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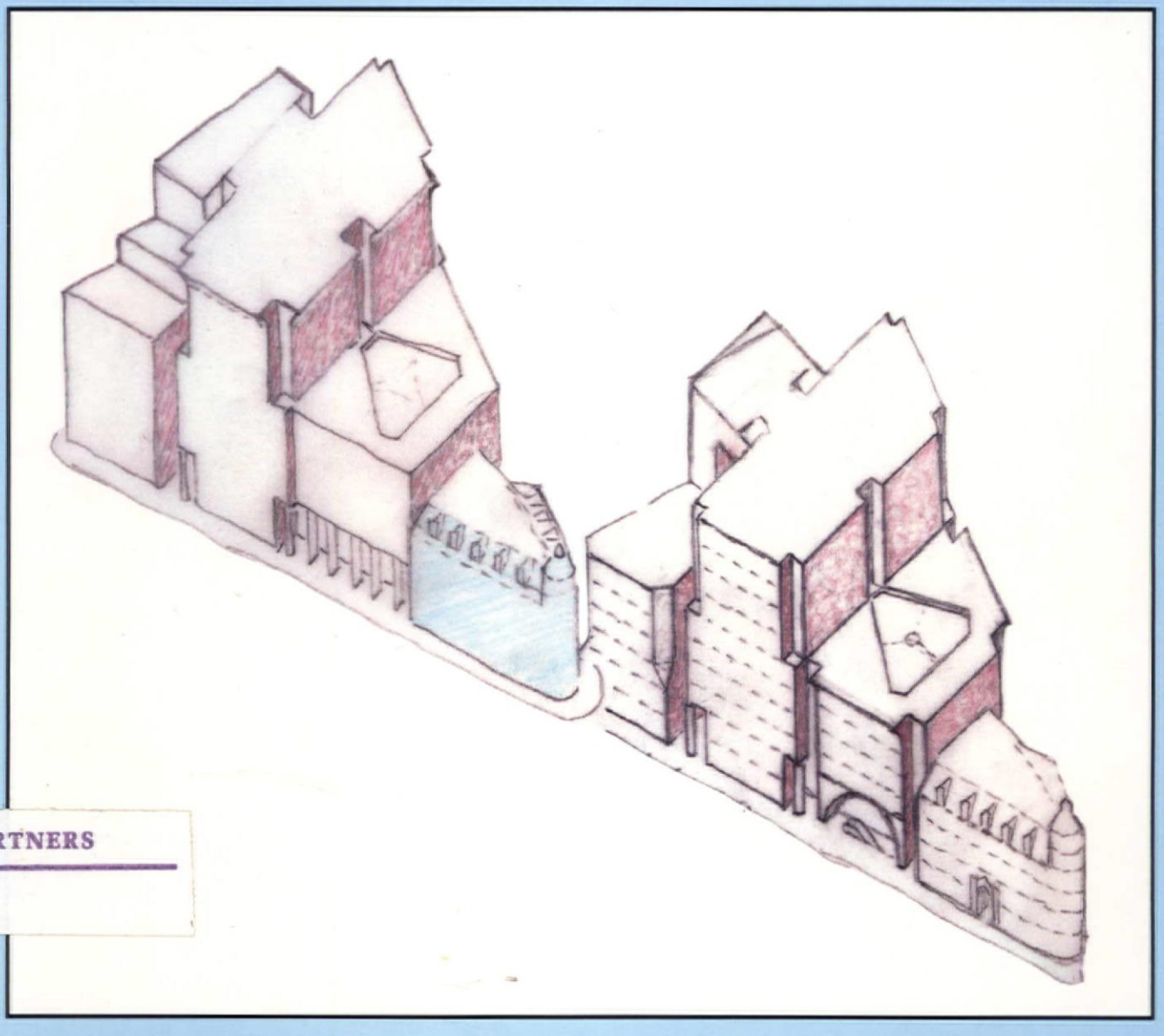

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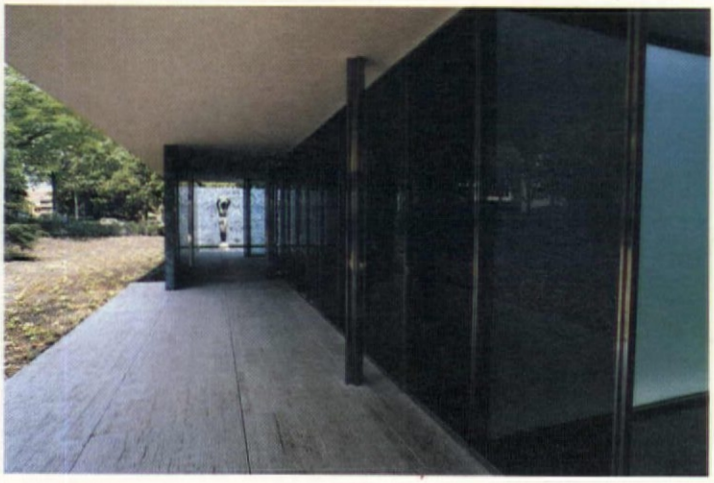
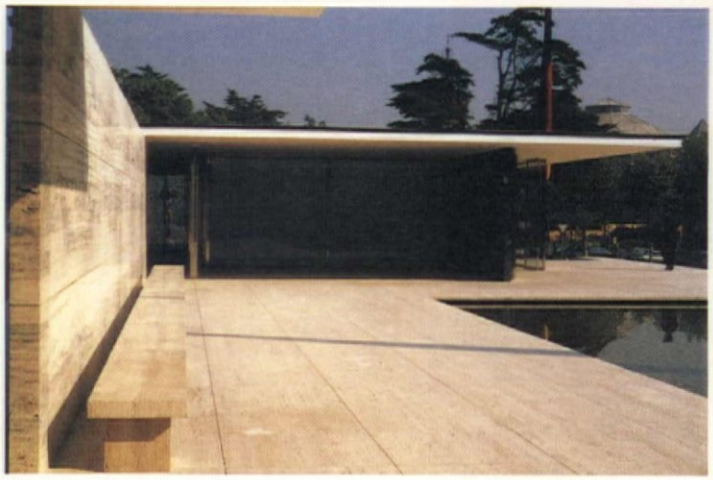


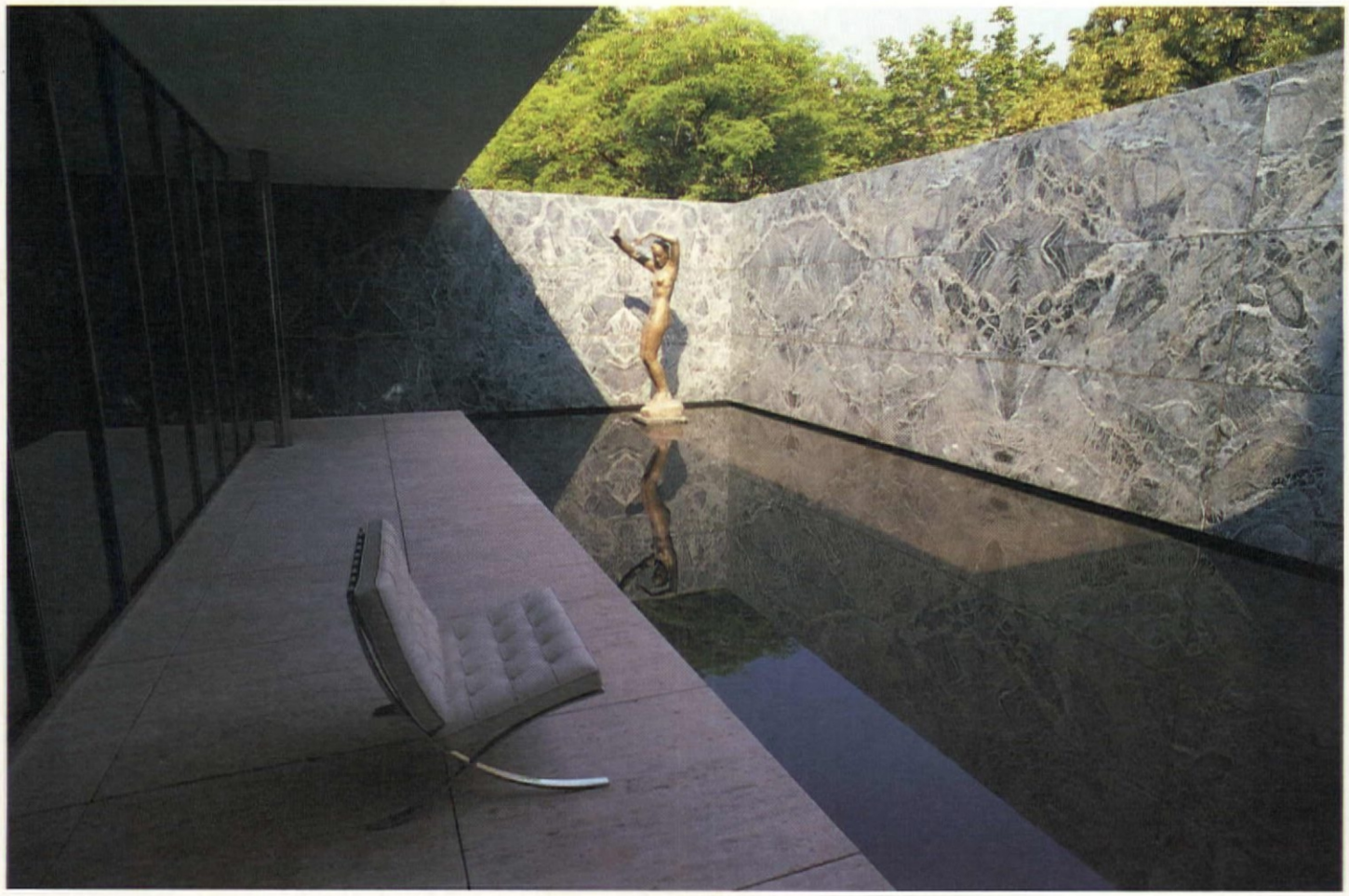


THE REBUILDING OF THE BARCELONA PAVILION

Originally built for the Universal Exposition held in Barcelona in 1929, the reconstructed version of Mies van der Rohe's German Pavilion was recently opened in the presence of one of his daughters, Georgia van der Rohe.

The most striking aspect of the new pavilion is its colour, since it is largely known to us through black and white photographs. The green marble against the white roof and the cream-coloured travertine, the solid wall of golden-yellow onyx, even the scarlet curtain behind the glass facade, are all most unexpected. This building has really come back to life.

The architects in charge of the reconstruction, Ignasi de Solá-Morales and Cristian Cirici, were faced with several major problems, not least of which was finding an exact match for the original Egyptian onyx. The necessary quantity was eventually found in Algeria. Reconstructing the history of the project was also a problem, because the location of the pavilion had changed a couple of times and with every move, yet another detail of the design was altered – for which there are a whole sequence of drawings. Nonetheless the genius of Mies' seminal building has been recaptured, recreating a piece of pure architecture, a game of volumes and materials, a brilliant enclosure and disclosure of space – functionless if not for the enjoyment of itself, for the awareness of dimensions and light – elevating it to a piece of art. *E. & C. Magnusson*



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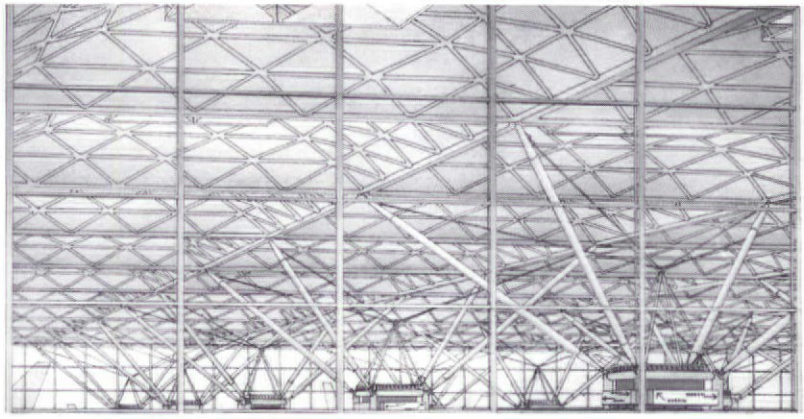

Norman Foster (detail)

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City-Wise at the RIBA

The first of a new series of annual conferences to be held by the Royal Institute of British Architects promises to be an interesting international affair. Robert Krier, Denise Scott Brown, Arata Isozaki, James Gowan and Rem Koolhaas are just some of the star-studded cast of speakers who will be discussing 'Complexity and Contradiction in Urban Life'. The lectures range from 'The Theory of Cities' to 'Politics and Finance in Cities', as a forum for encouraging architects to take seriously the many strands of debate about the future of British cities.

Special tours have been arranged of two major new London developments, the Lloyds building and the Queen Elizabeth II Conference Centre, as well as of London's 1930s cinemas. For further information about the conference, which runs from 10-12 July 1986, contact the RIBA, 66 Portland Place, London W1. Tel: 01 580 5533.

World Congress on Land Policy 1986

This year's Congress is to be held in London, to discuss, 'Successful land development: practices, policies and strategies'. Spread over five days, there will be presentations by international representatives of many different professions, examining universal development issues, focusing on specific case histories drawn from countries throughout the world and offering specific land and policy solutions.

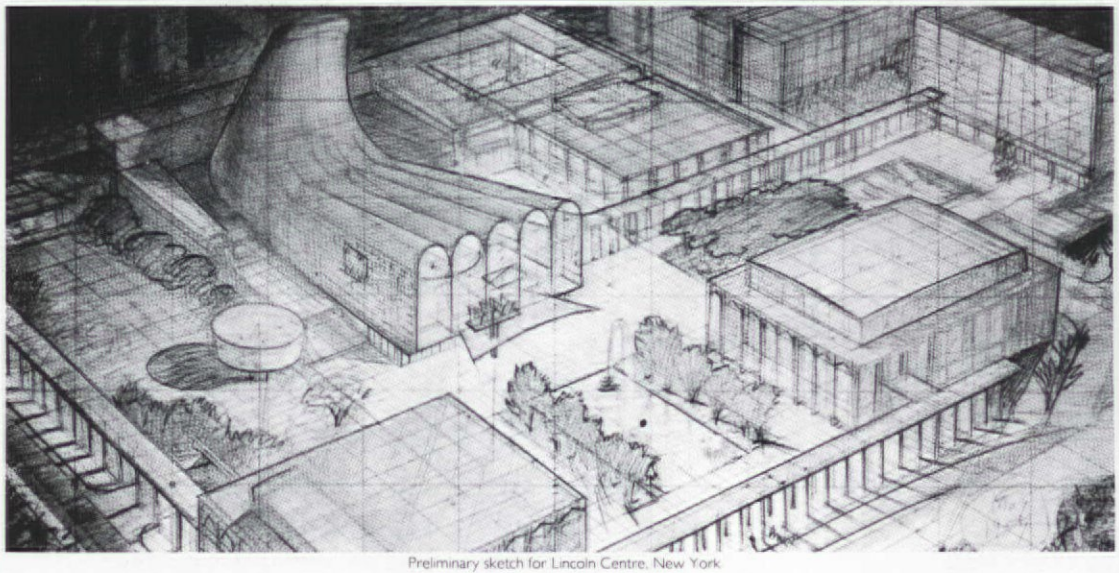
Sponsored by the Lincoln Institute of Land Policy, the International Centre for Land Policy Studies and the Urban Land Institute, the Congress runs from 6-11 July, at the London Hilton and Grosvenor House, opening with a reception in the walled garden of Westminster Abbey. Contact Shirley Payne at the Urban Land Institute Washington D.C. on 202 289 3321 or Sue Nickson at the Royal Institution of Chartered Surveyors on 01 222 7000

Major Dutch Award

Rem Koolhaas has been awarded the 1986 Rotterdam-Maaskant Award for 'innovative publicity and teaching activities, in particular in the field of architecture'.

Rem was born in 1944 in Rotterdam, studied at the AA in London and at Cornell University. Together with Elia Zenghelis he formed the 'Office for Metropolitan Architecture' (OMA), and has been influential as a critic, teacher and theoretician. His realised projects include a housing complex on the Amsterdam waterfront. Each of his projects reflects the theoretical nature of his work, a polemic about the nature of modernity and the 20th century metropolis.

The prize, which is awarded every other year, is worth 50,00 florins.



Preliminary sketch for Lincoln Centre, New York

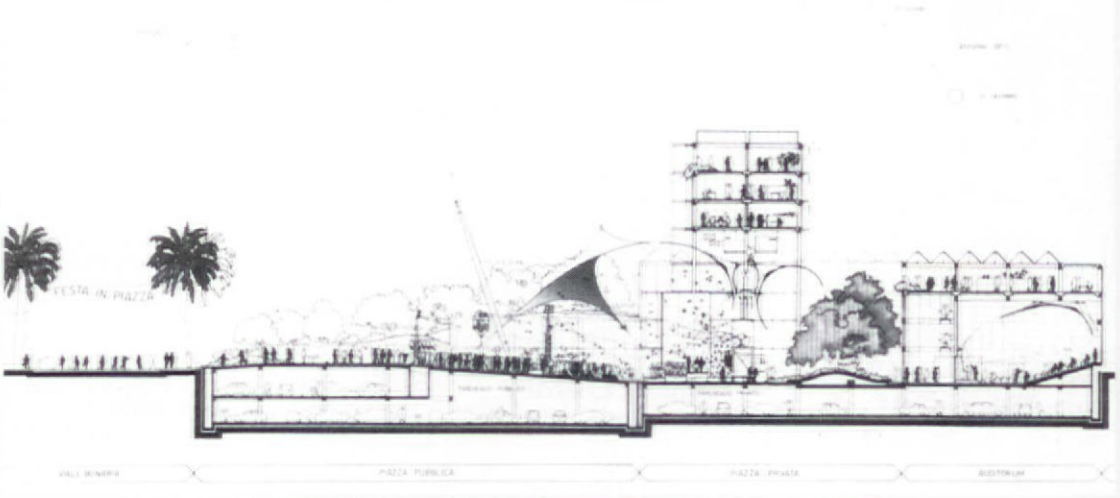
Ferriss: Metropolis

The Whitney Museum at Equitable Center in New York has launched a travelling exhibition on the work of the architectural draughtsman Hugh Ferriss (1889-1962).

Approximately 65 original charcoal drawings and 15 reproductions represent Ferriss' commercial and visionary renderings, in which he critiques contemporary American architecture. These include his interpretations of famous New York landmarks: Lever House, Rockefeller Center, Ziegfeld Theatre and the New York Times Building. The exhibition examines issues such as the role and status of the draughtsman within the architectural profession in the 1920s and 1930s, city planning theory during the same period, and the development of a modern style in skyscraper design in the 1920s.

Carol Willis, who organised the exhibition for the Architectural League of New York, sums up the continuing relevance of Ferriss' work: 'If today his grandiose vision of urban utopia contradicts the contemporary idea of a livable city, his images remain inspiring for their timeless beauty and humanist intent. They document the dreams of a man who believed that the ambition to rebuild the American metropolis for the benefit of all its citizens was an achievable goal'.

The exhibition will be shown at the Walker Art Center, Minneapolis (September – November 1986); the Art Institute of Chicago (December 1986 – January 1987); the National Building Museum, Washington D.C. (February – April 1987); and the Centre Georges Pompidou, Paris (June – August 1987).



Left to right: tree-lined avenue, public piazza with underground parking, private piazza and auditorium

Piazza Cagliari

This 'ideas' competition to design the headquarters of a bank in Cagliari, Sardinia, had unusual additional entry requirements, *viz* the design of the main building for the bank whilst at the same time creating a public square with the aim of enriching the cultural life of the city. Accustomed as we are to the notion of passive sponsorship of the arts by private companies, to see a national bank actively underwriting an urban development in this way is certainly unusual and can only be a step in the right direction.

The competition attracted over 50 entries, with as many solutions, many of them coming from local architects. Here we show the winning entry by Renzo Piano.

Piero di Cosimo: The Building of a Palace, c.1515-20

Early building practices

This painting by Piero di Cosimo provides one of the earliest representations of a building under construction, full of lively scenes illustrating contemporary building practices. It is unique amongst Piero's paintings in depicting the present rather than the past as in most of his religious and mythological works.

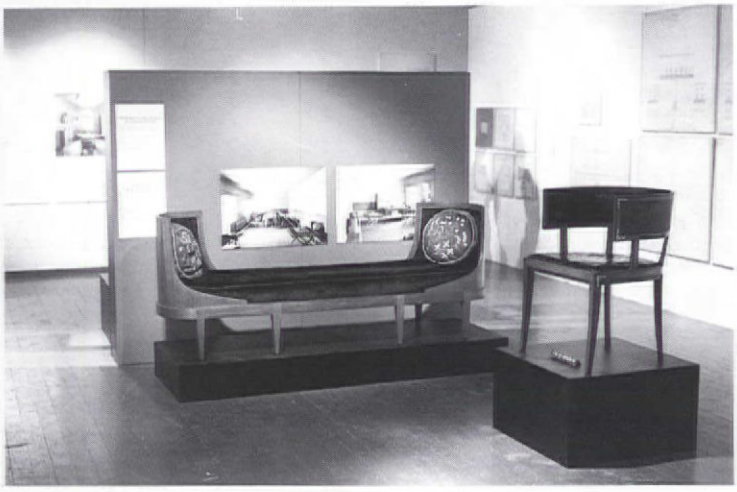
The apparent naïvety of the scene belies its allegorical content, presumed to be based on contemporary humanist philosophy. The picture clearly echoes the principles of Alberti in its use of perspective and axial symmetry and the classical order of the actual building refers to the work of Giuliano San Gallo, the leading architect in Florence during the 1480s, and a friend of Piero's. However, despite its detail, the building has not been identified, and it seems likely that it is a 'manifestly idiosyncratic and visionary structure' of a late fifteenth century type appropriate to this 'generalized pictorial treatise on the humanists' concept of architecture'.

This is one of 40 paintings selected for a recent exhibition from the permanent collection at the Ringling Museum in Florida, known for its collection of Baroque paintings. There is an exhibition catalogue published in association with Abrams.

Catalonia's restoration programme

A recent exhibition and publication of a report highlights the extensive restoration and maintenance programme of the Diputació of Barcelona in Catalonia, an area rich in monuments. The programme, formally initiated in 1915, continues vigorously today. Schemes range from castles and major ecclesiastical buildings to modest vernacular buildings.

Sanctuary at Bellmont. First referred to in 1020, the present building dates from 16th-18th centuries



Erik Asplund

A travelling exhibition of the work of Erik Gunnar Asplund, Sweden's greatest twentieth century architect, is now doing the rounds of Europe and America. It has been put together by the new Swedish Museum of Architecture in Stockholm, and has already received much international acclaim. In addition to 200 original architectural drawings, chairs, lamps and textiles designed by Asplund are on show as well as a photographic section. Look out for exhibition dates and venues in *Art & Design*.

London Library extension

Since 1897, No 14 St James' Square has housed the London Library, the largest private lending library in the world. Some 6,000 books are acquired annually and once again additional shelf space is urgently needed – the most recent provision was in 1974 when the basement was cleared to install mobile shelving. Planning permission has been granted to raise the bookstack structure behind the front of the building another four floors, adding 4,400 ft of space, whilst carefully preserving the lightwell at the west end of the Reading Room. When a piece of the 1897 bookstack frame was tested recently, it proved to be structural steel, not cast iron as might have been expected. This discovery makes it the first steel-framed building in London, rather than the Ritz which until then had always been thought to be the earliest example. The new extension should be ready for use by the summer of 1987.

ARCHITECTURAL DESIGN AWARDS

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Andreas Papadakis
Demetri Porphyrios

We have pleasure in announcing a new international Architectural Design Award and invite nominations and submissions.

The awards, which are open to architects and architecture students internationally, are for realized or unrealized projects.

The closing date for this year's entries is 15th October 1986 and the results will be announced shortly afterwards. The winners and other selected entries will be published in December and a travelling exhibition is planned for 1987.

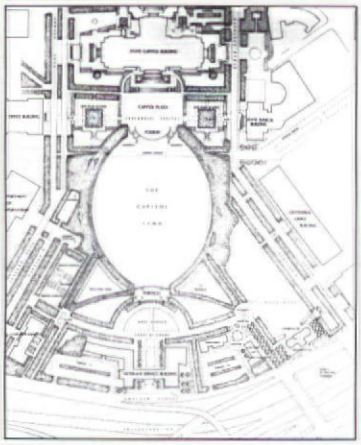
The Architectural Design Awards are a natural development and extension of the prestigious British Project Awards that AD has been organizing since the sixties.

Nomination/submission forms are available from:
The Awards Secretary
Architectural Design
42 Leinster Gardens
London W2 3AN

The Minnesota State Capitol Area

Open competitions for redesigning large public spaces within our cities are all the rage, nowhere more so than in America. Hot on the heels of Phoenix in Arizona, the capitol of Minnesota, St Paul, is running its own international competition for redesigning the government centre, Capitol Mall, which was originally conceived by Cass Gilbert in 1895. The competition received 182 entrants (71 from abroad including 7 from England) from whom 5 finalists have been selected to continue onto Stage II.

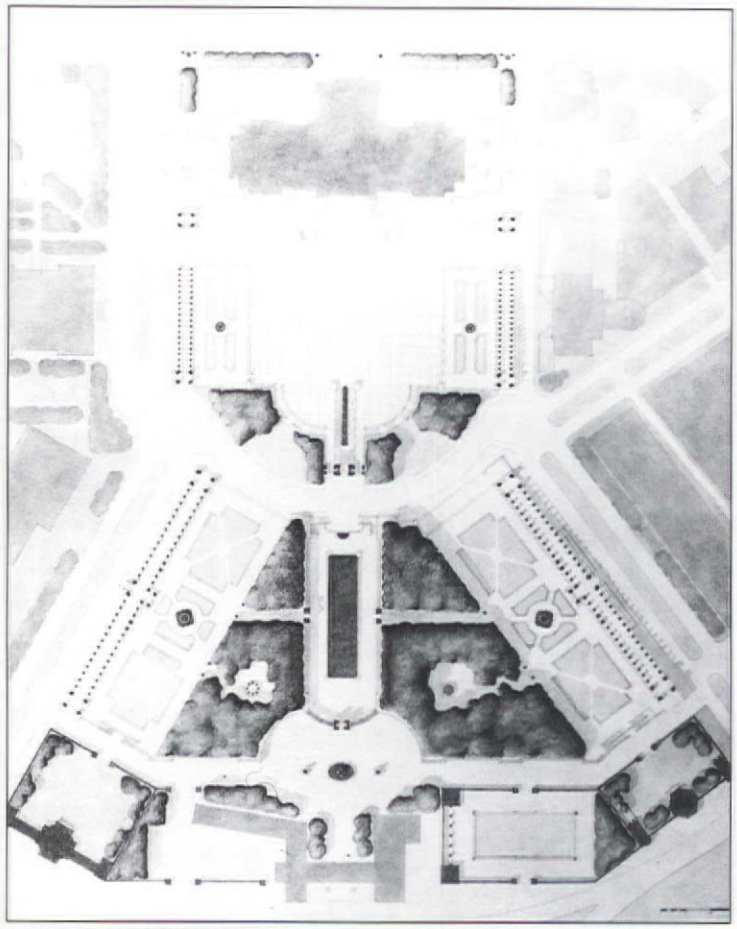
Cass Gilbert's vision for Minnesota's 'front lawn' evolved from 1895 when he won the architectural competition for the St Paul site, right up to 1931 when he was called back to restudy his approach plans. Gilbert's plan always remained simple, composed of a central domed capitol set on high ground just below the crest of a small hill,



Rafferty, Rafferty, Mikutowski & Associates

surrounded by open space with a fan – shaped, landscaped area to the south; two radial boulevards to the southeast and southwest connecting the Capitol to St Paul's central business district and the Cathedral respectively; a long north/south axis to the Mississippi, and a much shorter one to the crest of the hill behind, with appropriate memorials along the central axis. Subsequent developments and plans have sometimes built upon his vision and other times obliterated its potential, but the spirit of Gilbert's idea remains alive in today's competition.

The finalist schemes present five very distinct alternatives, ranging from classical plaza to town park. Hotly favoured by two of the jury's more ardent anti-modernist campaigners, Leon Krier and Demetri Porphyrios, was the beautifully drawn plan by two young Philadelphia architects, David Mayernik and Thomas Rajkovich. It brings classical order to the mall with regularly arranged colonnades, formal gardens and cypress trees in the manner of the great gardens of Europe, articulated by a series of water elements which form a symbolic link with the nearby Mississippi River. Through the introduction of terraces, grand stairs and urban walls, the topography of the site is architecturally transformed and enriched, creating a hierarchy of open space and promenade.

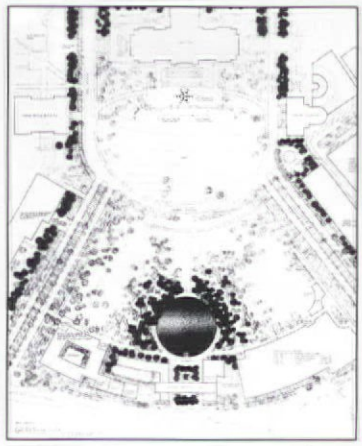


David Mayernik & Thomas Rajkovich

Another equally formal but less 'imperial' design was put forward by the local architectural practice, Rafferty, Rafferty, Mikutowski & Associates. Here the main feature is a large oval lawn overlooked by a podium at the end of the plaza. The lawn unites the two existing sections of the mall, and is flanked by other smaller formal spaces –gardens, a reflecting pool, fountains and memorials.

The Newhaven firm of Cesar Pelli & Associates provided a balance of formality and informality in the form of a main axis and a long curving colonnade. The main axis is composed of a series of outdoor 'green' rooms, narrowing as it moves away from the Capitol, creating a lengthened perspective. From the central spine to the mall's edges, paths wind amongst trees and past special areas designated for sculpture or prairie grasses (Minnesota's native landscape).

