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Unearthed in Shanghai: a Morphosis landscraper
David Chipperfield's Turner Contemporary opens
A pirouette for Culver City by Eric Owen Moss
VIEW / Juhani Pallasmaa / LA cycle network
Stirling's Sackler Museum faces uncertain future

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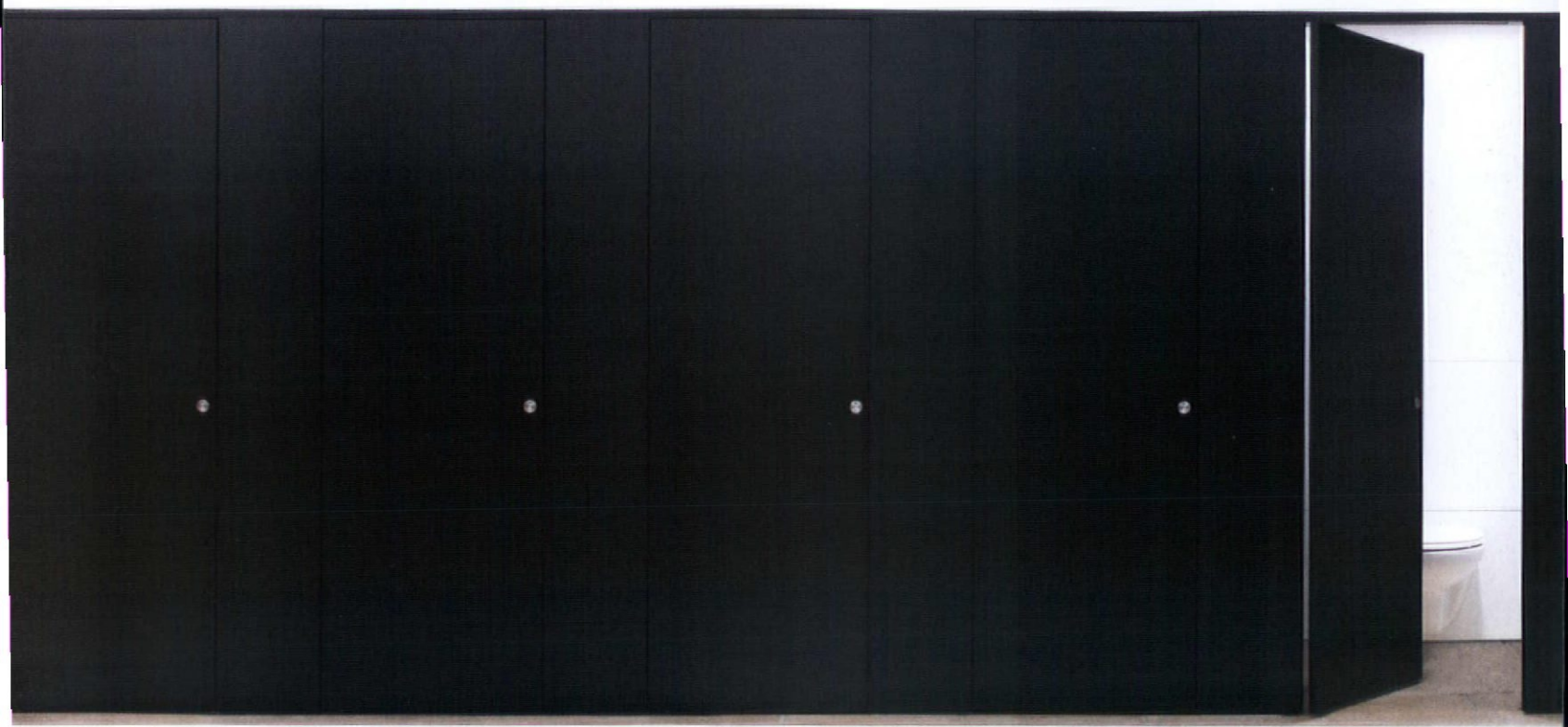

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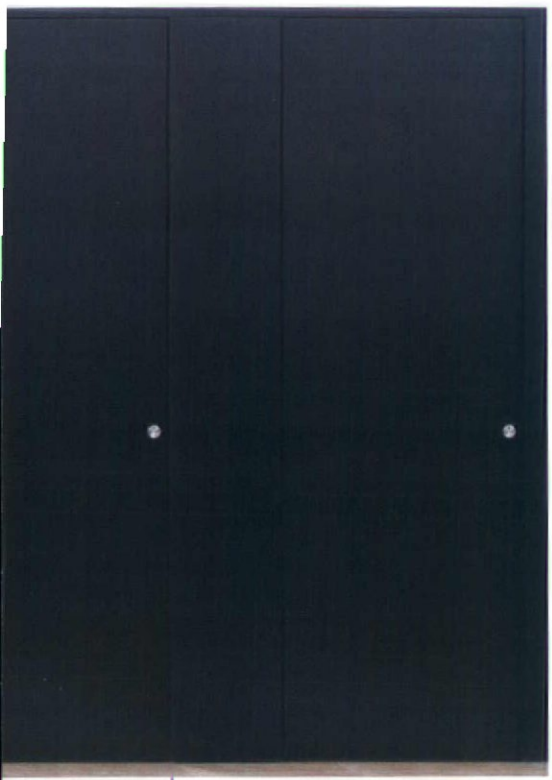

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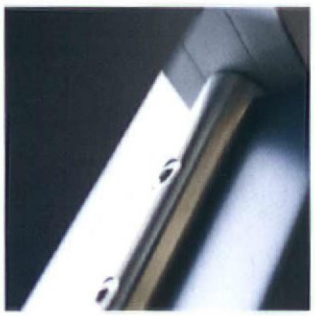

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Photovoltaic technology has become increasingly important in the quest to develop renewable sources of energy. It is also becoming increasingly sophisticated. Sanyo has just launched a new solar panel, the HIT-N240SE10, with a cell conversion efficiency of 21.6 per cent. In 1980, Sanyo was the first company to mass produce amorphous solar cells and the company's latest development capitalises on over 35 years of experience in photovoltaic design and manufacture.

The new solar panel measures 1580 x 798mm and is made up of a series of interconnected photovoltaic cells. Each cell contains three tabs (as opposed to the more usual two), aimed at reducing electrical loss in the cell fingers. The tabs are also thinner, a mere 35mm thick, so the effective area is enlarged to capture more sunlight, thus improving efficiency.

The cell structure is composed of a mono-crystalline wafer surrounded by ultra-thin amorphous silicon layers, which have excellent temperature response values and give superior energy conversion rates. Panels are finished in anti-reflection coated glass that reduces the reflection of sunlight, so more of the sun's energy is captured by the cell. This effect is noticeable in the morning and evening, when the sun is at its lowest in the sky. The HIT® New N Series gives Sanyo customers an enhanced sense of energy independence by giving them more photovoltaic power per square metre for their investment.

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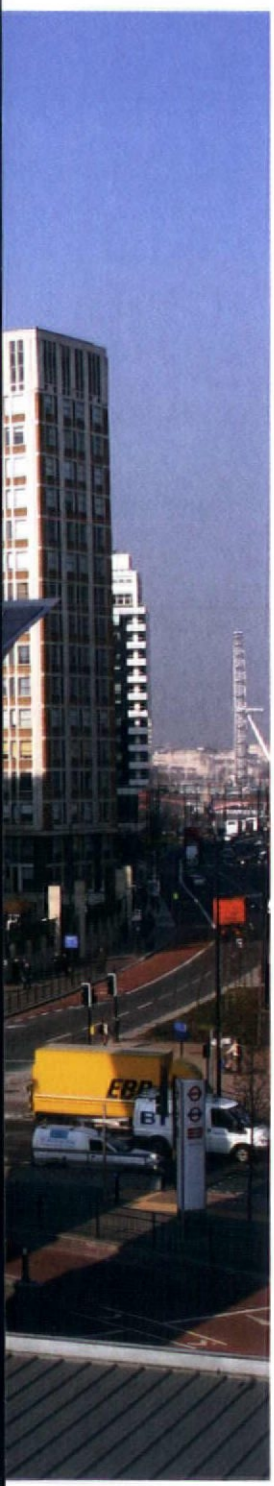


1_ Development at London's Vauxhall Cross Transport Interchange using Sanyo photovoltaic panels
2_ Panels in a typical residential application
3_ Detail of the new HIT-N240SE10 panel, which has a cell conversion efficiency of 21.6 per cent
4_ Panels being installed. This latest development capitalises on Sanyo's expertise
5_ Panels can be either roof-mounted or wall-mounted

AR PRODUCTS

TILE OF SPAIN

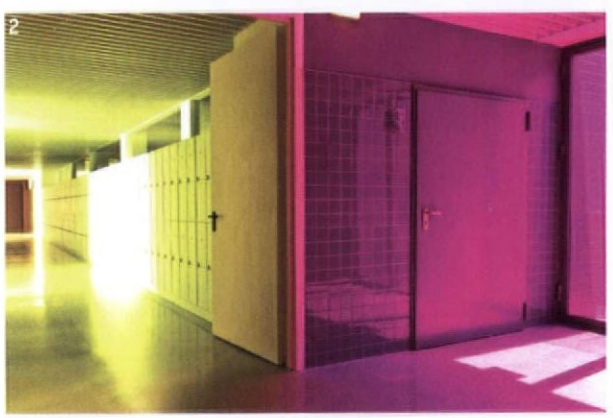
tile of spain

Celebrating the most innovative use of ceramics in architecture, interiors and student work, the Tile of Spain Awards have become a much anticipated annual event in Spanish architectural circles. Chaired by Alberto Campo Baeza, this year's jury judged 146 entries, including the Institute for Higher Education Jaume I in Ontinyent. Architect Ramón Esteve contrasts the muscular spirit of concrete forms with pools of colour that articulate spaces and routes.

The main building acts as a kind of axis that structures the overall complex, houses the communal areas and expresses the different volumes through a series of porches and glass corridors. This compact block is punctuated vertically by patios clad with ceramic tiles. These enable users to orientate themselves and create reference points in a long linear volume, while also highlighting internal routes and enriching spaces.

Other elements include a series of workshops and a gymnasium, all designed as compact, windowless blocks ventilated and lit through great gashes in the roof. Ceramic tiles play a key role internally, bathing the spaces in vivid colour and enhancing the aesthetic qualities of the architecture. They are also robust and hygienic, which are important considerations. Ceramic tiles have a long history in Iberian architecture and today this traditional material still offers immense versatility.

For further information regarding Tile of Spain members, please visit www.spaintiles.info or contact Maria Dolores Arraez on 020 7467 2385 or mdarraez@comercio.mityc.es



1_ Coloured tiles animate the interior. Made by Cerámica Vilar Albaro, details are available at ceramicacva.com
2_ Ranging across the spectrum, the coloured tiles have a saturated intensity
3_ Coloured grouting counterpoints the square tiles
4_ Differently coloured coded areas help to orientate users of the building
5_ Long section displaying tiled light wells in a range of colours
6_ Part plan shows the dynamic relationship of colour and space

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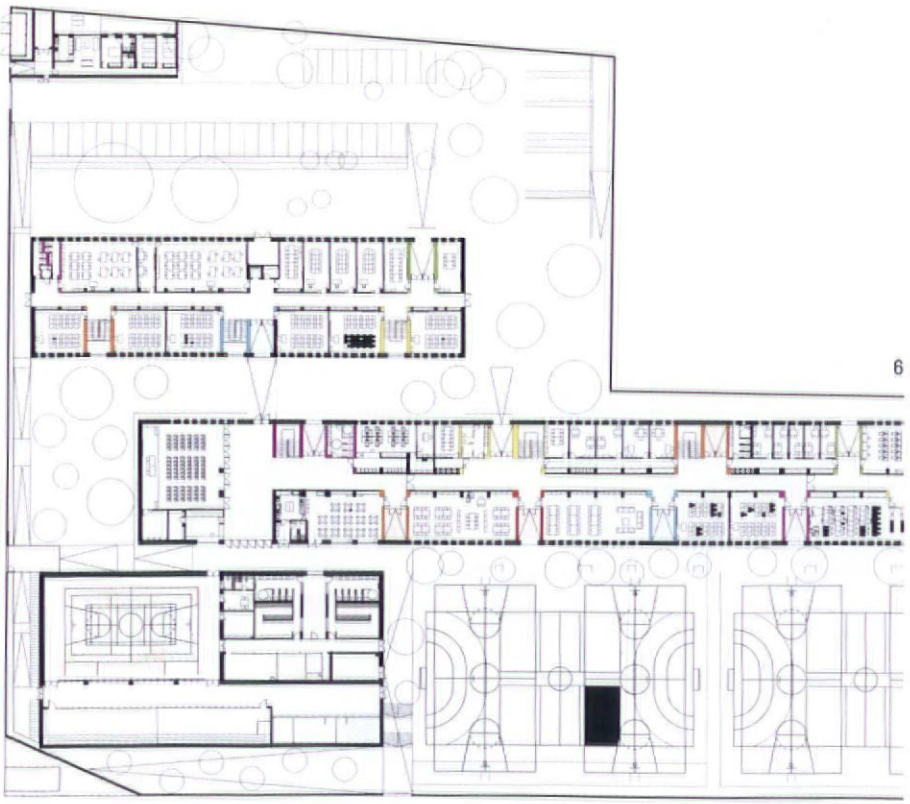

AR HOUSE 2011

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

The private house occupies a unique position both in the history of architecture and the human imagination. Beyond its core function of shelter, it is an object of fantasy, a source of delight, a talisman and a testing ground. From Le Corbusier to Rem Koolhaas, the progress of modern architecture can be traced through a succession of pioneering individual houses. AR House celebrates this wellspring of creativity with a major award of £10,000 for the design of the best one-off house.

Entries will be judged by an international jury of
Beatriz Colomina (Spain/US)
Níall McLaughlin (Ireland/UK)
Mark Dytham (Japan/UK)
The jury will be chaired by Catherine Slessor, AR Editor.
Entry deadline is 23 May.

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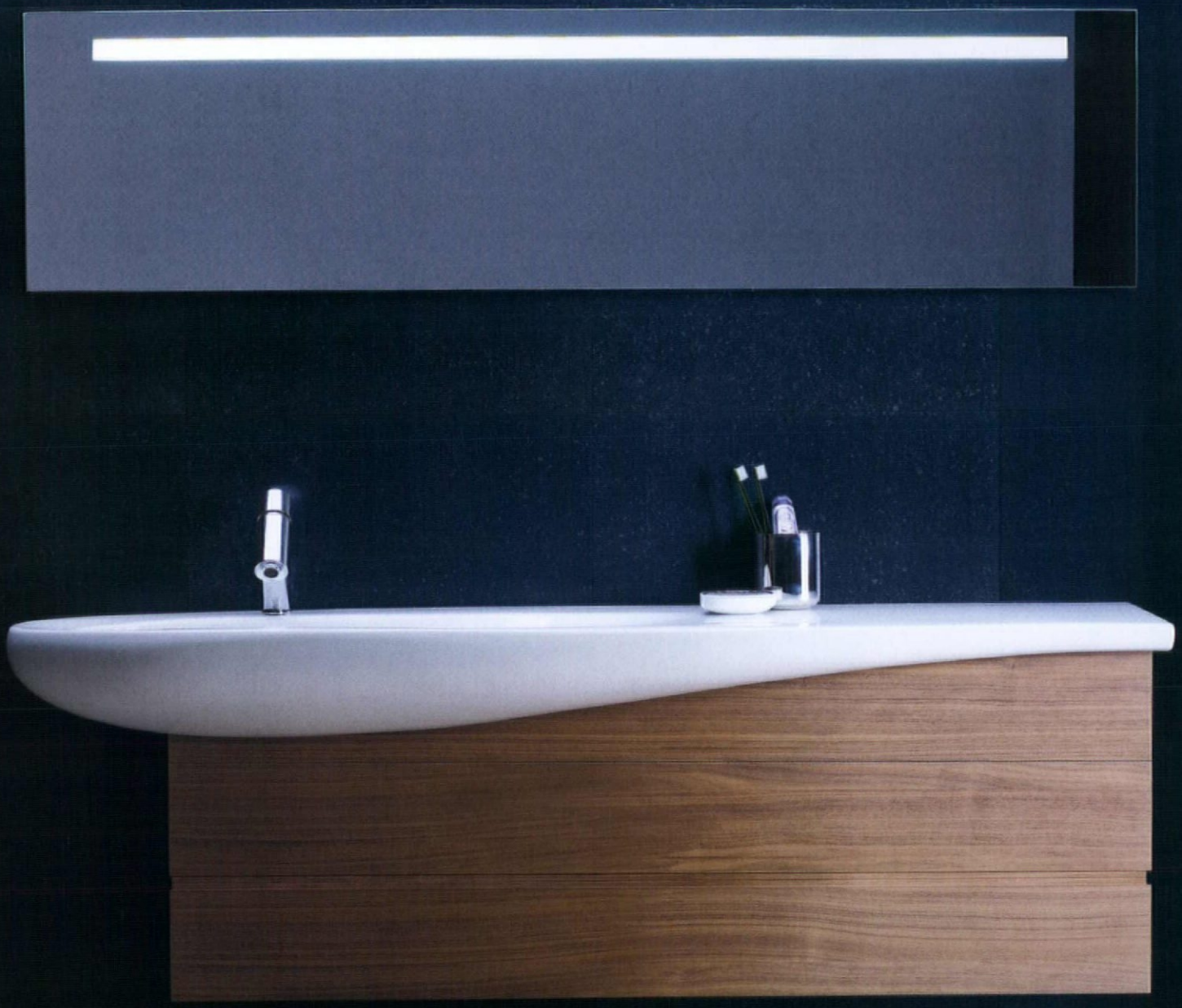

Reflecting on the better part of American ingenuity and idealism

As the American Institute of Architects (AIA) gathers for its annual convention in New Orleans, it seems appropriate that a perceptible, glinting seam of American ingenuity and ideas runs through this issue. Most obviously this is expressed through critiques of two major new projects – Morphosis' Giant Campus in Shanghai (page 38), which transforms what could have been another big, dull building into a complex, topographical landscraper, and Eric Owen Moss's Samitaur Tower in Culver City (page 66), a truly madcap beacon of Californian Constructivism that animates and energises its surroundings.

There are also reflections on the changing dynamic of the American city. William Menking looks at the symbiosis behind New York's recent urban evolution and the relationship between patrons and buildings (page 25). Meanwhile, Frances Anderton examines how notions of environmentalism and a humanly scaled urban realm are finally conspiring to modify the civic DNA of car-centric Los Angeles (page 29).

Elsewhere, on a less optimistic note, Michael Spens reports on developments surrounding James Stirling's Sackler Museum at Harvard University, a masterpiece of its time, but which now faces an uncertain future as the university considers redevelopment.

The loss or modification of the Sackler would be seriously unfortunate, and a rebuttal to the bold spirit of its conception and execution. So it must be hoped that the better part of the American architect/patron mindset – fearless, far-sighted and eager to embrace new ideas – will prevail.

CATHERINE SLESSOR, EDITOR

As the AR's assistant editor, Frances Anderton was dispatched to research a special issue on Los Angeles in 1987, promptly fell in love with the city, and moved there soon after. Now the host of the monthly radio show DnA: Design and Architecture, this month she updates us on the latest from the West Coast

Bill Caplan is the founder of ShortList_0 Design Group in New York, which develops integrated design processes to bring together sustainable technology and architectural form. Here he advocates a green perspective on Parametricism

This month's Delight contribution is from Brian Carter, the Dean of Architecture and Planning of University at Buffalo

Geoff Manaugh, who in this issue reviews Eric Owen Moss's Samitaur Tower, is the renowned LA-based writer of BLDGBLOG

William Menking, who writes on urbanism in New York, is founder and editor-in-chief of the American publication The Architect's Newspaper

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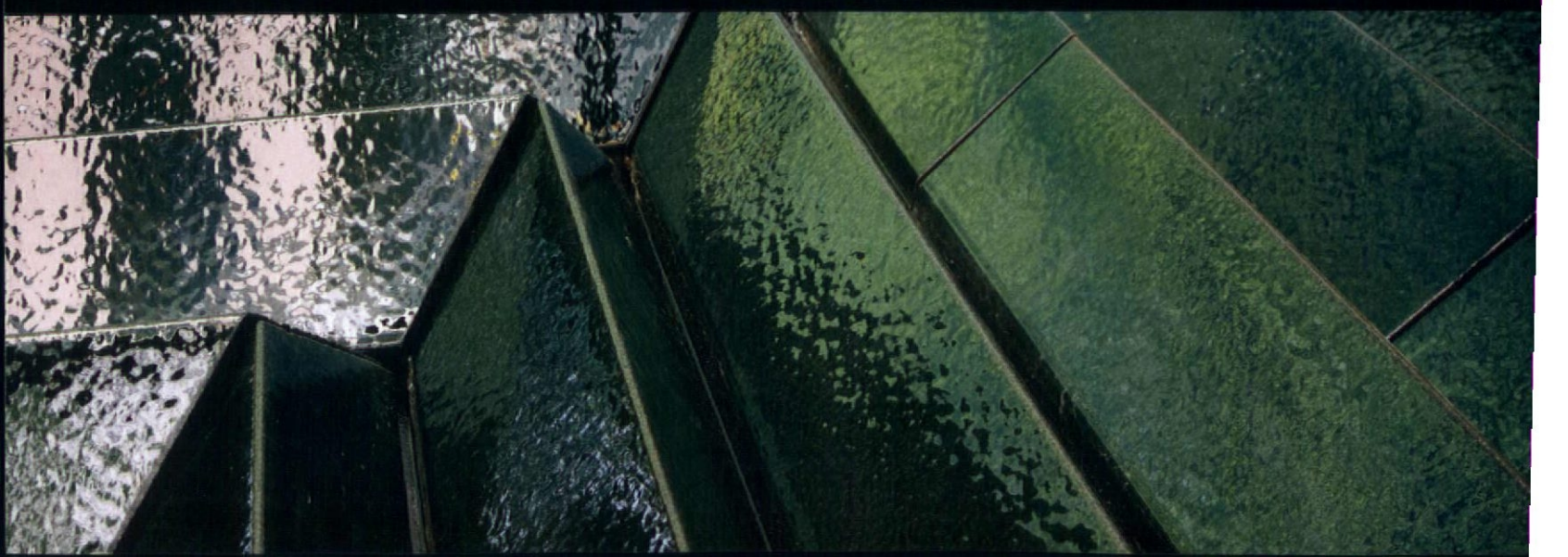


BOSTON, USA

James Stirling's Sackler Museum now under threat in the groves of academe

MICHAEL SPENS

As one of those involved in the 15-year campaign and project to restore the Alvar Aalto's City Viipuri Library in Vybor, Russia, it is salutary to reveal that a major allocation of 6.4 million euros (£5.7 million) from the Russian Federation will now finally enable the restoration and recovery of this Modernist masterpiece to be completed. This marks a welcome sea change in official attitudes. After the Second World War, the Soviet authorities' response to Aalto's by then heavily damaged and Modernist 'aberration' was to propose a neo-classical, quasi-19th-century clandestine skin for this 'confusing' building.

There is a curious link between Viipuri and James Stirling's Arthur M Sackler Museum, adjacent to the Fogg Museum, at Harvard University. Close and informed observers will note that the diagonally braced glass and steel side-hung entrance doors are strongly reminiscent of those designed by Aalto for Viipuri. It is such small but nonetheless wonderfully resonant details that point out the continuing relevance of the Fogg extension to late Modernism.

Stirling's museum was intended to house the best of Harvard's rich holdings of Oriental, Islamic and Classical art. Most importantly, the brief also required the building to accommodate teaching resources and staff offices. For Harvard, it was to be a major step forward in its art historical teaching and research. Four departments were moved into the Sackler out of the Fogg and the new first floor exhibition space was able to serve all the Harvard Art Museums.

Today, a quarter century after its controversial unveiling, Stirling's Harvard tour de force continues to confuse, fascinate and divide the cognoscenti, and this debate becomes all the more significant because the university is currently contemplating a Viipuri-style disguise or the outright removal of Stirling's building. Right now there is serious concern over the 'known unknown' options Harvard is considering for the Sackler. And while there is the risk that Stirling and Wilford's remarkable building may be radically transformed, or even demolished, little information about the relevant academic

ALASTAIR HUNTER/RIBA LIBRARY PHOTOGRAPHS COLLECTION

and faculty board deliberations has been made available. Michael Wilford, partner of the late James Stirling, says he is kept completely in the dark over such critical matters and is not 'in the loop'. The Arthur M Sackler Foundation for the Arts, Sciences, and Humanities (the original sponsors for the building), in the person of Dame Jill Sackler, widow of the philanthropist Dr Arthur M Sackler, is similarly uninformed. But apparently consideration is being given to the removal of the Sackler title from the Museum's nomenclature. This seems to be symptomatic of the new ethics afoot in the Harvard Yard.

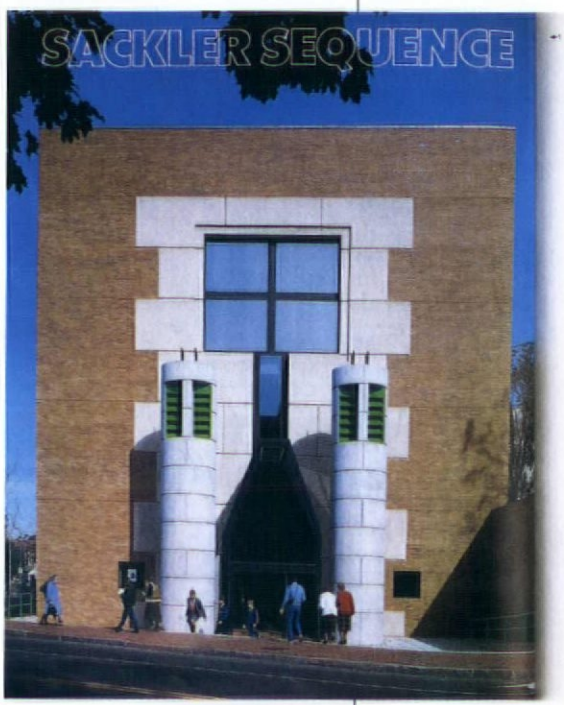
Today, most of the building's proponents, including Professor Seymour Slive and Sackler, are going, or gone (Sackler died in 1987). Yet though there hasn't been a real war, as had badly seared the Russo-Finnish experience, there has been a continuing war of attrition among architects and some historians still disparaging of Stirling's now historic memento.

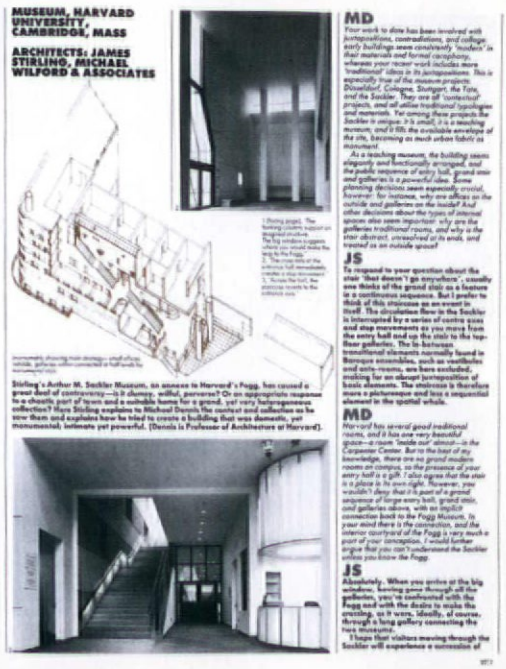
The Sackler Museum is a teaching museum, and was designed as such. In fact, it would make an appropriate architectural school today. But that is beside the point. There was shock at the opening and awe forever after. Kenneth Frampton, in a postcard to Stirling dated 6 May 1981, on seeing the model, gave the building glowing praise: 'It really is a small beauty this building. I like everything about this work'. But he also pleaded conversely over 'the long facade', with its duotone brick 'yet shocking disorder', where 'every window is in the middle of its respective inner wall'.

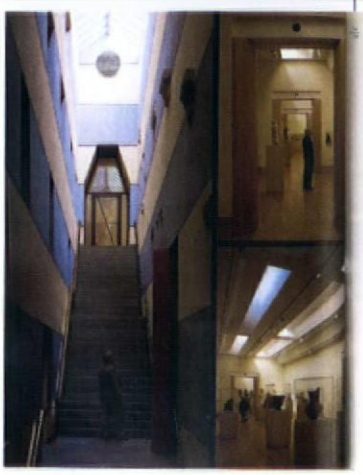
There was no equivalent trauma for Colin Rowe, other than a concern about the internal staircase, a kind of Scala Regia, which he liked, but disliked its apparently sudden closure. However, as Rowe said of the entrance, it appears reminiscent of the Lion Gate, Mycenae, or its neighbour Agamemnon's Tomb: 'It is a frontal and enclosing presence, Cyclopean and Mycenean.' Rowe found that 'facade and elevations are interactive', and praised the building's contribution to contextuality as 'a major revision of the street', providing 'the articulant that was always needed'.

The abandonment of the critical bridge linking the Sackler to the Fogg didn't faze Stirling too much, although of course the entire project had been based on this link going ahead. Responding to the question about what the facade represents, Stirling commented: 'Well, there is a big cleft or opening main entrance; or there is a head with a face, a visage overlooking the campus. Maybe it has a slightly Eastern or antique gaze, ambiguous as to its origin, not exactly a Western face. Perhaps I was trying to make a face which was, shall I say, not British'. This was notwithstanding the presence of 'many Soanian elements', which ultimately came to fuller fruition in the Clore Gallery for the Tate Britain at Vauxhall.

What constitutes an 'iconic' building? I am reminded of San Miniato al Monte in Florence, Rietveld's Schröder House, the Villa Savoye by Le Corbusier, and of course Aalto's Viipuri Library. In each case there has been, in development, 'a susceptibility to the spirit of Antiquity' as Pevsner allowed. To that company, the Sackler Museum has to be included. Today its unique, historic quality is unassailable. And now perhaps the same mobilisation of effort is needed in the face of wayward academic bureaucracy and ignorance as was required for Viipuri when confronted by old-style Soviet intransigence.







Previous page_
The Sackler Museum forms part of Harvard's complex of art museums
Above and left_
Pages showing the AR's original coverage of the building from the July 1986 issue. See the full article on the AR online archive

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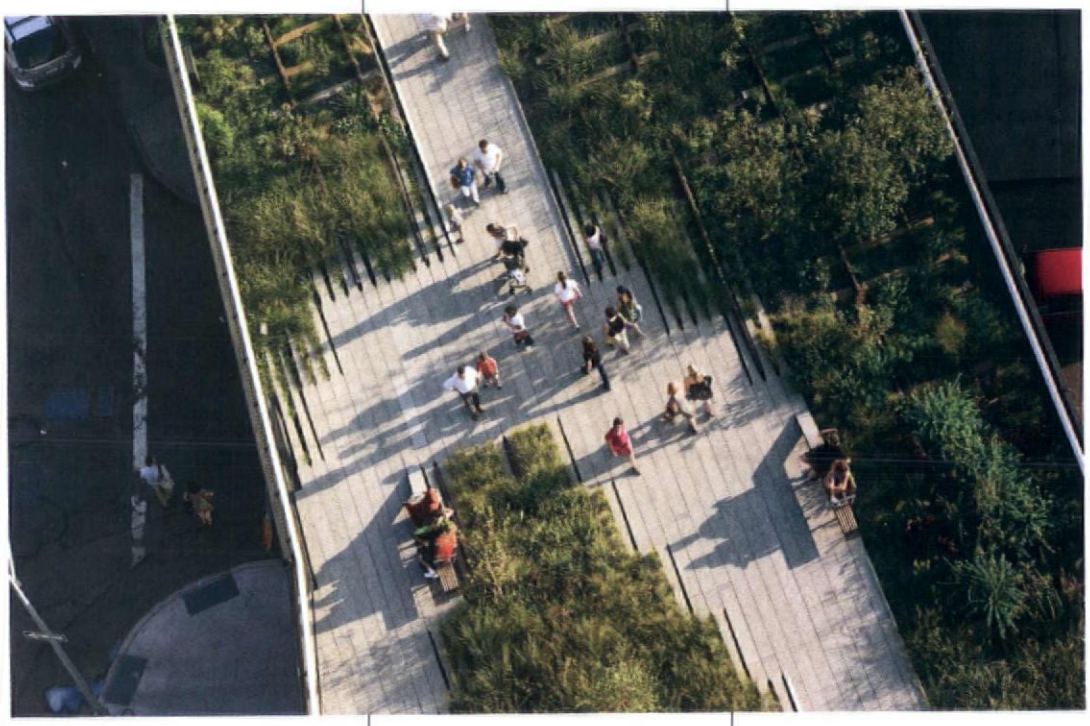


New York City is famously known by theorists of the city as the capital of the 20th century. In *Delirious New York*, for example, Rem Koolhaas claims that Le Corbusier wanted to 'invent and build' a New City 'commensurate with the demands and potential glories of the machine civilisation'.

However, unfortunately he had to face the tragic luck that the modern city – Manhattan – had already been invented. Corb visited the city in 1935, writes Koolhaas, 'to kill the sparkle of Manhattan's modernity' before he could attempt to deliver his version of a Machine Age city. He walked the city's grid, with a newspaperman in tow, craning his neck to look up at the RCA Building and the Empire State Building, and declared them 'too small' for his liking.

Like many European architects who visited and wrote about New York, Corb focused on Gotham's dramatic and towering commercial skyscrapers. But while speculative high-rises such as the Woolworth, Chrysler and Seagram Buildings, and even Frank Gehry's new downtown tower are powerful aspects of this city's character, there is a further Manhattan type that has taken this city to another level of urban experience. This might be called 'Coney Island Comes to Manhattan', and is one of the insights that is presented in *Delirious New York*.

The book investigates the fabricated antiquity of Murray's Roman Gardens, a restaurant that Koolhaas describes as the 'first autonomous metropolitan interior generated through architectural lobotomy' and an 84-storey hypothetical skyscraper, where 'each of these artificial levels is treated as a virgin site'. But while these popular low-brow attractions were (and often still are) derided by architects for being interspersed into the commercial grid, they have morphed into unique spatial tableaux. This can be seen in the Lincoln Center, particularly following its remodelling by Diller Scofidio + Renfro (AR April 2009), the Trump Tower on Fifth Avenue, the Guggenheim, the Metropolitan Museum of Art and the developing World Trade Center complex, with its signature buildings by Libeskind, Maki, Calatrava and Snøhetta.

