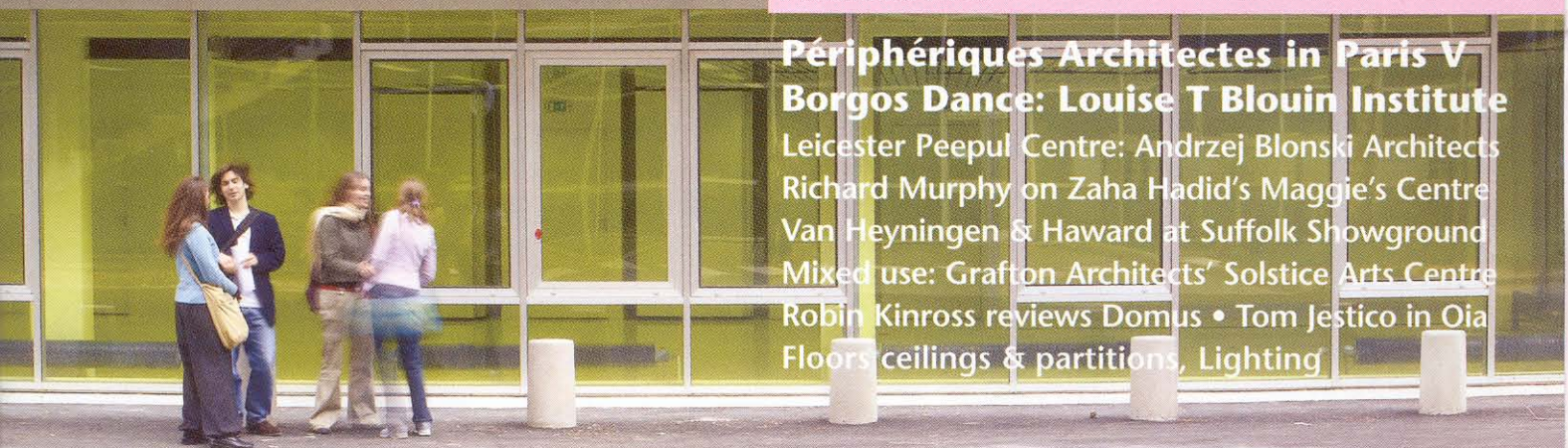


November 2006

## **Périphériques Architectes in Paris V Borgos Dance: Louise T Blouin Institute**

Leicester Peepul Centre: Andrzej Blonski Architects  
Richard Murphy on Zaha Hadid's Maggie's Centre  
Van Heyningen & Haward at Suffolk Showground  
Mixed use: Grafton Architects' Solstice Arts Centre  
Robin Kinross reviews Domus • Tom Jestico in Oia  
Floors ceilings & partitions, Lighting





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Périphériques Architectes'  
 Pierre & Marie Curie building,  
 Jussieu University, Paris.  
 (photo: Luc Boegly).

## Forum 4

Editorial

**Books** Robin Kinross revisits 6,960 pages of Domus; plus new releases  
**Diary and competitions**

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**Paris** Faced with the problem of adding to Jussieu University's megastructure plan, Périphériques Architectes has responded with a project that is robust yet inventive.

**Tenerife** GPY Arquitectos' School of Dramatic Arts makes a play of the volcanic island's spectacular topography.

**Podcetrtek** A Slovene hotel by Enota employs natural camouflage.

## Building 28

The Trinity Park Conference & Events Centre at the Suffolk Showground, by **van Heyningen & Haward**, combines formal reference to local farm typologies with meticulous detailing and construction, finds Trevor Garnham.

## Building 38

**Grafton Architects'** Solstice Arts Centre in Navan, County Meath, embodies important ideas about architecture, says Elizabeth Hatz.

## Building 48

Leicester's Peepul Centre, a pioneering community arts and social project by **Andrzej Blonski Architects**, boasts facilities of the highest standards, thanks to the shared ambition and vision of both client and architect, says Catherine Croft.

## Building 60

In a radically reconfigured warehouse, **Borgos Dance** has created one of London's largest private cultural venues. Chris Foges and Charles Saumarez Smith explore the Louise T Blouin Institute.

