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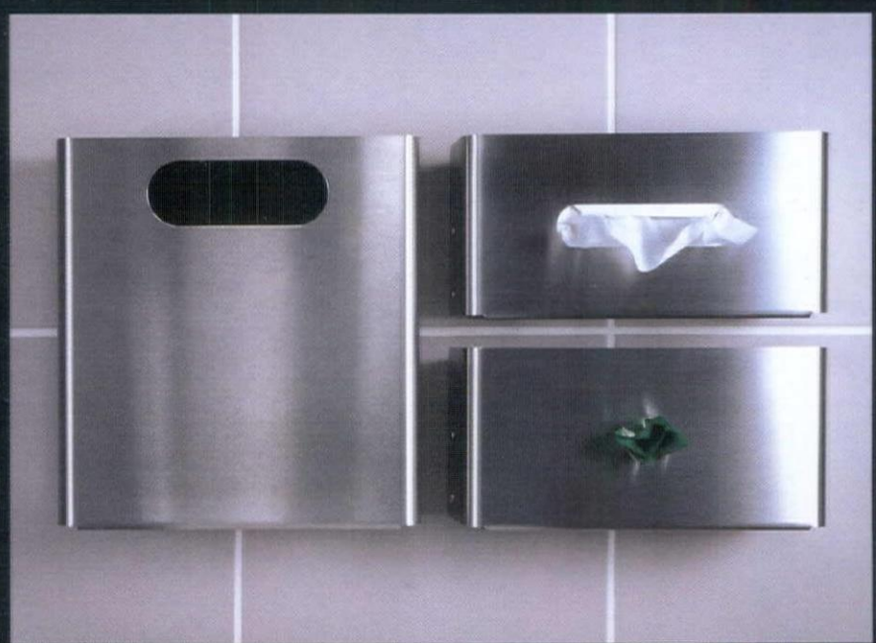
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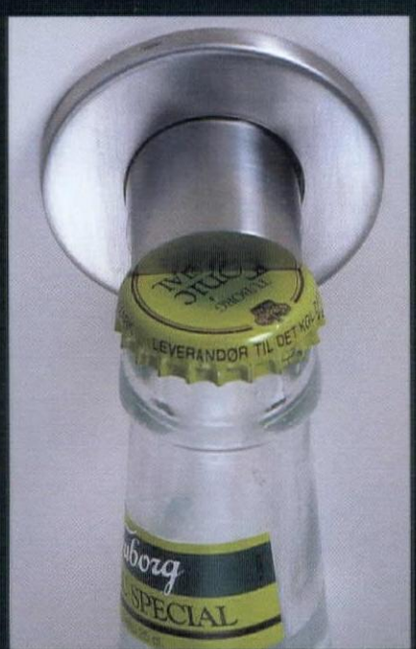
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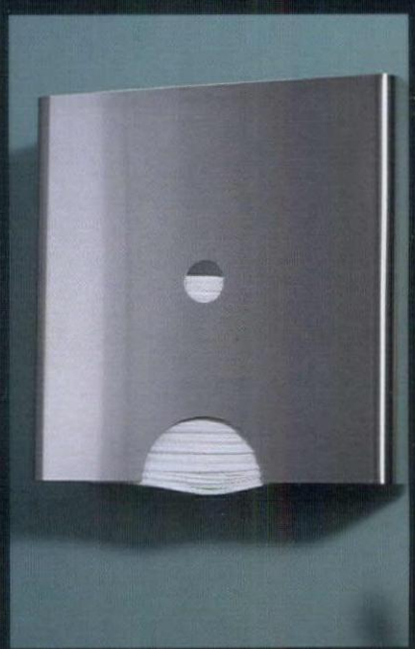






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THE ARCHITECTURAL REVIEW

Founded 1896
Published monthly
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Subscription Rates
UK – £54
UK students – £40.50
(UK subscribers only can benefit from a special low subscription rate with The Architects' Journal – £99 or £78 for students)
Americas – $85
Americas students – $65
Rest of World – £64
Rest of World students – £48
Copies are sent surface mail. Airmail rates on application. American copies air-speeded to New York.
Please use the order form in this issue to receive your own copy, or contact our **Subscription Department** at Audit House, Field End Road, Eastcote, Ruislip, Middlesex, HA4 9BR, UK.
Tel: +44 181 956 3015; fax: 181 956 3020
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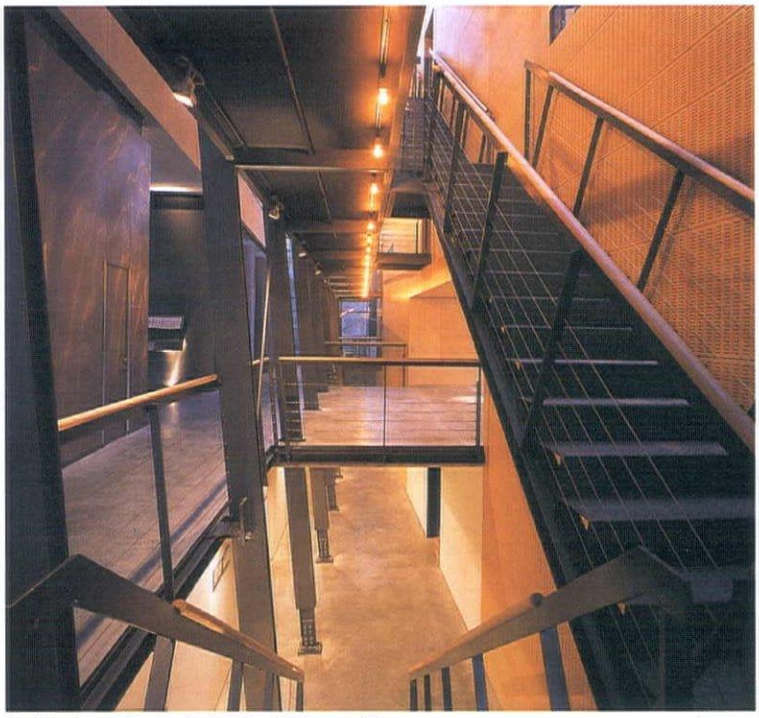
Back Issues
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Bound volumes (UK only): contact John Lawrence. Tel : 01234 346692

The Architectural Review (ISSN 0003-861X) is published monthly for $85 per year periodical postage paid by EMAP Construct. Royal Mail International, c/o Yellowstone International, 87 Burlews Court, Hackensack POSTMASTER Send address changes to The Architectural Review Fenner, Reed and Jackson PO Box 754, Manhasset, NY 11030-0754

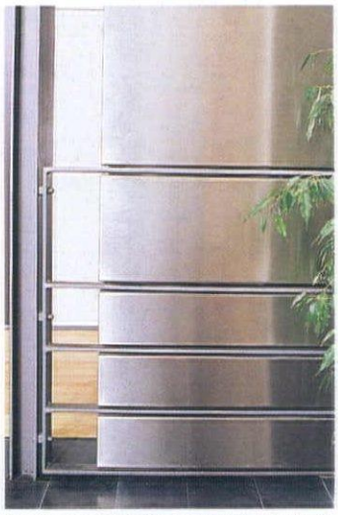
ABC
AUDIT BUREAU OF CIRCULATIONS
ABC BUSINESS PRESS
Circulation 20 727 (July 1995 - June 1996)
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AR 1896-1996 '96



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Danish craftsmanship at E. Pihl & Son (p34)

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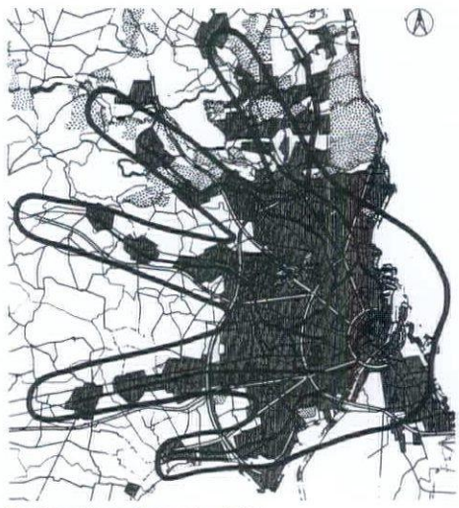
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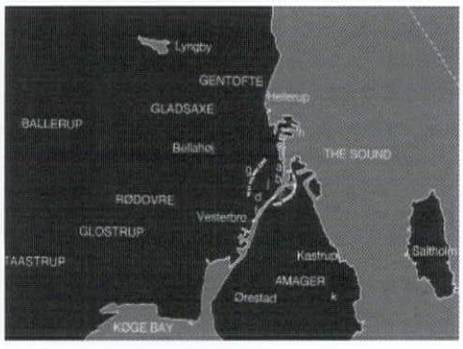
COVER
Museum of Modern Art by Søren Robert Lund (see p54) PHOTOGRAPH BY FRIEDRICH BUSAM

Copenhagen is the cultural capital of Europe this year; unusually for cities so celebrated, it has already managed to complete some buildings (and initiated many more) to celebrate its status. This issue looks at the texture of the uniquely fine Danish capital and reviews the major completed projects.



The Copenhagen finger plan, 1947.

GREAT DANES



Map of greater Copenhagen. Shaded areas are water. Dotted line in Sound is Swedish border. Key: a, castle; b, palace; c, Christianshavn; d, Tivoli Gardens; e, Holmen (the old Royal Docks); f, Kalvebod Brygge; g, Søene – the lakes which mark the Renaissance fortifications; h, the new commercial docks; j, Strøget, the main pedestrian street; k, Kastrup airport. North to top.

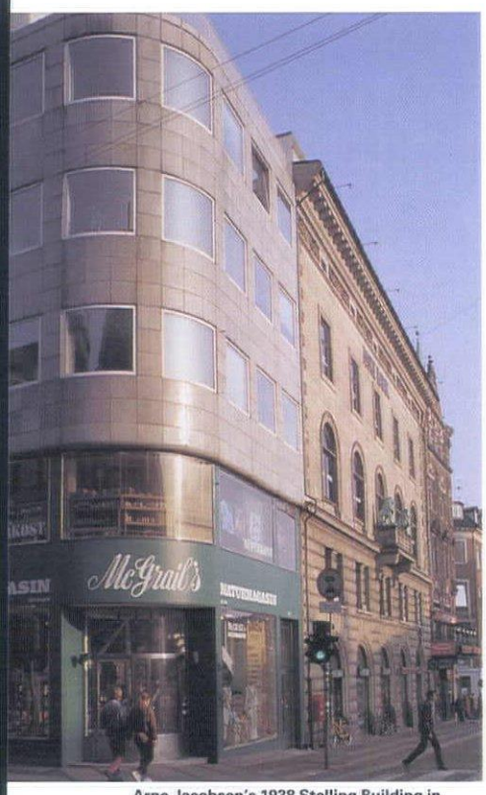
One of the remarkable things about Copenhagen is how young it is. Almost all the fabric we now see was made in the nineteenth or twentieth centuries, though the structure of the centre is like a palimpsest, with much of its pattern made on the ruins of previous buildings and streets. Like a partly scraped parchment, this is a modern city that often reflects immemorial traces, with here and there a fragment of the eighteenth century (and even earlier times) left intact after the fires and bombardments.

Even more curious is the fact that most of the texture of the city, right out to the motorway ring at Rødovre and Gladsaxse, still has a scale based on horse-drawn transport and the railways. There was no massive destruction in the Second World War, and perhaps as a result, none of the dreadful '60s *tabula rasa* planning mania which sorely afflicted the so many old European towns ranging from Britain to Finland. Of course, the city has come to terms with the internal combustion engine, and in many ways does so well. But there has been no kowtowing to the unrestrained demands of the car by making urban motorways which rip cities apart, or parking lots which bomb the corner sites off the blocks. This is the almost universal pattern of late twentieth-century development which has been adopted by cities as poor as Cairo and as rich as Tokyo – and to a limited extent (to their great disgrace) by cities with fragile inherited structures like Paris and London.

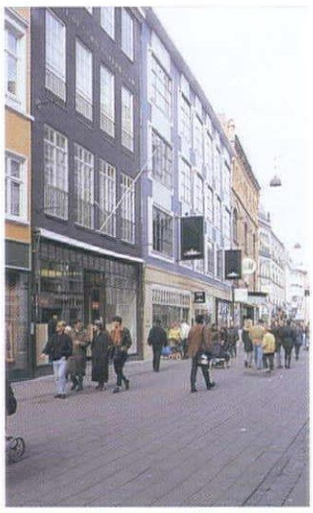
The delicate scale of the city that derives from the repeated overlayering of pedestrian and horse-drawn routes has been preserved by the railways and their careful integration with the city's development. The 1947 finger plan was a brilliant riposte to the conventional notion of the ever exploding concentric city. It remains one against the now fashionable poly-nucleated conurbation, which results when centres collapse and edges become fuzzy. The finger plan itself may be becoming a bit blurred, but the essentials remain, and the rail arteries that serve the communities in the fingers have not been complemented or replaced by urban motorways.

If a contemporary city is to retain coherence as an interlocking lattice of places rather than being an undefined mess, its first requirement is for an effective and responsive public transport system that reduces dependence on the individual car. In this respect, it is encouraging that the plan for Ørestad, the proposed new city sector (AR June 1995), starts with the notion of the red line of the metro down the long green strip on Amager, connecting the linear suburb to the centre of Copenhagen, with social nodes formed round its stations and growing out into the parkland. I hope that Ørestad will be built, if only to reduce development pressure on the green webs between the fingers of the city that stretch out to the north and west.

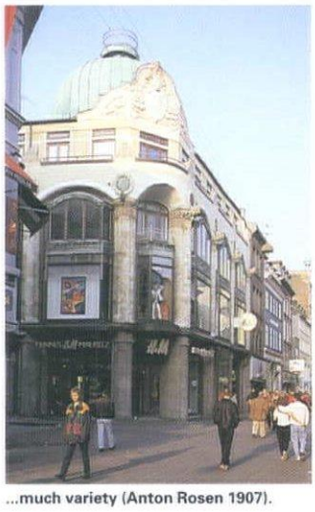
Ørestad is one end of a very broad spectrum of the city's consciousness of the importance of the public realm which runs from city planning to the design of street furniture and public open spaces. I must confess to no longer being a whole-hearted fan of Strøget which, when it was first created, was quite outstanding – the most distinguished pedestrian street in Europe. Many of the fine individual shops that used to line it have been replaced by branches of multi-national chains with their cheap universal signage and vulgar products. The once quite unforgettable aroma of flowers, good coffee and kringler can only occasionally be caught in a Proustian moment.



Arne Jacobsen's 1938 Stelling Building in Gammeltorv, a Modern insertion into...



... a city which can gracefully accept ...



...much variety (Anton Rosen 1907).



Copenhagen streets are full of memorable detail. (Martin Nyrop's Elias church, Vesterbro)

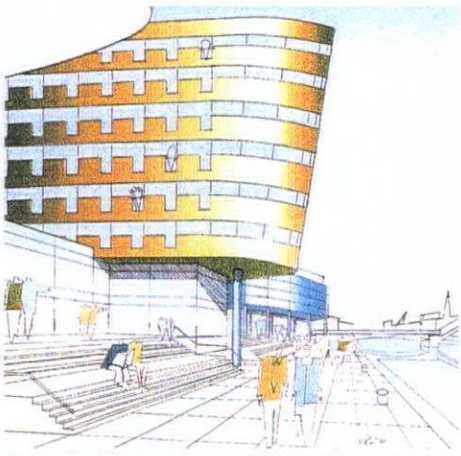
Now, Strøget is permeated by an almost universal Euro-pong, a blend of popcorn, hamburgers and cheap scent. But a few of the well-loved commercial landmarks remain, and so of course do the public ones, and here the municipality has set an admirable model in its renovation and reworking of the street and its associated squares with new paving and very carefully chosen street furniture. This excellent programme – which attempts to restore to pedestrianised central Copenhagen a sense of being in a series of places, rather than a tatty chewing-gum covered open-air shopping mall – promises to culminate in the redesigned Rådhusplads which brings that rather isolated public place back into the more general conversation of the city, and by its references to Nyrop's original design gently reinforces reminders of debts to Siena (p98).

Between pedestrian space and infrastructure in the spectrum of urban creativity are the buildings, and Copenhagen is most unusual as a contemporary affluent capital in having a family of buildings in which (on the whole) members plainly respect each other. This must be partly to do with height restraint. From a distance, it is the spires and towers of the ancestors which dominate. Just as the modern city respects and enhances its inherited urban spaces, so the skyline is preserved and gently added to. The famous and notorious exceptions of the two SAS hotels, the first a splendid example of Jacobsen's late work and the other a product of '70s international vulgarity must, if the city is to retain its character, remain aberrant. But now, some of the tall developments further out from the centre than the second SAS hotel, places like Bellahøj and Høje Gladsaxse, can be re-evaluated, and seem to a foreigner to be models of high-rise social housing. Perhaps Ørestad could be a proving ground for experiments in the type which could be as challenging in our time.

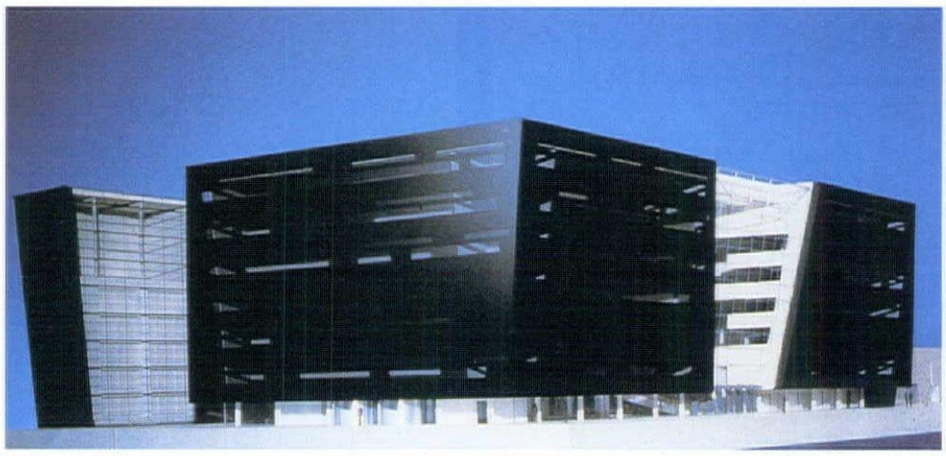
Decent conversations

In the centre, height restrictions have ensured decent conversations between buildings of many different ages: Anton Rosen's 1907 Art Nouveau office block sits happily with its earlier neighbours in Frederiksberggade (Strøget), as does Jacobsen's daring Modern Movement Stelling Building (1938) in Gammeltorv. The parallel in our time is Henning Larsen's delicious, delicately veiled little corner for Berlingske Tidene in Kristen Bernikows Gade (AR June 1995). Apart from the latter, it is difficult to single out any new commercial work in the centre – though there is interesting work in the suburbs, for instance the offices for E. Pihl & Søn by KHR at Lyngby (p34), and Tegnestuen Vandkunsten's Ikea at Gentofte (surely the most memorable and architecturally enjoyable emporium in the Swedish empire – p46).

Back in the centre, the public sector seems most important, with many new projects for the state, the municipality and institutions. The scale of investment in such buildings suggests comparison with the Paris of the Mitterrand era. Both societies have been prosperous, culturally confident and concerned to project their sense of well-being to citizens and visitors alike. But in Paris, the Grands Projets were mainly intended to celebrate the sometimes autocratic reign of the president the French nicknamed the 'last of the Pharaohs'. The results were certainly large and monumental but have not been very successful in adding to the quality of Paris. Perhaps the most tragic example of Mitterrand's grandiosity was, by coincidence, designed by a Dane, poor Otto von Spreckelsen – his Grande Arche at La Défense is a monument without meaning, made out of an office block which is remarkably unpleasant for its users. Celebration of nationality, culture and *civitas* has been approached in a much more sure and democratic sense in the Danish capital. The effort has gone not into just a few great and showy buildings but a large number of works which range from the House of the Architects by 3x Nielsen (p54) to the extension of the Royal Theatre by Sverre Fehn (perhaps the most contentious of all the new projects, but far less aggressive or ostentatious than any of the Paris monuments – and the competition entry that best fulfilled a very demanding brief).



Hotel/office, Kalvebod Brygge by Arkitektgruppen i Aarhus ...



... promises to be as aggressive an assault on the waterside as the Royal Library annexe by Schmidt, Hammer & Lassen.

One of the most important aspects of the new work is how much of it adapts and extends old buildings. Perhaps the pressures of height restriction and having to work with a large number of buildings which are preserved by law has distilled a special sensibility in architects who build in Copenhagen – not one that makes them deferential to the past, as the Prince of Wales would like British architects to be, but an attitude which is sympathetic to the work of the ancestors without feeling the need to copy their forms. Henning Larsen's jewel casket extension to the Ny Carlsberg Glyptotek (p28) is one of the most splendid examples of interaction between old and new in which neither is compromised, but both respect each other. There are many other instances of this approach: the city is a treasure house of creative examples of relationships of ancient and modern.

Robust respect for the past can be very clearly seen in re-use of old buildings. Holmen (the Royal Dockyard) has proved a test of civilisation. When the Navy moved out, suddenly a very large area was available for other uses. Instead of deciding to throw this quarter open to commercial exploitation (it is in effect part of the centre of the city and must have a huge market value), the authorities decided to allow conversion of the fine naval buildings into an educational complex. The first result of the decision, the school of architecture (p50), is a triumph. The long simple old buildings have adapted very well to conversions into studios, laboratories and classrooms. It is one of the finest schools of architecture that I have ever seen in terms of its buildings (I have seen a lot) – and, judging by this year's exhibition of final year work, it is one of the very best in terms of the education it offers. Other tertiary educational institutes will join the architecture school. But, however well the old buildings are integrated with new uses, a question must be raised about the use of the whole area as a huge teaching plant. One of the splendid things about Copenhagen is that it does not conform to the Charte d'Athènes/American capitalist diagrammatic reduction of the city into carefully bounded functional zones. A very serious challenge for planning imagination is to work out how to make what was previously a segregated naval area into one that has a richer mix of uses without destroying its essential character.

Throughout Copenhagen, in old and new work, in centre and suburbs, there is a degree of urban decency that surpasses any other great city I know. There is little of the '80s American PoMo fashion of making buildings as sets for a consumer drama (except at Høje Taastrup), and there is almost nothing of the dreadful Parisian segregation between the centre of the city (within the Périphérique) and the awful suburbs (though some of these, like the Egebjerggård at Ballerup – p23 – are distinctly on the twee side).

Yet serious problems may be looming over the horizon. The new developments proposed for Kalvebod Brygge, which will seem to be an almost autonomous chunk of city with a scale very different from the rest of Copenhagen, show how sensitive and understanding of the nature of the capital is the proposal for Ørestad by the Finnish team: Artto, Palo, Rossi, Tikka and Kaijansinkko. The Engineers' House at Kalvebod Brygge by Kieler Arcitects and Niels Brøns ApS seems to echo the posturing scalelessness seen in the saddest and most reductive Italian Rationalism of a couple of decades ago. The hotel and office complex by Arkitektgruppen i Aarhus looks from the drawings as if it will be one of the most depressing and daunting parts of the whole city. Kalvebod Brygge should have had a proper urban plan and not be allowed to descend into a northern equivalent of La Défense or London's Isle of Dogs. I do not agree with the argument that every modern city needs an architectural cesspit, but I suppose that Kalvebod Brygge will be Copenhagen's unless radical measures are taken soon to make the area more like a city quarter and less of a business park. Even in the centre, the annexe to the Royal Library by Schmidt, Hammer & Lassen will ungraciously thrust its twin dark prismatic monoliths into the harbour, setting a precedent for new development that may give a wholly wrong and inflated scale to new developments on the waterside.

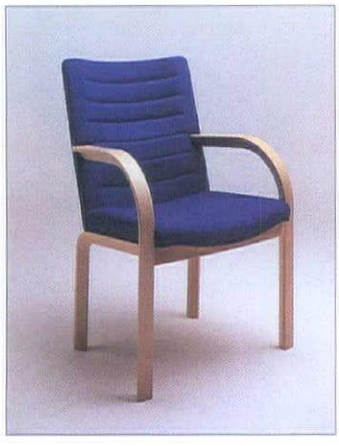
I am far from uncritical of Copenhagen's past (or its future). There are very serious threats to its complexity and human scale. But in the Danish capital, there is a suggestion that a city is to be enjoyed by all its citizens: a proposal of the modest, generous, kindly, varied community that expresses its ethos in clearly made, honest buildings that understand the nature of materials, space and light, and how these can be used to relate the individual to society in multifarious ways. The city's history, and its presence today give hope that its humane ethos is strong enough to tame and absorb even the most destructive of contemporary trends.

PETER DAVEY

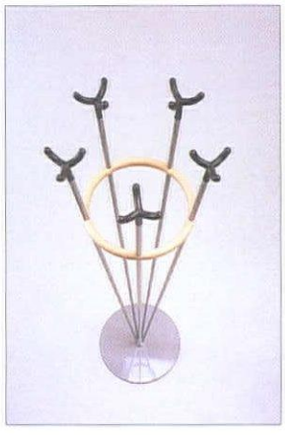
This article is based on one I wrote for *Arkitektur DK* 4-5 1996, an issue of that magazine which shows many significant new proposals for Copenhagen, mostly at project stage.



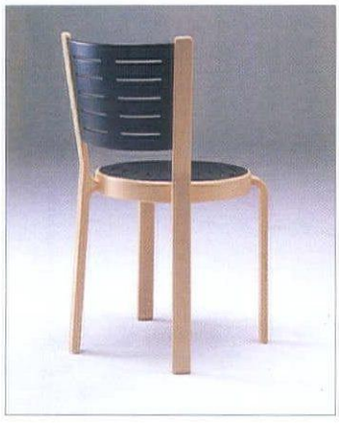
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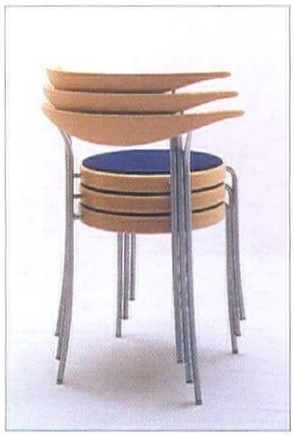
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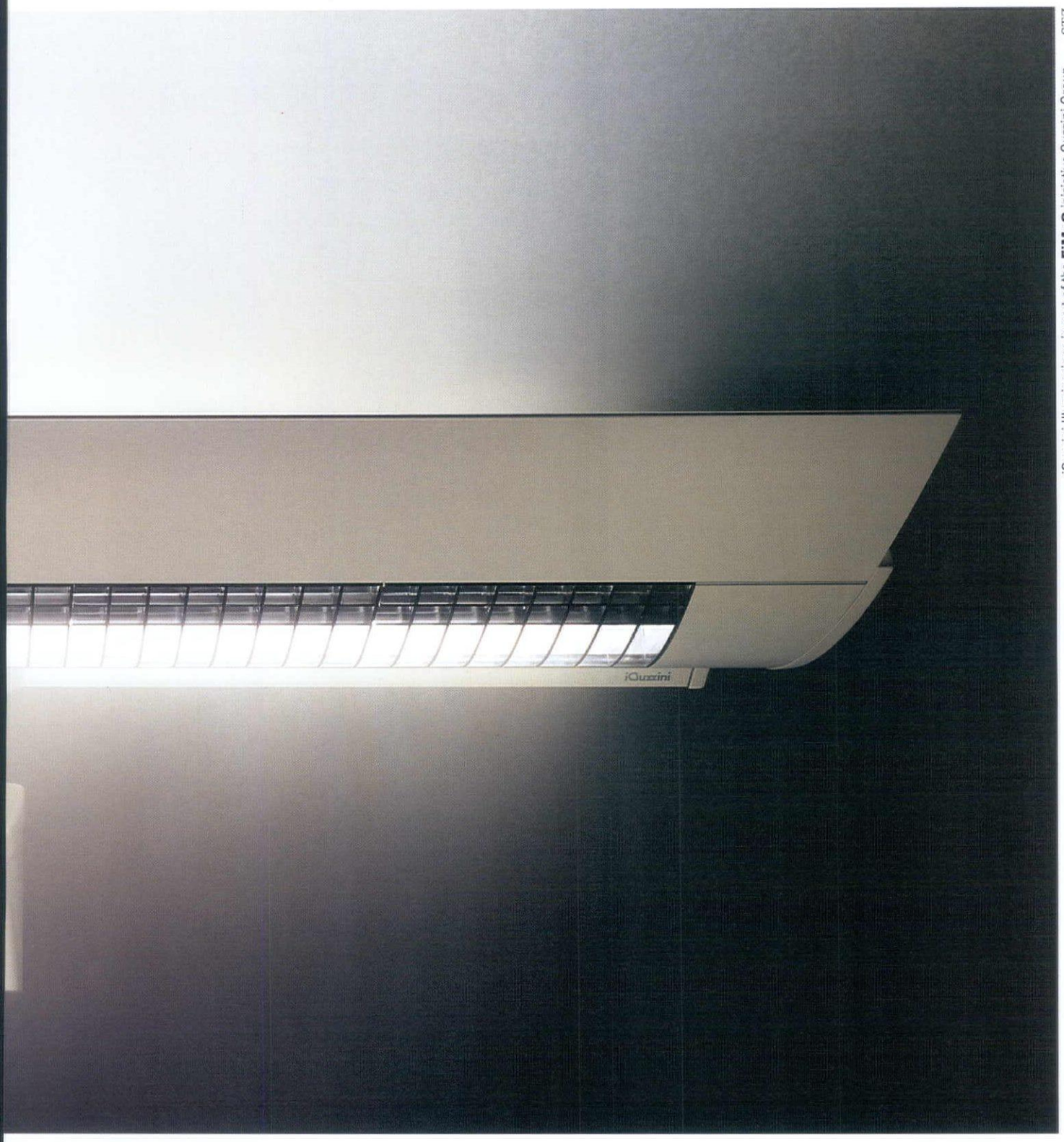
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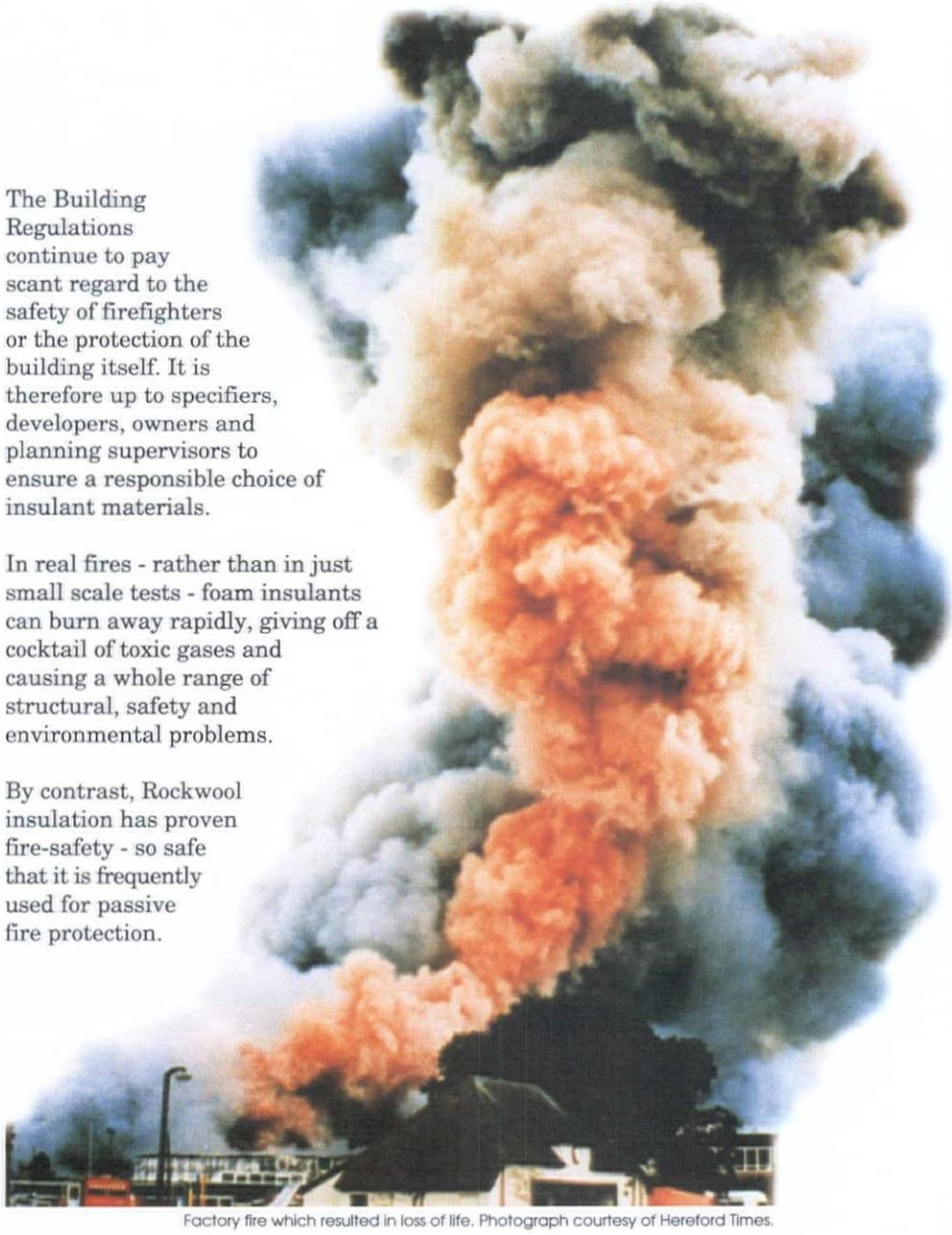
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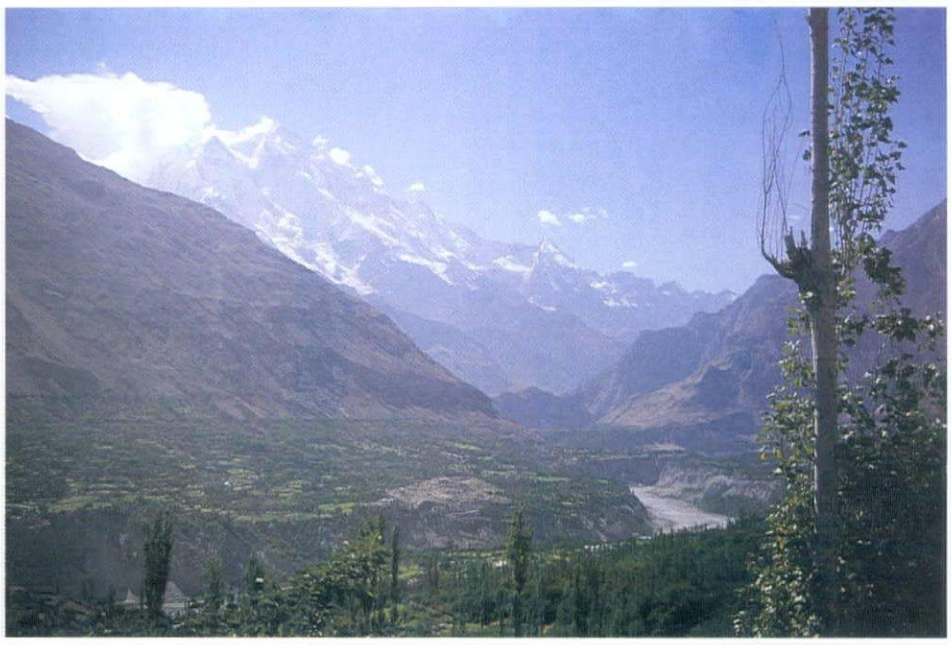
Aga Khan in the Hindu Kush

Traditionally, one of the Ismaili heartlands has been a large territory which flops over the western Himalaya ranges (the Pamirs, the Karakoram and the Hindu Kush) from central Asia and Chinese Turkestan almost down to the plains of the Punjab. As head of the Ismailis, the Aga Khan has always been interested in the area and now his organisation[1] has done practical work to try to improve the fabric of one of the very high settlements in northern Pakistan to show what might be done to regenerate the area as a whole.

The Hunza is an almost mythical place, a valley at the rim of the world where Hindu Kush, Karakoram and Little Pamir meet. It is among the horrid chasms of a tributary of the upper Indus down which hurl avalanches, landslides and viscous currents of mud. Where, when the gulches open for a mile or two to provide a wide flat platform amid the cliffs, you and the thin tufty-dusty jade-coloured vegetation are almost flattened by sere winds that bite your face with sand and snow indiscriminately. The mountains are vertical deserts.

Yet above all this drab and dangerous desolation, the Hunza opens itself sensuously, with beauty and generosity after the surfeit of sublimity. Its gentle greenness has been created by the industry of the tribes who have lived there, it is said, before Alexander and his Greeks explored the area, trying to find ways down to the plains (and left many people in the high valleys with blonde hair and pale skins).

The people have taken the torrents from the bottom of the glaciers and carefully led the water along terraces to make corn grow under apricot, almond and apple trees.[2] These human-made strata are punctuated by the irregular rhythm of vertical trees (mostly poplars which have taken the place of the more slow-growing cedars).[3] The seemingly natural contrapuntal composition is surrounded by huge washes of khaki-coloured scree that have fallen from the cliffs of the white peaks to enclose the whole place, with the vast amorphous mass of Rakaposhi[4] floating at the end of the valley, a barrier against the south.

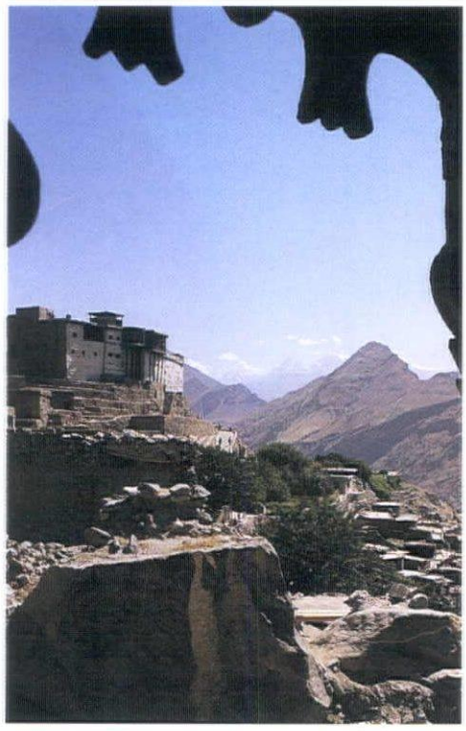


Hunza Valley from the Mir's lawn with Rakaposhi, sixth highest mountain in the world, guarding southern entrance.

