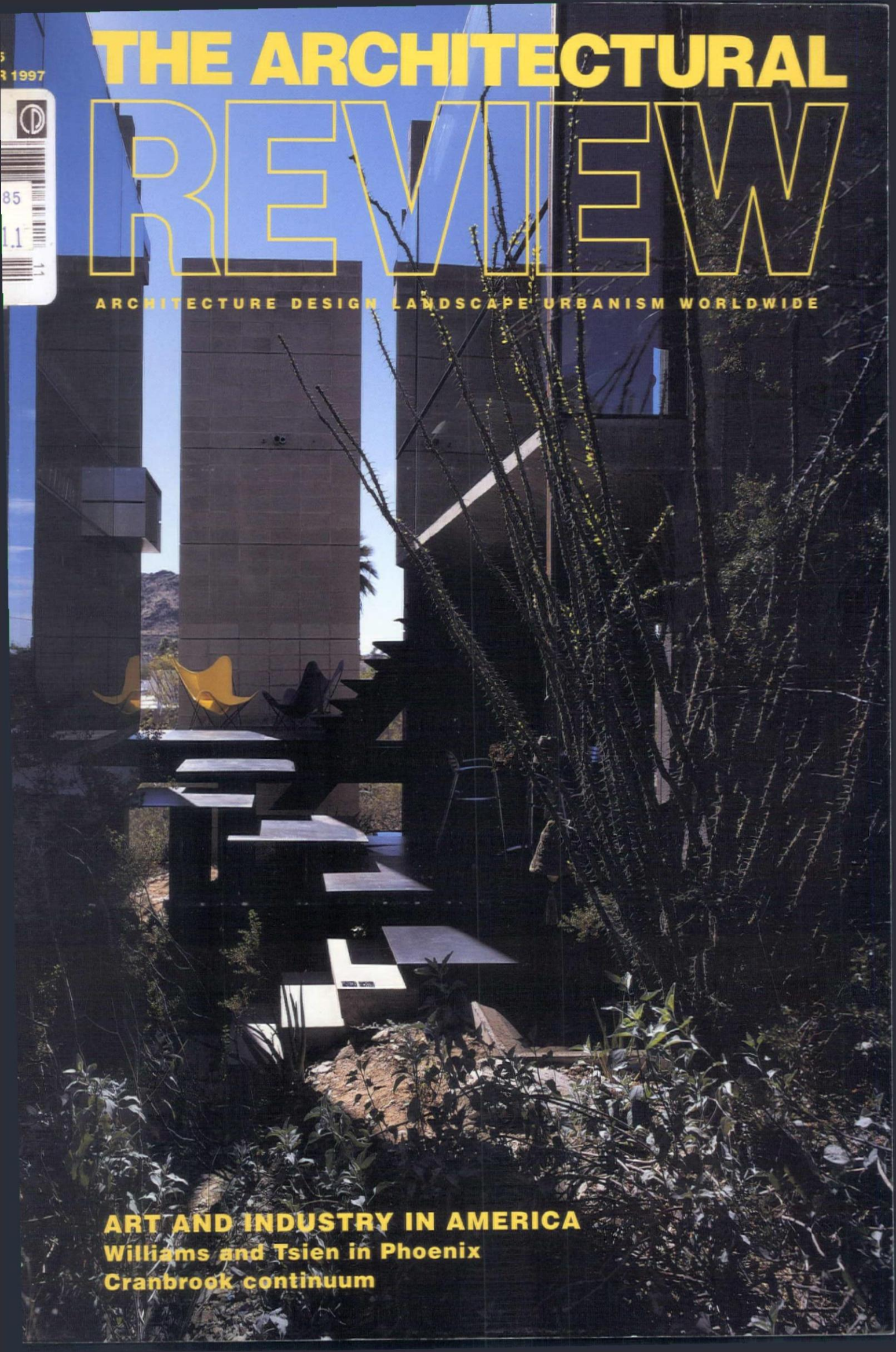
5
R 1997
85
1.1
11

THE ARCHITECTURAL REVIEW

ARCHITECTURE DESIGN LANDSCAPE URBANISM WORLDWIDE



ART AND INDUSTRY IN AMERICA
Williams and Tsien in Phoenix
Cranbrook continuum

THE ARCHITECTURAL REVIEW

Founded 1896
Published monthly
Emap Construct, 151 Rosebery Avenue, London EC1R 4QX, UK
Tel: +44 171 505 6725; fax: 171 505 6701
E-mail: peterd@construct.emap.co.uk
Editor
Peter Davey 0171 505 6725
Deputy Editor
Catherine Slessor 0171 505 6726
Assistant Editor
Penny McGuire 0171 505 6728
Production Editor
Julia Dawson 0171 505 6729
Art Editor
Michelle Ashenden 0171 505 6727
Editorial Administrator
Lynne Jackson 0171 505 6725

Advertisement Manager
Neil Williams 0171 505 6735
Deputy Advertisement Manager
Charles Glover 0171 505 6736
Advertising Sales
Danielle Lowther 0171 505 6742
Midlands Manager
Midge Myatt Tel/fax: 01902 851645
Northern Manager
Graham Kinsey
Tel: 0161 905 2422; fax: 0161 905 2412
Italian Advertising Sales
Cesare Fiorucci
Tel: (02) 58.31.02.19; fax: (02) 58.31.57.10
Recruitment Advertising
Emile Azan 0171 505 6803
Production
Samantha Walters 0171 505 6737
Circulation Marketing Manager
Mike Aplin
Publishing Director
Rowan Crowley
Managing Director
Tim Brooks

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 3140; fax: 181 956 3020
North, Central and South American subscribers: please send orders and queries to Fenner, Reed and Jackson, P.O.Box 754, Manhasset, NY 11030-0754
Tel : +1 516 627 3836; fax : 516 627 1972

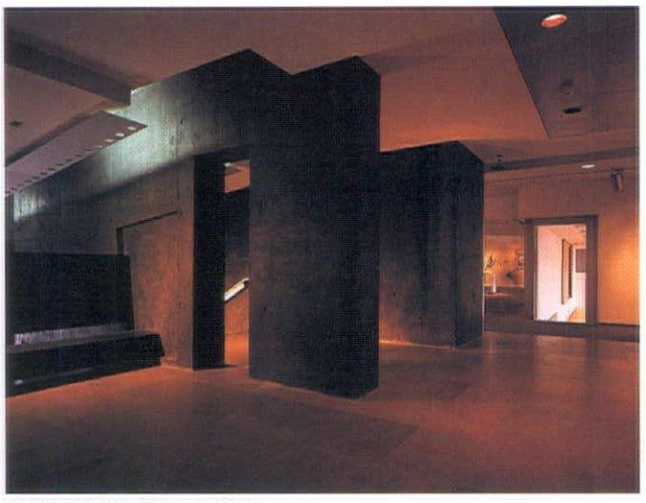
Back Issues
For prices, contact CRC.
Tel: +44 171 505 6622; fax 171 505 6606
E-mail: crc@construct.emap.co.uk
Bound volumes (UK only): contact John Lawrence. Tel : 01234 346692

The Architectural Review (ISSN 0003-861X) is published monthly for $85 per year by EMAP Construct. RMI, c/o Yellowstone International, 87 Burlews Court, Hackensack NJ 07601. Periodicals Postage Paid at South Hackensack and additional mailing offices.

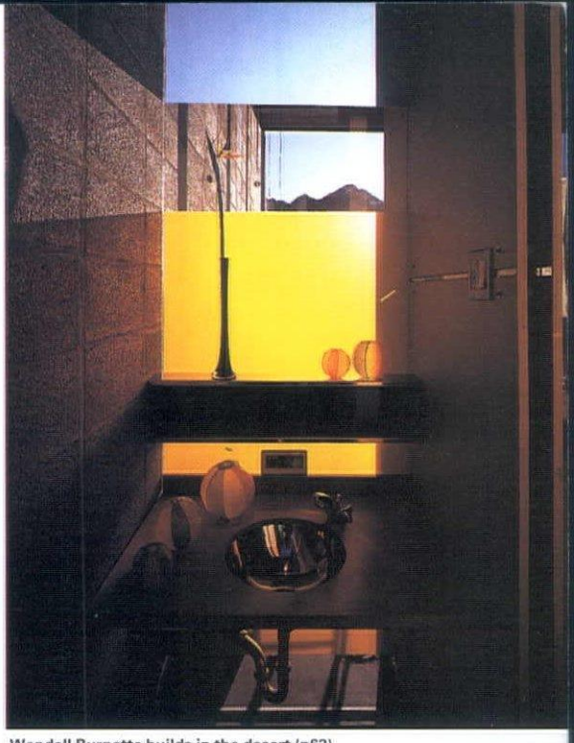
ABC

ABC BUSINESS PRESS
Circulation 23000 (July 1996 - June 1997)
© Emap Construct 1997

emap CONSTRUCT



Williams & Tsien in Phoenix (p38)



Wendell Burnette builds in the desert (p63)

November 1997 Vol CCII No 1209 **Art and Industry in USA: Consultant Editor Annette Lecuyer**

COMMENT
4 America rediscovered The new spirit in American architecture

PRELIMS
11 News, exhibitions and letters Libeskind Beyond the Wall; Architecture in Balance

DESIGN REVIEW
24 Water spirit Pavilion, nr Goring on Thames, Oxfordshire — BROOKES STACEY RANDALL

OUTRAGE
31 Gaudy Gaudí Hotel and gaming complex, Las Vegas, Nevada, USA — MORRIS-BROWN, INC

37 **THEME**
38 Phoenix rising Art museum and theatre, Phoenix, Arizona, USA — TOD WILLIAMS BILLIE TSIEN & ASSOCIATES
45 Town house triumph House, Manhattan, New York, USA — TOD WILLIAMS BILLIE TSIEN & ASSOCIATES
50 Stanford systems Research building, Palo Alto, California, USA — ANTOINE PREDOCK
54 Elemental abstraction Worship and learning centre, Scottsdale, Arizona, USA — WILLIAM P. BRUDER ARCHITECT
58 Dignity of labour Two factories, Wisconsin, USA — JAMES/SNOW ARCHITECTS
63 Minimal monolith House, Phoenix, Arizona, USA — WENDELL BURNETTE
66 Domestic rigour House, North Carolina, USA — CLARK & MENEFEE
69 City edition Printing plant, New York, USA — POLSHEK & PARTNERS
72 Remodelling Mar Vista Mar Vista housing, Southern California, USA — KEVIN DALY AND CHRIS GENIK

THEORY IN PRACTICE
76 Cranbrook continuum Innovative additions to Cranbrook in the spirit of Eliel Saarinen's community planning — DAN HOFFMAN

INTERIOR DESIGN
83 Changing rooms House and studio, Omaha, Nebraska, USA — RANDY BROWN ARCHITECT
86 Urban artefact Gallery, New York, USA — ARCHITECTURE RESEARCH OFFICE
89 Green peace Guest house, nr Seattle, Washington, USA — JAMES CUTLER

BOOKS
96 Reviews Plecnik; Kroll; the education of the architect; ecological design; Sinan; and conserving recent architecture

DELIGHT
98 Hail Mary Marian Chapel, St James Roman Catholic Cathedral, Seattle, Washington, USA — SUSAN JONES

COVER
House, Phoenix, Arizona, USA by Wendell Burnette (see p63) — PHOTOGRAPH BY BILL TIMMERMAN

James Cutler's clearing in the woods (p89).



A new spirit in America is causing the rediscovery of some of the immemorial attributes of architecture, for instance place-making and understanding appropriate use of materials. But this is not simply harking back: late twentieth-century industry and spatial understanding are equally engaged in creating the new generation of buildings.

AMERICA REDISCOVERED

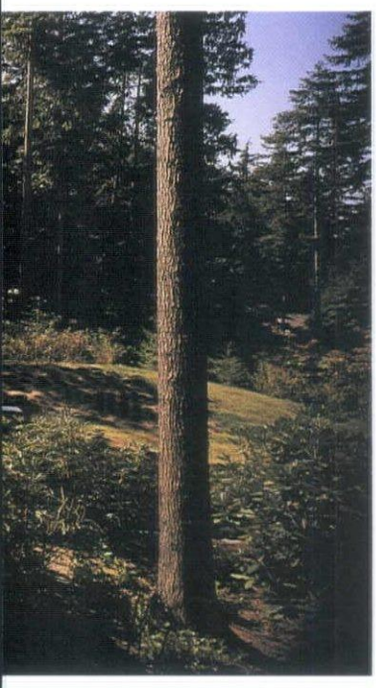
It sometimes seems that fashionable American architects and critics (particularly those from the East Coast) will do almost anything to avoid engaging with the immemorial tasks of architecture: sheltering and place-making. Charles Jencks has crystallised much of this cultural climate in explaining a new affection for Peter Eisenman's work, which Jencks believes, 'in an era when opinion and anthropocentrism dominate culture, returns us to a non-human standard for architecture that used to be the preserve of religions'.[1] This is an extremely dangerous line to pursue, because if we abandon anthropocentrism and remove humanity from the centre of the cultural stage (as Eisenman and his friends have been trying to do for ages) what other values have we got?

Eisenman himself says that 'we need to displace [the] concept of architecture as a service, as an accommodating profession, as one that people inhabit. Just the notion of inhabit means "to grow used to". And the habitual is what people want from an architect. In other words, architecture is O.K. as long as it indulges the habits of people'.[2] He is of course suggesting that architecture is an autonomous art – one that should be independent of sordid things like practicality, and perhaps of the notions that we associate with inhabiting: love of place and people. If his work is attacked Eisenman is delighted, because it shows that he is setting a challenge. His architecture has become a vehicle for (and hence of) criticism, so it must be better than a building that is liked by its users. In general, he says, architects 'accommodate, we allow, we never critique society, or art, or life ... You have never heard of one architect being threatened because his or her work was politically active'.[3] Peter Eisenman has a better knowledge of the history of the twentieth century than to believe this (what about Gropius, Melnikov, Tatlin, Mendelsohn?). But it suits him to present himself as a radical whose work stirs society, rather than an architect whose buildings are sometimes criticised by their users because, like everybody else's, they do not always function perfectly.

In fact, he is almost the opposite of the radical critiqueur.[4] Eisenman wants to establish his position partly because his kind of signature architecture becomes a commodity. If you go to him for a building, you get a work of art, which has the same kind of fashionable attraction as the productions of Gilbert and George, Julian Schnabel or Damien Hirst – such things, because they are obviously odd, establish the purchaser as culturally progressive. And they do so without in the least having to touch anyone's heart and inner nature – which is perhaps the prime purpose of all art: even an art so compromised (and ennobled) by practicality as architecture.

Eisenman also believes that culture has been totally altered by the influence of what he calls the media (fundamentally television and advertising) which he thinks have engendered a whole new attitude to truth. 'You wonder what's reality ... Architecture's reality needs to be reconsidered ... To do that means to displace the conditions of architecture as they used to be; in other words, the condition that saw architecture as reasonable, as understandable, as *clearly* [my itals] functioning.'[5]

This fascination with the virtual and virtual reality is extremely strong in many architectural circles at the moment. For instance, Christine Boyer in *Cybercities* suggests that 'the specifics of time, space, and architecture that Sigfried Giedion discussed in the early 1940s have been condensed or eradicated by our instantaneous modes of telecommunications, telemarketing, telepresence and telesurveillance. Here all our bodily senses get transferred to, plugged into, or downloaded into machines, as our body parts become simple emitters and receivers of informational stimuli in a sensorial feedback loop that links our senses of sight, touch, smell, and



Antoine Predock's Palo Alto loggia (p50).



hearing to information flowing through computer data banks and simulation programs. Reality is increasingly immaterial, and our modes of travel become static terminal transmissions'.[6]

This is, of course, complete rubbish, and one feels extremely sorry for poor Boyer (and indeed her students at Princeton if they believe what she says). Virtual reality can be fun and its creation is undoubtedly intellectually challenging, but anyone who has tried a virtual reality machine knows that its relationship to our perceptions of the phenomenal world is about as close as those of confetti to caviar. And that is in the only two senses that are at the moment offered by these mechanisms: sight and hearing. Our understanding of the world relies on all five senses, and virtual reality is completely incapable of offering us the texture and taste of a lover's skin, or even of integrating the smell of a rose with its image. The technology will doubtless improve, but it is impossible to believe that the qualities of the virtual world can approach those of the real one without enormous and radical changes in our understanding of the relationship of mechanical to human systems.

Such attempts to shrug off the real responsibilities of architecture are perhaps the result of the awesome efficiency of the American development and building industries. As has often been pointed out on these pages, their proficiency must be one of the reasons for the strong strain of dematerialisation in American architectural thought (and the literal marginalisation of architecture, reduced to external wallpaper in Post Modern Classicism).

But there is a new spirit abroad in American architecture, a new concern for tectonic integrity and for the public realm. In this AR, the range is perhaps paradoxically defined between the two buildings by Tod Williams and Billie Tsien. The house they have made in Manhattan (p45) is of almost staggering luxury, yet it is created with modesty and restraint, speaking to us in terms of space, light, and beautifully honed and fondly understood materials rather than the language of advertising and window-dressing which we have come to expect from such houses on the East Coast. Their art museum in Phoenix (p38) is at the opposite end of the spectrum: a large building made on a small budget adds to the texture of the city, making a new network of places that add to Will Bruder's library (AR March 1996) to give downtown Phoenix a new sense of urbanity; yet here too, for all the need to produce an inexpensive building, is a profound sensibility for the use of appropriate materials and volumes in light.

The best American architecture can once again begin conversations with that of the rest of the world – and with its own history. Of course, the triumphalist marketing-led pseudo avant garde is still very powerful, and more so is totally unimaginative glass-box commercial imperialism. Yet Richardson, Wright, Schindler and Kahn would recognise kinship with the architects who are shown in this issue, so would foreign contemporaries like Behnisch, Leiviskä and Ando. These Americans are all very different from one another, as are their buildings – but they are all brave and swim against the tide of commercialism and commodification to give hope for a future in which buildings and people can again relate in life-enhancing interaction. PETER DAVEY

1 Jencks, Charles, *The Architecture of the Jumping Universe*, London, Academy Editions, 1995.

2 Eisenman, Peter, 'Strong Form, Weak Form' in *Architecture in Transition*, ed Peter Noever, Prestel, Munich 1991, p40.

3 *Ibid*, p39.

4 A critiqueur critiques things.

5 *Op cit*, p35.

6 Boyer, Christine, *Cybercities*, Princeton Architectural Press, New York, 1996, p11.

mss 0.5 profiled

The HB Sign Company has released an exciting range of new profiles for mss 0.5, our modular signing system. By exploiting the mss 0.5 systems unique construction, it has been possible to offer profiles that break the flat sign surface.

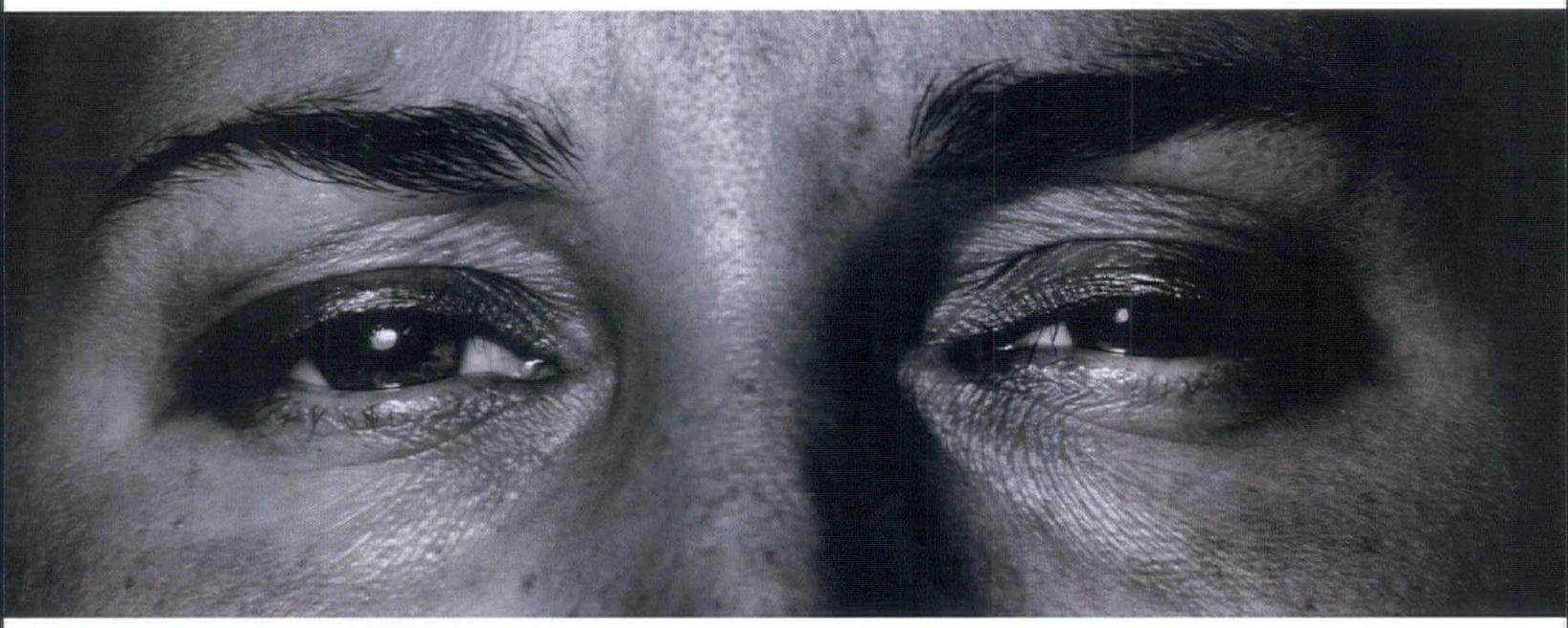
These distinctive profiles can be used to highlight or organise information or simply to create a subtle textural effect to a modular signing scheme.

The HB Sign Company 120 Kings Road London SW3 4TR Telephone +44(0)171 581 8044 Fax +44(0)171 584 1024 e-mail hbsign@dial.pipex.com website http://dialspace.dial.pipex.com/hbsign

HB

For more details enter 18 on AR enquiry card

See the *light*



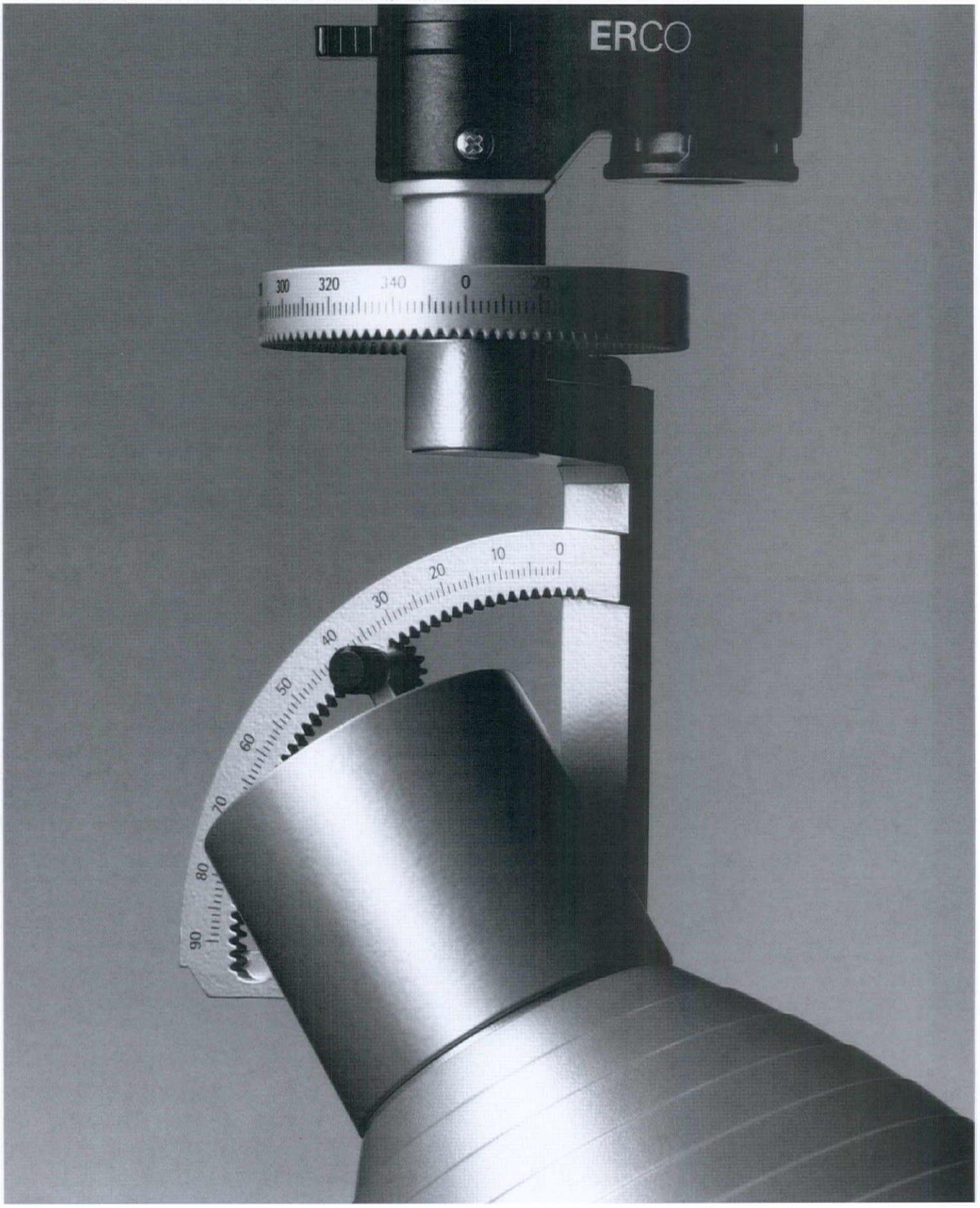
Lighting for people at work

LUXO

The right light in the right place

For more details enter 21 on AR enquiry card

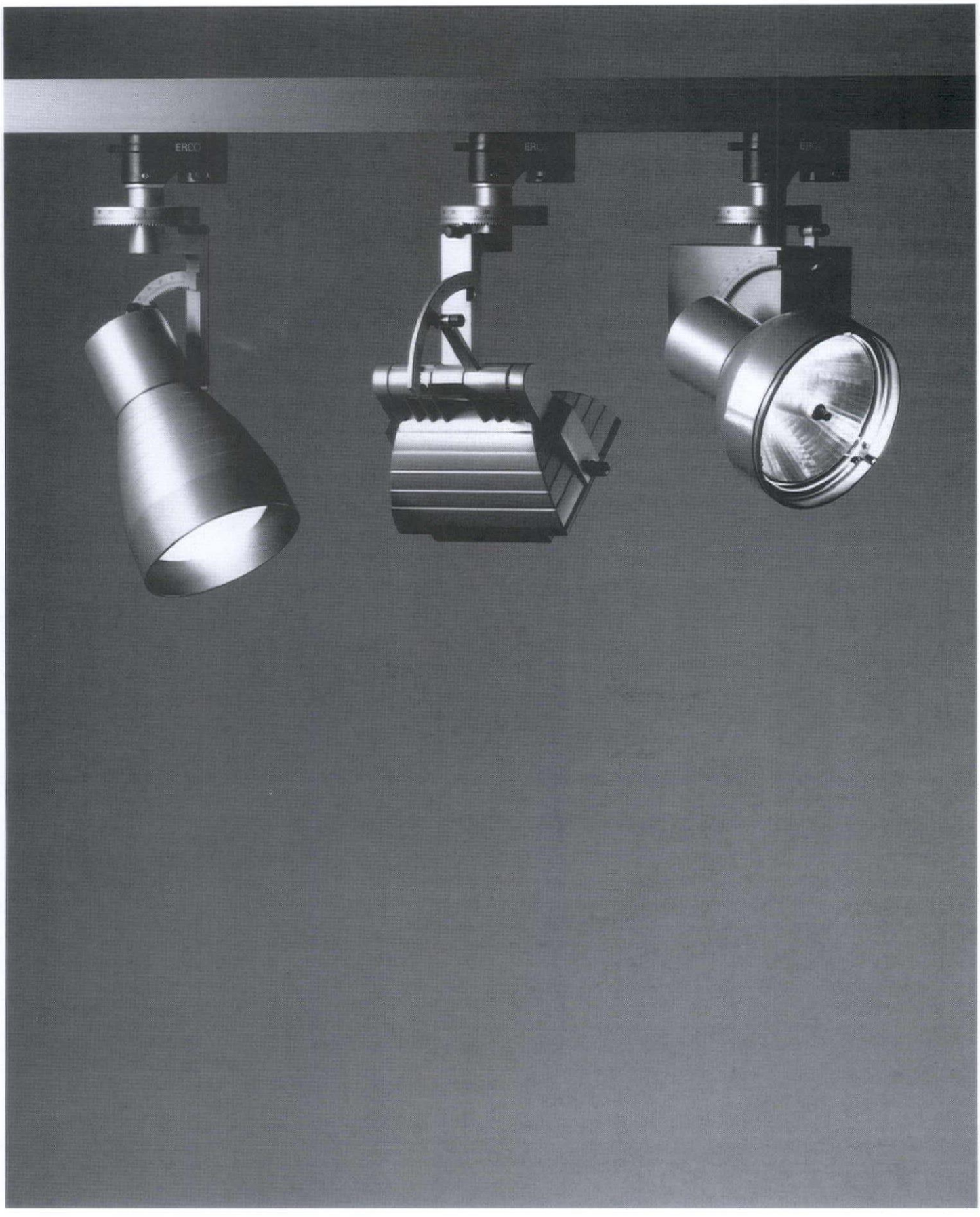
ERCO Lighting Ltd., 38 Dover Street, London W1X 3RB, Internet http://www.erco.com



Inspired by the precision of the sextant: Quinta.

In these sophisticated times, a spotlight which rotates in various directions is not unusual.

What provides inspiration would be a spotlight which rotates in almost any direc-



Ogilvy & Mather

tion and then locks in position, preventing your lighting solution being changed accidentally.

Quinta; drawing on the precision and ingenuity of the sextant this spotlight can be positioned and locked by means of two goniometers. Quinta (designed by Knud Holscher) is available for a variety of lighting solutions requiring precision spotlighting.

Whether it is lighting objects large or small, Quinta will always be "spot-on".

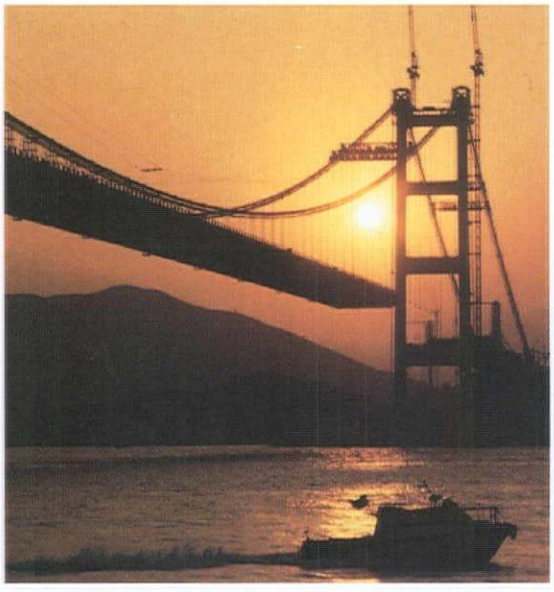
ERCO

For more details enter 5 on AR enquiry card

No.FM828 QAS 2551/202

When it comes to producing the most advanced protection . . .

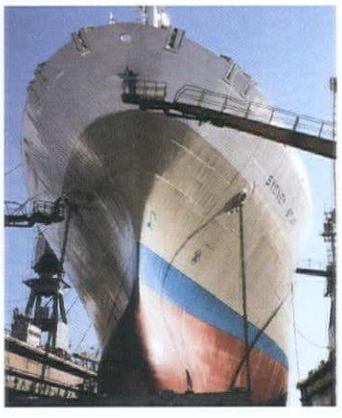
We've got it covered



Few could rival our international standing as *the* high performance protective coatings manufacturer - and few could have such a comprehensive range of products or have been specified on such a respected portfolio of projects. For use in construction, industry and commerce at home and overseas, we produce outstanding coatings to provide exceptional protection.







Our research and development teams like a challenge - that's why they are continuously developing innovative products to meet the ever increasing expectations of our customers for superior protection. But it's not just innovation that counts, all our staff are committed to a total quality approach which, judging by the number of prestigious projects we've undertaken, is definitely working for you.

With our wide reputation as a trusted manufacturer of advanced surface protection - we've got it covered!

LEIGH'S PAINTS

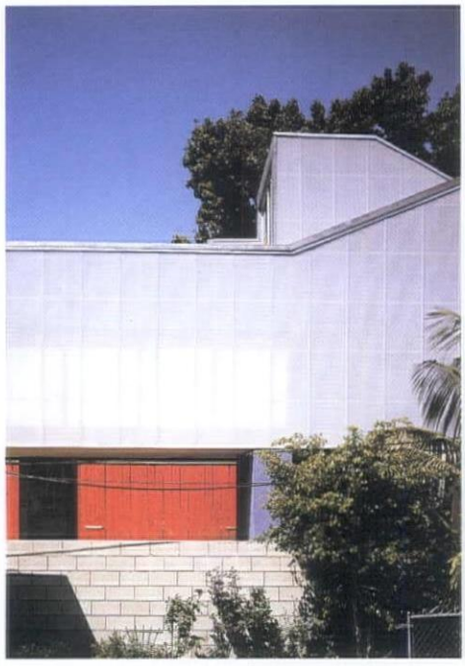
Industrial, Marine & Offshore High Performance Coatings

TECHNOLOGY FOR PROTECTION

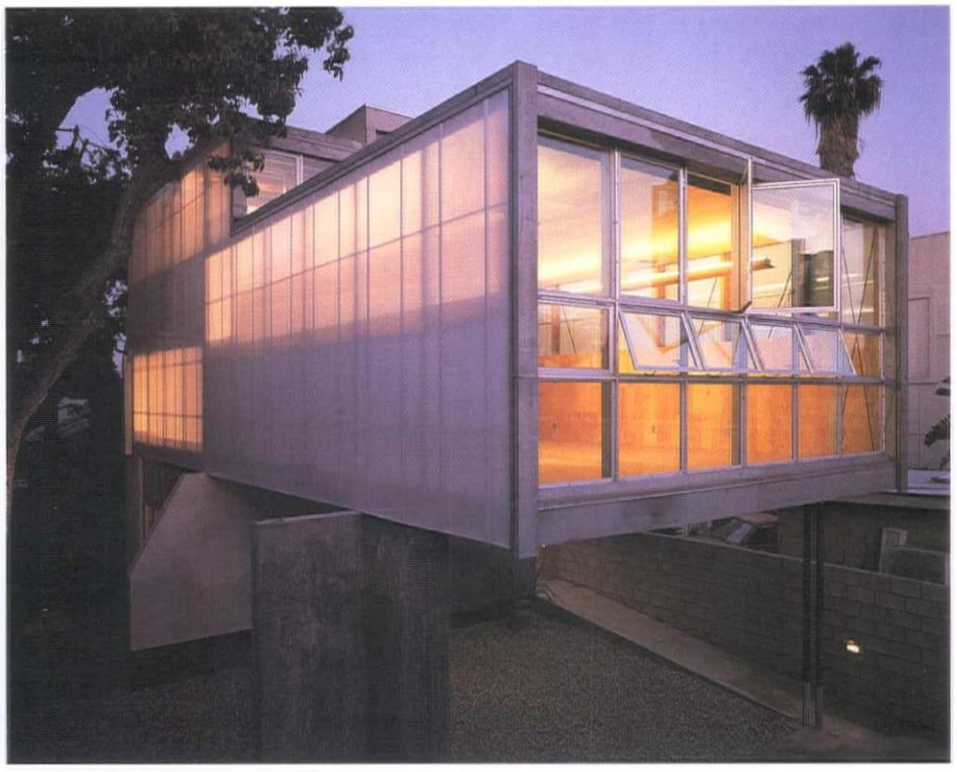
W. & J. Leigh & Co.
Tower Works - Kestor Street - Bolton BL2 2AL Tel: 01204 521771 Fax: 01204 382115

For more details enter 9 on AR enquiry card

MARGINALIA



Guthrie + Buresh's WorkHouse which ...



... masterfully appropriates new industrial products ...

The new restraint

Two distinct trends stand out in Southern Californian architecture today. One deals with the issues and constraints which have led to a quality of formal restraint, pushing architecture to a keener intelligence. The other trend is not site specific, that is, it is a larger, global issue: the architect's role in society.

Architecture in Balance, a recent exhibition held at the Amory Center for the Arts in Pasadena, California, highlighted the residential work of some of the younger practitioners. At first glance, the formal sensibilities of this rather loose aggregate of seven[1] firms would seem to indicate an abrupt break from those of their big-budget, high-profile, expressionistic predecessors (and in many cases mentors): aesthetically, a more subtle palette of materials, a simpler vocabulary of forms. As the title of the show suggests, form is one tool among many in calibrating a canvas for human experience. Light, space and attention to the site are being investigated again, gladly, as poignant architectonic elements. They lead to 'transformative' architecture, curator Richard Corsini wrote in the exhibition's catalogue, to ' ... enrich life in daily ways'.

Then, the work is not a break with the patriarchy of Frank Gehry *et al* so much as a selective absorption of the lessons of his early work, which demystified construction by peeling away surfaces and critiqued the banality of wood stick/stud construction. As critic Aaron Betsky observes in an essay he wrote for the catalogue, Gehry ' ... sought to make an architecture out of simple, readily available building materials so that the resulting construction drank in those same forces into enigmatic and abstract, but highly allusive, forms'. To this mix, these younger architects (most of the firms represented have worked for Gehry or others in the L.A. School such as Frank Israel and Morphosis) are inspired by the ideas of early Modernists, particularly Rudolph Schindler but also others such as Gregory Ain and Irving Gill and their contemporaries in landscape architecture, including Garrett Eckbo, who extended a building's planes and lines from interior to exterior, linking the building irrevocably to its site. 'Here [on the West Coast] there has been a greater degree of faith in Modernism, a more multi-valented and sustained approach to Modernism. We never had the whole historicist thing here', asserts architect and writer Roger Sherman, who teaches at the Southern California Institute of Architecture.

This newer generation is tapping into the rich vein of the Modernism best represented by the free-standing house, where architects have always tinkered with forms, materials and programme. Sustainability has become the new morality, says architect and urban designer John Kaliski. 'Activism seems to be more about doing something well rather than trying to invent or reinvent things', he observed in a recent conversation. 'It is an environmental, not a socialist, agenda, and a political platform everyone can agree with.'

There is also a blunt constraint to reckon with: a building economy only tentatively breathing again after a sustained recession, and some argue, rising residential construction costs. 'It used to be much easier to do something interesting: the Benson House (1981 by Frank Gehry),



... for residential use ...



... like the Mar Vista addition by Daly, Genik (p72).

an important house, cost about $60 or $70 per square foot. Now, $150 would be the norm', says Paul Lubowicki of Lubowicki/Lanier, a participating firm in the exhibition. (Lubowicki worked for Gehry in the formative late '70s and early '80s.)

Even so, Danelle Guthrie of Guthrie + Buresh suggests an additional reason for the new restraint: 'It is recognizing that the world is an overwhelming place, much, much huger than our parents' [one], the result of an intensification in technology. I think [our practice] is challenging whether we want to live in a form that replicates that [chaos]'.

The 1994 Stringfellow Residence, designed by Susan Lanier, is a well-organised addition comprising three-dimensional interlocking volumes that slide or pop out beyond roof and wall planes. It is uncluttered but not uncomplicated work. 'We integrated the most important elements of the design into the structure', says Lanier. 'That was one of our lessons from Frank [Gehry]: everything important can't be extraneous, it has to be part of the building.'

There is a new family of materials, cheap new kinds of translucent plastic and high-strength polycarbonates, which have rapidly become a local vernacular. Certainly much of the new work, including Daly, Genik's Mar Vista Addition (p72) and Guthrie + Buresh's WorkHouse, masterfully appropriates these new industrial products for residential cladding, both exploiting Southern California's abundant sunlight as a pragmatic working tool as well as the idea of light as a sculptural tool.

Another important trend relates to the role of the architect in society. In this century, argue both Sherman and Kaliski, architects have lost their Modern status as heroic purveyors of ideology. They have regained their historic status of being in service to someone else. 'The difference is that today's client is not the State, not the Church, but any number of heterogeneous voices in a pluralistic, democratic society', maintains Kaliski. Certainly in many areas the client is leading the architect, whether that be demanding 'theme' architecture, in which every architectural encounter is doomed to become a Narrative Experience, or in anticipating new hybrid building types straddling office and home. And if architects are no longer team leaders but sitting at the table with everyone else, it is no surprise that Gehry almost – but not quite – lost his battle to maintain control of the working drawings for the Disney Concert Hall to a general contractor.

Noberto Nardi, an architect teaching at California State Polytechnic University, Pomona, recently remarked that 'we will be devoured by other ways of building if we do not show more concern with the "mundane" elements of architecture. The fireworks of forms are easy to deal with. What is going on now is a lack of interest in "descending" to simpler issues, simpler themes'.

Those 'mundane' elements – which will always include form-making – seem to be the precise area of concern for this newer generation, at least for the moment; the hope is that they can accomplish an appropriate working arena. BARBARA LAMPRECHT

1 Victoria Casasco; Richard Corsini; Daly, Genik; Guthrie + Buresh; Johnson, Favaro; Lubowicki/Lanier; Lorcan O'Herlihy.

Beyond Libeskind

Beyond the Wall 26.36° is the characteristically cryptic title of Daniel Libeskind's current presentation at the Netherlands Architecture Institute, Rotterdam. Referring perhaps to the largely opaque public wall of the Institute and to the historic role of the Berlin Wall, *Beyond the Wall 26.36°* deconstructs the conventional notion of walls as fixed, orthogonal barriers. It is characteristic of Libeskind to include figures or instrumental readings as rather hermetic clues to his total work; 26.36° refers to the sharpest angle in his long-awaited Jewish Museum. His is certainly an architecture of geometry and words, of both datums and data.

A thorough exhibition and a dynamic installation *Beyond the Wall 26.36°* is a provocative suc-

MIDDLE EAST: CALL FOR SUBMISSIONS

In March next year, The Architectural Review is initiating a major conference on 'Sustainable Architecture for the Middle East'. The conference will examine the kinds of architecture that are economically, culturally and climatically relevant to the Middle East and explore appropriate and sustainable models of development. To coincide with this important event, a special issue of the AR will be devoted to the best recent work in the region. To reflect the diversity of projects currently being undertaken in the Middle East, architects, readers and suppliers are invited to submit examples of work for possible inclusion in the issue.

GUIDELINES FOR SUBMITTING MATERIAL ARE AS FOLLOWS:

- **Projects can be either public or private sector, new work or refurbishment**
- **Work by both local and internationally-based consultancies is eligible**
- **Projects should have been completed within four years of the proposed publication date (i.e. no earlier than 1994).**

All submissions should include a brief project description, drawings (plans, site plan, sections, elevations) and photographs (if available). No material will be returned unless specifically requested. Submissions should be addressed to:

The Editor, The Architectural Review, Emap Construct, 151 Rosebery Avenue, London EC1R 4QX, UK. If any further information is required, or you would like to inform us of a particular project, please contact us directly. The AR fax number is +44 171 505 6701; email *cathys@construct.emap.co.uk*

CLOSING DATE FOR SUBMISSIONS IS 5 JANUARY 1998.

HIGHTEX®

THE FIRST CHOICE FOR STRUCTURAL MEMBRANES

MAIN PICTURE -
PROJECT: Amenity Building, Inland Revenue Centre, Nottingham, England
MATERIAL: Koch Hightex Velaflon®



PROJECT: Miramar, Germany
MATERIAL: Triple layer Velaglas®



PROJECT: Bari, Italy
MATERIAL: Velaflon®



PROJECT: Munich, Germany
MATERIAL: Double layer Velaglas®



PROJECT: Stuttgart, Germany
MATERIAL: Velaplan®

MEMBRANE - "THE FIFTH BUILDING MATERIAL"

During concept or at the earliest stage of a project we will support the Architect wi
our specialist team, offering the following services:

Feasibility studies • Design support • Engineering • Detail design
Workshop drawings • Fabrication • Installation worldwide

Represented in: Australia Austria Canada Croatia Egypt Finland France Hong Kong Italy Hungary Japan Korea Poland Saudia Arabia Singapore Sri Lanka Switzerland Taiwan Tunisia Turkey United Arab Emirates United Kingdom USA

For more details enter 27 on AR enquiry card

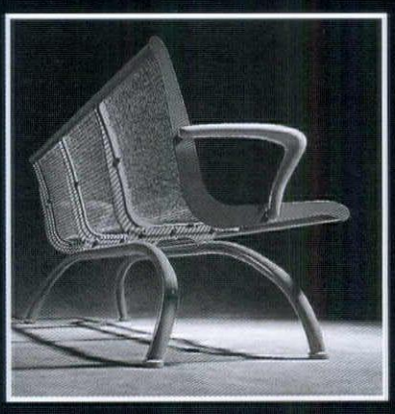
KOCH HIGHTEX®
KONSTRUKTIVE MEMBRANEN

Head Office:
Koch Hightex GmbH
Nordstrasse 1
D-83253
Rimsting, Germany
Tel: +49 (0)8051 688840
Fax: +49 (0)8051 688849
E-mail: hightex@evolution.org

AVANTGARDE DESIGN by Erlau.

Erlau AG®

Erlau, originators of steel welded-wire furnishings, present an innovative design from the Avantgarde series:



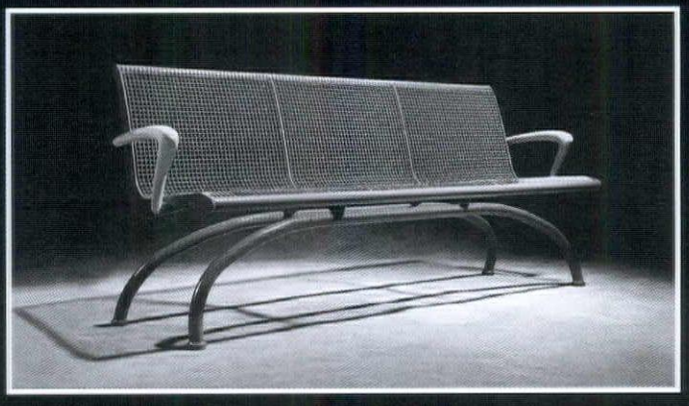
Erlau founded 1828

UK Sales Office:
Erlau AG
42 Macclesfield Road
Hazel Grove
Stockport
Cheshire
SK7 6BE
Tel: 01625/877277
Fax: 01625/850242

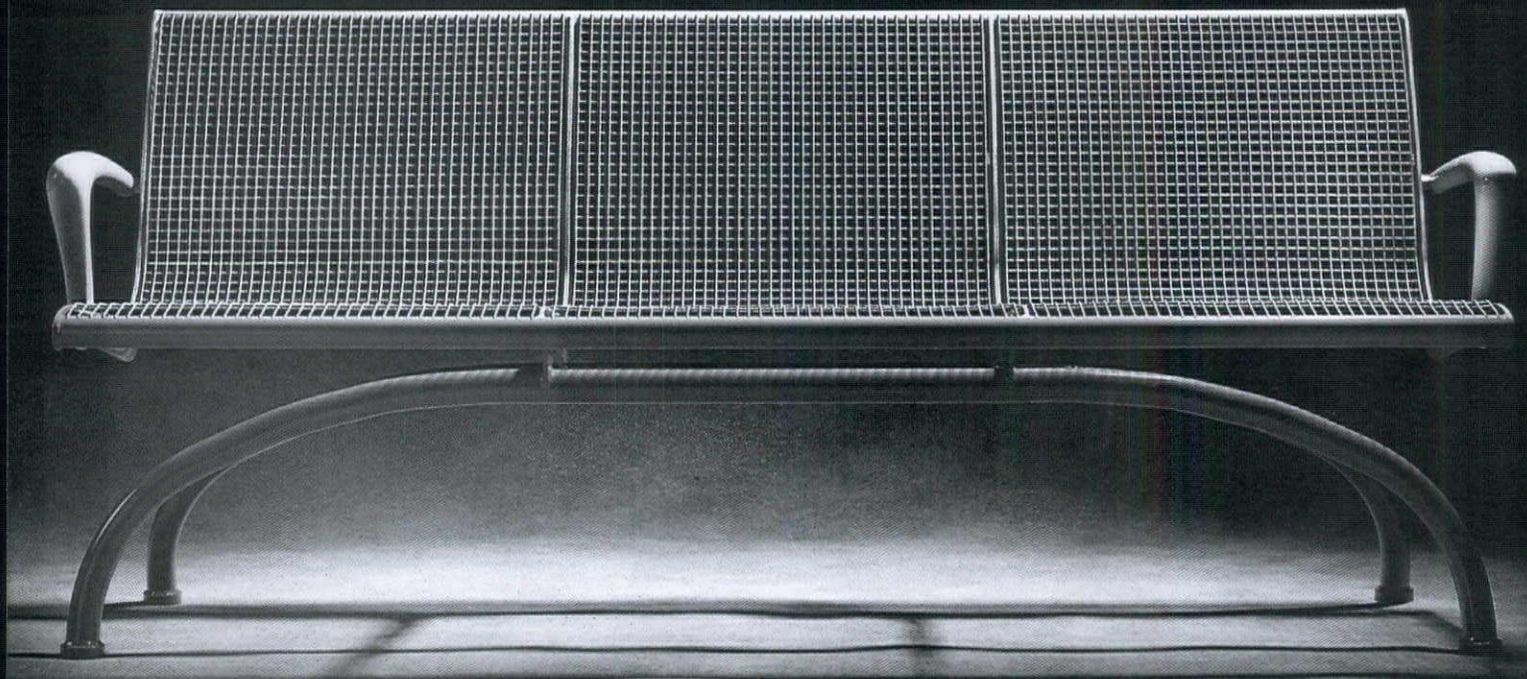
The music of the future in wire and tubular steel:

avenida®

- Elegant
- Comfortable
- Inviting



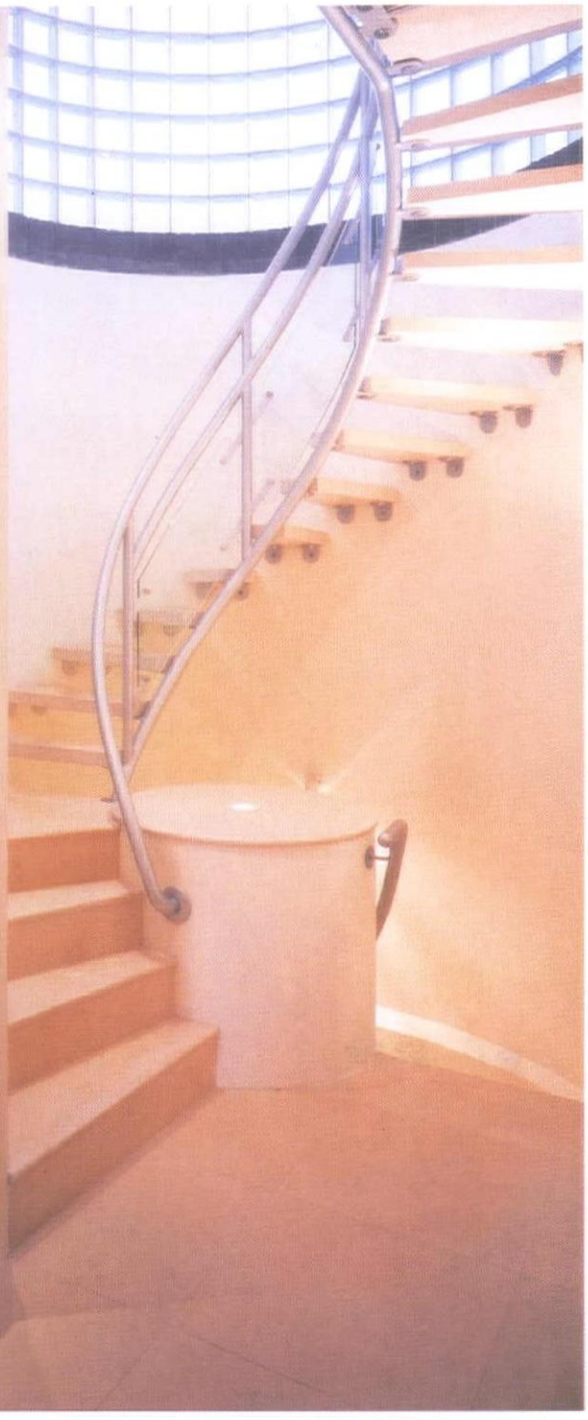
Design **Team Orange**



● Street & park furnishings ● Stadium seating ● Bicycle racks ● Bollards ● Planters ● Waste receptacles ● Garden furniture

For more details enter 10 on AR enquiry card







KIRKSTONE®

Stone adds character to a design which cannot be achieved by colours or patterns alone. Our unusual collection of unique architectural stones are carefully selected for character and quality. Kirkstone, Limestones, Slates and Mosaics offer potential for creative design and a practical durable finish. All are illustrated in our new full colour brochure.