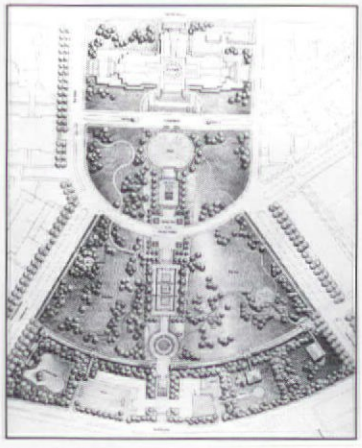
The scheme submitted by the fourth American finalist makes significant use of local imagery, starting with the 'Plaza of 10,000 Lakes', a metaphor for the Minnesota landscape, which gives way to the grass 'court of counties' with a narrow canal flowing through both. A miniature replica of Gilbert's original grand plan appears as a formal garden, and two very tall blades of Minnesota stone frame the Capitol at the end of the central axis.



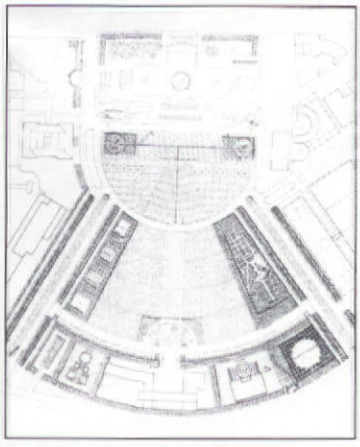
Laceworks Landscape Collaborative

Ironically, the scheme that presents the most poetic vision of the American landscape is the one non-American submission, from Australia's Laceworks Landscape Collaborative. It is the least formal of the five schemes, recreating a natural landscape in preferrence to a 'created' environment. It resembles an American town park with statues set amongst the trees and paths gently crossing the undulating landscape.

All five finalists are refining their designs for resubmission at the end of this month, in anticipation of the juries verdict which will be announced around August.



Cesar Pelli & Associates



Wolf Associates

Reviewing the way we work

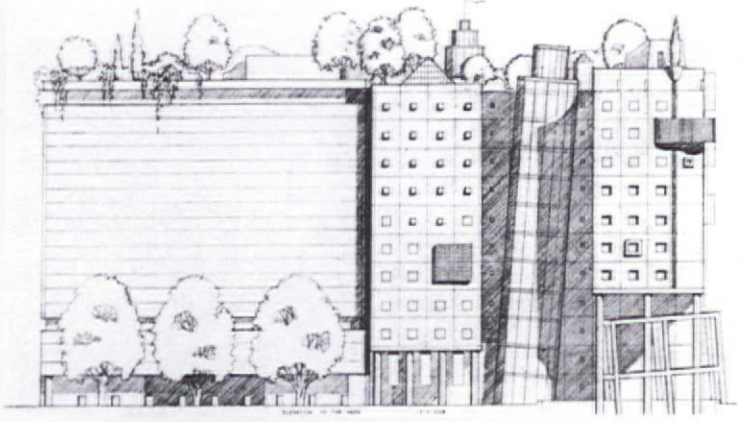
As part of a series of exhibitions at the XVII Milan Triennale, 'The Workplace' ambitiously documents the gradual transformations affecting the nature of work and the workplace which seem to foreshadow some more radical transformations in the organisation of society itself.

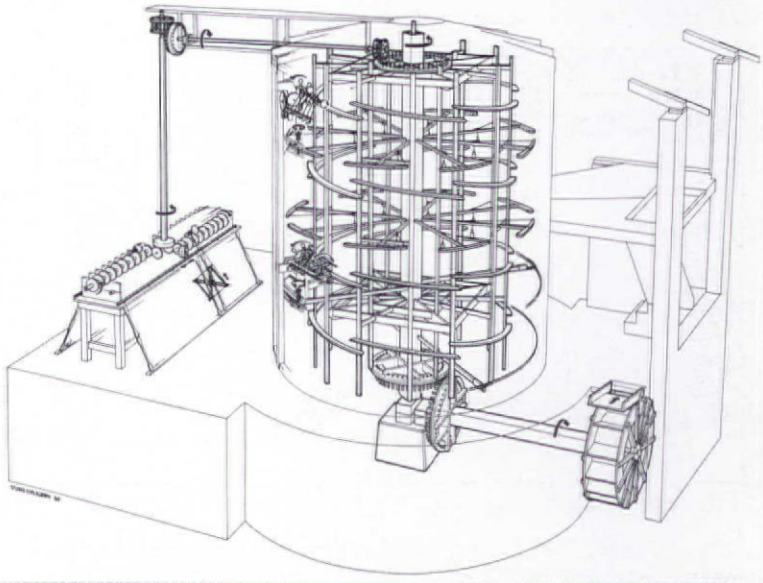
The focus of the exhibition is not on implements and workers viewed as isolated entities as much as on the integration between the physical environment and the natural or artificial forces at work, the instruments, the behaviour patterns, the whole complex of operations and relationships which characterize the 'factory' in all of its aspects (including architecture and townplanning). The exhibits are drawn from many different contexts and include specially restored Egyptian models, industrial machinery, three-dimensional scale models, sophisticated electronic equipment and reconstructions of specific working environments.

A number of young designers from the world's most famous schools of architecture and design were invited to submit three-dimensional projects, based on their specific images of 'an office' for the future, as part of an international competition co-ordinated by Alexander Tzonis. Not surprisingly, they all place great emphasis on maintaining the workplace within a recognisably urban context to avoid further isolation and alienation. A glance at some of the project titles, illustrates this concern: 'My office: busy, tight and human' (Hong Kong), 'High Beneficial Social Space First' (China) and 'Office Space and the Means of Identification' (Finland).

The exhibition is open to the public until the end of September at the Palazzo dell'Arte, Viale Alemagna 6, 20121 Milano.

Above: Office Space Design (Chinese competition entry). *Below left:* Travel Agency Building (Finnish entry). *Below:* wooden spinning machine (from the Museo Aldini Valeriani, Bologna).





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Concepts of Urban Design
David Gosling and Barry Maitland
Academy Editions, London, 1984
176 pages, b&w ills. Cloth £20.00
Paper £14.95

Concepts of Urban Design

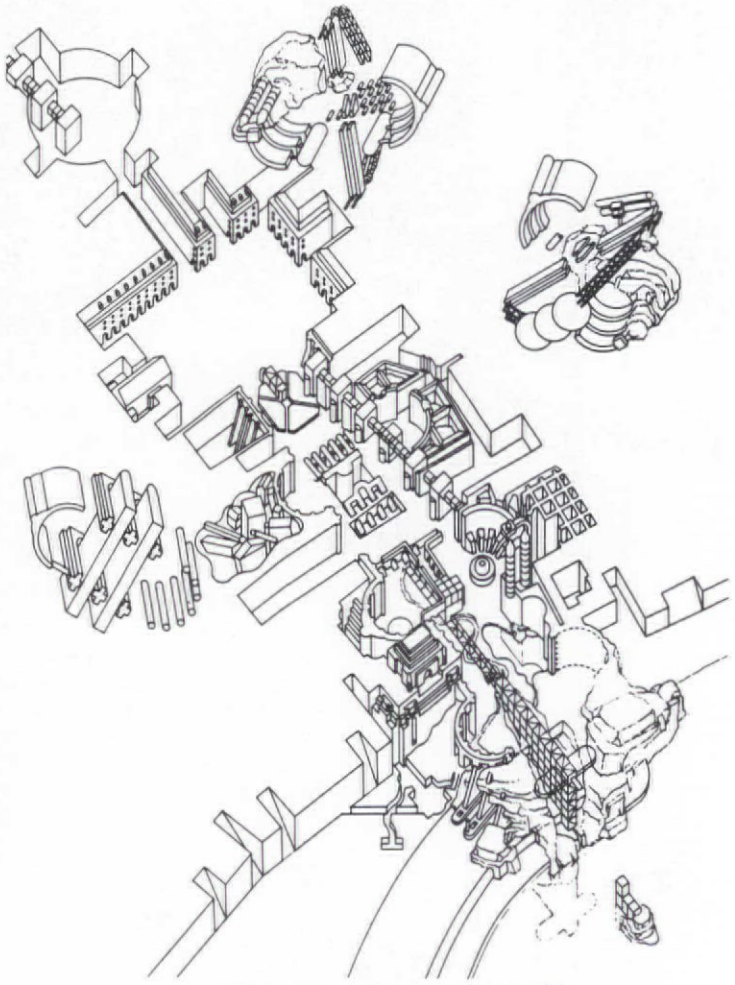
REVIEWED BY RON HERRON

'The city, half-imagined (yet wholly real), begins and ends in us, lodged in our memory.' *Lawrence Durrell*

This book sets out to review some of the urban design themes and projects that have appeared since World War II, together with an account of the urban problems to which they appear to respond.

The authors, to set the scene, offer Peter Banham's definition that urban design is concerned with 'urban situations about half a mile square'. They also offer their own suggestion that 'urban design is concerned with the physical form of the public realm over a limited physical area of the city and that it therefore lies between the two well-established design scales of architecture, which is concerned with the physical form of the private realm of the individual building, and town and regional planning which is concerned with the organization of the public realm in its wider context'.

They then review in turn, the nature of the problem, sources and theories, case studies and future directions before, in conclusion, giving their own individual positions. The material presented touches on such diverse subjects as the favelas of Brazil, Chinese communities, the European city and even fun fairs, while, throughout, we are made aware of the attitudes, approaches and theories of well known figures such as Camillo Sitte, Le Corbusier, Kevin Lynch, Christopher Alexander, Gordon Cullen and Rob Krier.



Bernard Tschumi, Joyce's Garden, manifesto 4, 1977

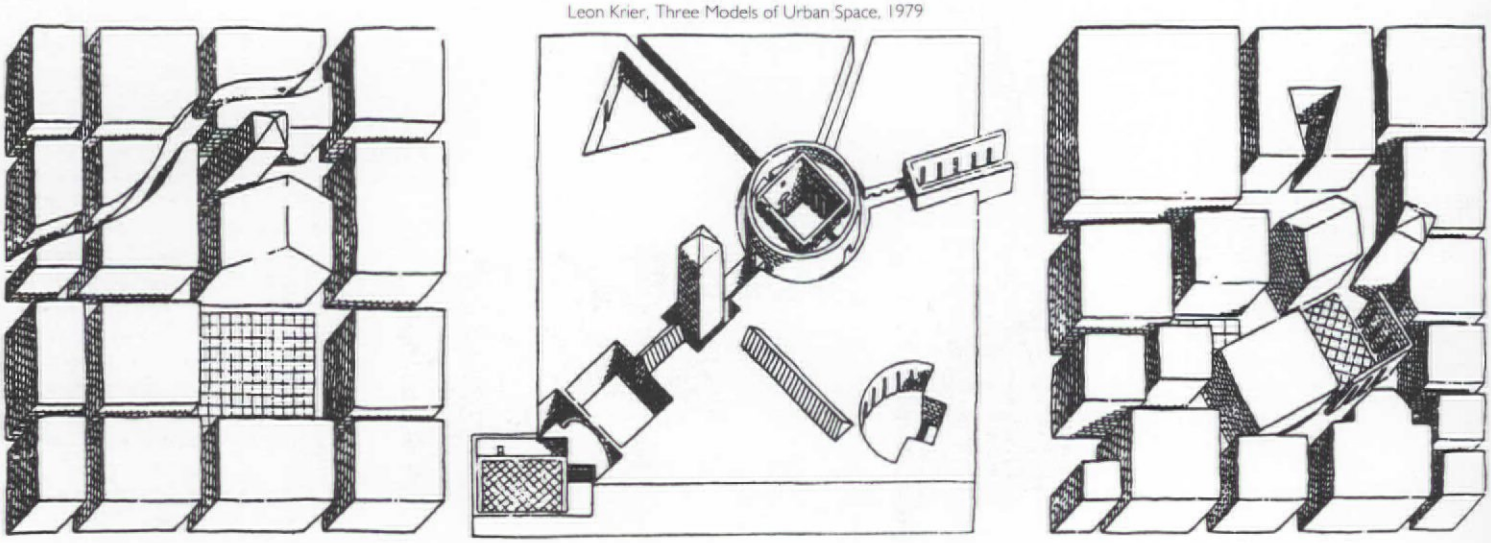
Inevitably, it seems, books dealing with urbanism focus on problems, a cloud that hangs over all our heads and colours our thinking ... 'inner city *problems*' ... 'the nature of the *problem*' ... 'the words city and *problems* are synonymous' ... 'attitudes of designers to the *problems* they face' ... already everything is bleak and full of foreboding. What about 'opportunity', 'hope', 'expectations', 'promise' and 'making room for the possible'. I guess I lean very much towards the 'utopian' or 'ideal' view, which according to the authors can only exist in theory, but being also an optimist I beg to disagree.

David Gosling in his statement in the concluding chapter states 'the results of competitions, unlikely to be built, throw up an immensely rich spectrum of ideas about the future city, far more imaginative and appealing than the huge development projects which actually are built'. So what goes wrong? More argument, more criticism and speculation is needed. The 'ideal' must be possible, if the idea of change is taken on-board and the 'ideal' is seen as a moving target. To quote Cedric Price "The city, for the majority of the world's population, is the only key to survival. We who have time and energy to speculate on the future of cities must ensure that to 'survival' is added 'hope'".

I found the book easy to read and amply illustrated. The large format, particularly in the soft-back version, is annoyingly difficult to handle but appears to be, currently, very popular with publishers.

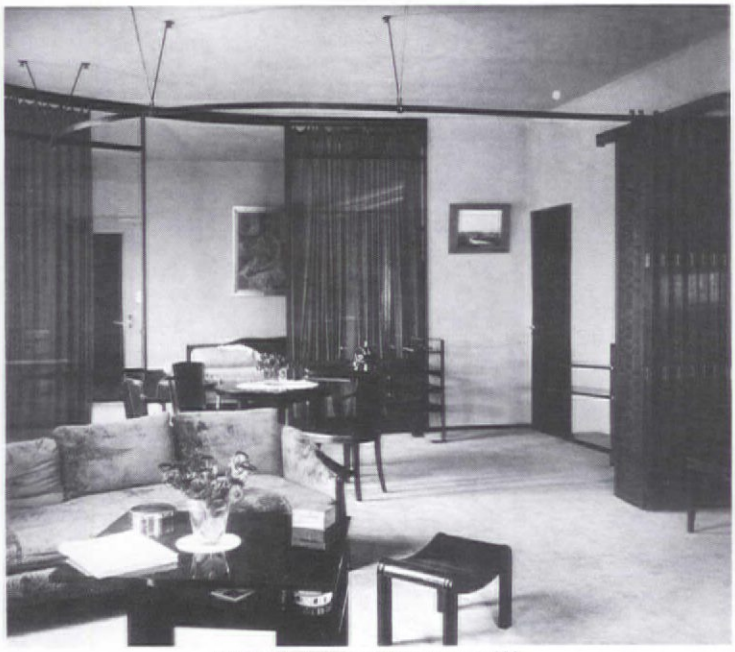
In dealing with a comparatively newly recognised discipline, which operates somewhere in the gap between architecture and town planning, the authors successfully provide a comprehensive view of the 'state of the art' supported by an excellent bibliography, which will be invaluable to 'students' of architecture, planning and urban design ... and hopefully to those engaged in the field.

Leon Krier, Three Models of Urban Space, 1979



Pierre Chareau and Ernö Goldfinger, 1928

Pierre Chareau: Architect and Craftsman 1883-1950
Marc Vellay and Kenneth Frampton
Thames and Hudson, London, 1985
347 pages, b&w and col ills. Cloth £40



Hélène Bernheim's apartment, circa 1930

Designing for modern living

Pierre Chareau's name is synonymous with La Maison de Verre in Paris, the functionalist Glass House which established his position amongst the avant-garde of the Modern Movement. Opinion has always been divided over this extraordinary building; nonetheless it has become a cult with its own fan club – Friends of 'La Maison de Verre'. But Chareau was also a designer, interior decorator, furniture-maker, film-set and stage designer and poet, and the variety and scope of these talents are revealed in this beautifully illustrated publication, edited by Marc Vellay, the grandson of Jean and Annie Dalsace (Chareau's lifelong friends for whom he designed La Maison de Verre in 1928).

After training as an architect, Chareau worked for several years as a tracer for Waring & Gillow in Paris before deciding to become a furniture designer in 1919. His submissions at the Salon d'Automne and the Salon des Artistes Décorateurs over the next few years aroused lively critical interest, unanimous in its recognition of his inventiveness, his exceptional understanding of the potential of metal in furniture and lighting and his quest for structural volumes and lines.

Increasingly he worked alongside Mallet-Stevens, Pierre Legrain, Ruhlmann, Paul Poiret, Eileen Gray and others. In 1924 his collaboration on the 'public and private areas of a modern apartment' for the Salon des Décorateurs, was noted by the critic Yvanhoé Rambosson: 'an architectural spirit predominates . . . in the work of that willing leader who has pointed out the unexplored paths for his band of young followers to take. I refer to M. Pierre Chareau whose ideas are the most salient of those currently developing. Everyone is talking about volumes now, often without rhyme or reason. But Chareau knows what he is talking about. Furthermore, he uses them in giving concrete expression to his ideas, designing the space to fit an individual. He is perhaps the first to have raised this question in such a specific way.'

By 1976, Chareau had turned to architecture again, but for him there was no strict dividing line between architecture, interior design and decoration. He was the true 'interior architect' for whom the reasoning behind furniture and the space in which it is located was the same. His obsession with volumes which could be moved, altered or extended inspired many of his designs for fan partitions, rotating screens, unfolding tables, swivelling shelves, revolving ward-robes and pivoting bidets. But as Vellay observes: 'Chareau kept the distinction between architecture, permanent fixtures and movable furniture. He believed that it defined the three levels of approach for a creator of space.'

Above: desk – rectangular top surface in wood, encased in wrought iron. *Below:* table/desk c. 1928 – Cuban mahagony.

Maison de Verre, first floor

In addition to Marc Vellay's lucid and sympathetic discussion of Chareau's work and the development of his philosophy, the book includes fascinating accounts from publications of the period and from Chareau's contempories, Francis Jourdain, Réné Herbst, Annie Dalsace and Nathalie Dombre, as well as an essay by Chareau himself on 'Artistic Design and Commercial Imitation'.

The last chapter by Kenneth Frampton discusses Chareau as an eclectic artist. Despite his participation in the evolution of certain aspects of the Art Déco style and the influence of Hoffmann and Loos in his early work, Chareau remained at variance with the total Art Déco experience, as he did with every 'labelled' movement from Cubism to Modernism. 'Chareau was modern . . . unaffectedly modern . . . more because of his endless searching, his unquenchable thirst for discovery, than because of what he discovered.' (Francis Jourdain) He disliked being labelled and to this day he defies categorisation. *PR*

In search of utopia

Oscar Nitzchke: Architect
Edited by Gus Dudley
The Cooper Union, New York, 1985
112 pages, b&w and col ills. Paper NP

Issued in conjunction with the recent exhibition at the Cooper Union in New York, this catalogue brings together essays by Kenneth Frampton, Joseph Abram, Isabelle Gournay, and George A. Dudley, on the life and work of an architect described by Kenneth Frampton as 'a kind of itinerant constructor; a twentieth century Parsifal forever in search of that mythical grail which would bring about the long promised but forever postponed utopia of modernity'.

Nitzchke is often considered a mediator of the ideas and style originated by Modernist masters such as Le Corbusier. The catalogue includes a short autobiographical resumé of Nitzchke's early career describing Le Corbusier's influence on his work and his connections with architects such as Gropius and artists such as Picasso, Braque, Léger and Miro. It is Nitzchke's 'constant struggle to emphasize the importance of the interplay between the world of architecture and the world of art' that Cesar Pelli sees as his contribution to architecture.

The selection of colour drawings illustrate this wide variety of artistic and architectural influences upon Nitzchke's work. His use of aesthetic detail can be seen in a series of designs for an aluminium curtain wall developed at Harrison and Abraham in America. According to Isabelle Gournay, they form 'the most original interpretation of the curtain wall until now... and provide aesthetic interest, recalling old rustication'.

The 1930s were the height of Nitzchke's career. His unrealized Maison de la Publicité which was intended for the Champs Elysée in 1935 is seen as 'the singular and still astonishing work which guarantees Nitzchke's place in 20th century architecture largely because it synthesizes with ingenius simplicity the most diverse avant-gardist trends of his time into the form of a new and generalizable architectural paradigm'.

The catalogue is a valuable record of the work of an architect who succinctly summarised his career in an 1980 interview with C. Morey de Morand with the following words: 'I wanted to be an architect. I was an architect. I consider myself as a sort of witness'. *HC*

Modernism revived

The Secret Life of Buildings: An American Mythology for Modern Architecture
Gavin Macrae-Gibson
MIT Press, London, 1986
215 pages, b&w ills. Cloth £24.95

Macrae-Gibson attempts to articulate a new critical methodology for architecture that relates to contemporary changes in architectural practice and criticism. He reacts to 'the indisoluble relation between scientific method and architectural meaning', which he sees as a characteristic of architectural modernism. This relation is regarded as a 'myth' not an ultimate aesthetic principle.' The challenge the architecture of the ongoing machine age now faces is... the development of a new mythology for modern architecture...' Macrae Gibson emphasizes the poetic qualities of current architecture. Consequently it is 'the embodiment in architectural form of mythological knowledge having the power to address the ambiguity and mystery of human life' that is the field of critical concern. He provides 'readings' of Frank Gehry's house in Santa Monica, Peter Eisenman's El Even Odd, Cesar Pelli's Four Leaf Towers in Houston, Michael Graves's Portland Public Services Building, Robert Stern's Bozzi residence in East Hampton, Allan Greenberg's Manchester Superior Court building in Conneticut and Venturi, Rauch and Scott Brown's Gordon Wu Hall at Princeton, as an elucidation of his analytical principles. The book successfully manages to link literary with architectural concerns in the search for a building's meaning. *HC*

Contrasting views

Over 200 pages of visual and verbal hype created by a truly Californian crew, with fancy photographs in glorious technicolour by Morton Beebe and vignettes by Herb Coen (daily columnist on the *San Francisco Chronicle*), Tom Cole (writer and publisher), Barnaby Conrad (painter, writer, bullfighter and bon vivant), Herbert Gold (author and professor at the University of San Francisco) and Kevin Starr, *San Francisco*, Harry Abrams, New York, 1986. 210 pages, b&w and col ills. Cloth £42.50

Appropriately for the book of the TV series, the skyline of this row of eighteenth century houses in Stamford is dominated by television aerials. Stamford is one of the six small English towns selected by the author to show how site, local materials, traditions of building and social and commercial history have given each town a distinct character, which he describes in his inimicable lively style. *Six English Towns* by *Alec Clifton-Taylor*, BBC Publications, London, 1986. 176 pages, b&w ills. Paper £8.95

Norwegian postmodern

The Postmodernists Jan & Jon
Thomas Thiis-Evensen
Norwegian University Press/OUP, Oxford, 1986
127 pages, b&w and col ills. Paper £22.50

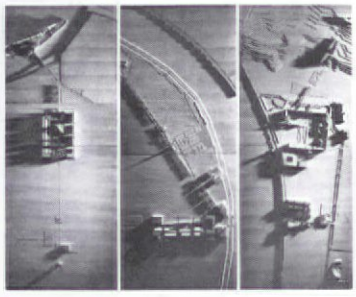
According to Thomas Thiis-Evensen the Norwegian architects Jan and Jon share a similar understanding of Post-Modern theory as articulated by Charles Jencks. The major theoretical influence on their work is 'the free use of historical motifs.'

Jan and Jon create new architecture from a synthesis or 'combination' of historic and contemporary forms and motifs. 'The object is not to copy, but to combine. Familiar forms are bearers of their original meaning. If two such forms are combined in a new way, a third meaning emerges... which is totally different from that conveyed by the original forms.'

In his description of Jan and Jon's design aesthetic, the author breaks down the architectural principles that govern their work into *order*, *ambiguity* and *recognition*. *Order* is seen to be the use of 'forms that are geometrical and symmetrical'. A sense of coherence is important to their work, whilst recognising spontaneity as a constituent of the creative process. Likewise, *ambiguity* or forms that contrast, collide or overlap are also important. However form must not be illegible. In Jan and Jon's work it is *recognisable* in the sense that motifs are seen to be derived from historical and regional traditions.

The rebuilding of a wooden house, Akersveien 12-14 in Oslo (1981/82), illustrates their practice and principles. Jan and Jon have taken into careful consideration not only the form of the original building, that was 'built of wood at the turn of the century', but also the character and motifs of the street and surrounding area, Oslo's 'Catholic street'. The governing principle here is one of 'creative adaptation'.

The work of Jan and Jon is an important example of the regional application of Post-Modern tendencies. Thiis-Evensen's monograph combines a concise commentary on the architects's theoretical concerns with a detailed examination of their major buildings. *NG*



Yugoslav planning

Iskustva prošlosti (Lessons of the Past)
Edited by Miloš R. Perović
The Institute for Development Planning of the City of Belgrade, 1985
250 pages, b&w and col ills. Cloth NP

An exposition and critique of the concepts of the 'functionalistic town' constitute the first half of this academic publication, as part of a research project into Alternative Urban Models. It is followed by a 'Study for the Reconstruction of the Central Part of New Belgrade and the Sava Amphitheatre'. Both research programmes were undertaken by Miloš Perović, their author and principal architect, between 1977 and 1981, who has gone to extraordinary lengths to produce this well-illustrated book, which includes texts in English.

Werner Durth puts the history of German architecture in the 20th century in a new perspective, emphasising the intertwining of the many movements and people who participated in them. He covers the Jugendstil, the building of the Weimar Republic, the Nazi years and the destruction of cities such as Lübeck (illustrated above), as well as post-war urban reconstruction. *Deutsche Architekten: Biographische Verflechtungen 1900-1970*, Werner Durth. Viewag Verlag, Wiesbaden, 1985, 448 pages, b&w ills. Cloth DM78

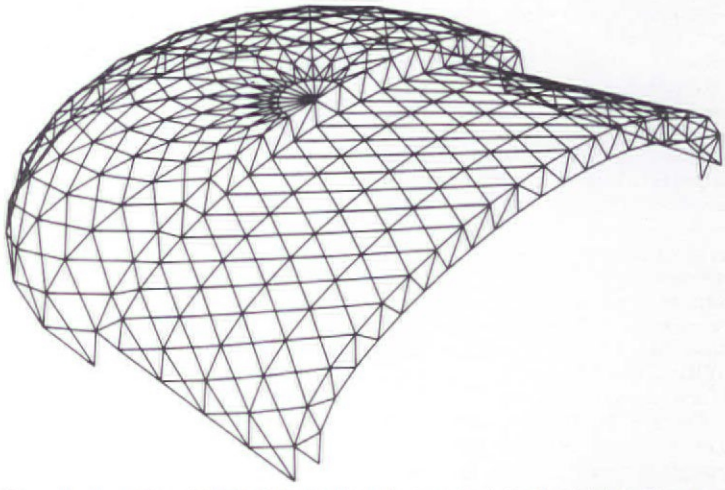
Technical Publications

Model Survey Reports
Malcolm Hollis
Henry Stewart Publications, London, 1986
104 pages, b&w ills. Paper £17.50

In an increasingly litigious age, this guide is a timely addition to the surveyor's library. It contains illustrative surveys of a residential property in three common formats: the structural survey report, the House Buyers Report and a mortgage valuation. The author examines the different methods and contents of each type of report, discussing the considerations that have weighed in the surveyor's mind when deciding what to write and how to express his opinion. The practical experience and knowledge of the author, himself a partner in a conveyancing firm, provides a clearly written and comprehensive text which will reassure worried members of the profession and public alike.