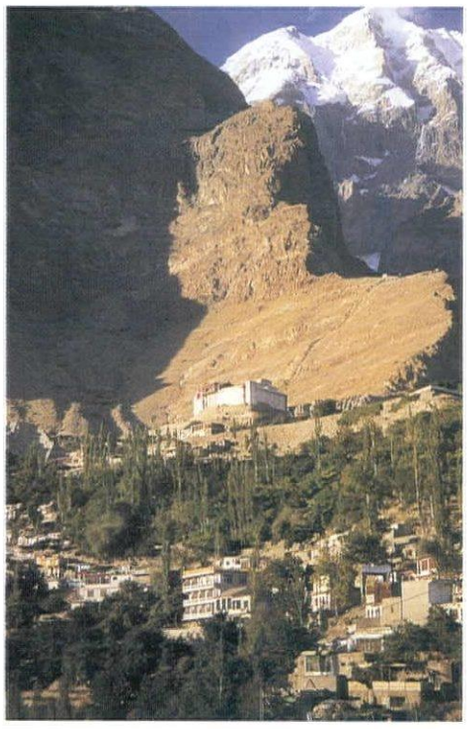
Until the Great Karakoram Highway was built in the '60s and '70s by Pakistan and China,[5] it was immensely difficult to get up there. The British added it to the Empire (with some difficulty) only in the 1890s because strategists in Simla who knew little of the reality of the terrain thought that there Russia might invade the Subcontinent from the north.[6] After the valley was conquered, what appears to have been a gentle age ensued. The Mirs (feudal rulers) of the valley were prevented from raising their traditional form of income (taking the tribesmen north over the Karakoram passes to rob the caravans on the Great Silk Road between China and Persia). With a comfortable pension from Delhi, the Mirs gave up brigandage. They embellished their 400 year old fort that stands on an eminence below the mountain cliffs with distinctly unmilitary additions, for instance an external gallery and gazebo made in fretted wood. A generation later, they decided to leave the fort and live in a grand colonial bungalow on a lower and more accessible hill. The fort mouldered. The settlement, Karimabad,[7] started to decay as a small measure of prosperity and exposure to the outside world via the Karakoram Highway, and television led people to understand that they need not enter houses through the traditional family midden. Houses began to be built on the terraces, destroying their agricultural purpose; the community started to split up.

The Aga Khan's Historic Cities Support Programme has restored the fort and brought life back to the village by making access roads to the perimeter of the settlement, paving the traditional main street and providing a main sewer.[8] The latter obviates the unpleasantness of having to go into each house through its lavatory and midden (animals have on the whole been moved out of the village). People are leaving the new houses on the terraces and returning to the village and it looks as if the community will regenerate.

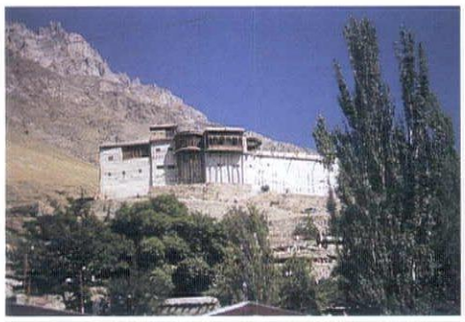
The Fort was ceremonially opened by the President of Pakistan in October. Festivities



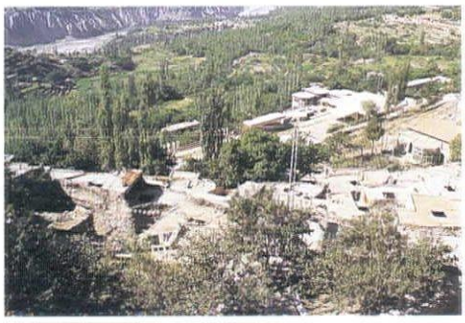
The Baltit fort hovers ...



... between village and mountain.



The fort was painted white in British times.



Traditional houses below the fort.



Gallery and gazebo were added when the British brought peace to the valley.

were splendid. At night the dark slopes of the valleys were pricked out in letters of fire 'Welcome our Hazir[9] Imam', 'Welcome honble [*sic*] guests' (lumps of tow soaked in sump oil had been carried up to great and precipitous slippery heights of scree and laid out with admirable precision). Far above the rims of the valleys, the awesome white mountain masses shimmered in moonlight.

On the great day itself, soldiers, boy scouts (and even a few girl guides), bagpipe and drum bands lined the main street as the Aga and the President came up under ceremonial arches decorated with bunting, tinsel and sometimes apples. The ceremony was held on the old polo field, after which the bigwigs went off to see the fort while the rest of us gathered for lunch in a huge tent on the lawn of the Mir's palace.

In a seminar on the next day, I asked the Aga how he could reconcile the restoration of the fort as primarily a tourist attraction when tourism is the notorious destroyer of the things it loves. He replied that the project is to some extent a holding operation, and it will bring money to the valley so that alternative economic bases can be started, for instance crafts, silk manufacture, agro-industries, seed production and perhaps mining (the mountains are full of precious stones). In any case, the relative inaccessibility of the valley and its very long winter would prevent 'a tidal wave of tourists' drowning traditional culture. The Pakistani Government has made the work of the Aga Khan programme a model for the regeneration of cities in other parts of the country.

Clearly such initiatives cannot be imposed. But as the Aga pointed out, communities can improve themselves given the right inspiration. 'The driving force is individual gain, but Islam says that people are very willing to do things (for instance work co-operatively free) provided that they can see benefit for themselves in the end.' Clearly the Aga's intervention has made great differences in the Hunza.[10] Only experience will show whether the community can creatively use the opportunities it has been offered, and whether the model is replicable elsewhere.

We shall examine the fort and the village in detail in an issue on working with old buildings to be published early next year. P.D.

1 The Aga Khan's Trust for Culture embraces the triennial Awards for Architecture, which have been regularly reviewed in these pages. This new adventure into practical building, the Historic Cities Support Programme, is under the same aegis. Other initiatives from this department are as far flung as Granada, Samarkand, Cairo, and Zanzibar.

2 Muslim irrigation techniques have a similarity from Granada to here, and were based on common textbooks that themselves drew on ancient Persian and Roman practice.

3 The introduction was due to the old British Indian forestry service, which sensitively realised that the tall thin cedars, which had largely been chopped down for building materials, should be replaced by trees of similar habit, and not for instance by alien eucalypts.

4 Said to have never been climbed, and to be the abode of the fairies that look after the fate of the valley, the mountain is the sixth highest in the world (25 500ft).

5 A heroic two-lane road that connects (all being well) Islamabad to Kashgar in western China. It was carved into the sides of the gorges with great loss of life using primitive engineering techniques. Amazingly, it keeps open for most of the year.

6 They could have done so no more easily than Alexander, who wisely chose another path further west.

7 It was called Baltit (as the fort still is). It was renamed Karimabad by the villagers when the present Aga Khan (Prince Karim) became Imam (religious leader and interpreter of the Koran).

8 The Trust believes in working with other organisations (and of course, the local community). The roads were provided by the Pakistan Government, the sewer and paving by Norad, the Norwegian Government aid agency.

9 'Living' or 'present'. English is the official language of Pakistan.

10 The Aga's interventions are much wider than improving the physical fabric of society and include cheap loans for starting businesses and facilities for medicine and education (particularly for girls).

Docomomo in Slovakia

Docomomo International's fourth conference, 'Universality and Heterogeneity: The Modern Movement and its Regional Reflections' in Slovakia was a two centre event commencing in the capital Bratislava and continuing in the resort spa of Sliac in the foothills of the central Slovak mountains. It proved to be a memorable and well run conference, with an attendance of some 170 working party members from 33 countries, many of whom had never been to a former Communist country before. This was the second time in eight years that the biennial Docomomo International Conference was held in the former Eastern Bloc. Four years ago it took place in the Dessau Bauhaus.

Bratislava, a couple of hours by road from Vienna, is set high on a hillside. It has a fine historical core and an impressive array of turn of the century *Jugendstil*, national historicist and Functionalist buildings by Silinger, Balan, Jurkovic and Vecsei. Their work has been the subject of intense study, resulting in a number of new publications produced locally to coincide with the conference. Too much to see and too little time to take it in was the cry of delegates speedily whisked from Bratislava for the second stage of the conference held in the well conserved and recently renovated Modernist health spa and Palace Hotel (formerly a sanatorium) at sleepy Sliac. Designed by Prague-born Rudolf Stockar (1886-1957) it was built in stages between 1927-37 when the hotel element was extended. Inside, much of the interwar work remains intact. It provided an authentic atmosphere in a truly 'functional' building that now acts as the focus of a whole complex of health facilities. Constructed in reinforced concrete and faced with marble, this highly regarded building lies on a hillside with dramatic changes of level that offer views out to the surrounding countryside.

The setting was entirely appropriate for a conference focused on regional issues and variations within the diaspora of modern architecture. The conference's greatest value was the opportunity it offered (one grasped enthusiastically by the Slovaks) to examine many of the 'Silent Zones' of Modernism, particularly those in Central and Eastern countries. The boundaries and borders of surfaces and skin functions that cultivate security, protection and exchange were the starting points of a long, dense and ultimately difficult position paper presented by the conference's guest guru Helmut Lethen. Although sometimes difficult to follow, his talk enlarged on a view of Modernism that suggested it was an unfinished project that transcended cultural boundaries – a position upheld by many other speakers during the rest of the conference.

East European modern architecture of the interwar period was the subject of the opening paper by Hungarian architect and historian Andras Ferkai. He introduced a multitude of extant Functional buildings from the region in an instructive survey of trends and involvements of local CIAM members and their followers, their journals and their built achievements during the interwar period. He also demonstrated

that many examples are still in good condition. This rich seam of Modernism was set against the prevailing Pan-European variations of National Classicism, a contrast later heightened by contributions from Docomomo speakers on the Modernist buildings in the Czech Republic, Poland, Rumania, Bulgaria and Slovakia itself.

Case studies coincided with the compilation of the nominations for the register of buildings that will form the archive on world Modernism, currently available for inspection (via Docomomo) in Paris. The second major task of this conference was the ratification of proposals for the register that has now been under way for four years. It was agreed that the lists of Modern Movement buildings should be published before the end of the century under the supervision of the Registers Group. From their recommendations – provided by the Docomomo national working parties – a further select list of buildings (approximately two per national group) will eventually be submitted for consideration by ICOMOS for the World Heritage List. This list is open to nominations from all national groups.

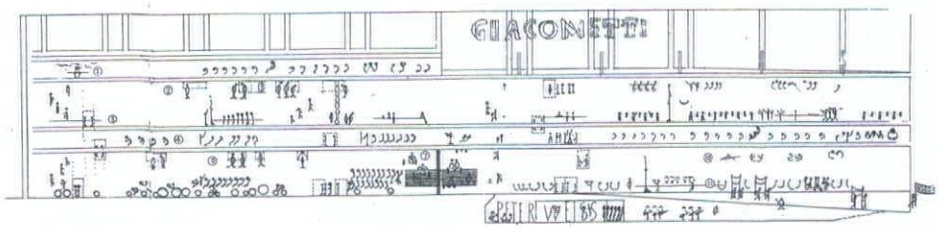
During the main sessions of the conference, buildings and schemes featured in the National Register proved a popular (if somewhat repetitive) way of presenting Modern Movement buildings. Cases were included from as far afield as New Zealand (where the postwar Labour Government set out their programme of modern apartment buildings in Auckland and Wellington) and Brazil (Sao Paulo's urban structures). Possibly the most interesting of all (since the USA has only recently joined Docomomo), were two surveys of the growth of Modernism on the American West Coast. Concern was expressed over the rapid deterioration of prime examples of buildings by Wright, Frey, Schindler and Neutra.

The next Docomomo Conference will be held in Stockholm to coincide with the opening in 1998 of Rafael Moneo's new Museum of Modern Art and Architecture. The theme will be 'Nordic Light and Social Welfare'. Before this, a number of local initiatives will take place in Europe, details of which can be obtained from Docomomo-UK, 26 Store Street, London WCI.

DENNIS SHARP

Formal preoccupations

Held in Stockholm, two years prior to the Swedish capital assuming the mantle of European City of Culture, 'Form Follows Anything' was an intriguing international symposium aimed at addressing the relationship between architecture, art and politics. This universal theme was underpinned by the Swedish experience, in particular the development and subsequent decline of the 'Swedish model', a unique exercise in post-war political, economic and social planning that gave rise to the much envied



Original 1965 competition drawing for the massive, animated urban wall of the Kulturhuset, Stockholm, by Peter Celsing, from Wilfried Wang's recent monograph on the great Swedish Modernist published by Arkitektur Förlarg.

Swedish welfare state and with it a nationally sanctioned architectural aesthetic. Now, however, architecture in Sweden is marginalised as a form of both cultural and social expression, a condition mirrored throughout the developed world. Derived from an infamous epithet by Michael Sorkin, 'Form Follows Anything' attempted to make sense of the current *laissez-faire* chaos of architecture's new pluralism.

Organised jointly by the Swedish architecture magazines *Arkitektur* and *MAMA* in conjunction with Färgfabriken, Stockholm's new Centre for Contemporary Art and Architecture, proceedings were held in Färgfabriken's headquarters, a nineteenth-century paint factory in Stockholm's southern docklands, energetically converted to house gallery, theatre and workshop spaces.

Irrepressible Michael Sorkin began by exploring the notion of propinquity (the fact of being in space) and the threat of the virtual city replacing the real city, witnessed by the collapse of the public realm, especially in America. According to Sorkin, 'contemporary placemaking is dominated by enclaves and exclusion; 40 per cent of Americans live in armoured cocoons'. Sorkin called for social models of planning and architecture to replace fashionable models of perpetual flux; 'architecture begins and ends with the social'.

Björn Linn, professor of architectural history and theory at Chalmers University in Gothenburg, elaborated on the history of the Swedish model, citing one cause of its apparent 'failure' as overprovision. In 1965 the state planned to build a million housing units over the next 10 years, but by the time this was accomplished, the housing shortage had eased and flats stayed empty. However the prevailing gloomy Swedish view that their social and architectural experiments had created untenable *banlieue* was not borne out by the brief conducted tours around the suburbs, where it was possible to trace the evolution of social housing from its earliest inception at the turn of the century to more recent schemes.

Certainly, when compared to Thomas Markus' slides of Red Road housing in Glasgow (Europe's tallest residential blocks) that accompanied his lecture on architecture and power, suburban Stockholm seemed like a vision of paradise regained. Ironically, the compact timber villas originally built for factory workers are now highly sought after properties for the middle classes.

Beatriz Colomina examined the hidden agenda of architecture and war, by investigating a range of projects carried out by American Modernists during and after the Second World War in the area of housing. Techniques of mass production and prefabrication were used to create new types of houses, such as Marcel Breuer's Veteran's House and Buckminster Fuller's Dymaxion House which had its origins in military barracks. After the war, the home became a political battleground, as a powerful indicator of national prosperity, humorously evinced by Colomina's slide of Nixon and Khrushchev engaged in a heated argument about the relative merits of domestic appliances at the Moscow Exhibition in 1959. The Cold War reaches the kitchen.

Returning to the Swedish theme, Wilfried Wang, author of a recent, well received book on Peter Celsing (AR October 1996), solemnly analysed the 'material abstraction and poetry of matter' that characterises the best Swedish modern architecture. Celsing's magnificent *Kulturhuset* was the setting for a lively closing party. Architect Gert Wingårdh presented a more recent perspective, with a selection of projects that included the new Swedish embassy in Berlin. The building forms part of an overall Nordic compound.

From Britain, Adam Caruso of Caruso St John described the progress of the new Walsall Art Gallery, which promises to be an infinitely subtle exercise in the handling of space, light and materials, and offered some thoughts on the role of such a major public building in the city. Farshid Moussavi, from Foreign Office Architects, talked about the proposed Yokohama Port Terminal, illustrated by a sophisticated computer simulation. Swiss architect Peter Zumthor brought proceedings to a close, with 15 mellifluous meditations on the phenomenological nature of architecture. Paraphrasing Meret Oppenheim (and perhaps acknowledging that the tide of pluralism is unstoppable), Zumthor concluded 'To be effective, every idea must have a form'. CATHERINE SLESSOR

Addendum

The photographer of the beach house by Boora Architects (Delight, AR October 1996, p98) was Laurie Black.

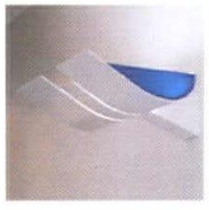
Creative Thinking



◄ Star Court, Darling Park in Sydney, Australia.

▼ Top:
Floor lamp in Star Court.
Below: Wall uplight,
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LETTERS

It's good to talk

SIR: While accusing Gavin Stamp, over his views on telephone boxes, of being smug, isn't Paul Smith (AR November, p22) guilty of the same? Doesn't his '... Mr Stamp and his Thirties Society chums ...' not only suffer, with its deriding tone, from smugness, but seem, also, to imply an unwarranted disdain and disrespect for the Society and its members?

Further, is one to assume that in Leeds and its environs, where Mr Smith lives, there is a worthy successor to the K2, K6 and Bruce Martin's K8 model adopted in 1968, satisfying the needs of all its users? I find it only marginally easier to open the door of contemporary versions and, fortunately, need to make infrequent use of one. Their approaches and positions, too, in many instances render them unusable for any save the fittest.

Of course, new design for phone boxes must incorporate the features that make them accessible to everyone; in exceptional cases of disability I believe it to be the responsibility of government/local authorities to supply a suitable portable alternative for the individual. My contention is that this evolution should not preclude phone boxes from having a visual presence as powerful as Sir Giles Gilbert Scott's K2 and K6 models. The disabled, infirm and elderly, are no less deserving of good public design than the rest of society. It is clear to me that a wholesale return to these earlier memorable styles is inappropriate, as well as impracticable, but I do not feel that Scott should be made the scapegoat in the argument; he was working in an age before public consciousness had properly developed.

It is fine for Mr Smith to claim that 'Good design can and indeed should be judged primarily on how well it accommodates the users' needs'. The problem comes when 'solely' or 'exclusively' is substituted for, and mistaken for 'primarily', and we are presented with a bland work-a-day solution. We don't have to put up with the 'quick-fix' answers of the '80s, or settle for a less than satisfying appearance in our street furniture.

Finally, should we even just match up to the aesthetic standards set by Scott and Bruce Martin we will really have something to crow about.

Yours etc

JOHN PITTUCK

Bishop's Stortford, Hertfordshire

Scott base

SIR: In September AR (Outrage, p25) Gavin Stamp expresses his justifiable concern at the telephone boxes that BT is apparently to foist upon us, noting that in Prague 'such is the international power of the corporate image and livery' of the red K2 boxes that pictures of them are used in advertisements by a telephone compeny.

Had he been able to visit the small and delightful town of Schwarz, in the Austrian province of Tirol, he would have been able to see two of the actual Gilbert Scott boxes, neatly painted and maintained, in all their glory.

Yours etc

GERALD DIX

Liverpool

Blowing hot and cold

SIR: I have subscribed to The Architectural Review for many years – long enough to appreciate the article on Hubert de Cronin Hastings in the September issue. I have retained both 'Townscape' and 'Outrage' and have applied bits of them to the planning of this locale.

As a student of Dr Gropius, I have always been interested in the microclimate aspects of Modern Architecture. Can it be that the two descriptive energy management diagrams on p34 are reversed? (hot in the summer and cold in the winter).

Yours etc

PETER CHRISTIE

Maryland, USA

Yes. Ed.

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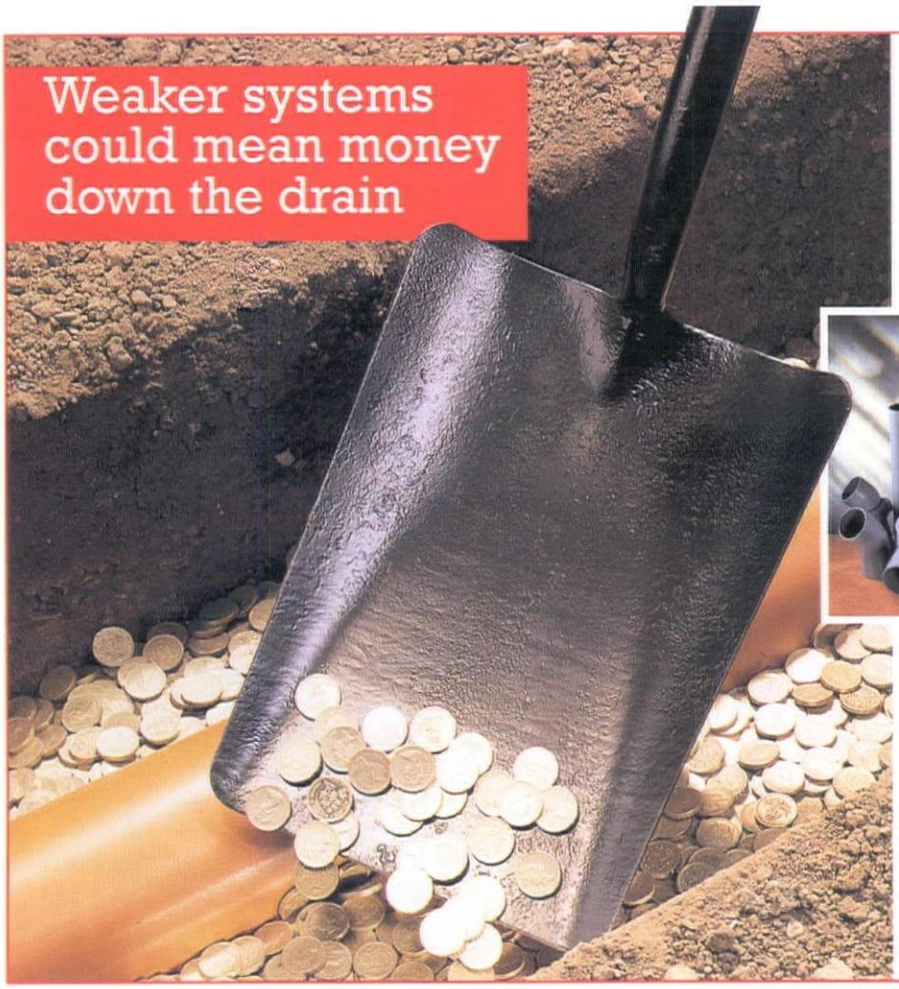
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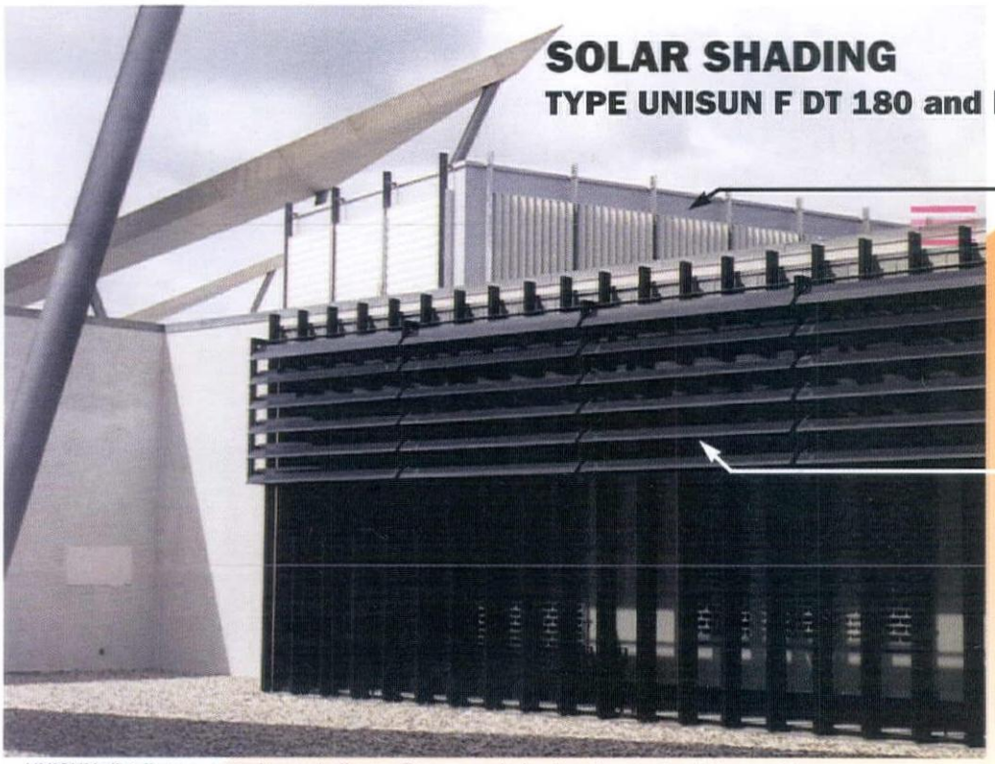
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Museum of Modern Art, Koge. Architect: Soren Robert Lund. See Pages 54–60.

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The curse of St James's

SIR: I have read with interest your article about the Avenue Restaurant in St James's Street (AR September, p81). With great respect to the trouble you have clearly taken with this article and the undoubted prowess of the architect concerned, it might interest you to know that members of the St James's Residents' Society are far from happy with the impact this building has on St James's Street. Many of us feel that the design of the restaurant with its large glass windows, purple flag and modern entrance is out of keeping with many of the old buildings and shops and of course St James's Palace itself.

There are some undoubtedly modern buildings in the street already. However at night the Avenue's lurid lighting and bright video screens displaying faces, lips, pop groups etc for all to see are to my mind wholly unacceptable in this hitherto restrained if busy street. As you pass out of the Carlton Club or walk down the street you are regaled with these brassy images which might look perfect in New York or even perhaps in High Street Kensington, Queensway, Leicester Square, or even parts of Covent Garden but not in St James's. I wonder how you would feel if you lived here? The lurid yellow lighting around the bar has recently been softened a little after complaints but frankly the lighting at night is gruesome. During the day it doesn't look so bad and the screens are not always on. Have a look at night and compare it to the rest of the street! I see in your article that the architect takes pride in taking the position of the restaurant in this old street into account in his design. I find it hard to detect this concern in the result!

It may be that many years ago plate glass was a feature of this building. I cannot imagine it even looked remotely like the Avenue does today with one sheet plate of glass at the front and bright yellow lighting at night. This lighting is presumably designed to lure in clients like moths to a bright candle flame. The principle is the same. All of a sudden we now find ourselves coping with a different and much noisier type of person visiting this restaurant as compared with staider, better mannered clients of the other more conservative restaurants in the street.

The Avenue's design is not popular and the ambitions for a Music and Dance Licence which the management has are also not popular. Most music and dancing at night-spots is not in full view of the street. Did you know they want live jazz and dancing viewable through this window too? Which seems clearly designed to attract as many customers as possible and likely to cause noise. No wonder the management wanted the plate glass window – forget about aesthetics. It is intended to pull in business.

Yours etc
JANE ELLIOT
London SW1

Beached wail

SIR: The AR needs to be more critical in its reviews, with less-glowing tribute reserved for architects and their designs. Sometimes, you seem to be doing the PR for them!

The beach house on the Oregon coastline, (AR October, Delight), for example, gets too much of this treatment. It is described as 'idyllic' with absolutely nothing to back this up! While I have not visited this particular spot and have no knowledge to doubt the architect's benevolent commitment to its staff, I have experience of the coastline south of Los Angeles. Here, the natural beauty is ruined by a relentless line of houses vying for that perfect sun-setting-over-the-Pacific view. The visitor, wanting a soothing stroll along the shore, is confronted by a string of menacing watch-towers.

The idyllic nature referred to stems from the spectacular, topographical context that the photograph so carefully exploits, and not the merit architecture. From what is offered to us, there is nothing to suggest any great care by the architect in placing the house in this setting, nor any concern for what has already happened to other once-pristine coastlines despoiled by over-development (the 'beautiful' Cote d'Azur is another example). A far more subtle, screened placement would have been an improvement. Please think again before you so readily dish out the praise.

Yours etc
DAVID COLE
Sheffield, UK

More or less

SIR: A building by Wright
Can seem a bit manic
With interlocked space
And theory organic

But a building by Mies
Can look rather raw
By being much less
Is it really much more?

Whilst a building by Moore
Can be rather rich
With just a few planks
And occasional glitch

Now West Coast cool
Leads to Gehry's profusion
Of material, of shape
And complex confusion

So Venturi favoured complexity
Even contradiction
But if less is a bore
Is more a restriction?

Yours etc
BARRY RUSSELL
Chichester, UK

NEXT ISSUE

Wood is our one replicable and sustainable building material (or it should be). From the earliest times to the present, it has played an important role in almost all buildings. The January issue of the AR celebrates the innovative and traditional uses of wood from all over the world.

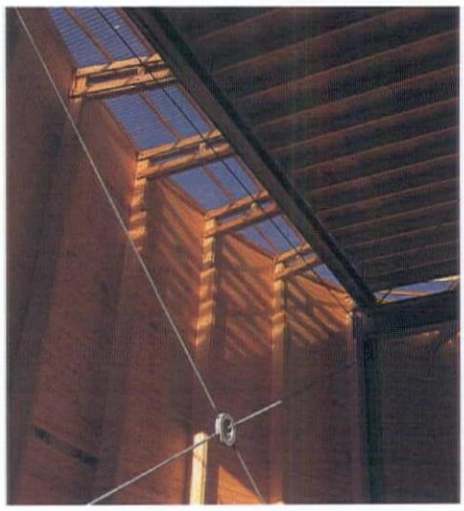
Buildings to be shown range from the austerely elegant and functional truck garage at Rolvsøy in Norway by Jensen & Skodvin to a romantic descendant of the wood-butcher's art, the house on Galiano Island near Vancouver by Blue Sky Design.

This is one of several houses to be shown in the issue including Mitchell & Stout's shoe-horned insertion into an Auckland suburb and Terunobu Fujimori's elegant reinterpretation of Japanese tradition at Kokubunji. Also in Japan is Yoshio Taniguchi's Tea House at the Toyota museum, while the other museum in the issue, David Chipperfield's River and Rowing Museum at Henley in England uses a traditional material (green oak) in an entirely new way.

The minimal approach is represented by the hotel at Zurichberg and the School at Laufenberg by the young Swiss Burkhalter & Sumi and the Arts Centre in England's New Forest by Tony Fretton.

Design Review looks at the lyrical timber bridge over the Isar at Thalkirchen by Richard Dietrich.

Buy this and 11 other challenging and exploratory issues at a discount by using the subscription form inside the front cover.



DR DESIGN REVIEW

Door furniture and bathroom fittings
Designer
Knud Holscher for d line international

1
New numerals and letters in stainless steel complement existing pictograms.
2
Left to right clockwise: new stainless-steel sanitary bin, tissue dispenser and bag dispenser.
3
Stainless-steel drinking cup dispenser.

Fittings tribute

Additions to a Danish range of Modernist-inspired door handles and bathroom fittings maintain the pure line and quality of manufacture for which the firm is famous.

The Danish company d line international was founded in 1970 by Carl F. Petersen and the architect, Knud Holscher. With Holscher in charge of design, the partners set out to supply a consistent range of hardware – door furniture and bathroom fittings – that would be both elegantly designed and of high quality. Holscher set down some guiding principles. Among other prize-winning pieces of industrial design, he had been responsible, with Alan Tye, for designing the Modric fittings.

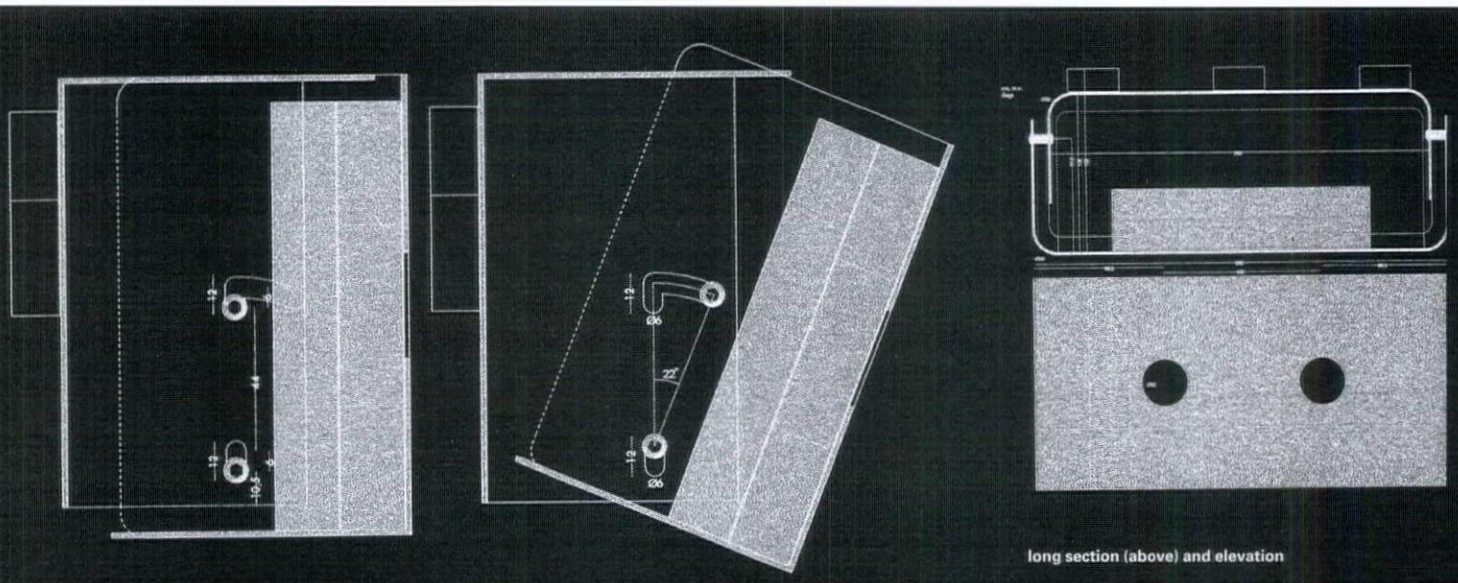
The objects he declared should be cleanly designed and, to ensure uniformity, should conform to a few geometric laws (eg the radius of the bend is equal to the diameter of the tube); they should be rigorously functional, requiring the most minimal maintenance, and their design rationalised to cut the need for manufacturing large numbers of different components. As far as possible, products should be interchangeable: a coat hook for example should be capable of being used as a door knob.

During the intervening years, d line's stainless-steel products, in particular its door handles which incorporate a patented ball-bearing system, have become a standard part of Modernist architectural vocabulary.

This is because the objects look good and work. Technological expertise and rigorous testing are behind the simple clean lines and sumptuous finishes (satin or polished). The high grade stainless steel of which they are made has been independently tested, subjected to salt spraying; concealed fixings promote security and do not interfere with appearance; and solid inserts of brass and aluminium made during manufacture improve both strength and durability.

The firm, now one of four divisions of the Carl F. Group, produces more than 2000 components and has been a regular recipient of prizes for industrial design, in Denmark and elsewhere.

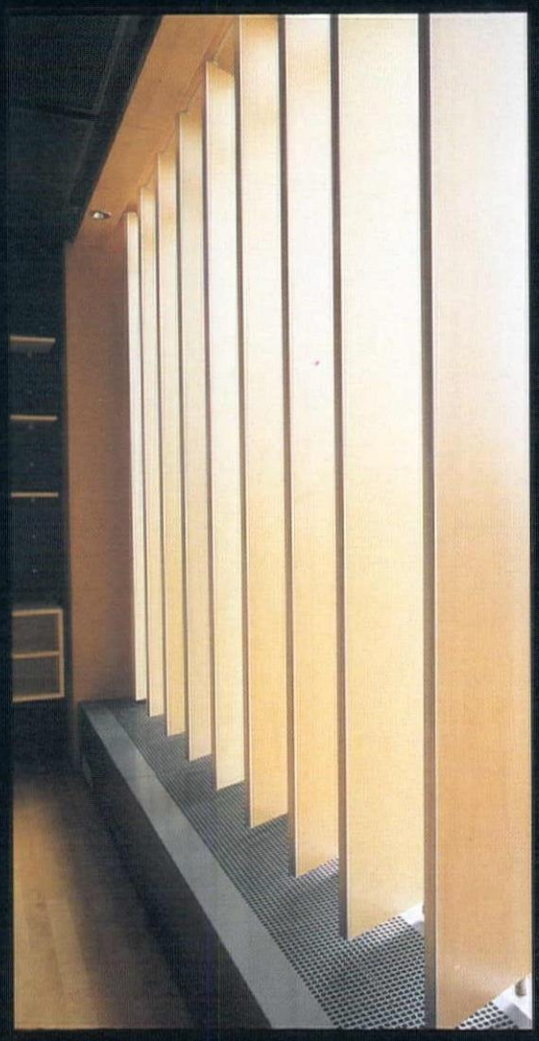
New stainless-steel products introduced earlier this year at the Cologne Fair include a new range of numerals and letters to complement the firm's pictograms, and new dispensers for tissues, drinking cups and sanitary bags, which should do much to improve the appearance of hotel bedrooms and public sanitary spaces in general. P. M.



long section (above) and elevation

double sanitary bag dispenser: cross section

cross section showing concealed fixing and tilting mechanism for refilling





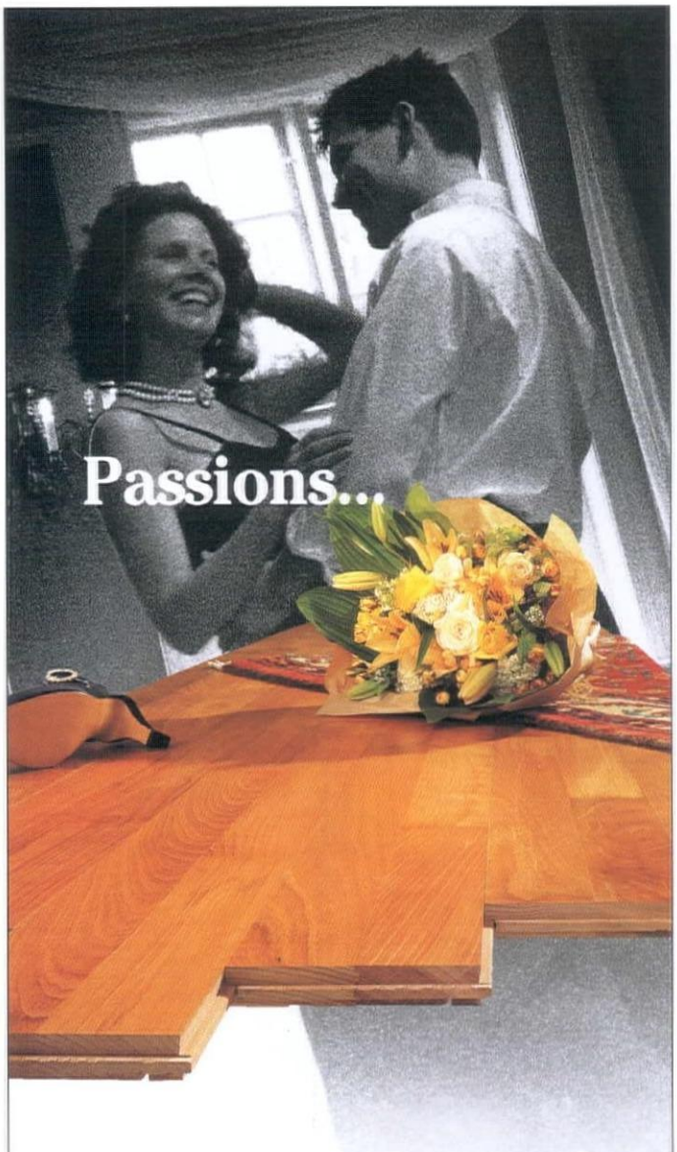
Architects HQ, Copenhagen, Denmark.
Architects: Nielsen, Nielsen & Nielsen.
See pages 40–45

Floor-to-ceiling maple veneered vertical louvres. Manoeuvrable, to suit lighting requirements.

