

A10



#43

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Start

- Museum extension, Alcázar de San Juan
- Wellness centre, Kranjska Gora
- Squares, Warsaw
- Tourist complex, Split

Ready

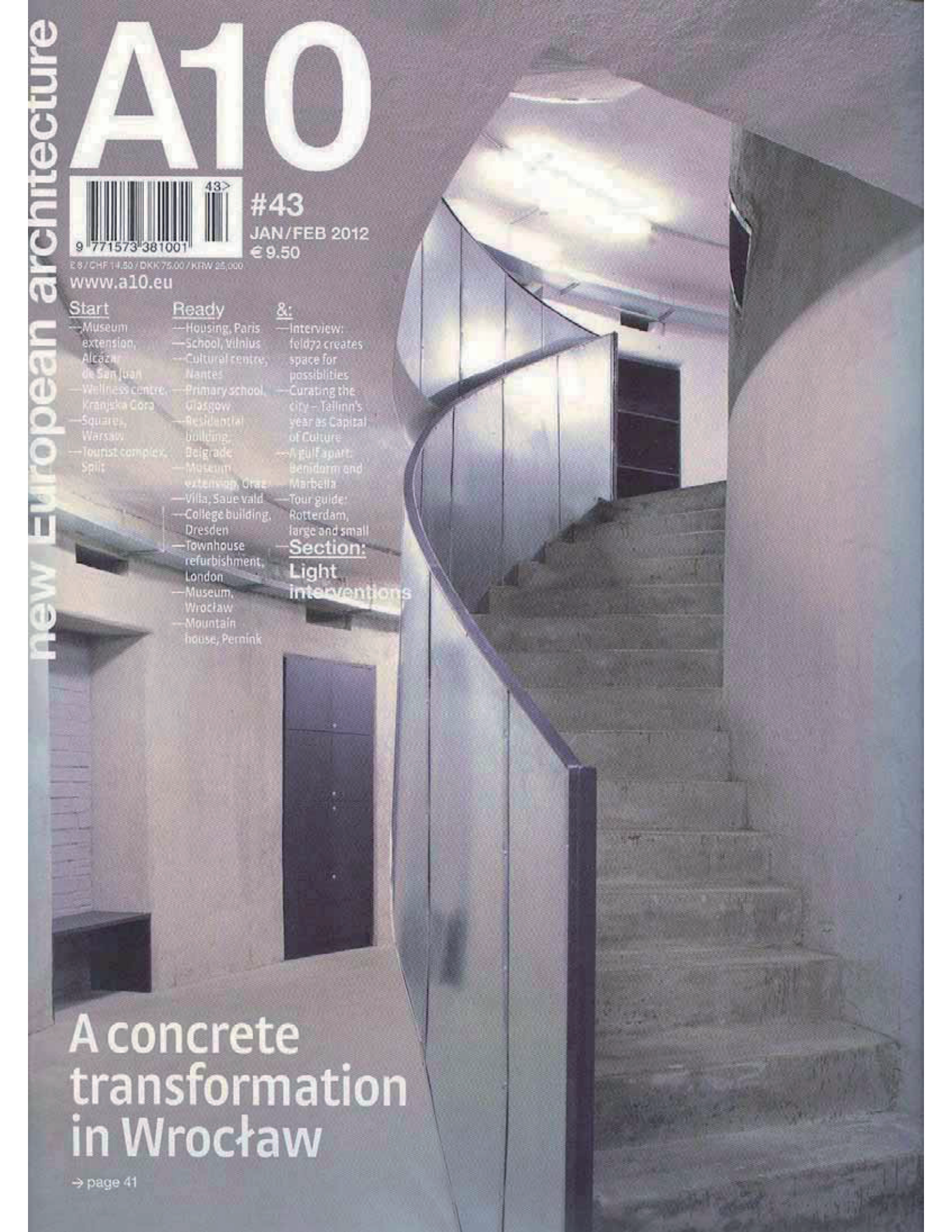
- Housing, Paris
- School, Vilnius
- Cultural centre, Nantes
- Primary school, Glasgow
- Residential building, Belgrade
- Museum extension, Graz
- Villa, Saue vald
- College building, Dresden
- Townhouse refurbishment, London
- Museum, Wrocław
- Mountain house, Pernink

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- Interview: feld72 creates space for possibilities
- Curating the city – Tallinn's year as Capital of Culture
- A Gulf Apart: Benidorm and Marbella
- Tour guide: Rotterdam, large and small

Section:

Light interventions



A concrete transformation in Wrocław

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workshops on topics such as cooking, furiture making, and the making of badges, paper flowers, Christmas decorations, found-object jewellery and ceramics.

Furthermore, +tova has started a book share and discussion platform, held a Mikser debate on volunteering, an exhibition of photographs of Berlin by Gerrit Engel and a children's book presentation, and regularly promotes gatherings of creative people. On top of that +tova has hosted a swing music party, a puppet theatre for adults, a dj and glühwein party and a Beaujolais Nouveau tasting. +tova opened at the beginning of October 2011, since when it has proved to be a good example of how not only space, but also people can be multifunctional and flexible. (LJUBO GEORGIEV)

*+tova (+tova) is Bulgarian for 'besides this, furthermore, also, on top of that'. Info <http://plustova.com>



What:
The *Nordic Journal of Architecture* is edited by Mari Lending, of the Oslo School of Architecture and Design. It is published twice a year by the The Danish Architectural Press. The first issue, *As Found*, was guest edited by Ellen Braae and Svava Riesto from Denmark. Issue number 2 (Spring 2012) and 3 (Autumn 2012), will have thematic sections on Nonumentality and Alteration. An annual subscription to the magazine, which has 130 pages and a print run of 2000 copies, costs 525 DKK (approx. € 70).