Analysis, Design and Construction of Braced Barrel Vaults
Edited by Z.S. Makowski
Elsevier Applied Science Publishers, London, 1985
400 pages, b&w ills. Cloth £72.00

Large unobstructed areas, long-span grids, braced barrel vaults and domes are increasingly favoured by designers for low-cost industrial buildings, warehouses, hangars, indoor sports stadia and large cultural and leisure centres. The widespread and varied applications of braced barrel vaults are exhaustively examined in the 24 chapters of this book by a carefully selected group of internationally recognised designers and researchers. They cover everything from basic principles of design and construction, comparison of the structural behaviour of varying types and their stability considerations, to theoretical studies and experimental research, making this publication an invaluable source of up-to-date information based on recent examples of each type. *PR*

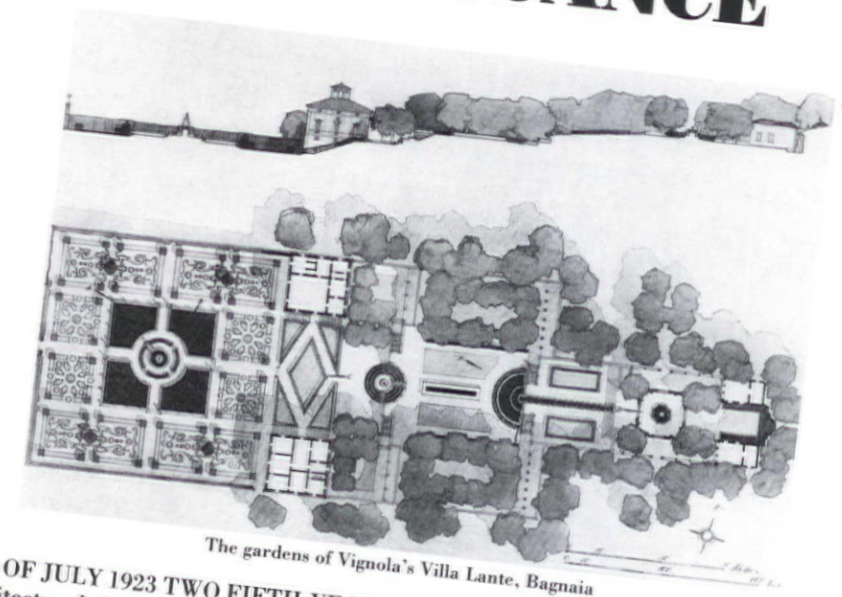


Computer perspective drawing of the barrel vaults over the L. Stockwell Jadwin Gymnasium

The Professional Handbook of Building Construction
Edward Allen
John Wiley, New York/Chichester, 1985
743 pages, b&w ills. Cloth £44.20

An authoritive and thorough guide to the art of building, encompassing all the principal materials used for the structure, exterior skin and interior finishes of buildings in North America. Traditional materials – wood, stone and brick – are discussed in detail in the first section of the book, followed by an examination of those materials developed over the last two centuries: structural steel, reinforced and prestressed concrete, float glass, extruded aluminium, advanced gypsum products, synthetic rubber compounds and plastics. The book contains 300 drawings and nearly 700 photographs, selective bibliographies at the end of each chapter, a glossary with over 900 technical terms, and an appendix chart showing densities and thermal expansion coefficients of common construction materials. *PR*

ITALIAN GARDENS OF THE RENAISSANCE



The gardens of Vignola's Villa Lante, Bagnaia

AT THE LATTER END OF JULY 1923 TWO FIFTH-YEAR students of the Architectural Association in London invited their year-master, L.H. Bucknell, to tea at the adjoining Plane Tree restaurant in Great Russell Street. The purpose was to seek advice for some specialist study as an academic anchor to a year's tour of Europe. Should it be cathedrals, piazzas, or what? The year-master suggested over buttered scones that an architectural appraisal of Italian gardens might be fruitful, for no surveys had been made since the somewhat crude drawings of the French architects Percier and Fontaine a hundred years previously. The proposal was adopted. The students armed with drawing board, paper, instruments and camera, set forth early in September. They travelled slowly through France on their way to Venice and thence to their first garden, the Villa Dona dalle Rose, Valzanzibio. Here in an off-season spa hotel the survey made during the day was drawn on paper; the sheer beauty of plan revealed; and the making of a book as a contribution to knowledge, inevitable.

At this time in England the world of architecture was poised for change. Entrenched academism was being assaulted in two ways: first for its sterility by Geoffrey Scott in *The Architecture of Humanism*, and, secondly, for its outdatedness by strange happenings abroad. The one sought to reveal and establish the true values of classicism that lay beneath the skins of the Italianate and the various neo-isms, and the other (headed by such giants as Le Corbusier and Frank Lloyd Wright) sought to overthrow accepted proportions and liberate space through the new techniques of steel, concrete and glass. As students we were fully aware that we were on the threshold of a brave new world. We reasoned that we should first ground ourselves in standards that had stood the test of time, and only then experience the modern movements on our way home through central and northern Europe. The assimilation of these two seeming opposites was to determine the futures of us both. . .

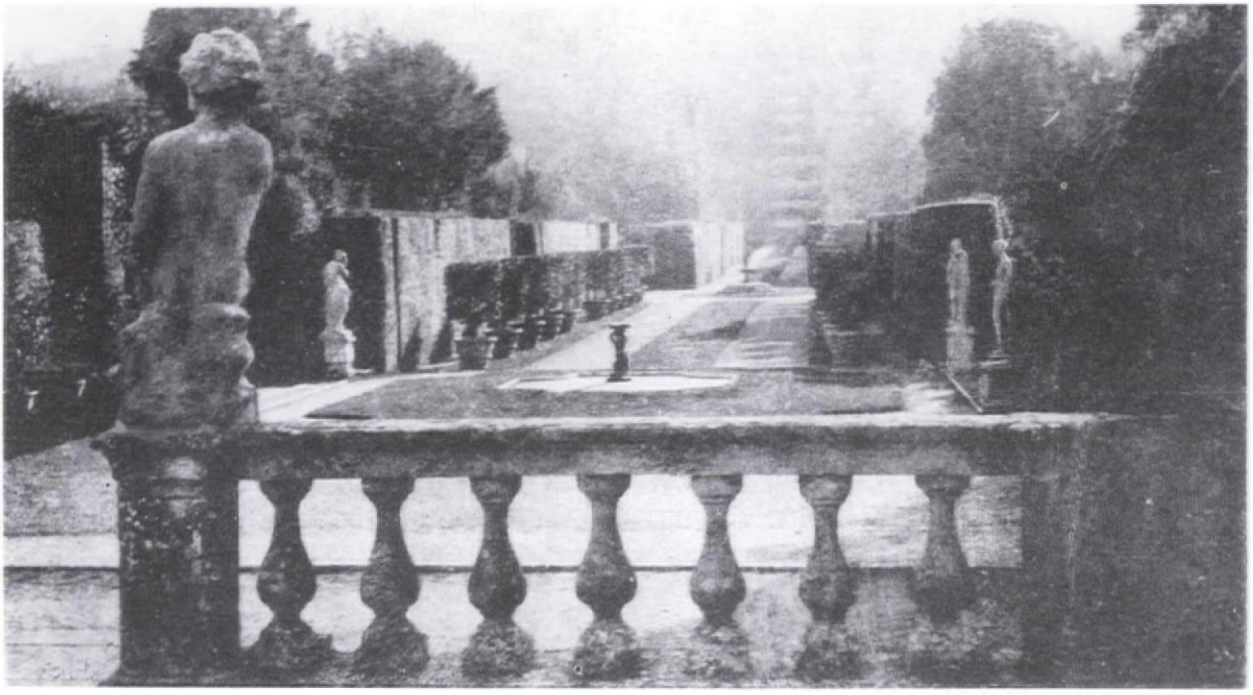
The art of the *true Renaissance* grew directly from classical Rome. Although commissioned by individuals it reflected the collective aspirations of the time, namely confidence in the nobility of man as the centre of the universe and faith in his future. With pioneers in space design such as the painters Piero della Francesca and Perugino, the classic laws of finite proportions gradually evolved into the complex climax of Vignola's Villa Lante, probably conceived as an earthly echo of the cosmos. In an evil form pure classicism can be twisted to express a horrifying arrogance; in a gentle form it can dignify the individual and lend him status in the machine-produced world about him.

Disillusion with the church crystalized in the mid-sixteenth century. Parallel in time with the Villa Lante and only a few miles away, the extraordinary monsters of Bomarzo warned of the terrifying world that lay so close beneath the placid face of classicism. Feeling and thought on these matters were confused, much as today. From the confusion rose an art called *Mannerism* (that is to say, a style peculiar to an individual) whereby individual instinct replaced the collective or universal. The centre was Florence, the finest example the Villa Gamberaia where a landscape in its own right seemed to express all the facets of the human mind. It is a period I have found of inexhaustible interest. If you can paint a portrait of the human mind in landscape does this not ease the tensions within that mind? Does not the individual psyche in the modern world need likewise an extension, idiosyncracies and all, on whatever scale you like?

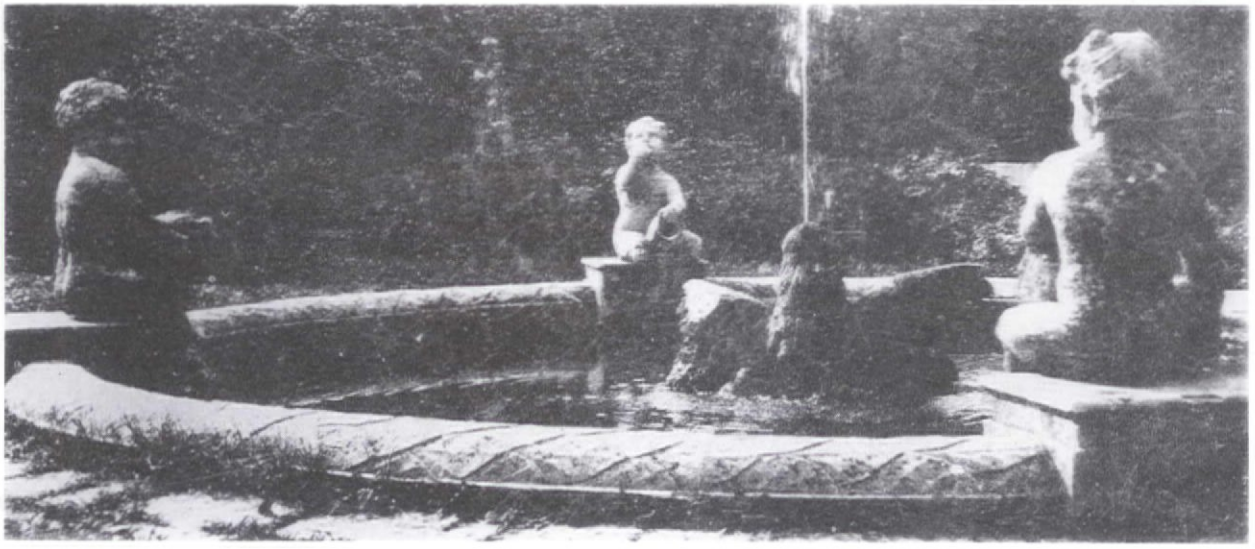
In due time the church regrouped, recovered, and through the Counter-Reformation set out once more to grip men's minds. Visually this was accomplished through the stupendous new idea of *Baroque*, a collective art that broke through the finite boundaries of classical space to seek infinity through the imagination. The greatest exponent in Rome was Bernini and the greatest urban Baroque landscape the Piazza of St. Peter, where infinity lay beyond the columns; the greatest Baroque landscape perhaps the once-despised Isola Bella. The effect on garden design was dramatic, extending beyond Italy to infiltrate into England and the English school, where the mind travelled far beyond the eye. No world of physics can be so exciting as that of metaphysics, until of course they meet.

Geoffrey Jellicoe

A

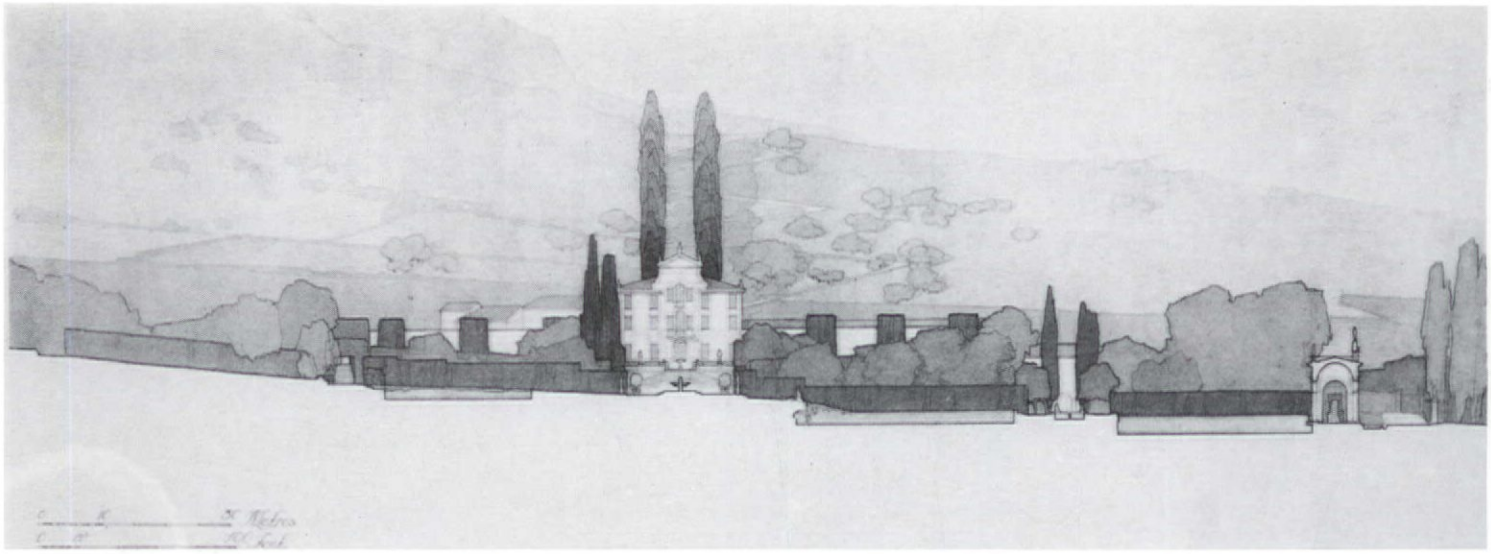


B



Photographic views of the garden at Valzanzibio from positions A, B and C as marked on the plan

C



Above: Section Z-Z to scale of 64 feet to one inch. *Opposite*: Plan to scale of 96 feet to one inch

Villa Dona dalle Rose, Valzanzibio

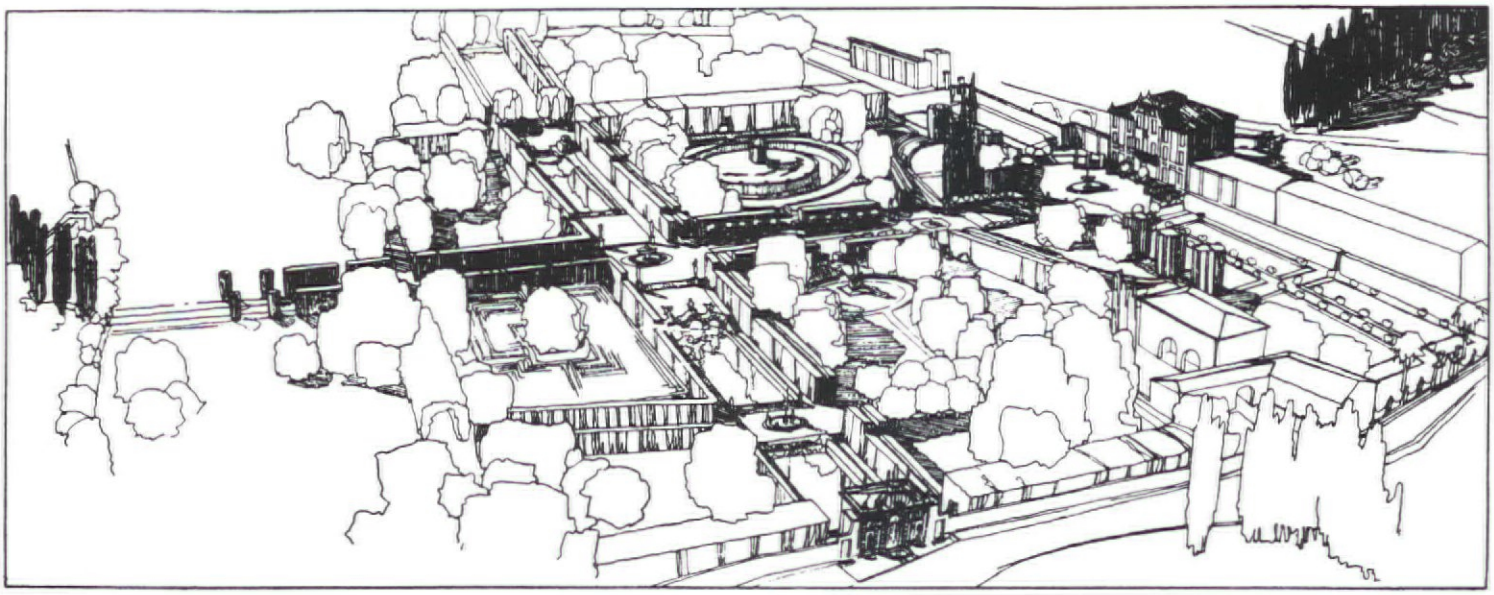
CONSIDER AN AMPHITHEATRE OF THE HILLS, THE ends linked by a great avenue flung across the valley, and in this valley an arrangement of lesser avenues furnished with all the delights of an Italian garden, box hedges, lemon trees, sculpture, pools and fountains, and you have an impression of the gardens at Valzanzibio. Few other gardens can absorb such multitudes of people and still retain the charm of being personal.

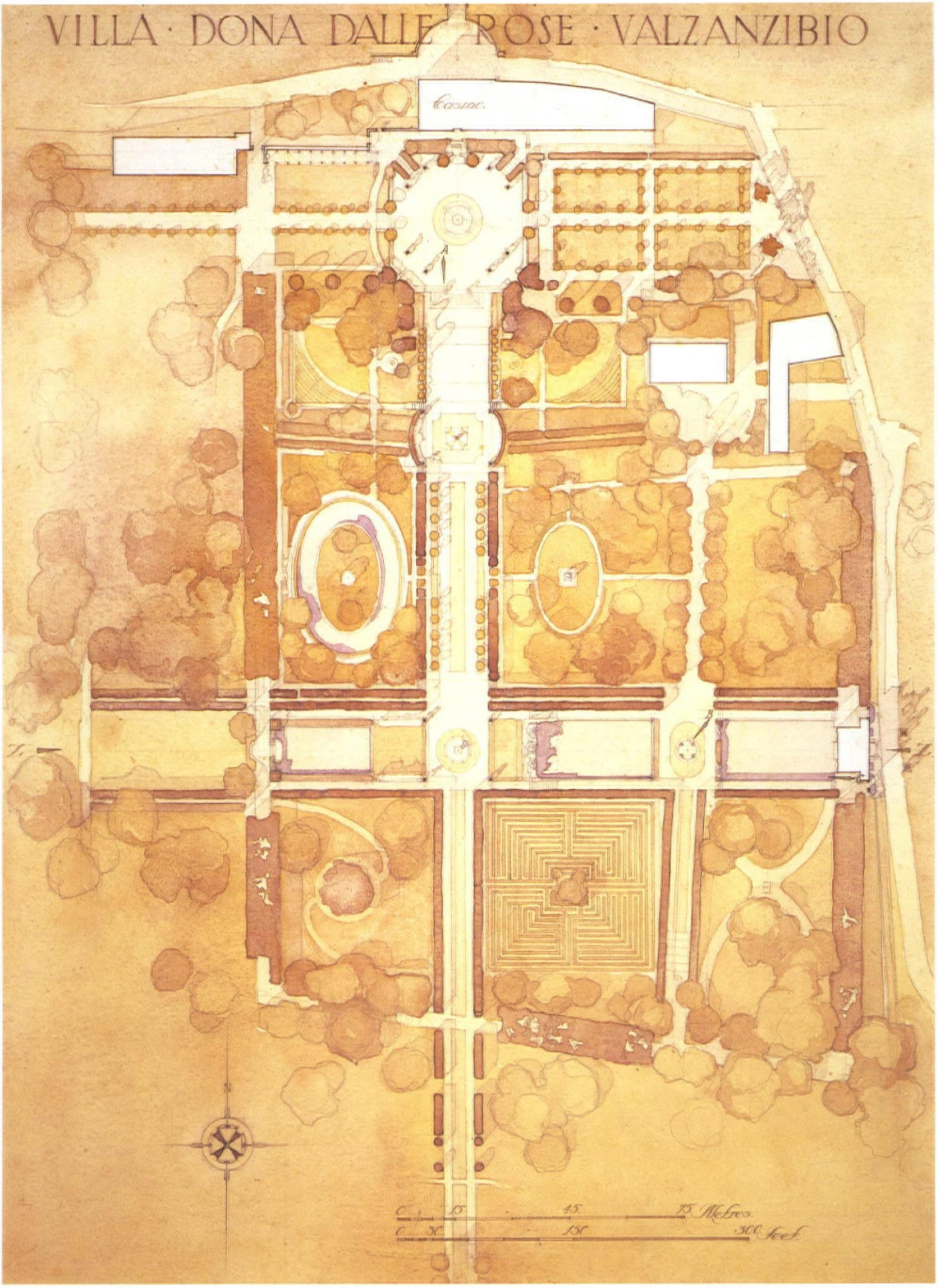
The approach leads past the water gate and gives a delicious glimpse up the garden of statue-crowned pools rising in tiers one behind the other, and merging into the hills behind. Farther on, at the foot of the towering cypress avenue, is the house, surprisingly small, and never more than a shelter in which to live for the gardens. Then, suddenly, one is in the garden itself, and the glorious vista sweeps away into the distance. . .

On fête days, when all the world comes to Valzanzibio, what a wonderful place to amuse the crowds! Masses of people can flood along the avenues and pleached alleys, and still be in the shade. Besides these, as many more can disappear altogether – some on one side to watch the rabbits marooned on an island, some on the other to watch a play acted under old Father Time; others to lose themselves in the maze and still others in the boscage. Then those steps and seats with their secret grottos that snare the unsuspecting!

Geoffrey Jellicoe's article and John Shepherd's illustrations are reproduced from the latest edition of Italian Gardens of the Renaissance, *originally published in 1925 and recently reissued. Altogether the gardens of 26 Italian villas are featured in what has come to be regarded as the classic work on the subject. [Ed]*

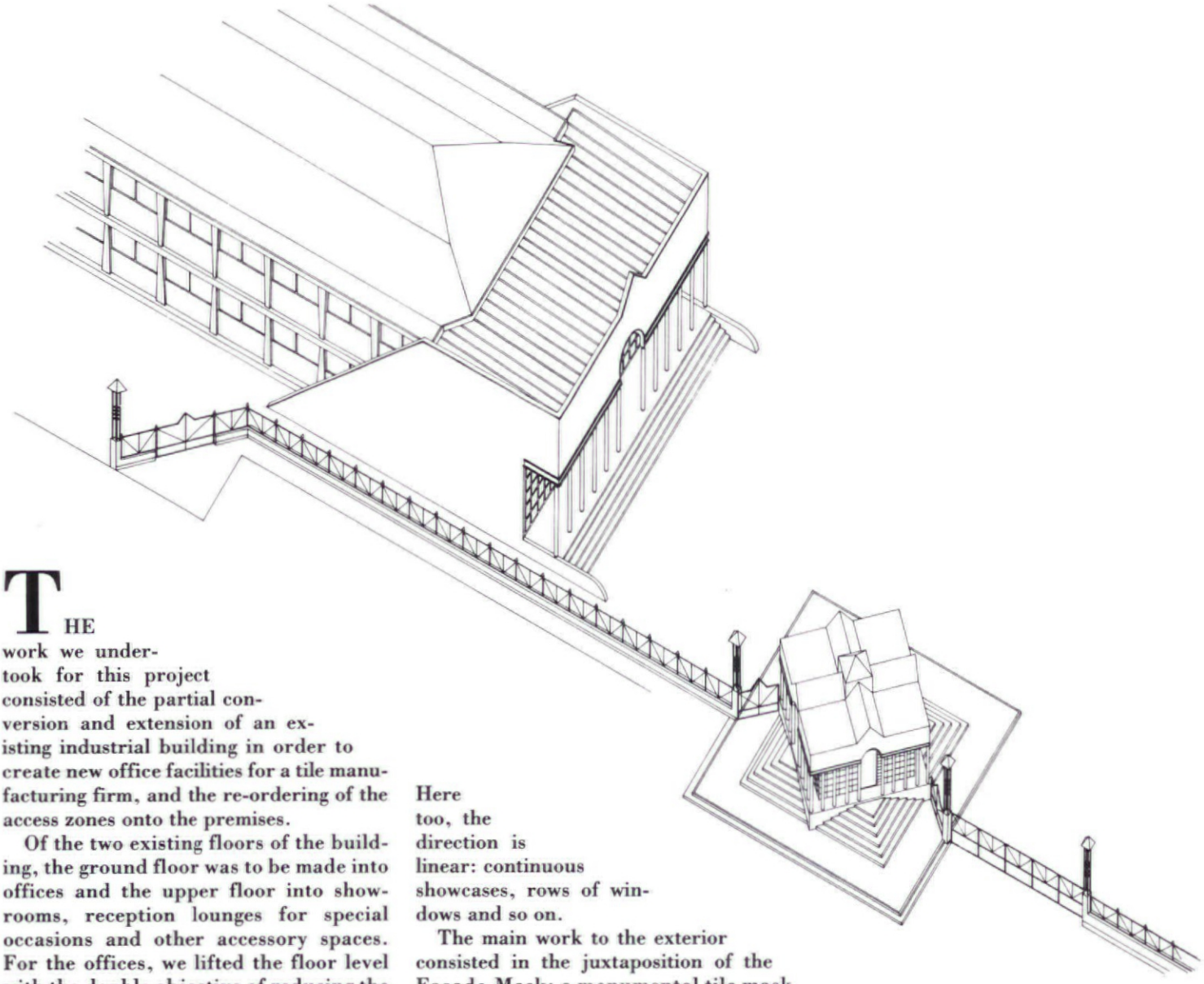
Italian Gardens of the Renaissance, J.C. Shepherd & G.A. Jellicoe, Academy Editions, London, 1986. 144 pages, 92 black and white plates and 38 line drawings, hardback £25.00.




VILLA · DONA DALLE · ROSE · VALZANZIBIO
Casino.
C. 15 45 75 Metres
C. 50 150 300 feet

BRIONES DALMAU & MARQUÉS

Industrial conversion in Villarreal, Spain

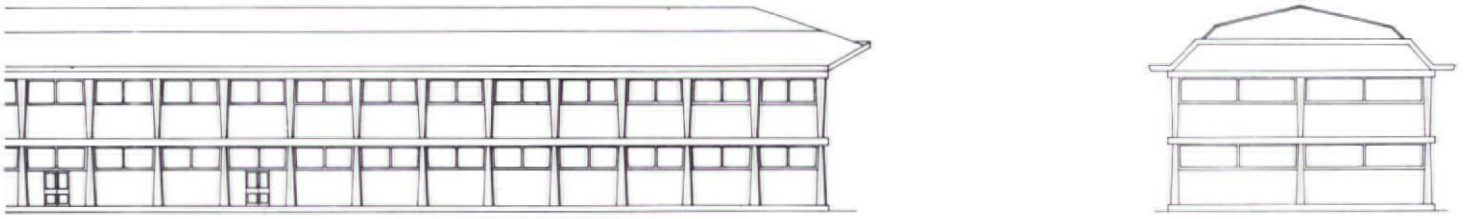


THE work we undertook for this project consisted of the partial conversion and extension of an existing industrial building in order to create new office facilities for a tile manufacturing firm, and the re-ordering of the access zones onto the premises.

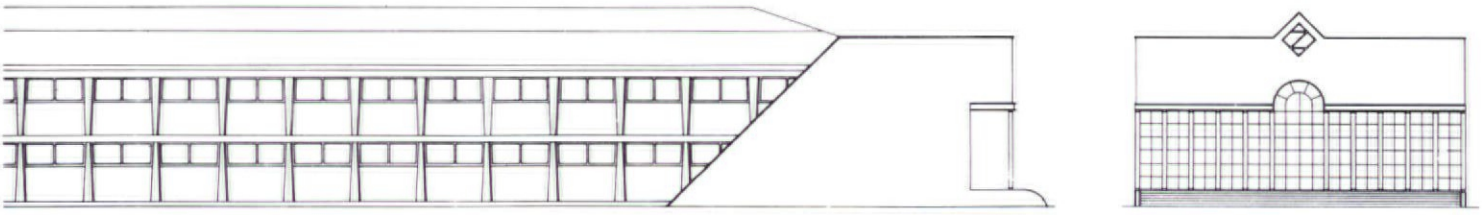
Of the two existing floors of the building, the ground floor was to be made into offices and the upper floor into showrooms, reception lounges for special occasions and other accessory spaces. For the offices, we lifted the floor level with the double objective of reducing the height of the ceiling and creating a semi-basement in which to house the general service installations (electricity, air-conditioning, water pipes, etc).

The conversion respects the linear direction defined by the existing structure (reinforced concrete porticos with a single row of central pillars): the axis of the floor plan is a central corridor which encompasses all the pillars. Offices and other facilities are distributed on both sides of the corridor. We also foresaw the necessity for secondary communication between adjoining offices. The corridor ends in a staircase which connects it with the upper floor. Here too, the direction is linear: continuous showcases, rows of windows and so on.

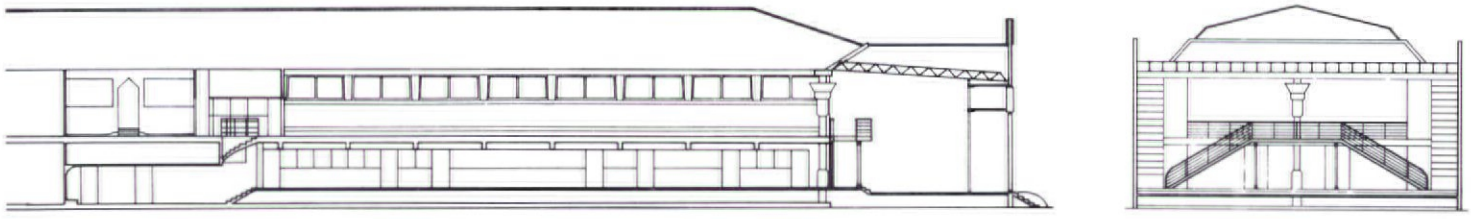
The main work to the exterior consisted in the juxtaposition of the Facade-Mask: a monumental tile mask, with a Classical front and an Egyptian profile, which hides and transforms the nondescript entrance of the existing building (a two-storey box-like structure) into the dramatic facade of a science-fiction temple. It does not lean directly on the existing building, but instead leaves an ample margin of space – of double height – closed in by a translucent ceiling wherein the main lobby and entrance portico are located. The entrance court is the site of an auxiliary building, a three-dimensional reflection of the Facade-Mask, rotated 45°. It is used as the main reception area to the premises, both for visitors and workers. This project is, in a sense, the conclusion of a narrative cycle composed of a series of varied yet related projects developed for the same client, anxious to improve the company's public image. Using the concept of 'disguise' as our linguistic platform, we have evolved a subtle and novel solution to the problem of seemingly conflicting uses of space – in this case, providing spaces which are adequate working areas and simultaneously tile showrooms.



