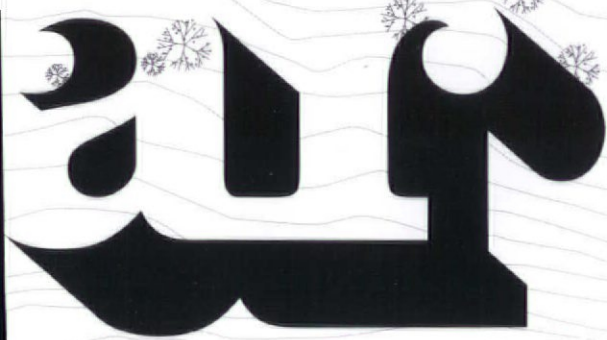


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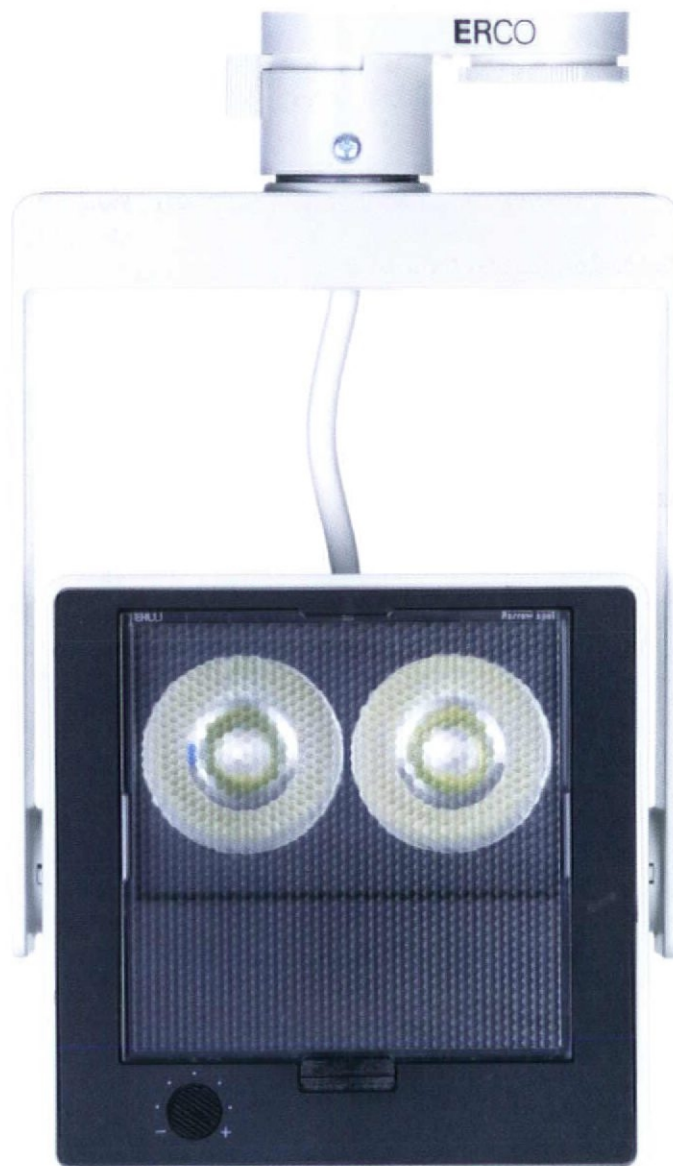
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VIEW / Architecture and ethics / WAF shortlist



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VIEW

- 24 As greed casts a shadow over society's urban fabric, Austin Williams weighs up the ethics of being ethical
- 27 The World Architecture Festival is reaching out to a new audience with the People's Choice Award
- 31 The Copper Awards shortlist celebrates the potential of an ordinary material
- 33 Deadline extended for this year's ar+d Awards for Emerging Architecture
- 35 While the stodgy remain and the hip move on, Peter Cook explores the angst of the urban under-class
- 37 The AR announces a relaunch that promises more substance for our valued global readership

PREVIEW

- 038 Introductory essay
- 040 Anna Heringer
Training Centre for Sustainability, Chwiter, Morocco

- 042 Crab Studio
Bond University School of Architecture, Brisbane, Australia
- 043 McCullough Mulvin Architects
Medico-Legal Centre, Dublin, Ireland
- 044 Estudio Juan Domingo Santos
House among the Ruins, Granada, Spain
- 046 Nieto Sobejano Arquitectos
Art Centre, Córdoba, Spain
- 050 Sou Fujimoto
Smallest/Largest Art Museum, Aix-en-Provence, France
- 052 Serie Architects
Calligraphy Museum, Linyi, China
- 053 Toshiko Mori Architect
House in Ghent, New York, USA
- 054 Vois
House in a Crack, Antiparos, Greece
- 055 Sebastian Mariscal Studio
Woodstock Trees, New York, USA
- 056 ALPHAville Architects
Dig in the Sky House, Osaka, Japan
- 058 OpenStudio
Star House, Karoo Desert, South Africa
- 059 Zon-e Arquitectos
RSN House, Navarra, Spain
- 060 Peter Salter
Four Houses, London, UK
- 062 Niall McLaughlin
Chapel for Ripon College, Oxford, UK
- 064 Adam Richards Architects
Ditchling Museum, East Sussex, UK
- 066 Elemental
Innovation Centre, Santiago, Chile
- 067 Alberto Campo Baeza
Casa van Thillo, Tarifa, Spain
- 068 Edouard François
Vegetation Tower, Nantes, France

- 069 Doxiadis+
Public Beach and Ecological Park, Varkiza, Greece
- 070 HHF Architects
Follies in a Park, Carrières sous Poissy, Paris, France
- 071 Family Architects
+Pool, New York City, USA
- 072 David Kohn Architects
A Room for London, London, UK
- 073 Olaf Gipser Architects
Visitor Centre, Oostvaarderplassen, Netherlands
- 074 Michael Sorkin Studio
Xiging District Housing Design, Tianjin, China
- 076 Bjarke Ingels Group
The Stockholm Sphere, Sweden



- 082 A preview of the must-see attractions and products from the forthcoming London Design Festival

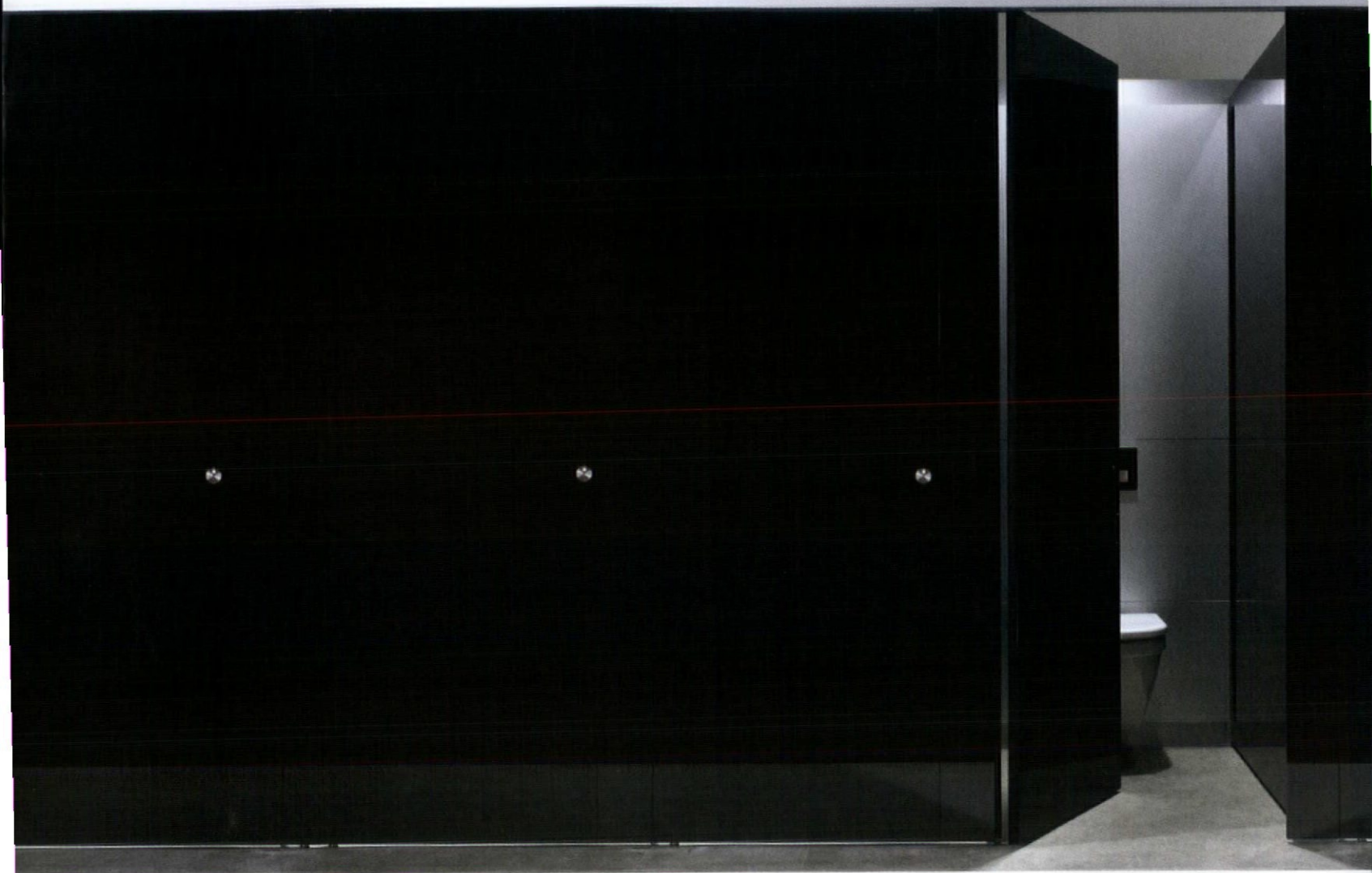
MARGINALIA

- 082 A global perspective on urban design; Modernity unbound; Human perception redefined

DELIGHT

- 090 A vibrant stained-glass rogues' gallery designed by AR illustrator Neal Fox

- 001 Cover
Sou Fujimoto's Smallest/Largest Museum, Aix-en-Provence, France



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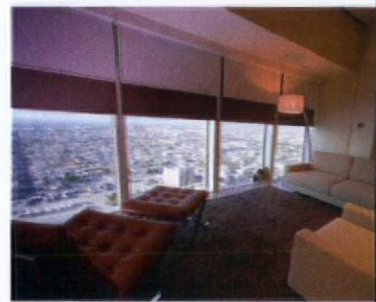
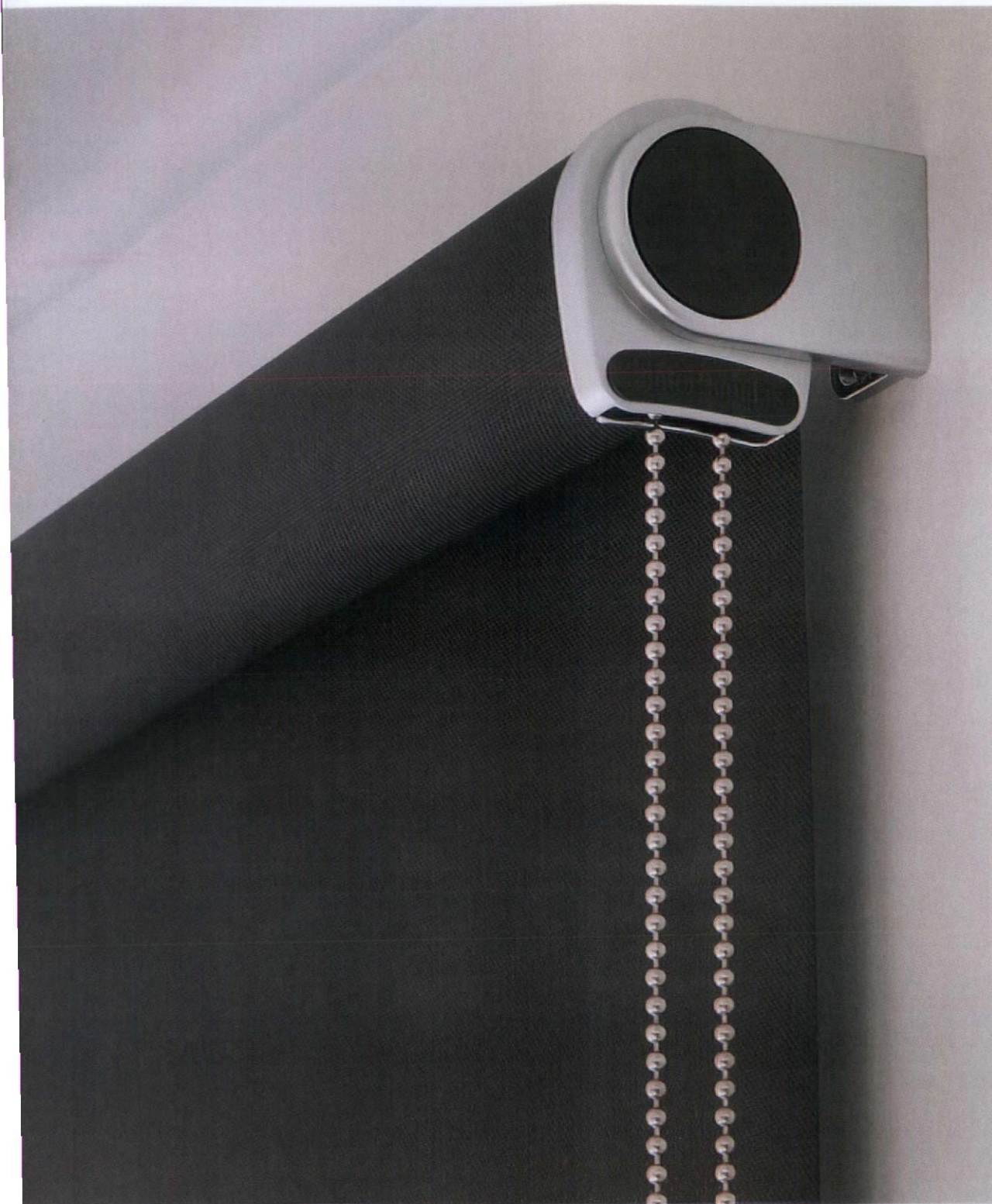


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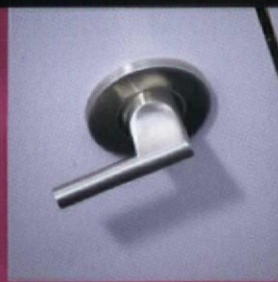
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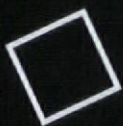
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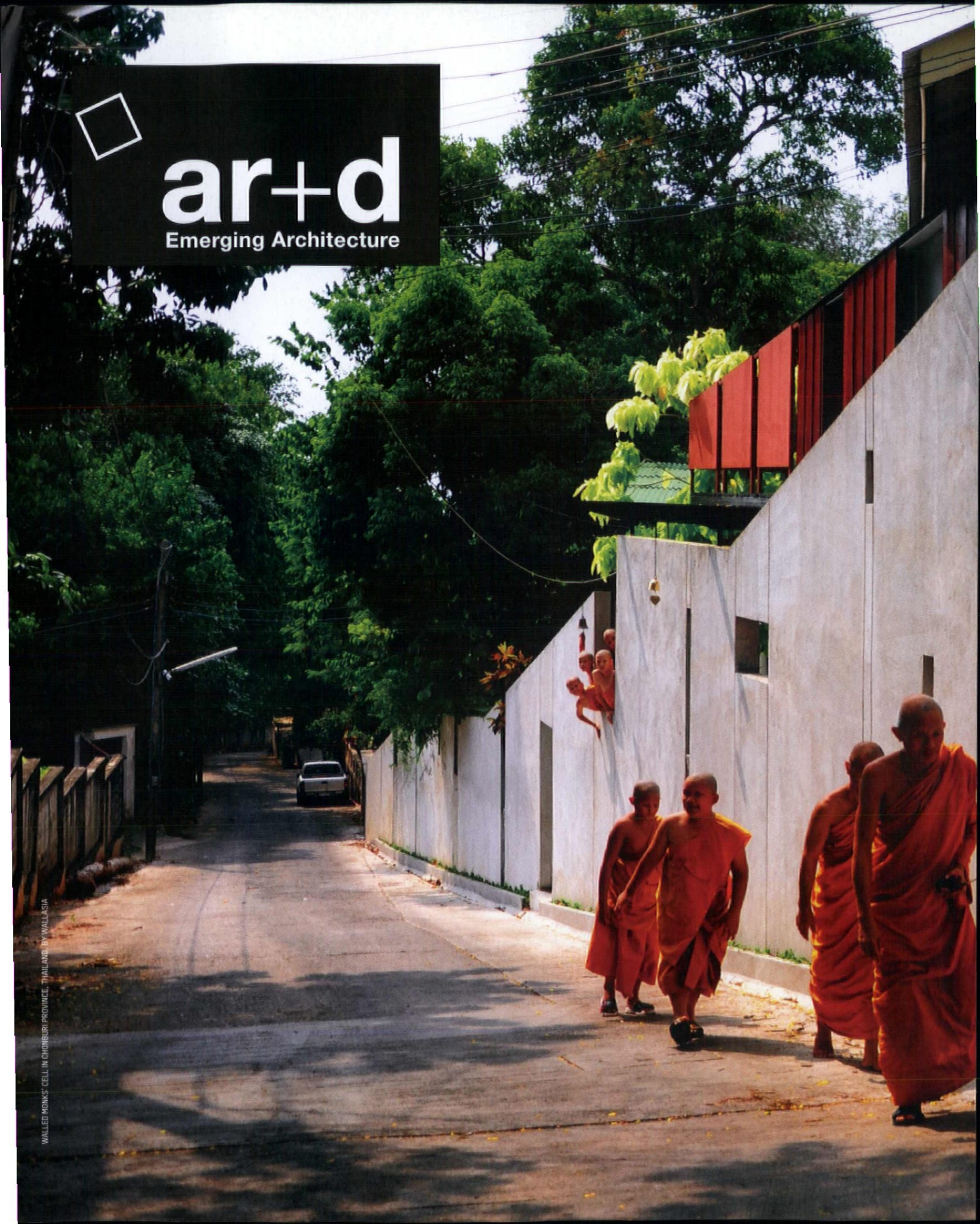




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A Buddhist monk in a red robe is walking past a textured, light-colored wall. The monk is in the lower left corner of the frame, moving towards the right. The wall has a rough, plastered texture. The background is dark and out of focus.

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AR PRODUCTS MEDIAMESH



WORLD WIDE WEAVE

Three years after the installation of New York's first Mediamesh facade at the Crowne Plaza Hotel, the Big Apple now has its second transparent media wall at the Port Authority Bus Terminal. Located 500m from Times Square, the terminal is one of the busiest bus stations in the world. Extending over five storeys, it houses a shopping centre and stretches over two blocks between 40th and 42nd Streets and Eighth and Ninth Avenues.

Yet its uncompromising gridded metal facade has earned it the soubriquet of one of the 10 ugliest buildings in the world. Now it has been given a radical facelift with one of the world's largest media facades. The new wall incorporates Mediamesh, a transparent advertising and communication medium made of stainless-steel mesh with integrated LED profiles. Mediamesh is manufactured by GKD, the market leader in woven metal and plastic solutions for architecture.

With 7,200 buses arriving and over 200,000 people passing through its precincts daily, the Port Authority Bus Terminal is an ideal advertising location. The Mediamesh facade replaces an existing billboard, outclassing its predecessor in terms of size and visibility. Designed as a corner facade, both sides comprise eight panels, each measuring 10.8m high and 3.22m wide. This rectangular form can accommodate separate or continuous advertising. The scale of the location means images lose none of their brilliance, even at a distance of 80m. Over 4 million pixels, arranged 50mm apart vertically and 425mm horizontally, ensure daylight

suitability and video compatibility for large-format display. Powerful LEDs offer high-quality, pin sharp reproduction of moving images and commercials, generating a huge visual and advertising impact.

As a digital signage concept, Mediamesh boasts many features that underscore its extraordinary performance. Capable of dealing with the extremes of New York's climate, it is waterproof and can withstand temperatures from -20°C to $+70^{\circ}\text{C}$ and windspeeds of up to 235 km/hr. The open-mesh design transforms the intake air into a weakened airflow, enabling car fumes to escape and fresh air to circulate. The system is easy to maintain and uses a sixth of the energy of conventional displays, underscoring its efficiency.

Circular rods and eyebolts were used to attach 16 Mediamesh panels to the existing structure. The major challenge was installing the facade during the normal operation of the bus station. 'We engineered a way to carry out the installation from the roof, day and night, so as not to disturb the traffic and to ensure the building could stay fully functional,' says Mike Leonard, technical director of Mediamesh systems for GKD-USA.

Apart from the economic benefits of advertising revenue, the system animates the existing facade, making it a symbol of new digital signage solutions. With the completion of the largest transparent media facade in the world, New York has gained yet another urban superlative, turning the Port Authority Bus Terminal into a cascade of light plugged into the rhythm of the city that never sleeps.





Left, top_ The Port Authority Bus Terminal in central Manhattan
 Left, bottom_ Extending across two sides of the building, the new Mediamesh facade is the world's largest transparent media facade
 Above_ Detail of the facade construction.

A stainless-steel mesh with integrated LED profiles produces pin sharp graphics and images
 Top, middle and bottom_ A series of different images illustrate the facade's versatility, illuminating and transforming a dull corner of the city



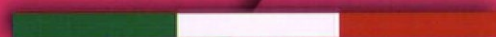
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Our special Preview issue underlines the importance of understanding the present

In the course of putting together an issue dedicated to looking forward, a series of unforeseen events aptly illustrated the folly of trying to predict the future. The dramatic unfolding of the global economic firestorm and the riots across the UK took everyone off guard, but the roots of these crises go back years, if not decades. Such episodes emphasise how we avoid engaging with and interpreting the present until a cataclysm occurs.

In the architectural profession, there is less sense of pivotal, world-turning moments. Yet the fall-out from wider events, such as the economic maelstrom, will gradually have a corrosive effect, starkly pointing up the architect's role as a service provider at the behest of fickle patrons. These uncomfortable realities chip away at the profession's perception of itself as highly skilled auteurs. However, this marginalisation is not simply the direct consequence of the latest economic downturn. For some time now, there has been a palpable whittling away of professional status and loss of authority.

How, then, to reconnect architecture with its core purpose of transforming human life for the better? How to put architects at the heart of debate? The wider cultural and social climate within which buildings are produced is radically shifting, as environmental stress on the planet intensifies. How such challenges are collectively confronted is critical, and architects have a vital role to play.

From next month, a relaunched and redesigned AR will engage more intensely with the new global realities. If we cannot predict the future, we can at least interrogate and understand the present.

CATHERINE SLESSOR, EDITOR

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numerous preview project
texts and selected highlights
from the programme for the
London Design Festival*

*Austin Williams writes
two features in this issue:
the opening spread on
architectural ethics
and a review of David
Grahame Shane's treatise
on contemporary cities. He
is the director of the Future
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OPINION

The ethics of being ethical come into question as our urban fabric crumbles

AUSTIN WILLIAMS

In 2008, Daniel Libeskind said: 'I won't work for totalitarian regimes... I think architects should take a more ethical stance.' Libeskind was referring to China but if Noam Chomsky had been asked, he might have chosen Israel as the regime to be avoided. When it comes to those people and places we dislike, there are lots to choose from.

The point is that Libeskind wasn't just making a (perfectly legitimate) statement about his personal likes and dislikes. He was providing a moral indictment of those who don't do likewise. Effectively Libeskind was saying that he refuses to work with bad people... and you should too.

A recent debate sponsored by the British Council (a quango that thinks that 'engagement is better than isolation'), reflected on this assertion and identified two things wrong with this kind of ethical approach to architecture. Firstly, the idea of absenting yourself from places you disapprove of

actually represents a collapse of constructive engagement – moral or otherwise – rather than an assertion of one. And secondly, suggesting that there is a politically acceptable client state and an unacceptable one, without ever feeling the need to politically convince others of the validity of your views is fundamentally patronising. Taken together, such ethical grandstanding is an example of self-indulgent, moral blackmail.

American architect Lebbeus Woods stated that he would 'not accept another project in China until Ai Weiwei (was) released'. By so doing, he achieved absolutely nothing, while simultaneously adopting the moral high ground. This kind of schoolboy protest in defence of celebrity, actually demeans the plight of thousands of (less artistic) political prisoners. But it also displays an inability to understand that China is not interested in Western democracy, and it wilfully refuses to acknowledge China's

impressive record in lifting 250 million people out of poverty.

In the same way that Western powers seem to have lost their vision at home and are seeking moral clarity abroad, ethical architecture is simply a replay of paternalistic geopolitics. It is a mirror of ethical foreign policy. Ex-Labour foreign secretary Robin Cook famously said Britain had a 'moral responsibility to make itself a force for good in the world', and admitted it was a way of asserting moral authority over international affairs.

Some 15 years later, and architects have emerged as the most fervent supporters of such an approach. Reducing carbon, saving the planet, recycling waste, responsibly sourcing materials, building communities, improving our health and encouraging well-being: ethical architects have not left one stone unturned in their desire to prove themselves at the forefront of social policy and practice. Every architectural

scheme contains a reference to 'behaviour change', and reflects a missionary desire to alter the world from its profligate, unethical ways (as it sees it). Carrying out governmental social policy agendas, like this, is a long way from the central task of architecture. Indeed, architects should perceive their role as maximising benefit, rather than minimising harm.

It was all so much easier back in the days when Libya was building an eco-city – a development that promised to follow the Western ethical environmental canon. In 2007, *The Economist* welcomed Colonel Muammar Gaddafi's son, an ex-student of architecture, as a 'Saif pair of hands'. Only last year, *Building Design* noted that Libya gave 'smaller and younger firms unprecedented opportunities to show what they are capable of'. Now, Libya is a pariah state once again and we are all meant to show our moral outrage by distancing ourselves from the regime, regardless of the fact that the country needs infrastructure, now more than ever. As the mains water networks fall apart, ethical architects are fantasising about the opportunities for morally superior green roofs contracts.

The son of a Libyan dissident, novelist Hisham Matar has become the poster boy of the dissident architecture world by attempting to dissuade UK architects from working in Libya. However, in an interview with Words Without Borders, he said: 'I refuse for my work to serve anything or anyone but itself.' Maybe architects should develop a similar mindset. In other words, stop shoe-horning ethical agendas onto architecture and start building with simple integrity. Maybe then we could influence the world by example, rather than by sanction.





This image
Libyans showing
their support for
Colonel Gaddafi
in Tripoli's
Green Square

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World Festival of Architecture attracts record level of entries as it launches People's Choice Award and Festival of Interiors

ROB GREGORY

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One of the highlights of the World Architecture Festival (WAF) is the face-to-face crits that take place over three days in Josep Lluís Mateo's International Congress Centre Barcelona (CCIB). Now in its fourth year, the unique format of WAF will allow architects and designers to reconsider and re-present their work to a panel of jurors in a series of categorised review sessions. Returning to projects after completion and presenting them for peer review is both a testing

and rewarding process, through which designers are able to momentarily forget trials and tribulations of the construction industry and property market, in order to re-evaluate and reassert their personal architectural ambitions for each project.