For whom?

The magazine is a new forum for architectural criticism and speculation as well as meticulous scholarship. It is made for, and by, an international community of practitioners, scholars and critics.

Why

Nordic architecture has recently become the focus of international interest and several research projects with Scandinavian topics are being conducted in the US and Europe. The *Nordic Journal of Architecture* aims to seize and cultivate this momentum.

What makes Nordic different?

Even though the magazine uses the epithet 'Nordic', it tries to get away from outmoded definitions based on dichotomies of North and South. Instead it uses the figure of centre and periphery to prompt a radical reinterpretation of the centrally defined canons of texts and buildings, shedding new light both on the cultural specificity of European regions and on the complex reciprocity between periphery and centre.

Retail texture

AMSTERDAM (NL) — Cornelis Schuytstraat in Amsterdam is well-known for its exclusive and stylish boutiques. Elegant, early 20th-century shopfronts are an enticement to shop which, although commercially advantageous, does have its drawbacks, for how do you make a store stand out in this abundance of distinction and chic. The newest store of the Stills fashion label, its first flagship store in the Netherlands, certainly stands out, but perhaps it is a bit too conceptual for the merchandise.

Doepel Strijkers Architects inserted a three-dimensional grid of narrow wooden beams, intended to represent an enlarged fabric weave, inside the shell of the existing building. The main source of inspiration was Stills' clothing collections, in which natural fabrics and refined textures play a key role. The open grid, which connects the two floors of the building visually, provides light and airiness and through

it one can see the various finishing layers that have formed the building's shell over the course of time.

This revelation of the building's own texture fits in well with the discerning, authentic image the label aspires to. And the endless variations in presentation possibilities make the store really special. Fitting rooms, lighting, display cases are all integrated into the wooden grid. Sheets of glass can be placed on any of the wooden beams to create ad hoc display cases. However, the functionality of some aspects of this design is somewhat dubious. The three fitting rooms have no hooks, for example. Clothes are supposed to be hung from the wooden ceiling beams, but the space for doing so is limited. Though not always practical, this conceptually well thought-out store design is undeniably attractive and reflects a fresh take on retail design.

(KIM HOEFNAGELS)

Stills Flagship Store, 2011 Architect Doepel Strijkers Architects Client Veldhovengroup BV, Stills Address Cornelis Schuytstraat 16, Amsterdam Info www.dsarotterdam.com



Book

Serbian Architects 2000–2010
Ana Kovenc Vujic, DAB, Belgrade 2011.
ISBN 978-86-903247-7-4, 256 pp., approx. € 16

Serbian Architects 2000–2010 gives an overview of the architecture built inside and outside Serbia by Serbian architects in the first decade of the new millennium. The publication contains close to a hundred projects and three essays. Most of the projects,

many of which have won prizes, are already familiar from annual architecture exhibitions like the traditional Salon of Architecture. Sadly, the result is rather shallow, with only the three explanatory essays preventing it from being purely a picture book. It lacks a detailed presentation of the projects, wide-angle photographs, and facts such as addresses, although these were omitted deliberately as not all clients wanted them published. This is virtual architecture that cannot be viewed in reality because the wishes of private clients have been prioritized. An awareness that architecture belongs to a shared public space is absent. What role can architecture and the architectural profession play in a society if they are rendered 'invisible'? A marginal one. Borislav Petrović, one of the book's authors, uses his 'apocalyptic' essay to go further still, claiming, at odds with the book's title, that architecture criticism – and even the architectural profession –

does not exist in Serbia at all. He refuses to accept the idea that in a time of crisis and transition, society has more pressing existential concerns, finding signs of far more deep-rooted causes. The role of the architect within society has never become established in Serbia, he argues, so that the practice of architecture is not recognized as a socially important activity. The publication also exposes other disparities in Serbia. The majority of the selected projects are in the capital, which is a reflection of the substantial differences in development and infrastructure among Serbia's cities, and above all between urban centres and the provinces. Furthermore, the projects show that in spite of a broad range of design briefs, residential buildings predominate as a consequence of ongoing migration from the countryside to the cities. In his essay, Ivan Rašković compares the working conditions for architects under socialism and today, a change mirrored in

the architecture itself in the shift from modernism to a transitional pluralism. He also bemoans the marked individualism of local architects, which keeps them from improving their role in society. Ivan Kucina writes about friends and colleagues who left Serbia to gather knowledge and experience more developed parts of the world and are now sharing the results with their Serbian colleagues. Mutual openness became a precondition for such an exchange, for the acquisition of knowledge, and thus for shared prosperity. In spite of many difficulties and a lack of funds, the book's initiator and editor-in-chief Ana Kovenc-Vujic, known for her selfless commitment to promoting and publicizing the work of her colleagues in Serbia, has not only delivered a cross-section of architect in the period of transition, but also indirectly touched on many topical issues that form the actual social context for the projects presented in the book. (VESNA VUČINIĆ)