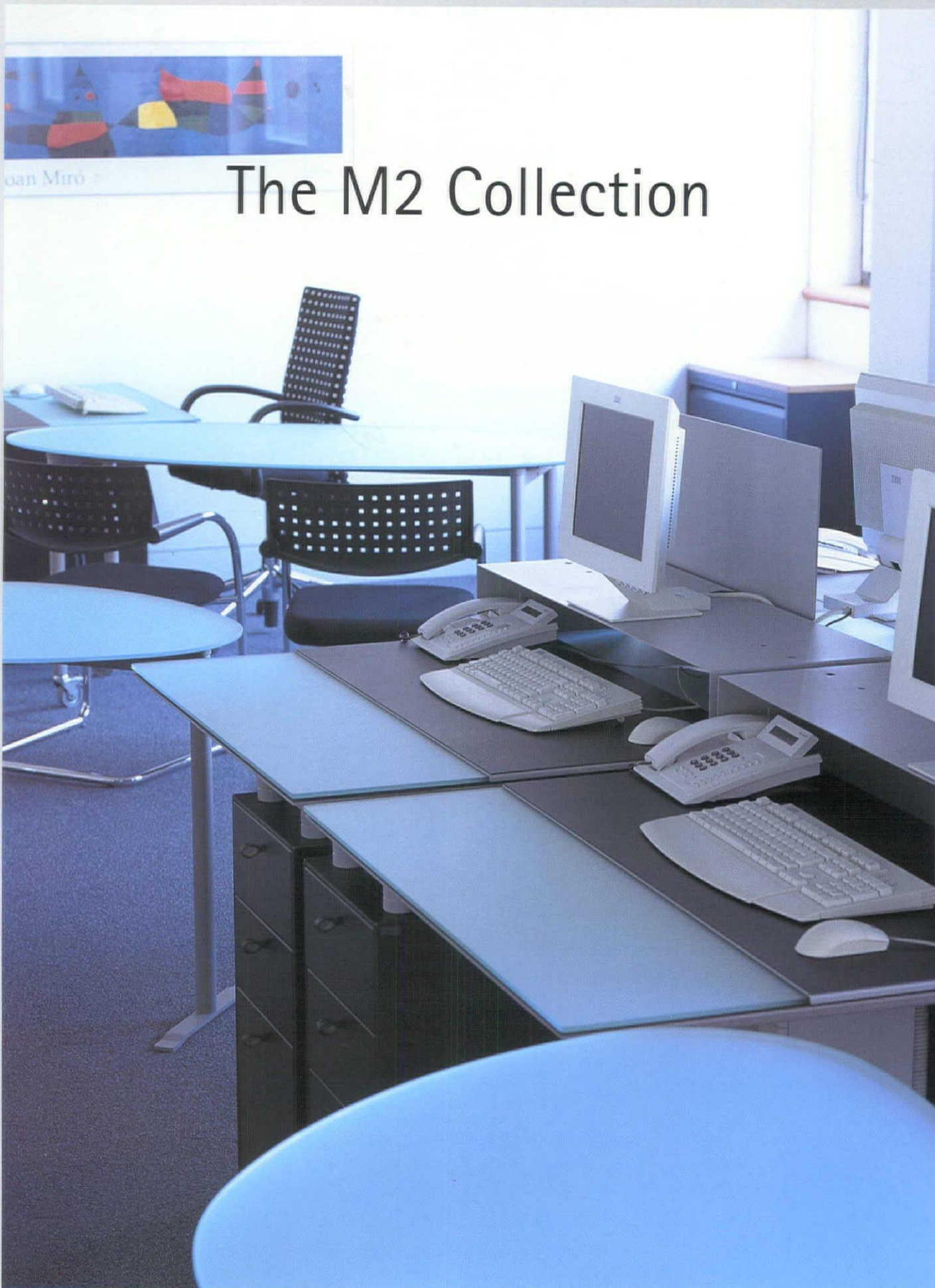


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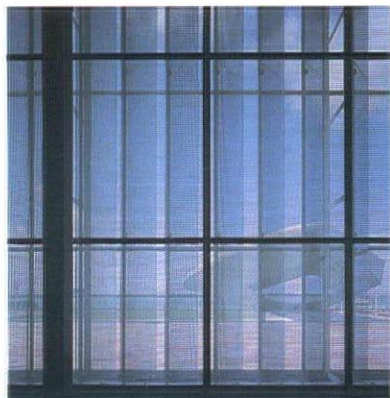
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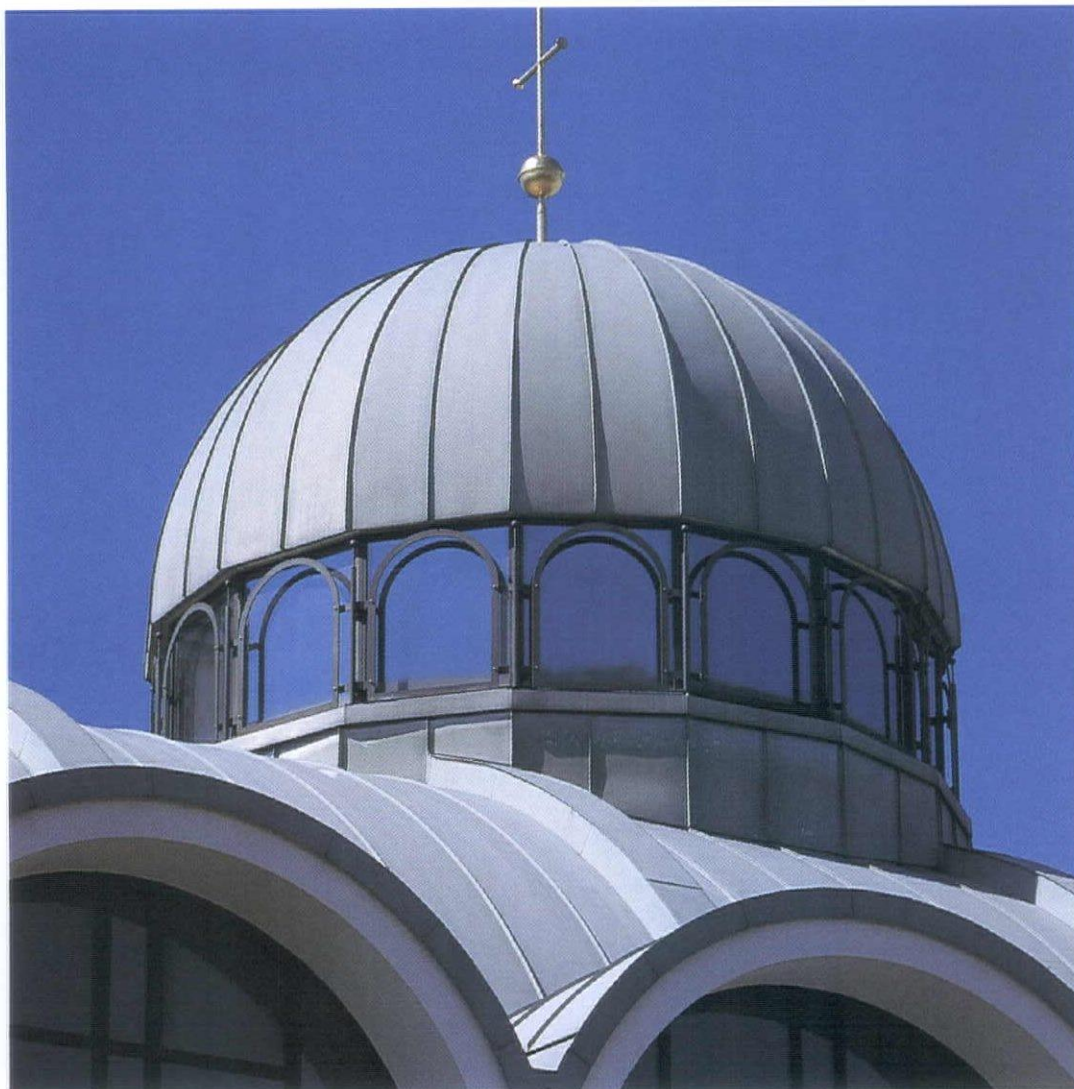
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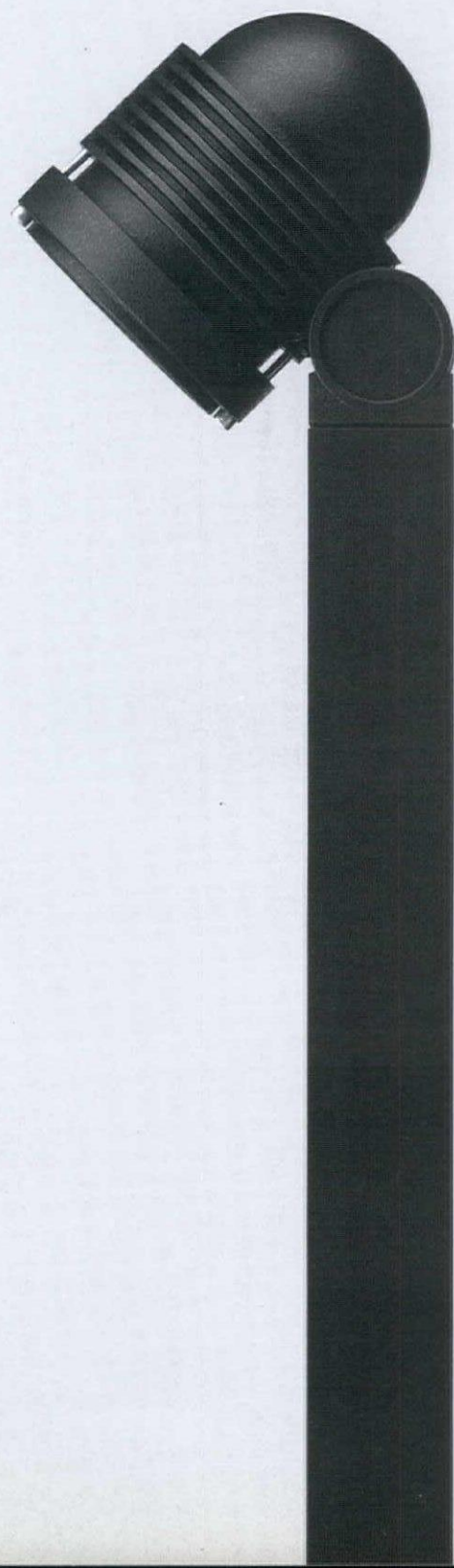
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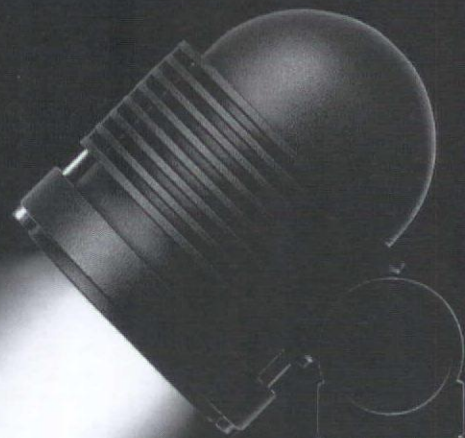
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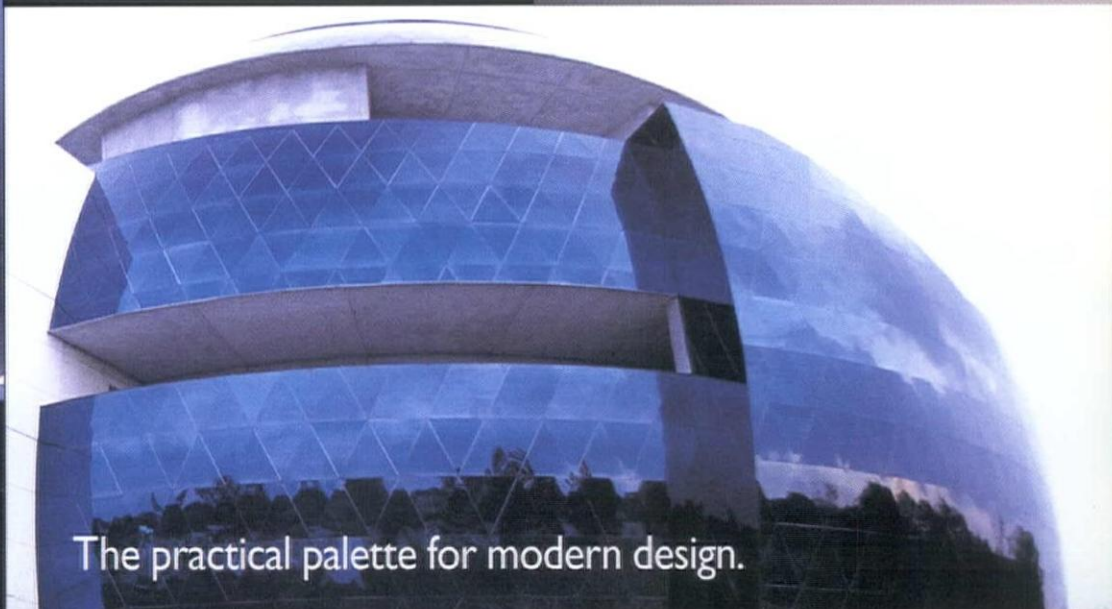
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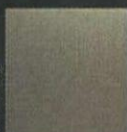
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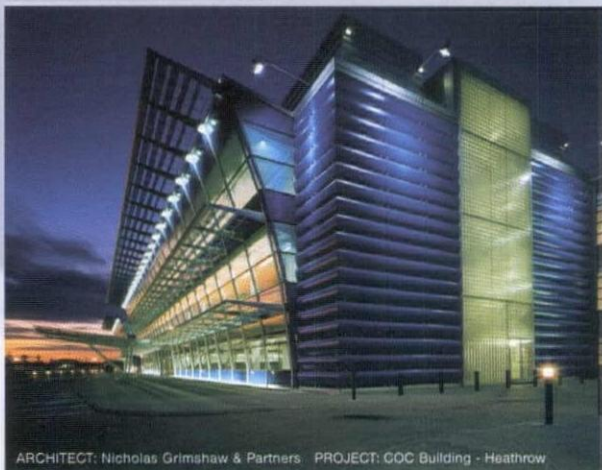
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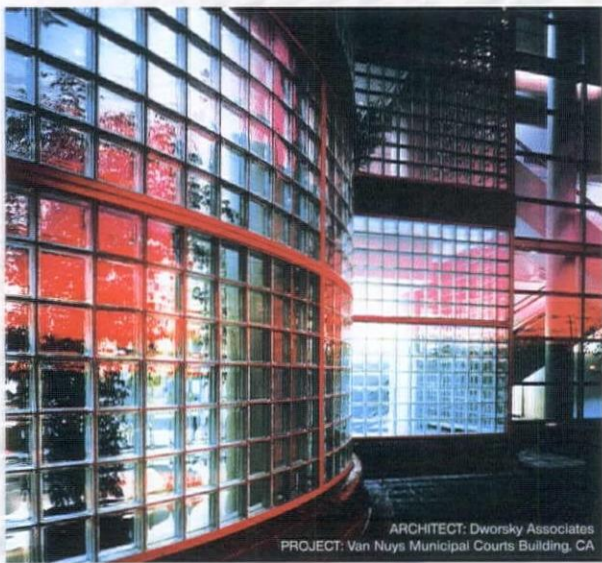


