day further expands the composition, balancing the mass of the stadium.

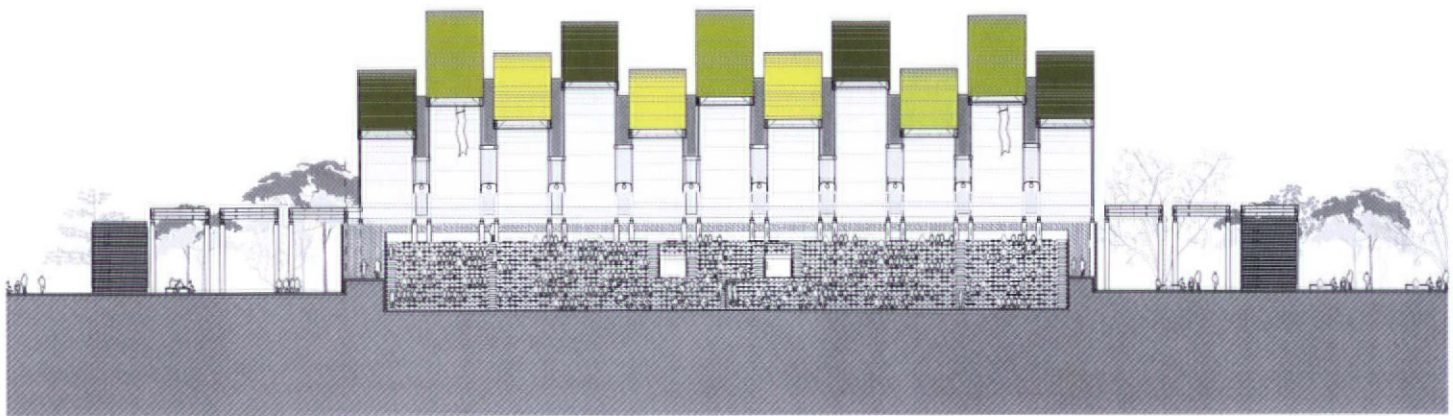
The roofs that give the complex its distinctive profile were conceived for ease of manufacture and assembly. Lattice steel trusses were brought to the site in 12m lengths, —



typical cross section



typical long section




Previous pages_
Aerial view of the four halls and the stadium
 Left top_ The roof vaults evoke the mountains
 Left middle_ Perforated wall panels admit natural light and allow people to glimpse the events inside.
 Bottom_ Seven steel sections are differently configured to make up the arches
 Left_ Site plan showing the quartet of sports halls

WITHIN EACH SPACE, THE STRUCTURAL SKELETON IS A METAPHOR FOR TAUT MUSCLES AND GRACEFUL LEAPS

bolted together and craned into place. They are set at 5m intervals and are supported at either end by double columns fabricated from reinforced concrete.

Roofs are oriented north-south to exclude direct sun and high-level slots at either end draw in fresh air for cross ventilation. Natural light is filtered through the opalescent polycarbonate panels beneath each arch and banks of lighting for nighttime events are contained within the beams. Well-insulated bands of composition board are wrapped over the arched trusses, and seven prefabricated shapes are used in different configurations to suggest a greater complexity of form. For Mazzanti, the alternating strips evolved out of his unrealized proposals for the Spanish Cultural Centre in Bogotá and the Nevado del Ruiz refuge. And the rational construction that allowed the

complex to be built in only 12 months draws on his experience in modular school building.

Both architects insist that the design was a joint effort, a meeting of minds on concept and form. Along with the Mazzanti's Biblioteca de España, and the Orquideorama, on which Mesa worked with J. Paul and Camilo Restrepo, the sports halls are an inspired fusion of function and poetry. The undulating profile of the roof bands, coated in several shades of green, evokes the canopy of a rain forest as much as the mountains on the skyline. That impression of a man-made grove is heightened by the play of light through the perforated walls and the slender branching steel columns that support the extended roof plane. Within each space, the structural skeleton is a metaphor for taut muscles and graceful leaps, and the volume it defines is equally dynamic. 

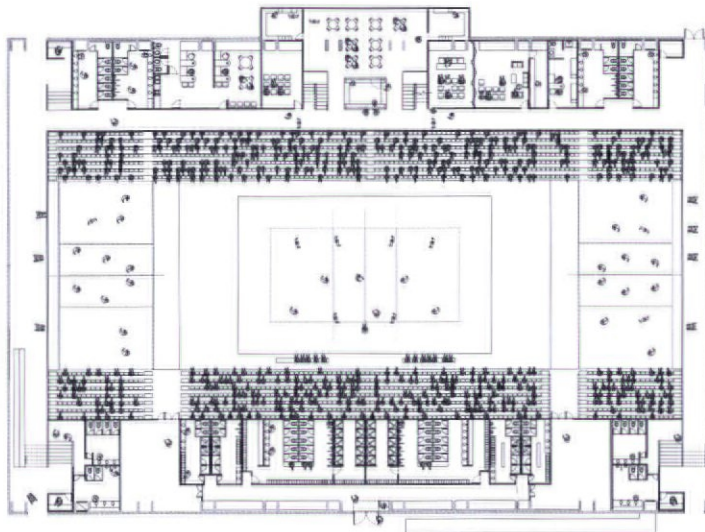




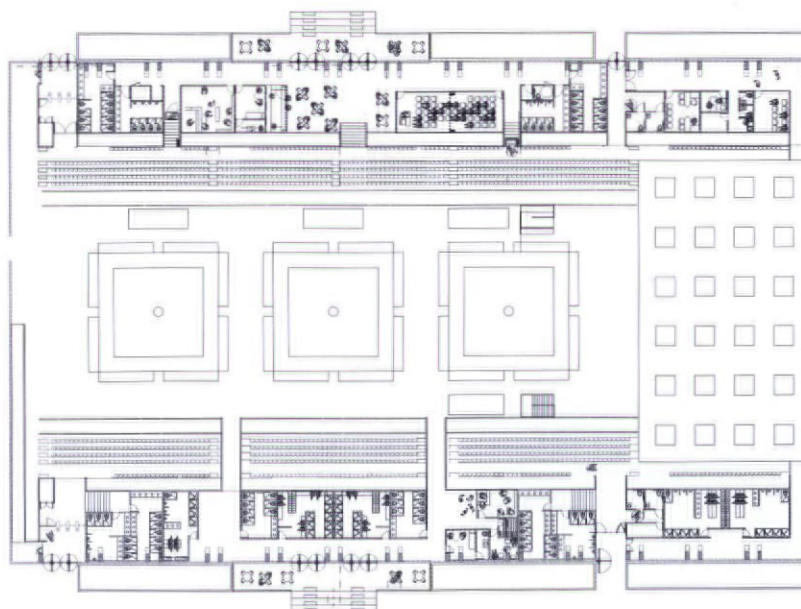
Left_ Existing
concrete bleachers
seating 1,600
spectators were
retained for the
basketball court,
the largest of the
sports halls

ARCHITECTS Felipe Mesa,
Plan:b and Giancarlo
Mazzanti, Bogotá
DESIGN TEAM Andres
Sarmiento, Jaime Borbon,
Rocio Lamprea, Fredy
Pantoja, Carlos Bueno,
Jairo Ovalle, Ana Maria
Prado, Carlos Acero
STRUCTURAL ENGINEERS
Nicolas Parra and Daniel
Lozano

typical plan of volleyball hall



typical plan of martial arts hall



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AQUATIC CENTRE
LOCATION
MEDELLÍN, COLOMBIA
ARCHITECT
PAISAJES EMERGENTES
PHOTOGRAPHY
IWAN BAAN

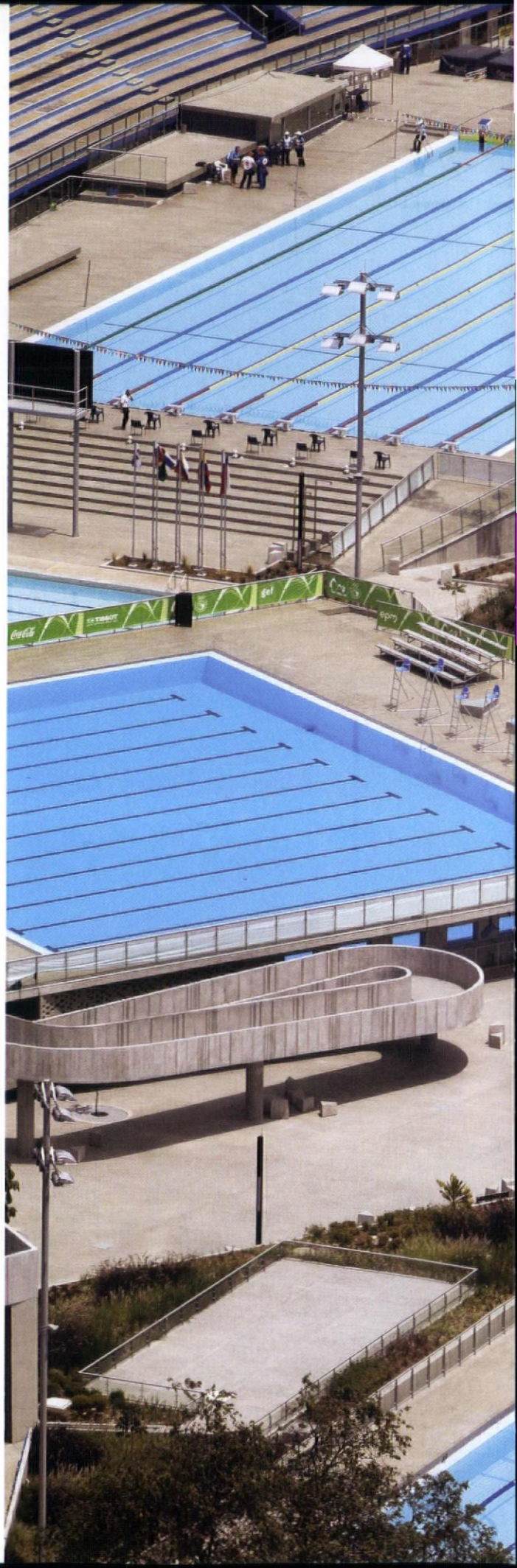
Most swimming pools, for recreation or competition, are enclosed so that they can be used year-round, and the changing rooms and services are tucked under the bleachers. Medellín bills itself as the city of eternal spring, and decided to exploit its equable climate when it hosted the 2010 South American Games. Paisajes Emergentes, a small firm established by Luis Callejas with two of his contemporaries, won the competition for the Aquatic Centre with a complex of four outdoor pools that flank the existing Olympic pool and that are embedded in an angular landscaped labyrinth.

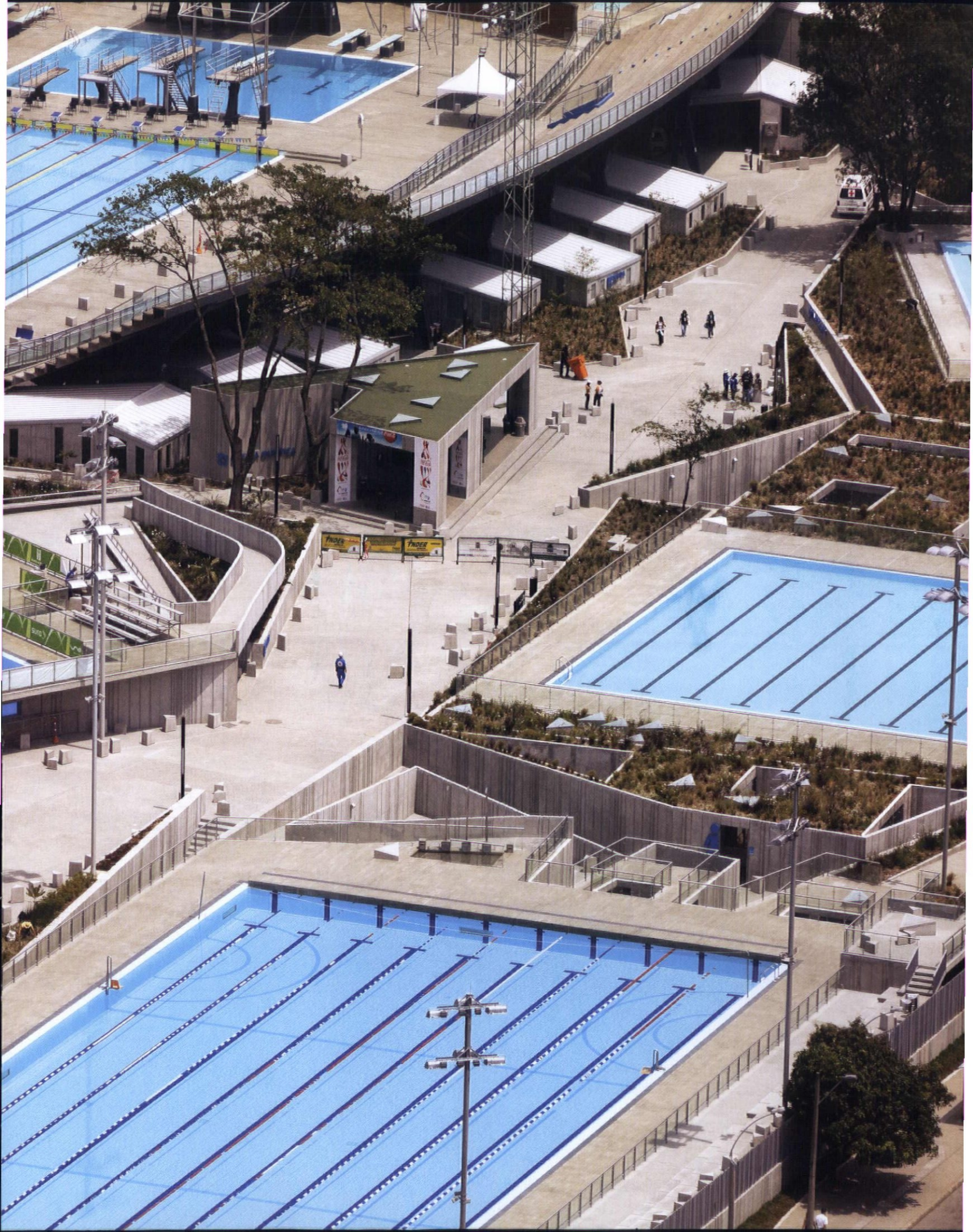
The site, on the west side of the city, was formerly a go-cart track and it is framed by the encircling mountains. To exploit that panorama, Callejas extended the project to the boundaries and layered the spaces. A broad pedestrian concourse provides access for spectators, while swimmers descend ramps to the sky-lit changing rooms 3m below the green roofs, and ascend other ramps to the pools. The pool for synchronized swimming is raised so that contestants can be viewed through windows set in the sides.

The tight budget mandated coarse wooden forms for the poured concrete retaining walls. Callejas added metal angles to create surface relief—niches and grooves that catch the light and compensate for the irregularities of the pour. He wanted

to create a water garden to achieve continuity between the pools and landscaping, but that would have required more maintenance than the client could guarantee. 'We don't see landscaping as a secondary stage of design,' says Callejas. 'We try not to approach our projects as voids to be filled later with plants by someone else.' Denied the opportunity to use water across the entire site, the architects decided to simulate a natural landscape by throwing a mix of aquatic plant seeds into the raised containers between the circulation paths and allowing them to grow freely. As these plantings mature they will soften the sharp angles of walls and paths.

'We are not interested in poetic, pictorial or nostalgic relationships with locations,' observes Callejas. 'We look for their emerging qualities to make visible what lies unseen to the public.' Here he has turned a simple plan into a multi-level experience of shifting perspectives and complex geometries. A looped ramp that links two public levels complements the layering of the walls. The triangular skylights in the ceilings of the changing areas provide a dramatic chiaroscuro and sense of enclosure, in contrast to the open expanse above. The Aquatic Centre bustles with life, as a family recreational facility and a resource for schools, as well as for more serious training and competition. 



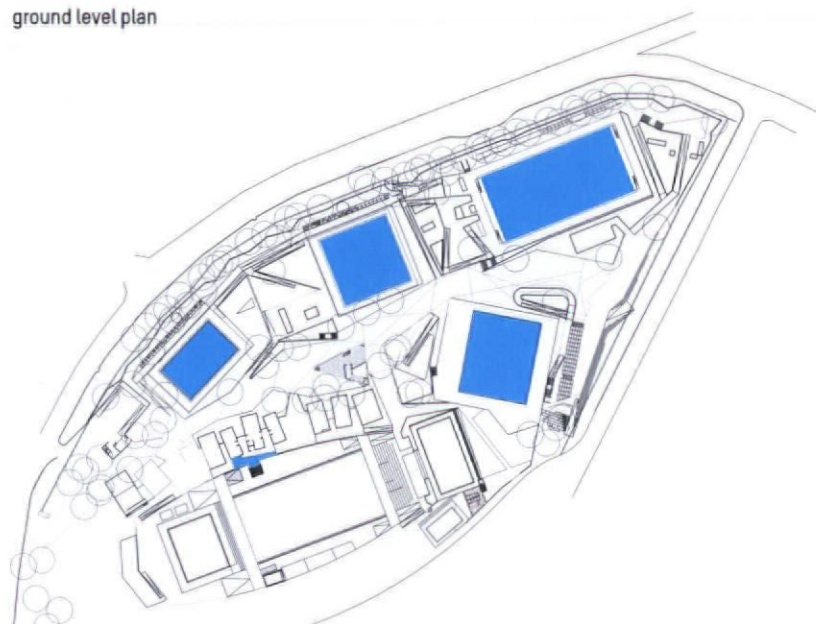


CALLEJAS ADDED METAL ANGLES TO CREATE SURFACE RELIEF—NICHES AND GROOVES THAT CATCH THE LIGHT

Previous page_ Aerial view of the pool and landscape complex
 Right_ Triangular skylights form part of the hard landscaping
 Far right_ The subterranean realm under and around the pool structures has a different character
 Below_ The concrete contours of the public concourse are animated by visitors

ARCHITECT
 Paisajes Emergentes
DESIGN TEAM
 Luis Callejas, Edgar Mazo, Sebastian Mejia
LANDSCAPING
 Andres Ospina and Paisajes Emergentes

ground level plan



lower ground level plan





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COLEGIO LOS NOGALES

LOCATION
BOGOTÁ, COLOMBIA

ARCHITECT
DANIEL BONILLA

PHOTOGRAPHY
**SERGIO GOMEZ &
RODRIGO DAVILA**





Over the past decade, Daniel Bonilla has been making important additions to the Colegio Los Nogales, a prestigious academy for 1,000 children aged 5 to 18, located on a leafy campus to the north of Bogotá. Working in harmony with a conservative institution that educates the sons and daughters of the elite, Bonilla has transformed a traditional red brick campus into a showcase of elegant though reticent buildings.


The first element of the master plan was a library that subtly inflected the traditional language, followed by a poured concrete chapel, a two-storey entrance pavilion, a low-slung arts centre, and a newly completed classroom block. Next up is a new cafeteria-assembly space that should be completed by the end of this year.

The chapel represented the most radical break with the past and it occupies a prominent site to the east of a large grassy quadrangle.

A slender campanile plays off the horizontal box of the chapel with its deeply recessed wooden side doors. The rectangular worship space with a raised sanctuary and a gallery to one side is lit from narrow wall slits, and from a light funnel over the altar. Dim light conveys a sense of mystery and sanctity. Wood pews that Lorenzo Castro developed from his slatted chair seat about a 100. For larger gatherings, the two side doors pivot open, and the axis shifts 90°, as the entire chapel becomes a sanctuary and acoustic shell for up to 2,000 worshippers sitting in the quadrangle.

Beyond, as the first element to border a second quad, is the arts building, a rectilinear block of pale brick. The ground floor houses dance studios and three acoustically refined music studios that can be combined to create an auditorium by folding back the dividing partitions. A roof plane with a constellation of circular openings canopies a staircase and

bleachers of zapan wood. The bleachers provide seating for events, and the stairs ascend to the second floor art and crafts studios, which are cantilevered out to flank the entry. Slender tilted red, orange and yellow poles screen a ribbon window in the side of this floating wing, adding the vibrancy of colour to a plain facade.

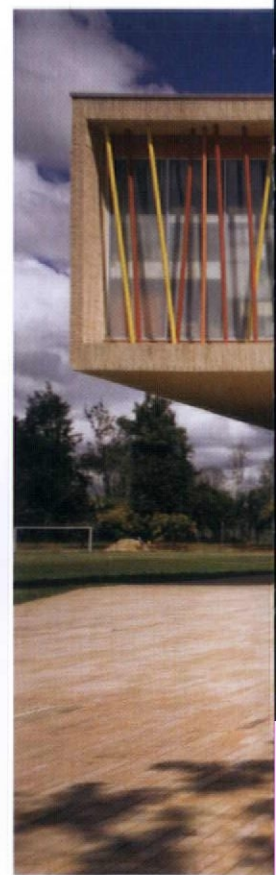
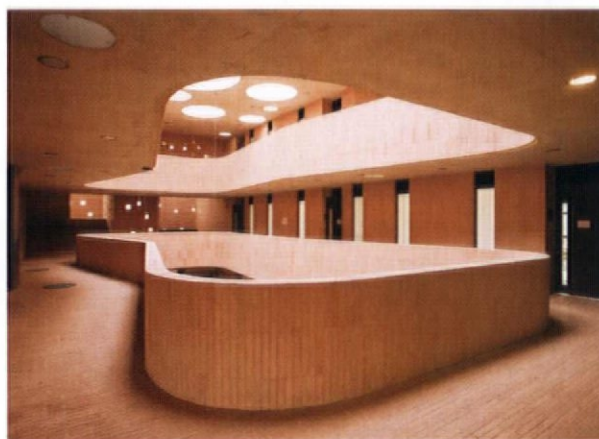
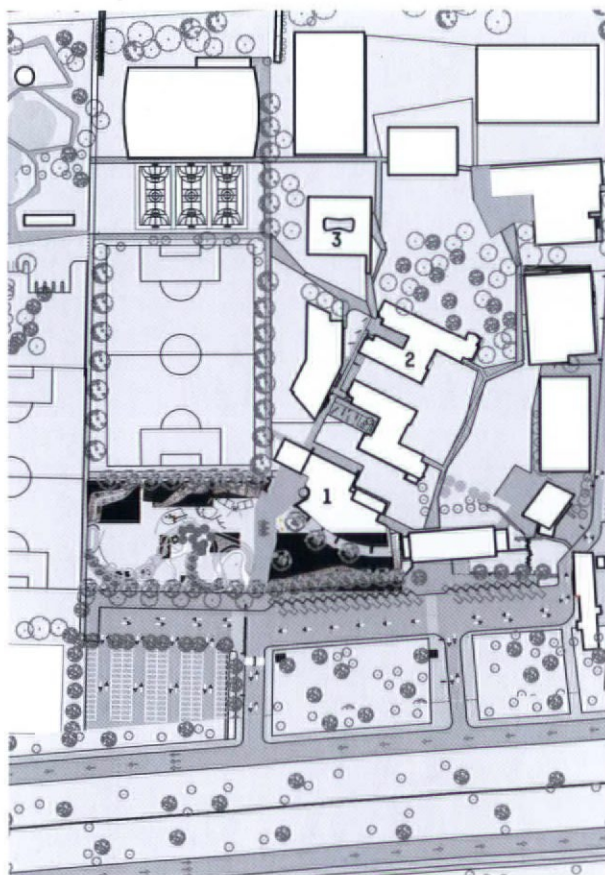
Across the quad is the new three-storey classroom building. The same long pale bricks, with small square openings, clad a cut-away block. Expansive windows on the south facade are screened by louvres in tones of blue and grey. Nothing on the exterior prepares you for the three-level atrium. Undulating walls of poured concrete enclose brick-paved galleries looking into the central volume that is lit by large round skylights that echo those of Alvar Aalto's Viipuri library. The bold organic shapes and tactile surfaces are a worthy tribute to the Finnish master. 

