napisao
written by



Daniel Rosbottom

fotografije photographs by

Hélène Binet (HB)
Caruso St John (CSJ)

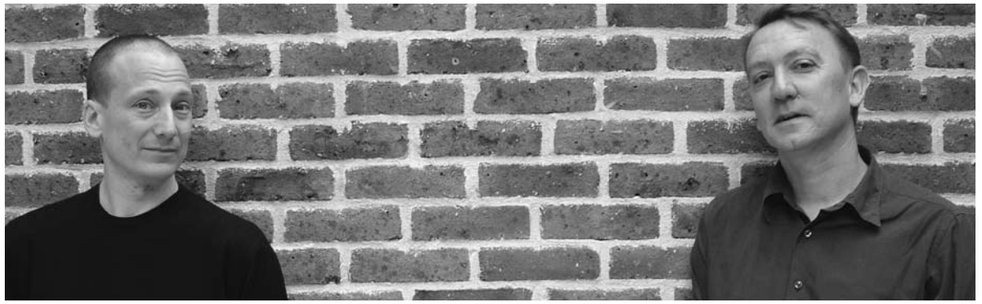
Urbani ornament

Urban Ornament

¶ Galerija Nottingham Contemporary predstavlja značajan trenutak za engleski arhitektonski ured Caruso St John Architects, pogotovo zato što se njeno otvaranje podudara s desetom obljetnicom Umjetničke galerije Walsall (vidi Oris 51, str. 41-43.), koja je bila prva važna zgrada tog ureda i projekt koji je utemeljio njegov međunarodni ugled. Kao galerija u regionalnom kontekstu, ona se također vrlo uvjerljivo bavila pitanjima koja ostaju relevantna pri razmatranju toga njihovog posljednjeg djela. ¶ Usporedbe se nameću već po tome kako galerija u Nottinghamu uspostavlja svoju urbanu prisutnost. Kao obilježje dolaska u grad, ta se zgrada prvi put vidi s pješačkog mosta na željezničkom kolodvoru. Odatle je izazov

¶ Nottingham Contemporary represents a significant moment for English practice Caruso St John Architects, particularly as its opening coincides with the tenth anniversary of the Walsall Art Gallery (see Oris 51, p. 41-43), the practice's first major building and the project which established their international reputation. Also a gallery within a regional context, that building addressed, with considerable conviction, concerns that remain pertinent in considering this, their latest work. ¶ Comparisons are immediately evident in the way that Nottingham's gallery establishes its urban presence. Marking one's arrival into the city, the building is first glimpsed from the railway station footbridge. From here, the challenge of its

arhitekti
architects



Adam Caruso

Peter St John

NOTTINGHAM CONTEMPORARY, NOTTINGHAM, VELIKA BRITANIJA

NOTTINGHAM CONTEMPORARY, NOTTINGHAM, GREAT BRITAIN

(HB)







(HB)

(HB) lokacije očigledan. U prvom planu leži potez napuštenoga industrijskog zemljišta koje čeka preobrazbu. Iza toga privlačne kamene i ciglene zgrade iz 19. stoljeća čine gustu, vrlo artikuliranu pozadinu gradske četvrti Čipkarske tržnice (Lace Market). ¶ Te raznorodne kontekste razdvaja dojmljiva topografija, koju na okupu drže moćni, ritmički stupci golemoga, ciglenog, potpornog zida. Napušteni usjek željezničke pruge na kojem je podignuta zgrada leži zapadno od tog zida, kao ostatak pruge koja je nekad prolazila ispod brijega povijesne gradske jezgre. ¶ Fizički kontekst nadopunjuju još dvije velike infrastrukturne sastavnice. Cesta po imenu Middle Hill strmo se uspinje od postaje, određujući kosinu i uvlačenje zapadne fasade. ¶ Gledano iz te perspektive, uvođenje vrlo figurativne kompozicije, sa snažnom namjerom da napravi red u sasvim različitom i rascjepkanom okolišu, podsjeća na pristup iz Walsalla, te kao i tamo pokazuje nešto od pritajenih slikovitih osobina svojstvenih prostorima engleskih provincijskih gradova. ¶ No, tu zgrada ne sučeljava različite elemente, nego posreduje među njima, djelujući između ljudskog i urbanog mjerila. Njezin skup oblika slaže se s raznorodnim viktorijanskim gradskim tkivom, dok izrazito zelena boja, sa zlatnim

site is apparent. In the foreground lies a swathe of vacant ex-industrial land, awaiting transformation. Beyond, handsome 19th-century buildings of stone and brick form the dense, highly articulated backdrop of the city's Lace Market quarter. ¶ Separating these divergent contexts is an impressive topography, held in place by the powerful, rhythmical piers of a huge brick retaining wall. The disused railway cutting into which the building is constructed lies to the west of this wall, the remnant of a line which once passed beneath the hill of the historic centre. ¶ Two other major infrastructural components complete its physical context. A road, Middle Hill, climbs steeply from the station, defining the slope and inflection of the western elevation. Running parallel, an elevated tramline lies directly on the axis with the southern elevation before peeling away to merge with the road; the resultant 'well' of space defining a forecourt. ¶ Seen from this prospect, the imposition of a highly figurative composition, with the strength of purpose to marshal a disparate, fragmented landscape, echoes the approach at Walsall and, as there, reveals something of the latent, picturesque qualities peculiar to provincial English townscape. ¶ Here though, the