Spanning the globe this year, the competition attracted entries from as far south as Tasmania to the northernmost Arctic Circle in Norway, with countries such as Libya, Haiti and Cambodia appearing for the first time alongside the UK,

USA, China, Australia, Japan, Spain, Brazil, Turkey and Scandinavia, all well represented on the shortlist. With over 700 entries in total (derived from 60 countries), this year's festival will host more crits than ever before. Some 280 shortlisted projects are scheduled to be presented in multiple categories covering completed buildings, future projects and structures. Each category winner will then re-present their work to one of three super juries, chaired

by Michael Sorkin, who has the difficult task of selecting the 2011 WAF World Building of the Year, Structure of the Year and Future Project of the Year from a wide selection. Projects include a theatre made of straw in Estonia, a soccer school in Soweto, a tree hotel in Sweden and a boulder-like chapel in Mexico.

In selecting this year's shortlist, 20 professionals met in London, two having travelled in from Australia, to review every submission. Festival Director



Left_ Sperone
Westwater Gallery
in New York,
designed by
Foster + Partners

Above_ Tree
Hotel in Harads,
Sweden, by
Tham & Videgård
Arkitekter



Top_ Football
Training Centre
in Soweto, by
RUFproject
Middle_ Sunset
Chapel in Mexico,
by Bunker
Arquitectura
Bottom_ Straw
Theatre in
Estonia, by
Salto AB

MARTIN SIPLE: WELAND GLEICH

Paul Finch was delighted with this year's submissions. He commented that, 'while such a huge entry might have implied that we would get large numbers of weak entries, rather to our delight it's the other way round – the increase in numbers seems to have been accompanied by an increase in quality'.

So high was the standard of different types of houses that the jurors drawing up the shortlist for the House category asked for it to be split into two new categories, Villa and House, to give a better representation of some excellent projects at the festival. This year, 30 houses will go head to head in the house categories, rather than the anticipated 15 projects.

Speaking after the selection process, AR columnist Peter Cook commented: 'I'm looking forward to hearing the people present, because I think it's one thing to see something on a board which looks OK, but it's important to hear the person and to see whether they really believe in what they are doing'.

A new element of this year's WAF is the introduction of the OpenBuildings People's Choice Award, generously supported by OpenBuildings.com. For the first time, this award will

enable architecture and design enthusiasts to express their views on which building should win. Voters will be able to compare their choices to the opinions of some of the world's most respected architects, as they play a vital role in deciding the winner of OpenBuildings People's Choice Award.

To view the shortlisted projects, cast your vote and provide comments, visit www.openbuildings.com/peoples-choice/waf/leaderboard. Votes can be placed by selecting the Facebook 'like' icon on the project page or by downloading the OpenBuilding mobile app from iTunes. The closing date for casting votes in the OpenBuildings People's Choice Award is 28 October 2011, when the top three projects will be debated, and the final winner will be announced live at WAF in early November.

This year also sees the launch of Inside, a cousin to WAF. The World Festival of Interiors follows WAF's format to focus on interior design and associated disciplines, with an awards programme that has attracted 140 entries. Both WAF and Inside will take place at the CCIB in Barcelona between 2 and 4 November 2011.

WAF Tokyo Preview

26 - 28 September 2011

UCHIDA YOKO

4-7 Shinkawa

Chuo-ku, Tokyo

Dates:

26 - 28 September

12.00 - 20.00

Join us for drinks from
18.00 - 20.00 each evening

Venue:

Uchida Yoko showroom

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Admission is free

Please RSVP to Natalie.smith@emap.com

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CCIB, Barcelona
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Architect: SmithGroup,
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LONDON, UK

Copper Awards shortlist shows the rich potential of an ordinary material

www.copperconcept.org/awards

The shortlist has been announced for the biannual European Copper in Architecture Awards. Now in their 15th cycle, the awards recognise the skilful use of copper in buildings and are also an impressive celebration of the best in contemporary European architecture. AR Editor Catherine Slessor chaired the judging panel and the final results will be published in more detail in the November issue.

Set in disparate locales ranging from central London to the South Tyrol, the seven shortlisted schemes clearly

demonstrate the potential of copper and its various alloys as an architecturally versatile as well as a sustainable material. Among the shortlisted submissions is an extension to the Villa Vauban Art Museum in Luxembourg, by Philippe Schmit Architects. The new extension is wrapped in perforated panels of red brass, which appear to dissolve when viewed at night, changing from an opaque surface to a glowing, translucent veil.

At the funeral chapel of St Lawrence in Vantaa, Finland, by Avanto Arkkitehdit, white walls are counterpointed by ceilings made of patinated copper. Each panel was patinated by hand, so the copper has a rich colour and texture, enhancing a highly atmospheric study in the handling of space, light and materials.

One of the more unusual shortlisted submissions is Freya's Cabin by Studio Weave. Inspired by a folk tale, this cabin sits on the edge of Kielder Water in Northumberland. Plywood sheathing is delicately cut and shaped to create an arboreal bower inside the cabin; outside, it is clad in 'gold' panels made from a copper and aluminium alloy. The richness of the metal exterior forms an evocative contrast to the rustic simplicity of the plywood interior.

The other shortlisted projects are a house at Seeheim, Germany, by Fritsch und Schlüter Architekten; a town hall and cultural centre in Berriozar, Spain, by Garcia Rodriguez Alcoba; an alpine recovery centre in the South Tyrol by AllesWirdGut Architektur, and a residential development in London by Make Architects, wrapped in brass panels with different alloy compositions designed to patinate at various rates over time.



Top_ The extension to the Villa Vauban Art Museum is wrapped in copper mesh
Right_ The 'gold' panels of Freya's Cabin are made of a copper and aluminium alloy



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LONDON, UK

Deadline extended for this year's ar+d Awards for Emerging Architecture

www.architecturalreviewawards.com



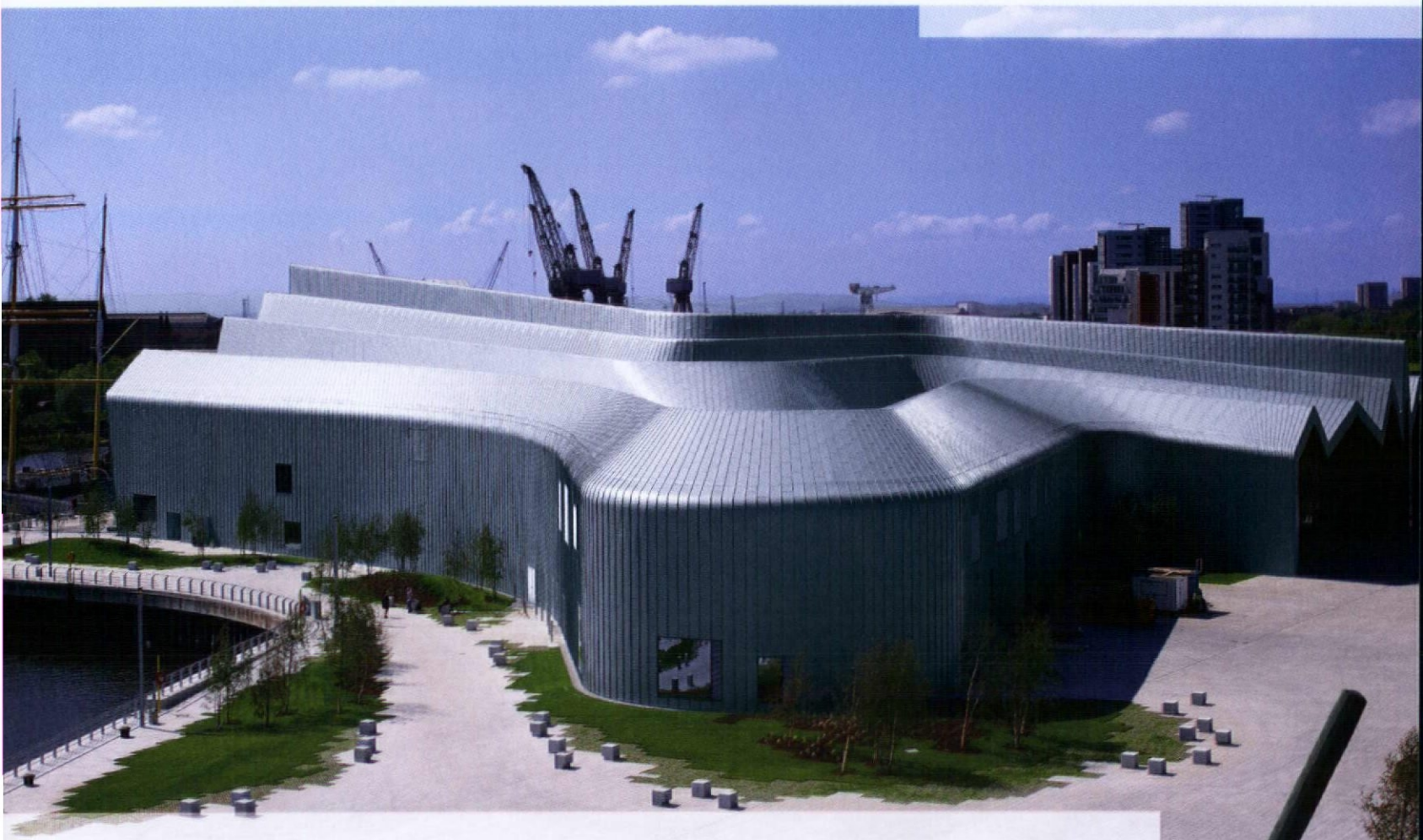
The deadline for the ar+d Awards for Emerging Architecture has been extended until 23 September. Awards are given for excellence across a broad spectrum and scale of design, ranging from landscape and urbanism, to products and furniture. Among last year's winners were a performance space on the remote Japanese island of Teshima, a pop-up restaurant in east London and a

Above: One of last year's winners, the Walled Monks' Cell in Chonburi Province, Thailand, by Wallasia

residence for Buddhist monks in Thailand (shown here). This year's prize fund is £7,500.

In an architectural prize system that favours honours for lifetime achievement, the ar+d Awards give young and often unknown practices an invaluable impetus on their trajectory to wider success. The age limit for entrants is 45 and a key stipulation of entry is that all projects must be built.

This year the international jury for the awards will include Junya Ishigami, the talented young Japanese architect, Brendan MacFarlane of Paris-based partnership Jakob + MacFarlane, and Lee Marsden, director and principal of Austin-Smith Lord's London studio. AR Editor Catherine Slessor will chair the jury. Visit www.architecturalreviewawards.com

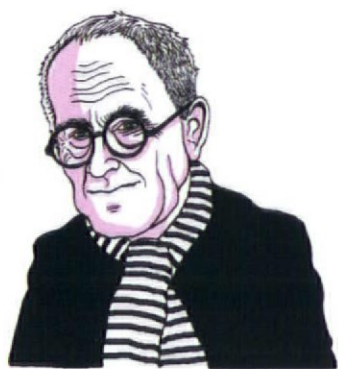


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OPINION



When edgy turns stodgy: gentrification and the angst of the urban under-class

PETER COOK

Coming back from Oslo, another familiar city – I hear the refrain of a frequent conversation: ‘the real action has moved East’. It comes, of course, from the not-so-rich, not-so-dumb young professionals, the ‘creative types’ (dare one suggest: the types who might read the AR).

The first move is made by the experimental and the individual, the imaginative ones who see a miserable hulk in a depressed locality and relish its ‘possibilities’. Then along come their initially more cautious friends and colleagues.

Gentrification takes many forms – good coffee is one of the first, with grey paint and a rewiring job following swiftly thereafter. Fringe hat shops and overpriced Breuer furniture creep into disused butchers’ shops. Old industrial hulks are rediscovered through a

combination of opportunism and discussions about ‘charm’.

In London, where there are vast disparities between the rich and poor, we have watched architects drift from Fitzrovia to Clerkenwell, and the hip kids (shadowed by bored young bankers) move into Shoreditch and beyond. The number of artists per square kilometre in Hackney is among the highest concentrations in Europe. Here the ‘creatives’ zap in on a daily basis and the suburban look for ‘action’ at the weekends.

Of course the real East is actually *East* – the former East Berlin. The city is the choice of any young European who cannot afford London or anyhow carries an ethos in his zipper, that it is more ‘real’ to be in a downbeat scene with upbeat pockets. Hence the drift, through and past Mitte, already

categorising Kreuzberg and Prenzlauer Berg as too bourgeois and extolling the virtues of Freidrichshain – enjoying the provocation of Karl Marx Allee – perhaps not least because of Marx himself? The list goes on. Paris’s Marais has been left behind for the 11th district, New Yorkers are happily jumping over to Brooklyn and Badelona is an OK address for the hip Barcelonian.

The movement can be seen in the obvious industrial process that eliminates the production of coal-gas and stream trains, followed by the shrinkage of industry or its displacement into green-field sites. Printing sheds are found to be ideal as architects’ and graphic designers’ studios. And just count how many cute architects gain their reputation by converting lofts – and not just in New York.

Several questions remain, however: just how much does a city gain from these drifts? What of the psychology of the *instinctive* bourgeoisie, who we call the ‘chattering classes’ in England, who have more than 20 paintings on the wall in Oslo, who eat out every night in Paris, who buy non-standard spectacles in Berlin or read *The New York Times* in almost every American city? Do they create a psychological – and probably aesthetic – pocket that shuts out the sight of the sickly or seedy, or downright ugly view from the window? Do they actually get a buzz from the juxtaposition of a well-designed passageway when they open their door, as contrasted to the grotty passageway next door?

The bicycle is, of course, a great leveller but the Thonet chair (even a beat-up one) is a question of intent. Mum and Dad may still live in Oslo’s Bygdøy, London’s Notting Hill Gate, Paris’s Neuilly, Berlin’s Charlottenburg or New York’s West Side. Yet Notting Hill Gate and the West Side were themselves ‘edgy’ areas two generations ago, then the areas behind them became a bit edgy, and the big jump was made.

It will be interesting to plot the next moves. The current financial scene may slow things down and may even have the effect of ossifying these newly discovered areas into a kaleidoscopic mix. But history does not support this. Why? Because in the end comfort takes over. Not the overt comfort of the painted wall, the coaching-lamp outside or the decent coffee. Schools, grass and sunshine at one end, and safety at the other. Slump reinforces the angst of the under-class: let’s face it such a force exists in all the cities mentioned.

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LONDON, UK

The AR's new editorial agenda will be launched in the next issue

THE EDITORS

www.architectural-review.com

Since *The Architectural Review* was founded in 1896, it has striven to place itself at the vanguard of architectural culture and production, not as a passive observer, but as a vocal participant and speculative activist within the profession.

Yet even through the long perspective of our own history, it is clear we have reached a critical moment for architecture. There are huge issues facing the world, and these need a considered response from the global architectural community. For next month's October edition, we will relaunch the magazine with the primary aim of tackling these issues more rigorously.

The AR has always sought to bring our readers the most important completed buildings from around the world. This remains so. But we also now embrace the larger project of developing the urgent thinking required by challenges such as the marginalisation of the profession, diminishing natural resources, increasing financial insecurity and the disintegration of our urban fabric.

And while this is a critical moment for architecture, it is one for architectural publishing, too. The internet's instant

artillery has attacked traditional models of communication, but we believe that a monthly international magazine is a discursive platform that can – and must – play an incredibly important part in this transitional landscape.

Last summer, the AR introduced an upgraded website, which has completely changed how we provide content. But as we seize these digital opportunities, we have strengthened our belief in the need for a high-quality print product that delivers the information and stimulation that our readers want.

All this inevitably implies a different graphic design approach. Like you, we want the AR to have more in-depth and diverting features; and we also want the look and feel of the pages to resonate more strongly with the seriousness of the editorial intent, to communicate our content more clearly and elegantly.

For the redesign, we have commissioned the experienced hand of Simon Esterson, who started his design career on our sister title *The Architects' Journal*. Now the Art Director of graphic design magazine *Eye*, Simon is collaborating

with the AR's new Art Editor, Jon Morgan, who joins us from the London culture magazine *Dazed & Confused*.

To deliver our architectural agenda, we want our print and web offerings to complement each other and to play to their respective strengths. The magazine's role will be reoriented toward areas where print can excel – such as longer pieces and high-quality images – with more supplementary content migrating online.

We have chosen to enhance some of the magazine's existing features and to introduce completely new ones where we need to. This interrogative approach has guided the section-by-section composition of the AR, and below we highlight the major changes:

Broader View

Broader View, the invigorating salvo of our View section, will be a short essay by a high-profile contributor from another discipline who will share their thinking with the architectural community.

Viewpoint

We will introduce a range of columnists from practice and academia. For October, we are delighted to welcome to the roster the award-winning architect Farshid Moussavi.

Buildings

The selected buildings will be featured in greater depth, with longer pieces of criticism, more incisive reportage and a greater emphasis on drawings.

Revisit

Revisit will re-evaluate a ground-breaking project from a previous era. The pieces will measure whether the project succeeded and what lessons can be drawn from it for today.

Typology

A quarterly extended feature, Typology will examine a different building type in order to assess how wider changes (from society to technology) are affecting architectural production in a specific sector.

Theory

Architectural theory has become ever-more disconnected from practice and our Theory section aims to close this gap with provocative and relevant architectural discourse.

Landscape and Urbanism

Taking a position against the isolated 'icon' building of recent years, our renewed interest in the connective tissue that binds architectural projects together will be explored in Landscape and Urbanism features.

Skill

Skill will become more useful by studying the techniques from several projects to frame a discussion around a particular architectural/technical enquiry.

Pedagogy

This new feature will focus on a specific tutor or institution to explore the most effective ways to teach architecture as both a cultural endeavour and practical discipline. Additional student portfolios will be hosted online.

Reputations

Reputations will assess the perceived legacy and critical influence of a major figure's contribution to architecture, providing a thought-provoking coda to each issue.

We thank our loyal readers for their continued support over the years, and hope that you will enjoy this evolution of the AR.

PREVIEW

CELEBRATING INVENTION AND AUTHENTICITY, THE AR PRESENTS A SNAPSHOT OF WORK IN PROGRESS FROM AROUND THE WORLD

WRITER

CATHERINE SLESSOR

In another of the AR's periodic glimpses into the near future, this issue considers a series of upcoming projects from around the world. Intended not as an exhaustive survey, but rather as a snapshot of current architectural preoccupations, the selected schemes encompass a wide range of programmes, scales and locales, from South Africa's Great Karoo Desert to downtown Osaka.

Unlike the format of earlier *Previews*, projects are not ordered by building type. Instead, they are more loosely grouped together through the exploration of common formal or contextual concerns. This creates strange yet fascinating bedfellows. For instance, a proposal for the re-landscaping of a beachfront near Athens by Doxiadis+ [page 69] sits with Edouard François's latest apartment block, a 17-storey tower in Nantes engulfed in a corona of hardy alpine plants anchored in tubes attached to the facade (page 68).

Another grouping considers a series of low-rise buildings set in different terrains exploring the relationship between nature and artifice. Sou Fujimoto's art museum and park at Aix-en-Provence, France [page 50], is perhaps the most extreme example, with each work of art housed in a micro-building. *Serie Architects' Calligraphy Musuem*, in

Shandong Province draws on a lineage of buildings dedicated to contemplation, such as monasteries and the traditional Chinese scholars' garden, in order to choreograph an evocative dialogue with its surroundings (page 52).

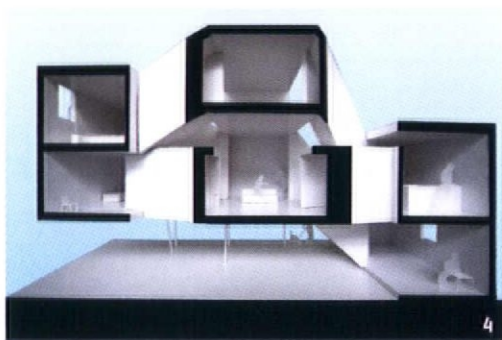
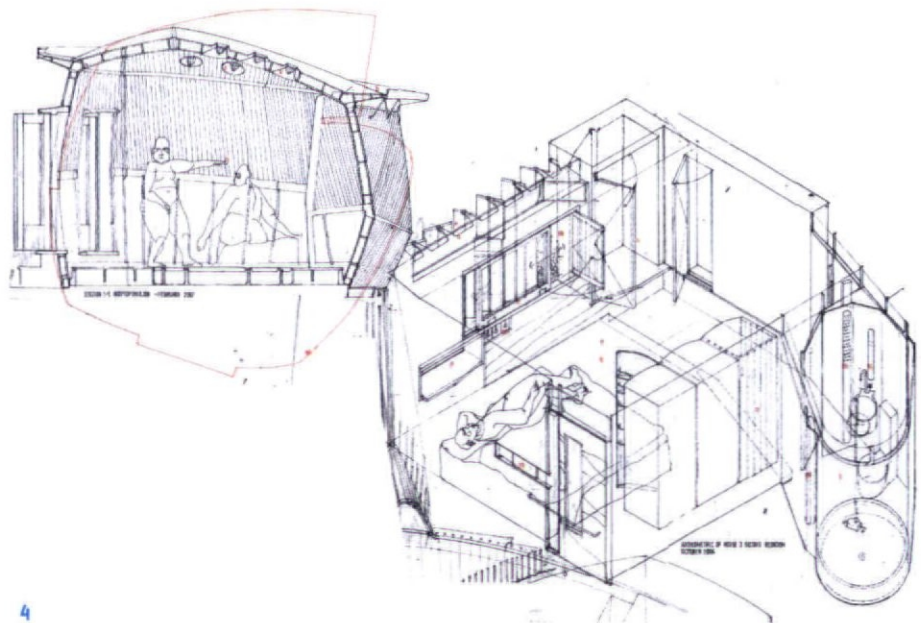
In the UK, a number of projects explore vernacular archetypes, abstracting and reworking forms rooted in centuries of function and tradition. Adam Richards' renovation of the Ditchling Museum in Sussex on the site of the craftsmen's community founded by typographer Eric Gill, alludes to the agricultural buildings that once occupied the site (page 64). Niall McLaughlin's chapel for Oxford's Ripon College resembles a ship's hull, gathering worshippers protectively within its precincts (page 62). And Peter Salter's scheme for a quartet of houses in London's Notting Hill (page 60) channels the pueblo dwellings of the Anasazi people.

Previews are by definition short and tantalising, and the necessarily abbreviated means of presentation, temporarily deviating from the AR's usual thoroughness, might be thought to foster a sense of insubstantiality. Yet within this array of projects, there are clearly serious issues at work, such as the role of patronage, the appropriate use of technology, how to cultivate social

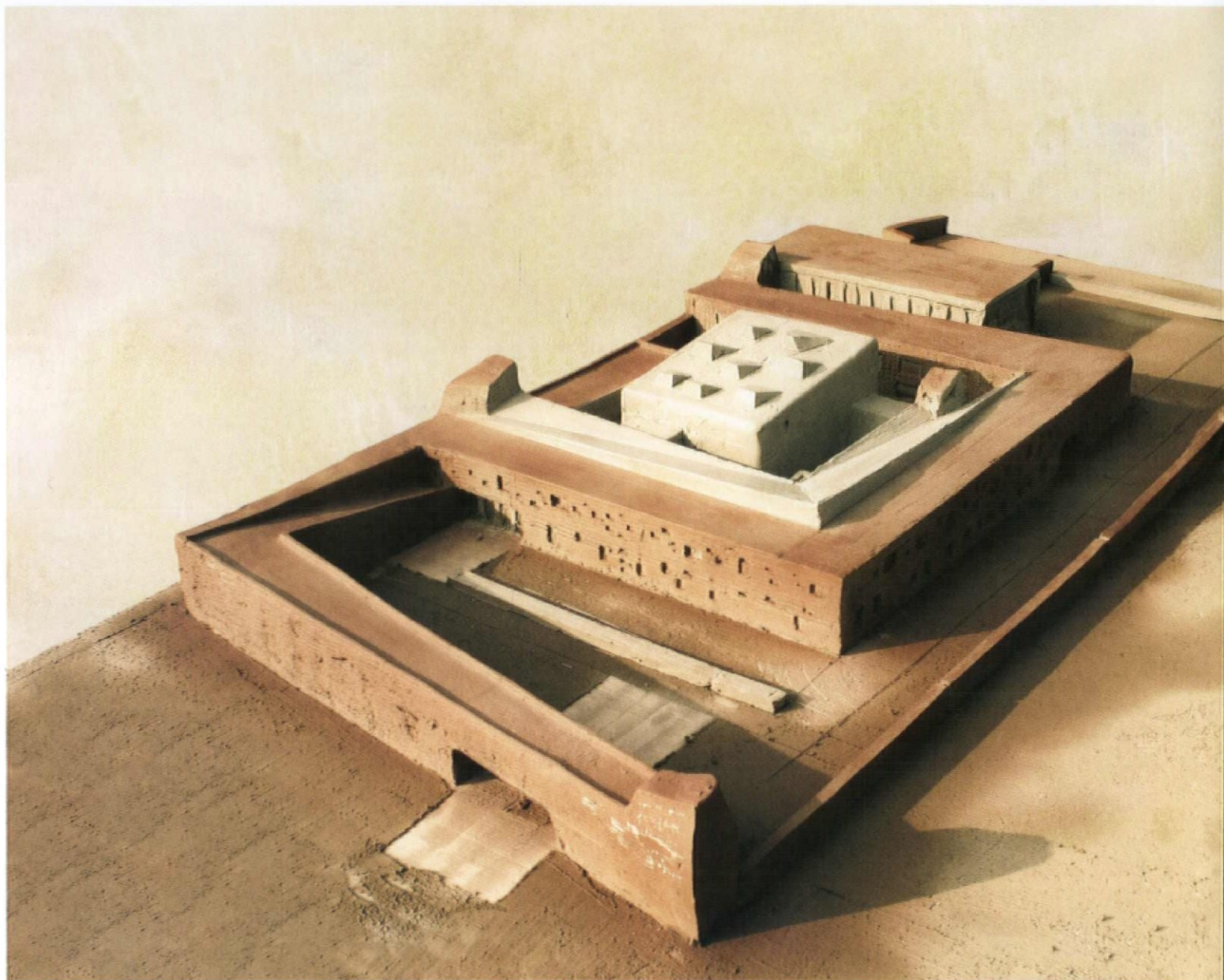
and environmental responsibility, and how to respond to legacy of the past.

In the heart of Granada, Spain, Juan Domingo Santos draws on archaeological remains to craft the physical and experiential forms of a set of new houses (page 44). In doing so, he adds another layer to an already rich urban palimpsest. McCullough Mulvin's mortuary in suburban parkland in Dublin (page 43) is built around an intimate garden, offering privacy and tranquility for the bereaved, but the building also relates to the wider historic landscape.

