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Front cover: Herzog & de Meuron's
TEA arts centre in Santa Cruz de
Tenerife. Photo: Roland Halbe.

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Editorial

Books Nordic Architects Write, a compendium of texts from the 1920s to the present day, reviewed by **James R Payne**; plus books received.

Diary Forthcoming exhibitions and events.

Round Europe 12

Santa Cruz de Tenerife The TEA arts centre by **Herzog & de Meuron** is organised around a series of routes and courtyards and has urban implications beyond its punctured walls, says **Juan Antonio González Pérez**.
Bourbourg Sculptor **Anthony Caro's** site-specific interventions in a twelfth century chapel employ a vocabulary of steel, timber, water and light.

What should our schools be like? 20

Significant government investment in the renewal and refurbishment of school buildings is happening with comparatively little discussion about what these schools might be like. **Sunand Prasad**, **Paul Kalkhoven**, **Colin Stansfield Smith**, **Peter Clegg** and **Geoff Shearcroft** give their views.

Three new school buildings:

The positive side of comparative design freedom is that architects and headteachers have a unique opportunity to develop new approaches to school design.

Nicholas Hare Architects 24

Located on an extremely tight urban in the City of London and bringing together three different educational institutions, the Golden Lane campus is a triumph of three-dimensional spatial dexterity, says **Julia Barfield**.

Buschow Henley 32

A complex intervention at the heart of St Benedict's school in Ealing brings an outward embodiment of order that you can intuit with your feet and with your ears, says **Patrick Lynch**.

BDP 40

The Bridge Academy brings a rich assembly of exciting spaces to a tight canal-side site in Hackney, and suggests an optimistic future for the design of school buildings, finds **Piers Gough**.

Product: Refurbishment 51

Design Engine has remodelled Buro Happold's grade 2 listed Bath office; **Shepherd Epstein Hunter** has completed a £17m scheme to connect Basil Spence's Sydney Jones Library and Tom Mellor's Senate House at the University of Liverpool; plus **Page & Park's** refurbishment and extension of the Eden Court Theatre in Inverness.

Refurbishment products

My kind of town 64

is more than a collection of tourist sights, says **Terry Pawson**.

• Registered readers of *Architecture Today* also receive *AT Handbook* and *the Brick Bulletin* with this issue; architects can renew their *AT* registration at www.architecturetoday.co.uk.



SANTA CRUZ DE TENERIFE

Juan Antonio González Pérez reviews Herzog & de Meuron's new TEA arts centre.

The Tenerife Espacio de las Artes (TEA) is located in the Santos ravine that cuts through the urban fabric of Santa Cruz de Tenerife, the island's capital. The new building is intended to unite the two parts of the historic centre located on each side of this physical divide. The connection is achieved using a diagonal walkway which allows visitors to explore the city while visiting the building.

The opening of the TEA follows the remodelling of the Plaza de España, both projects by the Basel

-based architects Herzog & de Meuron, here working with local architect Virgilio Gutiérrez. The urban nature of TEA museum and cultural centre means it can be interpreted as a miniature city in which the street gives access to the various spaces and uses while at the same time projecting it out beyond its physical limits. This simple gesture alone suggests that the building warrants rather more than superficial analysis.

The TEA was commissioned by the Tenerife Island Council which



Above The island's main public library is at the heart of the building. Conceived in 1999, Herzog & de Meuron says the project has emerged all the better for its protracted birth, the result of political change and contractual delay.

Right The entry fissure opens to a court. **Sections** West-east and north-south.





the library where this is most intensely felt – here the spatial richness and urban scale creates one of the most interesting spaces in the complex. The interiors feature two types of complementary lighting: that which filters through apertures in the undulating roof and that which enters through perforations in the concrete walls.

The external wrapping of black-stained concrete appears to have been built using the same raw material as that used by Óscar Domínguez in his *Decalcomanías* (his technique of transferring gouache images by pressing sheets together) – walls of ink that dissolve in the multiple reflections of the small glass openings or perforations in the wrapping.

The glass surfaces extending off the patio distort one's perception of distance and create arched spaces of their own in accordance with some artificial perspective, causing an alienation which distances one from reality. The play of reflections – heightened when the building is viewed by night – calls into question the building's materiality and dissolves the boundaries between interior and exterior, between public and private. The space reflects itself, doubles back, and then considers itself from its internal void.

Juan Antonio González Pérez is a partner in Tenerife-based GPY Arquitectos (see AT173).



Project team

Architect: Herzog & de Meuron; project team: Jacques Herzog, Pierre de Meuron, David Koch, Virgilio Gutiérrez Herreros, Astrid Peissard, Benito Blanco Avellano, Luis Játiva Quiroga, Alexander Franz, Jose Luis Berrueta, Gustavo García, Nicolas Grosmond, Sara Jacinto, Diego Martínez Navarro, Monica Ors Romagosa, Lara Semler, Lys Villalba Rubio, Benjamin Wiederock, Daniel Mallo, Miquel Rodríguez, Béla Berec, Blanca Castañeda, Stefan Dambacher, Diana Garay, Ana Inacio, Peter Jenni, Matei Manaila, Sonia Neves Campos, Reto Pedrocchi, Raquel Ramalheira, Camilo Rebelo, Frank Schneider, Claudia Thomet; associate architect: Virgilio Gutiérrez Herreros Arquitecto; client: Cabildo Insular de Tenerife; structural engineer: Dionisio Castro Pérez, Martínez Segovia Pallas y Asociados; qs: Topografía Canaria; m&e engineer: Techne Ingeniería; lighting: Arup; acoustics: Estudi Acústic Higiní Arau; contractor: OHL; photos: Roland Halbe.