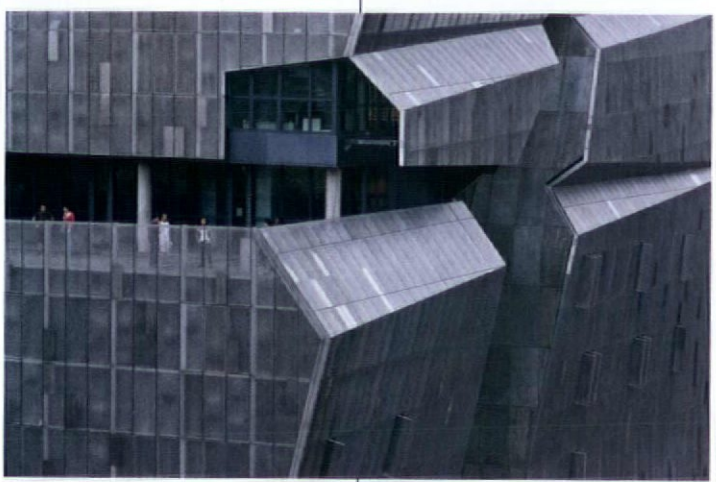
So although this city has always been an intense mix of hard-nosed commercial towers and apartment blocks, ranging from the anonymous to the vulgar, it is also interspersed with public spaces of brilliant whimsy, pedestrian complexity and increasingly, over the last 10 years, good new architecture.

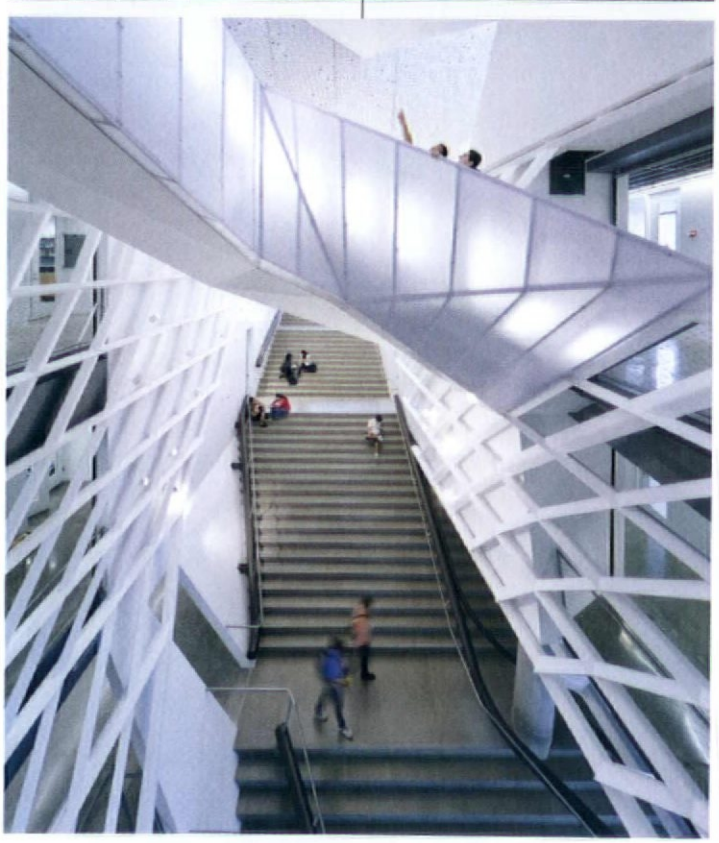
Take, for example, Morphosis Architects' Cooper Union Building, which has the most compelling street facade of any construction of recent memory in New York. Designed by Thom Mayne to reflect Cooper Union's reputation as Wa centre for advanced education and research, its interior vertical piazza features a 6m-wide staircase that rises from the ground-floor lobby, up four storeys, to a glass skylight.

Connecting the various academic departments into a unified entity, the stair is a precipitous, Piranesian conception, both intellectually and physically challenging. (Surely it is only a matter of time before a sleep-deprived student tumbles down its steep incline and ends up in hospital.)

IWAN BAAN

Previous page_ **The High Line's not-for-profit organisers created a zoning agreement with the City to secure private funding**
Below_ **The Cooper Union by Morphosis: a compelling new street facade**
Bottom_ **Inside the Cooper Union, the Piranesian stair forms a vertical piazza**





Yet, perhaps only in a city where so many people live in high-rise buildings and walk-up tenements would this be considered normal and not worth a mention.

The drama of New York's intense urbanism is now being brought together in a beautiful new pavilion designed by UN Studio at Battery Park. Here, the 17th-century Dutch plan for New Amsterdam meets a 20th-century land-filled grid, Battery Park and the busy Staten Island Ferry Terminal. UN Studio's compact, petal-like structure unites all these activities, and even though the public appears to rush by without a glance, architects will doubtless stop and admire the pavilion.

Then there is the High Line (AR September 2009), a parkland that began life as a 19th-century elevated freight rail track, which once connected Manhattan's land-locked docks to the rest of North America. Created by Field Operations, Diller Scofidio + Renfro and Dutch horticulturalist Piet Oudorf, the parkland wends its way up, around and through old industrial factories, the former meat market of the city and the increasingly slick residential and commercial high-rise towers built since the walkway opened in 2009. It's not just a cliché to say this kind of project could only happen in New York, with its intense combination of uses and building types. But before others attempt to replicate its success, urban planners must recognise its unorthodox formula.

Like both the Cooper Union and UN Studio's New Amsterdam Plein & Pavilion, the High Line is not a commercial project, but conceived, planned and paid for by not-for-profit groups or charities. You only have to think of the new Bryant Park, the Lincoln Center and the many museums that punctuate the city's grid to understand the role that these buildings and their clients play in shaping Manhattan's urban milieu.

Even Central Park, which is now under the control of a private funding district called the Central Park Conservancy, can only be understood as a result of the influence of not-for-profit groups. But although they do have the city's general welfare in mind, by creating and supporting these spaces and projects, they raise a key point about how New York and America work.

The High Line was conceived and pushed by two young entrepreneurs who created the Friends of the High Line, but this could only happen in a part of the city where high property values could be realised, so this synergy would never arise in the Bronx or poor parts of Brooklyn. The High Line's not-for-profit organisers were able to create a zoning arrangement with the City, where property developers on either side of the linear walkway could increase their income by adding floors to their properties if they contributed to the development of the park.

This has enabled such buildings as the Standard Hotel by André Balazs, with its two glass-curtain walls, to jump the tracks of the High Line as it rises high above a prime site in the Meatpacking District. So while no one can dispute the High Line's pedestrian and civic appeal, this comes as a result of being funded by property developers, who use it not only as a front but also to create and maintain high-property values.

New York urbanism is still a work in progress. Visually, it is the result of both private and semi-public utopias, and this is what makes the city so compelling as an urban exemplar. What is different is that while it has been a great space for generations, it is now getting the gloss of good buildings by both private developers and not-for-profit charities. But this architecture comes at a price and it's too early to tell whether it will remain open to the public or turn into something entirely new and only viable for anyone but the extremely wealthy.

CreativeWEAVE
form function solution

Mesh: Helix 12 Architect: Gehry Partners Photography: © GKD / New York Focus LLC

Metal mesh for architecture and design

NEW WORLD SYMPHONY, MIAMI BEACH / USA

Composition of effects

Pure aesthetics during the day, a symphony of bright colours at night: The semitransparent veil made of stainless steel mesh transforms the plain architecture of parking into a virtuoso counterpart of the famous orchestral academy. The facade is covered by 49 hurricane-proof mesh panels of type Helix on three sides. At nightfall, the woven membrane is impressively staged in 3D by computer-controlled LED light.

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LOS ANGELES, USA

Environmental fervour finally takes hold on the streets of Los Angeles

FRANCES ANDERTON

www.ciclavia.org

I was recently asked for the buzz on Samitaur Tower, the latest project in Culver City by one-time avant-gardist, now head of SCI-Arc, architect Eric Owen Moss. The tower is an interesting building, I relayed, and will be even more striking when the promised information and art appears on its screens.

However, when it comes to buzz in Los Angeles, buildings such as the Samitaur Tower are not the centres of attention that they once were. This is in part because Moss's latest work continues a formal language developed over a quarter century and does not offer fickle palettes novelty, and in part because purely formal experimentation is anyway viewed as suspect in these energy-conscious and recessionary times. But largely it is because many people concerned with the cityscape are currently not very interested in buildings at all.

Last week, I joined about 130,000 people participating in a freewheeling bicycle *passeggiata* across 12km of streets winding through East Hollywood and Downtown to Boyle Heights in East Los Angeles. The event is called CicLAvia, and is based on the weekly *ciclovía* that originated in Bogotá, Colombia. For Los Angeles, it marks a truly stunning adaptation of the car-centric streets of the concrete megalopolis, once described by Reyner Banham as 'Autopia' in his famous tract *Los Angeles: The Architecture of Four Ecologies*.

This week, I went to the opening of Art in the Streets, a new exhibition at The Museum of Contemporary Art in Los Angeles (MOCA). The show is a triumphal survey of 40-plus years of graffiti art, much of it originating in the streets of Los Angeles. Outside the museum was a phalanx of food trucks, selling high-end tacos, Korean barbecue and 'Coolhaus' ice-cream sandwiches in the popular, eye-catching trucks that serve as a mobile version of Robert Venturi's Duck and Decorated Shed. Many of the people at the event came from condos and lofts in the newly minted residential districts of downtown Los Angeles (an area once dismissed with a brief note by Banham because, that is all, he said, it 'deserves'). Some even arrived by one of the several new subway lines.

At the end of last year, I polled local design experts for their picks of the best thing to happen to the built environment in Los Angeles in 2010. Between them they selected CicLAvia, high-quality housing for the homeless in Downtown, and the burgeoning Expo Line, a subway line that will eventually connect Downtown to the west side of Los Angeles County.

The fact is that Los Angeles is undergoing a fascinating metamorphosis, ranging from an oddly characterful set of suburbs to an oddly utopian suburb, driven by growing density and mass transit. But in large part this is being led by people who are altering the region in spontaneous ways through biking, walking, street art, urban gardening, farmers markets and so on.

On a final note, Eric Owen Moss's Samitaur Tower will soon enjoy a prime location in this altered Los Angeles, as it moves into sight from the soon-to-open Expo Line. **The Samitaur Tower is reviewed on pages 66–71.**

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New York, USA

Juhani Pallasmaa in praise of shadows at the Cooper Union in New York

Zoë Blackler

Above_ The drama of light and shadows in Caravaggio's *The Calling of St Matthew*, 1599–1600, at the Contarelli Chapel in Rome

During winter in Helsinki, daylight is scant and melancholic. In summer, it is intoxicating; the sun begins to rise at two and only sets after midnight. No wonder that Juhani Pallasmaa, the Finnish architect, phenomenologist and writer is preoccupied with light, and its power to transform mood and space.

Pallasmaa was in New York to speak in praise of light at the Cooper Union recently. But also to argue in defence of shade and darkness, banished from most modern buildings, with their sweeping glass facades and uniform, abundance of light.

'We should encounter architecture with our senses, not on an intellectual level. In much architecture today, the conceptual emphasis is too strong,' Pallasmaa said.

Most architects, he explained, have neglected the tactile, the haptic. And there were plenty of examples amid Manhattan's glass towers, he said, but refused to name the city's worst offenders. 'I don't want to be negative about my colleagues and friends.'

He would, however, discuss Thom Mayne's new Cooper Union building. He had not seen the inside, but observed that the exterior had tried far too hard to dictate how he should feel. 'Architecture should activate your feelings, not specify them,' he said. Pallasmaa is moved by subtle choreography, such as the light shining through a window in the peasant hut in the National Museum of Finland. 'Whenever I see it, I simply cry.'

The night before, Pallasmaa had delivered his lecture in the original 1858 Cooper Union Foundation Building, across the road from Mayne's academic building. The architect showed examples of his favourite forms of illumination, touching on twilight; the Aurora Borealis; and 'the scant light of a polar winter night'. When illustrating his lecture with buildings, he referred to those of his fellow countryman Alvar Aalto. For Aalto gives light 'a particular weight, temperature and feel'. Meanwhile, Peter Zumthor forces light into 'thin directional sheets that cut through the darkness of space'. And Luis Barragán transforms it into 'warm-coloured liquid that evokes a humming sound'.

He showed 17th-century paintings by Rembrandt and Caravaggio, in which light provides drama and hierarchy'. With JMW Turner and Claude Monet, 'atmospheric light is made tangible by the moisture of the air'. Yet James Turrell, 'perhaps the most important artist working today', literally turns light into coloured air.

All this beauty relies as much on darkness as on light. Quoting Turrell, Pallasmaa argued that the human eye is naturally attuned to twilight. It sharpens our vision and engages our imagination. Bright light, on the other hand, is used by interrogators to break the will. The excessive light in most contemporary buildings actually restricts our range of vision.

In the early 1970s, Pallasmaa travelled to Ethiopia and found himself in the centre of a revolution. He went out as a rationalist and came home as a relativist: a shift that led him to phenomenology. 'My experience in Africa changed my views on almost everything,' he said. Today he looks at things 'as they open up themselves to me'.

Some 25 years ago, he hated writing. Then he stopped trying to be scientific. Now, instead of setting out to prove an argument, he starts with a series of ideas that coalesce with each edit. 'If you write spontaneously, you discover meanings in the spaces between your lines,' he said.

Although his lectures take him around the world, the Cooper Union engagement held special resonance. Pallasmaa was humbled, he said, to be speaking from the lectern where Abraham Lincoln had delivered his famous address in February 1860. 'Some people consider me a revolutionary,' he said. 'Though perhaps in a paradoxical way. I'm just trying to repair strings that have been broken.'

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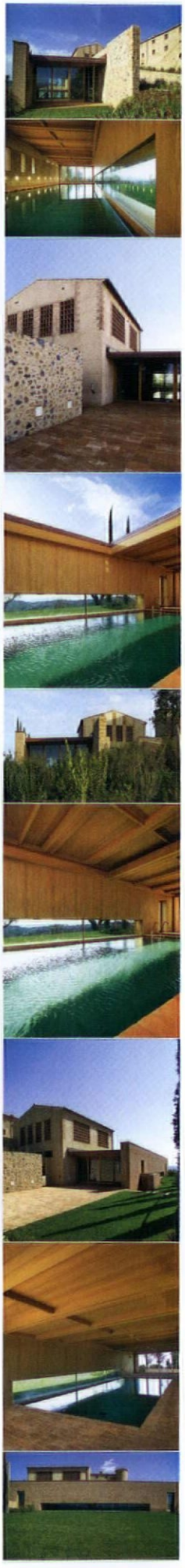

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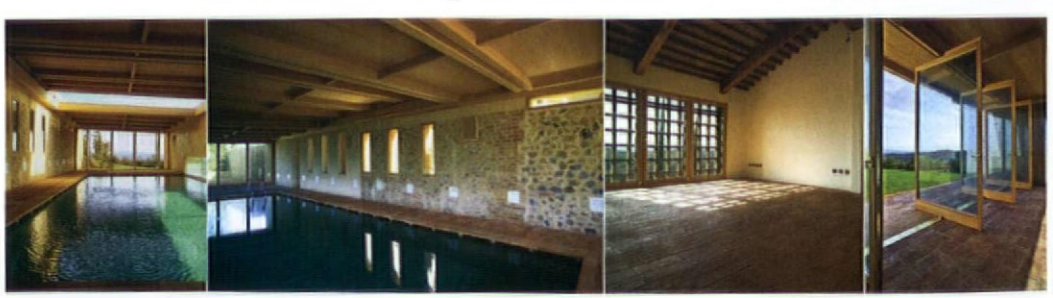

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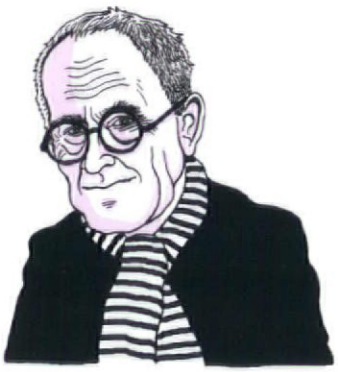
OPINION



The need for upbeat-ness: it speaks volumes in both partnership and practice

PETER COOK

The usual fluttering of wings accompanied the news that Amanda Levete had won the competition to reconstruct the western flank of London's Victoria & Albert Museum. It is a few years now since Daniel Libeskind, having won *his* V&A flank, was still assuring us, egged on by the formidable Nina Libeskind, that it actually would happen. But despite the skilful tactics of the Libeskinds, insidious British conservatism defeated them.

So as we observe the progress of a less rhetorical, but by no means conservative project, we can ponder the curiosities of couple-power from another perspective. If Nina is the non-architect wife with a background in political studies and a foreground in contractual street-fighting, and Daniel is a polyglot genius (music-maths-philosophy-drawing-architecture), the combination is formidable.

So how about Levete? The non-locals will be asking, where did she come from? But wait a minute. Levete had been the other, apparently quieter, less depressive, less brilliant half of Future Systems, which she ran with husband Jan Kaplický, until it all ended up in smoke. Their divorce was sadly followed by his early demise, after the angst surrounding the never-to-be-built Czech National Library and a too-late realisation that Kaplický had been a designer of rare talent and consistent nerve.

Yet the snippets of Levete office work suggest that she was an intelligent and perceptive partner. Remembering her as a student at the Architectural Association, she was ballsy and quick-witted, and surely able to fashion this same wit around the thought processes of her difficult but original spouse.

Another pair comes to mind, with certain parallels. For it is now 10 years since the untimely death of Enric Miralles and its aftermath, where the majority of the chattering Spanish were openly suggesting that widow Benedetta Tagliabue (an Italian to boot) could never hold on to the exquisiteness of the office's product, with the chattering Scots carrying on a campaign in which they predicted her rapid disappearance from the Scottish Parliament maelstrom. There was the additional slight to the Catalans, who championed the wronged former wife, Carmé Pinos, as one of their own.

As a student, Benedetta had already displayed considerable wit and sophistication, and in her dealings with the Spanish, Scots, Catalans and pretty much anyone else she came into contact with, went on to reveal a tough and resourceful persona beneath the natural charm.

Just to emphasise the point, we only have to look at the recent work of Odile Decq, which has put paid to those chauvinist assumptions that the deceased partner (Benôit Cornette) was the real *architect* and the lady a mere appendage.

As a long-time teacher I can assure you that talent is wonderful, but not enough, and sometimes slow to emerge. Wit and intelligent tracking of cause-effect-moment-response-hunch or fearlessness can breed a psychology of good design practice. What better seminar situation is there than the bedroom? But what better adjunct to meteoric, fragile brilliance is there than a bright *upbeat* partner? Upbeat-ness should be sustained. You never know when you might need it.

NEAL FOX

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Notes from the AR Archive

www.architectural-review.com

Since 1896, the Architectural Review has been on a mission to discover and promote the best architecture from around the world. But the AR is not just another disposable monthly magazine. A key aspect of its role is as a journal of record, forming a unique and irreplaceable archive. For 115 years, the AR has tracked the development of modern architecture, attracting exceptional writers and photographers to analyse and record an unparalleled roll-call of key buildings. Over time, this has built up into a major repository of information that feeds through into the quality of architectural discussion in the AR's pages and website.

Now many of these key articles are being digitised and are accessible on the AR's website www.architectural-review.com. This month's special online archive features include the AR's original coverage of James Stirling's Sackler Museum at Harvard University (page 20), in addition to the Docks de Paris project by Jakob + MacFarlane, architects of the Orange Cube (page 52). A focus on early projects by Eric Owen Moss and Morphosis adds to the understanding of their current buildings (pages 66 and 38) and analyses the progress of ideas across the years. Plus there is an exclusive interview with David Chipperfield, architect of the Turner Contemporary in Margate (page 58) in which he discusses form-making, place and the relationship of art to architecture.

As well as archive features directly relating to this issue, it's also 20 years since the opening of Stansted Airport by Norman Foster, so readers can browse through the AR Stansted special issue that marked its completion in May 1991.

This archive material amplifies and illuminates current debate, forming a resonant link with the past and offering fresh perspectives on architectural history. A feast for the mind and the eye, the AR Archive is a fund of influential ideas and stimulating critiques that celebrate the progress of modern architecture.

AR House jury announced

www.arhouse.co.uk

Above_
A key text by Beatriz Colomina

The jury for AR House has been announced. AR House is an award for the best one-off house with a prize fund of £10,000. This year's jury consists of Beatriz Colomina, Niall McLaughlin, Mark Dytham and AR Editor Catherine Slessor. Beatriz Colomina is a noted Spanish architectural historian, author, academic and theorist with a keen interest in the evolution of domestic space. Among her books are *Sexuality & Space*, and *Domesticity at War*. Colomina is currently head of the doctoral studies in architecture at Princeton University and director of the School of Architecture's Media and Modernity programme. Based in London, Níall McLaughlin is founding partner of Níall McLaughlin Architects and unit master at the Bartlett School of Architecture. He has designed numerous private houses, both in the UK and Ireland, including Dirk Cove House, in a former coastguard station on the Cork coast, and Burren House in Dublin. Mark Dytham is a partner in Klein Dytham Architects. Based in Tokyo, KDa operate freely across a range of design disciplines, including architecture, interiors, temporary constructions, furniture, installations and events. The partnership has designed several houses in Japan, such as the Heidi House and O House, all of which respond with wit and verve to Tokyo's challenging urban milieu. Closing date for submissions is Monday 23 May. See www.arhouse.co.uk for full details on how to enter

Erratum

Alert readers may have spotted an inadvertent transposition of captions in last month's Design Review. A corrected version can now be viewed on our website.

New Taipei City
Museum of Art
Conceptual Design International Competition

新北市立美術館
概念設計 | 國際競圖

Invitation

The New Taipei City Government plans to build a world-class museum of art in its Yingge District. In a call for proposal through a conceptual design international competition, creative and visionary schemes are sought in order to give the New Taipei City Museum of Art a fresh look and versatile art exhibition space. We cordially invite design teams from all over the world to challenge their imagination, pursue new possibilities for modern art museums and help New Taipei City create an artistic icon for the new century!

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Timetable

Registration Acceptance Period	2011/05/24 ~ 2011/08/05
Material Submission Deadline	2011/08/16
Stage One Jury Session	2011/08/18 ~ 2011/08/19
Announcement of the Shortlists	2011/08/19
Stage Two Jury Session	2011/10/13 ~ 2011/10/14
Announcement of the Winners	2011/10/14

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BUILDINGS

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CIEN HOUSE

LOCATION **CONCEPCIÓN, CHILE**

ARCHITECT
PEZO VON ELLRICHSHAUSEN

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THE ORANGE CUBE

LOCATION **LYON, FRANCE**

ARCHITECT
JACOB + MACFARLANE

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TURNER CONTEMPORARY

LOCATION **MARGATE, UK**

ARCHITECT
DAVID CHIPPERFIELD ARCHITECTS

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SAMITAUR TOWER

LOCATION **LOS ANGELES, USA**

ARCHITECT **ERIC OWEN MOSS**

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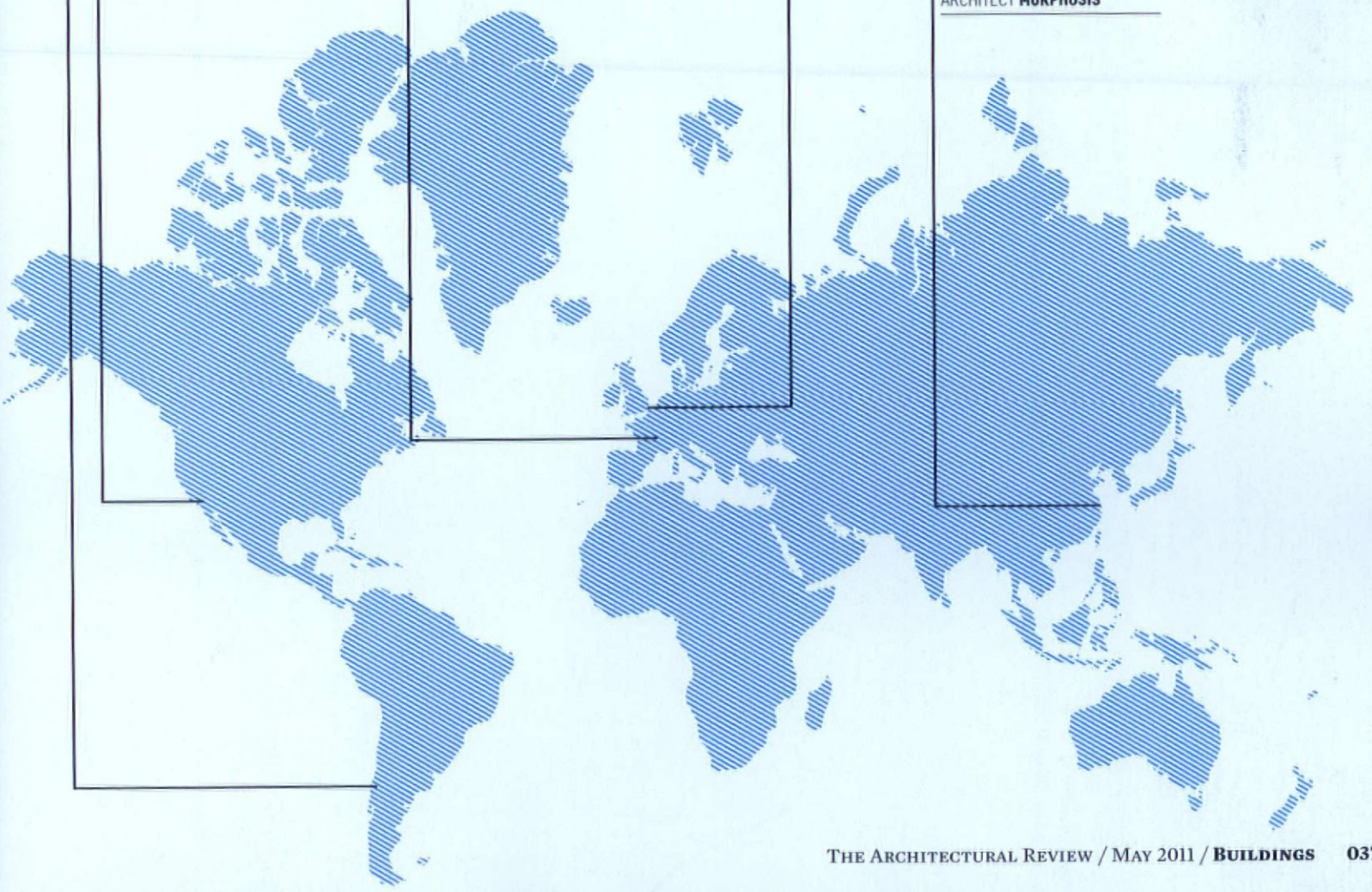
GIANT CAMPUS

LOCATION **SHANGHAI, CHINA**

ARCHITECT **MORPHOSIS**



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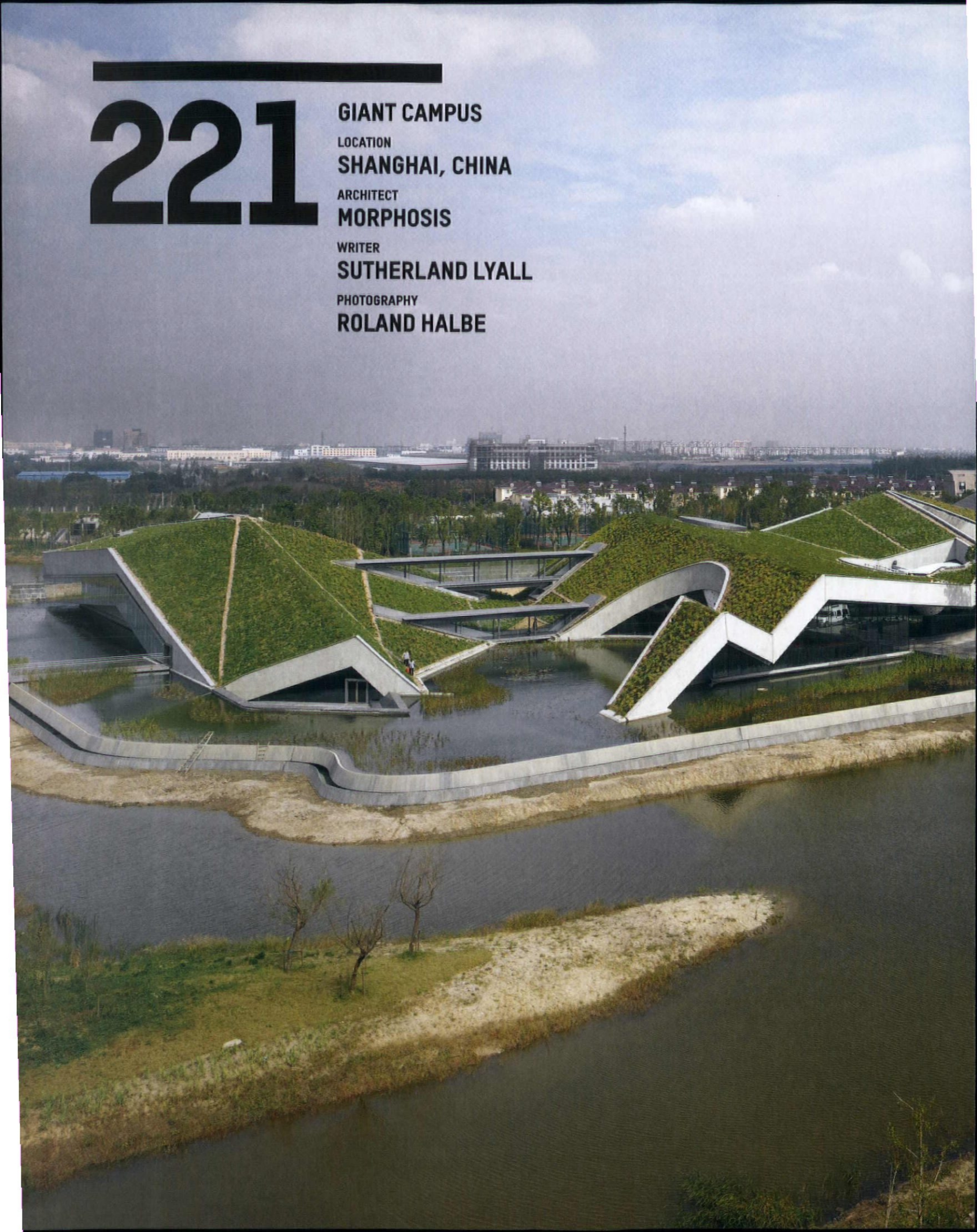
GIANT CAMPUS

LOCATION
SHANGHAI, CHINA

ARCHITECT
MORPHOSIS

WRITER
SUTHERLAND LYALL

PHOTOGRAPHY
ROLAND HALBE



IT BELONGS TO A TYPOLOGICAL STRAND OF COMMERCIAL BUILDINGS THAT WE MIGHT CALL THE LANDSCRAPER

[redacted] Giant is one of China's biggest corporate groups. Morphosis Architects' sprawling 24,000m² headquarters in Shanghai was intended to house its health division. But there was an early realisation that this building, however suitable for corporate functionaries, was actually more suited to creative electronic games designers working in teams. The general requirements were much the same – big spaces plus cellular offices for about 600 people working at computer screens. Untypically for China, or anywhere else for that matter, extensive social amenities for the staff, including hotel rooms for visitors, were also among the specifications.

The building's cutting-edge form appears more emblematic of state-of-the-art digital technology than healthcare itself. Arguably, it belongs to a new typological strand of commercial buildings that, to steal Aaron Betsky's term for something different, we might call the *landscraper*. That's not to say it takes the form of a tall tower on its side, but a building that responds successfully to the programme and makes a positive statement about the way architecture inevitably obliterates the reality of the ground over which it is built.

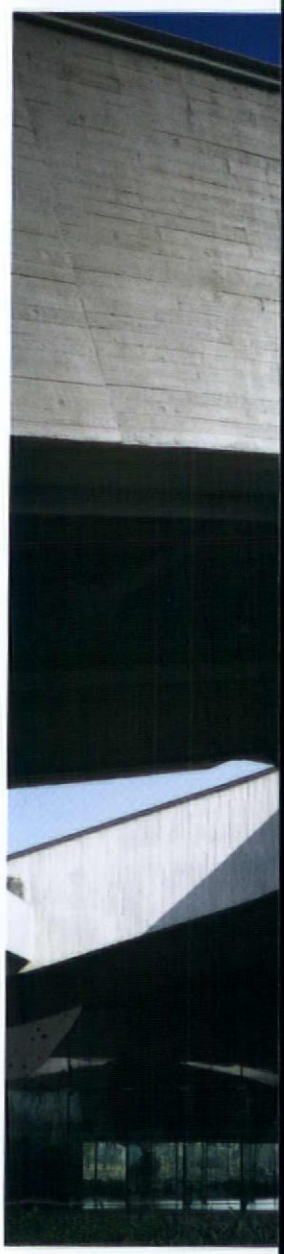
Giant Interactive sprawls from east to west, across a three-hectare Shanghai site, like a giant green mat. Architects speak about buildings sprawling, but this one literally does so. When its grassy part-covering reaches chest height by the middle of summer, obliterating the sharp edges, it will look even more mat-like than the current photographs indicate. It crosses a local side road, lifting here and there to reveal irregular glimpses of curtain walling, and peels back to allow the thrust of an awkwardly profiled extrusion of offices to cantilever over the lake that borders the southern edge of the site.