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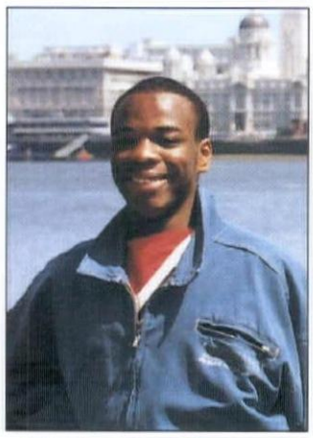
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2a





A Unique Opportunity to Acquire the 1997 Stephen Wiltshire Calendar

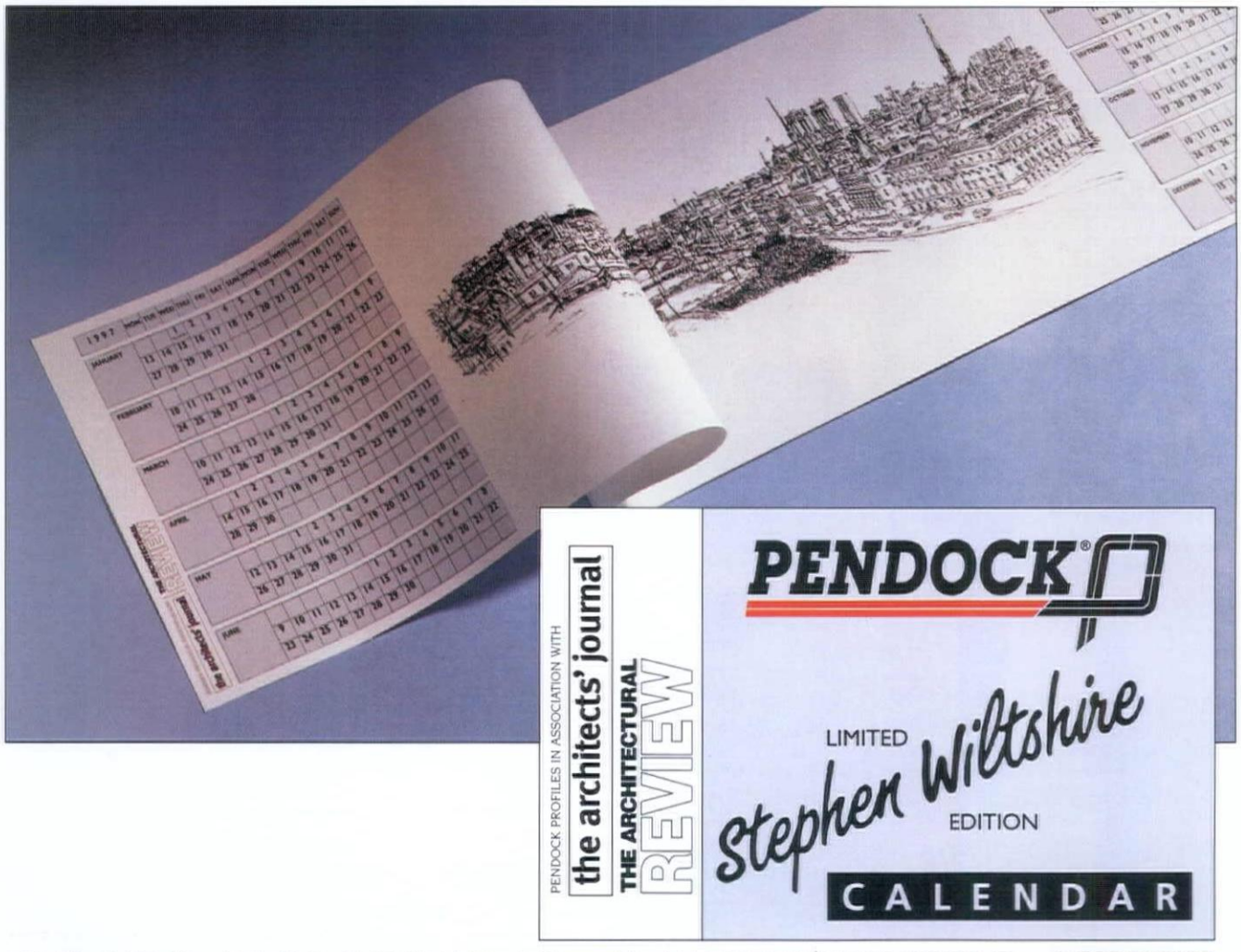


STEPHEN WILTSHIRE

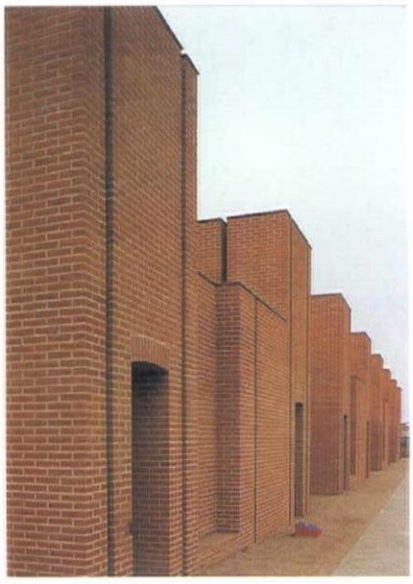
Stephen Wiltshire the autistic boy who amazed art critics with his ability to draw buildings after only a glance has long been a favourite with architects and designers. His talents have been showcased on television, books and exhibitions throughout the world. Stephen recently made headlines again for extraordinary musical talents. The combination of both artistic and musical talents are almost unknown amongst autistic savants.

For 1997, The Architects' Journal & The Architectural Review are joining Pendock Profiles in sponsoring their official Stephen Wiltshire Calendar. Firmly established as a favourite among architects, it will once again be published only as a limited edition.

The Architects' Journal & The Architectural Review readers who respond NOW will receive a complimentary copy of the calendar. Simply enter 4 on our reader enquiry service to receive your own Stephen Wiltshire Calendar. Remember, stock of the Calendar is limited: reserve your copy now.



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There have been many attempts to relate architecture to the other visual arts in this century. Here, art tries to be architecture with singular lack of success.

The new Copenhagen suburban quarter of Egebjerggård at Ballerup is a rum place: it has been consciously designed as a jigsaw puzzle of disparate elements by different architects with the hope that some sort of varied townscape will emerge after everything has had time to bed down in use. The approach is perhaps a reaction to the excessive formality of the PoMo Høje Taastrup 'new town', the '80s sterile squares of which lie some 10 kilometres to the south-west.

The individual housing projects at Egebjerggård are so different that it is difficult to believe that any coherence can possibly emerge unless the whole area is, by a fluke of climate, overwhelmed by a tidal wave of subtropical greenery.

Yet for all that, there are good moments. Among memorable moments are individual territories created by the many different approaches: Henning Larsen's orderly, almost Classical terraces; Vandkunsten's strange black curve; Lene Tranberg & Boje Lundgaard's rigorous circus in tile cladding and aluminium trim.*

Presumably to encourage sense of coherence between the bits, the sculptor Per Kirkeby was asked to make Bymurene (town walls) to help knit some of the disparate elements together. This one screens an existing brick building from one of the main streets.

As usual with Kirkeby, the work is solidly built. Indeed, it looks rather like an old-fashioned apprentice piece. And it has just about as much meaning. It is intended to bridge the chasm between art and architecture, yet somehow trivialises both. If it is abstract art, how does it move us more than any moderately good piece of craftsmanship in a building? If it is architecture, why is it so useless and dumb? If it is an attempt to link the elements of the town as a piece of landscape, why does it enclose an arid and functionless strip between its back and the old building?

Of course efforts to connect the arts ought to be welcomed. But do we have to celebrate such attempts automatically? Do they have to be so daft, ponderous and boring? Architecture can surely be more creatively interlocked with its sisters than this. P. D.

* Though for some reason many of the architects seem to have had trouble with interior scale. For instance it is difficult to see how Vandkunsten's glazed double-height spaces (which have worked well on a bigger budget in some of their other housing e.g. at Borås in Sweden) have much sense here on a plan that is no more than about 2 m x 3 m. And it is difficult to see how many of the bedrooms in Larsen's scheme will be furnished.

12 a.m.



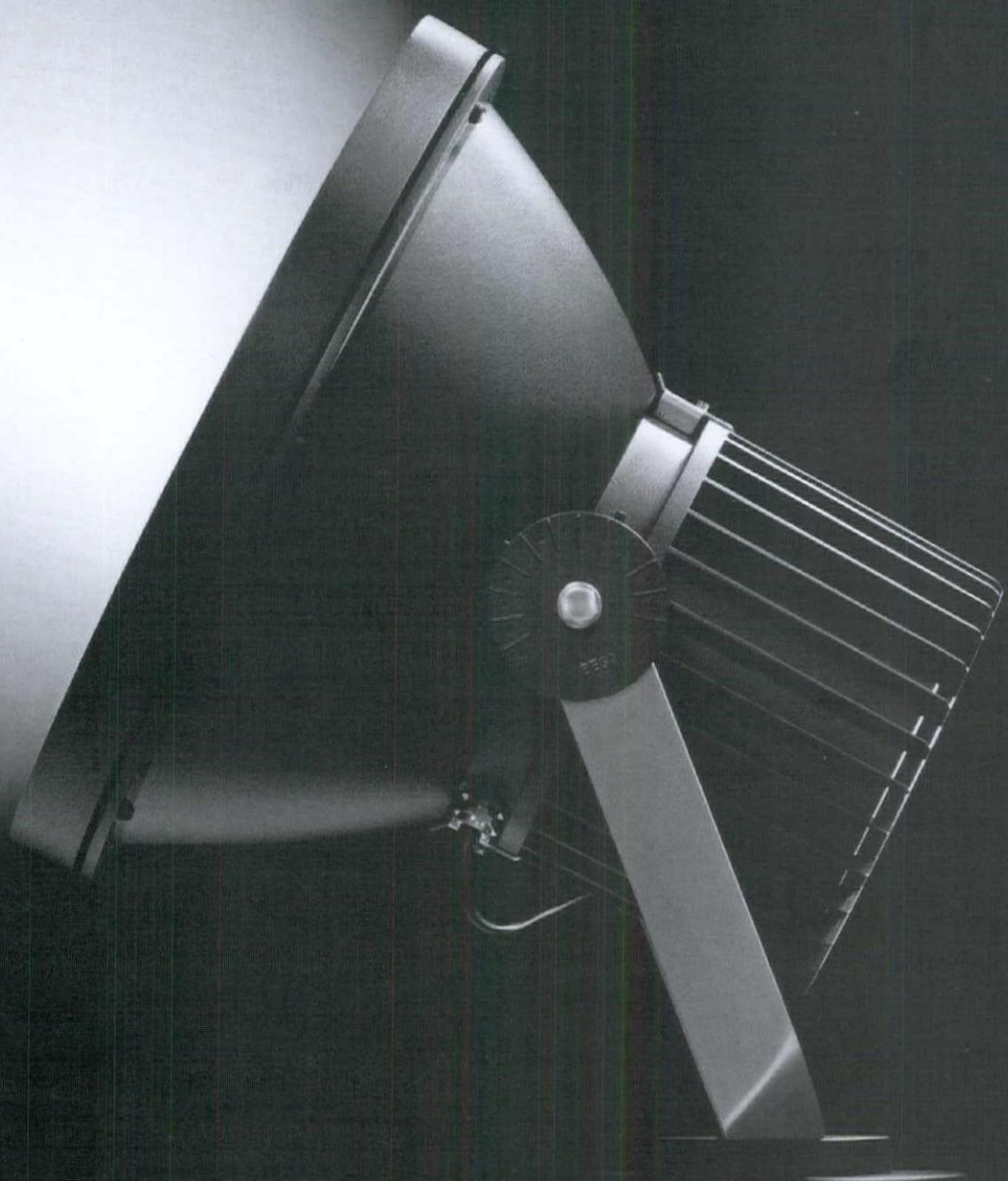
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Guy Linking stainless steel architectural ties were used as hangers for the staircase and ballustrades in the House of Architects, Denmark.

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Copenhagen culture

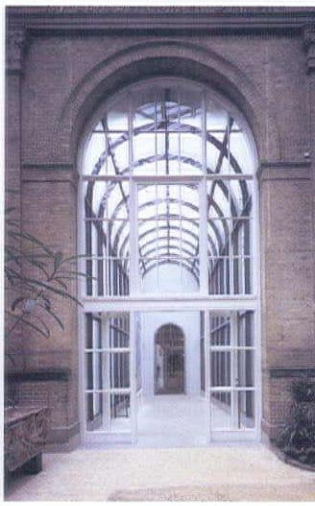
This issue is devoted to the architecture of greater Copenhagen in its year as Cultural Capital of Europe. Buildings range from the Architects' House (here and p40) and Henning Larsen's addition to the Glyptotek (overleaf), both very much part of the inner city, to Tegnestuen Vandkunsten's suburban shopping centre (p46) and Bornebusch's almost rural Forestry Institute (p61). But all the work shows Danish love of placemaking with superbly handled materials and deep (but not over-deferential) understanding of context.



Photograph: Finn Christoffersen



1



2

Museum insertion,
Ny Carlsberg Glyptotek,
Copenhagen, Denmark
Architect
Henning Larsen

The Ny Carlsberg Glyptotek is one of the wonders of Copenhagen. In the nineteenth century, the Carlsberg beer company was one of the most successful in Denmark. By a strange combination of commercial acumen, filial hatred and extraordinary amounts of money, the splendid museum to the south of the Tivoli Garden, is one of the wonders of the world. The new (Ny) foundation, which sponsors art, was made as a rebellion by Carl Jacobsen, the son of the founder of the firm, against his father's fund that had been set up to foster science.[1] A glyptotheca is a place for keeping sculpture and Jacobsen must have brought the stuff from Egypt, Italy and Greece by the boatload to make one of the most extensive collections in northern Europe (the more impressive because it was assembled late in the nineteenth century, after the French had looted and the British and Germans acquired so many of the treasures of the ancient world).

The building, off H. C. Andersens Boulevard (the main east-west artery leading to one of the two bridges over the harbour), is in two parts. The front, by Vilhelm Dahlerup, was opened in 1897 and is a cheery exercise in free classicism with a blind arcade of free-standing granite columns against polychromatic brickwork. This part of the museum focuses on the delightful winter garden where tropical palms and creepers flourish under a huge dome of cast iron and glass.

The back part of the museum is altogether more austere. It was built between 1901 and 1906 by Hack Kampmann, who was then moving towards his late (and very daunting) neo-classical style which makes the Copenhagen police headquarters (finished in 1924) look like a proto-Nazi building. But at the Glyptotek, he combined austerity with a sens of fun in the details; the whole grand brick an granite composition is balanced under a stepped pyramidal tribute to the mausoleum Halicarnassus.

In the Kampmann part, there are two courtyards, intended to bring light down into galleries that surround them. When the foundation decided to make a new set of galleries to house its collection of French nineteenth-century paintings, it decided to bu in one of these courts. (The need was great: i Carl Jacobsen had been sending ships to the Mediterranean in the late nineteenth century he must have been ordering pantechnicons from Paris in the early years of this one, and t galleries of the Glyptotek were not suitable fo displaying them.)

Henning Larsen was asked to make the ne part and his insertion rival in quality Norman Foster's work at the London Royal Academy (AR December 1991). Indeed, in many ways Larsen's work surpasses Foster's, because there was a need to make a new building wit the Glyptotek complex, rather than connectir and enhancing parts of the existing Academy

Larsen's building is an awesome white monolith that rises (mysteriously slightly tapering) within the courtyard. It is surrounde by a stepped pale grey Carrara marble ramp with an almost urban scale (Larsen calls it a 'stepped street') that gently[2] leads you up to three levels of galleries which are entered through the few apertures in the flanks of the white centrepiece. The ramp is flooded with light from simple glazed roofs that span from the monolith to Hack Kampmann's surroundi walls. Larsen thinks of the route as a potentia sculpture gallery (the width is ample enough

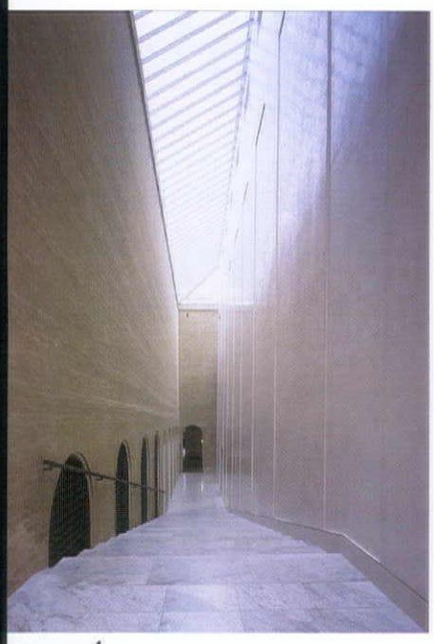
SCULPTURAL STREET

Daringly inventive and materially refined, yet mindful of tradition, Henning Larsen's new set of galleries in the nineteenth-century Ny Carlsberg Glyptote epitomises the best of recent contemporary architecture in Copenhagen.

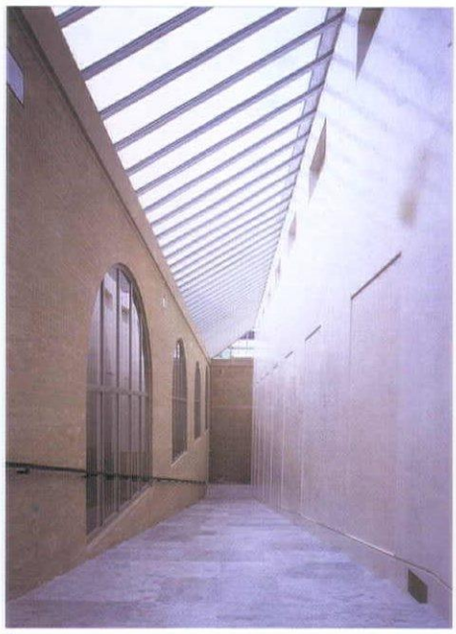


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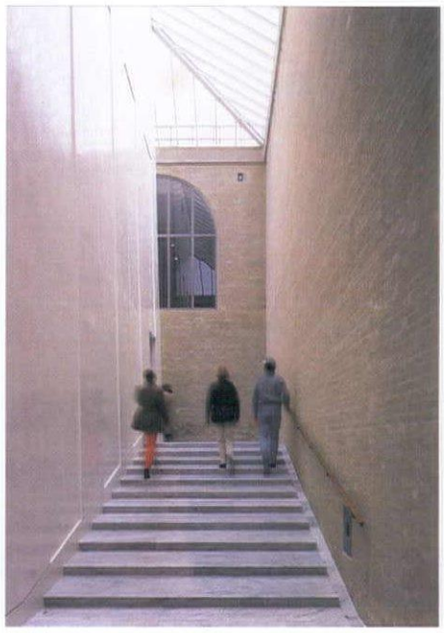
1
The front part of the existing late nineteenth-century Ny Carlsberg Glyptotek – a cheery exercise in free classicism by Vilhelm Dahlerup.
2
The entrance to the newest part of the Glyptotek by Henning Larsen. The new building colonises one of the Glyptotek's two courtyards.
3
The delicately illuminated stepped street.



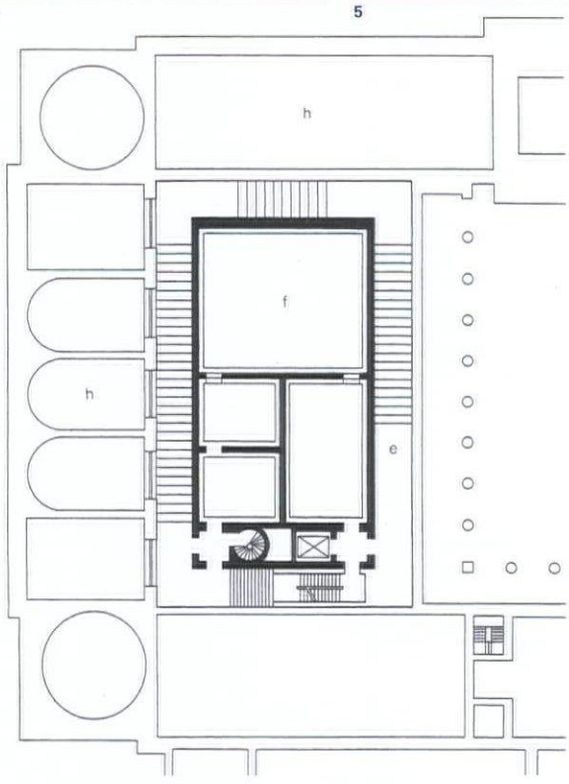
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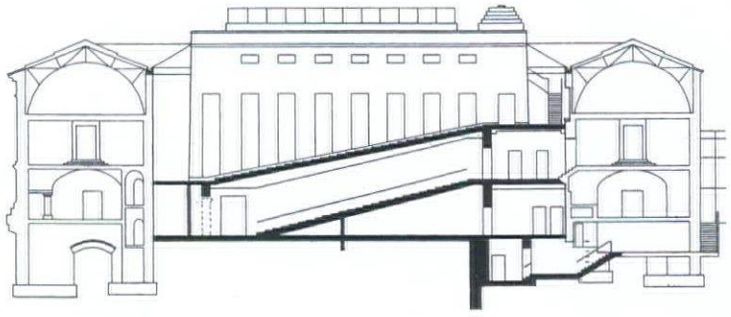
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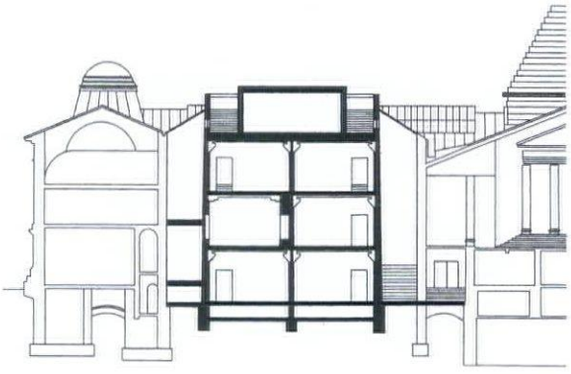
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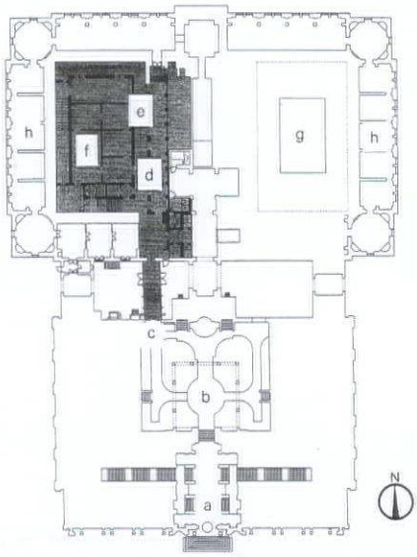
second floor plan of the new exhibition galleries (scale approx 1:500)



longitudinal section

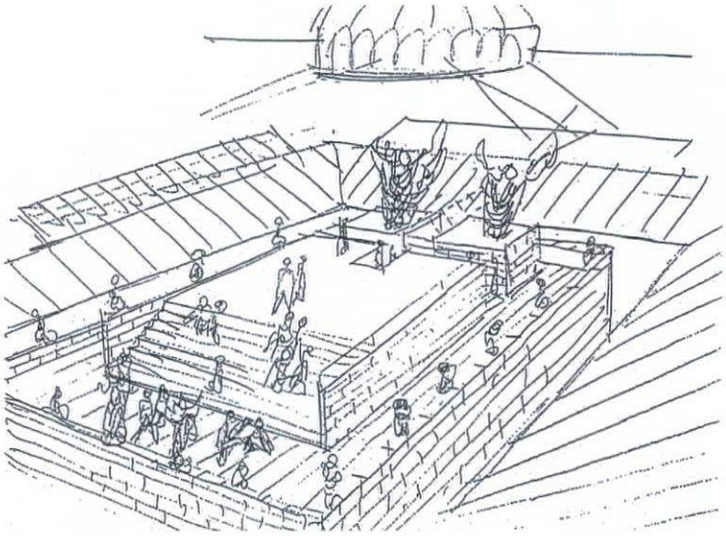


cross section

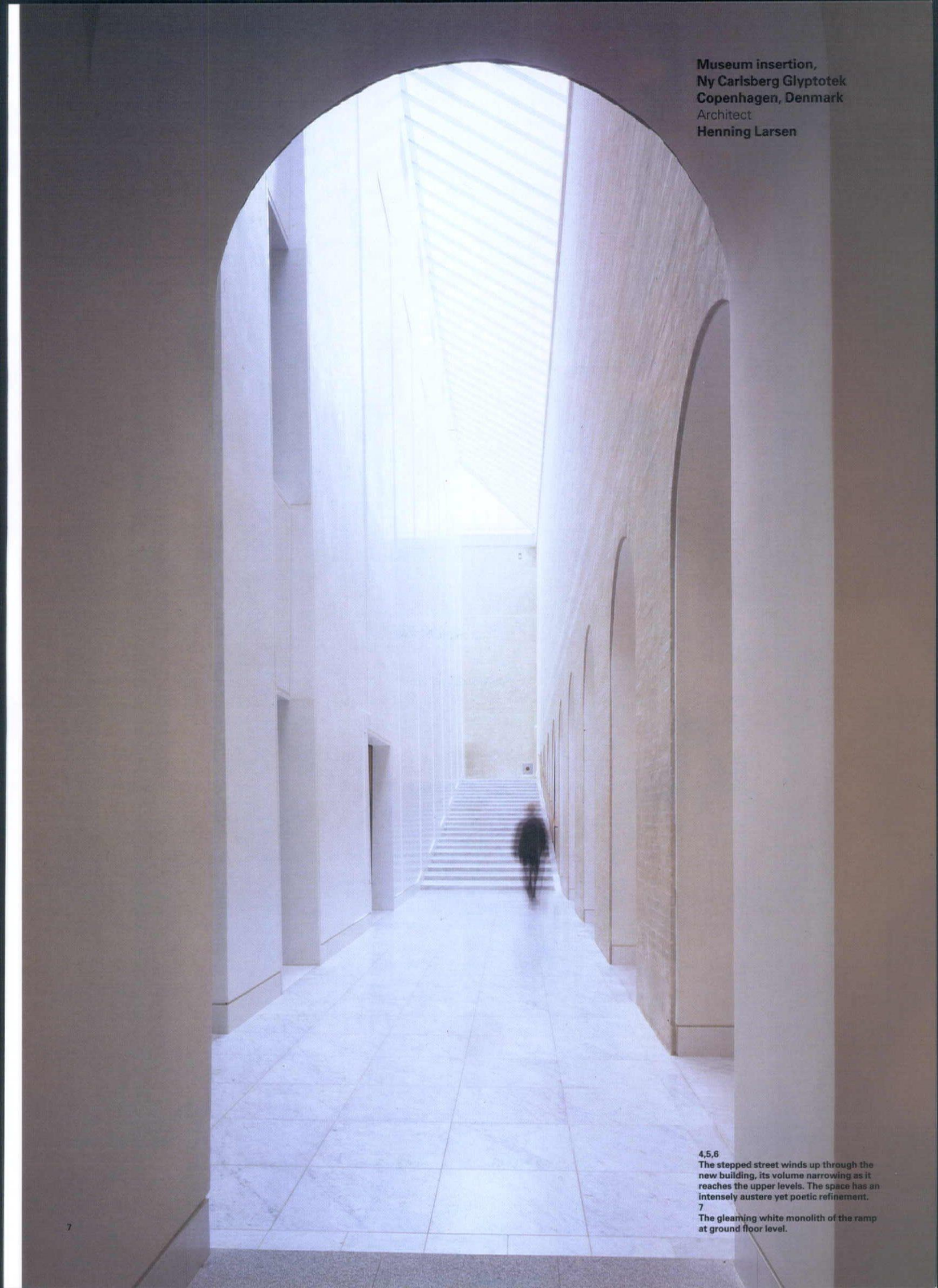


a main entrance
b winter garden
c entrance to new galleries
d bifurcated route
e stepped street
f new galleries
g existing courtyard
h existing galleries

overall ground floor plan of the Ny Carlsberg Glyptotek



preliminary sketch

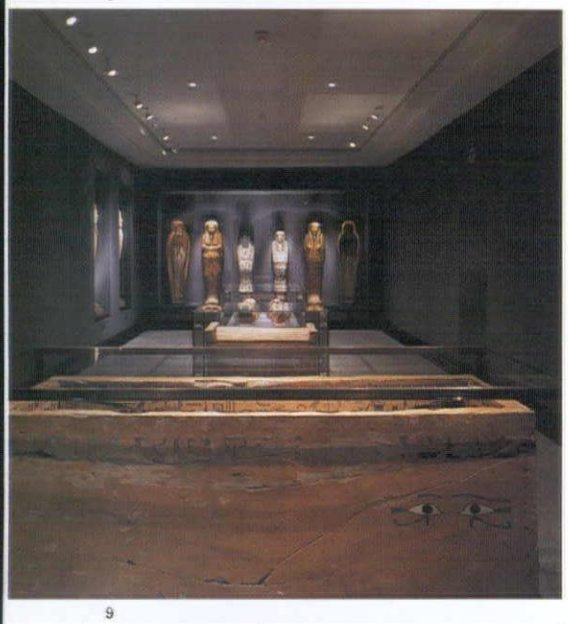


Museum insertion,
Ny Carlsberg Glyptotek
Copenhagen, Denmark
Architect
Henning Larsen

4,5,6
The stepped street winds up through the new building, its volume narrowing as it reaches the upper levels. The space has an intensely austere yet poetic refinement.
7
The gleaming white monolith of the ramp at ground floor level.



8



9



10

allow this) but as yet, the opportunity has not been embraced. The rectangular spiral of the ramp ends at ordinary stairs that lead to the terrace, a grey granite platform from which to view the roofs of Copenhagen and the slightly threatening presence of Kampmann's dark stone pyramid. Yet from outside the complex, the new work is entirely invisible.

It is approached from Dahlerup's winter garden along an undemonstrative glazed arcade which bifurcates into the parallel paths of the ramp and the chequered route to the antique galleries. The gleaming white monolith rises with breathtaking force and solidity, its apparently impervious white polished plaster walls gently articulated in abstracted pilasters (the relief is no more than about half an inch). The composition of the walls is topped by a frieze of apertures which hide ventilation grilles.

Stairs next to the lowest entrance to the treasure chest can cut short the long gentle route to the roof (and there is of course a lift). All the details have austerity and clarity in keeping with the exterior of the treasure chest: the handrails of the stairs for instance are simple thin rectangular bronze sections supported on similar dark steel balusters which have glass panels between them. The whole of this outer part is almost as austere as Kampmann at his most fierce: the experiences are Sublime in Burke's sense (the aesthetic sense evocative of death and terror), rather than Beautiful (evocative of sex and sensual pleasure).

Inside, the treasure chest is a warren of small rooms which serve excellently to set off their Beautiful contents. A good gallery stands back and allows you to study the pictures on the walls without itself trying to compete with them. This is exactly what these interlocking spaces do. They are painted in rather muted colours which allow the paintings to speak from their frames: Pompeian red, slate blue and grey, and a rather dusky raw Siena. They have a big white cornice, and a stone edge runs round the oak floors; openings are framed in white marble. The whole effect is grand domestic, and the pictures can be enjoyed as they were painted to be seen: at eye-level and rather close to.

The collection starts with the rooms at entrance level where pictures from the Barbizon School to Manet are hung. In the middle floor are Impressionists and a great collection of Degas bronzes. The top floor (which has rather subdued daylight as well as the artificial illumination used in the lower galleries) houses the Post-Impressionists – particularly the museum's outstanding array of Gauguins, the climax of the entire magnificent collection.

I was there a month ago and everything worked magnificently, but I have doubts about what might happen at the height of the tourist season. The rooms are absolutely right for the artworks they contain, but can they cope with jostling crowds in the height of summer? A queuing system may have to be set up so that the place does not get too congested.

The new piece has been slipped into its court with such grace that the Kampmann galleries that surround it have not been compromised in any way. In particular, the vaulted spaces to the north-east must receive as much light as they ever did: Kampmann's gentle and delicious Arts and Crafts plaster reliefs of daffodils and lillies of the valley, roses and honeysuckle are shown as he intended them to be, but with perhaps a little more clarity because of the horizontal component of light reflected off the polished face of the treasure house.

The Glyptotek is such a complex building, with the plans of Dahlerup, Kampmann and now Larsen interlocking in a sometimes confusing three-dimensional maze, that it is easy to overlook the new Egyptian galleries on the ground and first floors which are reached from the old Egyptian collections. Here, Larsen has created a stepped tunnel to the mummies which is intended to evoke the claustrophobic experience of entering a burial chamber. In the galleries, everything is austere with none of the touches (like oak flooring) which give the French spaces a feeling of grand domesticity. In the Egyptian department, the powerful artefacts are dramatically spot-lit against the dark walls between plain stone floors and white ceilings.

In a sense, the new work at the Glyptotek sums up in microcosm much of what is good about contemporary Copenhagen architecture. It daringly and inventively inserts a major chunk of new building into a well loved setting without compromising either; it provides a new way of looking at the world, and it uses contemporary science and craftsmanship to the full, as did Dahlerup and Kampmann in their time.

As soon as the Ny Carlsberg foundation can find the cash, it should ask Larsen to get on with converting the courtyard at the other side of Kampmann's plan. PETER DAVEY

8
The stepped tunnel leading down to the Egyptian galleries.
9
The treasures of the Egyptian galleries, displayed as if in a burial chamber.
10
The grand domestic scale of Larsen's new galleries.

Museum insertion,
Ny Carlsberg Glyptotek,
Copenhagen, Denmark
Architect
Henning Larsen

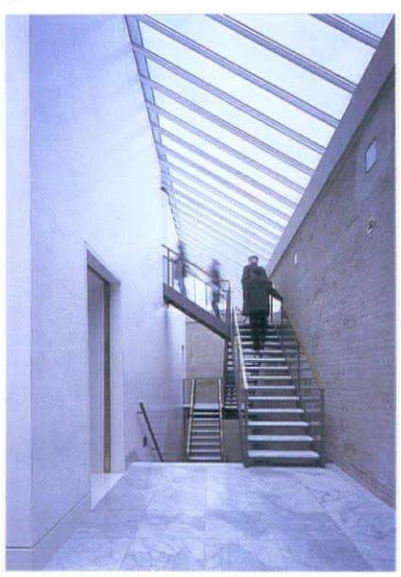
11

1 The Carlsberg brewery (Carl's hill or mountain) takes its name from both the father, J. C. Jacobsen, and his son.
2 It is very easy to walk up, but as with all such devices, it is slightly odd to walk down, for the sloping goings are less welcoming in the opposite direction.

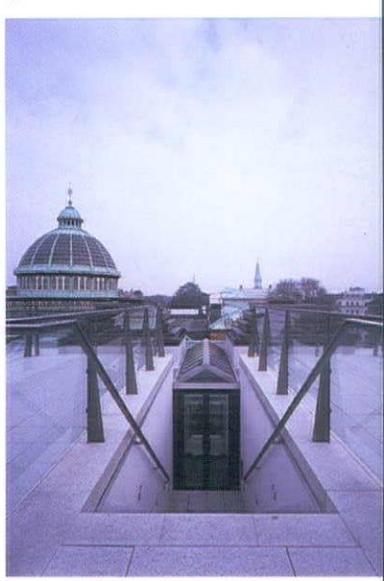
Architect
Henning Larsens Tegnestue
Project team
Henning Larsen, Troels Troelsen, Louis Becker, Eva G. Frederiksen, Jens Larsen, René Kaltoft, Claus Norup, Dorte Overgaard, Jytte Jacobsen
Structural engineer
Carl Bro Byg (Eric Kjærulff)
Mechanical engineer
Crone & Koch (Knud Rasmussen)
Photographs
Jens Lindhe, Troels Troelsen

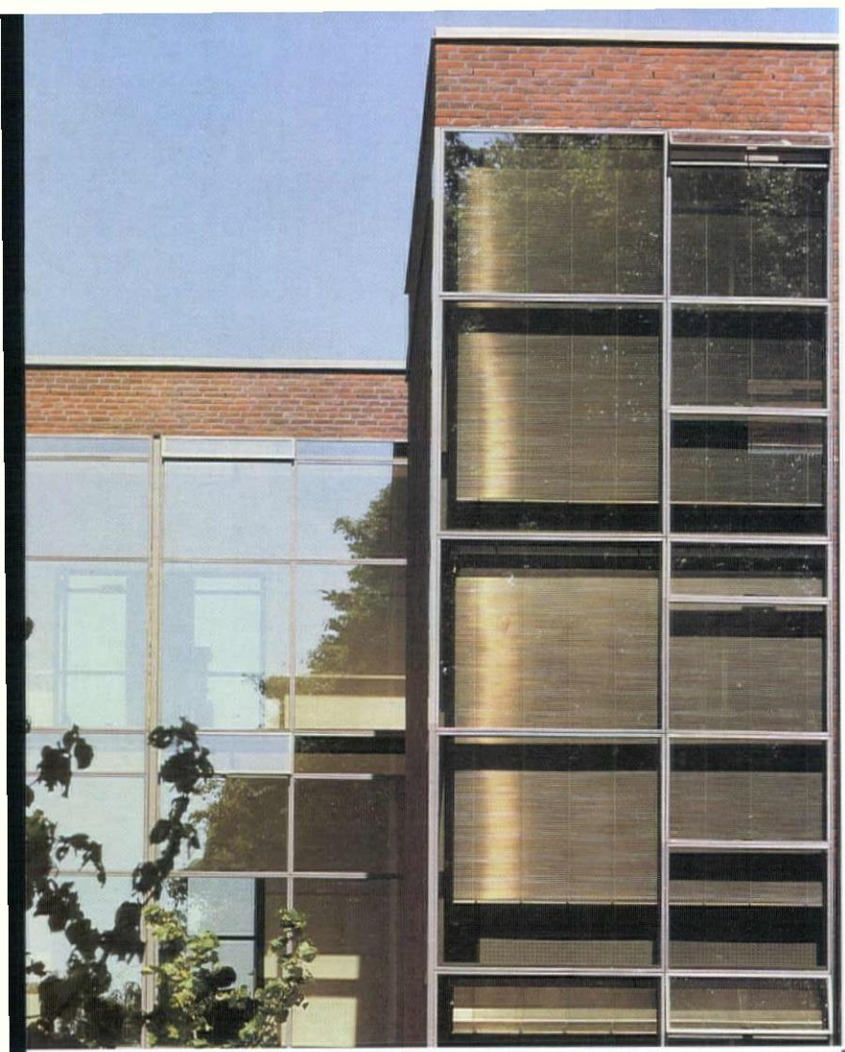
11
The bifurcated route; parallel paths lead to the new galleries (left) and the antique galleries (right).
12
The stair to the roof.
13
The rooftop viewing platform affords good vistas across Copenhagen.