Anna Heringer will be familiar to readers as a recent winner of the AR Awards for Emerging Architecture (AR December 2008). Her latest project, a new training centre for sustainable design in a suburb of Marrakesh (page 40) shows how traditional Moroccan forms and construction can be reworked in a meaningful way for the modern era, reigniting the potential of techniques rooted in local culture. This mix of invention and authenticity gives hope that architecture can rise above the formulaic and the derivative to truly engage with society. Many schemes shown here give similar cause for optimism, but as the world confronts current and future ecological and economic crises, these qualities will be severely tested.



- 1_ Bond University School of Architecture by Crab Studio
- 2_ Landscape remodelling of a beachfront near Athens by Doxiadis+
- 3_ Dig in the Sky House in Osaka, by ALPHAville Architects
- 4_ Visitor Centre at Oostvaardersplassen, by Olaf Gipsier Architects
- 5_ New lido for Manhattan by Family Architects
- 6_ Detail of living pods from a housing project by Peter Salter
- 7_ Model of a vacation house in Woodstock, New York, designed by Sebastian Mariscal Studio
- 8_ The Stockholm Sphere, part of an urban design scheme by Bjarke Ingels Group



TRAINING CENTRE FOR SUSTAINABILITY

LOCATION

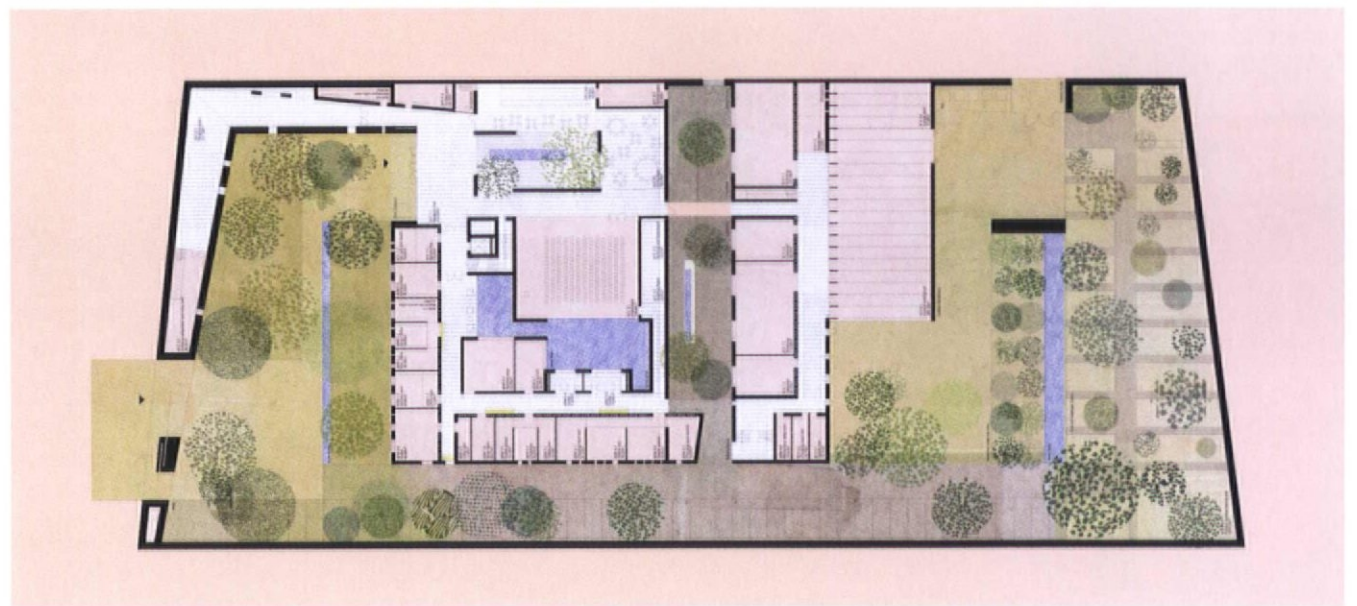
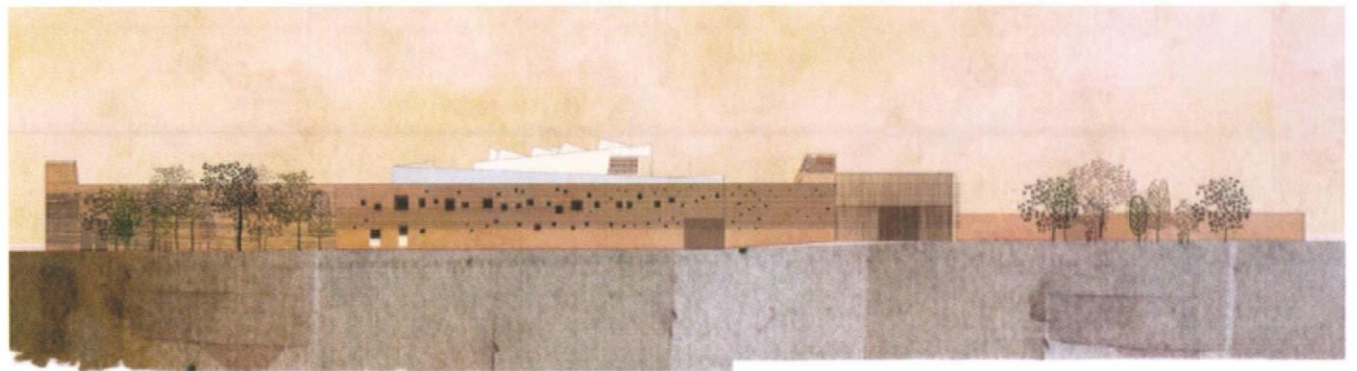
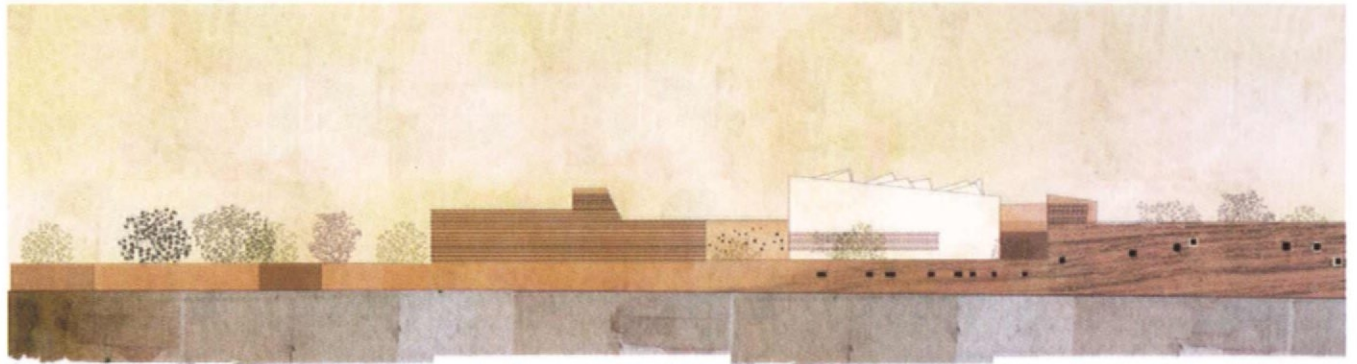
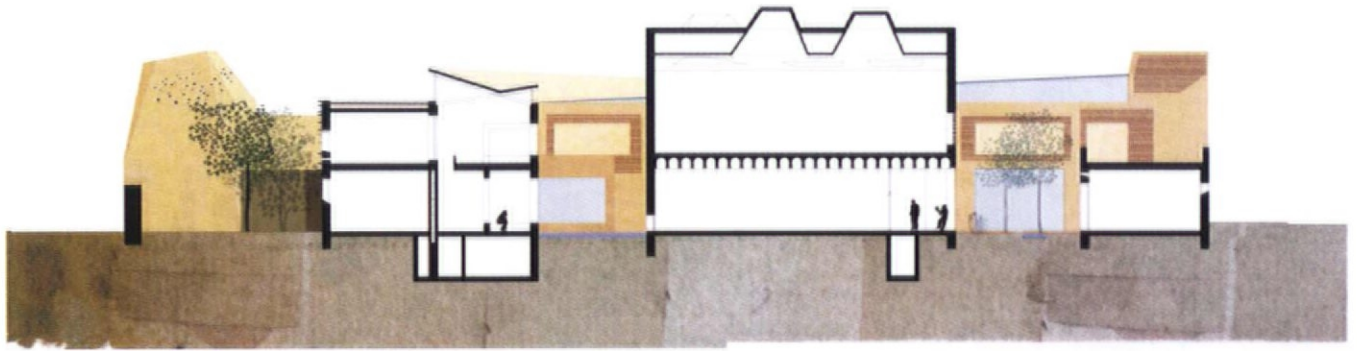
CHWITER, MOROCCO

ARCHITECT

ANNA HERINGER

Both in its form and function, this new training centre in a suburb of Marrakesh celebrates indigenous building methods. Conceived as a forum for disseminating techniques of sustainable design, the centre is inspired by two familiar Moroccan archetypes: the rural *ksar*, as a compact locus of community life, and the urban *madrasa* for the education of students. The outcome is a rich architecture of patios and gardens that lyrically counterpoints sun and shade, mass and lightness, roughness and refinement. Built from earth, it explores an ancient material rooted in local culture, while responding to aspirations of contemporary Moroccan society.

This page, above_
The architecture
of volumes
interspersed
with patios and
courtyards is based
on the Moroccan
archetypes of
the rural *ksar* and
the urban *madrasa*
Opposite page, top_
Cross section
through classroom,
courtyards, library
and projection room
Second top_
East elevation
Middle_
West elevation
Bottom_
Ground-floor plan



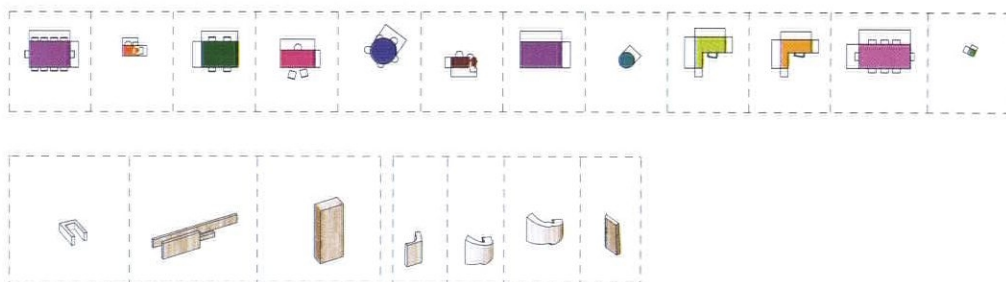
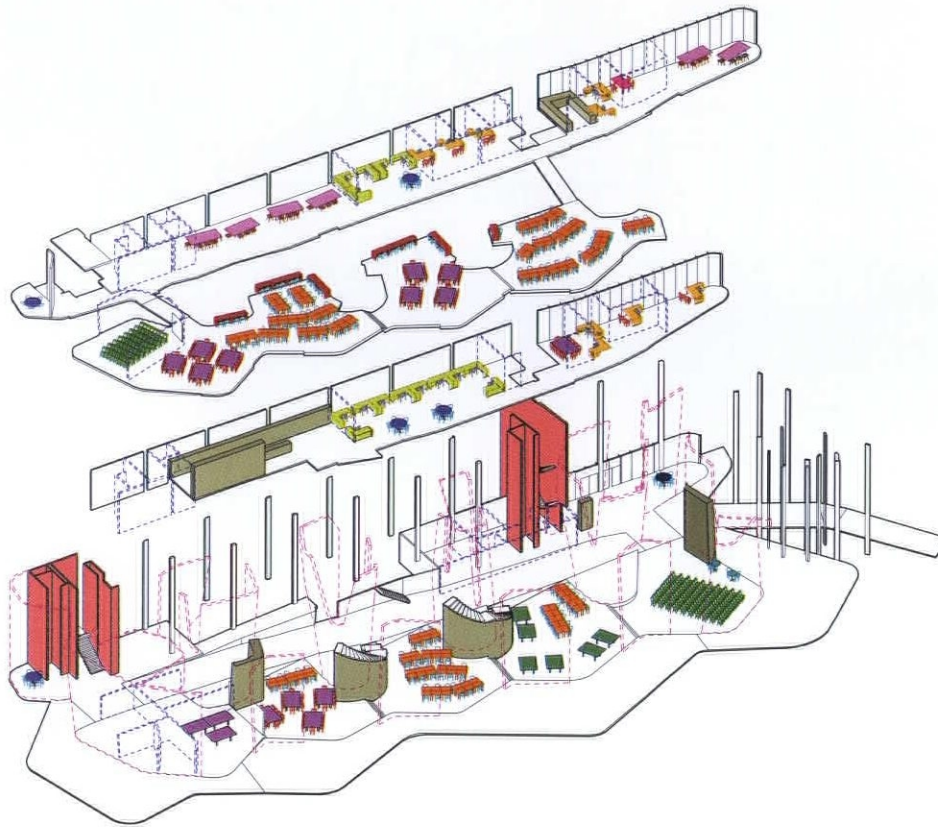
BOND UNIVERSITY SCHOOL OF ARCHITECTURE

LOCATION

BRISBANE,
AUSTRALIA

ARCHITECT

CRAB STUDIO



As architect for the Bond University School of Architecture, Peter Cook likens his role to that of a policeman planning a bank robbery. Applying decades of pedagogical experience to the design of this building, a series of witty cartoons were used to win the job that described 'the intensities and relative activity patterns of the external as well as the internal spaces'. Equal emphasis is given to the design of studios, circulation spaces and external areas, all of which relate to a spine of concrete 'scoops' that articulate a central street. This provides informal space for crits, displays and gatherings.

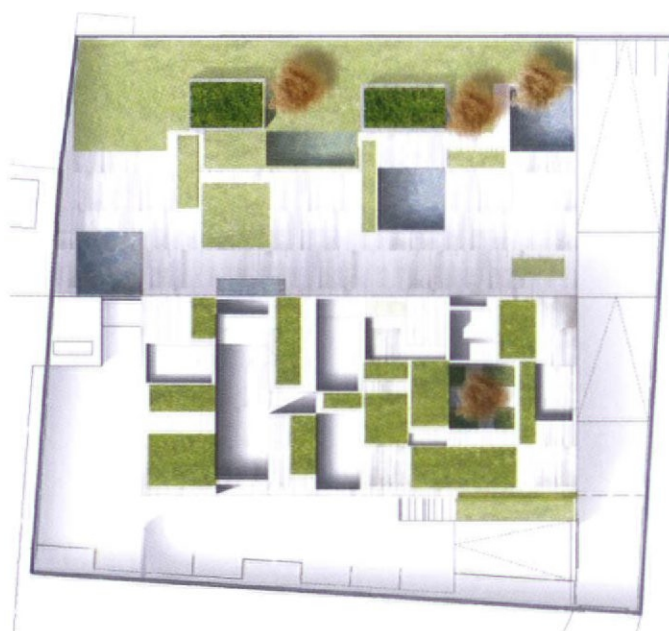
Top_ Isometric projection showing how spaces are colonised
Above_ Lexicon of furniture types and space dividing elements
Right_ Generous overhanging roofs and veiled facades temper the intensity of Queensland's tropical climate





Left_ Set on the edge of suburban parkland, the building is contained by a walled garden, offering privacy for the bereaved

Below_ The green chessboard landscape of the roof echoes the geometry of the planting and pools of the garden below

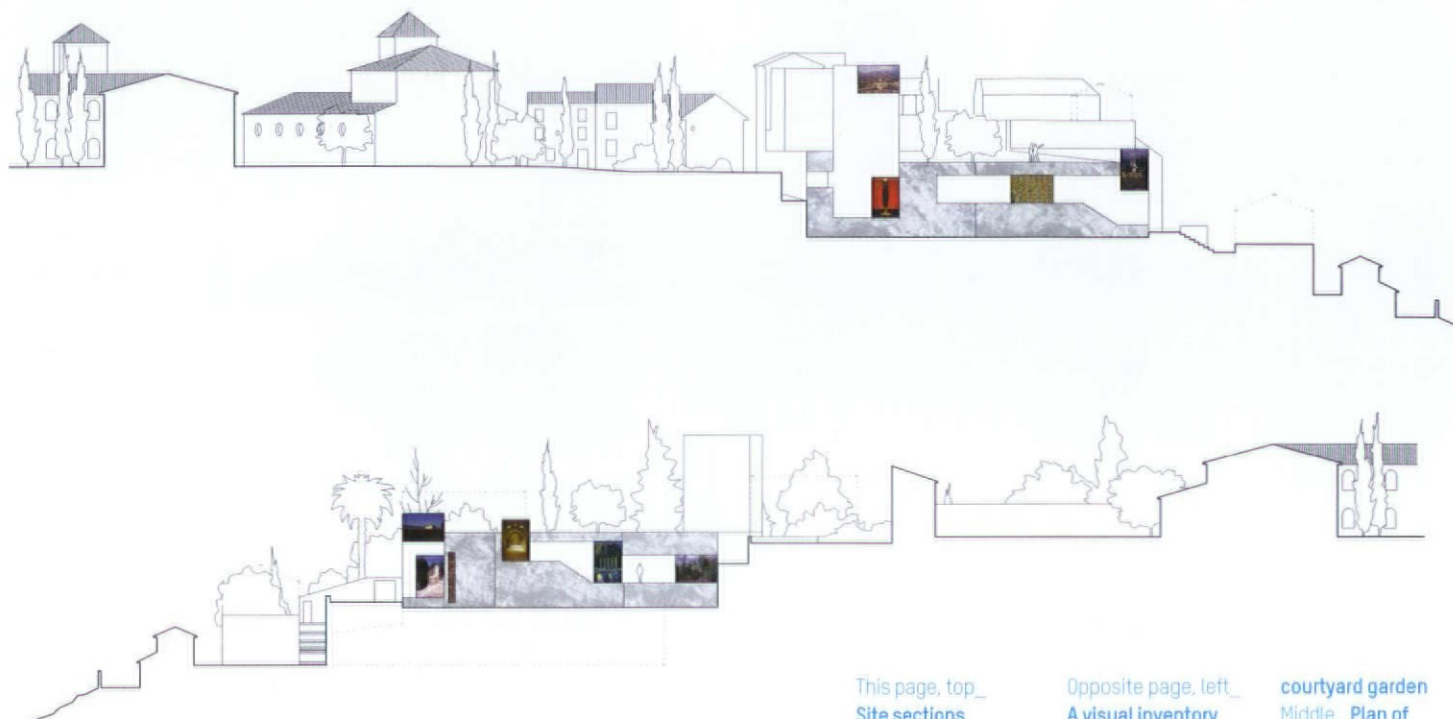


MEDICO-LEGAL CENTRE

LOCATION
DUBLIN, IRELAND

ARCHITECT
**MCCULLOUGH
MULVIN ARCHITECTS**

This new city mortuary and offices for the state pathologist are set in suburban parkland at Marino in north Dublin. During the 18th century, the park was developed in the Picturesque tradition. Although the landscape is much changed, the Casino, an exquisite Neo-classical stone pavilion by William Chambers, remains. Described by its architect as 'a place of stillness and sadness', the mortuary is contained within a series of courtyards, pools and walled gardens. The intimate spaces provide privacy for grieving relatives while also dignifying the building's investigative and archival functions. The green chessboard of the roof is cultivated as a secret landscape.



This page, top_
Site sections
Below_ The site
offers spectacular
views over the
Alhambra and
Sierra Nevada

Opposite page, left_
A visual inventory
of archaeological
treasures found
on the site
Right, top_ Collage
of boundary wall and

courtyard garden
Middle_ Plan of
new houses and
courtyard
Bottom_ Plan of
archaeological
remains

HOUSES AMONG THE RUINS

LOCATION

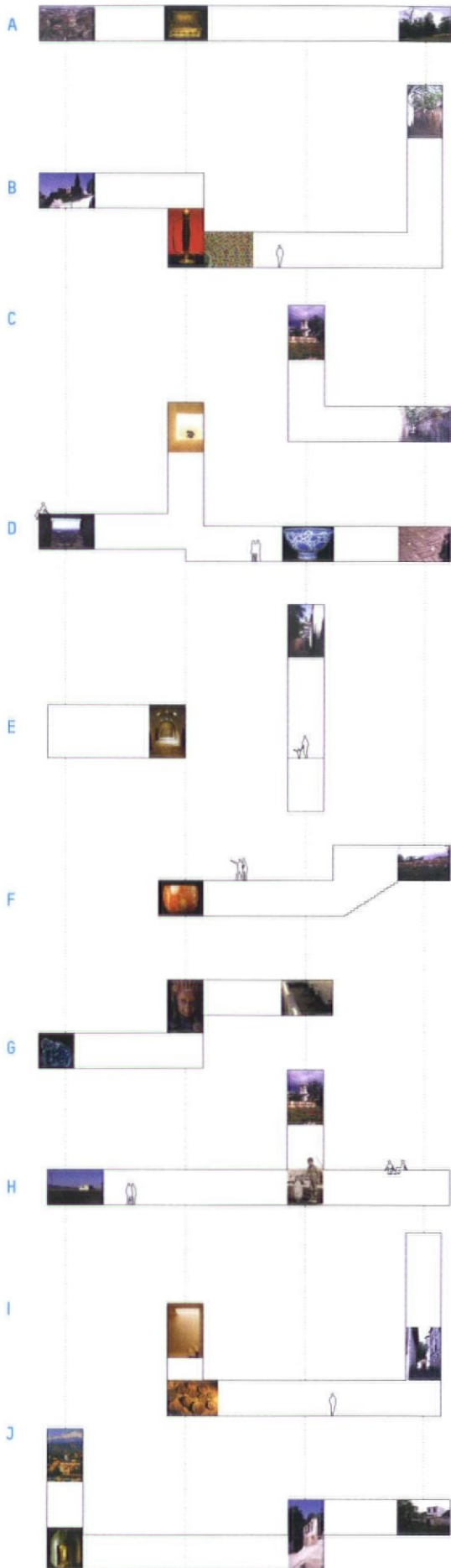
GRANADA, SPAIN

ARCHITECT

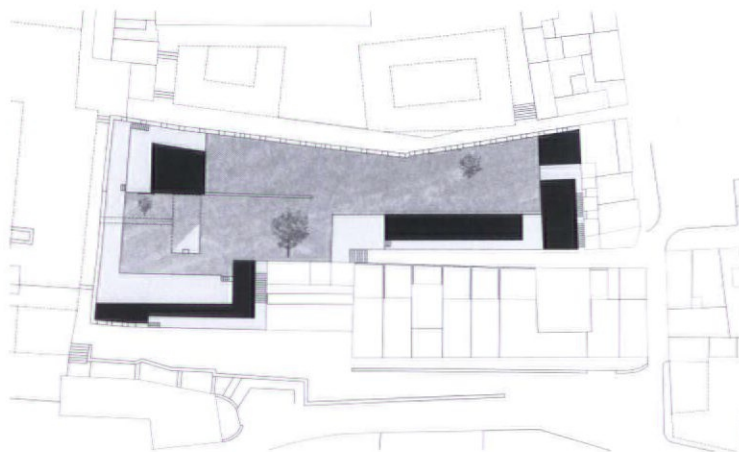
**ESTUDIO JUAN
DOMINGO SANTOS**

This project for a series of new houses skilfully colonises and incorporates the ruins of 17th-century Casa de la Lona in Granada. The houses are set among the strata, structured around panoramic views and archaeological remains. A historic 18th-century water tank, for instance, offers public access to a garden lookout while also acting as an entrance hall to the Unswept House and the House of the Water Tank. Manifesting a diversity of form and spatial organisation, all the houses are different, yet together they create a resonant urban whole in which architecture, archaeology and landscape are eloquently interwoven.