naglascima, nadopunjava postojeće ciglene strukture. Time se na urbano mjerilo prenosi zanimanje za viktorijansku teoriju boja, što su arhitekti već pokazali u Muzeju djetinjstva (vidi Oris 51, str. 47.) ¶ Fasade su određene odnosom između triju glavnih tektonskih sastavnica. Budući da se dižu iz usjeka, mogle bi se smatrati geološkim slojevima koji se prilagođavaju topografiji. Podnožje čine uglačane crne betonske ploče, čija se debljina otkriva kroz konkavno valovite profile sivo-zelenih izjetkanih betonskih elemenata koji leže nad njima. Različitih visina – do 11 metara, ti se elementi produljuju kako bi oblikovali promjenljivu liniju parapeta. Izdaleka te ploče vizualno odgovaraju susjednim inženjerskim infrastrukturama, a taj se odnos zaigrano ističe kroz manje konkavne valove betonskih potpornih zidova i obloge zakrivljenog profila, koji označavaju ulaz za dostavu na najnižoj razini zgrade. Ovdje se specifična tektonika arhitekture opet stapa u svakidašnji krajolik moderne urbanosti, kroz gotovo obične materijale. ¶ No, opasnost da se cijela fasada približi jeziku autoceste vješto je izbjegnuta korištenjem boje i preciznošću detalja. Naime, svaki se panel sastoji od dva konkavna vala, vidljivo razdvojena trakom od zlatno anodiziranog aluminija. Isti

building mediates between the diverse elements rather than counterpointing them, operating at scales between the human and the urban. Its clustered ensemble of forms rhymes with the heterogeneous Victorian fabric, whilst the striking green hue, highlighted in gold, complements the existing red brickwork. This extends, to the urban scale, an interest in Victorian colour theory, previously demonstrated at the Museum of Childhood (see Oris 51, p. 47). ¶ Façades are expressed through the relationship between three principal tectonic components. Emerging from the cutting, one might understand these as strata, adjusting relative to the topography. A plinth is formed of polished, black concrete panels, their depth revealed through the scalloped profiles of grey-green, etched concrete elements that sit above them. Of variable height, up to 11m, these extend to form a shifting parapet line. At a distance, these shaped panels visually respond to adjacent engineering infrastructures, a relationship playfully reinforced in the smaller scallops of the concrete retaining walls and curved profile sheeting, which demarcate the service access at the lowest level of the building. Here, the architecture's tectonic signature merges back into the



(HB) detalj pokriva spoj panela, pa se dobiva naborana i vrlo rafinirana površina bez šavova. ¶ Dva volumena na vrhu čine završni sloj urbane kompozicije. Omotani su u blago naborane, scharounovske obloge od istoga zlatnog aluminija; jedan sadrži kotlovnicu, a drugi daje visinu najvećem galerijskom prostoru. Zajedno čine neočekivanu gradsku *Stadtkrone*. ¶ Odnos s topografijom omogućuje zgradi da mijenja oblik i mjerilo ovisno o kretanju promatrača, pa je inače metronomsko ponavljanje na fasadi ritmizirano. Zbog toga je zgrada višeznačna i teško pojmljiva kao jedinstvena građevina, a ta osobina čini uspješnu protutežu kontinuitetu tektonskog izraza. ¶ To je očito kad se primičemo zgradi. Pri usponu cestom Middle Hill, vertikalnost južnog pročelja pretvara se u ono što sa sjevera izgleda kao nizak i širok paviljon. Dramatičniji je pristup duž istočne strane. Ovdje arhitekti iskorištavaju povijest lokacije tako što odmiču tijelo zgrade od zida usjeka, što i jednom i drugom elementu omogućava istodobno pamćenje i preobrazbu onoga što je do tada bio rez u gradskom tkivu. Sada se duž presjeka zgrade diže javno stubište, koje stvara vezu između gornje povijesne jezgre i donjeg prostora predviđenog za budući razvoj, preko niza javnih površina intimnog mjerila. ¶ Neočekivano se otkriva drugi dojam intimnosti, kad se izbliza pojavljuje još jedan izniman sloj detalja. Ono što se izdaleka činilo kao blago zamućivanje preciznosti valovitih rubova, sada se izoštrava kao istančan uzorak čipke; na prvi pogled djeluje kao da su površine presvučene čipkom. Zapravo je složenim i domišljatim proizvodnim postupkom čipka utisnuta nevjerojatno pažljivo u masu svakoga betonskog panela. Uzorak je preuzet od jedne vrste strojno rađene čipke iz 19. stoljeća, koja se proizvodila na Čipkarskoj tržnici u okviru procesa industrijalizacije koji je desetkovao tradicionalnu obrtničku proizvodnju. Pomoću modela koji je kompjutorski izrezan u vlaknastoj ploči srednje debljine (MDF), uzorak je prenesen u kalupe od lateksa u kojima su odlivene sve površine. ¶ Rezultat je istančan i fin, ali ostaje pitanje koje je njegovo značenje. Nepromišljena primjena ornamenta, kad nije povezana s kulturnim značenjem, za Adolfa Loosa bila je zločin. Nema sumnje da se ta ocjena može primijeniti na velik dio uzoraka koji se koriste u suvremenoj praksi. Nasuprot tome, nedavni radovi ureda Caruso St John iskreno su nastojali promisliti načine na koje se ornament može reintegrirati među bitne sastojke arhitektonske gramatike. ¶ Odmah se može shvatiti da motiv čipke smješta fizičku prisutnost zgrade u konkretan skup kontekstualnih uvjeta. Svakako, korištenje fragmenta iz masovne proizvodnje u ok-