## Building 74

The much-heralded Maggie's Centre Fife is the first UK building by **Zaha Hadid Architects**. Does it live up to expectations? asks Richard Murphy, architect of the first Maggie's Centre.

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was born after a cataclysmic eruption, says **Tom Jestic**



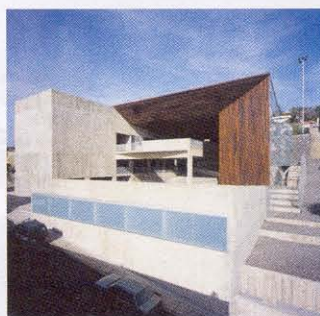


## TENERIFE

The island's Centre of Dramatic Arts by GPY Arquitectos makes a play of landscape.

The Centre of Dramatic Arts is located in El Ramonal, Santa Cruz de Tenerife, writes *Juan Antonio González Pérez* of GPY Arquitectos, in

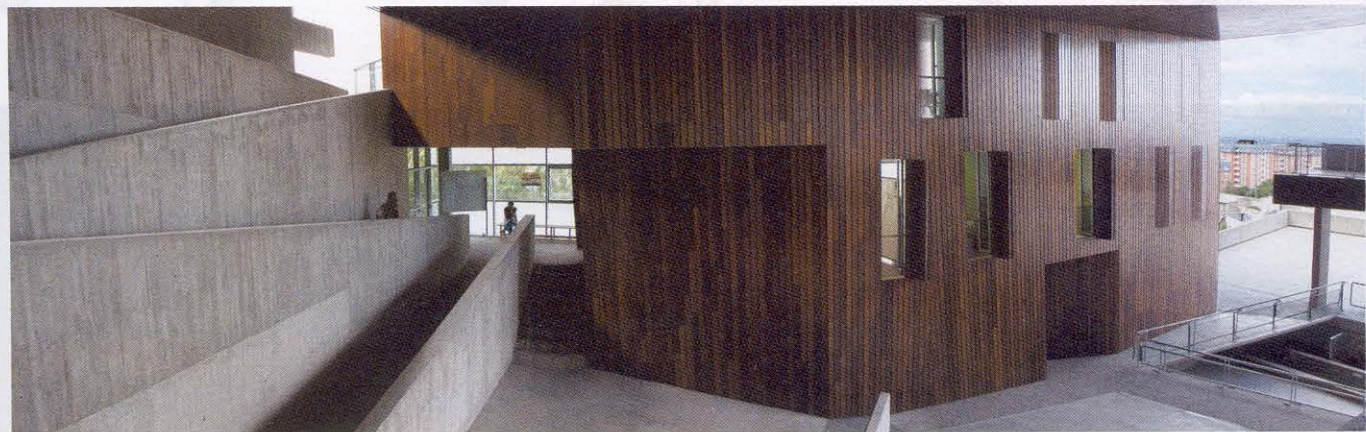
an area of academic buildings including the Faculty of Fine Arts and the Conservatory of Music. The axis of this area is formed by Pedro Suárez Street, below which the terrain falls away sharply. In consequence, the academic buildings along the street are dug into the ground, which results in a facade towards the street that seems to be cut off at the bottom and therefore incomplete. They also obstruct views in an area that,



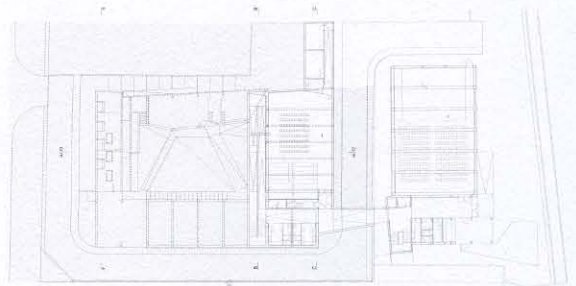
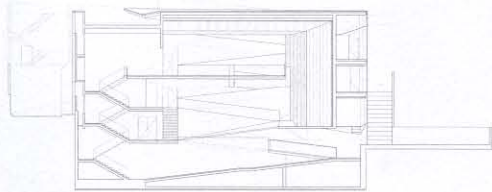
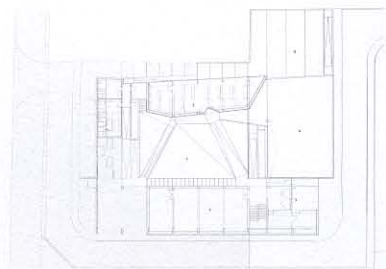
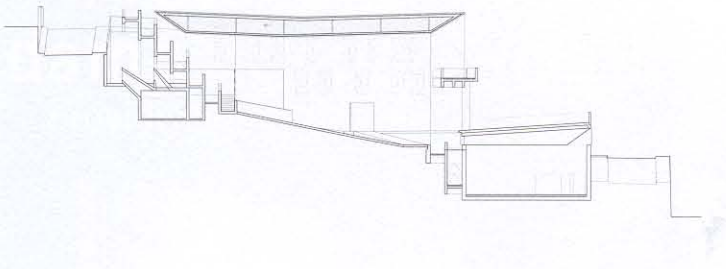
Above Landscaped patio (ph: E Pintos).  
Below The 'scenic box' (ph: T Azonena).