KIRKSTONE QUARRIES LTD, SKELWITH BRIDGE,
NR. AMBLESIDE, CUMBRIA, LA22 9NN
TEL: (015394) 33296. FAX: (015394) 34006
Internet: http://www.fotec.co.uk/kirkstone
E Mail: admin@kirkstone.telme.com
For more details enter 7 on AR enquiry card

Main picture. Gascogne Beige Limestone flooring, treads and risers, private residence, London
Architect: Jacob Blacker Architects

Inset picture. Kirkstone Silver Green interior cladding, Clarendon House, New Bond Street, London.
Architect: Rolfe Judd

Merlin

BLIND SYSTEMS



Merlin Specialist Products design, manufacture and install all types of brise soleil and sunscreening louvre systems. Recently installed at Clockhouse Place, Bedfont Lakes near Heathrow is the Solaire system fitted to the vertical glazing and the Aurora system horizontally projecting at roof level.

For futher information please contact:–

Andrew Haughton or Dave Kimpton

Merlin Specialist Products

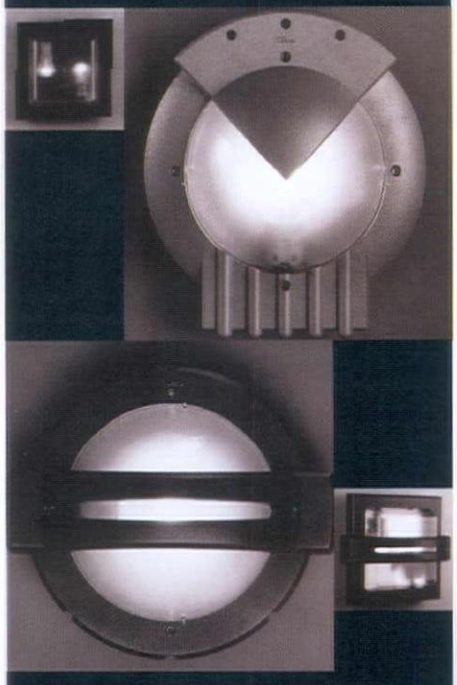
163 Dukes Road, London W3 0SL

Telephone: 0181-993 0499

For more details enter 19 on AR enquiry card

Compact line

NORAL



Vandal Resistant

High I.P Rating

Strong Aesthetic Form

Low energy

NORAL LTD / NORAL INTERNATIONAL
TEL: +44.1.908.561818
FAX: +44.1.908.569785
e-mail: lighting@noral-gb.co.uk

BENELUX NORAL BENELUX N.V./S.A
TEL: +32.15.20.72.71
FAX: +32.15.20.49.84
e-mail: noral@noral.be

FRANCE NORAL S.A
TEL: +33.4.94.11.10.00
FAX: +33.4.94.30.05.30
e-mail: noralsa@aol.com

GERMANY NORAL GmbH
TEL: +49.40.75.13.52
FAX: +49.40.75.34.338
e-mail: info@noral.de

NORWAY A/S NORAL
TEL: +47.69.88.32.11
FAX: +47.69.88.66.40
e-mail/ noral@noral.no

SINGAPORE NORAL ASIA PTE LTD
TEL: +65.27.09.773
FAX: +65.27.36.868
TLX: IDEALEX 23235

SPAIN NORAL IBERICA, S.A.
TEL: +34.3.774.11.77
FAX: +34.3.774.13.63
e-mail: noral@logiccontrol.es

SWEDEN NORAL AB
TEL: +46.36.46.090
FAX: +46.36.46.594
e-mail: noral@swipnet.se

USA NORAL LIGHTING PART.
TEL: +1.818.367.97.73
FAX: +1.818.367.71.13
e-mail: dwighth@hydrel.com

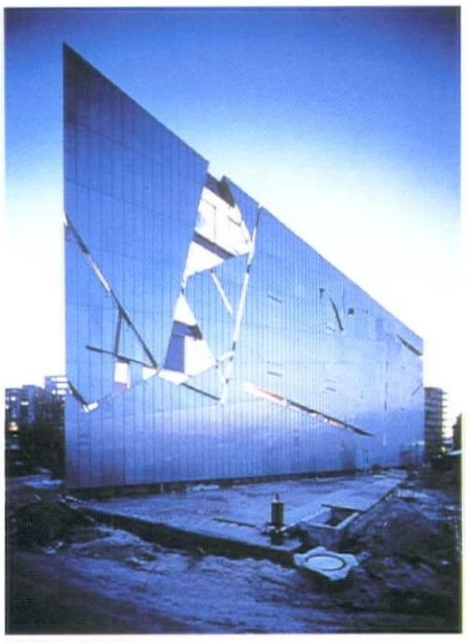
For more details enter 1 on AR enquiry card



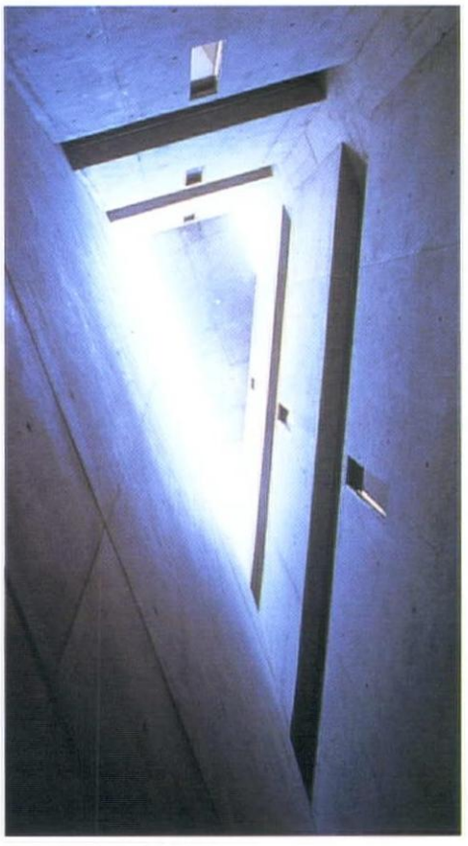
Libeskind's exhibition at the Netherlands Institute.



'Extreme and intimate' in Rotterdam.



Libeskind's Jewish Museum from the exhibition.



Space in the Jewish Museum.

cess. It is simultaneously a retrospective and a taste of things to come. Into the Institute's box-like space, Libeskind has inserted a tilting planar contraption which has unexpected sculptural presence. This is revealed to the strolling visitor as a ribbon of steel plate folded about itself to create both an outer circuit of promenade – from which this principal object is viewed – and several inner chambers with particular characteristics of enclosure and interpenetration. Occasionally spanning the open floor as a kind of bridge-wing, Libeskind's installation is both extreme and intimate.

Large drawings and photographs are set against the walls, while smaller composite forms about the periphery act as bases for extraordinarily complex models, mostly of proposals for Berlin where Libeskind is currently based. Within a splayed tunnel, lined with spindly early drawings and a mysterious model-grotto, is an inner labyrinth. This reveals the crucial role of Cecil Balmond (of Ove Arup & Partners) with an aerial slide show and many artefacts to explain his and Libeskind's proposed extension to the Victoria & Albert Museum (AR July 1996). The installation terminates in a partially eroded cul-de-sac housing Libeskind's Felix Nussbaum Museum – the so-called Museum without Exit (AR February 1996) – now under construction in Osnabrück, Germany.

The Dutch architect H. P. Berlage used to call for *eenheid in veelheid* ('oneness in manyness'). With tens of thousands of screws pinning this steel carapace together, it is surely emblematic of Libeskind to make a single defining surface – the steel wall – be realised and animated by very many tiny details. This is literally a world view, a sense of things big and small, akin to the fractal tiles of the V & A's skin (Balmond calls them a 'mathematical mosaic'), which is intellectual and now physical (albeit not particularly comfortable.) This is a strenuously intellectual landscape, a mindscape where you see several sides of the same thing or, to use Gerard Manley Hopkins' spiritual term, an 'inscape'.

In fact, *Beyond the Wall 26.36°* is not unlike a dummy-run for the V & A extension, with similar spiral geometries and fascinating intercon-

nections. If the realised building retains these qualities – and it will be without the height limitations of the space at the NAi – then London will have a memorable and athletic work of architecture. Libeskind's world splays, shears, bends, hovers, flies, opens up and represents. If Paul Klee famously spoke of taking a line for a walk in order to draw, then Libeskind takes the world on an expedition, a world which is characterised by its endless restlessness. (So is an ordinary bench, allowing mortals to rest, utterly impossible?) RAYMUND RYAN

Beyond the Wall 26.36° is at the Netherlands Architecture Institute, Rotterdam, until 23 November 1997.

LETTERS

Bring back people power

SIR: Looking at the AR, I am struck again by the lack of people. I ask how it is possible to imagine an assembly building in India without swarms of Indians, how can a thermal bath make sense without bathers enjoying the water, and a school without its children? All the buildings you feature are devoid of people.

Please, can you tell me why you have this editorial policy. I do not imagine that the architects concerned believe their buildings make sense without users, so it must be a standpoint which originates from either yourself or from your photographers – and presumably you have control over the pictures you commission.

I am not silly enough to say I am thinking of stopping my AR subscription because of this, but quite often, I find the AR unsatisfying without really knowing why, and I am now thinking this may be the reason. A touch of reality is missing, making nonsense of what architecture is all about. I would appreciate a reply this time if you are not too busy.

Yours etc

J. A. VOELCKER, C. F. K. VOELCKER

Garndolbenmaen, Gwynedd, Wales

We have no policy of photographing buildings without people in them: the problem is technical. To try to explain buildings with the greatest clarity, architectural photographs should have maximum depth of field, i.e. everything in the picture should be in focus from the nearest object to the furthest (this is the difference between the kind of photographs that we use and, for instance, many of those shown in consumer magazines). To maximise depth of field, the photographer must use the smallest camera apertures possible; this, in turn, necessitates long exposure times (the amount of light falling on the film is a function of the size of the hole through which it passes and the amount of time it is open).

Long exposure times mean that people in the photographs will usually be more or less blurred because animate beings are almost always moving (unless they are posed). While we have no objection to some blurs, most photographers are loathe to incorporate them, for they are unpredictable and can ruin a painstakingly composed picture (preparing a big architectural camera for a shot is very different from pressing the button on an auto-focus 35mm one). Large numbers of blurs, which you would get when photographing a public building at a busy time, would make a photograph unusable. THE EDITOR

Hear, hear!

SIR: Just a quick note to say *hear, hear!* to the letter from Will Goodall (AR October, p16)! His suggestions seem to me to be basically good ones! Although, it's not only the Japanese, of course, and I would add a general plea for a little more analysis of how things actually work, as well.

Yours etc

C. J. HUNTER

Lancashire, UK

PS How about allocating a page to an engineer – something positive, constructive, from that direction might well make a welcome replacement for your mildly ridiculous Outrage?

Yemen injustice

SIR: I was surprised to see your note praising the Yemen exhibition at the RIBA (AR October, p11). In fact, it did scant justice to the wonders of the architecture, being staged in a kind of hen-hut in the middle of the main gallery, inside which admittedly very beautiful slides were shown with great rapidity and little explanation. The only other material I could see were some very small cut-away models: not very informative about the spaces within the buildings.

Surely such splendid and unique monuments deserved better than this?

Yours etc

A. S. YACOF

Amsterdam

Dispensable props?

SIR: While the tilt-up slabs and their left-in-situ props of the office in Oklahoma City shown in your last issue (pp56-59) may be entertaining and perhaps even constructionally instructive, it is difficult to see that they could be anything but an appalling nuisance in reality. It must be very difficult to work in the office shown in your picture 6 without sometimes tripping over the inclined pipes. How do Elliott + Associate get away with it?

And while I'm on the subject of inconvenient buildings, the brick garden hut (p46) may be, as you suggest, a delightful vindication of stretcher bond, but putting a workshop at the top of a tower with no means of looking out (just to preserve the integrity of the cylinder) does seem very perverse.

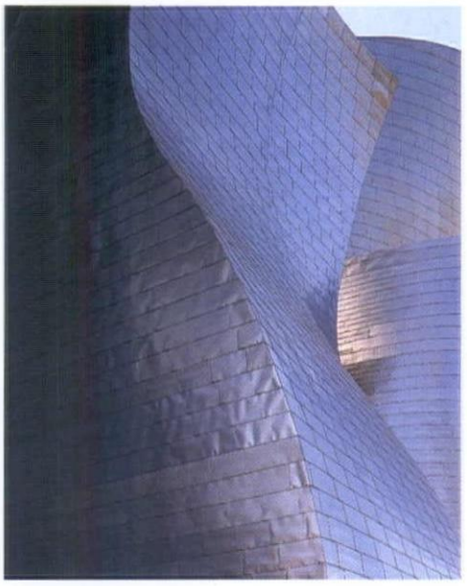
Yours etc

JAMES HILL

Birmingham

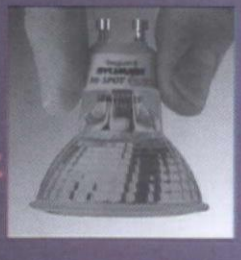
NEXT ISSUE

Museums and galleries are among the most vital and popular building types of an age searching for identity, and there seems to be no end to building them. The December Architectural Review takes a worldwide look at some of the most important examples finished recently. Naturally, one of the key buildings is Frank Gehry's Guggenheim Museum in Bilbao, which opened with such a flourish last month; we examine the building in context and as a series of galleries – and explore the ways in which Gehry used the latest developments in computer technology to achieve its extraordinary forms. Two new buildings by Renzo Piano will be shown. In Amsterdam, he has created a new piece of city in which the interactive exhibitions of the Dutch national scientific and technological museum are displayed; in Basel, much more intimate spaces provide appropriate settings for a private art collection.
Two Norwegian galleries offer similar contrasts: Sverre Fehn's Aukrust museum in Alvdal celebrates the work of a distinguished painter, while the Hadangervidda Natursenter at Eidfjord by Lund & Slaatto explores the almost mythical natural world of the Norwegian mountains. Yoshio Taniguchi's museum for the industrialised suburban settlement of Toyota in Japan adds distinction to an otherwise unremarkable community, and Peter Zumthor's Kunsthaus in Bregenz adds to this small Austrian town on Lake Constance with dignity and luminous presence.
Buy this and 11 other thoughtful and exploratory issues at a discount by using the subscription form inside the front cover.



Lytespots 50

The miniature tungsten halogen spotlight without transformer. The latest addition to the Lytespots range.



Concord

Concord Lighting Ltd
Telephone: 01273 515811 Fax: 01273 512688

For more details enter 16 on AR enquiry card

CD-ROM Mac/PC

LE CORBUSIER

artist architect

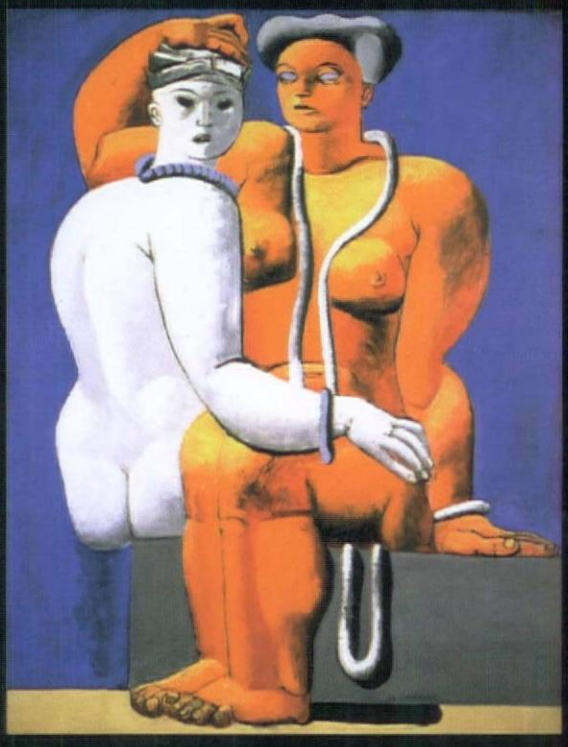
Edited by:

infinitum publications

&

FONDATION LE CORBUSIER

This definitive document presents for the first time, in a single format, a significant selection of approximately 3 000 images showing the multi-disciplinary nature of Le Corbusier's most famous as well as little known works. This work draws upon an archive of 550 000 items bequested by the architect to the Fondation Le Corbusier.



Le Corbusier: Deux femmes assises avec colliers. 1930

• **Architecture & urbanism:** some 200 projects illustrated by sketches, plans, models, photographs, texts, audio-visual documents etc. • **Fine arts:** paintings, drawings, sculptures, tapestries, lithographs, enamels, collages, engravings. • **Writings:** presentation of Le Corbusier's books and a selection of letters with English translation. • **Illustrated interviews:** extracts of recordings made during different periods of Le Corbusier's life, with English translation. • **Features:** multi-dimensional interactive access, slide-show, zoom and much more.

"... you get a sense of Le Corbu design process, moving from sketches in his noteb perspective drawings and models to the finished building.

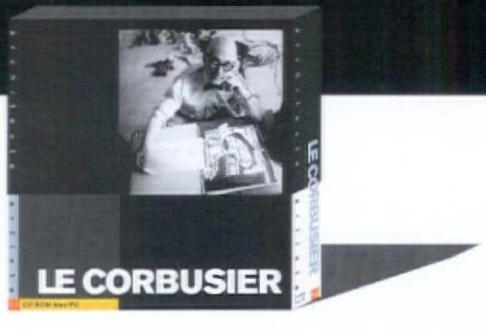
• **Newsweek**

"In case you thought you knev Le Corbusier, here is somethin offers not just the usual dra and photographs, but the mas someone with a little dog n Pinceau...

"All this and much more is ava in a CD-ROM, which makes it to traipse between the signi and the trivial. It is a thor enjoyable, worthwhile and rela inexpensive addition to one's library.

• **Building Design**

For more information visit our web site:
http://www.infinitum.co.uk



Price:

- CD-ROM: £ 79.00 exc. VAT & postage & packing.
- postage & packing: UK: £ 7.50, EC £ 10.00, all others: £ 12.50 (exc VAT)
- VAT: UK & EC @17.5%, all others: not applicable.

☐ I enclose a cheque made payable to Infinitum Publications Limited (UK only); or
Please debit my ☐ Mastercard ☐ Visa card, **for the sum of £** .....

Card Number: ..... Expiry Date: .....
Name on card: .....
Address: .....
..... Postcode .....
tel: ..... fax: ..... email: .....

Return to: Infinitum Publications Limited, 200 Fulham Road, London SW10 9PN, UK, tel: +44(0)171 351 9801, fax: +44(0)171 351 9802, email: email@infinitum.co.uk **55 on A**

The International Showcase for Passenger Terminal Design, Technology & Services

The world's premier passenger terminal design and technology show

Passenger Terminal EXPO'98



....takes place in Hamburg 23, 24 & 25 February '98. A unique global event dedicated to presenting the latest innovations in passenger terminal design, technology, services and management. The opportunity to talk in an informal environment, with industry experts, supplier companies, leading passenger terminal consultants, systems integrators, architects, designers and top managers/directors from many of the world's leading organisations involved in this multibillion dollar global marketplace.

• Passenger Terminal Design • Planning • Communications • Management • Information Technology • Security • Catering • Shopping and Leisure • Baggage Handling • Intermodal Transit

Passenger Terminal-Expo '98 is *the* industry event for airport, railway and mass transit passenger terminal operators, managers and directors.

Exhibitors from all around the globe include many of the world's top technology vendors and service suppliers

*For your **free ticket** complete this form and fax it back today to Blair Williams on +44 1306 742525*

February 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 **23 24 25** 26 27 28

FREE EXHIBITION TICKET

PRE-REGISTRATION - AVOID QUEUING

Return this form for your **FREE** Exhibition only pass

Please use BLOCK CAPITALS and answer all questions.

Name .....

Job Title .....

Company Name .....

Address .....

..... Post/Zip code .....

Country ..... tel: .....

fax ..... email .....

PASSENGER TERMINAL EXPO CONFERENCE

80-plus speakers over 2½ days cover the full spectrum of latest developments.

For information on conference registration, tick here ❑

TYPE OF ORGANISATION – PLEASE TICK

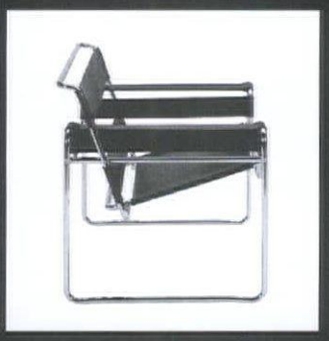
A ❑ Airline
B ❑ Airport
C ❑ Mass Transit Organisation
D ❑ Rail Organisation
E ❑ Architect/Designer
F ❑ Consultancy
G ❑ Terminal Operator
H ❑ Dept of Transport
I ❑ Equipment Supplier
J ❑ Civil Engineering
K ❑ Information Display Systems
L ❑ IT/Communications
M ❑ Security Contractor
N ❑ Bank/Finance
O ❑ Systems Integrator
P ❑ University.Research Centre

You may copy this form and pass it to your colleagues • Post complete form to: Talisman House, 120 South Street, Dorking, Surrey, RH4 2EU, UK.

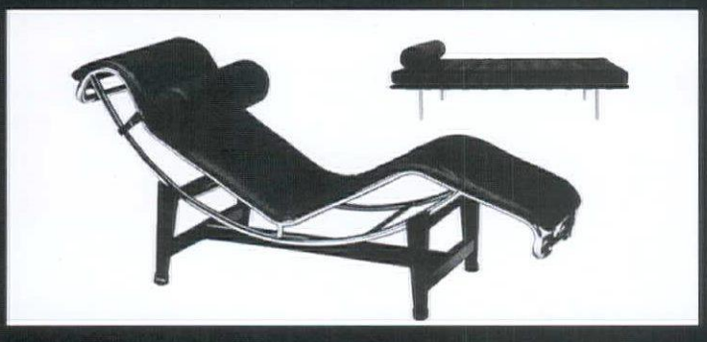
Exhibition address: Hamburg Messe und Congress GmbH, Jungiusstraße 13, D-20355 Hamburg, Germany

For more details enter 25 on AR enquiry card



TWENTIETH CENTURY CLASSICS







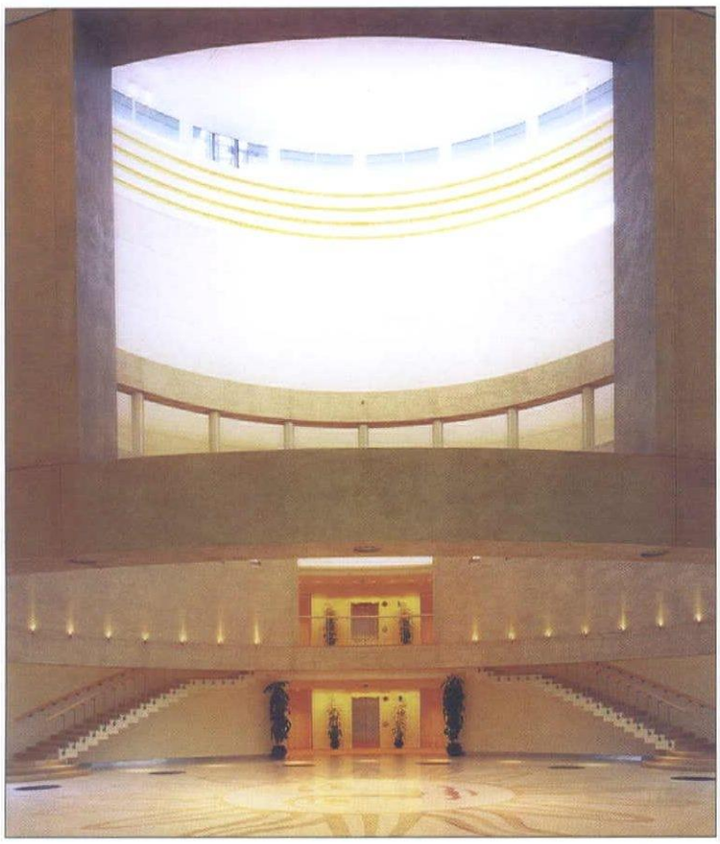







Bois Sevain Interiors Telephone: 01932 336551 Fax: 01932 356050

For more details enter 28 on AR enquiry card



SUN LIFE SHINES WITH ARMOURCOAT

Armourcoat is the tough, beautiful hard plaster finish which complements any interior setting, classical or modern.

Some 3,500 square metres of it give a dazzling, highly individual finish to the new Sun Life administrative headquarters at Bristol Parkway.

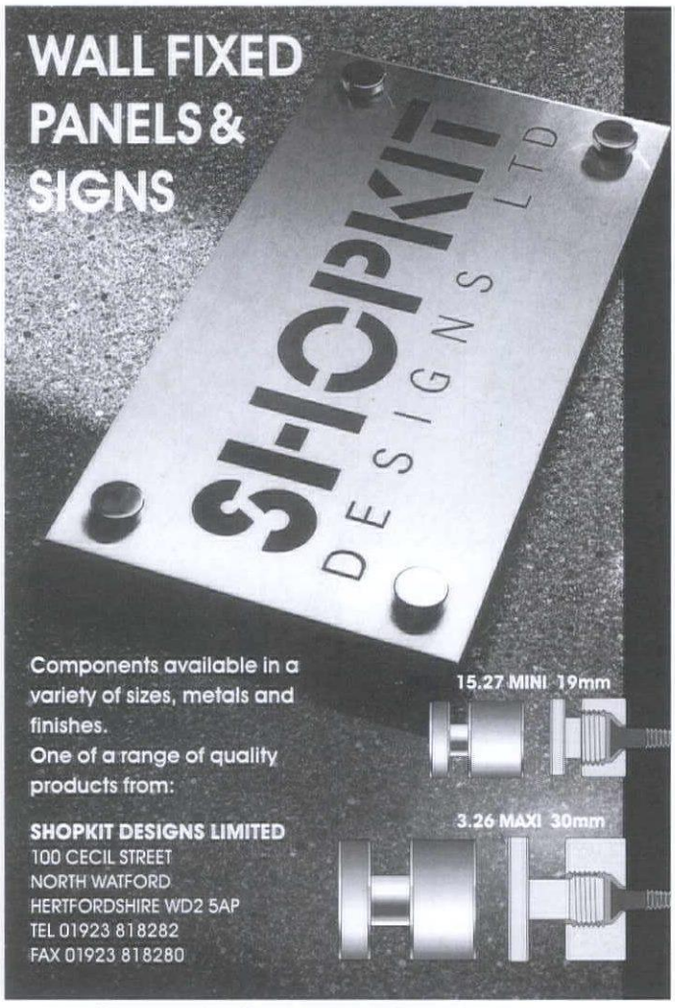
Work with us to create your own customised finishes: we can emulate marble or stone yet are more economical than either; and our finishes are seamless, enduring and utterly luxurious.

For more details, and free samples, contact:

ARMOURCOAT
VENETIAN AND POLISHED HARD PLASTER

Armourcoat Limited, Harmer House,
9 Harmer Street, Gravesend, Kent DA12 2AP
Tel: 01474 328746 Fax: 01474 533641

For more details enter 2 on AR enquiry card



For more details enter 3 on AR enquiry card

Rais the original Danish Fireplace Stove



Rais is not only Denmark's but Europe's most distinguished manufacturer of architect-designed Fireplace Stoves. In today's modern world, design is a quality in its own right, a quality just as important as high efficiency and a lifetime durability. There are more than 20 different models, they are all built to the highest standards of quality, function and design. They comply with the relevant standards and regulations both in Europe and the USA.

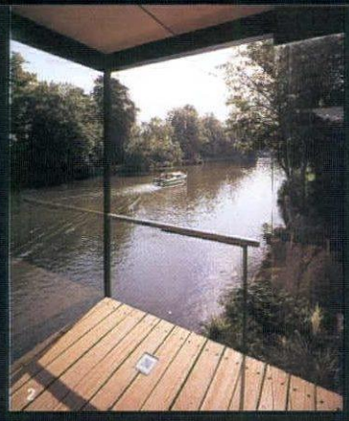
YOU CAN BUY CHEAPER BUT NOT BETTER.

J.U. Petersen
Tel: Oxford (01865) 326364
Fax: (01865) 326361

For more details enter 22 on AR enquiry card

DR DESIGN REVIEW

Water spirit



In the Modern tradition of the steel and glass house, this small pavilion subtly engages with the river Thames at one of its most sensitive points.

Gazebos have not featured large in the history of twentieth-century architecture. This one is on the river Thames near Goring and was made for a client who had always enjoyed boating, but had to stop because of his age. Yet he owns a large garden on the river, and was keen to continue to enjoy the sort of views and sounds that he used to get from his boat.

A site on a bend which offers views in two directions along the river was chosen, and the architects decided to make the building as transparent as possible, partly to mollify the planners who had turned down two previous applications for more conventional structures, and partly of course to take full advantage of the views. A small formal garden of stone walls and terraces existed in the place and, to minimise impact, the steel frame was welded together off site and craned into place in one piece. The whole structure is a cantilever from the top of the steep river bank and is propped by two tapering solid timber legs, made of Ekki from West Africa, which themselves are connected to a pile cap by a galvanised steel hood. All exposed steelwork is painted dark green to reduce visual impact.

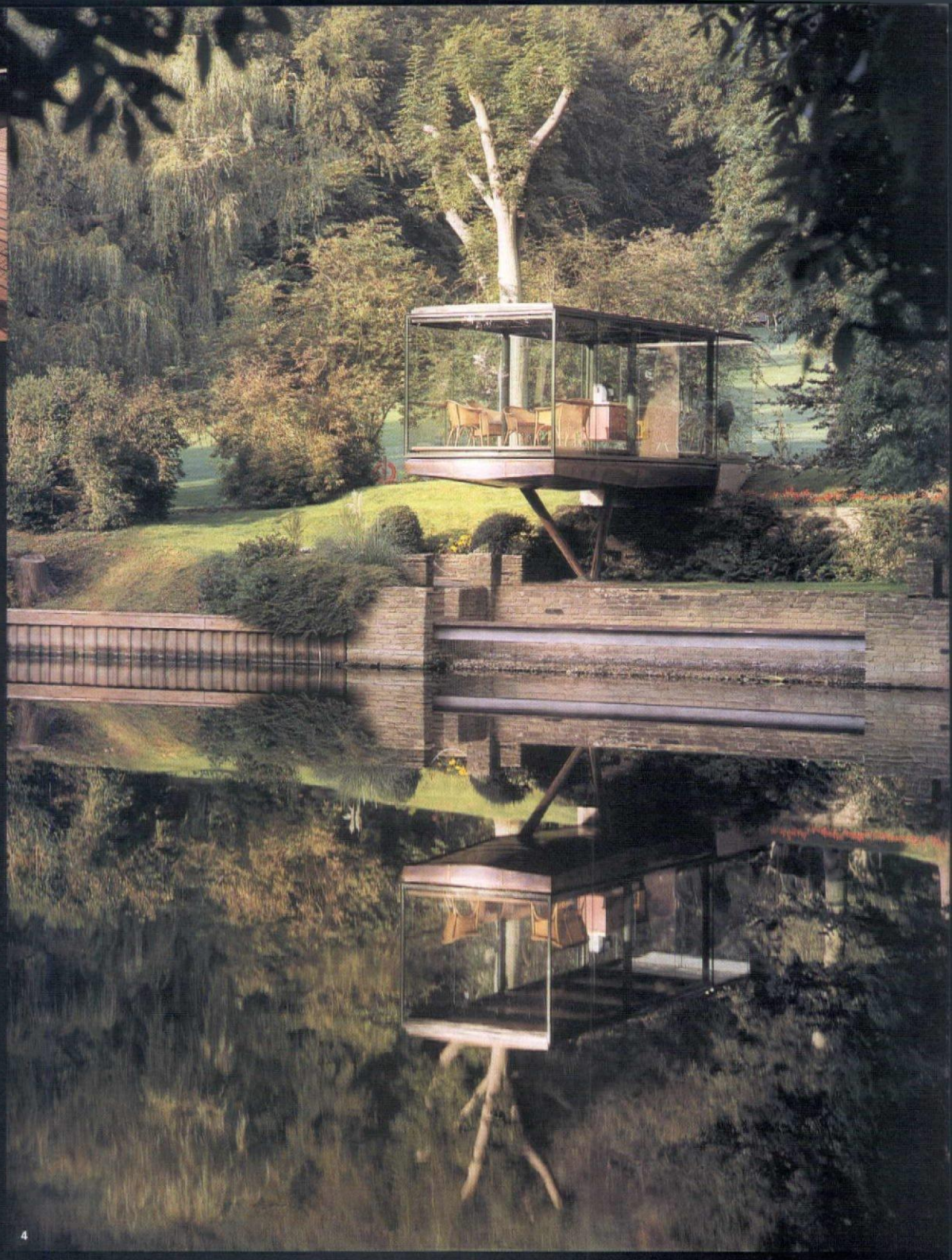
The walls are hung from the top of the frame, and are made of sheets of toughened glass, except for the panel that faces



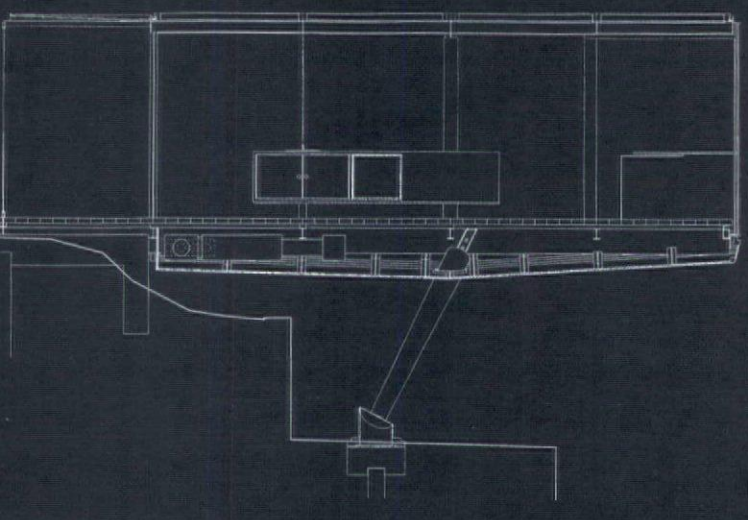
irectly onto the river which is of minated glass because it is too ig to be toughened. The panes in he side walls immediately djacent to this big sheet can be id back to let in the sounds and mells of the river.

The floor is of solid Ekki planks, 3mm thick, adding to the tiffness of the structure. Both he roof and the area under the oor (which the architects call the ull) are sheathed in ply which is self covered in bright copper. A an assisted system draws fresh ir from holes around the timber rops, heats it and circulates it long the two main rolled hollow ections of the floor, whence it is istributed via perforations in the teel and the edge section of the oor up the inside of the glass alls; extract is through holes in he middle of the floor.

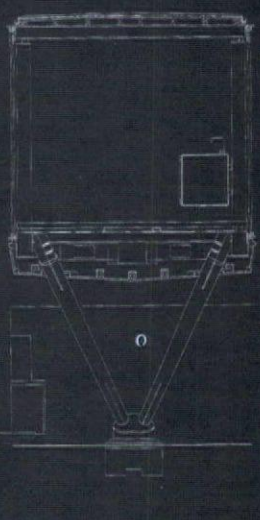
The result has triumphantly ealised the aims of both rchitects and client. Although the m x 3m footprint of the building by no means inconsiderable, it almost transparent from some ngles, and is certainly not btrusive as you glide past it on he river. Like the craft that cruise p and down the Thames, it is a ne-honed specimen of luxurious ut functional design. P. D.



4



ng section (scale approx 1:100)



cross section

1
Box is cantilevered over existing terraces under splendid trees: note transparency of entrance sequence with glass roof as well as walls.
2
Ultimate sheets in side walls slide back to open interior to river.
3
Built-in fitment allows catering for small parties.
4
Basket chairs are similar to those used in traditional earlier twentieth-century pleasure-boats, allowing similar sensation of tranquilly floating over river. Front panel is cleaned with long brush from terrace.

Architect
Brookes Stacey Randall: Richard Blackwell, Alan Brookes, Andrew Fursdon, Paul Forbes
Engineer
Kara Taylor Engineers
Albert Williamson-Taylor
Photographs
Martin Charles

New Opportunities

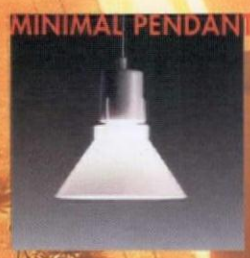
Louis Poulsen holds thorough expertise in optimising light-technical solutions combined with aesthetic architectural design.
Decisive product development in close collaboration with renowned architects and designers is an essential parameter in our product philosophy. We now present a cornucopia of new products – this advertisement only shows a selection – for both outdoor, indoor and technical lighting solutions. Please contact Louis Poulsen for a presentation of the new opportunities for creating the optimum solution to your needs.





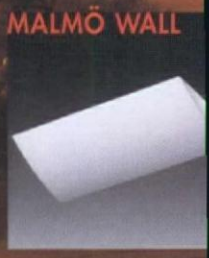












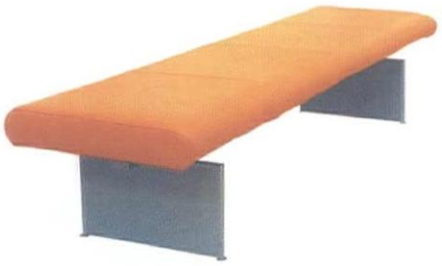


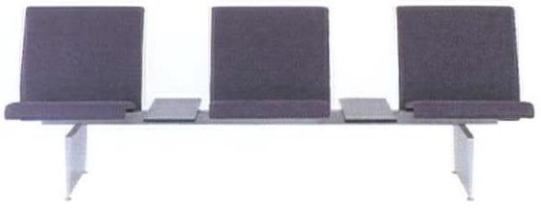


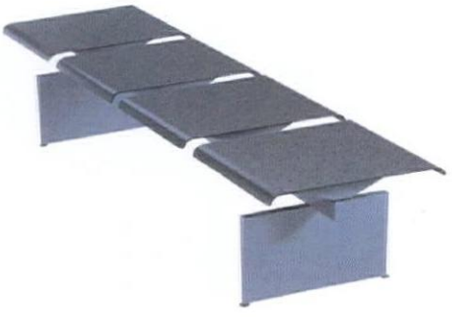
Denmark: +45 31 31 01 31 · Germany: +49 2103 940 0
Sweden: +46 8 446 48 00 · Norway: +47 22 50 20 20
France: +33 1 49 59 68 68 · Holland: +31 23 5650030
USA: +1 954 349 2525
Australia: +61 2 9 667 0222
Finland: +358 9 622 6760
Switzerland: +41 1 831 19 50
Japan: +81 3 3586 0478

louis poulsen

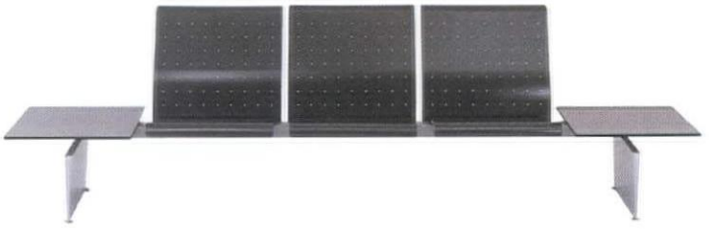
For more details enter 26 on AR enquiry card













Public Seating System

The Public Seating System, designed by Terence Woodgate, provides a restrained, versatile and pragmatic design solution to public area seating. It is hard-wearing and robust making it suitable for indoor and outdoor spaces such as airports, stations and reception areas.

Seats and backs are available in laminated beech or structural aluminium alloy. Options include armrests, tables and removable upholstered seat and back pads.

The system is also available in a bench configuration with individual laminated beech or aluminium seats or as a continuous upholstered unit.

SCP Limited
135-139 Curtain Road, London
EC2A 3BX, England
Tel: +44 0171 739 1869
Fax: +44 0171 729 4224

SCP

For more details enter 23 on AR enquiry card

No matter what language you speak



Regis House, London
Architect – G.M.W.
System – Reynolds GT-70

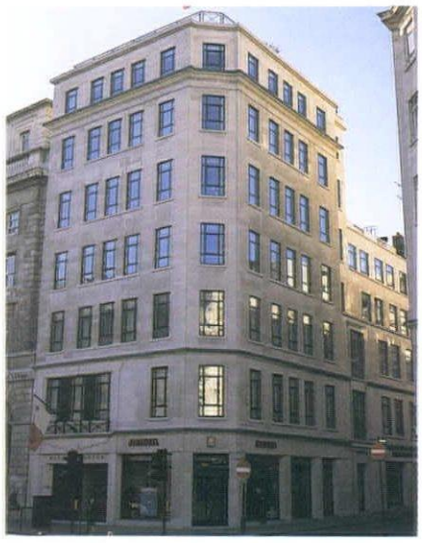
reynolds architectural systems

Export:	Tel: (31) 341.464611	Fax: (31) 341.418775
United Kingdom:	Tel: (44) 178.4431430	Fax: (44) 178.44.30.431
Poland:	Tel: (48) 61.675151	Fax: (48) 61.675151
S. Eastern Europe:	Tel: (49) 352.0469130	Fax: (49) 352.0469139
Czech Republic:	Tel: (42) 19.7259251	Fax: (42) 19.7259251

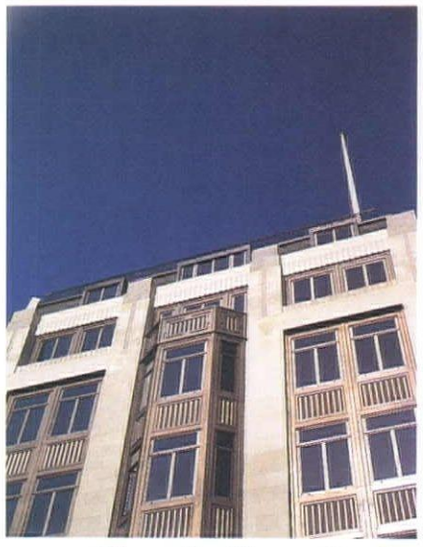
Reynolds has an ear for you



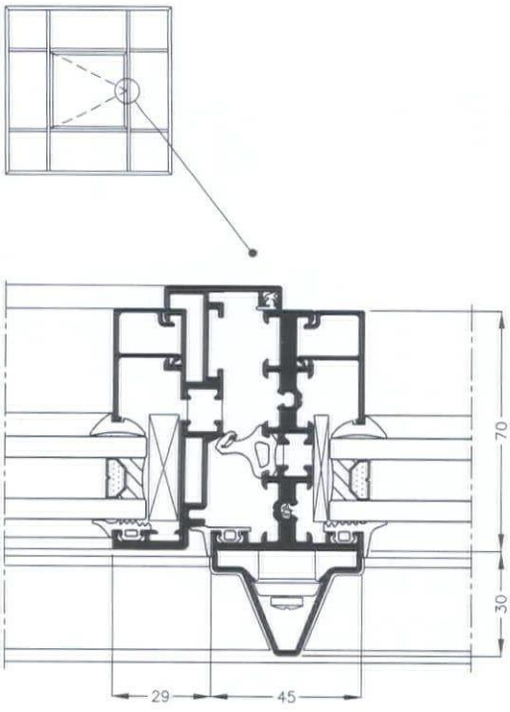
Labouchere – Amsterdam



Malta House – London



Clarendon House – London





Sociale Verzekeringsbank – Amsterdam

No matter what language you speak, Reynolds has an ear for you

Bringing this into practice.....

We have used the slogan over the last few years and now we are proud to show how Reynolds Architectural systems are frequently bringing this message into practice. Take, for example, our patented GT70 system – a design with the emphasis on slim sight lines, to look like traditional steel windows whilst offering all the advantages of aluminium, eg:

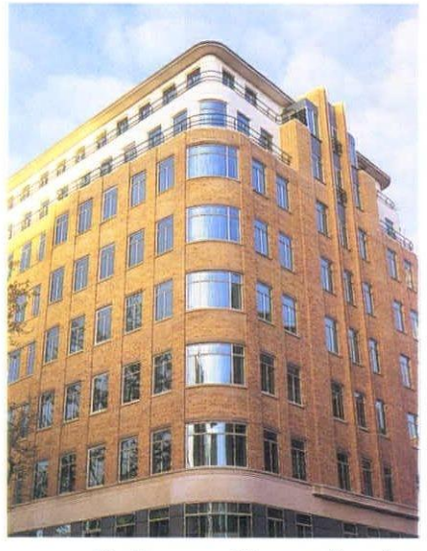
– latest anodising and coating systems for long life protection

– thermally broken profiles

– internal / external dual colour choice

– double glazed units or panels up to 54mm thick

The slim appearance is enhanced by optional sloped capping which, when fixed to a 45mm wide mullion or transom, gives the window an extremely elegant profiled face.

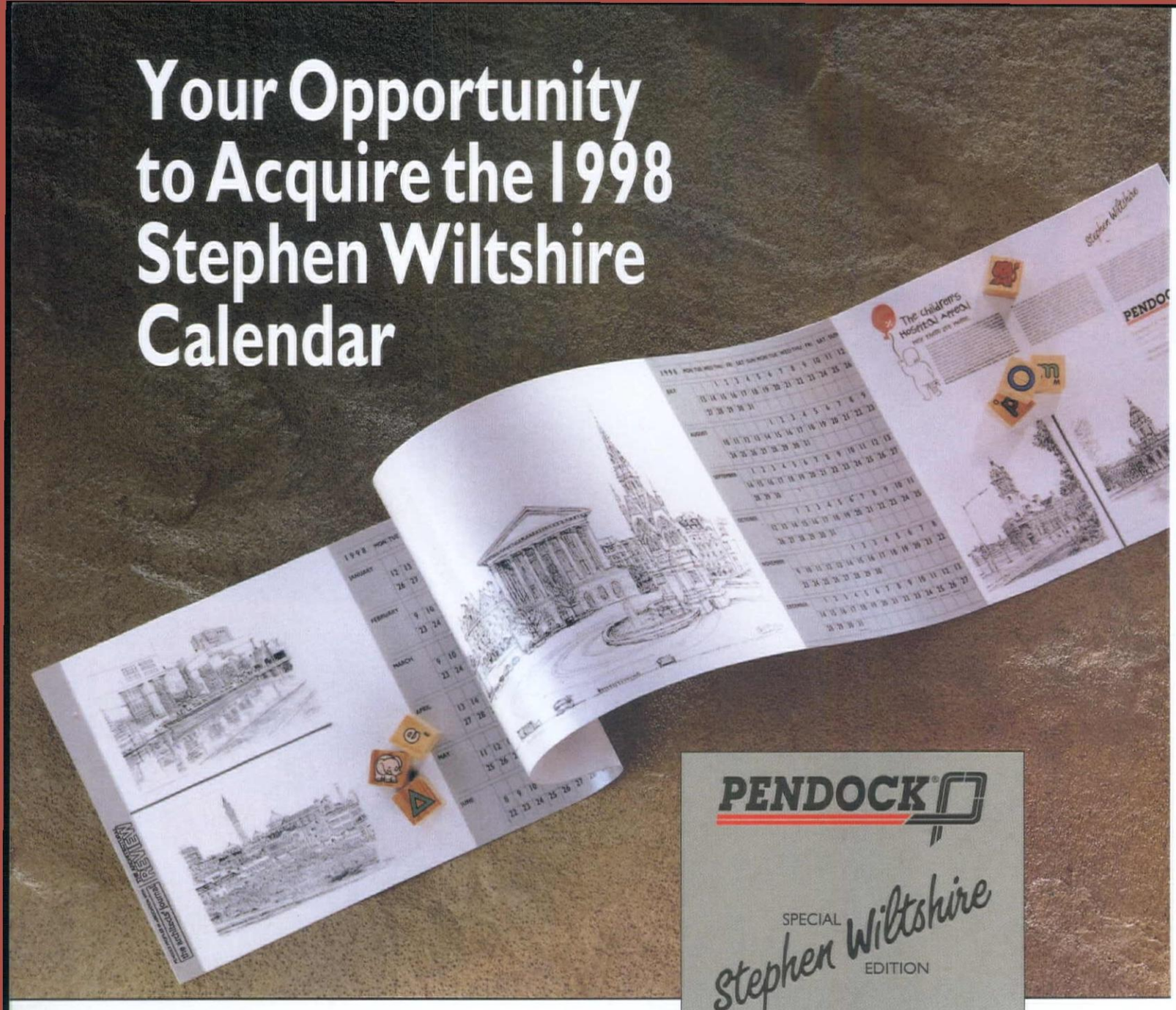


Endeavour House – London

Netherlands:	Tel: (31) 341.464611	Fax: (31) 341.432919	CIS Countries:	Tel: (7) 503.2306842	Fax: (7) 503.2306843
Germany:	Tel: (49) 23.523310	Fax: (49) 23.52331119		Tel: (7) 095.2391028	
Spain:	Tel: (34) 48.608253	Fax: (34) 48.608132	Letland:	Tel: (371) 227.9173	Fax: (371) 227.9173
USA:	Tel: (1) 219.9257700	Fax: (1) 219.9252366			

For more details enter 29 on AR enquiry card

Your Opportunity to Acquire the 1998 Stephen Wiltshire Calendar



PENDOCK

SPECIAL *Stephen Wiltshire* EDITION

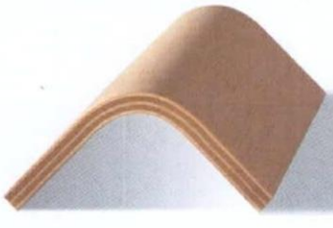
CALENDAR

PENDOCK PROFILES IN ASSOCIATION WITH

the architects' journal

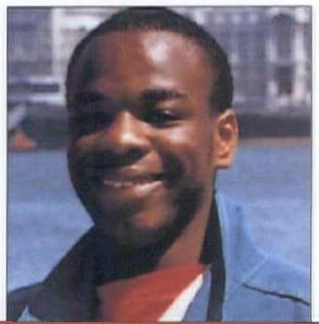
THE ARCHITECTURAL REVIEW

For 1998, The Architects' Journal & The Architectural Review are joining Pendock Profiles in sponsoring their official Stephen Wiltshire Calendar. Firmly established as a favourite among architects. The Architects' Journal & The Architectural Review readers who respond NOW will receive a complimentary copy of the calendar. Simply enter 15 on our reader enquiry service to receive your own Stephen Wiltshire Calendar. Remember, stock of the Calendar is limited: reserve your copy now.