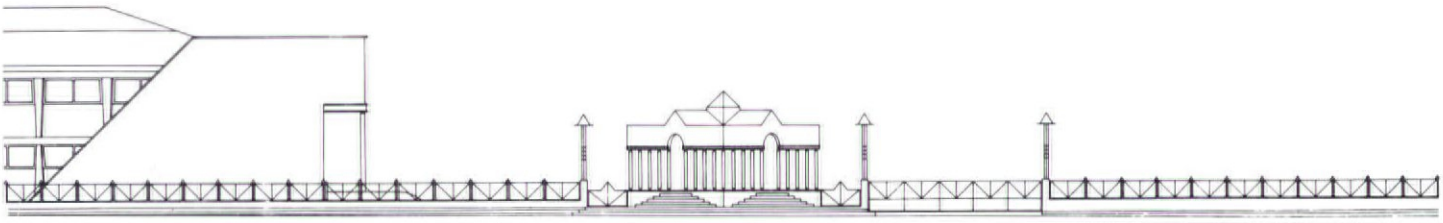
West and south elevations



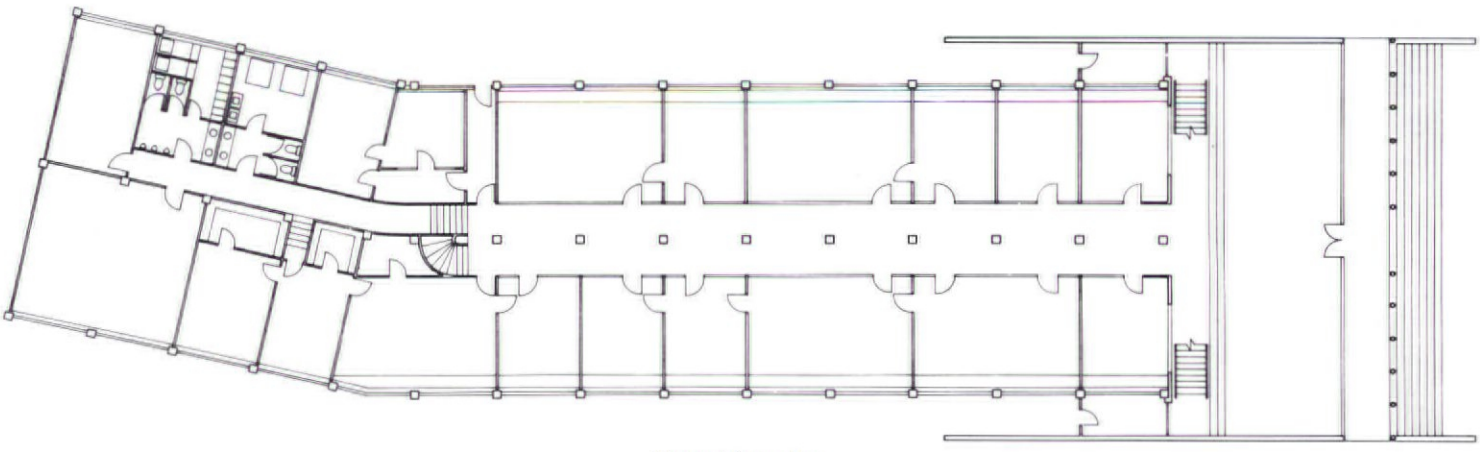
West and south cross-sections



East and north elevations

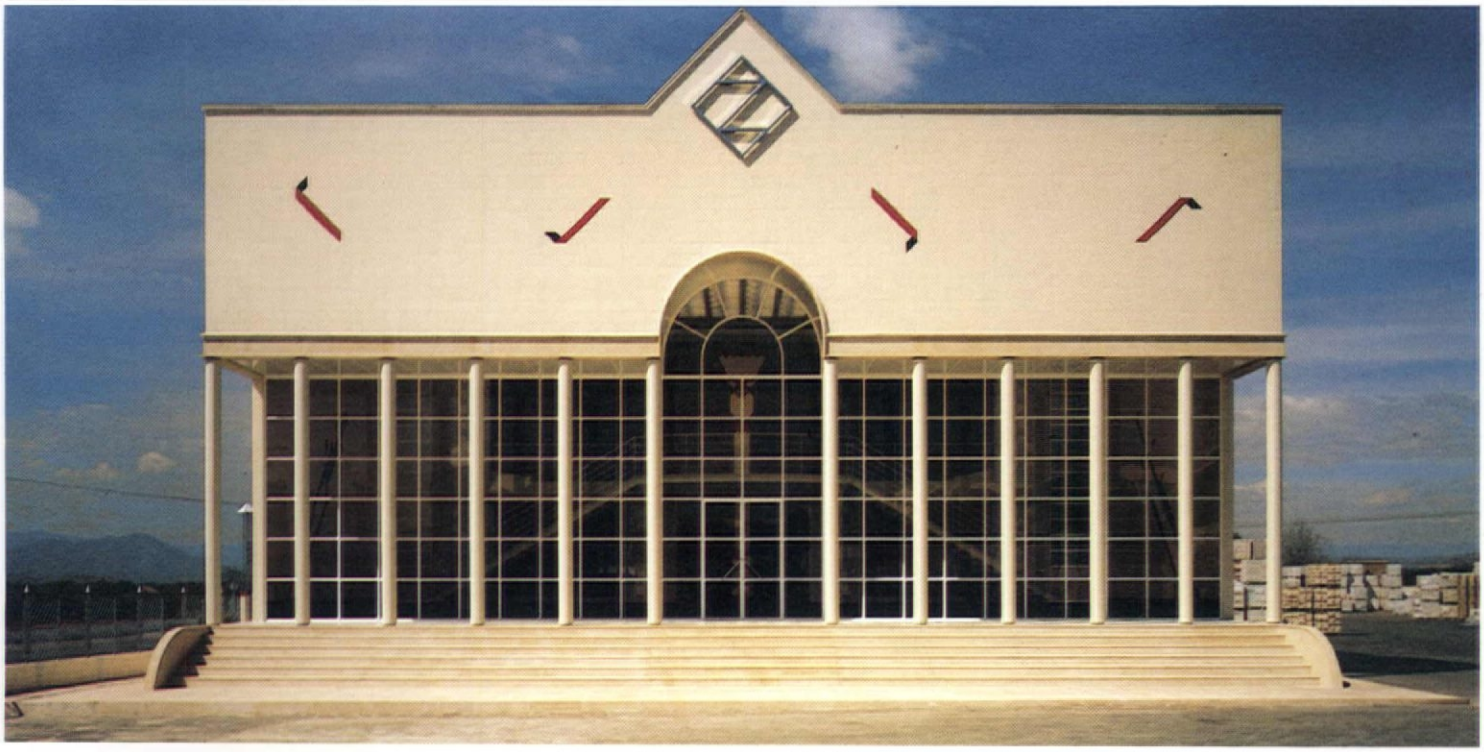


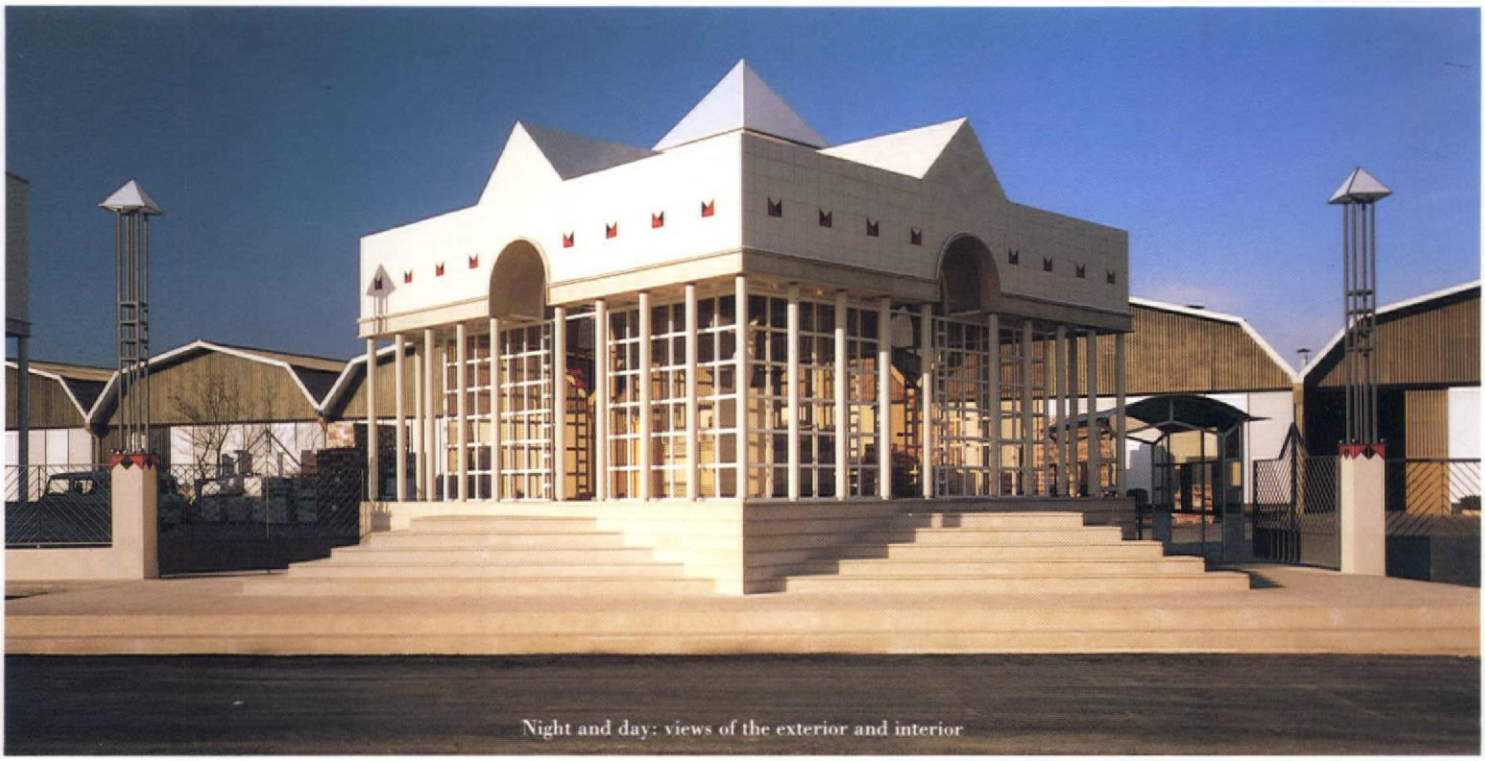
West elevation showing reception building



Ground floor plan

Tito Dalmau

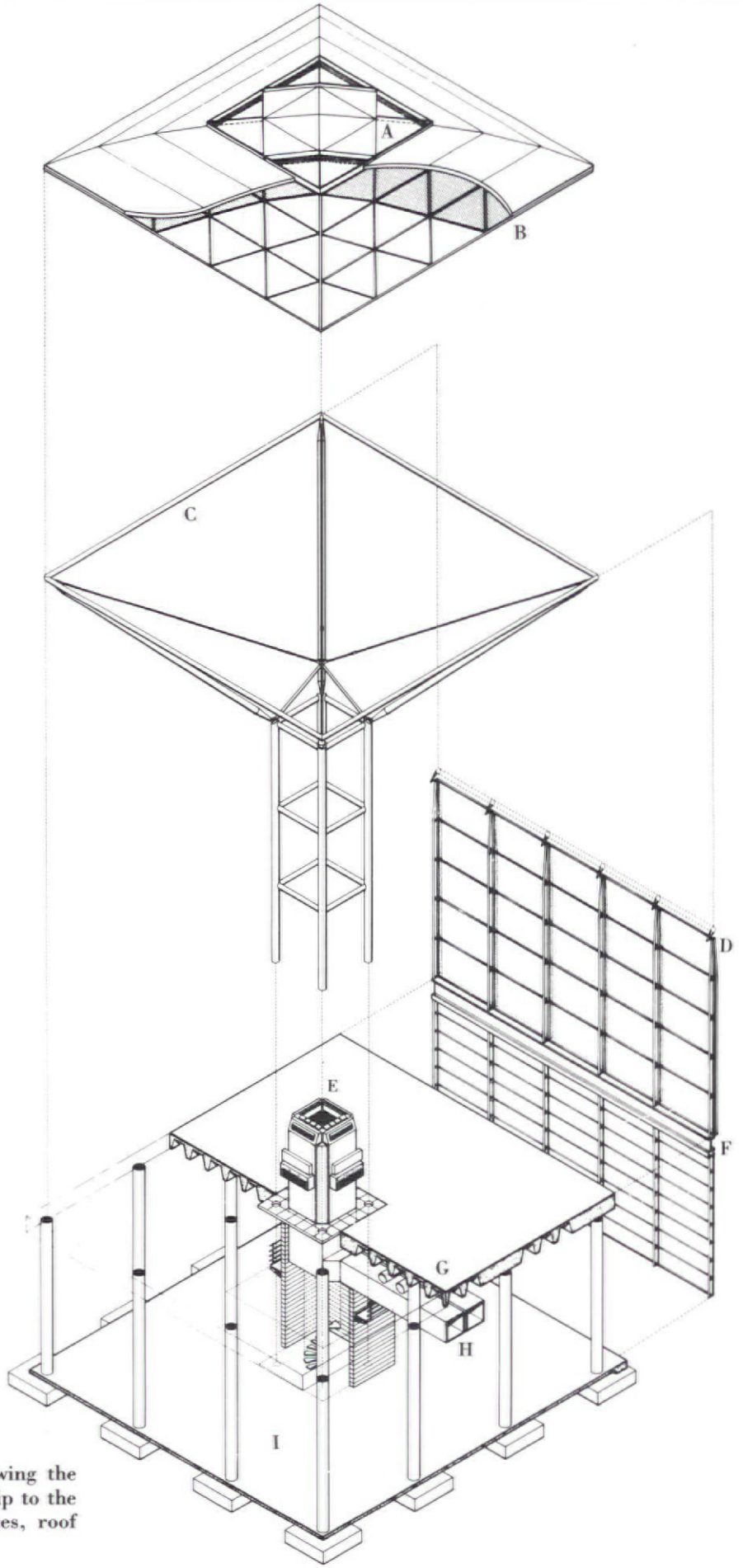




Night and day: views of the exterior and interior

Key

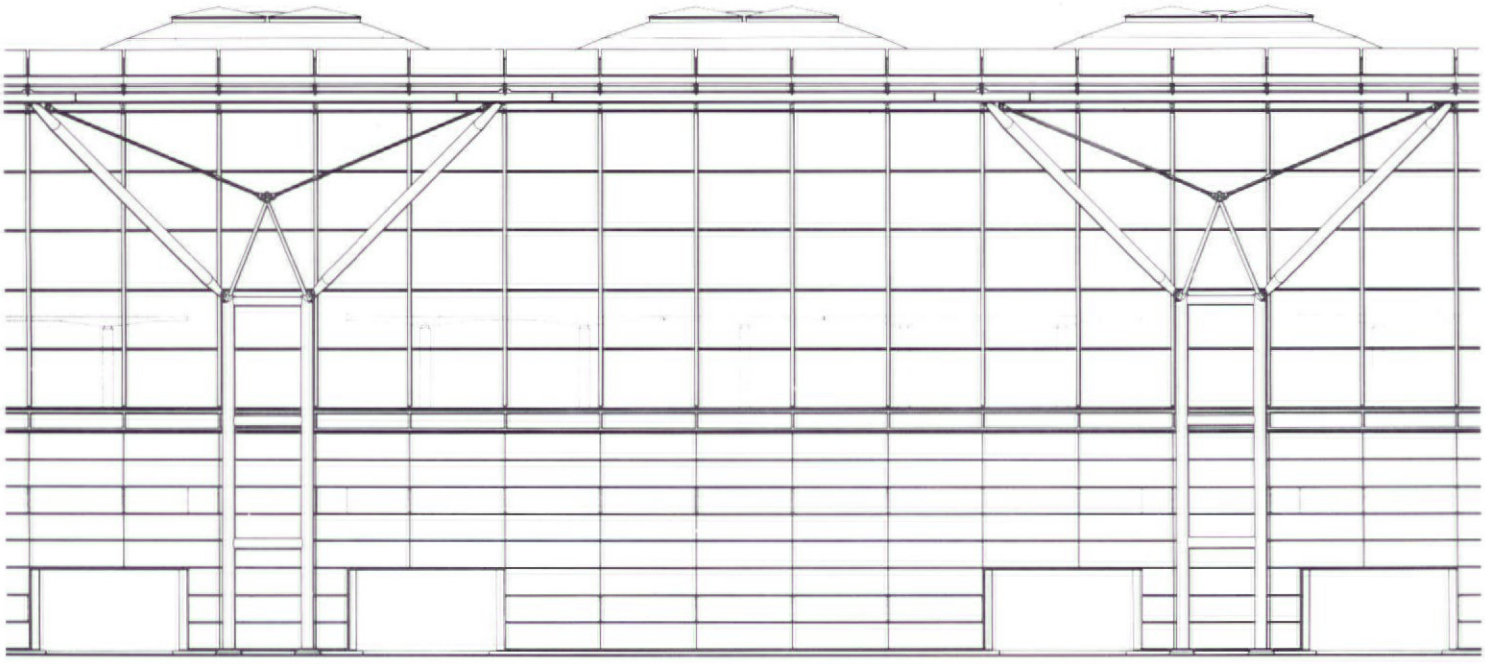
A Integral rooflight
B Steel roof lattice shell and finish
C Steel structural 'tree'
D Glazing to concourse areas
E Indirect lighting and environmental services
F Cladding to undercroft areas
G Concrete undercroft floor
H Air distribution
I Concrete concourse floor



Exploded axonometric showing the structure and its relationship to the undercroft, essential services, roof and external cladding.

FOSTER ASSOCIATES

London Stansted Airport Terminal



Detail of airside elevation

NORMAN FOSTER'S LATEST PROPOSAL marks a new departure in High-Tech thinking with the aid of low energy principles. Such, by now, familiar technological features as ducts and pipes are distinctly absent. In keeping the building down to two storeys and taking advantage of site contours, the whole development presents a low profile in an essentially rural area, consistent with his earlier project for the Frankfurt stadium. This is a determined effort to reduce visual pollution.

Background

In 1981 Foster Associates was commissioned by the BAA to carry out architectural and planning feasibility studies for the development of increased passenger facilities at London Stansted Airport. The practice was subsequently appointed to develop detailed designs for a new terminal building.

The brief for the new terminal building called for a design which would be economical, provide optimum passenger comfort and convenience, and allow internal flexibility for future modifications with the minimum of disruption. It was also considered important that the building should not appear intrusive in the generally rural landscape of the locality.

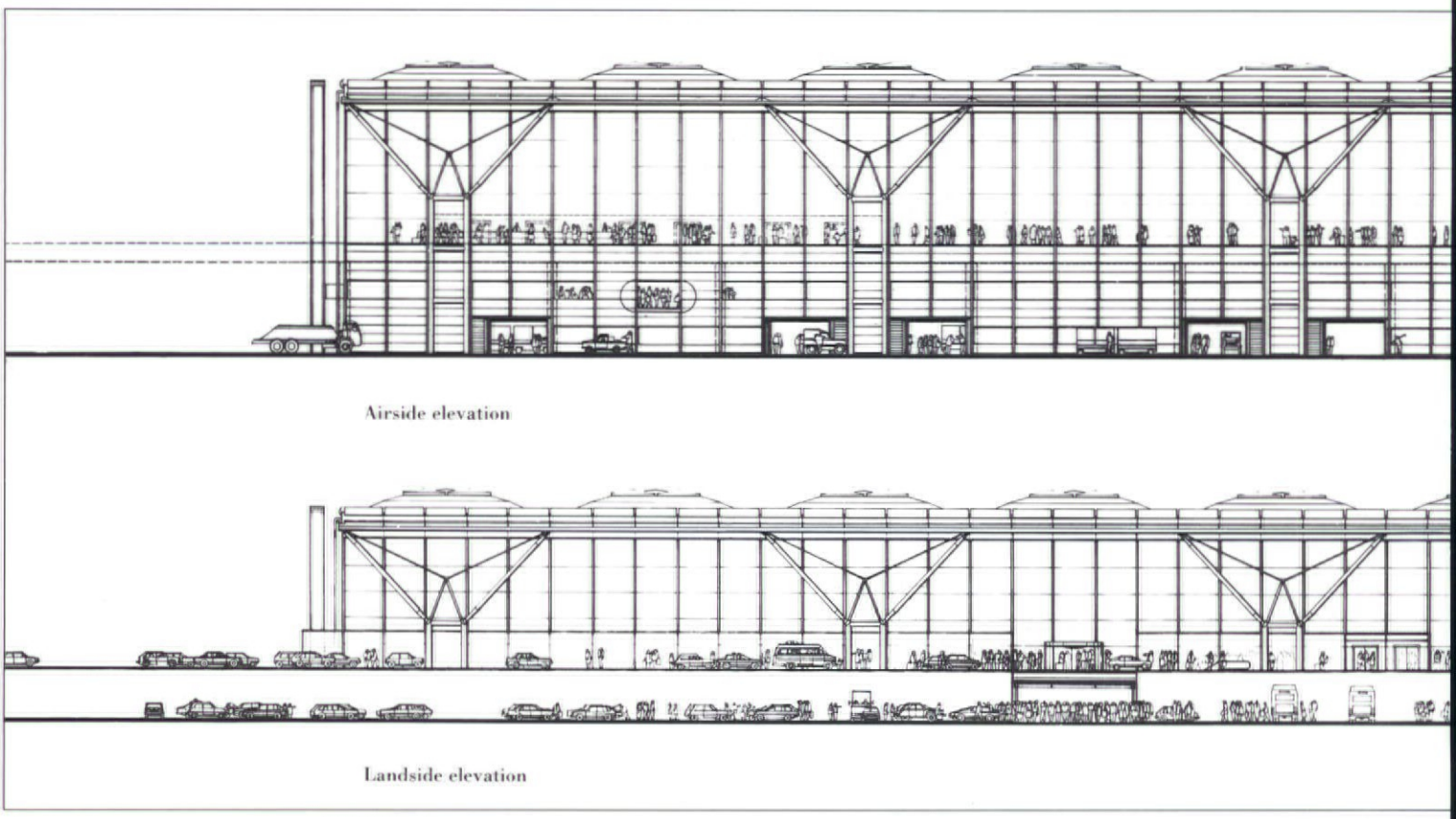
Within the context of the British Airports Authority's Master Plan for Stansted, the new terminal is situated on the opposite side of the runway from the existing terminal.

The Design

The design of the new terminal at Stansted has been influenced by two important factors. The first is the opportunity, in the context of a new site, to reconsider the configuration of an airport terminal building from first principles. The second is the relationship of the building to the surrounding terrain.

The configuration of the Stansted Airport Master Plan has orderly and clearly defined zones for its various activities. The terminal design responds to this by seeking the simplicity and convenience which charcterised the earliest flyng era. All public facilities are provided on a single concourse floor with arrivals and departures facilities planned side by side. The design gives a compact building which reduces walking distances for passengers and enables them to move through the building on essentially linear routes.

The terminal has been designed with the closest possible integration of all transport links to Stansted. The landside vehicle forecourt and passenger set-down are constructed at the same level as the main concourse. The short term car park and coach station are situated to the south of the forecourt, set at a lower level to minimise visual impact and give easy access into the terminal from below the forecourt. The proposed British Rail station is located below the landside forecourt as an extension of an undercroft which runs beneath the entire concourse level. Lifts, escalators and ramps bring passengers from the railway station, coach station and car parks, directly up



Airside elevation

Landside elevation

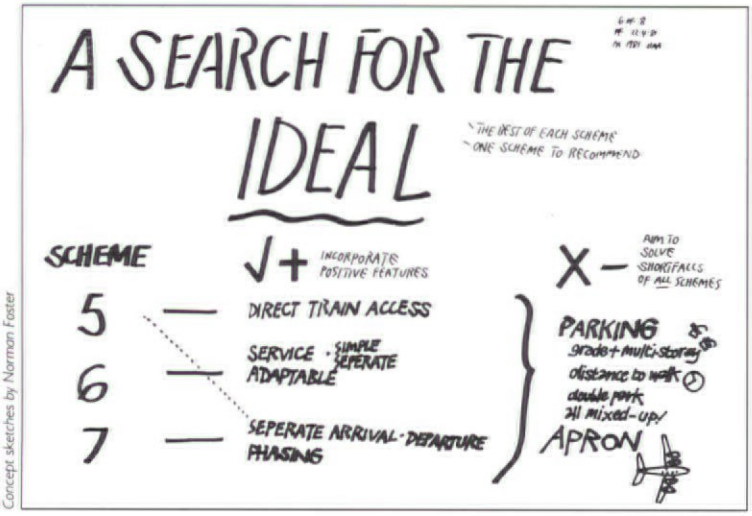
to the concourse level. Passengers then proceed through the check-in area, security and immigration controls and departure lounge to a tracked transit station on the same level. From here automatic tracked vehicles transport passengers to satellite buildings from which they board their aircraft.

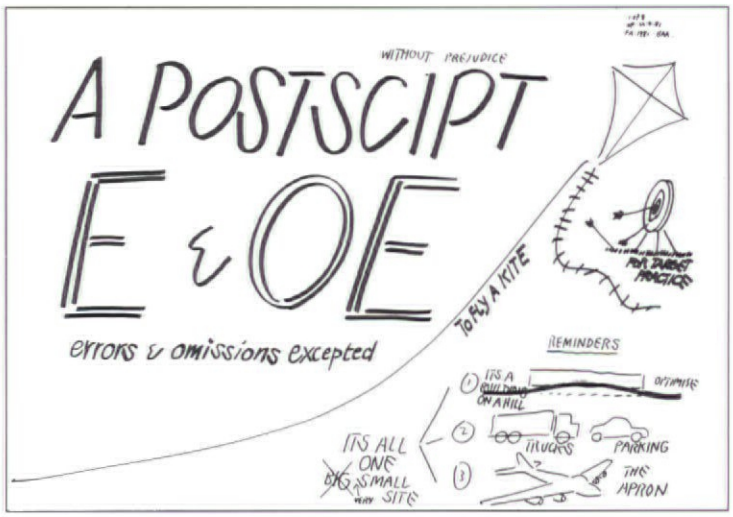
In addition to containing the proposed British Rail station, the main function of the undercroft is to serve the main concourse level by accommodating the baggage handling systems, all the engineering plant for the building and the vehicle servicing area and associated storage. There are no engineering services at roof level in the terminal, thus allowing the roof to have a simple form, free from mechanical plant housings or equipment.

The structural columns at concourse level are set on a 36 metres square grid, generated by the functional requirements of the terminal and the need to provide maximum lay-out flexibility on its passenger floor level. The supports for the roof form tree-like structures comprising clusters of four interconnected tubular steel columns. These are angled at 4 metres above concourse level, to reduce the structural spacing at roof level to an 18 metres square grid. The roof is made up of lattice shell domes which obviate the need for dominant roof trusses or beams. Each dome rises to a height of 3 metres above concourse level of 15 metres. All distribution equipment for heating, ventilation, air conditioning and lighting serving the concourse is contained within the clusters of steel columns.

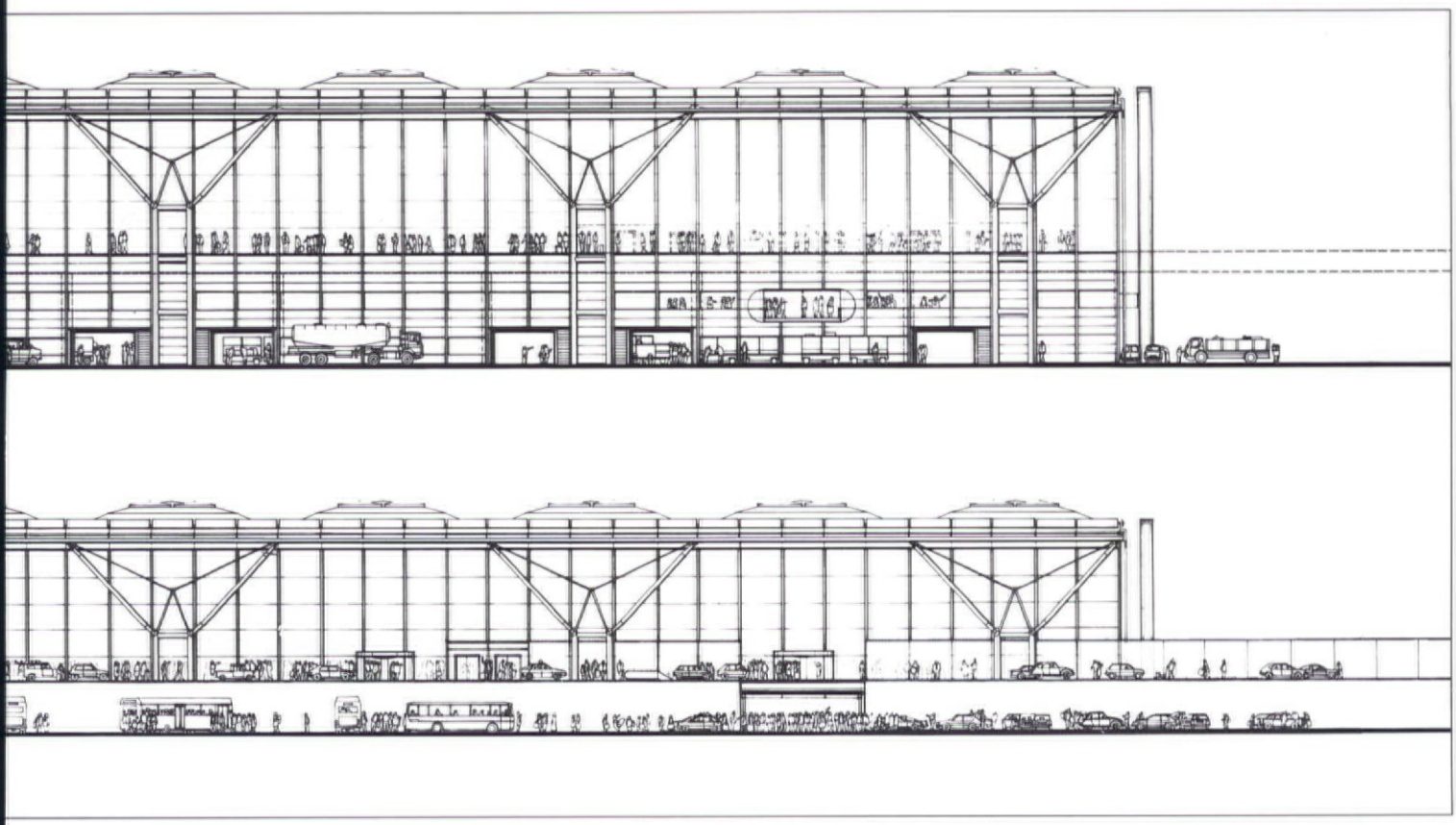
To allow the airport a high degree of flexibility for future alterations and modifications, all passenger facilities at concourse level which require enclosure, such as shops, banks, kitchens, left luggage, lavatories and medical facilities, have been designed as free-standing enclosures which can be easily dismantled. These are 3.5 metres high and served by independent environmental engineering systems located in the undercroft.