- A House of the Chest
- B House of Arms
- C House of the View
- D House of Light
- E House of the Water Tank
- F House of the Barrel
- G House of Water
- H House of the Tower
- I House of Coins
- J House of the Wall





This page, top_
Inspired by Moorish
ornamental and
architectural forms,
the hexagonal
geometry of the plan
is also powerfully

expressed in the
treatment of
the elevations
Above_ Main
riverfront elevation
Opposite page, top_
Site plan showing

the building's
relationship to the
Guadalquivir River
Bottom_ Location
plan showing the
site's wider context
within Córdoba



CONTEMPORARY ART CENTRE

LOCATION

CÓRDOBA, SPAIN

ARCHITECT

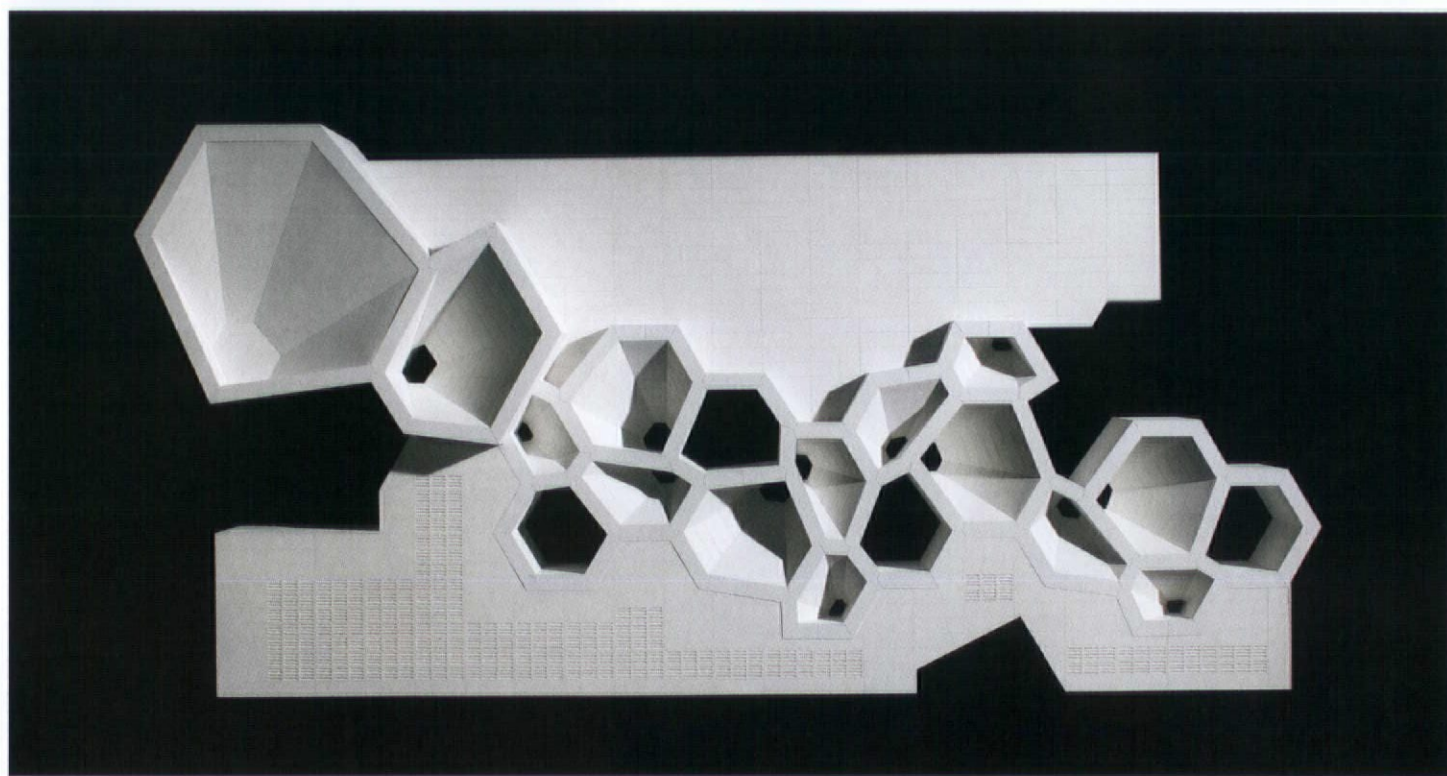
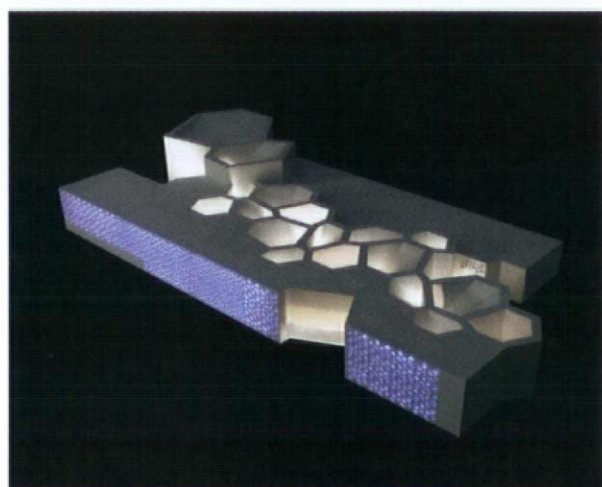
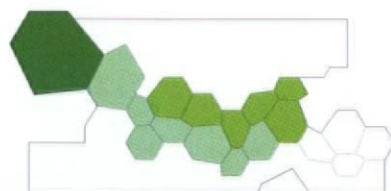
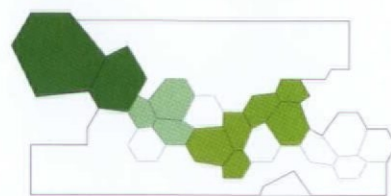
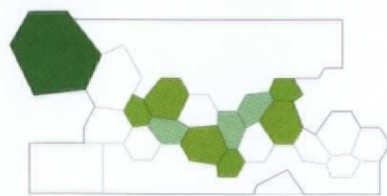
**NIETO SOBEJANO
ARQUITECTOS**

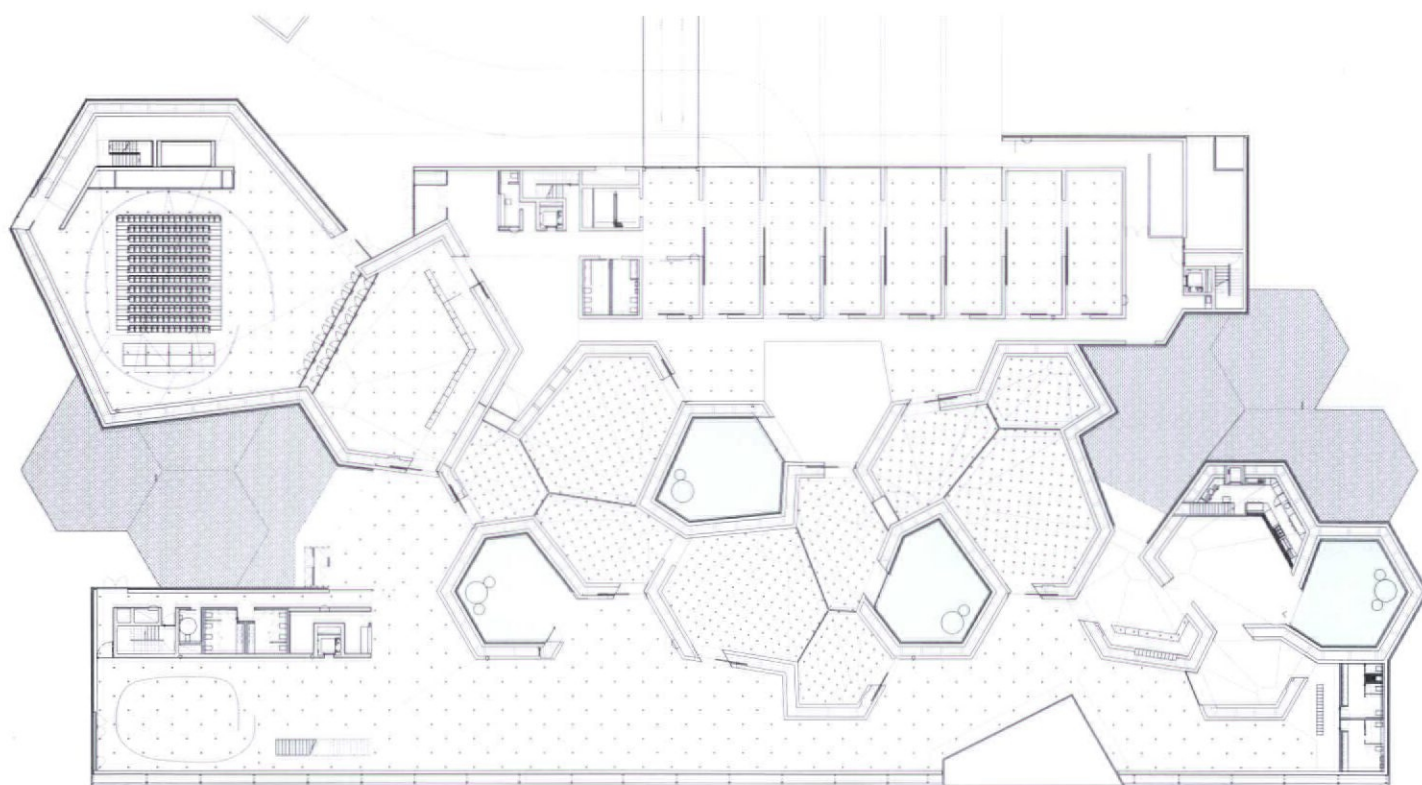
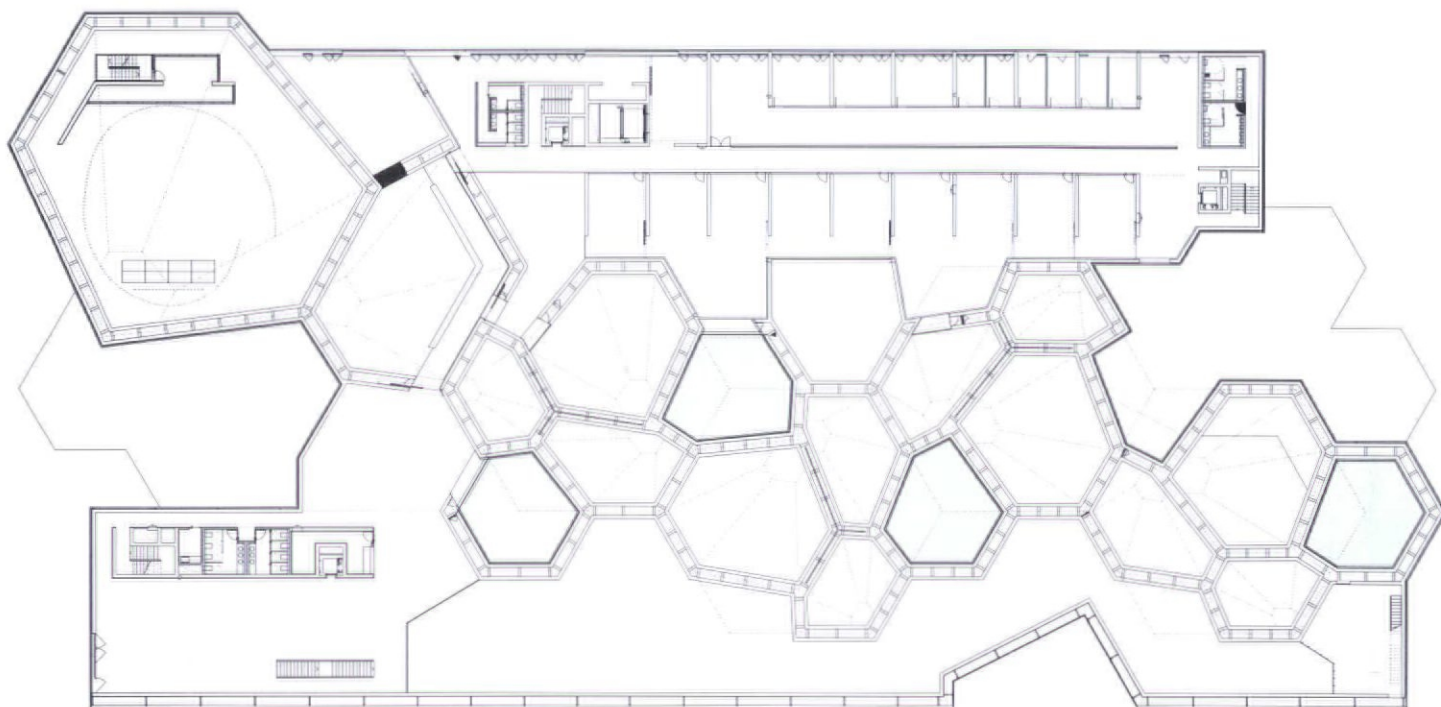
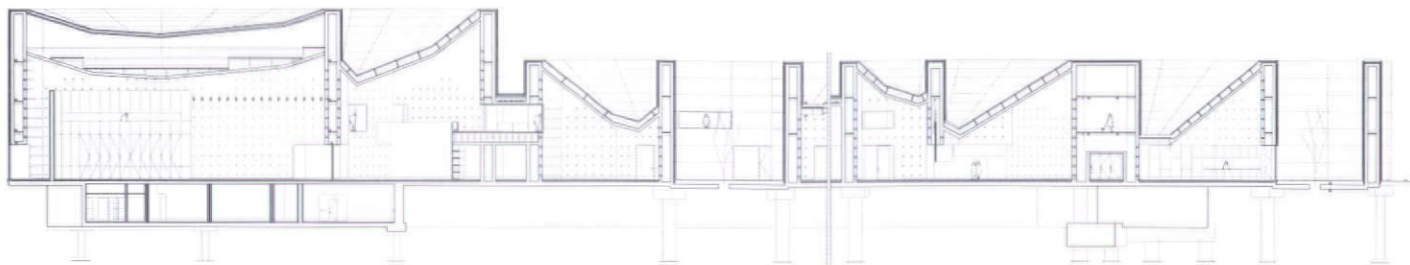
Under construction on a riverside site in Córdoba, this new contemporary art centre draws on the architectural and ornamental geometries of Hispano-Muslim culture that permeate the city's memory. Conceived as a gathering place for artists, visitors, experts, researchers and onlookers, it is structured around a honeycomb of three irregular types of hexagon that can be combined to create changing exhibition layouts. Fluid in conception and execution, with artists working on site, it is less a conventional museum and more a cultural bazaar, blurring boundaries of artistic production and display.



This page,
below_ Model
Bottom_ Detail
of model showing
roof structure
Right_ Diagrams
illustrating the
sequence of
exhibition spaces
contained with

the geometry of
warped hexagons
Opposite page, top_
Long section
Middle_ Plan of
upper level
Bottom_ Lower-level
plan. The largest
hexagon contains a
'black box' space







smallest

largest



3m



1 km



SMALLEST/LARGEST ART PARK

LOCATION

**AIX-EN-PROVENCE,
FRANCE**

ARCHITECT

SOU FUJIMOTO

With a series of buildings that exploit the functional, spatial and aesthetic potentials of repetition, Sou Fujimoto has a clear affinity with modular architecture. This project for an art museum and park applies these principles to create a new building type. Be it a 3m-wide cubic module, or a 1km square domain, the museum comprises a series of buildings and sites, each containing one work of art. The architecture is typically laconic, since Fujimoto prioritises the landscape setting and the experience of moving from piece to piece. 'Paintings will be seen in a completely new way,' he concludes.



Opposite page, left_
Section through
typical gallery cube
Right, top_ Diagram
of the 'smallest' and

the 'largest' galleries
Right, middle_
Detail of model
Right, bottom_
Site plan

This page_ Model
showing gallery
cubes scattered
around the
sloping terrain





Top left _ Traditional Chinese painting showing a scholars' garden set in landscape



Centre left _ Covered walkways connect volumes in the proposed scheme

Below _ Set on a wooded hillside, the museum draws on a lineage of buildings dedicated to contemplation
Bottom _ Typical gallery space showing works by 8th-century calligrapher Yan Zhenqing



CALLIGRAPHY MUSEUM

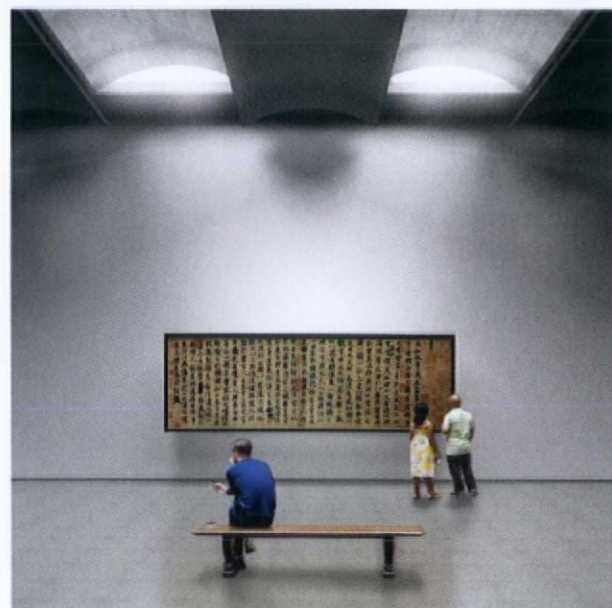
LOCATION

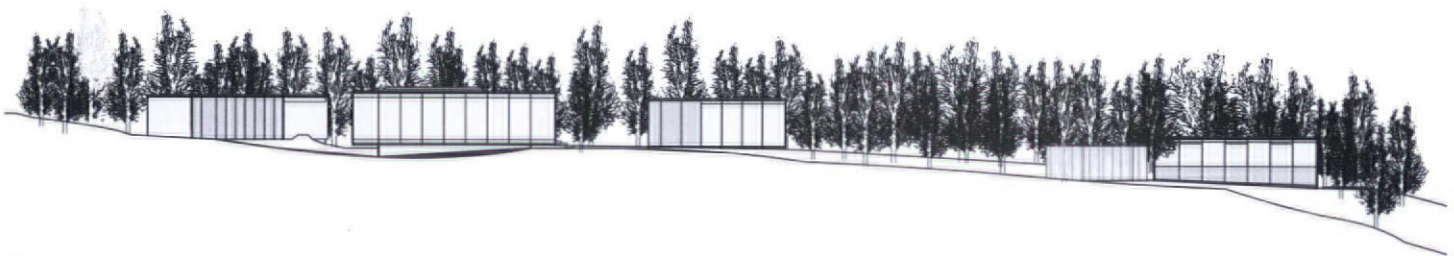
LINYI, SHANDONG PROVINCE, CHINA

ARCHITECT

SERIE ARCHITECTS

Dedicated to the works of the 8th-century Chinese calligrapher Yan Zhenqing, this new museum is spread across three hillside terraces on a site far away from the city. Intended as a place to reflect on the beauty of nature, as well as calligraphic treasures, the complex has a contemplative air. The museum draws on architecture that encourages discovery and reflection, qualities seen in monasteries, as well as alluding to the traditional Chinese scholars' garden. So the museum is not just a building, but an integrated landscape of built and natural elements, transporting visitors to a rarified world.





HOUSE IN GHENT

LOCATION

**GHENT, NEW YORK,
USA**

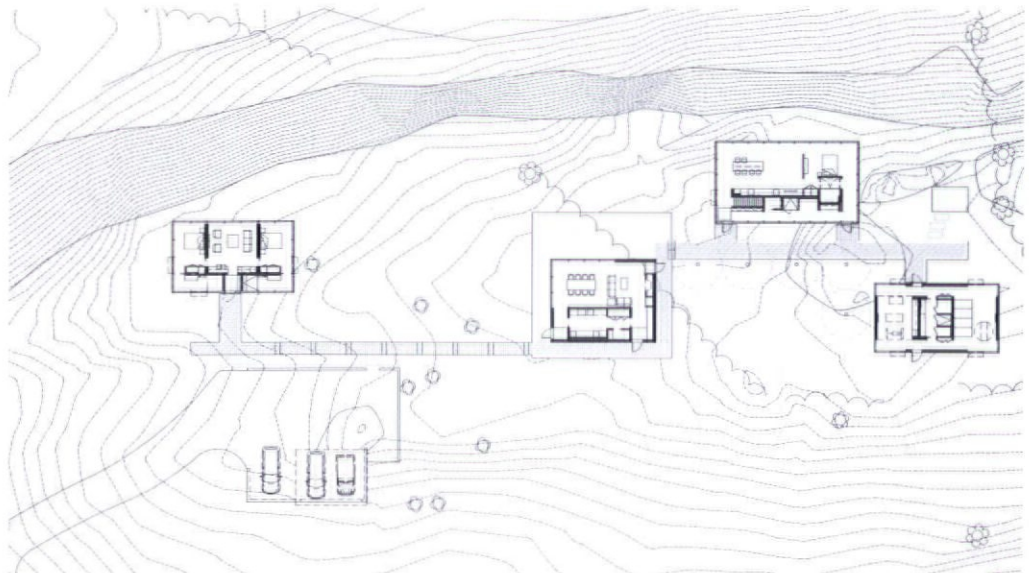
ARCHITECT

**TOSHIKO MORI
ARCHITECT**

Top_ Poised on a
ridge, the house is
a series of discrete
glazed pavilions in
the forest landscape

Above_ Elevation
Below_ Main level
plan. Volumes are
linked by a series
of walkways

Breaking down the programme of a weekend house into five constituent pavilions, architect Toshiko Mori proposes a settlement that dramatises the relationship between building and landscape. Perched on an outcrop of rocks overlooking the River Hudson, each element is linked by an elevated concrete walkway. Mori describes how each of the five pavilions is 'a subtle iteration of the archetypal glass box paradigm', with core functions centralised to provide as much free plan as possible. The pavilions contain the main house, a guesthouse and exercise space.



Below_ View over the
recessed 'crack of
inhabitation'
Bottom_ The project
makes use of the

'cracks' in the
landscape and
legal boundaries
to suggest its spatial
organisation

HOUSE IN A CRACK

LOCATION

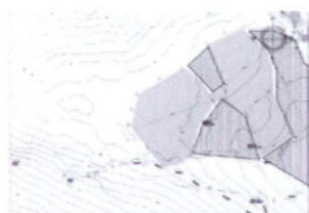
ANTIPAROS, GREECE

ARCHITECT

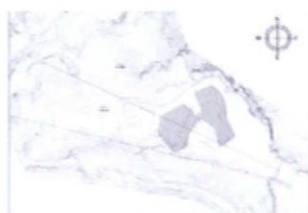
VOIS



Restrictive planning regulations and harsh topographical conditions were the toughest challenges that architect Vois faced in designing a new summerhouse on the Greek island of Antiparos. The concept of a 'House in a Crack' was its response. Partly sunk within the landscape, a kinked strip of ground contains a private family house, an independent guesthouse and a small observatory. A series of pathways, pools, gardens and planted plots links these enclosed private spaces, creating a 'crack of inhabitation' in what is otherwise an entirely wild corner of this small island.



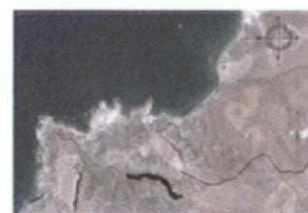
cracks on the legal boundaries



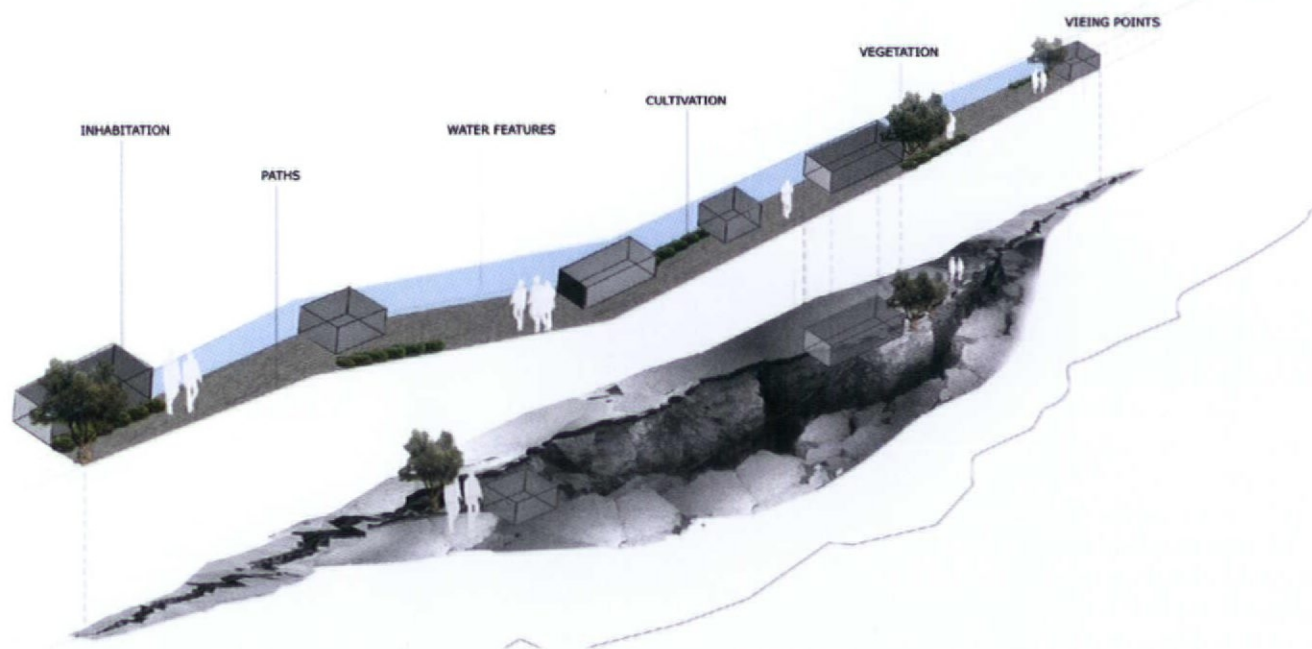
cracks on the legal boundaries



cracks on the landscape



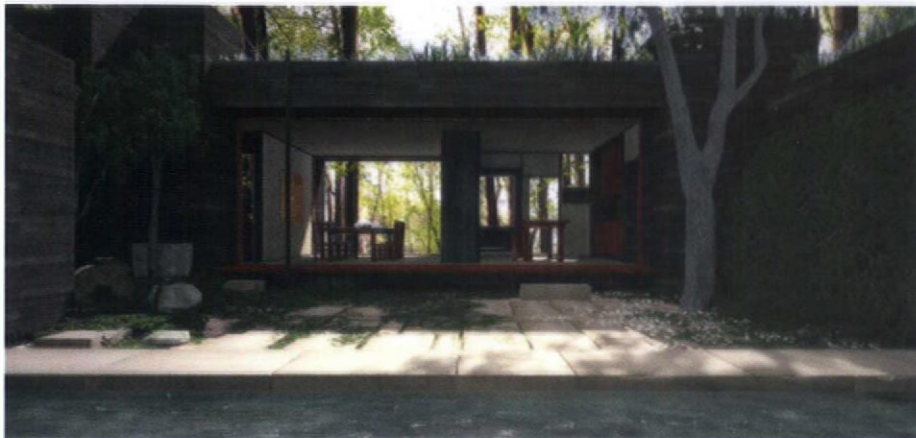
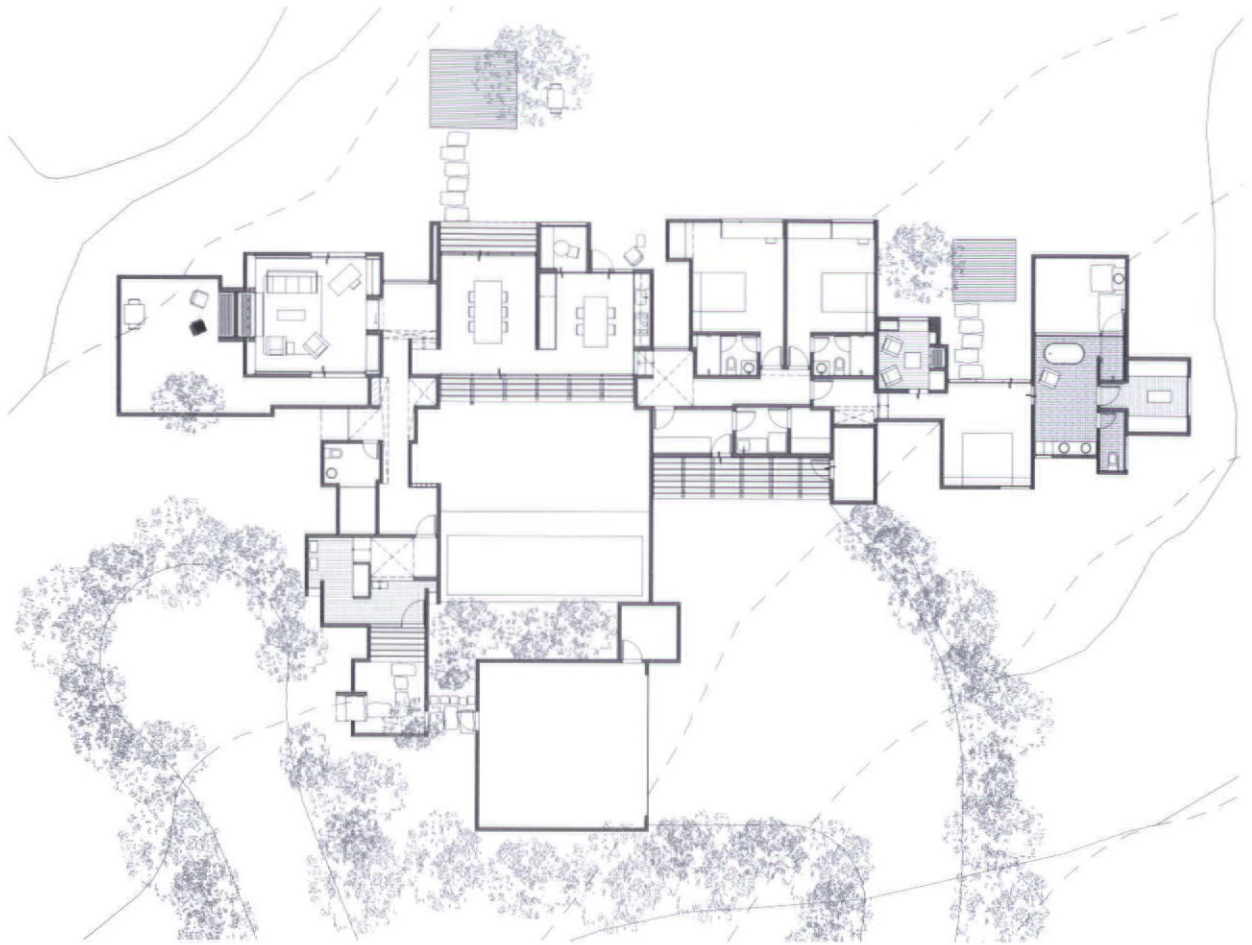
cracks on the landscape