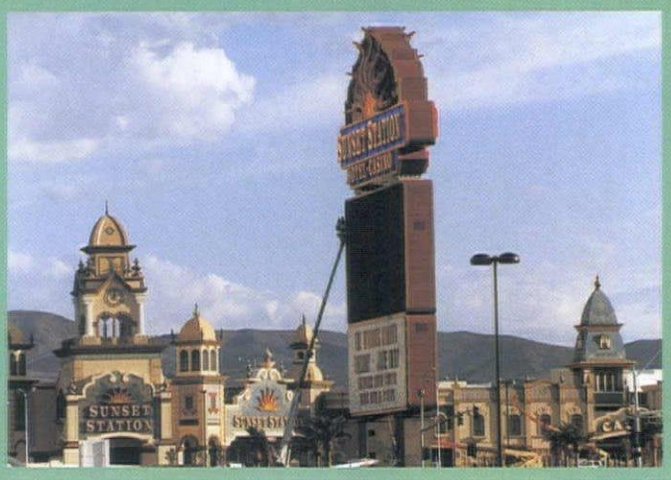


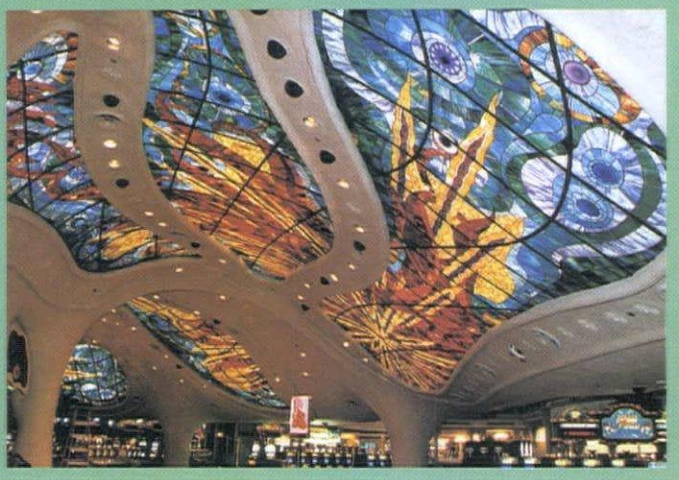
CURVED TECHNOLOGY

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.



Pendock Profiles Ltd., Halesfield 19, Telford, Shropshire TF7 4QT. Tel: 01952 580590. Fax: 01952 587805.







Overdosing on *faux* Spanish influences, this hotel and gaming complex in Las Vegas is a tacky tribute to the power of architecture as mindless scenography.

In an issue dedicated to new American architecture and its rediscovery of simplicity, tectonic presence and elemental materiality, it is perhaps almost reassuring to discover that more traditional values are still alive and well. They say nothing succeeds like excess, and the new Sunset Station Hotel and Casino in Las Vegas (where else) has it in spades. What the clients didn't want for their $198 million hotel, casino, cinema and restaurant complex was yet another boring, *faux* Spanish ranch-style offering, so representatives of Station Casinos and architects Morris-Brown, Inc of Las Vegas (where else) decided to plunder Spain proper. Unflinchingly, they 'traveled throughout Spain to inhale [*sic*] the rich detail that is now evident in the streetscape facades, restaurants, casino pit and every aspect of this perfectly themed property'.

The risks of mindlessly imbibing exotic influences without too much concern for their historical, functional, geographical, political and social contexts are clearly apparent in the outcome – a cardboard Spanish Moorish fantasia from central casting beamed down into the Mojave desert. Even by Las Vegas standards, you have to pinch yourself. The centrepiece of the sickly confection is the extraordinary Gaudí Bar, with its 'psychedelic ceiling' made up of 38 000 pieces of stained glass, belching fountain, tortured handrails and regurgitated Art Nouveau sinuousness. From the barrage of accompanying press literature, one senses that the architects are particularly proud of their torrid *homage* (you can almost imagine the design discussions 'Antoni Gaudí – crazy name, crazy guy!')

Despite its slavish ingenuity and undoubted artisanship (there are, after all, 38 000 bits of glass), this is simply theming on an Olympian level of crassness. It reduces and debases architecture (and the human values that inform it) to the level of expensive, surreal scenography and architects to glorified set dressers. Mercifully, within the Gaudí Bar, you can anaesthetise your senses with a Gaudí Martini, preferably consumed during Gaudí Time (weekdays 5 to 7pm) when the hapless waiters perform a Gaudí Dance. Guaranteed, one suspects, to give even Robert Venturi nightmares. CATHERINE SLESSOR

INSPIRATION



Architects: Helin & Siitonen
Photo: Rauno Traskelin

...is only half the story.

The other half is Insight. Insight into design trends, evolving techniques and architectural developments **worldwide.** To get the whole story every month – to have time to read it all in detail, and the ability to re-read and retain – **you must subscribe.**

The cost? Outstanding value at £54 pa (£64 overseas) – even less if you're a student. And with the option to cancel within three months for a full refund if you're disappointed. You won't be!



Post the coupon today.

"I think it's one of the best architectural magazines in the world." Henning Larsen, Denmark

"The magazine continues to shine out above all others" Nicholas Grimshaw, England

THE ARCHITECTURAL REVIEW

Please inspire me internationally! Enter me for a year's post-paid subscription to The Architectural Review at –

- ☐ £54 UK ☐ £64 Overseas
- ☐ or at the special UK student rate of £39
- ☐ £48 Overseas Students
- ☐ I enclose a cheque for £..... payable to "The Architectural Review"

OR

- ☐ Charge £..... to my Switch, Visa, Access, MasterCard or American Express account no:

_____

Expiry date: / / Switch issue no: _____

I understand that I may cancel my subscription in writing within 3 months for a full no-questions refund.

SIGNATURE.....

NAME .....
(BLOCK CAPITALS PLEASE)

ADDRESS.....

.....

..... POSTCODE.....

College and year if student: .....

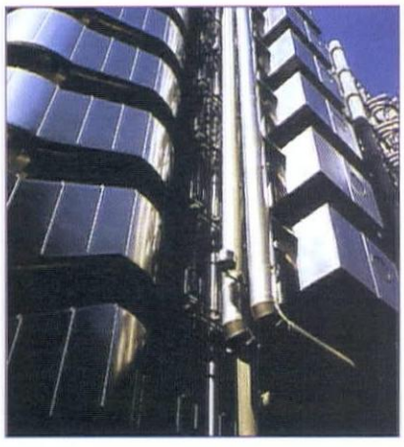
Post this Coupon with your remittance to –
The Architectural Review
Audit House, 260 Field End Road, Eastcote,
Middlesex HA4 9LT

INSPIRATION AND INSIGHT – WITH A GLOBAL PERSPECTIVE

When they are all so different, what makes them all the same?...

Swatch Timeship N.Y.C. New York.

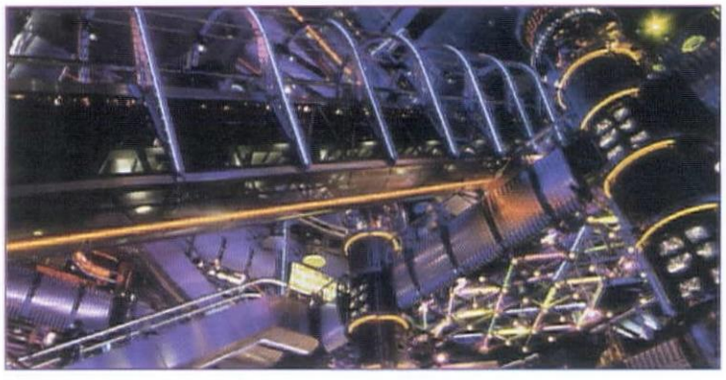


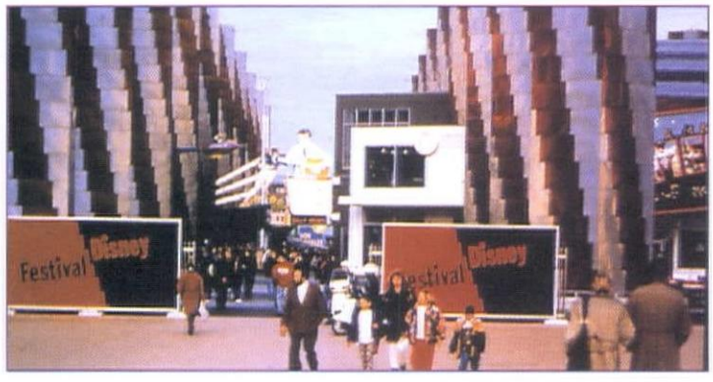


The Lloyd's Building, London.

The Trocadero Centre, London.

Centre de Divertissements, Euro Disney, France.







The Museum of Science & Industry, Tampa, USA.

...Rimex Group. The specialists in metal finishes.

Many of the world's outstanding buildings have taken advantage of the aesthetic beauty of Rimex's metal finishes, although they all remain unique in their own right.

The Rimex Group produce dynamic surface finishes on stainless steel and other metals.

The product range includes textured and embossed finishes. State-of-the-art etched finishes, coloured stainless steel and Rimex Super Mirror.

Suitable for interior and external architecture and for designed fixtures, furniture and fittings.

Contact our nearest sales office for details.

RIMEX GROUP

For more details enter 24 on AR enquiry card

For further information about RIMEX products contact your nearest Rimex sales office:

UK	USA	GERMANY	AUSTRALIA	FRANCE	IRELAND	SOUTH AFRICA	SPAIN
Rimex Metals (UK) Ltd	Rimex Metals (USA) Inc	Rimex Metals (Deutschland) GmbH	Rimex Metals (Australia) Pty Ltd	Rimex Metal (France) SA	Rimex Metals (Ireland) Ltd	Rimex Metals (South Africa) Pty Ltd	Rimex España
Tel: + 44 (0) 181 804 0633	Tel: +1 (732) 549 3800	Tel: + 49 (0) 7181 7096 0	Tel: +61 (8) 8347 2500	Tel: +33 (1) 39 82 38 55	Tel: +353 (1) 490 8332	Tel: +27 (11) 793 3695/8	Tel: +34 (91) 677 98 27
Fax: + 44 (0) 181 804 7275	Fax: +1 (732) 549 6435	Fax: + 49 (0) 7181 7096 10	Fax: +61 (8) 8347 2530	Fax: +33 (1) 39 82 49 31	Fax: +353 (1) 492 9112	Fax: +27 (11) 792 2872	Fax: +34 (91) 677 98 51

Website: http://www.rimexmetals.com

THE UNIVERSITY OF MICHIGAN

College of Architecture and Urban Planning

Positions:

Design and Other Substantive Areas: The College seeks applicants for two tenure track (assistant professor) or tenured (associate professor or professor) positions. Each position involves teaching design studio, plus teaching and research in one or more substantive areas, including: computer aided design, design process and methods, environment and behaviour, and the socio-cultural aspects of architecture and design. Successful applicants will be expected to contribute to both the professional and doctoral programs, and to contribute to the scholarly and research activities of the college.

Qualifications: Applicants are expected to demonstrate excellence in studio design teaching, as well as a record and/or potential for creative scholarship in one or more of the listed substantive areas. A professional degree in architecture or an advanced degree in a related field is required; a doctoral degree and/or a professional licence are desirable.

The William Muschenheim Fellowship: The objective of the fellowship is to support and encourage *individuals who wish to begin a career in architectural education*. Muschenheim Fellows are appointed as visiting assistant professors of architecture and are expected to spend one academic year ***in residence*** at the College. Fellows teach a design studio each term and otherwise receive a reduced teaching load to provide time to pursue a a scholarly agenda. A second year appointment as an adjunct assistant professor is a possibility for Fellows who have had a successful first year. The appointment of Fellows is for an eight month period, September 1 to April 30.

Qualifications: Candidates should be persons at or near the beginning of their professional career. A professional degree must have been obtained prior to September of 1997. A portfolio of design work and a research/scholarly proposal must be submitted along with a résumé and the names of at least three referees.

The Walter B. Sanders Fellowship: The objective of the fellowship is to Support and encourage *experienced practitioners beginning a career in architectural education*. Sanders Fellows are appointed as visiting assistant professors of architecture and are expected to spend one academic year ***in residence*** at the College. Fellows teach a design studio each term and otherwise receive a reduced teaching load to provide time to pursue a scholarly agenda. A second year appointment as an adjunct assistant professor is a possibility for Fellows who have had a successful first year. The appointment of Fellows is for an eight month period, September 1 to April 30.

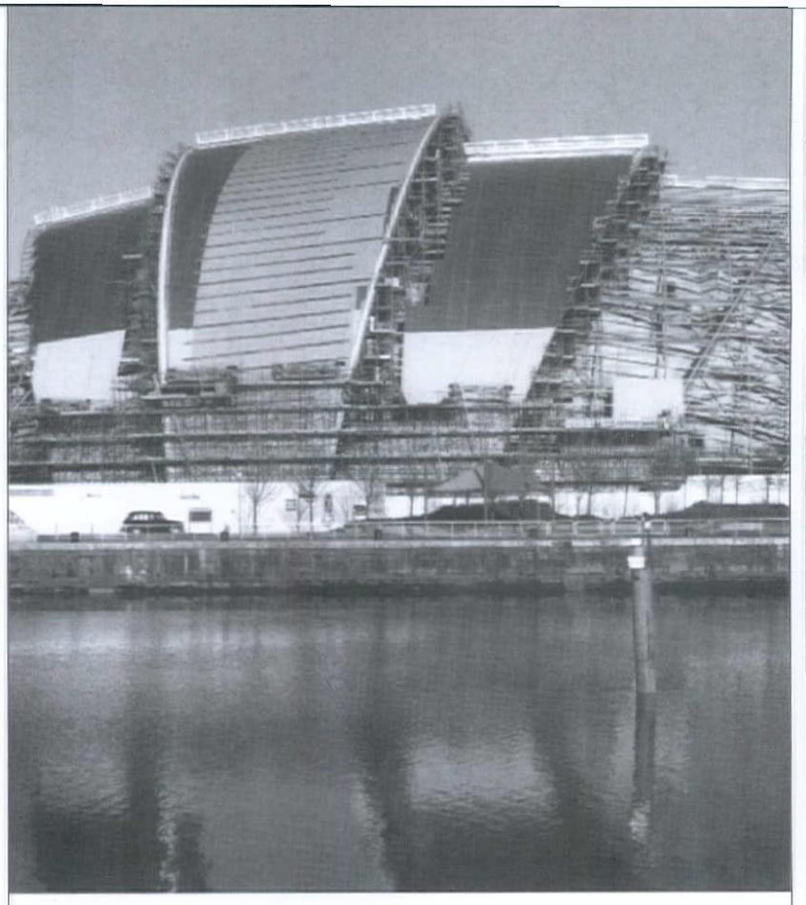
Qualifications: Candidates should be persons with three to five years of experience in architectural practice as indicated by a professional licence or other equivalent credentials. A portfolio of design work and a research/scholarly proposal must be submitted along with a résumé and the names of at least three referees.

The Willard A. Oberdick Fellowship: The objective of the fellowship is to support and encourage individuals who show promise in *building sciences and design*. Oberdick Fellows are assigned teaching responsibilities commensurate with their background and are given a reduced teaching load to provide time to pursue a scholarly agenda. Fellows are appointed as visiting assistant professors of architecture and are expected to spend one academic year ***in residence*** at the College. A second year appointment as an adjunct assistant professor is a possibility for fellows who have had a successful first year. The appointment of Fellows is for an eight month period, September 1 to April 30.

Qualifications: Candidates should be persons at or near the beginning of their professional or academic career. A professional and/or doctoral degree received prior to September 1997 is a prerequisite for appointment. A portfolio of design work and a research/scholarly proposal must be submitted along with a résumé and the names of at least three referees.

Applications for positions: College of Architecture and Urban Planning, The University of Michigan

Applications must be post marked not later than 20 January 1998 for the above positions. All positions will be available in September 1998. Applicants should specify the position being applied for and send: 1) letter of interest, 2) curriculum vitae, 3) names, addresses and phone numbers of three referees. Mail application materials to Search Committee Chair, College of Architecture & Urban Planning, The University of Michigan, 2000 Bonisteel Blvd. Rm. 2150, Ann Arbor, MI 48109-2069. The University of Michigan is a non-discriminatory, affirmative action employer. Ethnic minorities and women applicants are strongly encouraged to apply.



Steel. Pure creative energy.

For sheer exuberant strength in construction, steel cannot be equalled. It can be decorative and structural at the same time. It adds energy, space and dynamism to designs, supports great weights on a small footprint and spans huge distances with ease. It is economic, consistent in quality, weather independent, quick to fabricate and erect, durable, serviceable and easily modified. It is energy efficient and ecologically-friendly too.

If your philosophy embraces cost-efficient design that yields more than the average creative opportunity, then keep up with current developments in steel construction and take on board the compelling case for steel, pure and simple.

Wherever steel is used, we can help you get the very best in design, fabrication and erection from professional steelwork contractors who will deliver the high quality standards you'll demand for your project - be it large or small.

For more information about steel in construction simply call us on 0171 839 8566.

You can put your trust in steel - and impress your clients at the same time.

BCSA

Building confidence in steelwork

The British Constructional Steelwork Association Ltd.,
4 Whitehall Court, Westminster, London, SW1A 2ES

For more details enter 13 on AR enquiry card

National University of Singapore

SCHOOL OF ARCHITECTURE

The School has an active and expanding research programme. It aims to excel as a regional centre for advanced research in tropical architecture and urban design. The range of projects is geared towards establishing the School as an important reference site for the study and design of new and renewed urban centres in the region; taking advantage of Singapore's geographic and climatic position, excellent research and academic infrastructure and networks, and the track record of its urban redevelopment projects.

The School has restructured it architecture degree course to enhance the level of academic rigor in response to the changing demands of the building industry. It now offers a 3-year modular B.A. (Architecture) degree and a 2-year modular Master of Architecture degree. A new modular B.A. (Architecture) Honours degree has also been introduced to prepare students for academic postgraduate studies.

The Architecture course is recognised by the Singapore Institute of Architects, Board of Architects (Singapore), and the Royal Institute of British Architects (RIBA).

Applications are invited for **teaching appointments** from candidates with suitable academic and professional qualifications to teach **Architecture** and one of the following areas:

Urban Design
Landscape Design
Design Computing

Candidates should have architectural experience in either Urban Design, Landscape Design or Design Computing with at least a Master's degreě in one of these disciplines. Experience in teaching at tertiary level will be an advantage. Those without teaching experience but with extensive experience in practice or consultancy will also be considered.

Gross annual emoluments range as follows:

Lecturer	**S$49,260 - 74,800**
Senior Lecturer	**S$68,410 - 144,350**
Associate Professor	**S$128,050 - 177,750**

(STG£1.00 = S$2.35 approximately)

In addition, a 13th month Annual Allowance (of one month's salary) and an Annual Variable Component (of normally 2 months' salary) may be payable at year end, under the flexible wage system, to staff on normal contracts. The commencing salary will depend on the candidate's qualifications, experience and the level of appointment offered.

Leave and medical benefits will be provided. Depending on the type of contract offered, other benefits may include: provident fund benefits or an end-of-contract gratuity, a settling-in allowance, subsidised housing, education allowance for up to three children subject to a maximum of S$16,425 per annum per child, passage assistance and baggage allowance for the transportation of personal effects to Singapore. Staff members may undertake consultation work, subject to the approval of the University, and retain consultation fees up to a maximum of 60% of their gross annual emoluments in a calendar year.

All academic staff will be given a networked personal computer with access to a Cray supercomputer, UNIX hosts, departmental laser printers, a wide spectrum of software, on-line library catalogue, CD-ROM databases, Video-on-Demand, INtv and Internet.

Application forms and further information may be obtained from:

The Director
Personnel Department
National University of Singapore
10 Kent Ridge Crescent
Singapore 119260
Fax: +65 778 3948

NUS Overseas Office
Contact Singapore
Lower Ground Floor
5-11 Regent Street
London SW1 4LR, U.K.
Tel: +171 976 2090

Email: percct@nus.edu.sg
Web Site: http://www.nus.sg/NUSinfo/Appoint/APPL1.HTM

Only shortlisted candidates will be notified.

WORLDWIDE ROOFING SOLUTIONS





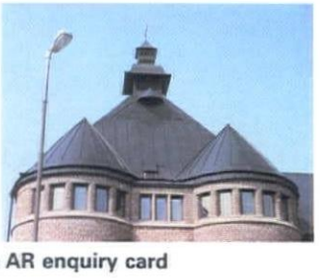












For the last 20 years, Gasell APX long strip metal roofing has been used on numerous prestigious projects, throughout Europe. Now it is available worldwide. Gasell APX, manufactured from superior quality, soft steel is elegant, durable and low maintenance. It has the flexibility to accommodate intricate three dimensional shapes giving exceptional design freedom.

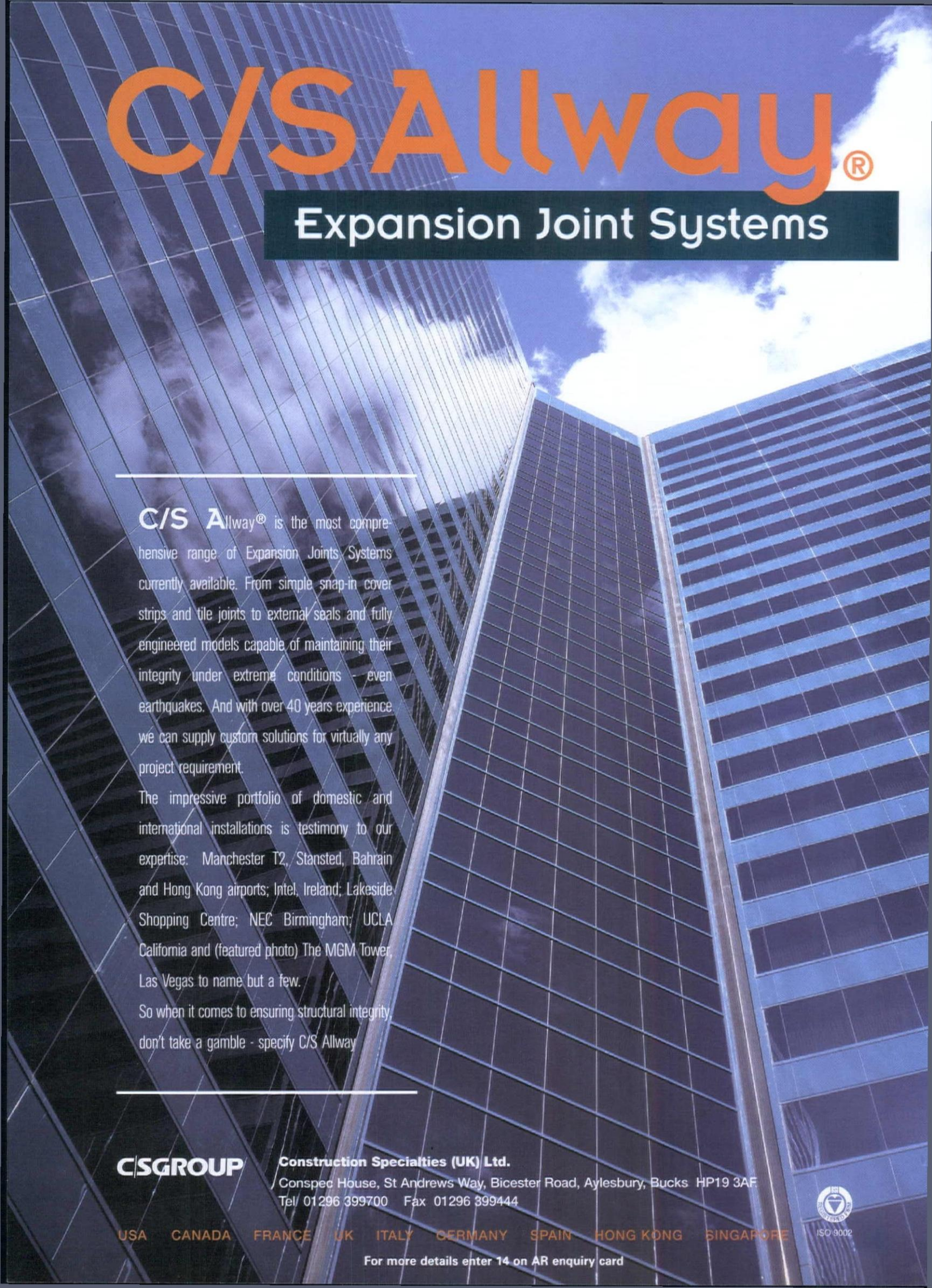
Gasell APX is ideal for both new build and refurbishment projects and is particularly suitable for renovating churches, palaces and other traditional buildings. It is currently being used to refurbish the Presidential Palace in Lithuania. Gasell APX also provides superb aesthetics for futuristic developments including schools, colleges, museums and houses.

It is available in five different coating systems and an extensive range of colours. Of note is Gasell SHINE, an exclusive coating system that is PVF_2 Kynar 500 based and incorporates metallic pigments. The pigments change colour with the ambient light producing a unique iridescence. Some of the colours available in SHINE simulate the patina of copper and lead providing a very attractive, cost effective, soft metal roofing solution.

Gasell Profil

Gasell Profil AB
Landsvägen 68
P.O. Box 7,
SE-23108 Anderslöv, Sweden
Phone: +46 410 214 00
Fax: +46 410 214 50

For more details enter 12 on AR enquiry card



C/S Allway® is the most comprehensive range of Expansion Joints Systems currently available. From simple snap-in cover strips and tile joints to external seals and fully engineered models capable of maintaining their integrity under extreme conditions - even earthquakes. And with over 40 years experience we can supply custom solutions for virtually any project requirement.

The impressive portfolio of domestic and international installations is testimony to our expertise: Manchester T2, Stansted, Bahrain and Hong Kong airports; Intel, Ireland; Lakeside Shopping Centre; NEC Birmingham; UCLA California and (featured photo) The MGM Tower, Las Vegas to name but a few.

So when it comes to ensuring structural integrity, don't take a gamble - specify C/S Allway

C/SGROUP

Construction Specialties (UK) Ltd.
Conspec House, St Andrews Way, Bicester Road, Aylesbury, Bucks HP19 3AF
Tel 01296 399700 Fax 01296 399444

USA CANADA FRANCE UK ITALY GERMANY SPAIN HONG KONG SINGAPORE

ISO 9002

For more details enter 14 on AR enquiry card

art and industry in america

Ranging across the United States in search of new attitudes to place-making and understanding of materials, this issue goes to Phoenix to look at Williams and Tsien's art museum and theatre (overpage) and Will Bruder's Kol Ami Worship Centre (p54), on to Daly Genik's sensitive reinterpretation of California vernacular in Mar Vista (p72), to Queens, New York for Polshek & Partners' boldly graphic printing plant (p69), and to Cranbrook for Dan Hoffman's remarkable interventions like the 'ghostcatcher' (here and p76).





Using inexpensive and relatively commonplace materials and techniques, the architects have created a labyrinth of memorable places that work at the scale of both the motorway and the delicate works of art which they house.

1

PHOENIX RISING

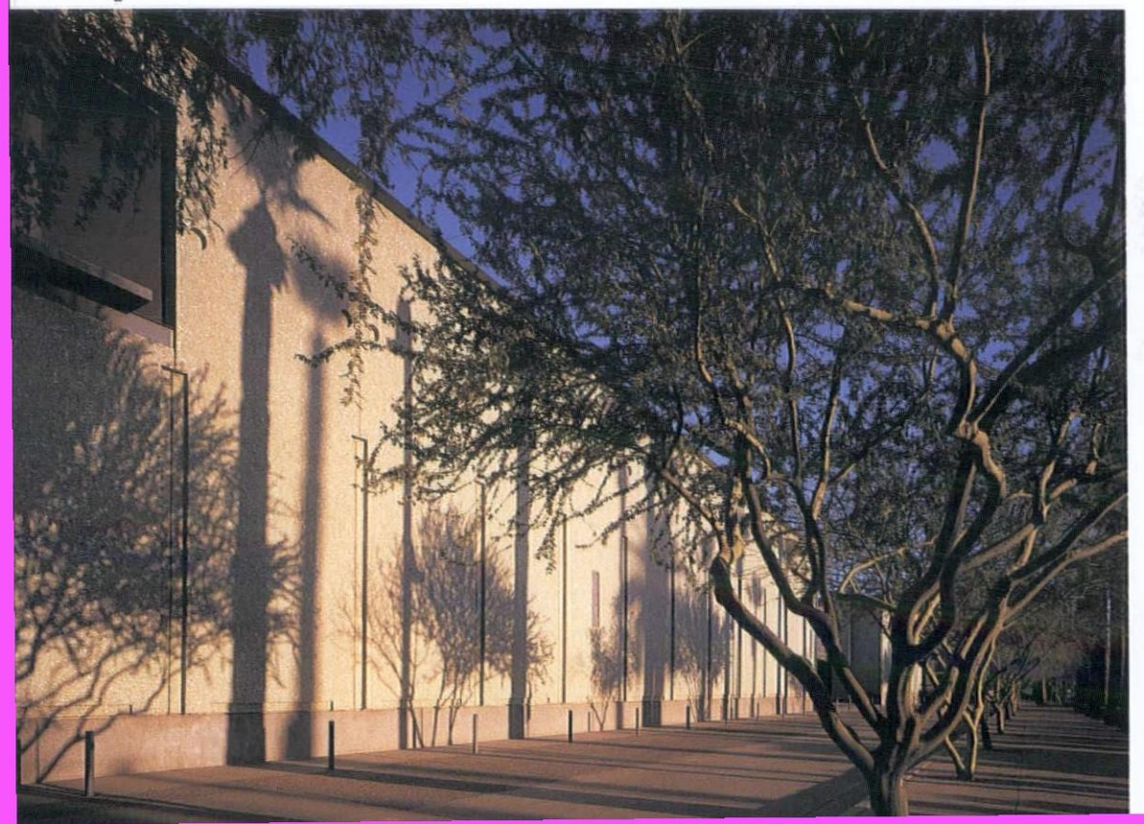
Art museum and theatre, Phoenix, Arizona, USA
Architect
Tod Williams Billie Tsien & Associates

1
Looking down Central. Bruder's library can be glimpsed to the left before the towers of the CBD.
2
The shadows of palms and Palo Verde trees set up a metaphorical architectural order on the precast walls of the new wings.
3
South termination of southern wing. Dark bulge contains ramp.

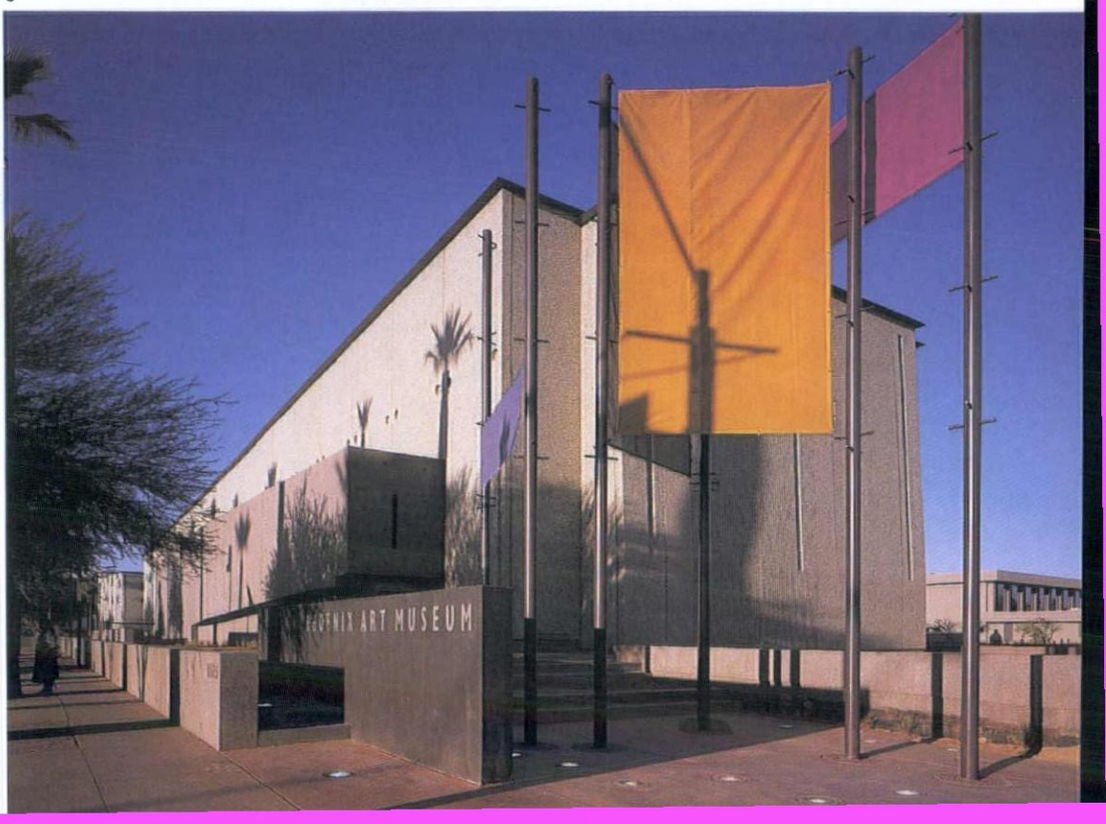
Central Avenue Phoenix is one of those immensely dreary six lane highways which make American cities so boring to most Europeans. Dead straight and flat it is the mid-line of the city grid, and stretches across the plain from suburb to suburb with relentless nineteenth-century rationalism and a tedious 40 mile an hour speed limit. In the middle, it has a moment of slight frisson with the few towers of the CBD (central business district) making a picturesque moment on the long drive north. And just beyond this, you come to a part of the avenue which plainly has some sort of civic presence, a place where the city is clearly trying to give itself a heart. First after the CBD is Will Bruder's Central Library (AR March 1996), with its huge striated copper saddle-bags emphasising the inviting stainless-steel curve of its entrance. Clearly this is a public building generously offering welcome. In a few seconds, you come to another on the same side of the street, also signalling entrance and civic presence with shining steel. The silver moment is posed between two long, grave, heavy and almost imperforate grey-green masses which, even at a daring 50 miles an hour, are articulated enough to be clearly more than just the normal dumb concrete that lines so many American urban thoroughfares outside the CBDs.

After a rather complicated manoeuvre, you can turn round, get back and park near the building. The concrete of the two wings that define the entrance and front Central Avenue is revealed to be in huge precast panels (the biggest size that could be put on a flat-bed delivery vehicle) and the aggregate turns out to be grey-green, a local calcite that is not normally used in such work, but which softly whispers in colour to the strange, almost mineral verdure of the Palo Verde trees that, to do the Phoenix authorities justice, line this part of Central and help make a carefully graded sequence of scales between the building and the road. The rhythm of the highway is thumped out by the tall palm trunks; then there comes the more delicate and bush-like row of Palo Verdes; then the building itself, with its scale and order given mainly by panel size but modulated by the insertion of events like a niche waiting for a sculpture at the north-west end, and strange glass slices protruding in the southern wing, casting sundial-like continuously changing half translucent shadows onto the impassive concrete.
The two precast concrete facades stop bluntly

2



3



Art museum and theatre, Phoenix, Arizona, USA

Architect

Tod Williams Billie Tsien & Associates

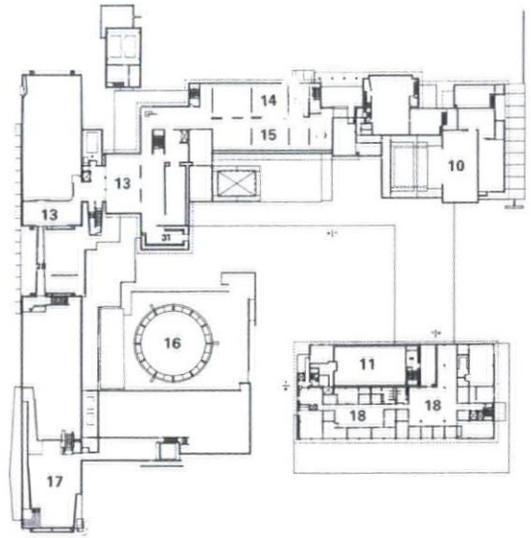
4
Glass slices animate precast walls of south wing which contains Great Hall.
5
Internal court is not yet complete.
6
Stainless-steel and native vegetation in entrance court.
7
Stainless-steel clad bridge between two precast wings heralds entrance.
8
Entrance, like bridge, is in honorific stainless steel.

A art museum complex
B new library

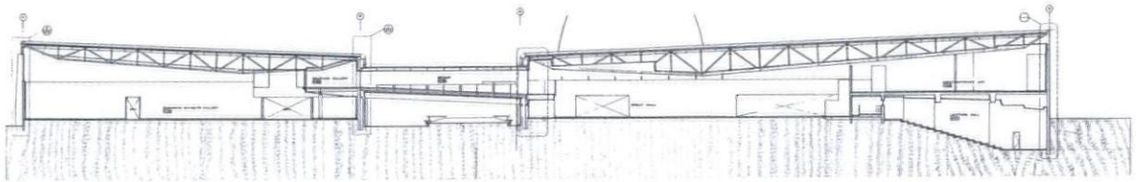


location plan

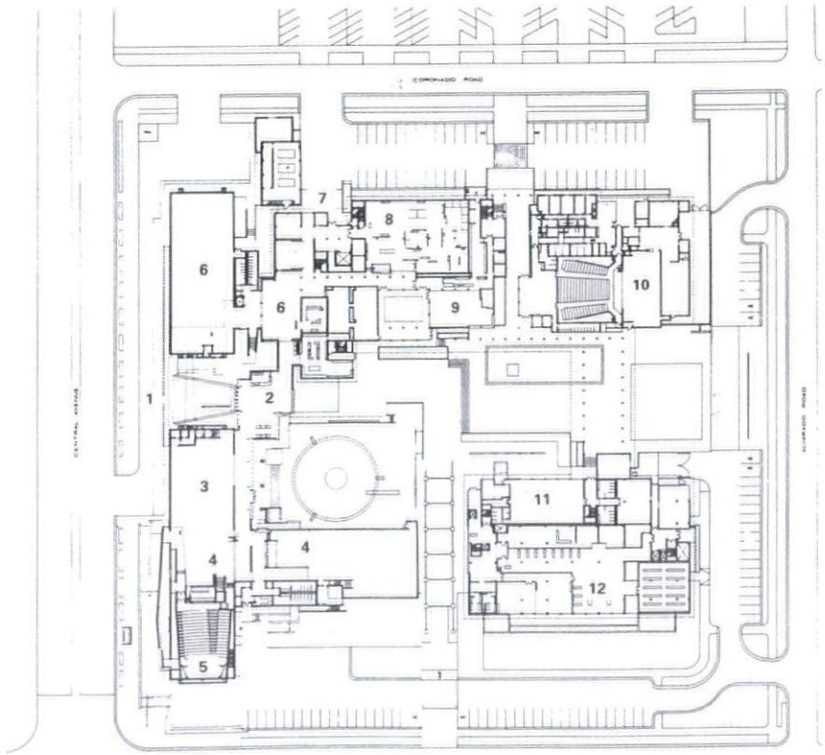
1 set-down and entrance
2 lobby
3 Great Hall
4 twentieth-century art
5 lecture theatre
6 changing exhibitions
7 loading
8 Asian gallery
9 café
10 theatre
11 theatre one
12 library
13 Western art
14 nineteenth-century art
15 eighteenth-century art
16 proposed sculpture pavilion
17 contemporary art
18 offices



upper level



north-south section through new halls



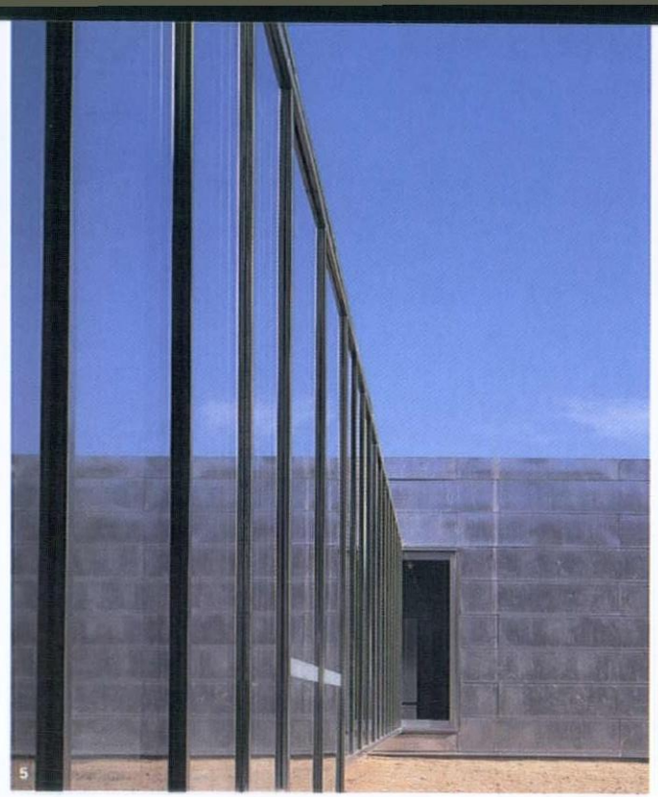
ground level (scale 1:2000)

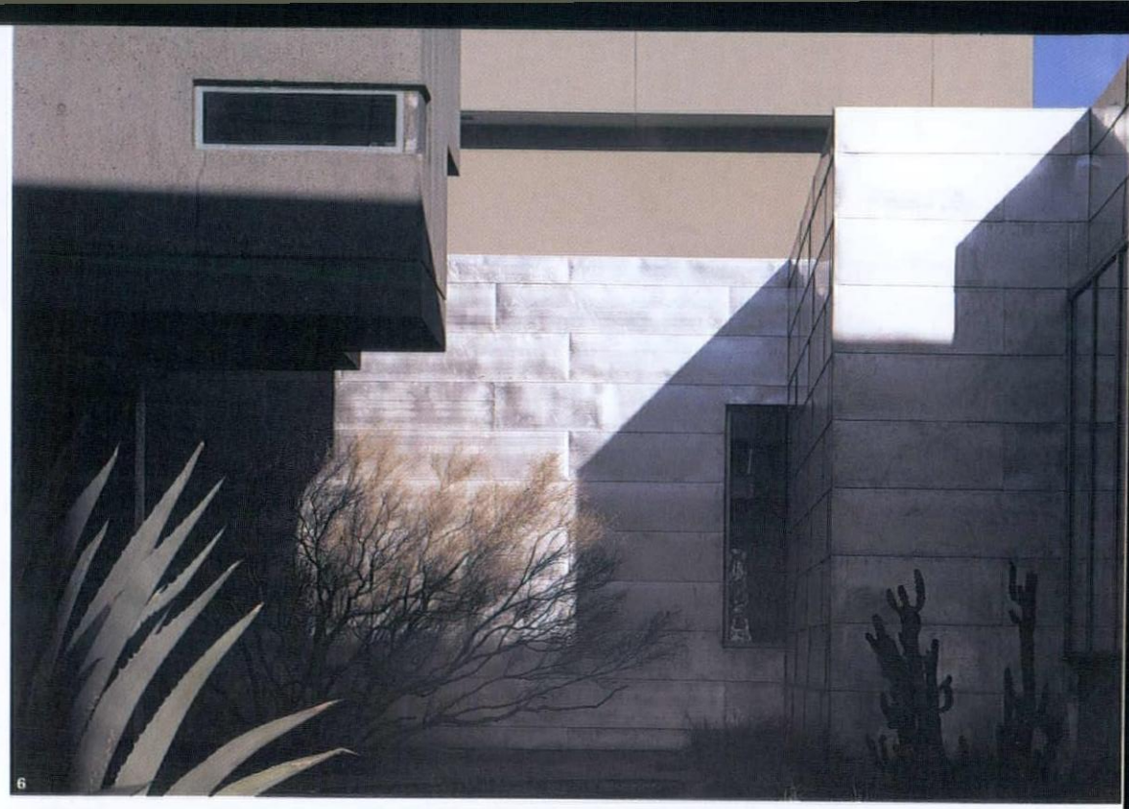
against the sky, but slope gently to emphasise the entrance between them, carefully obeying and celebrating the city's rule that for drainage purposes all roofs must fall by ½in to a foot (1:24). All this celebration of routine, the ordinary, and inexpensive technique (the panels are cast by a local firm used to making elements for heavy civil engineering projects) is intended to focus you on the entrance.

Here, celebration breaks out. It is like one of those wonderful moments in the second symphony of Sibelius, when the strings which have been muttering on, gravely establishing a deep rhythmic structure are called to attention by a piercing climax of trumpets. Here the climax is silver. A stainless steel bridge makes a portico between the two concrete wings. Beyond is the entrance, transparent and welcoming, clad in glass and stainless steel again.

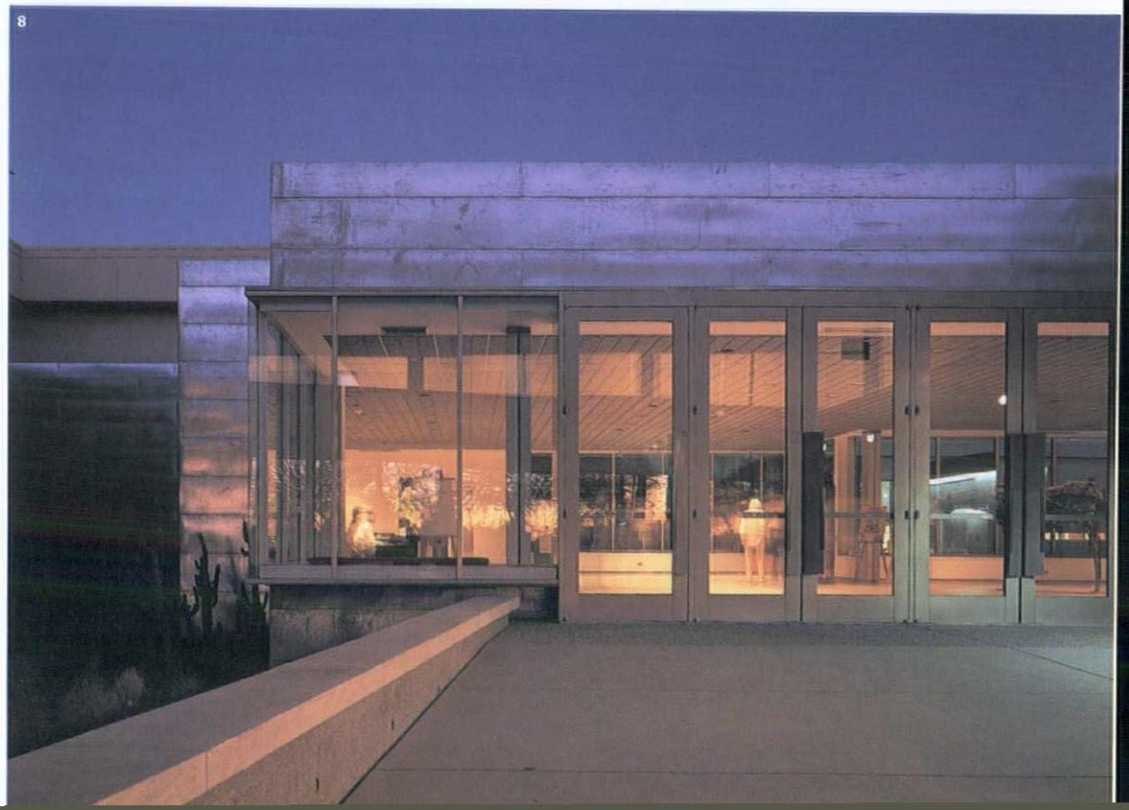
From the entrance lobby, you can choose to turn either left, towards the changing exhibitions gallery, or right to the Great Hall. Both of these are big volumes, almost industrial in their simplicity. The Great Hall is the more memorable of the two (the other by definition is always being altered). The Hall is a place for social occasions as well as a gallery, and it acts as a rather grand foyer for the lecture theatre, above which is the contemporary art gallery, reached either by a grand flight of limestone stairs or by a ramp which


4


5


6


7


8

Art museum and theatre, Phoenix, Arizona, USA

Architect

Tod Williams Billie Tsien & Associates

9
Great Hall seen from balcony to bridge, with contemporary gallery over lecture theatre at other end. Glass slices can be glimpsed piercing wall to right.
10
Asian gallery: a maze within a labyrinth.
11
Graphics gallery with glimpse to changing exhibitions below.
12
Changing exhibitions hall from first floor.

turns out to be the reason for the dark bulge on the concrete elevation of the south wing. Another connection between Central Avenue and the interior is made by the vertical glass slices which enliven the exterior; these penetrate straight through the wall to bring in a greenly glowing memory of hot sunshine.

In contrast to the clarity of this big volume is the north wing, behind the changing exhibition space. Here on two floors is a continually surprising labyrinth of different spaces, each with particular qualities carefully adjusted to the particular nature of the exhibits they house. The largest is the Asian gallery, a maze within the labyrinth, in which the often gaudy sculptures and paintings are set off against calm figured wood and vermilion walls.