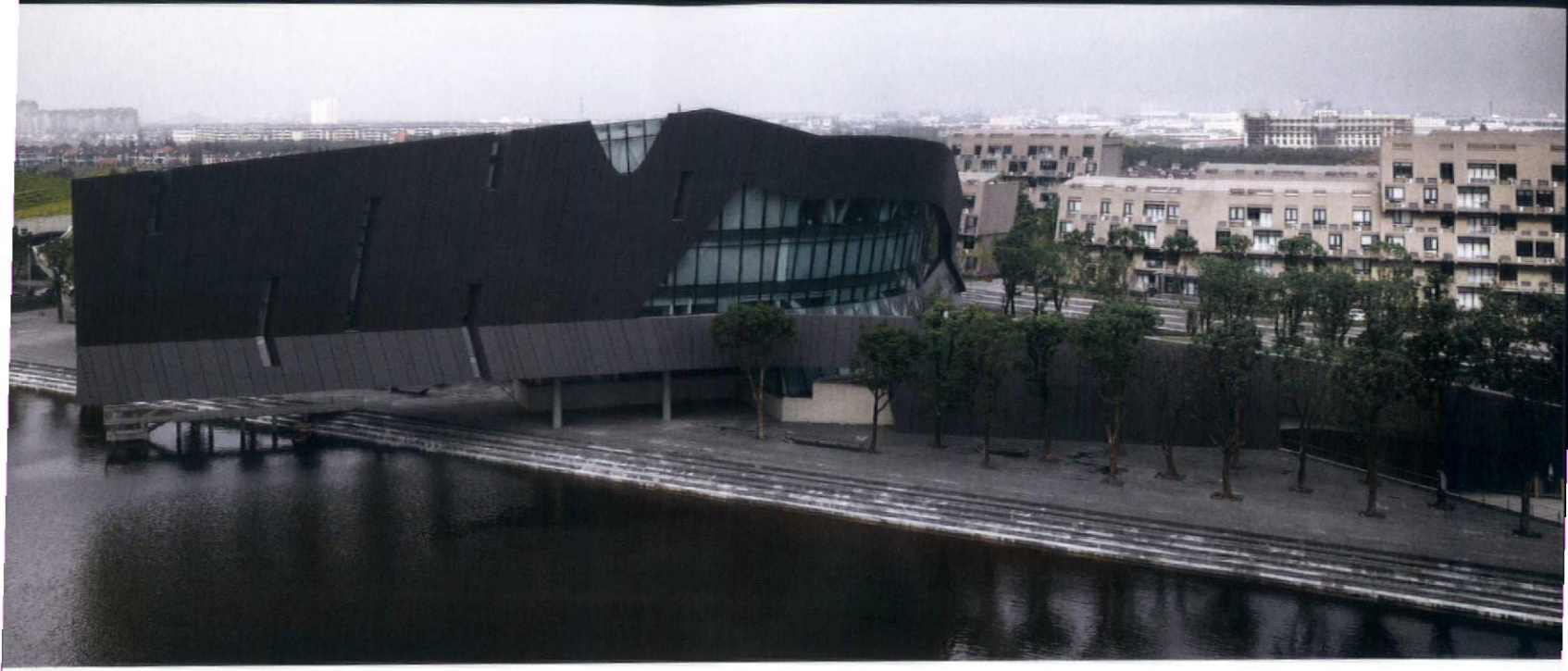
Meanwhile, back on the other side of the dividing road, a small range of hotel rooms hangs over a wildlife pond that meanders under and around the western section of the building. Here, on this western side at ground level, in and below the swooping landscape, are several entrances leading off the road, together with major social spaces: indoor sports, gymnasium and swimming facilities on several levels, and an outdoor plaza with stepped seating above. Over on the east side of the road lies ground-level parking, a library, an auditorium, an exhibition space and a café with three levels of the narrow gutted offices snaking above.

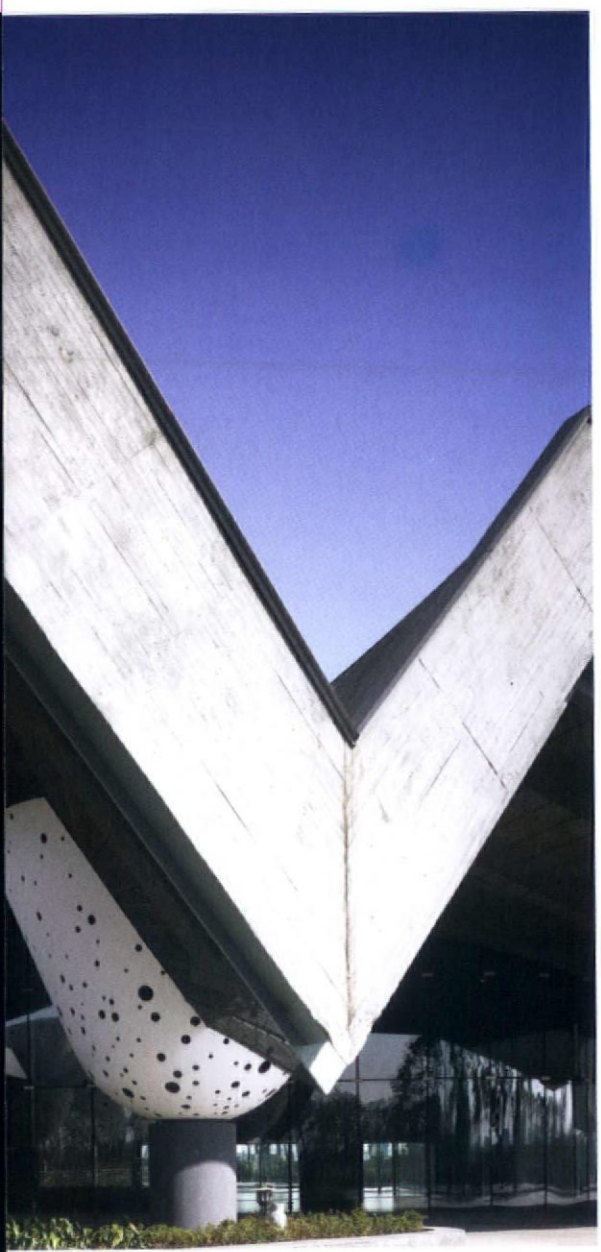
The whole building plan is not quite as simple as at first appears, not least because this is an architectural terrain, rather than orthogonal city architecture. And through this terrain is threaded an internal pedestrian route, connecting disparate levels and elements of the plan. This is architecture as interactive topography, landscape as active participant rather than a decorative found ground plane. As Morphosis itself puts it, 'familiar distinctions between city and landscape, site and non-site, imagined and real, bleed into one another'.

The building can fairly claim the role of current top marker in that architecture-segueing-into-landscape phenomenon that has been an undercurrent in later 20th-century architecture: a 'wet palimpsest', as Morphosis cryptically describes it. With its origins rooted amid underground buildings and green roofs, the building surely owes something to that memorable burst of designs for disturbingly surreal but formal subterranean architecture, half dug into the landscape by Emilio Ambasz. It also draws on later underground-like built essays, in which the architecture is buried or half-buried under grassy banks.

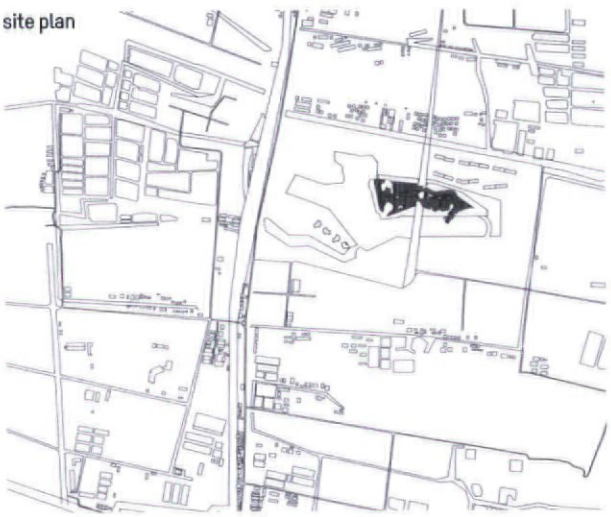
This type of architecture has hitherto been half-hearted, I suspect, because its task is not necessarily to be self-effacing. But Giant Interactive is not an underground building any more than its earlier cousin ——



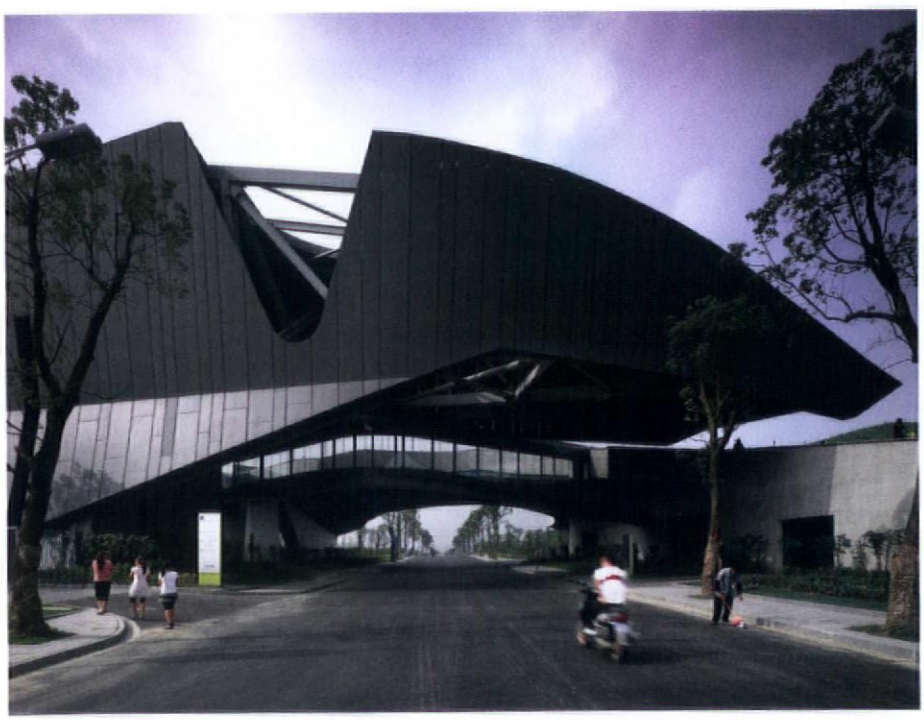




site plan

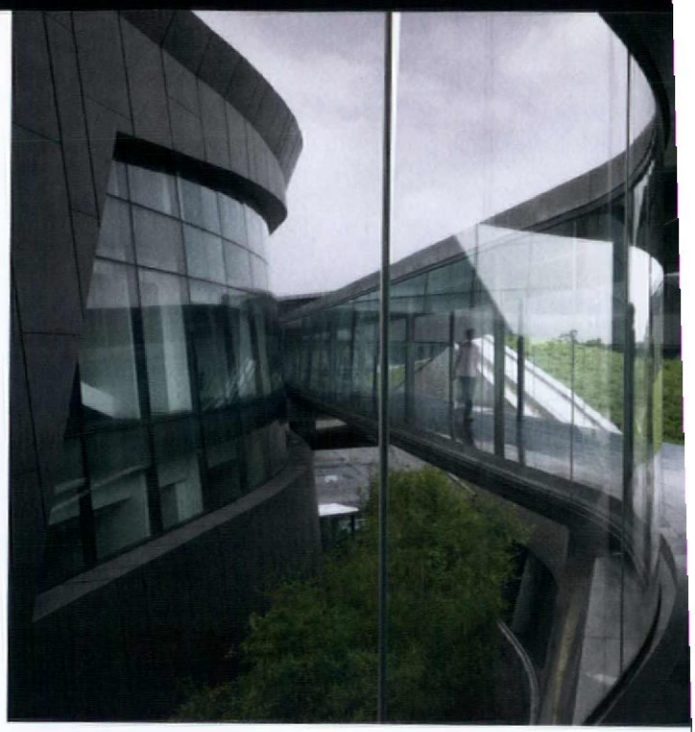


Previous page_ Intended for Giant's health division, the innovative form is more emblematic of the games designers who occupy it now
Above_ A prow of office suites hang over the lake
Left_ The building's concrete edge lifts to reveal glimpses of curtain walling
Below_ The landscraper thrusts over the road that bisects the campus

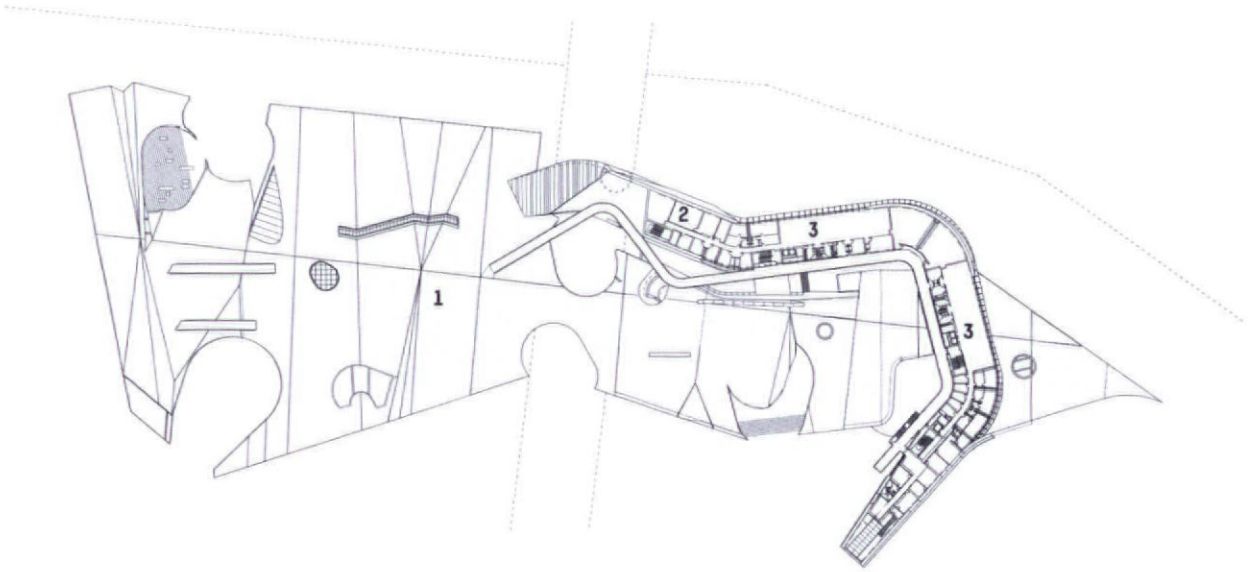


221 GIANT CAMPUS **MORPHOSIS**

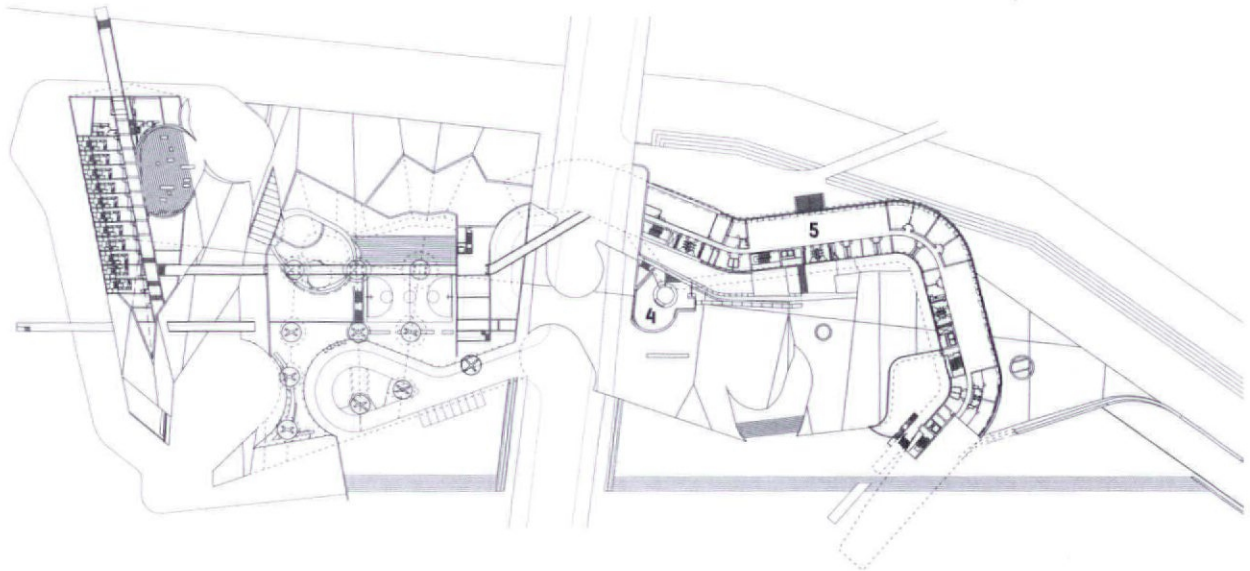
THE VOLUME GIVES THE IMPRESSION THAT A GIANT SPADE HAS TEMPORARILY PRISED UP THE TURF



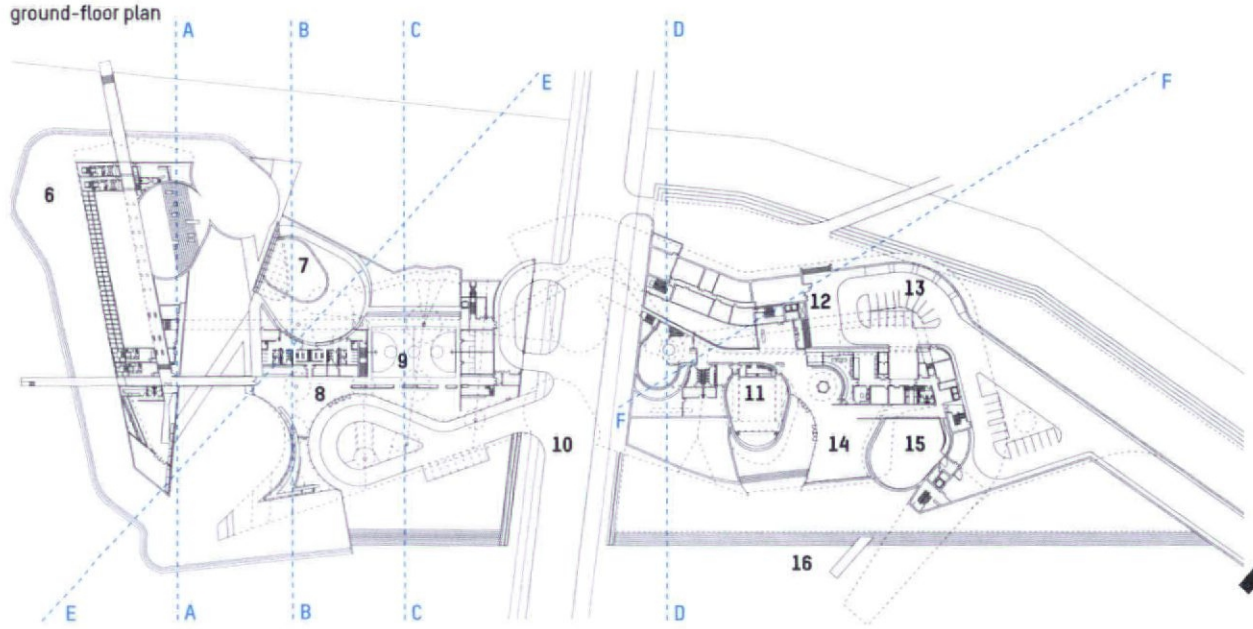
second-floor plan



first-floor plan



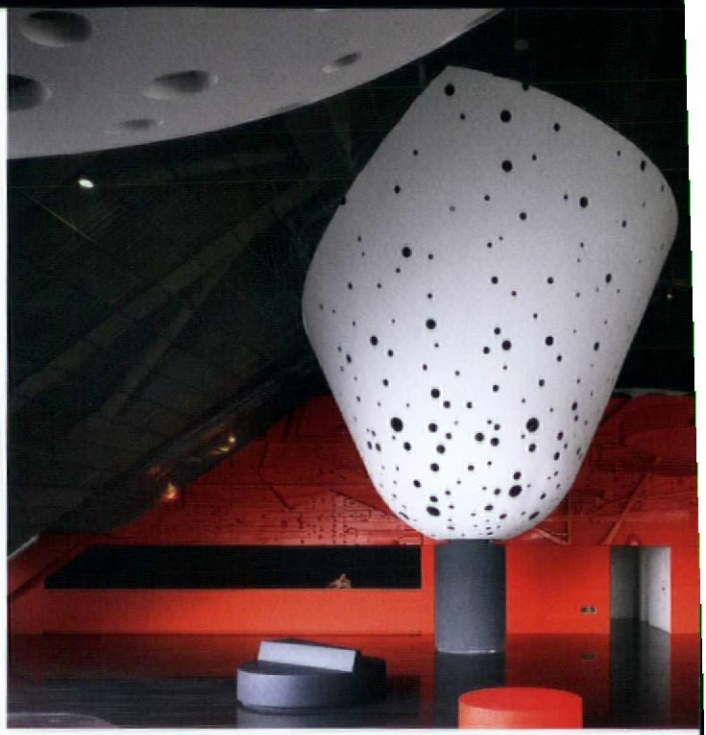
ground-floor plan

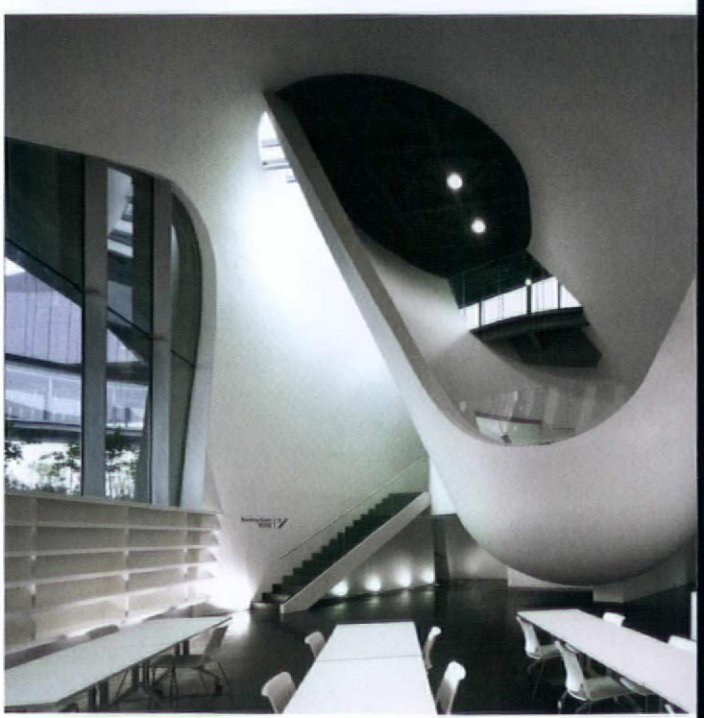


Top left_ Circulation follows the building's snaking forms, here seen in independent glazed walkways. Elsewhere bridges cut across the roof's landscaped valleys
Bottom left_ The hotel reception sits beneath the green roof, adjacent to a new wildlife pond

1 green roof
2 private office
3 open office
4 library
5 open office
6 pond
7 swimming pool
8 hotel reception
9 fitness centre
10 Zhongkai road
11 auditorium
12 entrance
13 parking
14 café
15 exhibition hall
16 lake

THE APPARENTLY DELIBERATE GAUCHENESS OF SOME OF THE FORM SPEAKS OF AN EXCESS OF ARCHITECTURAL BRAVURA





Foreign Office Architects' Yokohoma International Port Terminal, which has a roof that is an undulating, walkable surface. Here at Shanghai, walking on the grass is prohibited. The volume gives the impression that a giant spade has temporarily prised up the turf, while accommodation is slid almost randomly at ground level into the ragged slot, before it is allowed to settle back, draped over the insertions.

Questions have recently been raised by academics about whether this is architecture or landscape design. Think of snow-bound medieval scholars locked up in mountain monasteries, pondering angels and pinheads. But this is not a simple matter of *either-or* thinking. Rather, as the interiors demonstrate, it is the result of *tout ensemble* design. Under the soon-to-be shaggy carapace, each of the spaces has its own presence, sometimes making visible the exposed structure of the roof, and sometimes inhabiting its own enclosure. These are not spaces left over after the roofing process, but considered architectural events, although their meaning is not always immediately apparent.

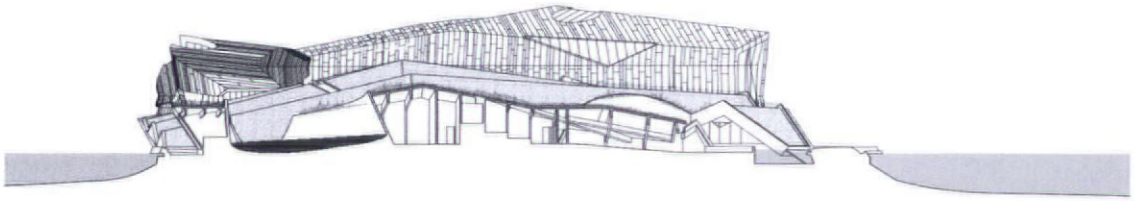
For instance, the western section of the building has an inconsistent grid of ceiling-height piebald egg-like shapes that are sometimes structural, sometimes enclose service runs and sometimes fill with light or simply hang suspended from the ceiling. But the exact functions of the egg-like shapes are enigmatic. Morphosis people slide away from anything other than practical explanations. Maybe they also act as a kind of secondary ordering system that helps to ground the big interior spaces in which they are set – like those red structures marking the intersections of the grid overlaying Le Corbusier's Parc du La Villette landscape.

There are other internal enigmas. Why are the floors to the private hotel rooms made of glass? And so too the floor to the conference room, with its glass table and Vitra chairs, cantilevered out at the end of the snaking offices on the other side of the building? Both have either a pool or a water feature beneath them, so occupants' modesty is unlikely to be compromised – although the image of a row of frogman-goggled voyeurs lined up among the rushes below the hotel rooms is difficult to dislodge. These characters and the giant eggs, along with the apparently deliberate gaucheness of some of the external form, speak of an excess of architectural bravura engendered by the scale of the project and the open-mindedness of the client. But such quibbles pale into insignificance when they accompany the emergence of a new building type.

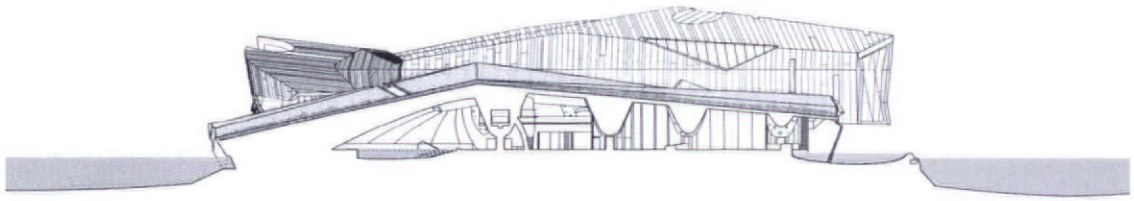
Above_ **Egg-like forms punctuate the interiors, acting as markers in potentially disorientating caverns**
Left_ **In the west campus, shared and social facilities predominate, including a leisure swimming pool**
Bottom_ **The library features a variation on the hollow egg, here providing study/meeting accommodation**

ARCHITECT
Morphosis, Los Angeles
ASSOCIATE ARCHITECT
SURV, Shanghai
STRUCTURAL ENGINEERS
Thornton Tomasetti Group, MAA Engineering Consultants
SERVICES ENGINEERS
IBE Consulting Engineers, MAA Engineering Consultants
LANDSCAPE ARCHITECTS
SWA Group, TOPO Design Group

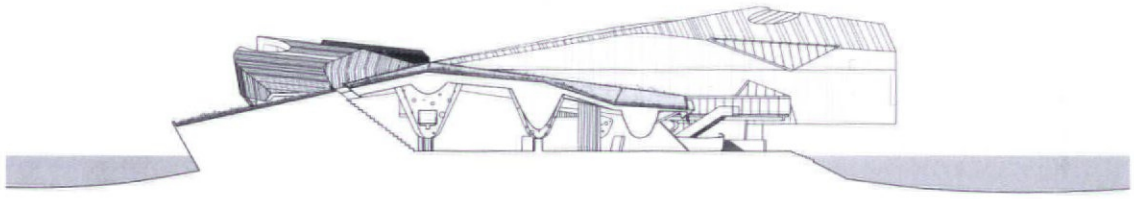
Section AA



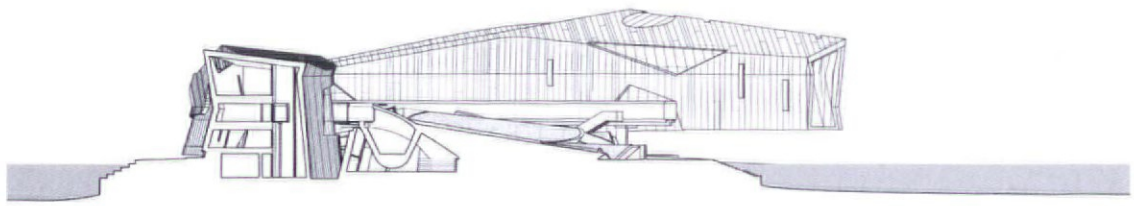
Section BB



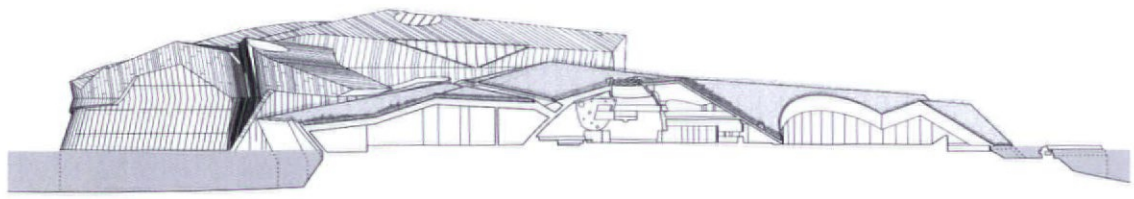
Section CC



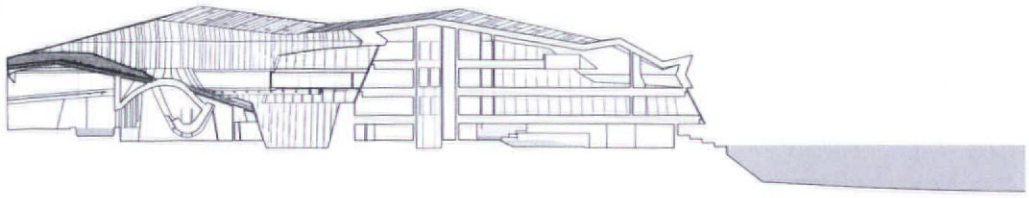
Section DD



Section EE



Section FF



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CIEN HOUSE

LOCATION
CONCEPCIÓN, CHILE

ARCHITECT
PEZO VON ELLRICHSHAUSEN

WRITER
CATHERINE SLESSOR

PHOTOGRAPHY
CRISTOBAL PALMA

This latest house designed by the young partnership of Mauricio Pezo and Sofia von Ellrichshausen consolidates a growing lineage of ascetically minimal dwellings. Characterised by reductive geometries, articulated with large square windows, the houses have the engaging visual directness and simplicity of a child's drawing, yet there is also a sophistication in how the architects experiment with space, and how a limited palette of materials is used to striking effect. Usually located in architecturally anodyne suburbs, these dwellings present a challenging, modern vision of domestic life.

Up until now, Pezo and von Ellrichshausen have designed houses for other people, with projects such as the Casa Fosc (AR June 2009), a vertically extruded trapezoid of green stained concrete, and Casa Chiguayante (AR January 2009), a complex, labyrinthine assemblage that reinterpreted the traditional Hispanic patio. The Cien House in the city of Concepción is a more personal commission, combining living areas for the couple and workspaces for their small practice of four to six people.

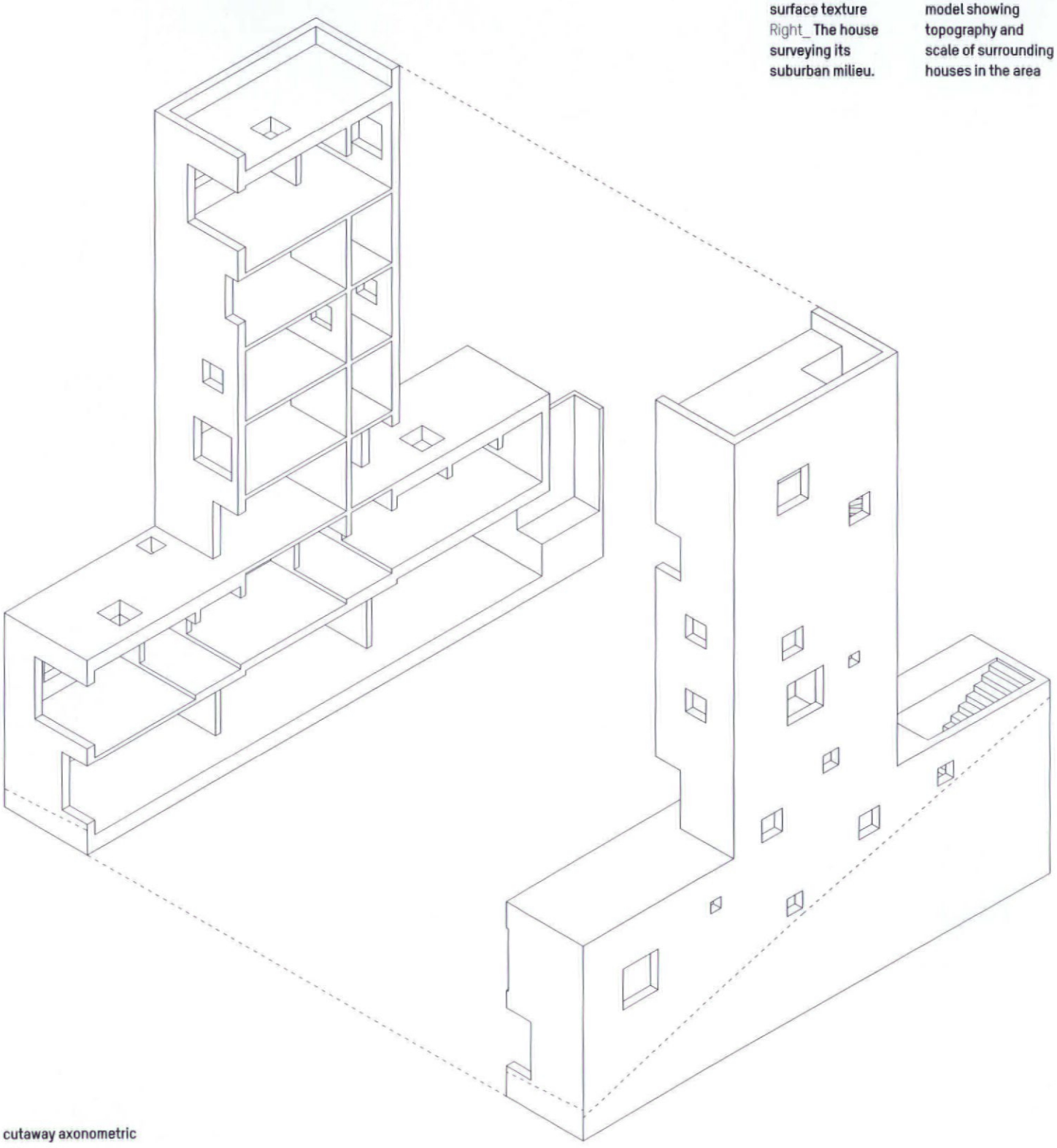
Occupying a wooded, suburban hillside site, the house is a synthesis of archetypal forms, a podium and a tower. Its symmetrical composition is generated by repeating and stacking a basic spatial and structural module, measuring $6m^2$. Partly sunk into the sloping site, the podium is three modules long and two deep, and the tower is five modules high. There were restrictions on the house's footprint, but not its height, so the solid, stark tower is a conspicuous presence in the landscape, like a primordial henge or outlook post surveying its surroundings.