12



13





1

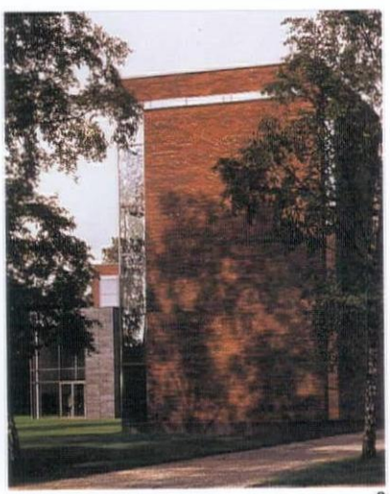
Offices, Lyngby, Denmark
Architect
KHR AS Arkitekter

1
The building's outer skin is a well orchestrated contrast between rough red brick and glossy transparency.
2
The brick is laid in such a manner as to emphasise that it is plainly a skin.
3
Detail of the slick curtain walling and glazing.
4
The building is a studied interplay of delicately translucent volumes.

3

SKIN TIGHT

These new offices for a building contractor are a highly sensual yet functional interplay of craftsmanship and fine materials, reflecting a modern Danish sensibility.



2





4

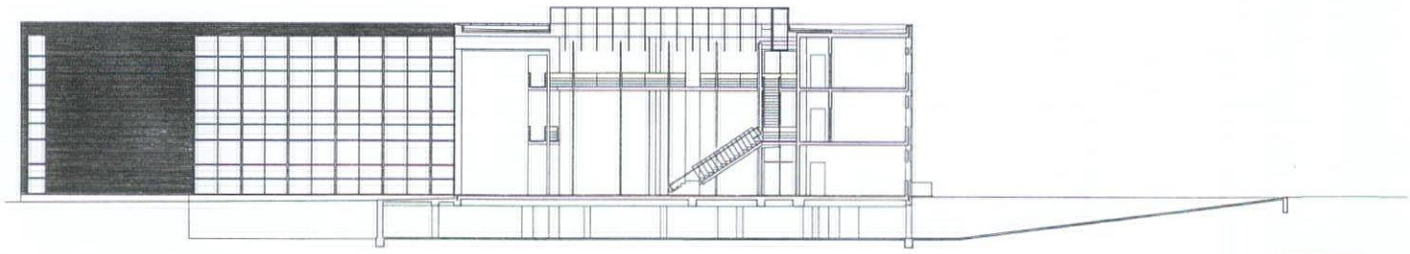
E. Pihl & Søn AS is a successful building contracting business, prosperous (and far-sighted) enough to commission its own headquarters from a very good firm of architects[1] as a three-dimensional advertisement for its skills. Pihl's intention was to 'produce an interplay of the whole, from the spaces to the details, combined with a high degree of utility, fine materials and good traditional craftsmanship'.[2] The result admirably fulfils the aim.

The site is in Lyngby, a low density suburb north of the old city centre. In the leafy surroundings, a three-storey modern office block could have been extremely intrusive, so the architects pulled the building back from the road-edge, made provision for a good deal of new greenery and broke down the mass into a form that did not loom over its neighbours. In essence, the plan is a pair of L-shaped single-banked office spaces joggled together to create a major space at the conflation of their internal angles.

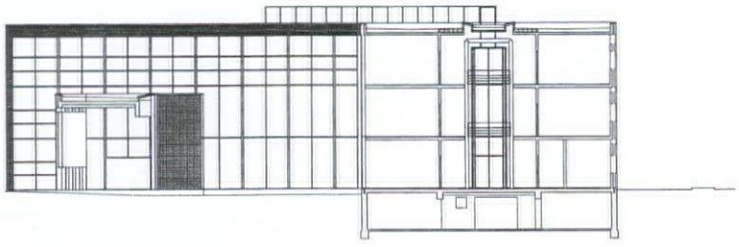
The entrance from the road or car park to the south is a glass recession between the two Ls from which a long glazed slot in the roof draws you forward to the stairs and the triple-height space that is the formal and social hub of the place. But before going in, it is worth having a look round the outside first. From the start, the building seems intensely Danish. There are few other countries in which the quality of workmanship and materials would be such a cause for celebration, and none, I think, in which the tension of the skin would be so sensually explored. For most foreigners, Danish seventeenth- and eighteenth-century domestic buildings look rather strange, for their windows are virtually flush with the brick facades in which they are set. This may be a hangover from the tradition of timber-framed work, or it may be simply (as Danish architects now tell you) that there is a dislike of ledges on which water can rest and seep into the building. The tradition continued well into this century, and it is perhaps not too extravagant to suggest that it showed itself in a new guise in for instance the consummate mastery of the curtain wall by Jacobsen which he showed in the Royal Hotel and the Rødovre Town Hall.

At Pihl & Søn, the steel and glass walls are stretched as tightly as a glove over the interior spaces: and so is the skin of red brickwork. The smoothness of transition from glossiness to dark rough redness is extraordinary, allowing the architects to compose their elevations with almost the rectilinear freedom that Mondrian allowed himself in paint. The two elements (transparent and smooth; rough, red and opaque) are both extraordinary in themselves. The glass skin follows Jacobsen's example at the Royal Hotel of allowing openable windows in a curtain wall without their presence being obvious (when one thinks of the awful off-the-peg systems that offer opening windows in glass walls, it is clear that the architects have brooded over the matter with great finesse[3]). The brickwork is even more impressive. It is laid in fine Danish fashion with generous mortar bedding, but the stretcher bond[4] shows it to be plainly a skin. At last someone has had the courage to face up to this way of building and show it for what it is, and indeed give it a certain nobility, for the brick sheath is clearly manipulated in much the same ways as the metal and glass one and never tries to look seriously structural.

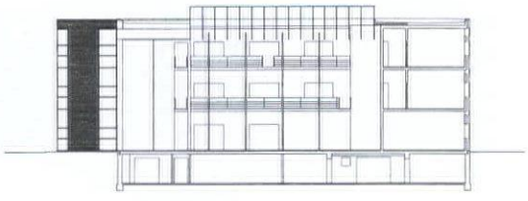
You come past the brick and glass walls to penetrate the



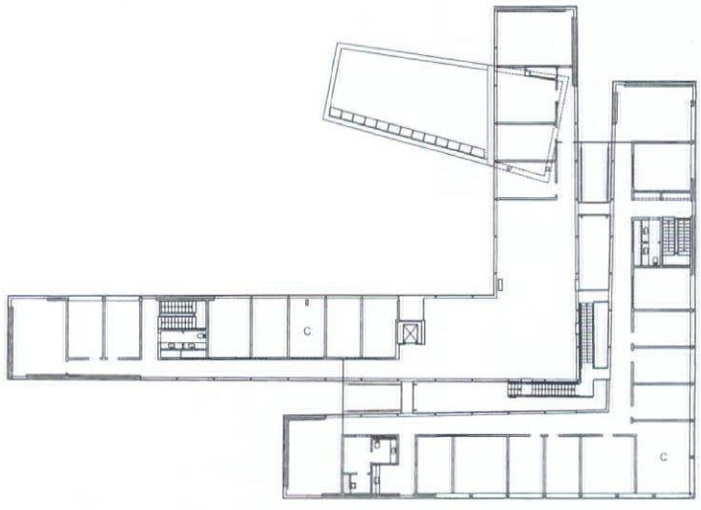
cross section through spine



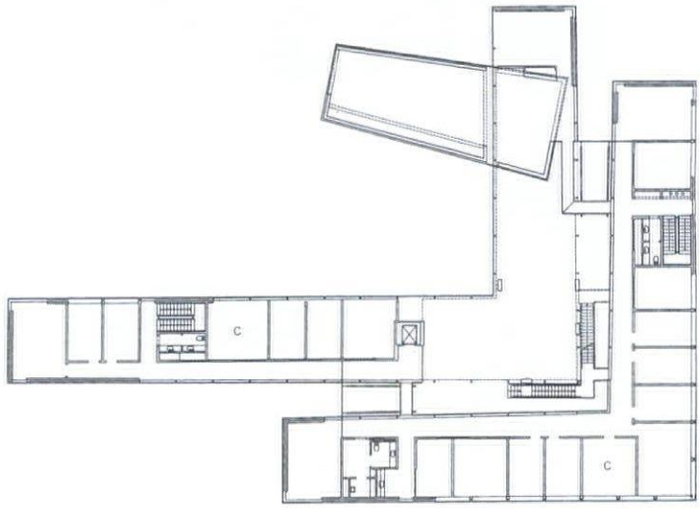
cross section through office wing



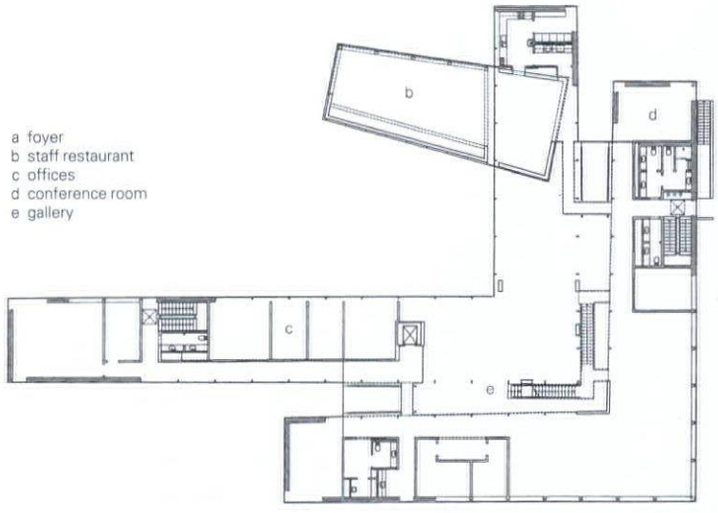
cross section



second floor plan



first floor plan



a foyer
b staff restaurant
c offices
d conference room
e gallery

ground floor plan (scale approx 1:650)

5





6

Offices, Lyngby, Denmark
Architect
KHR AS Arkitekter

5
Light, water and materials are beautifully and sensually combined.
6
The great double-height space around which pivot the two wings of offices.

interior through understated doors in a glazed bit of the facade that does not seem very different from the rest. As Jan Christiansen has remarked 'the entrance to the building can be difficult to find, as can be expected in a modernistic building'.[5] But, once you have worked out the puzzle and are inside, you are clearly in the presence of architectural sensibility of a major kind. Light from the slot in the roof directs you forwards to the stair which rises to the galleries that connect the largely open-plan offices across the void. All materials are handled with the greatest care and understanding. The path to the stair past the reception desk is in almost black Icelandic basalt, and the treads start in a sort of podium of the same material before changing to metal. The rest of the huge room is floored in the very best ash, the warm paleness of which was plainly chosen to contrast with the dark ice-coldness of the stone. The in-situ concrete columns have been gently washed with acid to bring out the nature of the aggregate. A large external pool to the south reflects shimmering light upwards against them and the ceiling.

Everything is very simple. But from time to time the architects burst into fits of constructional gymnastics that are extremely

Offices, Lyngby, Denmark
Architect
KHR AS Arkitekter

7
The gallery forms a glowing spine between the compressed, angled building masses.
8
Detail of the spindly staircase.
9
The narrow, spinal volume is dramatically top lit by a sliver of skylight.

vigorous though not altogether in keeping with the calmness of the space flooded in light. The balustrade of the stair for instance is forged in an almost Deco angular frenzy as a three-dimensional structure, though the handrails are simple stainless-steel tubes which could have had much calmer supports. The roof slot is emphasised by similar graphite-painted muscular steel frames that hang down from it and are not quite clear in their purpose.

There is a feeling of a big office at work here, certainly at the height of its powers and working with the very greatest care, but one in which there is no one dominating intelligence. It sparks reflections about the difference between London's Royal Festival Hall (a truly great building in the history of twentieth-century architecture, but produced by a very large team at the old and brilliant London County Council) and any one of Aalto's marvellous auditoria. Many people in the design team of the Pihl building have had something to say, and the result is rich, but slightly blurred by the very profusion of creative activity.

A particular case is the staff canteen which as a separate and almost autonomous block clad in the dark Icelandic basalt crashes into the orderly brick, steel and glass Ls. It picks up a trend for doing wonky things with orthogonal plans that was popular in the US and Germany a decade ago. The room is excellent in itself, for it is tall and generous and picks up light from east, west and south (augmented by reflections from the pool). But was its orientation and angularity really necessary?

I'm sorry to carp about what is really a very fine building. The offices, mostly open plan, are linked across the great central volume by bridges and galleries. The individual spaces all have openable windows (which can be pushed out automatically by a sensor system that responds to external climate). Blinds modulate the amount of sunlight that you get on your desk. The spaces (though largely open plan) are not so big that you feel lost on a prairie. It must be a good and memorable place to work in – and its like can be found in very few other countries than Denmark. Christiansen has compared it (rightly) to Hertzberger's outstanding Centraal Beheer in Apeldoorn,[6] but the Dutch architect while being a brilliant social analyst and creator of one of the most inspiring ripostes to corporate conformity, did not carry passion through to sensuous and tectonic qualities. This building does. PETER DAVEY

1 KHR AS is one of Denmark's largest architectural firms and has for the most part been rather anonymous, but one of the driving partners has been that great designer Knud Holscher, who helped to set a standard of excellent work which can be seen here (though Holscher himself was not directly involved). KHR AS designed the Danish pavilion at the Seville Expo (AR June 1992, p50).
2 Christiansen, Jan, 'Det Moderne Snit, Administrationsbygning for E.H.Pihl & Søn AS', in Arkitektur DK 8, 1994, p459.
3 They are not alone in Denmark today: Nielsen Nielsen & Nielsen has undertaken a similar exercise in their handling of the skin of the Architects' House at Gammel Dok (p54).
4 I am not sure how clear this term is to overseas readers. Stretcher bond is one brick thick and so shows only the long dimension of the bricks (except of course at the corners). One of the curses of contemporary British architecture is that bad architects (and the Prince of Wales) do not realise that acres of pasted-on stretcher bond do not make the kind of solid brick buildings to which they aspire. For these they need proper old fashioned brickwork using both stretchers and headers (the short ends of the bricks which are seen in any structural brick wall).
5 Christiansen, Jan, *ibid*, p458.
6 *Idem.*

Architect
KHR AS Arkitekter
Project leaders
Jan Søndergaard, Kaj Terkelsen
Project team
Ulla Helene Færgemann, Henrik Richter Danielsen, Marianne Engstrøm, Martina Møller, Ib Skotte
Landscape
Susanne Struch
Engineer
N & R Consult
Photographs
Ole Meyer

7



8





ARCHITECTS' HOUSE

1
Street side. Upper three floors occupied by Danish Foreign Office connect to buildings on each side, rather than this one.
2
East end of glass box.
3,4
Courtyard side. Upper floors have offices for architectural organisations with an inner screen of louvres: inner timber box changes with time and inhabitants' moods.

In an act of unusual bravery, Danish architects have put their savings into an ingenious building which is rented by the architectural institutions and the Foreign Office.

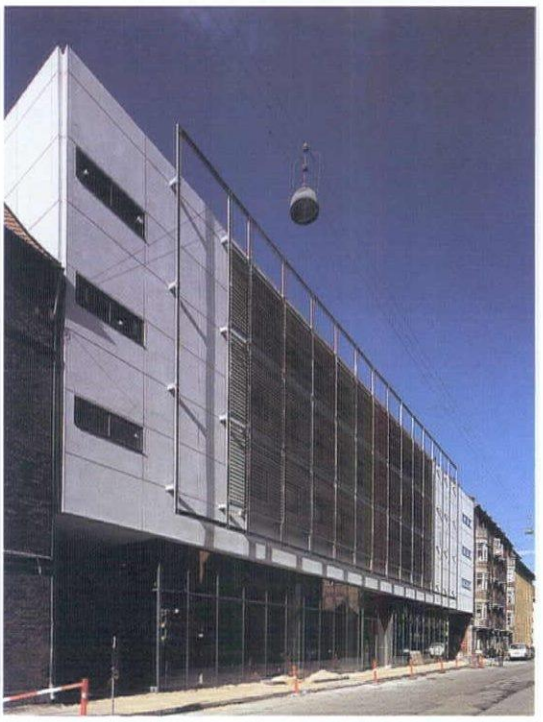
Tre Gang Nielsen is one of the most impressive practices in Denmark and it has recently burst out of its relative obscurity in provincial Jutland to start conquering the capital. Tre gang (three times) Nielsen is no longer an accurate description of the firm, for one of the original Nielsen partners has gone off to be a professor, but the remaining two keep up the jaunty (yet serious) nature of the firm that its title implies. The outfit won the national competition to build the Danish architects' headquarters in 1994, and as these pictures show with great honesty, the building is not quite finished yet, and its surroundings are nowhere near completion. It is an impressive act of faith in the future and in the powers of contemporary designers by the Danish architect's federation (DAL), which has sunk much of its pension fund into the building – a brave move for a professional institution which has had no parallels in vision or investment since the Royal Institute of British Architects made its home in Portland Place 60 years ago.

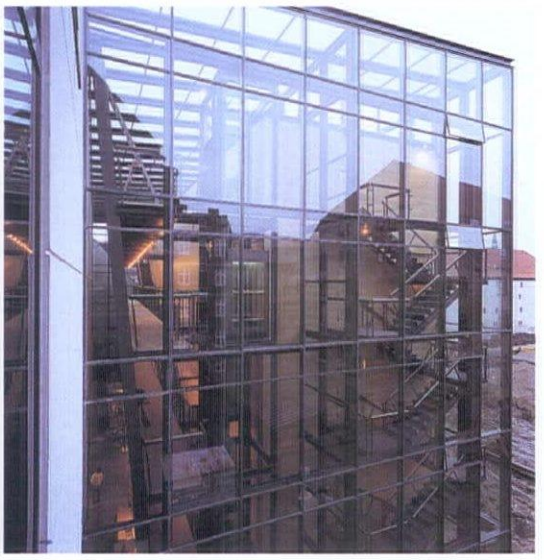
The site is absolutely outstanding. It looks over to the centre of Copenhagen across the harbour, the strip of sea that gives the city its *raison d'être*, at its narrowest point. The south part of Christianshavn (the area not occupied by the Navy – p50) is a wonderful piece of city with a mixture of domestically scaled buildings and warehouses, which vary in splendour from the Asiatisk Kompagni's eighteenth-century Baroque palaces to the huge and styleless Gammel Dok (Old Dock) building, a rugged utilitarian structure in yellow brick under a vast pitched roof of red pantiles. The Kompagni's buildings are now the headquarters of the Danish Foreign Office. The Gammel Dok houses the Architecture and Building Export Centre and 'the national workshops for the visual arts' – studios for artists honoured by the state.

Between the two huge buildings was an old dock, filled in 1918, so creating a virtual urban space that has never until now been properly used. The architects' building completes the space, making a front onto Strandgade (Shore Street) the road onto which the Asiatisk Kompagni faces, and at the same time, it makes a square with an open side overlooking the harbour.

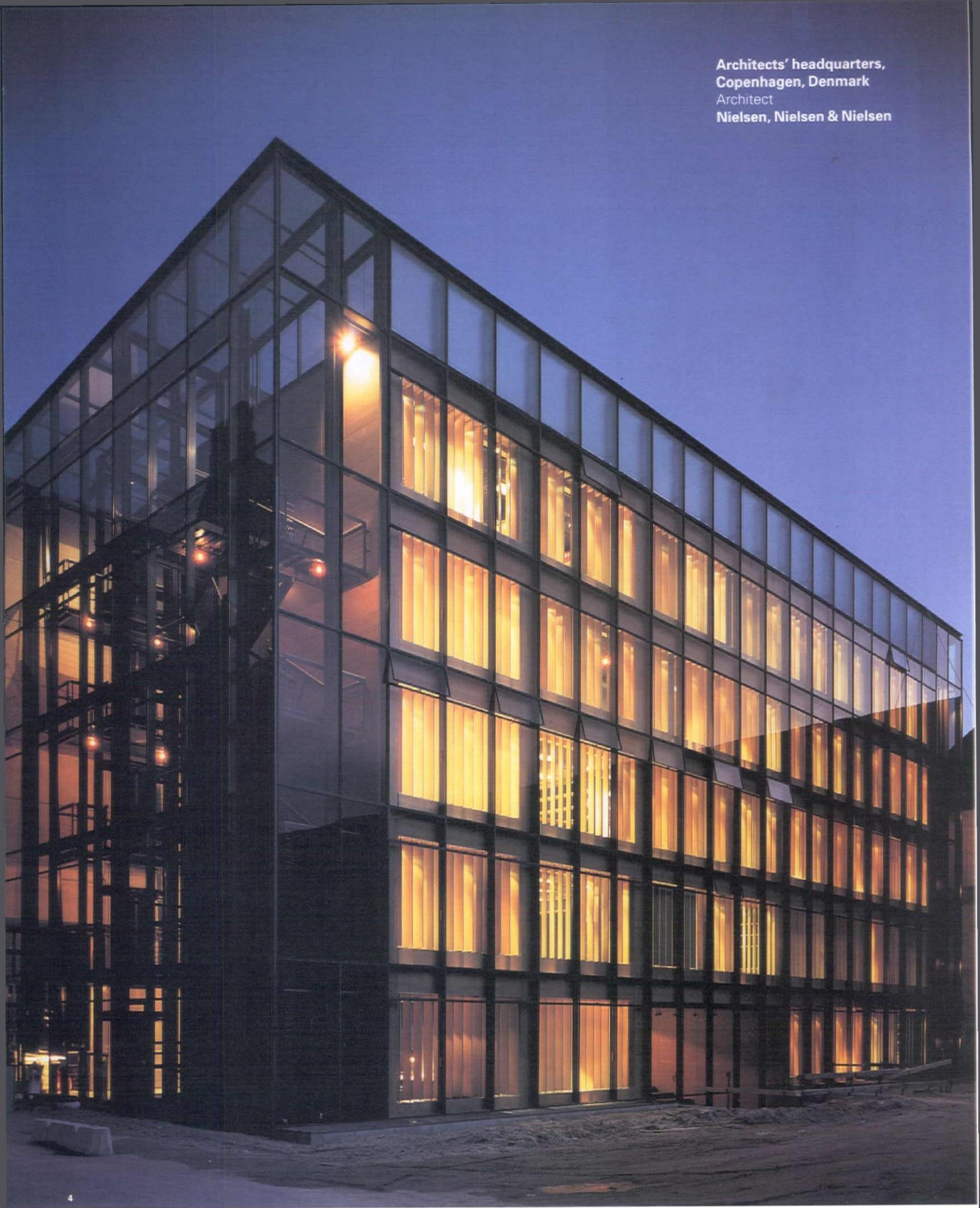
There is a fashion in Scandinavia for buildings with a gulch in the middle (think for instance of the Finnish Embassy in Washington – AR October 1994, or that country's Seville Expo pavilion – AR June 1992). Here in Copenhagen, there is a very good reason for the parti. The upper floors are occupied by completely different organisations.

On the street side, the Foreign Office has three floors wrapped in white stucco with holes punched into the walls in a conventional way behind a veil of timber louvres on a steel frame. These floors are connected to the ministry's main buildings by bridges and do not link with the rest of the building apart from in fire escapes and a few spy-hole windows that peep out into the gulch.


1


2


3



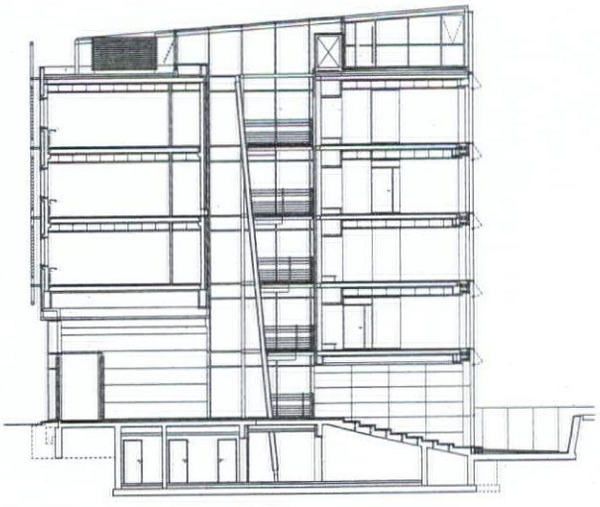
Architects' headquarters, Copenhagen, Denmark
Architect
Nielsen, Nielsen & Nielsen

4

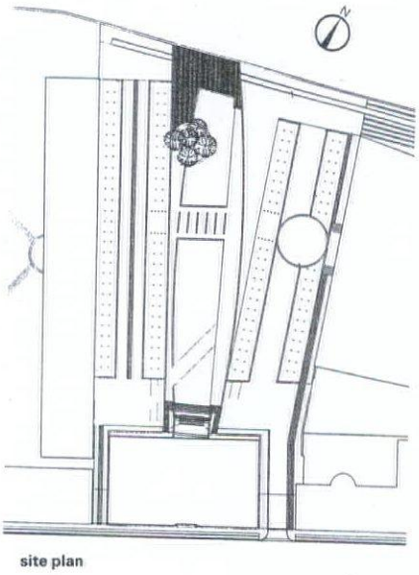
The rest of the building is given over to the architects, with meeting and exhibition rooms on the ground floor, and the offices of the institute, the main associations (of employed and employee architects) and the splendid Arkitektens Forlag (The Danish Architectural Press)[1] stacked up in a slab that faces the new square. The slab is a box within a box: the outer one is of steel and glass in the Danish tradition (p34), very smooth, but with opening lights for each office. The inner one is apparently of wood, for each office has a wall of floor-to-ceiling maple veneered vertical louvres[2] which can be manoeuvred to suit the view and lighting requirements. The combination is an obvious reference to Dominique Perrault's Trés Grande Bibliothèque in Paris, but, whereas there the wooden-box-within-the-glass was adopted as a desperate expedient to prevent the books being cooked by the sun in their sealed glass towers, the Copenhagen building uses the combination to make a layered external skin which allows individual inhabitants to make their own choices about ventilation and lighting of their workplaces (and in so doing animate the building in an ever-changing and subtle way).

Between the two slabs of offices is the gulch, dramatically lit from the top as the glass skin of the office is pulled back over the roof. Here, the stairs to the architectural floors make a gigantic, slightly skewed steel sculpture that dominates the whole space and provides an honorific progression towards the light. The back of the Foreign Office floors is covered in the same white stucco as its outside, reflecting luminance into the volume, and the steel landings of the architects' floors opposite. These are arranged in enfilade with minimal glass partitions between the different functions.

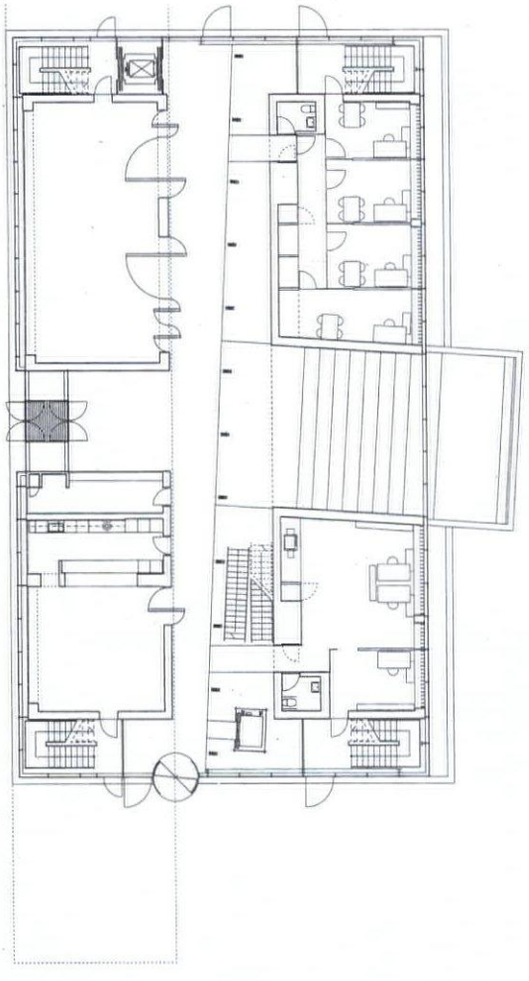
The ground floor of the huge space is perhaps rather darker than it should be, because the stair structure blocks out much light from the roof. But there is a cross axis from the entrance



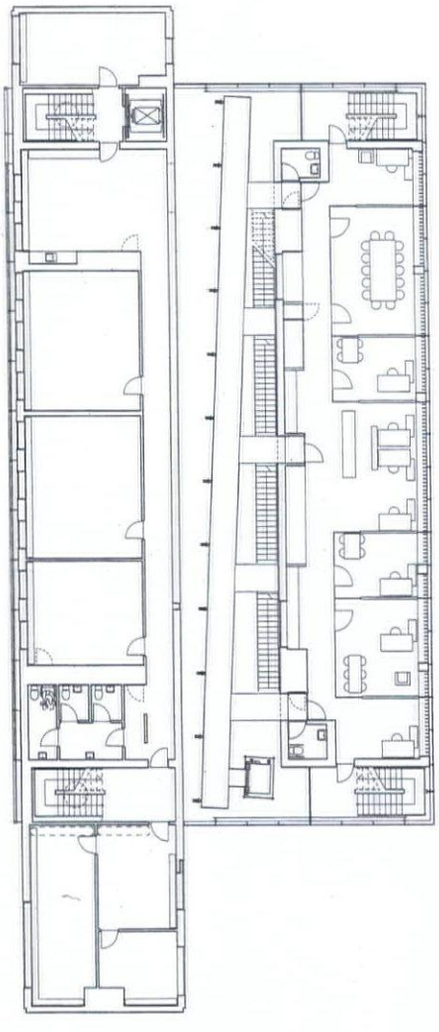
cross section through entrance



site plan



ground floor plan (scale approx 1:380)



fourth floor plan

5
The great stair sculpture that dominates the cleft between the two parts of the building.

Architects' headquarters, Copenhagen, Denmark
Architect
Nielsen, Nielsen & Nielsen



5

towards the harbour, which is emphasised by cutting away the floor in a series of giant steps that echo the form of the old dock and face the glass wall (this time with no timber veil). It is rather difficult to see what this move offers (except for light), for though it could be a sort of lecture space, there is not much room for a lecturer in front of the glass wall. Yet perhaps it is too early to judge. The new square is nowhere near finished. It is to have an abstracted reflecting pool which will evoke the old dock, and water will pour down the wall facing the big stairs: we shall see whether the result compensates for the apparent lack of function. Elsewhere, the ground floor is walled with huge stainless-steel finished partitions which are pivoted to become display screens when the meeting rooms to the left of the entrance are thrown open as an exhibition area. As yet it is too early to see how these arrangements will work, but certainly the device of swivelling walls lets light into the otherwise slightly gloomy ground floor and should offer many alternative configurations of the spaces.

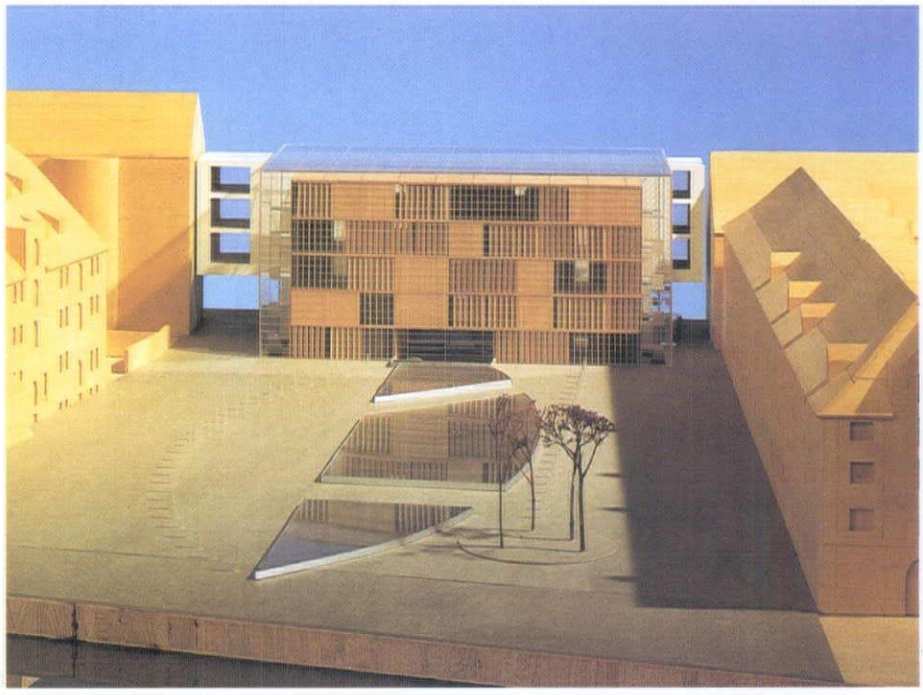
If I have been a little adversely critical of the building, that is because it is daring, and tries to do so many things at the same time: re-establish the street and create an urban square; evoke memory of the long-forgotten dock; accommodate two very different clients and re-define the nature of a professional institution. It succeeds admirably in most of these respects: that it does not work totally in every way is not surprising. But this review is written when it is clear that there is still time to fine-tune the whole affair. P.D.

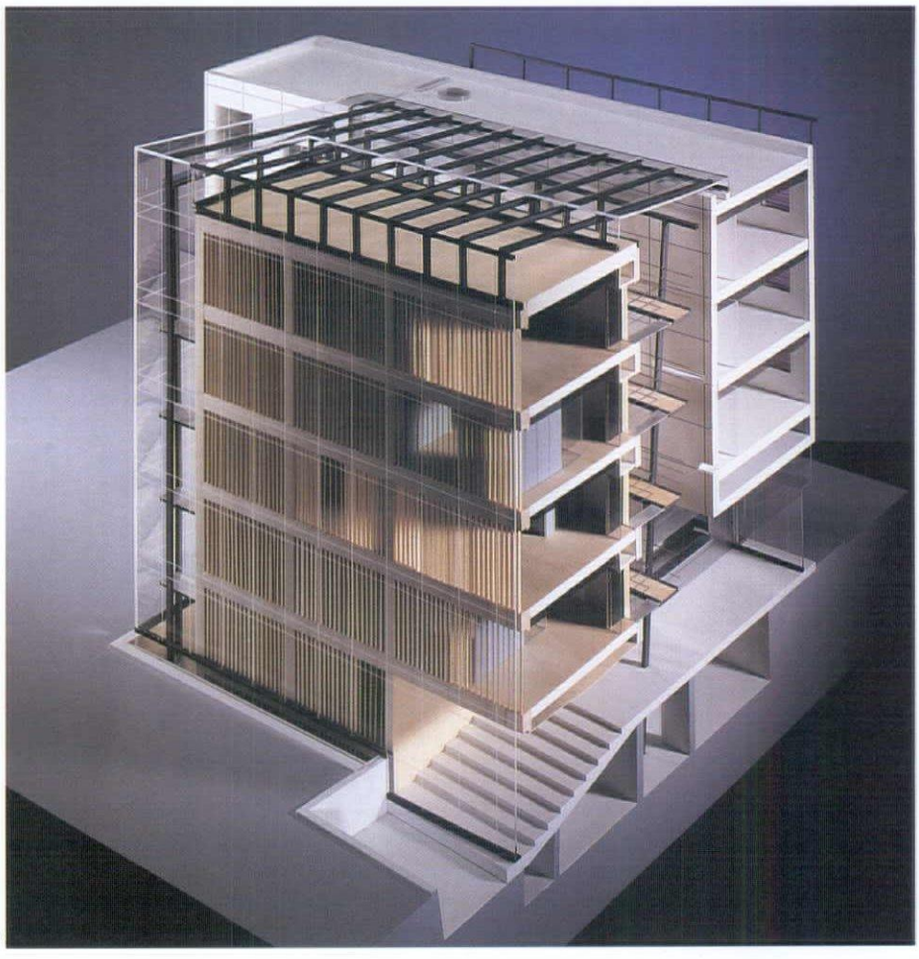
1 Probably the only independent architectural publisher left in the world. It produces books (and magazines) of very high standard, see for instance p89.
2 Their internal structure is aluminium.

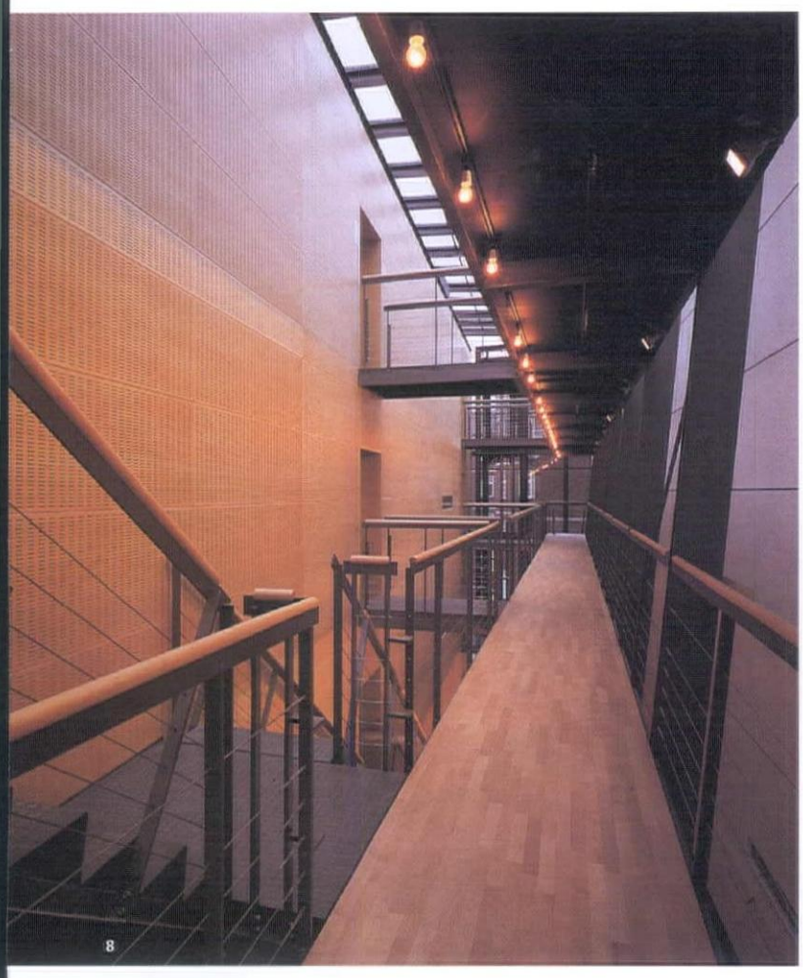
Architect
Nielsen, Nielsen & Nielsen
Project team
Lars Frank Nielsen, Kim Herforth Nielsen, Søren Ravn, Kim Christiansen, Jette Schwarz, Ole Holst
Consultant engineer
Rambøll
Landscape architect
Jeppe Aagaard Andersen
Photographer
Finn Christoffersen

6
Model shows proposed pool in front of the building. Gammel Dok is glimpsed to left.
7
Model cut through entrance.
8
One of the landings serving architects' offices. This circulation is duplicated ...
9
... by corridor in DAL hq.
10
Open plan in Arkitektens Forlag floors.
11
Office with adjustable vertical louvres.