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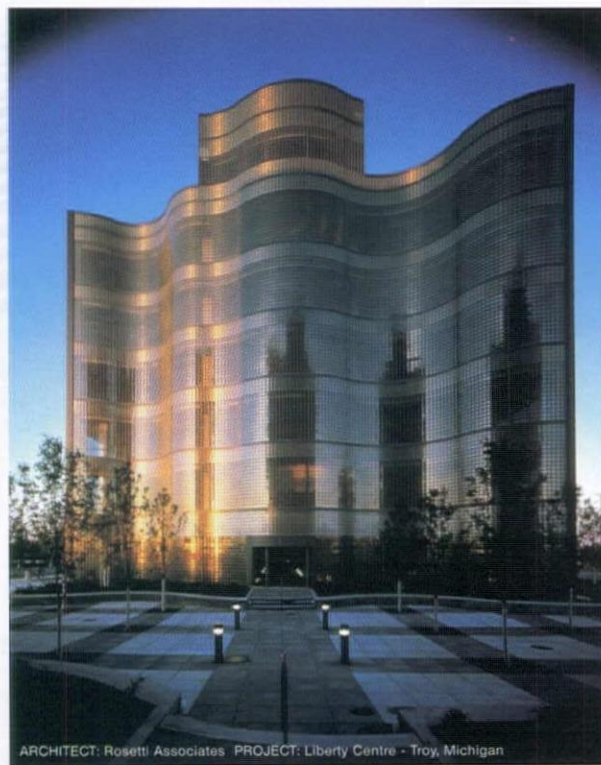


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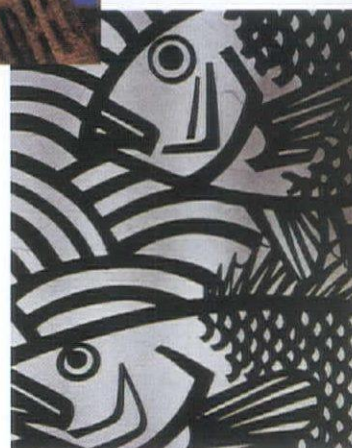
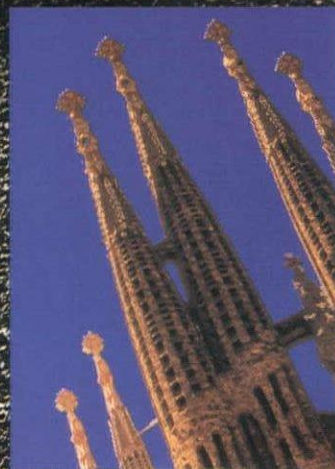


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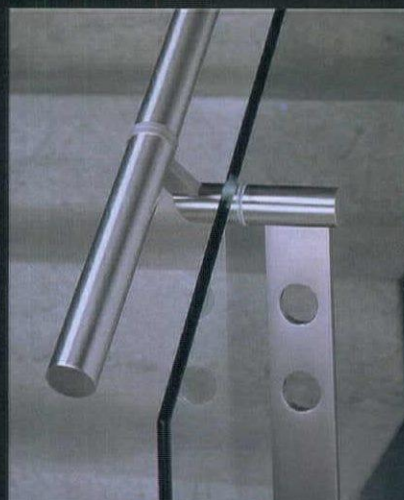
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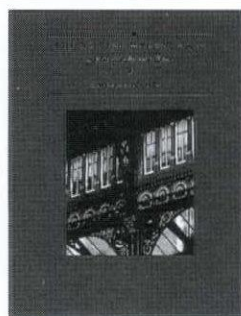
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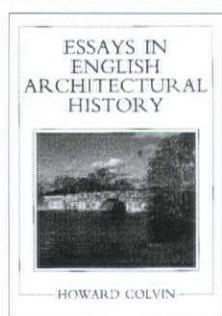


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James Schmicheen and
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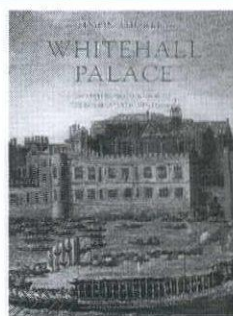


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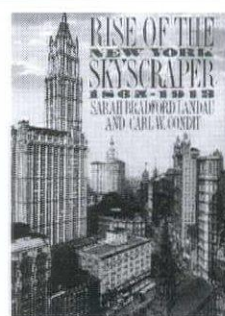


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Flying colours at Spectrum

Gallery, a stool designed by Hans Sandgren Jakobsen and manufactured by Fredericia, was the winner of this year's Architectural Review/Spectrum award, which was given on the first day of the international furniture, furnishings and design show Spectrum, held at the Commonwealth Institute, London last month.

The jury, architects Chris Wilkinson, Stephen Marshall, engineer Matthew Wells and AR Editor Peter Davey were unanimous in praising its elegance and sophistication. Based on a moulded sheet of plywood bent in three dimensions, the stool is rigid but very light. The sides at the base are linked by stainless-steel rods to prevent them sprawling apart, but otherwise, the ply is exactly as it is drawn from the mould. The jury had some reservations about its lack of stackability, but the sophistication of the shape, the economy of means and simplicity of manufacture made it clear winner.

Runner up, and first of the Highly Commended artefacts, was Byproduct's superb new range of tables and chairs in which surfaces are made from hexagonal cardboard cores covered in birch ply, so translating a common technology used in lightweight doors to furniture with the potential of much future development. The jury's only reservations concerned the heavy steel legs and their junctions with the surfaces. On the other hand, the craftsmanship in ply was excellent, and the curves (unusual in this technology) were comfortable and welcoming. Design is by James Cannon and Rob McVillie.

Equally comfortable was Wilkhahn's Nuvola chair designed by Herbert and Jutta Ohl, in which a flexible filigree seat made of elasticated polymer gently flexes to receive its occupant. The jury admired the elegance of the overall concept. But members were worried by a certain perversity in the structure that necessitates the legs to be in 15mm solid stainless steel rod, and causes very severe turning moments where they join the base, so the junction is more clumsy than it need be, and the whole chair is much heavier than it looks. (The arrangement does though give the whole chair a pleasant degree of springiness.)

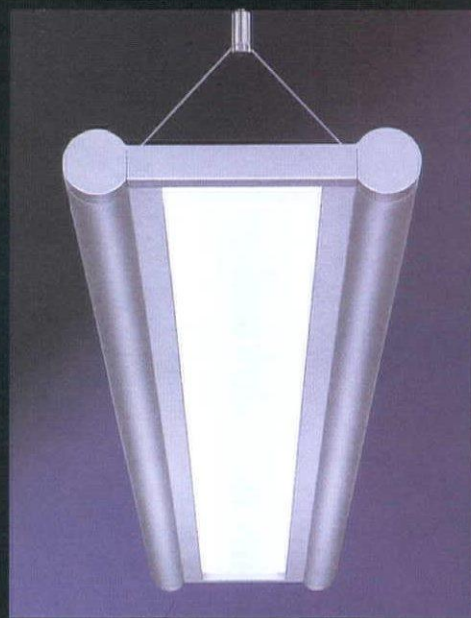
Zumtobel's Aero, a luminaire designed by Sottsass Associati, was highly commended for its efficiency and apparent simplicity. In fact, it uses most up-to-date plastic microprism technology and the new T5 16mm diameter fluo-

rescent lamps shine both upwards and downwards at the same time. (It works mainly as an uplighter to reduce glare, but there is a significant downward component.) The jury could not award it first prize because of the way in which electricity is led to the lamp – by a crude and obvious cable that runs down one of the otherwise elegant stainless-steel hangers.