**BONILLA HAS TRANSFORMED A
RED BRICK CAMPUS INTO A
SHOWCASE OF ELEGANT
THOUGH RETICENT BUILDINGS**



site plan

- 1 chapel
- 2 arts centre
- 3 classroom block





Previous page top_
Arts building and
classroom block
Previous page
bottom_ Arts centre
Left_ Chapel with its
doors open
Left below_ Atrium
of classroom block
Left bottom_ Typical
music studios
Right below_ Wing of
arts building

ARCHITECT

Daniel Bonilla, DB
Arquitectos, Bogotá

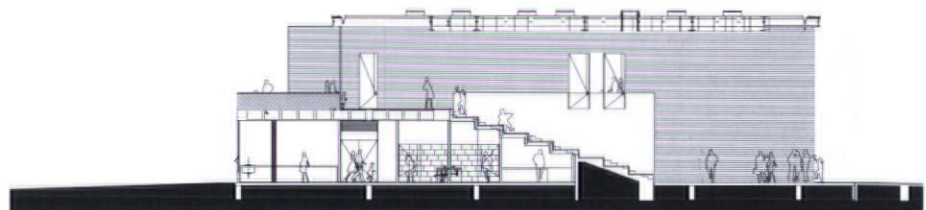
DESIGN TEAM

Andres Gutierrez,
Adriana Hernandez,
David Kita, Rodrigo
Montoya, Juliana Lozano,
Muricio Patino, Cristian
Echeverria, Vanessa
Vasquez, Sebastian
Chica, Melissa Betancourt

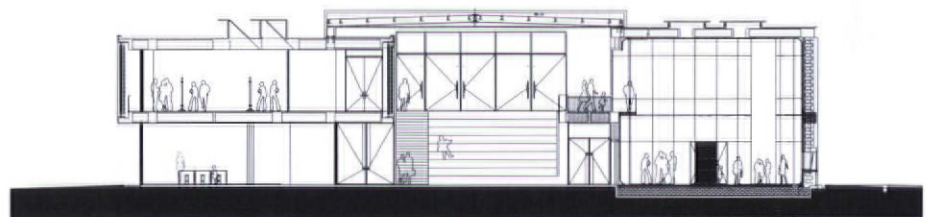
cross section through classroom block



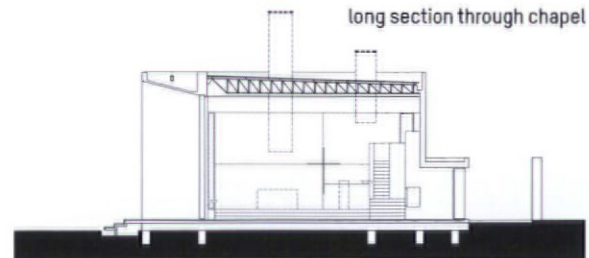
cross section through arts centre



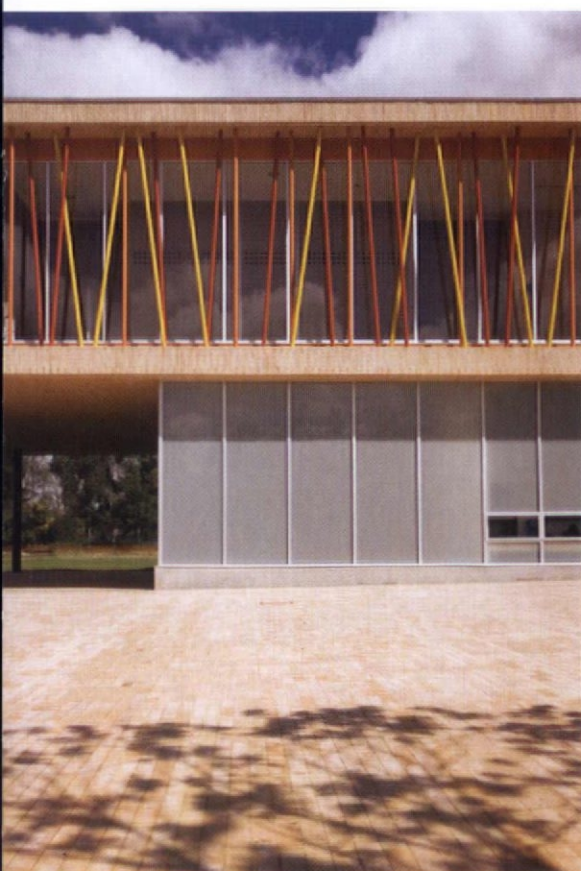
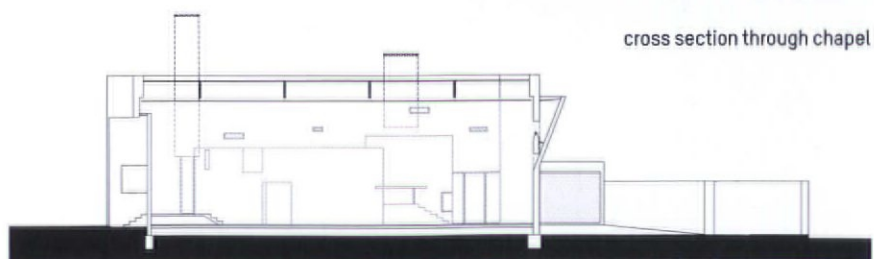
long section through arts centre



long section through chapel



cross section through chapel



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HILLSIDE HOUSE

LOCATION

MEDELLÍN, COLOMBIA

ARCHITECT

LUIS CALLEJAS,
PAISAJES EMERGENTES

PHOTOGRAPHY

IWAN BAAN
& CRISTOBAL PALMA




Medellín has been spared the blight of sprawling suburbs; there is still a sharp divide between city and countryside, and the middle-class residential developments you see driving in from the airport are generally well integrated with the landscape. That's the case with the 500m² house that Callejas designed in the pueblo of Envigado for a sculptor, his wife and their 12-year-old daughter. The parents love to entertain and he gives cooking classes, so they wanted a large party space, an open kitchen, and quiet rooms for each member of the family at opposite ends of the house. 'Rather than create a unified space, we preferred the idea of many houses in one, and that was also consistent with the large volume the clients wanted,' says the architect.

As you approach, the house suggests a piece of origami. The

concrete frame and brick infill are covered with epoxy-sealed plastic plaster. Folded walls are white, angled roofs a pale grey-green, and they form a seamless whole with no mouldings or gutters to interrupt the flow. It's a house a sculptor might have carved from a block of stone and the owner's personality is expressed in the form and detail. The iron window mullions and door frames were hand-fabricated by the same craftsmen that make his sculptures, and chips of stone left over from those art works are used to pave the driveway. The master bedroom projects out over the flagged entry path beside a linear pool that is used to collect rainwater. The daughter's bedroom occupies a similar position at the far end of the house.

Callejas describes the plan as 'an irregular polyhedron with short straight lines, full of incisions and

sudden turns.' The voids and turns give each area of the house a distinctive identity and orient every room to a different view – of rolling farmland, a coniferous forest, a grove of white-blooming yarumo trees, and even a distant glimpse of the city. From every point you can look out in at least two different directions, and the views are layered, with corners of the house and new plantings in the foreground. Windows are placed high or low to frame specific areas and the tallest embrace the principal vistas. There are about 200 openings in total, including the inset skylights, so that the house feels very solid and transparent at the same time. Windows slide back onto terraces and a courtyard or open like concertinas and the glazing bars have a period feel, as in Lina Bo Bardi's glass house in São Paulo, which was one source of inspiration. 

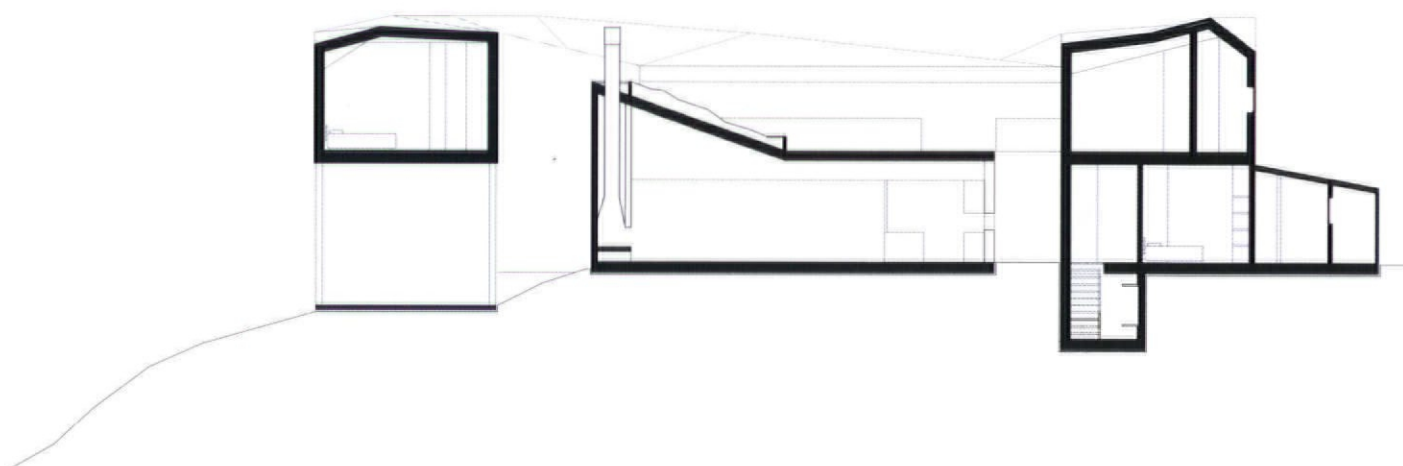


**RATHER THAN CREATE
A UNIFIED SPACE, WE
PREFERRED THE IDEA
OF MANY HOUSES IN ONE**

LUIS CALLEJAS



long section



Previous page_ The master bedroom is cantilevered over the path leading to the entrance
Top left_ Angled roofs amplify the folded plan
Top right_ A spinal corridor links the bedrooms
Above_ The courtyard forms a protected space that opens up to the landscape

ARCHITECT

Luis Callejas, Paisajes Emergentes, Medellín

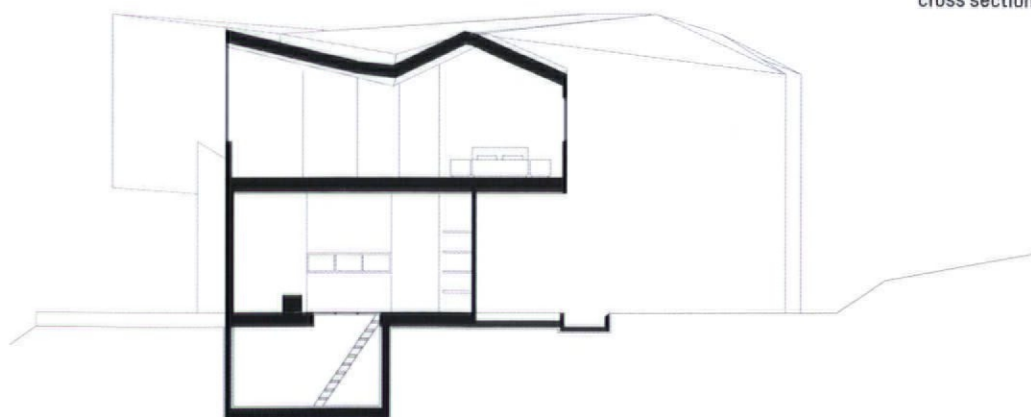
PROJECT TEAM

Juan Carlos Aristizabal, Farid Maya, Erica Martínez, Sebastian Monsalve

LANDSCAPING

Paisajes Emergentes + Carlos Zapata

cross section

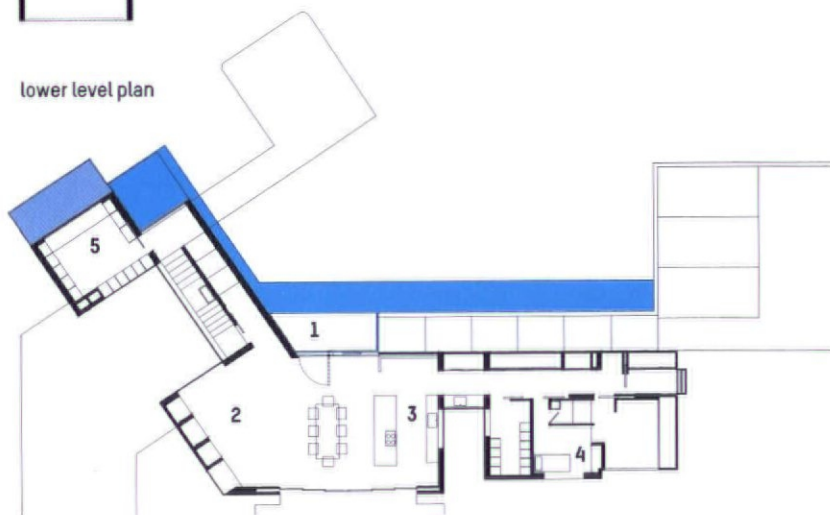




upper level plan



lower level plan



- 1 entrance
- 2 living/dining
- 3 kitchen
- 4 staff quarters
- 5 spa
- 6 master bedroom
- 7 dressing room
- 8 bedroom



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ANTONIO DERKA SCHOOL

LOCATION

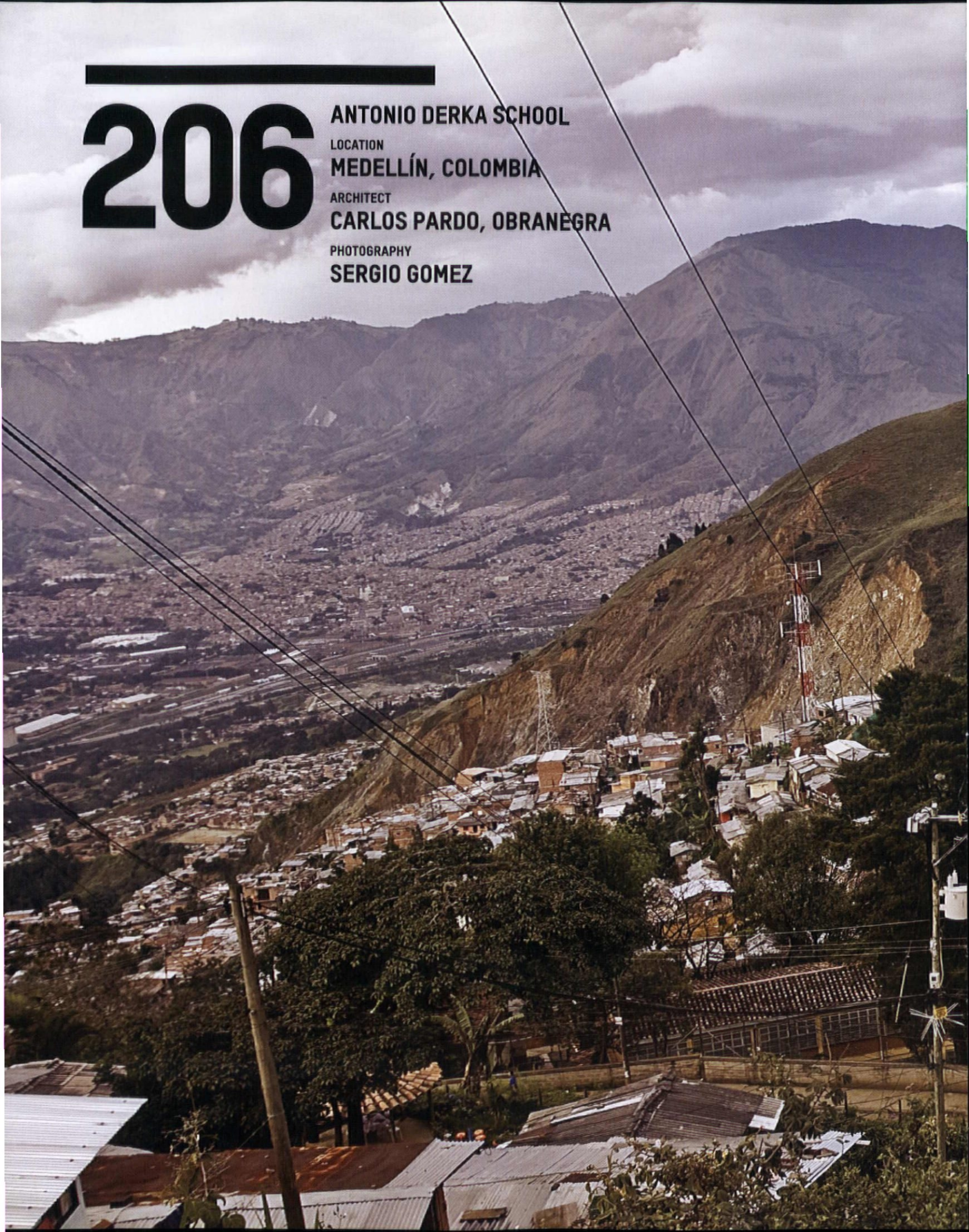
MEDELLÍN, COLOMBIA

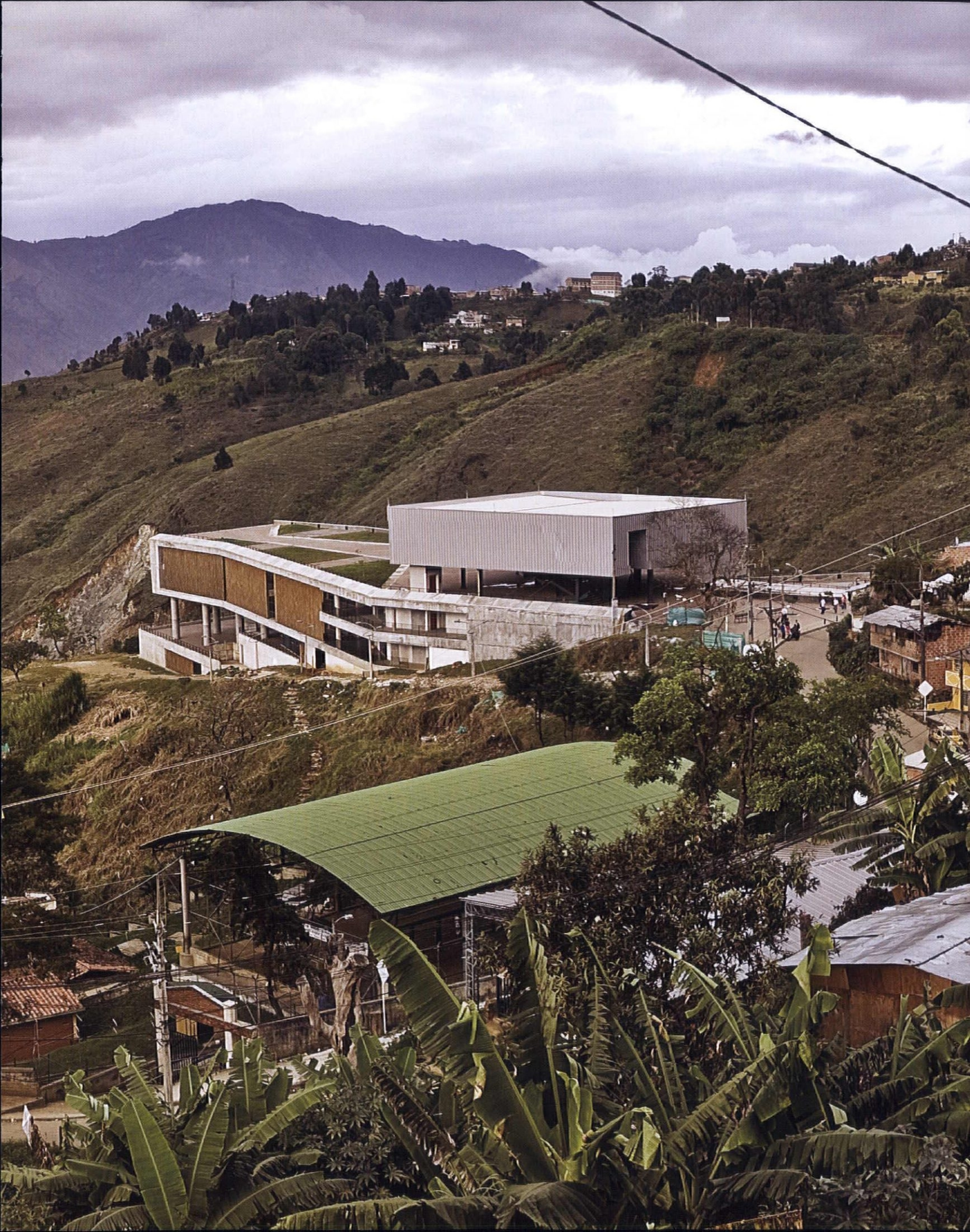
ARCHITECT

CARLOS PARDO, OBRANEGRA

PHOTOGRAPHY

SERGIO GOMEZ





THE CHALLENGE WAS TO COMBINE A SENSE OF OPENNESS AND SECURITY IN A VIOLENT NEIGHBOURHOOD


When Carlos Pardo accepted mayor Sergio Fajardo's invitation to build a school in Santo Domingo Savio, he was determined to integrate it in the community and the precipitous site. The challenge was to combine a sense of openness and security in one of the poorest, most violent neighbourhoods of Medellín, to implant the new building with two existing schools down the slope to either side, and to provide gathering places for students and local residents.