Architects' headquarters, Copenhagen, Denmark
Architect
Nielsen, Nielsen & Nielsen


6


7



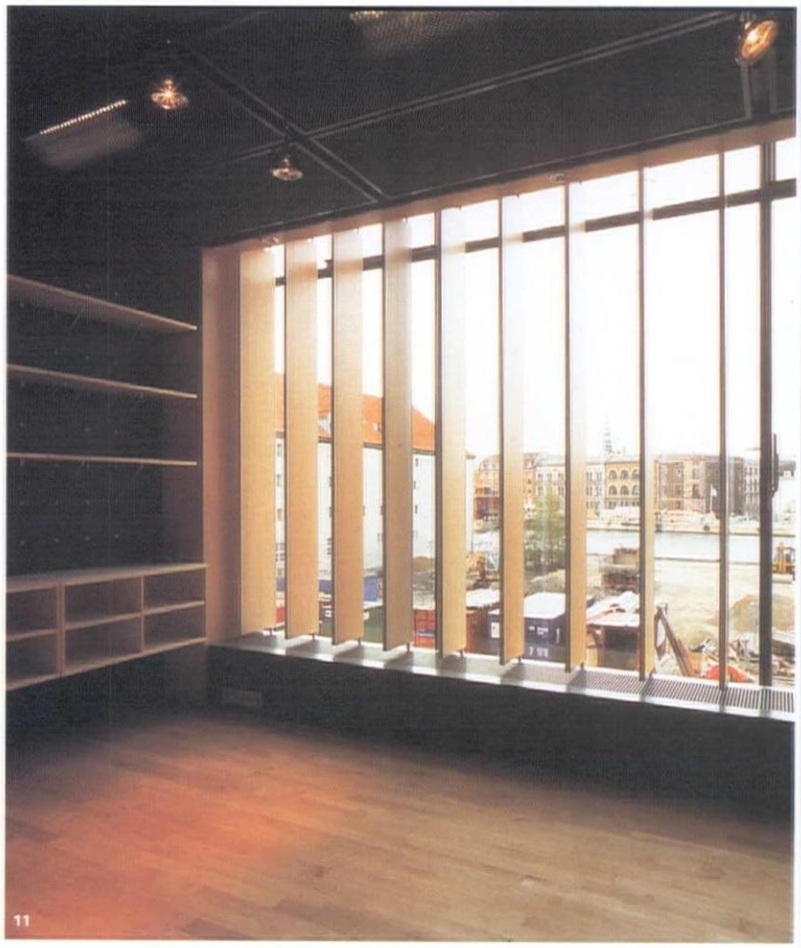
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9



10



11

SHOPPING SPREE

Most buildings in this issue are in Copenhagen's delicate inner city or the more well behaved suburbs. This shopping centre is the complete opposite, but it is approached with Danish architectural flair and determination.



1



2

Gentofte is not the most prosperous of Copenhagen's suburbs. It lies to the north of the centre, but too far back from the coast to be fashionable, and it is much cut about by motorways. So it is an ideal place for sheds: factories, warehouses and the like – a natural location for Ikea to build a discount shopping centre.

The great Swedish combine which has done so much to make cheap and (on the whole) well designed furniture and household goods available on a very wide scale is not well known for its buildings. But at Gentofte for once, the firm has chosen architects with the care it uses when choosing the people who design its fabrics or knives and forks. Tegnestuen Vandkunsten has for long had a reputation for witty and inventive handling of industrial materials which has been seen in many housing schemes1 and in large sheds like the UNIPAC depot in Copenhagen docks (AR March 1993, pp55-59).

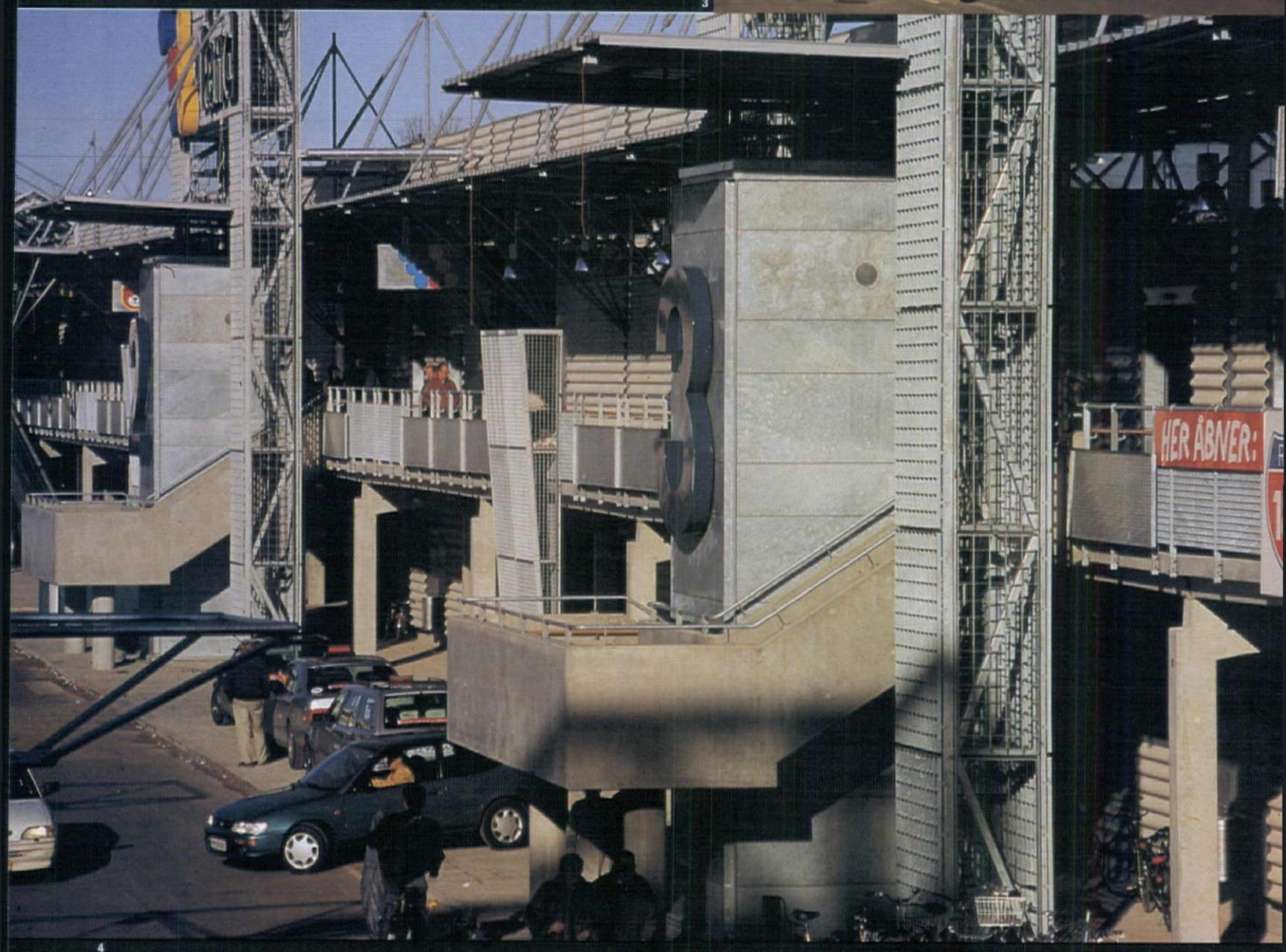
The touch has not left them at Gentofte. One difficulty with discount centres is that they are surrounded with acres of car parking and that they always seem a long way off. Vandkunsten has made a very fair stab at solving the problem by making the building two storeys high, with most of the ground floor given over to parking (a sensible and comfortable precaution in Copenhagen's rather severe climate). The move means that there is only a little open air parking between the road (Nybrovej) and the building, which is itself formed into a long-backed U that welcomes you in a cheery embrace, rather like one of the Danes you meet in the bar on the ferries to Sweden. The open parking is to be landscaped, and doubtless, once the trees grow a bit, the approach will be almost Baroque.

Well, not really, for the most dramatic parts of the building are the giant neon advertising hoardings that signal the entrances to the discount stores – not devices available to seventeenth-century architects. The slabs of signage are designed to read from the road at speed as well as being signifiers of entry. As Jens Arnfred says 'some of

Shopping centre, Gentofte, Copenhagen, Denmark
Architect
Tegnestuen Vandkunsten



3



4

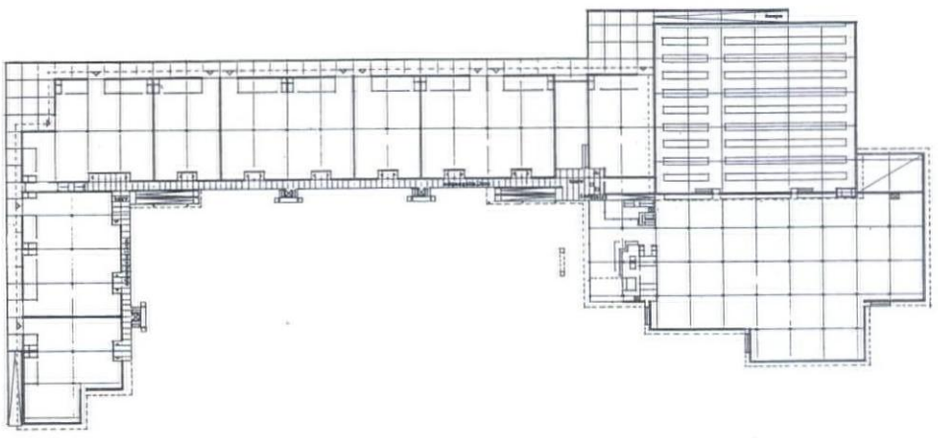
1
The huge hoardings signal entrances to the complex.
2
The layering of the building makes it much more enticing and less dumb than most other supermarkets: the scale of the massive complex is modulated by structure and external circulation from the car-park approach.
3
Main entrance is welcoming and jolly without being pompous.
4
Modulating devices.

my friends call IKEA "Las Vegas" which I find is a very precise description. The whole thing has with "speediness" to do ... buy and throw away. The quicker the better...'.[2] He has indeed learned from Las Vegas, but the lessons are rather different from the ones Venturi came away with.

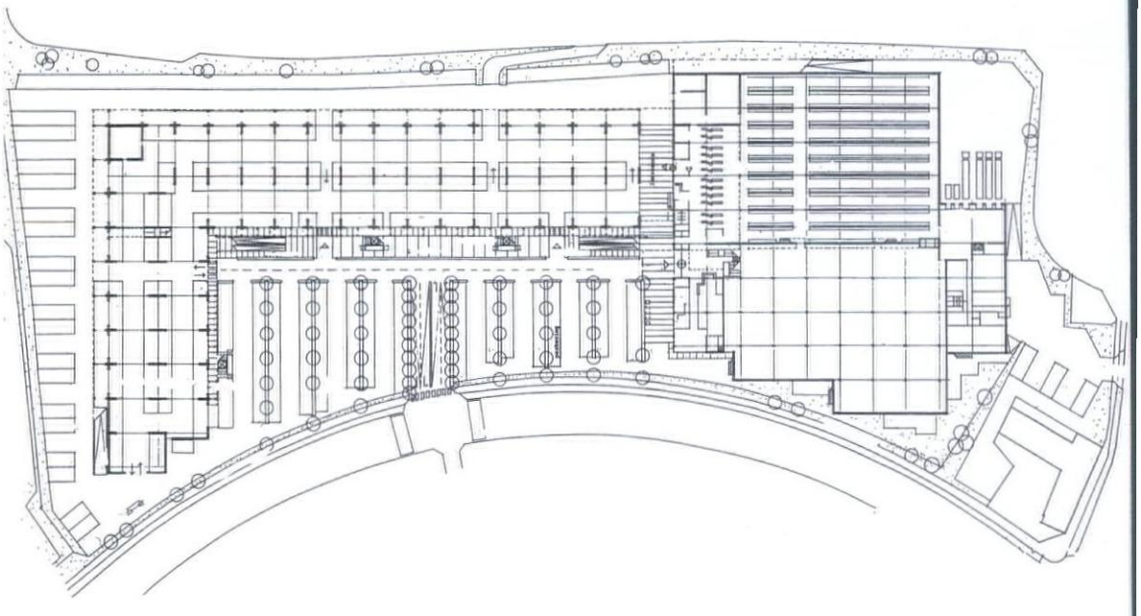
There is an underlying Danishness about the building. An honesty about the use of materials, the corrugated galvanised steel and fibre cement sheets (long favourite materials of the practice) that form the skin of the building. And there is a very clever manipulation of scale. The volumes are huge but, at least on the approach side, they are modulated by balconies and modest but energetic structural gymnastics. For instance, the main entrance travelator ramps are sheltered by a roof that is supported on abstracted trees made out of slender steel tubes, and for once, entrance to a huge discount market is fun and welcoming without being pretentious or pompous.

The building is completely different from the bare-toothed and/or saccharine products of American high capitalism (or even its Swedish little brother). Yet the complex can't be called uncommercial, indeed it is most vigorously so. But somehow, the architects have imbued it with tenderness and decency rarely seen in such a type and the client has had a most welcome change of approach to architecture from the one it adopts over the Sound and elsewhere in the world. P. D.

1 The aim is always to make the maximum amount of enclosed space with the cheapest possible decently organised envelope. See for instance the Borås housing (AR November 1993).
2 Letter 20 September 1996.



first floor plan



ground floor plan (scale approx 1:2750)



section through IKEA's main halls

Architect
Tegnestuen Vandkunsten, Copenhagen
Project leader
Jens Thomas Arnfred
Project team
Jan Albrechtsen, Flemming Ibsen, Jørgen Taxholm, Pernille Poulsen, Gilles Charrier, Jørn Hovind
Structural and services engineer
Klaus Nielsen
Electrical engineer
Francesco Morelli
Site pollution consultant
Cowi-Consult

Shopping centre, Gentofte, Copenhagen, Denmark
Architect
Tegnestuen Vandkunsten

5
Balconies link main store to smaller specialist shops.
6,7
Copenhagen's Las Vegas.



5



6



7

Architecture school, Holmen, Copenhagen, Denmark
Architect
Vilhelm Lauritzen

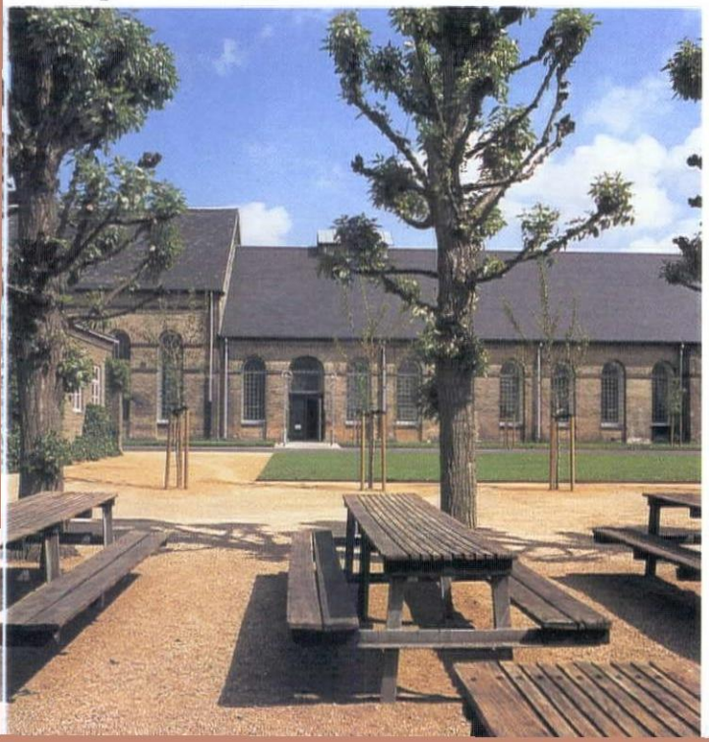
1
Philip de Lange's eighteenth-century range (left) now contains the studios.
2,3
Spaces between buildings are simply and immaculately landscaped.
4
Ferdinand Meldahl's nineteenth-century Navy blacksmith's shop houses the exhibition halls, crit rooms and lecture theatres.



1

ARCHITECTURAL MOVES

2



Copenhagen's architecture school has moved across the harbour from its ancient home in a palace to the former royal naval dockyards, and so has established an extension to the inner city.

3





4

Copenhagen has a curious shape. The harbour runs roughly from north to south, a thin piece of sea that divides the old centre of the city in the west from Christianshavn,[1] a fortified part of the neighbouring island of Amager. Founded by Christian IV in 1618 as a separate port, the area became immensely important after 1658, when Denmark lost Scania, Halland and Blekinge, 10 years after Christian IV died. Instead of being comfortably in the middle of a large empire, Copenhagen was on the eastern border of a truncated state with a hostile power to be seen just across the narrow Sound. It was obvious that the Swedes (or Russians) should not be allowed to get any closer to the city, and though the whole coastline of Amager could not be defended efficiently, Christianshavn could, and its defences were increasingly elaborated for at least two centuries while the place became formally part of the city and the headquarters of the Danish Navy.

So in effect the northern part of the inner city, which includes the royal palace of Amalienborg and much of the seventeenth- and eighteenth-century parts, looked over the harbour to an area dead of normal urban life. It was a most unsatisfactory state of affairs, and as Jan Christiansen commented 'in recent times the Danish Navy's number one enemy has never been the threat from the east – nor the defiant neighbours in Christiania,[2] but on the contrary – the architects. This group of professionals who time and again have doggedly attacked the Navy's pride and permanent bastion, the Holmen[3] dock area'.[4]

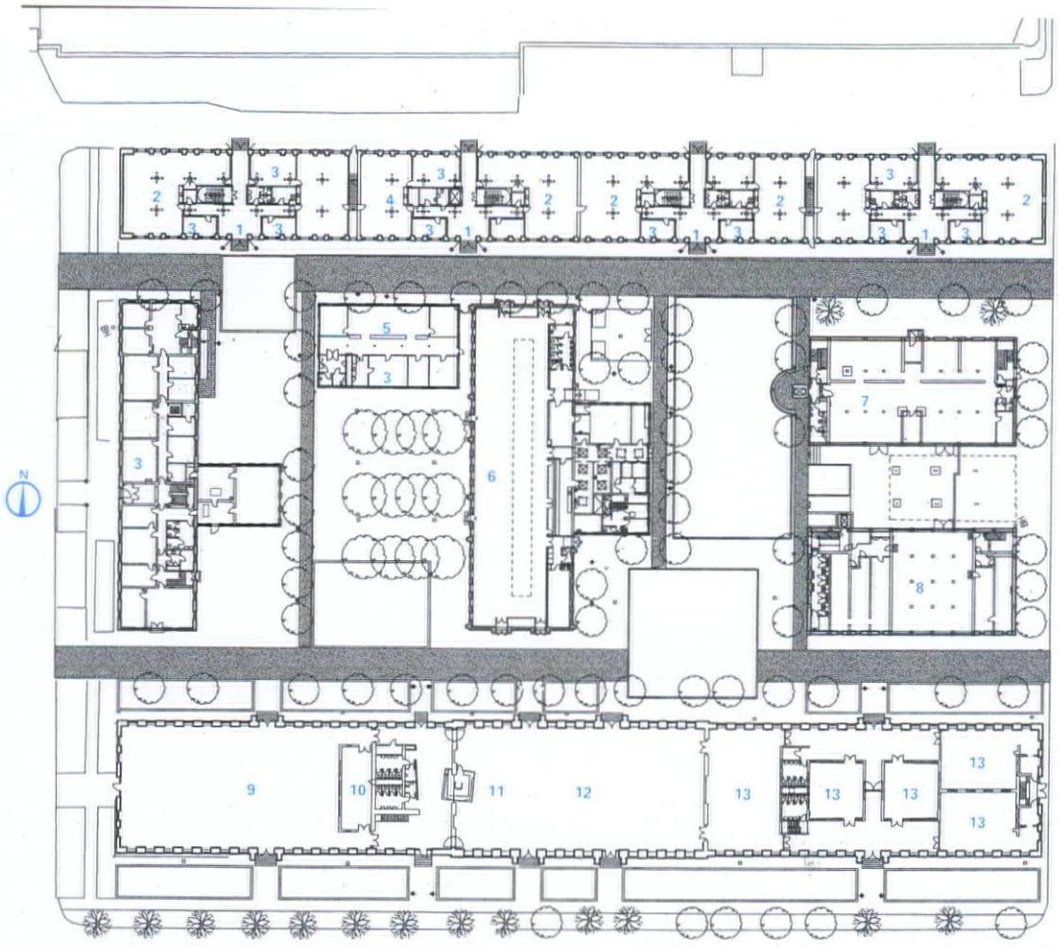
The Navy beat the retreat from its beloved docks in 1991, leaving a huge area of what is in effect inner city thirsty for new uses. The buildings left behind were eminently practical big spaces created with great economy of means and elegance of execution. Plainly, they had to be preserved and given new functions. The main one chosen has been institutions for higher learning in the arts, ranging from the state academy for drama to the 'Rytmisk Musikkonservatorium'.

The architecture school has been the first one to move to Holmen. It has unhappily been severed from its sister visual arts in the Charlottenborg Palace, a splendid seventeenth-century *grand hôtel particulier* built for Frederik III's son, the governor of Norway, on Kongens Nytorv[5] which since the middle of the following century has housed the Royal Academy of Fine Arts. As one of the two schools of architecture in Denmark, the architecture department was evidently outgrowing its shell, and it was quite impossible to alter the fine building, so the school had to move.

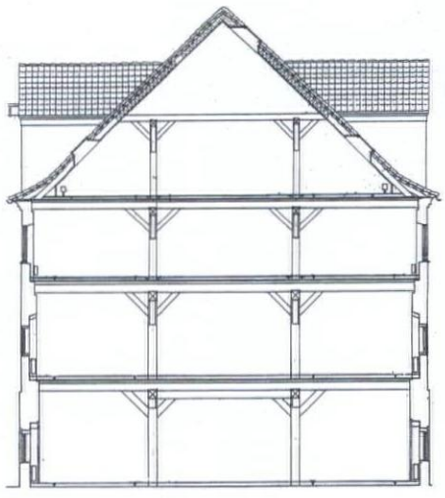
Architecture school, Holmen, Copenhagen, Denmark

Architect
Vilhelm Lauritzen

1 entrance
2 studios
3 offices
4 staff
5 information
6 canteen
7 special research
8 workshops
9 auditorium/great hall
10 chair store
11 café
12 exhibition
13 lecture theatre



ground floor plan (scale approx 1:1200)



section of de Lange's building

Its new location on Holmen is less than a kilometre away across the harbour, though if you go by road it seems much further, almost a different city.[6] The Vilhelm Lauritzen office was asked to convert the naval buildings to an architecture school and they have done so with much grace, altering the splendid utilitarian buildings as little as possible. Philip de Lange's austere eighteenth-century northern warehouse, 150 metres long, defines the northern edge of the school in excellently built massive brick walls under a sensuous shiny black roof. This very long and dignified building was echoed to the south a hundred years later in a somewhat similar building by Ferdinand Meldahl for the Navy's blacksmith's shop, a set of huge spaces linked *enfilade* and illuminated by great wrought iron windows. Between the two are rather more obviously utilitarian buildings from the last part of the nineteenth century and the first decades of this one, by no means bad in themselves, but nowhere near as distinguished.

Lauritzen's seized the wonderful site with relish and respect. They were required to reflect the buildings' previous uses in their conversions, and their touch has been very light. The de Lange building, with its comparatively small spaces, was easy to turn into an *enfilade* set of congenial studios, in which students have well-lit boards set side by side in pairs. The great structural timbers are exposed (painted white like the walls – was this wise?) and the pine floors are scrubbed with lye.

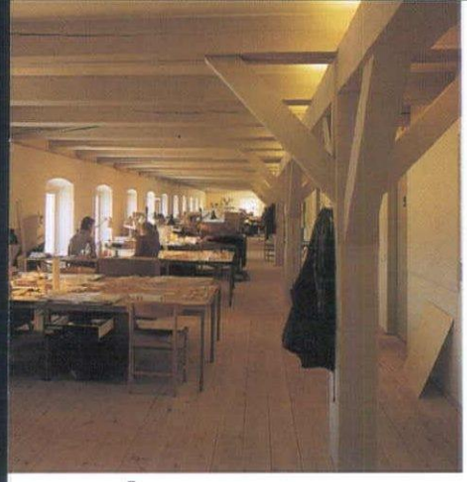
The Meldahl building has been converted into the main auditorium, the gallery and lesser lecture theatres. There are apparently problems with the acoustics in the big space, but surely these can be overcome by putting in more absorption, either on the wall surfaces or by hanging soft and woolly things from the roof: the problem should not be impossible to conquer in an architectural school as lively as this one.[7]

Lauritzen's key obvious contribution to the complex has been to rip up the utilitarian Navy asphalt and replace it with slightly raised lawns, cobbled footways and lime-tree alleys (landscape architect was Jeppe Aagaard Andersen). The whole complex is brought together as a kind of campus by this very sensitive and robust urban landscaping, which is part of a very distinguished twentieth-century Danish tradition.

So the boarding of the Navy's great flagship by the architects has been an almost unalloyed triumph, from which both parties can gain much credit. But there are worries about Holmen as a whole. It must become more than simply a huge higher education campus. It must acquire normal urban functions like housing and commerce to balance and enrich the excellent institutions that are being moved to the island complex. There is a sketch of a plan for this. But the Navy is desperate to rid itself of its remaining responsibilities in the area, and there are signs that it is selling off its peripheral holdings piecemeal. This must surely stop until a clear and integrating plan for the whole area can be created: the opportunity is far too good to waste, and the first moves, like this one, have been so impressive. P. D.

1 Christian's harbour.
2 Southern Christiania is delightful, and as well as elegant eighteenth-century streets, includes the 'free city' of Christiania, a hippy alternative society forged in 1971 on a piece of disused Navy land. After many scandals and abuses, the community still exists and flourishes with some dignity.
3 'Holm' in eastern Scandinavian means 'island'.
4 Christiansen, Jan. 'Arkitektenere indtager Holmen', *Arkitektur DK* 4/5, 1996, p205.
5 The king's new marketplace.
6 A fast ferry now connects the two sides of the harbour.
7 I came across Kenneth Frampton a week after seeing the school this summer. He had been there just before me, and both of us old troupers round the architecture schools of the world agreed that Copenhagen produces work of quite exceptional quality in a wonderful setting.

Architect
Vilhelm Lauritzen
Project team
Christian Holm, Mogens Westh Jensen, Arne Petersen, Sven Felding
Structural engineer
Erik K. Jørgensen
Electrical engineer
Hansen & Henneberg
Landscape architect
Jeppe Aagaard Andersen
Photographs
Jens Frederiksen

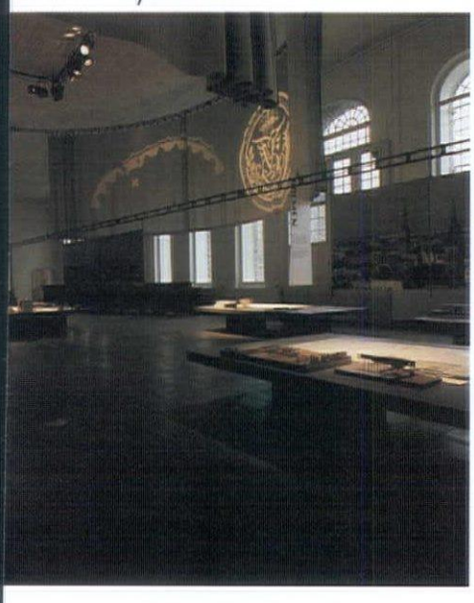


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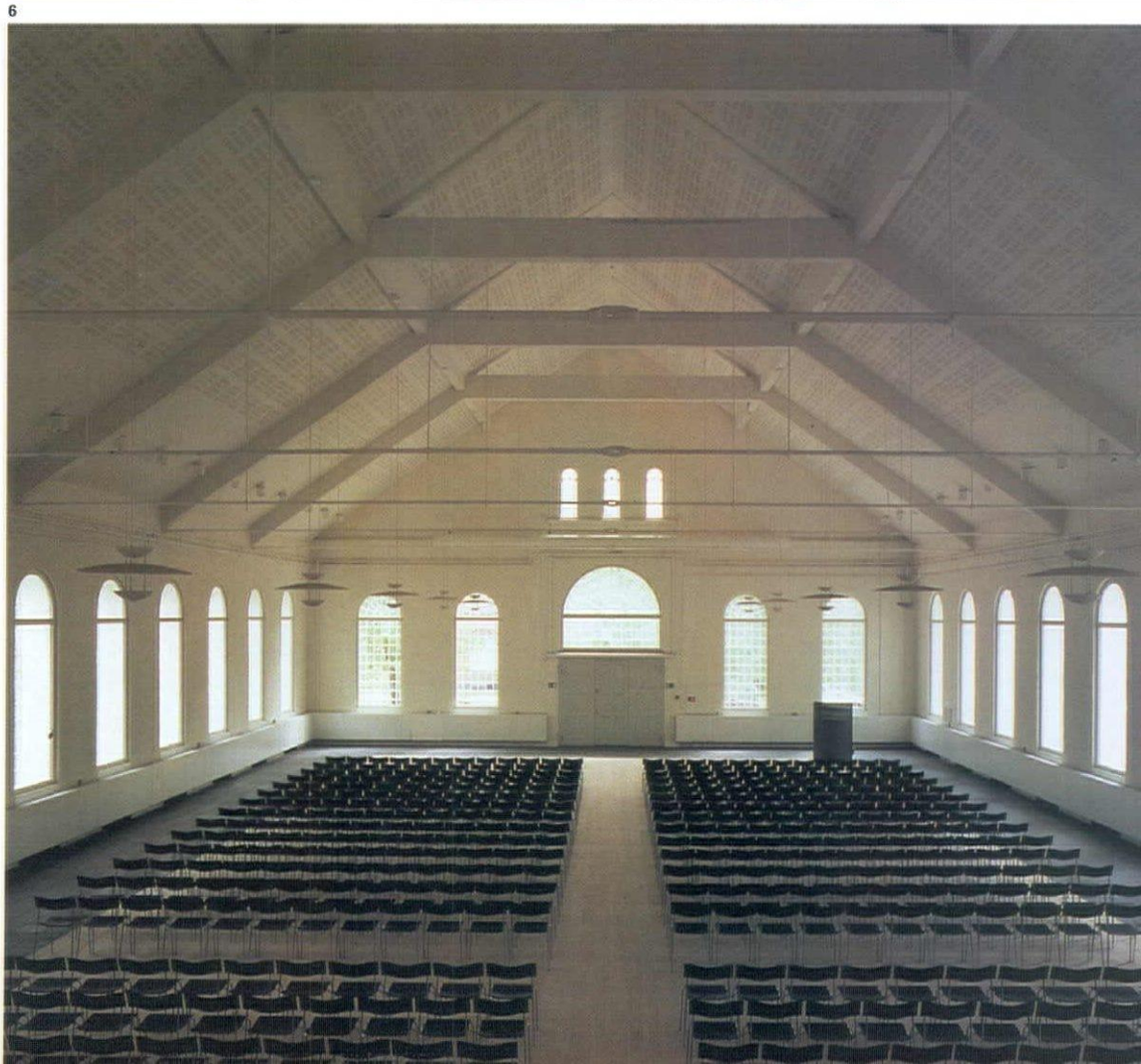
5,6
The studios fit neatly into the de Lange building with its comparatively low ceilings and narrow well-lit plan.
7
Exhibition area in the Meldahl building, which like...
8
...the great hall benefits from the great height of the old Navy blacksmith's shops.



6



7



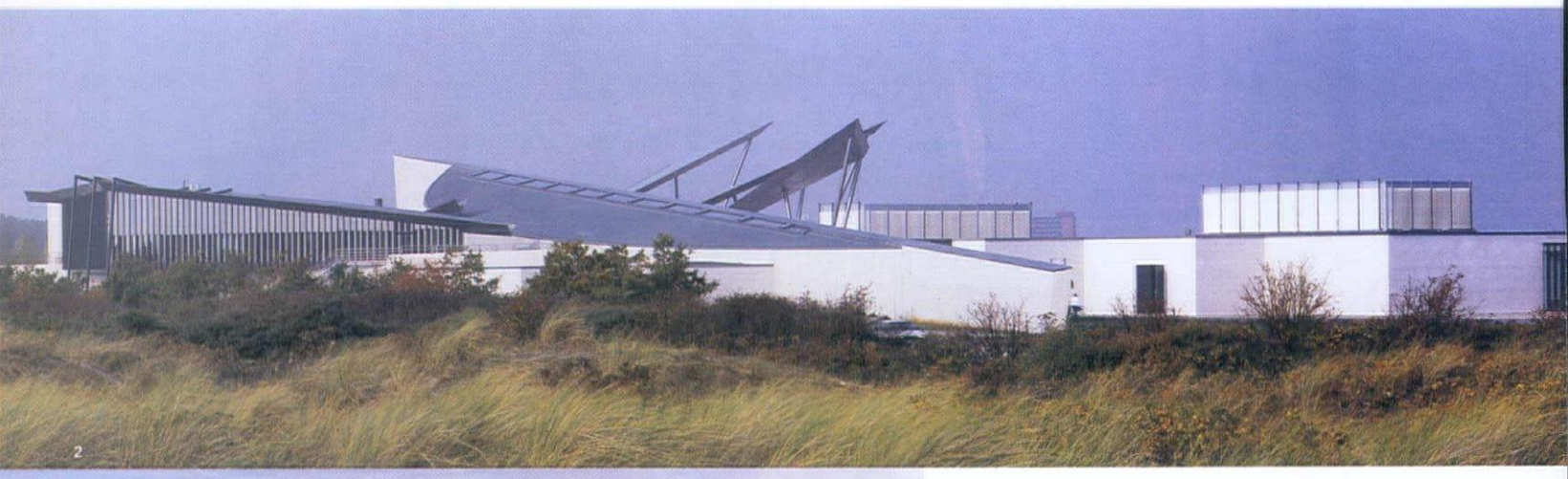
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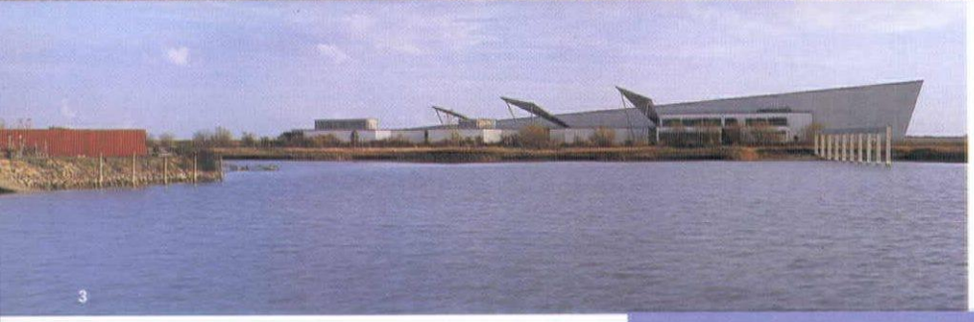


1
Entrance to the new art museum is marked by a sculptural oversized gutter, at the glazed cleft of two nearly colliding wall planes.
2
The building is set in a rolling, windswept landscape, on the edge of Køge Bay, outside Copenhagen.
3
The angular protrusions of the roof resemble the bobbing sails of boats.
4
The museum appears in the landscape as a collection of fractured volumes.
5
The entrance courtyard. Massive walls protectively funnel visitors to the entrance beyond.

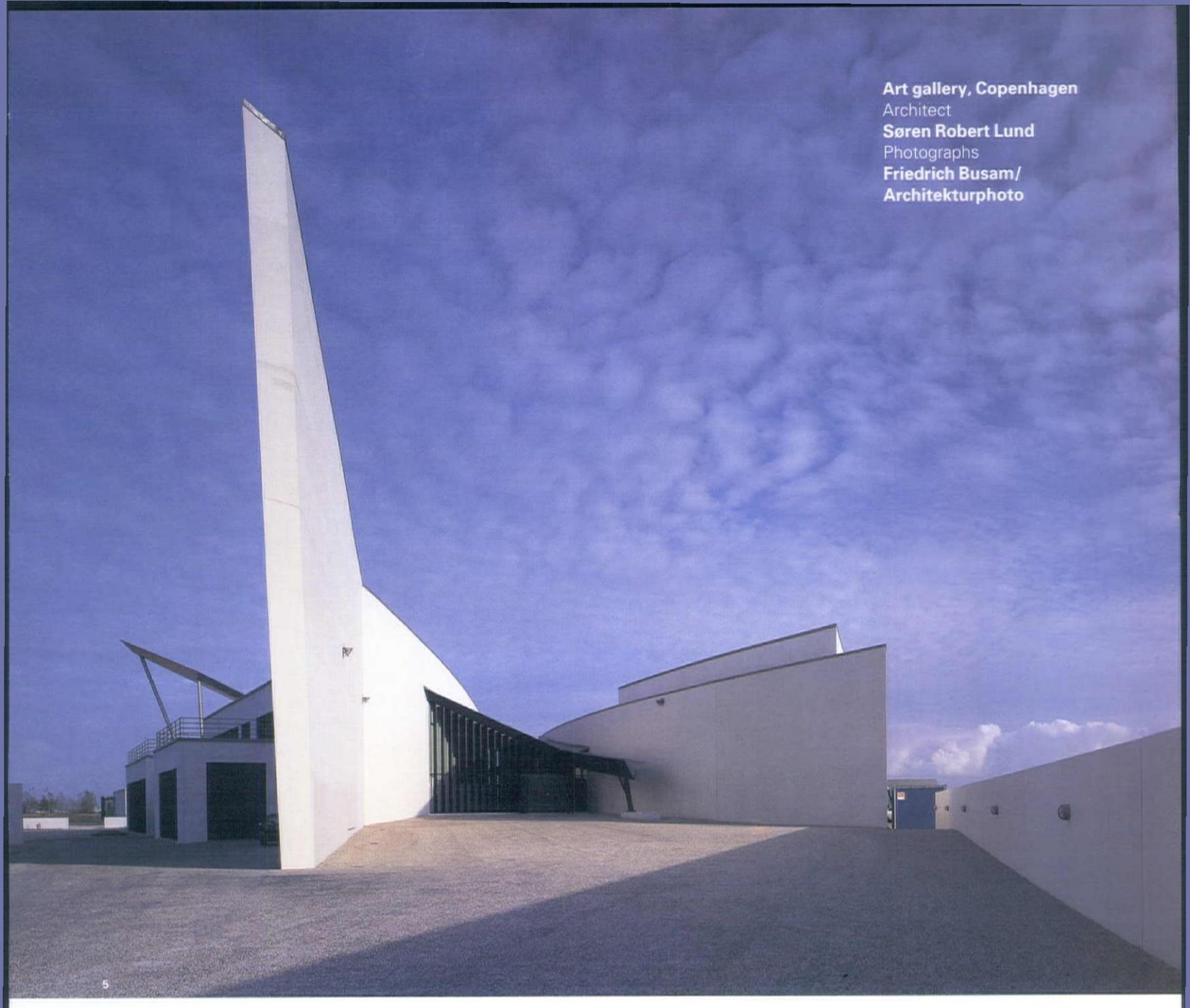
ART ARK

Copenhagen's new Museum of Modern Art is located outside the city, in a bleak, rolling landscape surrounded by water. From a distance, the building resembles a shipwreck, yet despite its gestures, it has an intriguing material robustness and spatial complexity.