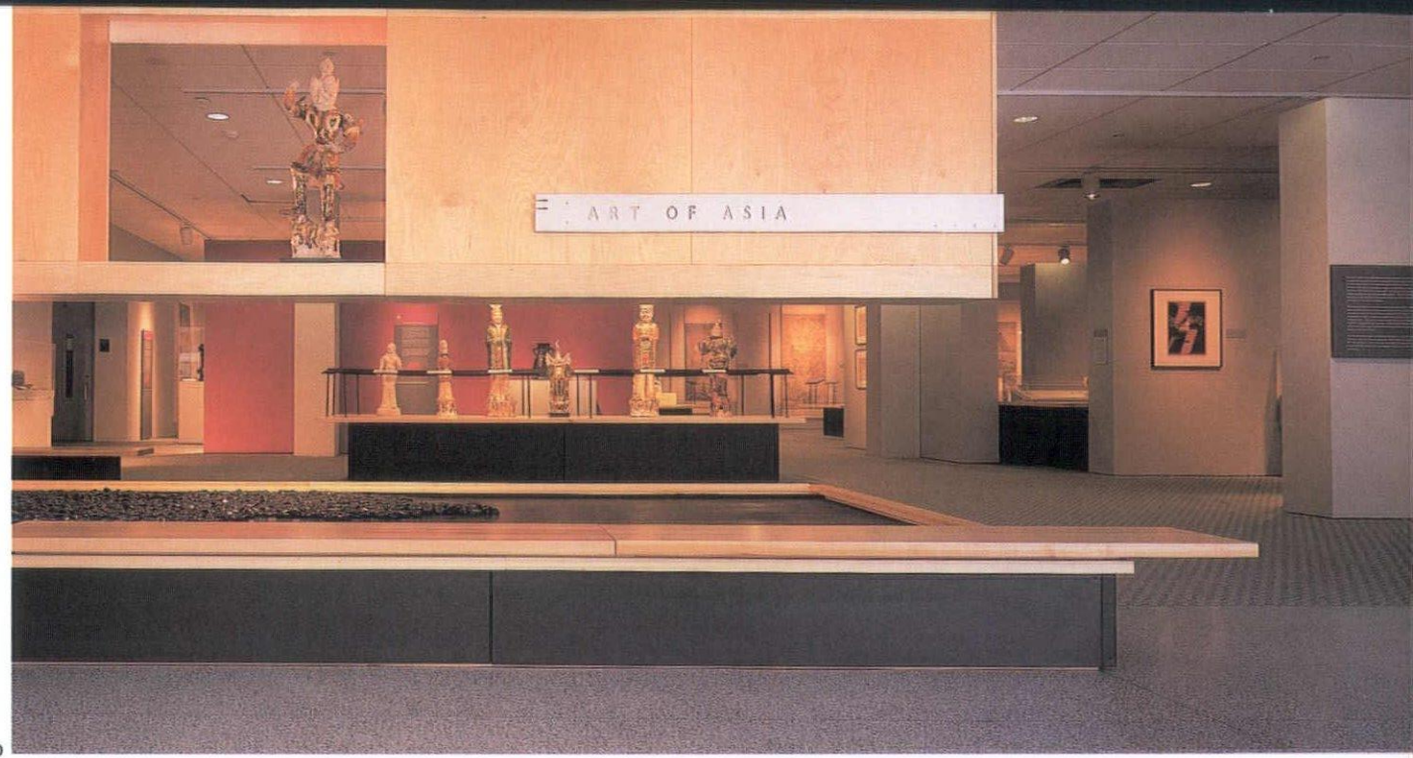
The new buildings are organised to complete a court, or rather a series of courts which engage with the existing museum, theatre and old central library designed in 1956 by Alden Dow. These are modest but quite dignified stucco buildings, made on a very low budget. They were originally surrounded by what the new architects call a 'doughnut of asphalt', making their civic impact almost negligible. The new wings on Central occupy what was previously a large part of the parking area, and they shield the court from the noise and pollution of the highway. In all



9

their recent work at whatever scale, Tod Williams and Billie Tsien create a quiet heart, luminous with daylight. In the Neurosciences Institute at La Jolla, there is the Plaza, a great terrace contained under the sky by surrounding laboratories; in the New York house (p45), there is the generous tall volume that contains the stairs. In Phoenix, the court is a complex affair in plan, partly for historical reasons (here for once in America is an instance of a public space growing organically with old and new parts relating in a complex contingent relationship). It will be a major moment on the projected pedestrian north-south route which will connect all the city's central cultural buildings.

The place will be more dramatic and memorable if the money can be found to build the sculpture pavilion, which will be a smooth conical structure 94ft (29m) tall and 75ft in diameter. It will be rather like a cream-coloured Phrygian cap without the floppy bit at the top. To be



10

12

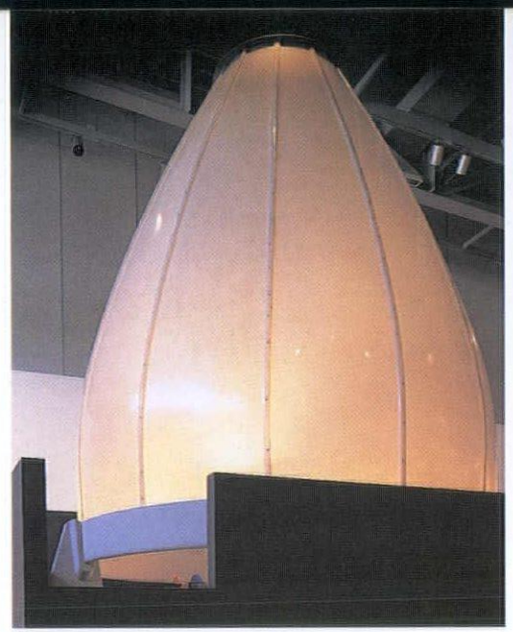




11

Art museum and theatre, Phoenix, Arizona, USA
Architect
Tod Williams Billie Tsien & Associates

13
Model of proposed sculpture pavilion for inner court.
14
Lecture theatre at end of south wing.
15
Cafeteria opens into inner court.



13



14

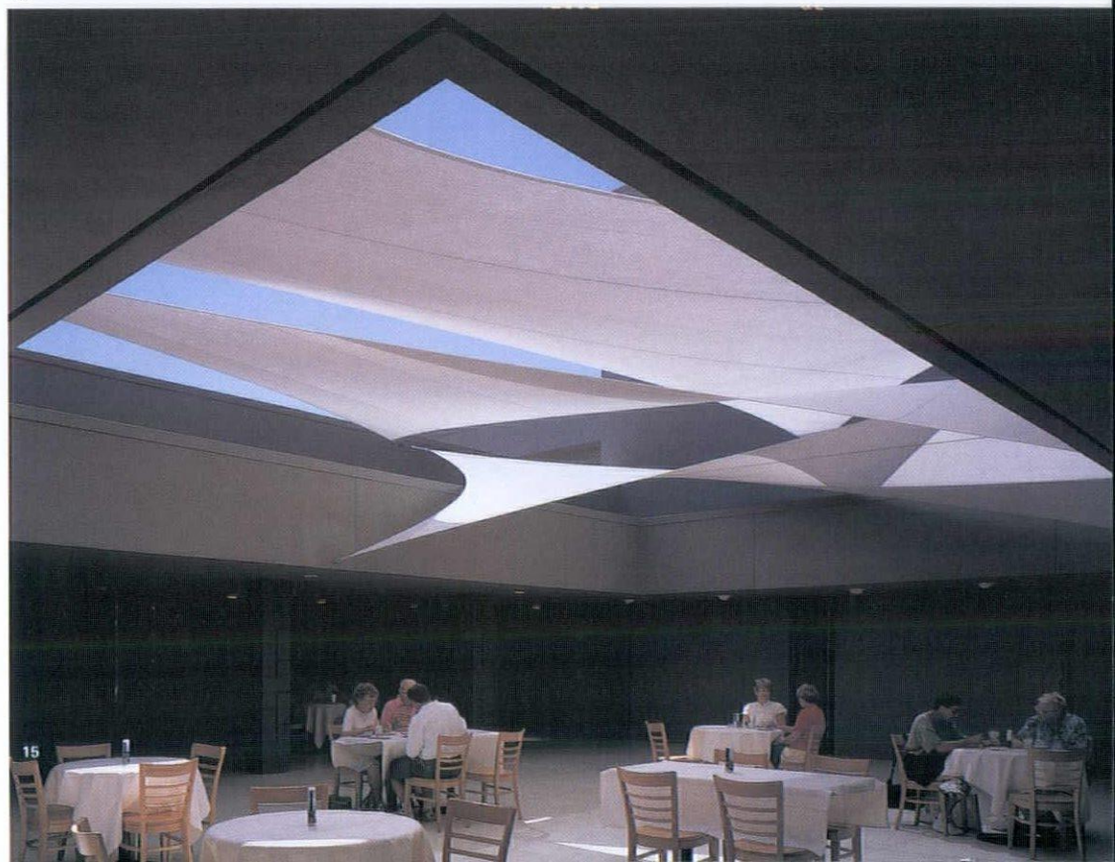
fabricated of translucent fibreglass resin sections half an inch (12mm) thick and bolted together, it will make a huge luminous volume cooled by desert air which will pass through perforations halfway up and be mixed with a very fine water mist, becoming heavier and falling towards the ground in a continuous invisible cascade.

The proposed fibreglass construction of the sculpture pavilion is a telling example of the way in which Williams & Tsien understand materials and technique; it will be made with simple semi-industrial processes like those used to make boats. The concrete slabs of the Avenue side are equally the product of commonplace, inexpensive low-tech building technology, which has been ennobled by imagination. Similarly, ceilings and walls are often made from Tectum, a wood fibre material normally used in gyms; blackened concrete is used as floor finish, though some of the more intimate rooms have maple strips, and elsewhere, in the Great Hall for instance, floors are of Yukon Silver limestone, but the sort that is often thrown away because of its varied colouring (which actually makes it more interesting and sensuous than the blandly uniform kind). Subtlety and sensuousness imbue all parts with which you have intimate contact, like handrails and handles.

There is a deep sensibility at work here, which allows tectonic qualities to resonate with spatial ones, generating places which are memorable at very many levels of consciousness. Yet, for all its noble visual and tactile presence, this building cost no more than $100 a square foot (£700m²). Phoenix got itself a brilliant bargain.

MARGARET SEAL

Architect
Tod Williams Billie Tsien Associates
Project team
Tod Williams, Billie Tsien (*principals in charge*), Marwan Al-Sayed (*project architect*), Vivian Wang, Martin Finio, Betty Chen, Matthew Baird, Peter Burns, Peter Arnold, David van Handel, Erika Hinrichs, Yoshiko Sato
Associate architect
Lescher & Mahoney/DLR Group
Structural engineer
Robin E. Parke & Associates
MEP engineers
Ambrosino, DePinto & Schmieder
Landscape architect
Lescher & Mahoney/DLR Group
Debra Burnette Landscape Design
Photographs
All photographs by Bill Timmerman except no 9 which is by Michael Moran



15



House, Manhattan, New York, USA
Architect
Tod Williams Billie Tsien & Associates

1
South front opens to garden and heart of block.

Showing a profound understanding of materials and light, this reinterpretation of the urban terraced house in Manhattan interweaves tradition and the present, and the abstract values of architecture with those of life.

TOWN HOUSE TRIUMPH

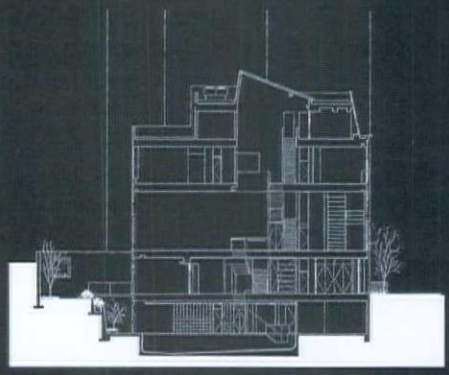
House, Manhattan, New York, USA
Architect
Tod Williams Billie Tsien & Associates

The house Williams & Tsien have built in Manhattan is the kind of urban dwelling that we would all like to have: big, centrally located and full of particular places and events. It is on a cross-street, which was presumably originally composed of nineteenth-century brownstones, but which is now mainly lined by those very grim brick apartment blocks that make uptown Manhattan so depressing for many Europeans. The 15-storey tenements may have been rushed up post-war on the cheap to satisfy urgent demand, but they now contain some of the most desirable flats in the city.

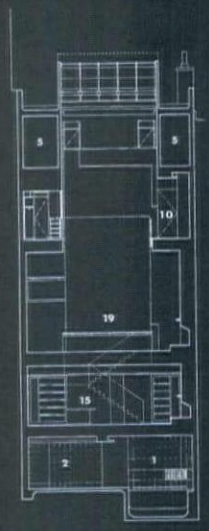
The new single-family house for a couple with one daughter is flanked by one of these dingy monsters, and on its other side, it has one of the few remaining brownstones, immensely perky, cheerful and decently scaled by comparison with the apartment blocks. The Williams & Tsien building occupies the 30ft by 100ft (9.1m x 30.5m) site of two brownstones, and has to bridge the scales of its neighbours. It does this by putting a great panel of hammered grey Indiana limestone in the middle of the street elevation and allowing the glazing to flow round it. The glass, which has a greenish tinge (and is held in dark grey-green metal glazing bars) ranges from transparent in the upper floors to translucent lower down, providing a measure of privacy from the street and softly filtered light inside.

The back (south) wall which faces the garden is almost all of transparent glass, opening the interior to the sun. Luminosity is increased by the main sectional move, a void in the middle of the house into which light pours from the glazed roof. The void has far more reason to be called an atrium in the classical sense than the often tacky volumes to be found in the middles of most office blocks nowadays. It contains the stairs, which are carefully arranged so that in general, flights do not occur above each floor, so light can flow down the whole interior (indeed, there is one place in the basement where you can look from the pool right up the entire house to the sky).

Galleries look over the void

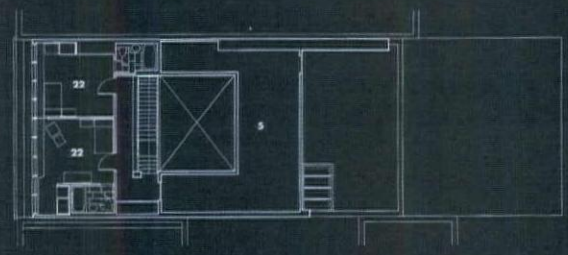


south-north section

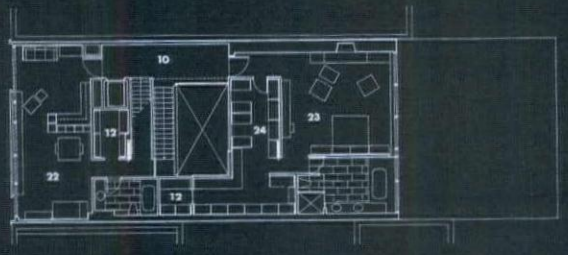


1 pool
2 exercise
3 play
4 laundry
5 plant
6 store
7 lower garden
8 entrance
9 formal dining
10 gallery
11 hall
12 wardrobe
13 kitchen
14 pantry
15 family room
16 garden
17 library
18 study
19 drawing room
20 bar
21 balcony
22 bedroom
23 master bed
24 dressing

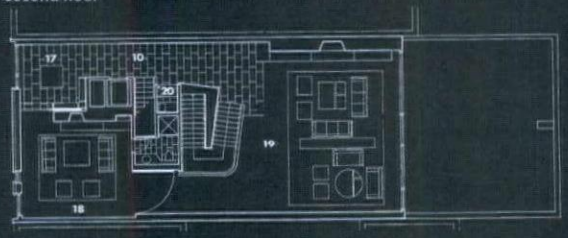
west-east section



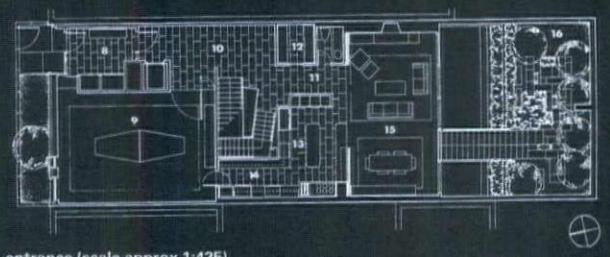
third floor



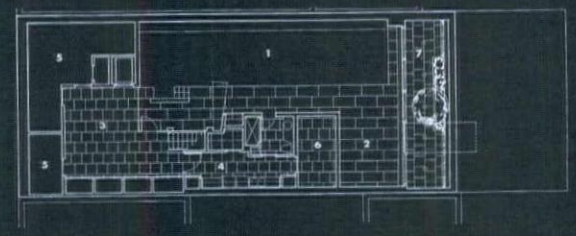
second floor



first floor (*piano nobile*)



entrance (scale approx 1:425)



basement

2



3



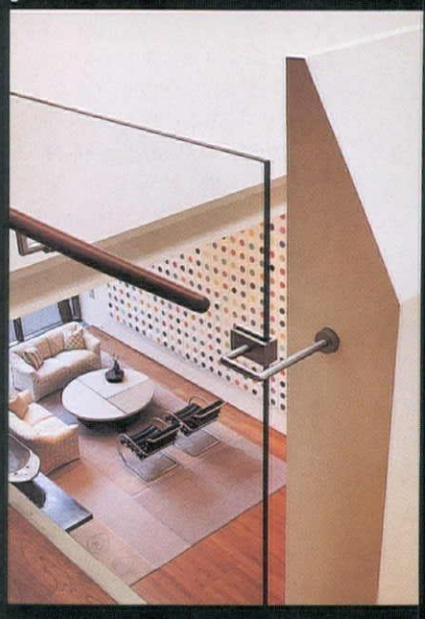
4

2
Street (north) front is given scale and privacy by dominant limestone panel.
3
Garden is terraced to allow light down to basement (pool) level.
4
Double-height formal drawing room on first floor *piano nobile*. Carpets are designed by Billie Tsien.
5
Entrance hall, with formal dining-room door to right, and glimpse through to family room.
6
Drawing room from mezzanine, with Damien Hirst abstract on west wall.

5



6



semi-public functions. The organisation is broadly that of a traditional urban terraced house but on a very grand scale. At entrance level is the formal dining room next to the hall, with the kitchen in the middle of the plan next to the sunny family room that overlooks the 30ft x 30ft garden at the back. From the hall, a generous dog-leg stair leads up to the double-height *piano nobile* with its formal living room, study and library. A big white wall to the left (north) of the stair as you go up is revealed to be an echo of the limestone panel on the front and, apart from adding order to the middle of the plan, it serves to display works from the owners' extraordinary art collection.

Above the *piano nobile* is the first of what in Renaissance terminology is called an attic floor, which contains the two main bedrooms (a guest bedroom is slung into a mezzanine over the study). In the second attic floor at the top of the house are the servants' rooms, but with their glass walls and private bathrooms, these are far from being traditional garrets.

Throughout, spaces and materials are handled with propriety. Floors in the more public spaces are of stone. In the formal volumes they are in cherrywood with carpets designed by Billie Tsien. Cherry is used in balustrade rails and cabinetwork as well, while the stone recurs in fireplaces and countertops – all the places you touch have sensuous properties. But most walls and ceilings are simply in white skimmed plasterboard, its unobtrusive neutrality setting off the artworks.

The house is admittedly very expensive, but clients and architects have worked harmoniously together to use space and materials with modesty and grace. It is the kind of commission that architects get once in a lifetime, and they have accepted the challenge with an exemplary understanding and interweaving of the roles of tradition and the present, abstract architectural values and those of life. M.S.



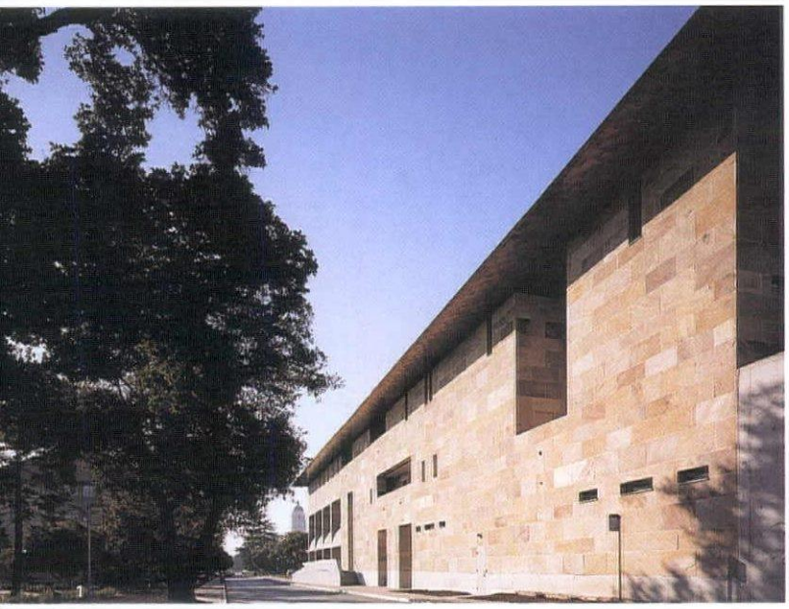
7

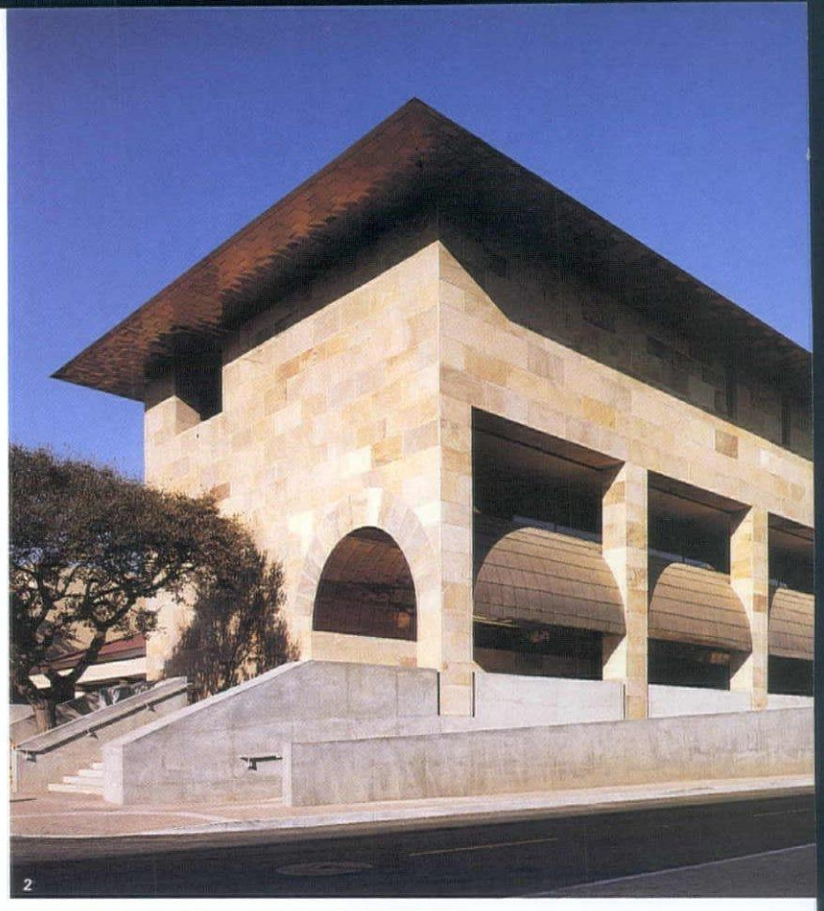


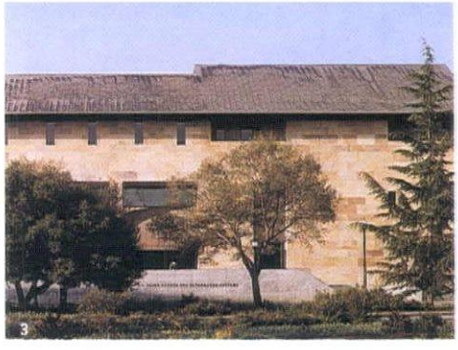
8



9







Antoine Predock's new research building at Stanford University distils the campus's nineteenth-century Romanesque into an elegant contemporary idiom.

STANFORD SYSTEMS

Founded in 1885, Stanford University's historic campus on the southern edge of the San Francisco conurbation at Palo Alto was originally developed to a master plan by Frederick Olmsted. The now sprawling campus continues to evolve, with the most recent set of additions built to accommodate the rapidly expanding discipline of computer science. Antoine Predock's new Center for Integrated Systems (CIS) houses facilities for research into computer hardware, partnering a similar building for software systems research by Robert Stern, which was completed last year.

Predock won an invited competition for the new CIS building, and was generally acknowledged as a slightly surprising choice. Stanford's conservative groves of academe are dominated by nineteenth-century Romanesque architecture, with which Predock's idiosyncratic sensibility and arcane references (UFOs, geology) might seem at odds. However, through judicious massing and selection of materials, Predock's building succeeds in distilling Stanford's essence into an identifiably contemporary form.

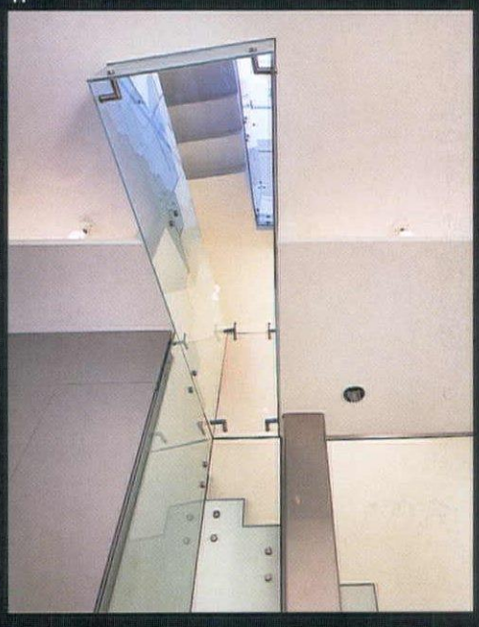
The CIS is located on a prominent pedestrian mall defined by a major campus axis. Together with Stern's software research centre and buildings by Pei Cobb Freed & Partners, the new intervention reinforces the axis along what will be a new science and engineering quadrangle. Clad in honey-coloured Indian sandstone, the squat three-storey building evokes institutional monumentality and permanence

House, Manhattan, New York, USA
Architect
Tod Williams Billie Tsien & Associates

7,8
Luminous atrium, grand stair is flanked by wall that echoes limestone panel on street.
9
Study is on *piano nobile*, but given intimate proportions by being under guest bedroom on mezzanine. Full-height library to left.
10
Basement pool: given almost Roman gravitas by choice of materials and use of light.
11
Magic slot (seen to left on ceiling in 10) that links pool level with sky up the atrium.
12
Door handle and letterbox in bronze greet visitor with welcoming grace and tactility.



10



11



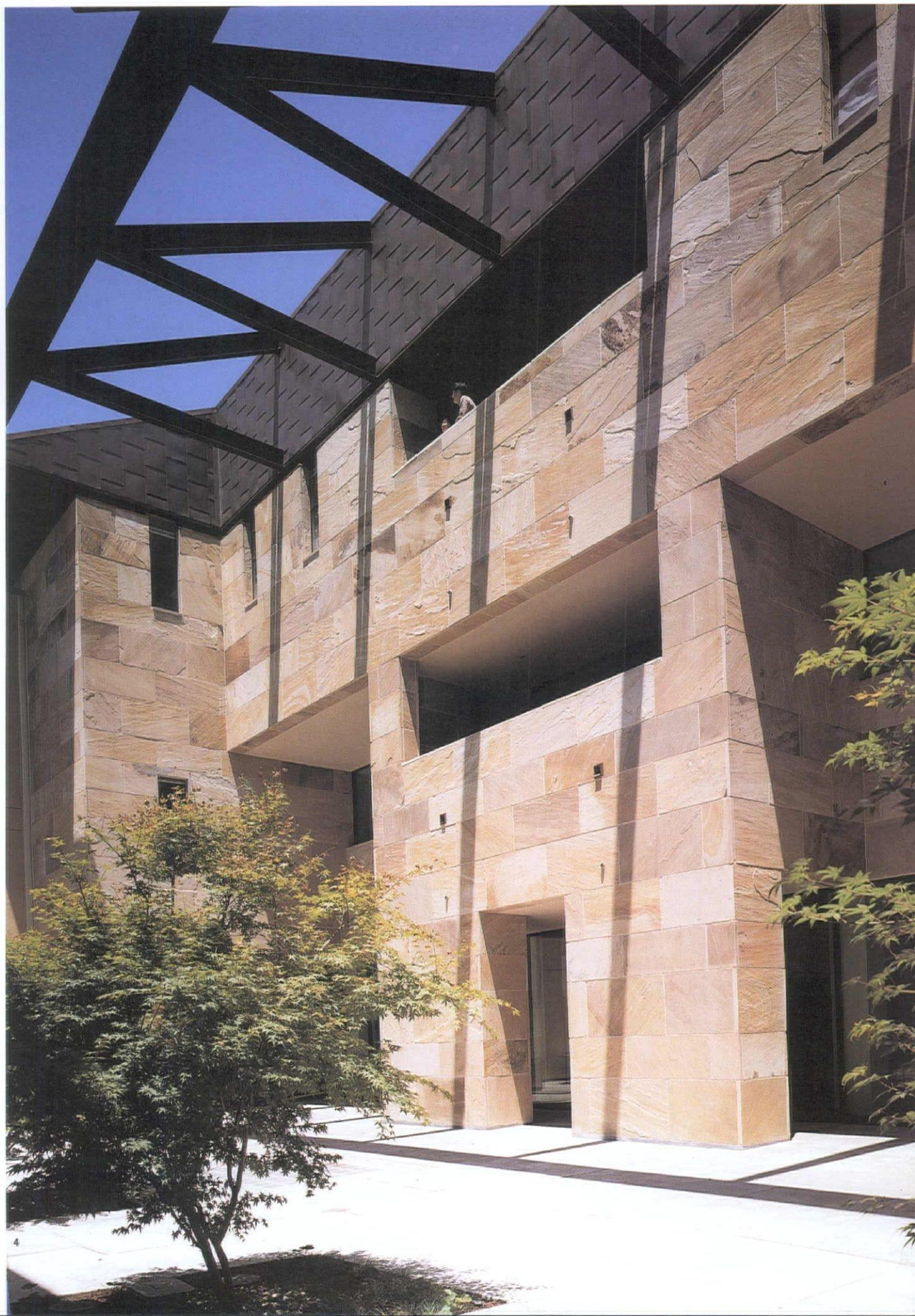
12

Architect
Tod Williams Billie Tsien Associates
Project team
Tod Williams, Billie Tsien, Vivian Wang (*project architect*), Peter Arnold, Christopher Haynes, Matthew Pickner, Marianne Shin
Associate architect
Schuman Lictenstein Claman Efron Architects: Peter Claman, Richard DeMarco , Pio Graiff
Structural engineer
Cantor Seinuk Group P. C.
Mechanical engineers
Cosentini Associates
Photographs
Michael Moran



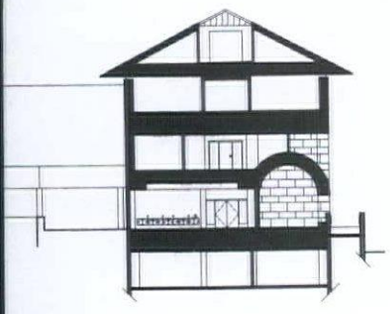
1
Predock's building distils the essence of Stanford's campus Romanesque.
2
Copper-clad barrel vault of entrance arcade extrudes through huge sandstone walls.
3
Detail of the north elevation.
4
The internal courtyard.

Research building, Palo Alto, California, USA
Architect
Antoine Predock

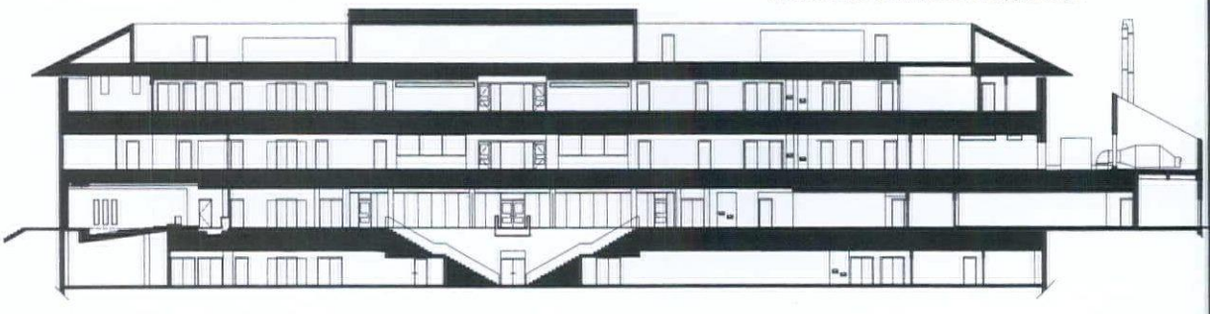


4

5
The barrel-vaulted roof of the arcade is lined with copper.
6
The main entrance, with the lobby and internal courtyard beyond.
7
Detail of the lobby.
8
Copper-clad barrel vault registers inside.
9
Typical cellular study room at upper level.

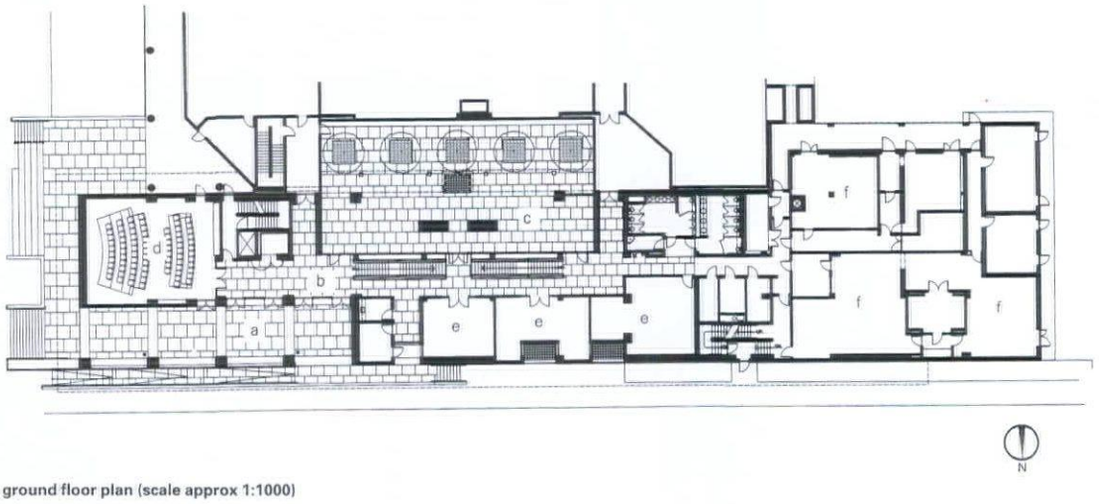


cross section

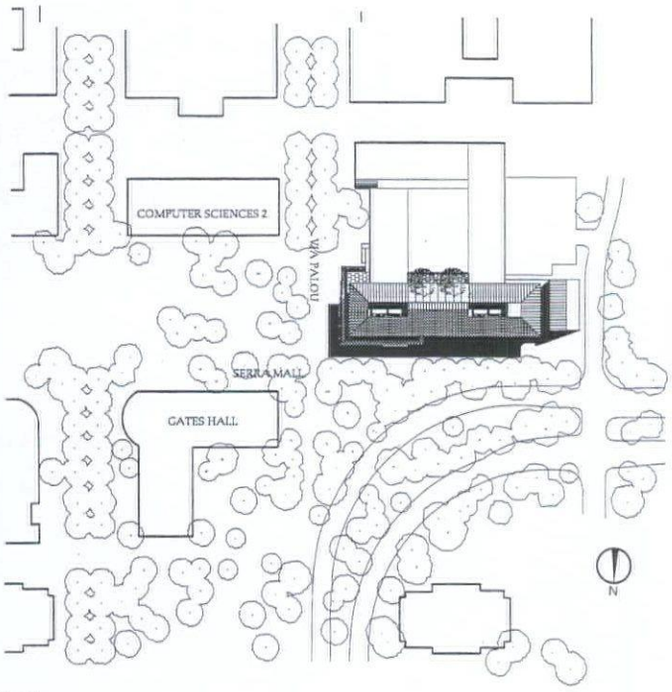


longitudinal section

a entrance arcade
b lobby
c internal courtyard
d auditorium
e faculty offices
f research laboratories



ground floor plan (scale approx 1:1000)



site plan

with its deeply recessed orthogonal openings and balconies.

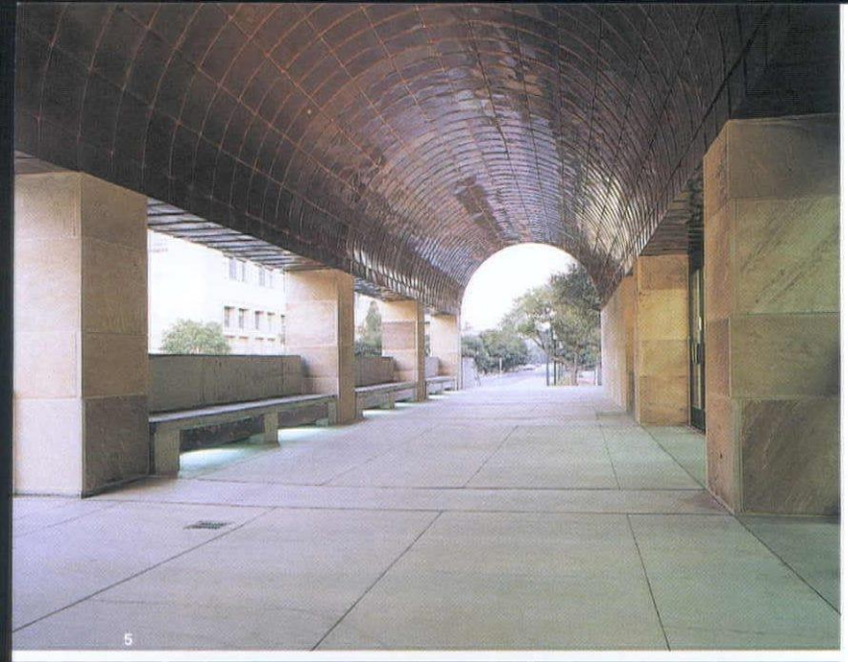
The entrance on the north elevation is reached through a short arcade, lined with heavy stone benches. The underside of the arcade's barrel-vaulted roof is clad in copper panels, which infuse it with a warm, sensuous glow. It is easy to imagine this sheltered, civilised space becoming popular with students. Copper is also used to clad the gently pitched, overhanging roof.

The arcade leads into a generous lobby, with an open courtyard beyond. Taking advantage of Palo Alto's warm, Mediterranean climate, the courtyard gives the building a communal focus and admits light to the spaces above. The narrow rectangular plan is organised in two wings around the courtyard. At ground floor level, the east wing houses a small auditorium, the west wing research laboratories, with faculty offices in between. The upper floors contain cellular study rooms for individual researchers, but Predock is aware of the rich potential of the chance encounter, so there are also spaces for informal interaction.

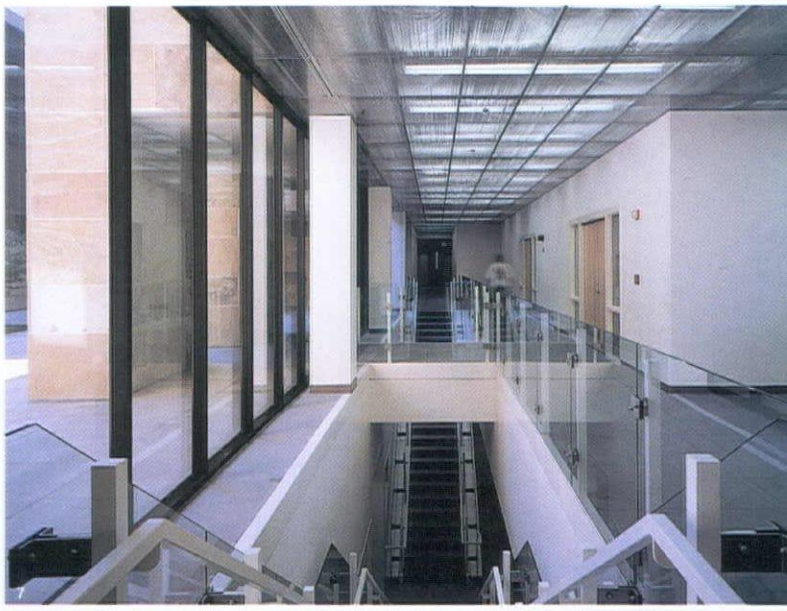
At night, the mass of the building is softened by a narrow strip of clerestory glazing which creates the impression of the copper roof floating above the sandstone walls. For Predock this must rank as a relatively modest and restrained project, yet it has a dignified elegance achieved through lucid geometry, well-chosen materials and an innate concern for its community of users.

PHOEBE CHOW

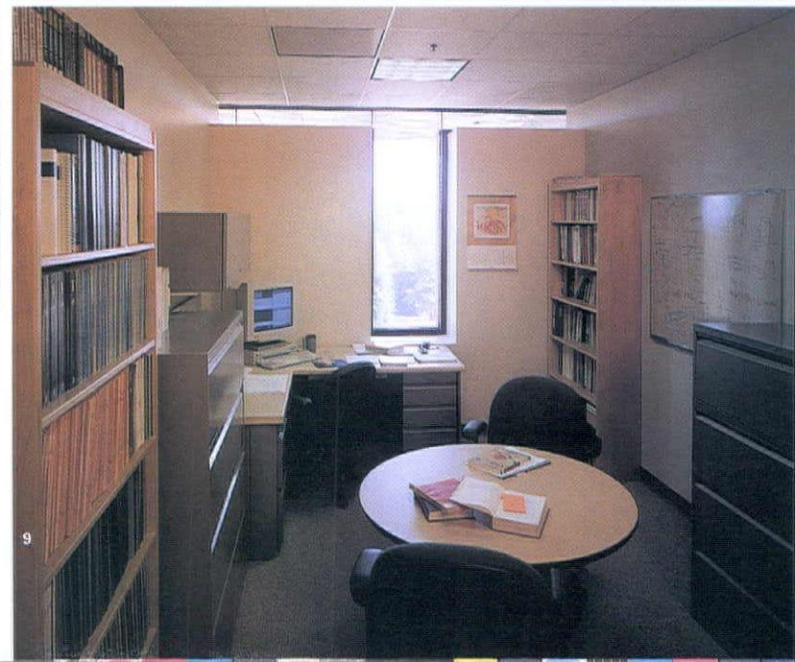
Research building, Palo Alto, California, USA
Architect
Antoine Predock


5


6

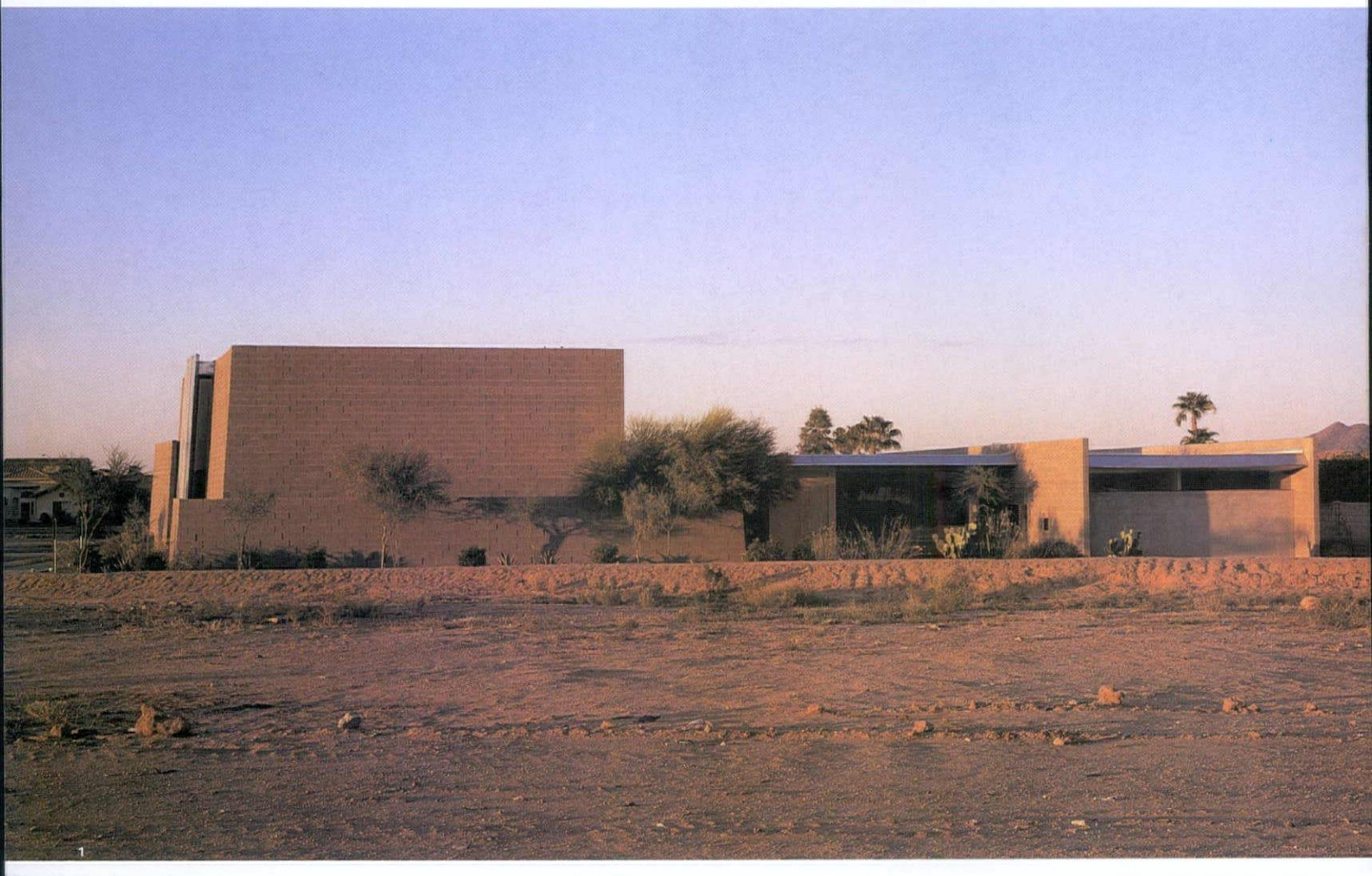

7


8


9

Architect
Antoine Predock Architect
Project team
Antoine Predock, W. Anthony Evanko, Derek Payne, Mischa Farrell, Geoffrey Beebe, Mark Donahue, Paul Gonzales, Jennifer Lein, Robert McElheney, Lawrence Mead, John Morrow, George Newlands, Brett Oaks, Kira Sowanick

Structural engineer
Rinne & Peterson
Mechanical engineer
Gordon Prill
Landscape consultant
Joni L. Janecki & Associates
Laboratory consultant
WHL Architects
Photographs
Timothy Hursley



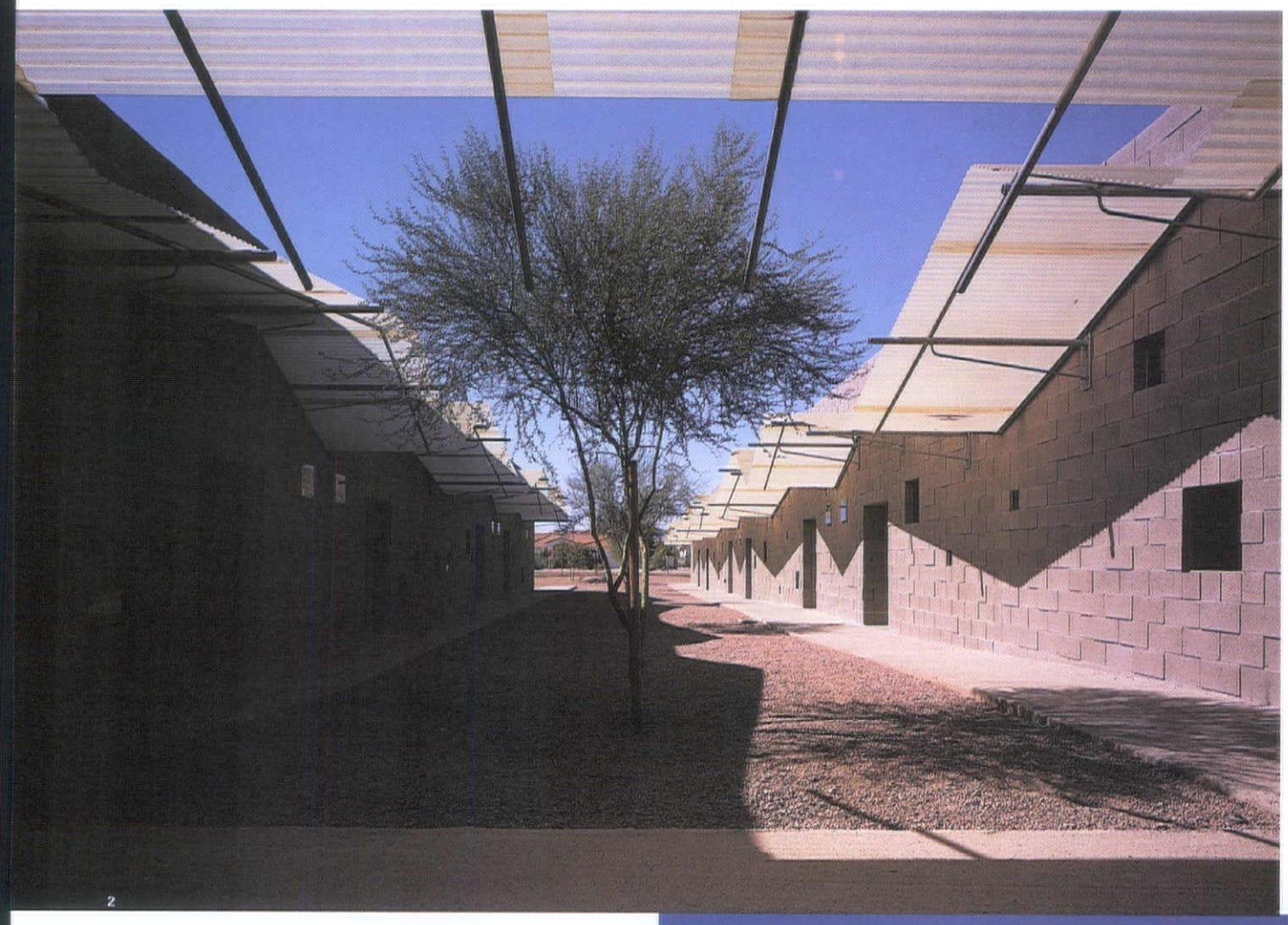
1

Located in Scottsdale (an eastern suburb of Phoenix), the Kol Ami worship and learning centre contains both religious and educational facilities for a local Jewish group. The complex of buildings is conceived as a modern version of the traditional fortified village in the spirit of ancient desert settlements. This deflects the rather lacklustre suburban context and reinforces the elemental presence and raw materiality of Will Bruder's complex of buildings. So far, the complex consists of a synagogue, school and community rooms arranged in a tight knit pattern of streets and protective courtyards. The intimate matrix is intended to reinforce a sense of community identity. Only the first phase has been completed, but eventually the complex will extend to occupy half its allotted suburban block; the rest of the site contains a landscaped area for car parking.