The Antonio Derka School is located on the north-east edge of the city, above the Biblioteca de España, and it steps down the escarpment from a main road looking out across the valley. It was part of Fajardo's programme, 'Medellín, the most educated,' to build ten new schools and refurbish 132 existing institutions in the neediest areas. The programme was swiftly realized, and education is the mayor's most enduring legacy.

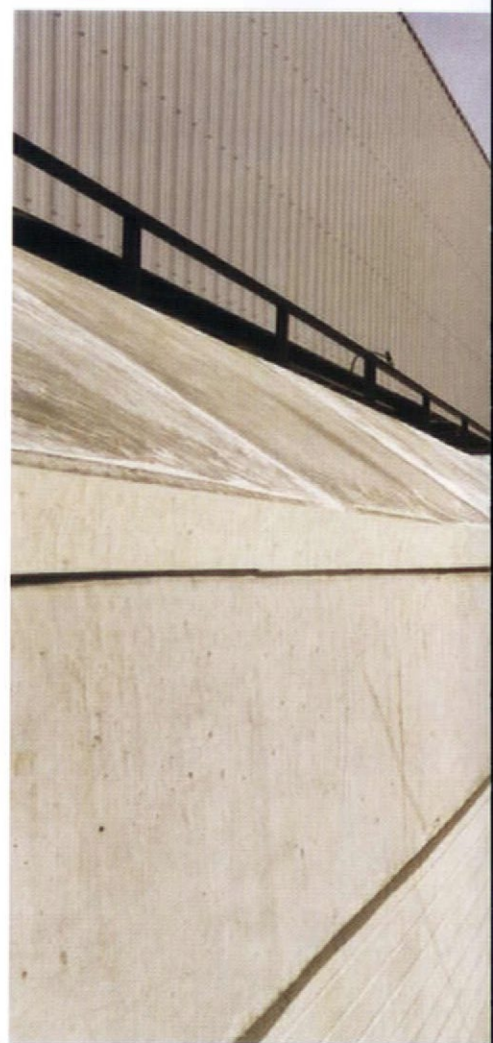
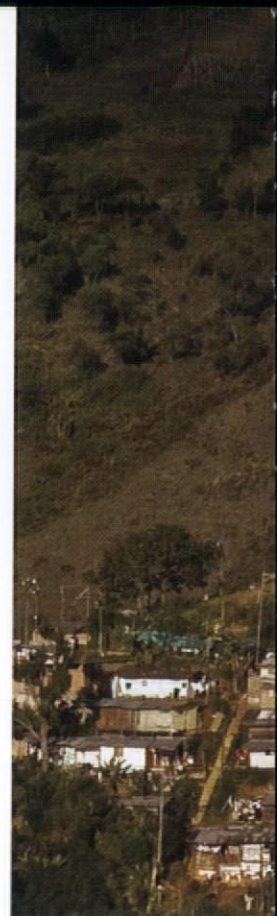
Driving up through the barrios, Pardo was impressed by the ingenuity with which poor residents, mostly migrants from the countryside, had turned a collection of hillside shacks

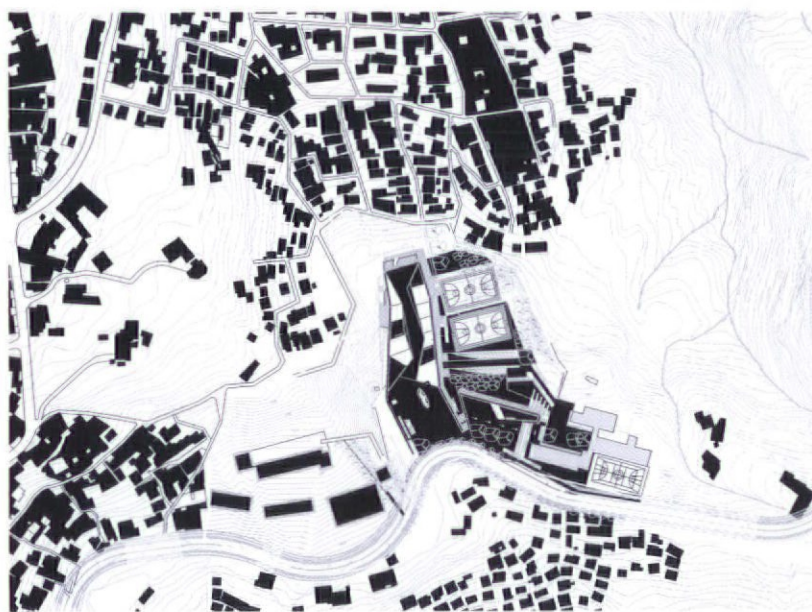
into a viable community, linked by bridges and stepped paths. Houses are constantly being improved and added to, and families socialize on rooftop terraces. Pavements are located on only one side of the steep, rutted streets, but, despite the heavy traffic, those narrow pedestrian strips brim with activity. That vitality inspired the design of the school, which has a strong sense of place.

Twenty-four classrooms are located on two levels below the level of the road. As Pardo explains 'the roof of the building was conceived as a lookout; a place of meeting between the educational community, the neighbourhood and the city. This new, livable geography aims to make the landscape a fundamental part of the students' everyday experience.' A steel-framed meeting room is elevated to provide a shady space beneath. A flight of steps links the different levels and extends on to a playing field. The mayor wanted to remove fences and open up the grounds to residents, but security concerns prevailed, and the gate is opened to the public only at weekends, and at the discretion of the custodian.

The muscular poured concrete and block structure is resilient, low-maintenance and withstands hard use from the 2,400 students, aged 10-18, who attend the school in three daily shifts. Vertical wood louvres soften the hard surfaces and block direct sun while allowing views out to the mountains. Openings between each pair of classrooms open up views to either side of the axial corridors, which terminate in covered terraces. There is a day-care centre with walls of Profilit glass at the base, and all the enclosed areas have abundant natural light and cross ventilation. The cafeteria, labs and administrative offices extend along the hillside to the north. The school has become a showpiece, with a constant trickle of visitors learning from its functional and humane interpretation of the community it serves. 

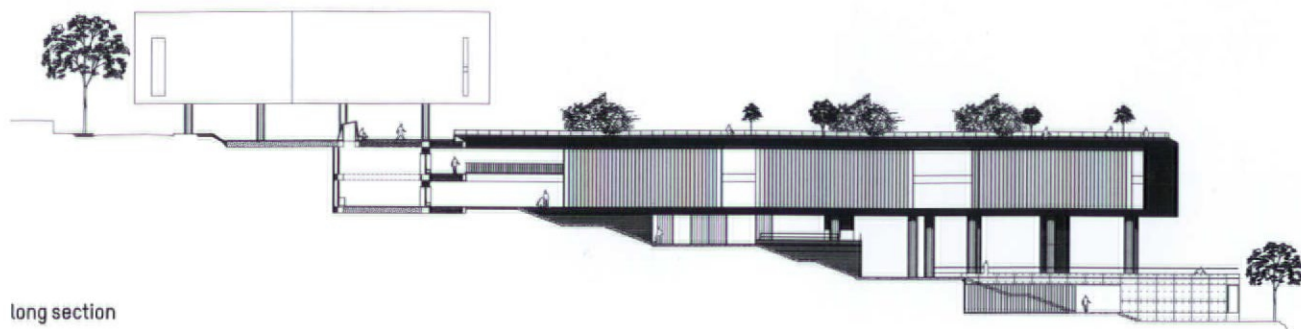
Previous page_ The Derka School clings to a steep slope overlooking a broad valley
Right_ Wood louvres screen the classrooms and spaces between from direct sun while allowing views out
Left_ The concrete frame anchors the building to the hillside



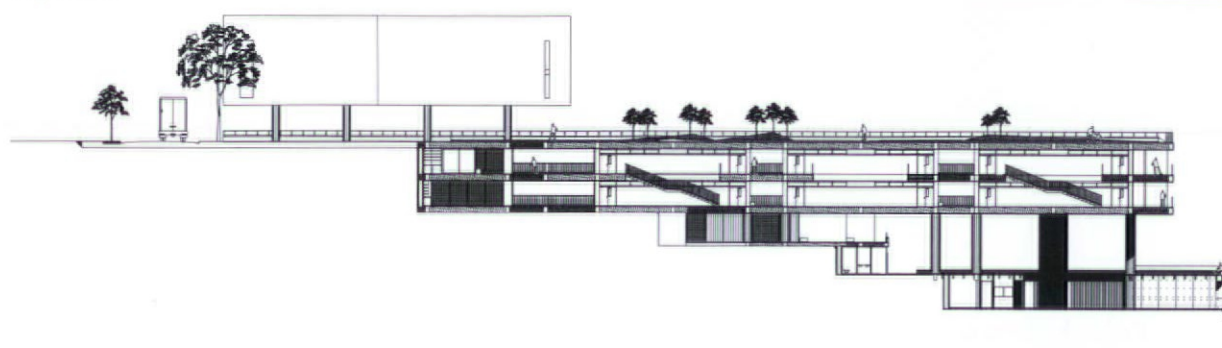


site plan

long section



long section



Top right_ The upper two floors are cantilevered out over a covered play space
Right_ The roof is also a generous lookout platform

ARCHITECT

Carlos Pardo Botero,
Obranegra Arquitectos,
Medellin, Colombia

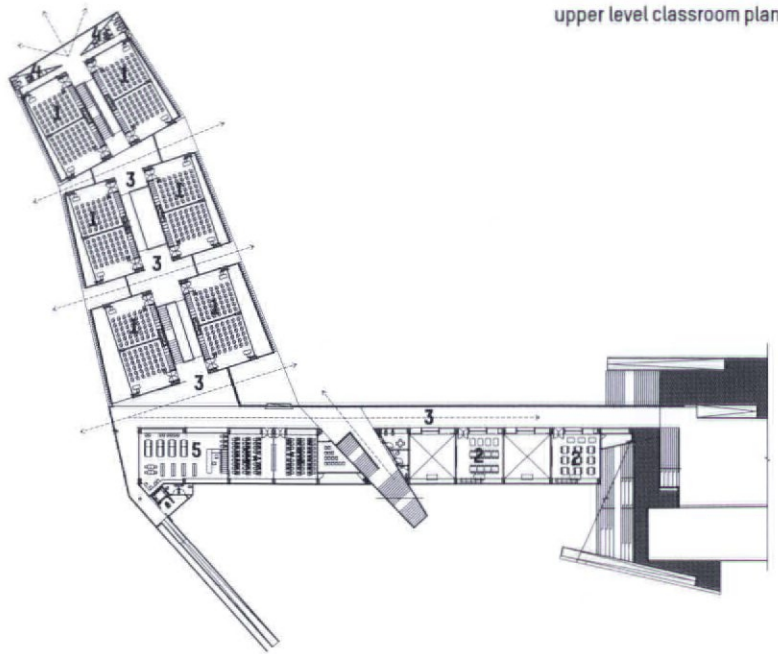
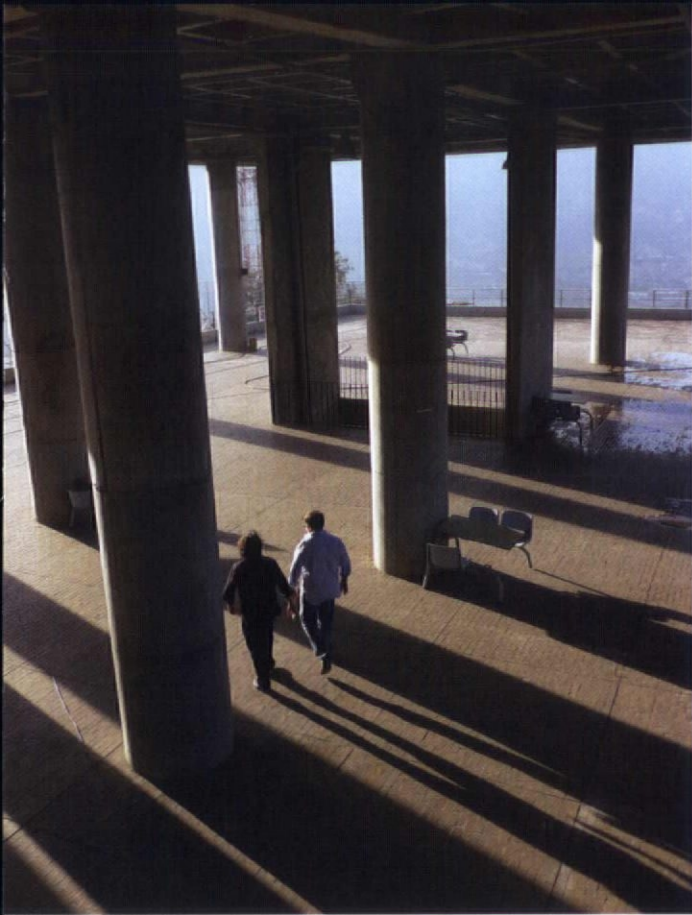
PROJECT TEAM

Juan Camilo Llano,
Alejandro Ochoa,
Carlos Holguin,
Felipe Campuzano

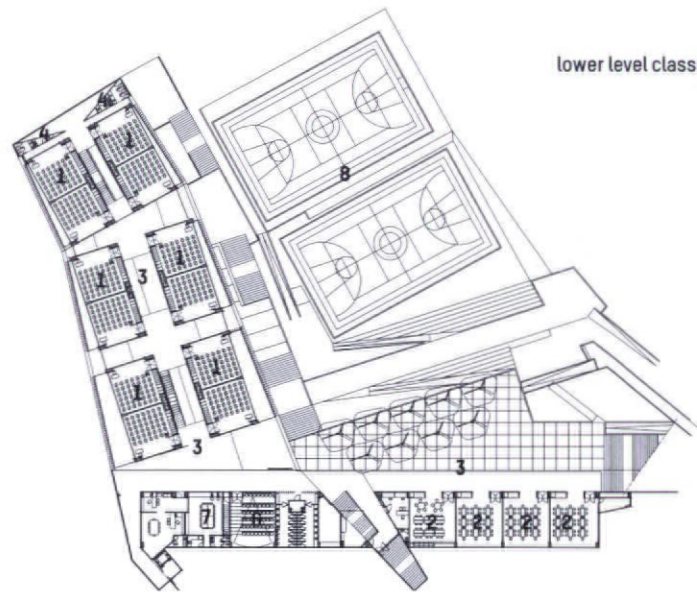
STRUCTURAL ENGINEER

Wilmar Velez

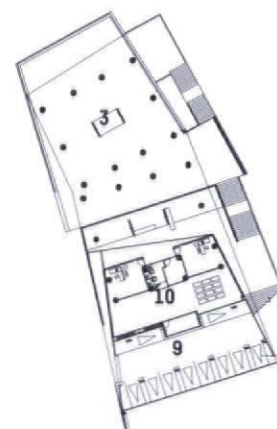




upper level classroom plan



lower level classroom plan



lower concourse level plan

- 1 classroom
- 2 laboratory
- 3 concourse
- 4 WCs
- 5 library
- 6 lecture theatre
- 7 staff room
- 8 sports courts
- 9 parking
- 10 play centre



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NIQIA HOUSING

LOCATION

BOGOTÁ, COLOMBIA

ARCHITECT

LORENZO CASTRO

PHOTOGRAPHY

LORENZO CASTRO

Some of Colombia's best architects live in Bogotá and cherish the city's universities and cultural institutions. But they and their work are less visible and interactive than in Medellín. The great size and traffic congestion of the capital encourage professionals to open an office conveniently close to where they live, typically in the centre or on the fashionable north side. And, as evidence that the momentum of urban interventions has slowed, many of the best recent buildings are private commissions located to the north, rather than public projects in the poorer neighbourhoods.

Lorenzo Castro exemplifies this shift. Earlier in the decade he headed a workshop within the city planning office, but now works as an independent consultant. He designed several major urban plazas, which have been poorly maintained by the present administration. His impressive, if rather chilly *Memorial to the Fallen* consists of a black granite block etched with figures rising out of the vast plaza that flanks the military headquarters and civic offices. Castro was inspired by the mountains and native American pictograms, but the block and its

bleak setting seem more appropriate to parades than public use.

Far more humane and appealing is Niqia, the enclave of 13 terrace houses he built on a steep wooded site belonging to his family in a northern district of the city. The identical houses are grouped in four short rows beside the award-winning house of his architect father. Dicken Castro was influenced by Frank Lloyd Wright and the alternative modern tradition of Alvar Aalto; his son was inspired by Le Corbusier following an encounter with the Marseilles Unité.

The simplicity of form and tactility of materials give Niqia a classic modern feel – Zurich circa 1960, perhaps. The impeccably shuttered concrete and thin wall planes are more Swiss than late Corbusian, as are the fretted wood screens and the mono pitch roofs clad in pissara, a dark local stone. Bogotá is located high in the Andes and is notoriously wet; rain is channelled from a projecting spout into a reflecting pool beside each entry and then carried to a stream. Castro has made good use of the steep downhill site by separating the covered parking area at the top, from the houses further down the slope. In a city where too much time is spent

breathing fumes in stalled traffic, it's a relief to leave your car and walk home down a flight of steps and along well-planted pathways.

The houses follow the natural terrain and are oriented to the west to capture a view of the mountains. Side staircases separate each house and the entry facades are set back behind unfenced forecourts to enjoy openness and privacy. To the rear, the rooms open up to enclosed balconies and un-railed decks, engaging residents with nature and neighbours. The minimalist interiors combine a free flow of space through pivoting doors and expansive windows with precise detailing. An attic story beneath the pitched roof gives the master bedroom the proportions of a loft. The concrete walls are subtly toned and the corners are chamfered. The board markings catch the light and add depth. A balustrade of rolled steel sheet and cantilevered steel stair treads complement the selva wood flooring and the boldly figured stone in the bathrooms. The Castros' own house is enhanced by wall boxes for books and objects and the slatted chair he designed. The feeling of the space and its furnishings is sharp-edged yet serene. 



**THE SIMPLICITY OF FORM AND
TACTILITY OF MATERIALS GIVE
NIQIA A CLASSIC MODERN FEEL
– ZURICH CIRCA 1960, PERHAPS**

Previous page_ Short
rows of houses step
up the slope
Right_ Steps and
pedestrian paths
link the units and
upper-level parking
Far right_ Rear
balconies open up
to the ravine below
Below_ Entry
facades are set back
for privacy behind
lush pools