Art gallery, Copenhagen
Architect
Søren Robert Lund
Photographs
Friedrich Busam/ Architekturphoto

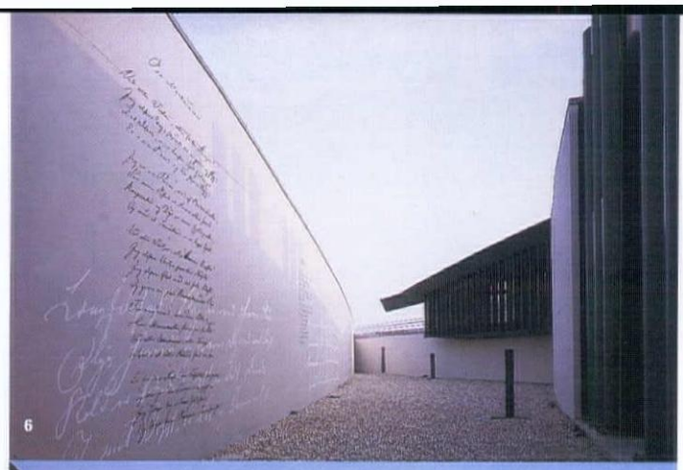
5

Breaking away from the traditionally urban locations of modern art galleries, Copenhagen's new Museum of Modern Art occupies a site south of the city at Køge Bay. The windswept, estuarine landscape is punctuated by rolling dunes and the jaunty profiles of small sailing boats. During the late 1980s, a competition was held for the design of the museum, which was won by Søren Robert Lund, a young Danish architect. The new building opened earlier this year. The museum's primary purpose is to collect major works by Danish contemporary artists, but it will also show Scandinavian and foreign art, putting Danish developments into a wider context. Apart from visual art, the museum has a wide ranging cultural remit, that includes film, ballet, theatre, dance and music.

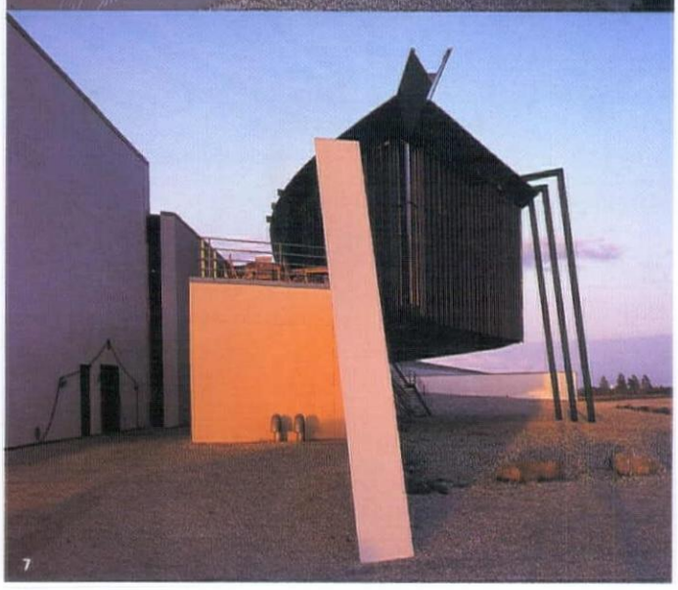
Lund's design is a boldly fashionable Deconstructivist *hommage* that appears at first sight to have been inspired by Zaha Hadid's iconic fire station at the Vitra complex (AR June 1993). Yet here amid the bleak grassy marshlands, the randomly jagged protrusions of the roof seem curiously appropriate, mimicking the bobbing, angular sails of the boats that ply around the surrounding waterways and the bay. In fact, nautical metaphors abound.* The partially dislocated volume of the café resembles the ribbed hull of some primeval ship, now eternally suspended in dry dock. Inside the building, the detailing of the conspicuously riveted galvanised steel doors, panels and lift housings prompts comparisons with submarines.

The museum's core element is a cavernous lens-shaped space, 150 m long, that extends through the building. This is the grandiosely titled 'Art Axis', the largest exhibition space in Denmark. The Art Axis forms the spine of the new museum. On the north side of the spine are a series of orthogonal workshop, gallery and storage spaces. On the south side is a svelte, wedge-shaped volume containing an adaptable theatre, media hall, main lobby and museum shop. Crammed into the interstitial space between the spine and the wedge is a trapezoidal sculpture court and the entrance lobby.

The walls of the Art Axis and the wedge are extruded to form a sheltered courtyard that reaches out into the landscape. The massive canted planes

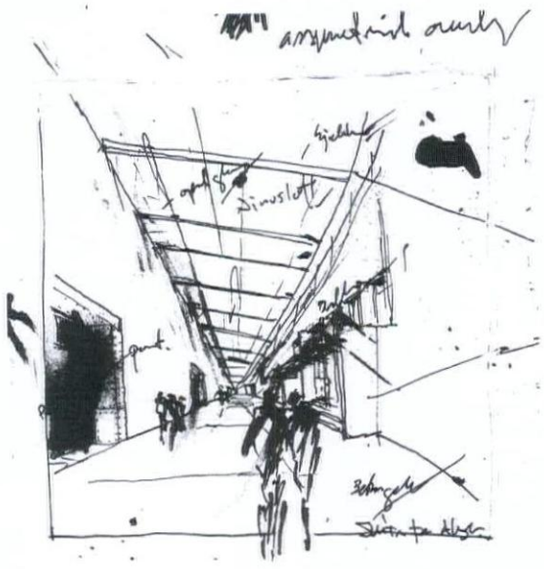


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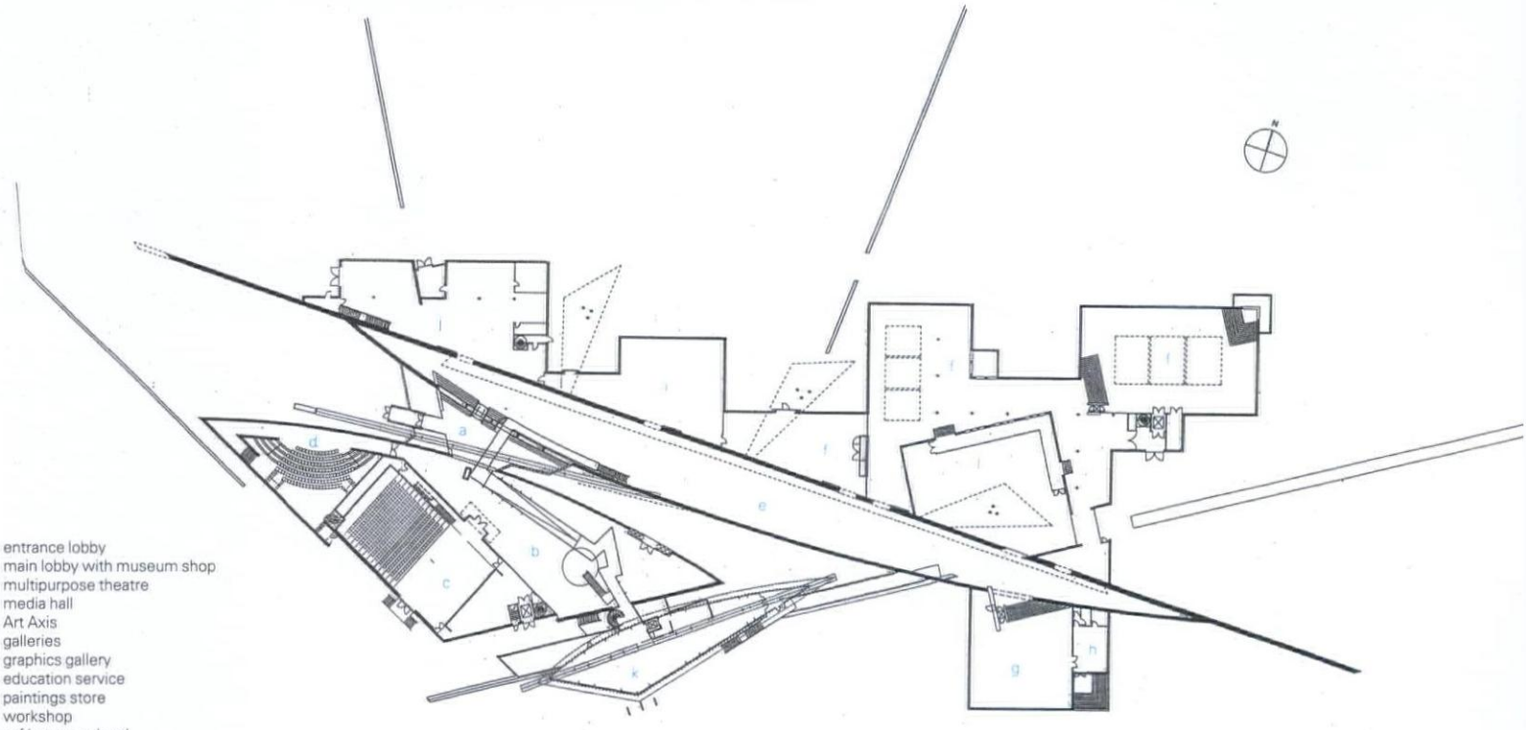


7

6
The sculpture court, formed in the space between the Art Axis and the wedge containing the theatre.
7
The suspended, hull-like volume of the café.
8
Flamboyant, zinc-clad canopies above the orthogonal gallery, workshop and storage spaces.
9
The main lobby, containing the museum shop, animated by an elevated walkway.

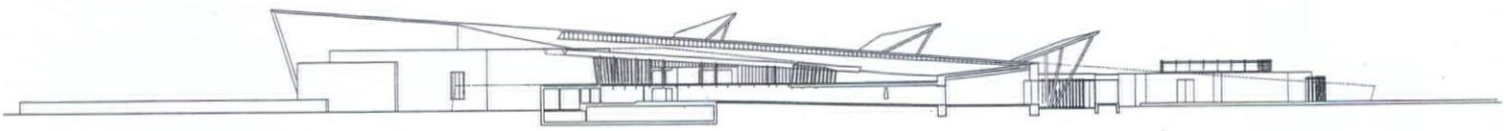


preliminary sketch of the Art Axis



a entrance lobby
b main lobby with museum shop
c multipurpose theatre
d media hall
e Art Axis
f galleries
g graphics gallery
h education service
i paintings store
j workshop
k café at upper level
l sculpture court

ground floor plan (scale approx 1:1000)



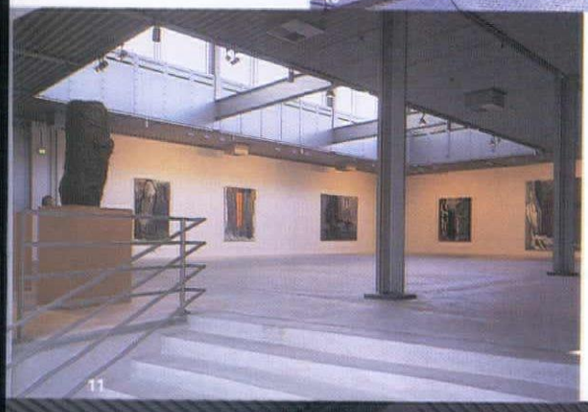
longitudinal section



Art gallery, Copenhagen
Architect
Søren Robert Lund







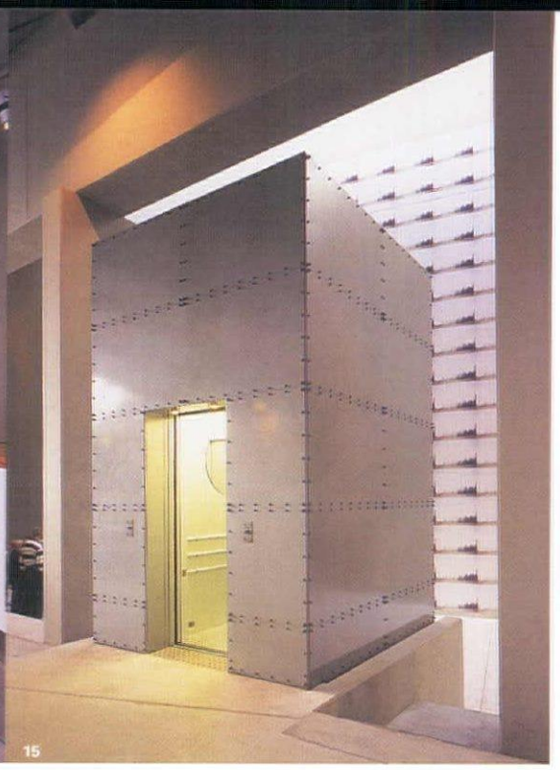
10
The elevated walkway links the café with the Art Axis.
11
Typical gallery space.
12, 13
The Art Axis, a cavernous space 150 m long which forms the spine of the museum.

12



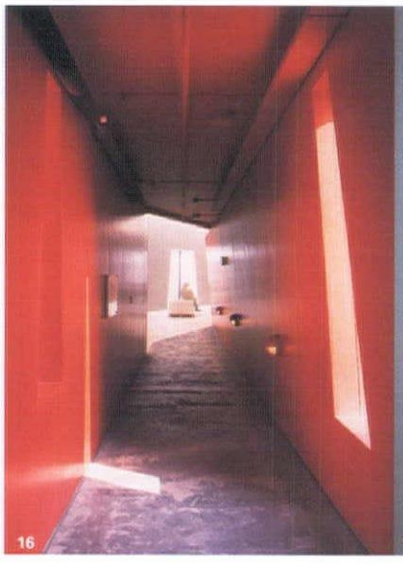
Art gallery, Copenhagen
Architect
Søren Robert Lund

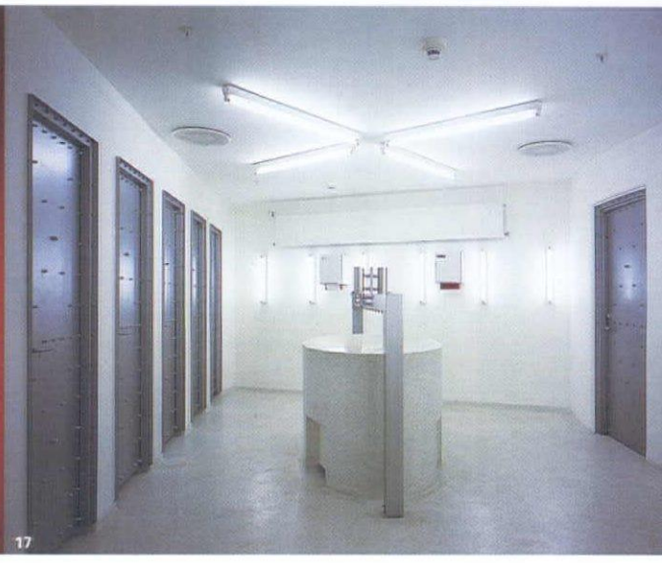




Art gallery, Copenhagen
Architect
Søren Robert Lund

14
The airy volume of the café.
15
The riveted cube of the lift shaft.
16
A vivid carmine corridor links the Art Axis with the main lobby.
17
The robust detailing extends to ancillary spaces such as the lavatories.





protectively funnel visitors towards the entrance at the glazed cleft of the courtyard, marked by a sculptural, oversized gutter. From the entrance you can either descend a broad flight of steps into the bowels of the Art Axis to begin a circuit of the galleries, or you can browse in the toplit lobby containing the museum shop. The dramatic, luminous volume of the café is placed at the west side of the museum with views over Køge Bay. It is reached by an elevated, industrial walkway that weaves daringly over the heads of postcard buyers in the lobby and terminates in a flight of stairs that run down the curved wall of the Art Axis.

Once the circuit of galleries has been completed, you can cut back to the lobby and café through a narrow corridor located at the end of the Art Axis. The corridor is painted a coruscating carmine and one of its walls shafts through into the gallery space. This raw pigment is the only intrusion of colour (apart from the changing artworks) in an otherwise subdued palette of white, grey and black. The massive white walls of the galleries have a powerful elemental quality, emphasised by the presence of heavy, unadorned materials, predominantly steel and concrete. More overtly, a 36 ton monolith of raw granite strategically positioned in the main lobby provides a geological reminder of ancient, primeval forces.

Since its opening, the museum has proved popular (50 000 visitors in the first three weeks, well on the way to the projected aim of 190 000 visitors for the first year), although perhaps the curiosity value of this strange building in the dunes accounted for this initial enthusiasm. When I visited, it was encouragingly full of Danes solemnly poking around a series of art installations that varied from the perplexing to the bizarre. Like the art it houses, the building has its occasional silly, gestural moments (the zinc clad canopies on angular supports, for instance) but both in conception and execution it embodies an unequivocal Danish commitment to contemporary culture.

CATHERINE SLESSOR

* The museum is officially called 'Arken', meaning 'the Ark' in Danish.

Architect
Søren Robert Lund Arkitekter
Technical partners
Vilhelm Lauritzen
Structural and heating engineers
Carl Bro
Electricity/light
Hansen & Henneberg



Forest Research Institute, Hørsholm, Copenhagen
Architect
Bornebusch Tegnestue

1
The building sits in parkland surrounded by trees on top of a bank overlooking the bosky shores of an idyllic lake.

Set in a beautiful, gentle, apparently natural terrain, the Danish Forest and Landscape Research Institute responds to its surroundings while providing a socially creative and functionally efficient working environment for high-powered research.

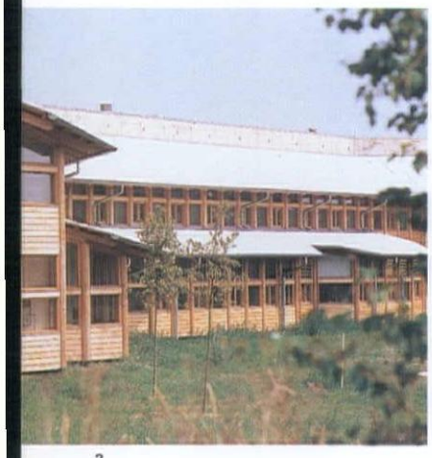
FIGURE IN A LANDSCAPE

The Danish Forest and Landscape Research Institute is the most remote from the centre of the capital of the buildings considered in these pages, but Hørsholm is very much part of greater Copenhagen, a mere 20 kilometres from the parliament building in densely populated North Zealand – though because of the excellent finger plan (p4) it seems almost to be in the middle of the country. In fact, the site is part of an interconnected series of parks that link the research centre's grounds to those of the local castle, the Hunting and Forestry Museum and the national arboretum. The wooded site undulates gently and the building is set on a bank that falls some nine metres down to the idyllic shores of a couple of little lakes, Springdam and Ubberød Dam, beyond which the enticing mysteries of the arboretum rise on the opposite bank.

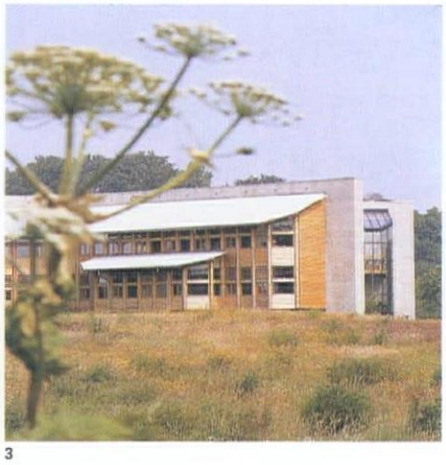
The institute has a very simple basic *parti*. A central double-height top-lit communal space runs from west to east and is flanked by parallel thick service walls. These are the back supports of lightweight timber structures housing two storeys of offices and laboratories. A basement containing stores, washing and changing rooms (the staff do lots of field work) runs under much of the ground floor. It would be a workmanlike if rather dull arrangement if it had not been manipulated with great dexterity. The central part, where the walls are parallel, is only about a third of their length. At the ends, they are flanged out and carry on into the site, so that the west side of the building opens welcoming wings that focus on the glazed central entrance porch. To the east, only the south wall is inflected while the northern one carries straight on to frame a magificent view of the Springdam and the arboretum.

The fundamental diagram is further enriched by the handling of the timber skins of the office and laboratory layers. The in-situ concrete service walls are allowed to dominate the whole composition and give the building its basic shape, but the wood

Forest Research Institute, Hørsholm, Copenhagen
Architect
Bornebusch Tegnestue

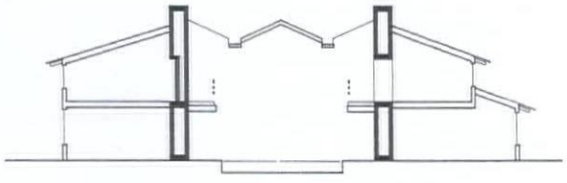


2



3

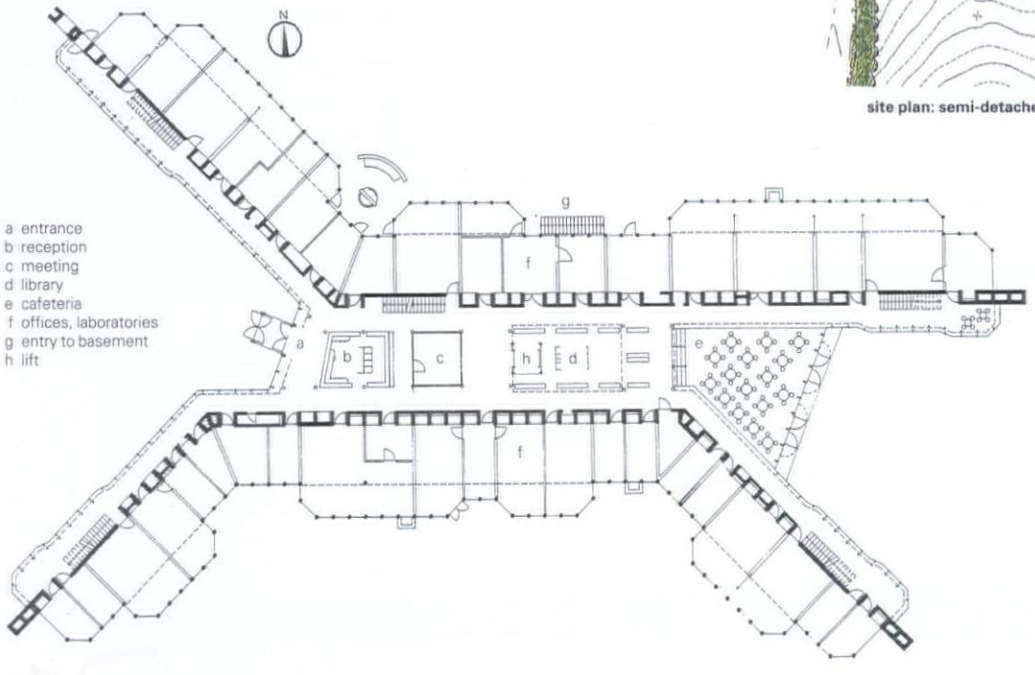
2
Timber walls are manipulated in bays to provide intimate open areas associated with heavy laboratories on ground floor.
3
Hardwood exterior is supported on laminated timber structure propped on massive in-situ concrete service walls.
4
Cafeteria opens to east and views of lake. Upper level of offices and labs is reached along balconies.



cross section through central area



site plan: semi-detached block north of entrance is workshop and plant



ground floor plan (scale approx 1:380)

Architect
Bornebusch Tegnestue, Copenhagen
Project team
Niels Friis, Svend Jensen, Anne Vangsgaard, Ingerd H. Hansen, Nina B. Hansen, Anne Poulsen
Consulting engineers
Hansen, Carlsen & Frølund
Electrical engineers
Balslev Consulting Engineers
Landscape architect
Vesterholt Tegnestue
Photographs
Jens Frederiksen



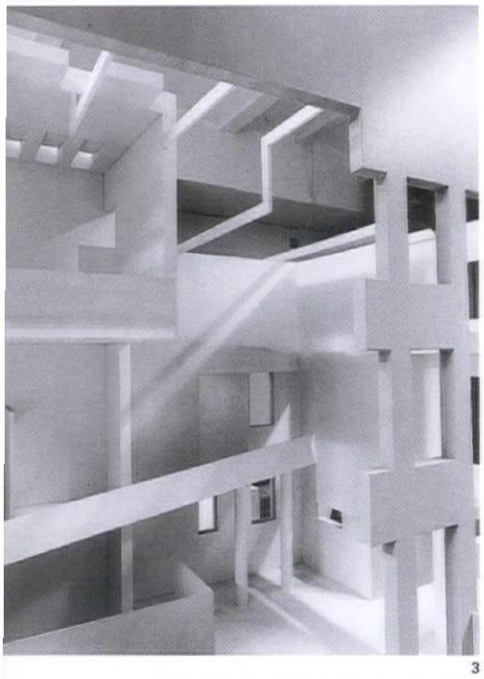
1



2

SOCIETY FOCUS

This proposal for Copenhagen centre shows an admirable attitude to the old fabric: robust, yet sympathetic without being deferential. It adds to the city with great sensitivity.



3



4

1
The Baroque mansion on Gammel Strand.
2
Looking from the courtyard through the mansion. The colours of the Thorvaldsen Museum can be glimpsed through the door.
3
Cutaway model of the proposed work in the courtyard from inside the east wing.
4
Work already done includes inserting a bookshop into the entrance level of the mansion.

The Kunstforeningen (Art Society) has a very fine eighteenth-century Baroque house on the Gammel Strand (Old Shore), a quayside marketplace in the middle of the city overlooking the Slotsholm Canal, the marvellously decorated neo Egyptian Thorvaldsen Museum and, behind that, the Christiansborg Palace, the early twentieth-century Baroque parliament building and its chapel by C. F. Hansen (just restored after yet another Copenhagen fire). The Kunstforeningen complex runs north back from the Gammel Strand past a courtyard to another building on Læderstræde which, up to now has not been used by the organisation.

The Society is a thriving focus for artists and laypeople interested in the arts, but is perhaps rather inward-turned. A competition to make better use of the site and integrate the institution with the life of the city was held in 1994. It was won by Korshagen Arkitekter with a simple but strong scheme that makes use of the court to link the Gammel Strand to Læderstræde (now a pedestrian street which relieves pressure on the roughly parallel Strøget and captures a little of the magic of that street when it was first pedestrianised). The court is to be glazed over, and a new gallery will be inserted at second floor level. The existing galleries in the Gammel Strand mansion will be linked to new ones in the back building by ramps, and the court itself will become a semi-public space which will serve as thoroughfare, exhibition gallery and ticket office. The route will link across Læderstræde to the Klostergang, a new pedestrian alley that has been opened between that street and Strøget, exposing some previously hidden medieval fragments and making little semi-public gardens in the heart of the city. From the artists' court, there will be magnificent views over the canal to the Thorvaldsen Museum and the church, as well as up the ramps to the galleries.

At present, only the first phase of the scheme (renewal of the Gammel Strand building) has been executed, but it is to be hoped that the Society will soon find funds to build the whole proposal. It is exactly the kind of intervention that the old centre of the city needs: bold and not overawed by the old fabric, but sympathetic to it and able to offer previously unexplored aspects to enrich the life of the city. P. D.

Architect
Korshagen Arkitekter
Project team
Erik Korshagen, Søren Schiøtt Eliasen, Peter Theill Eriksen, Bjarke Elling, Zu Jørgensen, Birgitte de Neergaard, Gudni Tyrfingsson
Consultant engineer
Birch & Krogboe

planes, delicate and in comparison almost flimsy, are allowed to move in and out as bays at ground level, creating a series of small external spaces which, particularly on the north side, are intimately connected to the interior. (The south side must be subject to quite a lot of solar gain which the roof overhangs and the louvres are intended to mitigate.)

The interior is clearly a miniature version of the Scandinavian internal street building,[1] top-lit by skylights that spread luminance down the massive walls to encourage creepers to grow up them. The lightweight roof and the balconies which give access to the upper floor are supported on laminated timber beams and columns, for the client had quite naturally asked for as much wood in the building as possible.[2] A natural progression follows from the main entrance, past the reception desk and its associated administration, past the meeting room, lift and library down to the busily furnished cafeteria with its view over the lake. The side walls have an almost Roman gravity, with niches for mundane things like photocopiers, shelves, cupboards and tea kitchens. But when the creepers get going the massive structures will be emphasised. There will be a delicious counterpoint between the apparently age-old compressed solidity of the walls and the apparently newer, lighter, warmer, plainly more ephemeral balconies, columns and beams. In many ways, the building is a metaphor for the relationship (tension perhaps) between the very strong Danish Classical sensibility and the nation's romantic affection for its own landscape and the materials of which buildings are made. At the same time, it is an appropriate expression of the functions it houses. HENRY MILES

1 Larger versions range from Henning Larsen's Trondheim University (AR September 1980), to Niels Torp's SAS headquarters in Stockholm (AR March 1989) and Ralph Erskine's World Trade Centre and bus station in the same city (AR December 1989).
2 So it is slightly surprising that the single-sided corridors at the east and west ends of the building are clad in metal and glass. (Though the spaces these skins enclose are very pleasant.)



THE CORFIELD PHOTOGRAPHIC COMPETITION



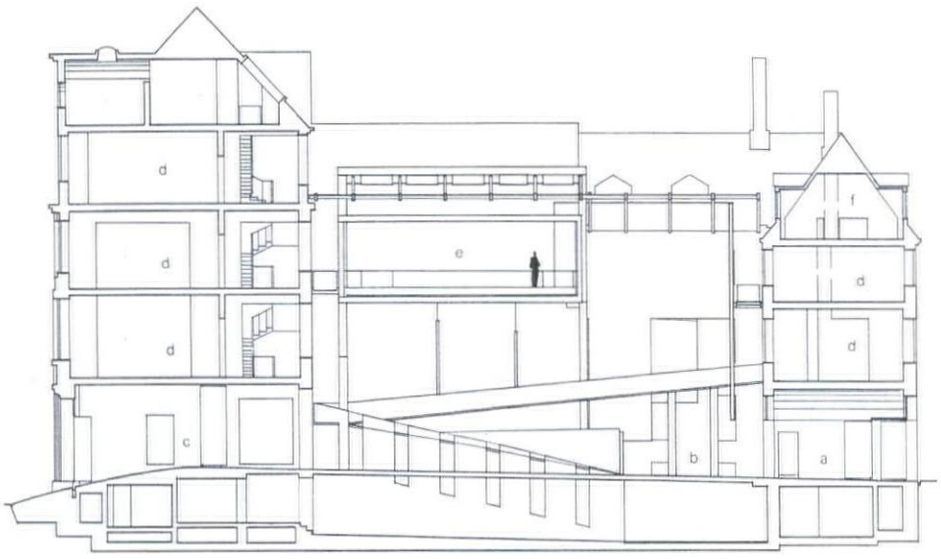
1

1
An ingenious pinhole study by Stuart Swann from Tasmania.
2
The overall winning entry by Farhood Farahmandpour from Canada. The judges admired the composition and handling of light; it was also a subtle, complex and inventive response to the brief.

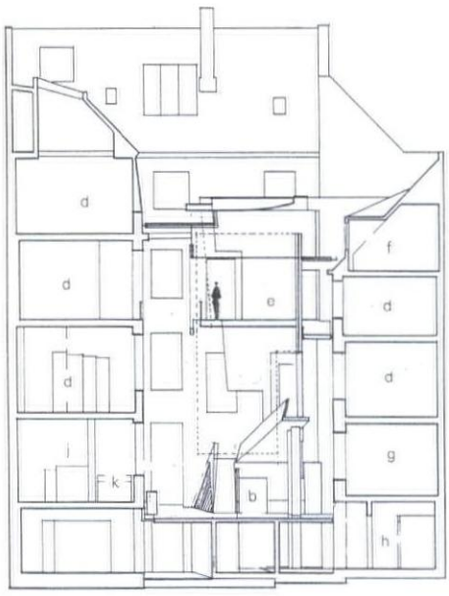
The AR/Corfield photographic competition was one of the celebrations of the magazine's centenary. Open to any reader anywhere, the competition was for the best photographs in colour or black and white of the man-made environment: architecture, towns, landscapes and artefacts. Our sponsor, Corfield Professional Cameras, generously provided the prize, a Corfield WA67 camera worth £2300. This unique type of camera was specially developed for architectural work. The judges were Sir Kenneth Corfield, designer of the camera; Martin Charles, world-famous architectural photographer; Michelle Ashenden, Art Editor of the AR, and Peter Davey, the Editor.

Over 150 entries were received from all over the world, impressing the judges with their evident technical and creative prowess. Here we present the winner, together with a dozen highly commended entries.

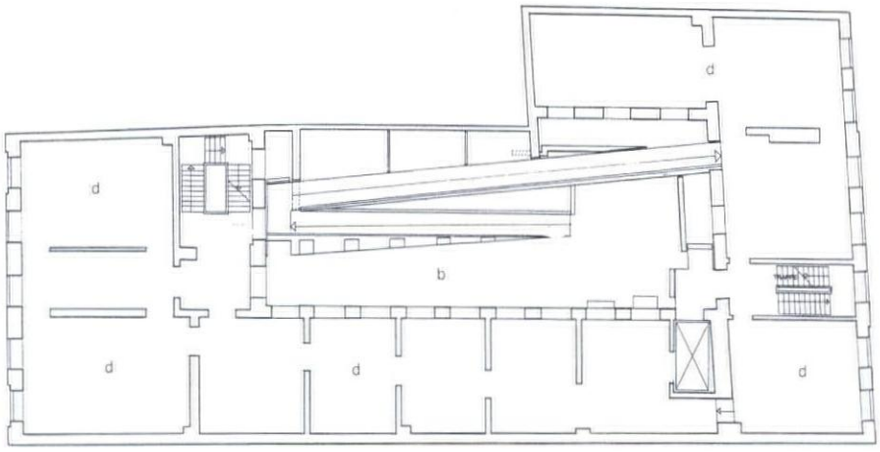
Art Society building, Copenhagen
Architect
Korshagen Arkitekter



long section through court

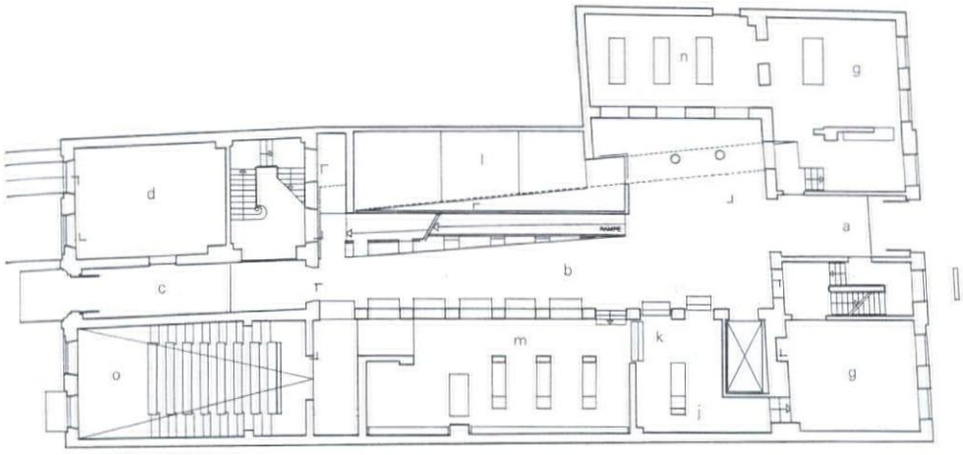


cross section



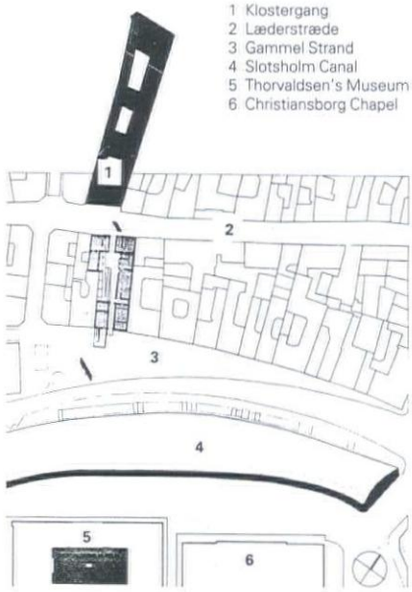
first floor plan

a entrance from Læderstræde
b court
c entrance from Gammel Strand
d gallery in existing building
e new gallery
f administration
g office
h lavatories
j cloaks
k tickets
l café
m bookshop
n Society's library
o auditorium

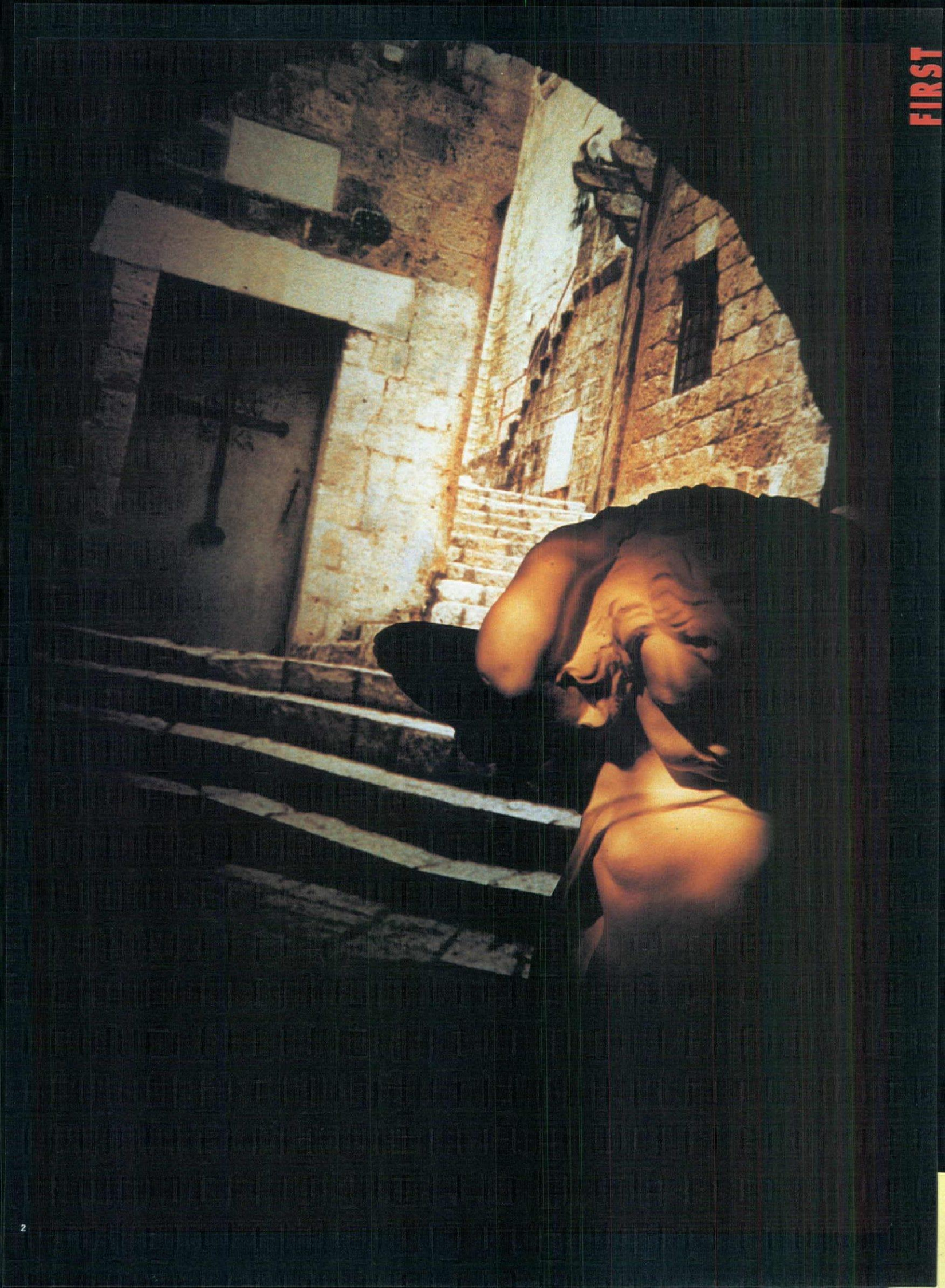


entrance level plan (scale approx 1:600)

1 Klostergang
2 Læderstræde
3 Gammel Strand
4 Slotsholm Canal
5 Thorvaldsen's Museum
6 Christiansborg Chapel



site plan

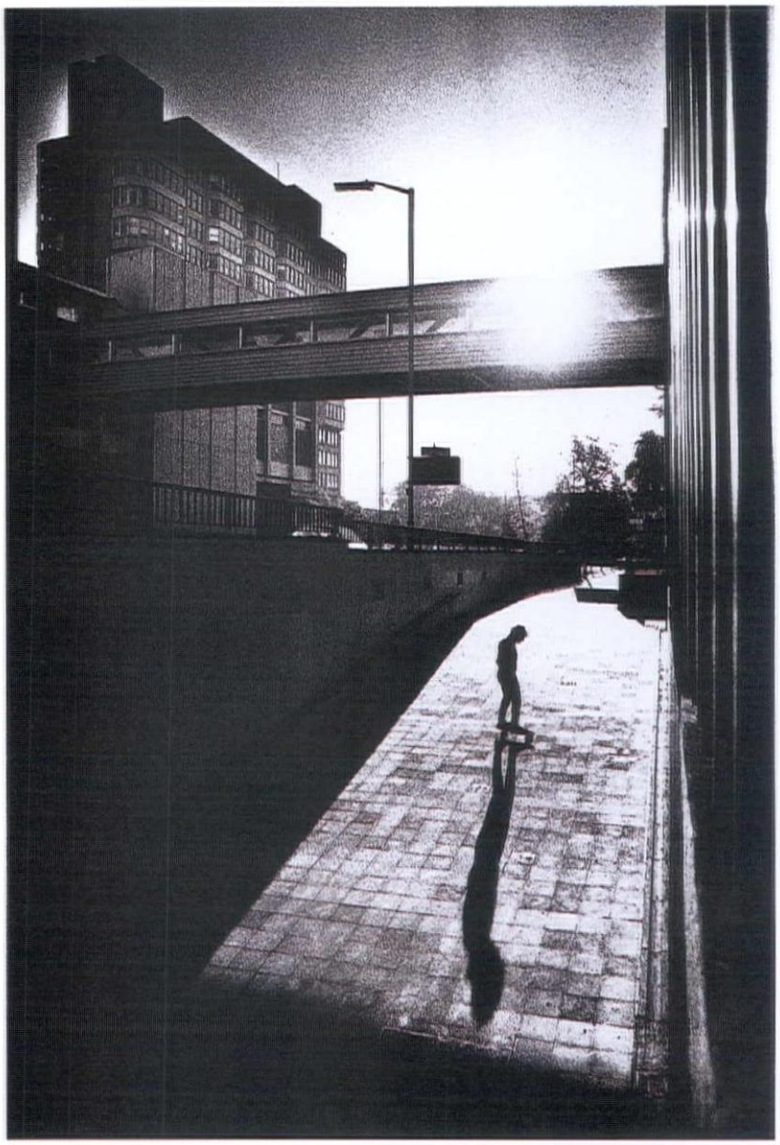


THE CORFIELD PHOTOGRAPHIC COMPETITION

3
Darrell Morcom's delicately poised goat prompted an animated debate among the judges as to whether the animal was real or stuffed.
4
Urban *anomie*, brilliantly captured by John Russell.
5
David Wrightson's sensual evocation of material and form.
6
Sculptural cluster of fans by Peter S. Eder from Austria.
7
Nigel Young's accomplished study of Nash's Park Crescent in London.

