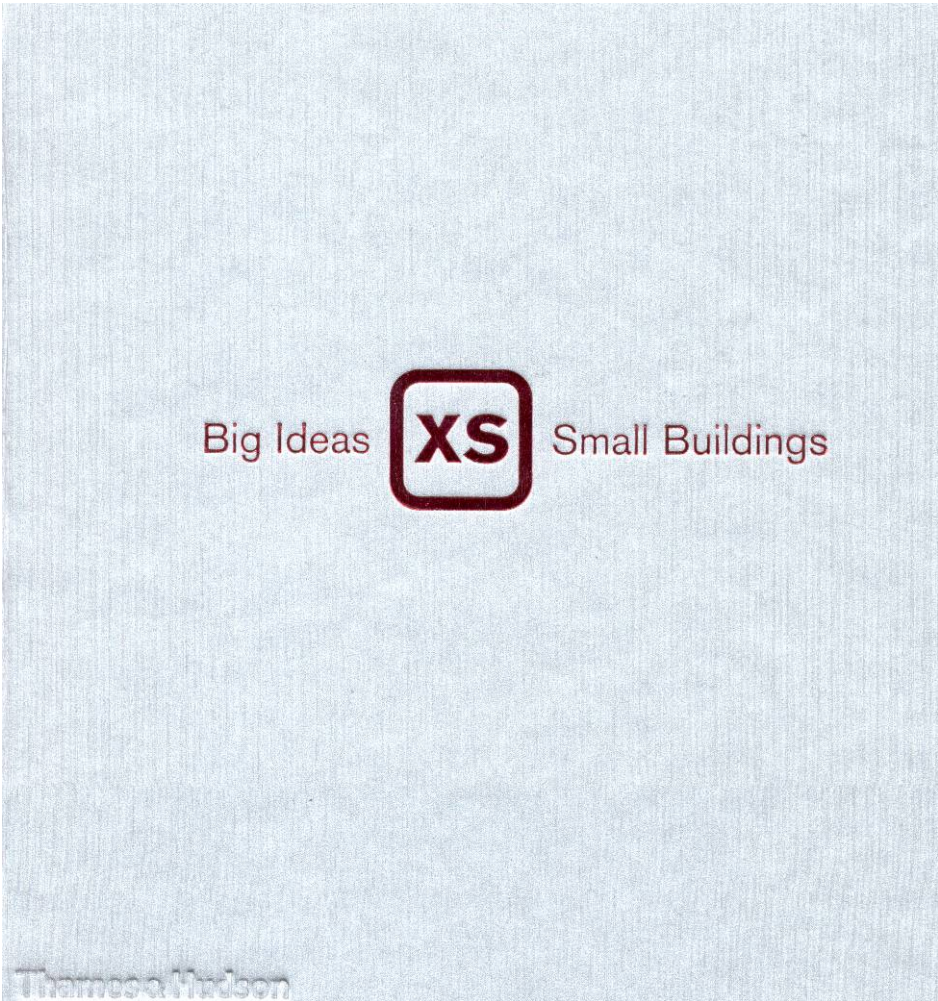


project: EXPO train stations, Hannover / Germany, featured in "XS", "London / UK , as well Germany, France and Spain September 2001



Newspaper Kiosk Frankfurt, Germany Jörg Joppien		110
Metro Stops Hanover, Germany Despang Architekten		114
Modular Shelters Stanford, USA Jones, Partners: Architecture		120
Bus Shelter Aachen, Germany Eisenman Architects		124
<b>the functional sublime</b>		128
Public Lavatories Hyogo Prefecture, Japan Shuhei Endo Architect Institute		132
Cellular Telephone Relay Tower Michigan, USA Gunnar Birkerts		136
Bridge-Master's House Purmerend, The Netherlands UN Studio		140
Water Tower Miyagi Prefecture, Japan Atelier Hitoshi Abe		144
Thames Water Tower London, England Brookes Stacey Randall		148
Garden Shed and Workshop Oslo, Norway Carl-Viggo Holmebakk		154

## station mastery

Metro Stops  
Hanover, Germany  
Despang Architekten

'Urban space is not always treated very kindly,' says Martin Despang, who, with his father's firm, won a competition to design thirteen tram platforms and waiting facilities for a new urban rail line serving the EXPO 2000 in Hanover. Yet these graceful steel-framed structures are as kind on the eye as on the traveller, protecting waiting passengers from the road traffic and providing chunky, generous seating. In a 'holistic approach' to the functional, technical and economic parameters, Despang created a

system of vertical rectangular blocks that could be covered in a range of materials, and to which could be added the structure's individual 'attire'. In his effort to strike a 'dialogue with the surrounding urban space', Despang conceived different claddings and finishings in response to each facility's immediate surroundings.

At the Haltestelle and Freundallee stops, for example, where brick is the neighbourhood's prevailing building material, the structures are given dry-pressed brick

facings; at the Presshaus stop, basalt slabs with glass inlays and panels inscribed with fragments of Kurt Schwitters's 1922 artwork *Z A (Elementar)* pay homage to the artist's stint at a nearby publisher. Other 'waiting blocks' feature prepatinated copper (with the ensuing oxidization reflecting the natural evolution of nearby allotments), satin-finished glass blocks, larch strips and stainless-steel mesh and even the now-ubiquitous precast concrete.

To combat the unkind treatment such facilities must endure, Despang was proactive and preventive: all built-in elements, such as information windows, are fitted flush; finishes were treated with lab-tested coatings to protect against weather and graffiti; and the construction makes use of smooth, non-adhesive surfaces to defy would-be vandals. To the waiting passenger, however, the shelters Despang describes as 'urban punctuation' present bold exclamation points of pleasant surprise.





[previous pages] The Kronsberg stop features stone cladding reminiscent of the old village nearby. The glass cladding of the Krügerskamp stop is occasionally filled with 'a mist-like vapour' as part of an art installation. At the Bult stop satin-finished glass blocks were used. [opposite] Unique detailing gives each block individual character. [below] The six variations used at each stop incorporate elements for display, seating and standing.

The repeated blocks made use of modular efficiency, while site-specific detailing at each stop conveys the luxury of unique design.



diagrams showing variable elements