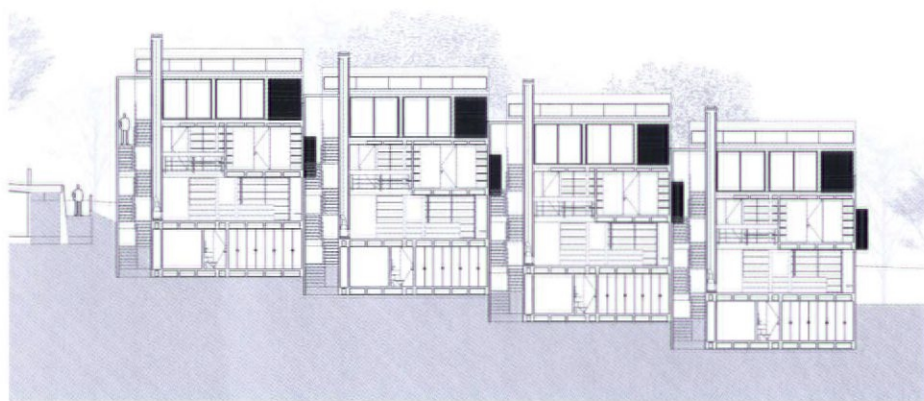
ARCHITECT
Lorenzo Castro Jaromillo,
Bogotá
PROJECT TEAM
Angelica Rojas,
Jheny Nieto,
Wilson Gamba,
Juan Camilo Baquero,
Catalina Parra,
Diana Arias,
Francisco Bohorquez

site plan

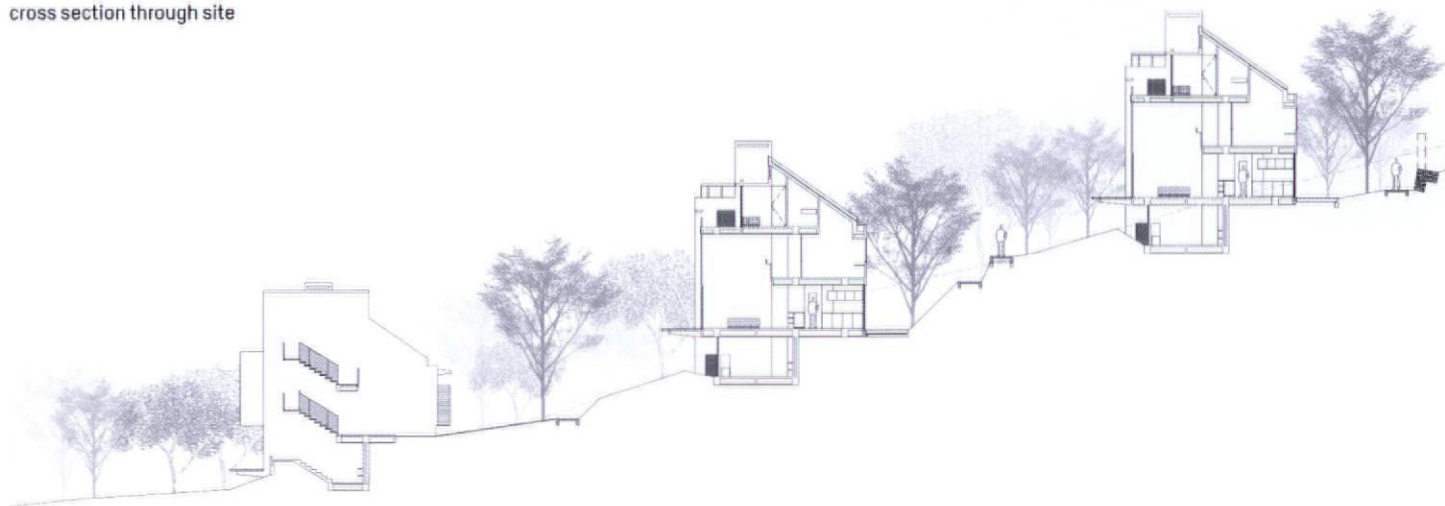
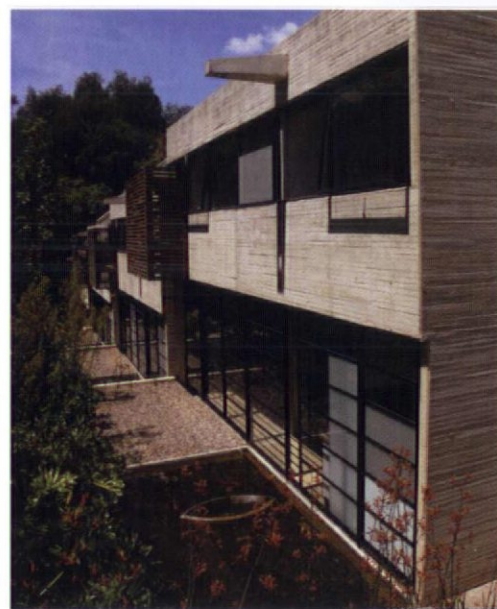




long section through
typical terrace



cross section through site



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HABITABLE POLYHEDRON

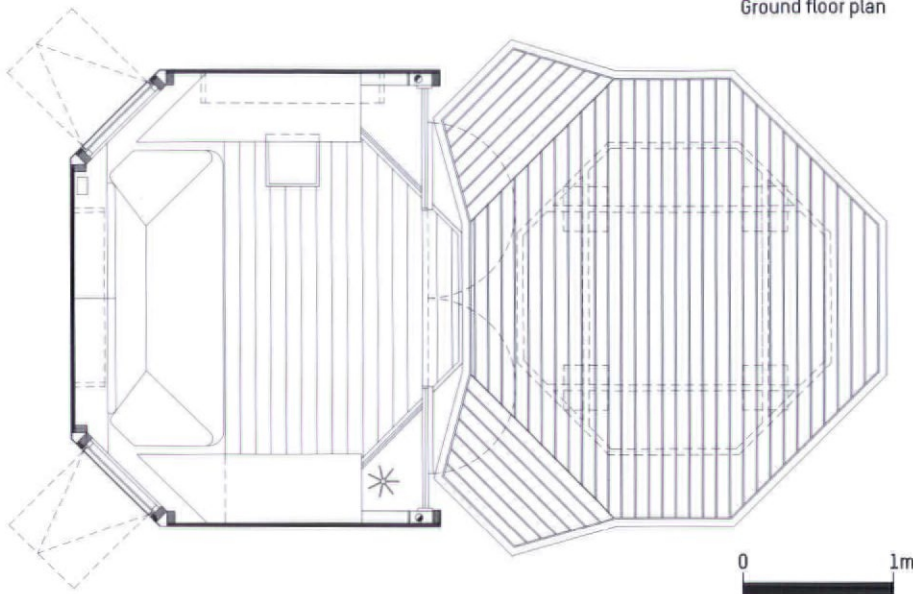
LOCATION
BOGOTÁ, COLOMBIA

ARCHITECT
MANUEL VILLA

PHOTOGRAPHY
SERGIO GOMEZ



Ground floor plan



Left_ Black shingles clad a garden shelter opening onto a deck whose plan mimics that of the glazed facade

Below_ An acrylic dome admits light to the pine-lined interior

ARCHITECT

Manuel Villa, Bogotá

CONSTRUCTION

Luis Carlos Gazon

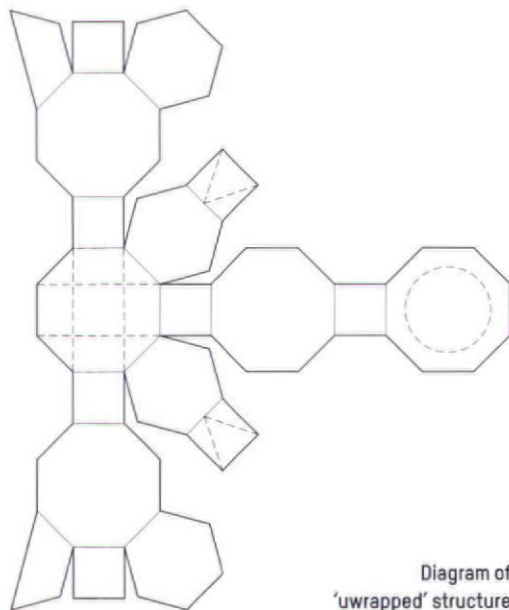


Diagram of 'unwrapped' structure



Portability meets the primitive hut in the Habitable Polyhedron that Manuel Villa designed for the garden of a young couple and their newborn child in a suburb of Bogotá. The project began with the idea of a shelter that would complement outdoor activities as an escape from the daily routine.

Manuel Villa has a fledgling firm in Bogotá that created a fretted canopy over the Astrid & Gastón bar and is collaborating with Paisajes Emergentes on the transformation of the El Campín stadium. Ideas of lightness and economy were uppermost in his mind when he began thinking about a shelter that would be easy to construct, versatile, and have a distinctive personality. He was inspired by what he read about early childhood development – how kids learn to read and organize their perceptions by recognizing different shapes and grasping the concept of space. Those are key skills for an architect, and they led him to explore the potential of a regular polyhedron – more specifically a truncated cubic-octahedron.

He made scale models, starting at a scale of 1:40 and ending with a full-size mock-up, resolving technical and design issues as he progressed. The beauty of the diagram, in which the facets are folded to embrace a habitable space, inspired the construction by carpenter Luis Carlos Gazon. The structural frame and hexagonal infill panels are of warm-toned pine and the exterior is clad with black shingles.

The structure rests on a concrete pad and a hexagonal pine deck extends out from the steel framed glass entry facade. An acrylic dome balances the natural light and small side windows can be flipped up to provide cross ventilation. A built-in desk and couch occupy most of the 7.5m² of floor space.

The black polyhedron would be easy to replicate as a prefabricated unit that could be moved to any site, set down on a level pad and transported at will. **ur**

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TIMAYUI KINDERGARTEN

LOCATION

SANTA MARTA, COLOMBIA

ARCHITECT

GIANCARLO MAZZANTI

PHOTOGRAPHY

JORGE GAMBOA





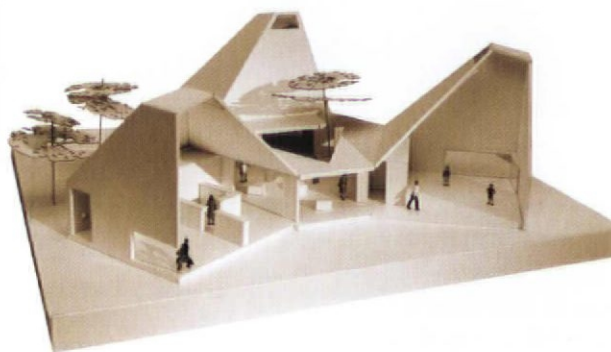
THE NEED IS TO PROVIDE NEUTRAL SPACES THAT CHILDREN CAN TRANSFORM IN THEIR IMAGINATIONS

GIANCARLO MAZZANTI



Previous page_
Prefabricated
modular classrooms
are grouped to
enclose a courtyard
and linked by
covered walkways
to office and
communal areas
Above_ Load bearing
concrete panels

have a ceramic
cladding; pyramidal
lanterns filter harsh
sunlight and serve
as heat chimneys.
Left_ An aerial
view of the
kindergarten site
Below_ An initial
working model
showing roofscape





Think of a daisy chain and you have the basic principle of Giancarlo Mazzanti's modular school system. Three prefabricated classrooms are positioned like the petals of a flower to enclose a courtyard, and these groupings can be linked in various configurations and extended as far as the site permits. The architect has been developing and refining this concept over several years, and the Timayui kindergarten is his twelfth school, following El Porvenir in Bogotá (AR July 2010). Timayui is a poor rural community located at the edge of Santa Marta, a city on the coast of the Caribbean two hours' drive from Cartagena. The municipality joined with the Carulla Foundation in commissioning this school and three variations on the same theme in other peripheral settlements.

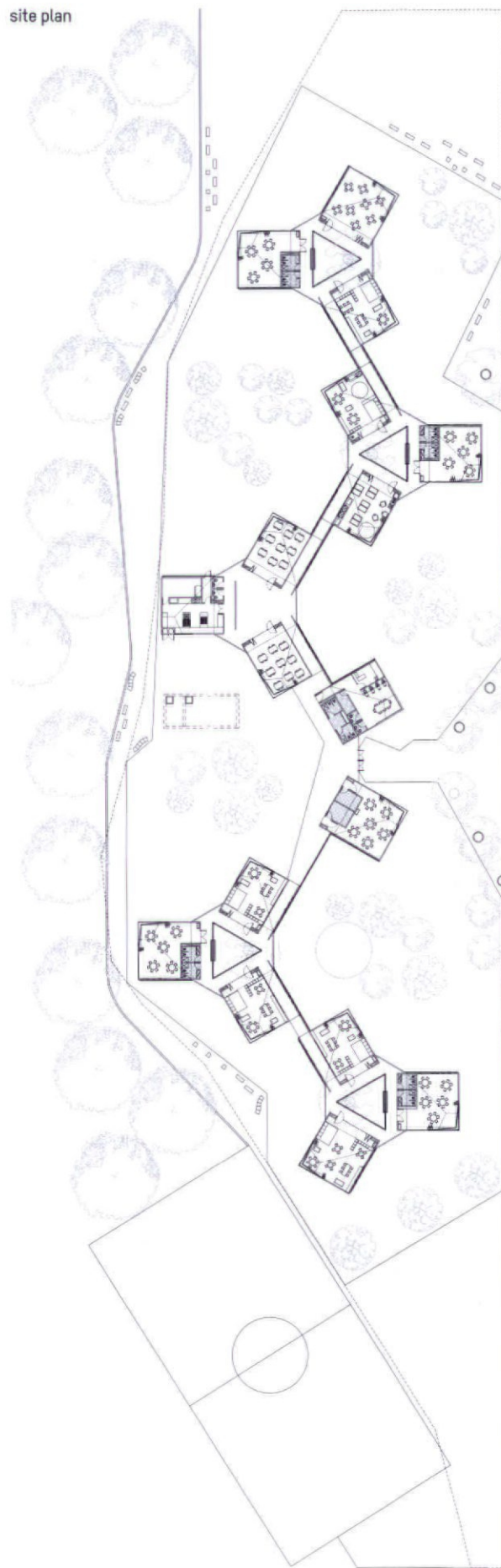
'The greatest need in the design of kindergartens is to provide neutral spaces that children can transform in their imaginations,' says Mazzanti, whose three-year-old has corroborated his research. 'Equally

essential are small patios, corners, and interstitial spaces where kids can gather to play. The school itself is a learning mechanism.'

It is also a response to culture and site. In contrast to El Porvenir, which serves a tough but rooted urban neighborhood, Timayui is a newly-formed settlement of families fleeing violence in the countryside and it has no infrastructure. The mayor's goal is to improve the educational and nutritional standards in these fledgling communities, starting with the youngest children. Mazzanti's kindergarten will serve 350 babies and toddlers up to the age of five years in four classroom groups, and five shared and administrative spaces, strung along a covered spine. The intimate scale and tight grouping are reassuring, and the school is surrounded by a palisade that resembles traditional Indian farm fences. A garden provides fresh vegetables and serves as another teaching tool.

Mazzanti's system of prefabricated modules speeds —

site plan

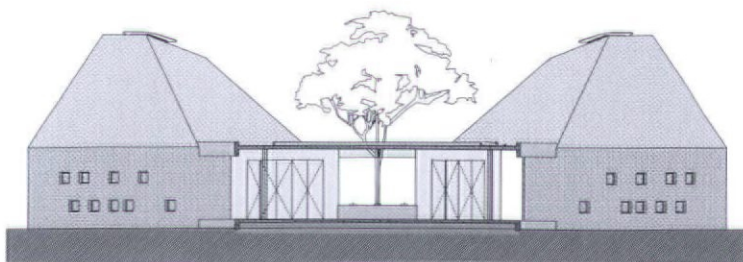
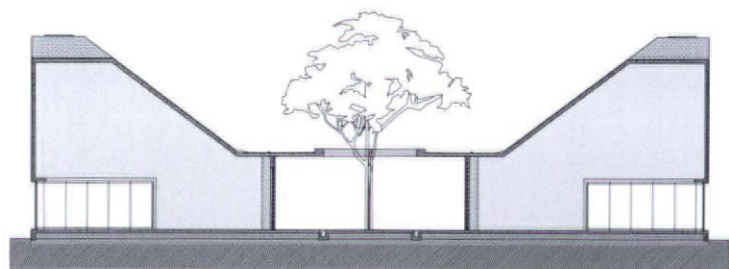


WE WANT TO INFUSE OUR BUILDINGS WITH THE SPIRIT OF THE LANDSCAPE AND MAKE THEM OPERATE ORGANICALLY

GIANCARLO MAZZANTI

Left_ Cross section drawings show how simple geometries are configured to create the illusion of diversity
Right_ High ceilings and sliding glass doors make the small classrooms seem larger than they are

ARCHITECT
Giancarlo Mazzanti,
Bogotá
DESIGN TEAM
Susana Somoza,
Andrés Sarmiento,
Néstor Gualteros,
Oscar Cano,
Lucia Largo
STRUCTURAL ENGINEER
Nicolas Parva



cross sections

construction and holds down construction cost to about £280 per square metre. Here he has added pitched lanterns to the basic cubes, creating a cluster of pyramids that echo the nearby mountains.

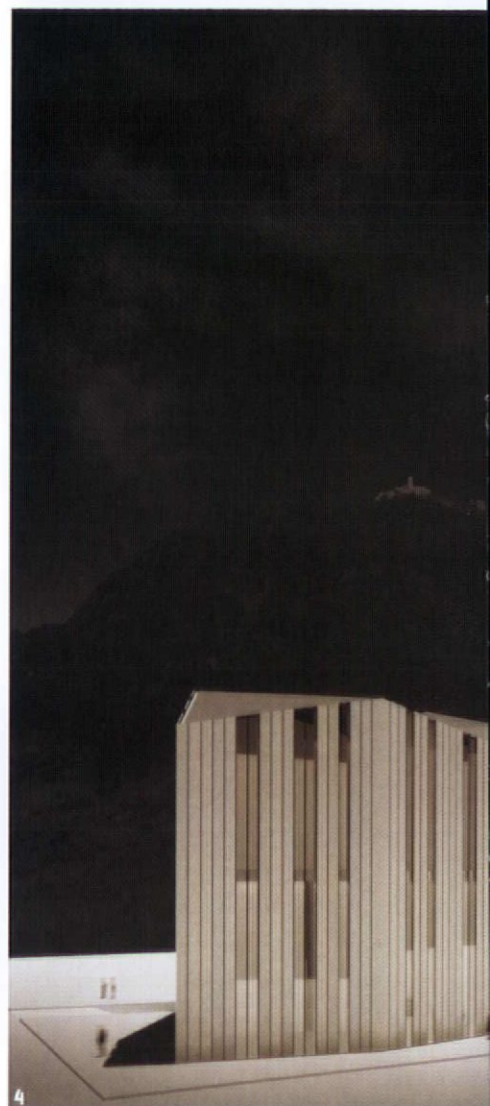
Deep-set skylights modulate the tropical sun and serve as heat chimneys. The load-bearing panels of thrown concrete have a high thermal efficiency and are clad in speckled ceramic resembling local rocks to reduce maintenance. Its north-south orientation maximizes natural lighting and ventilation; while rain and wastewater are recycled. The climate on this coastal strip is hot and dry with brief downpours for only four months a year so there is little need to cover the play spaces.

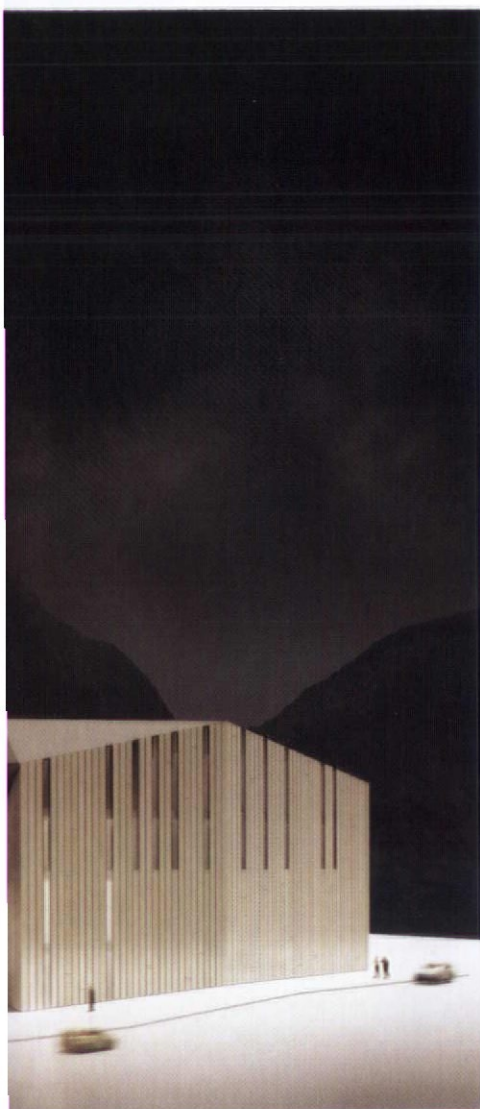
'We want to infuse our buildings with the spirit of the landscape and make them operate organically,' says Mazzanti. 'This school and the other three we are designing for Santa Marta are flexible and open-ended. We hope they'll serve as a community resource that enriches the lives of the residents.'



PREVIEW

COLOMBIA UNDER CONSTRUCTION –
A SAMPLE OF PIONEERING BUILDINGS
CURRENTLY IN DESIGN DEVELOPMENT
OR NEARING COMPLETION

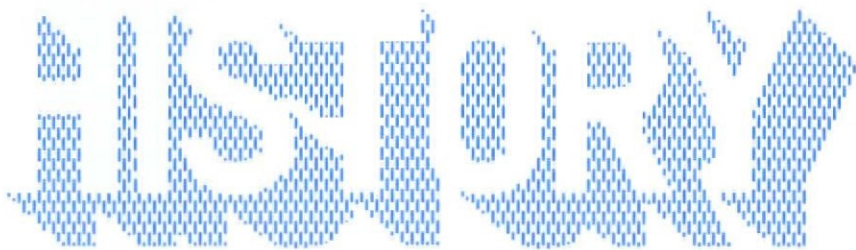




1. Compensa, Bogotá by Giancarlo Piretti and DB Arquitectos. Sports and health care are combined in a building that opens onto a plaza with a skylit pool below
2. San Antonio kindergarten, Medellín by Crti G Architects and Federico Mesa. Ten modular classrooms, inspired by flowers, enclose a garden and a green oasis in a poor barrio
3. Forest of Hope Sports Centre,

Bogotá by Giancarlo Piretti. A private foundation established by the singer Shakira sponsored this covered plaza for a school and residents of Cazuca, a slum in the south of the city
4. Spanish Cultural Centre, Bogotá, by Juan Manuel Pelaez. The Spanish government sponsored an invited competition for flexible building that will energise a new urban development

5. Museum of Modern Art, Medellín by Crti G Architects and 51-1 Architects. Steel-framed, tile-clad stacked blocks and terraces provide space for future expansion
6. El Campín stadium, Bogotá by Manuel Villa + Paisajes Emergentes. An upgrade of a vintage stadium that uses the distinctive zig-zag ship camouflage of the Second World War to reduce its bulk



COLOMBIAN MODERNIST ROGELIO SALMONA HAD AN ENRICHING AND ENDURING IMPACT ON BOGOTÁ THROUGH HIS MASTERY OF BRICK

WRITER

MICHAEL WEBB

Bogotá is a city of red brick and nobody did more to enrich that material than Rogelio Salmona (1929–2007), the greatest of 20th century Colombian architects. Inspired by Islamic brickwork of Spain and North Africa, he brought a new level of refinement to the massing and detailing of a product that had previously been used as a cheap substitute for stone. He may also have remembered the faux Tudor house in which he grew up – one of many such curiosities that still dot the fashionable quarters of the capital. He employed brick with the assurance of German Expressionist Fritz Höger across a spectrum of public and academic buildings, private houses and affordable housing, and was the first Latin American architect to win the Alvar Aalto Medal, in 2004. Monumental, elemental, and impeccably crafted, his architecture belongs to the alternative tradition of modernism.

Salmona was born in Paris to a Spanish father and French mother. Both were Jewish and in 1934, anticipating what was to come, they moved to Bogotá where their son formed a lasting bond with his adopted city. He was studying architecture at the National University when, in 1948, a wave of right-wing violence persuaded his father to send

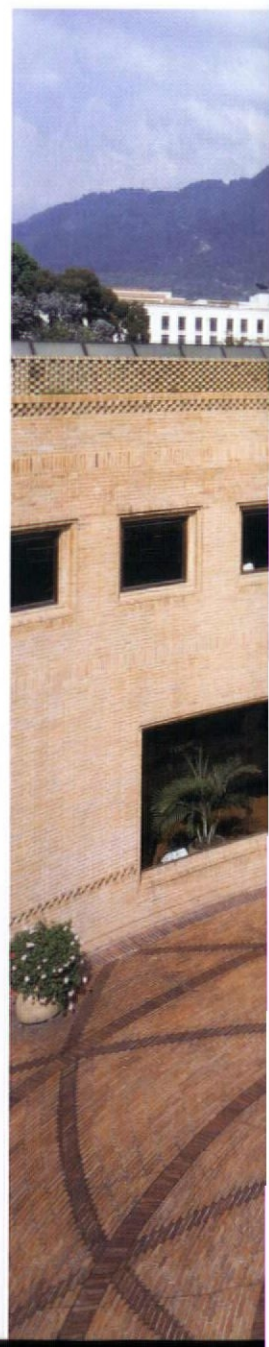
him back to Paris. For a decade he spent part of his time working with Le Corbusier on Chandigarh and other projects, but he was disenchanted by the 1951 master plan for Bogotá. Salmona interned with Jean Prouvé, studied art with Pierre Francastel at the Sorbonne, travelled widely, and returned home in 1957 to teach architectural history at the University de Los Andes.