Weverij De Ploeg's beautiful fabric Clair was the fourth mention. Designed by the firm's in-house team, it is a most delicate weave; it can sometimes seem almost transparent, and (depending on viewpoint) on other occasions appears to be virtually solid, like curving stainless steel. All jury members felt that curtains, particularly of such elegant stuff, are long overdue for a comeback.

As well as the Highly Commended products, the jury noticed the Puzzle workstation by Franz Biggel and Burkhard Schmitz for Herman Miller, a device which unfolds from a large box to make a complete individual office; it was judged to be clever but clunky. Another delight was the three-legged Shell Chair designed by Hans Wegner in 1963 and never before put into production until now (by Carl Hansen and Son for Gale Associates); a Golden Oldie redolent of the optimism and sprawling generosity of the time.

This year's was a much bigger show than last (held at the Royal College of Art), the standard was high, and Spectrum now looks as if it will be one of the definitive international design exhibitions.



Highly Commended: Zumtobel's Aero luminaire designed by Sottsass Associati



Winner: Gallery stool by Hans Sandgren Jakobsen for Fredericia



Highly Commended: Nuvola chair designed by Herbert and Jutta Ohl for Wilkhahn



First Highly Commended: Byproduct by James Cannon and Rob Melville



Golden Oldie: Shell chair by Hans Wegner, 1963 (Carl Hansen & Son)



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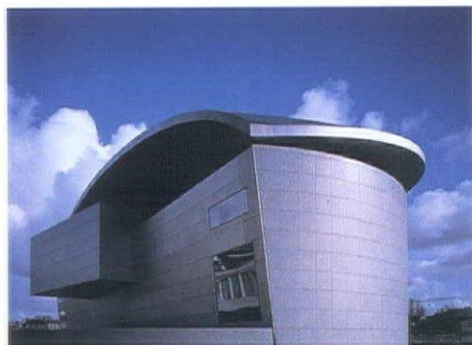
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Kurokawa's new wing ...



... of the Van Gogh Museum, Amsterdam

Rietveld reinforced

Gerrit Rietveld's calm and appropriate Van Gogh Museum in Amsterdam has recently been renovated and has a new wing by Kisho Kurokawa.

The addition is oval in plan and clad (like all the best museums these days) in titanium and stone. It will house temporary exhibitions on three levels and has been funded largely by the Japan Foundation. Lighting is natural on lower levels with controlled luminance on upper floors where fragile works will be shown.

Venice preserved

A new exhibition *Venice: The New Architecture* examines recent proposals for the rejuvenation of Venice.

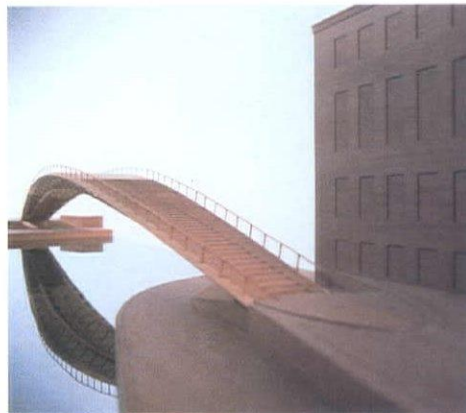
With its dwindling population, decaying buildings and constant battle against the waters of the lagoon, Venice is in urgent need of architectural and planning strategies that respond not only to its past, but make the city a focus for contemporary architectural, cultural and social debate.

Since 1995 there has been a modest flurry of initiatives, plans and competitions for sites in Venice, with the aim of resolving some of the city's long-standing planning and architecture problems. After 40 years, a new and radical urban plan has been drawn up delineating a new planning zone between Venice and its hin-

terland. This area lies along the margin of the lagoon between the port terminals of Fusina and Tesserà and the industrial zone at the Porto Marghera. It also encompasses certain sites in the historical city centre, such as the Isola della Giudecca, the commercial port of Santa Marta, the area around the Piazzale Roma, Murano and the Arsenale.

A recent exhibition at the Giorgio Cini Foundation on the island of San Giorgio Maggiore draws together the contributions of individual architects, planners and developers and examines the overall transformation of Venice and its surrounding territory. Inevitably, the exhibition focuses on the historically complex relationship between the need to conserve existing fabric and how new buildings can be accommodated both in Venice's fragile ancient core and its industrial and suburban hinterland. Included in a diverse range of projects are Frank Gehry's proposal for Marco Polo Airport, David Chipperfield's competition-winning scheme for extending San Michele cemetery (AR October 1998), a major new bridge on the Grand Canal by Santiago Calatrava and Alberto Cecchetto's proposal for a new port terminal at Fusina. Intended to gently shake off some of Venice's stultifying aspic, such projects will change the face of the city.

Venice: The New Architecture is at the Giorgio Cini Foundation, San Giorgio Maggiore, Venice, 26 March-13 June.



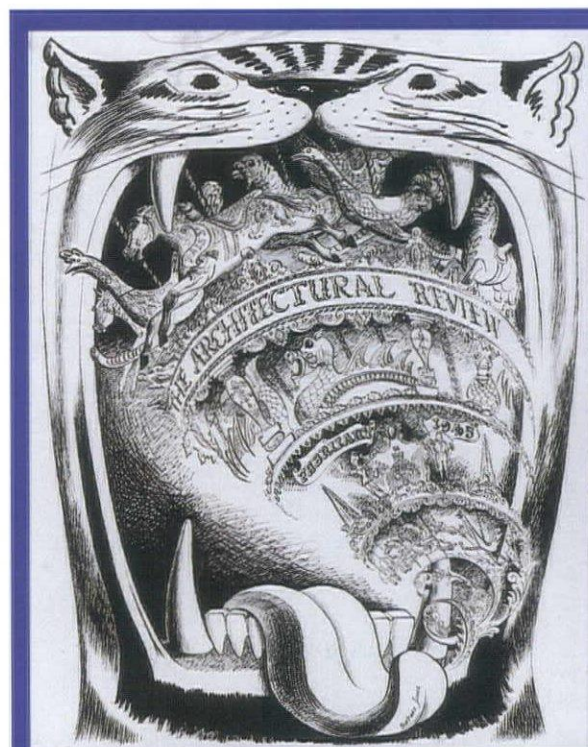
Calatrava's new bridge over the Grand Canal, Venice



Gehry's extension to Marco Polo airport



Port terminal at Fusina by Alberto Cecchetto



Barbara Jones was one of the most talented and idiosyncratic illustrators of the twentieth century. In the 1940s and '50s she was closely identified with the AR and our old owners, the Architectural Press for which she produced several books. She explored the popular arts, the naive and unsophisticated work of fairgroundsmen, tattooists, toymakers and the last vigorous flowering of folk culture before it was overwhelmed by a tidal wave of international plastic.

As this cover for the February 1945 issue of the AR shows, though her drawings were inspired by the productions of the untutored, she was far from naive herself. She studied at the Royal College of Art in the '30s, a great period in the life of the school. A retrospective show opens at the Katharine House Gallery in Marlborough, England on 3 July and lasts until the 31st of the month.

letters

Lack of Outrage outrage

SIR: Another month without 'Outrage'! April's AR has arrived without this feature.

The number of letters in AR March 1999 shows the value of the 'Outrage' page, which, it is hard to believe now, was introduced in April 1993 when the AR was redesigned. It has never failed to stimulate; more so in fact than the bookending 'Delight' page. 'Outrage' has sometimes disappeared, and been anxiously sought for, though 'Delight' has not. Does this suggest that you find more to admire than to decry? Surely not; it must be that you do not want constantly to generate the debate that raged in March about the Berlin hotel Adlon. It is pages like these that define what the AR stands for.

So please, let us have MORE Outrage. Even the name defines you, as it harks back to the glory days of Kenneth Browne and Townscape.

I must comment also on the illustrations of the theatre by Hertzberger on p56 of the same March issue. One of the many values of the AR is the admirably thorough and clear plans that allow the reader to understand the building, to walk around it with the reviewer and to locate the views shown in the photographs. Not in this case. The use of large amounts of tone and little in the way of a key have the result of frustration, not illumination. It is unfair to focus on one lacuna (that probably has a very good reason) in your otherwise excellent presentations. However, this is an important building by a significant architect and future students will refer to the article for details which are just not there.

And so I suggest that you must keep up to the very high mark that has been established and ask for LESS of this quality of drawing.

Yours etc

MARTIN DICKIE

Duncraig, Western Australia

Outrage will be back THE EDITORS

Pressing the neo-colonial button

SIR: The review of Lawrence Nield's Sunshine Coast University Library in Queensland (AR April 1999, p64) gives some cause for concern about the status of architectural journalism. The review (by Sheila McIntyre) begins by reducing Nield's work to that of Glenn Murcutt's 'tin houses' – showing how 'Murcutt's ideas can be developed and extrapolated to make fine public buildings'. We could debate whether this is fair to Nield (I think not), but it

may be more interesting to ask why this connection consumes the first quarter of the review. Then we are told that 'Queensland ... came rather late (but enthusiastically) to the notion of universities' which explains the 'insouciance' and 'cheerfulness' in naming this the Sunshine Coast University. The narrative begins to fall into place as we are told that Australia is a 'decent country' because we have generous disabled access. To cap it all: 'in the southern hemisphere the sun shines from the north, but as usual rises in the east'. For the record the University of Queensland dates from last century and the 'insouciant' name of Sunshine Coast belongs to the region; the claims about the eastern sunrise are accurate.

What kind of ignorant audience is suggested by all this? The underlying narrative is that of neo-colonialism: in a place far from the centre of civilization, where the sun shines backwards and universities 'came rather late', the well-known model of the 'tin house' has now been developed into a public building with a 'cheerful' name. This may not be typical of AR's reviews but the propensity of architectural journalists to press the neo-colonial button is widespread in relation to Australian architecture as seen from afar. And it is dangerous not only because it reproduces such attitudes globally, but because it stimulates the desire among some of our best architects to meet that market.

Yours etc

KIM DOVEY

Melbourne, Australia

Theoretically speaking

SIR: I am writing on behalf of the Urban Redevelopment Authority (URA) of Singapore concerning the article 'Green on show' in your February issue (p52).

We would like to clarify that the site in Singapore was the subject of an open competition organized jointly by the Singapore Institute of Architects (SIA), the National University of Singapore (NUS) and URA to explore good environmental designs that are responsive to energy consumption and climate. Ken Yeang was a participant in the competition. URA did not ask him to make proposals for an exhibition tower as was written in the article.

We would like to add that the competition is theoretical and is not a real project.

Yours etc

LER SENG ANN

Director (Project Services), Urban Redevelopment Authority, Singapore

Green On Show

SIR: In the February issue of The Architectural Review, an article featuring Ken Yeang (pp52-55) contained several factual errors.