due to its steep incline, commands privileged vistas of the city.

This project takes advantage of topography, making the rooftop level correspond with the slope of the street, and arranging the elements of the programme below this level. This ensures full utilisation of the potential of the site, while at the same time avoiding a 'cut-off' image of the building, which instead presents itself to the city as a platform – an urban stage





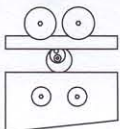


with the city and landscape as backdrop, or a public forum where the actors are the citizens and where the island takes on the role of the background setting.

The theatre space is not limited to the customary, codified building. It can simply be a square where a stage is temporarily erected, and around which crowds of

passers-by will meet. The essential idea of a stage as scenic space is taken out of its usual context and related to elements of everyday life: the street, the city, the mountains and the sea.

On the other side of the building, the interior roofed patio, generated by a three-dimensional folding of the wooden surface of the



**Smoothly does it.**



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roof, is conceived as a 'scenic box' that opens up towards the city. It acts as the building's spatial reference point, a place for relationships and interchange, where the action, as it unfolds, creates the space of representation. This east-facing scenic box is defined by two building elements, one on either side. The first, constructed from reinforced concrete – which echoes the neighbouring building, the current home of the Tenerife Symphonic Orchestra – contains in its different levels the teaching areas, the reception and the storage room. Opposite, a smaller, wooden-skinned building houses the administrative areas, the teachers' and students' areas and the library, which adjoins the interior patio and perimeter garden.

The interior patio, within the scenic box, is an inclined surface that adapts to the slope of the land. It is an open-air auditorium facing a small platform, but is also the building's central exchange, the backbone of the system of ramps that connect the different scenic spaces with an oblique, zigzag geometry, taking pedestrians from the rooftop stage to the subterranean theatres.



**Sections** Long section through the sloping site and cross section through the 'patio'. Pedro Suárez Street and the road passing between theatres at the base of the complex are 18 metres apart.

**Plans** Levels -1 and 0. The route down through the building from the street leads finally to two theatres, one pre-existing.

**Facing** Platform roof (ph: M de Guzmán).

**Top** Rehearsal space (ph: Roland Halbe).

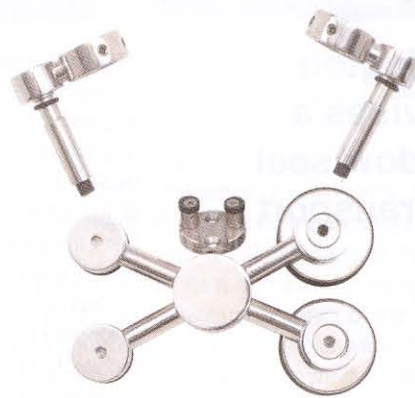
**Right** Ramped descent (ph: E Pintos).



**Project team**

Architects: GPY Arquitectos; design team: Juan Antonio González Pérez, Urbano Yanes Tuña, Félix Perera Pérez, Gustavo García Báez, Constanze Sixt; client: Tenerife Insular Council and other agencies.

The School of Dramatic Arts and two other buildings, by Corona P Amaral Arquitectos and Virgilio Gutiérrez Herreros, form an exhibition, Tenerife Island City, curated by Florian Beigel and ARU. It continues at the School of Architecture, London Metropolitan University until Saturday 18 November.



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