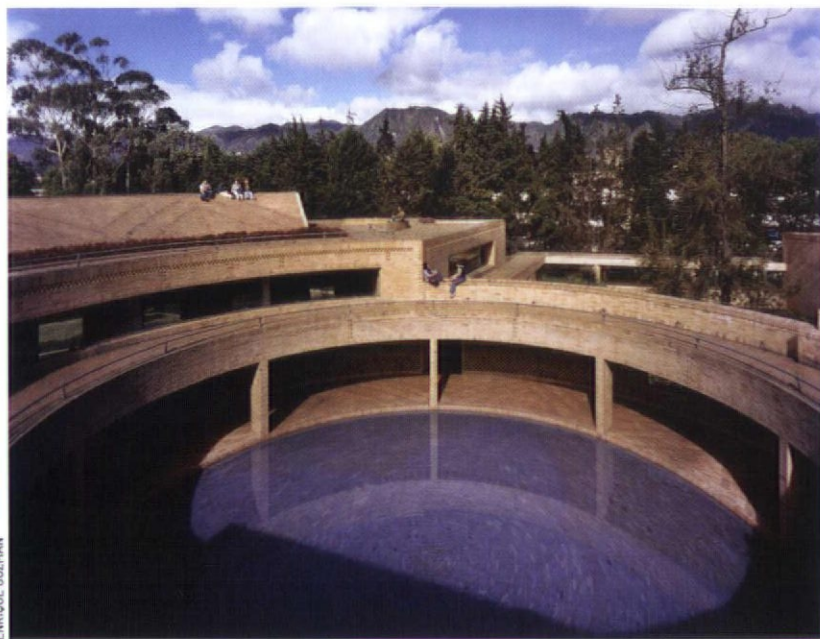
As an educator, Salmona may have had too great an influence; many younger architects believe he instilled a sense of orthodoxy that discouraged fresh thinking, in contrast to the bold reforms of Jorge Perez at the Bolivarian University in Medellín. They argue that the respect accorded to his buildings may have reinforced the conservative taste of the capital. This seems unlikely. It was the political instability of Colombia and the constant outbreaks of violence that discouraged constructive investment and creative activity. Salmona's office remained small and there were few jobs until his last decade of practice brought a flurry of prestigious commissions, several of which are still under construction.

Torres del Parque (1964–70), three apartment towers and a park in the centre of the city, was Salmona's first major project and many consider it his

masterpiece. Rising from a podium overlooking the Moorish-style Santa Maria bullring, the curved profiles and stepped balconies of this complex are wonderfully urbane, and Salmona lived there for the rest of his life. The duplex apartments were ingeniously planned and inexpensive, but they were broken up into small rooms for working-class families – who preferred to live in houses that could easily be extended. Sales were sparse for many years; today, the capital's intellectual elite pay a premium to live there. Felipe Uribe has recently remodeled several apartments for bachelors and childless couples.

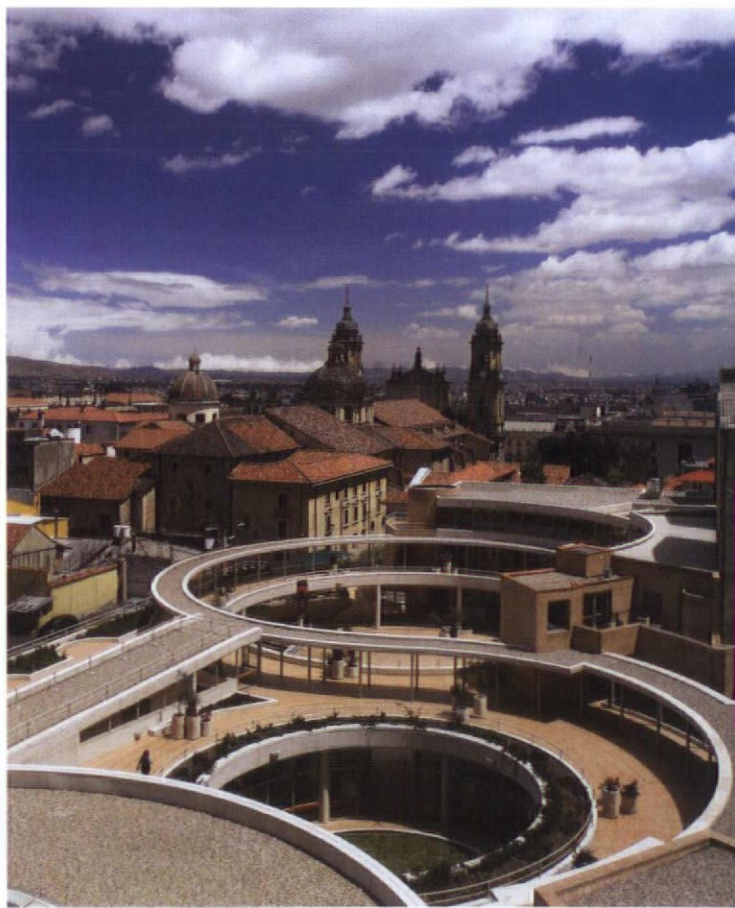
Later work draws heavily on the Islamic tradition of surface relief, pierced screens and water channels connecting small round fountains. Salmona admired these elements in his exploration of Andalusia, and he has fused them with the stepped water features, circular plazas and processional axes of the European Baroque. There's no sense of mimicry: the traditional forms are abstracted and given a contemporary spin. His mature style emerges in the National Archives (1988–92) a building that anchors a decayed section of the historic core. A diagonal axis extends from the entry arch, through a circular courtyard and lobby, and past reading rooms lit from half-moon windows.





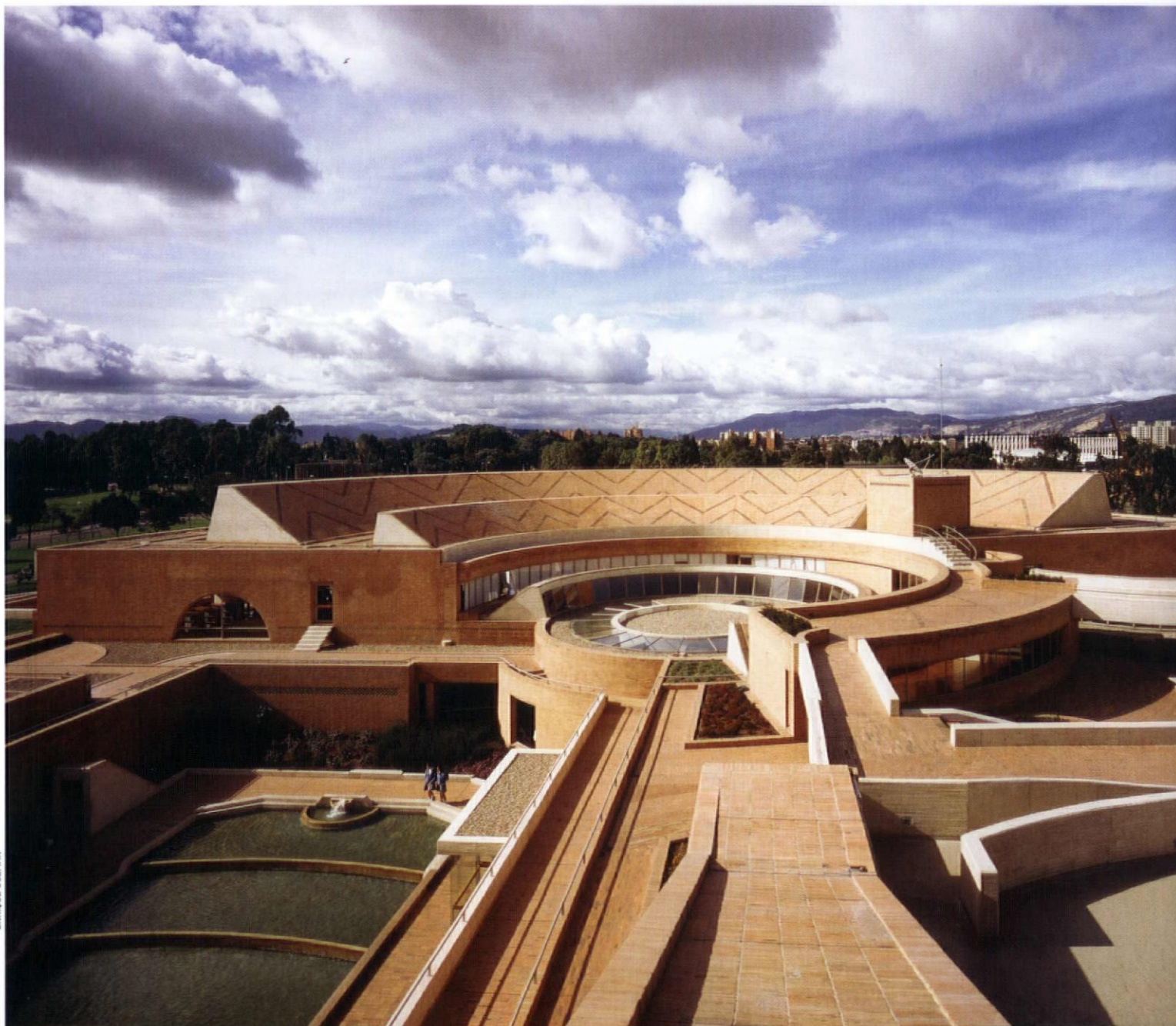
Left_ An alternation of mass and void, and constant shifts of perspective enliven an architectural promenade through the National University of Humanities Postgraduate Centre
Bottom left_ The National Archives occupies a prominent site in the historic centre of Bogotá. A diagonal axis extends through the building from the street entrance at one corner, through a circular courtyard

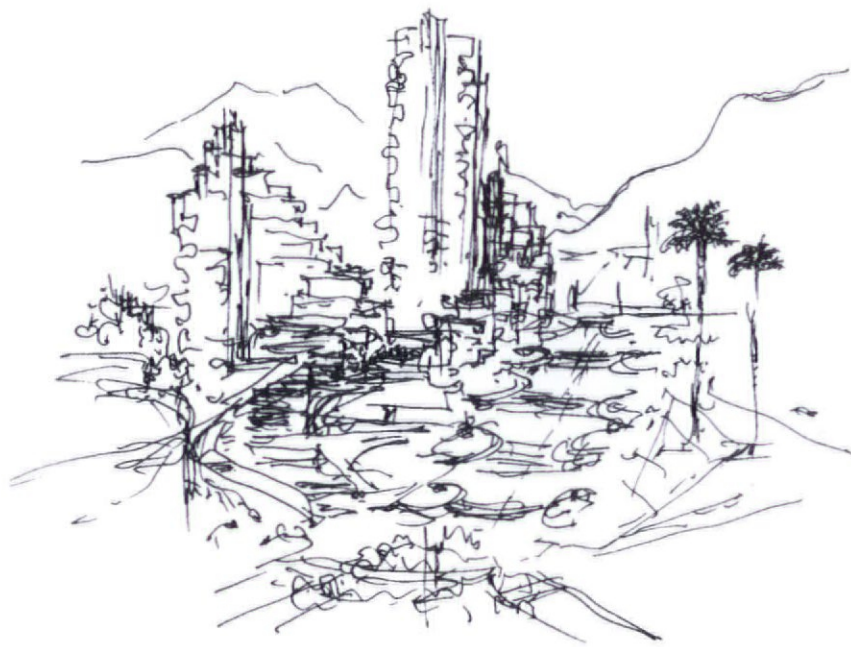
of patterned brick, to the lobby and reading rooms of the Postgraduate Centre. The roof terraces afford sweeping views of the mountains that surround the capital
Below_ The Gabriel Garcia Marquez Cultural Centre that provides opens off a narrow colonial street, and a rooftop belvedere with walkways looking out to the tiled roofs and church towers of the old city, a retreat from the turmoil of La Candelaria



ROGELIO SALMONA **MAESTRO OF BRICK**

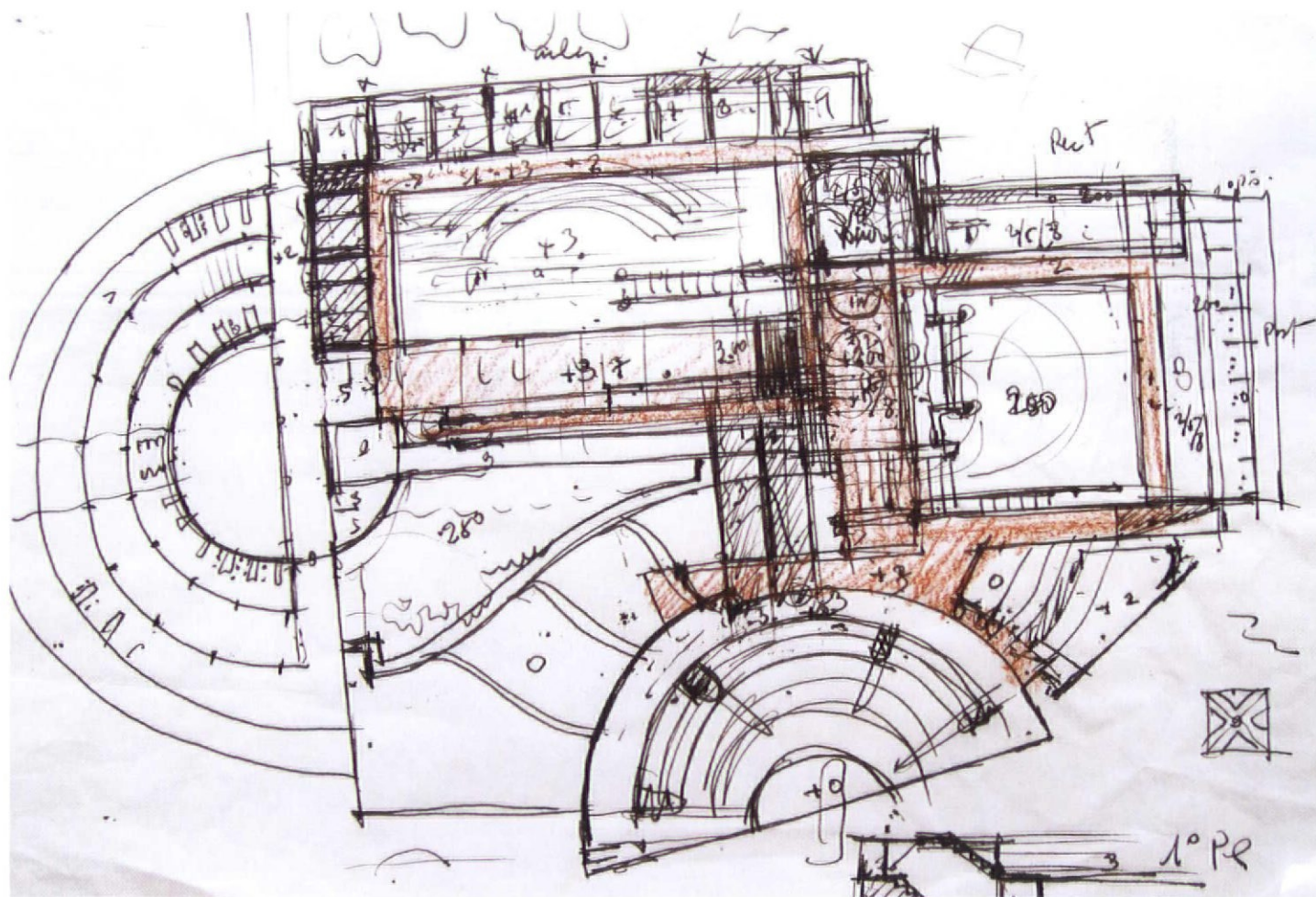
**LATER WORK DRAWS HEAVILY
ON THE ISLAMIC TRADITION OF
SURFACE RELIEF, PIERCED
SCREENS AND WATER CHANNELS**





Far left_ The Torres del Parque, a cluster of three brick-clad apartment towers, are flanked by Salmona's park and a Moorish-style building at the centre of Bogotá. The project may be seen as the architect's response to the radical plan of Le Corbusier to place a Unité block in the Plaza Bolívar, destroying its character and scale
Centre left_ Balconies project at different angles to provide every

resident with fresh air and views
Left_ A generative sketch of the Torres del Parque
Below_ An early sketch plan of the Postgraduate Centre reveals Salmona's love of classic geometric forms
Below left_ Ramps ascend through the Virgilio Barca public library to rooftop terraces and an outdoor auditorium. It is a luxurious people's palace, a celebration of the library as a place of learning



SALMONA LAMENTED THE LIVING CONDITIONS OF THE POOR, HE BLAMED THEIR LACK OF DIGNITY IN PART, ON THE RULING CLASS

Salmona developed a denser brick (baked at a higher temperature) to keep moisture from the papers, and modelled it to frame door and window openings.

In his later years, Salmona grew increasingly frail but he was more active than ever. Between 1998-2000 he collaborated with Luis Kopec to transform Avenida Jiménez into a brick pedestrian concourse that winds through the city. It traces the sinuous path of the San Francisco river, which descended from Montserrat and was earlier paved over. The water has been brought back in a series of stepped pools bordered by shade trees, and steel bollards confine the cars that cross the pathway.

The National University Human Sciences Postgraduate Centre (1995-2000) is a building of extraordinary complexity and quality to find on a rather scruffy state campus, and it is impeccably maintained. Shallow steps lead up into a courtyard; beyond is a circular pool surrounded by a covered walkway. Steps and ramps link classrooms and lecture halls through a hall in which brick is used for structural piers and as pierced and patterned decorative surfaces. The architectural promenade leads up through different levels and shifts of

axis to a series of roof terraces and an open-air auditorium.

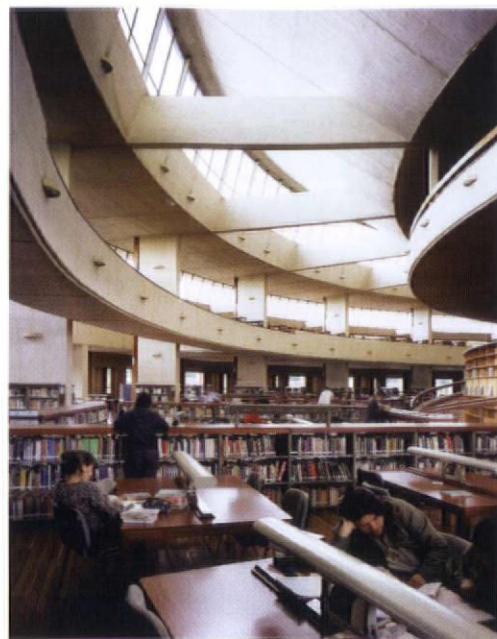
In the Virgilio Barca Public Library (1999-2001), an acclaimed landmark in the north of Bogotá, the scale is greatly enlarged and extended over a landscaped site. There's a grand processional approach along a broad path that leads under bridges and divides to accommodate a water staircase, before you reach the entry. Brick paving and facades alternate with poured concrete. In the capacious lobby Salmona places horizontal windows at a height that cuts off views of surrounding buildings and reveals only the park and Montserrat. A concrete rotunda contains the main reading room and curved saw-tooth roofs modulate the natural light. Steps lead up beneath a rooftop amphitheatre to terraces that offer sweeping views over the city and the moat that flanks the building. It's a people's palace: a luxuriously expansive complex, with polished floors, lots of glass and exquisite details in the brickwork and concrete ceiling vault. There are echoes of Louis Kahn in the large circular openings and the muscular geometry of the roof vaults.

A country house he designed for himself and other residential commissions show a quieter, more intimate side of Salmona's work.

In the two cultural centres he completed at the end of his life, ornament is stripped away and the forms are pared down to their essentials. In the Gabriel García Márquez Cultural Centre (2004-08) a circular courtyard is raised above the street, which provides a quiet retreat from the turmoil of La Candelaria in the historic centre of Bogotá. A major bookstore is wrapped around a water court, and a switchback ramp leads to a roof terrace with a sinuous canopy supported on slender columns. The Moravia Cultural Development Center, located in a poor barrio of Medellín, is even sparer, but the handsome brick facade stands out from its neighbours as an example of what a great architect can achieve with the most modest of means.