Overlooking the parking garden, the east wall of the Kol Ami compound forms its principal public elevation. As yet the wall is only partly complete, but will eventually undulate along the full length of the complex in a languid, sensuous curve. The focus of the first phase is a large volume described as a sanctuary which is used for worship and various educational activities. Slashes of sunlight energise and illuminate the space through clerestory glazing in the roof and a carefully positioned square window on the south wall. A cherrywood ark containing the Torah's scrolls is set against the east wall.

ELEMENTAL ABSTRACTION

Using simple construction techniques and drawing on the traditions of ancient desert settlements, Will Bruder's worship and learning centre for a Jewish community has a compelling tectonic intensity.



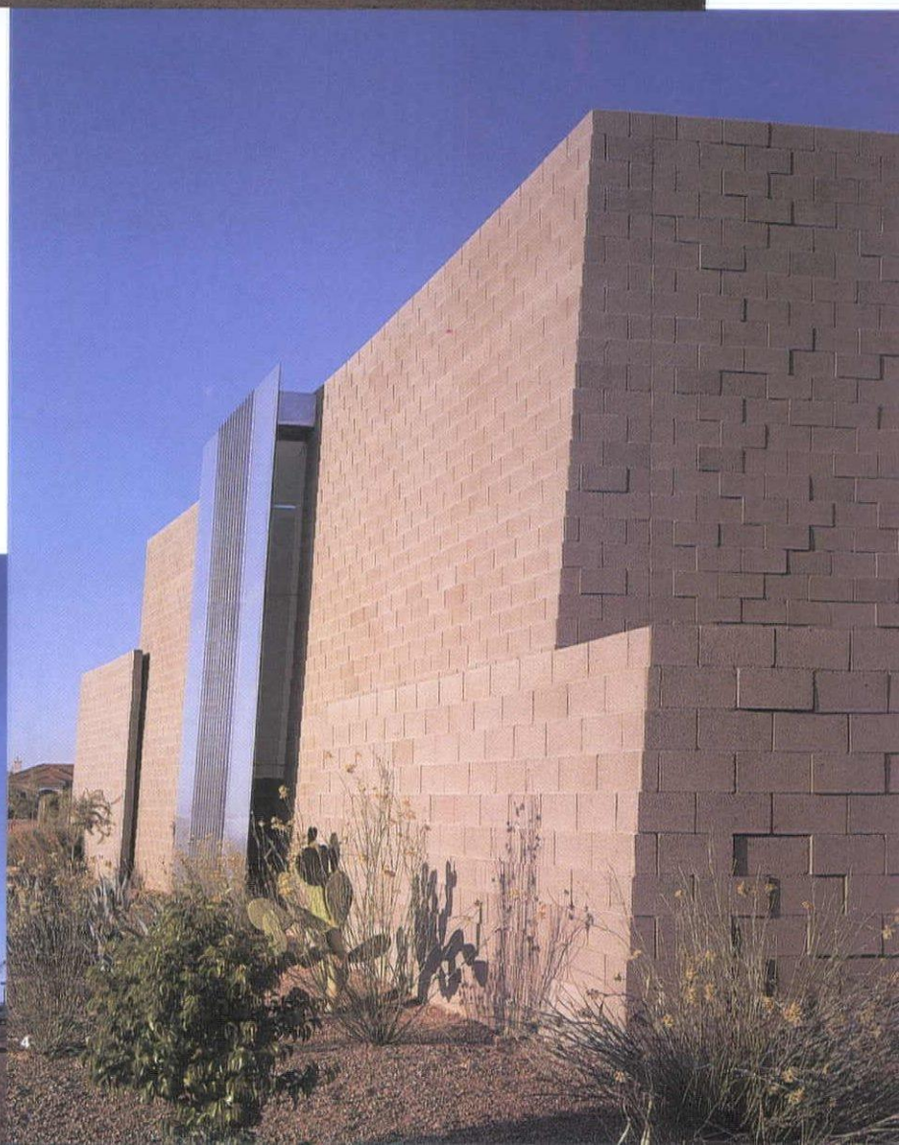
2

Worship and learning centre, Scottsdale, Arizona, USA
Architect
William P. Bruder Architect

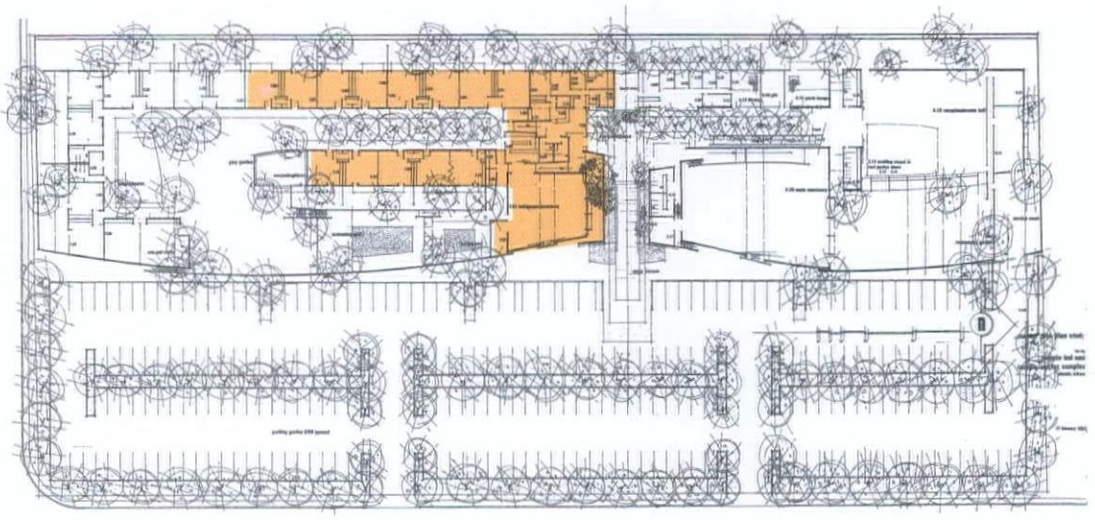
1
The first phase of the Kol Ami complex has a massive, elemental presence, inspired by traditional desert communities.
2
Part of the cloister between the two wings of classrooms.
3
Polycarbonate sheeting is fashioned into lightweight awnings providing shade.
4
The walls of the sanctuary consist of sand aggregate blocks laid slightly offset. Thrown into relief by the sun, the irregular texture of the blocks animates the huge flank walls.



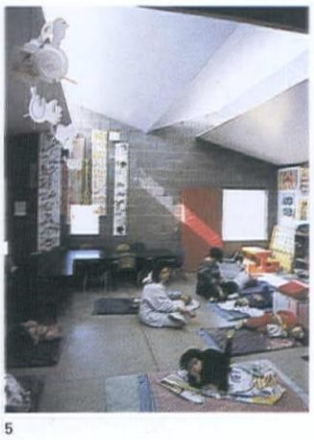
3



4



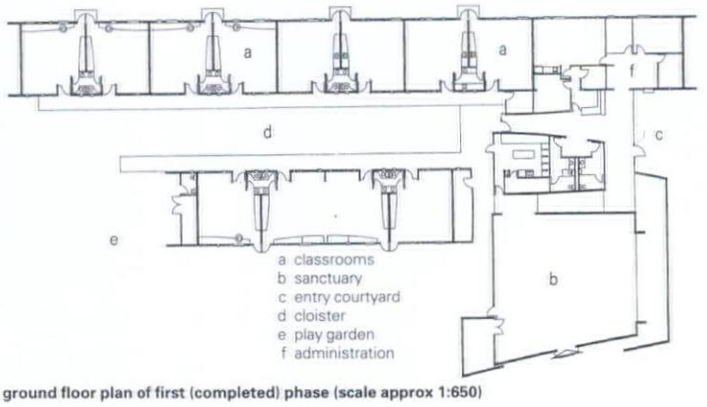
ground floor plan of overall complex (completed phase shown in tint)



5



6



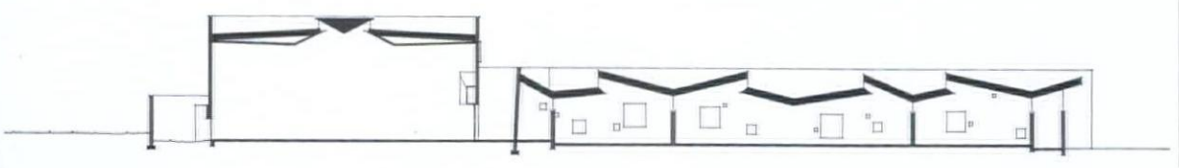
ground floor plan of first (completed) phase (scale approx 1:650)

Extending southwards from the sanctuary are two narrow legs containing cellular classrooms. The space between the two blocks is treated as a kind of cloister, shaded by concertina-shaped awnings fashioned from ribbed, translucent polycarbonate sheeting. The awnings are supported by thin metal poles. The apparent flimsiness of the awnings contrasts with the potent, primal solidity of the masonry walls. Standard sand aggregate blocks, greyish pink in colour, are laid slightly offset to give the walls a rough hewn quality without cutting or applying external finishes. Constructed in this simple yet ingenious fashion, the massive, solid walls seem to come alive as changing abstract patterns of shadows and reflections animate their surfaces each day under the harsh desert sun.

Rooted to the earth, the Kol Ami enclave reflects Bruder's study of Jerusalem and Judaism as well as his appropriation of vernacular construction methods to make buildings that manifest a restrained but strangely compelling material and spiritual intensity.

PHOEBE CHOW

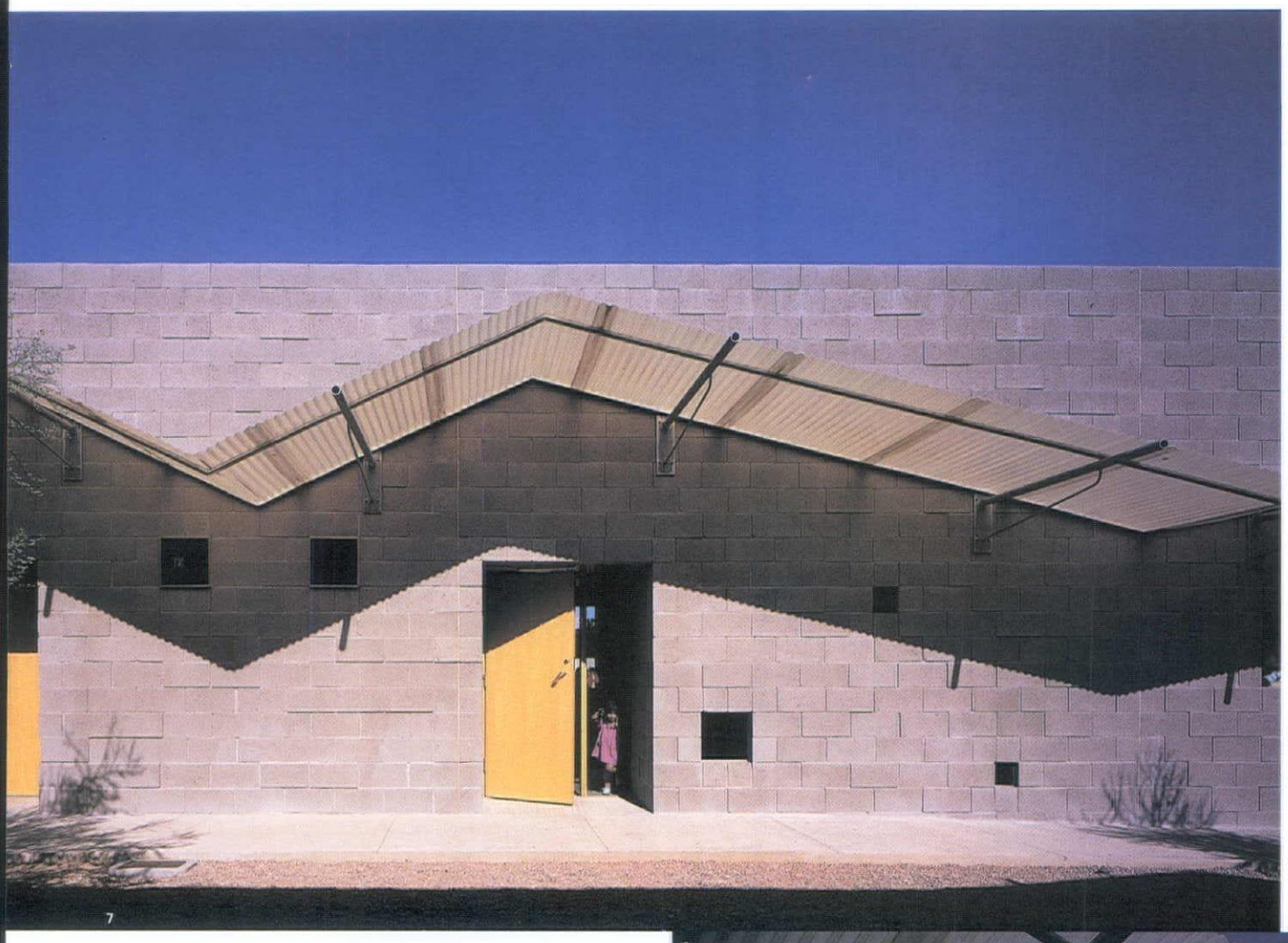
Architect
William P. Bruder Architect
Project team
William Bruder, Wendell Burnette, Eric Robinson, Beau Dromiak, Tim Wert
Structural engineer
A. V. Schwan & Associates
Mechanical engineer
Tesco Inc
Electrical engineer
C. A. Energy Designs
Landscape consultant
The Planning Centre
Photographs
Bill Timmerman



cross section through sanctuary



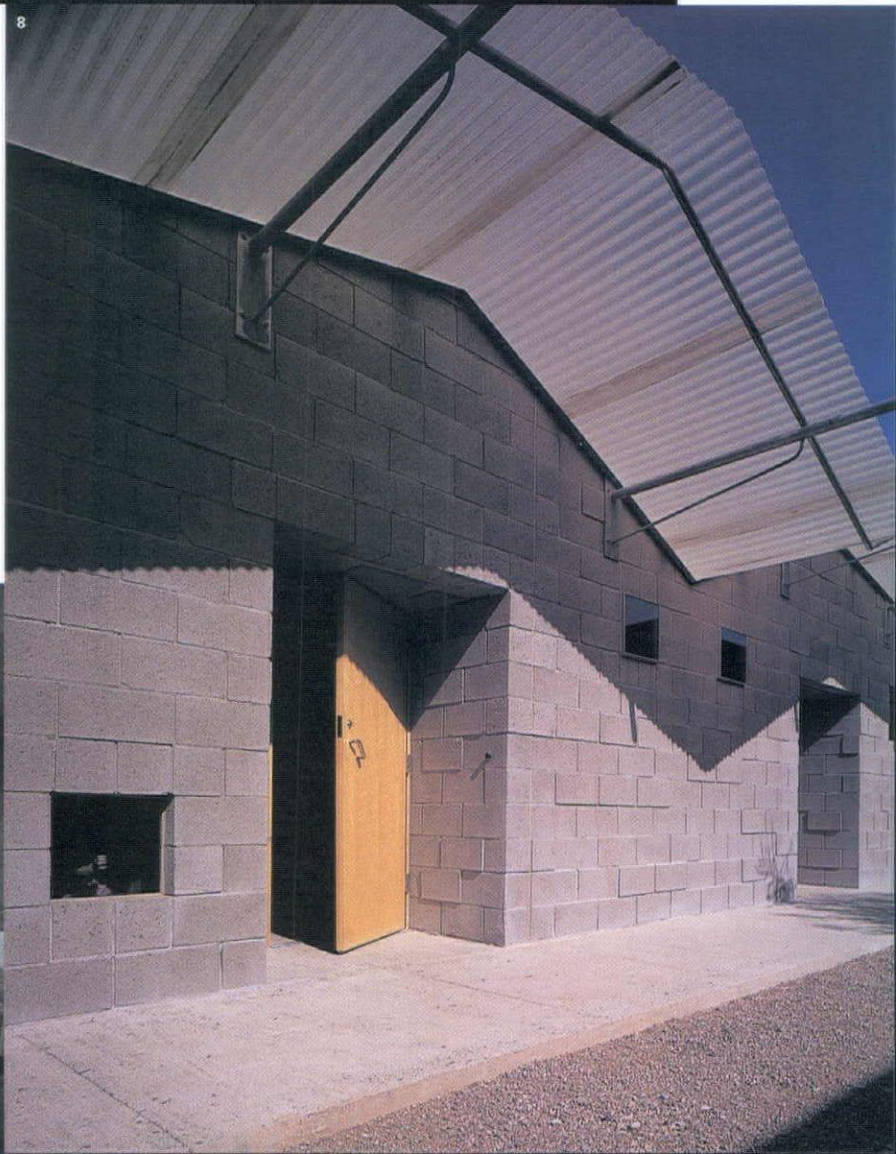
cross section through classroom wing



7

Worship and learning centre, Scottsdale, Arizona, USA
Architect
William P. Bruder Architect

5
Inside a typical classroom.
6
The calm volume of the sanctuary is energised by shafts of daylight from clerestory glazing.
7
Concertina-shaped awnings on classroom wings are supported by spindly metal poles.
8
A cherrywood ark is ranged along the east wall of the sanctuary.
9
Detail of the translucent awning, contrasting with the heavy, earthbound walls.



8



9

QMR

The creation of the industrial workplace in America has a distinguished architectural history. The patronage of inspired entrepreneurs like the Johnsons in Racine, Henry Ford, Sam Irwin at Cummins and D. J. De Pree of Herman Miller, combined with the effort of an equally inspiring group of architects produced buildings planned for efficiency, geared to technical innovation and production but also preoccupied with design.

Two recently completed industrial projects clearly seek to build on these traditions. QMR, a manufacturer of plastic components employs about 55 people in its new building at River Falls, a small town set in the rolling farmland of western Wisconsin. The facility created for an industrial client with world-wide interests provides manufacturing space, with associated offices, meeting rooms, staff amenities, materials storage and truck docks.

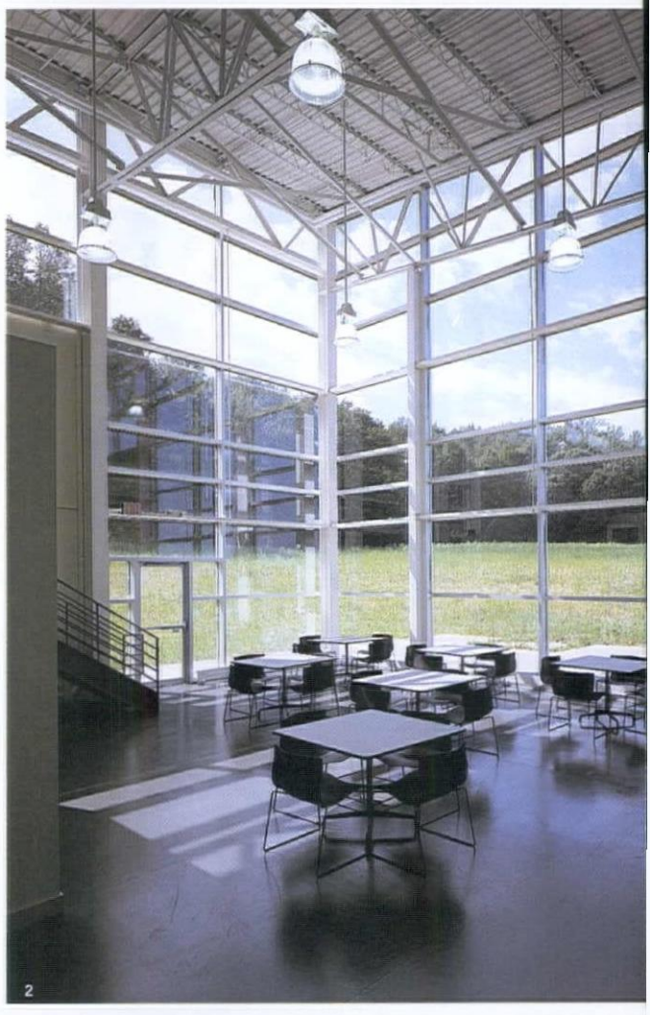
The single-storey building has been sited between fields and a wooded ridge above the main road into town. The elevation most clearly visible from the road, the north face of the building, is predominantly solid. A precast concrete panelled wall – cast to match the colour of the buff stone of a nearby escarpment – is topped by a series of square dormers. Little else is revealed and it is only on approaching the main entrance that the tilted roof becomes obvious. This simple move – lifting the thin metal roof deck and its everyday steel stick-like structure up to the south to create a monopitch – both acknowledges the site and transforms the workplace.

Wedges of high-level glazing combined with generous floor-to-ceiling windows on the south and west, bring natural light into the heart of the building and connect machine hall, offices and staff lounge alike to the woodlands beyond. Since QMR run production for 24 hours a day throughout the week, this detail also transforms the building by night into both a lantern at the forest edge and an illuminated sign from the road.

The machines in the press hall are clean, relatively quiet, computerised and robotically assisted. Services are distributed from a carefully planned network of underground tunnels which ensures that systems can be changed with minimum disruption and leaves production areas uncluttered. A glazed screen separates production and office, yet at the same time emphasises the importance of the one large daylit space which accommodates all activities. Distinctions between blue and white collar carry little significance here, and in its design and organisation this modest industrial building suggests a new egalitarianism at work. BRIAN CARTER

QMR
Architect
James/Snow Architects
Project team
Julie Snow, Grant Reiling, James R. Larson, Krista Shelb, Nancy Blankfard, Craig Roberts, Vincent James
Structural engineer
Meyer, Borgman and Johnson
Mechanical engineer
Jack Snow Engineering
Electrical engineer
Kaeding & Associates
Landscape consultant
Coen + Stumpf + Associates
Photographs
Don F. Wong

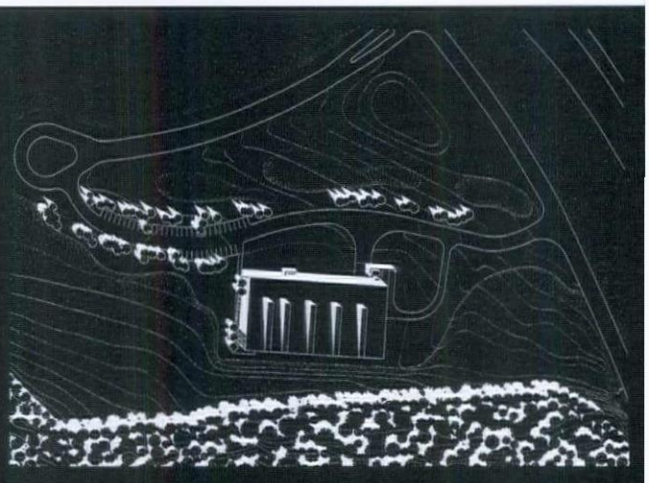

1


2

DIGNITY OF LABOUR

Two factories, Wisconsin, USA
Architect
James/Snow Architects

Drawing on the functional, egalitarian traditions of the modern American workplace, these two modest factories in the Mid West combine technical efficiency with simple form.


site plan

ORIGEN CENTER

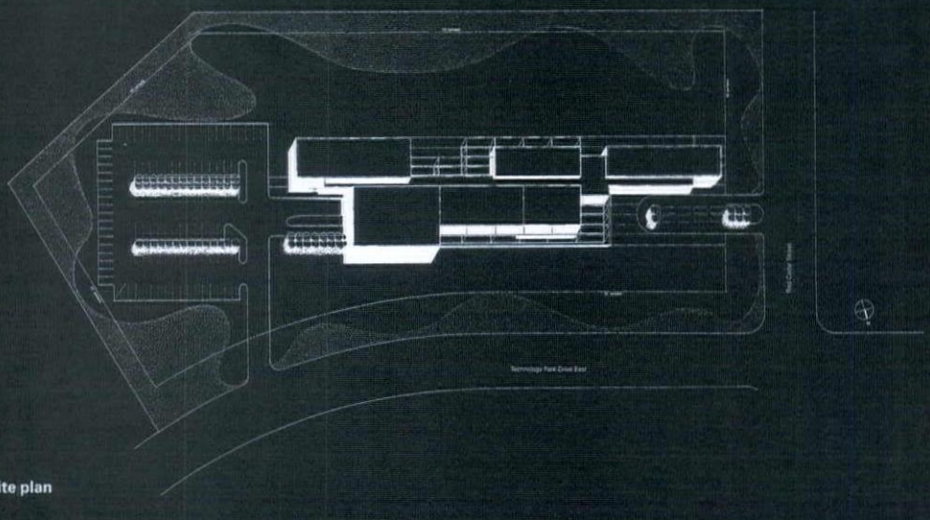
The Origen Center promotes similar ideals. Designed as a place of exchange for manufacturing expertise and ideas, it is located at the Stout Technology Park – a collection of office buildings and research facilities flanked by farms on the edge of Menomonie in Wisconsin. The new building houses three different facilities: a manufacturing training centre, a start-up manufacturing production base and an incubator for new businesses.

Designed as a series of light steel framed pavilions placed on a long heavy raft of sparkling grey Cold Springs Granite, the building floats above a sea of grass and creates a distinct boundary to the park. Slender white painted circular steel columns and rectangular beams, set out on a rigorous 12ft x 36ft (3.5m x 11m) grid, define the internal spaces and expand beyond the face of the building to frame the main entrance and a series of outdoor terraces. The external envelope is a taut skin of clear glazing and specially designed tongue and groove cedar boarded cladding panels.

Bringing a group of different activities together into one building provides an opportunity to develop a distinct sense of community, and the space which connects the facilities can provide a place in which social interaction might occur. At the Origen Center this connection is no mere institutional corridor. Grounded on the same Cold Springs Granite raft, lined with cherrywood panelling and delineated by curved fabric sails which billow within the exposed structural

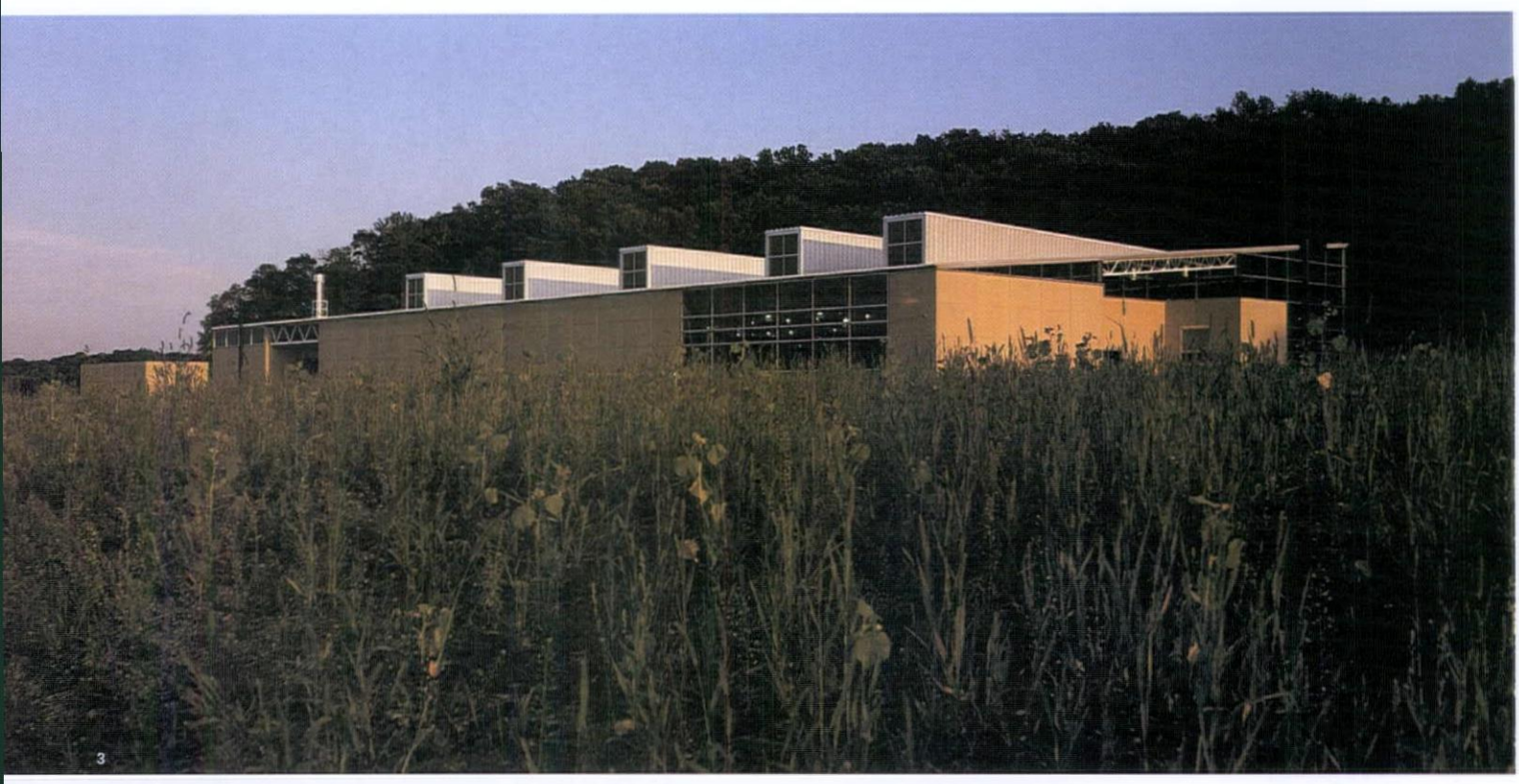


Two factories, Wisconsin, USA
Architect
James/Snow Architects



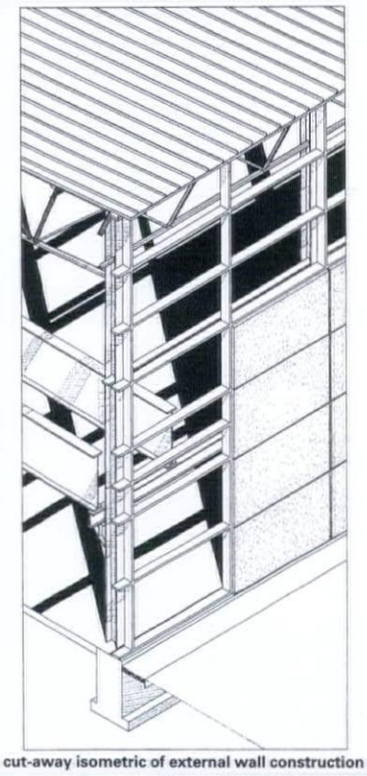
site plan

6
The Origen Center is conceived as a series of glazed, lightweight pavilions in the landscape.
7
The building registers as an elegant sliver.
8
Glazing is combined with panels of cedar boarding.
9
With its elegant proportions and crisp detailing, the building has a distinctly Miesian austerity.

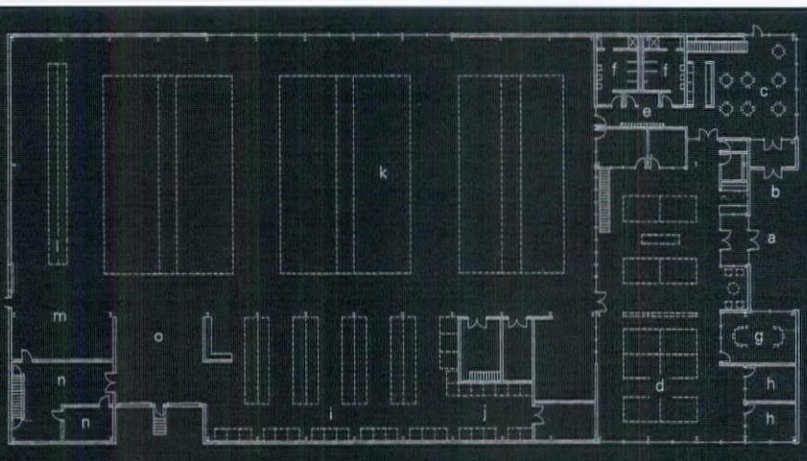








cut-away isometric of external wall construction



ground floor plan (scale approx 1:1000)

a visitor entrance
b employee entrance
c canteen
d open plan office
e lockers
f wcs
g conference room
h offices
i materials store
j materials preparation
k production hall
l mould storage
m mould preparation
n plant
o loading bay

1
QMR's simple, single-storey factory sits in rolling countryside.
2
A glazed corner brings light and connection with the outside to the staff canteen.
3
Traditional industrial dormers give the low-slung block a sculptural presence.
4
The conference area, used for meetings and presentations.
5
Production areas are equally luminous and expansive.



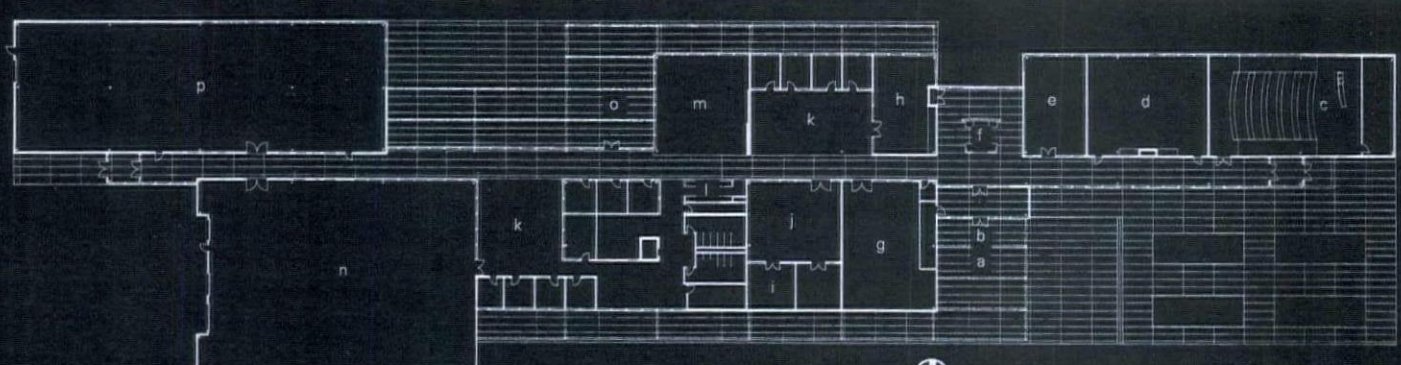
7



8



9



N

a entrance terrace
b entrance
c lecture theatre
d classroom
e conference room
f reception
g manufacturing training
i CAD practice
j CAD training
k offices
l kitchen
m dining
n production area
o south terrace

ground floor plan (scale approx 1:1000)

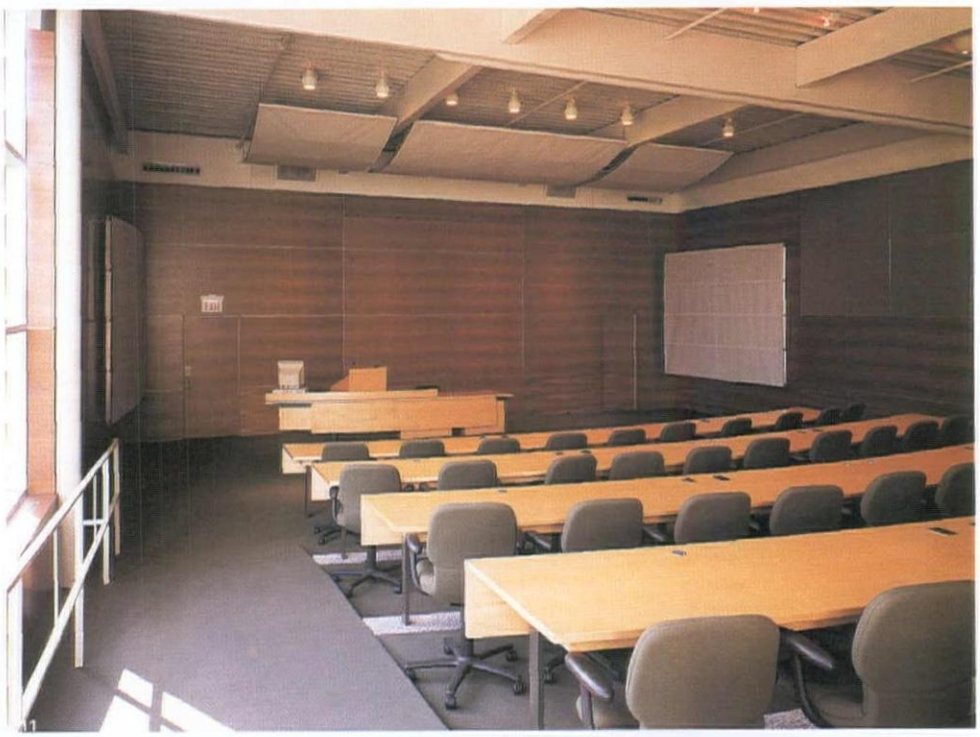
steel bays, this is very clearly seen as a place of significance. It is generous with good views out to the surrounding fields and also connects to open dining areas, lounges, meeting rooms and a copy centre which are available to anyone working in the building. The larger and more specialised training rooms and manufacturing centres are housed within boxlike enclosures built predominantly of cherry and glass. Using clear and translucent glazing to create these enclosures makes the industrial processes visible. The design obviously seeks to emphasise transparency both in the organisational environment of the centre and in its physical setting.

The economy tautness and transparency of these buildings recalls some of the ideas which prompted the Case Study Houses – which were described as 'background for life in work'.* The design of both the QMR facility and the Origen Center reflects the interest of extraordinarily committed clients and inspired architects who are obviously working together to frame new views of industry, make work a pleasure and, as Charles Eames recommended, are taking that pleasure seriously. BRIAN CARTER

* Charles Eames and John Entenza, 'Case Study Houses 8 and 9 by Charles Eames and Eero Saarinen, Architects,' *Arts & Architecture* December 1945.



10



11

Two factories, Wisconsin, USA
Architect
James/Snow Architects

10
Ceilings of curved fabric billow within exposed steel structural bays.
11
Typical training room.

Origen Center
Architect
James/Snow Architects
Project team
Julie Snow, Douglas Coffier, Paul Gates, Paul Yaggie, James R. Larson, Michael Sheridan, Nancy Blankfard, Nathan Knutson, Vincent James
Structural engineer
Meyer, Borgman and Johnson
Mechanical engineer
Erv Smith Service America
Bathroom accessories
Bobrick
Office furniture
Steelcase
Car park lights
Louis Poulsen
Interior fluorescent lights
Zumtobel
Exterior bollard lights
Kim
Photographs
Don F. Wong





detail of elevation

1
The narrow dwelling addresses the street. The east elevation reveals the car port and living space above.

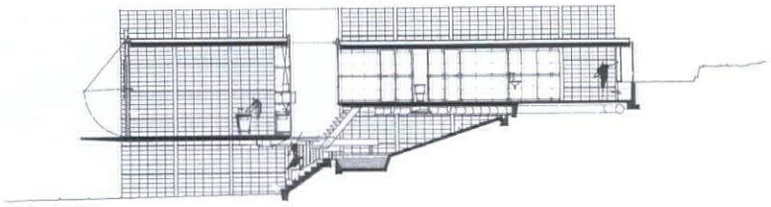
MINIMAL MONOLITH

Wendell Burnette's own house and studio on the suburban edge of Phoenix is a testbed for spatial and formal experimentation. Stark geometry and raw materials combine in a desert landscape.

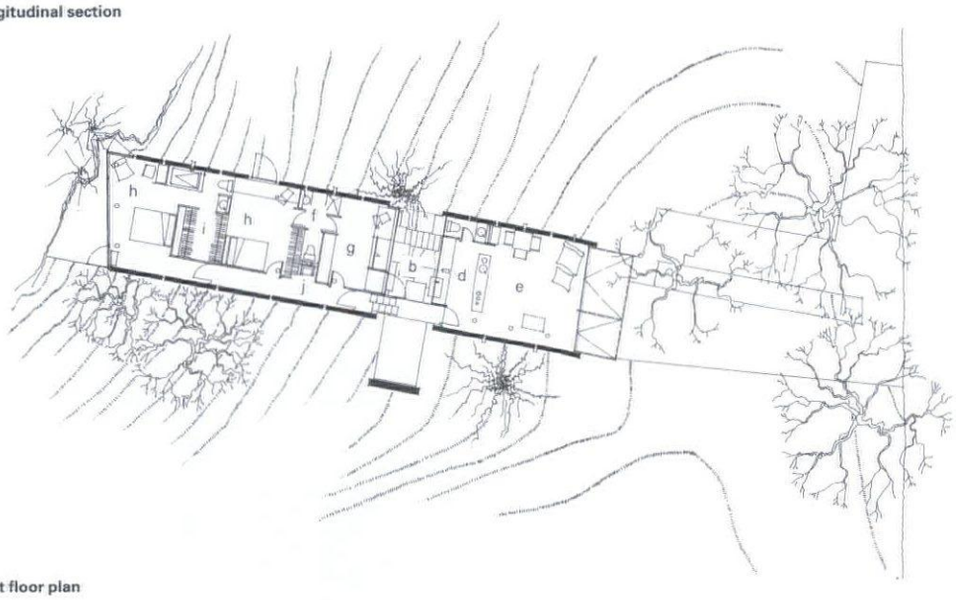
House, Phoenix, Arizona, USA
Architect
Wendell Burnette



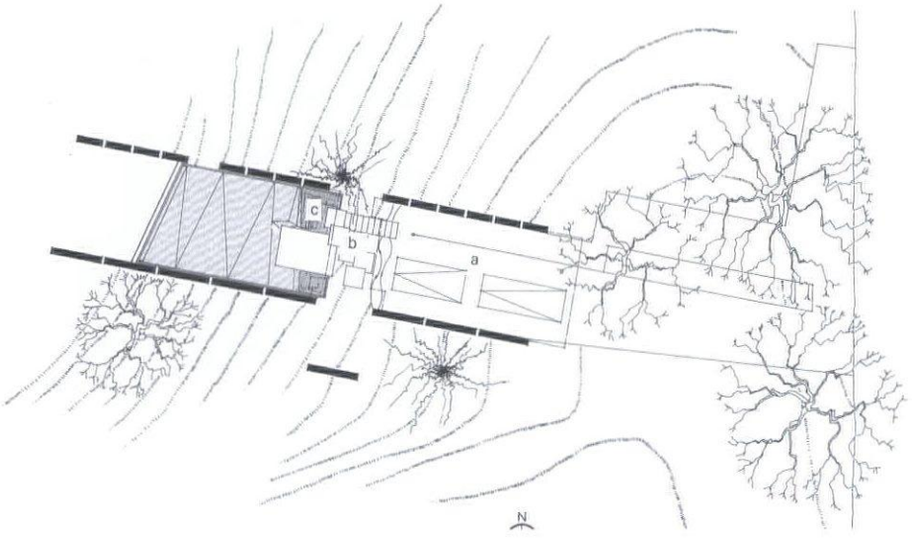
generative sketch



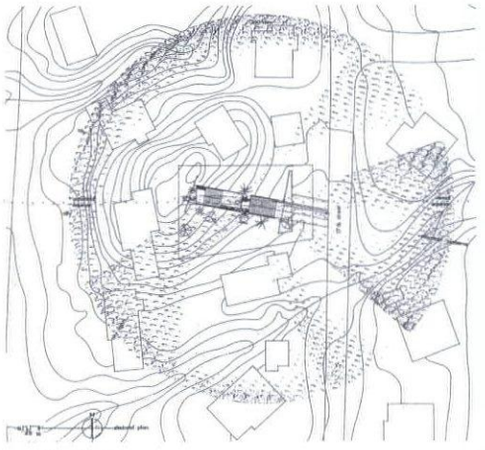
longitudinal section



first floor plan

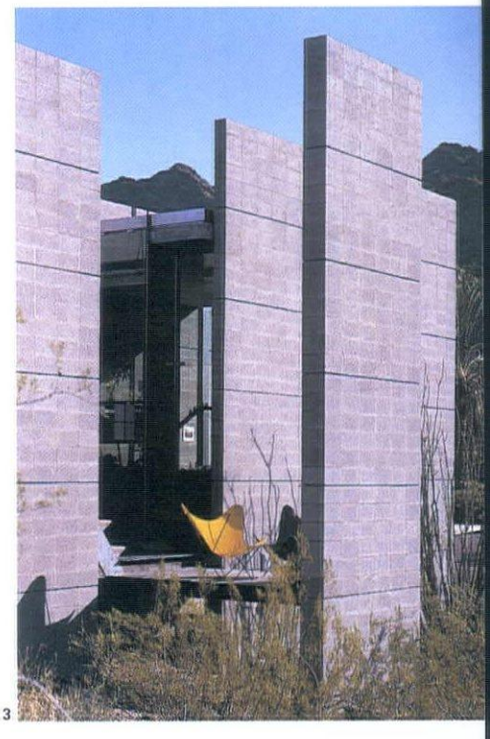


ground floor plan (scale approx 1:250)



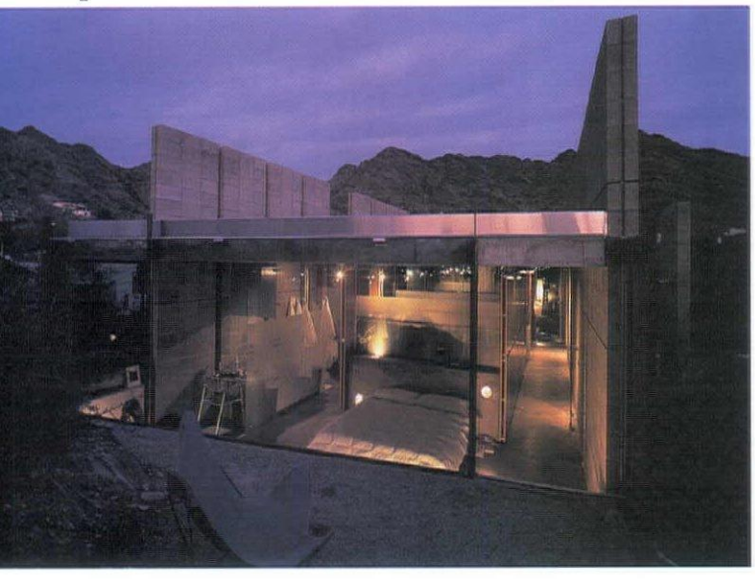
site plan

a car port
b courtyard
c pool
d kitchen
e living
f bathroom
g studio
h bedroom
i dressing
j utility room



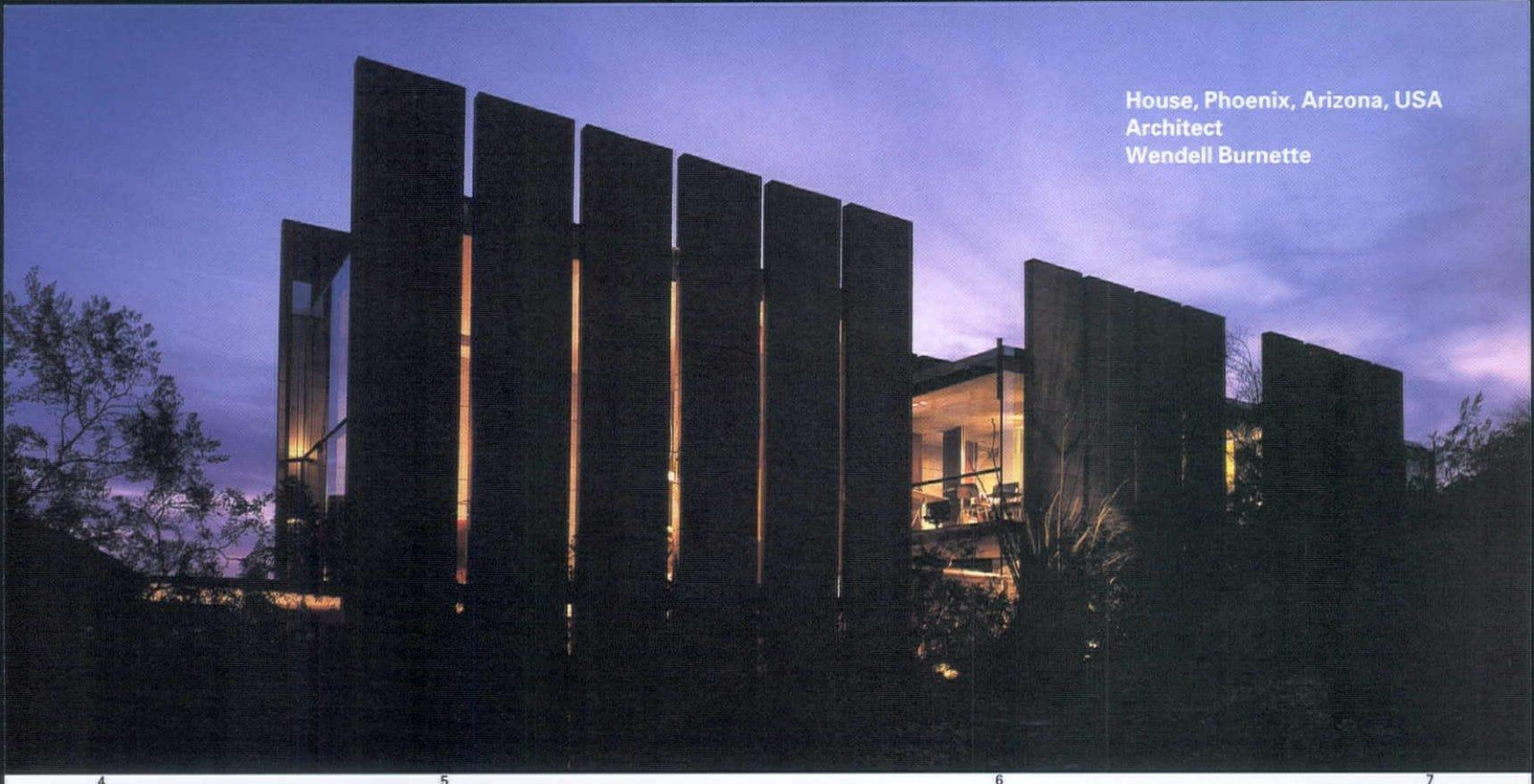
3

2

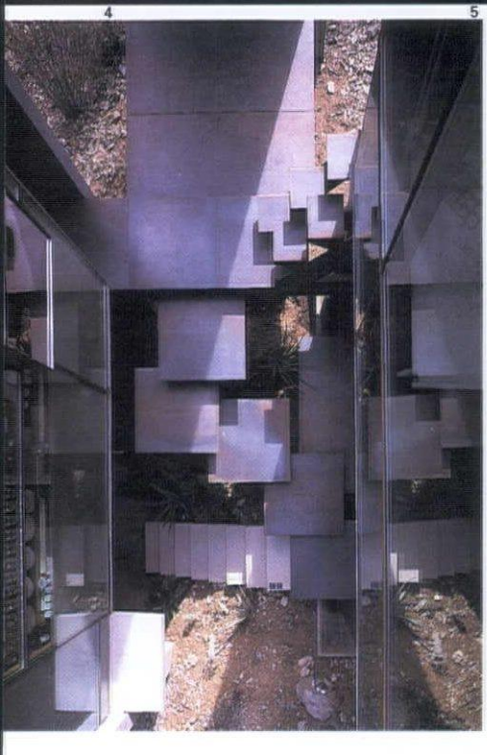


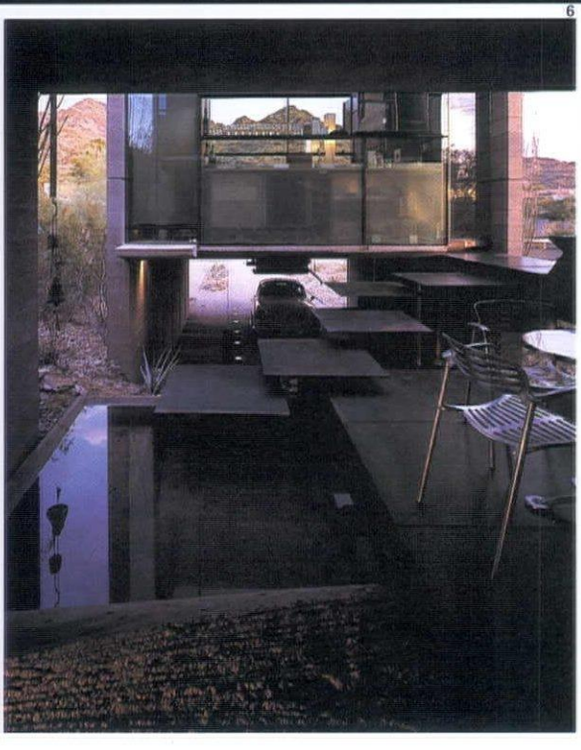
Designed for himself and his family, Wendell Burnette's house-cum-studio extends the tradition of the young architect using his own dwelling as a testbed for formal and material experimentation. Burnette used to work in Will Bruder's office and there is an evident kinship with Bruder's frugal geometry and expressive use of raw materials. Burnette is based in Phoenix, and, like Bruder's, his architecture is a response to the harsh beauty of the arid Arizona landscape.