Right_ Ground-floor plan. The weekend house nestles amid a thickly wooded landscape

Below_ Interior and exterior spaces meld together to create a fluid connection with nature

Bottom_ Detail of typical patio



WOODSTOCK TREES

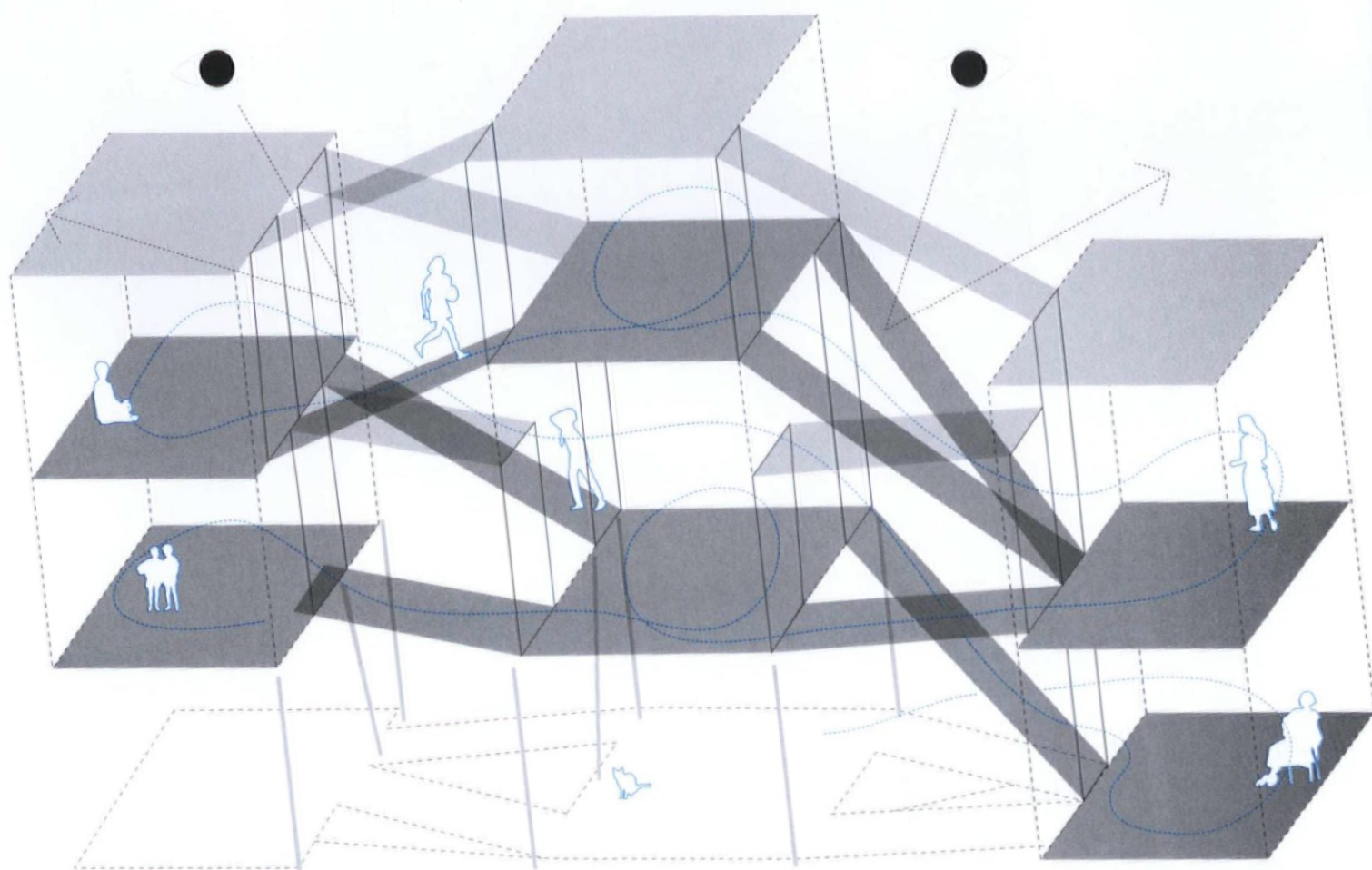
LOCATION

NEW YORK, USA

ARCHITECT

**SEBASTIAN
MARISCAL STUDIO**

Woodstock, a short two-hour drive from New York City, is as much defined by its rural tranquility as New York is defined by its urban intensity. So it's hardly surprising to discover that this new house by Sebastian Mariscal Studio is an exuberant celebration of nature. The dwelling is fragmented into a series of volumes, carefully placed around the thickly wooded site and connected by passages and internal gardens. Among the various external spaces are an outdoor bathroom, living room and even a fascinating 'mud room'. The outcome is a setting in which to enjoy and engage with nature.



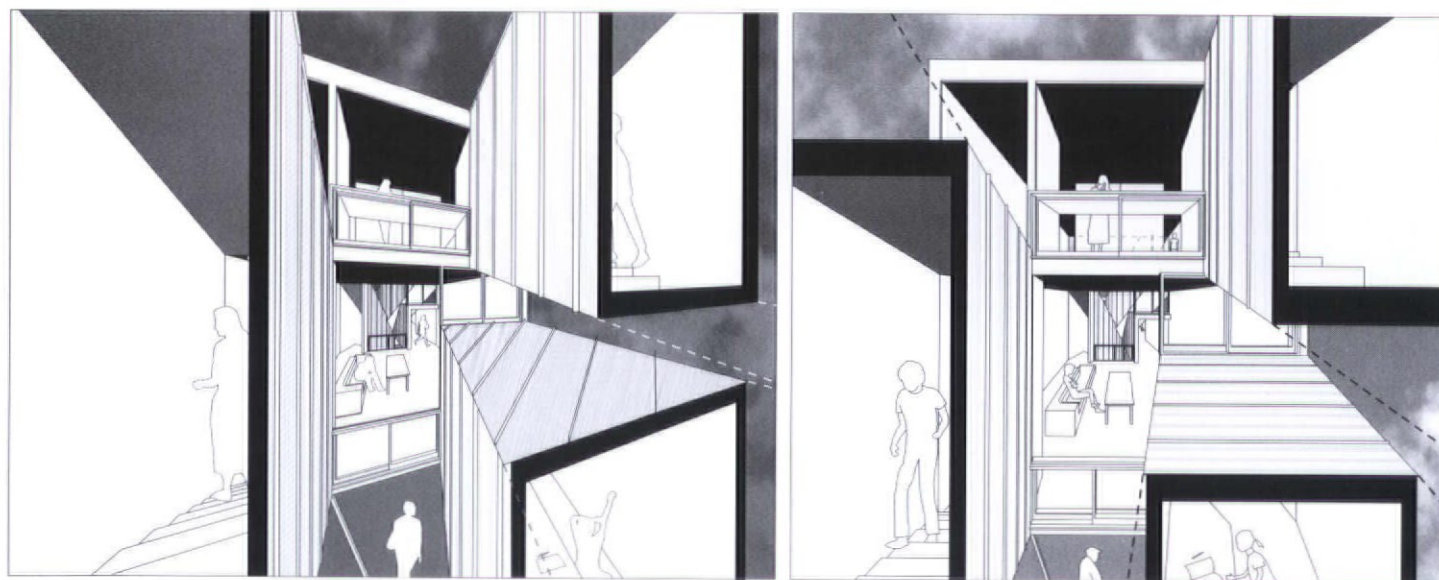
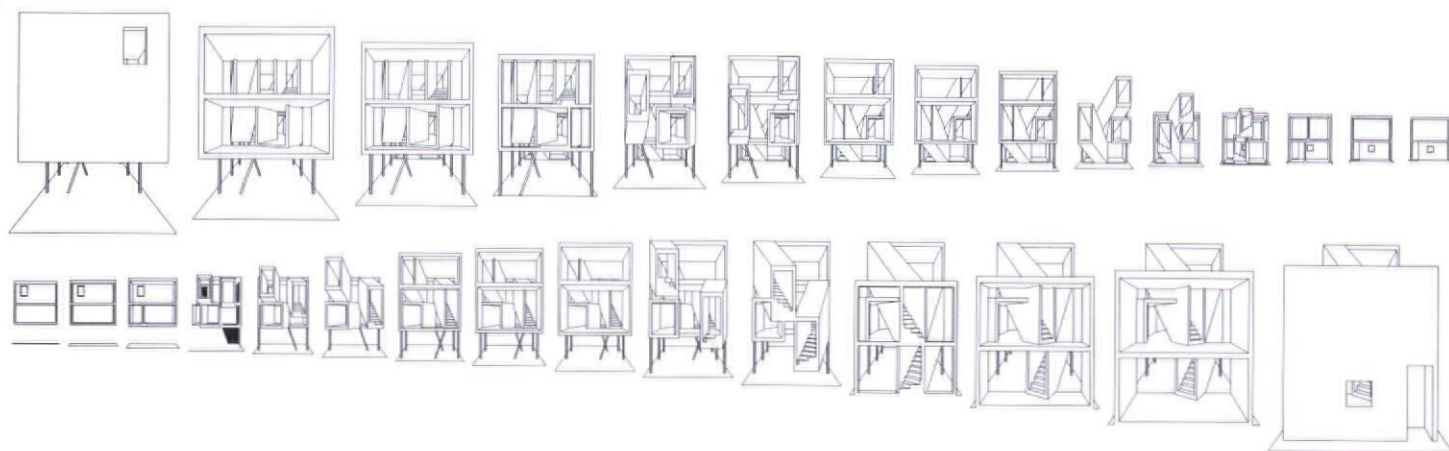
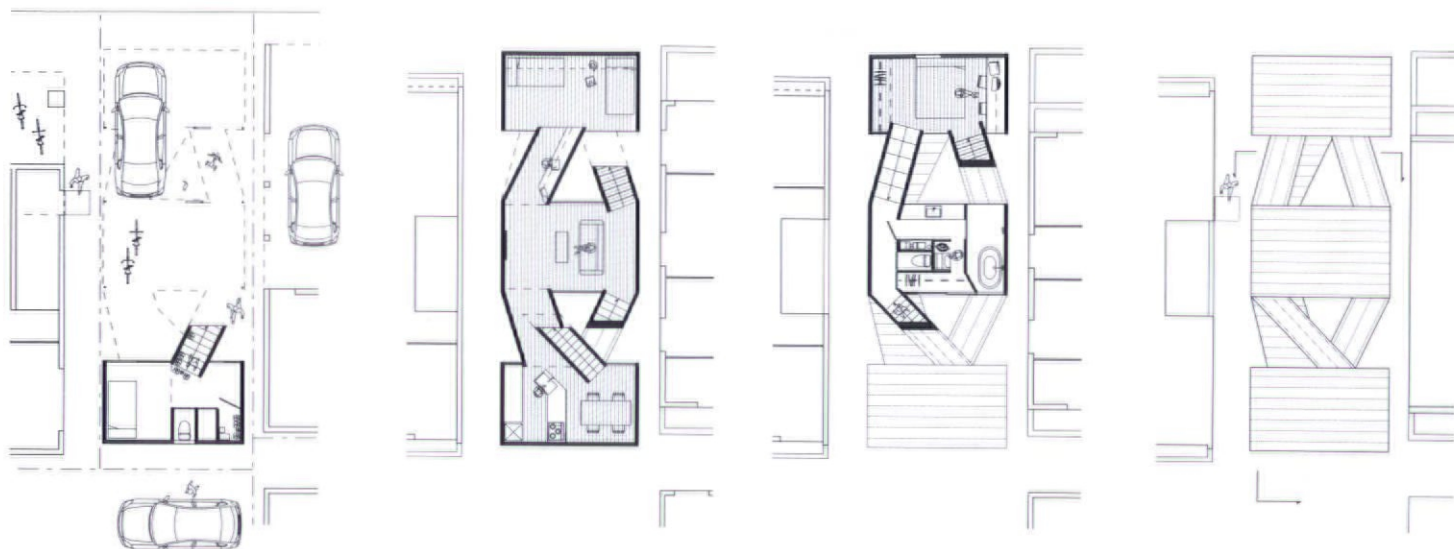
DIG IN THE SKY HOUSE

LOCATION
OSAKA, JAPAN

ARCHITECT
ALPHAVILLE
ARCHITECTS

The 'Dig in the Sky' House is a simple concept aggregated to create a series of complex and variable domestic spaces. The basic premise is the separation of inhabitable areas from circulation. This allows for many different ways of experiencing the house. 'To live is the activity of moving,' say the architects, 'so we try to make moving stimulating.' Set on a typically tight site in central Osaka, the house comprises three main volumes, each of which runs over two floors. These are linked by a series of floating 'tubes' containing corridors, ramps and staircases, articulating multiple routes around the house.

This page, above _
The circulation of the house is deliberately separated from the three volumes of inhabitable space
Opposite page, top _
Plans through each level of the house show the isolated circulation routes
Middle _ A sequence of perspectival sections through the dwelling
Bottom _ The volumes are linked by 'floating' tubes containing corridors, ramps and staircases





STAR HOUSE

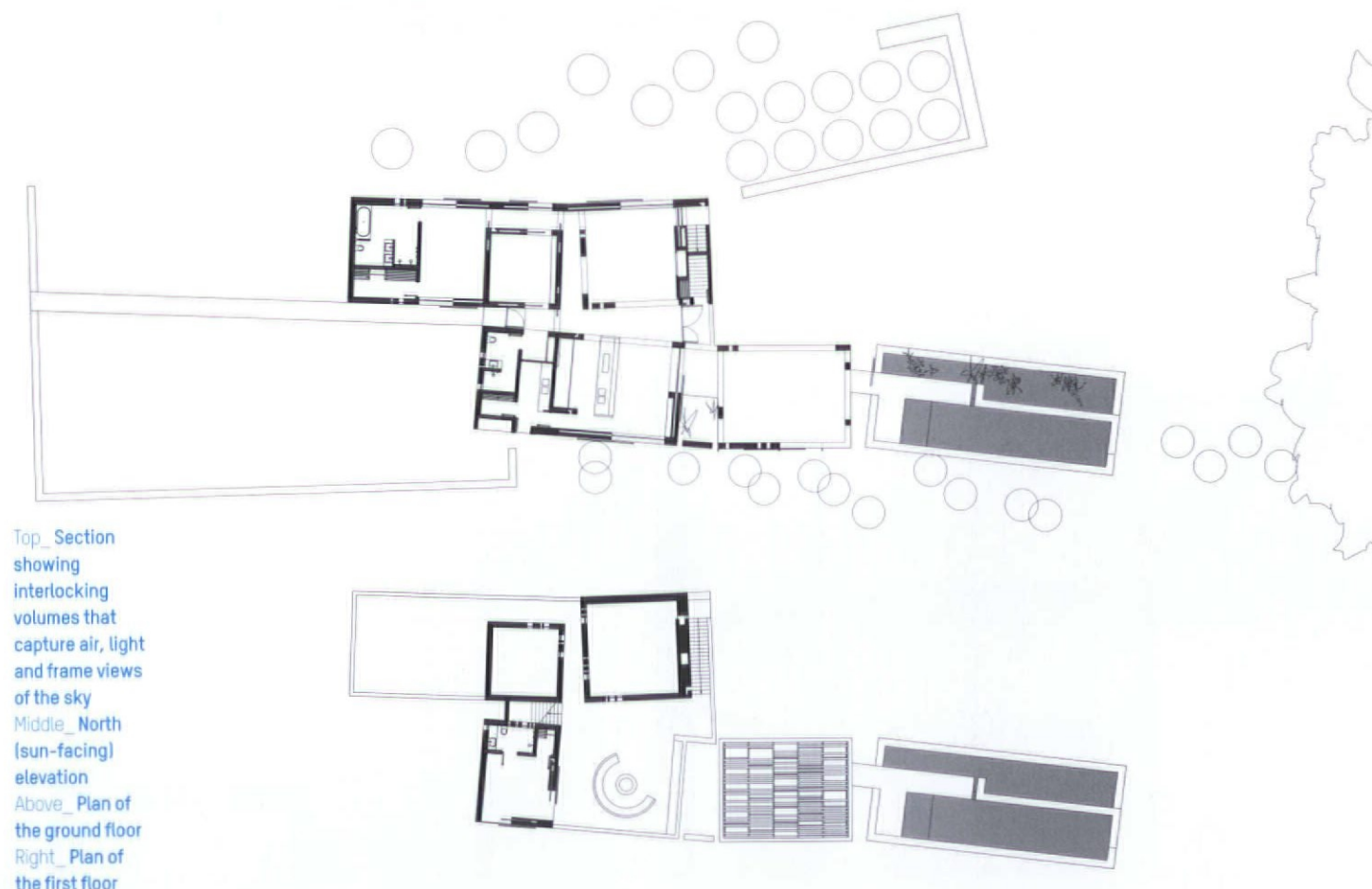
LOCATION

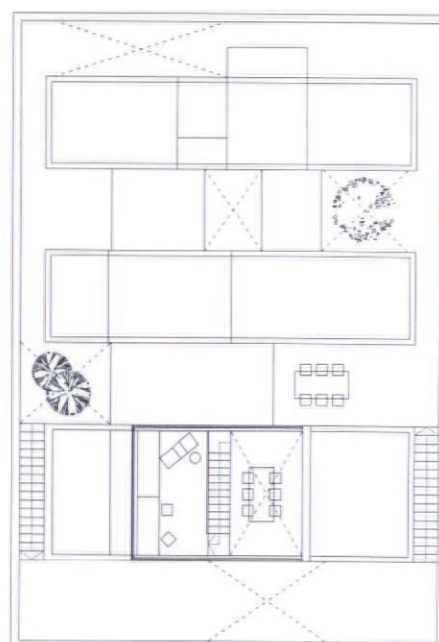
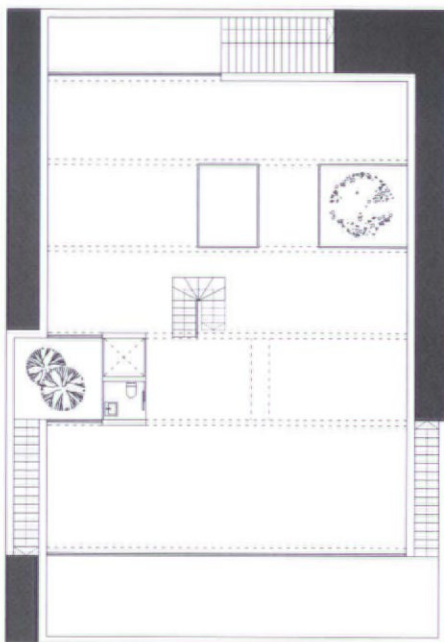
**GREAT KAROO DESERT,
SOUTH AFRICA**

ARCHITECT

**OPENSTUDIO
ARCHITECTS**

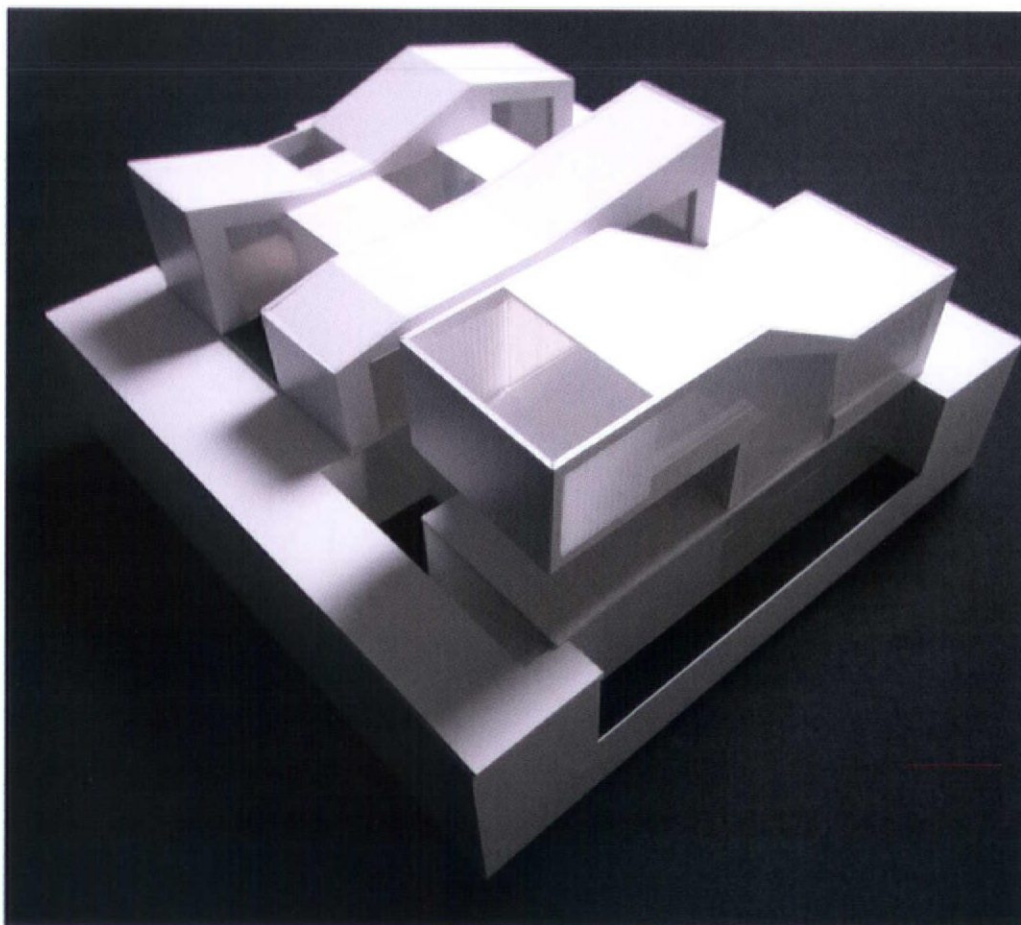
This house on the edge of the Great Karoo Desert is a thoughtful response to place, climate and the cosmos. It's a retreat devised for immersion in the desert landscape and for enjoying clear views of the night sky. Different spaces are orientated towards peaks of the neighbouring mountains, and openings capture cooling breezes and frame views of the earth and heavens. Structured on an east-west axis around two courtyards, the house's zigzag plan suggests flexibility – it can grow over time as the needs of the occupants change.





