

A10



#21
MAY/JUN 2008
€7.50

£ 5.50 / CHF 12.50 / DKK 65.00 / KRW 20,000

- Start**
- Office building, Sofia
- Shipping terminal, Herceg-Novi
- Centre for the contemporary arts, Aberdeen
- Two churches, Litomyšl / Černošice & Prahy
- Academy of performing arts, bridge and square, Sarajevo
- Ready**
- Housing, Bilbao
- Music centre, Watford
- Covered sports ground, Jūrmala
- Operational Centre, Lisbon
- Commercial and residential centre, Zagreb
- Community centre, Dublin
- Housing, Stavanger
- Apartment building, Amsterdam
- Museum, Freiberg
- Pavilion, Grammichele
- Office building, Ankara

- &**
- Interview: Father and son Turányi (T2a)
- Political symbolism: monuments and history in the new Europe
- Architectural tour guide of Tarragona
- Profile: ROBERTNEUN™
- Out of obscurity: Cassa di Risparmio headquarters, Florence
- Section:**
- Beyond transparency**



Swiss casual elegance

→ page 32

Curved, mimetic reflection

SIERRE (CH) — A glass pavilion in a park: what could be more commonplace in terms of transparency, and what could be more archetypal as an architectural project? From the orangeries that graced palaces and mansions in the 18th and 19th centuries, through to the pavilions of the numerous 20th-century World's Fairs, the theme of the glass pavilion remains a fascinating design exercise for architects. It is every architect's dream to attempt to equal, or indeed surpass, the Barcelona Pavilion which remains the absolute benchmark. The extension to the Hôtel de la Poste designed by Savioz Meyer Fabrizzi has risen to the challenge set by successive generations of architects.

Situated in the town of Sierre, the Hôtel de la Poste is a historical building dating back to the 18th century and boasting fifteen newly refurbished hotel rooms. Adjoining the hotel as a restaurant space, the new glass pavilion

stretches out between the trees of the neighbouring park. The transparency of the glass is used to accentuate the contrast between the solidity of the existing building and the lightness of the contemporary extension, but that was not the architects' only reason for choosing glass.

Glass is also a neutral material that allows room for the expression of form. A form that bends, contracts and dilates. The pavilion takes shape. It extends its curves to slide among the trees and reflects the organic forms of the surrounding vegetation. Rather than an absence of material, glass is used here as a material that integrates the object with its environment through a subtle play of reflections. This is glass as camouflage. The pavilion plays a mimetic game in which form and the image of the form are in dialogue: it is not just a pavilion in a park but part of the fabric of the park. (MANUEL BIELER)

HÔTEL DE LA POSTE, 2005–2007

Architect: Savioz Meyer Fabrizzi architectes.
Address: rue du Bourg 22, Sierre.
Info: www.smfar.ch



Cloudy effect

GRONINGEN (NL) — **Bernoulliborg**, the building for the Faculty of Mathematics and Physics at Groningen University, is one of the first new buildings to be constructed in the current redevelopment of the campus. In addition to staff offices, classrooms and the faculty library, it also contains facilities that are used by the entire campus: a restaurant,

lecture theatres, an exhibition space and two shops. This general programme is visible from the outside behind the transparent facade of the two-storey podium building.

Above this base hovers a large volume containing offices and classrooms. It is clad with blue glass panels screen-printed to produce a cloudy effect. Faintly visible behind the facade of shiplapped blue glass panels is the real facade. The transparency of the base is accentuated by the glass

roof of the atrium and further emphasized by the glass balustrade of the wide staircase that connects the atrium with the lecture theatres above. (HANS IBELENGS)

BERNOULLIBORG, 2004–2007

Architect: De Zwarté Hond.
Glass manufacturer: Saint-Gobain Glass.
Address: Nijenborgh 9, Groningen
Info: www.dezwartehond.nl