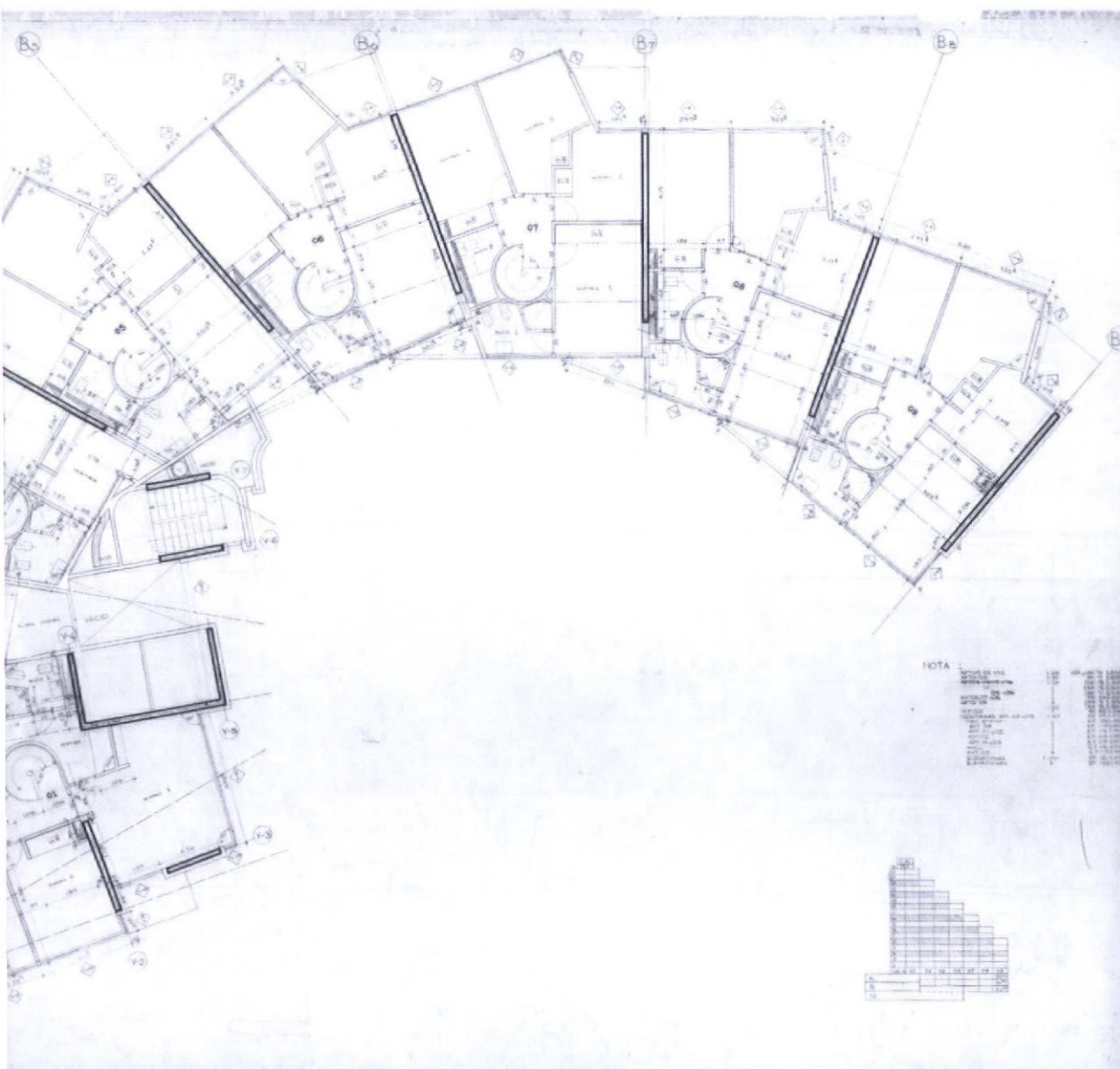
'Despite the urban planning that has made Bogotá a model for other Latin American cities, Salmona lamented the living conditions of the poor,' wrote Simon Romero in the *New York Times* obituary. 'He blamed their lack of dignity in part on the selfishness of the country's ruling class.' In his 50-year career he strove to ameliorate those conditions and he was proud of what he had achieved, socially and artistically. 'Good architecture becomes ruins,' Salmona once declared. 'Bad architecture disappears.'





Far left_A staircase in the Postgraduate Centre is a virtuoso exercise in the layering of forms, spaces, and materials. Salmona's buildings are full of pent-up movement, and almost every space available is energized with ramps and staircases. The surfaces, of finely-crafted brick and impeccably detailed concrete, add a sense of tactility to the simple volumes and courtyards

Left_The main reading room of the Virgilio Barca Library is enclosed within a concrete framed rotunda, with large expanses of glass to create a link to the expansive lobby
Below_An original plan for one of the three blocks that comprise the Torres del Parque at the centre of Bogotá. It is considered his masterpiece and the architect's favorite projects; he and his wife lived there for nearly 40 years



Residencias EL PARQUE

BANCO CENTRAL HIPOTECARIO

ARQUITECTO:

R. SALMONA

ARQUITECTO
colaborador:

L. E. TORRES

colaboradores en:

M. V. TELLEZ
J. MARTINEZ

ARQUITECTO
colaborador:

C. ROPOL

BLOQUE B
apto tipo
2° piso
Pisos
4, 6, 8, 10, 12,
14 y 16

COFECRECIÓN

COFECRECIÓN	Fecha
1. Plano de construcción del edificio	1954
2. Plano de construcción del edificio	1954
3. Plano de construcción del edificio	1954
4. Plano de construcción del edificio	1954
5. Plano de construcción del edificio	1954
6. Plano de construcción del edificio	1954
7. Plano de construcción del edificio	1954
8. Plano de construcción del edificio	1954
9. Plano de construcción del edificio	1954
10. Plano de construcción del edificio	1954
11. Plano de construcción del edificio	1954
12. Plano de construcción del edificio	1954
13. Plano de construcción del edificio	1954
14. Plano de construcción del edificio	1954
15. Plano de construcción del edificio	1954
16. Plano de construcción del edificio	1954

escala 1:50
fecha NOV 1957
RP-34
S-784

PLANO ACTUALIZADO DE ACUERDO
A LA OBRA EJECUTADA
POR: R. SALMONA
ELABORADO EN: 1957

ENRIQUE GUZMAN



THE AR CASTS ITS EYE OVER THE LATEST
NEW LIGHTING FITTINGS AND TRACKS SOME
FASCINATING AND OFFBEAT TRENDS IN
THE APPLICATION OF MATERIALS AND FORMS

1

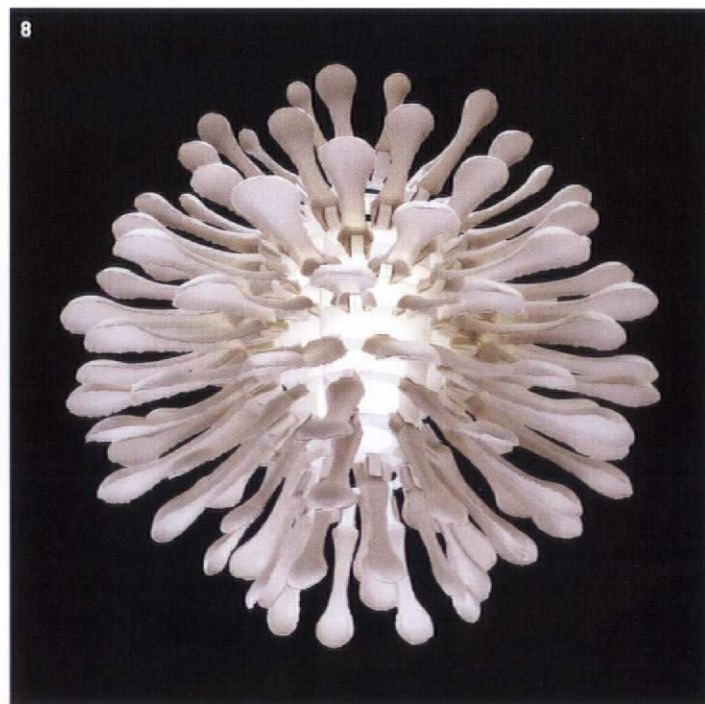
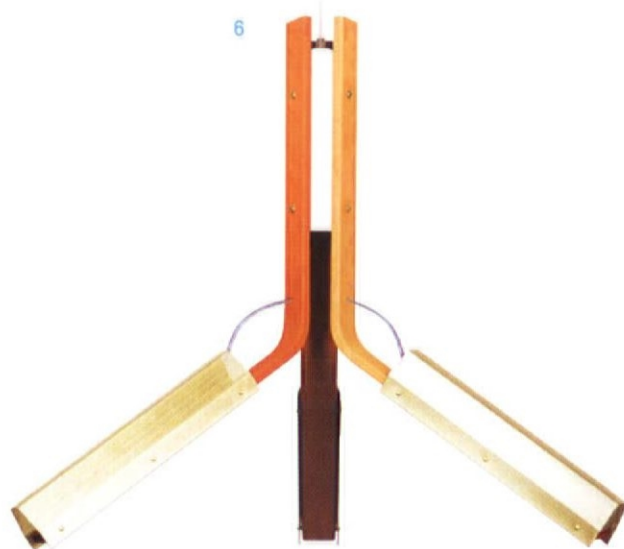


2



3





1_ Still at the sketch design stage, this new lighting concept for Zumtobel by Kazuo Sejima and Ryue Nishizawa of SANAA transposes the firm's signature minimalism into a range of exquisite new fittings

2_ Honey from Luceplan is structured around a series of hexagonal polycarbonate modules

3_ Fashion company Diesel teamed up

with Foscarini to develop the Tri-p floor lamp with an elastic fabric that can be easily changed, just like a T-shirt

4_ Designed by Luis Eslava for Spanish firm Izf, Armadillo is a suspended fitting made from 'petals' of thin wood veneer

5_ Tröag from Foscarini was inspired by the shape of wooden bowls used to crush fruit in Lapland

6_ New York-based design studio Rich Brilliant Willing devised this triple headed modern chandelier with arboreal arms made from bent plywood

7_ Working with Louis Poulsen, Danish designer Ole Jensen has devised a new range of elegant lamps in white steel

8_ Strobilus Major is a modern chandelier by Jonathan Cole for Paviom

Miguel Mesa likens a book to a CD or human brain



BOOK / Archipelago Architecture / Archipelago de Arquitectura
 Edited by Miguel Mesa, Veronica Restrepo and Veronica Betancur, MesaEditores, 2010, \$63

The first thing you notice about this handsome bilingual paperback are the four holes drilled through the pages, and the scattering of confetti that ornament the cover. Is this a symbol of the ties of family, friendship, and affinity that bind these seven fledgling architecture firms in Medellín and Bogotá? Or a warning that this is not a conventional beauty parade of completed buildings, but an analysis of the creative process in which each participant is rigorously questioned by his peers?

Archipelago Architecture is the printed equivalent of a symposium plus a collage of sketches and photos, all elegantly presented. Some of the texts are wordy and unfocused as insider discourse so often is (especially in the land of magical realism) but it's worth the effort of reading. The book provides an alternative

perspective on some of the buildings reviewed in this issue, and amplifies the coverage to include exhibitions and installations, ephemeral structures and visionary projects. It's a snapshot of a generation, mostly in their mid-thirties, who went to school together, and are moving from small experiments to larger commissions.

This is the latest publication by Mesa Editores, one of the seven featured firms, which create books rather than buildings. Each is a work of art, inventively laid out and assembled, that explores the activities of a different Colombian architect. Recent titles include: *Hand Luggage: the Architecture of Camilo Restrepo*, *Awaiting Architecture: Plan:b Architects*, and *Alphabets: Variations in Giancarlo Mazzanti's Architecture*. Miguel Mesa likens a book to a CD or human brain that gathers a lot of information efficiently in a small space. He tries to engage his readers in a dialogue: 'What's important, beyond cultivating informed opinion towards formal architecture, is promoting aesthetic sensibility in people at many levels, which may lead to a broader valuation of architecture and life.'

MICHAEL WEBB

- + A snapshot of a generation
- Some texts lack focus

With the January detox behind us, the AR is being guided back to toxicity by this heroic *Assemblies & Details of Mixed Drinks*, whose 37 cocktail instructions offers surplus inspiration for a new drink for every day of this, February; the shortest of months. Sent in by a reader who found it in the blogosphere, we've yet to track down its authors, F Roemhild and R J Dinino. Let's raise a glass to this elusive pair.



WHISKEY SOUR

1 1/2 oz. (45 ml)
3/4 oz. (22.5 ml)
1 (b)
1 (a)
1 (k)

MINT JULEP

4-6 (b) CRUSHED
1 (k)
2 oz. (60 ml)
1 1/2 oz. (45 ml)
3/4 oz. (22.5 ml)

ALEXANDER

1 1/2 oz. (45 ml)
3/4 oz. (22.5 ml)
1 1/2 oz. (45 ml)

HARVEY WALLBANGER

1 1/2 oz. (45 ml)
6 oz. (180 ml)
1 oz. (30 ml)
1 1/2 oz. (45 ml)

RUSTY NAIL

1 oz. (30 ml)
2 oz. (60 ml)
2 (h)

MANHATTAN

1 1/2 oz. (45 ml)
3/4 oz. (22.5 ml)
1 (g)
1 (a)

MARTINI

1 1/2 oz. (45 ml)
3/4 oz. (22.5 ml)
1 (a)

GIBSON

1 1/2 oz. (45 ml)
3/4 oz. (22.5 ml)
1 (f)

ZOMBIE

1 (p)
1 oz. (30 ml)
1 oz. (30 ml)
30 (d) SQUEEZED
1 (n)
1 oz. (30 ml)
1 oz. (30 ml)
1 1/2 oz. (45 ml)
2 1/2 oz. (75 ml)
1 oz. (30 ml)
1 (k)

DAIQUIRI

3/4 oz. (22.5 ml)
1 (c)
1 1/2 oz. (45 ml)

STINGER

3/4 oz. (22.5 ml)
1 1/2 oz. (45 ml)

VODKA GIMLET

1 1/2 oz. (45 ml)
1 (p)
1 oz. (30 ml)
1 oz. (30 ml)

CHAMPAGNE COOLER

4-6 (b) CRUSHED
1 (p)
1 oz. (30 ml)
1 oz. (30 ml)
1 oz. (30 ml)

MARGARITA

1 oz. (30 ml)
1 oz. (30 ml)
1 oz. (30 ml)
1 (h) CRUSHED
1 (k)

PINA COLADA

2 oz. (60 ml)
1 (f)
1 (r)
1 (a)
1 (k)
1 1/2 oz. (45 ml)

BLOODY MARY
(SALT, PEPPER & HOT SAUCE TO SUIT)

1 (f)
1 (a)
2 (h)
1 1/2 oz. (45 ml)

LONG ISLAND ICE TEA
(ALTERNATE NAME: STRONG ISLAND ICE TEA)

1 1/2 oz. (45 ml)
1 oz. (30 ml)
3 (h)
1 oz. (30 ml)
1 oz. (30 ml)
1 oz. (30 ml)
1 oz. (30 ml)

JOEY'S DRINK

1 (d)
3 (h)
3 oz. (90 ml)

POUSSE CAFE
(ALTERNATE NAME: AW NUTS)

1/2 oz. (15 ml)
1/2 oz. (15 ml)
1/2 oz. (15 ml)
1/2 oz. (15 ml)
1/2 oz. (15 ml)

STARS & STRIPES
(ALTERNATE NAME: AW NUTS)

1/2 oz. (15 ml)
1/2 oz. (15 ml)
1/2 oz. (15 ml)
1/2 oz. (15 ml)

TEQUILA SUNRISE

1 1/2 oz. (45 ml)
3/4 oz. (22.5 ml)
FILL TO TOP

BLACK RUSSIAN

1 oz. (30 ml)
2 (h)
2 oz. (60 ml)

GENERAL NOTES:

- CONVERSIONS ARE APPROXIMATE. ADJUST ACCORDINGLY TO SUIT TASTE.
- ALWAYS PLACE ICE, ETC. IN THE MIXING GLASS PRIOR TO POURING THE MAIN INGREDIENT.
- WHEN MIXING DRINKS CONTAINING FRUIT JUICES, ALWAYS POUR THE LIQUOR LAST.
- ALWAYS STRAIN DRINKS MADE WITH CLEAR LIQUORS.
- ALWAYS SHAKE DRINKS MADE WITH FRUIT JUICES OR CREAM.
- STIRRED GLASSES FOR COLD DRINKS WITHOUT ICE HOLD BY STEM.
- CONSUMING TOO MANY OF AN ASSEMBLY CAN CAUSE VOMITING IF ONE IS NOT CAREFUL.
- CHOOSE ONE ASSEMBLY PER OUTING. MIXING CAN CAUSE VOMITING IF ONE IS NOT CAREFUL.
- SEGMENT SWORD CAN BE USED WHEN MULTIPLE SEGMENTS AND/OR SPHERES ARE REQUIRED FOR ANY ASSEMBLY. ALTERNATE METHOD FOR PLACING SEGMENTS ON RIM OF GLASS.

LEGEND:

	ORANGE		YELLOW CHARTREUSE
	GREEN CHARTREUSE		CREME DE VIOLETTE
	PASSION FRUIT JUICE		UNION PINEAPPLE JUICE
	SODA		BRANDY
	BOURBON / WHISKY		VODKA
	LEMON JUICE		ORANGE JUICE
	GIN		COLA
	ITALIAN (SWEET) VERMOUTH		FRESH CREAM
	FRENCH (SWEET) VERMOUTH		CREME DE CACAO
	SCOTCH		JAPANESE RUM
	WHITE RUM		APRICOT BRANDY
	WHITE CREAM DE MENTHE		DE HERBARIA RUM
	GALLIANO LIQUOR		KARUA
	LIME JUICE		COCONUT CREAM
	SLICE GIN		CHERRY BRANDY
	TEQUILA		TOMATO JUICE
	TRIPLE SEC		CHAMPAGNE
	CRANBERRY		ICE TEA
	TONE		CHERRY JUICE
	WATER		STOUT ORANGE
	MILK		SWEET / SOUR MIX

4. ADDED COLOUR				FRI	3/15/10	F. ROEMHILD	REVISED BY: F. ROEMHILD	2010
3. REDRAWN ON CAD				FRI	3/24/10	F. ROEMHILD	REVISED BY: F. ROEMHILD	2010
2. ADDED BLOODY MARY, RUSTY NAIL & ICE PICK				RUB	4/16/10	R.J. DRINKO	REVISED BY: R.J. DRINKO	2010
1. ADDED GIMLET, VODKA GIMLET, PINA COLADA, SINGAPORE SLINGSHOT & TEQUILA SUNRISE				RUB	3/1/10	R.J. DRINKO	REVISED BY: R.J. DRINKO	2010
0. ISSUED FOR MASS CONSUMPTION				RUB	5/1/10	R.J. DRINKO	REVISED BY: R.J. DRINKO	2010
REV	DESCRIPTION	DRAWN	DATE	CHK'D	APPROVED			

RECIPES BY:
SELF APPOINTED
BARMASTER

LOCATION: BAR

TIME: ANYTIME

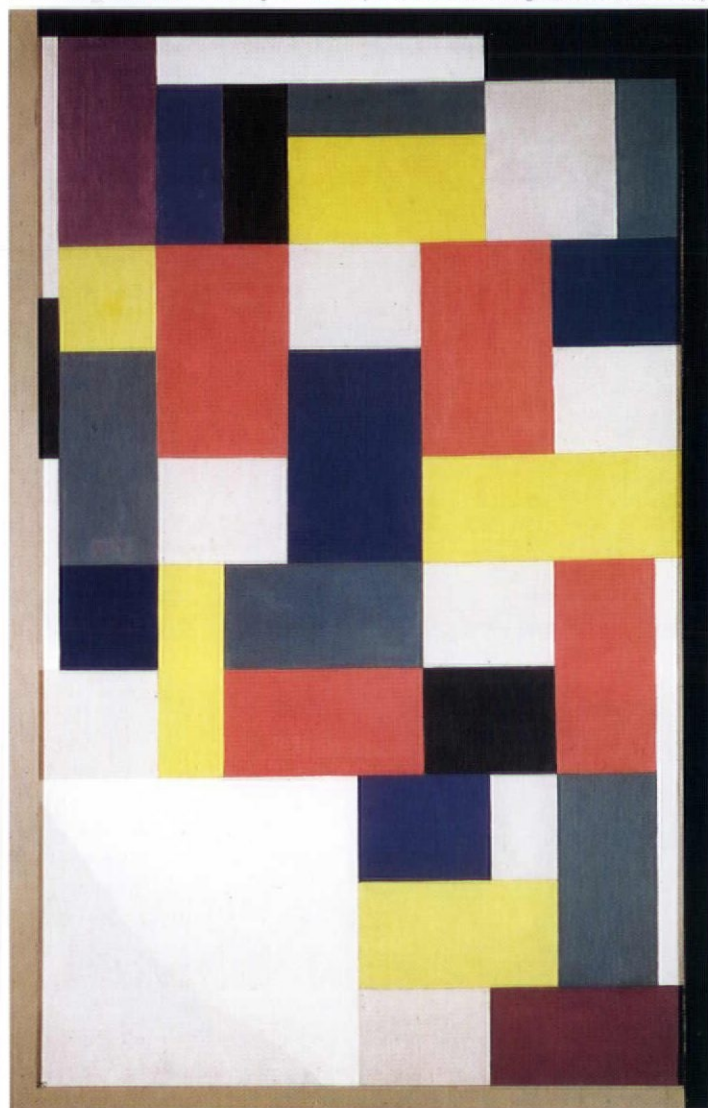
SCALE: NONE

DRAWING NUMBER:
2 - 4 - 8151623 - 42

REV: 4

The Pompidou treat him almost as a native in mounting what is really two shows in one

Below left_ Theo van Doesburg's *Peinture pure*, 1920 Below right_ Mondrian's *Composition avec plans de couleur 2*, 1917

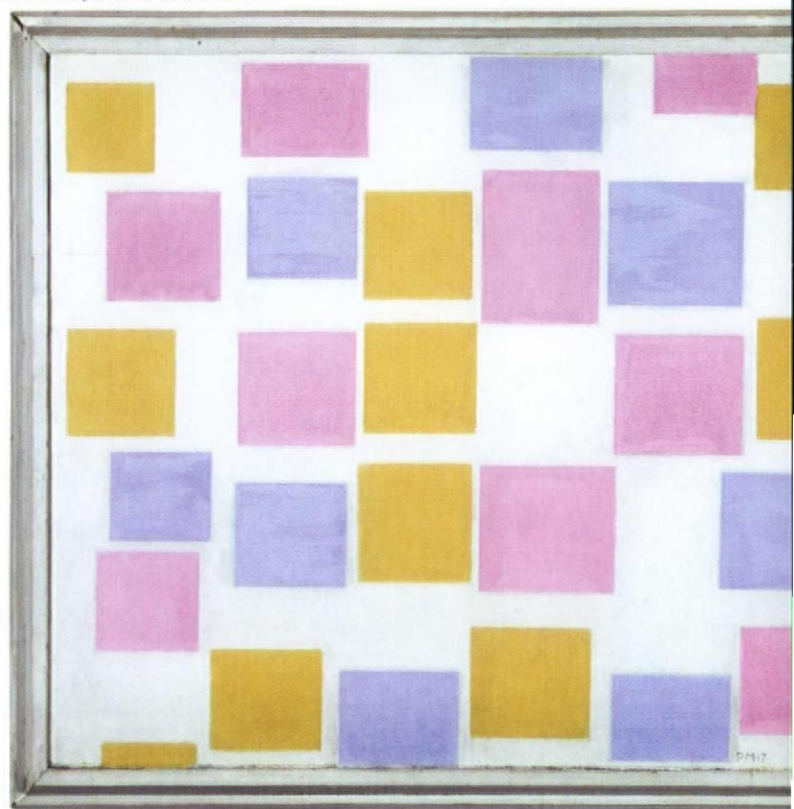


EXHIBITION /
Mondrian / De Stijl
 Until 21 March, Centre
 Pompidou, Paris, France
www.centrepompidou.fr

It was in Paris in 1912 that Piet Mondriaan dropped an 'a' from his surname when he signed a work and became the Mondrian that we know. It was also in Paris a little later that he made

paintings based on facades of buildings near his studio, abstracting them into compositions of interlocking planes picked out in pale pink and blue.