Windows of varying sizes stud and penetrate the concrete wall planes, offsetting this laconic regularity. The concrete has also been chipped away manually to create a gently rutted surface finish, so the building's rigorous geometry is counterpointed by rustic texture and a haptic, rough-hewn materiality. Podium and tower are distinguished by subtly different types of concrete aggregate. This unvarnished, functional spirit also extends to the interior, with its raw concrete walls and floors. In places, the concrete is lined with thin strips of pine, stained white and grey, as if the shuttering were still in place. In the living spaces, floors of warm eucalyptus denote a more domestic ambience.

An explicit distinction between the couple's work and home life underscores the arrangement of spaces, giving the building an internal complexity, belied by the monolithic quality of its exterior. The upper level of the podium is a modern piano nobile, containing cooking, dining and living functions within a single fluid space. —

THE PARTNERSHIP'S HOUSES HAVE THE ENGAGING VISUAL DIRECTNESS AND SIMPLICITY OF A CHILD'S DRAWING

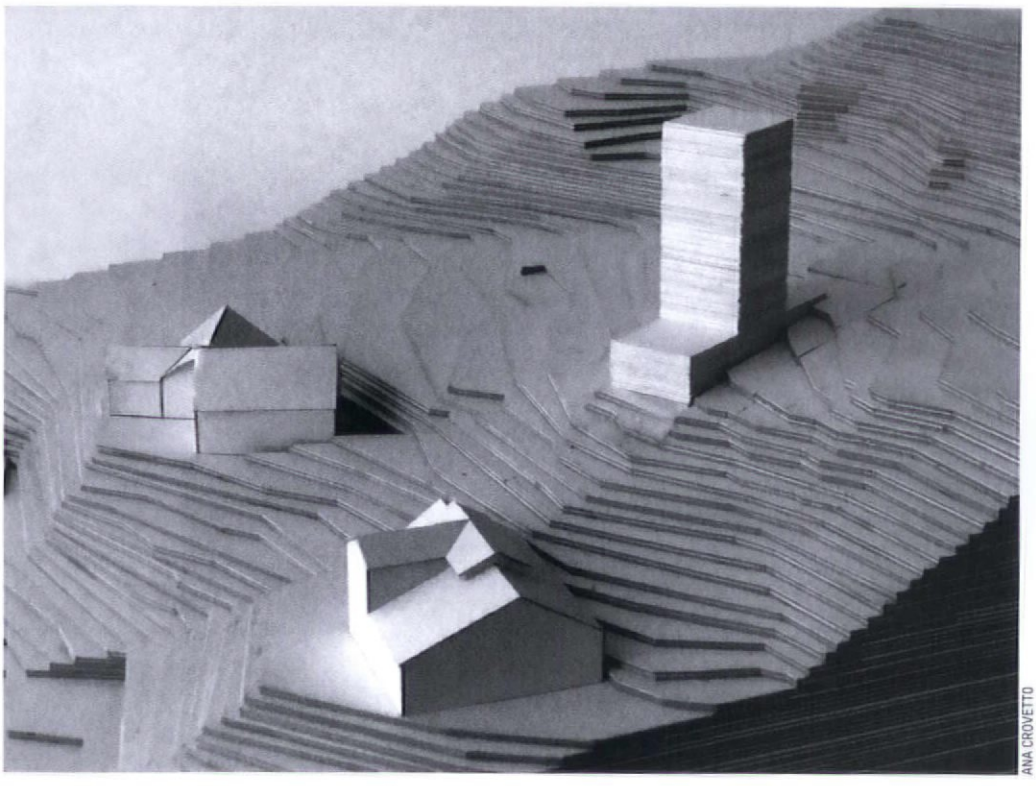
Previous page_ A square tower straddles the podium, giving the house the appearance of some kind of abandoned military outpost. The concrete was chipped away to create a rough surface texture
Right_ The house surveying its suburban milieu. There were restrictions on its footprint but not its height, so the architects chose to build upwards. The solid, stark tower is a conspicuous presence in the landscape
Right, below_ Site model showing topography and scale of surrounding houses in the area



cutaway axonometric

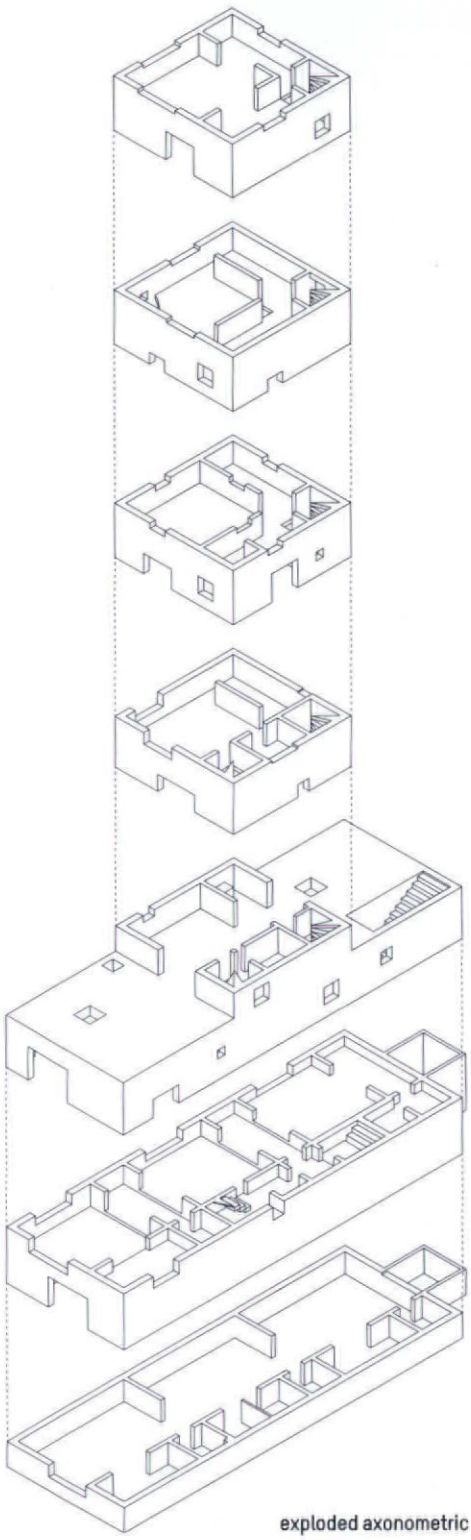
The podium's lower floor will be appropriated as a fabrication workshop for the practice.

Sleeping quarters are housed in the two lower floors of the tower, with three levels of workspaces and studios above. These upper floors are accessed by a separate entrance and staircase that bypasses the living accommodation. Another separate staircase ties together the living quarters and workshop. So while the realms of work and home coexist, they remain physically discrete and self-contained, slotting together with the elegant economy and exactitude of a Chinese puzzle. 'Trapped between these two factual worlds domestic life rests protected: a large room for daily use and a couple of bedrooms piled on it for the night,' says von Ellrichshausen.

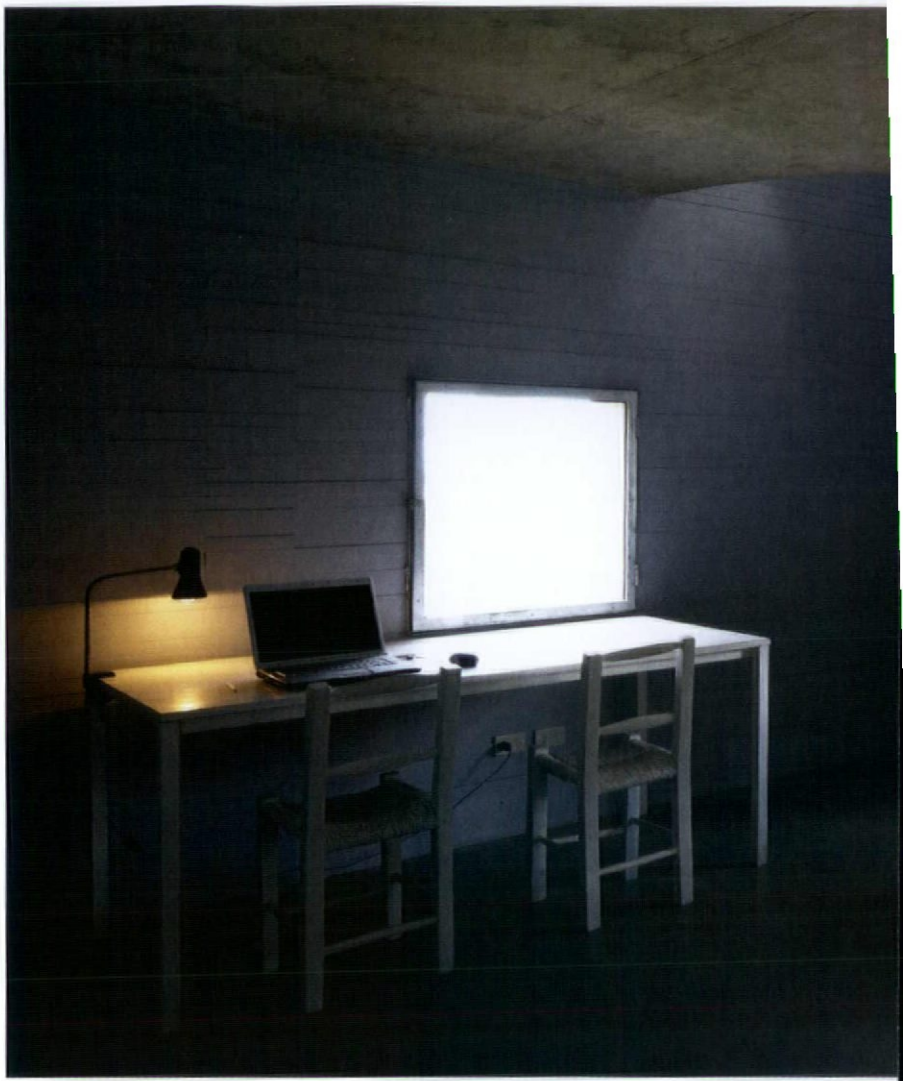


ANA CROVETTO

THE WORLDS OF WORK AND HOME SLOT TOGETHER WITH THE ECONOMY AND EXACTITUDE OF A CHINESE PUZZLE

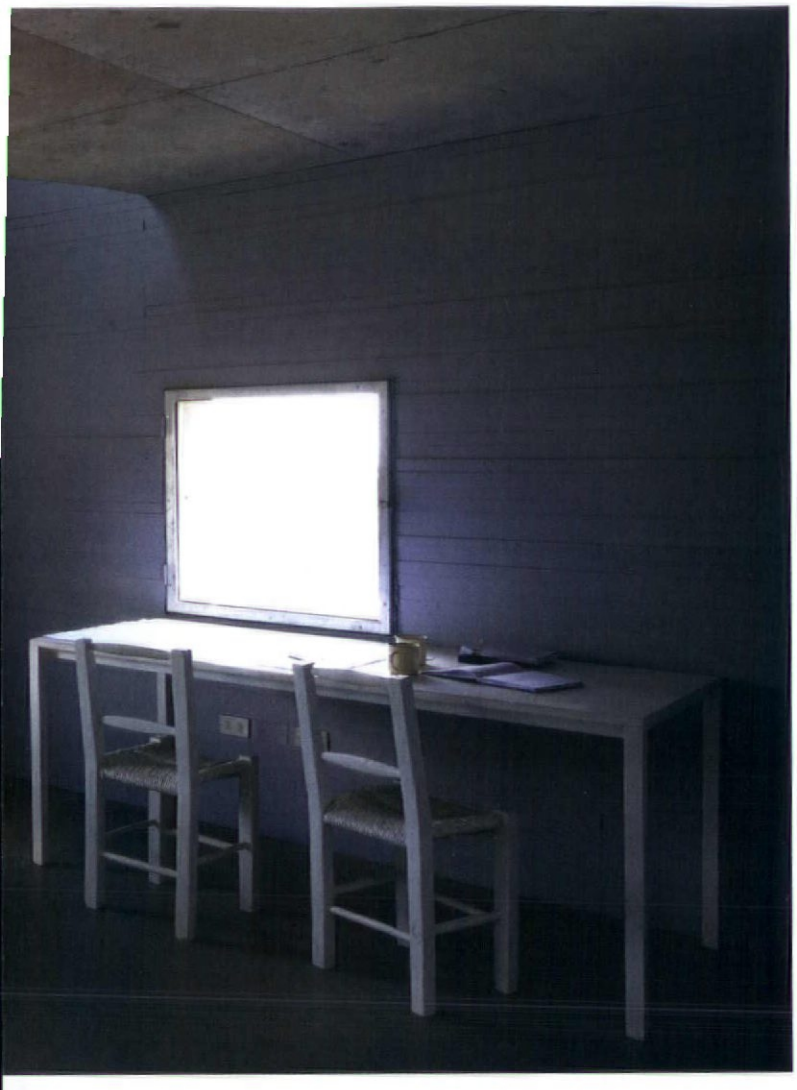


exploded axonometric

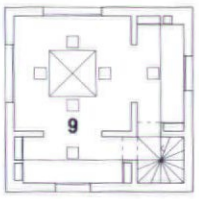


Above_ **Typical studio space on the upper floors of the tower**
Right_ **Tight spiral staircases thread through house**
Far right_ **Main living space is a single fluid volume with living, dining and kitchen areas demarcated by a single step**

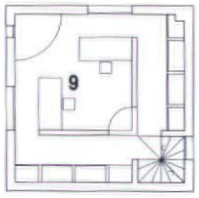
ARCHITECT
Pezo von Ellrichshausen, Concepción
PROJECT TEAM
Mauricio Pezo, Sofia von Ellrichshausen, Bernhard Maurer, Eleonora Bassi, Valeria Farfan, Michael Godden
STRUCTURAL ENGINEER
Patricio Bonelli



1 workshop
2 house entrance
3 living
4 dining
5 kitchen
6 bedroom
7 studio entrance
8 terrace
9 studio

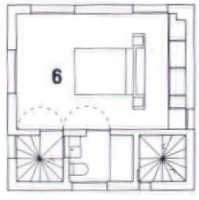


sixth floor

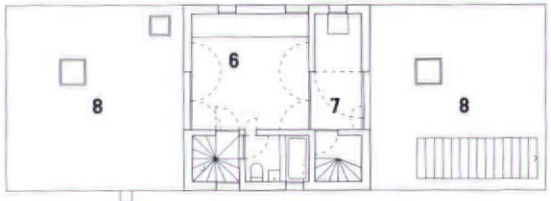


fifth floor

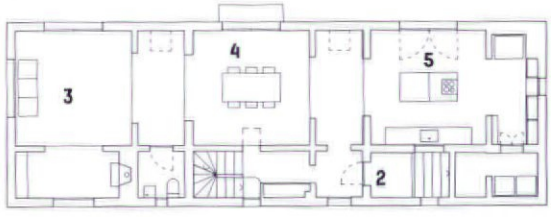
fourth floor



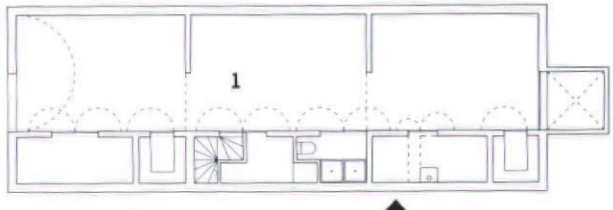
third floor



second floor



first floor



ground-floor plan

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THE ORANGE CUBE

LOCATION
LYON, FRANCE

ARCHITECT
JAKOB + MACFARLANE

WRITER
RAYMUND RYAN

PHOTOGRAPHY
ROLAND HALBE

Before you even see the Orange Cube – whether in photographs or in reality, standing by the riverbank in Lyon – the name conveys the essence of the latest building designed by Dominique Jakob and Brendan MacFarlane. Like much of the architects' spirited yet elegant work, the Orange Cube signals colour and geometry. Or, you might say, design and structure, which is generally the case with Jakob + MacFarlane's impressive output over the last decade.

In their most memorable buildings, the intuitive and the rational coincide, reinforcing and inflecting one another, such as their project for the Docks de Paris (AR February 2009), in which a concrete warehouse on the edge of the Seine acts as a foil for a parasitical growth creeping along the riverside frontage. Made of tubular steel infilled with moiré patterned glazing, this 'plug over', as MacFarlane described it, contains a network of staircases that convey visitors around the renovated warehouse.

The site for the Orange Cube is another waterfront locale, a long flat peninsula between the Rhône and Saône. Where these rivers join into one, Coop Himmelb(l)au is building the dramatic Musée des Confluences, evidence of the ambition driving the redevelopment of this post-industrial quarter. Jakob + MacFarlane's building looks west from the mid-point of this fluvial peninsula, across the Saône to an almost bucolic hillside with Italianate gardens and discrete neo-classical institutions. The Orange Cube is therefore, as Roland Barthes noted apropos the Eiffel Tower, both an object to look at and an object to look from.

The architects' brief was to accommodate rental office space in a scheme marking the transformation of the site. In response, they pushed the envelope to its allowable limits, so that the project has optimal physical presence on its former industrial site. This hypothetical or virtual Cartesian solid is then eroded by not one but three conical volumes. The primary excavation is angled inward from the corner overlooking the Saône. From the south, it appears to capture an adjacent crane like a giant Pac-Man. The mutation of this primary erosion with a conical incision through the Orange Cube's roof creates the intriguing, crater-like void that addresses the river.

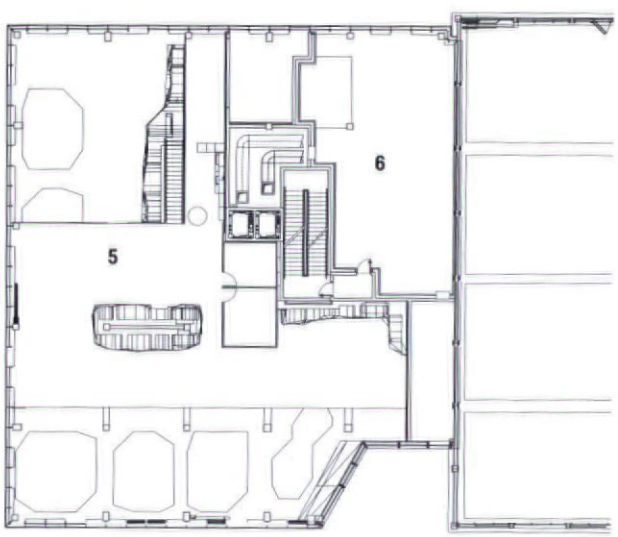
At quay level, where the interior is occupied by a stylish design store, a third conical erosion echoes the curving line of the triple-vaulted silhouette of the adjacent structure, Les Salins. Jakob + MacFarlane's competition-winning proposal envisaged the retention of this salt warehouse, which has now been refurbished by others as an airy and inventive restaurant. The big geometric moves of the Orange Cube have thus a contextual origin in the local industry of the region. The building's colour, according to the architects, also makes a contextual reference. The distinctive orange hue was inspired by the lead paint that is common to dockland and factory zones such as this remarkable one in Lyon.

On a spatial level, the two main erosions – one focused on the river, the other directed toward the sky – are close in spirit to Purist geometry. Yet nevertheless, the erosions deform to accommodate local conditions. They subvert the rectilinear premise of the cube, not unlike some competition proposals designed by Rem Koolhaas and the Office for Metropolitan Architecture (OMA). In doing so, the erosions call to mind the warehouse insertions in Culver City by Eric Owen Moss, and the orthogonal Tokyo house where Kazuo Shinohara scalloped out cylindrical voids in response to high voltage lines overhead. —

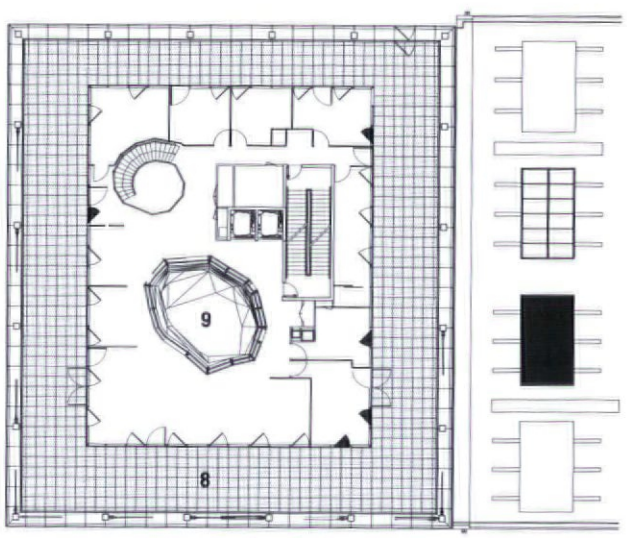
THE BUILDING LOOKS WEST FROM THE MID-POINT OF THIS FLUVIAL PENINSULA TO AN ALMOST BUCOLIC HILLSIDE

1 showroom entrance
2 showroom
3 offices entrance
4 parking entrance
5 showroom mezzanine
6 technical areas
7 offices
8 roof terrace
9 void

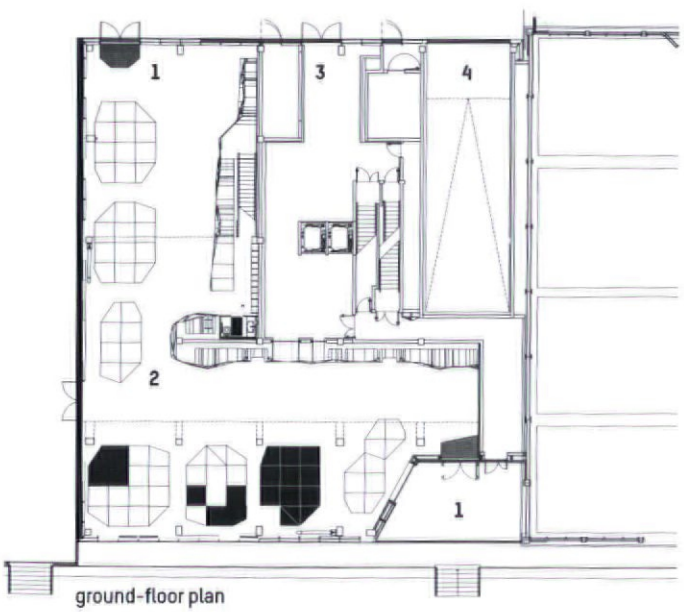
Previous page, left_ The Cartesian solid is eroded by a series on conical volumes
Previous page, right_ The citrus cube adjoins a triple-vaulted salt warehouse on the Saône waterfront
Right_ The site lies on a tapering peninsula at the confluence of two rivers and the Orange Cube is emblematic of the ambition to revive this former industrial quarter



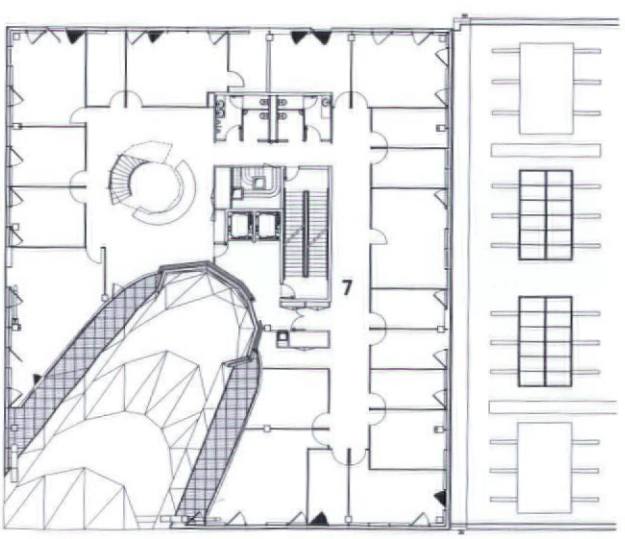
mezzanine



sixth floor



ground-floor plan



fifth floor

The Orange Cube may thus be situated within a strand of design that explores volume as a rhetorical strategy yet tweaks that geometry to opportunistic ends.

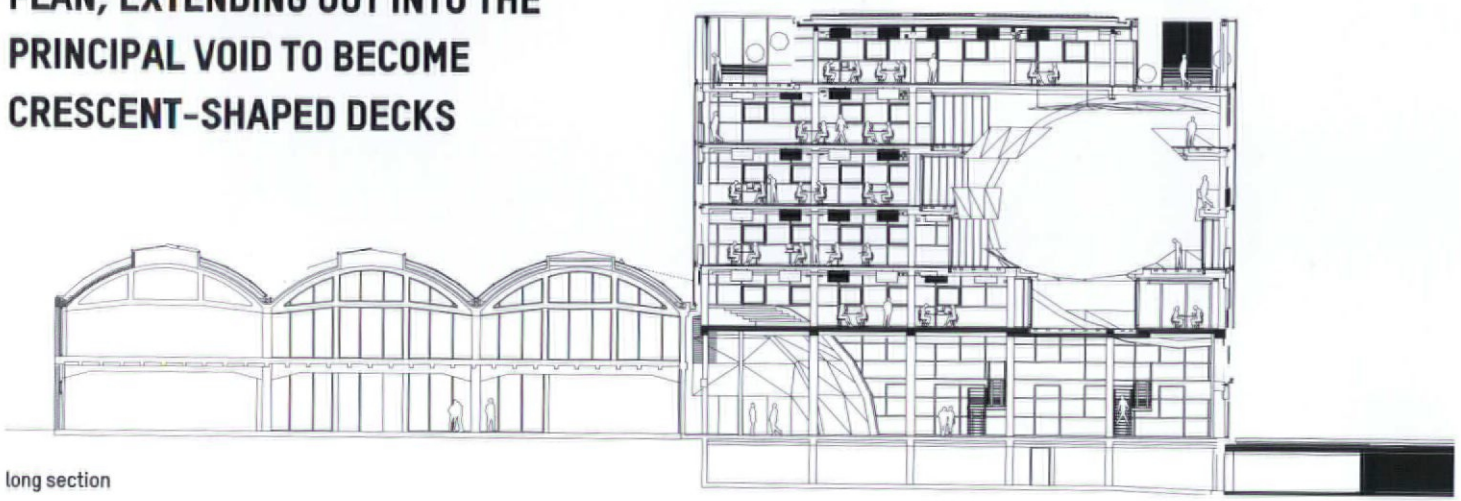
Each facade of the Orange Cube consists of a perforated aluminium skin, held forward of an inner membrane of translucent glass and solid orange panels. These inner walls extend with minimal interference to the exposed concrete ceiling in such a way that results in views of the exterior being filtered through the delicate orange scrim.

The erosions in this taut outer membrane are not circular but polygonal, and on occasion they merge, thus achieving a more nuanced – or more natural – effect than would have been created by a simplistic field of dots. The pattern is slightly denser to the south in order to facilitate shading, point out Jakob + MacFarlane. At the topmost level, complete with its penthouse pavilion, the orange skin of the building appears to dissolve or fade as it meets the sky.

Engineered in collaboration with RFR and TESS, the Orange Cube features open-plan floors with a regular grid of concrete columns. These floorplates fracture in plan, extending out into the principal —

location plan

FLOORPLATES FRACTURE IN PLAN, EXTENDING OUT INTO THE PRINCIPAL VOID TO BECOME CRESCENT-SHAPED DECKS

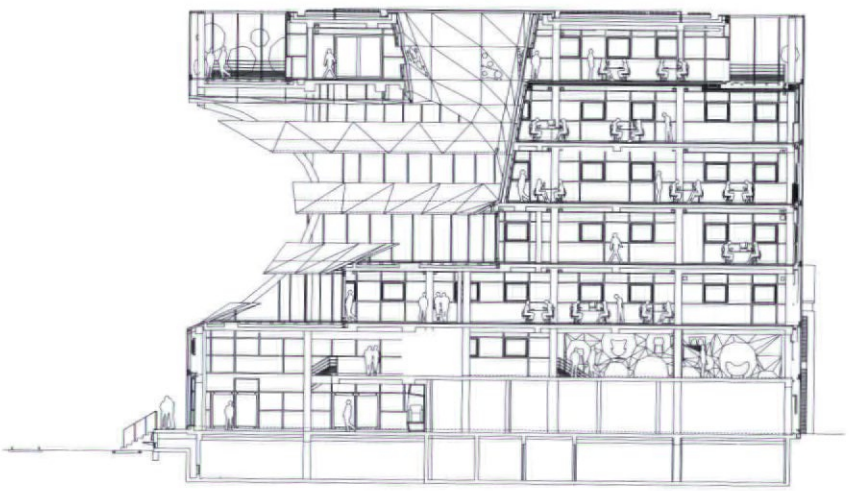


long section

void to become crescent-shaped viewing decks protected by sloping balustrades. Looking up from the quay, this aspect is dramatic. The Vorticist effect is exaggerated by the striped balustrades, with aluminium panels that are slightly darker than the exterior scrim, and by glimpses of the furthest recesses of light seeping in from above. The opaque triangular panels of this erosion to the sky are frequently nibbled away by clusters of small, if not tiny apertures.

Looking out from the Orange Cube across the Saône, the feeling is like being in the stern of a most unusual ship, on the deck of a giant apparatus. Yet there is simultaneously a hectic or visceral sense of being protected by the embrace of curving walls and sheltering roof. In a world where the Guggenheim Museum Bilbao by Frank Gehry has elevated architecture to spectacular heights, the pursuit of iconicity has frequently resulted in meaningless gestures. The Orange Cube, to the contrary, can be inductive and subtle, almost organic in form. It is a pragmatic commercial building that appears, in the light of day, to be surprisingly alive.