The design illustrated in this article was an entry submitted by James Leong of Swan & Maclaren (a Singaporean firm) in the Ecological Design In The Tropics (EDITT) '98 Design Competition, a programme for promoting ecological design solutions appropriate to the tropical climate.

It won second prize in the Professional Category of this ideas competition organized jointly by the Singapore Institute of Architects (SIA), the National University of Singapore (NUS) and the Urban Redevelopment Authority of Singapore (URA). The first prize was won by two young architects from DP Architects Pte Ltd, another Singapore firm.

Notwithstanding that Ken Yeang is a partner of Swan & Maclaren, the Singaporean firm and competition entrant should be duly acknowledged. It is also erroneous to state that URA has asked Ken Yeang to make the proposal or to suggest that it will be built at all.

SIA would appreciate if you could publish this letter to correct the above errors.

Yours etc

OW CHIN CHEOW

Executive Director, SIA, Singapore

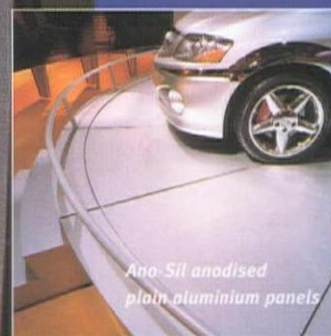
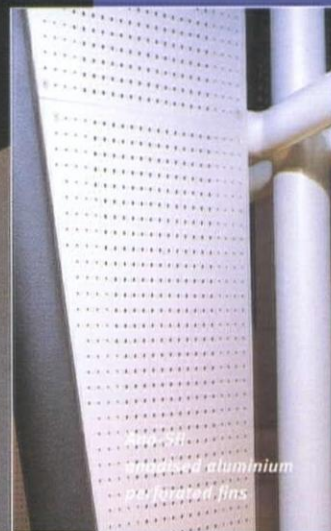
Middle Eastern emphasis

SIR: I was surprised to read in your March '99 issue, concerning the AR Middle East conference (p16), that the Old City of Jerusalem is in Palestine. I would have thought that after the numerous reactions you received from your readers after the publishing of your Middle Eastern issue, in March of last year, your editorial board would have come to some conclusions. But unfortunately it seems that this has not been the case. Is this a 'mistake' again or a deliberate political statement?

Being a firm supporter of the Middle Eastern peace process, I would much like to see a Palestinian State in the region in the near future. But this is not the case yet. And the question of Jerusalem is a very delicate one. The Old City of Jerusalem is recognized as part of the State of Israel at present. To deliberately declare in your issue that it is in Palestine is politically wrong, and sounds more like propaganda.

If your goal is to have some kind of beneficial influence on the region you should maybe

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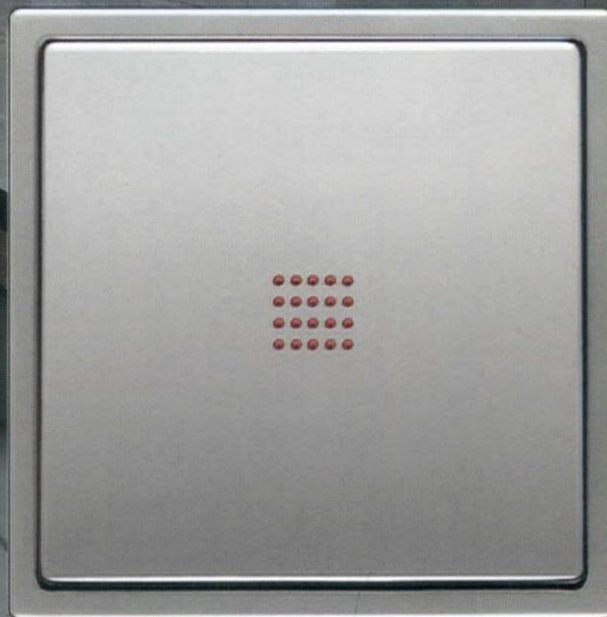
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include Israeli participants in your conference, rather than making false and insensitive declarations.

Yours etc

NATHALIE ROZENCWAJG

London NW3

Our position on the Palestinian question is the same as that of the British Government and the United Nations.

THE EDITORS

The 'how' is as important as the 'what'

SIR: A characteristic of the amateur artist is the ability to formulate a concept, without the requisite visual skill to do it justice. In architecture, this syndrome is commonplace at the highest professional levels. This is because visual skill is not fully valued in architecture. Although only an applied art, architecture demands some of the painter's skill in handling surface, some of the sculptor's skill in modelling form and skill in its own peculiar dimension of enclosing space to a more complete extent than a Kapoor (AR July '98, p90) or recent Caro sculpture. It can also never be purely conceptual, because it has a site with a material reality. If Rubens, Monet and Cézanne were plagued with self-doubts about their visual facility, then what hope the architect, wrestling with an inherently cumbersome medium?

In the repellent, blackened concrete soffit and lumpy, plastic wall surfaces at Ronchamp, at the height of his power, Le Corbusier demonstrated a weaker feeling for surface than Picasso. At the end of the second millennium AD, the architect is not expected to possess the visual skill of Ictinus and Callicrates, almost two and a half millennia ago, or Michelangelo, half a millennium ago. The problem would appear to be universal and in England, in the last third of the twentieth century, although there has been limited and spasmodic visual skills training for architects, as much by painters and sculptors as by architects, I am not aware of any training which has covered the full spectrum of requisite visual skills. So, although there is a range of skill and exceptional individuals, visual illiteracy is institutionalized in architecture. In all of the arts, there is no better antidote to ego than good craft skills training.

The crudity of eye, from which architectural culture suffers, is matched by a crudity of eye on the part of the commissioners of architecture, who view their prospective buildings as an aspect of public relations.

Against the background of the German museums, published in the April 1999 edition of the AR, the conjunction of these uncivilized tendencies has recently been prominent in the discussions surrounding the proposed extension of the Victoria and Albert Museum in London. Although the architect is not solely responsible and irrespective of his artistic talents, the discussion has centred on the concept of the building and the breaking of new ground in the history of architecture. That which will be 'seen', which goes beyond the mechanical, has been neglected, including in the token visual information published in the July 1996 edition of AR (p11).

Irrespective of metaphor, narrative and a place in history, the medium is visual and for the coming centuries, the work will have to stand in its own right, not least, because over and above the merits of the immediate context and constraints of the programme, the geophysical context is predetermined and no architect can dictate the path of the sun. Post-rationalization does not make the 'visual' work and the promotion of new movements in the history of architecture is spurious journalism. A preoccupation with concept and the breaking of new ground does not preclude a subtle eye and it is hoped that the new building will delight eyes throughout the coming centuries but it is a perverse and inauspicious inception for a work of architecture.

Yours etc

D. WALKER

Hull, England

Niemeyer takes off

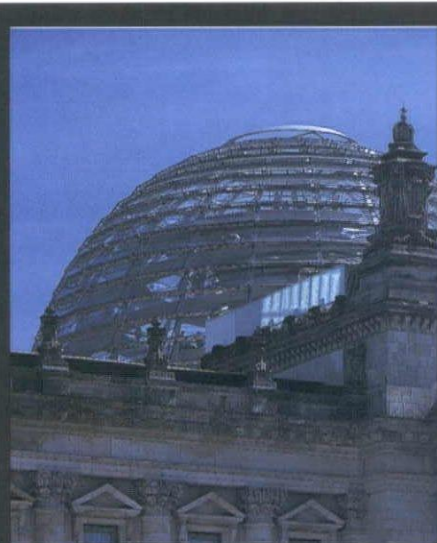
SIR: What a pleasure to see an old man's dream fulfilled: 'a flying saucer poised on the edge of the water' in Rio de Janeiro, Brazil. What a contrast is the Museum of Art by Oscar Niemeyer (age 92) to Frank Gehry's Guggenheim Museum in Bilbao, Spain.

The concrete white structure of a clear geometry enhances the site and invites to its interior as to start a flight into the world of art. We do not need to build expensively with titanium metal wrapping to produce a 'seductive landmark'. This well 'identified object', uncalled to take-off, is as beautiful as Wright's Guggenheim in New York. In Bilbao, as you know, already one very costly UFO landed and crashed, seemingly to the delight of its onlookers.

Yours etc

ADAM MILCZYNSKI

Pamplona, Spain



July

The nature of the public realm forms the subject of next month's Architectural Review as we examine how architecture can humanely express public institutions and a sense of place in the increasingly dislocated urban landscape. Underpinning the issue is the Reichstag in Berlin, an epic revival of one of Germany's most historically and politically significant buildings. Foster and Partners' transformation of a Neo-Baroque monument into a modern parliament for the new century is a dramatic triumph of light and space, and the Reichstag's new dome dominates the evolving skyline of Berlin.

In London, Avery Associates' IMAX cinema at Waterloo combines technological invention with civic symbolism, creating a bold new cultural and architectural landmark for the capital. Also in London we look at Rick Mather's recent competition-winning proposals for rejuvenating the South Bank.

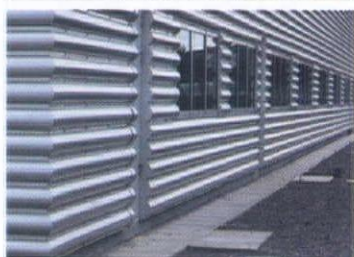
In Murcia, Rafael Moneo's new town hall forms part of the city's dense, ancient core, yet its refined materiality and simple forms clearly distinguish it as a contemporary intervention. In Córdoba, Argentina's second city, Miguel Angel Roca works with local people to design modest civic centres that give a social focus to marginalized suburban communities. In Vigo, Guillermo Vazquez-Consuegra's promenade weaves its way along the city waterfront, generating different kinds of public space. And in Washington DC and Minneapolis we look at landscaping by Martha Schwarz which transforms the areas outside municipal courthouses into festive public squares. Buy this and 11 other enlightening issues by completing the enclosed subscription form. Or subscribe through the AR website: www.arplus.com