the site's history by pulling the body of the building away from the cutting wall, allowing them both to remember and transform what was previously a tear in the urban fabric. Now a public staircase rises against the building's section, a processional route that creates a connection between the historic city above and potential future development below, via a succession of intimately scaled public spaces. ¶ A different sense of intimacy is unexpectedly revealed when the building is experienced at this distance as, close to, another extraordinary layer of detail emerges. What from afar registered as a slight blurring in the precision of the scalloped edges, now comes into focus as a delicate pattern of lacework; appearing at first glance almost to be draped onto the surfaces. In fact, through a complex and ingenious fabrication process, it is imprinted with incredible delicacy into the mass of each concrete panel. The pattern is sampled from 19th Century machine-made lace, manufactured in the Lace Market and part of a process of industrialisation that decimated traditional craft production. This has been transferred, through a CNC milled MDF template, into re-usable latex moulds from which each surface was cast. ¶ The result is exquisitely refined but the question remains as to its significance? For Adolf Loos, it was the unthinking application of ornament, dislocated from cultural meaning, which rendered (HB)

everyday landscape of modern urbanity, through almost ordinary materials. ¶ However, the danger of the whole façade drifting into the language of the motorway is skilfully avoided, through its employment of colour and in the precision of its detailing. Each panel is in fact formed of two scallops, visually separated by a strip of gold anodized aluminium. The same detail conceals the junction between panels and the result is a seamless, pleated and highly refined surface. ¶ Two rooftop volumes form the final layer of urban composition. Enveloped in gently folded, Scharounian skins of the same golden aluminium, one houses plant while the other provides height for the largest gallery space. Together they define an incidental *stadtkrone* for the city. ¶ Working with the topography allows the building to change form and scale as one moves around it, making rhythmical the otherwise metronomic repetition of the façade. This renders the building ambiguous and difficult to hold in one's mind as a singular piece, a quality that effectively counterpoints its continuity of tectonic expression. ¶ This is evident on approach. Climbing Middle Hill, the verticality of the southern face evolves into what appears from the north as a low, wide pavilion. More dramatic is the approach along the eastern side. Here the architects exploit