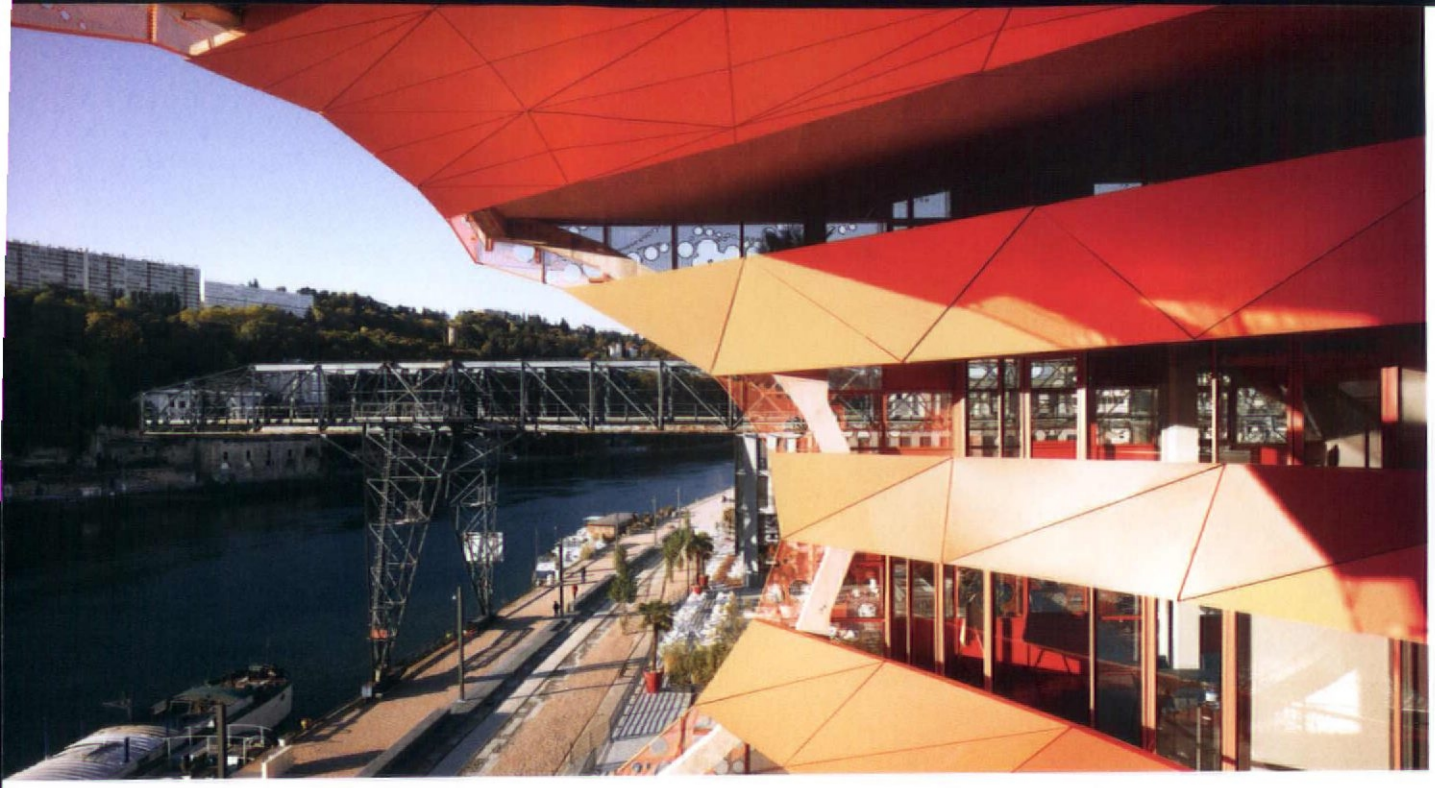
See more of Jakob + MacFarlane's work, including the Docks de Paris, at www.architectural-review.com

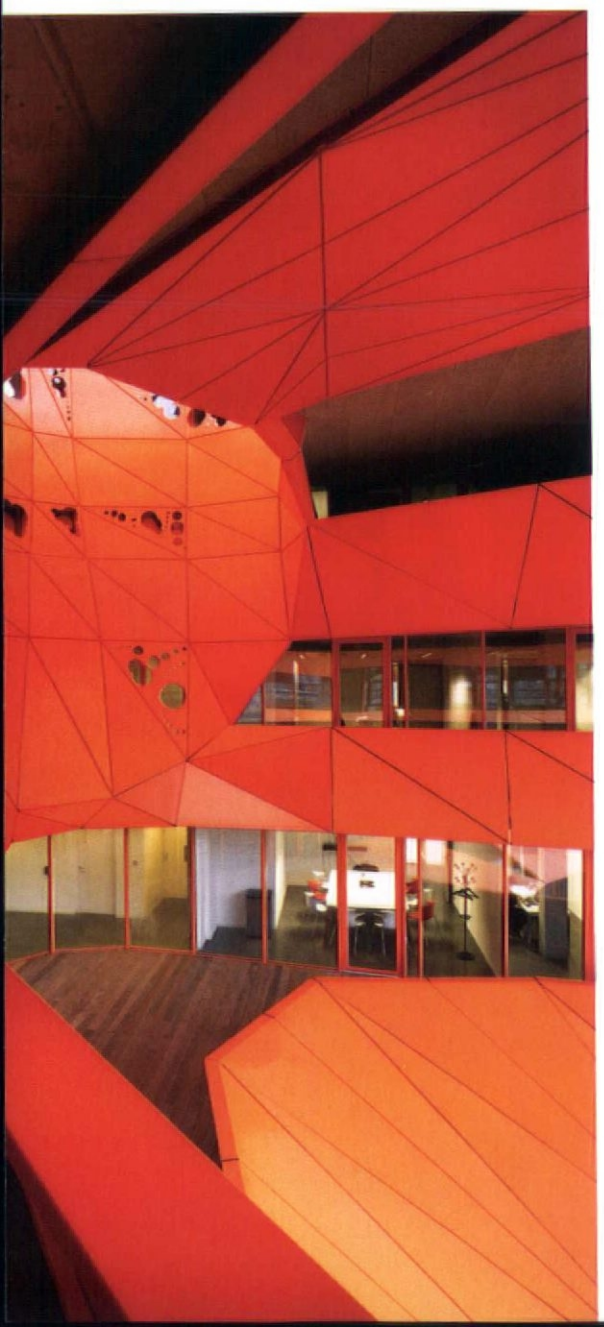


cross section

ARCHITECT
Jacob + MacFarlane, Paris
STRUCTURAL ENGINEERS
RFR, TESS
ELECTRICAL ENGINEER
Alto Ingénierie

Right_ **Inside the incision crescent-shaped viewing decks are sculpted into the facade**
Above, right_ **The coruscating orange hue takes its cue from the lead paint common in dockland and factory zones**
Far right_ **Terrace at topmost level, showing detail of the perforated cladding**





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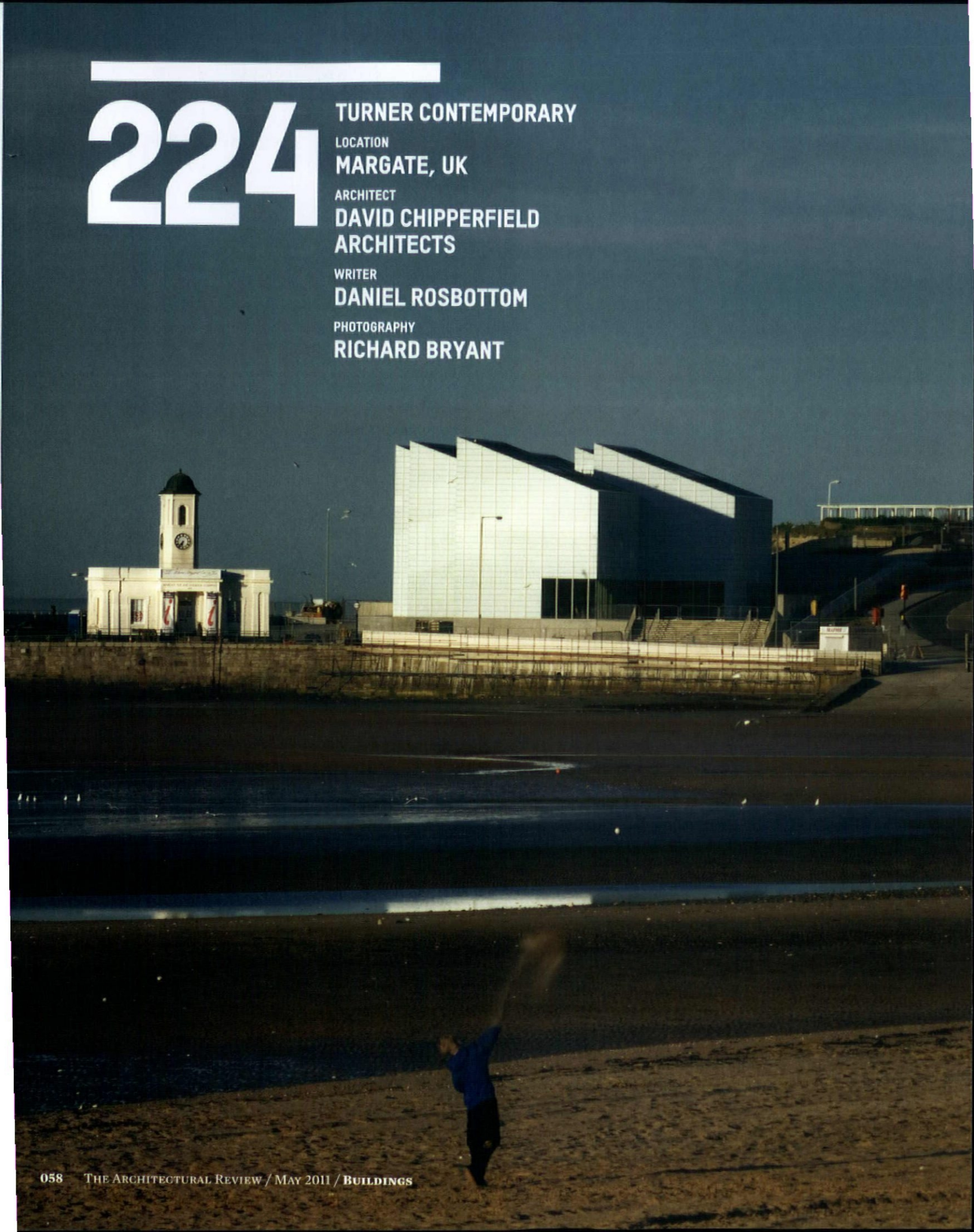
TURNER CONTEMPORARY

LOCATION
MARGATE, UK

ARCHITECT
DAVID CHIPPERFIELD ARCHITECTS

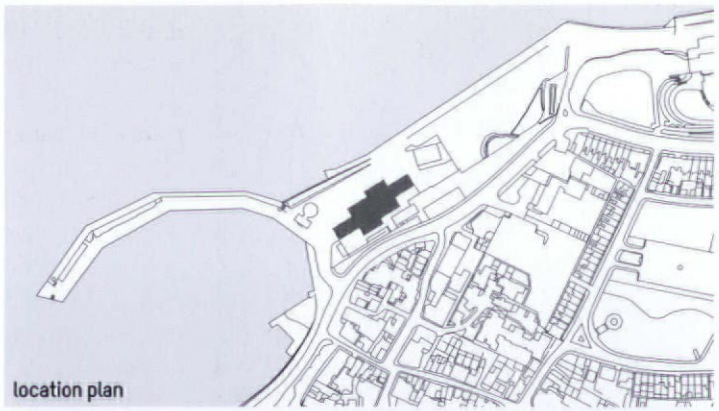
WRITER
DANIEL ROSBOTTOM

PHOTOGRAPHY
RICHARD BRYANT



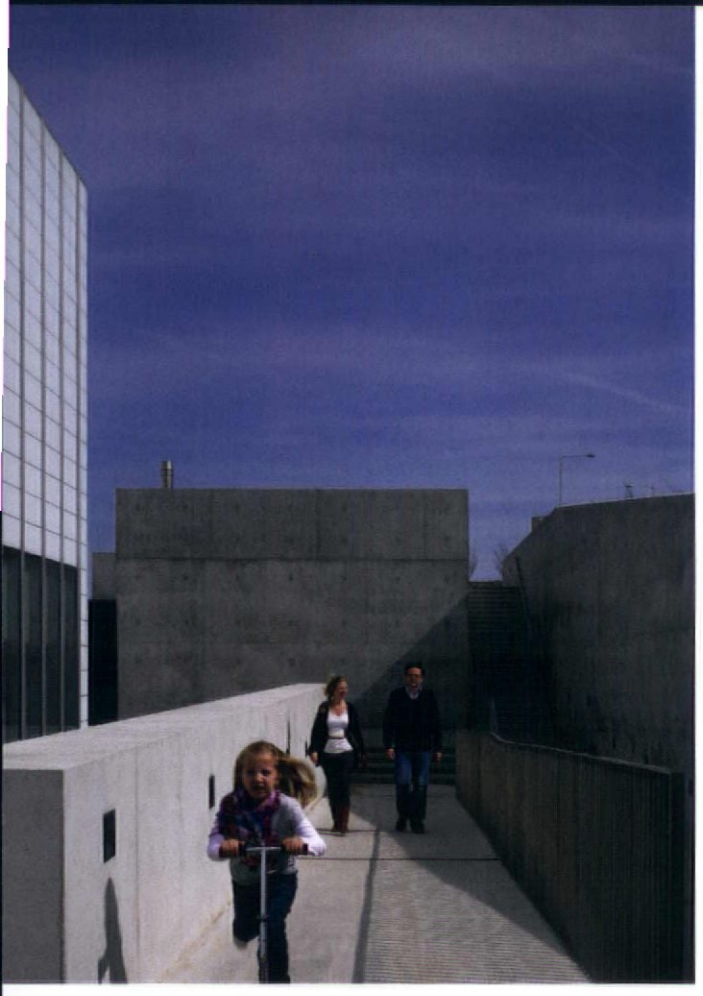

PETER COOK/VIEW

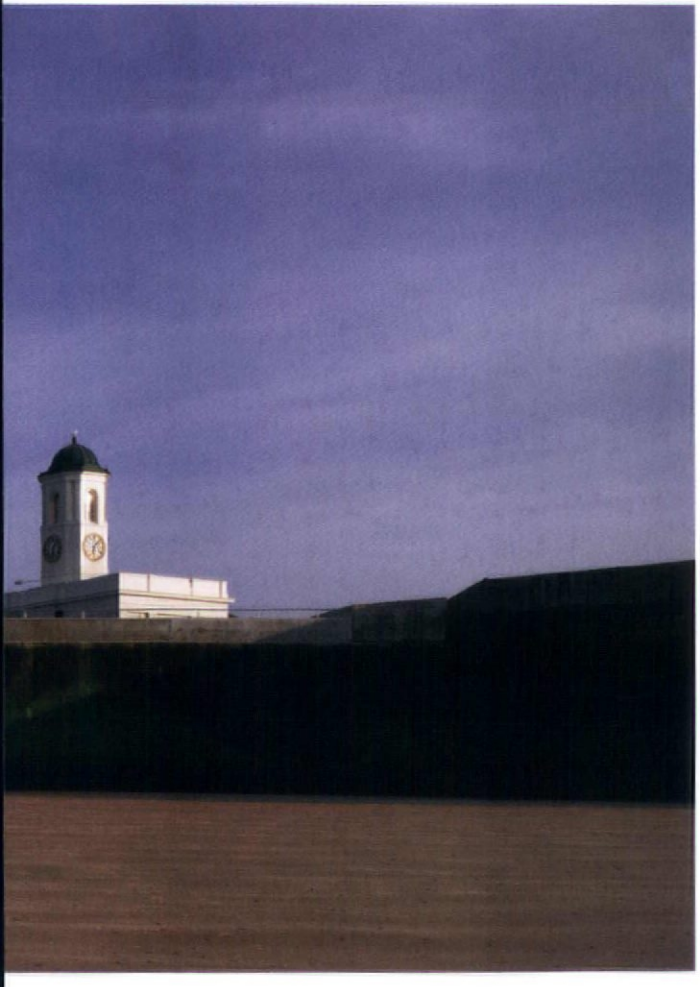
THE CENTRE HAS AN ABSTRACT, CRYSTALLINE QUALITY, ITS COLOUR ADJUSTING IN CONCERT WITH THE SEA AND SKY



location plan

Previous page_ Turner Contemporary comprises six similar mono-pitch volumes that rise toward the north Kent coast
Right_ Elevated on a concrete podium, the six volumes stagger in plan to create a sheltered entrance terrace
Far right_ Occupying intestitial space between the seawall and coastal road, a series of ramps and spine walls mediate the building's setting
Below_ The architecture has a quasi-industrial character that engages memories of harbourside structures





Situated in the faded seaside town of Margate on the Isle of Thanet, the most easterly point of England's Kent coast, the £17.5 million Turner Contemporary is the first of two art galleries by David Chipperfield Architects, due to open in 2011. The other is a building dedicated to the British Modernist sculptor Barbara Hepworth in her hometown of Wakefield.

Together, they register a significant moment for one of Britain's leading architects, returning to build on his native shores for the first time in over a decade. In all likelihood, they are also a high-water mark for the policy of strengthening regional arts provision beyond London, against which the tide of austerity has turned. But unlike the Hepworth Wakefield, which will hold the sculptor's pieces in its collection, the Turner Contemporary is not a repository for the art of its namesake, the celebrated 19th-century painter JMW Turner. Instead its relationship with him is one of association.

John Ruskin described Turner as 'the father of modern art'. His work pre-figured French Impressionism and he was a hero for the Abstract Expressionists. Subsequently, though, his legacy has largely been relegated to the academic past. In recognising his art as being radical within its own time, the gallery seeks to draw a thread between Turner and today's artists. While his paintings might periodically hang in the Turner Contemporary, they are primarily designed to accommodate the breadth of current art production.

Perhaps a more significant association then is the latent one, borne out of a shared experience of place. Turner remarked that 'the skies over Thanet are the loveliest in all Europe', often returning to Margate to capture their shifting light in lucid paint. The opportunity for the gallery, which occupies the former site of his lodgings there, is to recreate that experience for visitors.

Here you confront a potential paradox. For as the distinguished critic Kenneth Frampton points out, the modern art gallery, as a type, exemplifies the dislocation of contemporary culture from its situation. Curatorial practices encapsulate art within hermetic, controlled environments and reduce it to a commodity, rendered placeless by the loss of interaction between 'culture and nature... art and light'. The challenge then, for a gallery bearing Turner's name, is to embody his maxim that 'the Sun is God'.

The 2,000m² building is arranged over two floors, within six equivalent volumes, clustered around a central spine. As you might expect of a building without a collection, staff and ancillary functions are tightly planned, with most spaces given over to the public. These share a restrained yet luminous palette of polished concrete floors, white walls, ribbed concrete soffits or white ceilings. The principal galleries, on the upper floor, open into the mono-pitched roofs of three of the volumes.

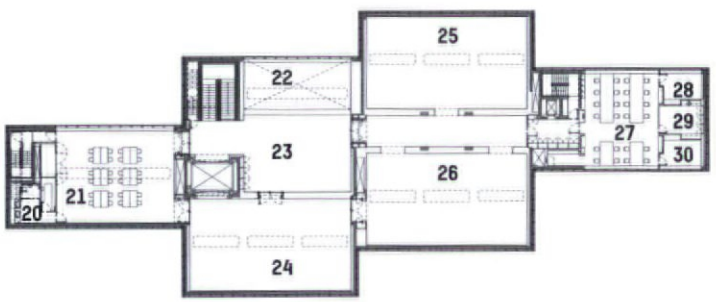
These spaces are emphatically concerned with the qualities of natural light, their form being defined by a simple but singular condition: the coincident relationship of sea and north light. The latter is admitted through high-level, clerestorey windows, with a directness that David Chipperfield describes as the 'most primitive form of lighting', likening it to that of an artist's studio.

Something more surprising happens within the opposing pitch. Here, a linear rooflight permits a small amount of south light to enter. This gives each room a warm colour temperature and an even light distribution, countering the dark surface that you would otherwise perceive below the north light.

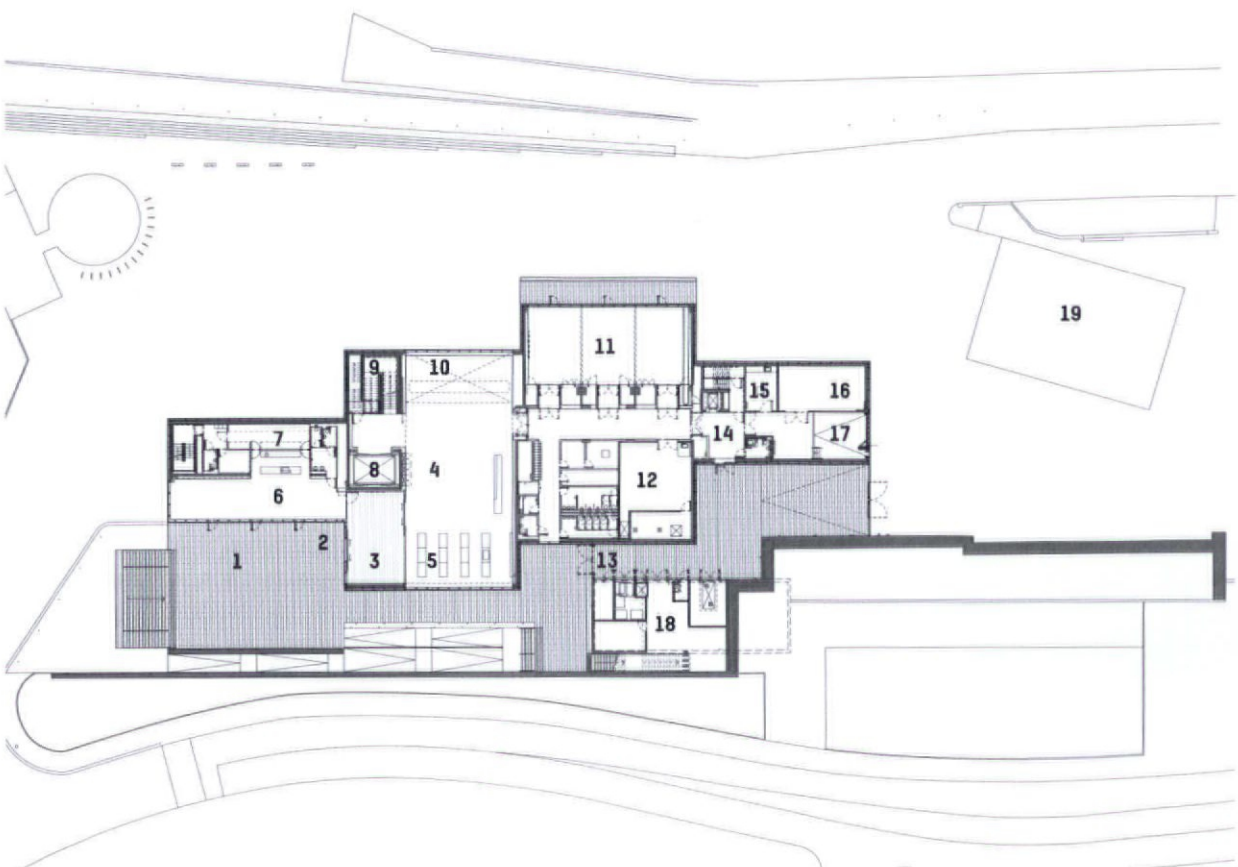
Consequently, the atmosphere of these rooms feels satisfying. Yet in the context of an extreme sensitivity to daylight, within contemporary curatorial and conservation practice, Chipperfield observes the importance of resolving this small yet radical innovation with absolute precision, especially for an institution that, —

IF THE GALLERIES ENJOY THE SKY, THEN THE EXPERIENCE OF THE OTHER PRINCIPAL SPACES IS FOCUSED UPON THE WATER

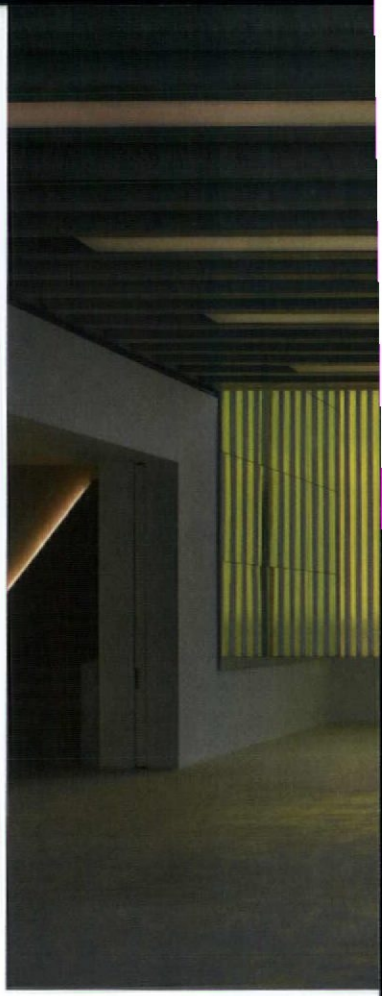
1 terrace
2 public entrance
3 wing lobby
4 reception
5 shop
6 café
7 kitchen
8 main lift
9 main stair
10 double-height gallery
11 event space
12 general store
13 staff entrance
14 admin lobby
15 workshop
16 art store
17 loading bay
18 boiler house
19 lifeboat station
20 art material store
21 learning studio
22 void
23 balcony gallery
24 west gallery
25 north gallery
26 south gallery
27 admin offices
28 director's office
29 staff kitchen
30 meeting room

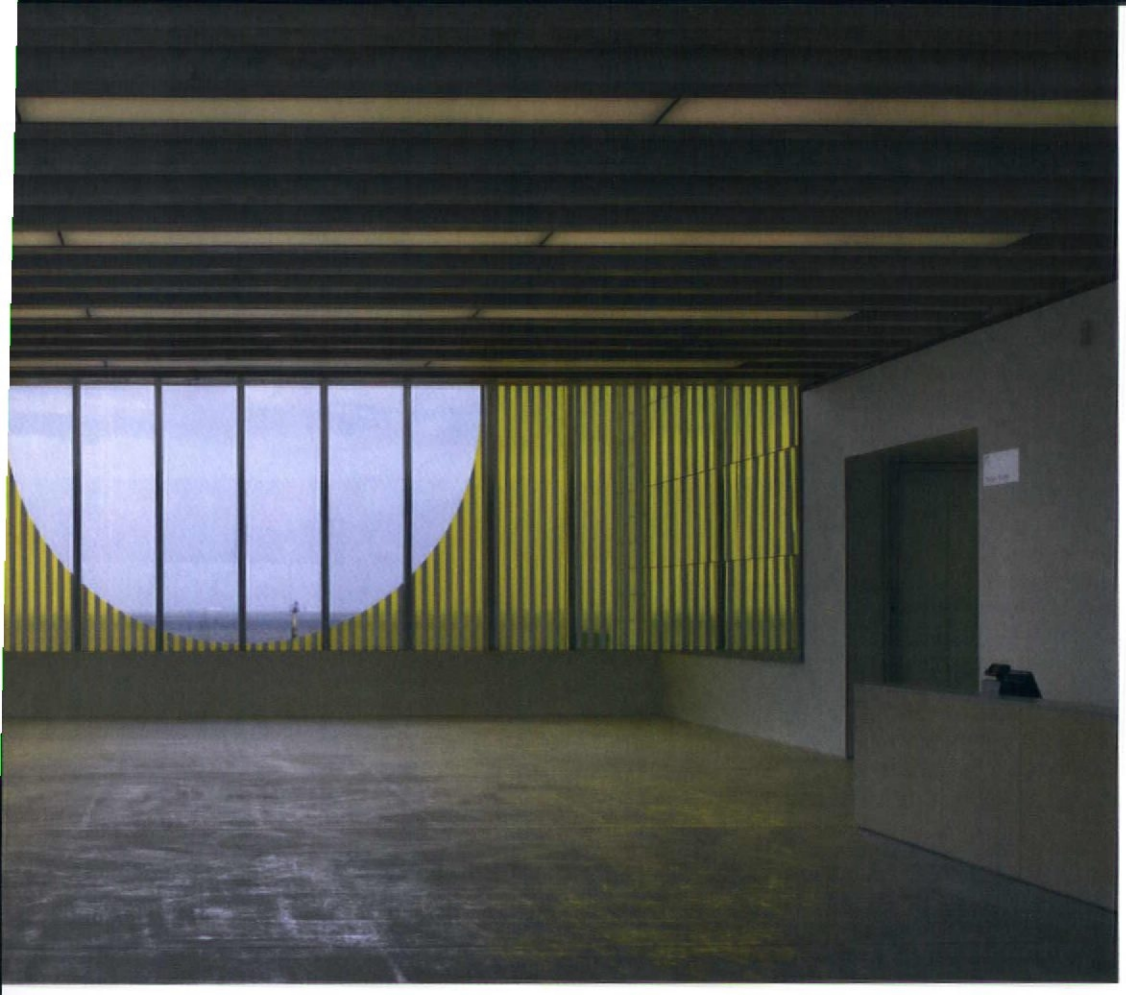


first-floor plan



ground-floor plan





Top_ Daniel Buren's installation occupies the double-height Sunley Gallery
Left_ The café looks west and south across Margate's walled harbour
Above right_ An understated reception sits below the mezzanine between bookshop and gallery space

with no collection of its own, relies upon loans. Turner, apparently fascinated by science, would undoubtedly have applauded the fact that the sophisticated process of calculation and testing, necessary to achieve appropriate light levels, has delivered an outcome that is simple and powerfully experiential, rather than overtly technological.

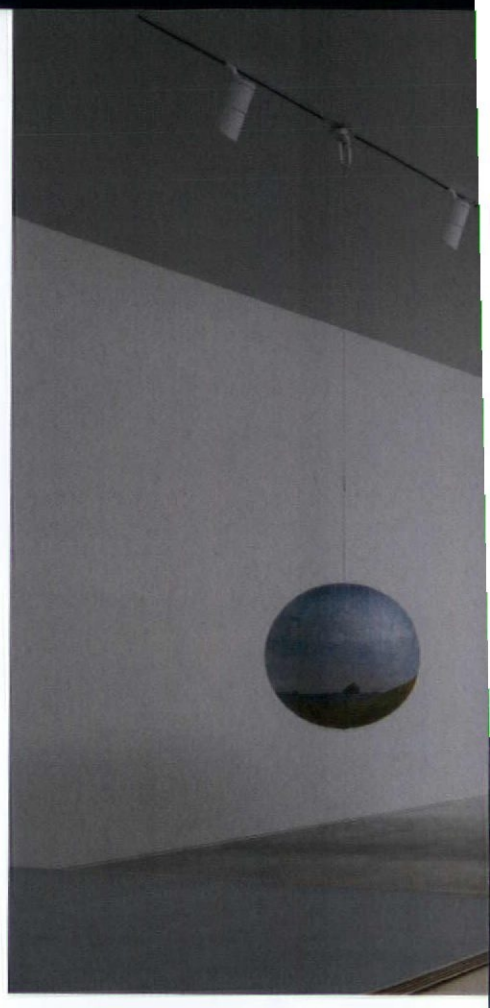
If the galleries enjoy the sky, then the experience of the other principal spaces is focused upon the water. The expansive windows of the entrance gallery, event space and education room each frame the sea's horizon in a different way, the latter enjoying views that Turner might have seen from his windows. Gratifyingly, the offices offer staff similarly edifying vistas across both sea and town.

Chipperfield admits to having felt slightly uncomfortable about the building's ambiguous setting, within the interstitial territory between these two conditions. In one sense its placement is clear, concluding a long sweep of beach and promenade, where white cliffs rise to form Kent's characteristic coastline. Here, as the seawall turns into the enfolding harbour arm, the building defines a south-facing, sheltered public space, allowing the café and entrance to open on to the town. Unfortunately, the intervening road undermines the immediacy of this connection and the building is held back from a more direct adjacency with the water, by the contingent requirements of the adjacent lifeboat station.

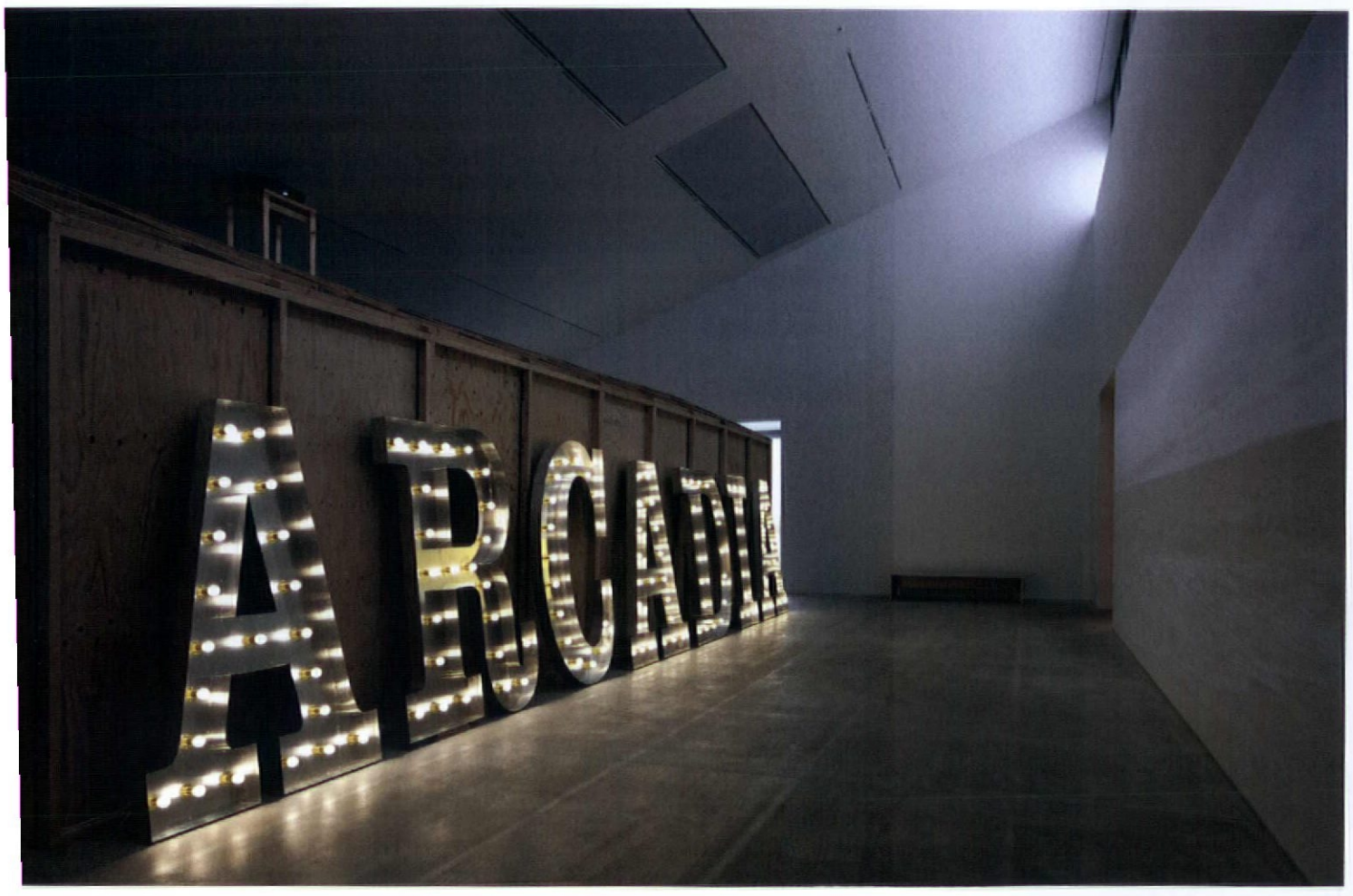
In response, the architecture offers a quasi-industrial character, the didactic clarity of which engages memories of the harbourside structures that typically inhabit such hinterlands. The building's ensemble of six mono-pitched volumes feels analogous to the neighbouring boatshed and seems contentedly part of the haphazard assemblage of objects via which the town negotiates its relationship with the sea.

On a calm day, that relationship feels benign, but Turner came here for the drama of stormy weather. ——

SPACES ARE DEFINED BY A SIMPLE BUT SINGULAR CONDITION: THE RELATIONSHIP OF SEA AND NORTH LIGHT



cross section looking west



Above_ Russell Crotty pictures the region in floating globes and books
Far left_ *Arcadia* by Ellen Harvey glows in a dimly lit gallery, recreating the one that Turner built to house his work
Left_ *Afterturner* by Douglas Gordon responds to Turner's assertion that 'the Sun is God'.

ARCHITECT
David Chipperfield Architects, London
STRUCTURAL ENGINEER
Adams Kara Taylor
SERVICES ENGINEER
Arup
FACADE CONSULTANT
Arup
LANDSCAPE ARCHITECT
Gross Max

It was in the force of those rough seas that an earlier, ill-fated proposal by Snøhetta was lost amid a spiralling vortex of cost and technical concerns. The reality of maintaining a building battered by waves and salt spray limited the material choices.

The resulting glass skin extends the theme of interior luminosity into one of external reflectivity. The centre has an abstract, crystalline quality, its colour adjusting in concert with the sea and sky. But it is most effective when seen across the bay, against the heterogeneous grain of Margate's seafront and the hazy atmospherics of the North Sea. From here, the shining profiles of gables recall the bright geometry of sails in Turner's sea paintings.