Internally there is natural light for the concourse provided by both the glazed cladding and the rooflights in the lattice domes. Careful consideration has been





Concept sketches by Norman Foster



given to the appearance of the terminal at night. After dark, the concourse will be lit indirectly by light reflected from the internal surface of the roof; from the outside no harsh visible light sources will be seen: the building will gently glow. The same indirect lighting system will be used to illuminate the landside passenger set-down area on the forecourt and the transit track stations.

The form and external appearance of the terminal are designed to have an unassertive and low profile, but at the same time to manifest a strong and recognisable presence. The main floor level is set at existing ground level at the top of a natural rise in the ground. The overall height of the building, with eaves 12 metres above ground level, is similar to that of the mature trees in the surrounding landscape.

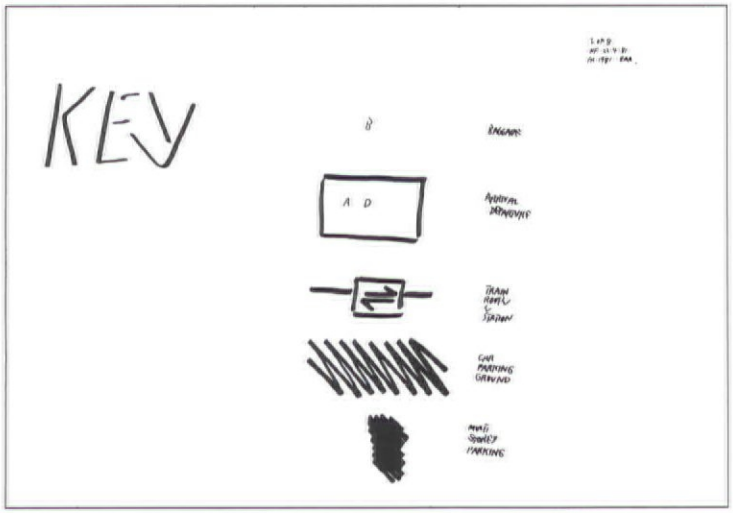
The two main elevations are fully glazed. External structural elements support deep canopies, which provide sun shading and serve to eliminate strong reflections in the glass walls, making them transparent rather than reflective. The two side elevations are constructed from translucent white glass for the concourse and pale grey metal panels for the undercroft, with a low horizontal band of transparent glazing separating the two at concourse level. The visual impression of the side elevations will be calm and subdued.

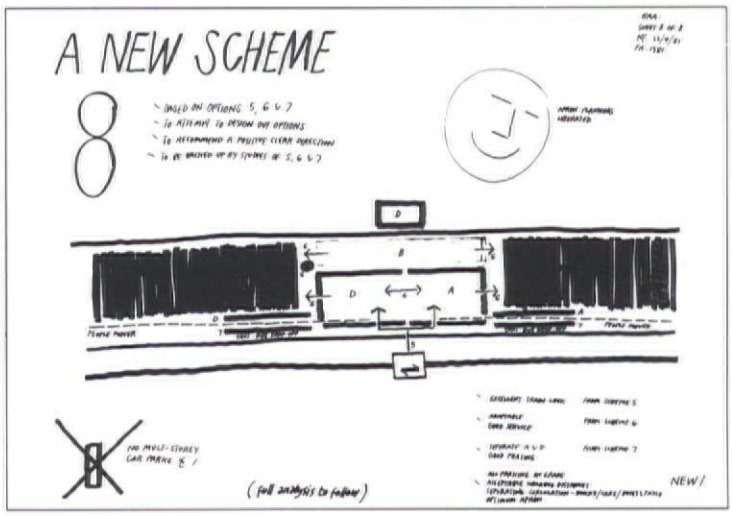
The building has a heat recovery air conditioning system. This uses heat given off inside the building, from lights, equipment and people, to offset heat lost through the walls and roof, which are insulated to unusually high standards.

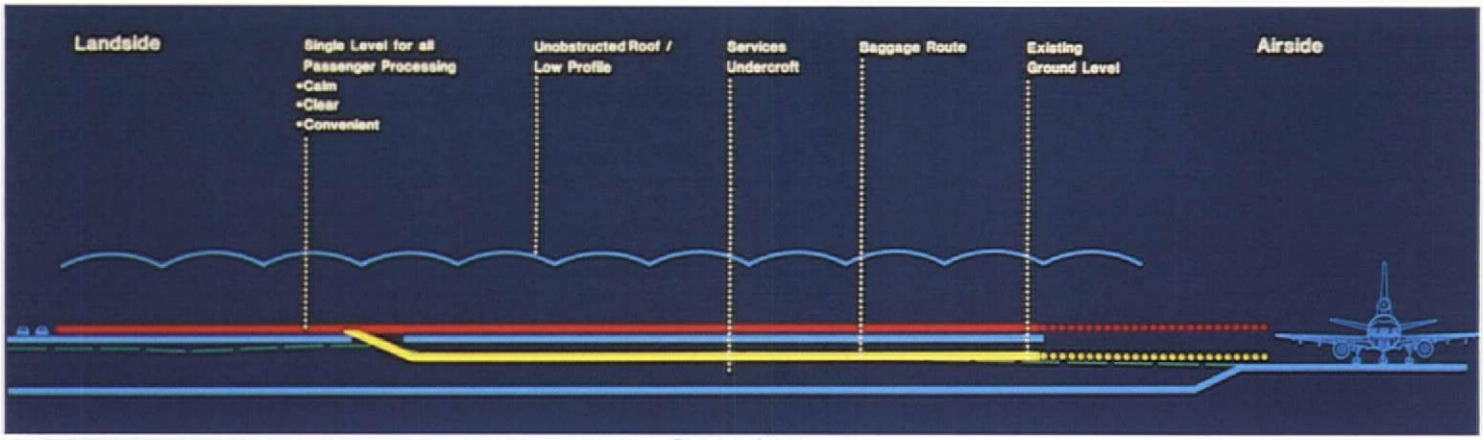
In addition to providing a full architectural service, Foster Associates are also responsible for the interior design of the new terminal.

Project Team

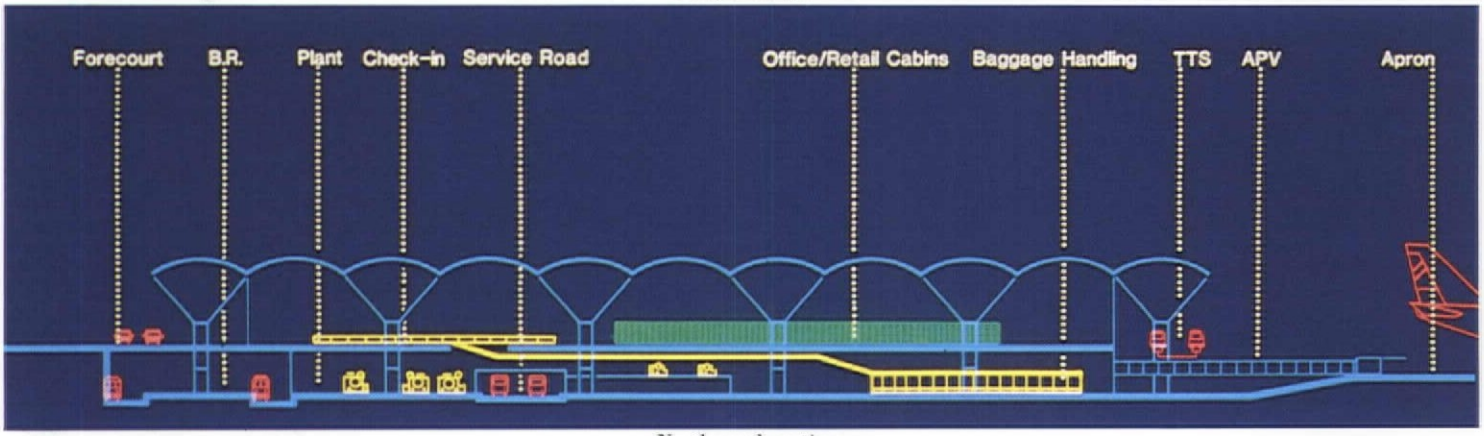
Client: British Airports Authority; Architects: Foster Associates Limited; Structural Engineers: Ove Arup & Partners; Mechanical & Electrical Engineers: British Airports Authority; Quantity Surveyors: British Airports Authority; Consultant Contractor: Laing Management Contracting Ltd.



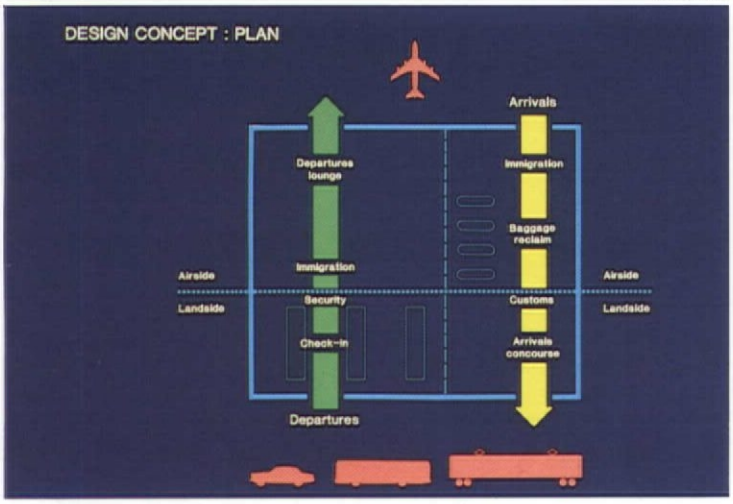


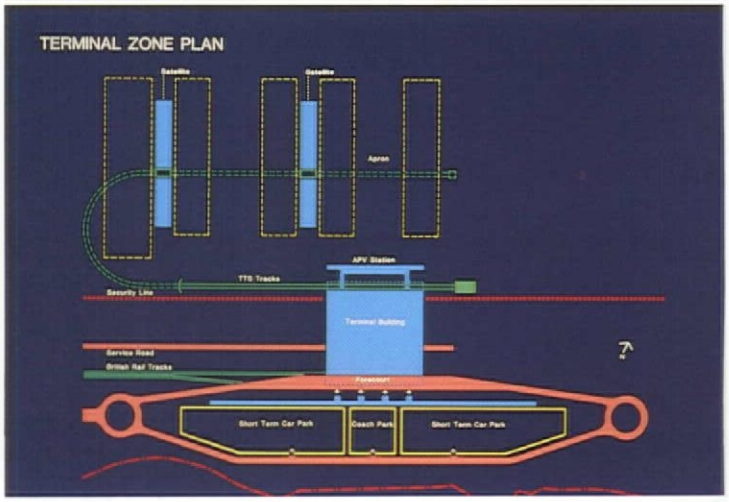


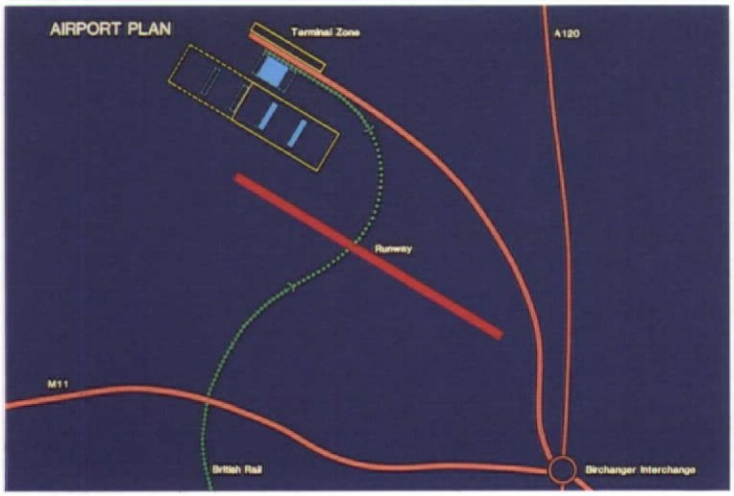
Design concept

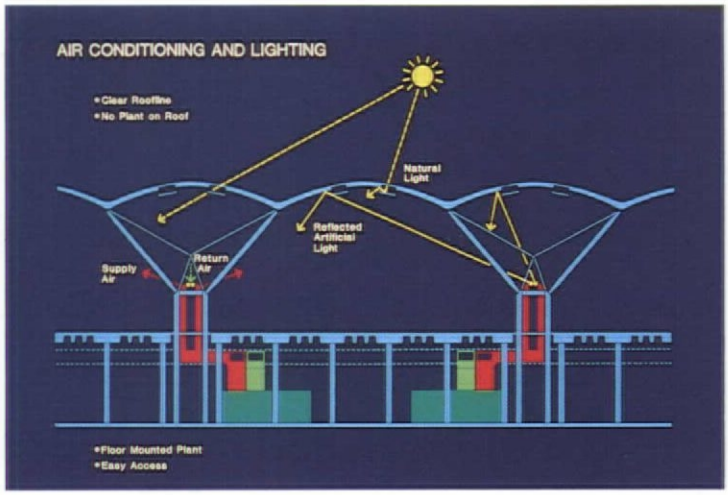


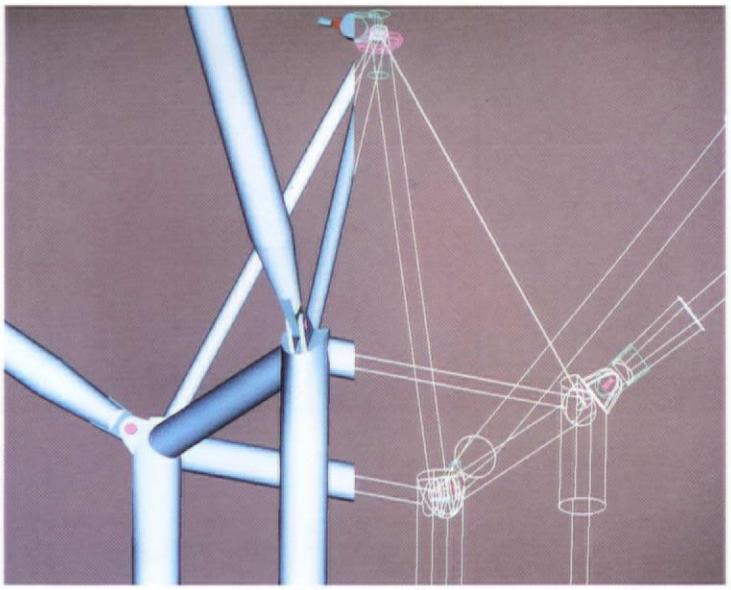
North-south section



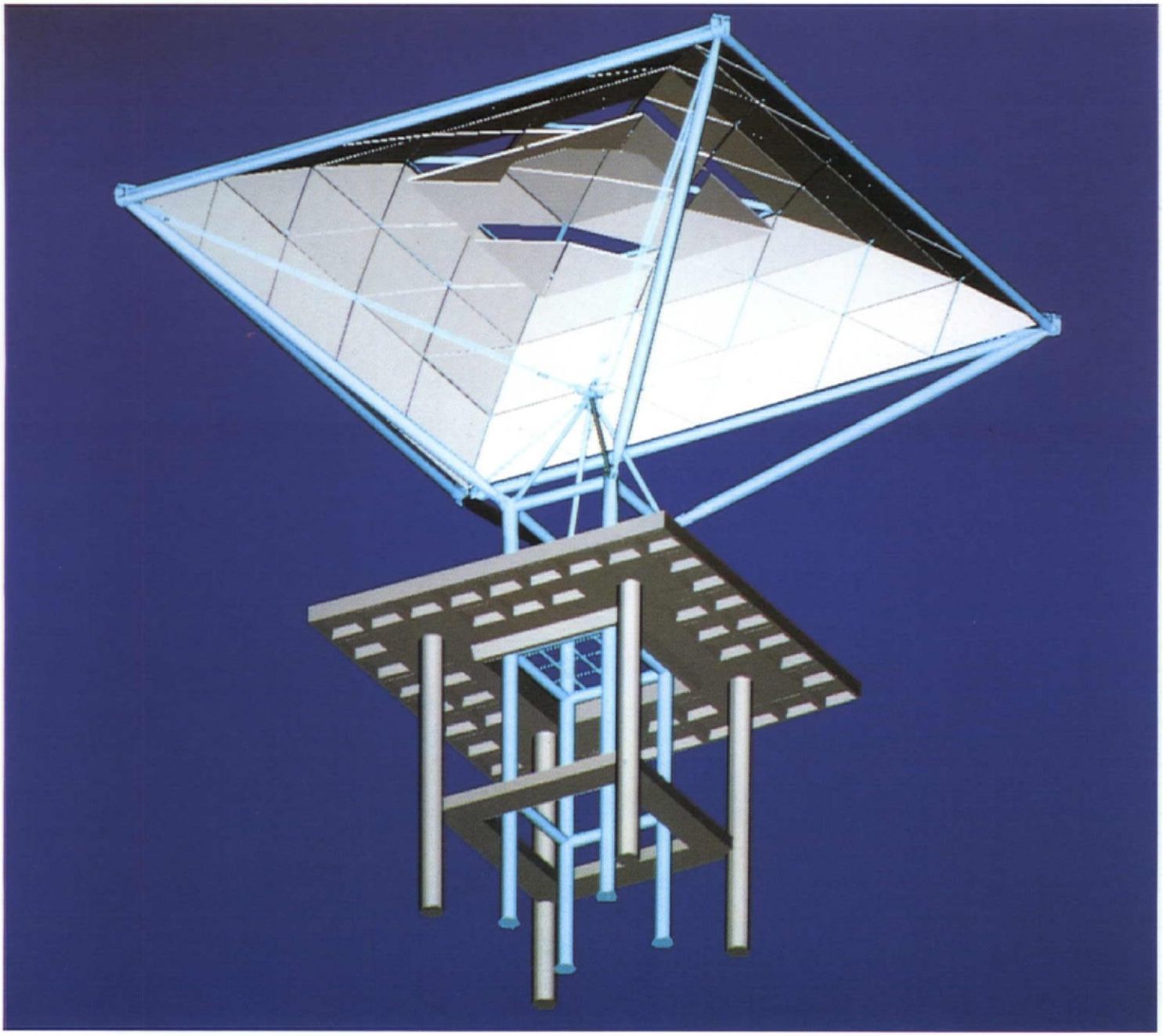






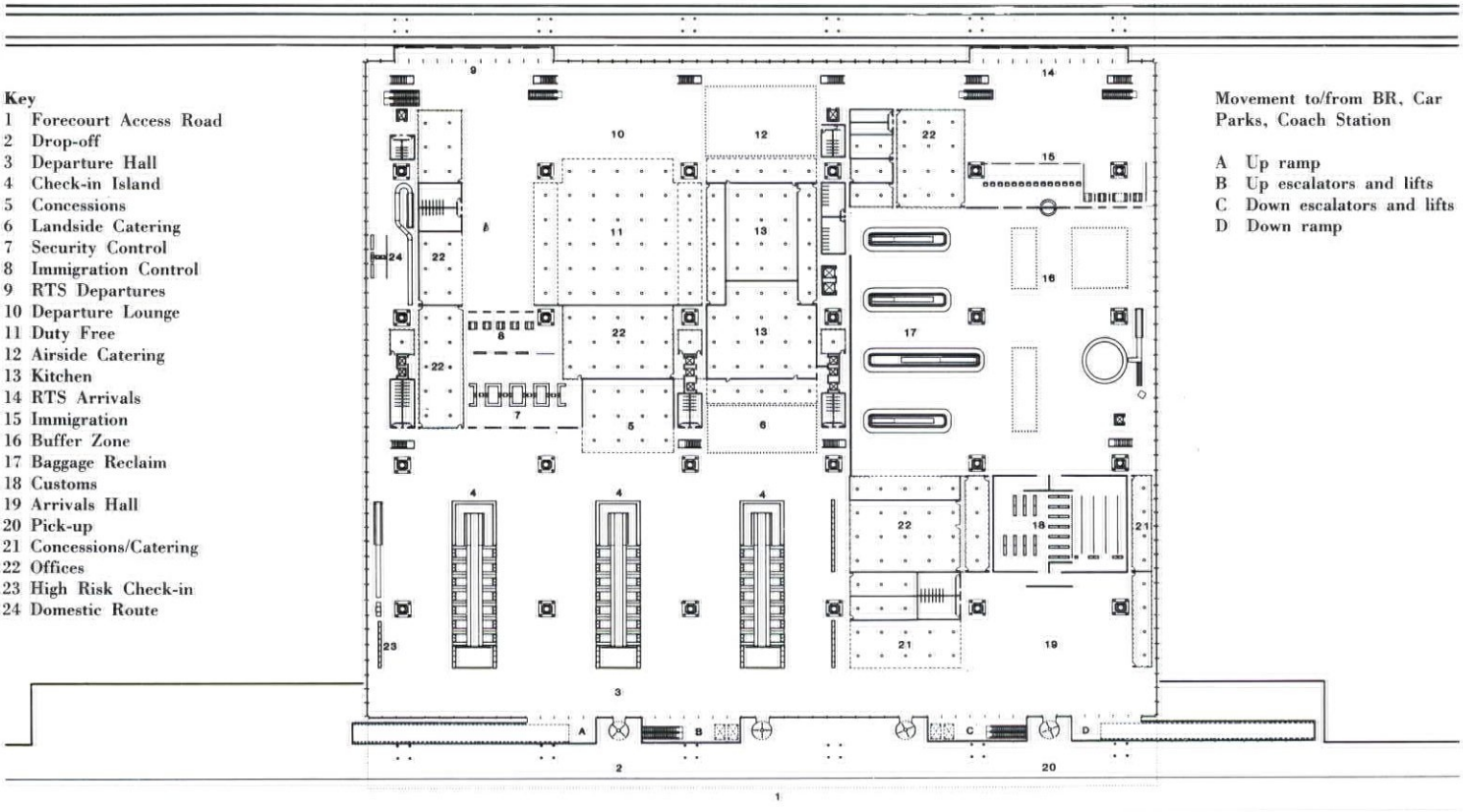


Computer generated perspective of one of the structural columns with details of the steel structural 'tree'

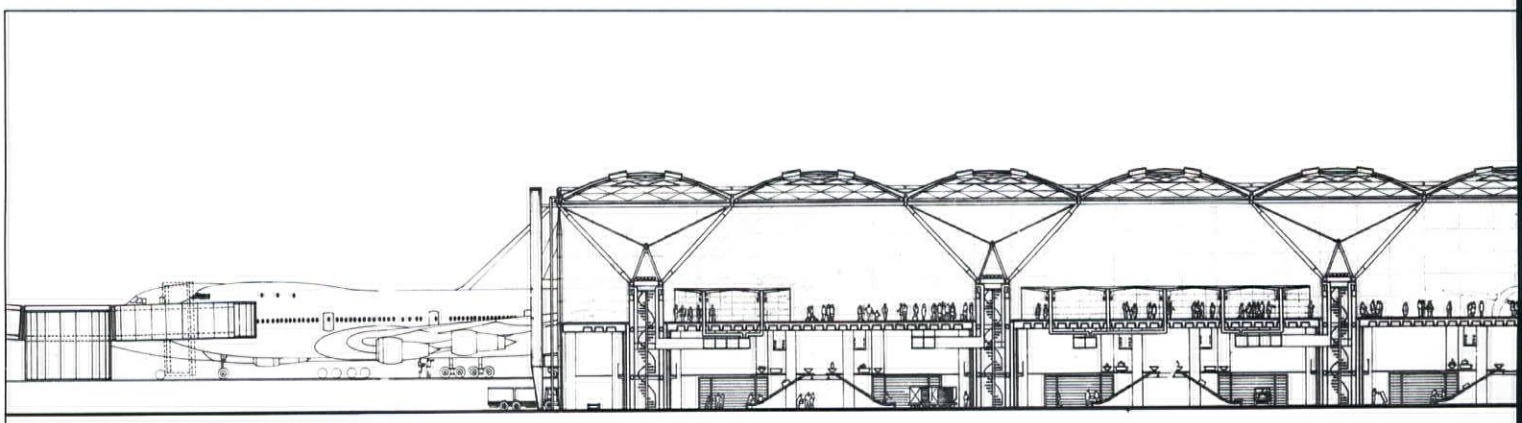


Key

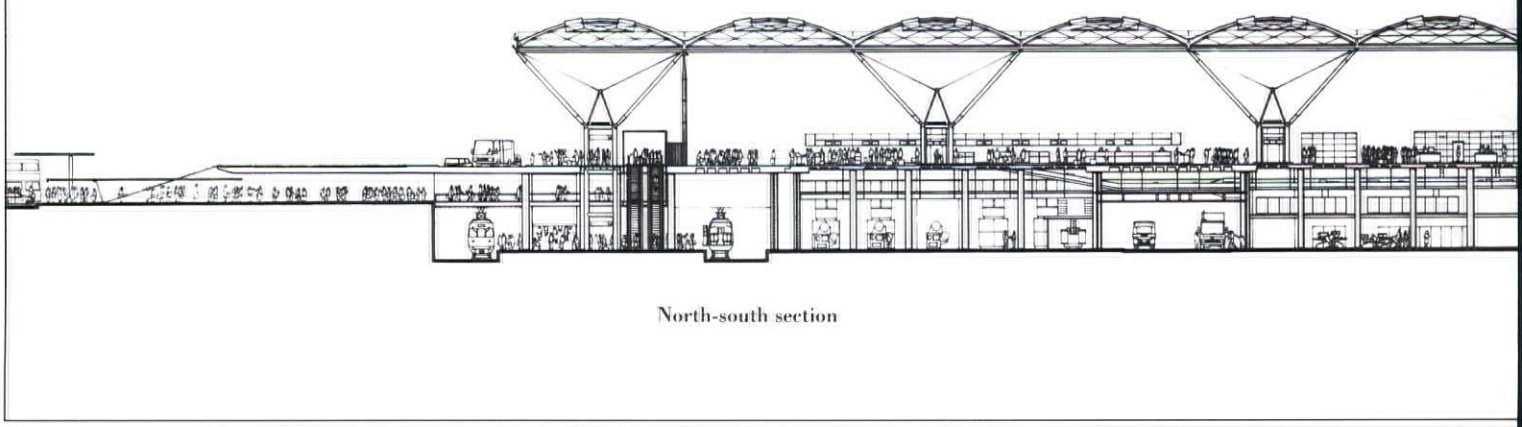
1 Forecourt Access Road
2 Drop-off
3 Departure Hall
4 Check-in Island
5 Concessions
6 Landside Catering
7 Security Control
8 Immigration Control
9 RTS Departures
10 Departure Lounge
11 Duty Free
12 Airside Catering
13 Kitchen
14 RTS Arrivals
15 Immigration
16 Buffer Zone
17 Baggage Reclaim
18 Customs
19 Arrivals Hall
20 Pick-up
21 Concessions/Catering
22 Offices
23 High Risk Check-in
24 Domestic Route