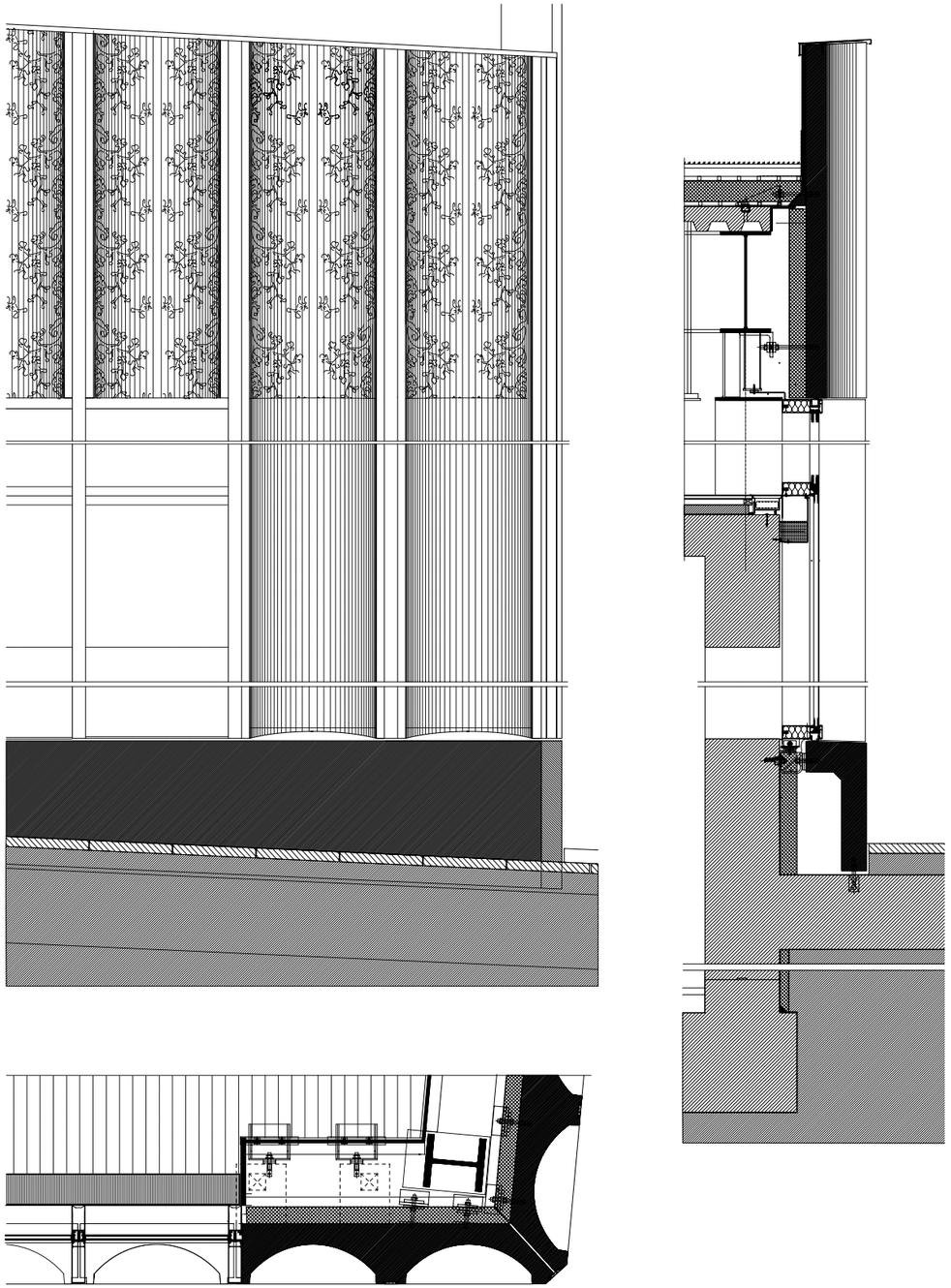


CARUSO ST JOHN ARCHITECTS, Nottingham Contemporary

CARUSO ST JOHN ARCHITECTS, Nottingham Contemporary

detalj, presjek ▶

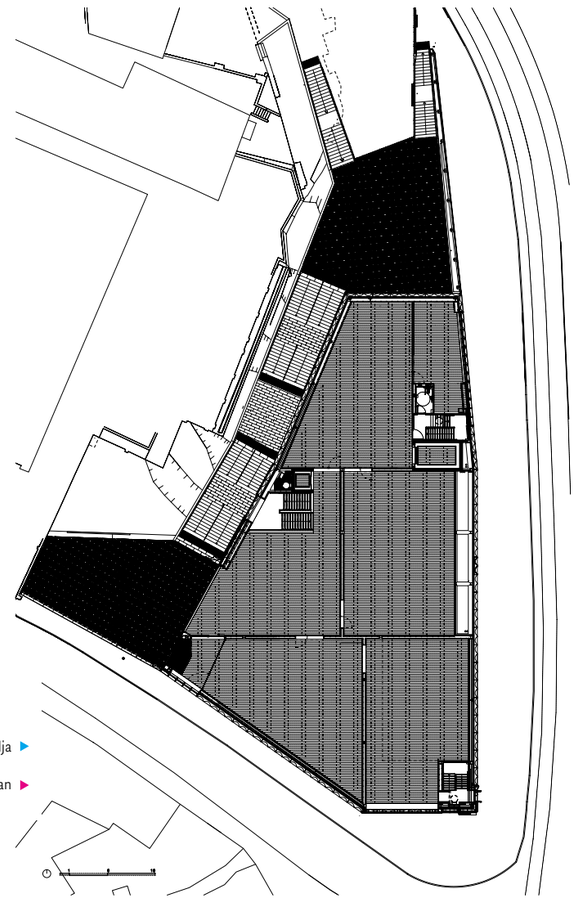
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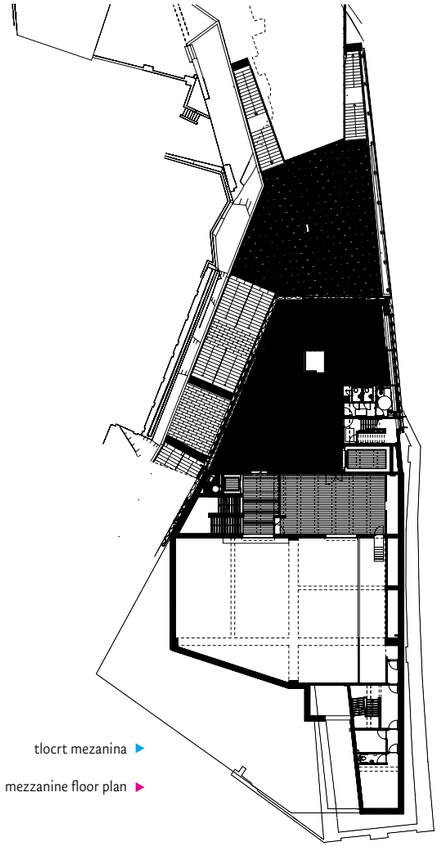
(CSJ)