If the project has a directness appropriate to its situation, it also appears critical of the priorities that condition similar cultural institutions. Eschewing the temptation to over-dramatise ancillary function, the Turner Contemporary and Hepworth Wakefield seek to define exterior form in qualities of, and relationships among, individual galleries. Here the café is downplayed and the shop and reception are furniture. Education facilities occupy a room equivalent to its adjacent galleries, giving the sense that art is central to the conversation.

You hope that such integrity will stand the institution in good stead, for Margate expects much from the art space as a catalyst for renewal. Tracey Emin, the town's other famous artist, has remarked that 'what's brilliant about the Turner Centre is that it has given people hope that things are going to change'. Chipperfield, more cautiously, suggests that the building's first responsibility is to be a good place to see art. Yet in celebrating the singular qualities that drew the great painter to the town, it might be said to go further, placing art in Margate. In so doing, it takes a first step in revealing those qualities to others.

Read Daniel Rosbottom's exclusive interview with David Chipperfield at www.architectural-review.com

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SAMITAUR TOWER

LOCATION
LOS ANGELES

ARCHITECT
ERIC OWEN MOSS

WRITER
GEOFF MANAUGH

PHOTOGRAPHY
TOM BONNER

For almost a year, the Samitaur Tower by Eric Owen Moss Architects was under construction on a narrow site, opposite a forthcoming elevated train line, five minutes' walk from my apartment. When work began here in Culver City, an independent municipality on the west side of Los Angeles, the tower was a series of exposed steel rings. The structure took the shape of a misfused backbone, hulking knot-like and tense on the roadside. Once translucent acrylic projection screens were wrapped around the facade, backlit from within to give the tower the feel of a Japanese lantern by way of *Star Wars*, it had made the transition from a helical whirl of raw steel to its final balletic state.

Commissioned by urban philanthropists Frederick and Laurie Samitaur-Smith, this is the latest project by Moss in a 20-year creative collaboration with the couple. Formally, the tower resembles an astronomical device, its steel loops casting oblong shadows onto the pavements below. The tower itself reaches to a height of 22m, over three of which are below street grade, as the site was partially excavated to form an outdoor auditorium. Cut into the structure's off-centred core is an open-air stairway, like an apotheosis of the emergency exit, leading up to a number of terraces and platforms. Each one offers a comfortable place to rest and look out over the city.

However, this optical relationship with the tower's surroundings works in more ways than one: the project has been designed as a visual attraction – the local landmark as media spectacle. In its press materials, the architects cite Tatlin's Monument to the Third International and Louis Kahn's City Tower Project as inspirational precedents. But they could just as easily have referred back to the long history of cinematic devices, such as the magic lantern and the *camera obscura*. The tower is as much of an optical mechanism as it is a work of architecture. In a sense, it is more Athanasius Kircher than it is Times Square.

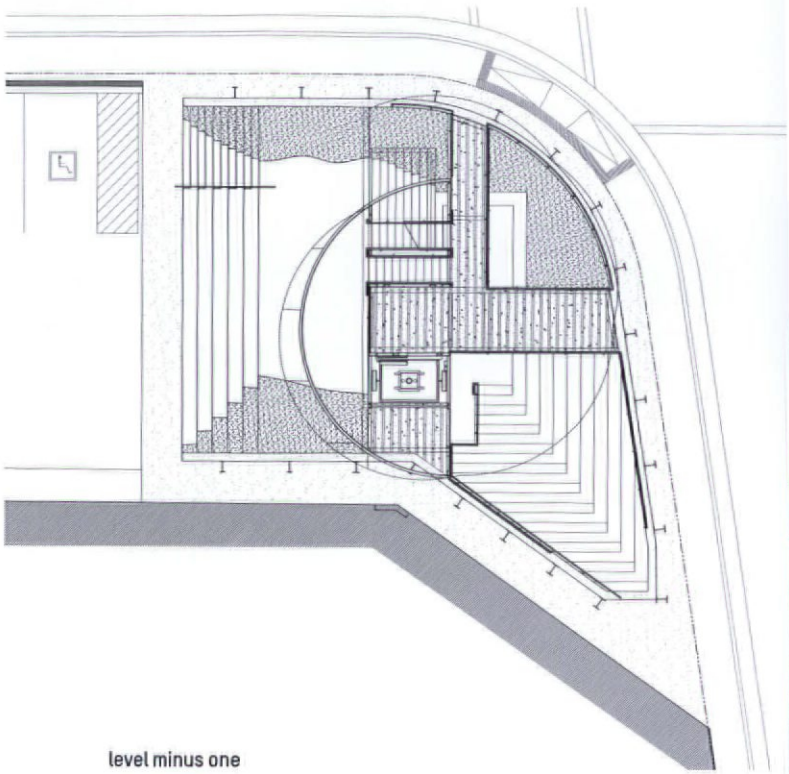
I spoke to project architect Dolan Daggett about the tower's visual priorities. The intention behind squeezing the project on to a small corner plot across the street from the future train line, he said, was to reveal the potential for density in greater Los Angeles. For spatial effect, he compared this to a cramped site in Tokyo. The tower would thus demonstrate, in view of commuting Angelenos, that even Los Angeles' narrowest slices of land could be used to overcome city sprawl.

Furthermore, Daggett emphasised that the tower's street-facing, curvilinear screens are dedicated not to commercial advertisements but to community arts education. He referred to the tower as a kind of pedagogic device: 'an apparatus, a machine, a system that requires space between the projector and the screens'. Indeed, the architects deliberately avoided the use of LEDs, choosing instead a tactile technology: the ceiling-mounted projector. Visitors can thus stand inside the tower as images are projected on to the outside walls, immersed in what Daggett called a 'complete wash of light'. This also means that anyone inside the tower is visible in silhouette for spectators north of the site, including passengers on the forthcoming train line. —

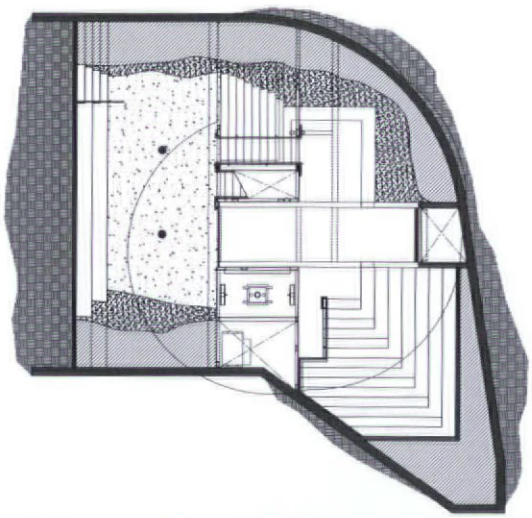

EXIT
EXIT
NATIONAL

THE SAMITAUR TOWER IS AS MUCH OF AN OPTICAL MECHANISM AS IT IS A WORK OF ARCHITECTURE

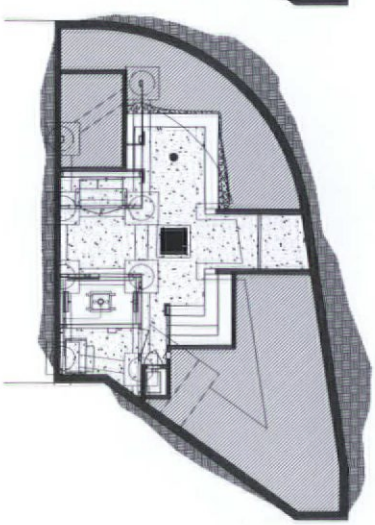
ground-level plan



level minus one



level minus two



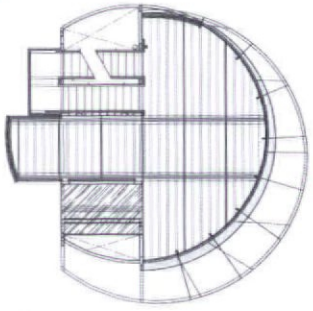
But it is hard to resist the feeling that the project is just an expensive way to entertain drivers stuck in traffic jams. After all, isn't the tower just a kind of hypertrophied billboard, inadvertently and ironically continuing the optical sprawl of Los Angeles' everyday landscape? It is not yet clear whether Moss has successfully produced a functioning public space that, on its own terms, can critique or otherwise subvert the visual noise of commercial billboards planted around the city like flags from a conquering power.

Perhaps, then, we might discover another motive at work in the tower's design. The Samitaur Tower exists in a unique urban context. Many of the surrounding buildings were also designed by Moss, including the headquarters of Samitaur itself. This gives the project an oddly literal opportunity to look back at the firm's earlier work, conspicuous for its trademark use of broken arcs and half-circles. It makes the local neighbourhood a kind of inhabitable masterclass in deconstructive ornament, as if the tower were an Eric Owen Moss retrospective in architectural form.

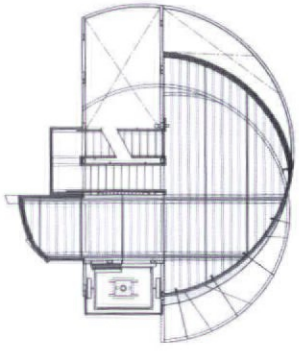
Put another way, when you climb to the top of the tower, you don't just see Los Angeles: you see half a dozen projects designed by Moss. The narrative power of this is not to be missed, of course, and the Samitaur Tower does benefit from these proximities, but it is hardly just architectural historians who will be visiting the overlook. Especially once the adjacent train line has opened, this tower will need to function for the public it is ostensibly intended for, irrespective of whether its views offer a tantalising glimpse of the career of its architect.

On this note, it appeared oddly appropriate that the tower was chained off behind signs warning of video surveillance for all trespassers when I walked back to visit the tower one final time. The sight presented a curious contradiction to any claim that its panoramic perspectives were open to all and sundry. This left the upper reaches of the tower empty of all but wind, its steps silent, its screens awaiting an audience that had yet to arrive.

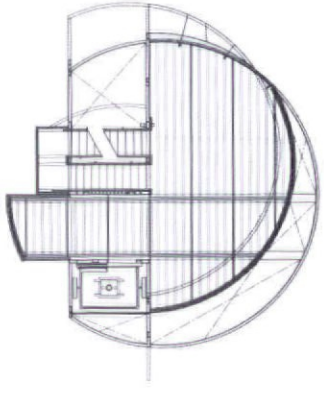
level four



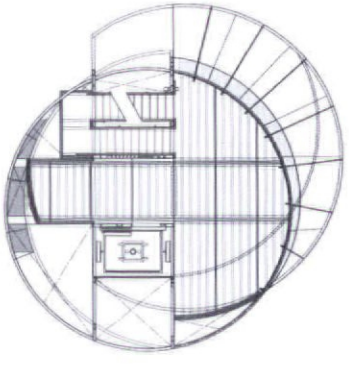
level three



level two

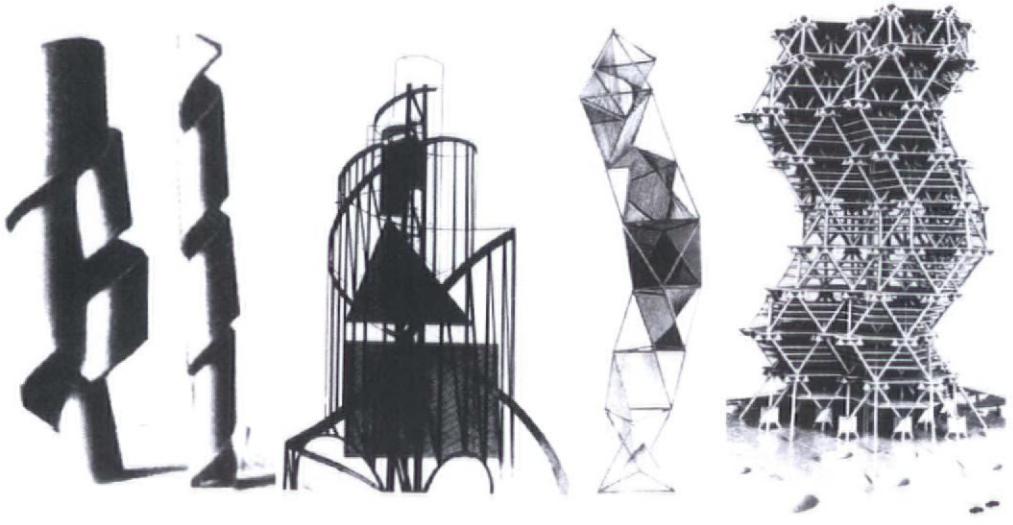


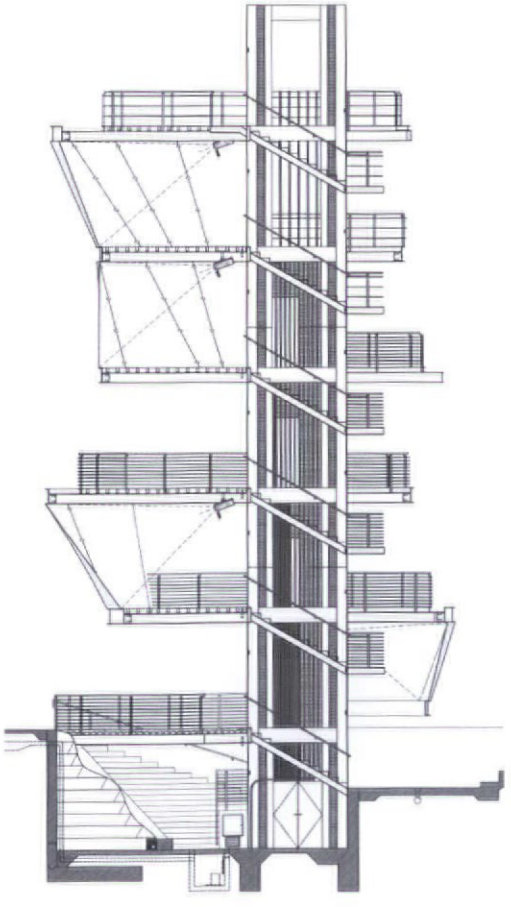
level one



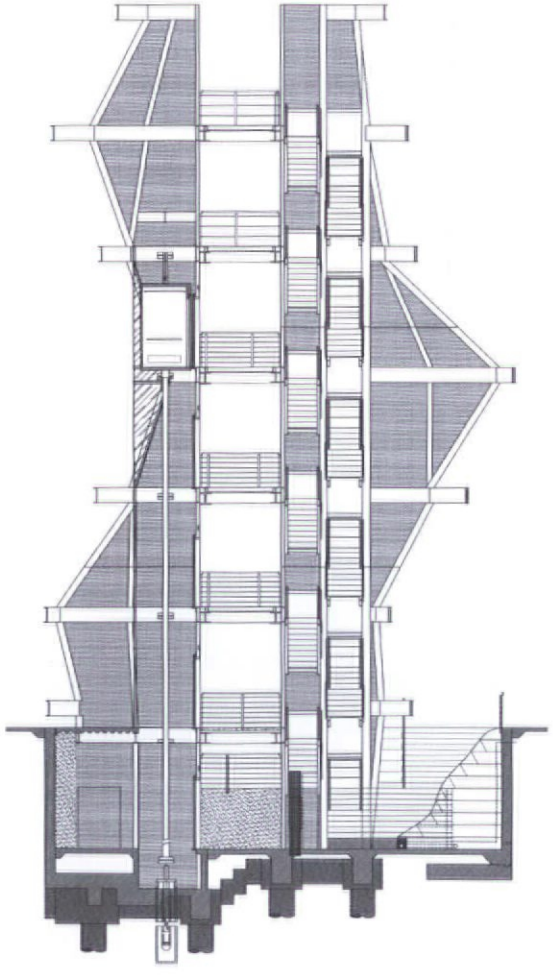
Previous page_
The Samitaur Tower is dedicated to community arts education and its street-facing translucent screens allow films to be projected onto them from the inside

Below_ Eric Owen Moss's tower references include, from left: Josef Albers, Structural Constellation, 1950; Vladimir Tatlin, Monument to the Third International, 1920; Max Bill, Construction, 1939; and Louis Kahn, City Tower, 1952–57





section looking south-east



section looking south-west

225 SAMITAUR TOWER **ERIC OWEN MOSS**

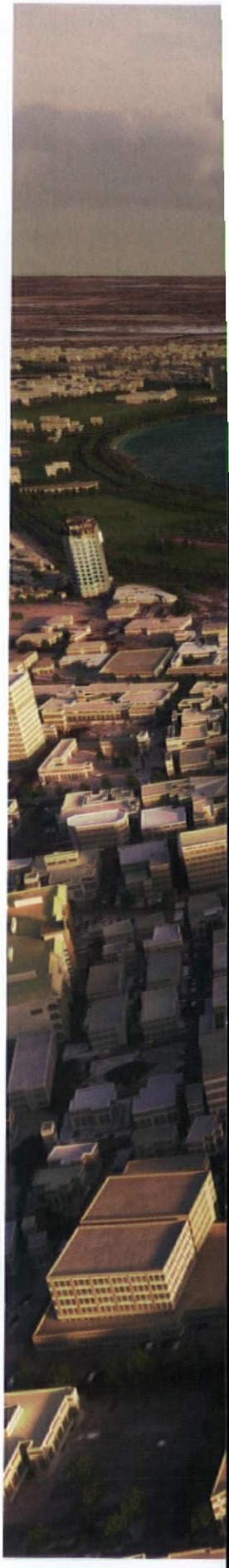
THE URBAN CONTEXT MAKES THE LOCAL NEIGHBOURHOOD AN INHABITABLE MASTERCLASS IN DECONSTRUCTIVE ORNAMENT

Far left_ The upper level terraces have extensive views of the city, and also of half a dozen of Moss's previous projects in the neighbourhood
Left_ Away from the curvaceous frontage, the reverse of the tower reveals a more angular metal construction, punctuated by viewing platforms
Above_ View of the stairs: 'an apotheosis of the emergency exit'
Right_ The site has been excavated to create two lower levels and a sunken auditorium

URBANISM

A RADICAL NEW MASTERPLAN FOR DOHA CULTIVATES A SUSTAINABLE URBAN MODEL, WITH BUILDINGS THAT EMBODY A MODERN EXPRESSION OF QATARI CULTURE

WRITER
WILL HUNTER



Many modern Middle Eastern cities face huge long-term difficulties. To have built with such environmental disregard that scale went untempered by climate, to think that the desert heat would be forever annulled by the depths of the oil well, has created for today's world of diminishing resources a region in real risk of disaster. These are known problems, but their solutions remain obscure. There is the lone star of Masdar City, the eco-settlement by Foster + Partners, but this is in the sands of the Abu Dhabi Desert. How can we build sustainable urban models in existing cities?

Qatari developer Dohaland is hoping to provide a guiding answer to this question with its first scheme, Musheireb. Investing $5.5 billion (£3.3 billion) into a 31ha site in the historic core of Qatar's capital Doha, the development will combine retail, commercial and leisure programmes with housing for 25,000 people, and – crucially – public spaces usable in searing temperatures.

A subsidiary of the Qatari government's education foundation, the ultimate client is Her Highness Sheikha Mozah bint Nasser, the reigning Emir's glamorous second wife. The project's driving force, Sheikha Mozah is also its eminent campaigner, and her opening promotional epigrams – 'a mixing, not a melting, of cultures' – set the tone a league apart from the usual developer spiel. Masterplanned by multi-disciplinary giant Aecom, with practice Allies and Morrison developing the architectural codes, the scheme's aim is to introduce to Doha a truly synthetic relationship between its urban moves and its architectural resolution. Currently working on the latter are three London-based practices, Adjaye Associates, John McAslan + Partners and Mossessian & Partners.

'Her Royal Highness Sheikha Mozah told us that we want a modern Islamic city, but rooted in the past, the heritage and the culture,' says Kevin Underwood, vice-president with Aecom's Design + Planning practice. 'Sheikha Mozah said "Our architecture is simple and elegant, it's not ornamentation, pattern, colour; it's not Morocco or the Alhambra." For us the most important thing was looking at the history. In 1947, it was just a fishing village, then the 1950s oil and gas money hit and there were big urbanisation and eventually suburbanisation issues.'

Following historic city traces, Aecom has made the streets as narrow as possible, to maximise solar shading, and oriented them to the prevailing wind to capture the cool sea breezes. The north-south streets have good airflow and shading, whereas those on the east-west axis do not receive much wind or helpful solar protection, so Aecom has made these southern buildings higher than their opposites. To reconcile the desire for a walkable city with the demand for car use, the lost tighter pedestrian patterns have been integrated with a looser contemporary grid for motorcars —

DOHA **MUSHEIREB**

LOST TIGHTER PEDESTRIAN PATTERNS HAVE BEEN INTEGRATED WITH A LOOSER CONTEMPORARY GRID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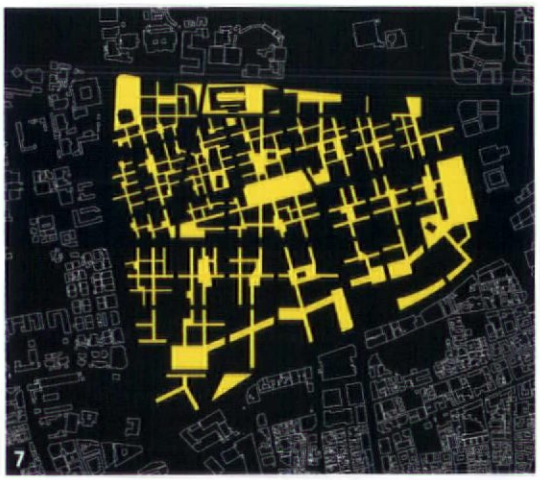

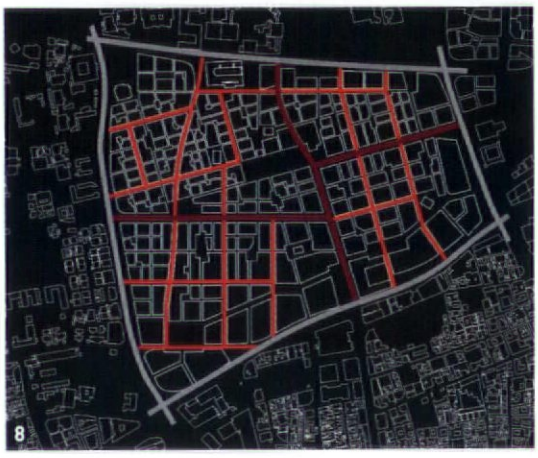

1_Masterplanned by Aecom, Musheireb stands in the foreground, while in the background, on the other side of the bay, is the approach the designers are trying to break away from: Western-style energy-guzzling towers loosely arranged without public realm
2_The masterplan is both vertically and horizontally mixed-use to create a walkable city. In the key, red, purple and light pink are housing; greens are offices; blues are retail; yellows are hotels; and oranges are cultural
3_The development of urban routes showing alignment of historic streets (top left); framework for the masterplan (top right); and historic urban grain and *wadi* route (bottom)
4&5_Aerial views of city with the site marked in red. The traditional courtyards in 1937 (left) and the results of rapid urbanisation in 2004 (right)
6_Doha in 1952. At the bottom of the image, the old *wadi* waterway can be seen flowing into the sea, which provided cooling fresh water and helped bring local communities together. The scheme's name Musheireb, meaning water channel, derives from this
7&8_The yellow lattice creates intimate *sikkats* for people, while the red street grid allows vehicular movement and captures north-south wind

THE AIM IS TO INTRODUCE TO DOHA A TRULY SYNTHETIC RELATIONSHIP BETWEEN ITS URBAN MOVES AND ITS ARCHITECTURAL RESOLUTION

and servicing trucks. Additionally, at huge expense, all the car parks and servicing have been hidden underground to enhance the public realm. This is a huge change for Qatar, where even the smallest distances in its macro-zoned, micro-disjointed city can only be traversed by vehicles.

Sheikha Mozah's challenge to get Qataris to live back in the city is as much about social as environmental sustainability. 'Historically the old courtyard houses were sustainable, with little fenestration on the outside and thick walls to stop the solar gain; socially it was great because everybody talked to each other,' explains Underwood. 'Now they have Western-style villas in suburban plots. No one talks and they are fed up with the unsocial arrangement, the commute, the traffic jams.' In response, the masterplan seeks to create an 'urban village' of horizontally and vertically mixed uses, which will allow a more socially integrated, car-free lifestyle.

Creating usable outdoor space has been critical. Domestically, the traditional *fereej* (a semi-private courtyard for clusters of related families) has informed Aecom's and Allies and Morrison's proposal for a townhouse model that rearranges this lateral precedent vertically.

At an urban scale there is a dearth of civic public space in Qatar, so Aecom's introduction of a public square the size of Piazza San Marco in Venice is a radical gesture. Shading will be crucial and this may in part be supplied by a suspended screens inspired by the layered leafy landscapes of Córdoba in southern Spain. Elsewhere, the pavements of Musheireb will be shielded by colonnades, influenced by the French additions to Heliopolis in Cairo.

Musheireb is a pioneering scheme for the Middle East, but even defining it in those terms doesn't really do justice to its monumental ambitions. To combine the critique with the proposal, not only to ameliorate the seemingly intractable urban condition, but to invent an architecture that resolves the disjuncture between the city's origins as a fishing village and its oil-reliant suburban sprawl today, is in itself a huge undertaking. But then, through the figure of the most captivating royal since Princess Grace of Monaco, to rhetorically associate this paradigm reversal, not just to the future of the capital city, but to the heart of national identity, makes this an urban proposition that will be genuinely exciting to see realised.

Currently on site, the first phase is due to be finished next year, with overall completion scheduled for 2016. But Musheireb is already, rightly, winning plaudits. The main square and its surrounding buildings by Mossessian & Partners won two MIPIM Architectural Review Future Project Awards this year. With the focus shifting to the architects, it will be fascinating to see over the next five years how fully the architecture delivers an authentic expression of 21st-century Qatar.

9 & 10_Mossessian & Partners' award-winning proposal for the Barahat Al-Naseem square is the size of Piazza San Marco in Venice. The civic heart of Musheireb, the space has been designed to cater for a range of events. Colonnaded walkways will give pedestrians shade
11_A detail of the layered and protective facade of John McAslan + Partners' design for the Mandarin Oriental Hotel
12_Traditional Qatari architecture, which Sheikha Mozah describes as 'simple and elegant'
13_Designs for urban apartment blocks by Adjaye Associates, which encourage Qataris to live in the city


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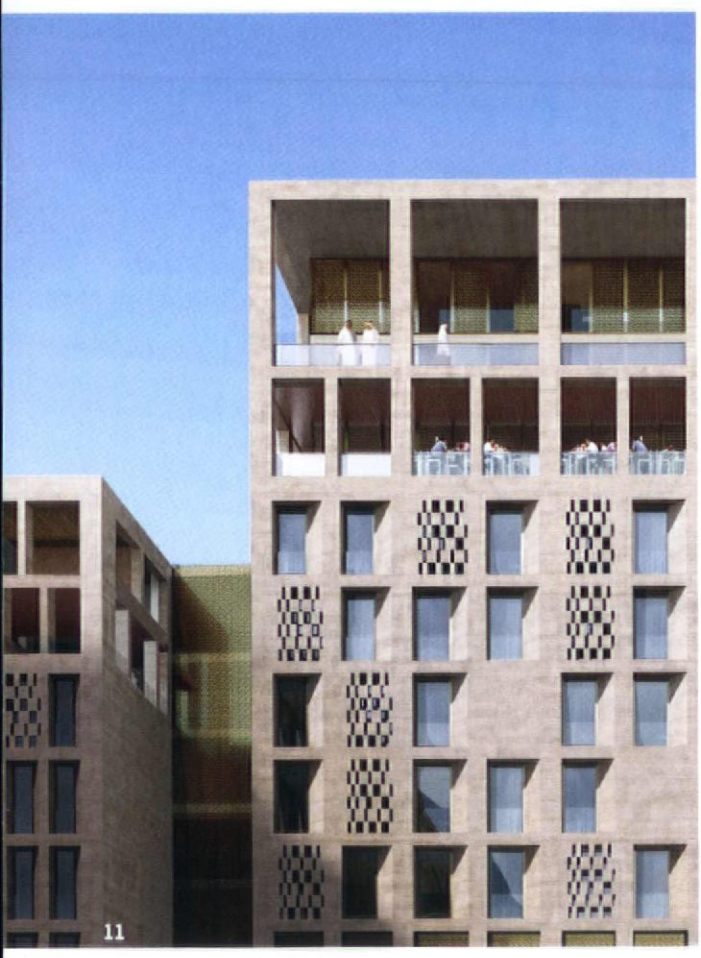
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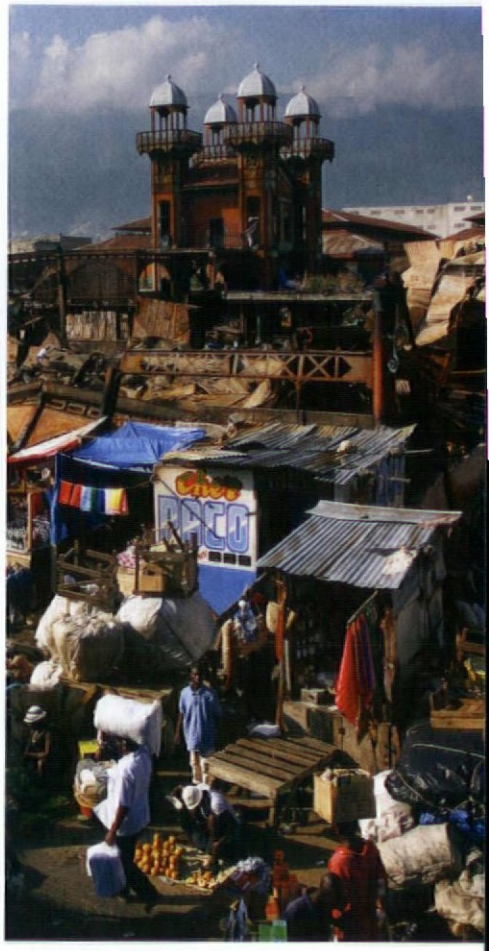
12


13

history

THE RESTORATION OF PORT-AU-PRINCE'S IRON MARKET AFTER LAST YEAR'S EARTHQUAKE IS THE LATEST CHAPTER IN THE LIFE OF ONE OF THE CITY'S MOST REMARKABLE BUILDINGS

WRITER
RAYMUND RYAN



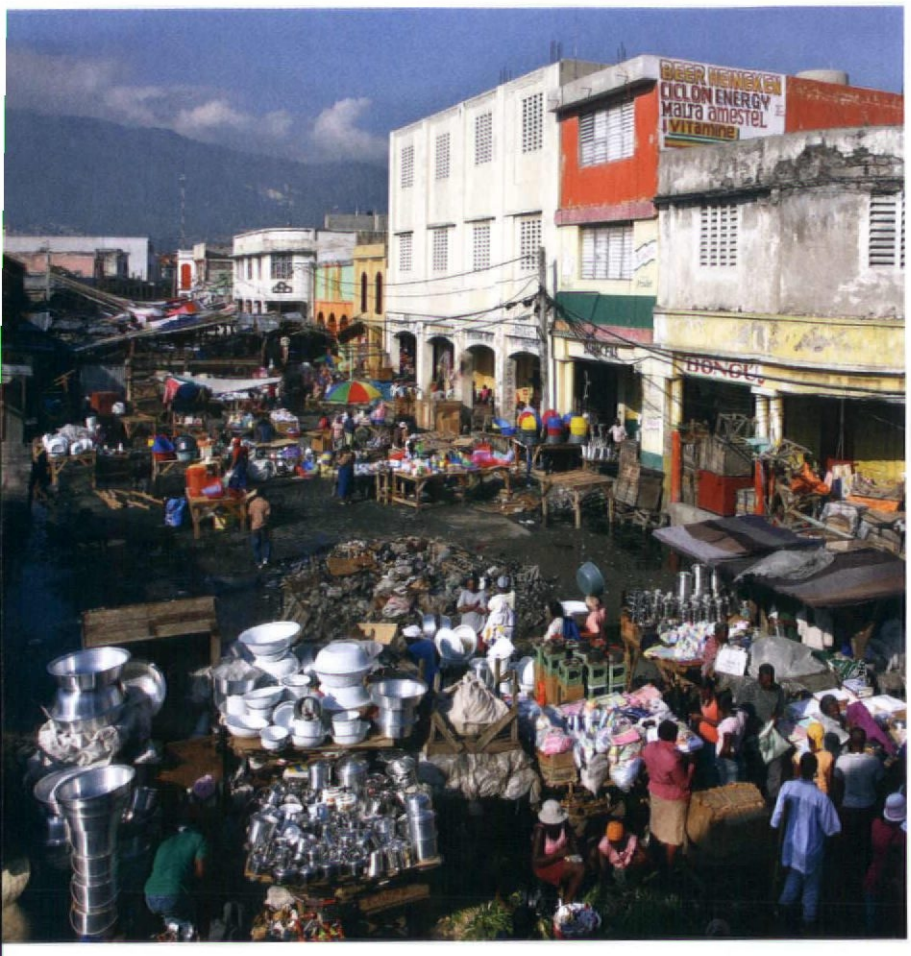
If travelling to the capital of Haiti, Port-au-Prince, you are likely to arrive at Toussaint l'Ouverture International Airport, emerging into a scrum of baggage carriers and drivers. If you exchange some money, you may notice on the 1,000-gourde note (about £15) the oriental-style Marché Vallière – the Iron Market. On the reverse side is Florvil Hyppolite, President of the Republic of Haiti between 1889 and 1896. Most visitors from abroad fly into the country, since overland communications between Haiti and its bordering neighbour, the Dominican Republic, remain difficult. Although the Haitian capital, as its name suggests, was established on a port – the waterfront from which the French laid out their colonising grid – few passenger ships dock these days at Port-au-Prince.

Leaving the airport precinct, you are immersed in a low-rise urban sprawl, an often shoddily constructed city devastated by the 7.0 magnitude earthquake on 12 January last year (AR February 2010). In the aftermath of that event, entire zones were occupied by tightly packed tent cities, temporary settlements that are perhaps more correctly defined, over a year later, as semi-permanent. The streets are cracked and potholed, making progress difficult; they are lined by arcaded or colonnaded buildings that are, in many cases, now reduced to carcasses of concrete and fragments of rebar.