They anticipate the more severe abstractions that Mondrian painted on his return to Paris after the First World War – the ones his name immediately evokes. And because he



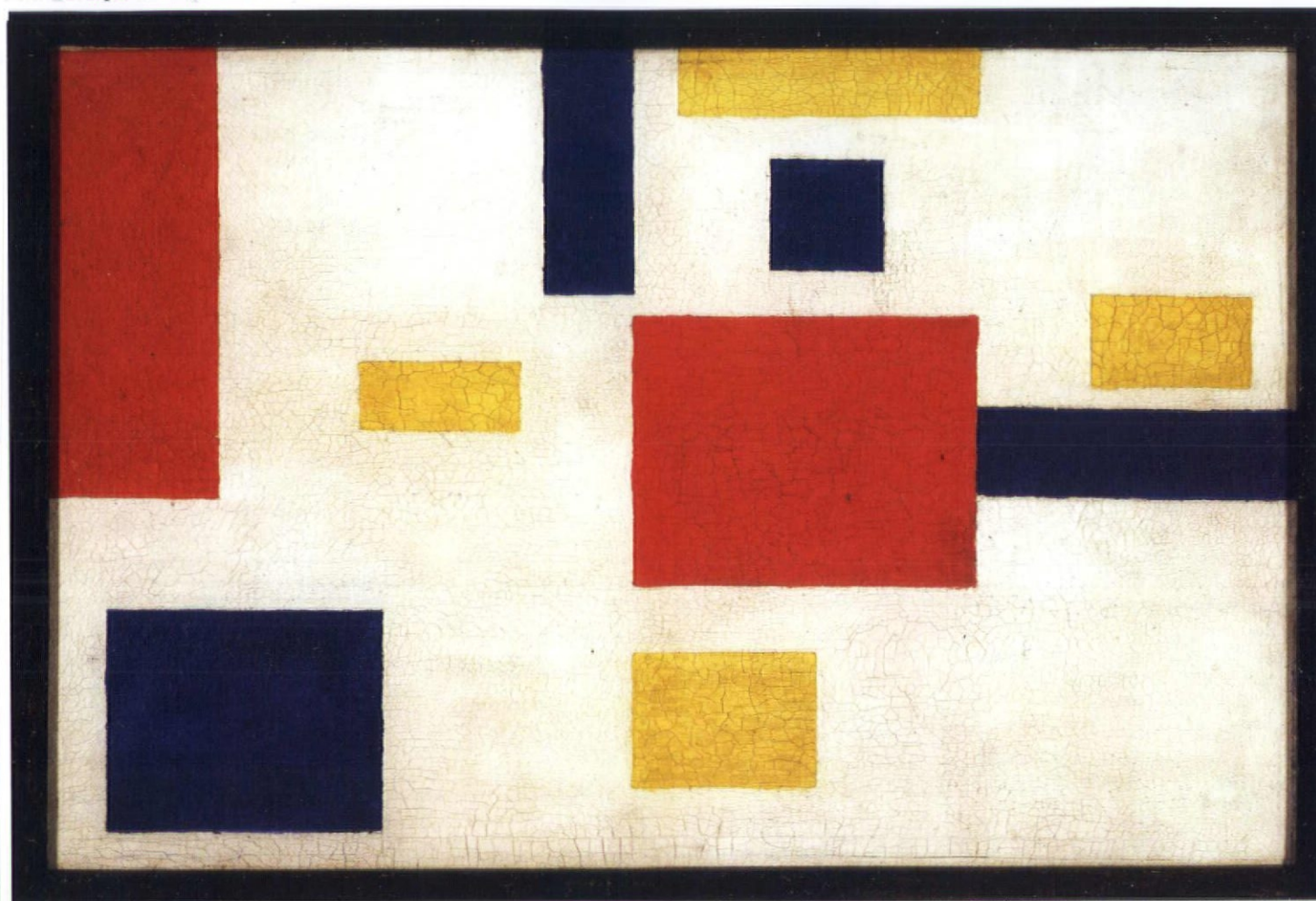
remained in the city until 1938 the Pompidou can treat him almost as a native in mounting what is really two shows in one: a superb Mondrian retrospective complemented by a survey of the artists and architects loosely grouped around the magazine *De Stijl*, which Theo van Doesburg founded in 1917.

After a few examples of Mondrian's pre-Paris work, the retrospective begins in earnest with his Cubist tree studies in ochre and grey, and proceeds via the facades to the *Pier and Ocean* series – the last of his paintings to stem directly from external reality. Then come the pure abstractions, studiously impersonal in their suppression

of any brushstrokes and animated by red, yellow and blue. In the dazzling final room are paintings from the 1930s, rhythmically subdivided by horizontal and vertical lines on a white ground, with colour minimised and pushed to the edge.

The only problem with the choice of works is that they make Mondrian seem unerring. While the show includes one unfinished painting, a whole room of them in the 1995 retrospective at New York's Museum of Modern Art highlighted all the revisions of arrangement Mondrian would make. Clearly the harmony of his compositions, asymmetrical but

Below_ Georges Vantongerloo's *Composition*, 1917-1918



balanced, doesn't come from proportional systems but from his eye and intuition.

Not that all the finished paintings are as pristine as they look in reproduction. Some of them have as much craquelure as something from the 15th century. In this perhaps they encapsulate what happened when the idealism of De Stijl met 'the real world', though the story is not so much of flaws in executed schemes as of unrealised ambitions (both social and aesthetic).

Among many exhibits that illustrate those ambitions are replicas of Mondrian's Paris studio and Rietveld's *Coloured Spatial Composition* for an Exhibition Area, along with detailed presentations of Mondrian's study-library for Ida Bienert and Van Doesburg's schemes for L'Aubette in Strasbourg. In all these, multiple oblongs of colour colonise walls, ceiling, floor and furniture to completely immerse the occupant. But Van Doesburg's diagonal designs

are really quite aggressive – he seems more the architect's antagonist than an ally.

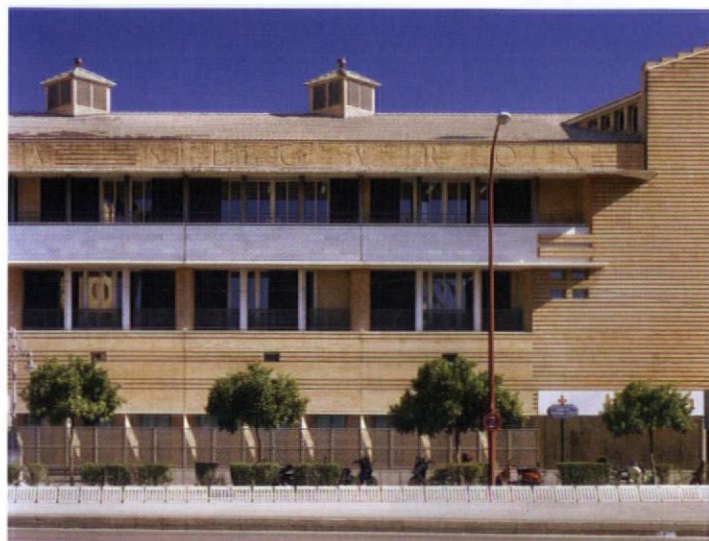
If Rietveld's Schröder House was De Stijl's most fully realised conception, its most utopian must be Frederick Kiesler's suspended *City in Space* at the Paris International Exhibition of 1925. A replica of this intricate structure, with its linked beams and planes barely touching the floor, dominates a large room here. 'This is no wild dream,' said Kiesler – to which history has disagreed.

These twin shows are a treat. They confirm just how exemplary Mondrian's career was, for he never relied on a formula but continually pressed on to find new solutions. His best works here are timeless in their subtlety and rigour.

ANDREW MEAD

- + The harmony of compositions
- The choice of works makes Mondrian seem unerring

Moneo's importance is as architect, academic and mentor



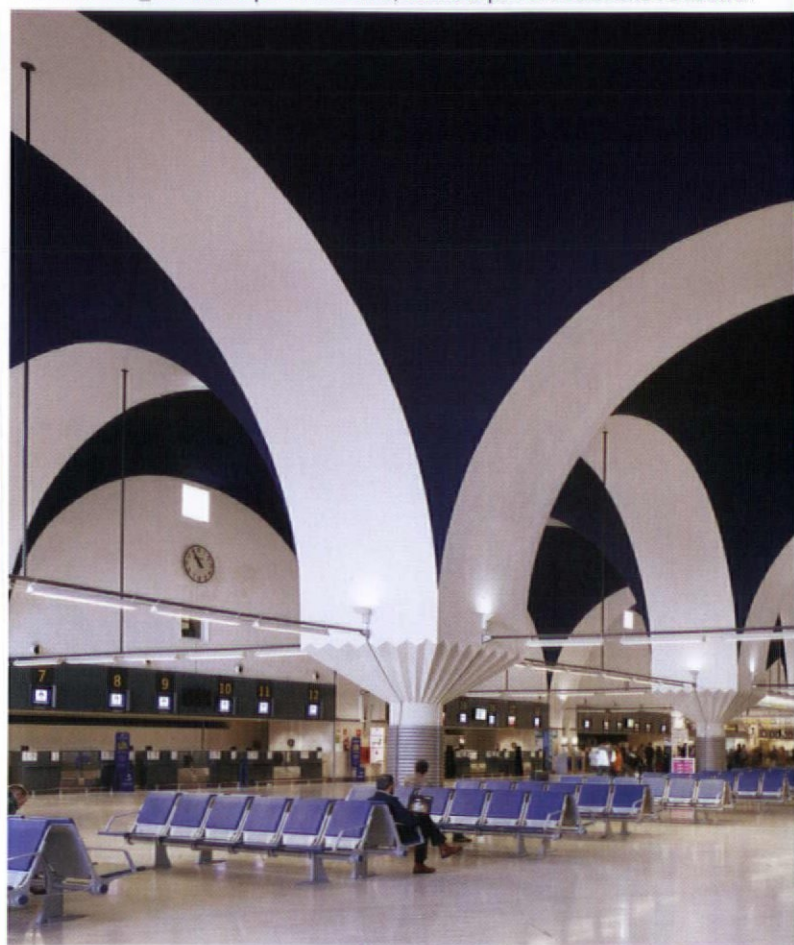
BOOK / Remarks on 21 Works, Rafael Moneo, The Monacelli Press, 2010, \$75

Rafael Moneo's architecture is very variable in quality – and that quality is unusually difficult to assess from publication. Works you expect to admire can disappoint when visited, and vice versa. Yet he is a very significant architect, his work shaped by theoretical concerns, the complexities of context (beyond blending with neighbouring buildings) and a strong sense of propriety. His best works are civic buildings (even if for a private client) of gravitas with a character apt to place and programme. His oeuvre is thus heterogeneous despite the readily recognisable authorship and such commonalities as emphatic physical presence and a retro aesthetic, with affinities to Art Deco – although I'm told it is the 1940s he admires.

Unlike so much contemporary work that is conceived for the moment, Moneo's tends to seem somewhat outside of time, or at least of today. He refers to himself in this book as a Modern architect; however his heavy, contextually-rooted buildings with explicitly 'referential' elements such as fluted columns and pilasters and domes make such an assertion debatable. Could the Seville airport (AR May 1992), or even Prevision Espanola (AR January 1990) in the same city, really be considered Modern? If Charles Jencks had not restricted Postmodernism to scenographic kitsch, might not Moneo be better considered Postmodern?

Moneo's importance is as architect, academic and mentor. Several of the architects who, along with him, brought Spain to architectural prominence in the two decades after the advent of democracy in 1975 credit Moneo with helping them find their own

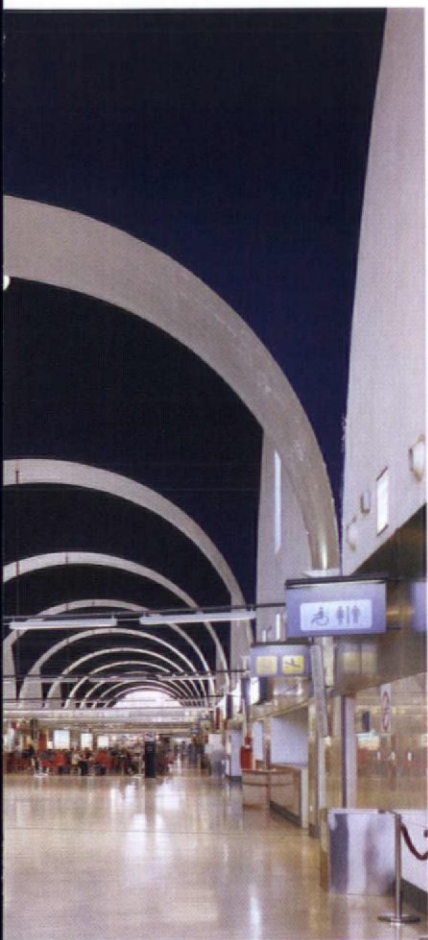
Below, from left, Prevision Espanola in Seville, Seville airport and Barcelona's L'la block



distinctive voices. But those who followed have not sustained the same standard: their work is stylish but facile and lacking in depth. The best work by Moneo and those only somewhat younger had taken on board the various strains of Postmodern critique to transcend a simplistic modernity by drawing on other historic periods too. The younger generation have returned to a slick and empty, minimalist Modernism.

Because I once wrote copiously about Spain and maintain links there I am often

asked: why this slump in quality? One tentatively speculative response I offer is that younger architects missed something the best of their elders enjoyed. These typically had had a close relationship with an architect-professor who remained a mentor – Moneo's was J F Sáenz de Oiza (whose oeuvre was similarly varied and variable). Now classes are too big and professors too busy in practice for younger architects to engage in the ongoing conversations that hone judgement and deepen understanding.



My unrealistic hope was that this book, which presents Moneo's major works with essays by him explaining the key design concerns behind each, might be a slight substitute for these missing conversations.

The book's concept is a good one. Although each essay focuses on only the dominant issue shaping a building, many issues obviously apply to other buildings too and together they give insight into the range of Moneo's concerns and his approach to them. But this focus on the distinctive concerns of



each work means that those shaping all of them – such as the preference for heavy masonry construction and for fenestration and panels with a horizontal emphasis, the retro aesthetic and the recurrent use of the same detail (such as balustrades), or even features found in only a few of them (such as the remarkably deep entrance halls of the Thyssen-Bornemisza Museum and that in Houston) – are not discussed. Yet these would have been at least equally revealing as a topic and such an essay (a serious

omission) would have provided vital further insight. Moreover, many details crucial to the visual success of the buildings are unmentioned, such as the horizontal brass strips and aluminium external reveals to the windows of Barcelona's L'illa block whose glistening presence lifts a building that might seem dull on the page. In general, Moneo's concerns here are with the buildings as objects and he says little about the subjective experience of them, which tends to make the essays informative rather than inspiring.

Probably the biggest disappointment is the treatment of Moneo's beautiful drawings that are mostly reproduced much too small, some inscrutably so. Also, the lack of annotation of major uses on them sometimes makes it difficult to understand properly the buildings, or even to follow the texts. And the small black and white photographs are poorly printed. Yet the specially-commissioned colour photographs by Michael Moran are good and crucially include views setting the buildings in context, although with some buildings you wish more photographs were included.

So for all its virtues, this is not the stand-alone monograph that is long overdue for Moneo. For fuller presentation and appreciation of the buildings it needs to be supplemented by the monographic issues of *El Croquis*. But some essays, particularly those discussing Moneo's various strategies for dealing with context and his comments on the character sought for a building, should prove useful in architectural schools. **PETER BUCHANAN**

- + Offers insight into the range of Moneo's approach
- Drawings are reproduced inscrutably small

ADVERTISEMENT FEATURE

AECOM URBAN SOS

AECOM

AECOM is a new kind of consultancy drawing together creative, analytical and technical expertise to create, enhance and sustain the world's built, natural and social environments. Its architects, landscape architects, planners, economists, engineers, programme managers and technicians work collaboratively to address complex challenges at all scales. AECOM designs and delivers infrastructure schemes, assesses and manages open space and natural systems, creates distinctive buildings and public spaces, and regenerates communities and metropolitan regions. Its work helps to realise the aspirations of clients and communities in more than 100 countries.

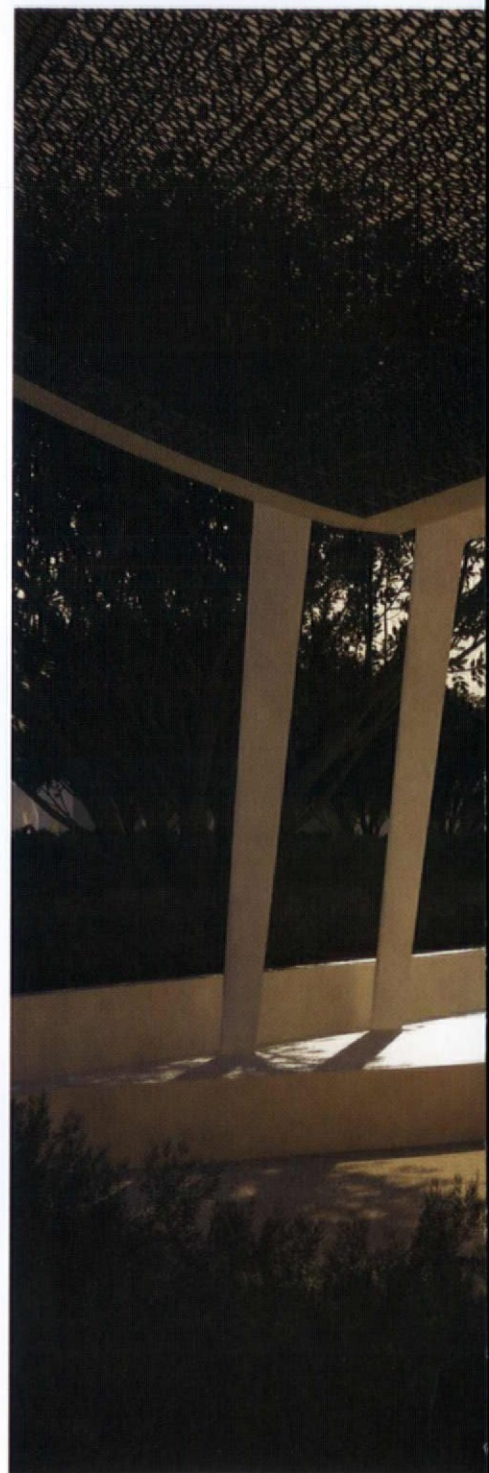
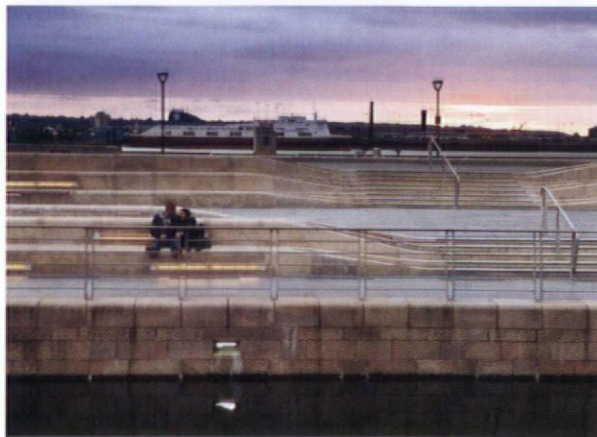
AECOM encourages a new approach to creating and sustaining places. In response to this belief, AECOM has organised the Urban SOS open ideas student competition, a programme that fosters and encourages the adoption of a cross-disciplinary approach among the emerging architectural generation.

In 2010, it solicited creative responses to distressed urban sites in seven cities around the world: Phoenix, Jeddah, Beijing, Port-au-Prince, Istanbul, São Paulo and Johannesburg. The competition was open to students of architecture, urban and regional planning, urban design, landscape architecture, economics, environmental science, engineering and related disciplines.

Prize money totaled \$20,000. For the 2010 programme, the top four teams were invited to present their schemes to a jury at the World Architecture Festival in Barcelona,

from 3-5 November. The jury included: Jason Prior (chief executive, planning, design + development, AECOM), Bill Hanway (European executive director of operations, AECOM), Chris Choa (Design + Planning Principal, AECOM), architect Sir Peter Cook, Beirut-based architect Nabil Gholam and Chilean architect Sofia von Ellrichshausen. Over the following pages, there is an analysis of the briefs, as well as the four winning teams and their projects.

Details of the upcoming 2011 Urban SOS programme will be made available in March on the following website: aecom.com/urbansos.





Left_ Masdar City Public Realm.
AECOM's design for the public realm at Masdar City, Abu Dhabi, underpins the vision of what will be one of the world's most sustainable cities, powered by renewable energy. The public realm design transforms development constraints into opportunities: arid vegetation landscapes create habitat for endangered species and feed air movement to public areas; a revealed groundwater system cools the air and mitigates the effects of the microclimate; and stormwater pools express seasonality and react to the desert climate.

Far left, top_ Kigali Conceptual Masterplan,
Rwanda. Since 2005, AECOM has worked with the Republic of Rwanda to develop fundamental solutions for deficiencies of infrastructure, economic prosperity and legal rights. Winner of the 2010 Honor Award in Planning from the American

Society of Landscape Architects (ASLA), the city plan for the country's capital, Kigali, was realised through a comprehensive series of public workshops, information and technical seminars, and stakeholder meetings that were held in both French and Kinyarwanda. The plan addresses density, sanitation, and water in ways that are relevant to the day-to-day life of residents.