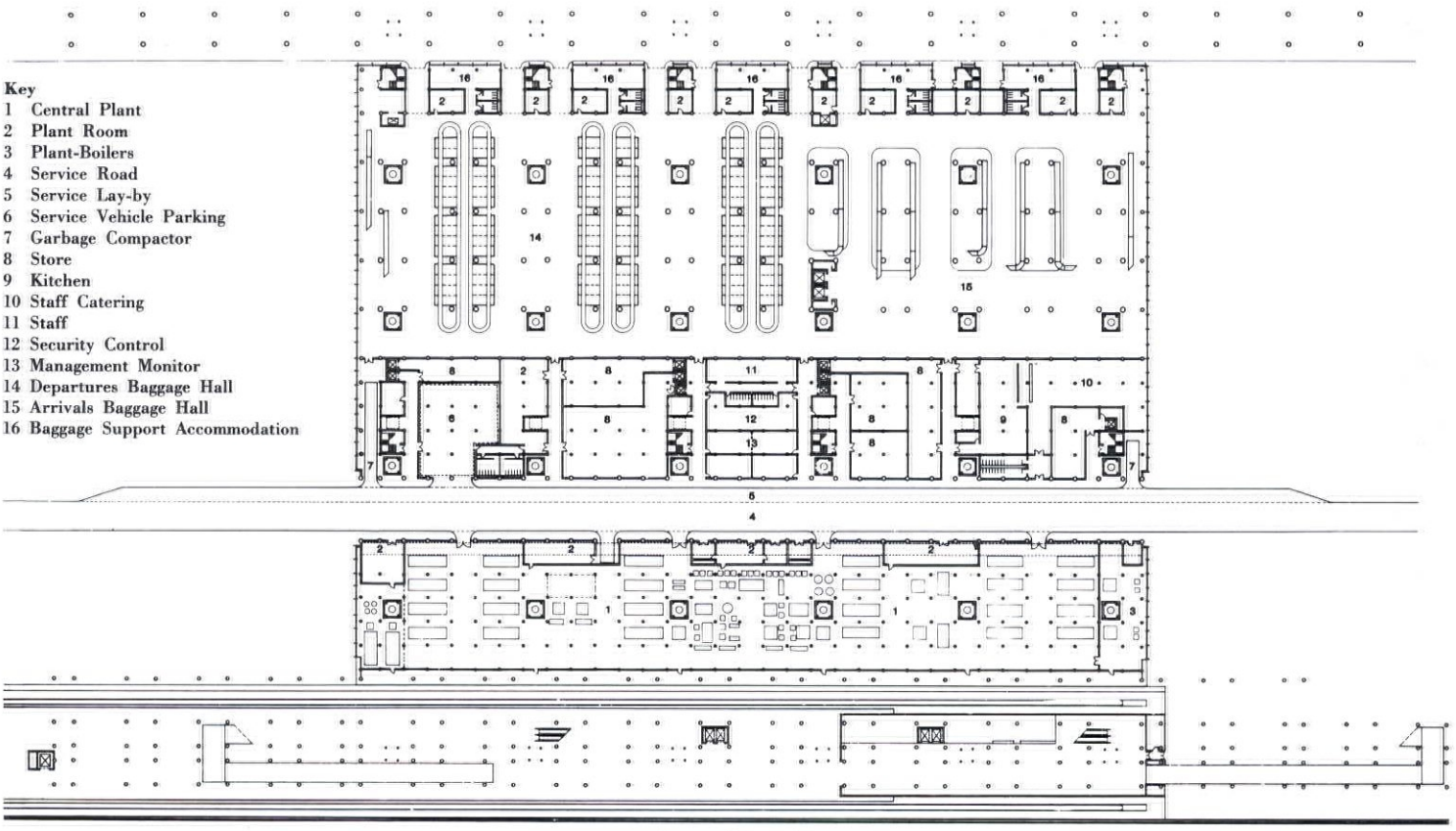
Concourse floor plan



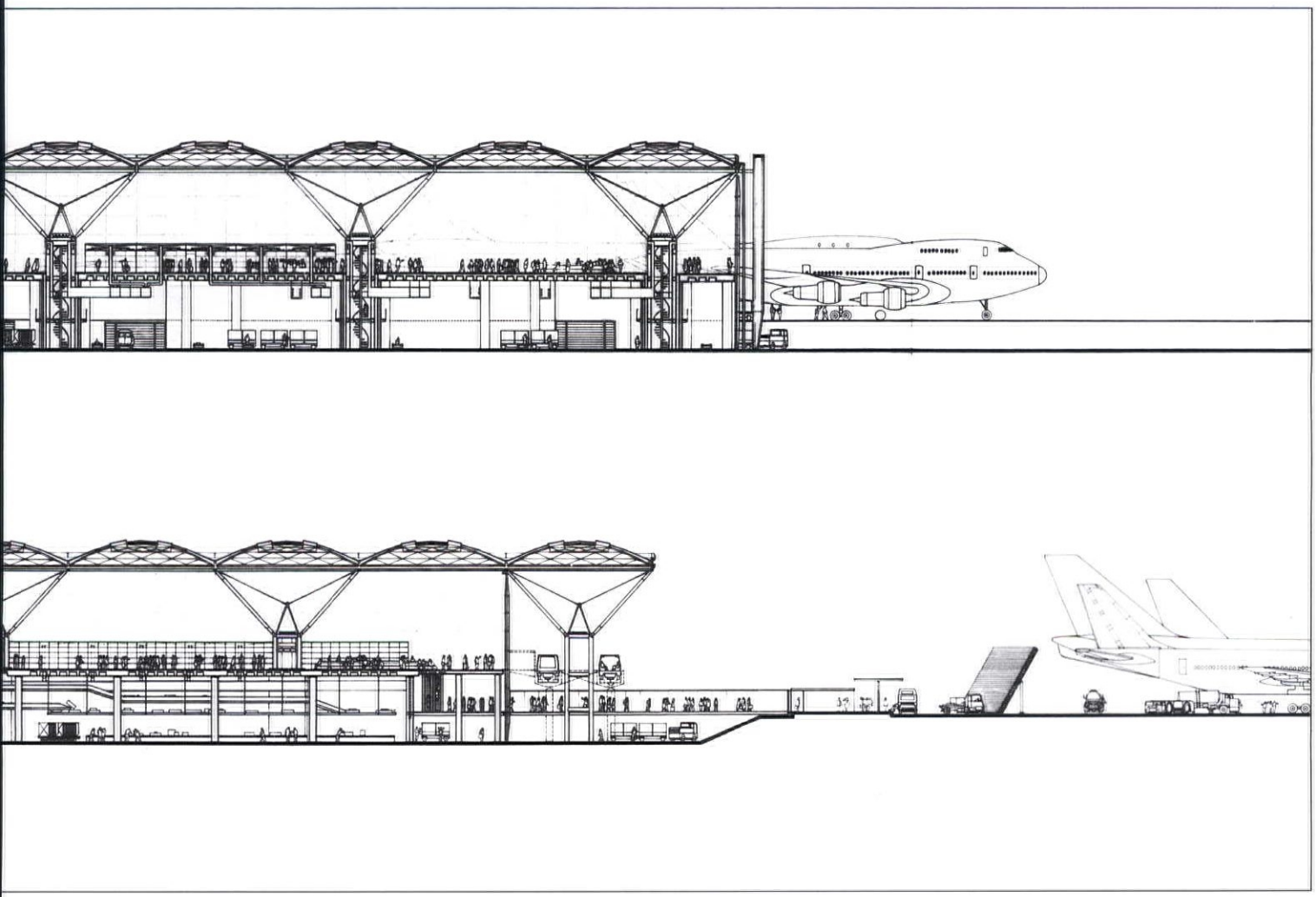
East-west section

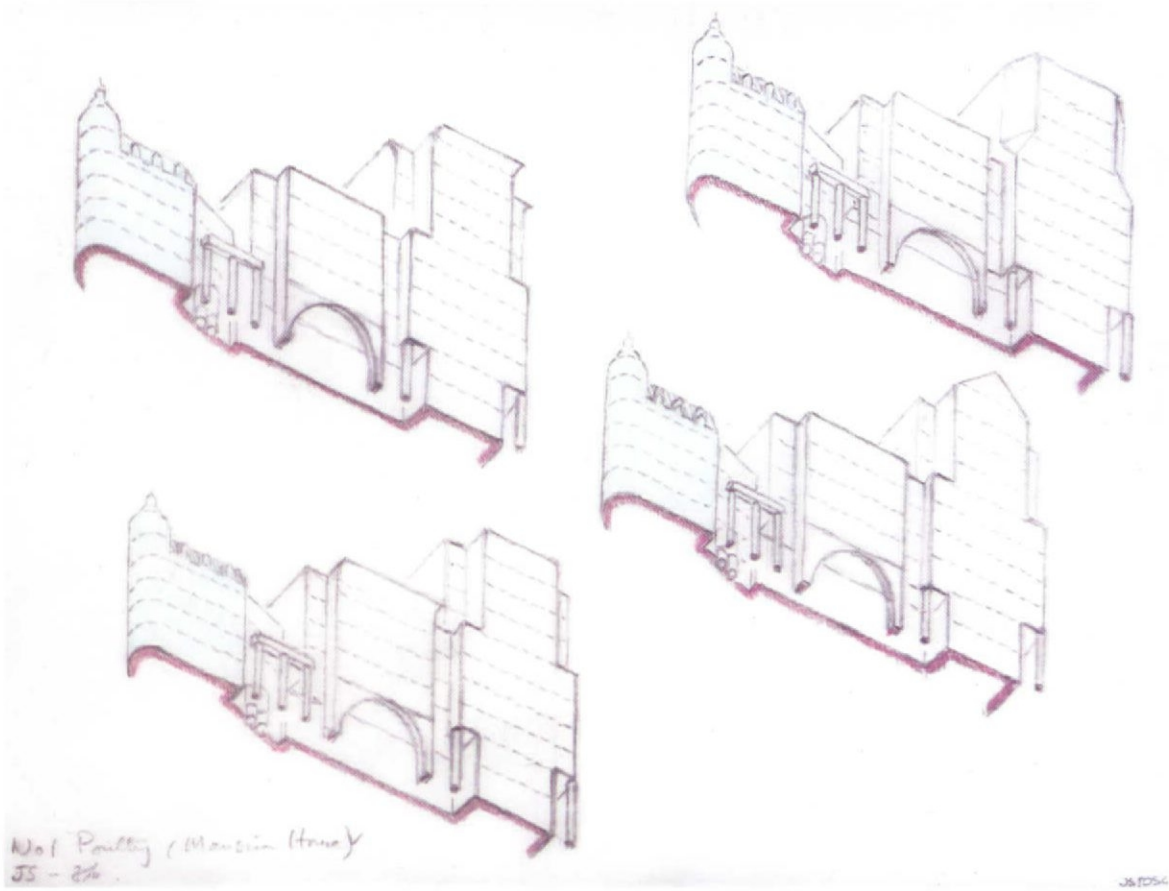


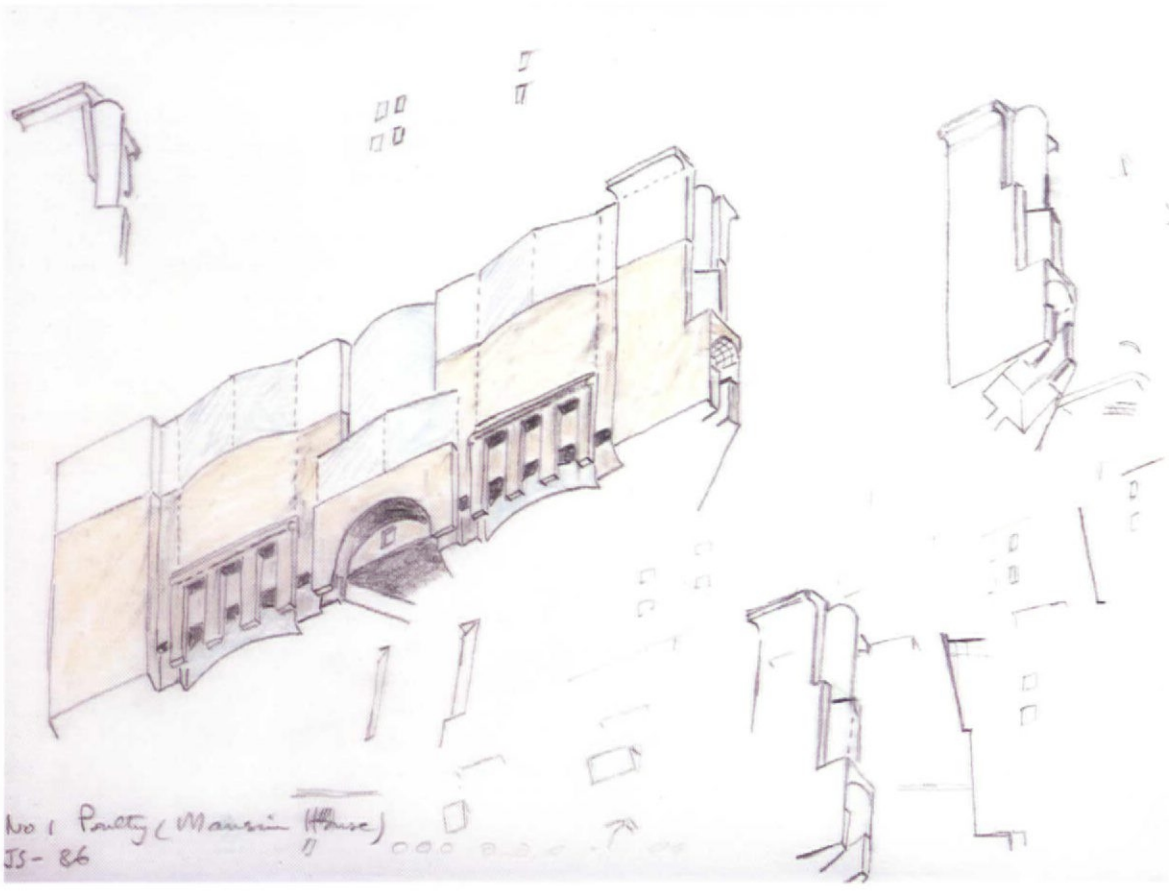
North-south section



Undercroft floor plan



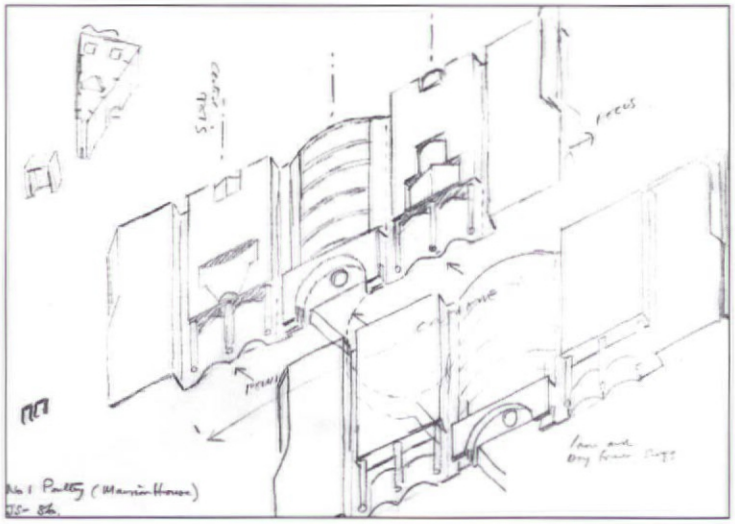




Early sketches by JS

JAMES STIRLING MICHAEL WILFORD AND ASSOCIATES

No 1 Poultry, London EC4



TWO ALTERNATIVE SCHEMES ARE OFFERED for a site which has become something of a *cause célèbre* in British architecture, with the earlier proposal to create a Mansion House square using designs by Mies van der Rohe – a controversial scheme eventually rejected. James Stirling's design concerns itself with a smaller triangular site and offers the planners the choice of retaining the listed Mappin & Webb facade. It still has to be approved at the planning stage.

The Site

The triangular site is bounded by Poultry to the north and Queen Victoria Street to the southeast. The western boundary is defined by Sise Lane and the former churchyard of St Benet Sherehog. The ground area is almost 33,500 ft².

There are eight listed facades on the site, they date from the later half of the 19th century. All are in a parlous condition and supported by shoring and scaffolding. The narrow street of Bucklersbury crosses the site diagonally from the northwest to southeast.

Design Criteria

The planning criteria for Number 1 Poultry was established in consultation with the Client (Mr Peter Palumbo). We intend that this criteria should take into account the exceptional site and its significance for those who live and work in the City of London. Mr Palumbo suggested that the four requirements below (amongst others) should particularly be met: –

1 That the new building should be a fine work of architecture, both modern and monumental, thereby relating to historic monumental buildings of the City, particularly those around the Bank intersection. That the building should be in harmony with its surroundings and enhance the character of the place.[1]

2 That the new building should generously accommodate various public amenities – shopping, covered areas, pedestrian routes, connections to the Underground, meeting places, etc.

3 That it should improve and update the office needs of the City following the so called 'big bang' and that a floor to floor height of 15′0″ for all office areas should be achieved. That the office floors should have as few columns as possible and have a minimum floor area of 10,000 ft² per level. This specification was arrived at in conjunction with Ove Arup and Partners as necessary for a modern dealing office.

4 That the permitted plot ratio for the site be fully realised (approx. 5 : 1 plot ration).

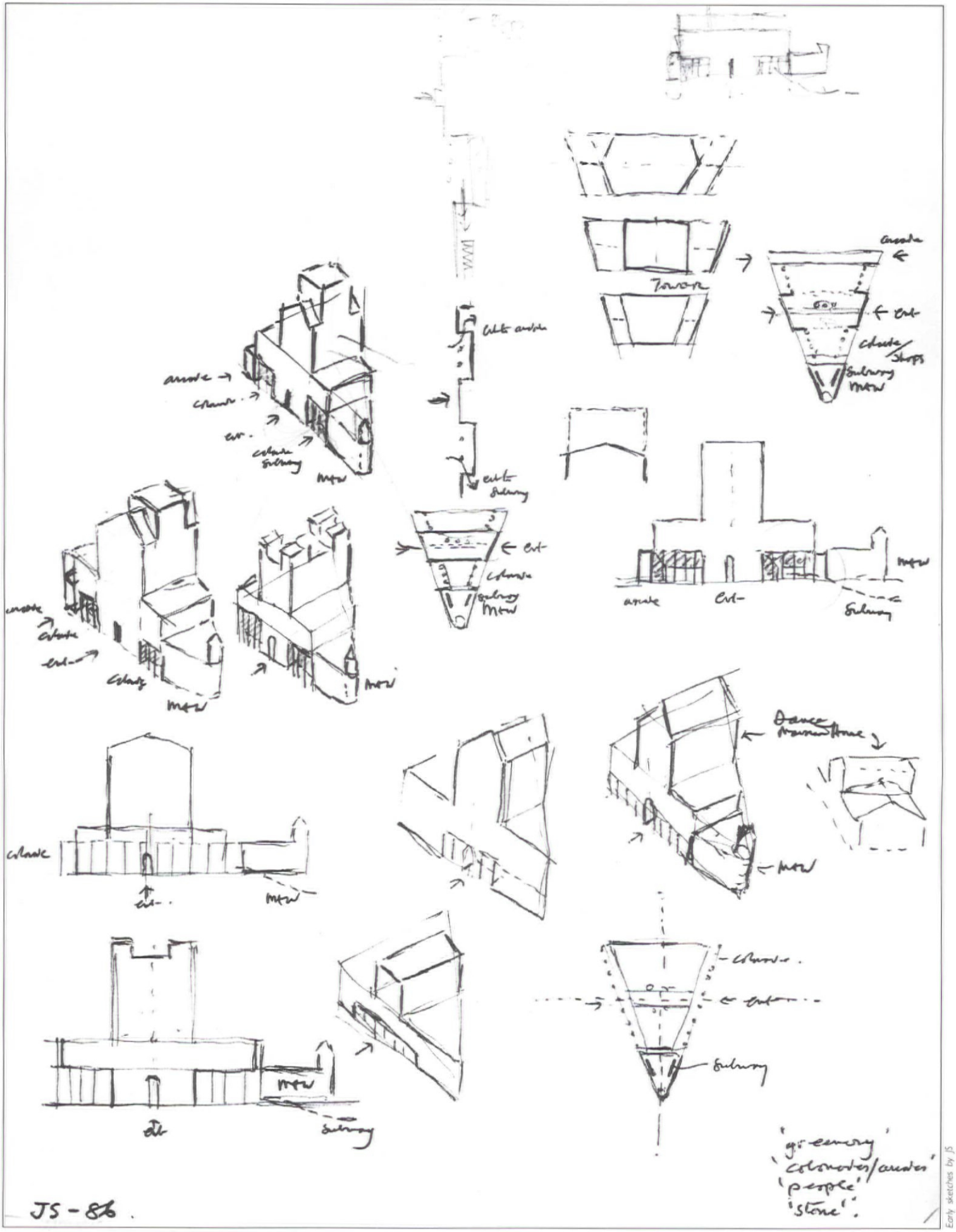
Conservation

The existing building and their facades as well as the street pattern within the site (Bucklersbury cutting the site in two) are not appropriate bases for a modern office facility particularly in regard to the criteria outlined above. The varied levels, inadequate floor heights and small floor areas of the existing buildings are incapable of carrying the floor loading or fire rating of a modern office building; which combined with the insurmountable difficulties of constructing a new building and at the same time supporting crumbling facades (some designated as dangerous structures) make a scheme based on restoration impracticable. The idea of preserving or making replicas of the existing facades and grafting them onto the side of a larger building would, we believe, create a mismatch, derisory to the old and inappropriate to the new.[2]

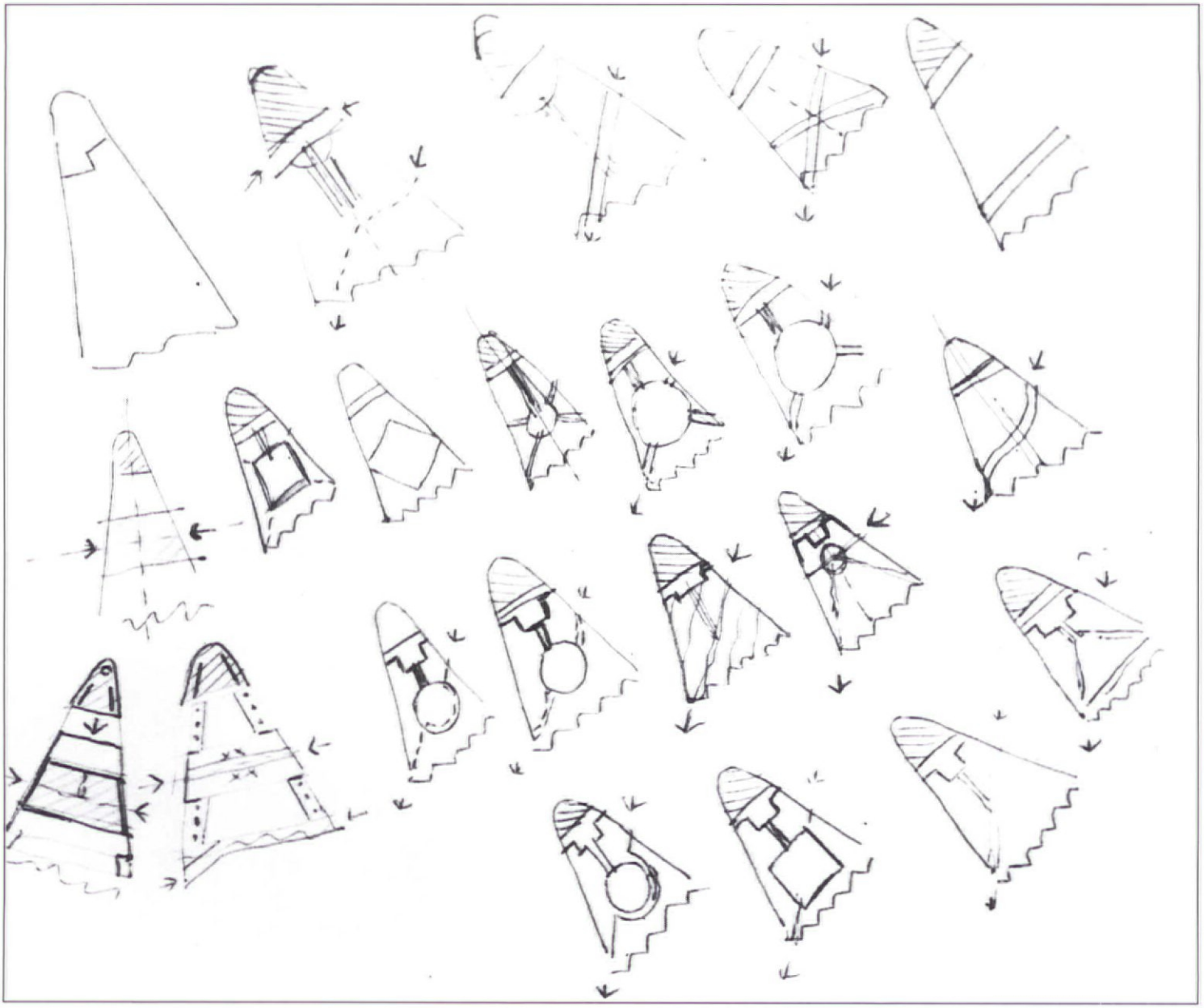
An important aspect of the site, its unique atmosphere, will be retained and enhanced, – the 'hustle and bustle' of people, shopping, eating, drinking, criss-crossing the site and rushing to and from Bank Station, will be maintained.

The Proposals

Two schemes have been submitted for planning approval. Both designs produce



Early sketches by JS



a similar quality of public amenities and provide similar quantities of accommodation. They should be viewed as alternative possibilities.

Scheme A retains Mappin and Webb which we and others consider to be the 'best building on the site'[3]; it is an important landmark and architecturally interesting. The tower on the (apex) corner is a familiar identifying feature and a meeting place. The disappearance of this building in particular might be regretted. Scheme A is therefore an up-stepping symmetrical composition which includes and supports Mappin and Webb at its prow – as the frontispiece of a triangular urban solution. (There are several apex fronts on triangular sites to be found in and around the Bank intersection.) However, the stepped massing which gives Mappin and Webb a primary role in the architectural ensemble, has to terminate with a tall element (152 ft), which in a conservation area might be of concern, even though the new building at its highest would be lower than the adjoining Bucklersbury House.[4]

Scheme B is designed (within the requirements of the Design criteria) to be as low as possible on the site. In lieu of Mappin and Webb an entrance is incorporated into the apex of the triangular building and is expressed as a vertical element, an alternative to the Mappin and Webb tower. Like the nearby National Westminster Bank, Mansion House and Royal Exchange buildings, the new building in both schemes will present a symmetrical face to the Bank intersection.

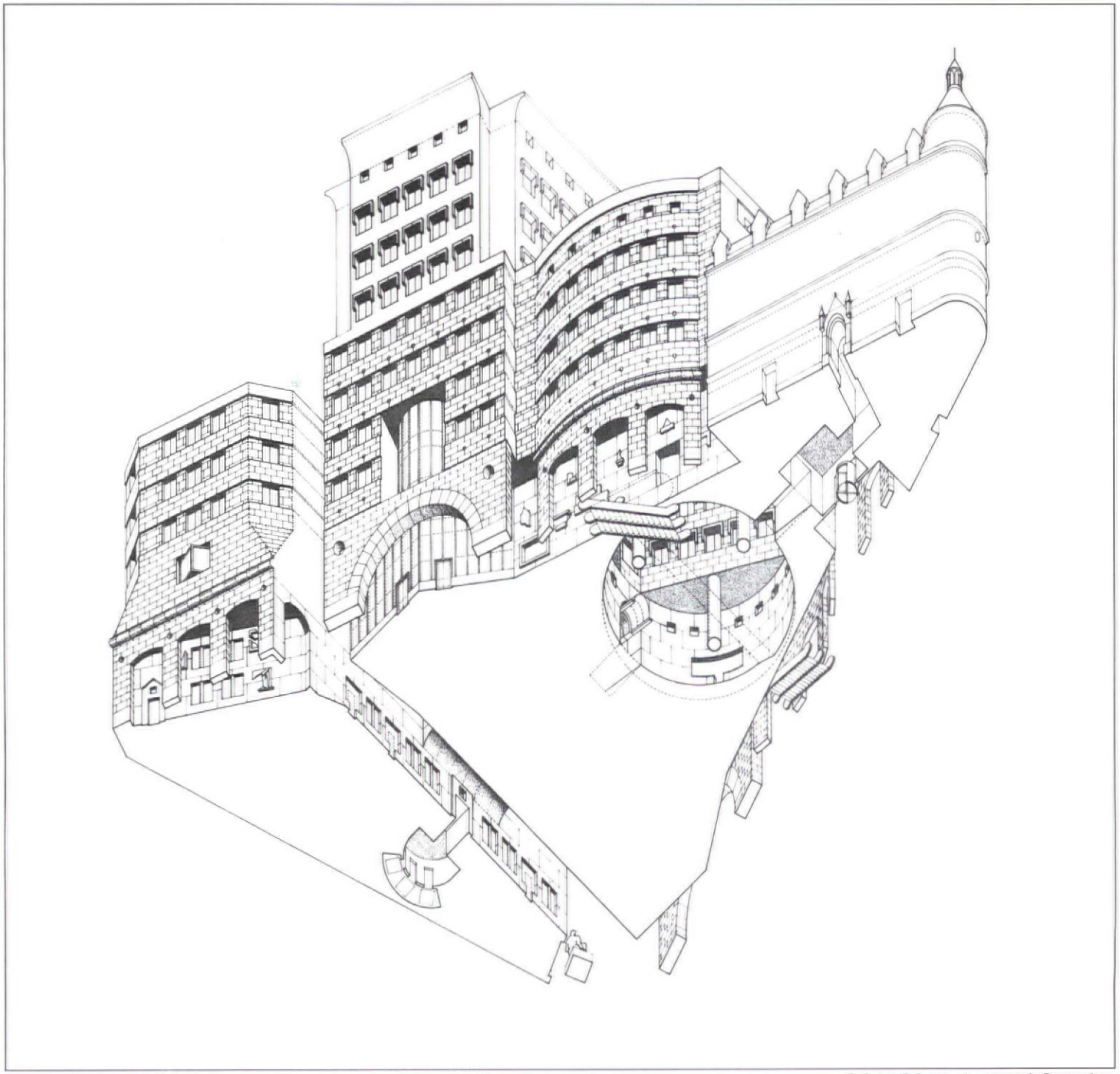
Although both designs utilise a similar architectural language, we think there are certain features which are not interchangeable. For instance, to retain Mappin and Webb on Scheme B without the supporting composition of Scheme A would, we believe, be unfortunate – a too large old head on a new body.

The choice of either A or B is related to the value put on retaining Mappin and Webb, at the same time accepting a taller element within the architectural composition.