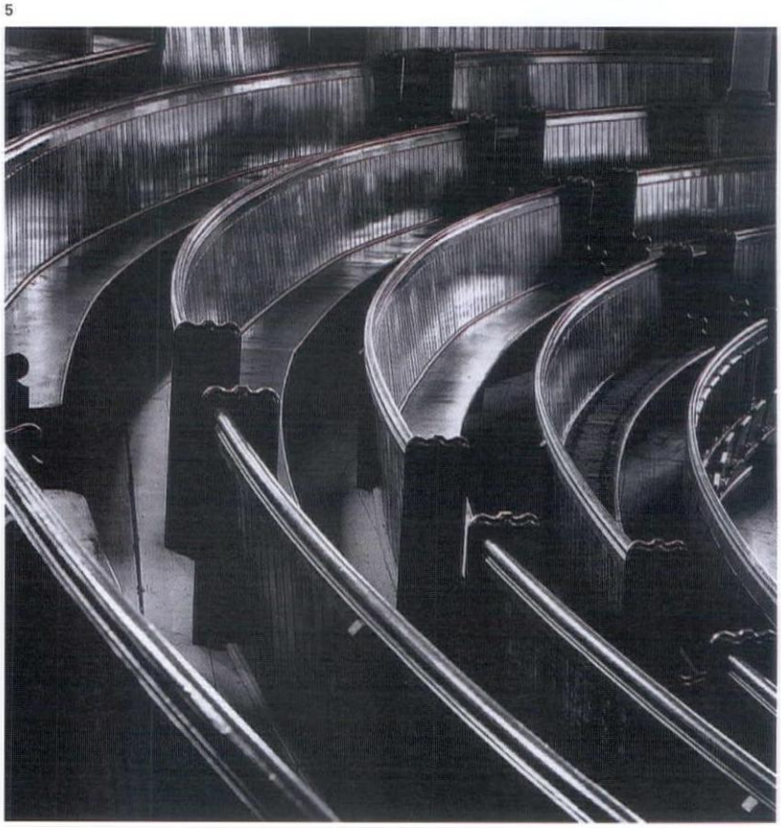


3



4

5

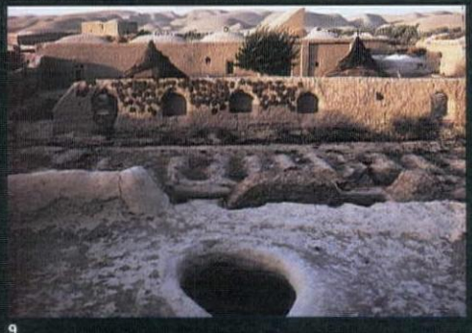


THE CORFIELD PHOTOGRAPHIC COMPETITION

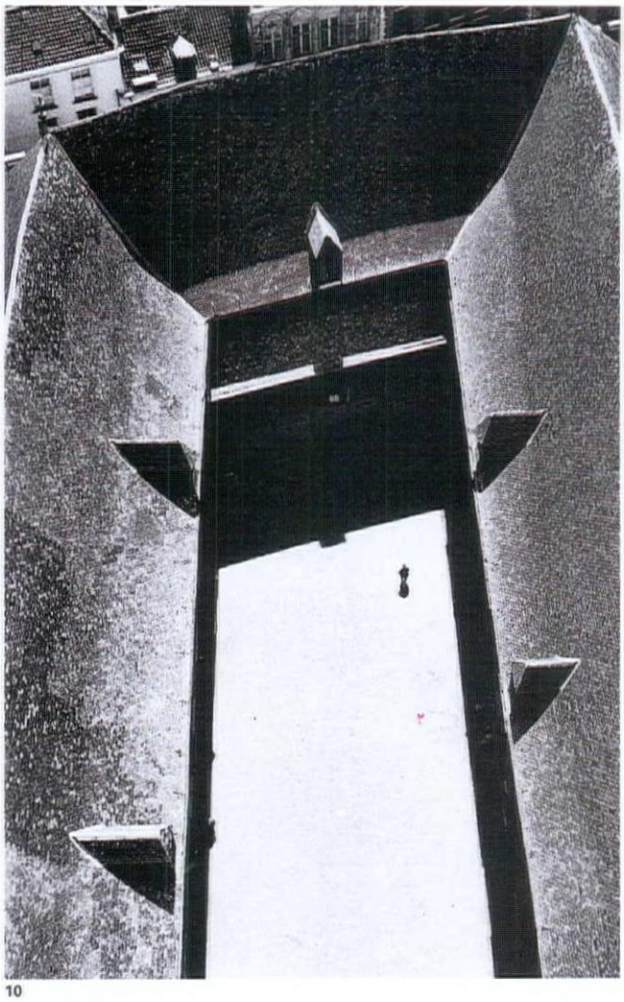
8
The death of industry, memorably evoked by Uwe Bellm from Germany.
9
Architecture without architects, by Bernard Seeber from Australia.
10
Vertiginous vernacular view, by Ronald Jack Ferguson from Australia.
11
Frank Reineke's wryly observed study of people in architecture.
12
Patrick Ettwein's chilly, painterly Eastern European landscape.
13
Exquisite synthesis of light and materials by Thea Chambers.



8



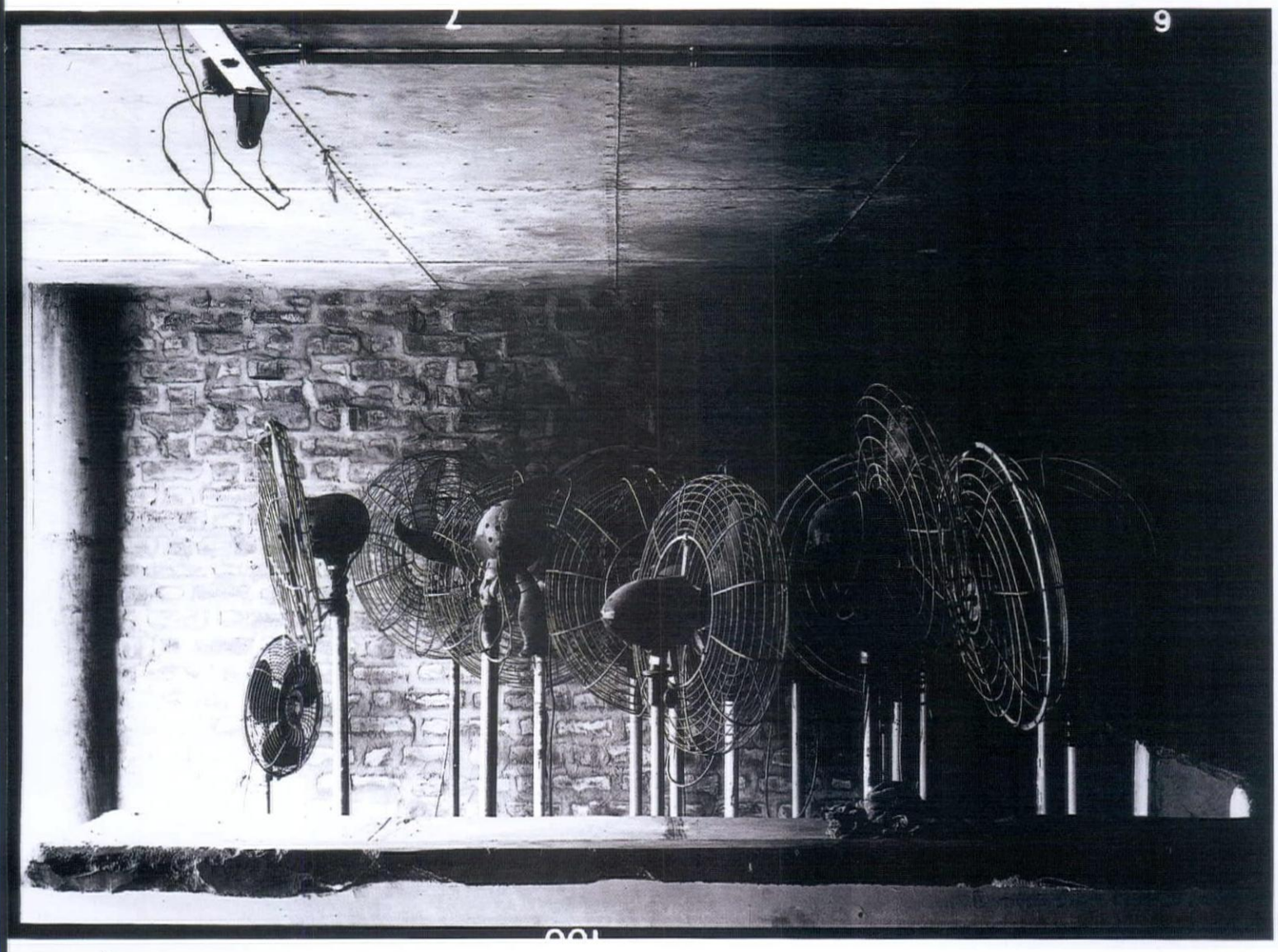
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10

11





6

7





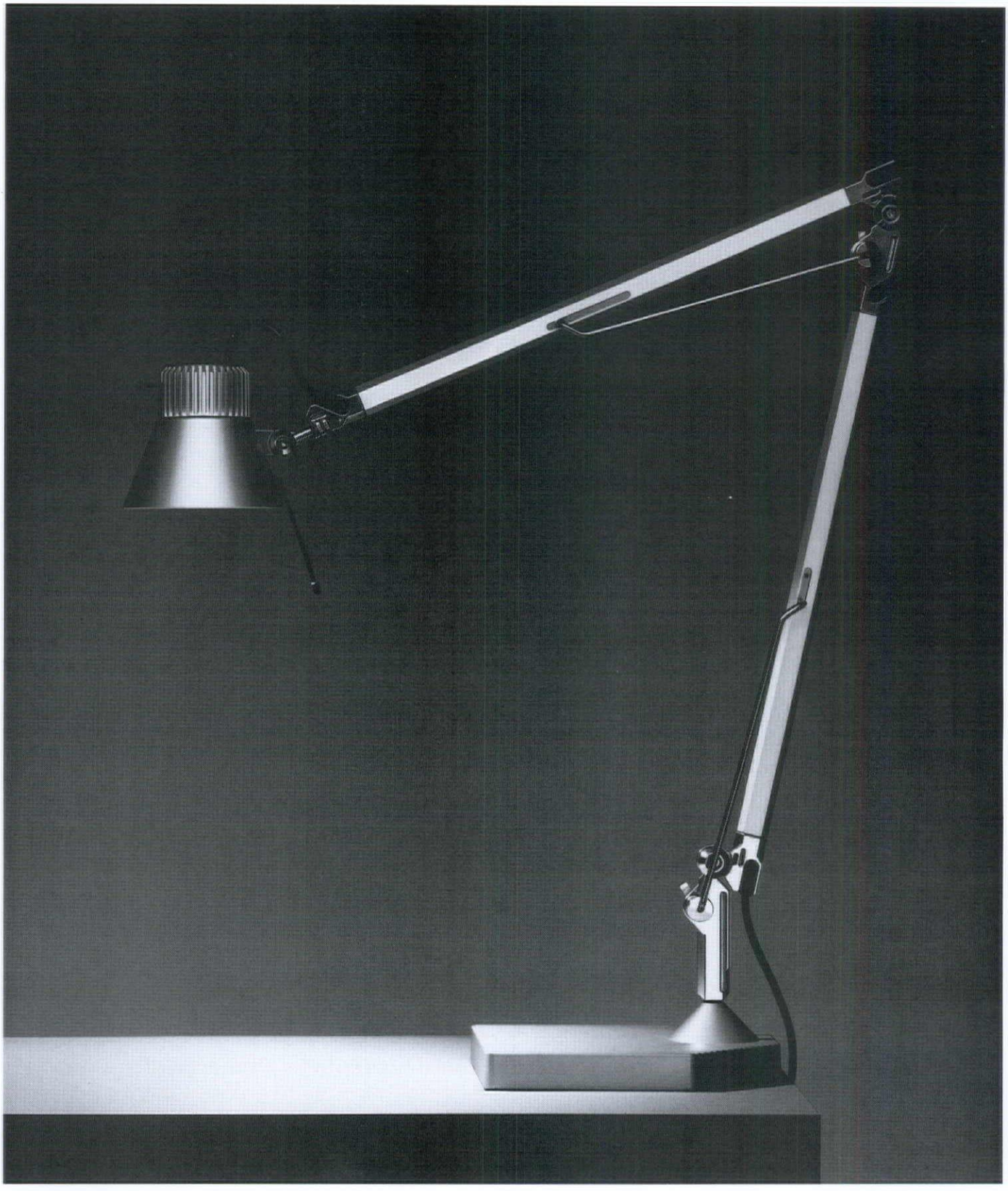
12

13



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ERCO



Ogilvy & Mather

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38 Dover Street
London W1X 3RB

For more details enter 16 on AR enquiry card

ID INTERIOR DESIGN

Light industry

The conversion of one floor of an old factory on the outskirts of Copenhagen into workspace reaffirms traditional values inherent in Danish industrial design.



1

Offices and studio, Copenhagen, Denmark
Architect
Knud Holscher Industriel Design

1
From the reception, with workspaces around perimeter and glass-framed meeting rooms down the centre of the floor.

Since graduating as an architect in 1957 from the Royal Academy of Fine Arts, Copenhagen, Knud Holscher's career has traced twin trajectories for he has been as prolific and respected an industrial designer as he has an architect. An erstwhile associate in the early '60s of Arne Jacobsen (working as supervising architect on St Catherine's College, Oxford), he afterwards became a partner in practice with Krohn & Hartvig Rasmussen, and, in 1968, Professor at the Academy's Architecture School. Now retired from KHR, he has his own architectural practice and runs Knud Holscher Industriel Design. In a career that has been liberally sprinkled with glittering prizes, he has been one of the bulwarks sustaining the Danish reputation for materially honest, elegant – and often modest – design in which bombast has no place.

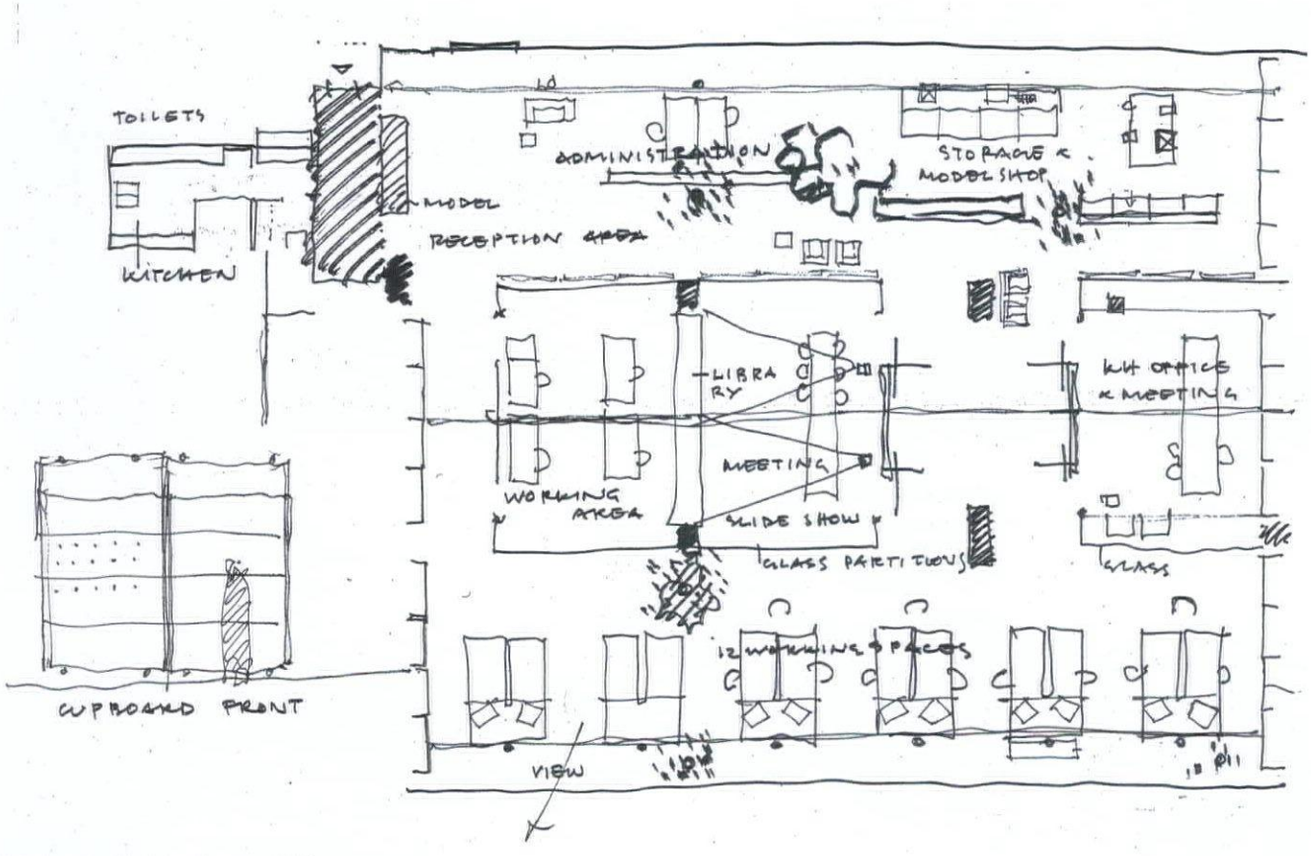


2



3

2
Working spaces around the perimeter are screened by louvres to eliminate glare.
3,4
Sliding glass doors, Quinta uplighter and Zenit spotlight, designed by Knud Holscher for Erco and used throughout the scheme.
5
Three glass boxes for meetings and a library admit light to the interior.



Holscher's sketch plan (scale approx 1:100)

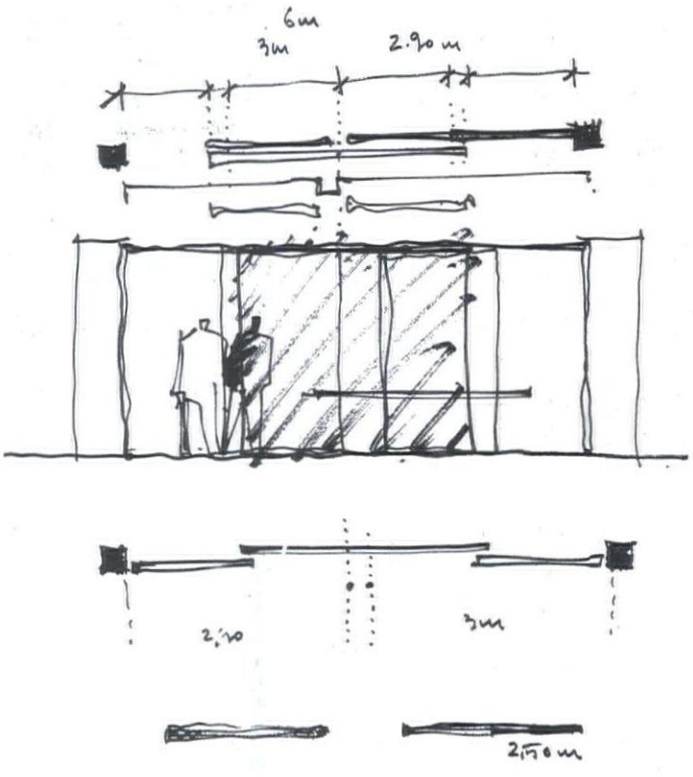


4



5

Offices and studio, Copenhagen, Denmark
Architect
Knud Holscher Industriel Design



sliding door sketch

Such qualities find their reverberations in Holscher's design of new offices and studio for his industrial design practice of 15 or so people. They occupy the third floor of a concrete framed factory in an old industrial quarter on the north of Copenhagen. The building dates from the late '30s, and was designed by the American architect, Albert Kahn, as an assembly plant for General Motors. Subsequently occupied until last year by a company producing electrical components, it is gradually being taken over by small industries engaged in design, photography and film. When Holscher acquired the third floor, it was in a dismal state requiring extensive cleaning and stripping back to the basic shell. The concrete floor was covered by a warmer, more friendly wooden one that at the same time neatly conceals essential cabling. Walls and ceiling were painted pearly grey to reflect the light. Old metal storage units were cannibalised, the shelving extracted to create cupboards with sliding doors, the whole finished with rust-proof paint in a silvery colour.

With working areas (workstations, model shop, administration and reception) arranged around the perimeter of the space, three glass boxes enclosing meeting rooms, a library and studio, were set down its centre. Partitions in glass, which permit the occupants to have contact with the space outside, were required by the fire authorities, but the transparency in any case accords with Holscher's own inclinations – both for daylight and democracy. Finely detailed, the crystalline boxes are a minimal presence, helping to shed light over this pleasant and very civilised interior. P.M.

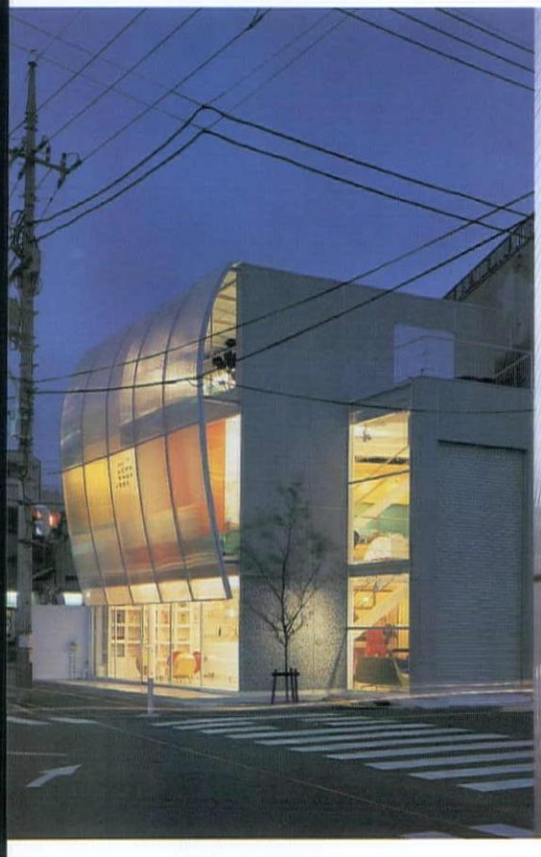
Bonne Idée

In a Tokyo office scheme, a Western practice has transformed an old petrol station into a civilised and lyrical workplace.

Since its foundation 15 years ago by Teruo Kurosaki, the Japanese furniture firm Idée has built up a reputation for original often lyrical design. For their new offices and showroom in Tokyo, Kurosaki chose Klein Dytham, a young Occidental practice working in Japan and responsible for a series of refined interiors for a fashion house (AR January 1996). Scattered throughout the country, the schemes revealed the architects' appreciation of local context and Japanese traditions of simplicity, and also playfulness.

Their building for Kurosaki is at the junction of crossroads in Shimouma, at a point busy with traffic and the tangle of overhead wiring that is characteristic of the city. It reminds you of a Japanese paper lantern; cloudy grey and semi-opaque by day, it glows after dark with coloured light like a beacon. The site had once been a '60s petrol station and forecourt, consisting of two pumps and a two-storey concrete kiosk tucked away at the back– a small fragment of '60s toughness that induced keen nostalgia in the client. For practical, as well as nostalgic reasons, it seemed sensible to retain it as a solid core of private offices. Painted brilliant yellow, its presence is emphasised, enshrined within a new luminous three-storey shed in which the objects for sale constitute pieces of coloured sculpture, and which accommodates a light, airy design studio. Being in fact somewhat fragile, the kiosk had to be independent of the main steel structure which oversails it at second floor level and elsewhere impinges very lightly. Part of the first floor and the staircase are of finely filigreed metal which has the effect of isolating the solid little structure, expressing its integrity and separate function and affording a vertical flow of

1



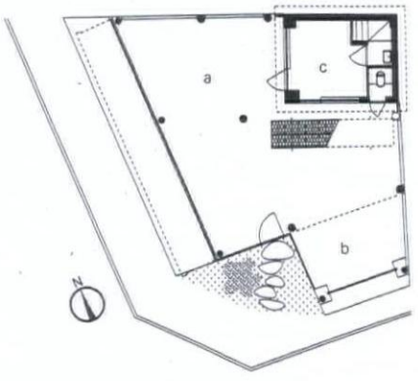
2



1
Main west facade, south entrance and tower. Cladding is grey cement board and eco-friendly panels made of recycled plastic bottles.
2
Second floor design studio.
3
Existing yellow kiosk/office and stairwell.
4
First floor and stair of filigreed metal, floating handrail and coloured light.

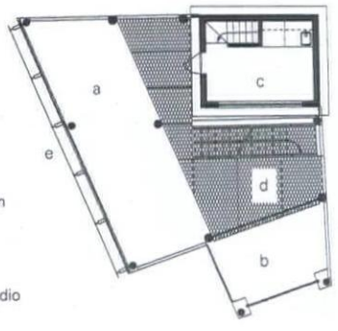
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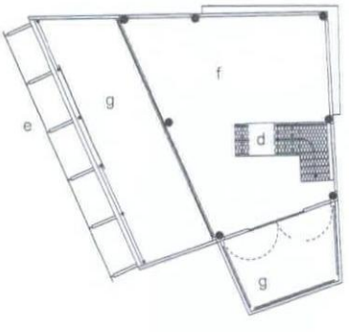


ground floor plan (scale approx 1:235)

a showroom
b tower
c office
d staircase
e screen
f design studio
g terrace



first floor plan



second floor plan

Genie in a bottle

Offices, Clerkenwell, London
Architect
Architeam

Part of a 1920 factory in east central London has been converted into a handsome workspace for a young advertising agency.

St John's Street in east central London is a long arterial way connecting Smithfield Market and the City with the north London borough of Islington. At a point between the two extremities, just north of the market near Clerkenwell, the route is lined by the shells of old industrial buildings. Some have long been empty, but others converted to offices and workshops have been filling up with young businesses.

One of these is E-Fact, a new offshoot of the Hamburg-based advertising agency, Springer & Jacoby, which, requiring London offices, asked Architeam to convert one floor of a 1920s factory quickly and economically. The firm is almost paper free.

The concrete-framed building has Art Deco touches around the entrance and stairs. It is L-shaped on plan and deep. In designing the offices, Architeam has worked with the tough industrial character of the building, creating simple luminous partitions and making use of clear expanses of space. In the process, the character of the business is described – highly technological, modern, youthful, clearly focused, cleanly executed.

On plan, the building is divided along its length into open and private spaces for from one to four people. The two are separated by steel framed walls of 300 x 300 mm glass blocks which permit privacy while augmenting the light brought in through the factory windows and bounced off interior surfaces – columns, ceiling beams and brick walls – simply painted white. Echoing the building scale, specially designed elements like doors and furniture are handsomely proportioned and made of chestnut with brushed steel or aluminium. The large wooden tables – 9 m long in the open spaces, 3 x 3 m in the private rooms – conceal computer cabling (there is over 12 km of it); cantilevered from their frames they appear to float in space. The floor throughout is covered with blue rubber tiles.

But the heart of these immensely civilised offices, and of the business they house, is the computer server, and this has been placed like a genie in a bottle in a cylinder of pulsing blue light in the entrance foyer. Made of glass blocks and illuminated by theatrical lighting designers, it can be detected from the street, over 100 m away. P.M.

Architect
Architeam
Lighting design
Howard Eaton Lighting
Photographer
Nicholas Kane



1

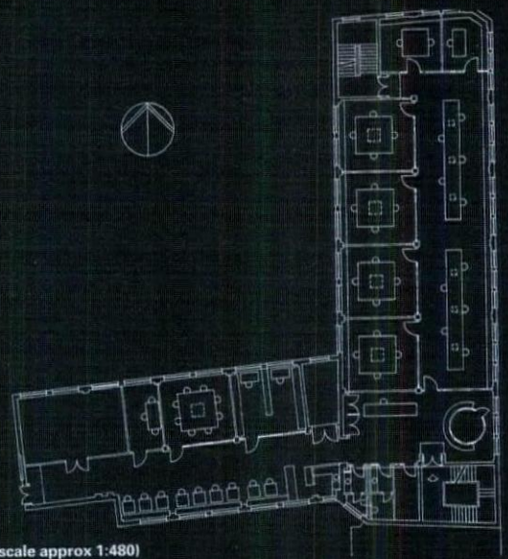


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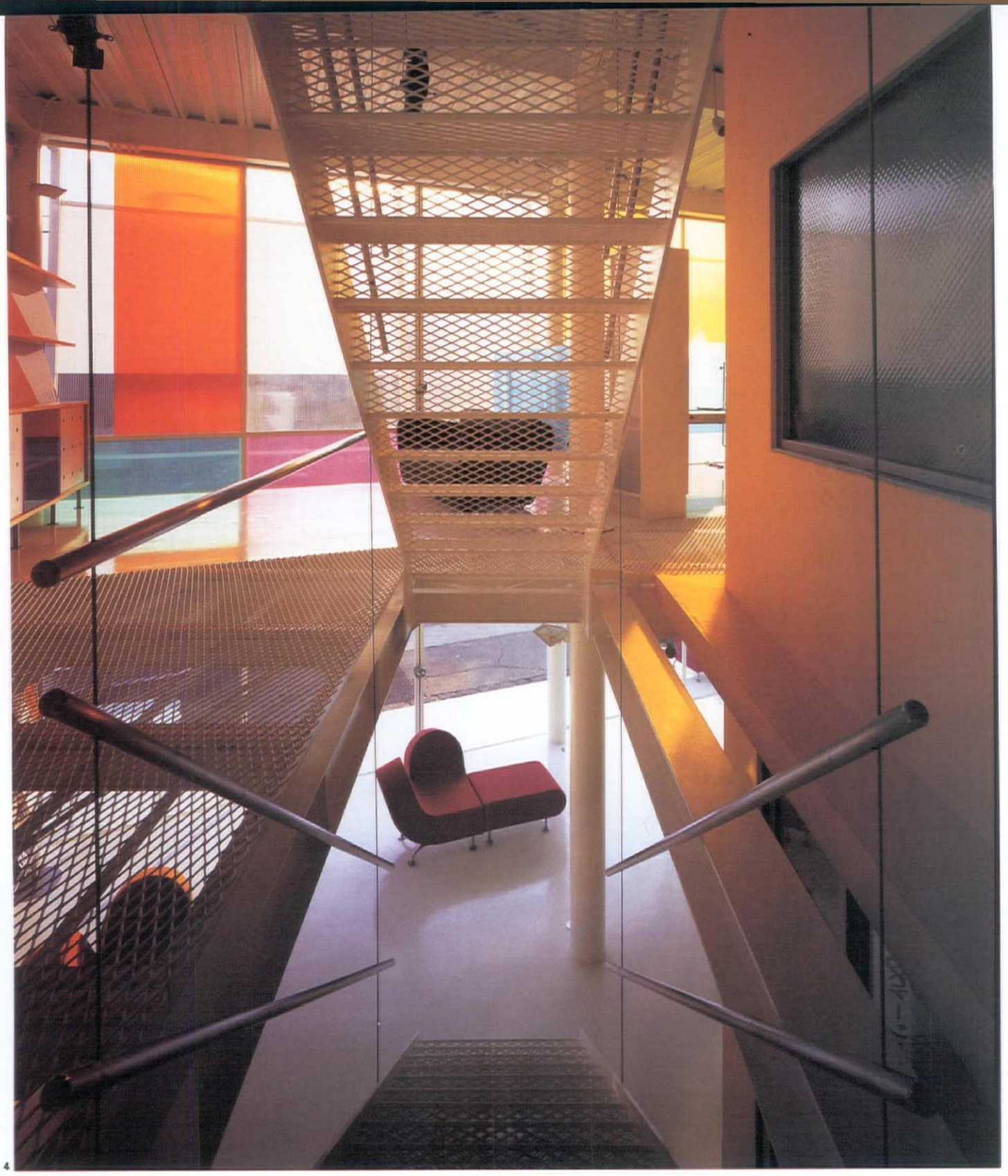
1
Reception and glass cylinder of pulsing blue light, containing the firm's server.
2
Company canteen, an open space furnished like the workplaces, with a long line of tables. It is separated from private rooms by a wall of glass blocks inset by full-height chestnut doors.
3
Private office with specially designed furniture, composed of steel-frame and chestnut work surfaces.



3



plan (scale approx 1:480)



4

space. Details like the way handrails are individually strung on vertical steel cables like beads on a necklace contribute to the immateriality of the stairwell, which, as a vertical element in the composition, has an echo on the south side in a two-storey tower of clear workshop space. This is designed for the construction of large objects which can be taken out through an almost full-height wall of rolling shutters.

The plan of the building is irregular, shaped by the line of the roads on the south and west. The main west facade is glazed but shrouded externally from the first floor upwards by a curved screen of translucent polycarbonate. The device leaves the ground floor showroom visible from the road, but screens the first floor meeting space and second floor design studio from the visual busyness outside, making the gleaming white interior seem calmer and more spacious without shutting out daylight. From the outside, you have the impression of shadow puppets as people move backwards and forwards behind the screen. At first floor level, the glazing is partly covered with coloured films and the effect on floors and walls is like stained glass, for the concrete floors coated with glossy white epoxy resin are stained with colour as the light changes and shadows lengthen. The undersides of the corrugated steel decking that supports the floors have been left exposed, again simply painted white and – kept free of lighting and other fixtures – are used as large reflective planes off which to bounce uplight. At night these illuminated surfaces glow through the screen as you look up at the building. PENNY MCGUIRE

Architects
Klein Dytham
Photographs
Katsuhisa Kida

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Ahrend Limited Hogarth Business Park, Burlington Lane, London W4 2TX, Tel. 0181 747 83 83, Fax 0181 747 00 25

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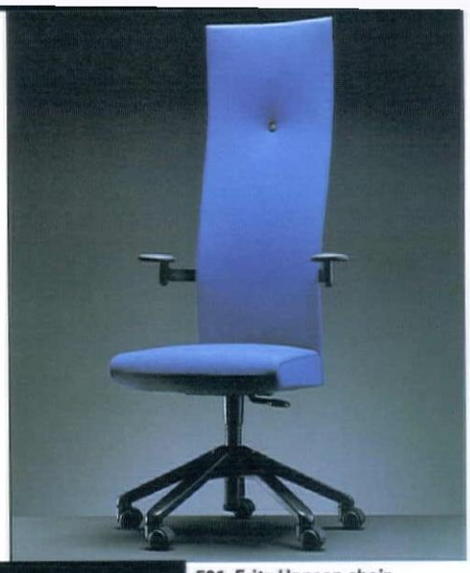
DOMAIN

42 Newman Street
London W1P 3PA
Tel: 0171-255 3264
Fax: 0171-323 4051

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Ps PRODUCTS SURVEY

Danish design



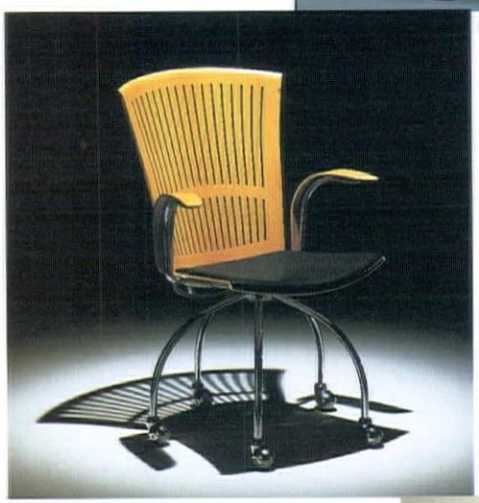
501 Fritz Hansen chair

501
Fritz Hansen is reknowned for its sophisticated, minimal furniture, most famously embodied by the company's relationship with Arne Jacobsen, which produced the moulded plywood masterpieces of the Ant and the 3107 chairs in the 1950s (AR October 1994, p20). Developed in collaboration with German furniture designer Burkhard Vogtherr, Fritz Hansen have recently launched the new Spin range of office and conference chairs. Characterised by elegant, anthropomorphic lines, Spin derives it name from the mechanical spindle underneath the seat, a simple and obvious device for height adjustment and the original forbear of the more sophisticated gaslift mechanisms. Available in two back heights and various arm configurations (as well as a gaslift version), Spin is an innovative, ergonomic chair for the entire office.