viru izrade posebne i originalne fasade predstavlja zanimljiv obrat, koji kritizira univerzalnost suvremene gradnje. ¶ Ipak, u konačnici, uključivanje uzorka veličine slične izvorniku, a ne warholovski izobličena, omogućuje mu da igra holističku ulogu u tektonskom iščitavanju zgrade. Očuvanje filigranske kvalitete uzorka uspostavlja ono što je kritičar Irénée Scalbert opisao kao 'estetiku mjerila'. Iako uzorak funkcionira u izrazito ljudskom mjerilu, dosjetljivo je postavljen gotovo posve izvan dohvata, što omogućava trajno otklanjanje nevjerice gledatelja. ¶ Cjelovito gledano, te odluke smještaju ornamentalni karakter fasade u okvir koji je mnogo širi od neposrednih zahtjeva lokacije ili konstruktivnih procesa, a to je okvir povijesti arhitekture. To je potkrijepljeno primjenom uzorka. Na glavnim fasadama uzorak se proteže po čitavoj dužini svakog profila, ali na sporednim je ograničen na gornjih 500 mm, kao kapitel nekoga uvučenog klasičnog pilastra. ¶ Arhitekti se otvoreno pozivaju na takav povijesni kontinuitet te navode zgrade kao što je Guaranty Building, utjecajna uredska zgrada Louisa Sullivana, s fasadom velikog mjerila, ali bogato ornamentiranom terakotom. Ta usporedba slučajno nudi its use criminal. Undoubtedly, this judgement could be applied to much of the pattern making which defines current practice. In contrast, the recent work of Caruso St John has genuinely sought to reflect upon the means by which ornament might be reintegrated, as an intrinsic component within the grammar of architecture. ¶ An immediate understanding of the lace motif is that it situates the building's physicality within a particular set of contextual conditions. Certainly the employment of a mass-produced fragment, within the development of a particular, highly crafted façade is an engaging reversal, critiquing the universality of contemporary construction. ¶ Ultimately though, it is the integration of the pattern at a size akin to the original sample, rather than as a Warhol-esque distortion, that allows it to play a holistic role in the tectonic reading of the building. Maintaining its filigree quality establishes what the critic Irénée Scalbert has described as 'an aesthetics of scale'. Cleverly, whilst the pattern operates at a distinctly human scale, it is kept almost entirely out of immediate reach, allowing a continued suspension of disbelief on the part of the observer. ¶ Collectively, these decisions place the façade's ornamental character within a context far wider than the immediate concerns of either site or construction process, that of architectural history. This is reinforced in the application of the pattern. On major façades this extends the full length of each profile but on minor ones it is restricted to the uppermost 500mm, like the capital of an introverted classical pilaster. ¶ Openly acknowledging such historical continuities, the architects cite such buildings as Louis Sullivan's seminal Guaranty office building, with its massively scaled but intricately ornamented terracotta façade; This comparison incidentally offers an alternative interpretation of the overall composition at Nottingham, not as layers of strata but rather following Sullivan's dictum that 'buildings should have a base, middle and top', in the classical manner. ¶ Finally, the fabric imprint could be conceived as signifying the constructional logic of the building. Whilst the façade, like Walsall, is demonstrably heavy in character, it is similarly non-load-bearing...a cladding. At Walsall, the architects went to considerable lengths to make this tectonically explicit. At Nottingham a similar dichotomy is dealt with through analogy, with particular reference to Gottfried Semper, who described the forms and colours of monumental architecture as originating in commemorative festivals; developing from their fabrics, festoons and garlands. Seen in this light, the lace pattern becomes the signifier of a surface that is literally fabric like, a pleated curtain, delicately tinted and threaded with gold. ¶ The complexity of this tectonic dialogue is revealed at the



tlocrt prizemlja ▶
ground floor plan ▶

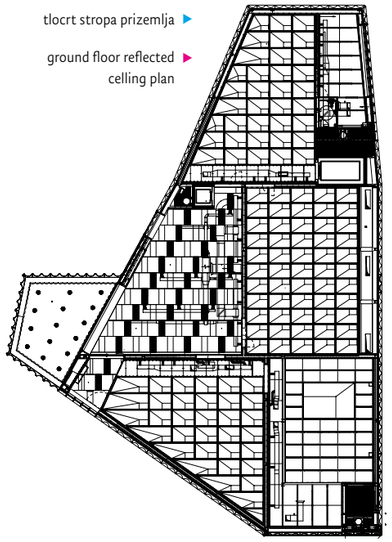


tlocrt mezanina ▶
mezzanine floor plan ▶

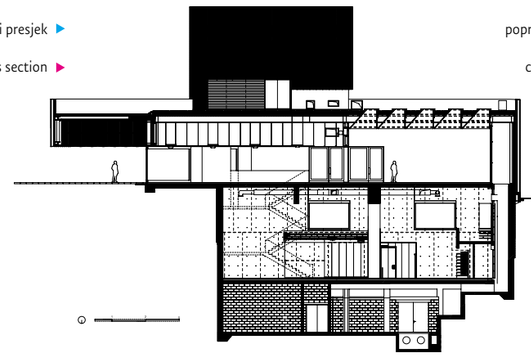


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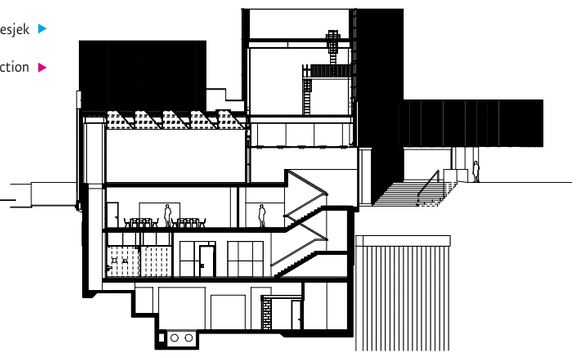
tlocrt stropa prizemlja ▶
ground floor reflected celling plan ▶