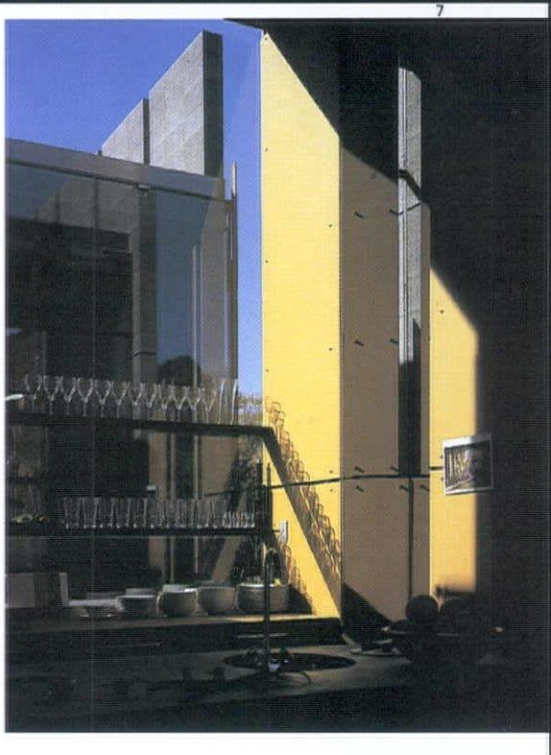
The house is on a quarter acre site of virgin desert, on the edge of Phoenix. Ranch-style houses of various periods litter surrounding landscape. The site rises steeply from the road on its eastern edge, affording distant views to the Phoenix valley beyond. The singular topographical feature is a narrow canyon that cleaves the land in two along an east-west axis. The house is conceived as a linear colonisation of the canyon, providing a metaphorical sticking plaster for the geological scar. The 16ft (5m) wide dwelling is divided into two parts, with an internal court slotted in between, allowing natural light to penetrate along the house's 92ft (28m) length. The court also contains a pool and viewing platform, providing a moment of focus and calm. The lower volume



House, Phoenix, Arizona, USA
Architect
Wendell Burnette







houses a car port, with kitchen and living area above. The larger upper volume contains a studio, bedrooms and bathroom. Set at different levels in response to the topography, the two parts are linked by sets of steps that weave down to the car port at street level.

Parallel rows of post-tensioned cantilevered blockwork panels act as stilts allowing the in-situ concrete slabs to span the house's narrow width, minimising costly site excavation. The monolithic panels are separated by vertical strips of glazing, so that the external wall assumes the appearance of an orthogonal carapace. One of the panels is set beyond the perimeter wall at the point where it screens the internal court. The extruded panel supports a viewing terrace that extends out from the shaded courtyard space. In contrast to the heavy solidity of the masonry walls, the ends of the two component volumes are fully glazed, filtering and diffusing light along the length of the plan. The effect is enhanced by translucent internal partitions.

Where possible, the house relies on traditional passive methods of environmental control. Underneath the studio, the courtyard pool emits water by means of a trough similar to a desert canyon seep. This flows down the slope of the site, creating a cool micro-climate in the internal court and enhancing cross ventilation. High efficiency heat pumps are used to provide heating and cooling during extremes of temperature.

Set against the scrubby desert landscape, the sliver-like dwelling has a stark, minimal presence that conceals a luminous, domestic haven. Sitting lightly on the contorted ground, it provides a convincing contemporary interpretation of Modernist values of spatial interpenetration, structural expression and transparency. PHOEBE CHOW

2
The glazed west elevation.
3
The viewing terrace is extruded beyond the wall line.
4
Light percolates through glazed slots between the masonry panels.
5
Aerial view of the internal courtyard.
6
The cooling pool.
7
Light filters and diffuses through the glazed ends of the component volumes.

Architect
Wendell Burnette
Structural engineers
Caruso Turley, Scott Consulting Engineers
Mechanical engineer
Otterbein Engineering
Electrical engineer
CA Energy Designs
Landscape consultant
Burnette Landscape Design
Photographs
Bill Timmerman

A series of recent houses by Clark & Menefee combine simple formalism and basic materiality to make domestic architecture distilled to its raw essence.

DOMESTIC RIGOUR

The work of Clark & Menefee exemplifies a most uncommon American virtue: restraint. The practice produces on average one building per year, the work is within a stone's throw of the office, and the projects are modest in both scale and demeanour. While they have designed large buildings – notably an exquisite hotel and a school – the ideas of the practice are most clearly embodied in a series of houses which bear a strong familial resemblance. Distancing themselves from the present fashion for complexity, these houses have a simple and clear formal order. Although sited in open, rural landscapes, they are compact in plan, with generosity achieved in section. Each house has a tripartite vertical organisation with a base comprised of secondary bedroom/studio spaces and services; a first floor *piano nobile* of principal rooms with a double-height living space; and a master bedroom and bath in the attic storey.

The Clark & Menefee houses distil a didactic language through which both formal meaning and construction can be revealed and understood. The Reid house, the first of the trilogy, juxtaposes masonry and timber-frame construction, with served spaces housed in a square concrete block and tower and servant spaces in a timber-frame appendage. The subsequent Croffead and Menefee houses concentrate solely on exploring the potential of loadbearing masonry, an anomaly in a nation virtually dedicated to timber framing. Likewise, they focus on a limited palette of humble materials: exposed concrete block, in-situ concrete lintels and sills, wood floors, and steel sash windows.

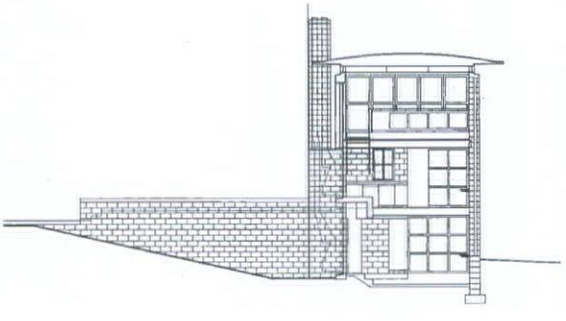
While the Reid and Croffead houses are idealised pavilions sitting solidly on the site in the classical manner, the Menefee house (designed for Charles Menefee's parents) nestles into the land. Located in the mountains of North Carolina, the house is a double square in plan with the north half dug into the sloping site and the south half exposed. The house is entered at the upper ground level, while the guest accommodation has a separate entrance at lower ground level. The two entrances, shifted in section, are symmetrical about the axis of the plan which is marked by the vertical mass of the chimney stack and by a steel beam supporting the bedroom loft on the top floor. Tall windows on the south and west elevations frame views of the adjacent river and mountains.

The symmetry is broken only by the stepped section and the in-situ concrete capping to the chimney stack which extends to form a canopy over the principal upper entrance. In contrast, the north and east elevations are defensive, solid walls pierced by small, asymmetrically placed openings. However, the positioning of these apertures is not random. The window to the dining area is aligned with the glazed entrance screen to create cross axial views through the house, a counterpoint to the dramatic double-height, south-facing window.

The roof, like that of the Reid house, is visually detached from the earth-bound body of the dwelling by a clerestory. Here, points of support have been substantially reduced in scale and moved inward, and corners infilled with butt-jointed glass. The white-painted soffit both inside and out and the finely detailed eaves of the gently curved, overhanging stainless-



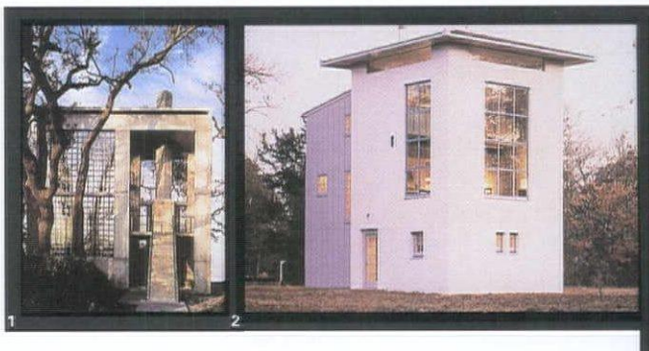
site plan



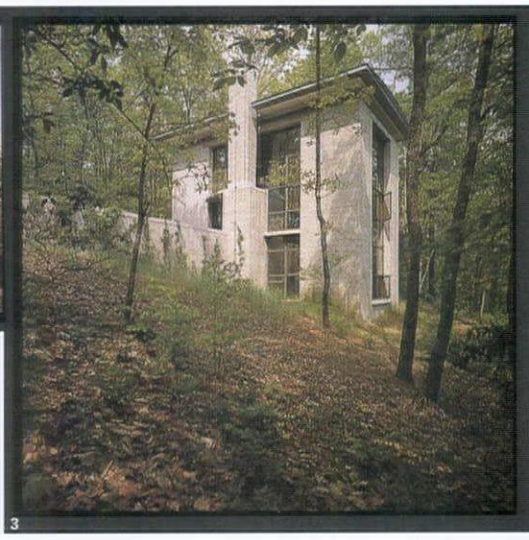
cross section



longitudinal section

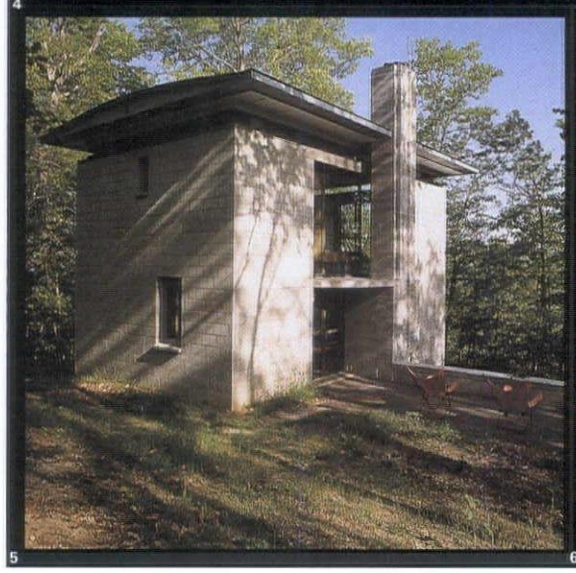


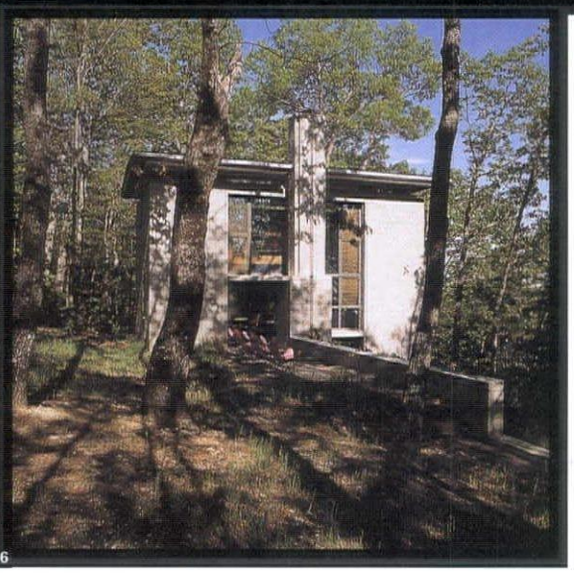
1 2



3





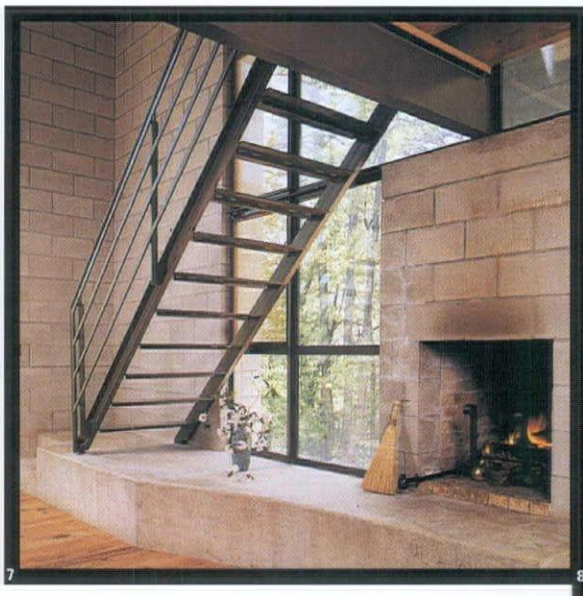


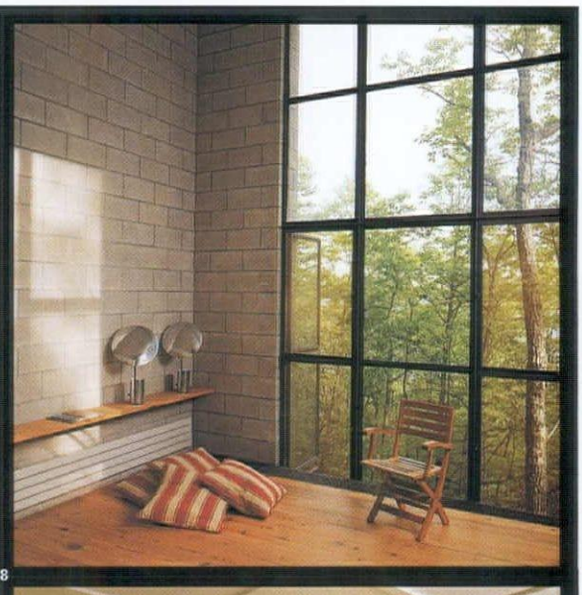
House, North Carolina, USA
Architect
Clark & Menefee

1
The Croffead house explores the potential of loadbearing masonry.
2
The Reid house, with its servant spaces housed in a timber-framed tower.
3
The Menefee house continues the formal and material exploration of the previous dwellings.
4
The Menefee house is dug into a steeply sloping site.
5
The roof appears to float above the mass of the house by means of a narrow sliver of clerestory glazing.
6
The house is a modern interpretation of the rustic cabin.

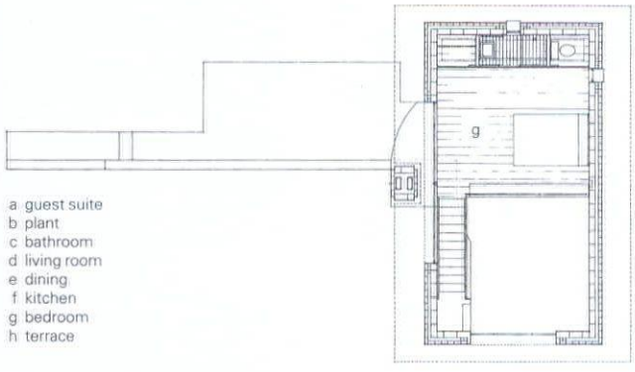
steel roof further heighten the sense of lightness and dislocation.

Inside, applied finishes are minimised. The module of exposed block is expressed and rigorously coordinated. Steel staircase and concrete hearth are ingeniously intertwined and the natural wood framing of the floors is clearly distinguished from white-painted non-structural joinery. Like the earlier houses, the Menefee house is a frugal building; nothing is wasted and nothing is superfluous. This economy of means yields ample returns – an architecture reduced to its essence. ANNETTE LECUYER


7

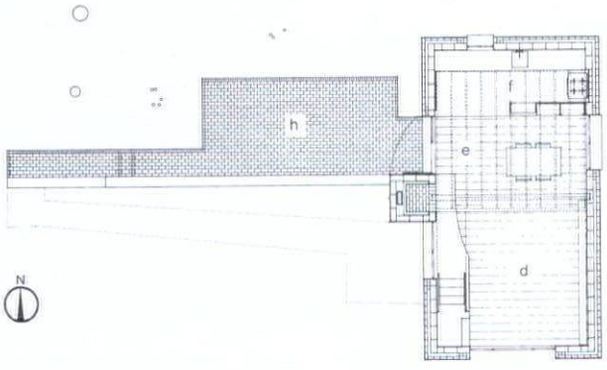

8

House, North Carolina, USA
Architect
Clark & Menefee

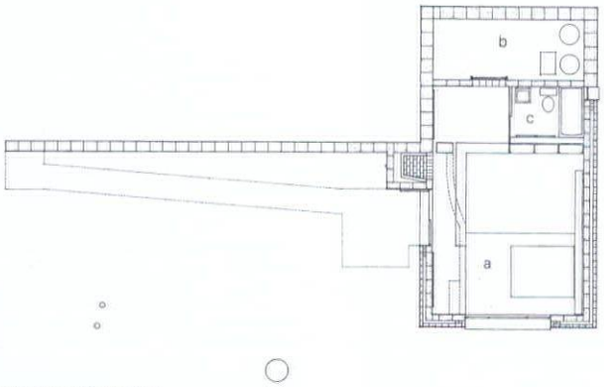


a guest suite
b plant
c bathroom
d living room
e dining
f kitchen
g bedroom
h terrace

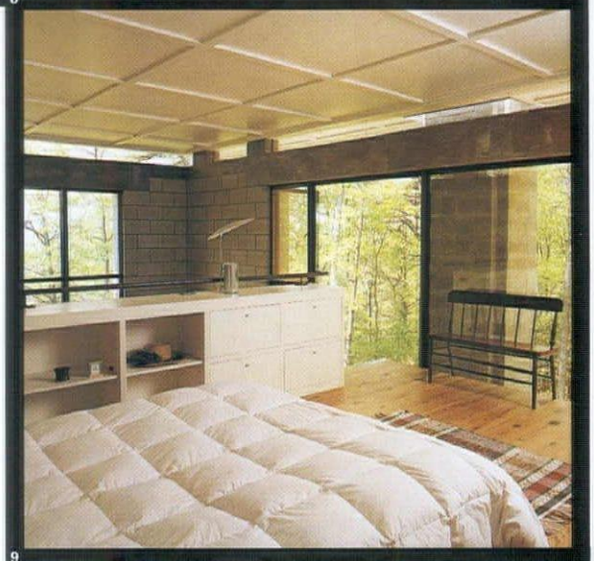
first floor plan

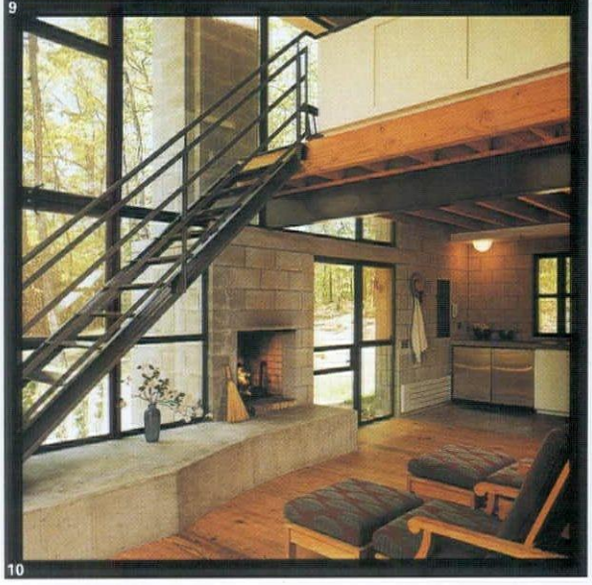


ground floor plan (scale approx 1:250)



lower ground floor plan


9


10

Architect
Clark & Menefee Architects
Project team
W. G. Clark, Charles Menefee III, Francisco Gomes, James Rounsevell, William Vukovich
Interior design
Dian Boone
Structural engineer
Shoolbred Engineers
Mechanical engineer
2rw
Landscape consultant
Gregg Bleam
Building contractor
Barry Tetreault
Photographs
Udine Pröhl

7
The frugal elegance of the exterior is reflected in the interior.
8
Tall windows capture light and landscape.
9
Part of the bedroom mezzanine.
10
Modest in scale and materiality, the house embodies an architecture reduced to its essence.

CITY EDITION

Industrial materials, vibrant colour and giant graphics combine to elevate this printing plant into an urban landmark.



1

The outer New York borough of Queens is predominantly a dormitory suburb, dominated by two huge airports (Kennedy International and La Guardia). The last great open spaces of New York were here until the 1940s, when Queens was rapidly developed as suburbia within city limits, in response to returning war veterans' demands for detached dwellings with gardens. However, a good deal of industry also thrives within its boundaries and Queens has its share of bleak tracts populated by featureless factories and industrial buildings. Making anything out of such unexceptional site and typological conditions is a challenge, yet industry must have its place in the city if urban life is not to lose an essential dimension. The recently completed *New York Times* printing plant by Polshek and Partners is a striking and encouraging example of how this can be achieved.

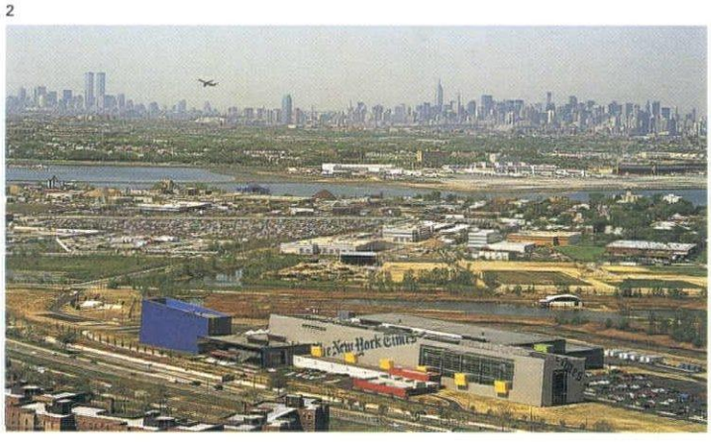
Located on the edge of a thundering six-lane expressway near La Guardia Airport, the vast new 475 0000 sq ft plant is intended to significantly expand the production capability of the *New York Times*, enabling colour to be introduced into the paper's daily edition. Polshek's building prompts obvious analogies with Nicholas Grimshaw's iconic printing plant for the *Financial Times* in London's Docklands (AR November 1988). Another object building in dreary surroundings beside a major road, the FT Printworks memorably celebrated the mechanical ballet of the print process, framed by an immaculately detailed glass proscenium wall. In the case of the *New York Times* however, the seductive, 'industrial spectacle' has a much earlier lineage: the paper's original printing plant in Brooklyn (designed by Albert Kahn in 1929), had large street-facing windows where the public could survey the printing, collating and folding operations.

Conscious of the fact that the

Printing plant, New York, USA
Architect
Polshek and Partners

1
The boldly graphic press hall forms the arresting shop window of the new printing plant.
2
The building in its featureless, outer borough context, with Manhattan's evocative skyline beyond.

2



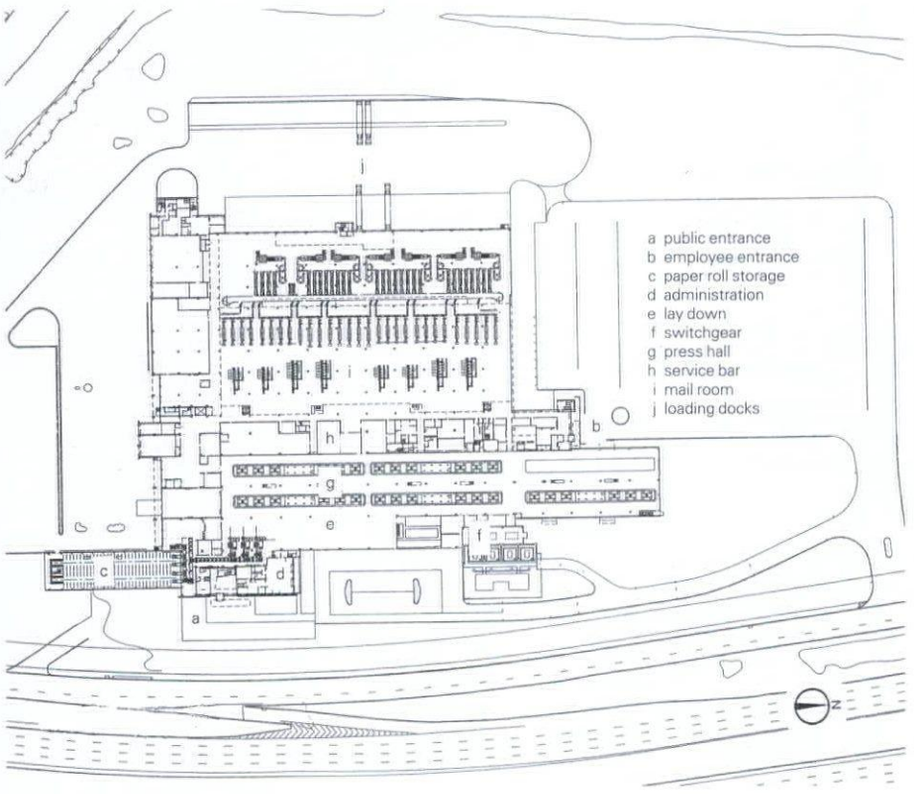
Printing plant, New York, USA
Architect
Polshek and Partners

new plant will be glimpsed by thousands of passing motorists each day, Polshek's strategy is to recompose the typical industrial shed into a series of dynamic forms, articulated with tough, simple textures, vivid colours and superscale graphics. The result is an arresting, animated building-as-billboard that both affirms and dramatises its function on the edge of the expressway.

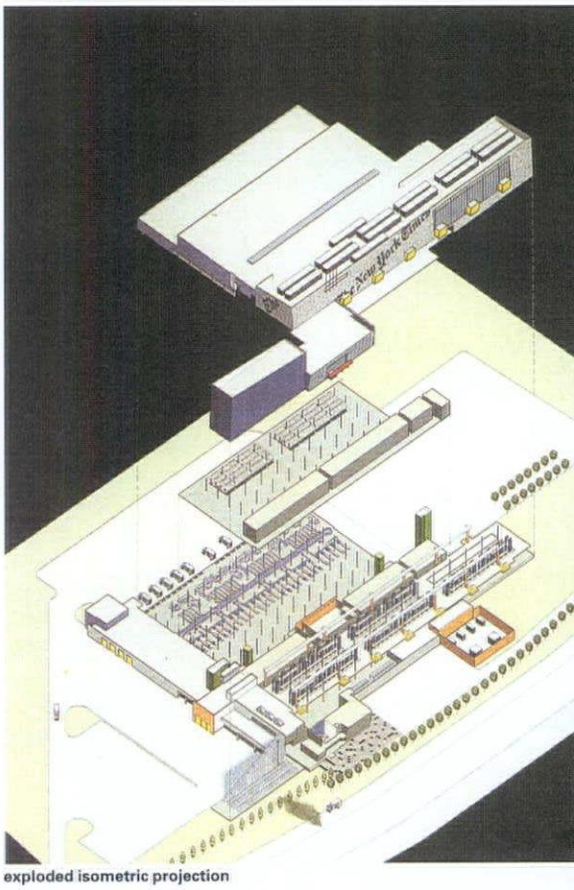
Distinct volumes express the various functional elements of the programme such as paper storage, printing, sorting and distribution. Scaled largely in response to the great phalanxes of machinery they house, the volumes are arranged not just to maximise the efficiency of the printing and distribution processes, but also to allow views from outside to the rolling presses within (undoubtedly the most emblematic part of the complex). The press hall is contained in a long, narrow volume, running parallel to the expressway, with tall expanses of glazing permitting glimpses of the choreography of machines and papers threading through the building. Two smaller blocks, docked on to the south edge of the press hall, complete the main elevation. One with an angled, mirror glass skin contains offices; the other clad in vibrant blue metal panels, paper storage. To the rear of the press hall, separated by a strip of service accommodation, is the huge rectangular volume that houses the paper's mailing and distribution operations, the crucial backstage part of this modern, industrial theatre.

A newspaper is an integral part of city life, and its buildings reflect not just the corporate power of its proprietor, but also, in some cases, a kind of civic consciousness and pride. So it is fitting that even in a remote part of an outer borough, the *New York Times* printing plant stands out as a bold and confident new urban landmark.

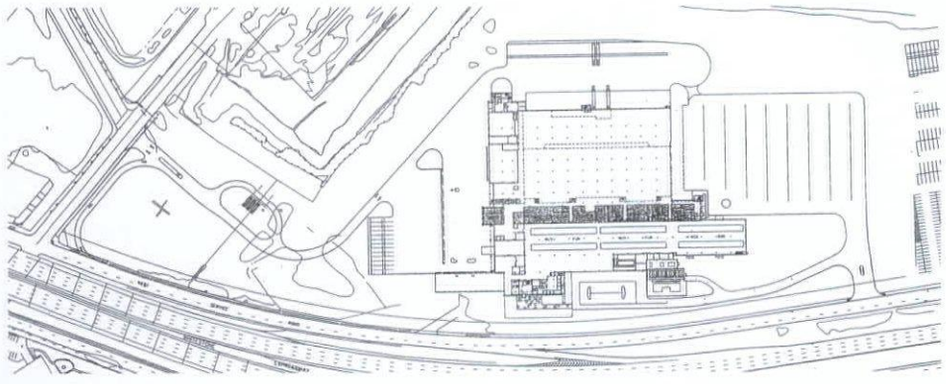
CATHERINE SLESSOR



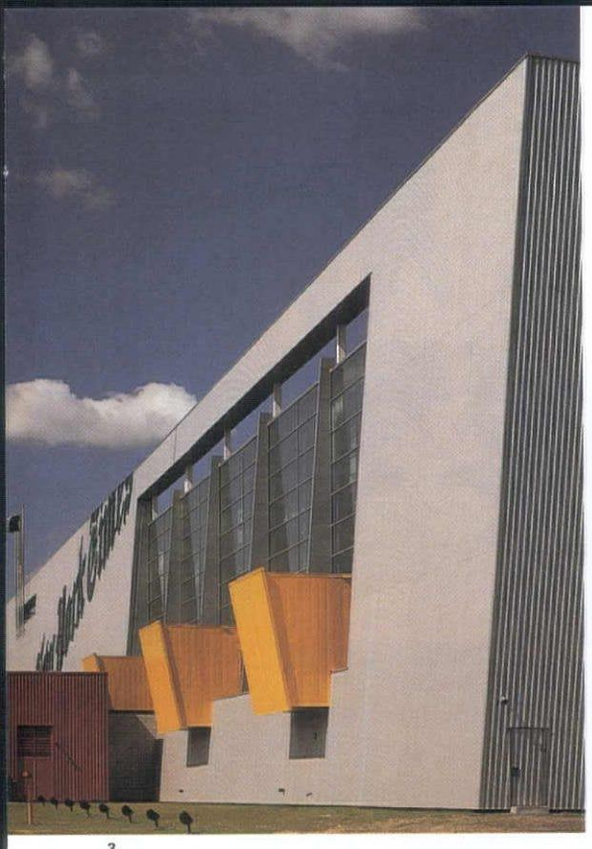
ground floor plan (scale approx 1:3750)



exploded isometric projection

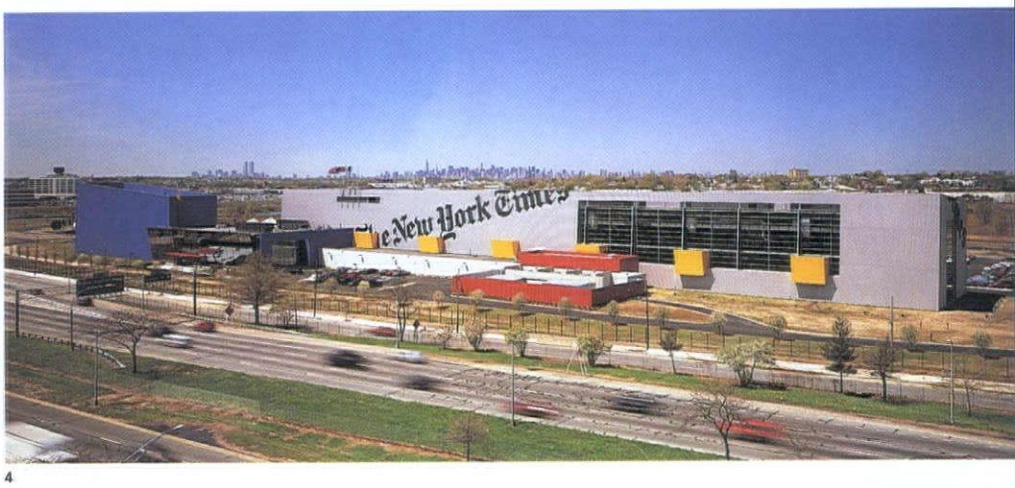


site plan

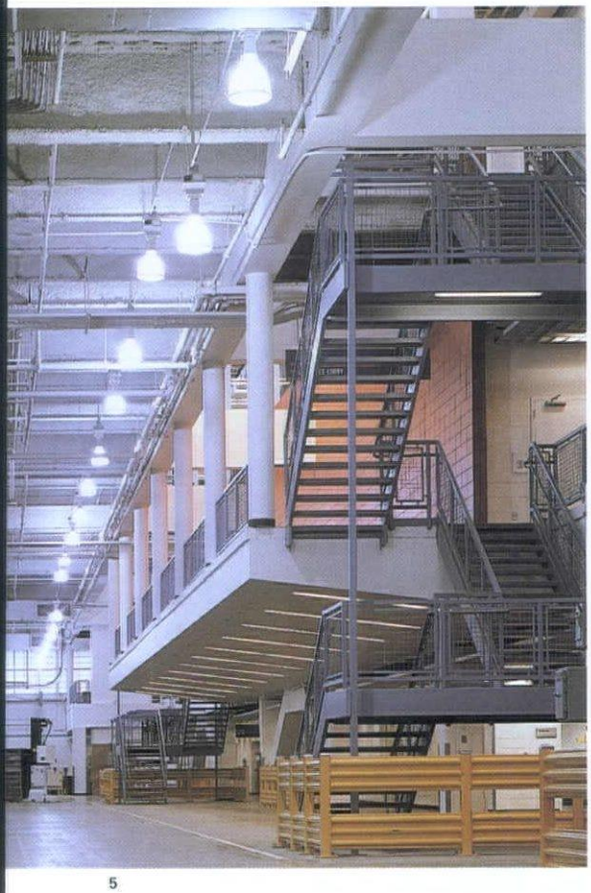


3

3
Superscale graphics are combined with robust, industrial textures.
4
Next to a thundering six-lane expressway, the building makes a memorable impact.
5
The cavernous, functional interior.
6
The press hall, dramatically exposed to public view.
7
Part of the service strip separating the press hall and distribution area.



4



5

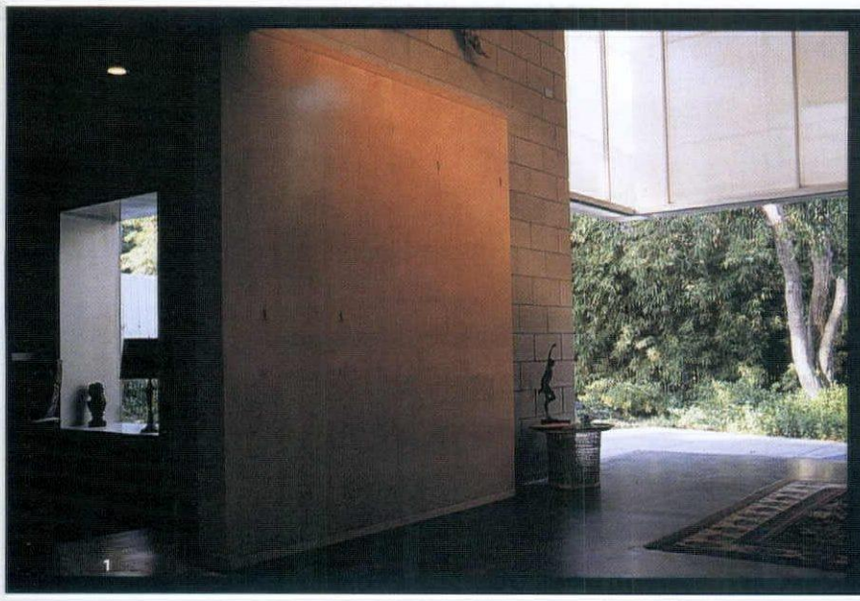


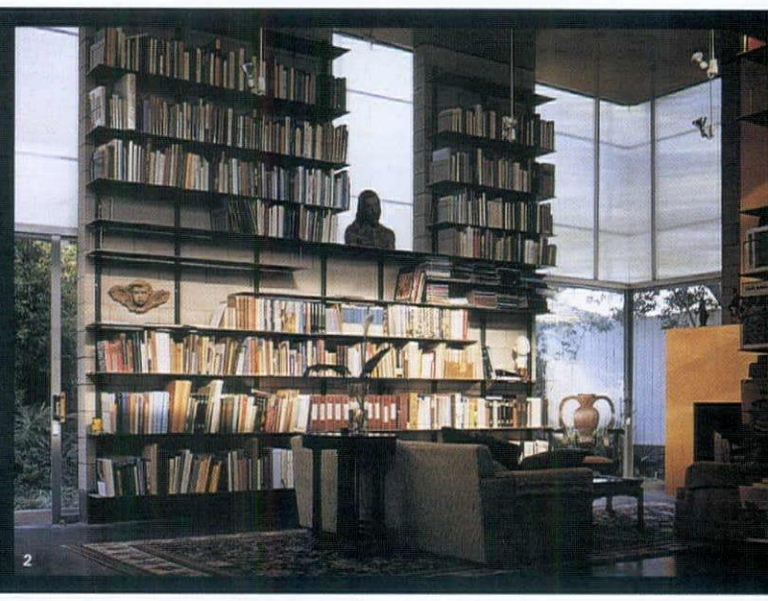
6

7



Architect
Polshek and Partners
Project team
James Stewart Polshek, Richard M. Olcott, Joseph L. Fleischer, John Walsh, John Fernandez, David Wallace, Jihyon Kim, Kyle Yang, Lawrence Zeroth, Margaret Kundert, David Bushell, Min Cho, Thomas Wong, Kevin McClurkan, Darius Sollohub, Francelle Lim
Structural and mechanical engineer
Parsons Main
Lighting consultant
Cline Bettridge Bernstein Lighting Design
Landscape architect
Di Domenico + Partners
Photographs
Jeff Goldberg/ESTO





Remodelling Mar Vista

Dating from 1947, Gregory Ain's Mar Vista housing was an innovative, quintessentially Californian synthesis of modular planning, prefabricated components and lush landscaping. In an elegant, contemporary interpretation that enhances the material and spatial qualities of the original, one house has been recently remodelled by the young practice of Daly Genik.

1
Detail of the interior, showing the corner open to the garden and the new boxed sliding wall housing the owners' collection of tapestries and hangings.
2
The living room is lined with slim steel bookshelves and flooded with light – a contemporary reinterpretation of the Eames House.
3
The industrial quality of translucent polycarbonate sheeting is softened by the presence of water and greenery. The garden effectively becomes part of the house.

Gregory Ain is one of those Southern Californian architects about whom more should be said. In her 1984 study of *The Second Generation* – Ain, Julius Ralph Davidson, Harwell Hamilton Harris and Raphael Soriano – Esther McCoy devotes some 60 pages to him and the illustrations show crisp, neat, Modernist houses which immediately recall Schindler and Neutra for whom he worked. It is this singularity of vision which makes Ain's Mar Vista housing all the more interesting. Originally planned as a subscribers' community for B. M. Edelman's Advance Development Company in 1947 (when Ain was 38), it incorporated a hundred houses on a 60 acre site close to Venice Boulevard between Culver City and Venice Beach. In the end only 52 were built: broad-fronted, flat-roofed houses of 1050sq ft (94.5 sq m), irregularly spaced and with rotated plans, to introduce variety and privacy. But the uniformity of the design and the regularity of the features (resulting from the modular, prefabricated nature of the construction and fitting-out), gives the neighbourhood an immediately discernible coherence and elegance. This is enhanced by the bold-leafed, sub-tropical landscaping of Garret Eckbo; fig trees line the kerb and provide a counterpoint to the hard geometries of the buildings and palms, banana trees, flax and climbing philodendrons, hide them in their shade. It is a very special place.

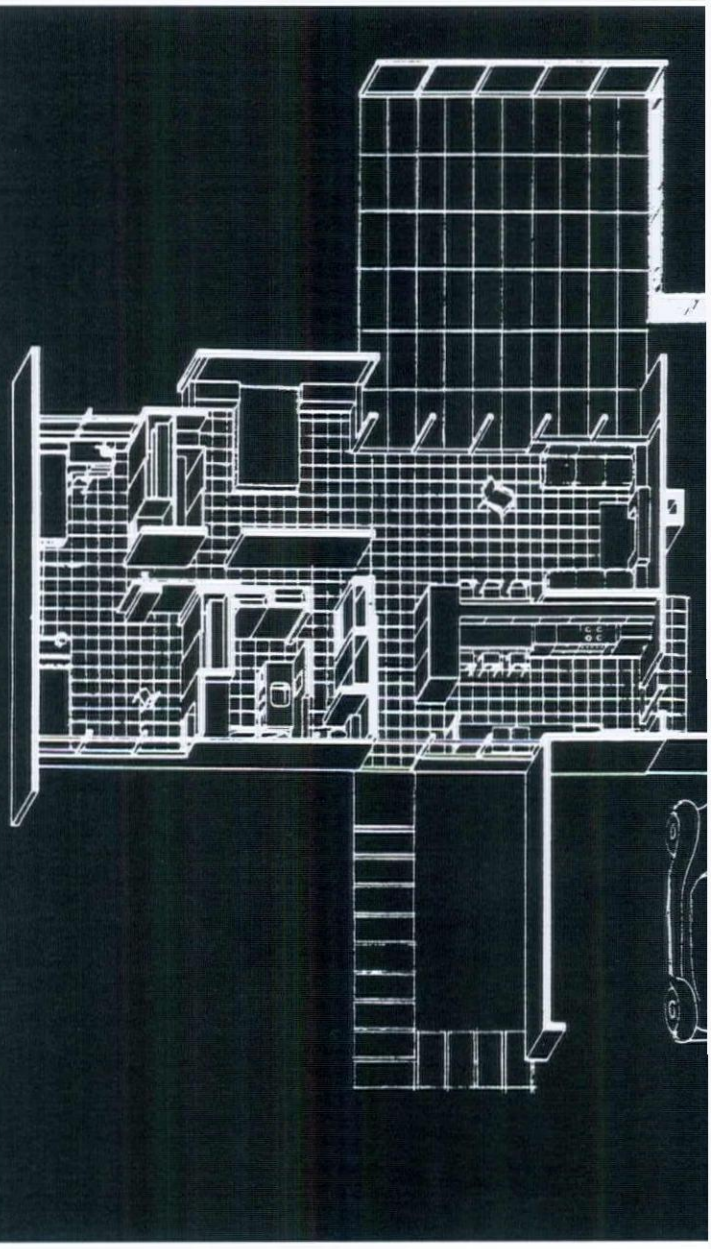
Against this background, the young, Santa Monica-based practice of Kevin Daly and Chris Genik has recently remodelled 3556 Meier Street, one of Ain's 52 houses at Mar Vista. The house sits on the north side of the street, enveloped by lush foliage and dark beneath its deeply projecting roof. It is a private yet curiously open building. Clerestory windows beside the recessed door allow the visitor views right through the building to the sun-lit garden beyond. This was Ain's and, indeed, Soriano's approach: clear-span interiors subdivided by sliding partitions and prefabricated wall units, exploiting spatial fluidity learned from Schindler and Neutra.

Daly Genik's clients are not newcomers to Mar Vista. They had lived in the house for 12 years, but a growing library and collection of carpets, rugs and batiks were demanding more space. The solution proposed by Daly Genik was what Ain might have done – to pull back the sliding partitions and then project them out into the garden and by so doing, drawing the garden into the house. The openness is retained and even enhanced, and the through vistas are not lost.

The solution is not only reminiscent of Ain, but also of Charles and Ray Eames. For onto the back of the house, Daly Genik have melded a lightweight double-height living space, lined with thin steel bookshelves and flooded with light. It is the Eames House re-thought and re-worked, a contemporary essay in tectonics and materials. Four masonry walls support a large steel ring-beam, but pull back from each other at the corners, forcing the steel







4

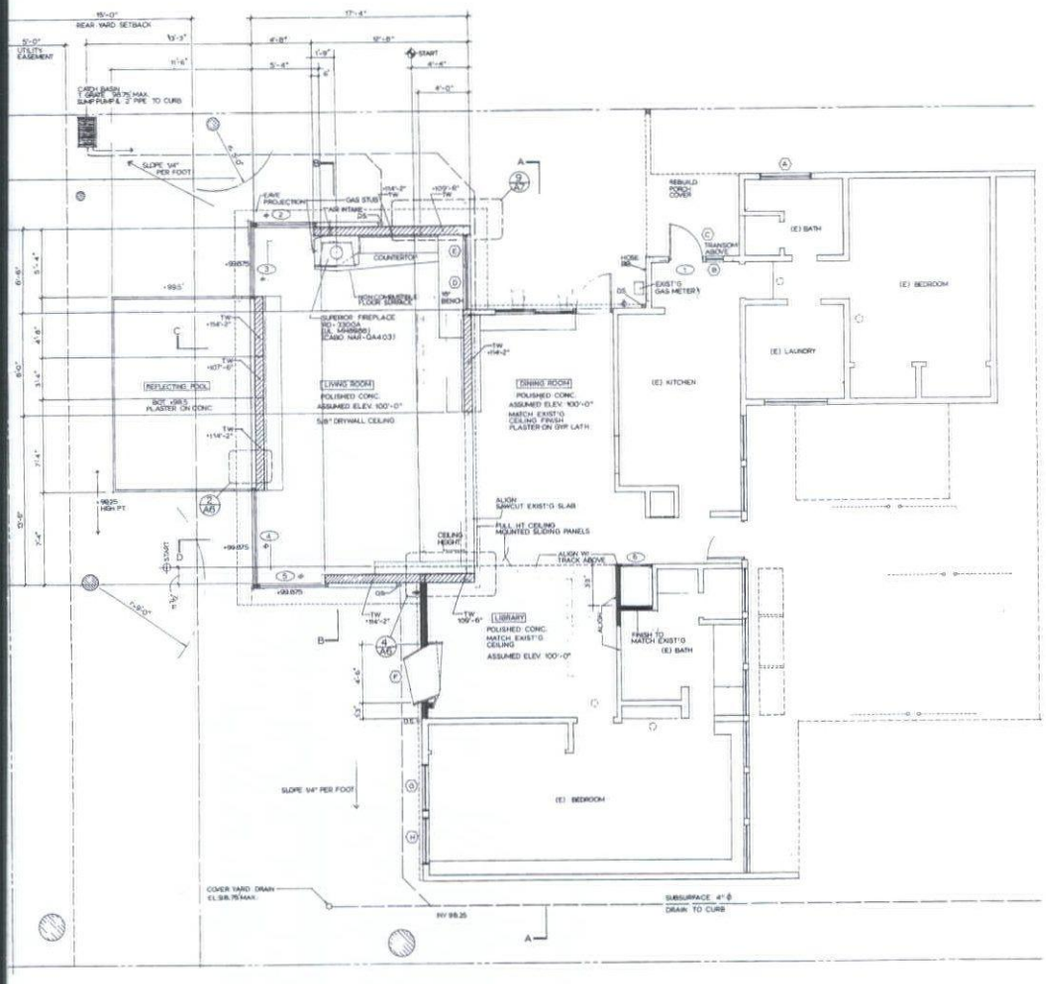
5

4
Light diffuses through the surprisingly delicate polycarbonate skin, animating the double-height interior.
5
Cut-away axonometric of a typical house on Meier Street, by Ain, Johnson and Day. Taken from *The Second Generation*, by Esther McCoy, Salt Lake City, 1984.

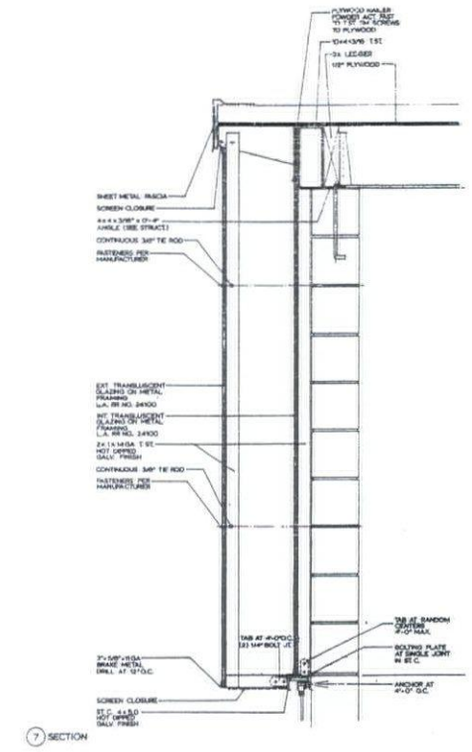
rectangle to oversail and define, from above, the limits of the space. From this ring-beam hangs a skirt or valance of polycarbonate sheeting, corrugated and translucent, and sliding doors which withdraw to dissolve the two outer corners. This new space encroaches upon the garden but, as at the Eames house, the garden becomes part of the house. Here no eucalyptus trees serve to provide the final delineator, but instead a shallow pond (the suggestion of Garret Eckbo), located centrally against the back wall.

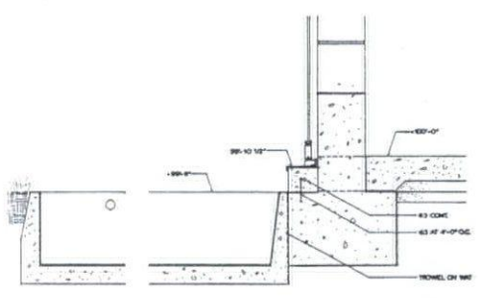
The sense of materiality about the new work is strongly reminiscent of the Eameses and it was only by contracting the job through the office (as Charles and Ray Eames did with their own house), that Daly Genik managed to bring the building in within budget. Daly Genik do not deny the Eameses' influence and admire their subversion of technology. This can be seen in the polycarbonate valance, for example, which is applied in double sheets and screwed, almost crudely, to the supporting pipe columns with self-tapping screws. An awareness of the polycarbonate sheeting is unavoidable; its light infuses the whole space and when it is too bright, a solar sensor activates internal blinds which drop down from the plywood-sheeted ceiling to cover its fractal glow.