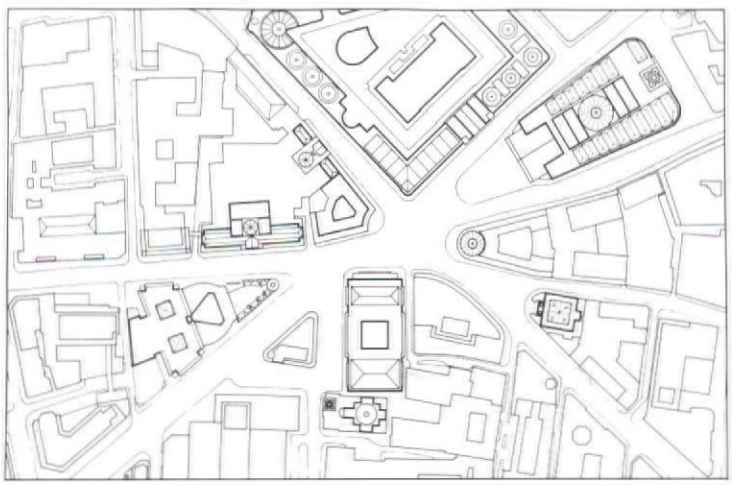
To avoid the bland repetition and gross scale of many contemporary office buildings, we have de-emphasised in both schemes the long horizontal stretch on Queen Victoria Street and Poultry by expressing a vertical sub-division of portions of the facade. The total building will appear more as a sequence of adjoining features than a single entity.

Both schemes have shops and colonnades along Poultry and Queen Victoria Street and the busiest part of the massing and facades architecturally, is at pavement level, alongside public movement into, through and around the building.

Window patterns relate to an ideal 10 foot partitioning module, though windows vary in size and type – sometimes hole-in-

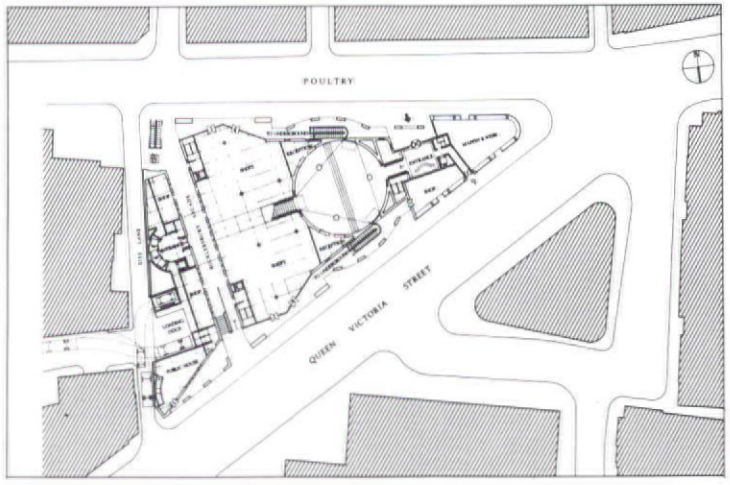


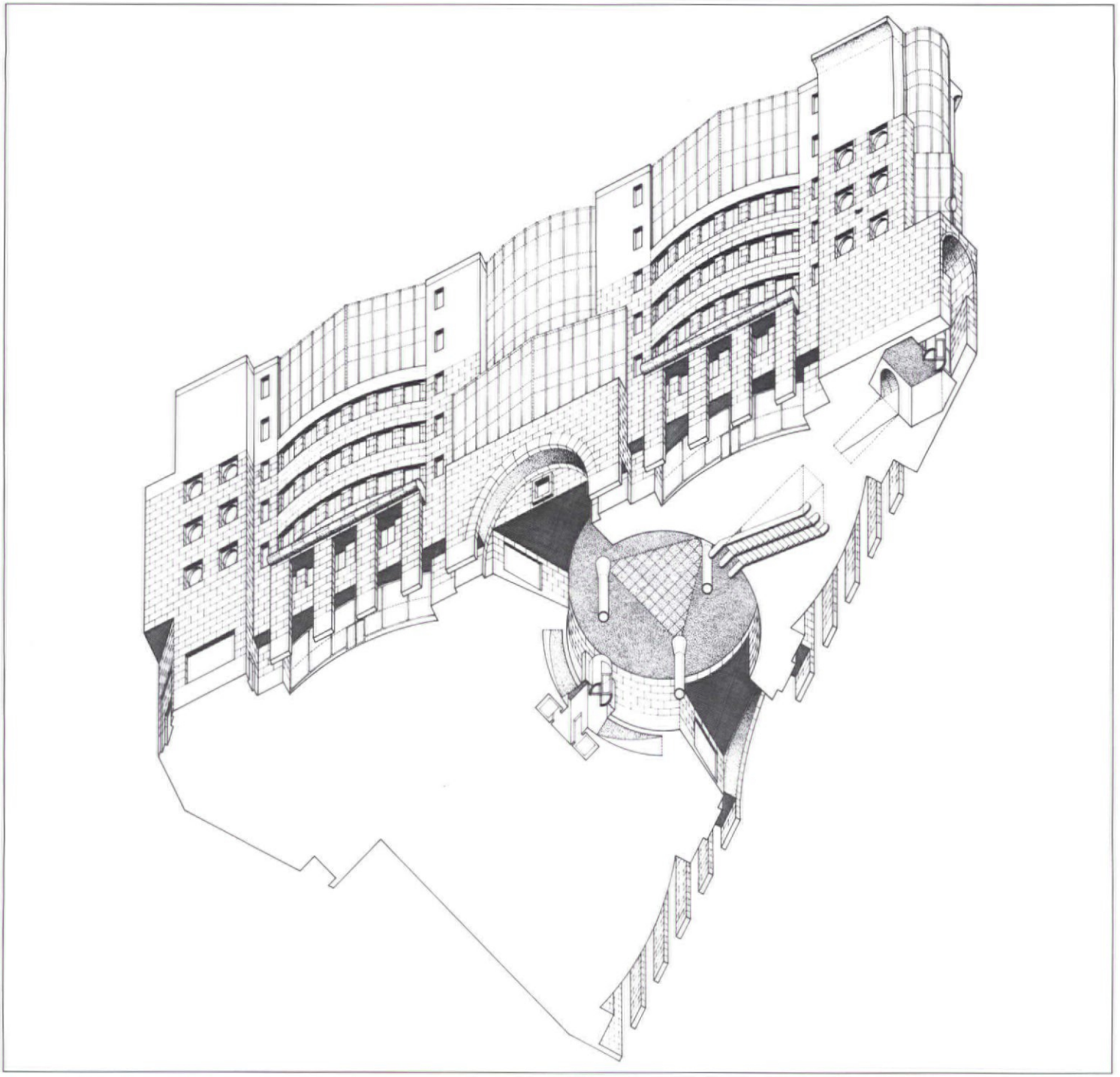
Below: Scheme A: site plan



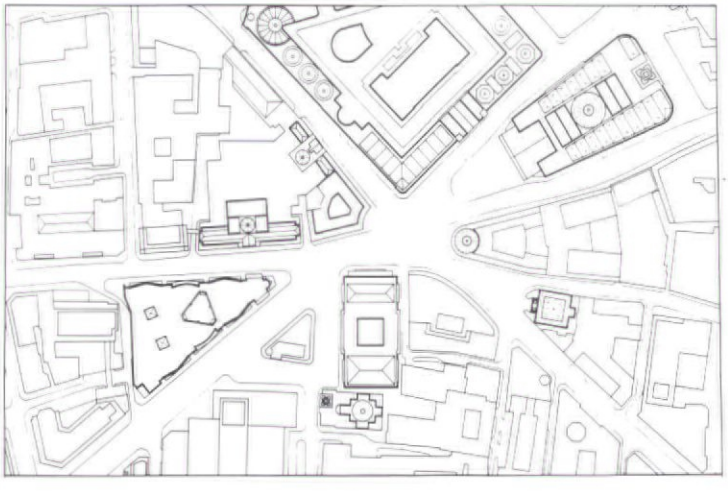
Above: Scheme A: up-view

Below: Scheme A: ground floor plan

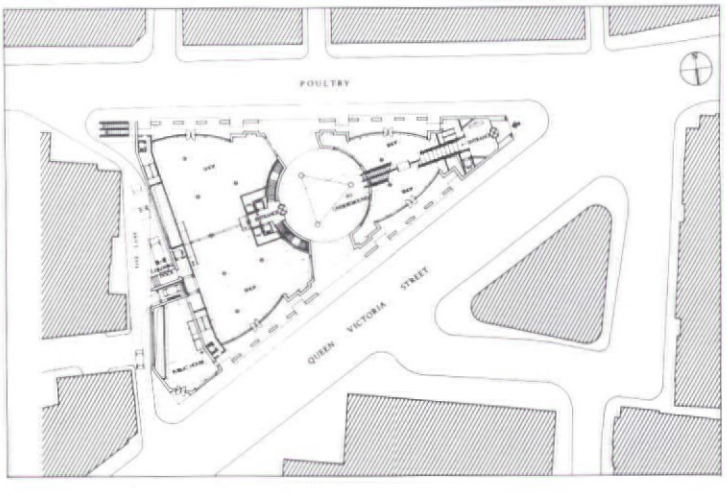




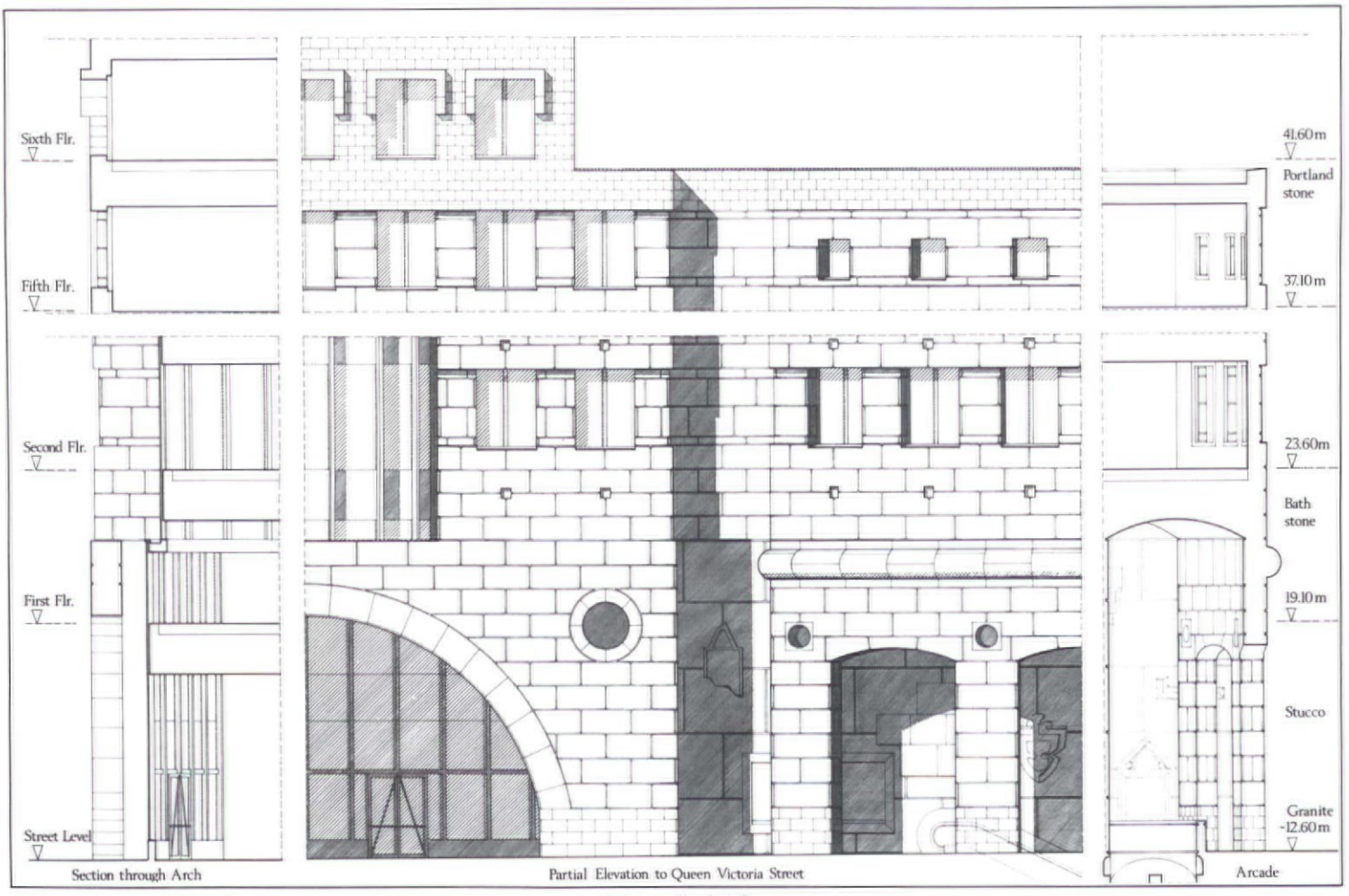
Above: Scheme B: up-view



Below: Scheme B: site plan



Below: Scheme B: ground floor plan



the-wall windows, sometimes curtain walls.

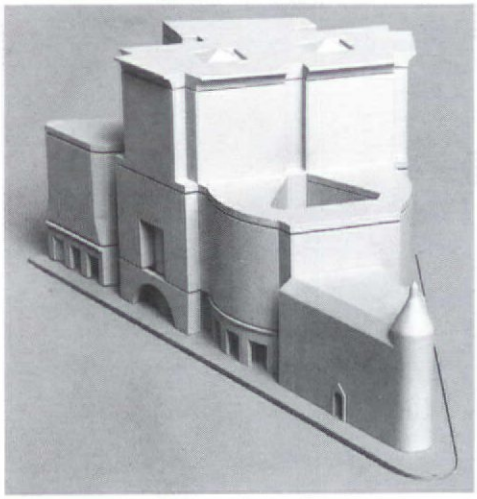
As with adjoining buildings, the new building will be surfaced in traditional materials – Portland stone, granite or slate and stucco (articulated masonry joints to the stonework, in lower walls; tight joints in masonry surfaces above). There are also areas of curtain walling that lighten and sub-divide the building face.

Amenities

The existing exit from Bank Underground Station and the Waterloo/City line, emerges into the open and onto the pavement at the apex of Mappin and Webb. This staircase exit is both too narrow and too low, restricting circulation at peak times. In both Schemes A and B the way up from the Underground will be greatly improved and the new shopping concourse below pavement level will have escalators rising to street level within and under cover of the colonnades or within a public concourse.

The wider pavements at street level will be lined with shops which, in conjunction with the shops in the concourse below, will replace the existing retail areas in volume. The new shopping units can be efficiently serviced from a loading dock off Sise Lane. In locations where it might be impractical

Scheme A: detail



Scheme A: model

to have shop frontages, i.e. near subway exits (Scheme A), the stuccoed walls behind the colonnades could be enlivened with archaeological fragments (perhaps whole portions from the demolished facades).

The narrow street of Bucklersbury cuts diagonally across the site and at present is continuously used by pedestrians moving between Cannon Street Station and the City. However, it is frequently blocked with service vehicles and only a few shops consider trading worthwhile. In Scheme A a pedestrian walkway or alley lined with shops replaces Bucklersbury as the short cut across the site. At the southern end of this pass, a new Green Man Pub could be entered via the colonnades. In Scheme B there is a public pass connecting Poultry and Queen Victoria Street via a central concourse flanked with shop windows. Within this concourse the escalators rise from the Underground with a secondary entrance to the new building. This covered concourse will be, to a degree, top lit through a glass ceiling which forms part of the floor of the office courtyard above.

On every office level both schemes have a plantroom to cope with the varying power demands of dealing/office space. Large floor voids and a minimum number of columns provide access for cables and ductwork as required in high technology offices. Scheme A achieves approx. 13,4920 nett square feet of office area, whilst Scheme B achieves approx. 13,4340 nett square feet.

View from Cornhill

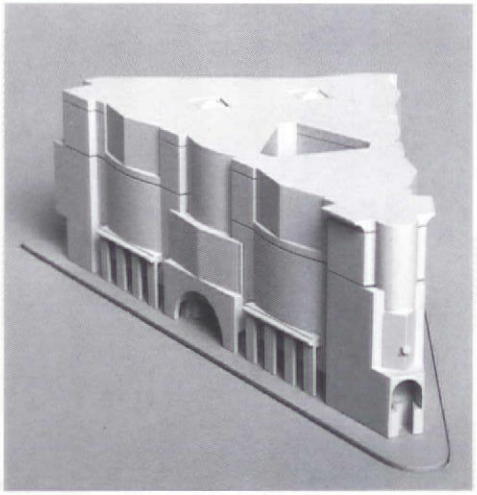
To evaluate the significance of the glimpsed view of the Dome of St Pauls from the south pavement of Cornhill is difficult, as this view is only possible for approx. 150 feet walking westwards from the corner of St Michael's Alley; a location 2,850 feet away from the Dome. Photographs taken

Scheme B: detail

with a telephoto lens which have emphasised the Dome could give a misleading picture. Most pedestrians will be so concerned with the immediate foreground, the shops and avoiding traffic that they will not really have time to appreciate the long view of the Dome. The City of London Plan does not consider this an important viewpoint or that it is a view corridor. Seen from the specific 150 feet, Scheme A would almost obscure the Dome whilst Scheme B would cut across the lower left hand corner of the Dome.

Our Client and ourselves are equally enthusiastic in regard to the design of Scheme A and Scheme B and would be very pleased to build either.[5]

JS, MW + A



Scheme B: model

Building Structure and Design

The existing buildings on the site are a mixture of Grade 2 listed buildings and unlisted buildings and date from the 1870s. Many have had Dangerous Structure's notices served upon them. Remedial works are currently in hand to protect the public and to make the buildings safe. Special attention is being given to the stone and terracotta facades, many of which are in an advanced state of deterioration.

There is a single level of basement throughout most of the site, with second level basement under three areas including under Mappin and Webb. There is a small area of third level basement adjacent to Bucklersbury.

Below ground the site is bounded on two sides by Underground tunnels. The Central Line westbound platform and running tunnel bound the north side under Poultry, the pavement and the Mappin and Webb's facade. The Waterloo and City Line 'Trav-o-lator', platform and running tunnel bounds the south side under Queen Victoria Street and the pavement.

The site is of archeological interest and the Museum of London is currently assessing it prior to making proposals for the location and duration of an archeological investigation. They have inspected trial pits to assist in their assessment.

It is intended that the structure will be of reinforced concrete, clad primarily with stonework but also with large areas of glazing. There will be two levels of basement with the lower basement approximately 11m below ground. There will be a large central open space formed of a rotunda from ground to second floor, with a triangular-shaped opening running up through the remaining superstructure.

The superstructure floors will consist of reinforced concrete slabs, ribs and beams. They will be supported by circular columns at a general spacing of 9m and 12m,

Notes

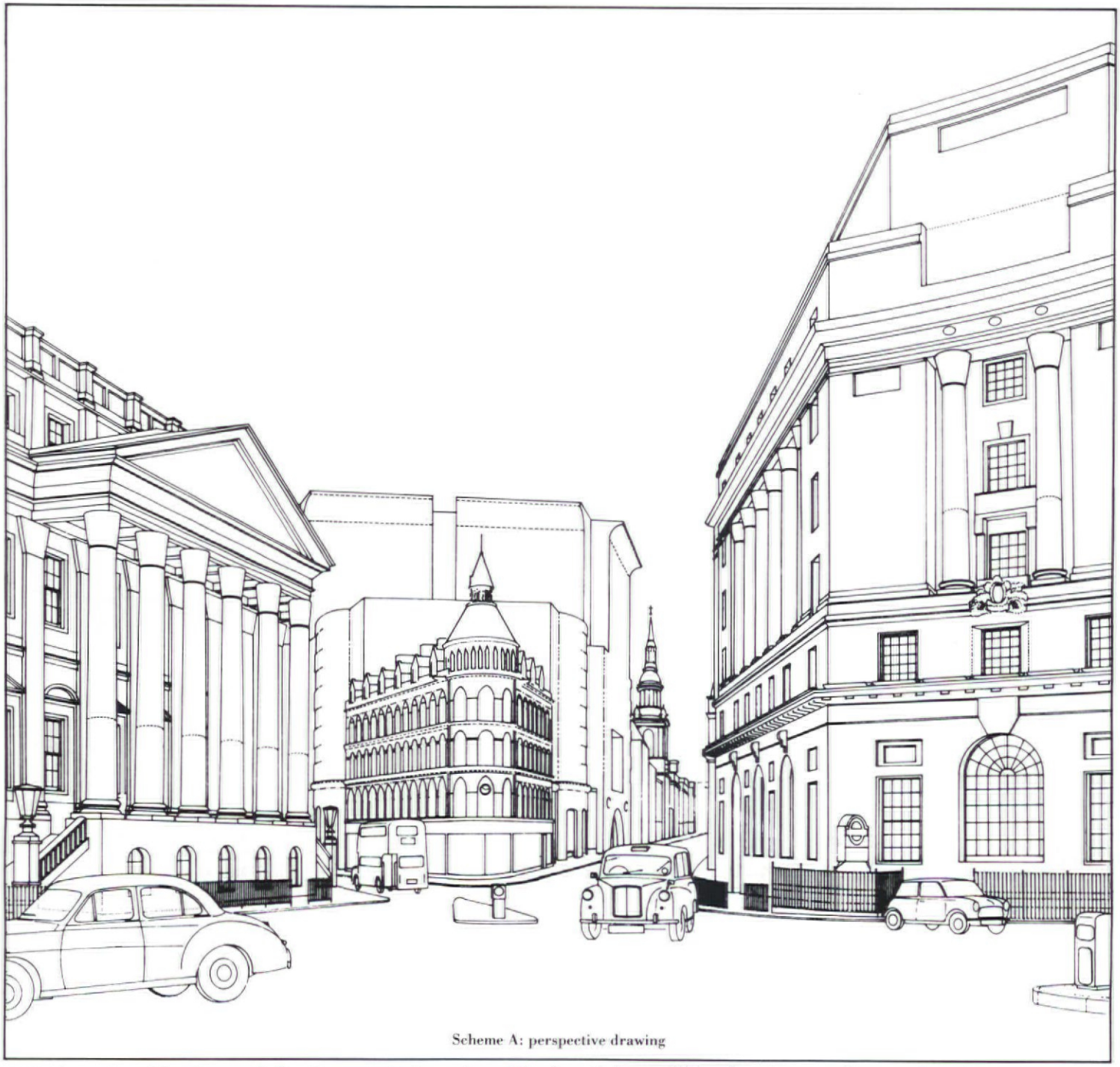
1 From paragraph 14 of Secretary of State's report on the Mies Van der Rohe proposal.

2 Ref. paragraph 13 of Secretary of State's report 'The Secretary of State does not rule out redevelopment of this site, if there is an acceptable proposal for replacing the existing buildings.'

3 Ref. SAVE Britain's Heritage, report on existing buildings.

4 The Royal Fine Arts Commission have intimated that a height of 200 feet should not be exceeded on this site.

5 The Royal Fine Arts Commission 'warmly support' both Scheme A and Scheme B. 21.4.86 letter to JSMWA.



Scheme A: perspective drawing

commensurate with the need for large areas with few columns. The perimeter floor structure and columns will respond to the strongly featured facade.

The overall stability of the building will be provided by reinforced concrete staircase and liftshaft walls. The horizontal forces carried by the superstructure stability system will be transferred at the concourse level to the perimeter walls and hence to the surrounding soil.

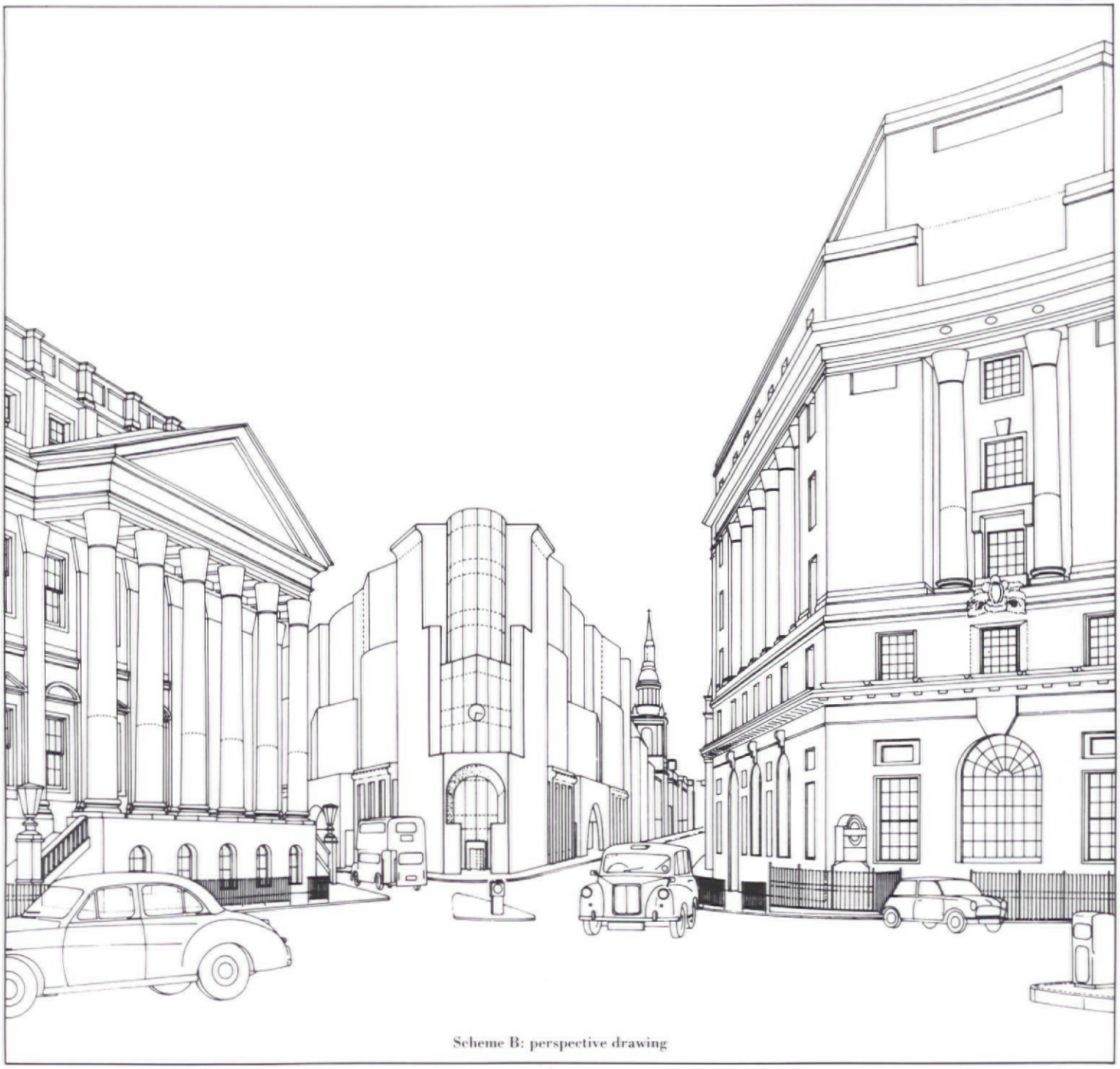
The basement perimeter walls will be in the main retaining walls propped at ground floor, concourse and sub-basement levels. Diaphragm walls may also be used, their extent and location depending largely on the proximity of Underground tunnels and buildings to the site boundary. The foundations will be of both raft and piles types, used as appropriate to the external site constraints.

Construction of the basement is intended to be mainly by 'top-down' methods to reduce the extent and duration of temporary works and to enable both basement and superstructure works to proceed together.

Building Services

Both schemes require the existing services in Bucklersbury to be cut and capped off. Within Bucklersbury is a 1000 x 500 sewer at a depth of 5 metres, 150mm gas main, 100mm water main and a 150mm main previously owned by the London Hydraulic Company. Negotiations with the various utility undertakings have not reached a definitive stage. However, it is possible that the sewer, gas and water services will be required to be relaid in Sise Lane. Existing LEB LV distribution in Sise Lane and Bucklersbury will be diverted clear of the development.

The current requirement is for a development of the 'shell and core' type, whereby the building is let to tenants on a floor by floor basis. Tenants will be responsible for the design and installation of the air conditioning and electrical services whilst the landlord will provide the building's services infrastructure. It is anticipated that electrical supplies will be metered at each floor together with the chilled water for air conditioning and the hot wa-



Scheme B: perspective drawing

ter for heating. The landlord will provide a standby electrical supply to those tenants with specialist requirements whilst tenants will provide their own equipment to ensure an uninterrupted power supply.

The building's central plant will be located in the sub-basement. This will comprise the gas fired boiler plant, refrigeration plant, electrical switch rooms, and sub-stations, standby electrical generation, water storage and fire protection services. There will be a group of 13 person passenger lifts, centrally located, and a general purpose/fireman's lift adjacent to each of the escape stairs.