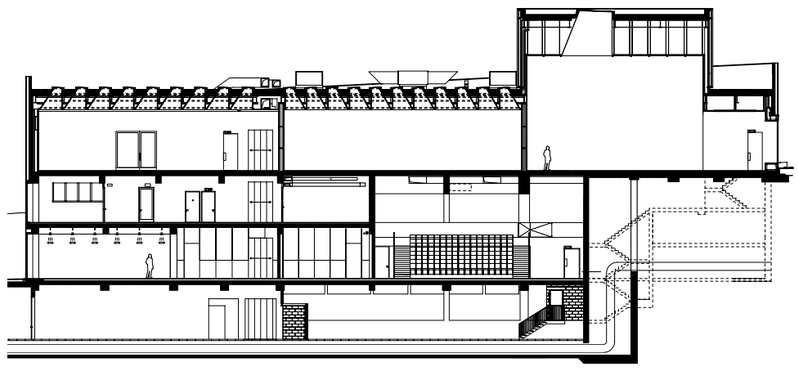
poprečni presjek ▶
cross section ▶



poprečni presjek ▶
cross section ▶



uzdužni presjek ▶
longitudinal section ▶







(HB) drugo tumačenje cjelokupne kompozicije u Nottinghamu, ne kao geoloških slojeva već kao slijeđenje Sullivanovove izreke da ‘zgrade trebaju imati bazu, sredinu i vrh’, u klasičnoj maniri. ¶ Napokon, otisnuta čipka može se protumačiti kao oznaka konstruktivne logike zgrade. Dok je fasada, poput Walsalla, očito teška po svojem karakteru, slična je i po tome što nije nosiva… to je obloga. U Walsallu su se arhitekti jako potrudili da to bude tektonski jasno. U Nottinghamu se slična dihotomija rješava analogijom, s referencom na Gottfrieda Sempera, koji je pisao da oblici i boje monumentalne arhitekture potječu od obljetničkih proslava, razvivši se od tkanina, vrpci i vijenaca. Viđen u tom svjetlu, uzorak čipke postaje označitelj površine koja je doslovno poput tkanine, naborane zavjese, nježno obojene i izvezene zlatom. ¶ Složenost toga tektoničkog dijaloga otkriva se u ulaznoj sekvenci. Tu se obloga odvaja od zgrade i visi sasvim doslovno, barem načas, kao zavjesa. Paradoksalno, to je također mjesto gdje se napokon pokazuje njezina značajna dubina. ¶ Ulaz je na sjeveroistočnom uglu tlocrta, strateški smješten na vrhu vanjskog stubišta. Važnost sjevernog i južnog ugla potvrđuje se uvođenjem velikih otvora, od kojih svaki nudi formalniji fasadni status unutar kontinuiteta fasadne obloge. ¶ Na jugu, ti otvori osvjetljavaju urede i povezuju kavanu s terasom na dnu stubišta. Na sjeveru, na pročelju koje je najneposrednije okrenuto javnosti, velik prozor otvara se izravno u prostor glavne galerije. S neposrednošću koja podsjeća na galeriju Lisson Tonyja Frettona, ponuđena je prva naznaka da bi doživljaj interijera mogao biti posve drukčiji od guste, pretežno zatvorene naravi vanjštine. ¶ Do preobrazbe dolazi kad se prođe kroz ulazna vrata. Iz vanjskog se predvorja kroz stakleni zid odmah vidi prva od četiriju galerija. Takav izravan odnos može jako iznenaditi, ne samo u odnosu na eksterijer, nego i u usporedbi s drugim suvremenim primjerima te vrste. Većina galerija, u što spada i Walsall, koristi predvorje kao dio produžene ulazne sekvence kroz koju se napreduje dok se napokon ne stigne do same umjetnosti. Nasuprot tome, tu su sve četiri galerije na razini ulaza vidljive po dolasku, a s predvorjem ih povezuju velika staklena vrata. ¶ Treba se sjetiti kako se ured Caruso St John divi zgradi Malmö Konsthall Klasa Anshelma, kad razmatramo te prostorne odnose. Pišući o toj zgradi, Adam Caruso tvrdi: ‘Nemati posrednika između gradskog prostora i unutrašnjosti galerije moguće je samo zbog zaštitnog oklopa zatvorene vanjštine, ograde koja izolira umjetnost od neprihvatljivo velikog i složenog mjerila grada.’ ¶ Taj bi se opis lako mogao primijeniti na zgradu Nottingham Contemporary, a dug koji je priznat u tretmanu galerija samih. Njihovi bijeli zidovi i drvene daske poda osvijetljeni su, u tri od četiri prostora, mrežom kvadratno-konusnih krovnih svjetala, tretmanom s izravnom referencom na Konsthall. Oni pružaju prekrasno mekano, ravnomjerno osvjetljenje, njihove razvučene školjke detaljno su izrađene kako bi dale lebdeći nematerijalni kvalitet, koji postaje suptilno dinamičan u dvjema galerijama koje pregovaraju s geometrijama lokacije. Umjetna rasvjeta jednostavno je, ali efektivno integrirana među njima. ¶ Glavna galerija, s izlogom prema gradu, drugačija je po karakteru. Osim što se širi prema van, proteže se i prema gore u volumen krova, tvoreći centralni prostor visok 10 m s