Far left, bottom_ Pier Head, Liverpool,
UK. Winner of the 2010 RIBA-CABE Public Space Award and the Landscape Institute's Design Award, AECOM's design of the public spaces of Pier Head in Liverpool, provides a dramatic context for the UNESCO-listed Three Graces buildings. The public space offers a rich and varied experience for enjoying city and riverside views, adding texture and visual interest through a series of folds in the hardscape that guide rainwater collection and provide public seating.

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AECOM URBAN SOS

AECOM

In the AECOM Urban SOS student competition, integrated design and planning responses were sought for seven cities worldwide that are currently undergoing an elemental transformation. The cities were chosen, because in each, a specific event or set of conditions offered both opportunities and challenges to improving the quality of the built environment, the effectiveness of infrastructure and the responsible stewardship of ecological interactions. Entrants – in teams of up to four undergraduate or graduate students – had to select one city, submitting a response to specific question posed for each metropolis. In order to be successful, proposals had to demonstrate a holistic approach, showing a language of built form that ties together land, community, buildings, ecology, infrastructure, economic and social activity.

Students were advised that the most successful responses would combine the points of view of more than one discipline – architecture, landscape architecture, engineering, economics, planning, ecological science, for example – and proposals would be feasible to implement.

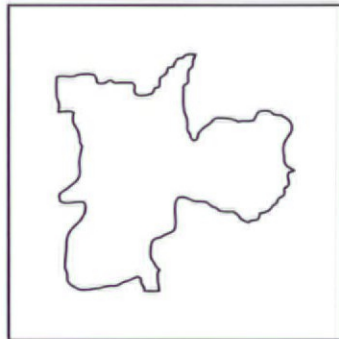
THE AECOM GLOBAL STUDENT COMPETITION SEEKS TO FOSTER A CROSS-DISCIPLINARY APPROACH AMONG THE EMERGING ARCHITECTURAL GENERATION



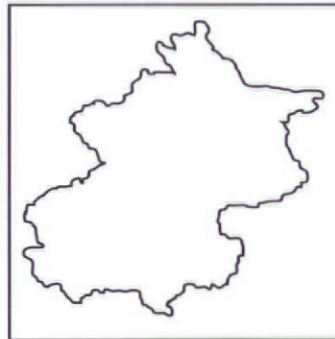
7

CITIES IN TRANSFORMATION WERE EXPLORED BY STUDENT TEAMS FROM 135 UNIVERSITIES REPRESENTING MORE THAN 40 COUNTRIES. HERE ARE THE INDIVIDUAL BRIEFS FOR EACH CITY

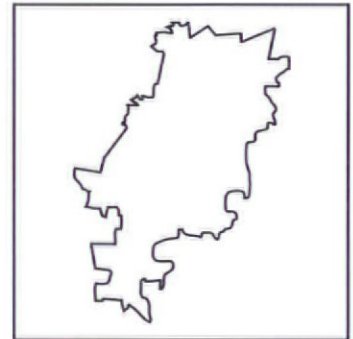
São Paulo challenge_Find a site (building, open space, neighbourhood) in São Paulo where redevelopment will help bolster tourism and make the visitor experience a beneficial one. Take into consideration the anticipated arrivals for the 2014 World Cup and 2016 Olympic Games in nearby Rio, as well as business travellers and tourists. Design a destination – a place that will add to São Paulo's lustre, while still rooted in its vernacular qualities and be of benefit to local inhabitants.



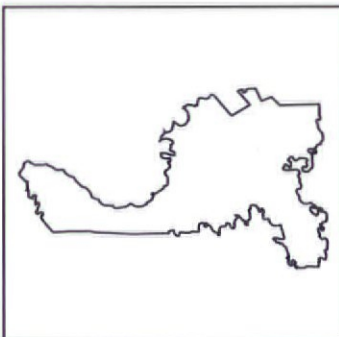
Beijing challenge_Find a recently built place(s) or piece of city: in Beijing such as a new neighbourhood, building, park, piece of infrastructure. Plot a course for it. How can it be used, and useful, in a way that will enhance quality of life, particularly for local residents?



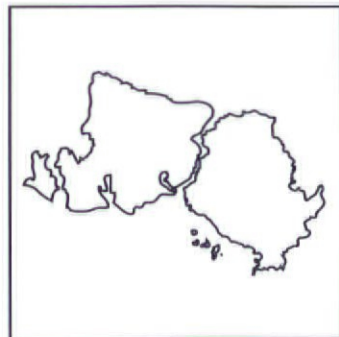
Johannesburg challenge_Find a site (building, open space, neighbourhood) in Johannesburg that can benefit from a design intervention that will help support a local industry, or bridge the economic gap between haves and have-nots. This intervention should leverage existing skills found within a segment of Johannesburg's diverse communities.



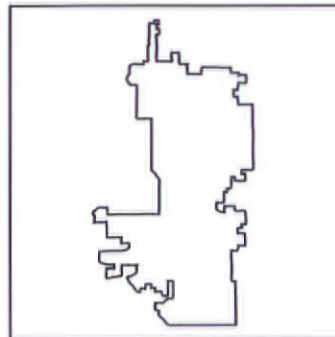
Port au Prince challenge_Propose a redevelopment to a site (building, open space, neighborhood) in Port au Prince that has been damaged by the earthquake. The response must be conscious of great disadvantages facing Haiti and must be implementable in light of its societal conditions: for instance, a weak state and marginal resources.



Istanbul challenge_Find a site (building, open space, neighbourhood) in Istanbul where redevelopment could enhance the city's competitive edge in the European and global context as a generator for ideas, and a magnet for jobs and investment. Redevelopment should be organic; finding its roots in the city's existing cultural and physical topography. It should also be socially and economically responsive to the needs of multiple stakeholders.



Phoenix challenge_Find a site (building, open space, neighbourhood) in Phoenix where redevelopment of existing typologies or fragments could result in a low- or no-carbon outcome, which could be implemented at similar sites in the Sun Corridor region (Greater Phoenix-Tucson) as well as contexts elsewhere in the world that are facing the same issues.



Jeddah challenge_Propose a responsible, private land-development project – a mixed-use scheme, a retail precinct, a residential development – on an actual site in Jeddah. It should be sensitive to site and climatic conditions, reflect the unique Arab culture of its surroundings, and have a minimal carbon footprint.



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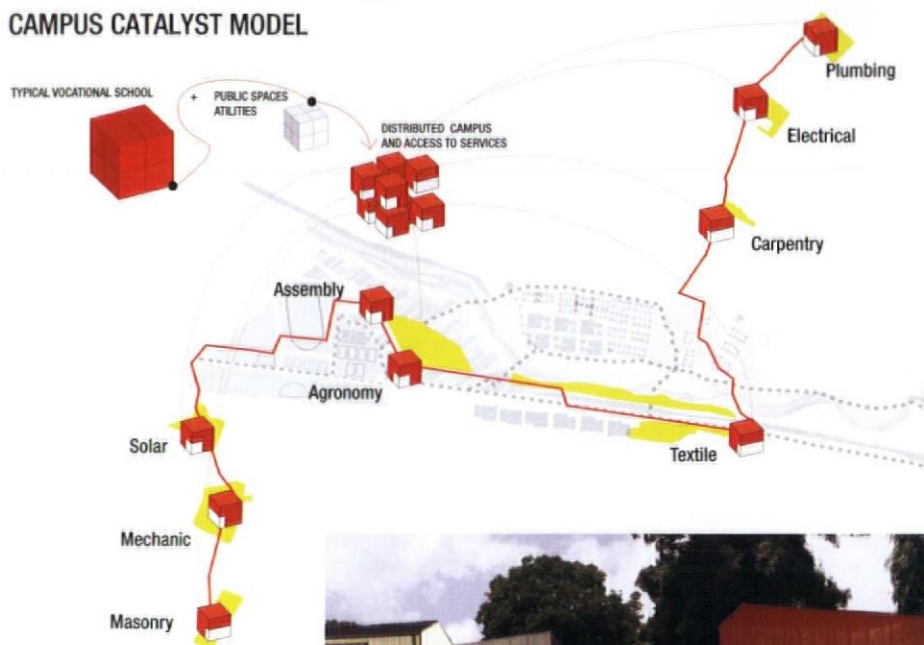
AECOM URBAN SOS

AECOM

Hundreds of student teams submitted to the AECOM Urban SOS competition representing 135 universities from nearly 40 countries. Over the summer months of 2010, jury sessions took place in AECOM studios in Beijing, Brisbane, Fort Collins, London, Los Angeles and San Francisco, and groups of AECOM practitioners shortlisted the entries down to the final four presented here. The top four teams presented their urban projects at the World Architecture Festival in Barcelona where a winner and highly commended entry were selected.

Of the four finalists, AECOM's Jason Prior said, 'The final submissions demonstrated a passion for addressing deep social and economic challenges. Community and placemaking were at the heart of all the schemes, and we were heartened to see the working across different professional groups and to see the obvious benefits this has for a project.'

CAMPUS CATALYST MODEL



WINNER

Project name:
Campus Catalyst
City: Port au Prince

Robin Bankert,
Harvard University, MArch I
Micahel Murphy,
Harvard University, MArch I
Caroline Shannon,
Harvard University, MArch I
Joseph Wilfong,
Harvard University, MArch II

This group of graduate students at Harvard University chose Port au Prince as their city. Their

winning scheme was brilliantly simple and grounded as much in social policy as it was in architecture. The project proposed using education to help overcome the catastrophic devastation caused by last year's earthquake in Haiti.

The idea is to empower people affected by the disaster by establishing community learning hubs close to the affected area. In these centres, residents will be able to learn skills such as carpentry, basic

construction and agronomy. Along with providing immediate assistance, these life skills will contribute to the community's long-term social, economic and environmental sustainability. The judges praised the concept for its concept using education as a driver for positive change and the fact that the idea serves as a model for regeneration and transformation in other disaster-hit areas. The team was awarded \$16,000.

HIGHLY COMMENDED

Project name:

Gulsuyu + Gulensu:

Rosewater Revitalisation

City: Istanbul

Padraig McMorro, University College Dublin / University of Stuttgart, BscArch / BArch

Padraig McMorro received a \$4,000 cash prize for his proposal for the regeneration of a hillside settlement. The design creates spaces that slow

the flow of rainwater downhill, creating new land use opportunities that encourage residents to rethink their perception of urban spaces.



FINALIST

Project name:

Demo + Critic + Urbanism

City: Istanbul

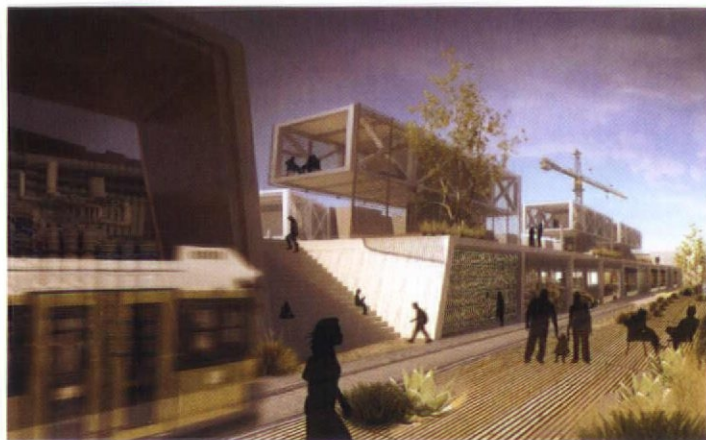
Onur Can Tepe Bahcesehir University, BArch
Elif Tan Istanbul Technical University, BArch

FINALIST

Project name:

The Industrial Reformation of America: America's Competitive Edge = the Ability to Centralize Talent and Capital
City: Phoenix

Collin Anderson, Columbia University, MArch
Ryan Lovett, Columbia University, MSRED + MArch
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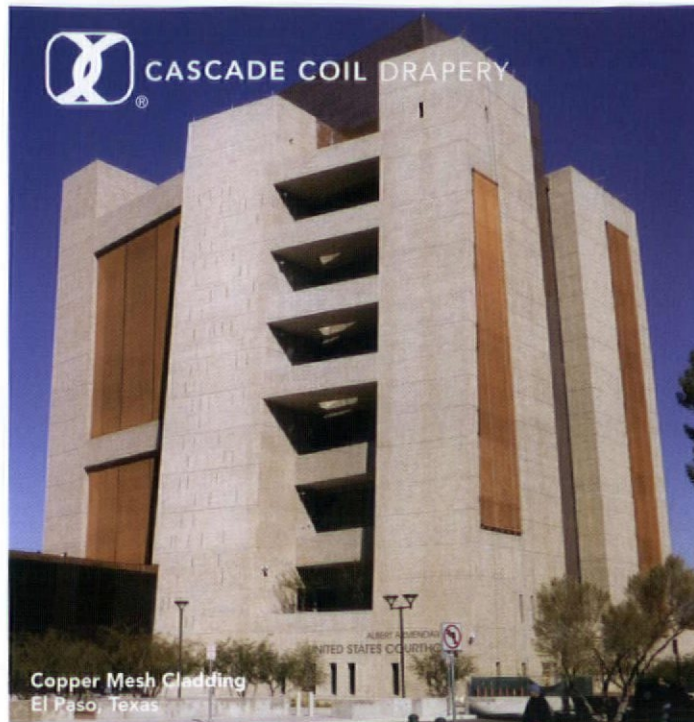
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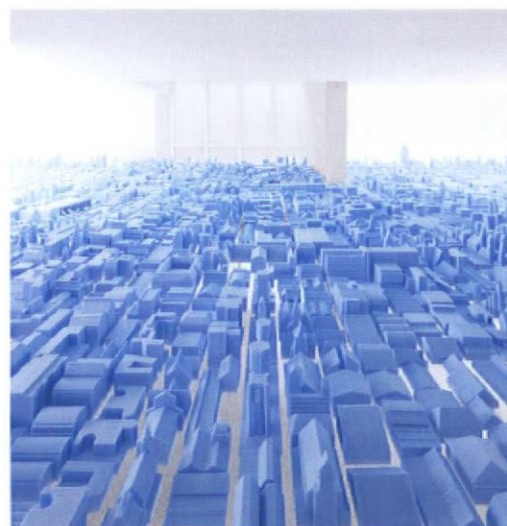
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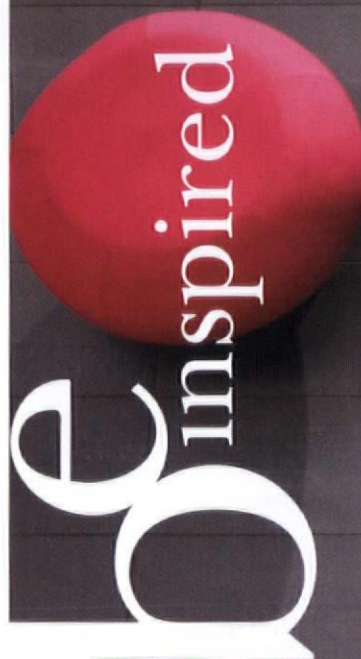
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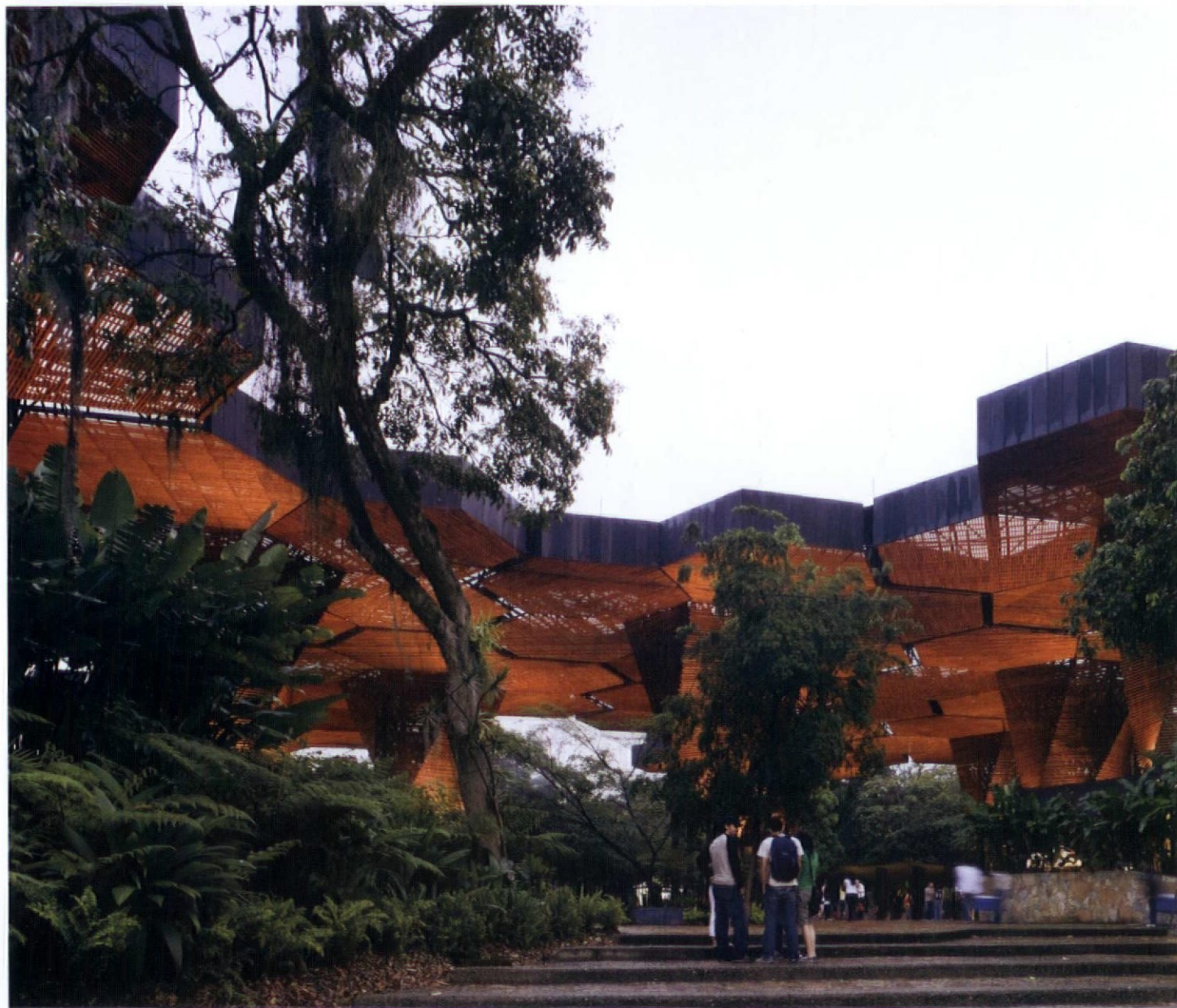
See the Absolute Gallery at Material Lab
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DELIGHT

The Botanical Garden of Medellín is full of surprises, none greater than the Orquideorama, a competition-winning design by the ad hoc team of Felipe Mesa/Plan:b + J.Paul and Camilo Restrepo/JPRCR Arquitectos. Ten hexagonal 'trees' of steel tubes

rise up to support a space frame that is covered by glass and screened by wooden slats. Orchids are planted at the base of each tree. Over the past four years, this all-weather enclosure has hosted weddings and concerts, in addition to its everyday role as a public plaza. It's the perfect symbol of the city's regeneration.



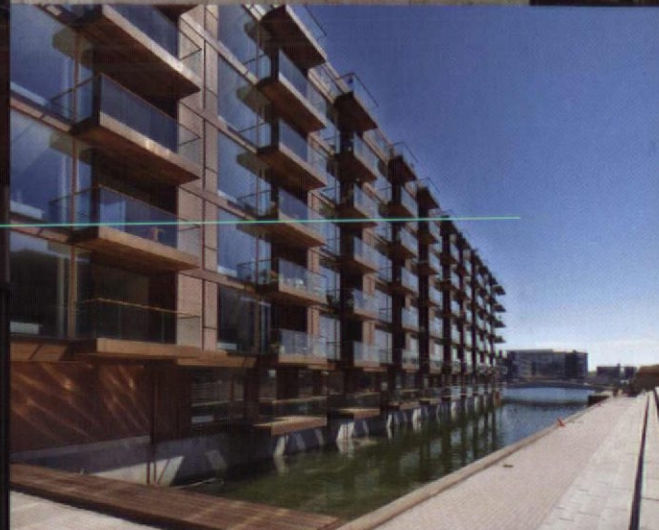
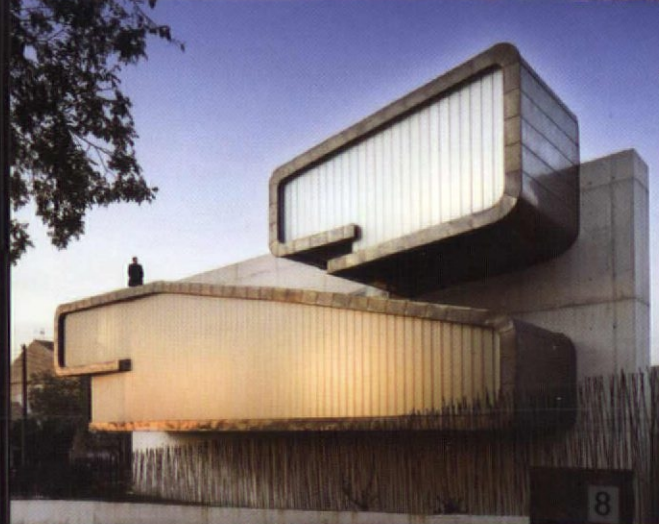
EUROPEAN COPPER IN ARCHITECTURE AWARDS 2011

Call for Entries

This design-led competition covers recently completed buildings from around Europe. To be eligible, all entries must incorporate architectural elements of copper or copper alloys, such as bronze and brass.

The Awards will be presented at a ceremony in London in September 2011. All winning and commended projects will feature in extensive press coverage, including World Architecture News and a special supplement in The Architectural Review.

Entries must be submitted by 31 May 2011. Entry forms and details are available at the websites below or via e-mail to: helpline@copperdev.co.uk.



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