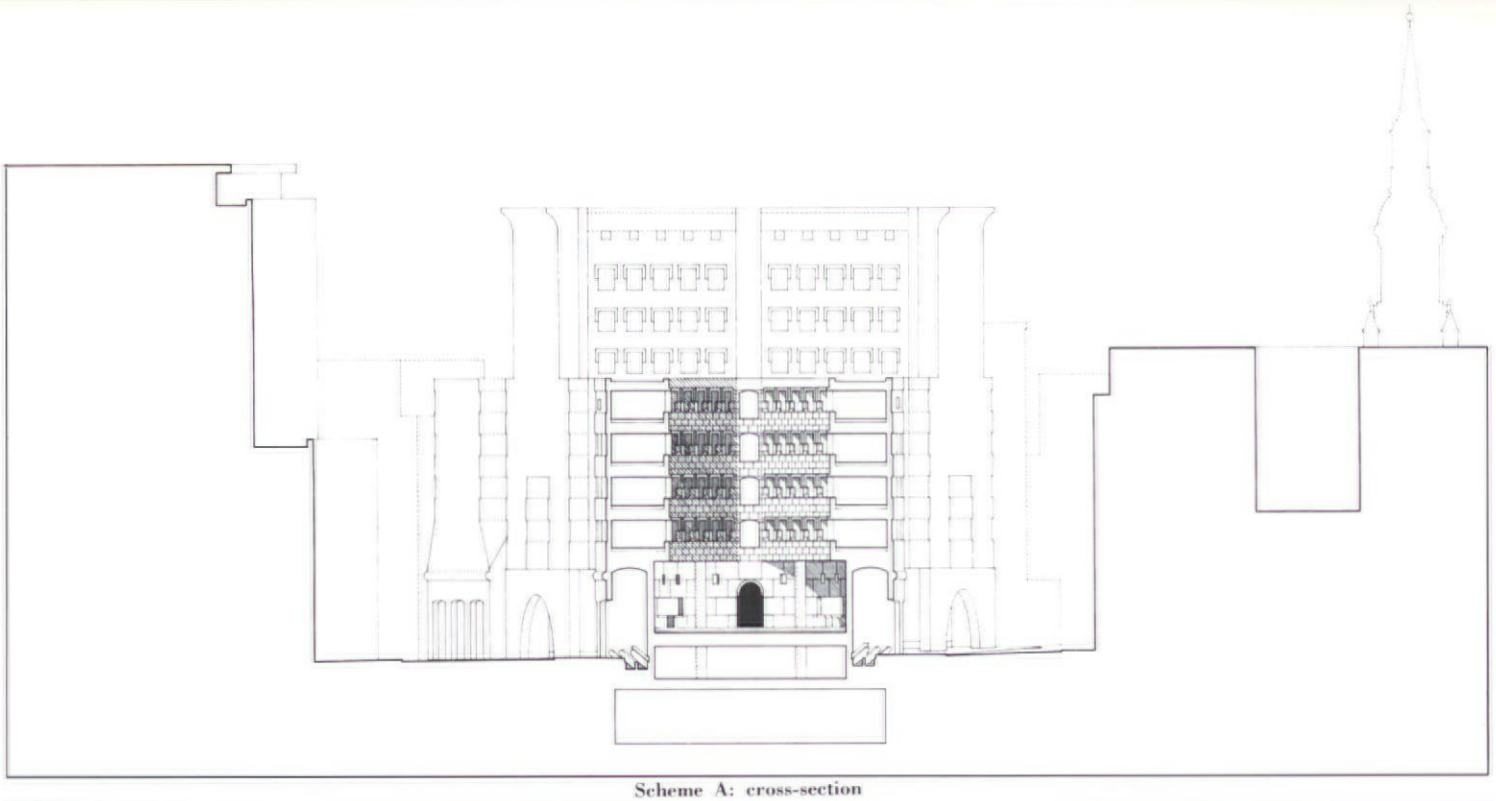
The electrical services, chilled water and local drainage will be routed beneath a raised computer room type modular floor on each level. Air conditioning and lighting will be routed behind a modular and demountable false ceiling. Toilets are situated centrally to each floor adjacent to the lifts. Hot and cold water services together with toilet ventilation will be provided by the landlord. Communication risers will be provided through the building from frame rooms at concourse level to accommodate British Telecom and Mercury block wiring required by the tenants.

In the event of Scheme A being selected, the existing Mappin and Webb building will be serviced as a totally separate development. Independent connections to the sewer plus additional water and gas supplies would be required. The development would essentially be a domestic scale building with hot water heating and opening windows. There would probably be a passenger lift and major plant items would be located within the roof space.

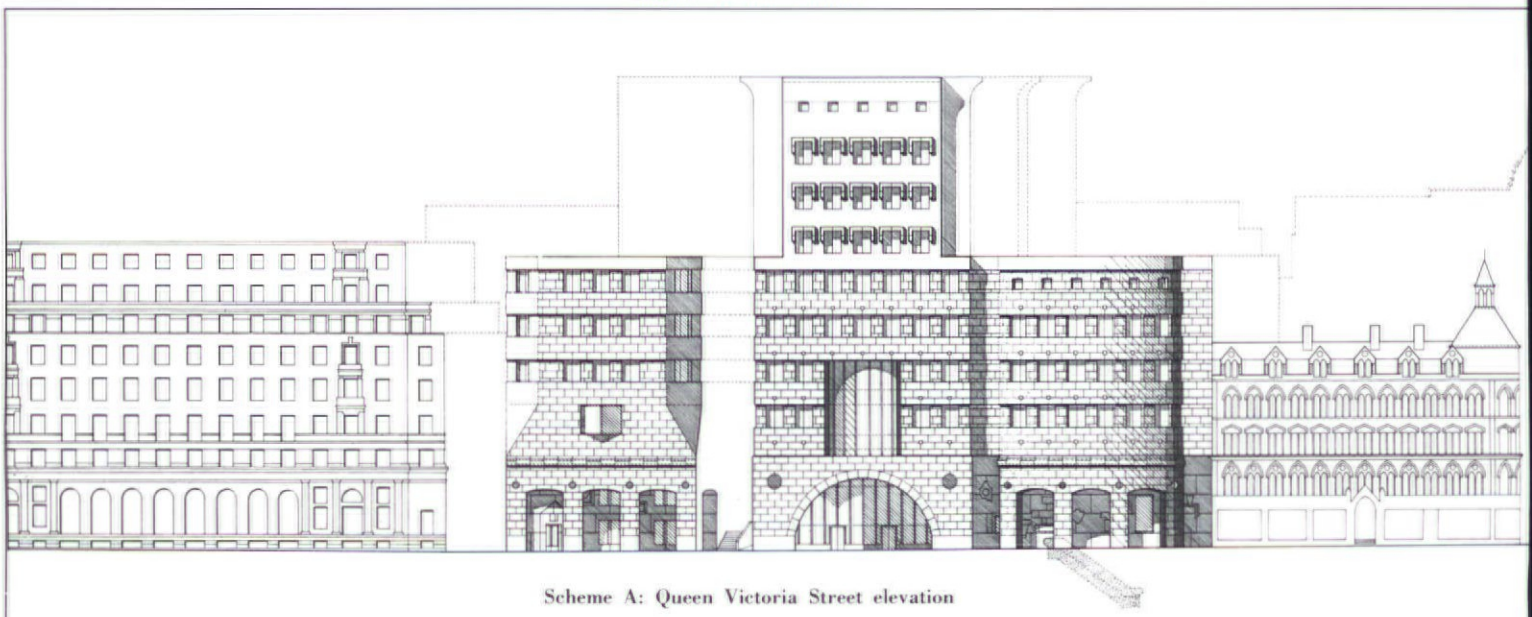
OA + P

Credits

Architects: Stirling, Wilford and Associates; Laurence M. Bain, Ulrike Wilke, Felim Dunne, Paul Barke
Modelmaker: Presentation Unit
Consultant Engineers: Ove Arup and Partners
Quantity Surveyors: Monk Dunstone Associates
Estate Agents: Montagu Evans; Baker Harris Saunders; Hillier Parker May and Rowden

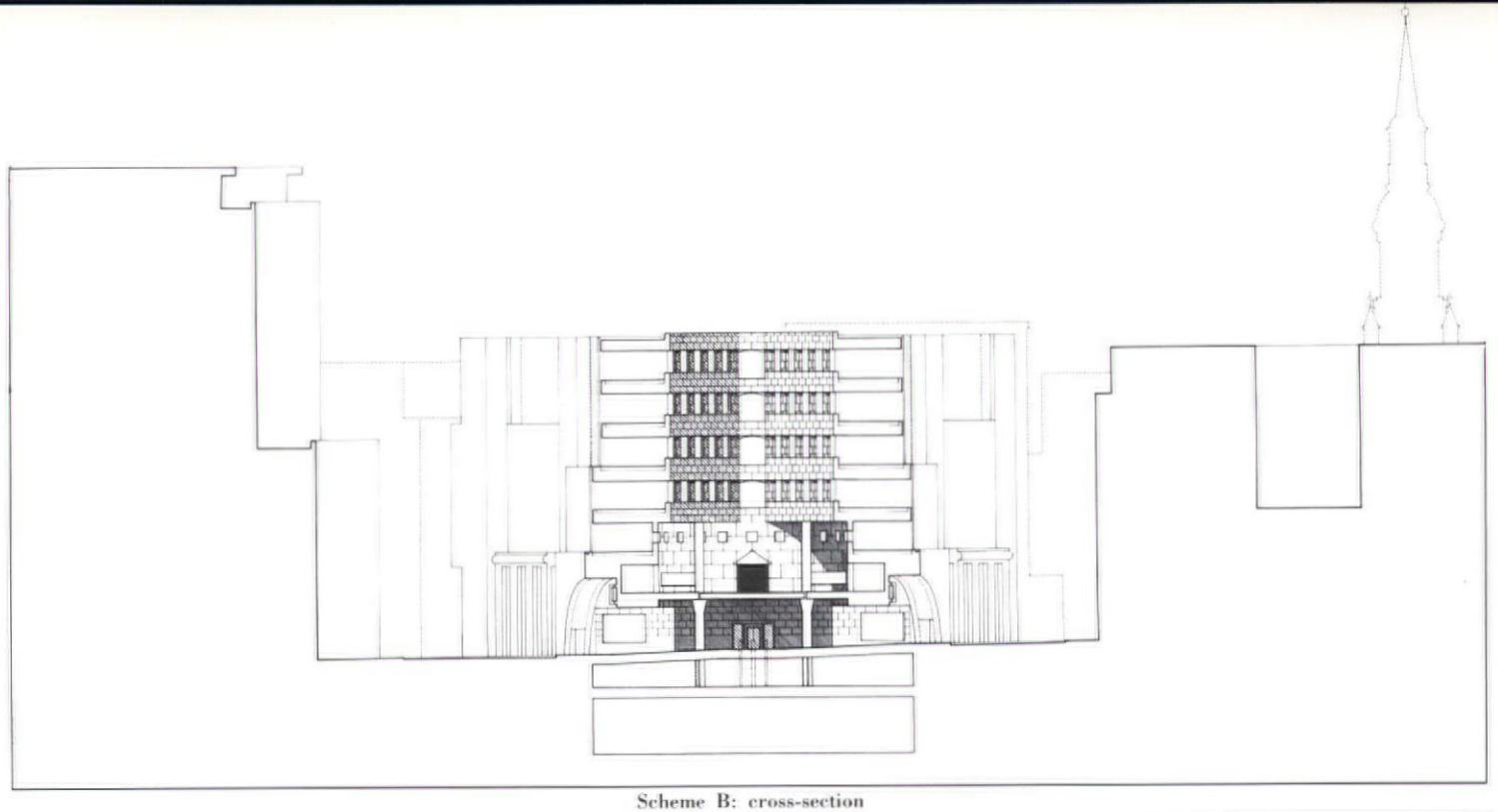


Scheme A: cross-section

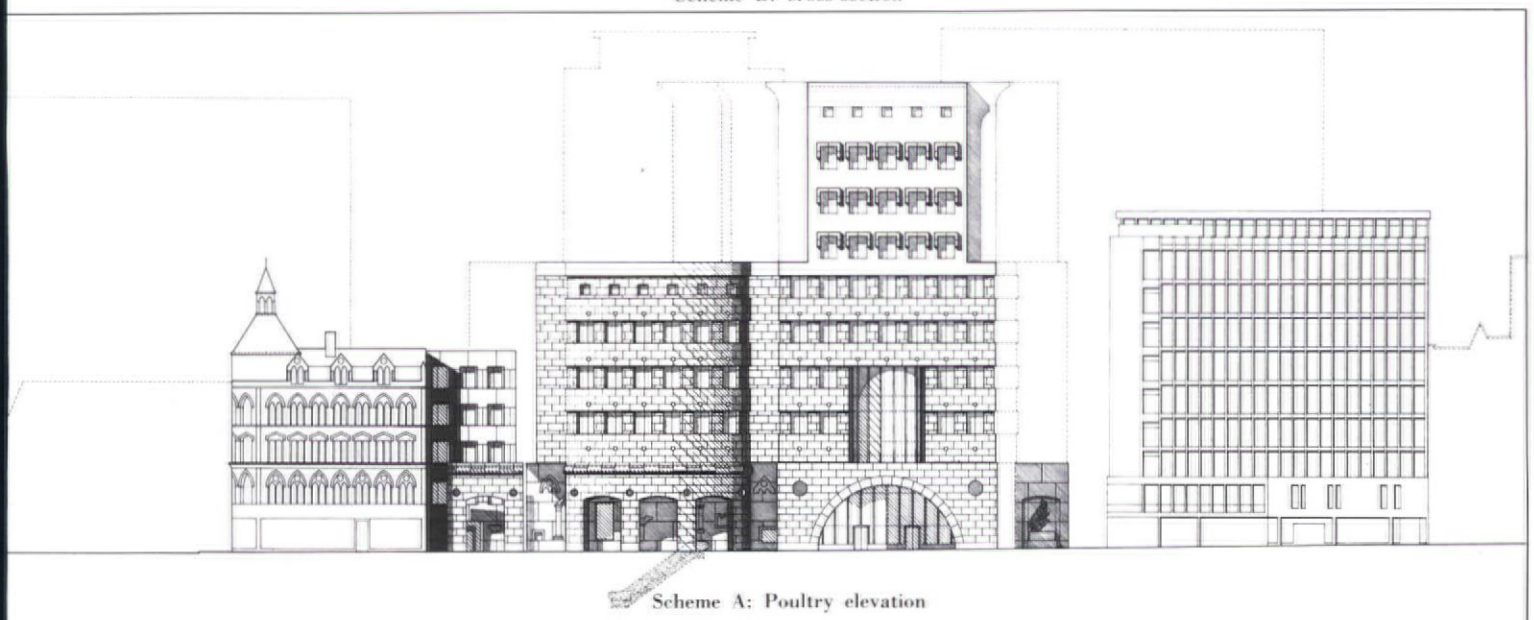


Scheme A: Queen Victoria Street elevation

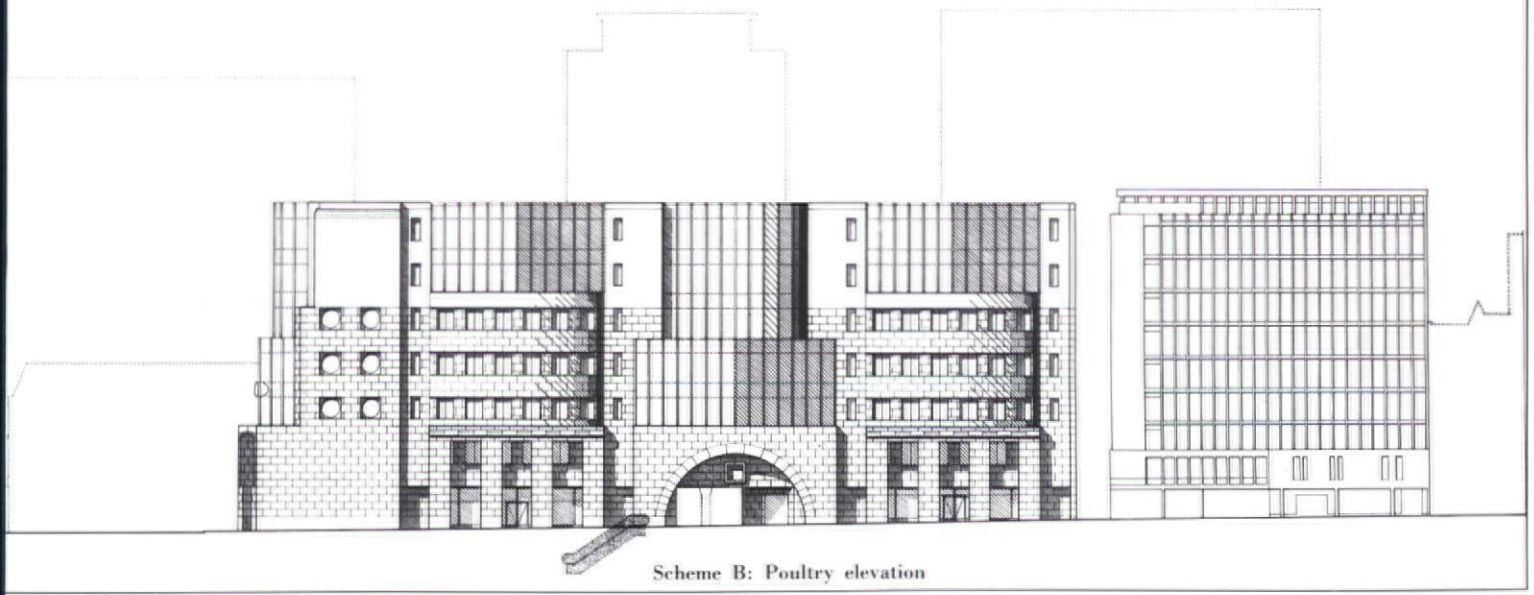
Scheme B: Queen Victoria Street elevation



Scheme B: cross-section

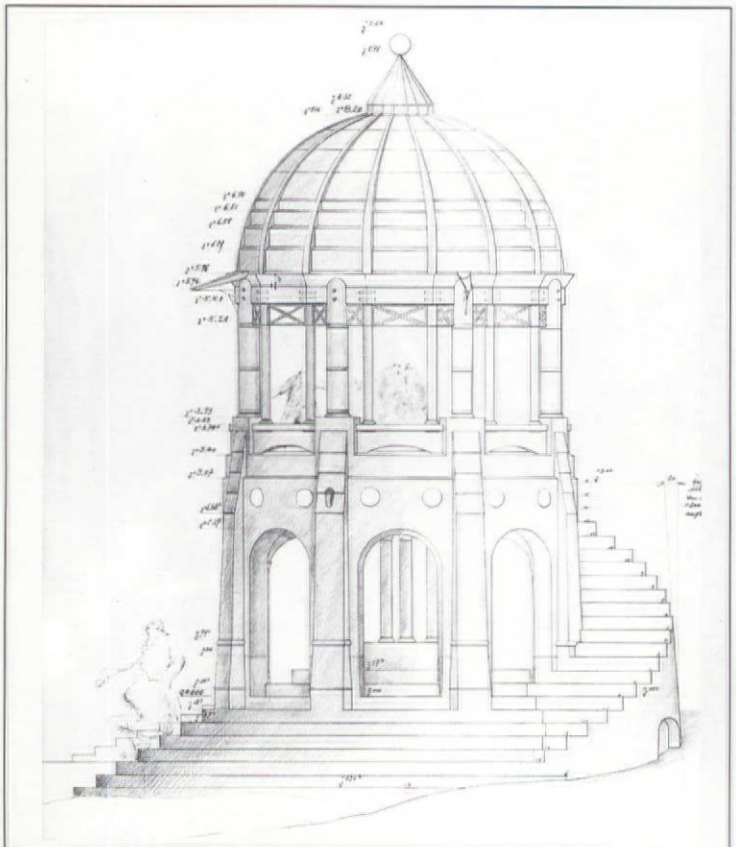


Scheme A: Poultry elevation



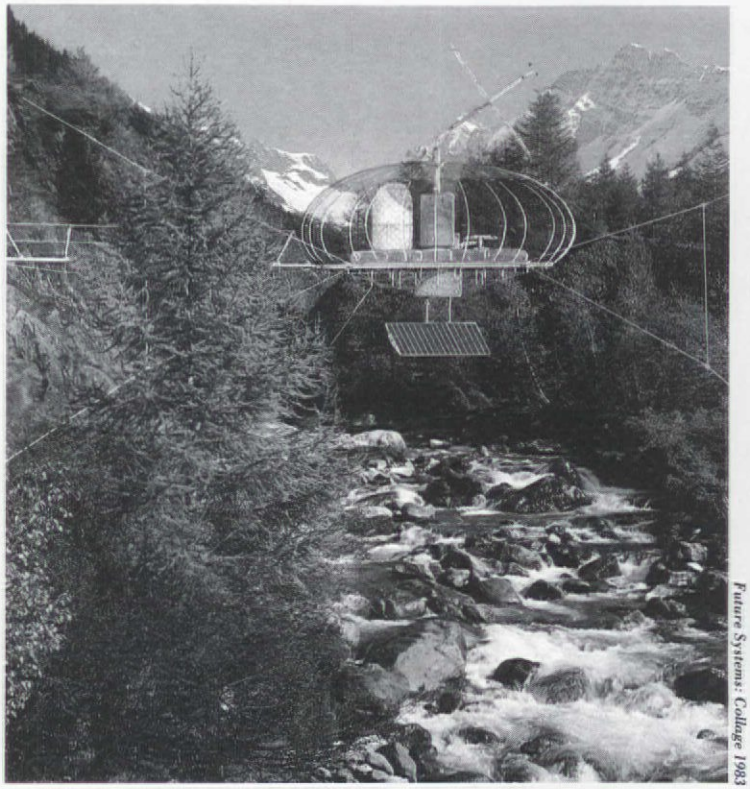
Scheme B: Poultry elevation

NEXT MONTH IN ARCHITECTURAL DESIGN



ROB KRIER'S PAVILION

Perched on the edge of a lake, this romantic pavilion displays the unmistakable style of Rob Krier. The lower level resembles a grotto with statues peeking around the columns and water dripping from the vaulted roof, whilst the upper level is light and breezy, topped by an elegant 16-sided cupola. Rob Krier will be discussing the design concepts behind this small belvedere in the context of the 1986 Regional Garden Festival at Freiburg.



Future Systems: Collage 1983

VISION OF THE MODERN

An exclusive feature on the major exhibition which has just opened at the German Architecture Museum in Frankfurt, organised by Heinrich Klotz. Conceived as a reply to the museum's earlier exhibition 'Revision of the Modern', it is a triumph for Archigram, and includes a number of other old friends – Frei Otto, Buckminster Fuller, Konrad Wachsmann, Josef Kleihues, Jean Nouvel, Frank Gehry and OMA. There is also a major historical review of the beginning of the modern movement with presentations from the Russian Constructivists. *AD* will be reporting on the exhibition with an article by Heinrich Klotz.

The Russian avantgardist has influenced thousands of architects world-wide, more through reputation than any concrete knowledge of his work. Here however, was a visionary who more than any of his forward-looking contempories realised the importance of looking back at history. The result was a rich synthesis hitherto undisclosed to Russians or to the West.

I.I. LEONIDOV: VISION & HISTORICISM

Catherine Cooke provides a polemic discussion of Leonidov's relevance for architects today, based on detailed research into all extant private and public collections of his work in the Soviet Union, which she has undertaken as editor of a new book by Academy Editions.

TATE IN THE NORTH

James Stirling's plans for a modern art gallery in Liverpool's docklands were revealed at the International Contemporary Art Fair in London. As the long-awaited conversion of the Albert Dock warehouses moves into gear, *AD* presents a progress report on the complex design and implementation of over 4,000 m² of gallery space within this Grade 1 listed Victorian building.

ART & DESIGN

July 1986

'The House that Hundertwasser Built' reviews the latest creation by this self-styled Viennese artist-architect whose preoccupation with organic and natural forms happily coincides with some of the concerns of Postmodernism.

Leon Krier in his opinion column this month discusses the work of Spanish architect Miguel Garray.

ALSO
- Ballet Rambert and the Ballet Russe
- The Royal College of Art's End of Year Fashion Gala
- Hollywood's stills photographer: Louis Goldman
- Surrealist paintings in American collections

Centre insert: *What is Postmodernism?* by Charles Jencks – Part II

LOUIS SULLIVAN

The Function of Ornament

The Chicago Historical Society and The St Louis Art Museum are to mount a major exhibition devoted to the Chicago architect Louis Henri Sullivan (1856-1924), one of the most important and influential figures in late nineteenth- and early twentieth-century architecture in America.

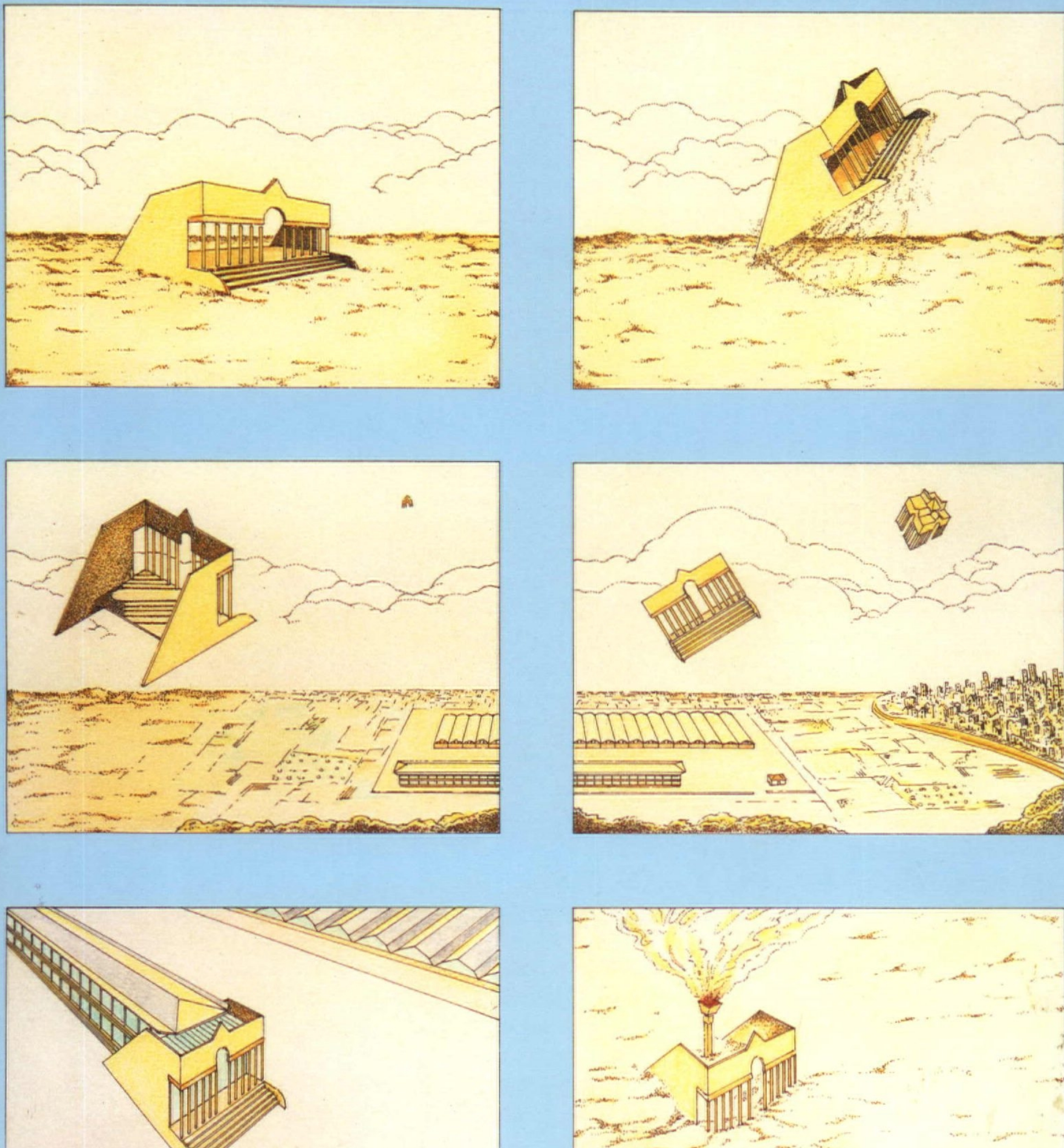
Sullivan has traditionally been viewed as the 'Father of Functionalist Architecture.' Only recently have scholars begun to understand that his most significant contribution to modern architecture was his use of an ornamental vocabulary that allowed him to develop a new style, free of historical references and appropriate for any type of building. This shift in assessment of Sullivan's work coincides with a new appreciation for architectural ornament in general, not only among historians but also on the part of contemporary architects, for whom it is once again an essential part of building design.

The exhibition will show the development of Sullivan's ornament which, throughout his career, was consistently derived from motifs in nature. In his early work ornament was restricted to isolated parts of the building, but later was applied over the whole facade and in every part of the interior. In this way Sullivan was able to give expression to the pressures and tensions in the building, and thus to suggest that the building had grown naturally, as if the entire structure, not just the ornament, was a plant. In addition to illuminating the development and expressive meaning of Sullivan's ornament, the exhibition will also clarify how Sullivan used ornament in an urban context to make his buildings the most striking of all the structures in a given area. Their ornament calls attention to them at the same time that it makes their functions evident.

Many different kinds of materials will be used to communicate these concepts: building fragments in terra cotta, wrought iron, or wood; wall stencils; sketches and working drawings by Louis Sullivan and his draftsmen; as well as comparative material including drawings of ornament by other architects who either influenced Sullivan, or were influenced by him; vintage and new photographs of the buildings as a whole and of details; and models of such buildings as the Wainwright and Guaranty office buildings, the Carson Pirie & Scott and Co. store and the Owatonna bank. Among the most important objects that will be shown are sketches of ornament from the period of Sullivan's study in Paris; his last work, *A System of Architectural Ornament*; the 'snowflake' spandrel of the St Nicholas Hotel in St Louis; and the glass door of Adler and Sullivan's office.

'The Function of Ornament: The Architecture of Louis H Sullivan' is on view at the Chicago Historical Society, Chicago, September 4 1986 – January 1 1987; the Cooper-Hewitt Museum, New York, March 23 – October 25 1987; and the Renwick Gallery, Washington D.C., December 1987 – Spring 1988. An accompanying catalogue incorporating an extensive study of Sullivan's life and work is also to be published.

*Mosaic design for the Auditorium Theatre by Adler & Sullivan, executed by Burke & Co., from *A Short History of Mosaics* by William Henry Burke. *Architectural Design* is grateful to Stuart Durant for bringing this design – which is not part of the exhibition – to our attention, and also to the Royal College of Art Library for making this available for reproduction from their Colour Collection.



Tito Dalmau