Above_ The open plan of the basement (shown left) is in direct contrast to the strip plan of the ground floor (centre) and the first floor (right)

Below_ The model shows the distinct strips into which the RSN House is arranged. Two intermediate strips allow light to filter into the basement



RSN HOUSE

LOCATION

NAVARRA, SPAIN

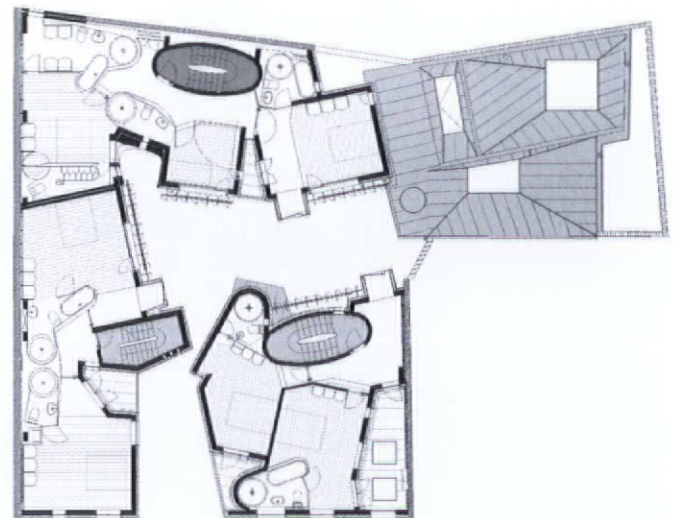
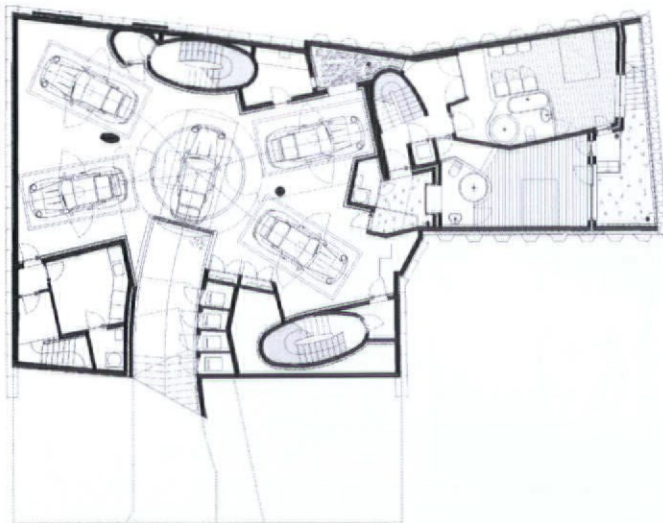
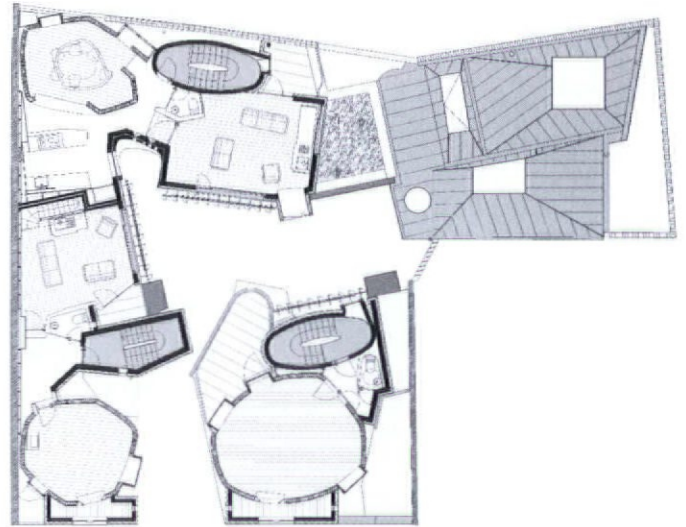
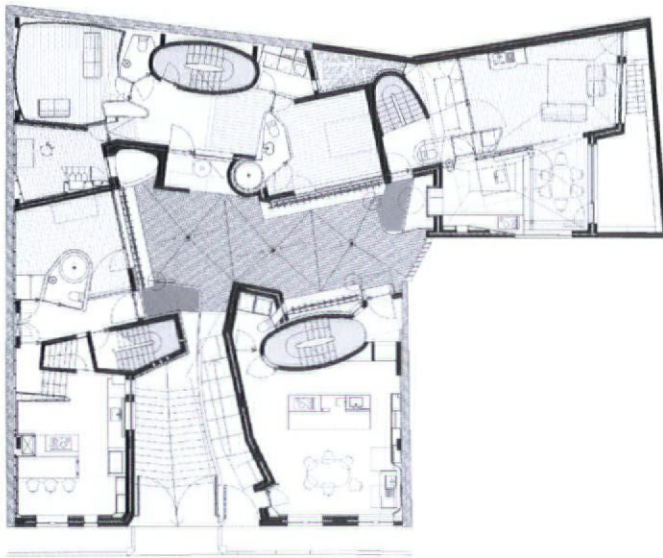
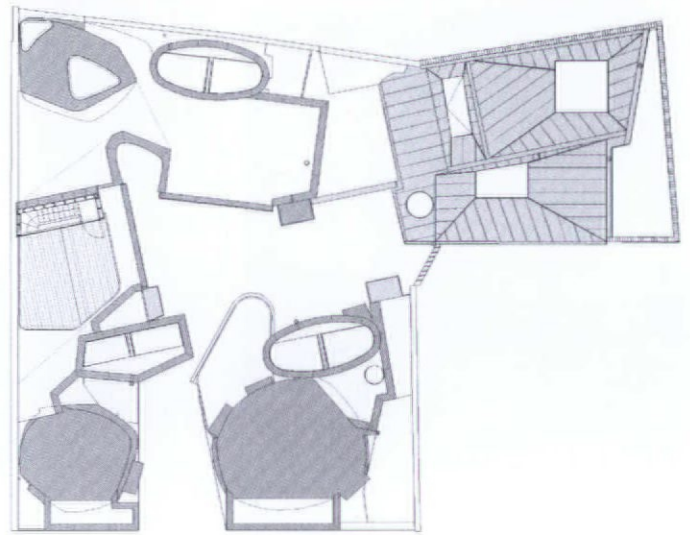
ARCHITECT

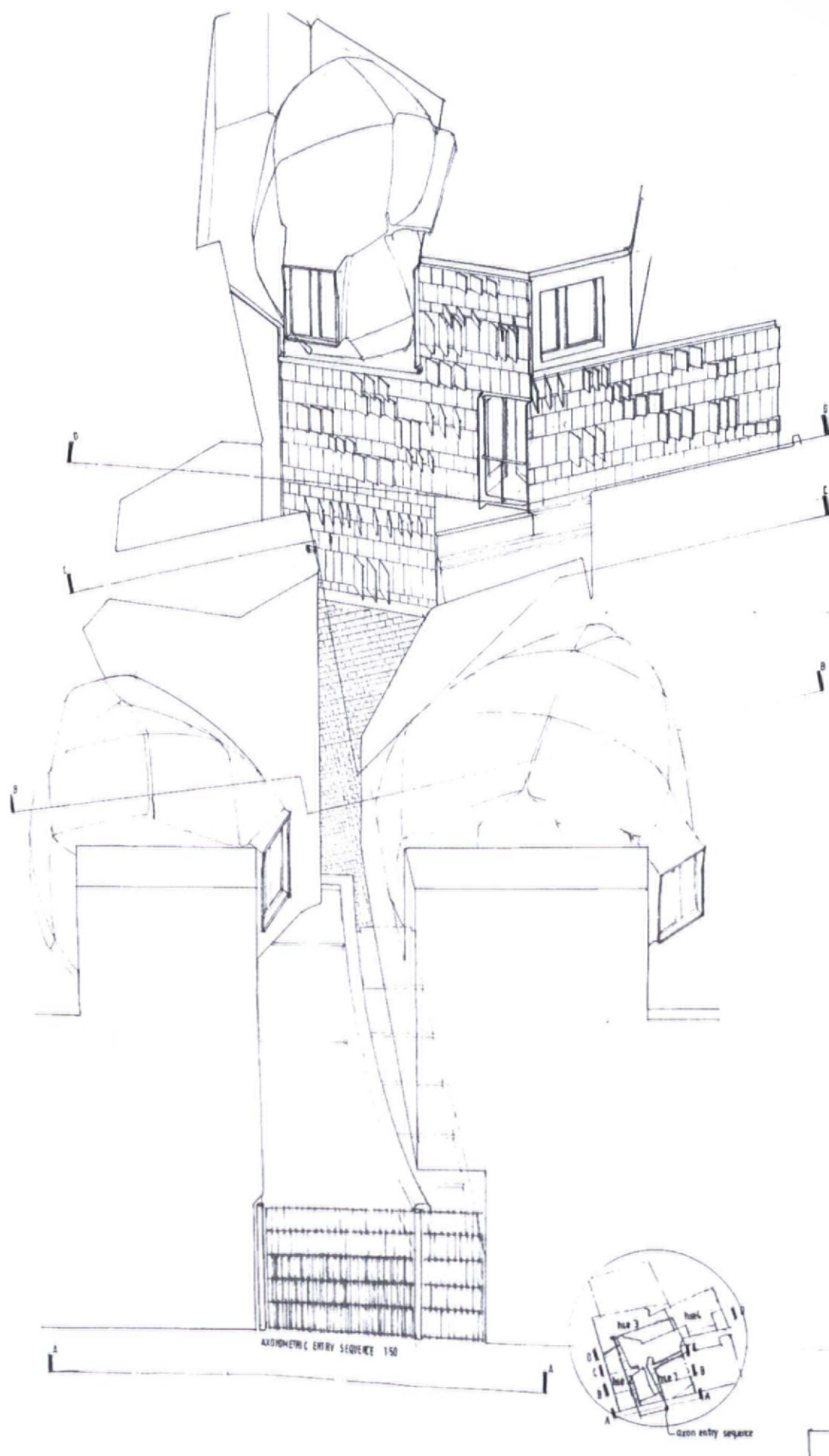
ZONE-E ARQUITECTOS

Structured around a Vierendeel truss, the RSN House provides different types of space above and below street level. Below ground, the basement is completely open, a fluid space in which 'everything seems possible', says Zone-E Arquitectos. Above street level, the house is arranged along five distinct strips. Three of these are enclosed domestic spaces, while the two intermediate strips, which both measure 3m wide, are left open in order to allow light to filter down into the basement of the house. Despite their formal and experiential differences, the two floors work together to create a singular and flexible dwelling.

This page, clockwise from top: Set of floor plans: roof plan, second floor (living quarters), first floor (bedrooms), basement (parking), ground floor (dining spaces and kitchen)

Opposite page, left_ Drawing showing relationship of the house clusters to the central courtyard
Right_ Model of the scheme within the context of its neighbourhood





FOUR HOUSES

LOCATION

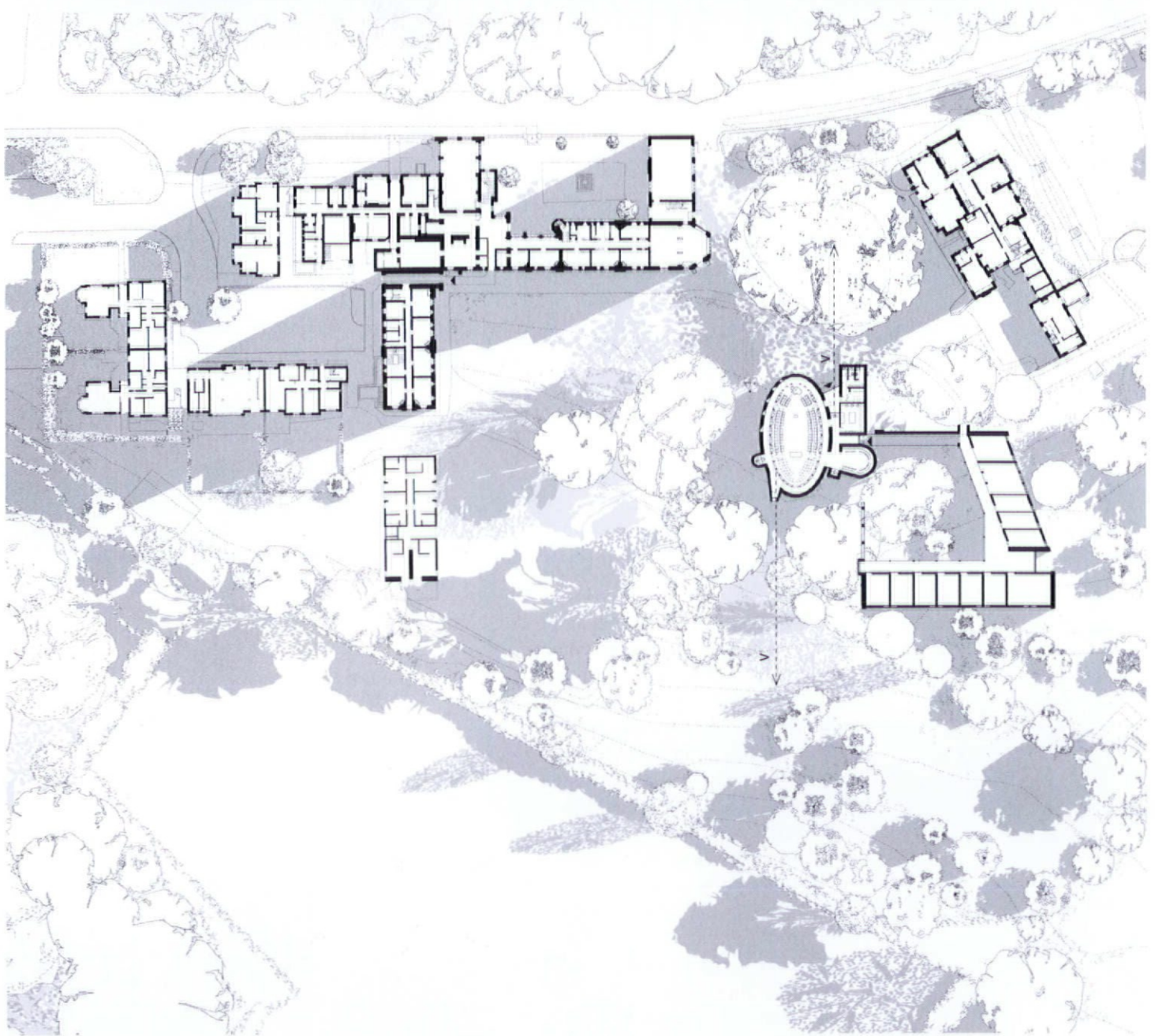
LONDON, UK

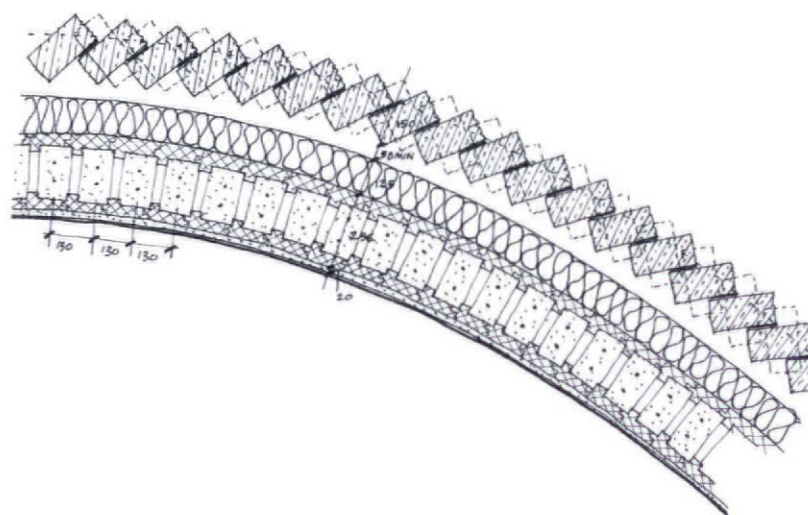
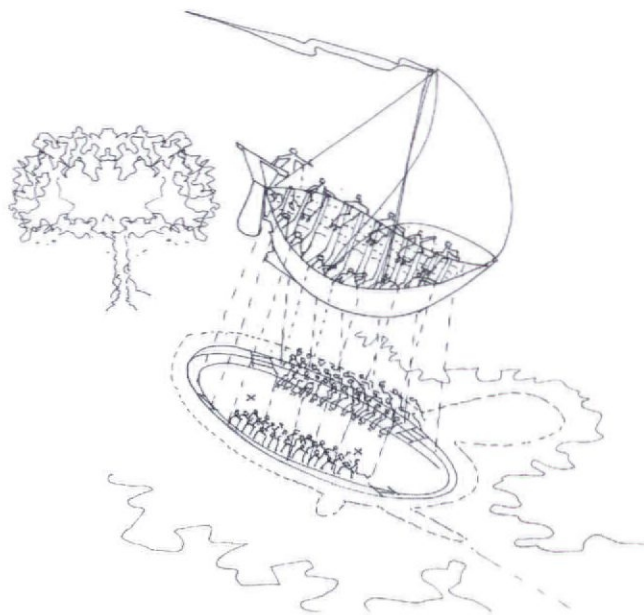
ARCHITECT

PETER SALTER

'They are not like suburban housing,' says Peter Salter, describing this scheme for a quartet of houses in London's Notting Hill. 'They are quite cellular, like pueblo dwellings.' The antithesis of their orthogonal Victorian surroundings, the irregular, three-storey houses are arranged around a central courtyard. Pod-like living areas are placed on the top floor, with reception and dining spaces at ground level and bedrooms in-between. In an intricate plan, inspired by the spatial complexity of Sir John Soane's Museum, light is captured and funnelled through lightscoops, partly enclosed shafts lined with sumptuous turquoise paint.







CHAPEL FOR RIPON COLLEGE

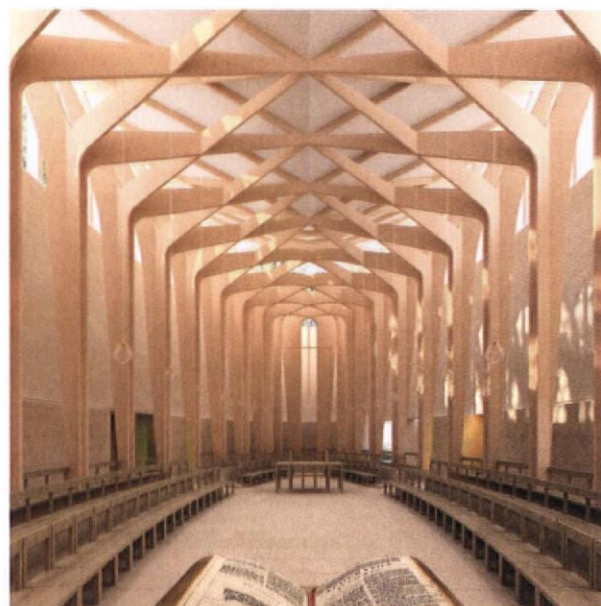
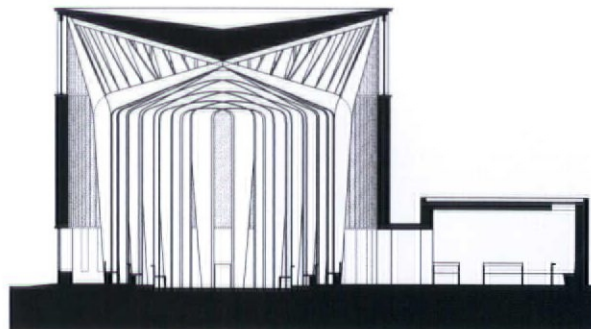
LOCATION
OXFORD, UK

ARCHITECT
NÍALL MCLAUGHLIN

In July 2009, Níall McLaughlin won a competition to design the Bishop Edward King Chapel for Ripon College in Oxfordshire. The project is now on site and is due for completion in August 2012. The design synthesises two key architectural ideas. The first is a gentle hollow in the ground that acts as a meeting place for the community. The second is a delicate, hull-like structure that rises into the treetops to gather the light from the leaves. The first speaks of a rootedness, of meeting in the still centre; the second suggests a buoyancy. These two opposing forces play off each other to create a resonant whole.

Opposite page, top_
Elevation of the
new chapel in its
college context
Bottom_ Plan of
college campus
This page, left_
Generative sketch

Middle_ Plan detail
of external wall
Below_ Cross section
Middle_ Mock-up of
wall construction
Bottom_ Model of the
hull-like structure
and internal space





DITCHLING MUSEUM

LOCATION

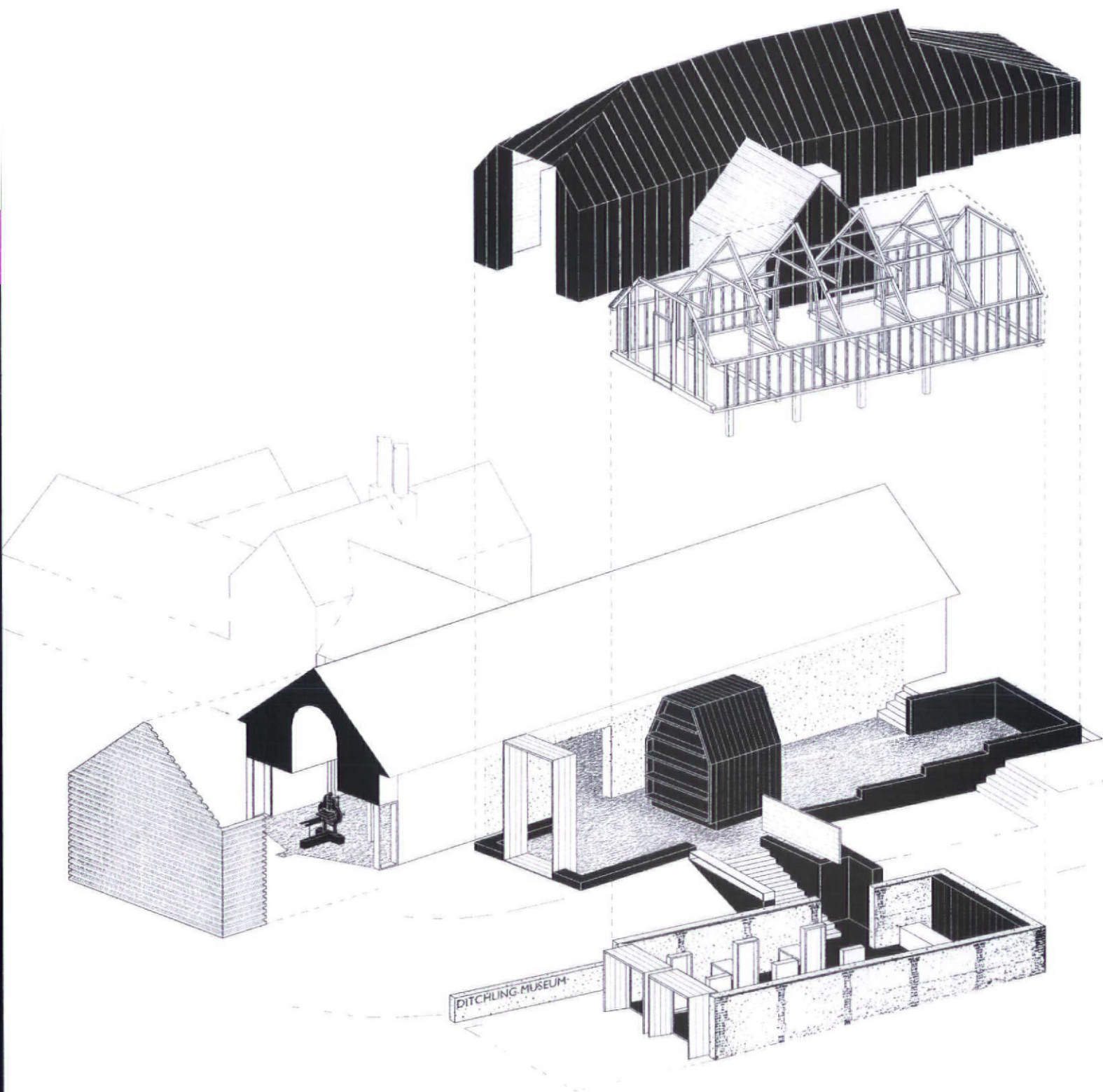
EAST SUSSEX, UK

ARCHITECT

**ADAM RICHARDS
ARCHITECTS**

Mixing new and refurbished elements, this renovation of the Ditchling Museum will allow the museum's collection of work by typographer Eric Gill, painter David Jones and others to be properly displayed. Gill famously established a Catholic craftsmen's society at Ditchling in 1921. An existing historic cart-lodge will be adapted to form an entrance and shop, and on higher ground, a Victorian school will house the main galleries. Between the two, a link building clad in black zinc will appear as the ghost of agricultural volumes that once occupied the site.

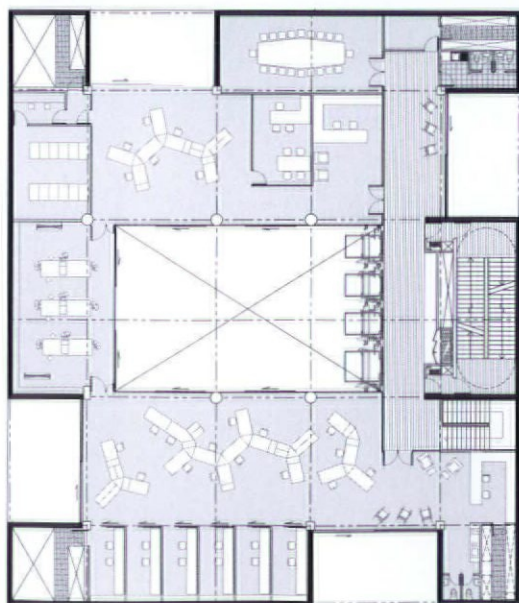




Opposite page, top_ New elements embody the vernacular plainness and the sobriety of the existing agricultural buildings
Bottom_ Galleries provide new spaces for the display of

typographic works by Eric Gill (founder of the craftsmen's community at Ditchling) along with other artists
This page_ Exploded isometric projection of the remodelled museum complex

Right_ The building counterpoints mass and lightness, opacity and transparency
 Middle_ Workspaces wrap around a central void, enhancing visual permeability and social interaction
 Bottom_ Typical floor plan



ANACLETO ANGELINI INNOVATION CENTRE

LOCATION

SANTIAGO, CHILE

ARCHITECT

ELEMENTAL

Innovation and knowledge creation thrive on planned and chance encounters between people. Elemental's new innovation centre in Santiago is built around a series of 'squares in the sky', creating a sense of openness and informality to foster interaction. The building is also penetrated by a central void, enhancing its visual permeability. Yet knowledge must also be protected, so the ability to enclose spaces is a key part of the design. These two conditions are articulated in the duality between a massive masonry construction interspersed with areas of glazing; opacity and transparency as formal and experiential opposites.

Below, left_ Model of the house showing how it bunks into the oceanfront site

Below, right_ Generative sketch of house and ocean

Bottom_ The roof becomes a viewing podium set against the extreme horizontality of sea and sky

CASA VAN THILLO

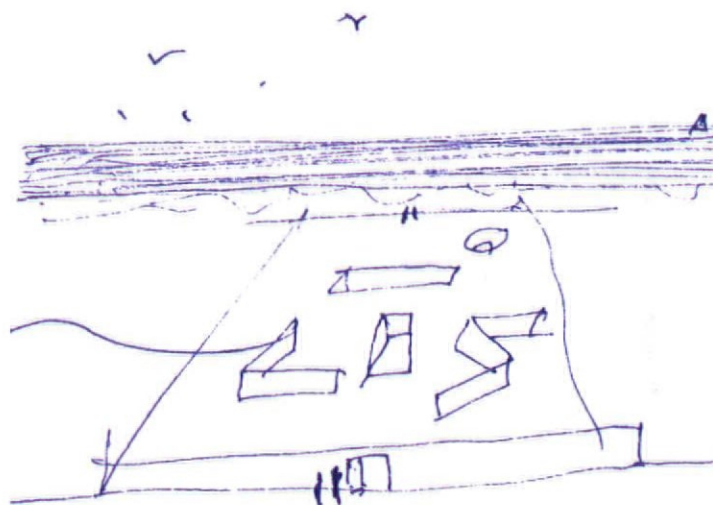
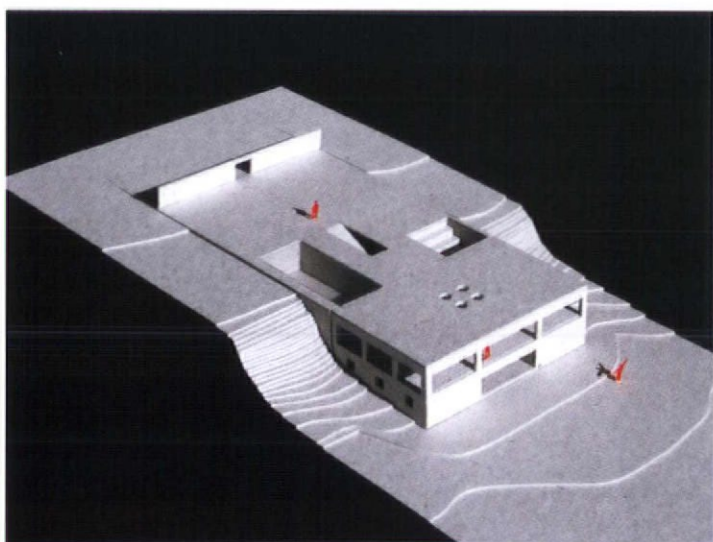
LOCATION

TARIFA, SPAIN

ARCHITECT

ALBERTO CAMPO BAEZA

This new house overlooking the sea near the Spanish city of Cádiz extends Alberto Campo Baeza's repertoire of beautifully austere dwellings that abstract immemorial Iberian qualities of mass, plainness and impermeability. Constructed from limestone, the two-storey dwelling is partly dug into the site to form an emphatically horizontal podium and viewing platform 'in order to go into raptures in front of the infinite sea', as Campo Baeza puts it. As with all of his work, uncompromising geometry is tempered by sensuality, in the way light moves, the colour or sheen of a particular material and how built form relates to the landscape.