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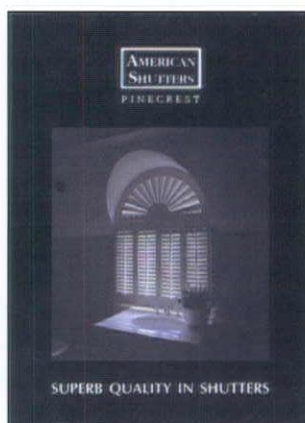
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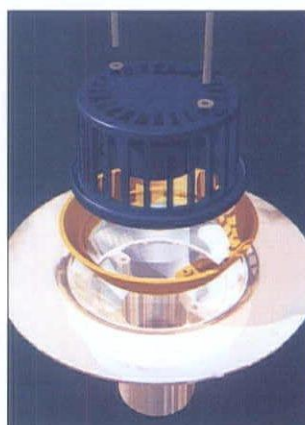
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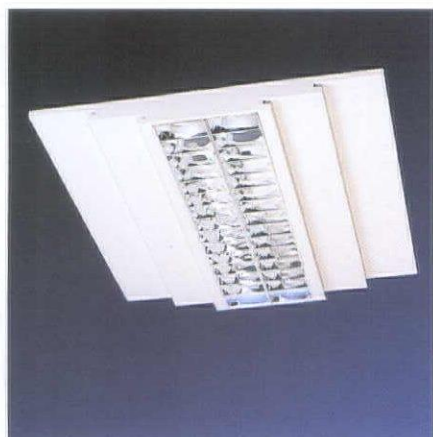
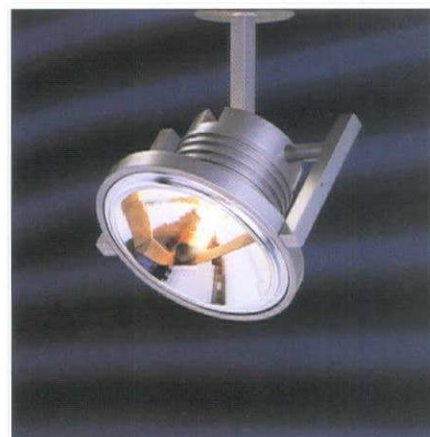
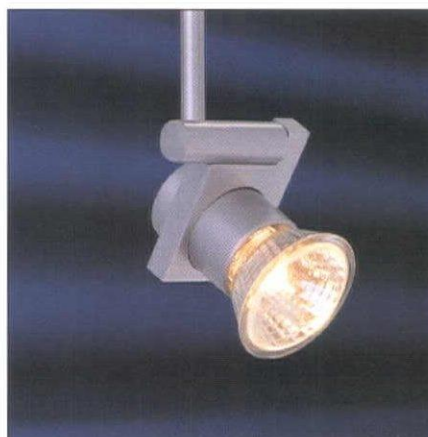
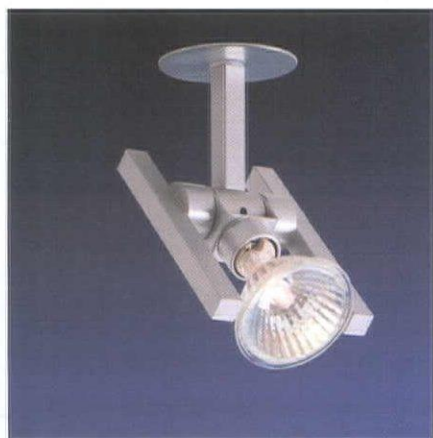
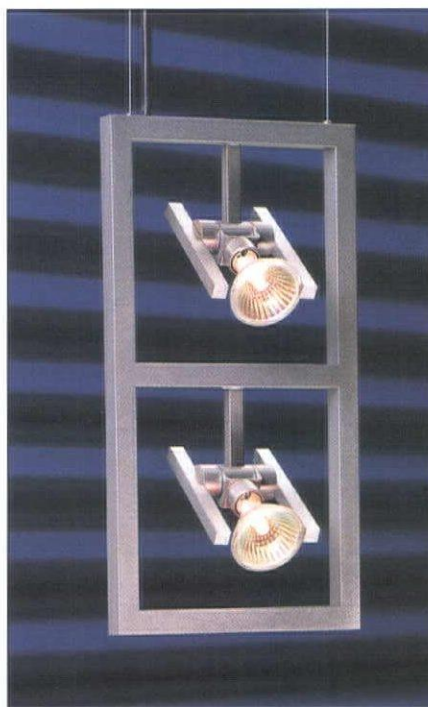
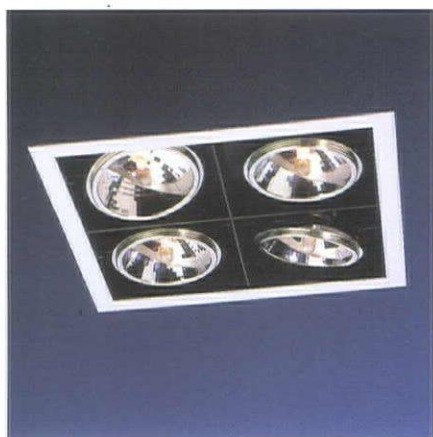
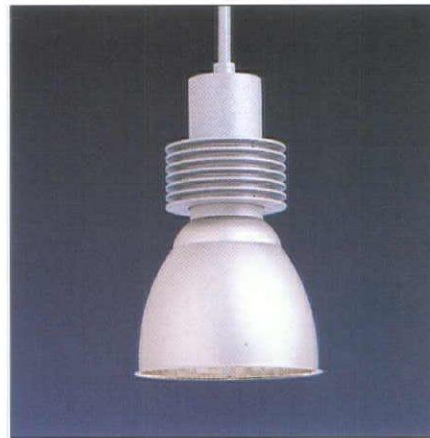
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ar+d award

eligibility

It will be open to all architects and designers whose qualifications are recognized by their national accreditation organization, provided that they are 45 or younger. The age has been chosen on the basis that many cannot develop an original vision before that time, either because of the long education and training period, or because of lack of opportunity. With the latter in mind, entries will be accepted from people working for others, provided that a principal in the employing office provides written evidence guaranteeing that the work is that of the entrant(s). Groups or partnerships will be eligible to enter, provided that all members are of the right age, and that they are all named in the submission.

prizes and publication

Prizes will be given in several categories. So that the range of entries can remain as wide as possible, the categories will not be determined beforehand, but decided on by the jury. Besides buildings, entries on interiors and on manufactured products (for instance furniture or light fittings) are encouraged.

There will be an overall prize of £5000; its recipient will be chosen from the winners of the individual categories. All winning schemes will be published in the AR, and so will others chosen by the jury. The overall winner will receive a trophy by Knud Holscher, who has long been the principal designer for d line.

Entrants may make more than one submission if they wish.

jury

The jury will be:

Billie Tsien, of Williams & Tsien, New York

David Chipperfield, of David Chipperfield Architects, London

Massimiliano Fuksas, of Massimiliano Fuksas Architetto, Paris, Vienna and Rome

Theo Bjerg, Professor at the Danish Royal Academy

Peter Davey, Editor of the AR

entries

Entries should be mounted on not more than two A2 sized boards, which should carry drawings, a brief written description (in English) and some photographs (in either colour or black and white). The material must be capable of reproduction by the normal four colour printing process. The AR reserves the right to ask winners for further material for publication purposes, once the jury has made its decisions.

Entries should be properly packaged and clearly marked 'ar+d' on the outside. They should be sent to THE ARCHITECTURAL REVIEW, 151 ROSEBERY AVENUE, LONDON EC1R 4GB, UNITED KINGDOM.

To ensure anonymity, all entries must be accompanied by a sealed envelope which should contain the names of the entrants. On receipt by the organizers, both envelope and boards will be given an identical individual number. After the jury's decisions, the envelopes of the winning schemes will be opened and the names read.

timetable

Entries should be received by The Architectural Review by 6 September this year. Evidence that an entry has been despatched by that date will be accepted. The jury will meet shortly afterwards and make its decisions. Prizewinners will quickly be informed. Results will be specially published in the November 1999 AR.

A prize-giving ceremony will be held in London in October.

Other conditions

Entry will acknowledge that The Architectural Review has the right to reproduce the entry in whole or part without payment of copyright (where we are made aware of their names, photographers will be acknowledged).

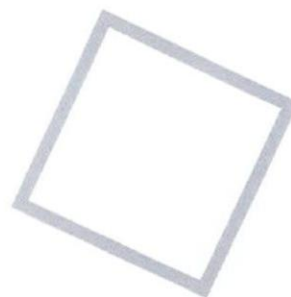
The organizers reserve the right to change membership of the jury.

The jury reserves the right to vary the apportionment of prize money.

The organizers cannot be responsible for negligence or damage to entries by carriers.

Entries will not normally be returned. If an entrant would like to have the material back, it should be either collected personally, or accompanied by the appropriate amount of international postal reply coupons.

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Cutting edge

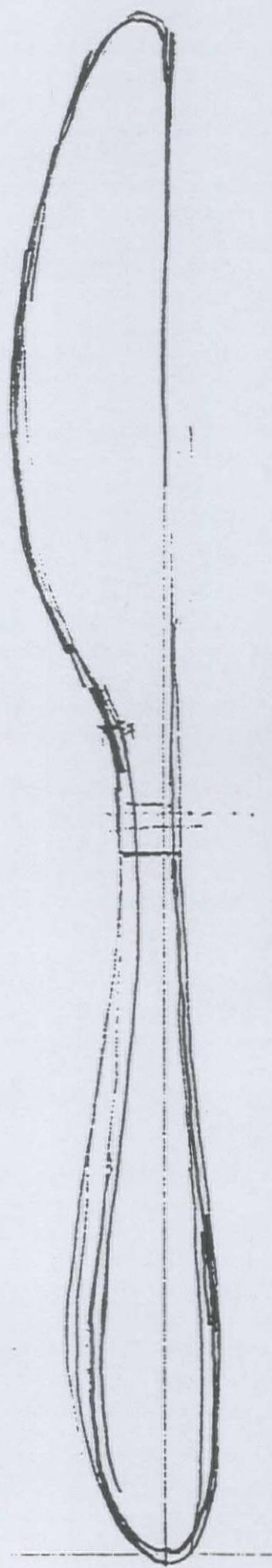
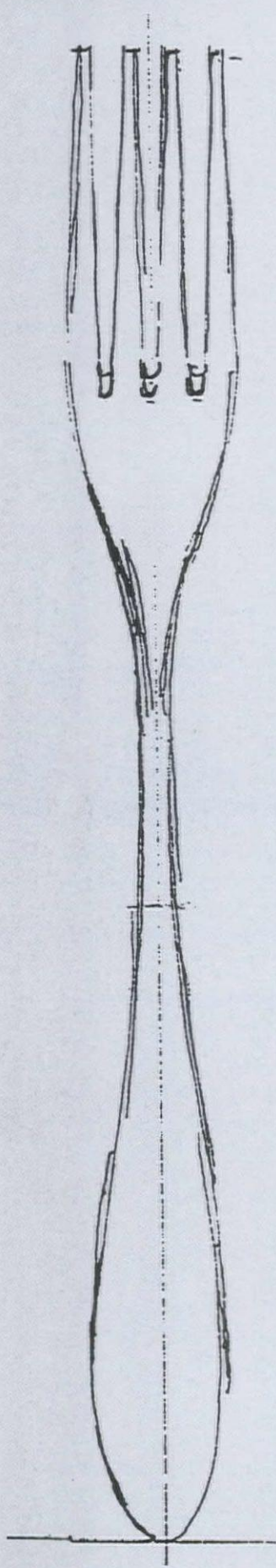
David Mellor's 'City' series is the last word in cutlery design, the product of a most sophisticated understanding of technical process and human feelings.

David Mellor is the best known cutlery designer in the UK. He has also enjoyed a distinguished career in industrial design more generally. Born in Sheffield – the cutlery city *par excellence* – he trained in silversmithing at the Sheffield College of Art before moving on to London's RCA. His talents were confirmed by scholarships and design awards, and he received commissions of national importance, but he chose to return and remain in his home city, involving himself increasingly in the manufacture of his own designs. In 1990 he moved his factory into the famous Round Building at Hathersage by Michael Hopkins, and he did not just act as client but participated in its design. Although Hathersage is 10 miles from Sheffield, it lies close enough to allow continuing exchange with the network of specialists and tool-makers on which he has always relied, so Mellor remains essentially a Sheffield man and the progressive figurehead of cutlery expertise. Unlike many fashionable designers he does not bestow forms on a purely visual basis, but with a deep understanding of how they are used and produced.