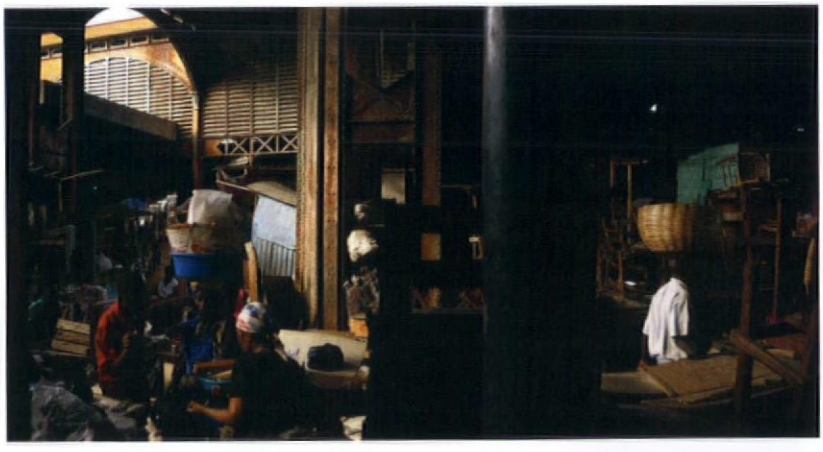
On occasion, there is a shard of startling colour or an exposed remnant of painted graphics. There are also swarms of red umbrellas, everyday parasols sheltering street vendors. For the bookish visitor, Port-au-Prince recalls not only the tropicalism of Graham Greene (much of *The Comedians* is set in the harbour), but the environmental dystopia of JG Ballard. Yet underlying the ad hoc street life, the structure of downtown Port-au-Prince is that of a rationalist city. The normative urban grain of the business district is established by the orthogonal grid and by dense, low-rise blocks.

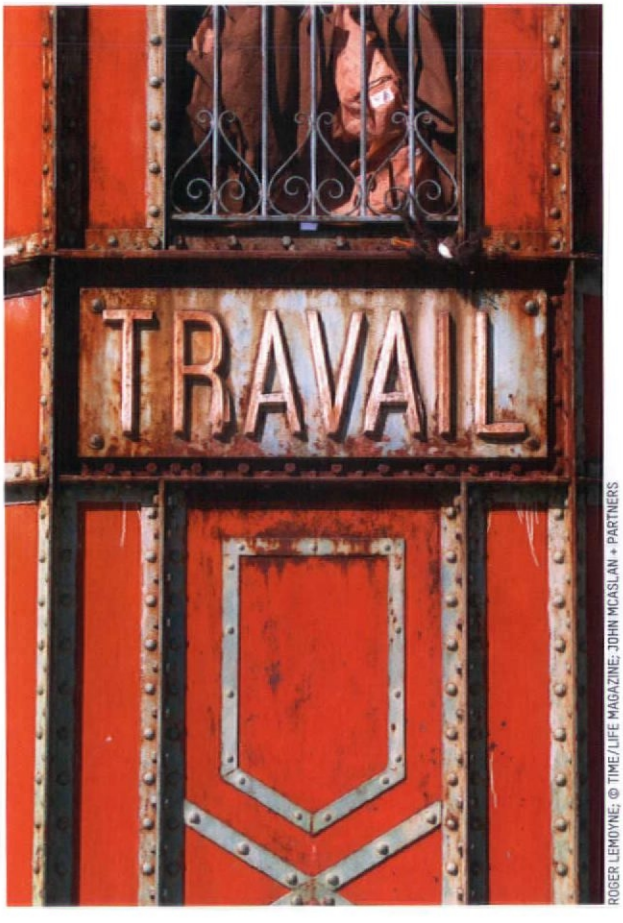
Here many of the nation's most significant monuments are in ruins. For the first-time visitor, it's a shocking sight. The white Beaux Arts National Palace – official residence of Haiti's president and key symbol of the state – collapsed in the earthquake and lies today behind its railings like a crumpled and deflated giant wedding cake. The Roman Catholic Cathedral is reduced to a girdle of outer walls. The Holy Trinity Episcopalian Cathedral was also destroyed, even though some still hope to recreate famous murals painted six decades ago.

Amid this ruination, the historic Iron Market of Port-au-Prince has, against so many odds, been reconstructed. Beneath its striking orange-red roofs, the market again functions much as it has since being founded in the late-19th century. With both civilisation and culture



Far left, top_ The Iron Market in May 2008, largely collapsed following a fire
Far left, centre_ The market was designed with louvred facades to protect vendors from the local heat, as seen in this image of the interior in 2005
Far left, below_ The Iron Market shortly after the earthquake in January 2010, which severely damaged part of its southern range
Left_ A historic image of the Central Pavilion of the Iron Market. According to local lore, the building was originally intended as a railway station for Cairo
Below_ Detail of the orange-red clock tower

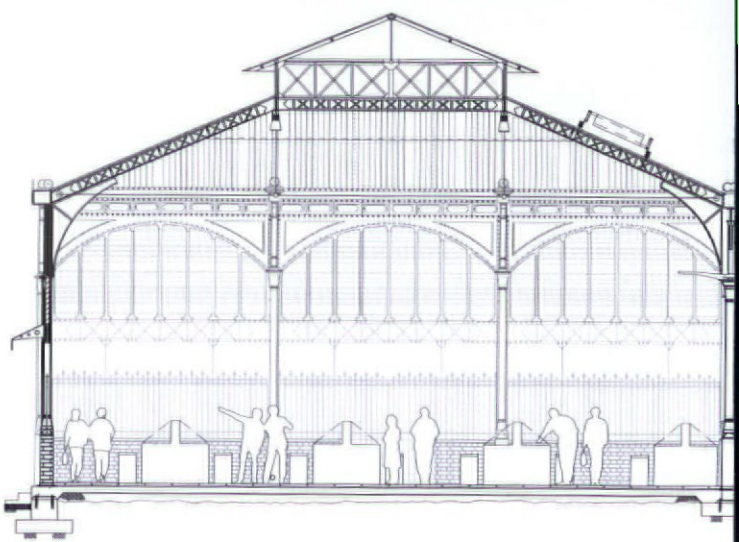




ROGER LEMOYNE; © TIME/LIFE MAGAZINE; JOHN MCASLAN + PARTNERS

IRON MARKET **JOHN MCASLAN + PARTNERS**

THE VAGUELY LEVANTINE TOWER STRADDLES A PEDESTRIAN ROUTE THAT RUNS BETWEEN TWO SYMMETRICAL SHEDS



under existential threat, the market is a remarkable symbol of rebirth. Local lore has it that the original building was intended as a railway station for Cairo. This belief appears predicated primarily on the clock tower, with its four minaret-like turrets, one at each corner.

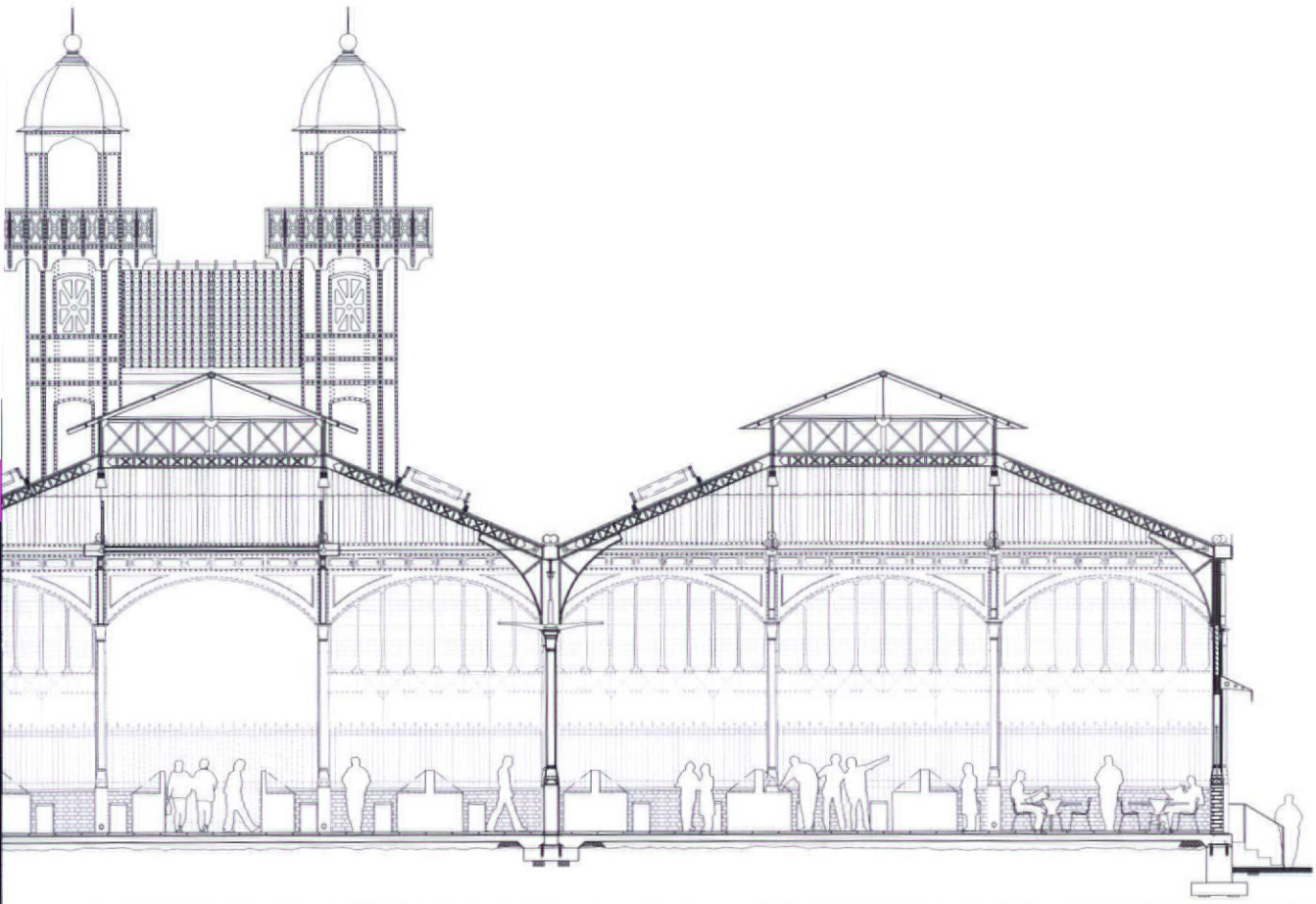
Partially damaged by fire in 2008 and further destabilised by the 2010 earthquake, the Iron Market has now risen from the rubble. The restoration is due to the persistence of Irish entrepreneur Denis O'Brien (chairman of Digicel, the largest mobile phone provider in the Caribbean), the support of ISPAN (The Haitian Institute for the Preservation of National Heritage), and the expertise of a design team led by London-based John McAslan + Partners.

McAslan has for several years developed this expertise, in parallel to the design of crisp new buildings, as seen in the refurbishment of such important Modernist buildings as the De La Warr Pavilion at Bexhill-on-Sea, Sussex, by Erich Mendelsohn and Serge Chermayeff. More recently, the practice has devoted part of its activity to construction projects in less affluent countries, for example building infrastructure for Indian villages and several schools in Malawi. Connections made in Malawi with the Clinton Global Initiative (CGI) brought McAslan to Haiti shortly before the 2010 earthquake.

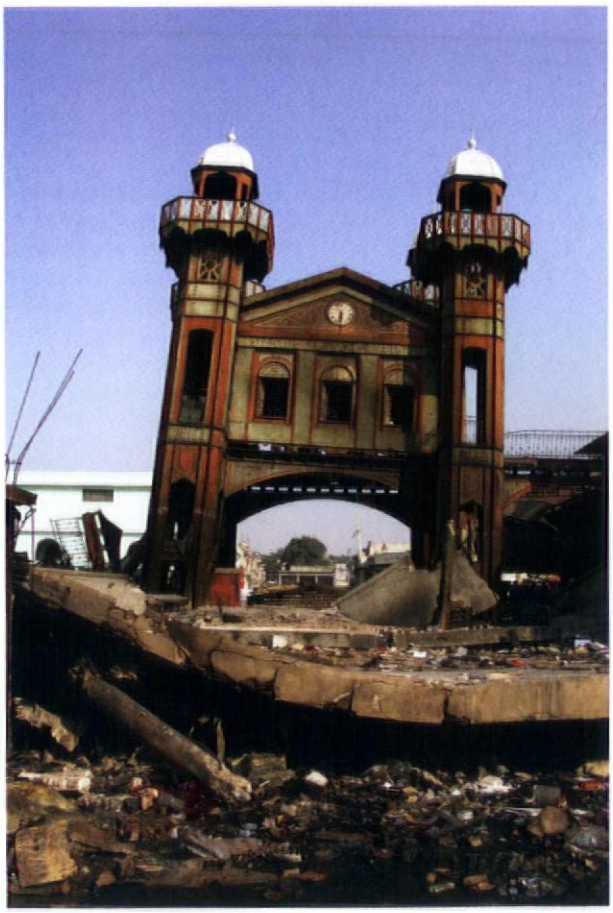
The Iron Market was constructed from a kit of parts fabricated in France by Baudet Donon et Cie and inaugurated in 1891 during the presidency of Florvil Hyppolite. Commonly known as the Iron Market, it is also more formally called the Marché Vallière after a French colonial administrator, and the Marché Hyppolite. The market's surprising orange hue, accessorised by dark green trim, reverts back, through layers of repainting, to the oldest identifiable colour chip.

The vaguely Levantine tower straddles a pedestrian route that runs between two symmetrical sheds. Each wing consists of three parallel bays, three hipped roofs rising above open space, interrupted only by a regular grid of slender cast iron columns. Traditionally, the north half sheltered craftsmen and women offering artefacts to tourists, many of whom arrived from cruise ships. The south wing has long been allocated to food merchants supplying the many street vendors of the capital. This bifurcation has been retained in the reconstructed market although, for now, few tourists alight at Port-au-Prince.

The design team was able to salvage structural fragments from the ruins of the north wing, devastated by fire in 2008, and to re-use them in the renovation of the south wing, so the portion preserves its 19th-century origins. Above the surviving foundation, the other, northern half is an entirely new structure. Taking into account the availability of building products —



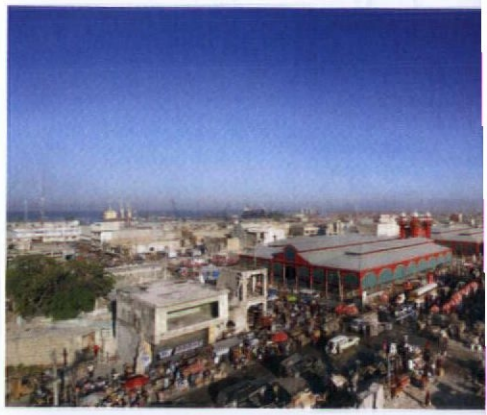
Left_ Section through the restored south wing. The rebuilding project is a response to the extensive damage resulting from last year's earthquake
Below left_ Fragments of concrete floor slabs bent and buckled underneath the tower, showing the structural damage caused by the catastrophic earthquake
Below_ The framework for the repair of the central section was already in place by August 2010
Bottom_ The new scheme has preserved or repaired all the important details of the Iron Market's original decorative structure

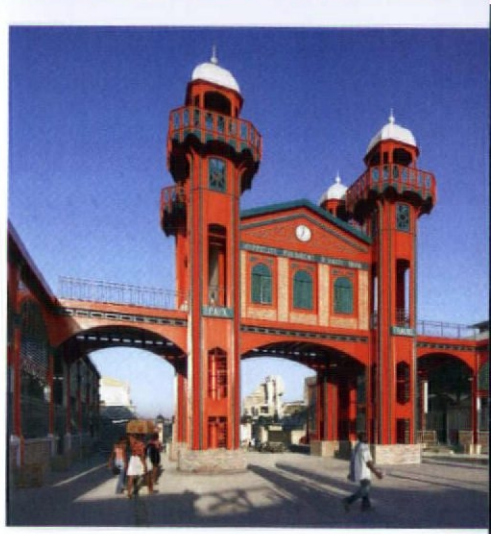


ALISON SHELLEY

IRON MARKET **JOHN MCASLAN + PARTNERS**

ONE ALLÉE IN THE CRAFT WING OF THE MARKET IS DEDICATED TO ECLECTIC PARAPHERNALIA PERTAINING TO VOODOO



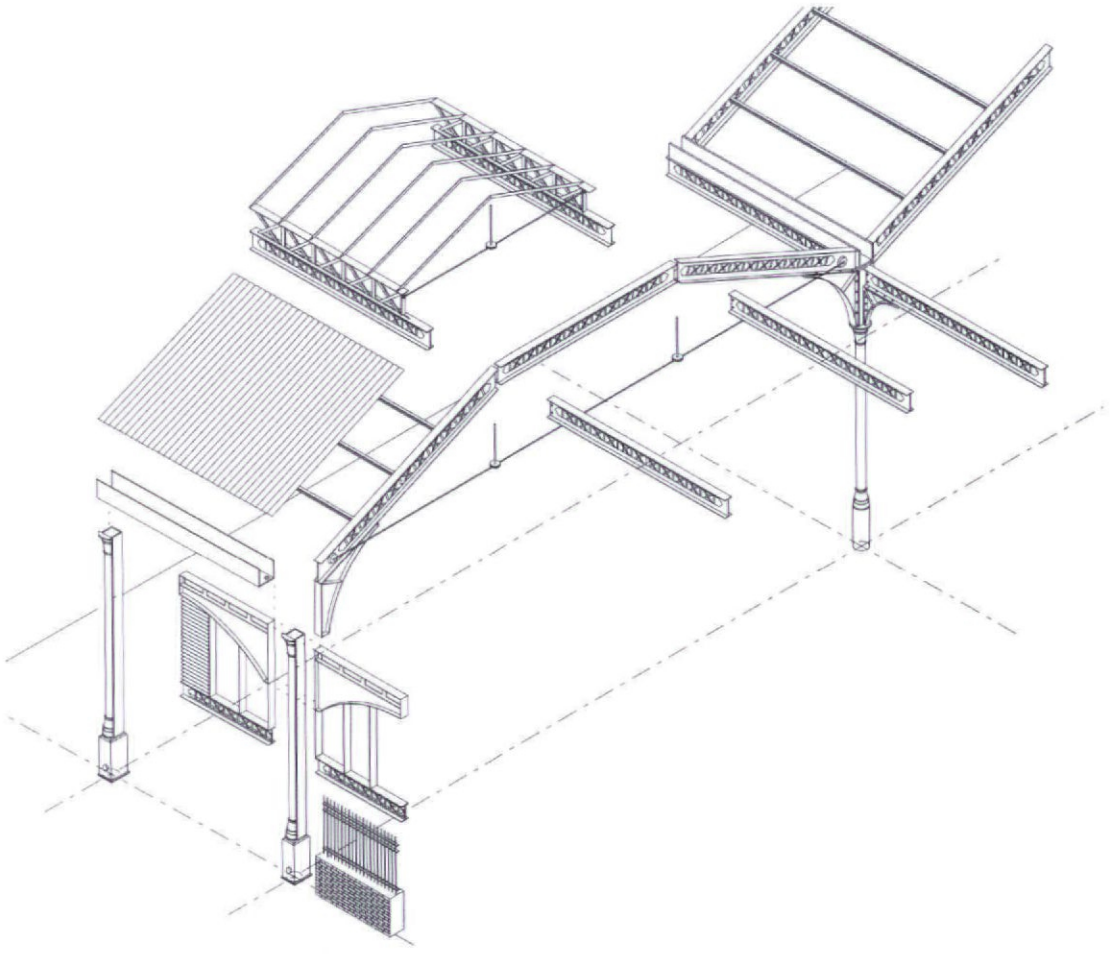


and the desire to re-open on the first anniversary of the earthquake, the new posts are simple U-shaped steel columns.

The new roofs are made from corrugated steel, painted white on the underside. There seems to be a constant breeze inside the market, a sign of the sensitivity to the local climate displayed by the original designers. The square stone pavers in the south wing have been replicated in the north in concrete. Fresh concrete stalls have been laid in parallel lines to facilitate the display of merchandise. One *allée* in the craft wing of the market is dedicated to eclectic paraphernalia pertaining to voodoo (in Haitian Creole, *vodou*).

The oriental-looking turrets of the market have been salvaged. Nevertheless the lower structure of the tower, with its tiny cylindrical stairways, appears new. It has been fabricated as plate in the United States and fastened to the ground surface with what the architects refer to as 'galoshes'. Artificial rivets were added on site to approximate the originals. Above the shed roofs is the largest solar panel array in the Caribbean. This is a further symbol of progress for Haiti. The ironwork of the railings about the market and the semi-circular panels of louvres in the main facades were fabricated in Haiti by a team led by the internationally acclaimed artist Philippe Dodard.

John McAslan + Partners is moving ahead with several projects in Haiti, including an ambitious plan for a Housing Expo, scheduled to take place later this year. The work of these British architects thus deserves to receive high praise for its spirited engagement with issues that are far from the artificial territory of so-called starchitects. For Haiti to progress, however, the country needs to embrace, challenge and develop the skills of its own people. Only by working with indigenous reality can this city and this society move forward.



Far left, top_ An aerial view of the restored Iron Market in February 2011. The bifurcation of north and south wings has been retained
Far left, centre_ The Levantine tower arches over the route between the two market sheds
Far left, below_ The new roofs are made of corrugated steel painted white on the underside, supported by simple steel columns
Left_ Exploded axonometric of the restored south wing, showing the roof cladding and portal frame
Below_ The new Iron Market now functions much in the same way as it has since the nineteenth century

HUFTON + CROW

SKILL

AIA PAVILION 2011

LOCATION
NEW ORLEANS, USA

ARCHITECT
GERNOT RIETHER

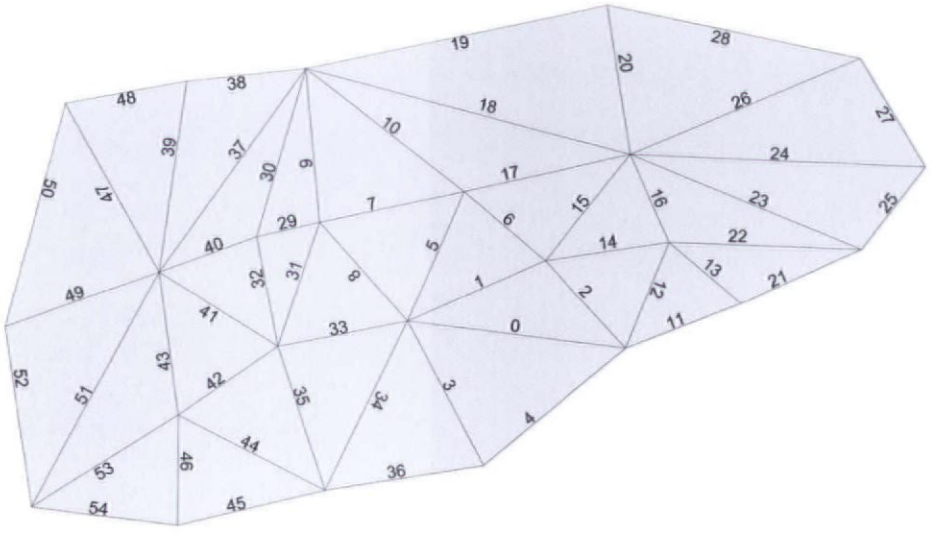
WRITER
ROB GREGORY

KEY WORDS
ADAPTABLE MOULD, SUGAR CANE PLASTIC, THERMOFORM, NETWORKED CELLS

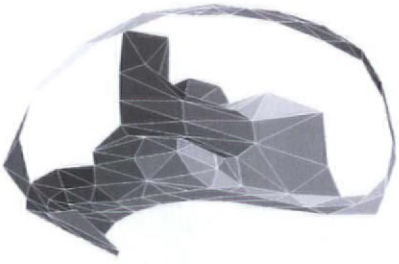
Left_ Structure and skin combine in lightweight system, weighing just 123kg. The pavilion comprises 320 different PETG cells, each with a variable degree of opacity. By day, the effect is to filter the light in random patterns, whereas by night the plastic forms emit light of varying intensities from its integrated lighting
Above_ Each unique thermoformed cell plays its part in the pavilion's function, adding structural rigidity, forming ground-bearing 'feet', low-level seating and apertures for views and ventilation. High-level 'networked' variants also allow for water harvesting, planting (seen here in detail) and artificial lighting with integrated irrigation and electrical supply

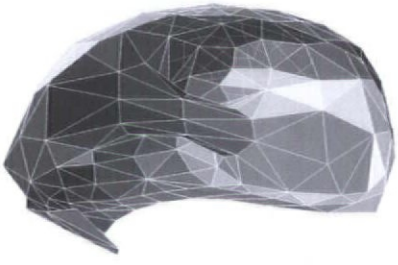
Right_ Three different thermoform techniques were used to generate the 320 different cell shapes: drape forming, using a positive metal stamp; vacuum forming, using a combination of stamp and vacuum pump; and draping, which relies on the effects of gravity. A single adaptable mould was used as part of these thermoform processes, itself constructed from a digitally fabricated kit of parts, which is shown right
1 & 3_ Manually aligned straps of aluminium
2_ The digitally cut and pre-drilled PETG sheets
4_ The steel stamp
5 & 6_ Steel straps and hinges that help create the perimeter fixing profile
7_ A completed thermoformed cell

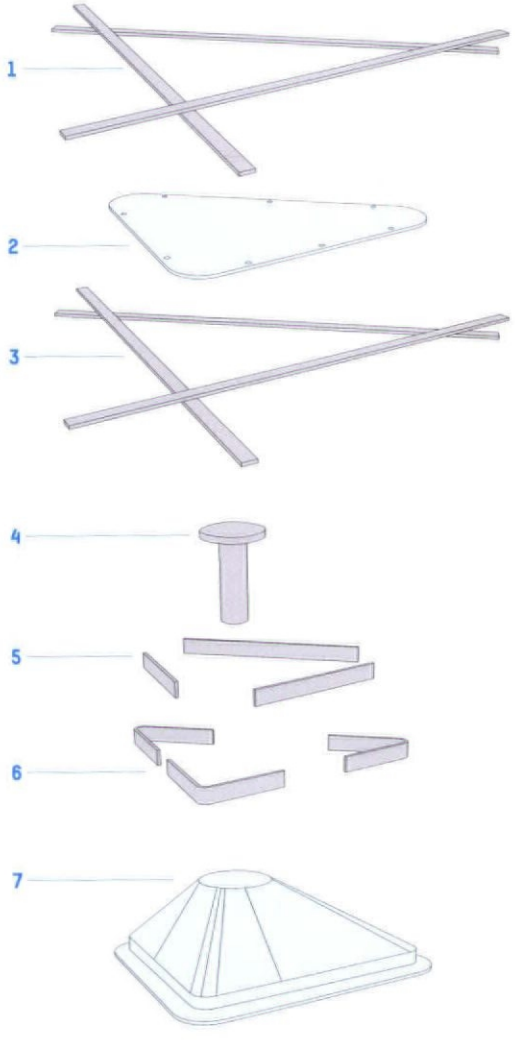
Below_ A flattened plan of one of six large prefabricated clusters, where the edge has been auto-numbered with Rhino software



Right_ Three of six assembly stages, designed to ease assembly. Some 1,000 connection points were pre-drilled







Every year, the AIA stages a competition for an intervention that best relates to the architectural and cultural environment of its host city. Hosted by New Orleans this year, the institute selected a scheme by Gernot Riether that proposed a series of glowing spherical enclosures sited within the hidden courtyards of the city's distinctive French Quarter.

The pavilion not only demonstrates the work of the digital design build studio that Riether leads at the Georgia Institute of Technology in Atlanta, but also uses glycol-modified polyethylene terephthalate (PETG). This material can either be produced from recycled plastic, or more pertinent to this location, from sugar cane: a plant that has been an integral part of the culture of Louisiana for over 200 years.

Situated in the courtyard of a local gallery owned by Arthur Ross, close to North Rampart at 1025 Orleans Street, the 18m^2 pavilion comprises 320 different PETG cells. The modules were prefabricated and assembled into six larger components, designed to stack and fit into a small truck, and to be installed in less than two days by Riether and eight students. The pavilion cost $2,500 (£1,500) to build.

The pavilion's geometry distorts in response to specific site conditions, solar orientation and programmatic requirements, such as lighting, seating, viewing, planting and water harvesting, with each of the cells shaped by scripted rules. Using CNC technology, each template was cut from PETG sheets, before being thermoformed into shape using a neatly designed adaptable mould.

Keen to underline material as well as the formal innovations, Riether makes special mention of the structure's carbon footprint, quoting manufacturer Dow's claim that every 0.5kg of plastic produced represents a total gain of almost 1kg of CO_2 removed from the atmosphere. 'Since the AIA pavilion used 123kg of material, the production of the pavilion would remove 246kg of CO_2 from the atmosphere,' he states. 'This demonstrates that producing PETG from sugar cane has tremendous environmental benefits that might make plastic the building material of the 21st century.'

AUGUSTINER MUSEUM

LOCATION
FREIBURG, GERMANY

ARCHITECT
CHRISTOPH MÄCKLER ARCHITEKTEN

WRITER
CATHERINE SLESSOR

PHOTOGRAPHY
CHRISTIAN RICHTERS

[redacted] Dedicated to the religious art of the Middle Ages, Freiburg's Augustinermuseum is one of the most culturally and artistically significant museums in the Upper Rhine region. Founded in 1923, the museum is housed in a former Augustinian monastery in the heart of Freiburg. Yet despite its historical appeal, the building had not kept pace with the needs of a diverse and burgeoning collection. In 2002, Frankfurt-based Christoph Mäckler Architekten was commissioned to devise a refurbishment strategy, culminating in the reopening of the subtly rebranded Neues Augustinermuseum last year. Mäckler's approach rationalises and dramatises the internal spaces with the aim of dignifying and celebrating an assortment of treasures.

Constructed in the 13th century, Freiburg's Augustinian monastery is a typically piecemeal accretion of buildings arranged around a church and cloister. Deconsecrated in the 19th century, the church functioned as a surprisingly serviceable municipal theatre for over 100 years, before being reconverted to meet the more serious demands of a museum. When Mäckler came to the project, he discovered that the internal layout and display of artefacts had remained essentially unchanged since the museum's founding, giving it a nostalgic charm. But this could not assuage the growing deficiencies of space, circulation, visitor service, security and climate control.

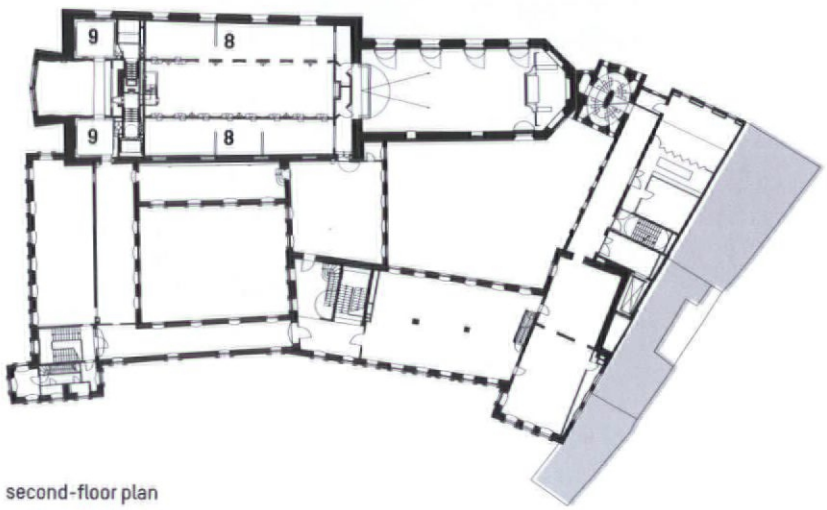
By inserting a 'second shell' to recreate the effect of the original interior, Mäckler transforms the nave of the church into the museum's theatrical set piece. Tautly hewn in creamy stone, the armature of bays and columns performs several tasks. It defines new galleries along each long edge for the display of artworks, while stabilising the nave's existing external walls and supporting its timber roof structure, so that the attic storey now acts as an exhibition space. The nave itself is devoted to a series of weathered red sandstone sculptures dating from the 14th century that once adorned the tower of Freiburg's Minster. The imposing figures of 10 Old Testament prophets are arrayed in two rows on the ground floor and a set of gargoyles picturing the Seven Deadly Sins thrust demonically out of the walls above. These deliciously sinister grotesques can be inspected at close quarters from the nave's new upper level.

In place of what would have been the original rood screen, a partition wall separates the nave from the choir. At its far east end, the choir is dominated by a ceiling-high Baroque organ that came from Gengenbach monastery on the edge of the Black Forest. The ornamental power of this artefact is countered by an equally tall display cabinet set at the opposite end of the choir. The cabinet's yellow niches form an evocative backdrop for the lustrous gilt and creamy flesh tones of Baroque religious sculpture. Planes of flat, bold colour are a recurring theme, from the 'heavenly' blue of the nave's side galleries, designed to set off delicate altarpieces, to the red walls of the attic storey.