Inside the house, the transition from old to new, from Ain to Daly Genik, is equally gentle. Deep, sliding walls pull out not only to enclose the new space, but to expose the rugs and batiks which are pinned to their padded surfaces. When returned, the precious hangings are safely encased within the thickness of the structure, and the space flows once more. The concrete floor of the old house has been ground down and polished, and only a colour change to black concrete suggests where the old building once ended and the new one begins. In the dining room, to one side, a patch of black concrete against the end wall provides a memory of the fireplace now removed. To Daly Genik, architecture is clearly about making, about how things go together, about tectonics and about the unexpected. NEIL JACKSON

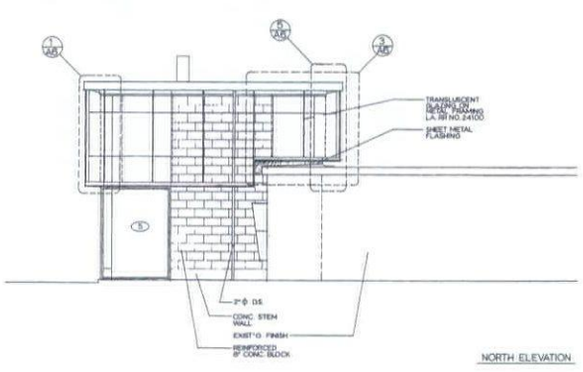


ground floor plan of 3556 Meier Street (scale approx 1:200)

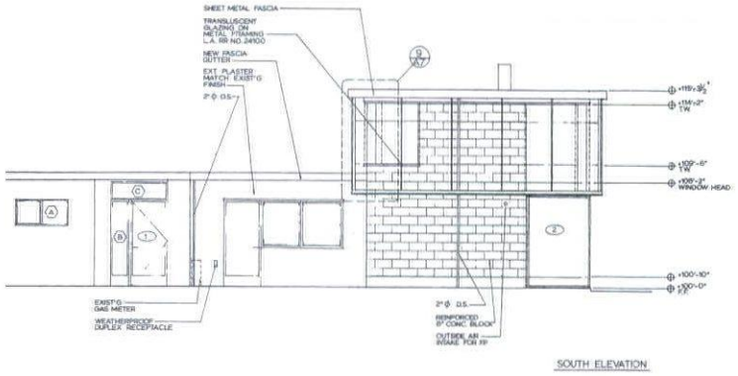




detailed cross section through external wall of new extension



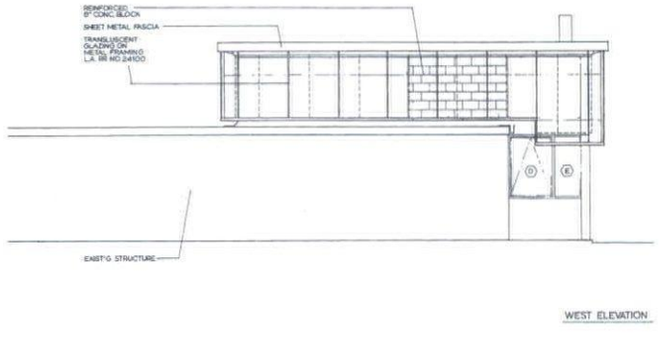
north elevation



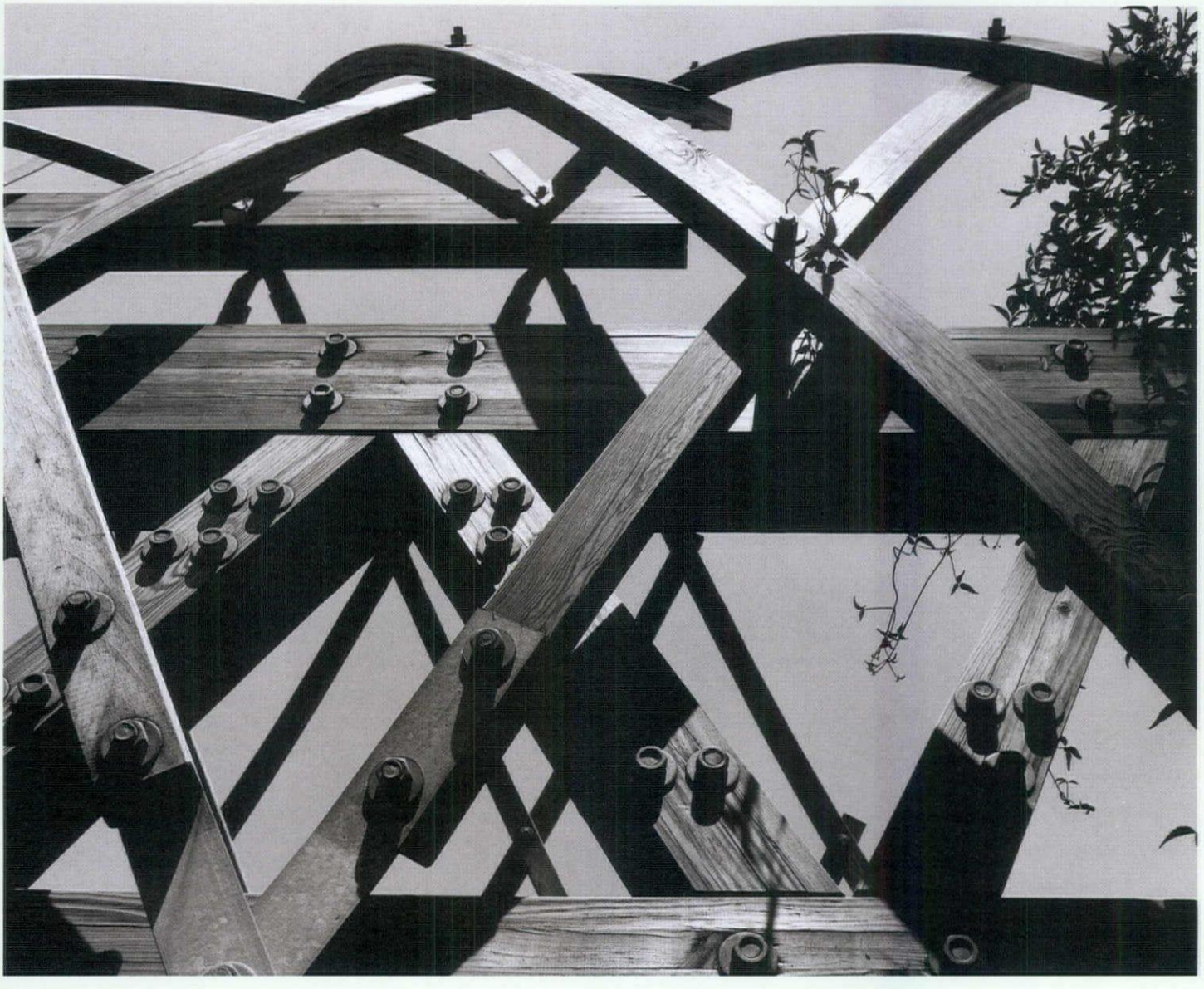
south elevation



east elevation



west elevation



1

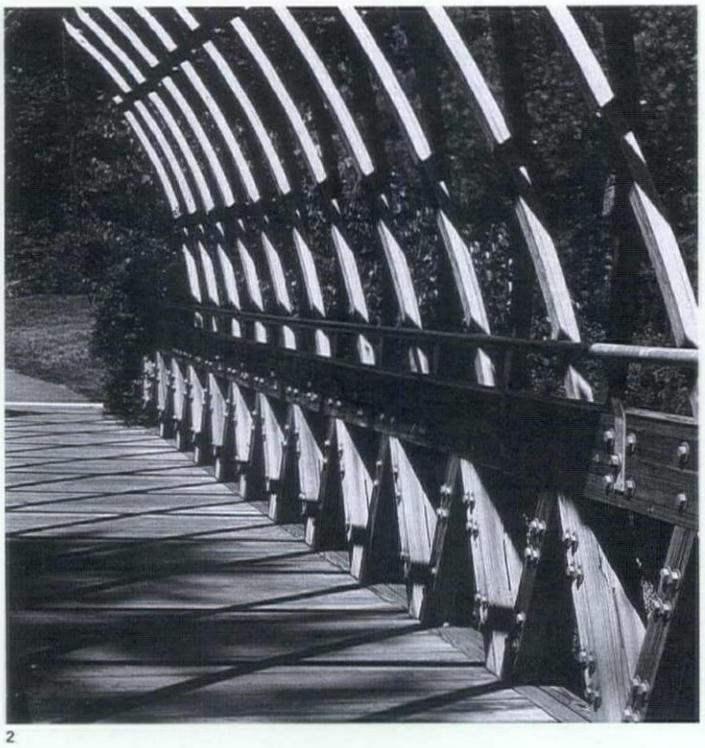
Cranbrook continuum

Located in the American Midwest 20 miles from the centre of Detroit, Cranbrook was founded in the early 1900s by newspaper magnate George Booth. A utopian experiment which grew out of the Arts and Crafts Movement as a counterpoint to Fordist industrial production, it was envisaged as a collective educational community in which intimate involvement with craft would improve the material circumstances and, more importantly, the moral character of its citizens. The transformation from vision to reality – both in the design of the estate and in the development of its educational philosophy – was achieved through a 25-year partnership between Booth and Eliel Saarinen, who came to the United States after being awarded second place in the Chicago Tribune Tower competition in 1922. Saarinen's own immersion in the Arts and Crafts Movement in Finland, exemplified by the community of architects which he had established at Hvitträsk, was well-matched to Booth's experiment.

There is no architectural house style at Cranbrook. Instead of being rooted in typology or tradition, Saarinen's work there focused upon innovation. Each building was a fresh response to landscape, programme, and both the practicalities and sheer enjoyment of architectural production. This spirit of innovation was to become even more marked in the work of Saarinen's son, Eero.

The artisans imported to construct the buildings at Cranbrook also lived and taught on the estate, exemplars of Saarinen's emphasis upon craft as a way of redeeming production and creating an ethical existence for the worker. This emphasis was subtly shifted by Charles Eames who, while working at Cranbrook in the late '30s and early '40s, used production to validate craft.

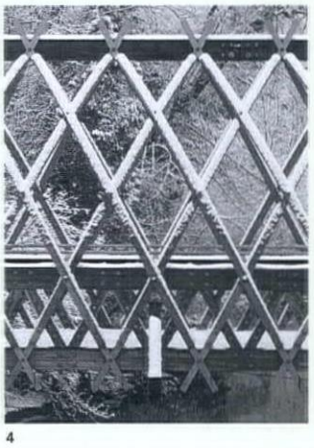
Today, the 315-acre estate is a rare example of complete integration of architecture, planning and landscape in the United States. The Cranbrook Educational Community – which includes the Academy of Art, the Institute of Science, a private coeducational boarding school, and a primary school – continues to



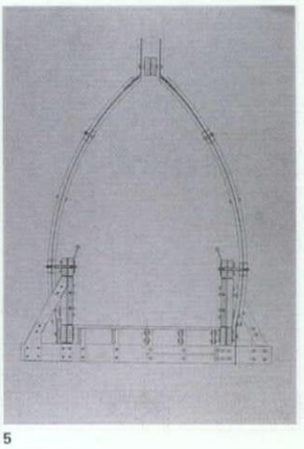
2



3



4



5

1
Detail of the pedestrian bridge designed, fabricated and installed by Dan Hoffman and his students. The bolted laminated beam structure is wrapped in an enclosing lattice.
2
The lattice will eventually be colonised by a vine.
3
The bridge spans the River Rouge.
4
The delicate diagonal lattice is made from slender timber members. Construction is clearly expressed.
5
Cross section through the bridge-cum-arbour.

Drawing upon the pragmatic, innovative traditions of a unique American institution, recent projects at Cranbrook by Dan Hoffman reflect a synthesis of craft and production that revitalises the idea of invention through the building arts. Conceptually rich and exquisitely executed, the projects integrate architecture, sculpture, industry and landscape.

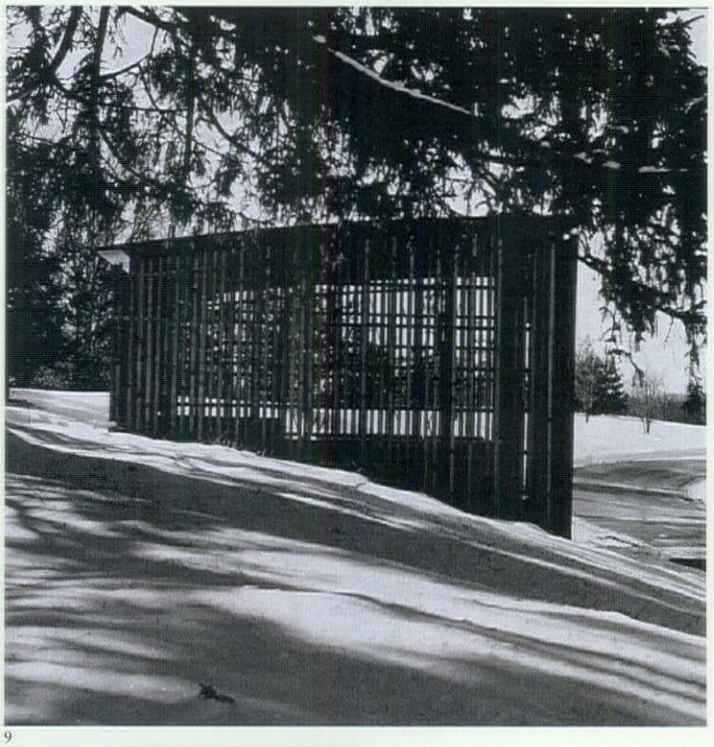
focus upon the arts as an important part of the curriculum. Although now absorbed within Detroit's suburbs, the self-conscious withdrawal that underpinned its utopian origins still prevails. Cranbrook has the aura of a special and mysterious place, a self-contained idealised community set apart from the outside world.

During the past 10 years, Dan Hoffman has completed an impressive series of projects at Cranbrook which both draw upon the tradition of this unique American institution and renew its spirit of innovative design. Appointed as head of the architecture studio at the Academy of Art in 1986, Hoffman brought considerable experience of working in practice together with a theoretical underpinning inspired by his former teacher, John Hejduk. This combination of pragmatism and poetry proved to be well-suited to Cranbrook's needs. Confidence in modern architecture on the estate was at a low ebb. Because Eliel Saarinen's work had assumed something of a sacred status, little of significance had been built for nearly 35 years. Rather than treating Cranbrook as an artifact to be preserved, Hoffman sought to revitalise the tradition of invention through the building arts which was so central to Saarinen's work.

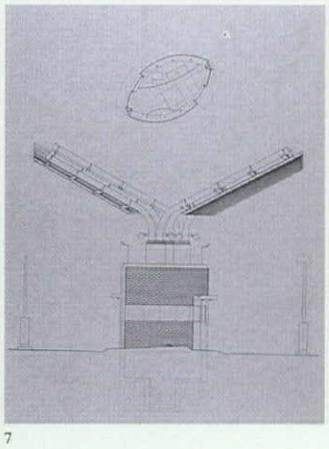
Several years were spent establishing what Hoffman calls a 'self-conscious polemic' of bringing an awareness of building practices back into architecture by returning to the origins of craft and production. The first opportunity to test polemic through practice arose from the need for a new entrance to the estate. A road was planned giving access from Woodward Avenue, one of Detroit's major north-south corridors. Hoffman felt that the combined vehicular and pedestrian bridge over the River Rouge recommended by traffic engineers would be visually heavy-handed in such an idyllic natural setting. His alternative suggestion of a separate pedestrian bridge was adopted. Designed, fabricated and built by Hoffman and his students, the trellis bridge was completed in 1993. The bolted structure of laminated beams spanning 58 feet (17.7m) is wrapped with non-structural diagonal lattice which is gradually being overgrown with vine.



6



9



7



8



10

6
The gatehouse, with its wing profile canopy made from copper filigree mesh.
7
Cross section through the gatehouse.
8
Generative sketch of the gatehouse.
9
The community mailbox pavilion, constructed from narrow sections of red cedar. The simple enclosure seems to hover above the ground.
10
Inside the mailbox pavilion, with the gatehouse beyond.

Alluding to the imagery of Laugier's primitive hut, the bridge-cum-arbour nestles discreetly among the overarching tree canopies along the banks of the river.

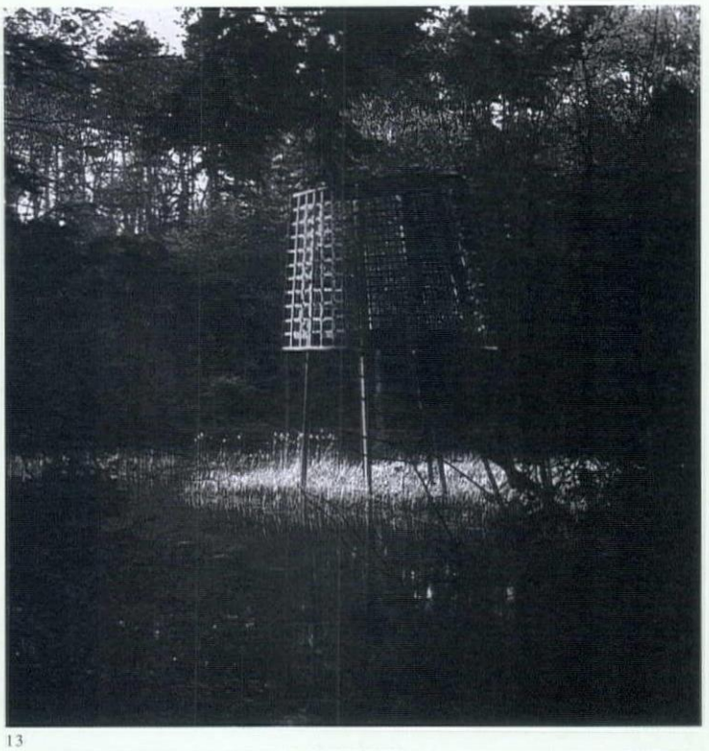
With the completion of this modest bridge, the Cranbrook community realised that new architectural interventions on the estate were indeed possible. Further projects ensued, all carried out by Hoffman in collaboration with students and graduates of the Academy. Like the bridge, the gatehouse for the new entrance, completed in 1994, is a carefully considered synthesis of landscape and built form. While the security booth alone would be dwarfed by the setting, the canopy creates an entrance at a larger scale appropriate both to Woodward Avenue and to the landscape. Although apparently symmetrical at first glance, the two wings of the canopy are subtly shaped to mirror the valley in which the road is situated, with convex landforms to the west and concave to the east. The canopy follows the curvature of the road, while the control booth is inflected by the flow of traffic. Expanding upon the tradition of reflected light at Cranbrook developed by Saarinen, the approach from Woodward is defined by a long, low curving wall of Cor-Ten embedded in the earth and illuminated by concealed light. Likewise, the filigree mesh of the canopy – translucent by day – becomes a virtual plane of captured light at night.

The bricks for the security booth were developed by Hoffman working with Soren Ubisch, a Norwegian brick master. Hoffman and Ubisch did not merely furnish the specifications for the brick; they made the random rakes for adding texture to the surface, used these tools on the production line, and applied the copper-impregnated slip and glaze formulated to match the canopy.

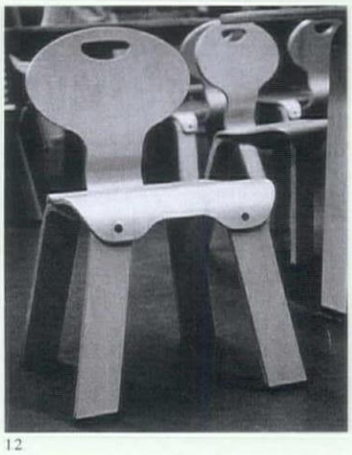
The copper wire canopy, specially woven at a workshop in Detroit, is supported on bead-blasted stainless steel bents springing from reinforced concrete piers. Because the convex and concave surfaces of the canopy combined with curvature in plan yield a complex building geometry, the computer proved to be an invaluable tool in developing both the design and the construction details. The mesh is secured to the bents by a series of stainless steel straps. By designing a flexible lashed connection, hundreds of unique configurations are able to be accommodated with only five helical strap



11



13

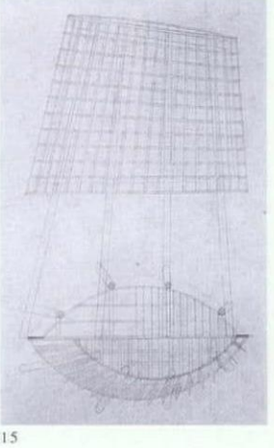


12

11
The kindergarten furniture in enthusiastic use.
12
The compact, moulded plywood chairs have a distinctly Eamesian character.
13
Computer generated image of a project for a ghostcatcher. The pegged and dowelled skeleton of cedar members will stand in a lake on the estate.
14
The ghostcatcher is a modern reinterpretation of the romantic landscape tradition.
15
Plan and elevation of the ghostcatcher.



14



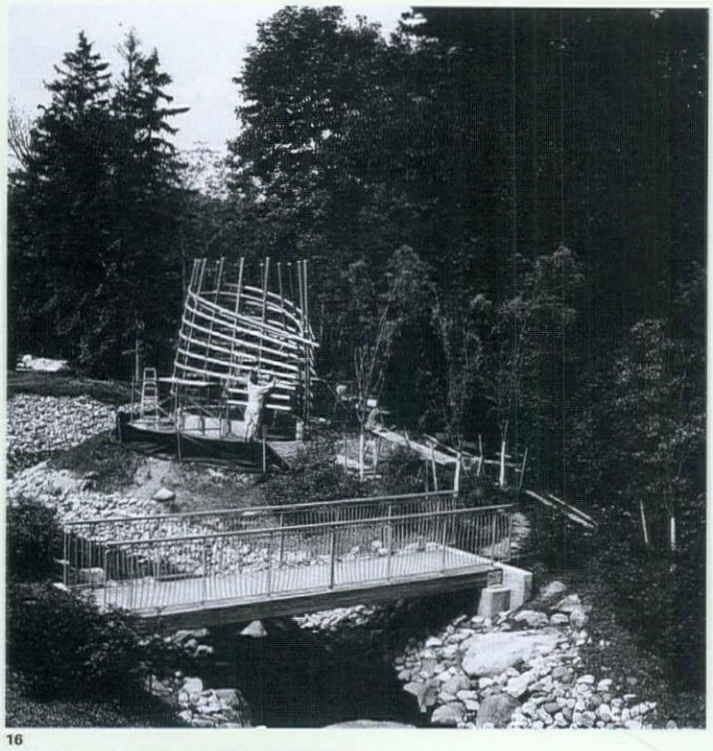
15

types. Hoffman's studio made both the machine tools for fabrication and the straps themselves. However, these details are not merely pragmatic. The fabric and the sewn connections are conceptually rooted in Semper's notion of textiles as the origin of craft and one of the four essential elements of architecture. It is no accident that textiles and weaving – through the interests of Eliel Saarinen and his wife, Loja, who was a weaver – have been central to the community of artists at Cranbrook since its founding.

The community mailbox pavilion, built in 1996, arose in response to the cessation of postal services within the estate and the requirement to install cluster boxes at the new gatehouse. While Hoffman's other projects are inherently complex both formally and conceptually, this pavilion is an exercise in understatement intended simply to lend a modicum of civility to the act of picking up post. In deference to the adjacent gatehouse, the shelter is a modest box of lattice comprised of thin sections of cedar with minimally articulated fixings. The side faces of the wood are planed; the inner and outer faces remain rough sawn. The enclosure, which seems to hover above the ground, is visually light, yet succeeds in providing shelter and screening the mailboxes from view.

Working at an even more intimate scale, Hoffman has designed and fabricated furniture for the kindergarten of the primary school, drawing upon the technology of moulded plywood which was pioneered at Cranbrook by Charles Eames working with Eero Saarinen. Following on from the furniture, his most recent project for the primary school was completed this year. In response to the request to honour a benefactor, Hoffman proposed a storytelling pavilion sited on an island in the creek adjacent to the school building. Access to the island is by means of a bridge with undulating wave like balustrades; the teardrop plan of the pavilion is likewise shaped by the flow of the stream. In addition to being modelled by the physical attributes of the site, the form of the shelter is also rooted in historical narrative; battles allegedly fought here between Chief Pontiac and the settlers have generated a tapered section inspired by images of both an Indian cloak and a tepee.

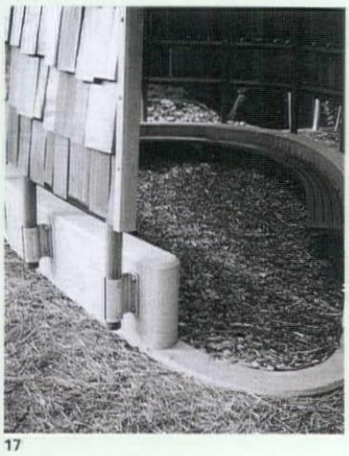
A low concrete wall carries the galvanised steel sockets supporting the base of the hand-carved cedar posts and



16

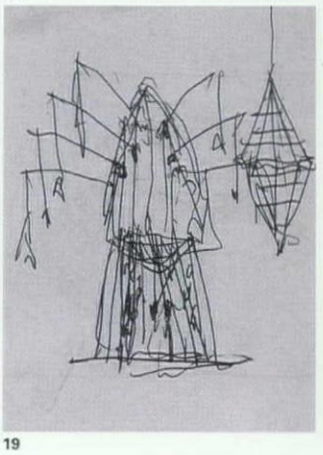


18

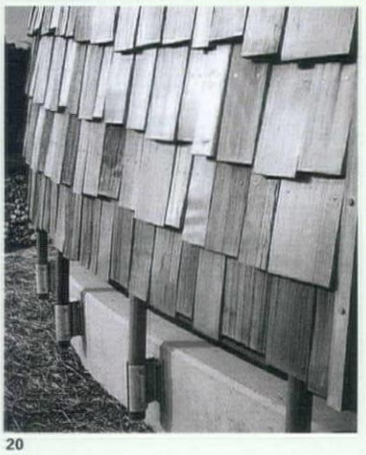


17

16
The storytelling pavilion under construction.
17
The low level viewing slot permits a child to see out.
18
The tapered form, clad in cedar shakes, evokes an Indian cloak or a tepee.
19
Sketch of the storytelling pavilion.
20
Detail of the oversized cedar shake cladding.



19



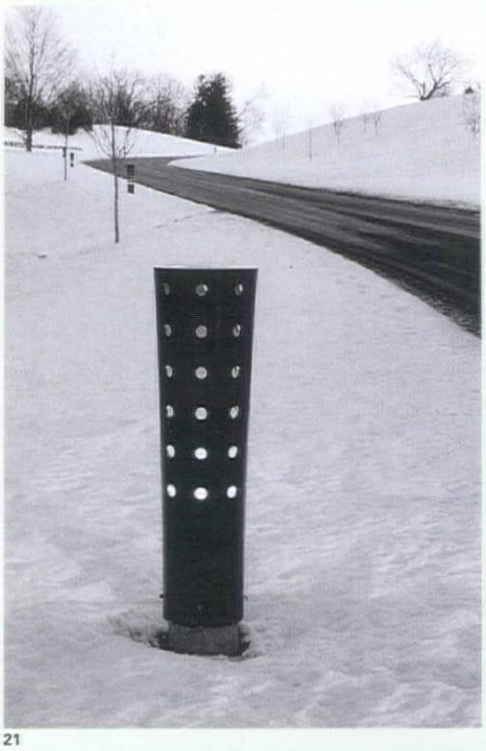
20

the brackets for the smooth oiled bench within. The tops of the posts are drawn inward by a galvanised tubular steel tension ring. Battens carrying shaggy, oversized cedar shakes are not horizontal but slightly sloped to remain perpendicular to the curved, tapered posts. A narrow slot between the concrete foundation wall and the lower edge of the cladding is designed to allow children, but not adults, to see out when seated inside. The viewing slot and the giant shakes consciously distort the scale of the pavilion to child-like proportions. The ground inside is sprinkled with cedar chips. The embracing form of the shelter, the smell of cedar, and the play of sunlight all provide rich stimulation for the imagination. Hoffman's next project, the ghostcatcher – a delicate pegged and dowelled skeleton of cedar standing in one of the lakes on the estate – promises to be even more evocative, another folly in the romantic landscape tradition.

Interspersed with the bridges and pavilions, Hoffman has designed and fabricated a series of external lights and new signage for the estate. Bollards which emit tiny flame-like points of light line the new entrance road; the petal street light, inspired by Aalto, is placed in the context of nature; and the thistle light, derived from early industrial lamps, is used alongside Saarinen's robust brick buildings with their industrial steel sash windows. Hoffman's method of working – notably the decision about what to make in-house and what to subcontract – varies from project to project, as exemplified by the lights. The flared, spun aluminium bollards were made by a flagpole manufacturer for the US Navy, with drilling and assembly carried out by Hoffman's studio. The petal lamps were developed and fabricated entirely by the studio, including wind load testing by driving at speed on the motorway with a prototype lashed to the bed of a pick-up truck. The mother mould for the thistle lamps was developed in-house and the metal casting was carried out by others.

The signage system is simple and elegant, consisting of black anodised aluminium plates with bronze reflective vinyl lettering mounted on slender precast concrete tablets imprinted with the school emblem, the grey crane. At the new entrance, titanium letters in Futura typeface announce the estate. Close examination reveals a fine engraved pattern on the letters made by end milling with the bit applied to the surface at a slight oblique angle.

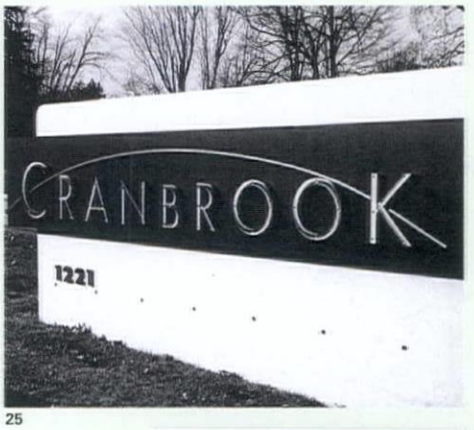
In 1996 Dan Hoffman stepped down as head of the architecture studio and established the Cranbrook



21



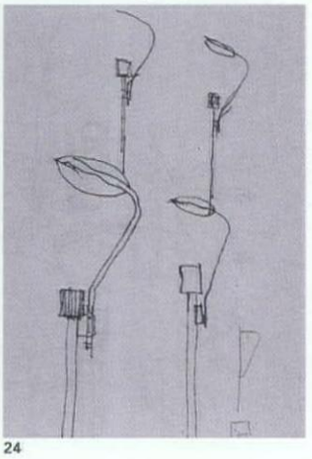
23



25



22



24

21
Spun aluminium bollards (made by a flagpole manufacturer) emit tiny points of light.
22
Detail of the thistle light.
23
Graceful petal light, inspired by Aalto. Light is diffused upwards on to the petal-like protuberance.
24
Sketch of petal light.
25
Elegant signage announces the estate.
26
Detail of individual titanium letter revealing the finely engraved surface.



26

Architecture Office, a consultancy serving the estate. This new practice – which consists of a drawing studio and an enormous workshop – is expanding upon the principles of design and fabrication developed so convincingly by Hoffman while teaching at the Academy. Architects, craftsmen, designers and scientists have been gathered together in a new working community of artists. Cranbrook's inspired patronage is to be applauded; the challenge is to carry the conceptual thinking and processes of fabrication – which have underpinned the projects to date, blurring the boundaries between architecture, industrial design, sculpture, infrastructure and landscape – through into larger, more complex commissions.

Hoffman's thoughtful, innovative work has grown out of the ethos established by Saarinen and Booth, a combination of pragmatism about making and romanticism about the redemptive role of manual work in daily life. Although Cranbrook was founded in part as a reaction against industry, the romance with fabrication and manual labour is shared, giving rise to an unlikely alliance between William Morris and Henry Ford. Hoffman has added to this irony; in addition to equipping his workshop with an impressive array of used equipment from regional industry, he collaborates closely not only with artisans but with Detroit's 'culture of machinery', a wide range of technically sophisticated fabricators who supply the automotive industry.

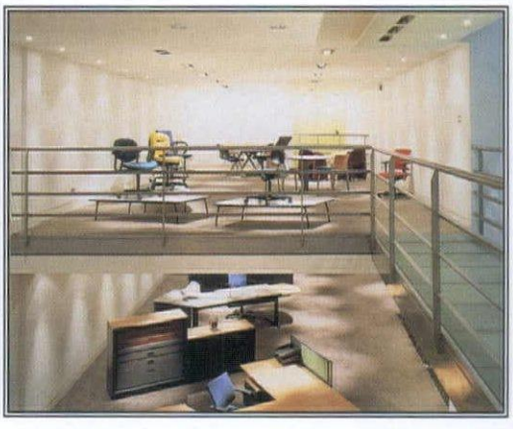
For Hoffman, involvement with making – rather than simply designing components to be fabricated by others – is essential. He speaks eloquently of 'the delirium of the menial task', and of the importance of both mental and physical intimacy with the work. Conceptually rich and exquisitely executed, these projects are comprised in equal parts of nostalgia for the hand-made and hard-nosed determination to use industry to advance craft. If the nature of building is indeed proof of culture, this approach offers a much-needed respite from the narrow exigencies of the market- place. ANNETTE LECUYER

Collaborators
Rick Berner, Mark Buchalter, Theodore Gallante, Julie Hughs, Mark Kolodziejczak, Jennifer Lee, Kathy McCoy, Douglas Pancoast, Jeff Royer, Patti Royer, Tamas Von Staden, Jason Vollen, Sandra Wheeler, Gregory Yang, Alfred Zollinger
Photographs
Christine Capetillo, B. Korab, Dan Hoffman



ahrend







Ahrend Limited, Hogarth Business Park, Burlington Lane, London W4 2TX. Tel: 0181- 747 8383 Fax: 0181- 747 0025

For more details enter 20 on AR enquiry card

1
Dilapidated school has been transformed into a house and studio with elegance and economy.
2
New entrance door protected by polycarbonate porch.



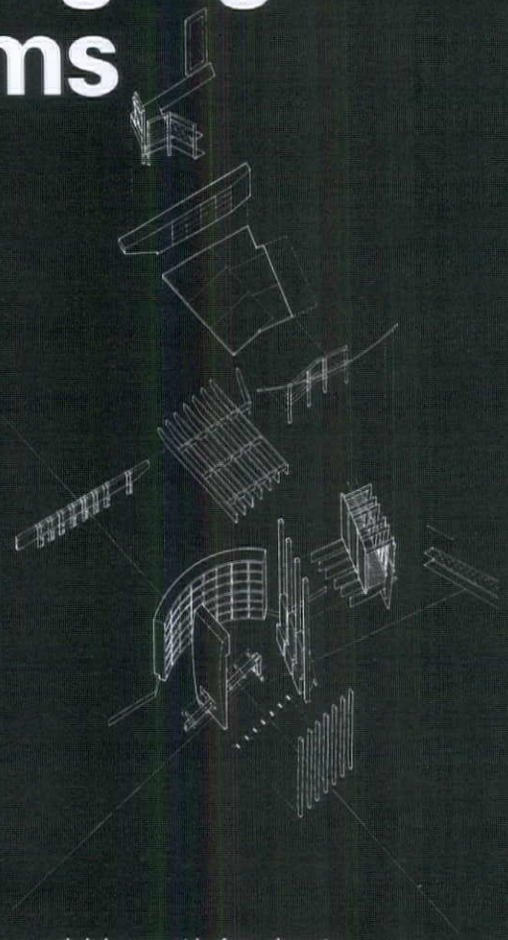
1



2

A re-use in which new inner construction is articulated with elegant tectonic skill.

Changing rooms



exploded axonometric of core elements

Randy Brown's house and studio, in Omaha, Nebraska, were created within the walls of a square (40 x 40ft; 12.2m x 12.2m) two-storey structure on one of the city's main streets. Opposite is the University of Nebraska. The building was constructed in the '70s as an infant school and designed as a passive solar structure, with tall south-facing windows, sunshades, and hot air ducting under the concrete floor. When acquired by the Browns it was sadly dilapidated.

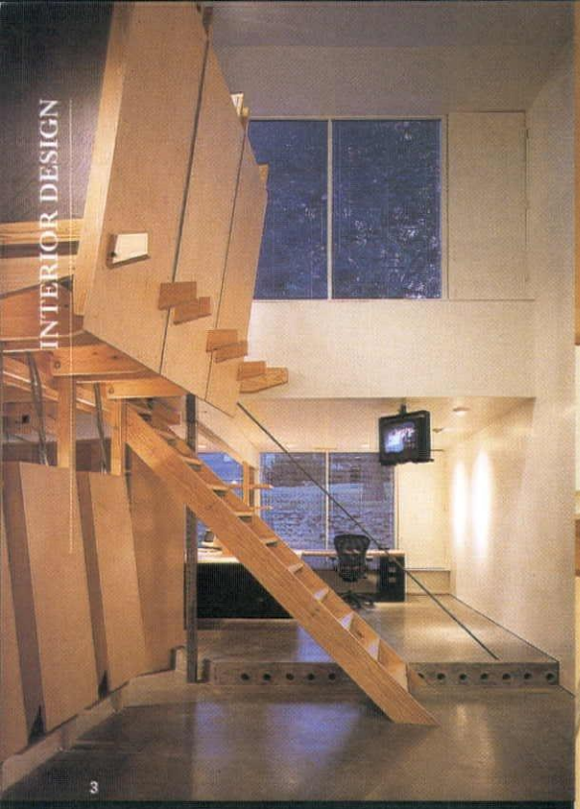
Having repaired the structure, glazed the south facade at two levels and fitted modern solar shading, Brown stripped out the interior of the building to create a double-height white painted shell. The existing concrete floor was simply sealed. Working to a limited budget, he dealt with the amorphous space by establishing a series of different zones on either side of a central core.

This structure is an ingenious and dynamic invention bristling with projecting timber, haphazardly angled planes, flying pieces of metal and odd pieces salvaged from junkyards, visibly assembled with screws and brackets from the local hardware store. The scheme is partly intended as a practical demonstration for clients of how buildings are put together from simple components; junctions are made explicit, plumbing and fixings left exposed.

Taken all together, the eccentric assembly has method behind it, and an elegantly Constructivist air that is continually pleasing. It can apparently be easily dismantled with a screwdriver and wrenches: one of the architects' central concerns seems to have been to create a series of environments capable of change.

A studio for the practice occupies a shallow plinth running parallel to the south wall; an inner zone is devoted to the living area, and this in turn gives onto a service area where the kitchen, bathroom and utility room are set in a row along the back north wall.

A wide arc cut into the plinth contains the curving wall of the core structure which rises to first floor level to create a bedroom gallery. On the ground floor it encloses a dining/conference



3



4

room within a structural collage of bookcases, cupboards and timber columns.

Everything has been imaginatively thought out. A steel and glass table rests on castors at one end and, set on a roller at the other, it protrudes into the living area through a slot in a big curved stainless steel shelving unit hung over the edge of the gallery. The table can be slid backwards and forwards depending on how much of it is required on either side.

In similarly thoughtful manner, the metal unit (outwardly smooth and convex, inwardly concave to take shelving) rises into the sleeping gallery to provide storage in the bedroom as well as in the conference space. More storage is generated by wooden cupboards projecting over the side of the gallery beside the staircase. From the sleeping gallery, another flight takes you onto the roof. Brown has plans to extend the building here.

Throughout the work of designing and building the scheme, Brown has been at pains to show how you can salvage and use what exists, and in the process make imaginative use of a redundant building.

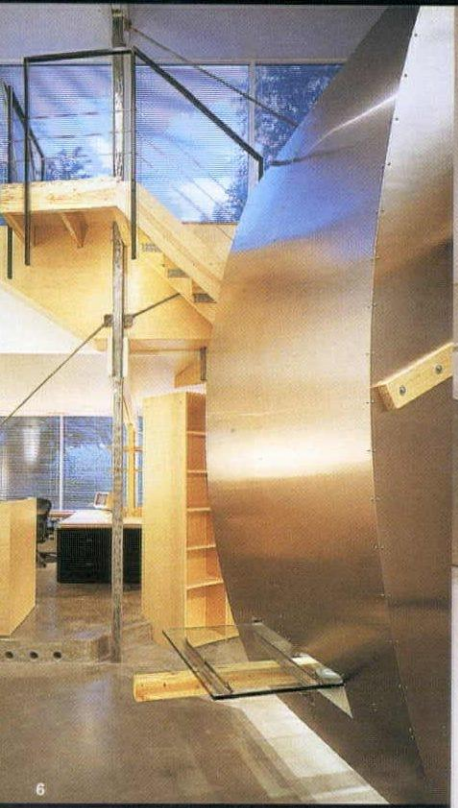
PENNY MCGUIRE

Architect
Randy Brown Architect
Project architects
Randy Brown, Christian Petrick, Jason Winterboer, Cynthia Ray, Tom Alisma
Photographs
Farshid Assassi

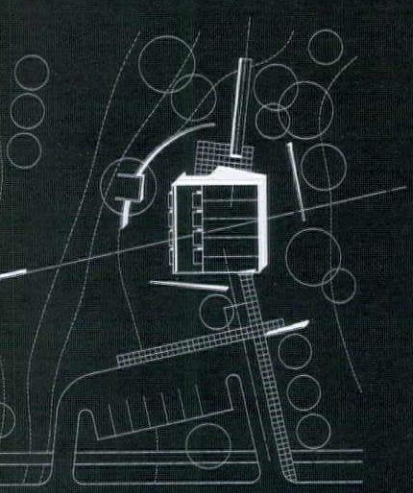


5

3
Looking from kitchen towards office with living core left.
4
Table can be adjusted in length by pushing it through slot in curved metal storage unit.
5
Bathroom is as clearly constructed and open to change as rest of house.
6
Mechanism for allowing table to move involves rubber wheels engaging with central timber spine. Holes under floor relate to building's previous incarnation as passive solar school.
7
Construction is elegant and simple allowing timber members and standard galvanised steel connectors to speak for themselves.



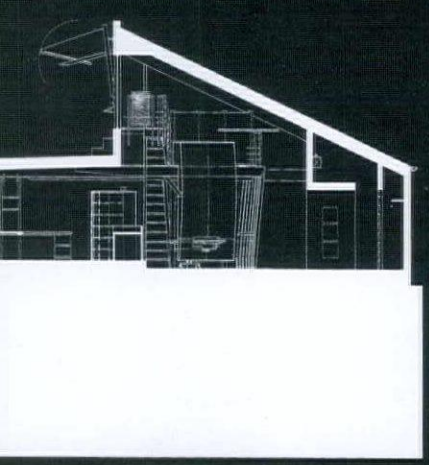
6



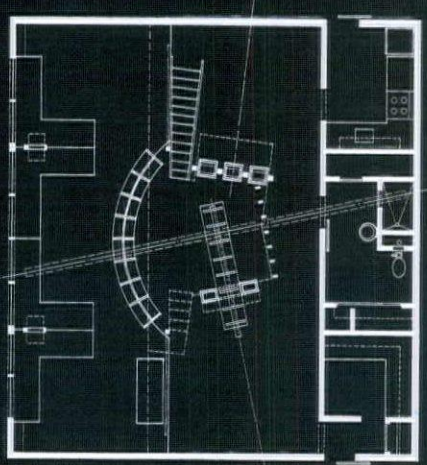
te plan



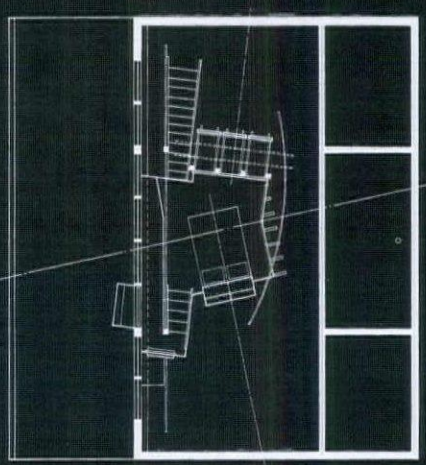
7



outh-north section



ground floor (scale approx 1:300)



upper floor

Urban artefact

This starkly minimal gallery in New York's Soho colonises an old nineteenth-century warehouse and reclaims a tract of vacant land for use as a tranquil sculpture garden.

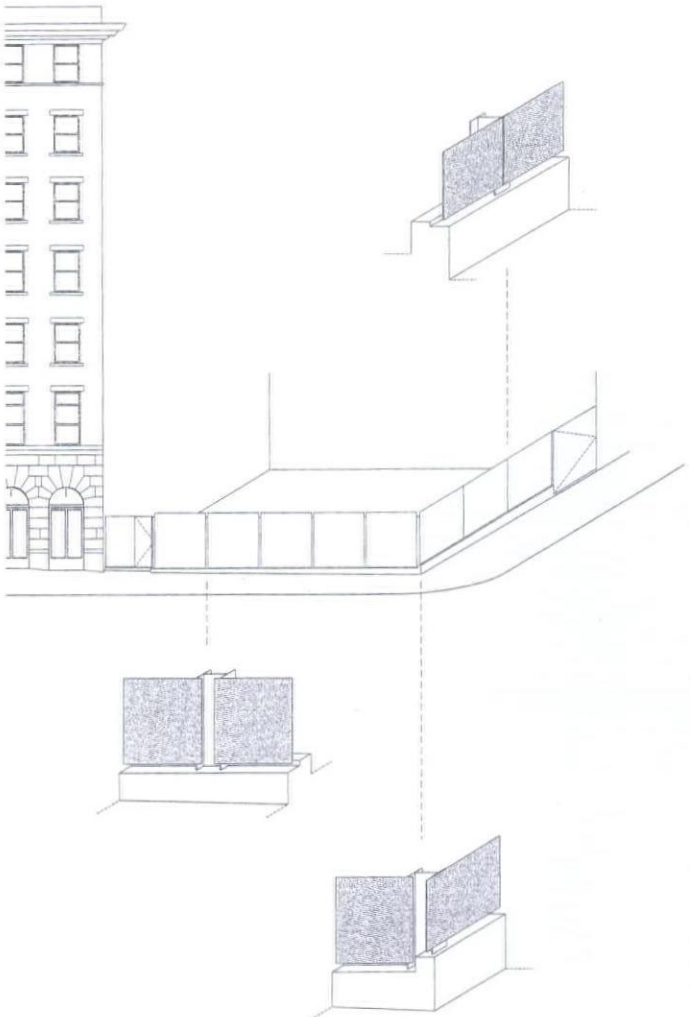
The Art et Industrie Gallery, created within an existing building and by reclaiming vacant land in New York City, includes exhibition space, offices and a sculpture court. The former nineteenth-century warehouse, built of brick with a massive rusticated stone base, fronts onto Thompson Street – an urban thoroughfare with a distinctly pedestrian scale. While the large open space within the warehouse has been retained, the insertion of new walls has created additional hanging space in a way which controls views into the gallery and helps to balance natural light from windows on the south and west facades. With a new ramp, these walls combine to define a clear sequence of entry from the street which alternately reveals and conceals the main gallery space. Three white walls and a polished concrete floor provide a neutral ground for exhibits and a sharp contrast to the newly formed outdoor sculpture court.

Situated in Soho at the corner of Thompson and Broome, this court, paved with crushed stone and enclosed by a new steel fence, is an integral part of the gallery. The fence, which defines two sides of this new outdoor room, is an expression of the elements from which it is built. A carefully shaped reinforced concrete upstand provides a plinth along the boundaries of the two sloping streets and the fence is formed from large panels of quarter inch thick sheet steel fixed back to standard steel I-section posts. The external faces of the fence have been designed to respond to the different characteristics of the two streets. Along Broome Street, it has been detailed with panels with horizontal proportions and minimal joints creating a smooth, continuous face which registers the fast flow of vehicular traffic. Along Thompson Street however it is subdivided into a smaller scale with individually articulated panels detailed to reveal the structure and the thinness of the steel sheets – a response to the predominantly pedestrian activity along this frontage. An access gate has been thoughtfully integrated within the Broome Street wall and a door on Thompson Street is modestly signalled by a drop in the height of the fence to align with the courseline of the rusticated stonework on the existing building.

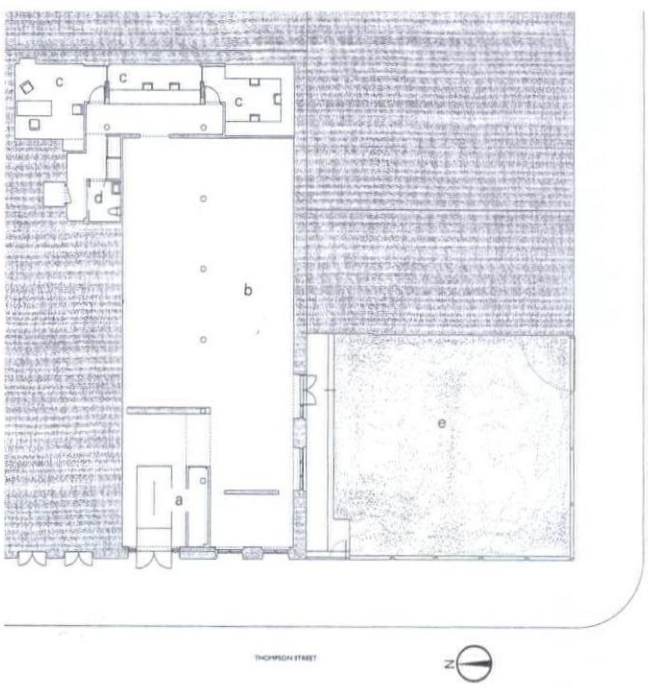
From within the courtyard, the structure of the fence is made explicit with horizontal steel stiffening rails carefully positioned to relate to the profiles of the steel stanchions. This successfully creates a starkly elegant, neutral backdrop to work on display and at the same time, this face of the wall becomes a foreground – almost a considered artwork – within the larger backdrop of its urban setting. The project is modest yet striking in its thoughtfulness. It demonstrates a concern for materials and the details of construction which connects art and industry within a private world and the public domain.