VEGETATION TOWER

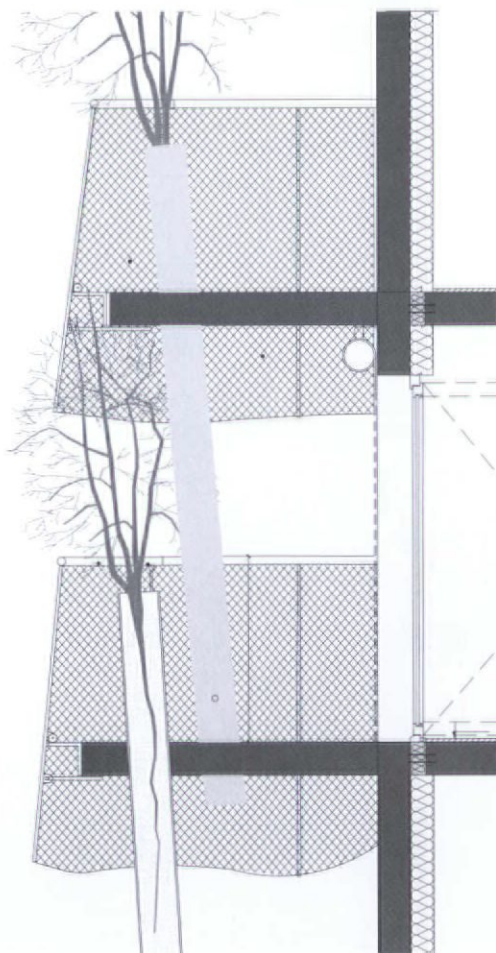
LOCATION

NANTES, FRANCE

ARCHITECT

EDOUARD FRANÇOIS

Edouard François's madcap forays into literally 'green' buildings continue apace with this residential tower in Nantes. The 17-storey structure is ringed with elliptical balconies implanted with chasmophytes – plants that thrive in arid, rocky, mountainous situations. Drawn from the collection of the Botanical Gardens in Nantes, the hardy, low-maintenance plants will be cultivated in long stainless-steel tubes attached to balconies, and in time will form a shaggy green corona around the building. Experiments are currently underway to test the viability of the planting arrangement. The green veil acts as a shading device and gives residents the sense of inhabiting a garden in the sky.



Above_ The new 17-storey tower is ringed by balconies implanted with hardy alpine plants, which are easy to maintain

Left_ Detail of planting tube
Below_ The planting forms a green corona around the softly contoured tower



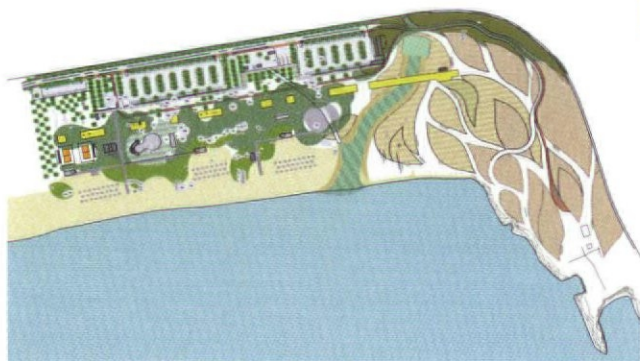
Below_ Site plan
Middle_ Diagrams
showing evolution
of landscaping
after one, three

and five years
Bottom_ Across
the site, planting
lends structure to
routes and functions

PUBLIC BEACH AND ECOLOGICAL PARK

LOCATION
VARKIZA, GREECE

ARCHITECT
DOXIADIS+



The site of this sensitive landscaping project lies just south of Athens at one of the region's main beaches. Accommodating huge annual visitor numbers has taken its toll, with the site suffering from a lack of maintenance and erosion. The project aims to rejuvenate the natural habitat as a living demonstration of ecological principles, processes and solutions. The proposal covers five zones: infrastructure, forest and beach, natural stream regeneration, ecological demonstration park and wilderness area. Key techniques include vegetation to structure functions, rainwater collection for irrigation and renewable energy use.



FOLLIES IN A PARK

LOCATION

**CARRIÈRES
SOUS POISSY,
PARIS, FRANCE**

ARCHITECT

AWP/HHF ARCHITECTS

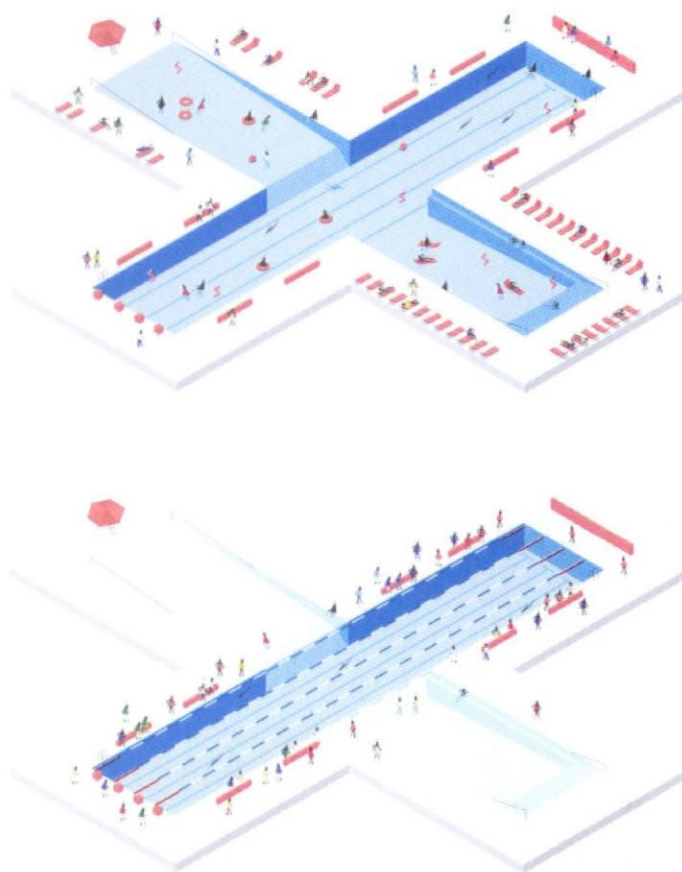
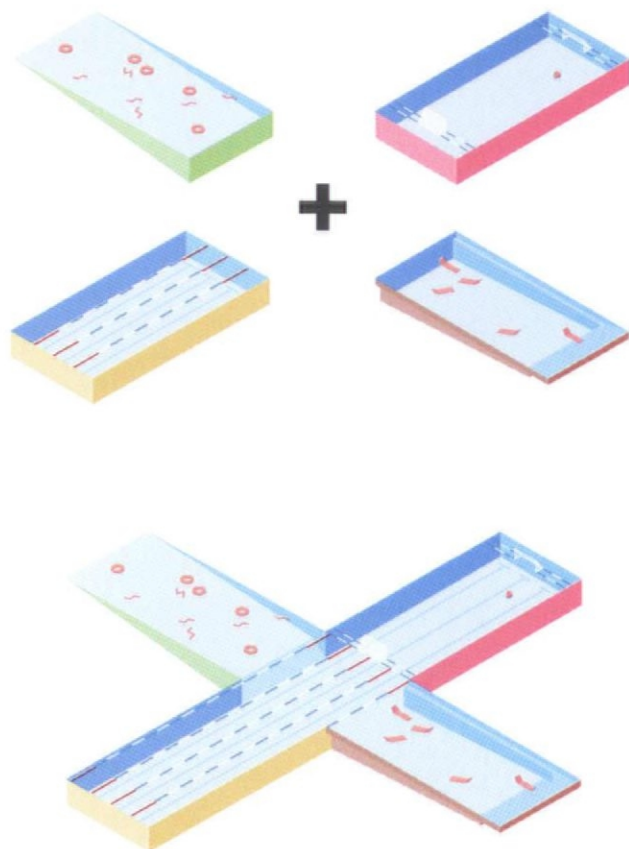
Likened to a child's set of building blocks, this project designed for a set of pavilions and follies in the Parc des Bords de Seine is based on a modular system of timber frame construction. Set in a 113ha park bordering the River Seine, close the famous Villa Savoye by Le Corbusier, the design is said to 'spring from a process of hybridisation between two existing habitat models: the floating barge and the archetypical suburban house'. The brief included the provision of a visitor's centre, a restaurant, an observatory plus about 12 smaller follies for public/infrastructural use.



Top, right_ Overall site plan, showing the project as a series of follies in the riverside landscape

Above_ Amid the bucolic setting, the architecture has a rustic simplicity
Right_ Stacked volumes form an observatory





+POOL

LOCATION

NEW YORK CITY, USA

ARCHITECT

FAMILY ARCHITECTS

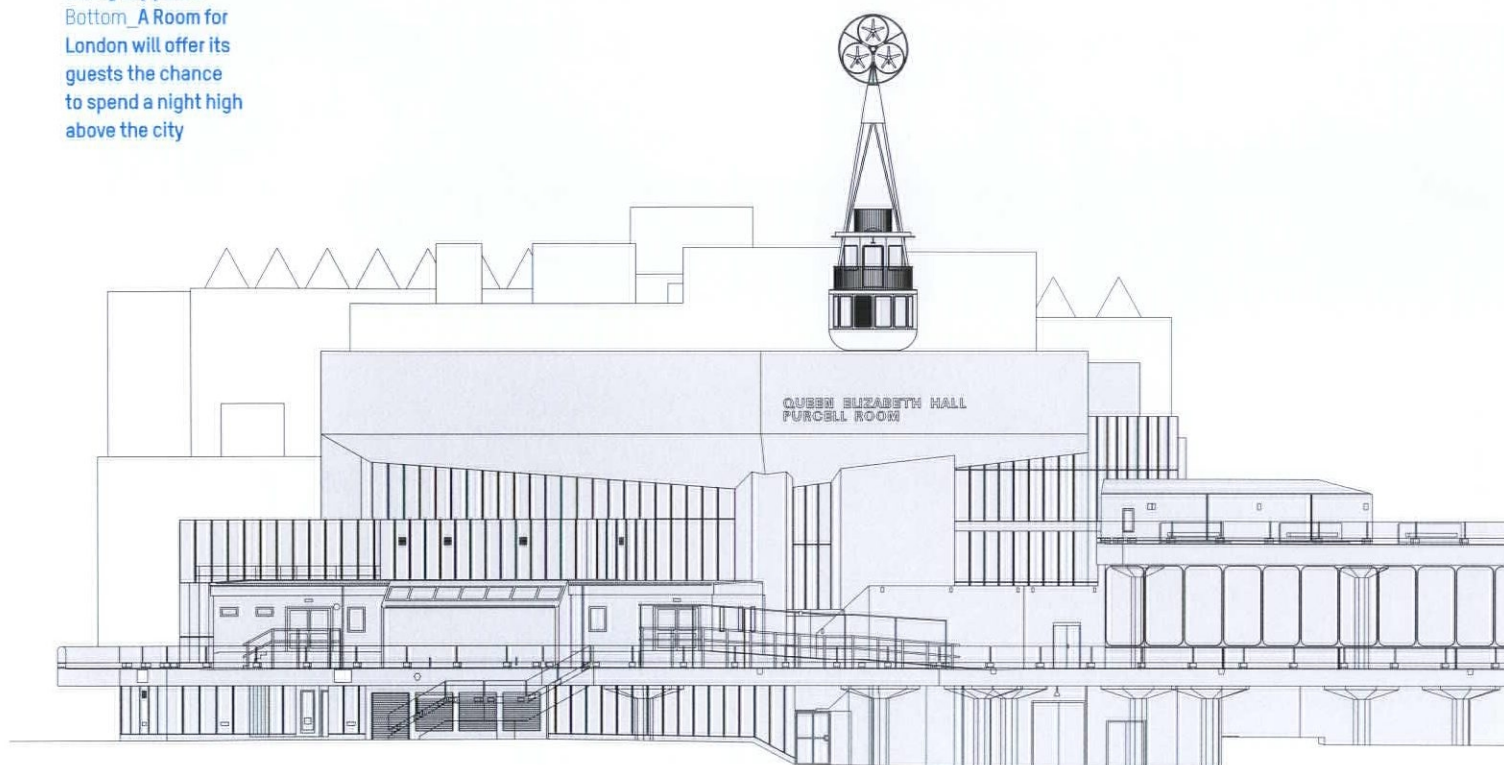
+Pool is a collaborative project between New York-based design studios Family Architects and PlayLab to build a floating lido in the rivers of New York City. It's an inspired initiative. Working together with ARUP's New York office, the architects have designed +Pool to not simply float, but to actually filter river water through its walls. Bacteria, contaminants and odours will be removed, leaving only safe and swimmable water within the pool itself. Though still at the prototype stage, engineer ARUP is optimistic. Judging from the hype surrounding the project's fundraising campaign, so are the residents of New York.

Above_ The childrens' pool, sports pool, laps pool and lounge pool are brought together to create a pool for everyone

Middle_ The permanent floating pool will boast views over Manhattan
Bottom_ The pool filters river water through its walls to provide a swimmable and sustainable environment



Below_ Elevation of the Queen Elizabeth Hall, upon which the temporary project will lightly perch
 Bottom_ A Room for London will offer its guests the chance to spend a night high above the city



A ROOM FOR LONDON

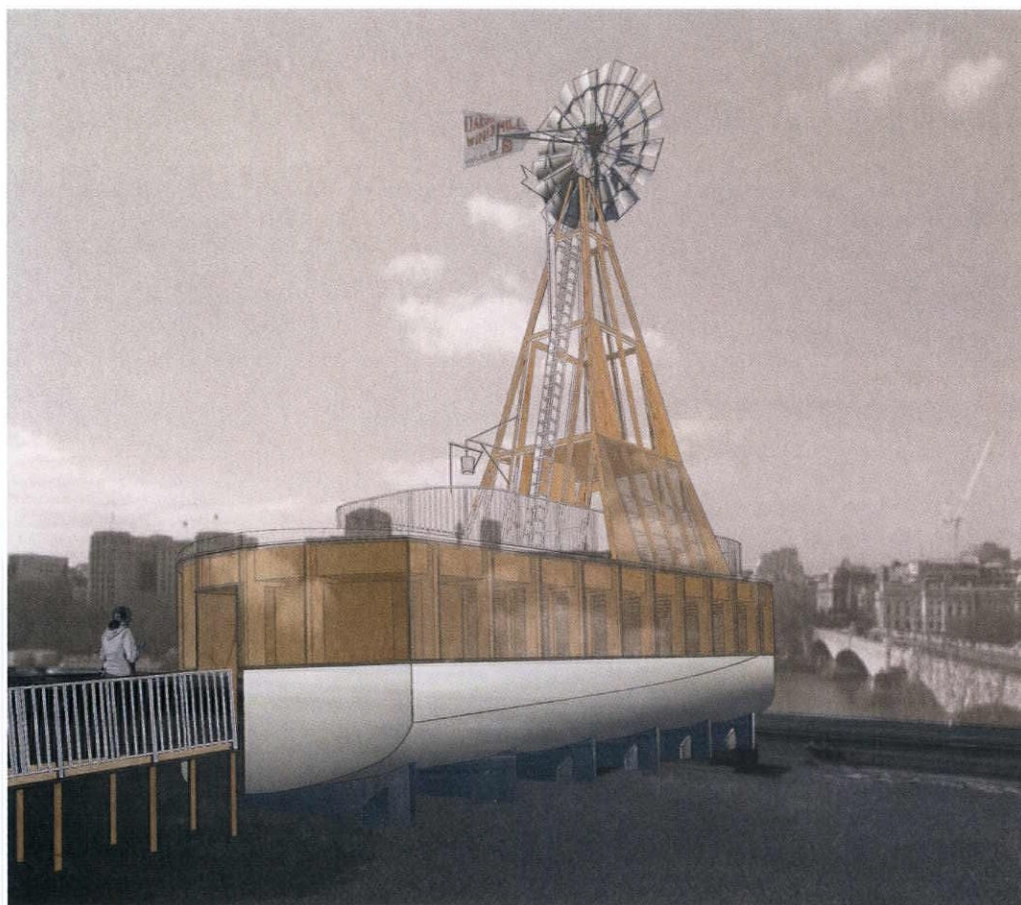
LOCATION

LONDON, UK

ARCHITECT

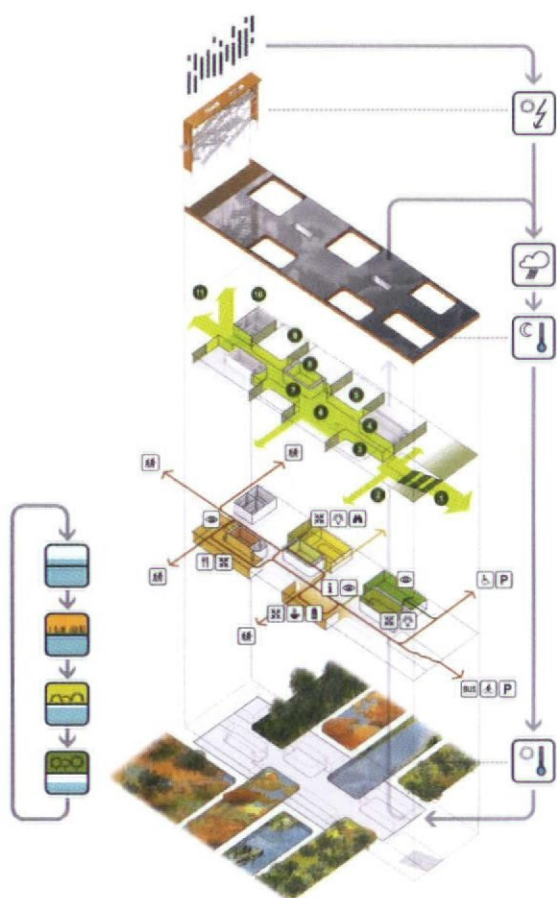
**DAVID KOHN
ARCHITECTS**

As part of the London 2012 Festival, Living Architecture and arts organisation Artangel instigated A Room for London, a design competition to create a room for two people to spend the night in a prominent London building or site. Conceived as a beached boat with panoramic riverfront vistas, the winning project by architect David Kohn and artist Fiona Banner perches lightly on top of the Queen Elizabeth Hall in the Southbank Centre, like a piece of jaunty headgear. The house/boat can be booked for short visitor stays and will open to the public in January 2012 for one year only.



Below_ The building becomes a platform from which to survey the landscape

Bottom_ Cutaway isometric of building and exhibition elements



VISITOR CENTRE

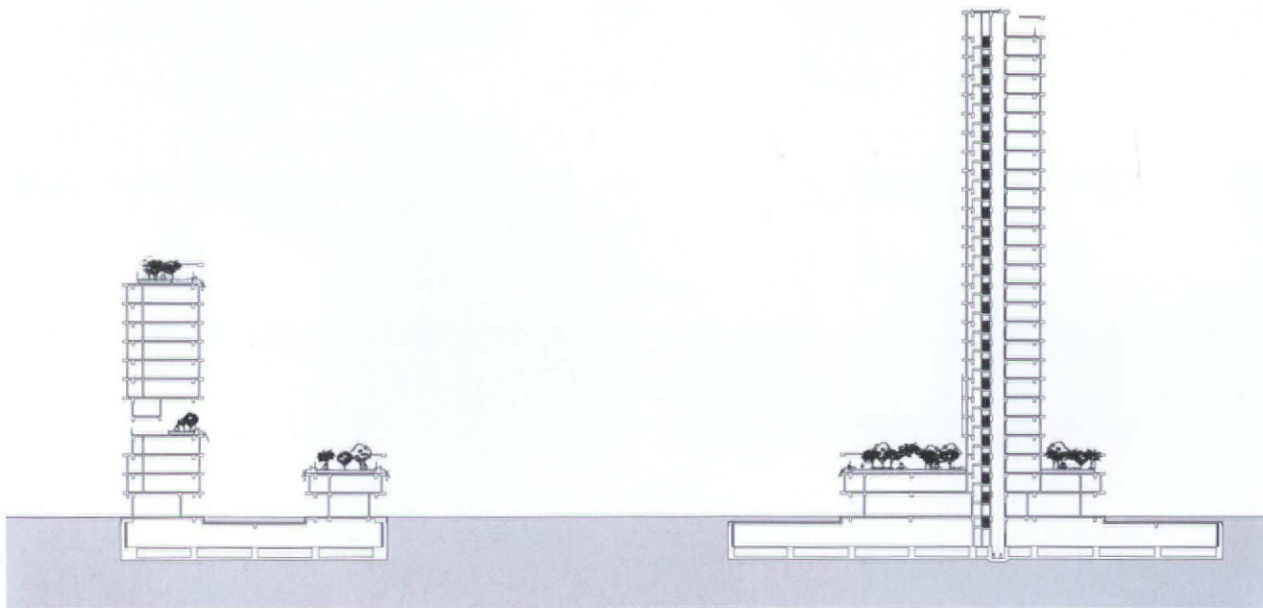
LOCATION

**OOSTVAARDERSPLASSEN,
NETHERLANDS**

ARCHITECT

OLAF GIPSER ARCHITECTS

Designed for a site in Flevoland's newly expanded 15,000ha nature reserve, Olaf Gipser Architects' visitor centre is part architecture, part landscape. The building is organised around two planes: a horizontal entry plane and a vertical viewing plane. In the former, the vegetation of the wetlands is woven into the space to create a kind of interior landscape. As the visitors move up into the vertical plane, this intimate, immersive connection with its surroundings is severed, and the architecture becomes a platform from which to survey the nature reserve. A series of stairs set in a frame provide changing vantage points.



Opposite page, top_

Cross section
through a series
of typical blocks

Bottom, left_

Site plan showing
network of routes
through the site
and the green
'buffer' around
the perimeter

This page, below_

Blocks of varying
heights frame the
main entrance

Left_ Irregular
stacking tempers
the blocks' scale

Below, right_

Waterways
percolate through
the site



XIGING DISTRICT HOUSING

LOCATION

TIANJIN, CHINA

ARCHITECT

**MICHAEL SORKIN
STUDIO**

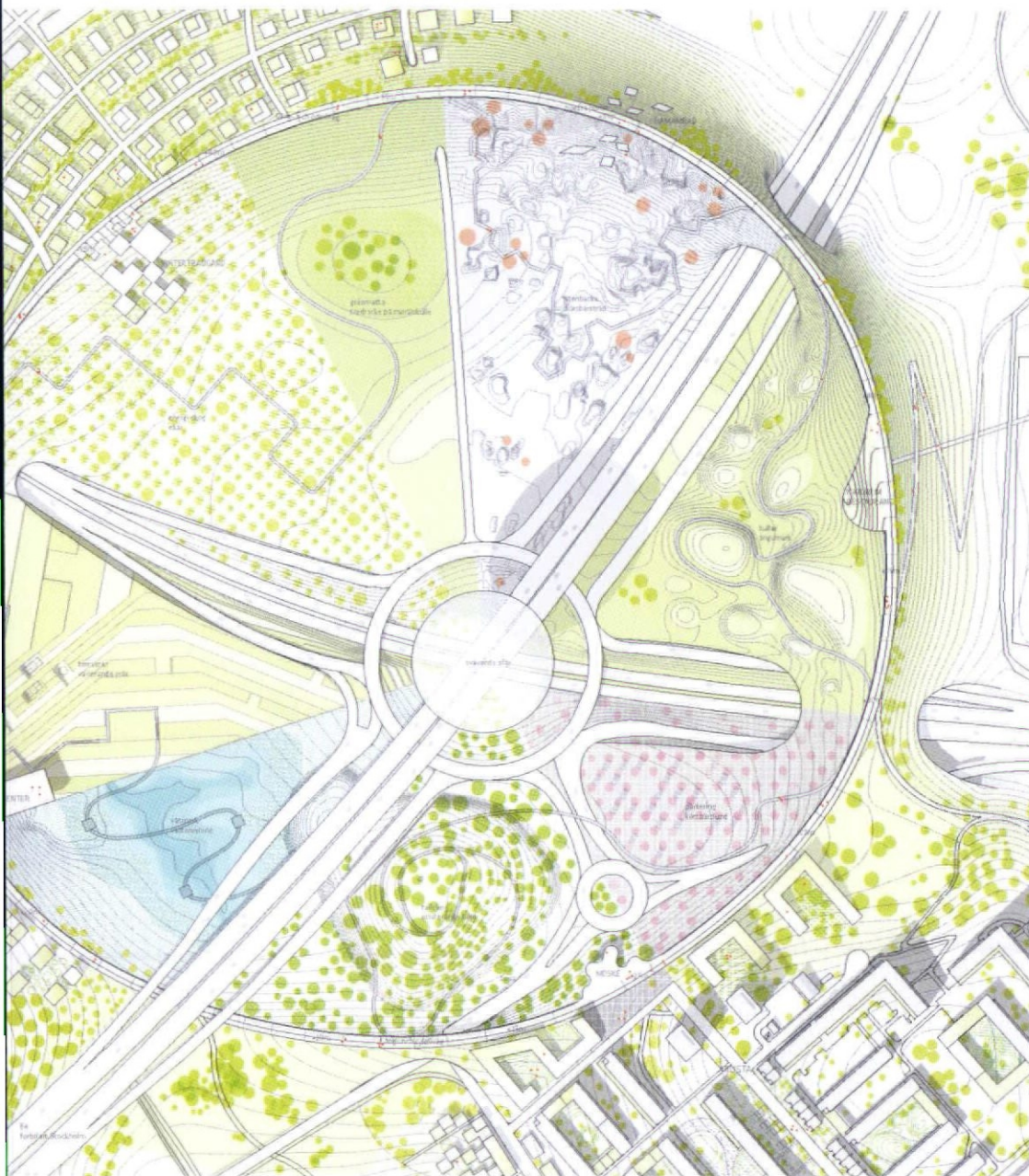
Characterised by irregularly stacked blocks with retro radiused apertures, this extensive housing development creates a place that is described as being 'at once porous and buffered'. A green filter runs around the perimeter of the site, incorporating an existing canal and wide swathes of planting to create visual, physical and acoustic barriers screening 'unsympathetic uses' on the surrounding periphery. Yet the site is also crossed by a network of pedestrian paths, locking it into the wider urban realm. To the north and south, a series of commercial, recreational and public uses will link into these circulation routes.



Top_ New routes
reconnect and
reanimate the
surroundings
Above_ A hovering
sphere forms a

new landmark
for Stockholm
Above, right_ Site
plan of remodelled
interchange
Below_ Site section





THE STOCKHOLM SPHERE

LOCATION

STOCKHOLM, SWEDEN

ARCHITECT

BJARKE INGLES GROUP

The Stockholm Sphere aims to revitalise a major motorway junction just north of the Swedish capital. At present, a three-level road interchange forms a physical and visual barrier between the surrounding neighbourhoods and divides the area into four disjointed parts. A new landscape loop, together with a continuous cycle and a pedestrian path aligned with public buildings and functions, is intended to reconnect and re-energise the site. Above, a giant Boullée-esque sphere hovers over the remodelled terrain. Photovoltaic film will produce enough energy to keep the sphere afloat and supply more than 200 surrounding houses with electricity.