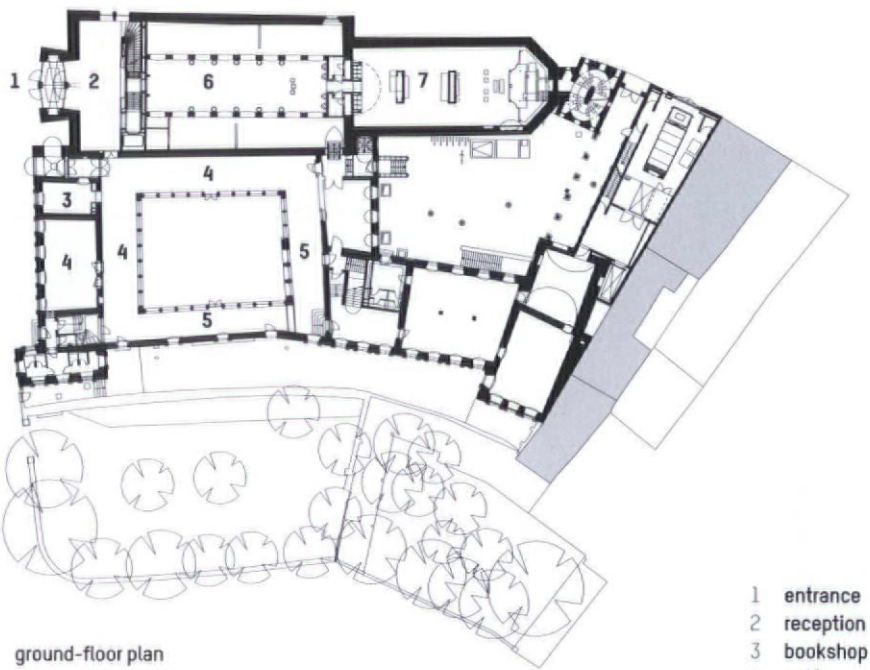
Experiential drama is heightened by a carefully choreographed route around the interior. A new entrance opens up the building's west end and vertical circulation is slotted in between the nave and an extension created for the display of stained glass. An Escher-like staircase orchestrates moments of compression as visitors enter the intimate, stained glass galleries, and moments of exhilaration as they glimpse the soaring volume of the nave as they rise up through the building. Other aspects of Mäckler's renovation include a new exhibition space in the vaulted cellars underneath the church and the creation of a bookshop and café in the former cloisters. It's all handled with graceful Teutonic precision that sees the architecture, quite properly, as a neutral stage set for art that still resonates with a compelling intensity through time and space.

AUGUSTINER MUSEUM **CHRISTOPH MÄCKLER ARCHITEKTEN**

THE ARCHITECTURE IS A NEUTRAL STAGE SET FOR ART THAT STILL RESONATES THROUGH TIME AND SPACE

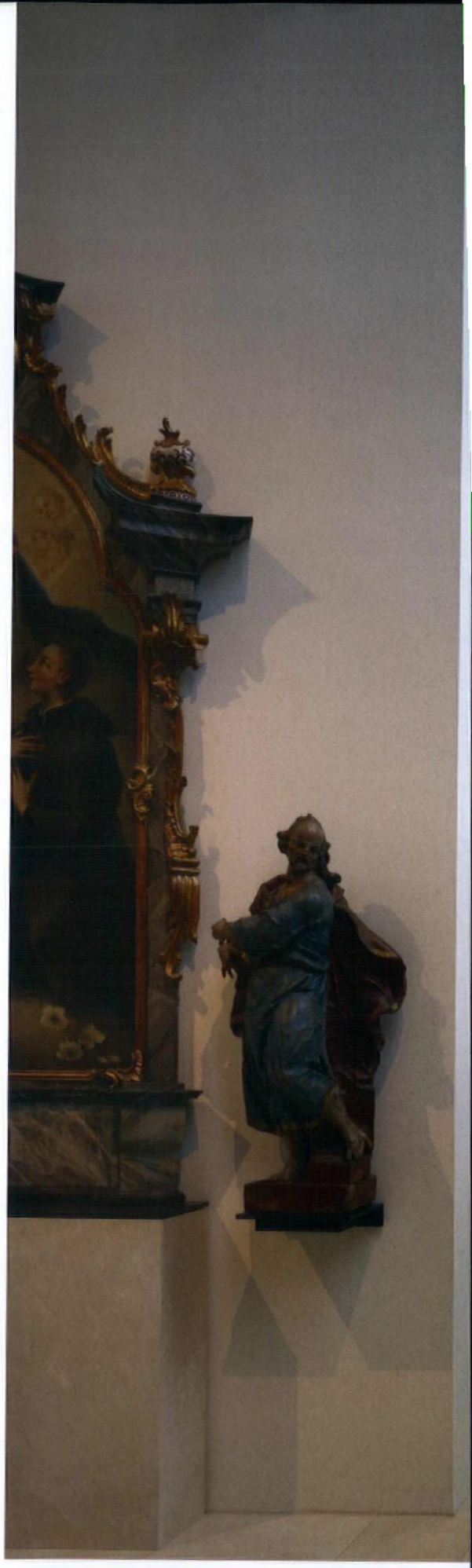


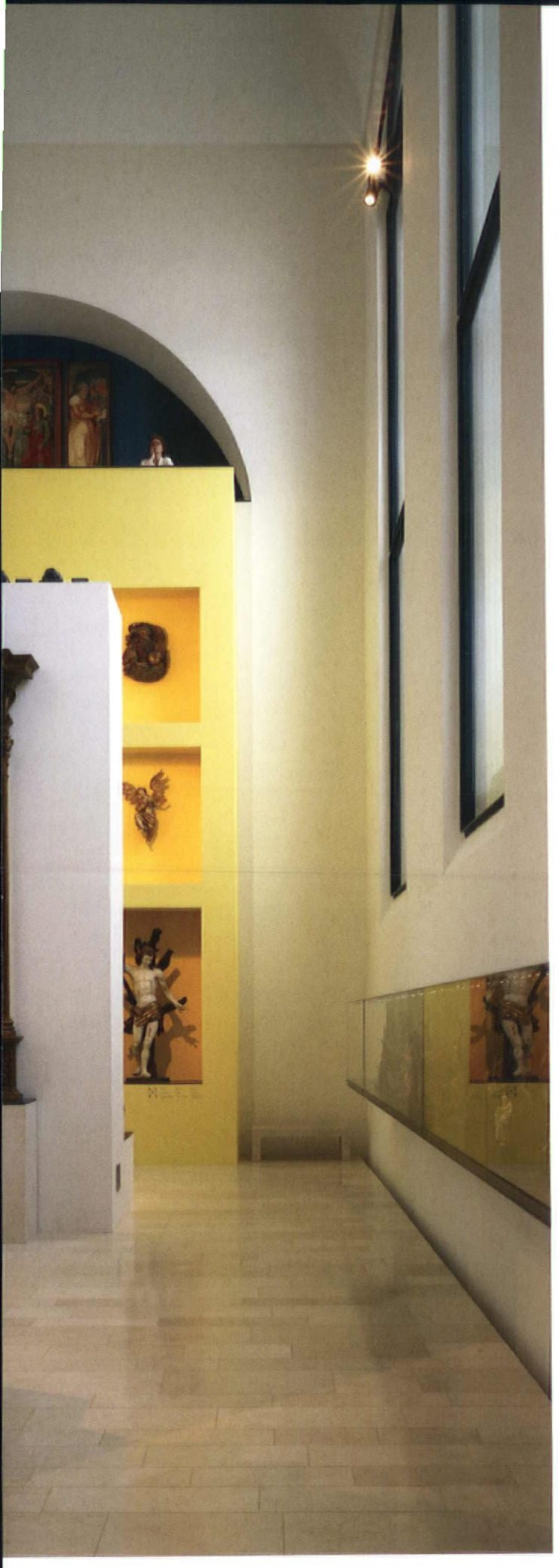
second-floor plan



ground-floor plan

1 entrance
2 reception
3 bookshop
4 café
5 cloisters
6 nave gallery
7 choir gallery
8 upper level gallery
9 stained glass galleries





Previous page_ Populated by weathered standstone figures from Freiburg's Minster, the remodelled nave has an inherent sense of drama. An Escher-like staircase set between the nave and stained-glass displays winds up to a new gallery level
Far left_ Part of the display of Baroque paintings and sculpture in the former choir
Left_ A ceiling-high organ that comes from Gegenbach is placed at the east end of the choir
Below_ A stone armature recreates the arrangement of the original nave and forms new side galleries. Deliciously grotesque gargoyles protrude above. Erco provided the theatrical lighting

AUGUSTINER MUSEUM **CHRISTOPH MÄCKLER ARCHITEKTEN**

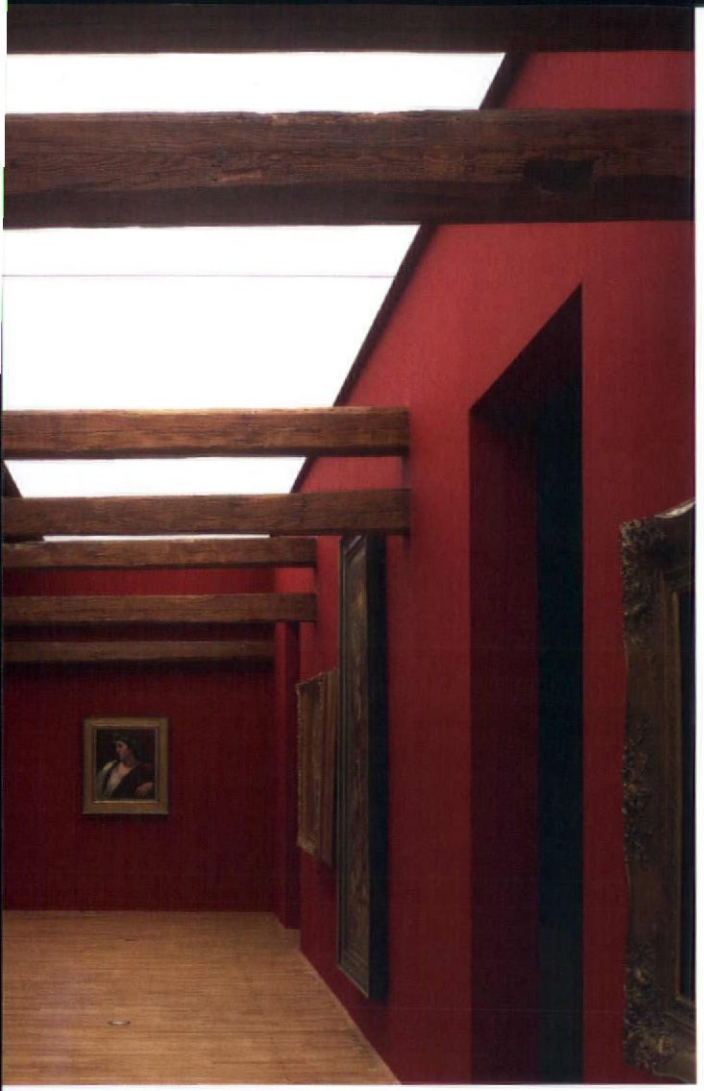
PLANES OF FLAT, BOLD COLOUR ARE A RECURRING THEME, FROM THE 'HEAVENLY' BLUE GALLERIES TO THE RED WALLS OF THE ATTIC

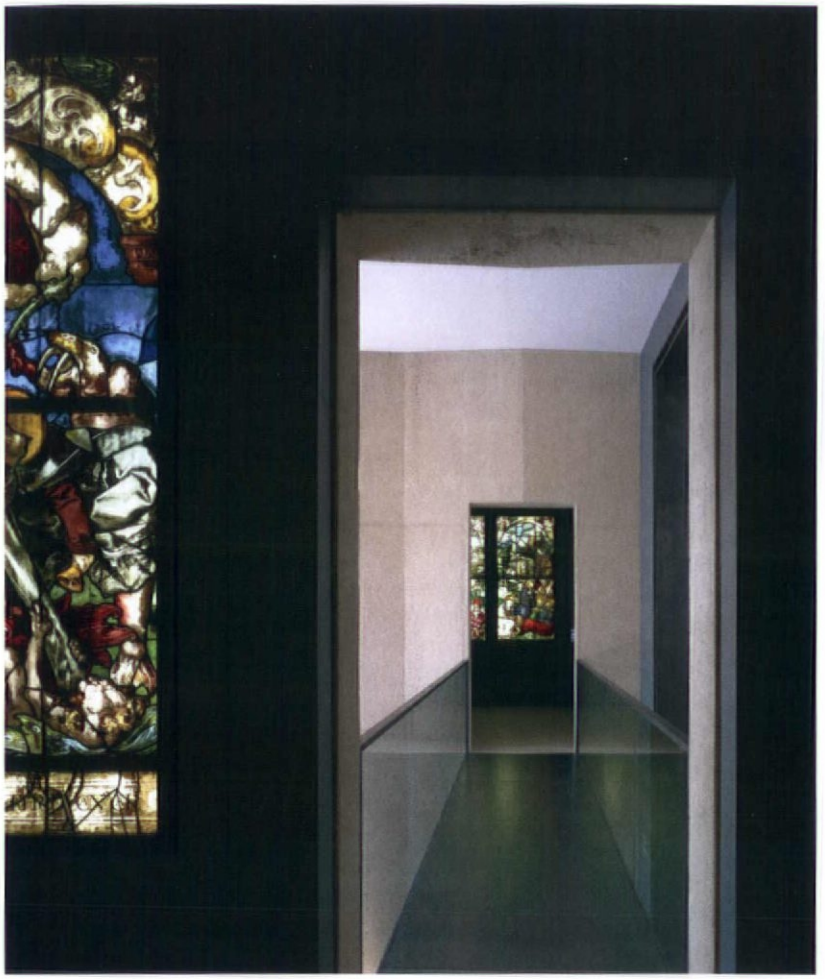
Above_ Works in the new upper level galleries are grouped according to motifs and iconography. Plain blue walls show off the delicate altarpieces, paintings and sculpture of the Middle Ages

Above, centre_ The church's former attic storey is now recolonised as a new exhibition space

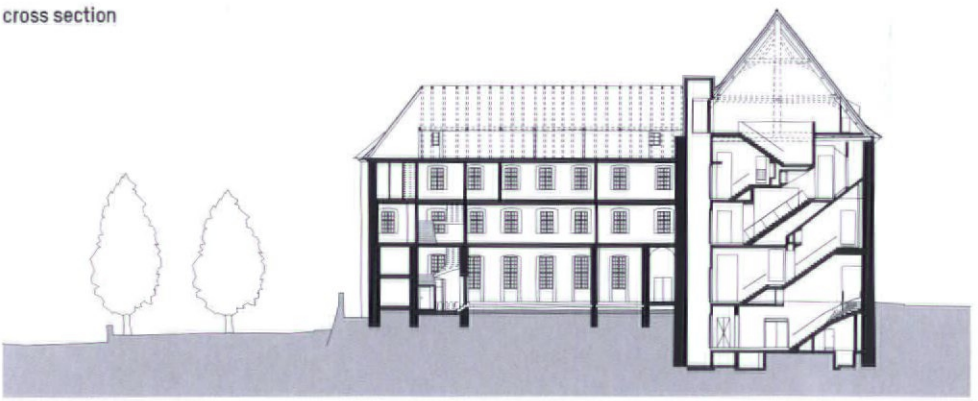
Above, right_ Part of the dark, intimate space designed for the display of stained glass

Right_ The new side galleries in the former nave. The remodelled interiors form a neutral yet dignified setting for an exceptional collection of artefacts

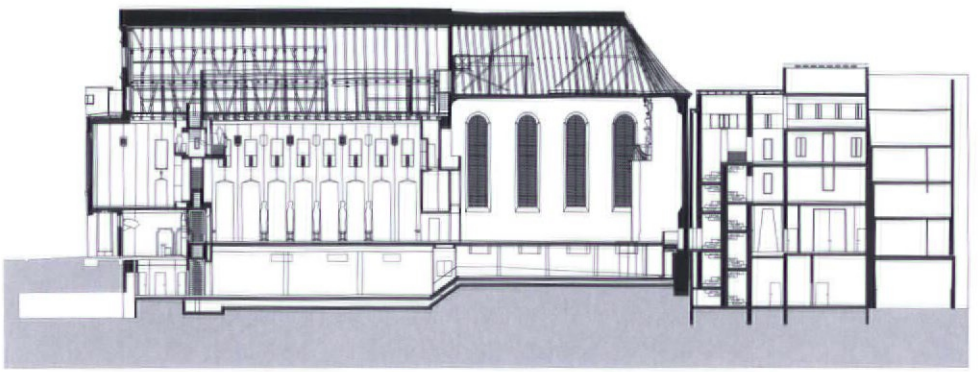




cross section



long section



Smart Growth is about using less, or as some proponents argue, using stuff 'more wisely'

Book / Smart Growth: From Sprawl to Sustainability,
Jon Reeds, Green Books, 2011, £14.95

The Jevons paradox is described in Julie Hill's book *The Secret Life of Stuff* as 'the tendency of efficiencies to lower the price of resources, thus leading to greater demand, and thus, paradoxically, to greater consumption'. For instance, American environmental guru Amory Lovins recognised that designing a super, fuel-efficient Hypercar would mean that more people would want one, leading to greater congestion. It seems that the more we do, the worse it gets.

That is why Smart Growth is about using less, or as some proponents argue, using stuff 'more wisely'. In other words, it isn't about growth at all. The Sustainable Development Commission's 'Prosperity without growth' logo sums it up, advocating that we eke out every last drop from the system. So even though 'growth remains as a formal goal of society', says economist Daniel Ben-Ami, 'it is viewed with intense anxiety.'

Jon Reeds' twin anxieties revolve around the motoring lobby and something called the 'sprawl lobby', both of which started, he argues, with the Garden City movement. Thus Ebeneezer Howard is the villain of the piece, whereas William Morris, the hero.

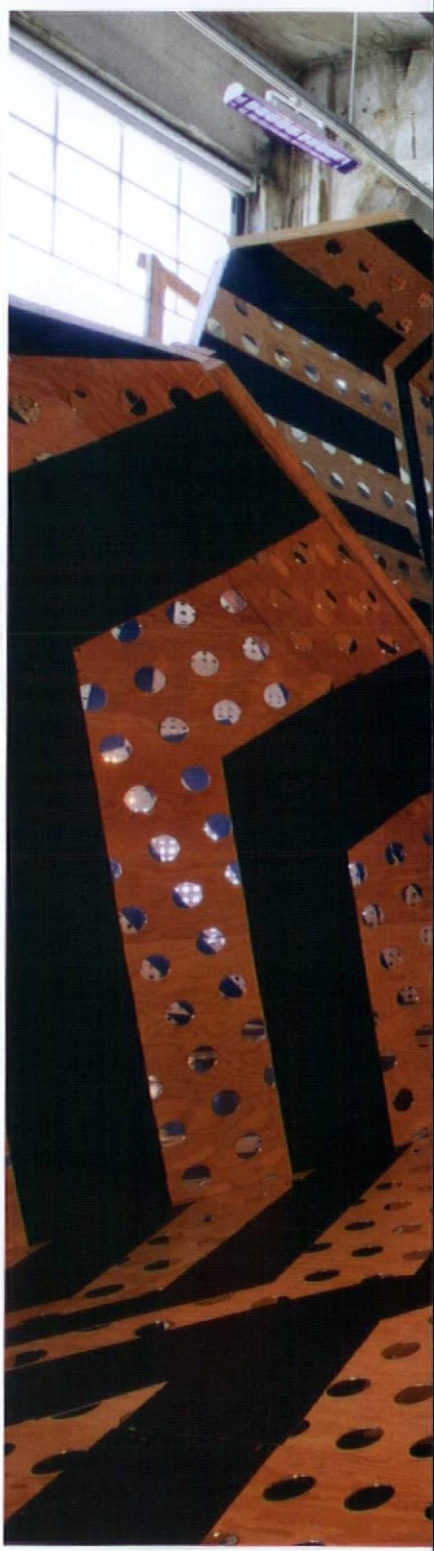
Another villain is America, which has been a code word for the evils of consumerism for so long that Reeds' is shocked to find that Americans are, in fact, early adopters of Smart Growth. But this blind spot, like many in the book, simply exposes environmentalists' prejudices, without shedding any light on the merits of the topic under consideration.

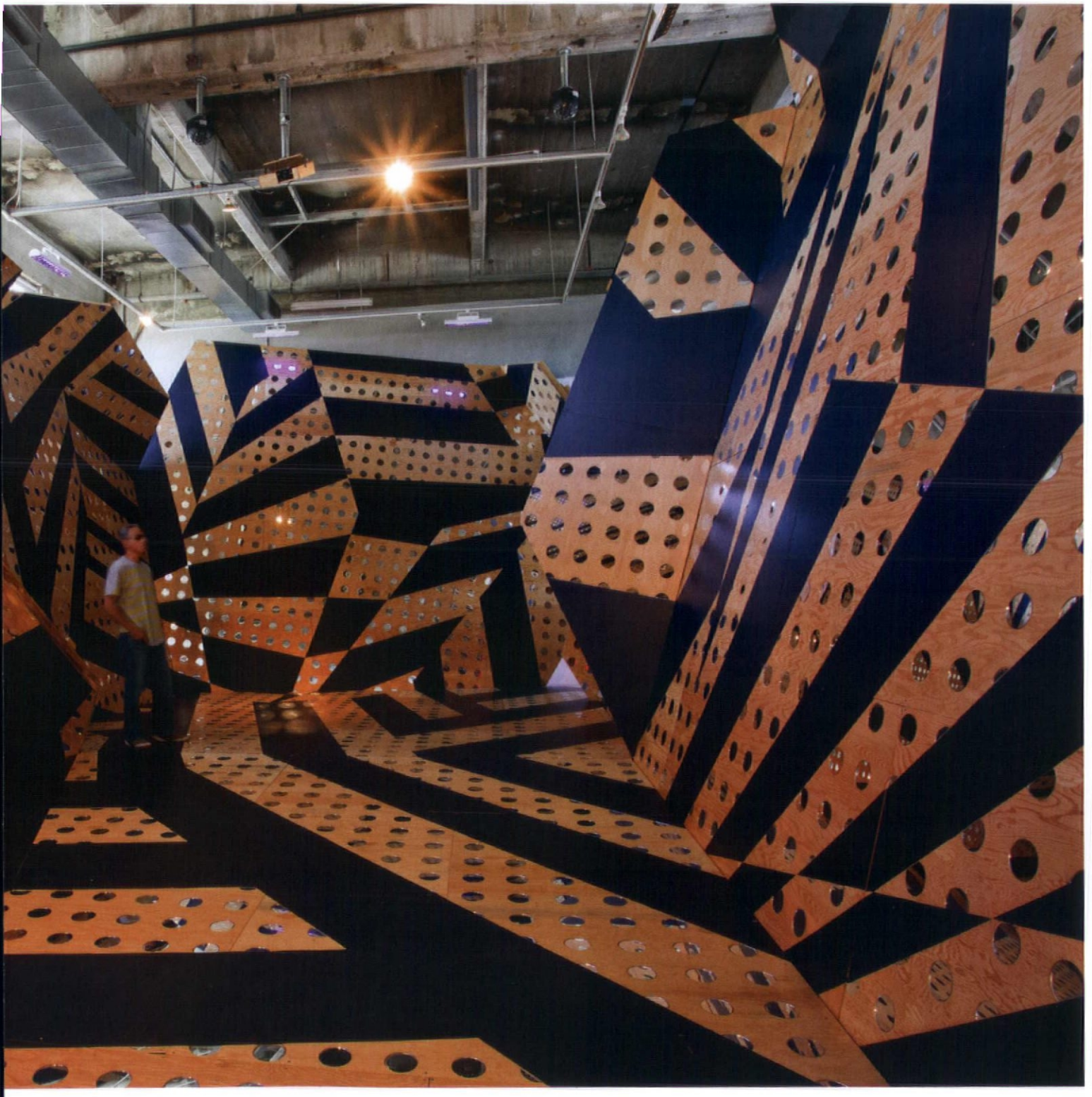
In urbanism, Smart Growth often applies to 'Compact Cities'. As such, Reeds is a zealous advocate for limiting car use, sprawl and Tesco; promoting localism, land re-use and dense city developments; and encouraging walking, cycling and something called 'functional communities'.

At the start of the book, Reeds says: 'The United Kingdom is a most overcrowded country' and he apologises if this makes him sound intemperate. By the end, emboldened by his logic of limits to growth, he complains that we are 'trying to cram even more people into our hopelessly overcrowded island... food is running out, where water is running out, where patience is running out'. Unfortunately, such is the casual anti-humanism of limits. To have yet another book on this subject is tiresomely old hat, but it seems that publishing opportunities are the only thing without environmental limits.

Austin Williams

Barbara Bestor Architecture's *Silent Disco* mixes First World War Razzle Dazzle camouflage with mirror ball fragments, to create a temporary round-the-clock venue. With dual operating modes, by day the folded plywood creates a refuge. By night it comes to life, with dance parties, DJ sets, lasers, projections and fog. Until 15 May, Silent Disco: SCI-Arc Gallery, www.sciarc.edu





Parametric design's greatest value to architecture is to attain eco-sustainability

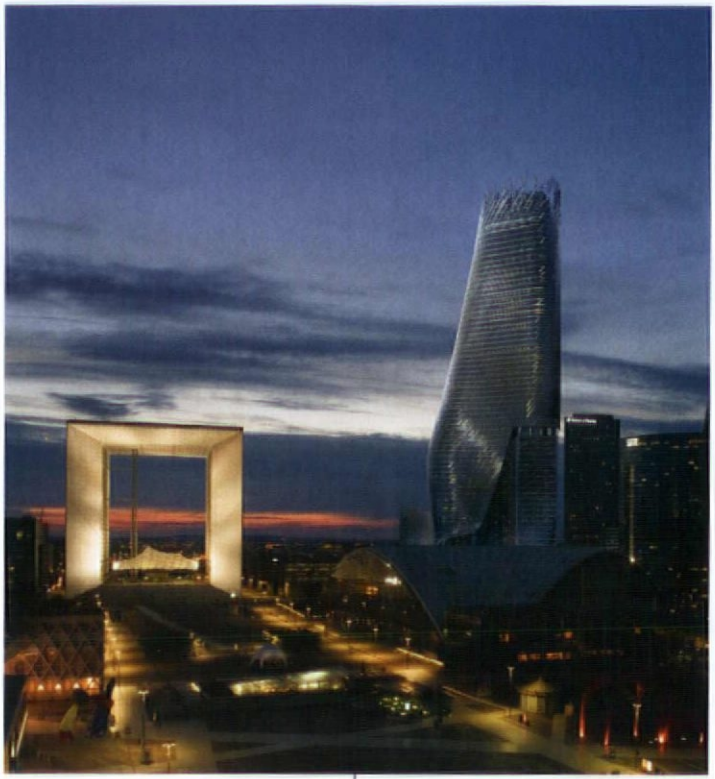
OPINION

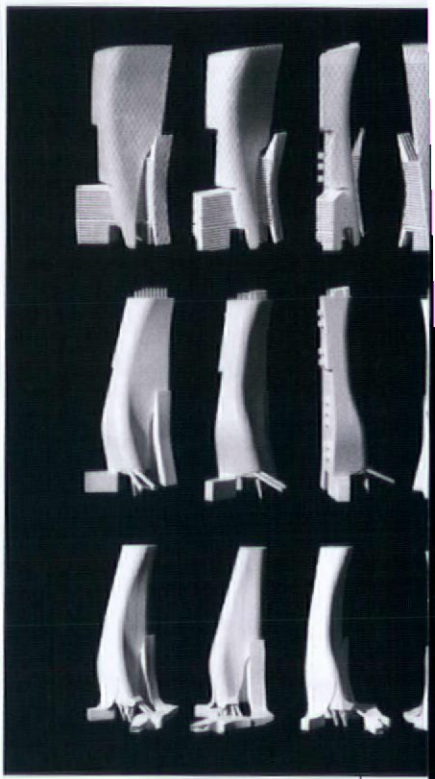
BOOK/

Autopoiesis of Architecture

Vol 1. A New Framework for Architecture. Patrik Schumacher, John Wiley and Sons, 2010, £29.99

Below left_ **The Phare Tower at La Défense** Below right_ **Modelling studies of the Phare Tower's form**





In the parsing review in these pages of Patrik Schumacher's *Autopoiesis of Architecture* (AR March 2011), critic Peter Buchanan noted: 'Perhaps the most intelligent use of parametric modelling is to explore new formal disciplines to bring a wide range of increased efficiencies, in terms of structure, energy, constructional assembly, shaping of flows of people, air and so on'. Parametric design is indeed a powerful tool; unfortunately, some in the field of architecture promote it merely for form finding, and now as a stylistic genus.

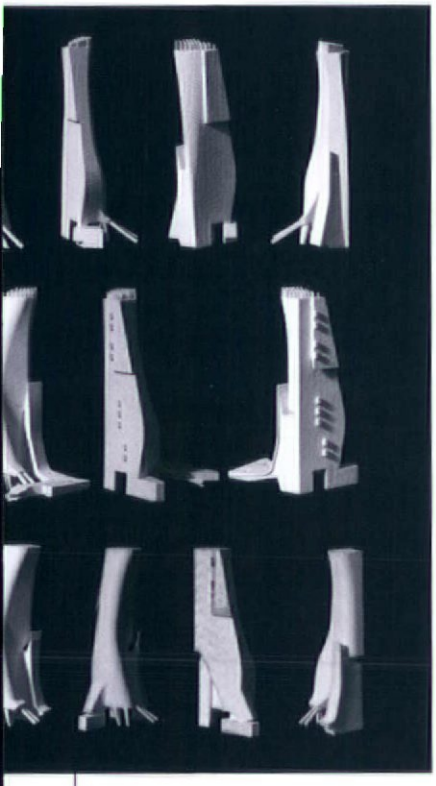
In its simplest terms, parametric software offers a technique of input parameter informing output, which itself may comprise a new input. True, this may impart an autopoietic character to form generation, but so too can hand-drawing. Designers often manipulate the algorithmic process to finesse artistic expression. This hardly constitutes an architectural style. If there is to be 'Parametricism', it should be about relationships, which can manifest in a multitude of styles.

Parametric design's greatest value to architecture is to attain eco-sustainability by connecting architects, engineers and constructors in a design process that is relevant to the client, the user and our planet. It can do this by generating an integrated building form from the numerous input parameters of site, energy resource, adjacent environment and the intended programme. At its most sophisticated, it can emerge in harmony with the integration of diurnal and seasonal changes.

A building's skin is surrounded by environmental resource vectors, such as obtainable energy transmitted by radiation, conduction and convection; air to breathe; water to consume or use; solar for direct electrical conversion or solar thermal; air flow for circulation and ventilation; thermal mass for heat and cooling; and even ambient light. These vectors must influence shape and orientation, to integrate sustainable technology as one with design and to maximise the harvest of surrounding energy while minimising its loss.

However, a problem with thinking in this area of architecture is exemplified by the latest 'BI' acronym BIPV (Building Integrated Photovoltaics), which refers merely to replacing a building component with a solar panel, rather than its orientation for substantive energy gain. Yes, this reduces carbon footprint – panel as skin versus panel plus skin – but if its location causes minimal energy generation, its carbon footprint may exceed the benefit. Integration of sustainable architecture succeeds when the design process is parametric from inception.

True greening of architectural design lies in extracting form from site vectors, not by merely affixing technology and materials to a form already created. The genesis of the Phare Tower by Thom Mayne of Morphosis for La Défense in Paris illustrates this perfectly. The configuration of both the building form and the skin panel parametrically



respond to environment and programme alike.

As a style, 'Parametricism' can also be sustainable design, but this is only the case when its input parameters include the energy conditions impacting the site, the programme needs of the occupants and the impact thereon of surrounding structures. The inclusion of this range of concerns in the parametric design process provides the greatest future opportunity for the unification of eco-sustainable practice and architectural form.

Bill Caplan

What can architects do to help people live with the effects of natural disaster?

Below left_Rescuers pick through the wreckage after the recent Japanese tsunami

ALEX HOFFORD/CORBIS

JOURNALS/

Post-traumatic Urbanism

Architectural Design. Vol 80. No 5. September 2010. Edited by Helen Castle

After Crisis: Contemporary Architectural Conditions

Architectural Papers V. ETH Zürich. 2010. Chaired by Prof. Dr Josep Lluís Mateo

Recent months have witnessed scenes of devastation that suggest escalating levels of political and climatic instability around the world. The AR has reported on events surrounding Japan's offshore earthquake and tsunami (AR April 2011), and floods in Queensland and Rio de Janeiro (AR February 2011) that, despite being almost 15,000km apart, were both caused by the same weather cycle, La Niña. Yet although architects often feel compelled to use their skills to help people to live with the effects of war and natural disasters, what can they actually contribute?

Helen Castle poses this question in her editorial for a special issue of *Architectural Design*, entitled 'Post-Traumatic Urbanism', suggesting that case-by-case consideration must prevail when measuring what role architects can play. When introducing the many responses, typically initiated by wealthy schools of architecture and cutting-edge practices, Castle concludes by asking: 'Can architects only ever have the best interests of the greater population in mind with a clear understanding that human tragedy is not inevitably architectural opportunity?'

In counterpoint, Jayne Merkel and Craig Whitaker argue in their excellent essay that in these extreme situations, 'international architectural talent and expertise are irrelevant, even undesirable'. Challenging the book's main theme sharpens its appeal, balancing well-intended theory with on-the-ground reportage, and providing cases of evidence both to those whose natural reaction is to jump on a plane and to offer help, and to those who question the validity of volunteer intervention.

By contrast, 'After Crisis' from ETH Zürich's *Architectural Papers* is more abstract, tackling economic instability and its impact on ideologies that relate to craftsmanship, materiality and the provision of social space. The bursting of the financial bubble is perceived as a catalyst for new attitudes to architecture, with contributions from Richard Sennett on the craftsman's role in the 'post-Fordist, post-globalised world' and Rem Koolhaas on Dubai.

The publication includes a series of projects that, as Josep Lluís Mateo observes, are 'based on the local, manual, material, personal, emotional, direct, probably small, graspable in marked opposition to recent paradigms that stress the grand, the global and the generic as fundamental conditions of the project'. For instance, it features Wang Shu's delightful *Tiles Garden*, the Chinese contribution to the 2006 Venice Architecture Biennale. Amid the fall-out from the intensifying effects of ecological stress, both books offer thought-provoking reading.

Rob Gregory

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THE MEASURE OF SUCCESS

DELIGHT

While temperatures often fall to minus 12°C in Winnipeg during the winter, there are long hours of sunshine. Consequently winter sports are popular and, with ice often almost 250mm thick, there is frequently skating in the city at the Forks, situated at the confluence of the Red and Assiniboine rivers.

An annual design competition, advised by Richard Kroeker, encouraged architects to submit proposals for modest shelters where people can put on their skates and snowshoes before taking ice paths out along the frozen rivers. Patkau Architects, invited to prepare a design this year, proposed a series of warming huts that were clustered together on the ice. Huddled like buffalo with their backs to the wind, this group of sculpted structures, made from thin skins of flexible plywood, hint at the beauty of shelter, landscape and weather on the vast Canadian prairies. **Brian Carter**

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