His latest project for top of the range cutlery is a rethink of old problems leading to a radical and technically difficult solution. The problem of the knife is the difference between blade and handle. The blade needs to be flat but of the hardest steel, which needs annealing after it is formed to produce a hard cutting edge, but the job of the handle is to fit the hand, so it is ideally rounder and softer. The traditional solution is to use contrasting materials such as steel and bone or plastics with some kind of joint, but this is always the weak point, and subject to increased stress in the dishwasher age. The advent of stainless steel allowed durable and familiar one-piece designs including Mellor's own 'Thrift' of 1965 and 'Classic' of 1984, but the limitation was that the handle must be relatively flat. For even if the manufacturing difficulties of thin blade with fat handle are overcome, balance is upset by the weight of excessive metal in the handle.

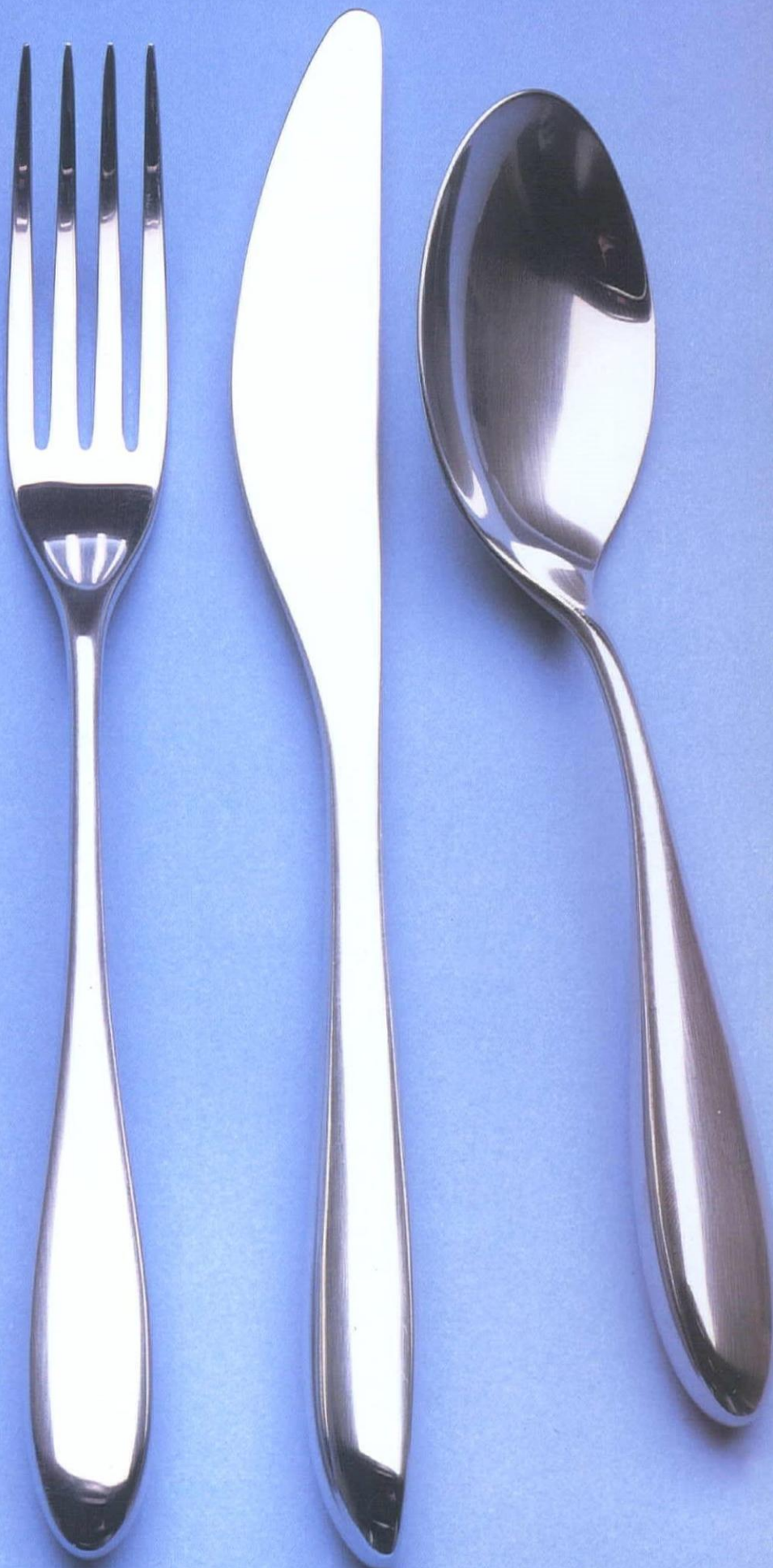
With 'City', Mellor sought to combine the elegant continuity and efficiency of a single piece instrument with the generosity of a rounded handle. To solve the weight problem he decided to make the latter out of two shells which, welded together, could in turn be welded to the blade, a forging already hardened and ground. A fourth piece of metal was added inside the handle as a weight to achieve the desired balance. So it achieves the required shape and weight while allowing different alloys to be used for the various parts – harder for the knife blade, more corrosion resistant for the handle.

A further innovation is the ability to adjust the balance without changing the shape. The disadvantage is the complex manufacturing process, for not only is the perfect welding of the seams fiendishly difficult: the knife blades must also be hardened and tempered for a second time after assembly to remove stresses and prevent corrosion. Mellor has been developing the process over a couple of years, exploring the tools available and doggedly finding his way through each problem. The resulting pieces look simple and elegant and are a joy to handle. Circular at the stem, they rotate easily between the finger tips, while the semicircular end of the handle nestles comfortably in the hollow between thumb and forefinger. Like all the best art they seem effortless and reveal none of the background struggle. The difficult joints and hollow handle are quite imperceptible. PETER BLUNDELL JONES





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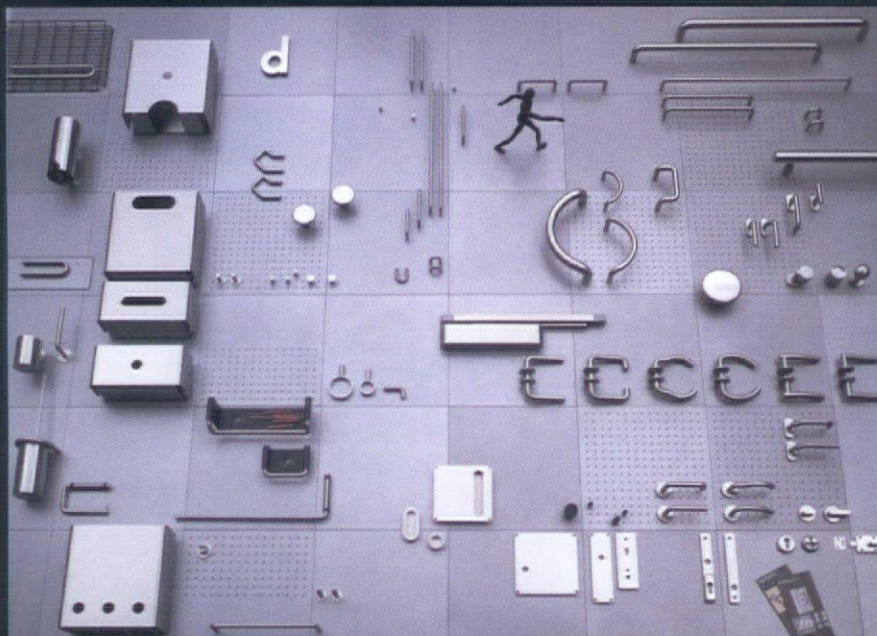


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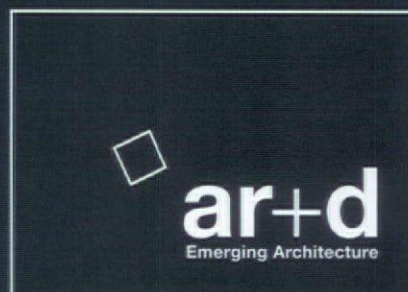
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LAYERS OF MEANING

Old buildings have much to teach us about the values and attitudes of the ancestors, and their skills in commanding technology. But what we have inherited should not be fetishized: we should approach the past with the same degree of courage as our predecessors, adding our layers of meaning to the ones given to us.

Talking of his ideal of Gothic ('not only the best but the only rational architecture'¹), John Ruskin announced that 'every successive architect, employed on a great work, built the pieces he added in his own way, utterly regardless of the style adopted by his predecessors'.² To his horror, Ruskin's analysis was taken literally by mid-nineteenth-century architects and developers at the height of the Industrial Revolution who were only too ready to destroy and alter the past in a cultural process perceptively described over a century later by Henri Lefebvre: 'Countries in the throes of rapid development blithely destroy historic spaces – houses, palaces, military or civil structures. If advantage or profit is to be found in it, then the old is swept away. Later, however, perhaps towards the end of the period of accelerated growth, these same countries are liable to discover how such spaces may be pressed into the service of cultural consumption ... and of the tourism and the leisure industries with their almost limitless prospects. When this happens, everything that they had so merrily demolished during the *belle époque* is reconstituted at great expense. Where destruction has not been complete, "renovation" becomes the order of the day, or imitation, or replication ... In any case, what had been annihilated in the earlier frenzy of growth now becomes an object of adoration, and former objects of utility now pass for rare and precious works of art'.³

William Morris, Ruskin's disciple, clearly demonstrated the change of taste in the second half of the nineteenth century. Writing in the 1877 manifesto of the newly founded Society for the Protection of Ancient Buildings (SPAB), he urged that old buildings should be treated 'as monuments of a bygone art, created by bygone manners that modern art cannot meddle with without destroying'.⁴ Morris's perspective is rather different from that of Lefebvre,⁵ who saw the preservation and emulation of old buildings as part of a more or less inevitable process of capitalist commodification of the past. Morris's belief that old buildings are unique objects which deserve respect because, in them, the ancestors speak to us (however indistinctly) is, as usual, a richer and more noble interpretation than one offered by conventional Marxism. From Lefebvre to Morris, we have to work within a range of approaches to old buildings which stretches at one end from Disney distortions of the past to, at the other, gentle repair and preservation of monuments *à la* SPAB.

Contexts

All who work with old buildings must locate their own activity and approach somewhere in this spectrum. Response to individual projects is determined by contexts. First, the context of commerce and development, in which certain kinds of client demand repro because they are fundamentally frightened of the present and the future (as the Prince of Wales seemed to be), or they want to exploit such fears (which assail us all from time to time) for commercial reasons. Huge chunks of the leisure industries are devoted to the notion that the ways and places in which we earn our livings and (in doing so, construct the future) are so unpleasant that we have to retreat to simulacra of the past to obtain psychological reassurance.⁶

The second and most obvious context is the physical one. Some kinds of architecture simply should not be messed about (at least externally). We have no way of successfully injecting obviously new buildings into grand eighteenth- or early nineteenth-century urban compositions. Bath was right to restore the house that was destroyed in Wood's Royal Crescent by a Second World War bomb. The dreadful hotchpotch made by post-war architects who rebuilt Weinbrenner's elegant Neo-Classical Karlsruhe shows that

there is a role for repro. Equally, we are now horrified by some of the crude, cheap '60s interventions in ancient monuments like the absurd attempts to modernize Grand Central station in New York,⁷ or the monstrous destruction of Hardwick's Euston Arch in London.