THE AR MARVELS AT THE STRANGE AND
WONDERFUL OBJECTS ON DISPLAY AT
THIS YEAR'S LONDON DESIGN FESTIVAL

EDITED BY
SILVANA TAHER



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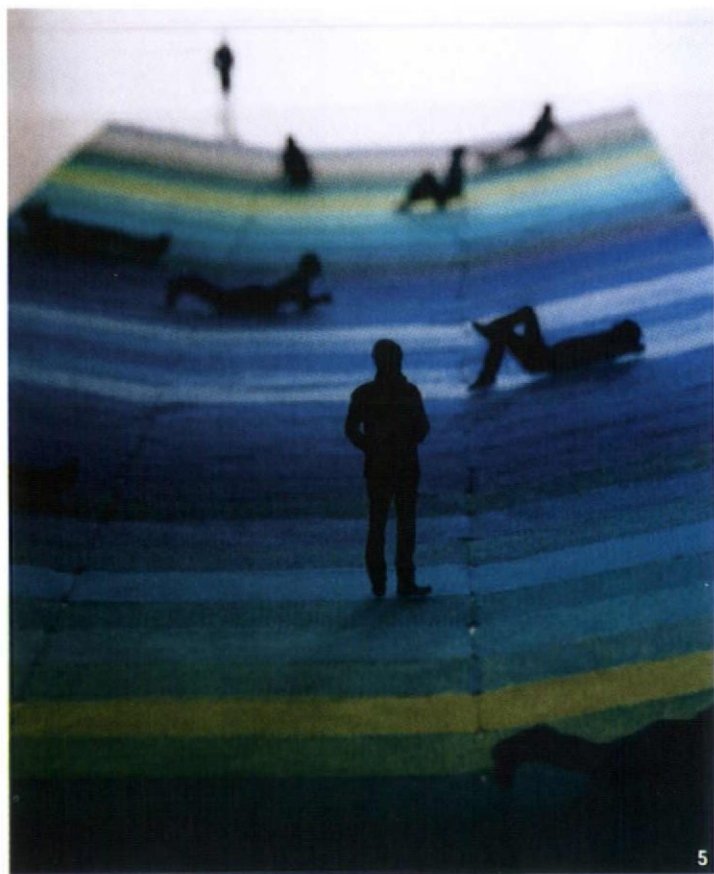
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1_Crochetdermy
Bear by Shauna
Richardson at the
V&A's Power of
Making Exhibition
2_Veneered bats by
Gareth Neal at the
V&A's Power of
Making Exhibition
3_LEGO installation
by Sebastian Bergne
at the Covent
Garden Piazza
4_Scaffolding
Brut installation by
Beta Tank at the V&A

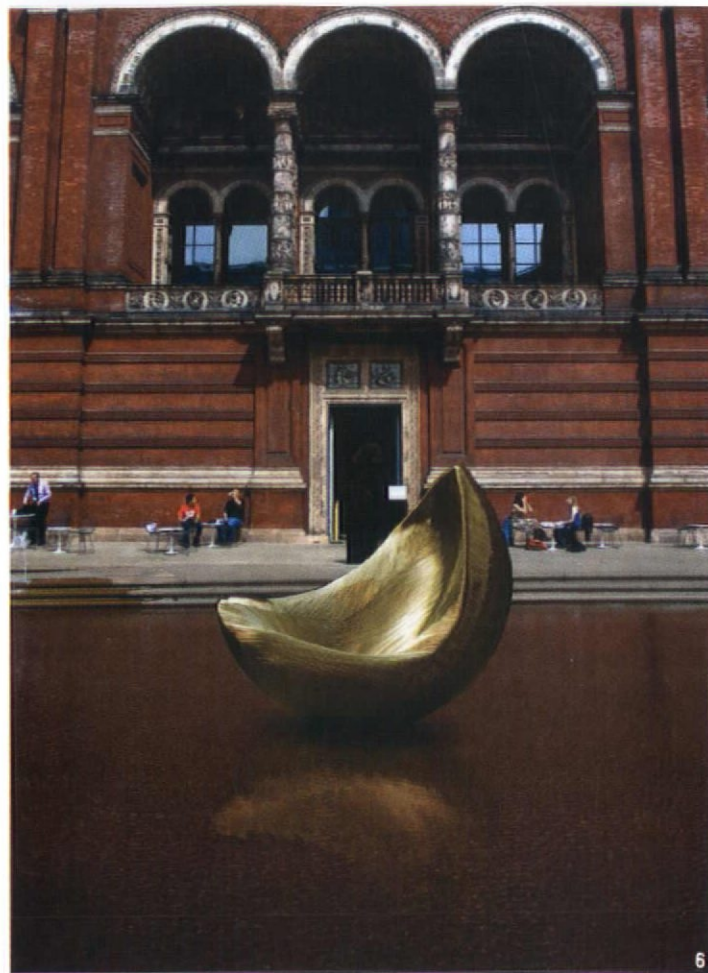
5_Textile Field
installations by
the Bouroullec
Brothers & Kvadrat
at the V&A's
Raphael Gallery
6_Thumbprint
installation
by Ron Arad at
the V&A's John
Madejski Garden
7_Timber Wave
installation by
Amanda Leveté and
Arup at the V&A's
Grand Entrance



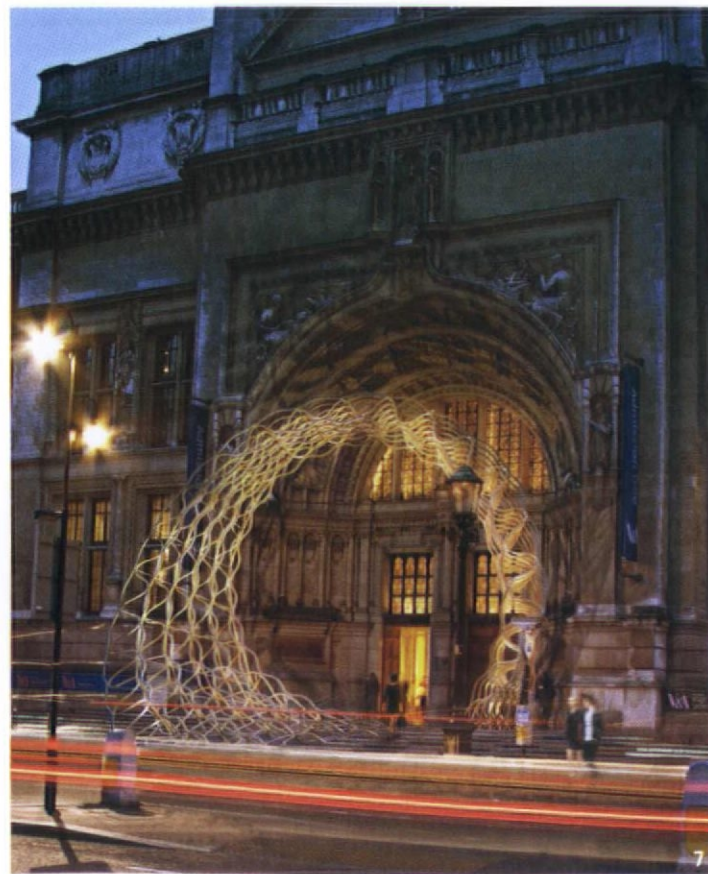
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7

1_Mix 'n' Match 11

by Kirath Ghundoo,
www.kirath
ghundoo.com

2_hm63 by Nigel

Coates for Hitch Mylius,
www.hitchmylius.co.uk

3_CSYS LED by

Jake Dyson,

www.jakedyson.com

4_Revolver stool by

Leon Ramsmeier for
Established & Sons,
www.established
andsons.com

5_Parq Life by Lee

Broom for Deadgood
www.deadgoodltd.co.uk

6_Bambi Table by

Caroline Olsson
www.caroline
olsson.no

7_Noughts & Crosses

Stools by Michael
Sodeau for Modus,
www.modus
furniture.co.uk

2



1



3



At this year's London Design Festival, *The Architectural Review* will be the media partner for designjunction, a new event which will take place at Victoria House Basement, in London's Bloomsbury, from Thursday 22 September. Spread across 2,000m², the event will host 30 international furniture and lighting brands, such as Modus, Hitch Mylius, Cappellini, Swedese, Benchmark, Another Country, Beau McClellan, Anglepoise, Jake Dyson and Bocci. The AR will be hosting a series of seminars during the event, and on Friday 23 September, there will be a late night Pecha Kucha.

Designjunction is free to attend and will be open daily from Thursday 22 until Saturday 24 September, 11am to 6pm, and Sunday 25 September, 11am to 4pm. Victoria House Basement is located at 37-63 Southampton Row, London WC1B. For more information, visit www.thedesignjunction.co.uk



4



5



6



7

The end of Western hegemony will impact on the way that we deal with urban forms

BOOK / Urban Design
Since 1945: A Global Perspective, David
Grahame Shane, John Wiley
& Sons, 2011, £29.99

The world is changing and some of the past certainties, it seems, no longer exist. America's economic woes and Europe's anticipated double dip exemplify the fears of the future in the Western hemisphere. Similarly, a mere 30 years after the break-up of the Soviet Union, foreign policy expert Ian Bremmer has written of 'Russia's insecurity complex'. On the other hand, India continues its miraculous economic transformation and China appears to be in the ascendant. It is clear that the old post-war consensus is being stretched to breaking point.

It is in this context of shifting economic and cultural priorities that this book situates itself. Shane seems to argue that the end of Western hegemony has, and will, impact on the way that we deal with urban forms. This premise is an interesting one: what effect will the decline of the global superpowers have on their dominant cultural urban motifs – the city; and what effect has the rebalancing of global development already had?

Shane posits four dominant types of urbanism over the period under consideration. These are the metropolis, the megalopolis, the fragmented metropolis and the global megacity/metacity. The first three (which are likened

to the pre-modern *archi-città*, the modern *cine-città* and the post-modern *tele-città* respectively), give rise to the potential and problem of the fourth. These four types, based on Jean Baudrillard's third order of simulation form the framework of the book. Each chapter carries an explanation of a particular type, together with an analysis of the form followed by a couple of case studies. Using Shane's own pretentious language, here – is the gist of his argument.

The metropolis belongs to an ancient 'imperial' age, where one 'mother city' sits at the centre of a spider's web of towns, villages and hamlets. For Shane, such centralised hierarchies exemplify the existence of an old, lost world.

The megalopolis arose from new distributive opportunities between urban agglomerations and sprawled 'beyond the confines of the metropolis'. As such it has no single centre and tends to develop as a series of linear armatures – highways, railways and the ubiquitous automobile strip.

The fragmented metropolis reflects both the dystopian collapse and the potential reinvention of the previous two urban forms in a dialectical relationship.

So finally, the megacity is where we are heading, with the disclaimer that 'cities change and shift over time, in non-linear sequences, where planned outcomes do not always come

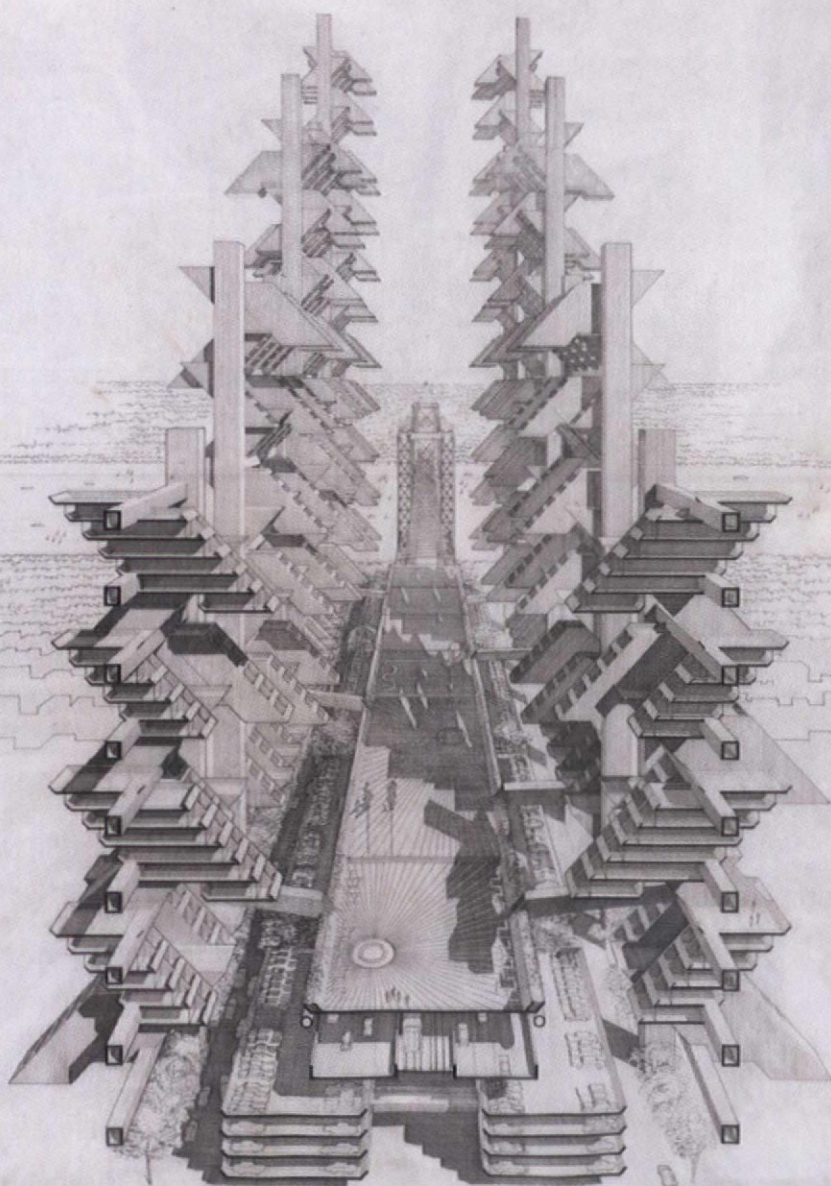
to pass and unexpected outcomes often appear'.

Unfortunately, the initial promise of this book turns into a *de rigueur* – or even a dated – set of assumptions. For instance, Shane suggests that the problems of the metropolis are based on power (did Thatcher's abolition of the GLC really warrant two mentions?). Meanwhile, the failure of the megalopolis is due, apparently, to its 'fossil-fuel dependence'. Shane can dress this up with Foucaultian 'heterotopias of illusion' and references to 'urban morphogenesis', but for all the academic obscurantism, we are covering familiar territory in terms of sustainability.

Before long, the reader is brow-beaten with the dangers of oil, consumption, automobiles, finance capital and melting icecaps. Shane bemoans that 'while the American model proved triumphant... based on the easy energy of plentiful cheap oil supplies, it is now under question as its true ecological, financial and social costs become apparent'.

The logic of Shane's argument is to revert to a less hubristic typology. He can't stop the oil-rich Arab states going down the same car-based urban route as we did in the West, but he wants to refashion a different social ambition for less developed countries. As a result, his new urban form is almost anti-urban in its intent. He praises the urban agriculture of Bogotá's slum barrios, for

Below_ The Megalopolis, as shown by Paul Rudolph's *Lower Manhattan Expressway*, New York, USA, 1970



example, forgetting that they house some of the city's most desperate people. Rather than argue for better infrastructure, Shane thinks that Mumbai's 'floating bath houses and toilet barges' are an appropriate method to 'alleviate a sewage pollution problem'.

It is good to be reminded that even though half the world's population live in cities, one billion of them are slum dwellers. That should be an excellent starting point for a transformative social reforming urban agenda. But Shane's logic leads him to laud the organic potential of the shanties and to celebrate their residents' adaptive – rather than their transformative – capacities.

Overall, the contention is a laudable one – that post-war urban design in the 20th century gave rise to certain urban models and these are no longer relevant to a less bipolar world. However, Shane seems not to realise that his thesis is as much bogged down in late 20th century, post-Cold War, liberal-leftist thinking as the object under consideration. Far from being a vision of a new urban age, this is a reversion to a fantasy of the past. A new thesis is needed.

AUSTIN WILLIAMS

Mertins has interesting things to say on every theme he touches

BOOK / Architecture Words 7: Modernity Unbound

Detlef Mertins, Architectural Association, 2011, £12

The Architectural Association's occasional series 'Architecture Words' is intended to challenge the dominance of the image in mainstream architectural publishing. Compact enough to fit into a jacket-pocket and with only a short set of plates at the end, the medium is emphatically part of the message.

The latest addition is a collection of essays by the Canadian architectural historian and critic Detlef Mertins that sympathetically re-examine central ideas of early Modernism from a historical perspective and in terms of their relevance to contemporary practice. Originally intended to make available an important but dispersed body of work, the book has sadly assumed the character of a memorial: born in 1954, Mertins died tragically young last January.

The earliest and shortest essay, 'Glass Architecture', exemplifies Mertins' approach. 'Is glass still glass?' he asks rhetorically. After almost a century as the defining material of architectural modernity, the answer, he suggests, is 'yes'. This is precisely because glass was 'never just glass', but the locus for a series of complex, often contradictory ideas.

At pains to challenge dialectically the familiar dualisms

in whose terms so many architectural themes are discussed, Mertins shows how organic/biotechnic ideas generally associated with the German Expressionists were equally influential in forming the so-called 'rational' tradition. The biologists Ernst Haeckel and Raoul Francé, for example, proved to be a decisive influence upon such disparate figures as Kurt Schwitters and László Moholy-Nagy, Hannes Meyer and Mies van der Rohe. Flowing freely across the supposed divides constructed by many mainstream histories, their ideas were central to a widely shared vision in which glass was seen as a means for expressing the reintegration of humanity in nature. This vision is still relevant, argues Mertins, to the search for 'ecologically benign technologies that enable buildings to perform increasingly as if they were alive'.

The next two essays are masterly re-examinations of the defining idea of glass architecture – transparency, and its links to Cubism – and offer a rigorous critique of the widely influential 1963 article 'Transparency: Literal and Phenomenal' by Colin Rowe and Robert Slutzky. Revisiting the ideas of Adolf Behne, Theo van Doesburg, Moholy-Nagy and Sigfried Giedion, among many others, Mertins argues in richly allusive detail that the allegedly naive version of transparency championed by Giedion was anything but 'literal'. Furthermore he suggests that the supposedly

Below_ Sigfried Giedion, Pont Transbordeur spanning Marseilles' industrial harbour



more sophisticated 'phenomenal' version that Rowe and Slutzky read into the work of Le Corbusier was narrowly formalist and rooted in outmoded, late 19th-century aesthetic categories and psychological ideas.

In rehabilitating the richness of thought in Giedion's writings, now so often disparaged for the author's rather 'free' use of history, Mertins cites a wonderful passage from an early book on the Bauhaus: 'The efforts of the Bauhaus are concerned to eavesdrop on materials and to open up the hidden life of the amorphous. Dead things receive

faces and liveliness. The absolute rhythm of things is awoken!' This attitude, revived at length by György Kepes in his 'Language of Vision' series of the 1950 and '60s is also, Mertins argues in a dazzling essay entitled 'The Tectonic Unconscious', manifest in Walter Benjamin's argument that the most precise scientific technologies such as microscopy and photography could, by offering glimpses into new and unexpected correspondences between the human and non-human, re-invoke the lost sense of the magical and revive

Below_ Bauhaus at Dessau, Walter Gropius and Adolf Meyer Architects, 1925–26



the mimetic capacity that, displaced by language, is largely lost after childhood.

In the more recent essays in the book, Mertins traces an interest in organically-inspired 'self-generation' from early Modernism to contemporary architects such as Foreign Office and Lars Spuybroek; explores the 'Pervasive Plasticity' made possible first by concrete and now by parametric methods of design; and offers a persuasive counterblast to the many critics of Mies's Neue Nationalgalerie in Berlin. Far from being a reductive denial of the practical



requirements for displaying art, Mertins argues that the 'extreme openness' of its vast glass foyer offered an 'event space' that is calculated both to embody, and to challenge us to transcend, the 'sense of homelessness and nihilism' that has been central to the lived experience of modernity.

Mertins has interesting things to say on every theme he touches and, like those of Giedion and others whose work he discusses, his writings stand in a long line of engaged historian-critics who have the capacity both to shed new light on the past and to provoke us to think of how it can become

operative in the struggle for the new. I cannot recommend this collection too highly.

RICHARD WESTON

Architects are linked, wired and connected in unimaginable ways

BOOK / See Yourself Sensing: Redefining Human Perception

Madeline Schwartzman,
Black Dog Publishing,
2011, £24.95

The body as a 'site for futuristic evolution', 'perception, neuroscience and the potential of the brain' and 'the body in telepresence, telerobotics and teleaction' are among the key topics visited by Madeline Schwartzman in this stimulating survey of body-related art and design. According to the New York architect, her 'goal is to track the influence of such experimentation on architecture, installation and new media'. We are offered one glimpse of the author herself, a young woman on a subway platform being observed by two males simultaneously. It's a still from a 2002 Schwartzman film entitled 'Metro Tango', an image captured via the now-ubiquitous surveillance camera.

The body is not, of course, new in architecture. Back in the Renaissance it was de rigueur to place the Ideal Man at the origin of mathematical systems, drawn spread-eagled at the centre of the world. By the late 1960s – represented here by Haus-Rucker-Co's techno-fantasy *Mind Expander* (1967) – outmoded conventions of the body were discarded in favour of sexual liberation and, circa 1968, the body politic. Schwartzman's contemporary avant-garde appears less

communal in the sense of physical proximity; our bodies may even be strangely isolated by gadgetry. These architects, artists and technologists are, however, linked, wired and connected in previously unimaginable ways.

Schwartzman presents more than 100 projects, allocating most a few images and a brief explanation, and gathering them under five fairly porous categories. In 'Reframers', we discover the architects Diller + Scofidio and the interactive Braincoats envisioned for their Blur Building for the Swiss Expo in 2002. We meet Austrian artist Alfons Schilling who, renouncing the 'tyranny of Cyclopic sight', makes a wearable and thus mobile *camera obscura*, and integrates video monitors into goggle-like devices to tweak 'notions of time, space and motion.' And there's Korean artist Hyungkoo Lee, one of whose face-distorting glass helmets graces the cover of Schwartzman's book.

'Environments' is the most architectural chapter. It includes installations by such explorers as Ball-Nogues Studio, dECOi, Magma, NOX and Philippe Rahm. Philip Beesley's Hylozoic Grove, re-configured for last year's Venice Architecture Biennale, is described as a 'biological lattice of kinetic parts' that 'extends and then retreats on its own terms'. NOX reappears in 'Tools' with Son-O-House, a dynamic collaboration with sound artist

Below_ Lawrence Malstraf, Shrink, 1995



Edwin van der Heide. In the same category is London-based design duo Auger Loizeau, whose witty proposals include a hypothetical 'Audiotooth Implant', a transparent molar to transfer sound information silently from mouth to inner ear.

In 'Mediators', the author/curator introduces Steve Mann, who 'spent more than 30 years evolving versions of wearable computing... and testing them out on himself', and artist Krzysztof Wodiczko, whose 'wearable prosthetic device and helmet... allows one to see through one's back'. Finally, in 'Speculations', we meet Professor Kevin Warwick from

the University of Reading, who has undergone surgery to become 'the first human to connect his nervous system to a computer.' The work presented by Schwartzman addresses all five human senses in ways that are geekish, fetishistic, carnivalesque, tender. 'See Yourself Sensing' points to a future where the human body and technology exist in radical harmony.

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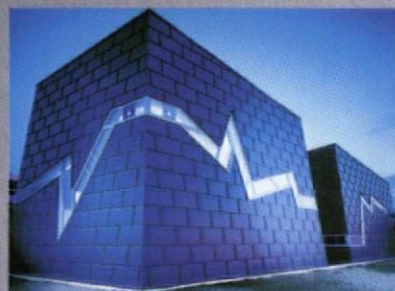
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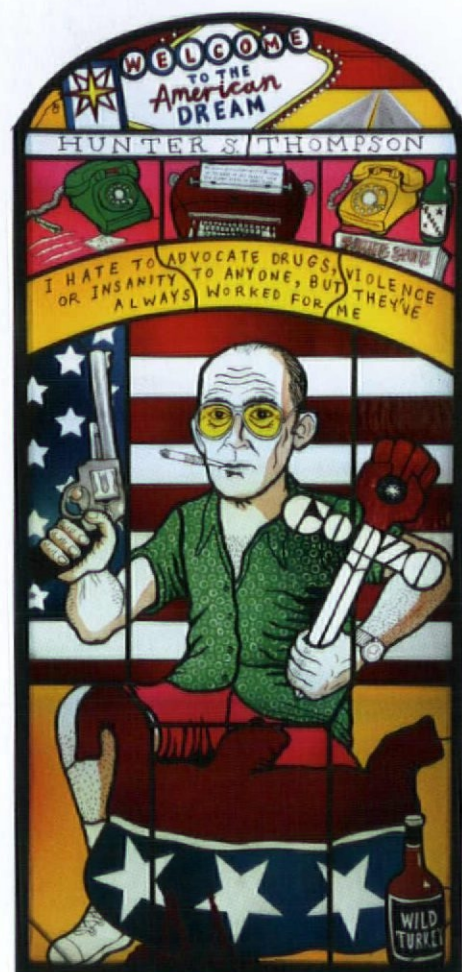
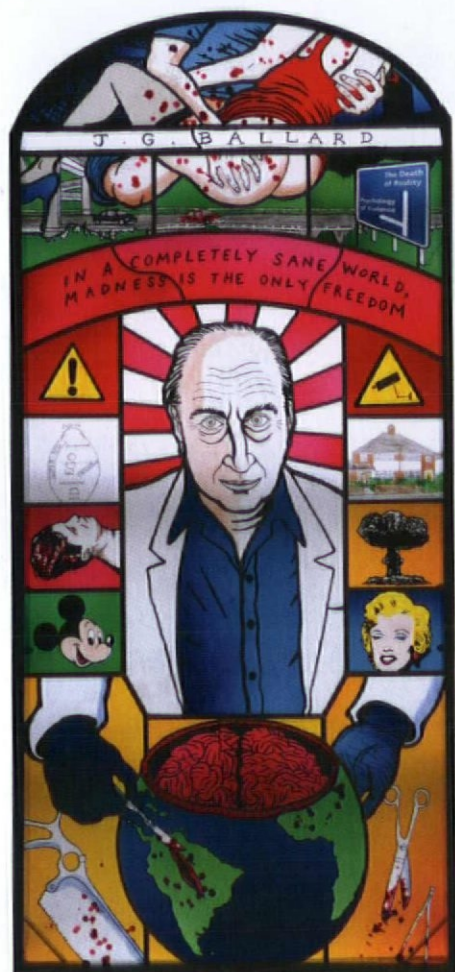
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Eagle-eyed AR readers may recognise Neal Fox's drawing style from his illustrations for Peter Cook's and our web columnists' byline portraits. But when not capturing the architectural cognoscenti, Fox's day job is mythologising his heroes in large-scale drawings, usually in pen and ink. This latest project, 'Beware of the God', is a departure point for the artist as he experiments with colour and stained glass. Made

by Franz Mayer of Munich, the dozen 2.5m-high windows invert the traditional depiction of saints to portray Fox's own gallery of sinners. In JG Ballard, William Burroughs and Hunter S Thompson, we present the more literary range of the canon, which also includes Jean Genet, Francis Bacon and Fox's own grandfather John Watson. **For details, visit www.danielblau.com or www.nealfox.co.uk**



Moa Bogen Stephankiez, Berlin, Germany
Architect: nps tchoban voss, Berlin

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