moment of entry. Here the cladding leaves the building and hangs suspended, quite literally, for a moment at least, a curtain. Paradoxically, this is also the point where its substantial depth is finally exposed. ¶ The entrance is on the north-east corner of the plan, strategically placed at the top of the external staircase. The prominence of the other two corners, facing north and south, is recognised through the introduction of large openings, offering each a more formal, elevational status within the continuity of the wrapping elevation. ¶ To the south, these openings light offices and relate the café to the terrace at the bottom of the stair. To the north, on the most immediately public face, a large window opens directly into the principal gallery space. With an immediacy reminiscent of Tony Fretton’s Lisson Gallery, this offers the first suggestion that the interior experience might be quite different from the dense, largely closed character of the exterior. ¶ The transformation occurs as one steps through the front door. From the outer lobby, the first of the four galleries is seen immediately, through a glass wall. Such a direct relationship feels quite startling, not simply in contrast to the exterior but also when compared to other contemporary examples of the type. Most galleries, including Walsall, utilise the foyer as part of an extended entry sequence, through which one processes before finally arriving at the art. Here, in contrast, all four entry-level galleries are visible upon arrival, connected to the foyer via large glazed doors. ¶ It is worth recalling the practice’s admiration for Klas Anshelm’s Malmö Konsthall in considering these relationships. Writing on that building, Adam Caruso states ‘The lack of mediation between the space of the city and the gallery interior is only possible because of the protective carapace of the closed exterior, an enclosure that insulates the art from the unacceptably large and complex scale of the city.’ ¶ This is a description that could easily be applied to Nottingham Contemporary, a debt acknowledged in the treatment of the galleries themselves. Their white walls and boarded timber floors are lit, in three of the four spaces, by a grid of square-conical rooflights, a treatment with direct reference to the Konsthall. These provide a beautifully soft, even luminance, their splaying shells detailed to give a floating immaterial quality, which becomes subtly dynamic in the two galleries that negotiate the site geometries. Artificial lighting is simply but effectively integrated between them. ¶ The principal gallery, with its ‘shopfront’ to the city, is quite different in character. As well as opening outwards, it extends upwards into the rooftop volume, forming a 10m central space with



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porary, a ‘dugovanje’ prema Konsthallu je očito u obradi samih galerija. Njihovi bijeli zidovi i podovi od drvenih dasaka osvijetljeni su, u tri od četiri prostora, mrežom kvadratno-sto-žastih nadsvjetla, što je izravna referenca na Konsthall. Nadsvjetla daju predivno meko i ujednačeno svjetlo s tako detaljiranim kosim školjkama da nastaje dojam nestvarnog lebdenja. Taj dojam postaje blago dinamičan u slučaju dviju galerija koje rješavaju geometriju lokacije. U njih je jednostavno i djelotvorno umetnuta umjetna rasvjeta. ¶ Glavna galerija, sa svojim ‘izlogom’ prema gradu, posve je drukčije naravi. Osim što se otvara prema van, proteže se uvis u krovni volumen, čineći središnji prostor 10 metara visine sa sjevernim svjetlom. ¶ U usporedbi s galerijskim prostorima, ulazno predvorje čini se suzdržanim. Ugodno iznenađuje da ograničeni budžet tog projekta nije potrošen na ovom mjestu. Obloga od izbijeljenih brezovih šperploča, s panelima koji su uklonjeni kako bi se iznad pokazale cijevi instalacija i vidljiva pričvršćenja, uopće se ne pokušava uspoređivati sa sjajem vanjštine. Umjesto toga, nudi prijelazno materijalno stanje između apstrakcije bijelih

good north light. ¶ In comparison to the gallery spaces, the entrance foyer feels low-key. It is surprising, but refreshing, that this was not where the project’s limited budget was spent. The lining of white stained birch plywood, with panels removed to expose ductwork above and visible fixings, makes no attempt to relate to the exterior’s grandeur. Instead it offers a mediating material condition between the white-walled abstraction of the galleries and the exposed materials found on the lower floors, a shift announced in the concrete stairs that lead to them. ¶ These descend first to an intermediate level, from where the offices and education room are accessed. Here, an internal window also allows a view into the double-height space of the multi-purpose gallery on the floor below. Caruso describes this as ‘a cave’. Certainly there is a real sense of being in the ground, the heavy concrete structure eloquently expressing the idea of holding back the hill. Able to operate as a gallery, theatre or even a club, this space addresses the wider cultural remit of the building, allowing a focus on dance, performance and video, alongside visual arts. ¶ The rest of this