The third context is cultural. Like Martin Pawley,⁸ you may think the past is junk, and must be cast aside as soon as possible, or you can, like Morris and Ruskin, believe that old buildings are, in general, worth keeping because, like old literature and old paintings, they help give us a framework within which we can set our lives, helping us see the present as part of a continuum of human activity. Most old buildings carry multitudinous layers of meaning, seen most obviously of course in very ancient structures. Hagia Sophia for instance, now a museum, carries traces of its creation as the prime church of the great empire, the struggles of iconoclasm, its transformation to a mosque by Mehmet II, and its conversion to a secular monument. Except in very special circumstances,⁹ it is surely wrong to want to expunge such traces of continuing change. Indeed, as Ruskin urged, we should usually add to them with the boldness of the best of our ancestors, so leaving another layer for our successors to inherit.

Cultural generosity

That is what the buildings shown in this issue do. For instance, Manuel de las Casas injects uncompromisingly modern elements into the ruins of the medieval church at Zamora, Spain to transform it into a modern cultural institute (p34), while Will Bruder takes a second-rate cinema in Scottsdale, Arizona, shakes it vigorously and turns it into the civic museum of modern art (p58). But not all successful transformations need be as dramatic. Volker Giencke has gently altered and added to the magnificent monastery at Sachau in southern Austria (p40), but you are never left in any doubt as to which is old work and which new. Similarly, Laiho-Pulkkinen-Raunio have made a quiet contribution to Helsinki's naval fortress which enhances the old, while being clearly of today (p63).

That we are able to publish so many varied approaches to working with old buildings suggests that the popular tide of preservation and facsimile fudge at all costs is perhaps beginning to wane. Following the destruction of the Second World War, and the often even worse despoliation by Utopian planners in the next quarter century, it was not surprising that a protectionist attitude emerged, in which even the most second-rate old buildings became the focus of preservation campaigns. Lefebvre's syndrome was working itself out. But today, culture seems less polarized. Could we be growing out of absurd confrontations between past and present, and trying to find a more creative way of fusing them for the future? We must hope so, for buildings are humanity's greatest store of material, energy – and meaning.

1 Ruskin, John. *The Stones of Venice*, George Allen, Orpington, fourth edition, 1886, p178.

2 *Ibid*, p179.

3 Lefebvre, Henri. *The Production of Space*, quoted in Leach, Neil, *Rethinking Architecture*, Routledge, London and New York, 1997, p143. Lefebvre's essay was first translated by David Nicholson-Smith (Blackwell 1991). Lefebvre was one of the Marxist inspirations of the events of '68.

4 Morris, William. *SPAB Manifesto*, 1877.

5 Like Lefebvre, Morris was a Communist, though he was not a Marxist.

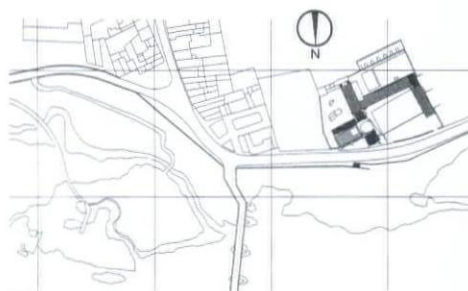
6 Hence for instance, the explosion of suburbs, originally fuelled by the ideal of retreat to Arcadia from the muck and grind of nineteenth-century industrial cities.

7 Which has now, thank goodness, been restored and enhanced (AR May 1999, p98), but in the same wanton era, the awesome Pennsylvania Station by McKim, Mead, & White was destroyed and replaced by what seems to travellers to be a series of subterranean sheds.

8 See for instance AR July 1998, p5. Pawley embraces rootless techno-capitalism with a lover's fervour, and extrapolates its implications to posit a world totally indifferent to concerns wider than individual self-gratification.

9 Like a Neo-Classical terrace.

RELIGIOUS REVIVAL



site plan

For this new educational institute in Zamora, fragments of a medieval church have been sensitively recolonized and new parts added, so that the city's historic fabric is both revitalized and preserved.



1 Overlooking the River Douro, the slightly elevated site originally housed a Gothic church and convent.

2 A new public garden is created in the space formerly occupied by the nave of the main church.

3, 4 Only fragments of the church and its side chapels remain, but these are brought into conversation with a series of new interventions.

Lying on the north-west frontier of Spain where it joins Portugal, Zamora is one of the smaller Castilian cities, yet it still has a strong historic presence. In medieval romances, the city was evocatively known as *la bien cercada* (the closed one) on account of its virtually impregnable fortifications. (One notable siege lasted seven months.) Ranged along the sloping banks of the River Douro are the thick-walled, hermetic enclaves of its ancient quarters. The city is studded with simple Romanesque and early Gothic churches dating from the twelfth century, built to consolidate old Castile's sense of security following a series of victorious campaigns against Moorish invaders.

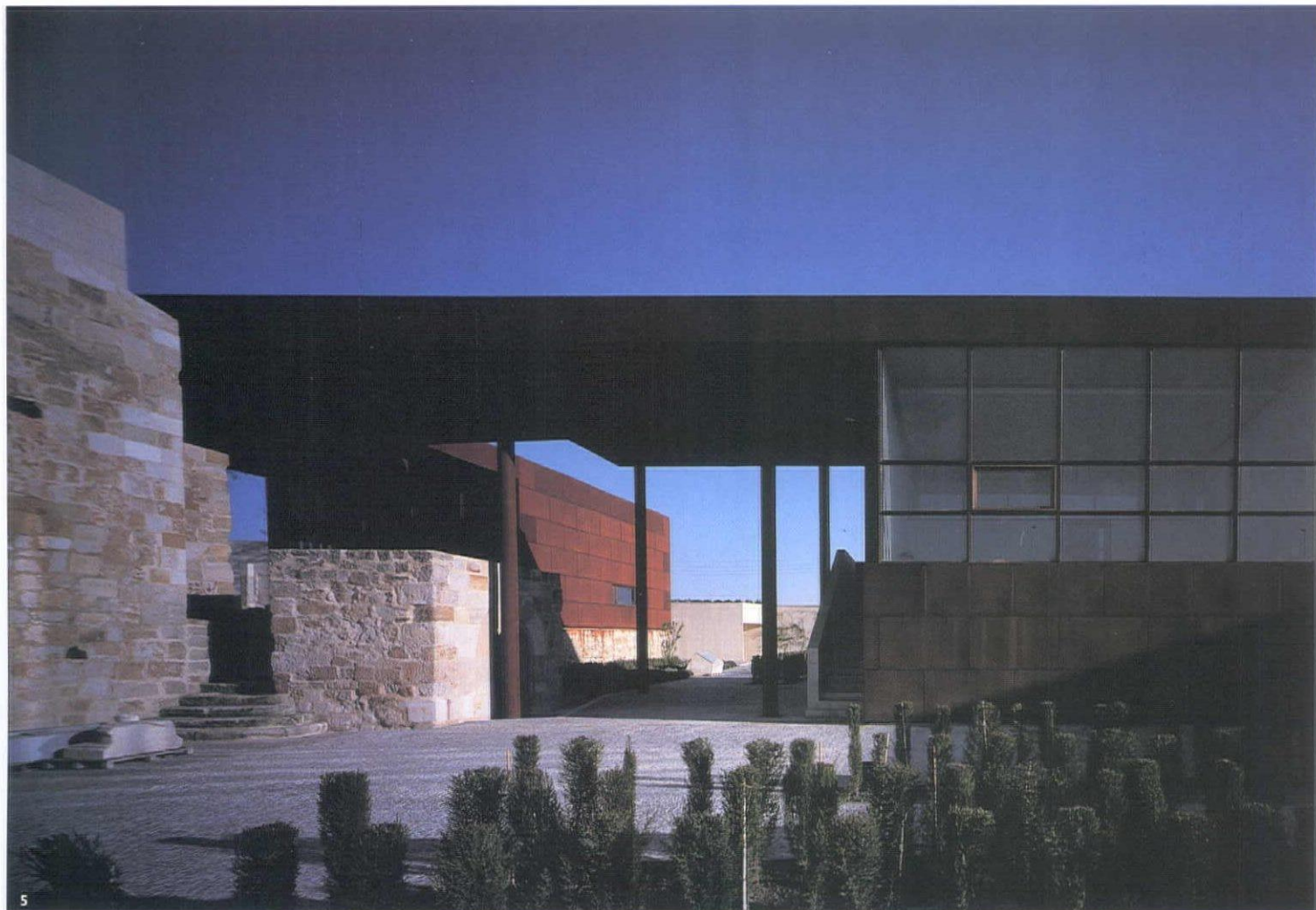
Inevitably, some of Zamora's churches have fallen into disrepair and disuse, but their very particular functional and material qualities (combined with the growing secularization of Spanish society) often deter attempts at rehabilitation. This was the

challenge faced by the Madrid-based architect Manuel de las Casas, who won a competition to design a new institute for Hispano-Portuguese studies on a site occupied by the remnants of a medieval church. The extreme contradiction between the instinctive urge to preserve history and the demands of a modern educational building might seem hard to reconcile, yet de las Casas has responded to this difficult brief with great sensitivity. His key concern was to restore and enhance the surviving buildings, but these are tactfully brought into conversation with a series of new interventions. These parts are explicitly and identifiably contemporary, but they also preserve a sense of the original complex, like brand new pieces in an immemorial jigsaw.

Set on a slightly elevated site overlooking the River Douro and the city beyond, the early Gothic church and its attendant chapels originally formed part of a larger convent. By

the time de las Casas arrived, most of the original convent and church buildings had been lost; all that remained were fragments of the apse of the main church and parts of smaller side chapels.

The L-shaped configuration of the new building organizes and defines the external spaces along the lines established by the original convent plan. Low, horizontal volumes divide the site in two. On the north side a new public garden planted with rows of cypress bushes and plum trees recolonizes ground originally occupied by the nave of the main church, now long since demolished. A block of three classrooms runs along the south edge of the garden, linked at right angles to the library. Facing east over the garden towards the church ruins, the library houses the librarian's offices and archives at ground level, with a large reading room above. A glass curtain wall opens up the reading room to spectacular views of the



5

Old and new parts are unified by a portico, which shelters and frames the ancient church ruins.

6

Residential blocks are arranged around a secondary quadrangle based on the footprint of the convent cloister.