Fritz Hansen
Tel: +45 48 17 23 00
Fax: +45 48 17 19 48

502
Tuba: one of a series of chairs with moulded plywood seats and slit backrests fixed to steel frames, designed by Nanna Ditzel for Fredericia. The chair which is available with different back heights, with or without arms, and upholstery, is an extension to the firm's Trinidad range.

Fredericia
Tel: +45 75 92 33 44
Fax: +45 75 92 38 76



502 Tuba chair for Fredericia



503 The Swinger for Magnus Olesen



504 Dark Horse chair for Botium



505 Skagen chair for Schiang

503
The Swinger: sinuous wooden-framed seating by Rud Thygesen and Johnny Sørensen for Magnus Olesen, and available in the UK from Scandia. Made up from three curved sections, the seating is free-standing and can be fully upholstered if required.

Magnus Olesen
Tel: +45 97 59 24 11
Fax: +45 97 59 29 22
Scandia UK
Tel: +44 1844 237561
Fax: +44 1844 238181

504
Dark Horse: stacking chair designed by Rud Thygesen and Johnny Sørensen for Botium, with a tubular steel frame and laminated seat and backrest in maple or mahogany. The seat can be upholstered. Designed to supplement the firm's Dark Horse Marina outdoor chair.

Botium
Tel: +45 32 51 69 65
Fax: +45 32 51 33 45

505
Skagen: steel framed chair with seat and back in laminated maple, by Jørgen Gammelgaard for Schiang. The steel frame is electro-plated with aluminium to give it Schiang's distinctive silvery finish.

Schiang
Tel: +45 33 33 01 66
Fax: +45 33 33 01 55
Schiang UK
Tel: +44 181 960 9028
Fax: +44 181 968 0828

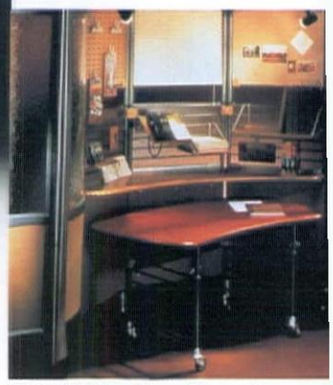
If you would like to obtain more information on these products, please enter the relevant numbers (**501** etc.) on the reader enquiry card at the front of this issue.



506 Territoro office furniture system for Marcatré



507 Terminal Series 7000 seating for Kusch & Co



508 Crossings from Haworth

Orgatec office furniture

On the evidence at Orgatec this year, office environments are trying to be softer, friendlier places, with furniture that is increasingly more versatile and more domestic in character. The trend suggests the market's recognition of the fact that people want their own personal space, whether at home or in the office.

506
Territoro office furniture system, designed by King and Miranda for Marcatré. It includes continuous work surfaces, incorporating round or oval meeting spaces and work station, cabinets and metal pedestal units. Table tops are lacquered MDF and supports are aluminium, while melamine cabinets have steel posts, aluminium arches and glass or MDF shelves. In various finishes.

Marcatré
Tel: +392 76020341
Fax: +392 784484

507
Terminal Series 7000 seating system in wood and aluminium, designed by J. Kastholm and Partner for Kusch + Co. The ergonomically designed wooden seats, fixed to aluminium frames several at a time and at angles if necessary, can be upholstered.

Kusch + Co
Tel: + 49 29 84 300-0
Fax: +49 29 84 300177

508
Crossings collection of mobile office furniture from Haworth that will also fit easily into the home. Components are organised into categories: 'perimeters, work surfaces, technology support, stowaways, organisers and power and communications management'.
Materials and finishes range from perforated steel to a water-resistant simulated cardboard. Accessories include saddle bags for cables, and bins that strap on and hold computers.

Haworth
Tel: +1 616 393 3000
Fax: +1 616 393 1570
Haworth UK
Tel: +44 171 404 1617
Fax: +44 171 401 1607

509
Rav club chair for lobbies and waiting rooms, designed by Solweig and Fredrik Torsteinsen for the Norwegian firm, Westnofa.

Westnofa
Tel: +47 70 06 67 10
Fax: +47 70 06 80 51

510
Xerra office chair range from Girsberger. Within the range there is a variety of models, but all with moulded seat and backrest conform to the same basic ergonomic design. They are designed to respond to the body's movement, but the various degrees of upholstery, provision of armrests and the design of the base are for you to choose.

Girsberger
Tel: +41 63 42 58 58
Fax: +41 63 43 19 46



509 Rav club chair for Westnofa



510 Xerra office chairs from Girsberger

If you would like to obtain more information on these products, please enter the relevant numbers (**501** etc.) on the reader enquiry card at the front of this issue.



511 Savo 90 office chair by Jurek Buchacz



512 Dublin office chairs for Sedus

511
Savo 90, one of a series of brightly coloured swivelling tilting office chairs, designed by Jurek Buchacz for Savo. Whether with or without arms, higher or lower backs, all the chairs have the same stability and floating/tilting mechanism allowing them to respond to the movement of the body. They are upholstered in hide treated with aniline dyes that allow the material to breathe.

Savo
Tel: + 47 2264 7020
Fax: +47 2263 1209

512
Dublin series of ergonomic office chairs, designed by Michael Kläsener for Sedus. It includes (left) the Dublin 30 swivelling chair with high backrest and armrests, upholstered here in 41E blue fabric, and (right) the Dublin 20 swivelling model with a smaller backrest and no arms, upholstered here in 44C Honey.

Sedus Stoll
Tel: +49 77 51 84-2 47
Fax: +49 77 51 84-2 45
Sedus Stoll UK
Tel: +44 1895 814114
Fax: +44 1895 814421

513
Solitär system designed by team form ag for Walter Knoll. It includes various conference and extending tables, desks and height adjustable cupboards, cables being discreetly managed. The furniture is veneered in natural maple or pearwood and environmentally friendly lacquer. Feet, door handles and inner fittings are lacquered silver.

Walter Knoll
Tel:+49 70 32 208-0
Fax: +49 70 32 208-250

514
Tandem: prototype office chair designed by Ito-Design for König+Neurath. The backrest is ingeniously designed to tip over for casual perching.

515
Aera C frame table/desk from a range of mobile furniture, designed by Karl Johannes with the K+N design team. The working surfaces of basic units – desks and tables – can be easily extended by means of linking devices.

K+N
Tel: +49 60 39 483-0
Fax: +49 60 39 483-214/274
K+N UK
Tel : +44 181 658 2267
Fax: +44 181 658 2246

513 Solitär office system for Walter Knoll



514 Tandem chair for König + Neurath



515 Aera C frame table/desk for König + Neurath





Breeze

design Carlo Bartoli



european design centre

ROYALTY STUDIOS, 105, LANCASTER ROAD, LONDON W11 1UG
TEL: 0171 221 8053 FAX: 0171 727 6392

segis

For more details enter 18 on AR enquiry card



516 Logon 620 range for Wilkhahn

516
Logon 620 office furniture range, by Andreas Störiko for Wilkhahn. The table comes in different sizes and shapes, and with different finishes. The system is compatible with the firm's Confair range of servers, flipcharts, pinboards and lecterns and with Wilkhahn chair ranges. They include the prize-winning Picto chair, shown here, with the new Conrack sideboard, again part of a system, designed by Wiege, Fritz Frenkler, Justus Kolberg. Together with Maciej Nowicki, the distinguished Polish scientist, politician and ecologist, Wilkhahn was awarded the prestigious German Ecology Prize 1996 at Orgatec, for proving that ecologically controlled methods of manufacture protect the environment and lead to economic success.

Wilkhahn
Tel: +49 5042 999-0
Fax: +49 5042 999-226
Wilkhahn UK
Tel: +44 181 542 9343
Fax: +44 181 542 5730

517
Meda office chair designed by Alberto Meda with Vitra. The chair, pleasing from any angle, performs synchronised mechanical functions by means of a mechanism that is part of the structure and invisible. Upholstered in leather or fabric.

518
Ad Hoc office furniture system, designed by Antonio Citterio and Glen Oliver Löw for Vitra. The various pieces, including storage walls and units, shelving, various tables and associated lighting and cable management, mean you can construct your own office to your particular requirements – and reconstruct it easily when they change.
Shown here: Ad Hoc Mono walls, mobile tables, Pick Up and Caravan storage units. T-Chair and Visavis from the firm's Citterio Collection.

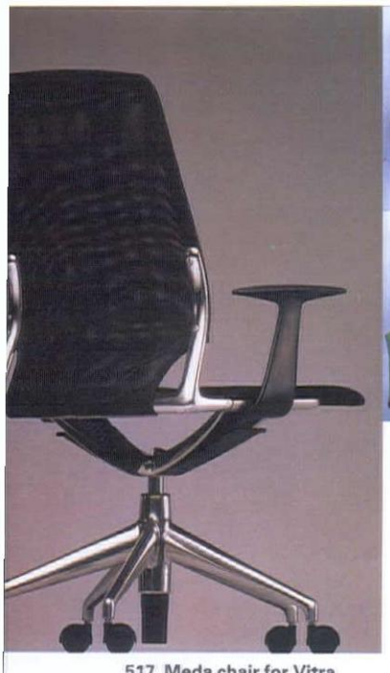
Vitra
Tel: +49 7621 7021 30
Fax: +49 7621 7024 30
Vitra UK
Tel: +44 171 408 1122
Fax: +44 171 499 1967

519
Ahrend's Cirkel Collection, new sparely designed furniture for the leisure industry, includes a bench, tables and chairs.

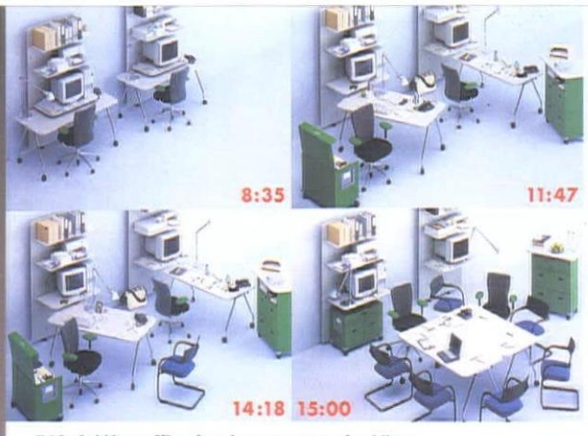
Ahrend
Tel: +31 20 626 22 48
Fax: +31 20 623 51 27
Ahrend UK
Tel: +44 181 747 8383
Fax: +44 181 747 0025

520
Limerick stacking chair by Tom Newhouse, for Herman Miller. It has a flexible back for comfort and split shell for great ventilation and lightness. Made from recyclable materials, it is available with or without glides. There are four frame and six back colours. Chairs can be stacked 10 high on the floor, or 36 high on a special cart.

Herman Miller
Tel: +44 1225 428471
Fax: +44 1225 315524



517 Meda chair for Vitra



518 Ad Hoc office furniture system for Vitra



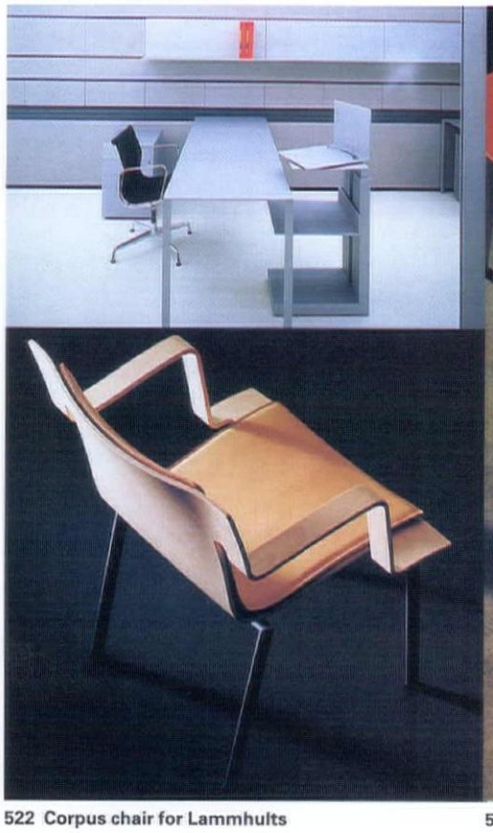
519 Ahrend's Cirkel Collection



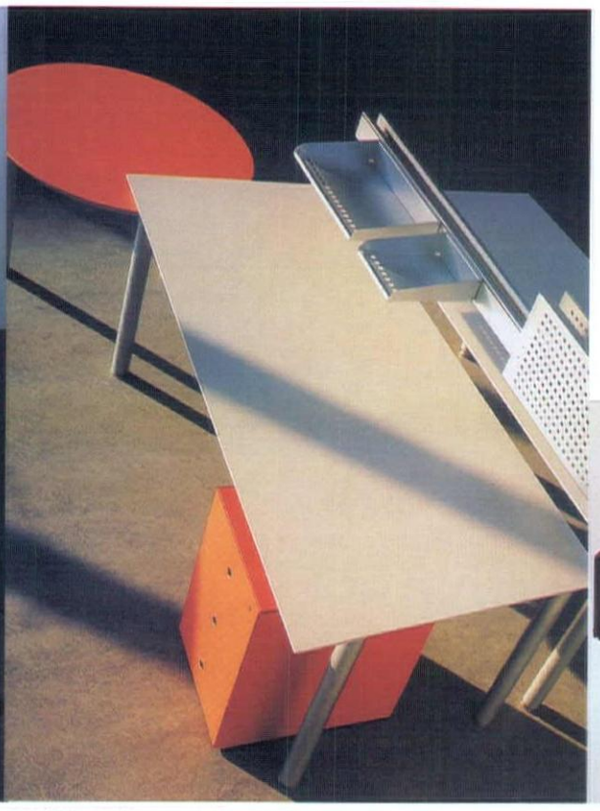
520 Limerick stacking chair for Herman Miller

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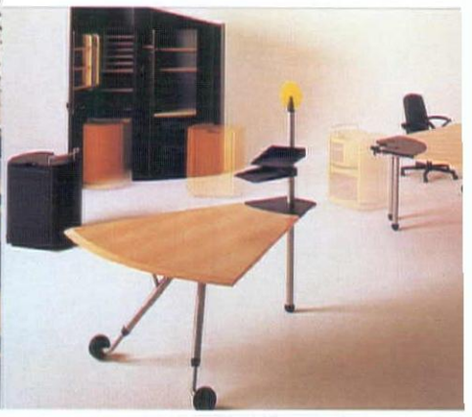
521 Unifor furniture systems



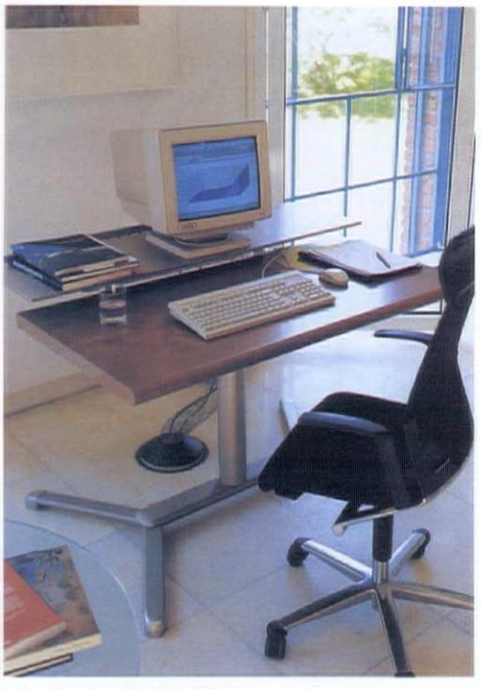
522 Corpus chair for Lammhults



523 Méta 45 Range of office furniture for Fantoni



524 Nomade range from Ordo/Haworth



525 OL range by Laurids Ortner for Bene

521
Among Unifor's new products shown at Orgatec was this mobile machine table. It is a companion to the minimalist Less table, part of a range of furniture originally designed for the offices of the Cartier Foundation in Paris by Jean Nouvel. Behind, is Unifor's Progetto wall system with the addition of shelves. Unifor has also introduced Easy Mood, a new furniture system, designed by Fernando Urquijo and Giorgio Macola. Made in coloured laminate, it is lighter in spirit than the existing Mood range on which design it is based.

Unifor
Tel: +392 967191
Fax: +392 96750399
Ergonom
Tel: +44 171 3878001
Fax: +44 171 3874276

522
Corpus sculptural chair made out of one piece of laminated wood, designed by Johannes Foersom and Peter Hiört-Lorenzen for Lammhults. Laminations of beech or birch can be stained in different colours and the chair can be provided with cushions. The frame is of powder-coated or chromium-plated steel tubing. Corpus, part of the firm's Campus range of chairs, can be linked with others to form a two to four seater bench and accompanies the Campus table system. Distributed in the UK by Coexistence.

Lammhults Möbel
Tel: +46 472 69500
Fax: +46 472 60570
Coexistence
Tel: +44 171 354 8817
Fax: +44 171 354 9610

523
Méta: Fantoni's metamorphosis of its classic 45 Range of office furniture. Designed by Mario Broggi and Michel Burgckhardt, Méta is made up of Fantoni's MDF and a silver steel structure which can be fitted with a variety of accessories. The desk/table heights, available in a number of shapes and configurations, can be adjusted.

Fantoni
Tel: +39 432 9761
Fax: +39 432 986246
Fantoni UK
Tel: +44 1483 306992
Fax: +44 1483 306601

524
Nomade: a versatile furniture range for the workplace from Ordo, a Haworth France company. Designed by Jean Louis Berthet and Denis Vasset, the furniture can be mobile or static, and suits a variety of situations and functions: short- and long-term tasks, meetings, reception, and work-stations.

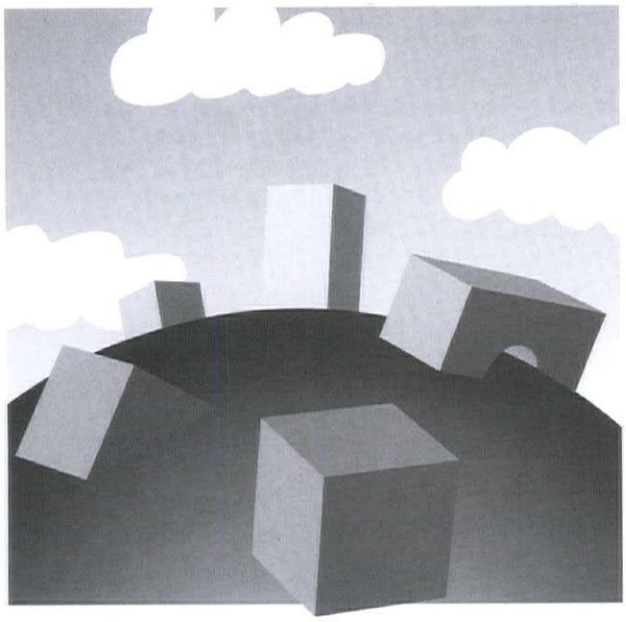
Ordo/Haworth France
Tel: +33 1 41 97 41 00
Fax: +33 1 41 97 41 97

525
The OL range of furniture, designed by Laurids Ortner for Bene, has a domestic quality in tune with the general trend. It includes this desk, but there are several desk tops to choose from, as well as mobile storage units and a glass topped table. The furniture is made of wood, metal and glass; there are three beech finishes available, with metal legs finished in soft nickel.

Bene
Tel: +43 1 534 26-0
Fax: +43 1 534 27-0
Bene UK
Tel: +44 171 250 1707
Fax: +44 171 250 4114

If you would like to obtain more information on these products, please enter the relevant numbers (**501** etc.) on the reader enquiry card at the front of this issue.

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Tel. (01 81) 940 4625, Fax (01 81) 948 1442
For travel and accommodation packages, call Commercial Trade Travel: Tel. (0 16 22) 68 66 76, Fax (0 16 22) 68 70 15
http://www.messe-muenchen.de

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Munich Trade Fair Centre, 14-19/1/1997

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THE UNIVERSITY OF MICHIGAN

Tenured/Tenure Track Positions:

The Architecture Programs in the College of Architecture and Urban Planning are continuing to seek applicants who are qualified for tenured and tenure track appointments for its faculty. Positions are available for candidates who are able to demonstrate that they have advanced academic degrees and professional experience in Structural Design. Additional experience in Professional Practice and Computer Aided Design would be of particular interest.

There is a also a possible position in Design.

The College offers undergraduate education in architecture, graduate professional degrees in architecture and urban planning, a post professional degree in architecture and doctoral degrees in both architecture and planning. Tenured faculty at the University of Michigan are expected to be widely recognized for their scholarly and creative work. Tenure track faculty are expected to demonstrate a record of accomplishments leading to such recognition. A doctoral degree is desirable but not required.
Interested applicants for tenured/tenure-track positions should send a full curriculum vitae, statement of teaching and scholarly interests and the names of three referees. Dossiers and interviews will be requested of qualifying candidates.

Fellowships in Architecture:

Fellows spend one academic year at the University of Michigan in Ann Arbor. Appointed as Visiting Assistant Professors of Architecture, they are given teaching responsibilities and time to devote to other creative activities, scholarship and design work. Fellows are required to present the results of their activities to the college at the end of their tenure.

The Muschenheim Fellowship
The William Muschenheim Fellowship supports and encourages individuals who show promise as design instructors and are at or near the beginning of their professional career. An M. Arch or B. Arch degree received prior to September 1997 or equivalent degree is a prerequisite for appointment.

The Sanders Fellowship
The Walter B. Sanders Fellowship supports and encourages experienced practitioners who are interested in architectural design and education and provides them the opportunity to pursue research or other creative activities. Candidates should be persons with three to five years of experience in architectural practice as indicated by a professional licence or other equivalent credentials.

The Oberdick Fellowship
The Willard A. Oberdick Fellowship supports and encourages individuals who show promise in building science, information technologies and design. Candidates should be at or near the beginning of their professional or academic career. An M. Arch., B. Arch, and/or Doctoral degree received prior to September 1997 or equivalent degree is a prerequisite for appointment.
Fellowship applicants should send a letter of interest specifying the position for which you are applying, a statement of creative interests, curriculum vitae, names of three references, and a portfolio of professional work, research, scholarship, teaching and/or other creative work.

Applications should be received by January 6, 1997. New appointments will be made beginning September 1997.

To apply: Send materials to Brian Carter, Chair Architecture Program, College of Architecture and Urban Planning, 2000 Bonisteel Blvd. University of Michigan, Ann Arbor, MI 48109-2069. The University of Michigan is a non-discriminatory, affirmative action employer. Ethnic, minority and women applicants are strongly encouraged to apply.

Book of the century

SIR BANISTER FLETCHER'S A HISTORY OF ARCHITECTURE. TWENTIETH AND CENTENNIAL EDITION

Ed Dan Cruickshank (with consultant editors Andrew Saint, Peter Blundell Jones and Kenneth Frampton). Architectural Press, Oxford et al 1996. 1696 pp, £75.

The American Institute of Architects was quite right recently when it made Banister Fletcher its Book of the Century. The tome has been bought for 100 years by every architectural student who could posssibly scrape together the shillings. It has no rivals in its marvellous analysis of the great works of the European past. If you want to compare St Peter's to the Pantheon or Hagia Sophia, you turn to Banister Fletcher for the measured drawings and a succinct description.

The problem for its successive editors has been to keep up Fletcher's scholarly rigour and extend it. The first (and many subsequent) editions were what we would now consider almost racist. The history of architecture ran as a tree from its earliest roots in Egypt through the Greek, Roman, and Romanesque to be crowned absurdly with the American. My edition (the 16th), purchased at the same time as my drawing board with what seemed to be a huge amount of money on my first day at architecture school, has all the great descriptions but falls about a bit in the twentieth century, when Sir Banister must have had a glass of port too many as he finished his final revision on 'Coronation Day 1953' and invented an architect called Frank Gropius (p869), whom the author could not find space to show (with Le Corbusier and many others). Partly as a result, all we young up-and-coming Modern architects thought of Fletcher with some disrespect (but we never dared to ignore him, and every trip to Italy or France was organised after extensive study of the great book).

Dan Cruickshank was an obvious editor for the centenary edition for his lucid prose, respect for tradition and knowledge of the contemporary scholarly scene. He may have made mistakes but I am unable (as yet) to find them. (Like the proper gent that he is, he takes all blame for errors, and yet carefully explains the contributions of his numerous collaborators). The new edition builds on the 19th one (edited by John Musgrove) in which Fletcher's original structure was somewhat changed to make the book less Eurocentric. But it still keeps a reasoned description of the relationship of architectures to the societies that created them, and the resources of material and technology that made them possible. Fletcher's great work can still be seen as a product of William Morris's teaching that architecture and society are indivisible and always interactive.

Cruickshank's edition is much the biggest yet (the work is almost at a stage when it should go into two or even three volumes and have a concise Sir Banister for the pocket). Much of the new work is about the twentieth century and explores areas that have not been covered properly elsewhere (for instance China from 1900 to 1950 and Latin America in all of this century).

All this is good, but you long for magisterial drawings to back up photographs and written descriptions. Why for instance waste half a page on a rather faded plan of Foster's Hongkong Bank without scale or north point? Fletcher's own drawings (most of which are used in this edition) are exemplary and were made for what he called 'A history of architecture on the Comparative Method'. In the next edition (which must surely be edited by the excellent and explorative Cruickshank), the publishers should find resources to show twentieth-century work in comparable ways to the buildings of previous ones.

It has faults, but no architect or student can afford to be without it. In our hundredth year, we hail an old friend and exact contemporary that has always informed this magazine – and sometimes inspired it too. PETER DAVEY

Confusion in the garden

GARDEN PAVILIONS AND THE EIGHTEENTH CENTURY FRENCH COURT

By Eleonor P. DeLorme. Woodbridge: Antique Collectors' Club. 1996. £29.95.

This attractive and generally well-informed survey is based on secondary, though often unfamiliar, sources. Little attempt is made to separate or define the specific building type known as the *pavillon*, a garden building large enough to be lived in. *Fabrique* is the French name for many of the buildings described in this book which might have been more coherent had it been restricted to that building type. Instead, we swim with difficulty through 25 chapters, fighting off shoals of villas, garden temples, dairies, grottoes, follies, bridges, even town houses, and the monumental stables at Chantilly.

The author seems not entirely at home with architecture and architectural history: there are confusions between Ledoux and Boullée (p160); the coffering on the arch of the Hôtel de Thélusson does not recall that of the Pantheon (p179); Ionic is confused with Doric, and Tuscan with Doric (pp187 & 210); while few would agree that 'at almost any period the most conservative architecture in the world is French'.

The merits of the book include its excellent photographs of often unfamiliar buildings, and its relation of *pavillons* to the way of life of their patrons in those last gilded years before 1789. The author correctly stresses the importance of the temporary structures erected for Louis XIV's fêtes at Versailles; Stanislas Leczinski's fantastic gardens at Lunéville; the pagoda at Chanteloup; the Désert de Retz; the hameaux at Chantilly and Versailles; and the role of Freemasonry. We can deduce, though she does not really explain, how new ideas were worked out in these small experimental buildings, exactly as in contemporary Britain. DAVID WATKIN

Management account

UNDERSTANDING OFFICES: WHAT EVERY MANAGER NEEDS TO KNOW ABOUT OFFICE BUILDINGS

By Joanna Eley and Alexi F. Marmot. London: Penguin. 1995. £7.99.

Joanna Eley has been at it again in her commendably worthy mission to bring enlightenment to a wider audience in *Understanding Offices*. Like John Gloag in post-war Britain before her, she and Alexi Marmot have boldly taken the cheap, non-architectural, mass publication, mass audience route to reach those real office managers, rather than the conference hopping sun-tanned facilities managers of big corporate downsizers. Clearly since Gloag's day, Penguin has sadly become meaner with their pictorial budgets, and Gloag might have had something to say about the tacky content and drawing quality of the cartoons.

The book is fronted by the predictable but dangerous 'owners' current fashionable love affair with the likes of 'hot desking' and 'virtual offices'. There should have been a more critical perspective on this phenomenon, but having almost argued themselves out of the need for any office design advice at all (who needs it if it's virtual?) they promptly return to the majority of us diverse workplace users, and offer oodles of valuable advice written in clear and pacey prose. The section on 'open versus enclosed' is particularly good. The further reading list is well selected. A few more check lists and tables would have served the busy office manager better on the page. The chapter summaries are excellent and should have been used in Eley's other research reporting.

To counter the xenophobic EU haters and island lovers, I would have expected the authors to remind us of the Scandinavian and north European progressive promotion of worker participation and workers councils. There is little on design participation processes. Users, it seems, are just useful for selecting the chair colours. There isn't enough on warning the manager about designers' tricks, and the absolute necessity of Post-Occupancy Evaluation (POE), ... oops – sorry, that means involving the users again. To face that would be to face the complex world of conflicting cultural values and we here prefer the pragmatic, don't we? ... and this is a very pragmatic useful book ... for managers.

PATRICK HANNAY

delight







Copenhagen's town hall square has happily been restored to its original shape. But, sadly, Anton Rosen's Palace Hotel has been irrevocably ruined internally.

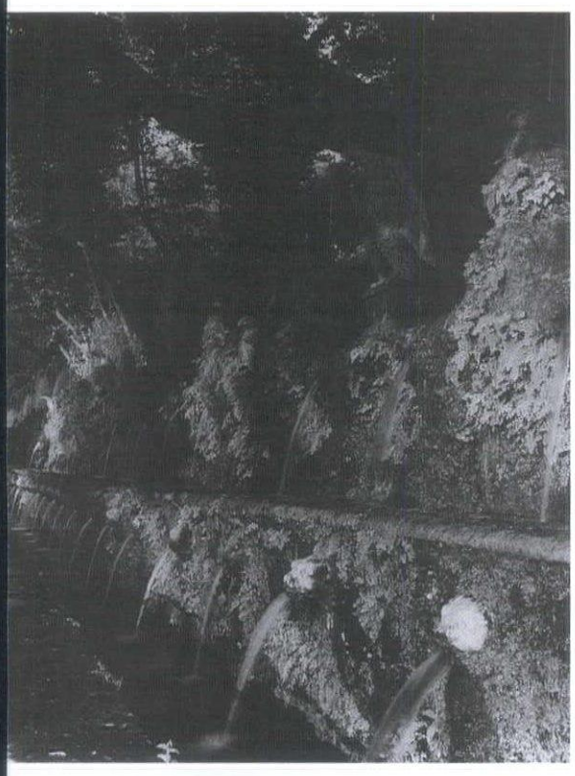
This is a delight crossed with a great deal of outrage. Copenhagen's town hall square (Rådhusplads) has been returned to the dish-shape that Martin Nyrop designed to go with his town hall (1892-1905) as a gentle reminder of its inspiration from Siena. The new shape, by a team under Otto Kåszner the City Architect, is so subtle that I doubt it will show up in these photographs, but it gives the square a gentle feeling of containment and a sense of place (rather than being a windswept bit of paving between busy roads).

And Anton Rosen's lovely facade of Copenhagen's Palace Hotel, built between 1907 and 1910, is drawn back into its original gentle conversation with the town hall. The hotel embodies turn-of-the-century optimism about Denmark and its capital and is one of the country's best pieces of National Romantic architecture, the approach to all the arts which a hundred years ago briefly illuminated the North in an arc from Finland to Belgium and helped the small countries to find individual roots in the past while they looked eagerly forward to self assertion in the awakening century.

The hotel with its Jugend overtones complements the Arts and Crafts Gothic town hall without trying to compete. While Nyrop's tower (the tallest in the city) soars over Copenhagen, Rosen's has more presence in the Rådhusplads. At the bottom of the hotel tower is a very sexy entrance, and you go into the building with a sense of anticipation and excitement.

Only to be utterly disappointed the moment that you cross the threshold, for the interior has been completely ravished. Rosen's wonderful *Gesamtkunstwerk* has been sacked – he designed everything from the door keys to the Viking warriors blowing their *lurs* (horns) on the column in the street outside. The interior is now done over in a kind of international hospitality glitz, so it is not worth showing pictures of it. The disgusting coarseness of the Palace interior is rivalled by a similar architectural crime a few hundred metres to the west in Arne Jacobsen's Royal Hotel, where the magnificent Orchid Bar has been destroyed.

Belatedly Copenhagen has realised the importance of some of its commercial interiors. Rosen's Savoy hotel, a less grand affair than the Palace down in unfashionable Vesterbro, has been much messed about, but at least the stairwell with its delightful craftsmanly carpentry and plaster work remains. And there is a plan by city and state to restore more of the original. If only they had discovered the inner treasures of Copenhagen's buildings a couple of decades ago. P. D.



The Line of a Hundred Fountains from The Villa d'Este at Tivoli *by David Dernie, Academy Editions, London, 1996, £29.95. Dernie explores symbolism and spatial relationships of this enigmatic Renaissance composition in the light of new perceptions and scholarly discoveries. Beautifully illustrated with analytical diagrams and photographs by Alastair Carew Cox.*

House craft

THE MELNIKOV HOUSE
By Juhani Pallasmaa with Andrei Gozak
HOW HOUSE
By James Steele
London: Academy Editions. 1996. £15.95 each.

These books are part of a modest, civilised series of monographs published by Academy Editions. Each volume deals with just one building, in an interesting and idiosyncratic collection which contains what, for one reason or another are, or have been, important without being the most famous buildings of their time.

Konstantin Melnikov built his family home in Moscow, 1927-29, with a plan based on two intersecting circles. Pallasmaa writes on the sources of the design and Gozak of the house's subsequent history. There are original and modern drawings, original and modern photos, giving a very clear idea of the story of this house. All the problems of subdividing a circular plan into rooms are here, somewhat simplified by the Melnikovs' lifestyle with the entire family sleeping in a single space and dressing and undressing in another space on the floor below. The post-revolutionary re-thinking of family, life-style and home is all here in a house bubbling over with ideas and inventions, many only half developed but always carried off with great elan. The real tragedy is to think of the architect himself, forbidden to practise as from 1934 but continuing to live in the house, earning a livelihood where he could, until his death in 1974. What a waste.

The How House, built by Rudolph Schindler in Los Angeles in 1925, has recently been restored and lived in by Lionel March. David Gebhard in his book on Schindler describes the How House as having 'sloughed off the more fidgety of Wright's design elements' and indeed the house is very much Wright cleaned up by a European modernist. The book is well illustrated, but I do wish that the desire for minimalist graphics did not result in unlabelled plans so that one cannot tell where you come in or where you sleep. James Steele describes the house and its place in Schindler's work, and is very interested in its proportional systems based on geometric and musical analogies. JOHN WINTER

Guiding light

COPENHAGEN ARCHITECTURE GUIDE
By Olaf Lind and Annemarie Lund. Copenhagen, Arkitektens Forlag. 1996. Kr 278.

The new Copenhagen guide is essential for any architectural enthusiast who visits the Danish capital. At last, we have a clear description of the way in which the city grew, how it has changed and what are the most telling things to see. This issue of the AR would have been very different and even less well informed without it.

The city is gridded up in chapters so that each area can be looked at in sharp focus (and there is a long section at the end which deals with the outlying suburbs). The authors have carefully chosen key structures and landscape interventions to show most of the best buildings and urban spaces of the city (though it is a pity that individual houses have been left out as a matter of policy, for some of the most exciting and original turn-of-the-nineteenth-century National Romantic work is to be found in inner suburban villas).

But what is recorded is excellently done. Every item is celebrated with at least one (usually coloured) picture, and the major works have plans. Each article is succinct and scholarly. (Though Danish critical prose translated into American seems a bit weird to an English ear, the facts are there.) Lund's contributions on urban spaces and parks make the book a document of the tissue of the city rather than just a compilation of its best buildings.

This outstanding celebration of a wonderful city is exemplary. Kim Dirckinck Holmfeld, who runs the Arkitektens Forlag (the Danish Architectural Press) has already made an excellent two volume guide to the architecture of his country. He should extend his empire. P. D.

Architecture for art's sake

BUILDINGS FOR THE PERFORMING ARTS: A DESIGN & DEVELOPMENT GUIDE
By Ian Appleton. Oxford: Butterworth Heinemann. 1996. £45.

This is an ambitious book: in one slim volume it aims to 'provide those involved in a building project – client, users, and members of the design team – with a framework to help them communicate more effectively to produce an appropriate solution to a particular problem'. Some chapters achieve this aim with ease, such as the Stages in Design & Development; Site Considerations; Support Facilities and Building Design. Other chapters have such a broad brief, particularly the early ones setting the scene of the performing arts, that they are necessarily sketchy overviews of complex subjects.

The broad range of building categories which the book attempts to cover (namely opera houses, dance theatre, concert halls, recital rooms, experimental music workshops, commercial theatre, arena, drama theatre, educational spaces, outdoor spaces, street theatre, stadia etc) result in lists rather than in-depth discussions about the design implications of each building type.

For each building category, amply-illustrated examples since 1950 are given, but without commentary as to whether they are good, bad or indifferent, nor with any cost guidance. Personally, I would have welcomed critical analysis given to help focus and define the framework for future projects.

The examples tend to be UK or Europe-based (with one example from Sydney). To only mention four North American buildings and none of the 40-odd auditoria completed recently in the Far East is a definite shortfall in a volume setting out to inform in the broadest context.

Part two of the book will be very useful and most frequently used by architects; it describes the stages of design and development, with specific studies. Again the author's aim has been to cover as much ground as possible. In describing the auditorium and platform, each art form is given a number of different arrangements but without saying what is driving the overall shape. Is it acoustics, distance from the stage, audience capacity, artistic direction? Hopefully, by the point in any project where information contained in the diagrams becomes critical, there will be theatre consultants and acousticians in the design team who can interpret the information for the particular building in hand.

This is a timely book to be read alongside every performing arts book one can find and also related articles in back issues of the AR – and as a complement to frequently attending performances and talking with people involved in the arts. ANNE MINORS