galerijskih zidova i ogoljelih materijala na nižim katovima, a taj prijelaz najavljuje betonske stube koje vodi do njih. ¶ One se prvo spuštaju do međurazine, odakle se pristupa uredima i obrazovnoj prostoriji. Tu je unutarnji prozor koji također nudi pogled na dvoetažni prostor galerije na donjem katu. Caruso to opisuje kao ‘špilju’. Svakako postoji stvaran osjećaj boravka pod zemljom, gdje teška betonska struktura rječito izražava ideju podupiranja brda. Taj prostor, koji može funkcionirati kao galerija, kazalište, pa čak i klub, uzima u obzir širi kulturni zadatak zgrade, te omogućava ples, izvedbe i video, a ne samo vizualne umjetnosti. ¶ Ostatak te najniže javne razine zauzima kavana. Kao i u Walsallu, njome kulminira put kroz zgradu. Možda učeći od tog objekta, gdje veličanstven restoran na krovu nikad nije privukao goste koji bi mu omogućili uspjeh, ovdašnja kavana izravno je vezana uz eksterijer, kao drugi ulaz u višenamjenski prostor. Kavana može funkcionirati izvan radnih sati ostatka zgrade, te donosi prihode i kontakt sa širim slojevima građanstva. ¶ Ti su niži katovi namjerno sirove kvalitete. Njihovi goli zidovi oštro kontrastiraju bjelini gornjih

lowest public level is occupied by the café. As at Walsall, this culminates the journey through the building. Perhaps learning from there, where the glorious rooftop restaurant never attracted the clientele that would have allowed it to prosper, the café here connects directly to the exterior, providing an alternative entrance to the multi-purpose space. This can operate outside the hours of the rest of the building, providing revenue and a point of interface with the wider population of the city. ¶ These lower floors have a purposefully raw quality. Their exposed finishes are in stark contrast to the whiteness of the upper galleries, while the exterior feels a distant memory. The architects speak of a ‘found’ quality, offering seminal New York art space, such as 112 Green Street, as references. Whether one can, in reality, ‘construct’ such an identity is open to question but certainly the heterogeneous qualities of these interiors offer real potential for adaption and appropriation. ¶ Like Walsall, the overall impression is that whatever else the project might wish to say, the display of art remains the serious and central focus of attention. With the experience (HB)

galerija, dok je eksterijer poput davne uspomene. Arhitekti govore o svojstvu ‘nađenosti’, pozivajući se na utjecajan umjetnički prostor New Yorka, kao što je 112 Green Street. Može li u stvarnosti čovjek ‘izgraditi’ takav identitet – to je otvoreno pitanje, ali heterogene osobine tih interijera svakako nude stvaran potencijal za usvajanje i prisvajanje. ¶ Kao i u Walsallu, opći je dojam da izlaganje umjetnosti ostaje ozbiljni i središnji fokus pozornosti, bez obzira što još projekt možda želi reći. S iskustvom koje je ured stekao u međuvremenu, od galerija Gagosian do umjetničkih atelijera na otoku Spike, taj ishod ne bi smio biti u pitanju. Ipak, kvaliteta je ta koja odvaja obje zgrade od njihovih brojnih suvremenica. ¶ U zadnjoj zgradi Carusa St Johna također je sasvim očita širina i istančanost njihove rastuće senzibilnosti. To je očigledno senzibilnost koja želi obuhvatiti mogućnosti arhitekture u najširem smislu i uživati u njima. Ako se sjetimo naslova njihove nedavne monografije, Nottingham Contemporary je projekt koji počinje ispunjavati obećanje o radu s ‘gotovo svime’.



the practice has acquired in the intervening years, from the Gagosian galleries to the artists’ studios at Spike Island, this outcome should not be in question. Nonetheless, it is a quality that sets both buildings apart from many of their contemporaries. ¶ What is also abundantly evident in Caruso St John’s latest building is the breadth and sophistication of their developing sensibility. It is clearly one that seeks to encompass and to enjoy the possibilities of architecture in its widest sense. Remembering the title of their recent monograph, Nottingham Contemporary is a project that begins to fulfil the promise of working with ‘almost everything’.

Galerija Nottingham Contemporary, Weekday Cross, Nottingham, NG1 2GB, Velika Britanija
Nottingham Contemporary, Weekday Cross, Nottingham, NG1 2GB, UK (HB)

autori authors	Adam Caruso, Peter St John
arhitektonski ured architectural office	Caruso St John
projektni tim project team	Adam Caruso, Tim Collett, Christiane Felber, Adam Gielniak, Emily Greeves, Kornelia Gysel, Viktor Jak, Adam Khan, Ah-ra Kim, David Kohn, James Payne, Sabine Rosenkranz, Bernd Schmutz, Peter St John, Stephanie Webs, Frank Woessner
investitor client	Okružno vijeće Nottingham /Nottingham City Council
površina parcele site area	1 950 m²
izgrađena površina built up area	3 400 m²
neto površina net area	2 950 m²
projekt project	2006-2007
realizacija completed	2009
cijena costs	3 620 £/m²