BRIAN CARTER

Photographs
Ross Muir



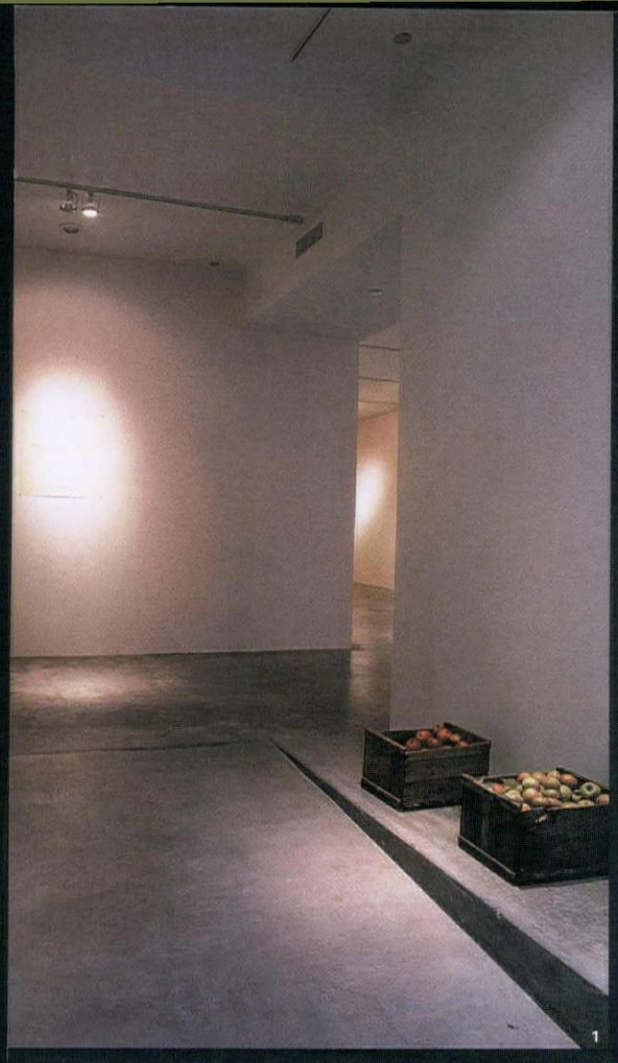
isometric projection of sculpture garden fence



a entrance ramp
b main gallery space
c offices
d wc
e sculpture garden

ground floor plan (scale approx 1:500)

Gallery, New York, USA
Architect
Architecture Research Office









1
A gentle ramp leads into the main gallery space.
2
Stark white walls and a polished floor provide a neutral background for exhibits.
3
The sculpture garden is treated as an extension of the interior, forming a private external court.
4
The Zen-like sculpture garden is enclosed by a crisply detailed steel fence.

Curtain walling and windows from the specialists



Client: Housing 21

Architect: Jestico + Whiles

VELFAC®

VELFAC LTD • Merlin Place • Milton Road • Cambridge • CB4 4DP • Great Britain • Tel: +44 (0) 1223 426606 • Fax: +44 (0) 1223 426607

®VELFAC is a registered trade mark ©VELFAC 1997

For more details enter 30 on AR enquiry card



3

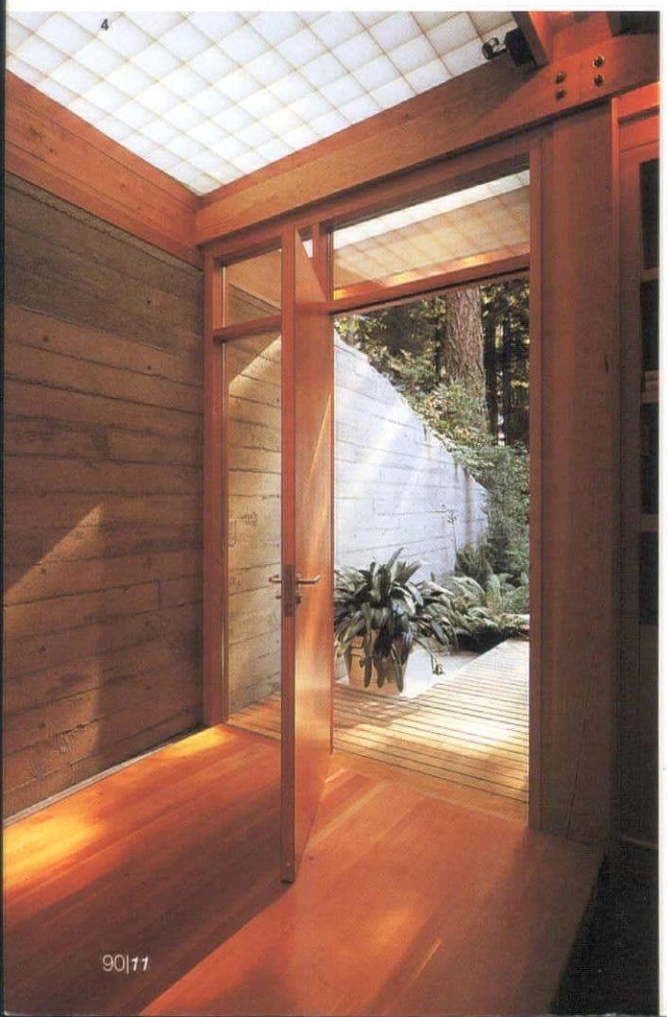
3
Location plan (north, and main house) to top.
4
Entrance, circulation is at its widest point.
5
Living area with its bluestone and carpet floor is divided from notional hall by Douglas fir posts.

The little guest house that James Cutler has built near Seattle is in the grounds of a magnificent Modern villa by Arthur Erickson which looks north over the sea and islands and south over a long lawn which has been formed as a clearing in what at first appears to be virgin forest dominated by tall pines and cedars. The owners wanted the new building to be invisible from their house, and a site was chosen in a natural depression at the southern end of the lawn. An L-shaped plan is carved into the side of a bank, and the section scarcely rises above its crest.

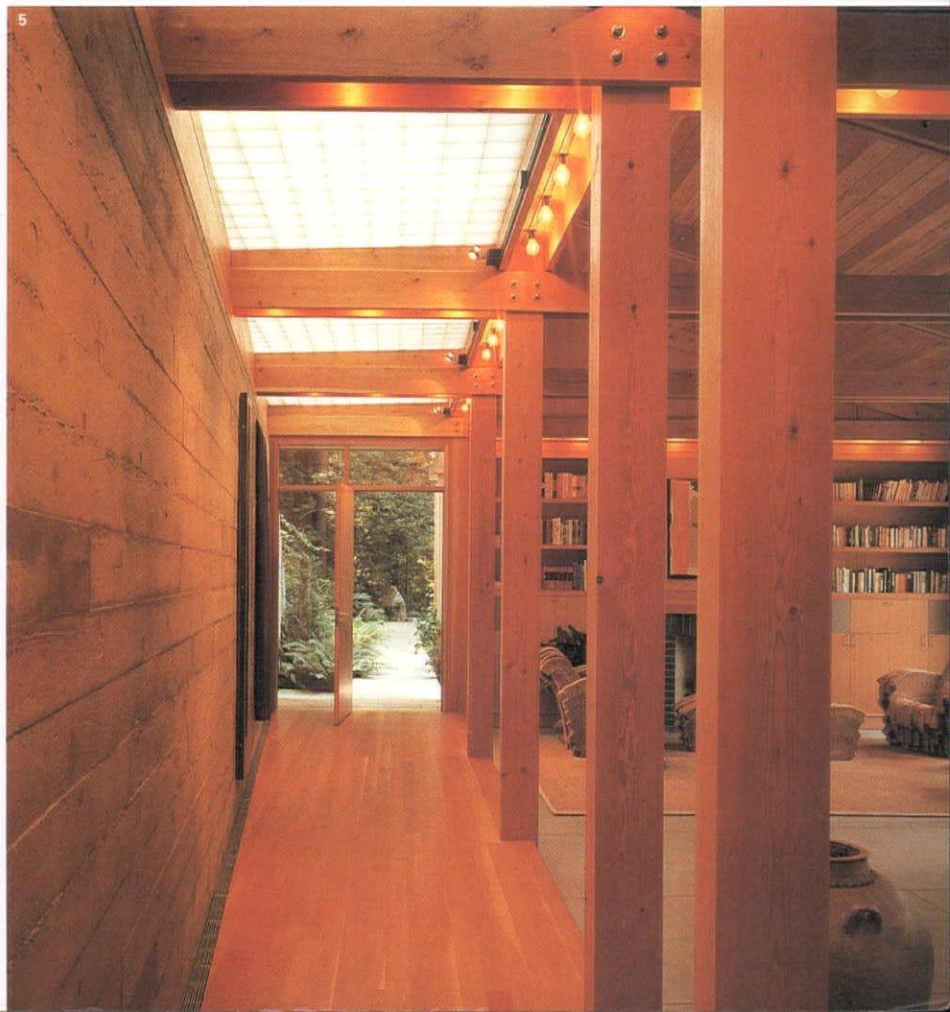
Approach is either up the lawn or along sculpture studded winding paths through the woods. The eastern one arrives near the knuckle of the plan, at a broad flight of steps which penetrates right through the building to bring you out under the overhanging roof overlooking the little triangular court defined by the two wings.

The L is fundamentally defined by a béton brut retaining wall which defines the human domain against that of nature. Beyond the wings of the house, the concrete is gradually eroded against vegetation, as if it is the remains of some older structure: presumably the effect will be enhanced as moss and lichen gradually creep over the rough surfaces. Structurally, the house is a timber frame which leans on the in-situ work at the back, but the wood structure has been slightly rotated on plan, roughly about the corner of the L.

At first, the move seems slightly but wilfully odd, but further thought reveals it to be subtle and elegant. The main entrance from the drive is on the short end of the south wing, just where the two geometries are furthest apart. Hence the entrance is wide and generous. The implied hall (there is no partition between it and the living area) is defined by the Douglas fir columns of the frame and the wooden planks of the floor, and it tapers towards the inner end,



4



5

Guest house, nr Seattle, Washington, USA
Architect
James Cutler

1
Entrance from south: the eroded concrete is like the traces of a building which existed previously amid the forest.
2
The two wings define a little triangular court in a natural hollow among the trees.

Green peace

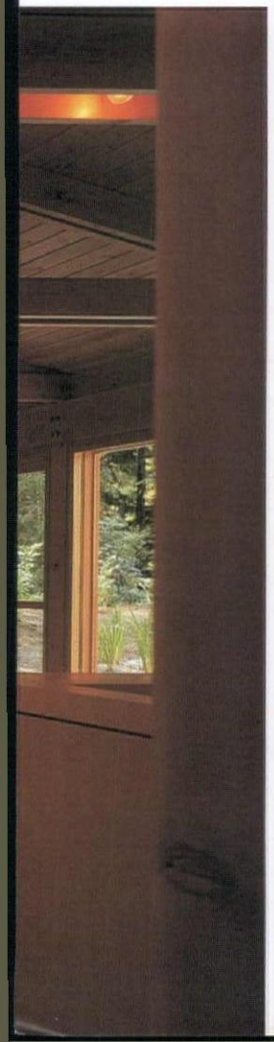
This little house in the forest – a late twentieth-century version of the primitive hut – combines elements of tent and cave to create spaces of great tranquillity.



6

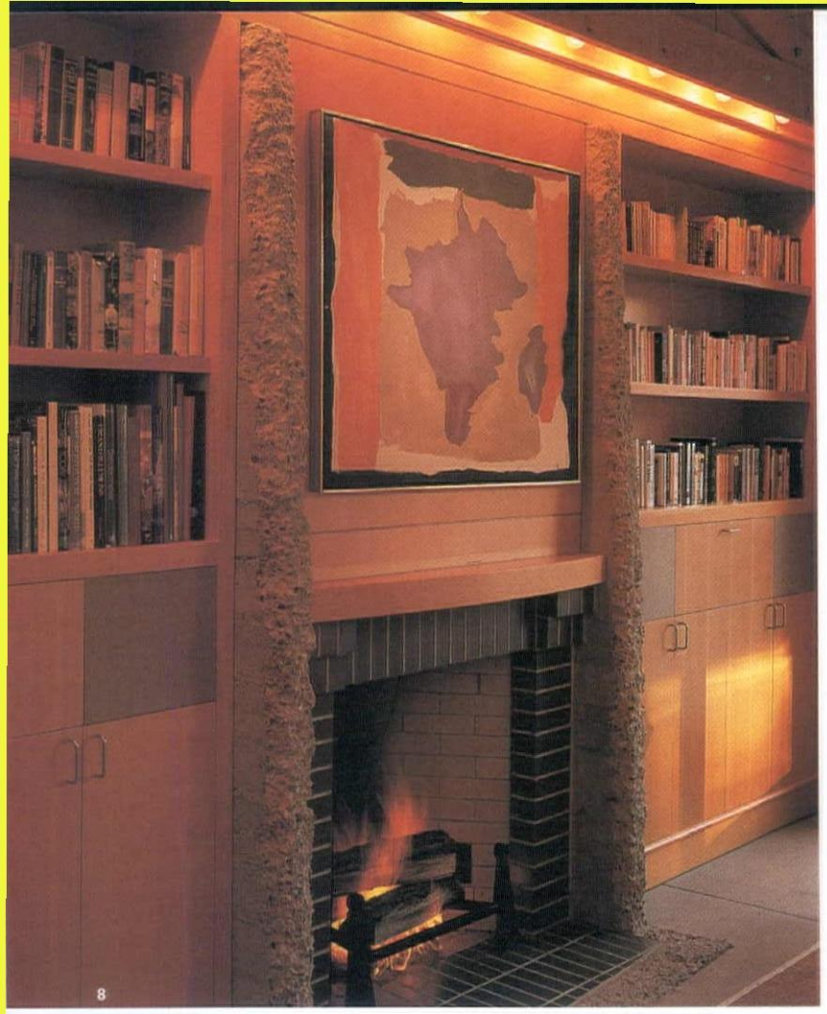
6
Tapering circulation area draws visitors into house and adds to apparent length. Double layer plastic laylights offer some insulation and are strong enough to walk on.
7
Light washes over in-situ wall emphasising its texture, and relationship to Gehry's cardboard chairs.

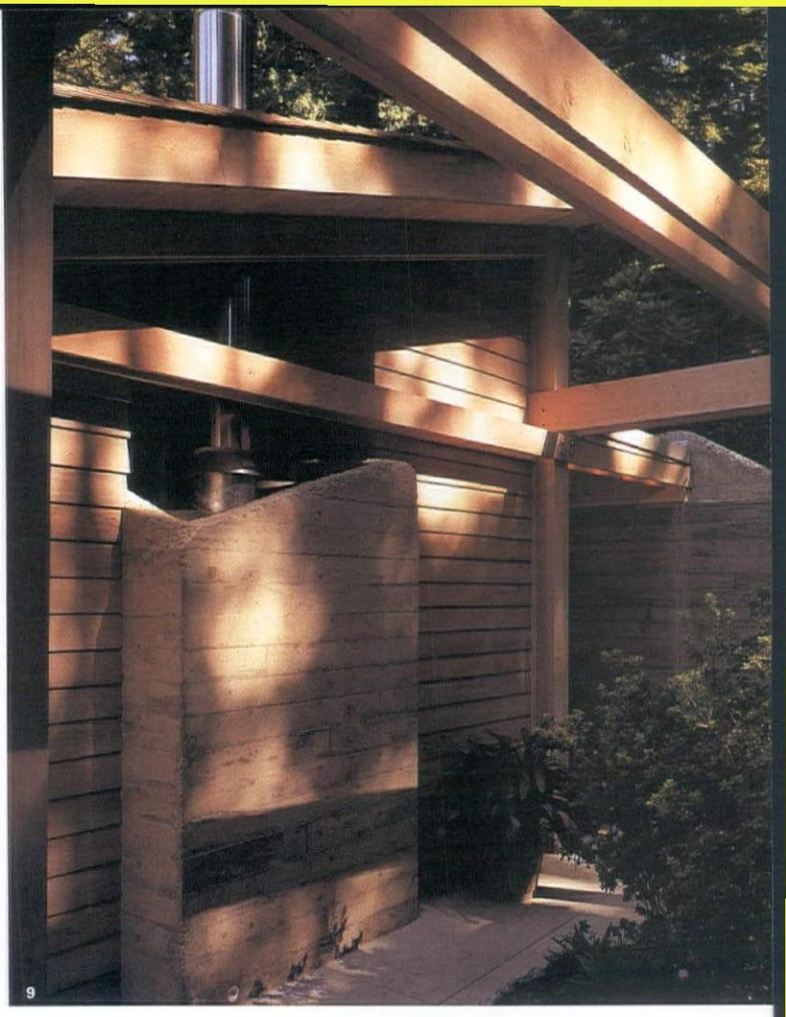
Guest house, nr Seattle, Washington, USA
Architect
James Cutler





7





Guest house, nr Seattle, Washington, USA
Architect
James Cutler

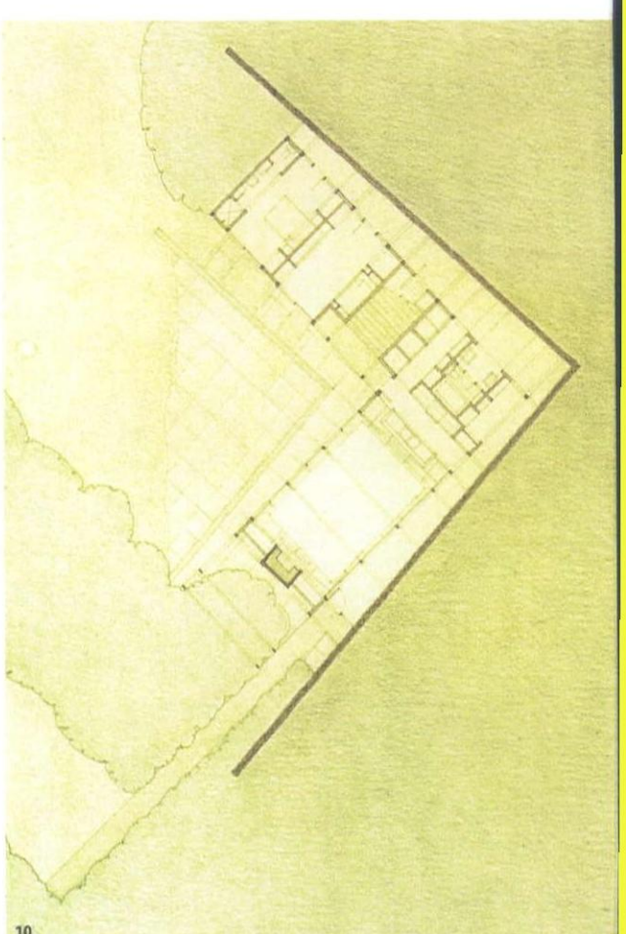
8,9
Fireplace appears to be part of the mythical concrete building, and has same orientation as retaining walls.
10
Plan (scale approx 1:300).

both drawing you forward into the house and making it seem longer by false perspective. At the corner, a deft move flips you into the other wing, where bedrooms are arranged along a corridor which again tapers away from you. These two circulation areas, which fill the areas between the two plan geometries, are almost entirely top-lit. Laylights of translucent double-skinned plastic form their ceilings, pouring warm daylight over the concrete walls and emphasising their wood-derived texture.

The living room, the largest space in the house (it includes the open-plan kitchen), is therefore lit from both sides. Light spills in from the hall as well as from its long glazed wall which opens to the court and the forest, the great tree-trunks of which are recalled in the cedar posts that prop the shallow pitched roof of the main space and define its volume against the hall. The comforting aroma of the wood permeates the room from its structure and boarded ceiling. Its big slabs of Pennsylvanian bluestone are a step down from the boards of the hall, gently emphasising its autonomy. It is dominated at the south end by a fireplace. Close inspection reveals this to be set at the same angle as the concrete walls, so from the outside, it appears to be a detached piece of the mythical ruins of the in-situ building appropriated by the timber one.

This subtlety, sense of scale and understanding of materials and light permeates the whole, giving it a sense of gentle repose, entirely appropriate for a soothing retreat for visitors. P.D.

Architect
James Cutler
Photographs
Peter Aaron, ESTO





Tivoli Tiles, Flotex Sport.

ANOTHER BORING, BROWN FLOOR FROM FLOTEX.

Flotex has changed. It's still unsurpassed in terms of its performance. It still comes with a full 10 year wear guarantee. But now, as you can see, it comes with added "wow." Call us for more information and a brochure on 01773 744121.

For more details enter 6 on AR enquiry card

FLOTEX®

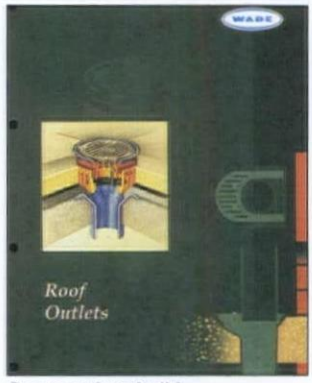
A Bonar product



Easyfile unique space saving filing system for drawings.

Easyfile wall mounted and mobile systems come complete with fixtures and fittings for easy assembly in minutes
Easyfile components are manufactured in anodised aluminium, plastic and steel
Easyfile utilises a unique tag system for instant removal and replacement of any selected plans and drawings in seconds
Easyfile system is specifically designed for limited floor space in offices, homes, site offices and studios
Easyfile system has a minimum space requirement with the maximum efficiency at an affordable price. For overseas orders please ask for a quotation.
Tel/Fax: +44 (0) 1424 755081.

900 on AR enquiry card

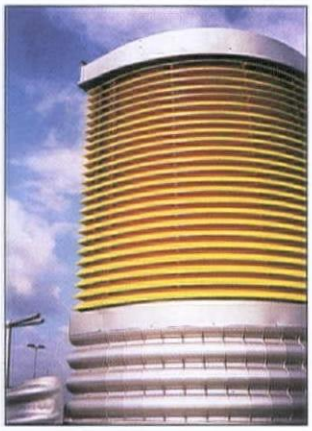


See us at Interbuild
Stand No. 5116

New technical handbook

Wade has issued a new 32 page Technical Handbook on Roof Outlets. Featured are various installation drawings and details of products for use with different types of roof construction - warm, cold, inverted - plus versions for use with single ply membranes.
Flow rates of Wade roof outlets have been established by full scale tests. Colourful graphs show, for given heads of water, flow rate (1/s) and area drained (m^2) at rainfall rate of 75mm/h.
The handbook also includes parapet outlets, downspout nozzles, balcony outlets and products for drainage of planting areas and roof gardens. For further information contact Wade International, tel 01787 475151 fax 01787 475579.

901 on AR enquiry card



White Partridge Louvres

Special curved louvres have been designed, manufactured and installed by White Partridge Ltd for ventilation towers at London's Heathrow Airport. The louvres, from the company's VA100 range are made from extruded aluminium and have 100mm deep blades with a "z" profile. The blades curve in a semi-circular shape in a 1850mm radius. VA100 aluminium louvres are available in lengths of up to 7metres, without requiring any additional supporting steelwork, and can be supplied in almost any size shape and colour. For more information contact White Partridge Ltd, D4 Europa Trading Estate, Stoneclough Rd, Manchester M26 1GG Tel 01204 709419 Fax 01204 708955.

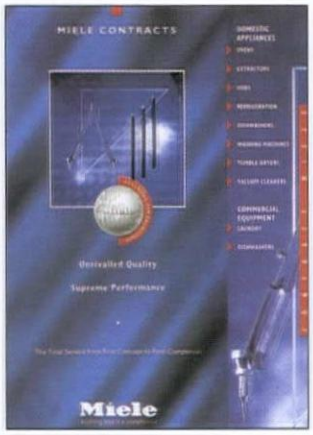
902 on AR enquiry card



Reynaers Systems

Reynaers launch new aluminium curtain walling and window and door systems to insulation class 1.0, DIN4108, in response to demands for energy saving building products from architects. Not only do the new systems afford considerable energy savings, both achieving kR values under 2.0 W/m^2K, but they are easy to assemble and achieve excellent mechanical performance.
Using tried and tested methods of design and utilising existing tooling and machinery the Reynaers system already offers extensive operationally proven performance. For more information call Reynaers Ltd 0121 7899191 Fax 0121 7899500 or visit the website http://www.reynaers.com

903 on AR enquiry card



Miele targets contract market

The internationally acclaimed German furniture and appliance manufacturer Miele has produced a new brochure which highlights the contract support package offered by Miele. From first concept to final completion, comprising design and supply of furniture and appliances, sales and technical training, professional advice from Miele experts, an extensive warehousing and distribution facility and nationwide after sales service. Real life case study sheets are also included in the mailing pack. Miele kitchens and appliances have recently been specified for the £30 million Chelsea village development.
For more information contact Miele Contracts Division on 01235 402223.

904 on AR enquiry card



New fire ventilator brochure

McKenzie-Martin have produced a new fire ventilator brochure. Included within the new brochure are the Clearfire, Firemac and Multifire; a range of roof-mounted fire ventilators designed to incorporate smoke or temperature rise detection devices which, in the event of a fire, open automatically to release fumes and reduce smoke-logging. They are operated by various electrical and pneumatic control systems as appropriate. Further details of the Clearfire, Firemac and Multifire are available from McKenzie-Martin, Eton Hill Works, Eton Hill Road, Radcliffe, Manchester M26 9US. Telephone 0161 723 2234 Fax 0161 725 9531.

905 on AR enquiry card



New Glutz catalogue

Newly published by Glutz is a 234 page hardback technical catalogue of the Glutz product range along with a full colour promotional brochure depicting many of the popular items in the range. Both publications feature detailed product descriptions, photographs and architectural drawings, making them both a necessity for the architectural hardware specifier. Included in the technical manual are stainless steel lever handles, handles for timber and metal windows, stainless steel pull handles, security devices, locks and associated accessories. Copies are available from David Allison, John Plank Ltd, 17-18 Haywards Place, London EC1R 0EQ. Tel 0171 608 0074 Fax 0171 608 0075.

906 on AR enquiry card

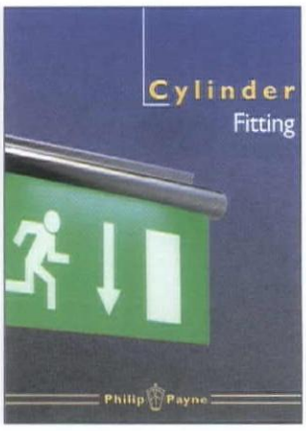


Glazed Showcase for BNFL

Stoakes Systems have been international leaders in curtain-walling and cladding technology for over 30 years. Their latest UK contract is the new Product Development Centre for British Nuclear Fuels.
The 110m^2 curtain-walls on the main elevations are formed in Planar to the public areas and Astrawall Series 50 elsewhere. Both systems, fixed to the 12m high steel mast structure, comprise double glazing with clear glass and inner panes coated to improve thermal insulation.
A Guide to the UK and overseas curtain-walling and cladding projects carried out by Stoakes Systems is available. Tel Martin Day on 0181 660 7667 or fax 0181 660 5707.

907 on AR enquiry card

Specifier's information



The Philip Payne Alternative

Philip Payne offer Architects, Interior Designers and Specifiers of Exit Signage a real alternative to trade standard products.
Working directly with clients in most market sectors, we have proven legal requirements can be met discreetly to suit the architecture of any environment.

For further information and a brochure please call 0121 705 2384.

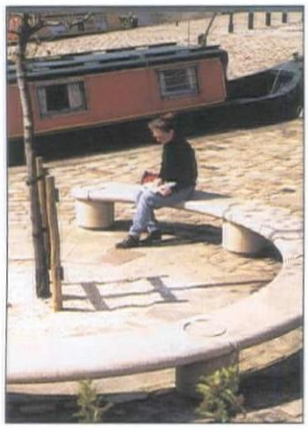
908 on AR enquiry card



Sommer

Sommer Ltd, the innovative floorcovering division of European manufacturer Sommer Allibert, is probably the only company in the country with the ability to offer a total floorcovering capability including linoleum, vinyl in sheet and tile and both broadloom and carpet tiles.
Sommer has produced a range of international sampling material for designers, architects and specifiers in all 200 of the international markets in which they are active. The library provides excellent ranges including Tecsom carpet tiles, Tapiflex Vinyl and Umbro and Veneto Linoleum ranges. For more information contact Sommer Limited Tel 01905 795004 Fax 01905 794306.

909 on AR enquiry card



Serpentil Seating from Escofet

The Serpentil, a cast stone seat from Escofet, offers a sensitive solution to seating in both modern and historic areas. The seat is composed of a series of modular elements, allowing landscape architects to design their own straight or curved arrangements. The tactile nature of cast stone offers a real alternative to the usual wood and cast iron products, for seating areas in historic or parkland settings. Installation is straightforward, and the seat is factory coated with an anti-graffiti solution for ease of maintenance. The Serpentil seat seen here is in the historic Victoria Quays development in Sheffield. Comprehensive colour catalogue from Woodhouse UK Plc, Spartan Close Tatchbrook Park Warwick CV34 6RR Tel 01926 314313.

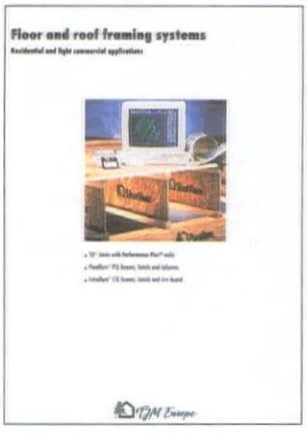
910 on AR enquiry card



Redland launches Single Ply Roofing

After almost 80 years at the forefront of pitched roofing, Redland Roofing Systems has entered the commercial flat roofing market with the launch of a Single Ply Roofing Division which will offer specifiers the triple benefit of:
•A proven high performance product manufactured within the Redland Braas Building Group. •A full technical specification service from concept to completion through Redland Technical Solutions. •An installation by Redland approved and trained contractors to ensure high standards of workmanship.
For more information tel 01509 505714 or fax 01509 505475.

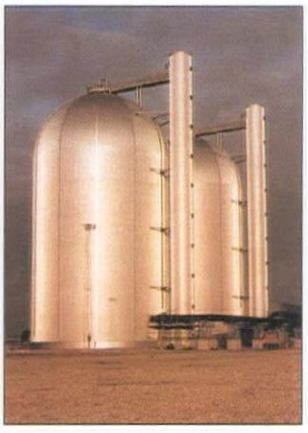
911 on AR enquiry card



New Technical Guide from Trus Joist MacMillan

Trus Joist MacMillan, the world's leading manufacturer of engineered timber products, has brought out a comprehensive technical guide to aid the specification and application of it's floor and roof building systems.
The 32 page full colour document covers the three main products including TJI® joists - the product at the heart of the Silent Floor® floor framing systems; Intrallam® LSL beams, lintels and rimboard; and Parallam® PSL beams, lintels and columns.
For further information and a copy of Trus Joist MacMillan's new technical guide please call 01527 854853 or fax 01527 854852.

912 on AR enquiry card

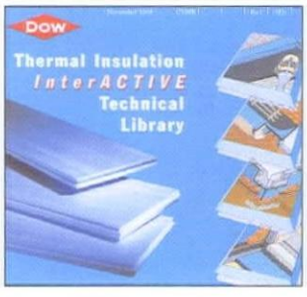


Profiles Accumulator Tanks

Gasell Profil AB is a leading European manufacturer of superior profiles.
Shown is a pair of hot water tanks on a power plant in Denmark which features 8,000sq. metres of Gasell's GA45-30 profile in 0.7mm aluminium plus 2,800 sq. metres of the same profile Arcade curved for the apexes.

For more information telephone 01452 421234.

913 on AR enquiry card

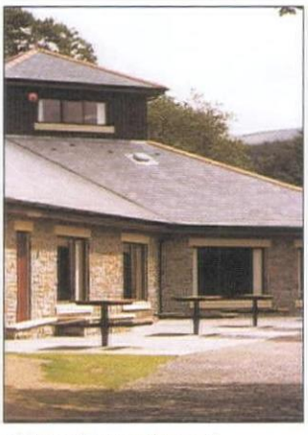


See us at Interbuild Stand No. 5425 Hall 5

914 on AR enquiry card

New CD ROM makes life a little easier

Dow Construction Products has launched a new CD ROM containing the entire product library. Information is presented in the same reader friendly form as existing product brochures from Dow, but allows effortless cross reference and data search via key words. All the specifier need do is click on a subject and the information is immediately there at hand, ready to use, with useful application photographs, architectural details and line drawings. The CD ROM is now available, free of charge, in one small neat pack. For your CD ROM call +44 (0) 181 848 5050, or fill in 914 on the Reader enquiry card.



Vink Plastics

Vandalism during the construction of the Gnoll Estate Visitor Centre led to Lexan® Margard® polycarbonate sheet supplied by Vink Plastics Ltd being specified for all glazing. Lexan® Margard® is virtually unbreakable with up to 250 times the impact strength of glass. It has a unique surface coating which defies graffiti so that paint, adhesives etc will not stick. It is also lightweight, easy to handle and has a five year warranty against yellowing, loss of light transmission and coating failure. There is a ten year warranty against breakage. For more information contact Vink Plastics Ltd, Stafford Court, 145 Washway Road, M33 7PE. Tel 0161 610 6000 Fax 0161 610 6001.

915 on AR enquiry card

Semper fidelis

JOZE PLECNIK 1872-1957: ARCHITECTURA PERENNIS
By Damjan Prelovsek. London: Yale University Press. 1997. £45
JOSIP PLECNIK: AN ARCHITECT OF PRAGUE CASTLE
Prague Castle Administration. 1997. £55

In a hall near the entrance to Prague Castle is a wall fountain consisting of a lion's head above a strange granite bowl. And below the lion is carved a single word: SEMPER. Latin, for 'always'? Possibly. But it could well be a pun: a tribute to Gottfried Semper by his most inventive and resourceful disciple, Joze Plecnik, the architect of Prague Castle in the 1920s.

The Lion Fountain is the frontispiece to Damjan Prelovsek's study of the Slovenian master, first published in German in 1992 and now at last translated into English. This is appropriate as Prelovsek insists on Plecnik's debt to the great German architectural theorist. Semper's cladding theory, that architecture evolved from structures hung with textiles, certainly explains many of the inspired, strange tranformations of Classical forms achieved by Otto Wagner's brilliant pupil. And that weird external treatment of his great church in Prague: perhaps those stone blocks proud of purple brickwork represent ermine, fit to clothe the Sacred Heart of Jesus, King of Bohemia.

Over the last two decades, Plecnik has slowly but steadily re-emerged as one of the giants of the twentieth century, perhaps the most creative of all those who might be said to belong to the alternative tradition to the Modern Movement. His work – in Vienna, Prague and his native Slovenia – is extraordinarily rich, inventive and resonant, and surely of increasing relevance to contemporary practice. And the literature is now growing, but this beautifully illustrated study by Prelovsek – grandson of Plecnik's Ljubljana client and friend – must be the best: the most perceptive, illuminating and authoritative.

Damjan Prelovsek was adviser to the exhibition, 'Josip Plecnik: Architecture for the New Democracy', held in Prague Castle last summer (AR August 1996). That was, I think, the best architectural exhibition I have ever seen, for it combined archival material with an exploration of the actual spaces and structures Plecnik created for Tomas Masaryk, President of the new Czecho-Slovakia, in which he made a supreme demonstration of how it is possible to be truly original while working in harmony with historic buildings.

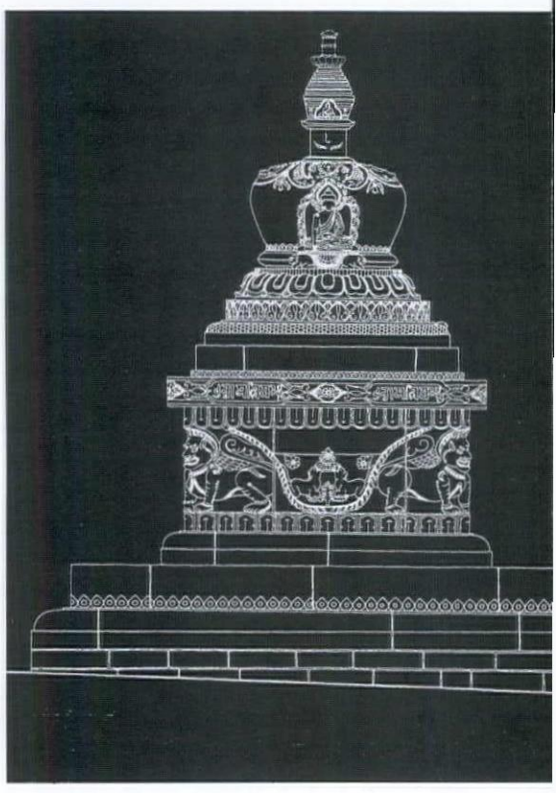
Now an English version of the book of the exhibition has appeared, published by the Prague Castle Administration. It is sumptuous and immensely covetable; many of Plecnik's exquisite drawings for his beautifully crafted interventions are illustrated, together with superb photographs, and there are essays exploring the range, meaning and influence of Plecnik's achievement. And, for some reason, there is one by Kenneth Frampton, who tells us that he was 'an architect of this century and hence by definition modern', and that his work is 'oneiric'. That means dream-like. You will not, of course, find Plecnik mentioned in Mr Frampton's own books on the architecture of this century, but at least the record is now being put straight. GAVIN STAMP

Kroll in the paysage

BIO PSYCHO SOCIO ECO 1: ECOLOGIES URBAINES
By Lucien Kroll. Paris: Editions l'Harmattan. 1997. (French text) FF150

Kroll's new book takes further the line of thinking already evident in *The Architecture of Complexity* (Batsford 1986), providing further backing for his position and deepening its resonance. Between the pages of theoretical argument, which are important for the history of participation, numerous projects undertaken by the Kroll office over the last 30 years are presented through drawings and descriptions, stressing the interdependence of work and theory. Perhaps most valuable to those familiar with Kroll's way of thinking will be the increased ecological dimension. He has long preferred to use the term *paysage* – usually translated landscape – to describe his field of activity. Typical of his insight is a statement casually dropped near the beginning of his text that fields of corn and rows of social housing represent the same kind of modern monoculture, that the impoverishment of the soil in one and the ennui of the other are but symptoms of the same disease: narrow thinking, exclusive concentration on economic and technical questions, neglect of culture, of memory, of the interrelatedness of things.

Europe is full of little old towns that have grown up higgledy-piggledy over the centuries, whose form lacks the clarity of a single gesture and tends to be dismissed as 'organic' and 'unplanned'. The buildings vary in state of preservation and architectural quality, the technical interventions may be well or badly done, and the inhabitants' taste may be elegant or kitsch, but the whole place fits together and has a rich life of its own. The picturesqueness we admire as holiday visitors is just the surface, for each street carries a thousand memories and the gestures of generations. Given a small site to redevelop, even a mediocre architect has to contend with the irregular shape, the entries at different levels, the limit of party walls and the gift of views, so will do something adequate. Yet when it comes to designing a new town or even just a new street, even the most creative are hard-pressed to produce any identity and content: the 'monoculture' makes itself felt as arrogant and intrusive.



The Caitya at Tadhãcuka. One of Bijay Basukala's admirably detailed measured drawings of these strange monuments which dominate the town squares of the Kathmandu valley that are comprehensively analysed for the first time in The Nepalese Caitya – 1500 years of Buddhist Votive Architecture in the Kathmandu Valley *by Niels Gutschow (Edition Axel Menges, Stuttgart, £79).*

Kroll has always been the champion of the 'grown' landscape and has recognised that it is the result of a process, of political interaction. In attempting to return some life to the urban deserts of the twentieth century he has proposed an aggressive variety through addition, subtraction and rediscovery of elements. The new parts exhibit what is meant to be a non-style, but inevitably the signature shows through, and for the visually-led becomes the focus of attention. Kroll makes it clear, though, that this image is unimportant; that it is only a starting point, a catalyst. We must look deeper. Our unthinking orientation to images is precisely what he complains of in the modern commercial world. Through fashion, through advertising, through photographs in pages such as these, disembodied images – even 'virtual realities' – are bought and sold as a substitute for traditional life and culture. Kroll happily calls himself Post-Modern when distancing

himself from the technical monoculture of the '50s and '60s, but he has nothing in common with the stylistic free-for-all and the designerism of the '80s. He is only too aware of the underlying politics, of the seductive colonisation by great capitalist organisations which undermine everything he stands for.

PETER BLUNDELL JONES

Systematic rigour

THE EDUCATION OF THE ARCHITECT: HISTORIOGRAPHY, URBANISM, AND THE GROWTH OF ARCHITECTURAL KNOWLEDGE

Edited by Martha Pollak. London: The MIT Press. 1997. £38.50

This book is a *Festschrift* for Stanford Anderson, founder with Henry Millon of the Department of History Theory and Criticism of Architecture at MIT. In a brief essay Lawrence Anderson describes Stanford Anderson's role in the transformation of historical scholarship in architecture from, first, the predominantly descriptive mode of the Beaux Arts tradition and, next, the Modern Movement's 'de-emphasis' of historical studies. In her preface Martha Pollak proposes that this was achieved by wedding historical studies to theory and criticism in order to envision architecture 'as a world of inquiry and as a discipline anchored in the epistemological bases offered by contemporary philosophical thought, especially the philosophy of science'.

The 18 essays are grouped under six headings, American Debates, European Responses, Historiographic Constructs, Urbanisms and, finally, Teaching Architecture. As is appropriate in a book of this kind, eight of the authors are MIT graduates and eight of the others have taught there.

Inevitably the subject matter is wide and the quality of contributions is variable, but this, to some degree, validates the enterprise by conveying the impression of a broadly-based school in which the common ground is rooted in shared standards and methodology, rather than in narrow ideology. It is inevitable that each reader will be attracted more to some of the contributions than others. I particularly welcomed Gail Fenske's discussion of the debate between Lewis Mumford and Henry-Russell Hitchcock over the Significance of the Bay Region style, Sibel Bozdogan's account of Bruno Taut's pedagogical work in Turkey between 1936-1938, Mark Jarzombek's, 'Meditations on the Impossibility of a History of Modernity' and Charles Correa's wise parable on education, 'Learning from Ekalavya'.

In sum the book substantially achieves its purpose in demonstrating that the study of architecture must be bound to the wider cultural enterprise and that the essence of the discipline, of education and ultimately, therefore, of its practice, depends upon systematic and rigorous historical, theoretical and critical scholarship.

DEAN HAWKES

Natural imperative

ECOLOGICAL DESIGN AND PLANNING

Edited by George F. Thomson and Frederick R. Steiner. Chichester: John Wiley. 1997. £32.50

This is the book-of-the-symposium from an event in Tempe, Arizona that provided a retrospect and prospect for landscape design. A series of key figures from the past recur in these pages: Frederick Law Olmsted, Patrick Geddes, Lewis Mumford and the group associated with the Regional Planning Association of America. That tradition was crystallised in 1969 by Ian McHarg in his important book *Design with Nature*, and the editors of the present volume note the emergence of a backlash 'still ongoing in some professional circles', despite the fact that we are all now advocating sustainability, and stressing the essential links between architecture, forestry, geography, planning and soil science in the professional world of landscape management.

McHarg himself is the last of the dozen symposium speakers collected in this book, arguing that 'Degradation has reached such proportions that I now conclude that non-ecological design and planning is likely to be trivial and irrelevant ...' Other contributors reinforce this imperative, stressing for example the role of geography in education to implant an understanding of the interconnectedness of the humanly constructed and the natural worlds. COLIN WARD

Sinan analysis

SINAN: AN INTERPRETATION

By Hans G. Egli. Philadelphia & Istanbul: EGE Yayinlari. 1997. $46 ($38 paperback)

Another book on Sinan, but what an excellent one! This will be of interest to architects, engineers, urban planners and above all students of the built environment, because through his unstinting interest and enthusiasm over 20 years Hans Egli has got inside the mind and the eye of Sinan. When Egli first stepped into the courtyard of the Haski Hurrem imaret in Istanbul he realised his own expectations were going to be surpassed. He conveys this on every page of this book assisted by his obvious ability to draw and focus on the essentials of Sinan's architectural and engineering masterpieces while describing his times and patrons.

Egli empathises with the masterpieces, he analyses them with the eye of a sensitive architect, he responds to their colours, their materials, the evocative patinas produced by age and orientation. He explains the distinct use Sinan made of circular and rectangular columns, uses which can lead the eye to glance at or glide over them. Sinan's plans are dissected and their complexities described including their three-dimensional forms, their symbolism and their paths of spiritual transformation. The standard locations and hierarchies projected by specifically designed elements are identified and when irregularities occur Egli provides acceptable explanations for them.

I really do consider this book a useful and informative one, and I like the visual balance created by Egli's fluid sketches juxtaposed with matt black and white illustrations.

ARCHIE WALLS

Modern restorative

MODERN MATTERS: PRINCIPLES AND PRACTICE IN CONSERVING RECENT ARCHITECTURE

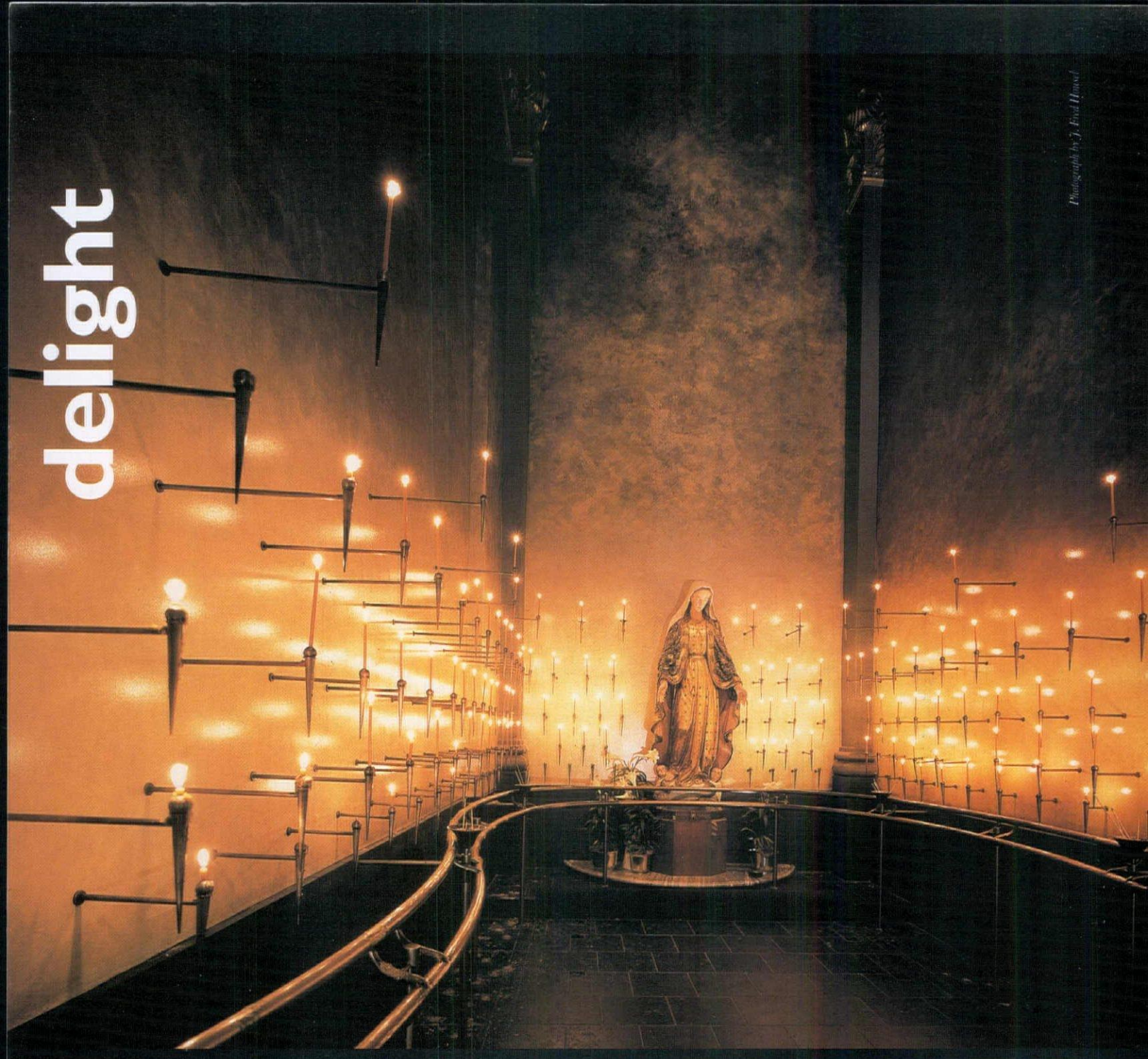
Edited by Susan Macdonald. Shaftesbury: Donhead Publishing. 1996. £35

This book is based on 19 papers given at a conference in late 1995 organised by English Heritage and the RIBA. Its publication is part of English Heritage's campaign to raise the profile of modern buildings in need of protection and care. As architects most of us take the quality of the best modern buildings for granted, but English Heritage have to carry government and public along with them, and all of us who love modern buildings should be grateful to them for the very real and effective effort that they are making in spreading the appreciation for the best buildings of the recent past.

Part 1 of the book is headed 'Current Philosophy, Legislation and Practice'. The problems of what to do with redundant modern buildings or components of buildings are discussed, but, fortunately, no strong all-embracing strategy emerges. The authors generally agree that each building must be considered on its merits, and there is an emphasis on managing change, not preserving in aspic. But one is left with the impression that real change as envisaged in Stewart Brand's *How Buildings Learn*, or as seen in *AA Project Reviews*, is not part of the agenda of these authors.

Part 2 is 'Practical Solutions to Conservation Problems'. It deals largely with case studies and, as befits an international style, is international in scope. Papers on concrete, metal windows, mosaic and so on punctuate the case studies and there are some thoughtful papers, particularly the one by John Allen which is full of common sense and concern for the owner as well as the conservationist. It is essential reading for all those involved in the field. JOHN WINTER

delight



Photograph by J. Ewel Hurst

This finely judged and sensuous scheme for a Marian chapel in Seattle's St James Cathedral succeeds in touching deep human emotions, regardless of belief.

The Marian Chapel is a humane and moving devotional space. Designed by architect Susan Jones for St James Roman Catholic Cathedral in Seattle, the chapel has been created in the north aisle of the nave. It can be approached axially along this aisle or from a cross axial route connecting secondary entrances on either side of the cathedral. A wall has been built to separate chapel from nave. The resulting space is enclosed on three sides, open on the fourth; it is intimate in plan but lofty in section.

In lieu of door, gate or screen, the threshold is subtly defined by the absence of light. Within, light is introduced at eye level by votive candles in bronze holders projecting from the walls. Each vertical row of tapers is set out to a different increment. These rows, or measures, repeat with ever closer spacing as you move down the chapel toward the figure of Mary, creating a tempo of anticipation and a forced perspective. In section, each ascending row of candles steps out from the wall in sequence, creating an arching halo of light enveloping both the worshipper and the figure of devotion. At the level of the votives the walls are honey-coloured and polished. The reflection of lighted candles and bronze holders in these polished surfaces dematerialises the physical limits of the enclosure. This de-limitation of space is reinforced by the gradual transition of the walls to matt black above the candles, a black ceiling, and the honed black slate floor. In the darkness, these surfaces literally disappear.

The intentionally varied staccato rhythm of light is enhanced by randomness as each individual decides which candles to light. The flickering, ever-changing composition is held together by a curvilinear rail which starts just inside the threshold and leads both hand and eye to the figure of Mary. The natural satin finish of the silicon bronze rail has indeed been polished to a high sheen by the touch of many human hands, becoming a sinuous thread which captures even the slightest glimmer of candlelight. The projection of the votives from the walls follows the curve of the rail, gently compressing, then releasing worshippers at the feet of Mary. The warmth of the candlelight is felt and the soothing smell of beeswax suffuses the senses. ANNETTE LECUYER