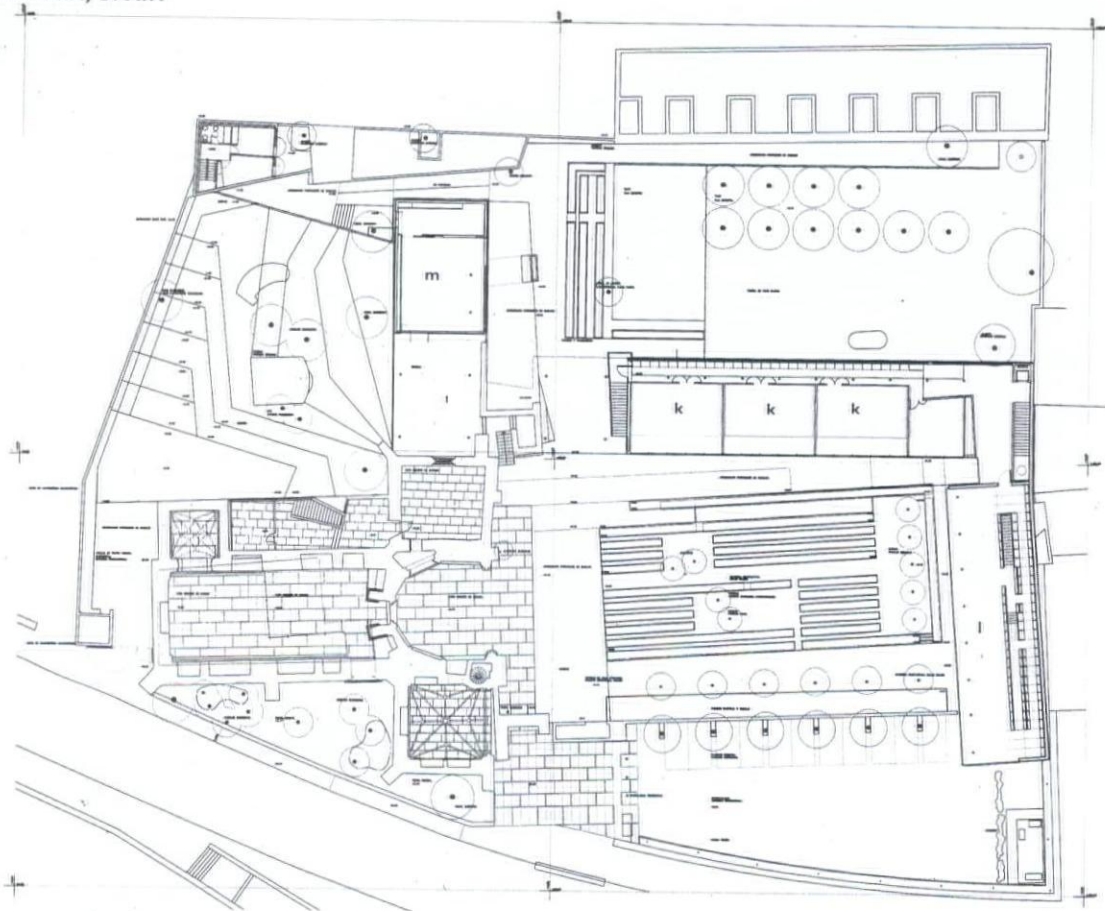
6

EDUCATIONAL INSTITUTE, ZAMORA, SPAIN

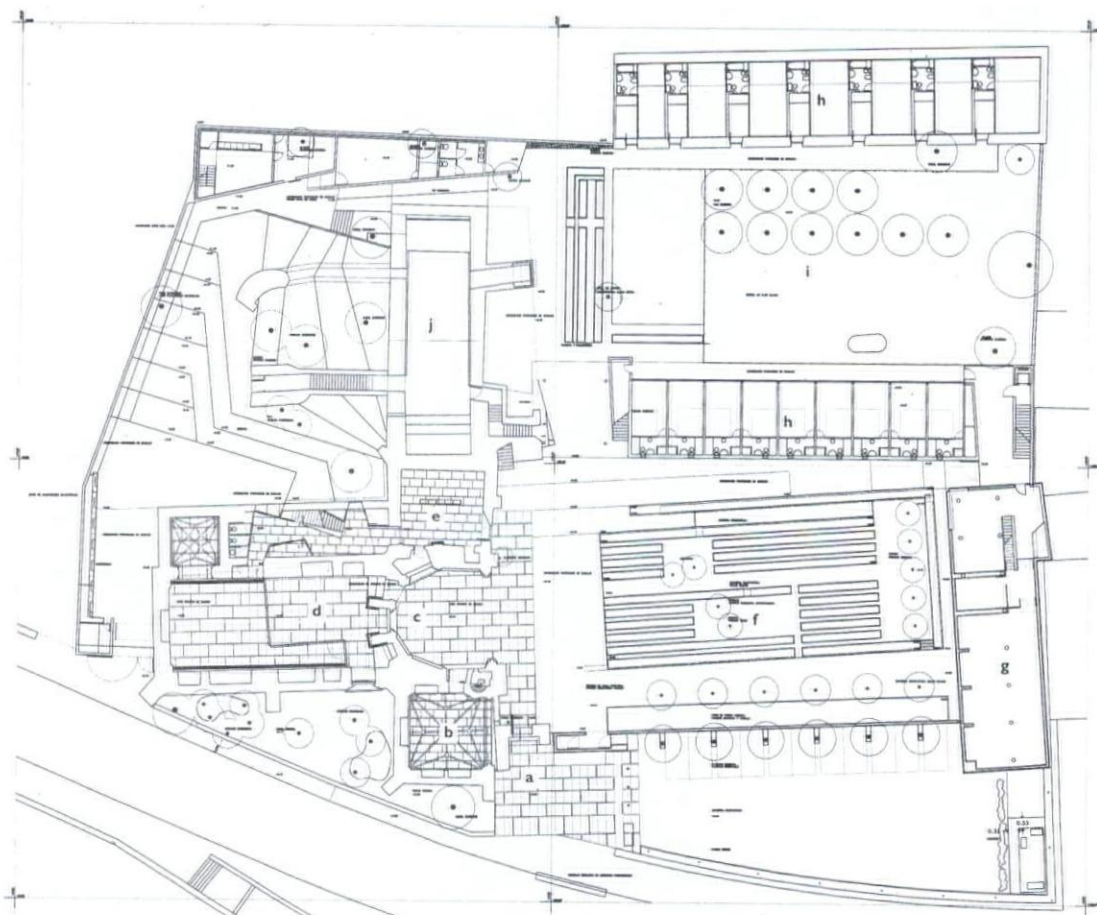
ARCHITECT

MANUEL DE LAS CASAS

- a entrance portico
- b San Buenaventura Chapel
- c apse of main church
- d Dean Chapel
- e Escalante Chapel
- f garden
- g librarian's office and archive
- h student accommodation
- i quadrangle
- j function hall
- k classrooms
- l reading room
- m cafeteria



first floor plan



ground floor plan (scale approx 1:600)

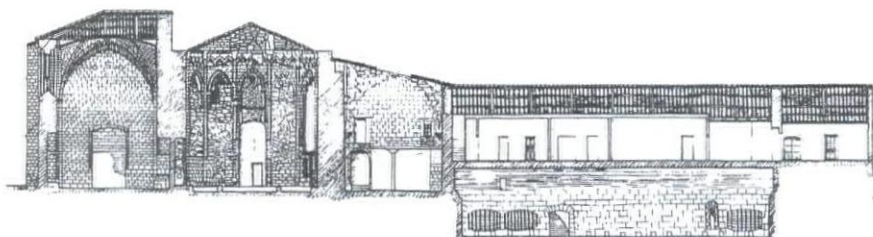


7
Tall glazed screen in the Dean Chapel exemplifies the tectonic refinement that characterizes the project. New clerestory glazing brings light down into the cool, luminous interior.

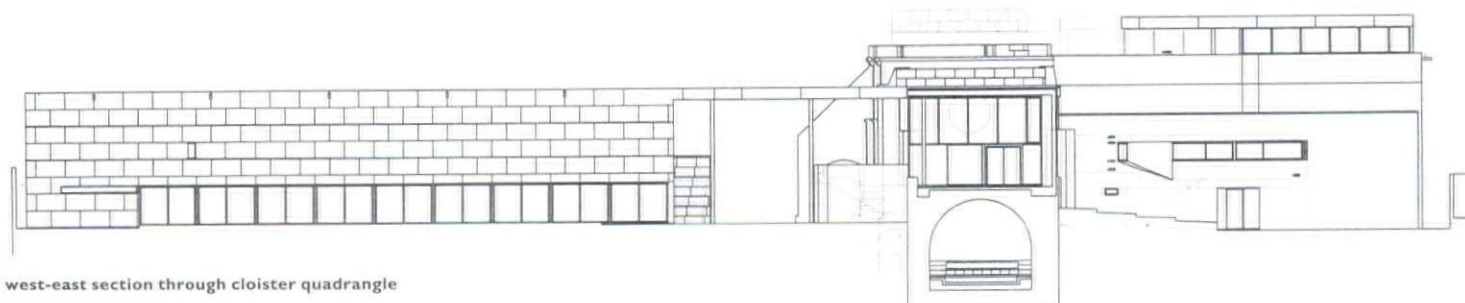
EDUCATIONAL INSTITUTE, ZAMORA, SPAIN

ARCHITECT

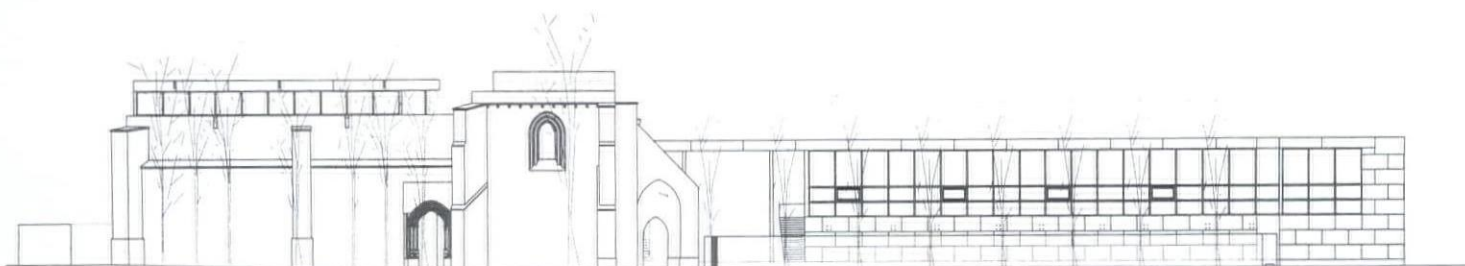
MANUEL DE LAS CASAS



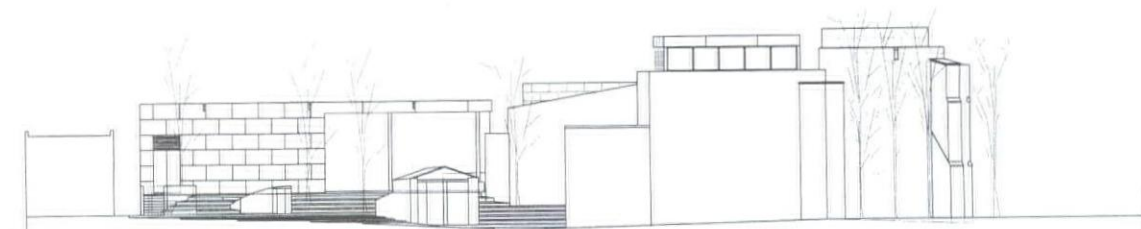
north-south section through original buildings



west-east section through cloister quadrangle



north elevation



east elevation

river and city beyond. On the south side of the convent precincts, the new wings enclose a more intimate quadrangle on the site of the old cloister.

Echoing historic precedent, the classrooms and library spill out onto the public garden, while residential rooms (modern versions of monks' cells) are grouped around the quieter quadrangle. In the middle of the quad is a smooth lawn, planted with small lime trees, and a restored well. Old and new elements are unified by a flat roof that extends to become a sheltering portico, protecting and framing the ruins.

The new parts explore an elegantly reductive, Miesian vocabulary of linear boxes clad in curtain wall glazing and rusted Corten steel panels. The simple formal language allows the tones and textures of the different materials to be clearly articulated, most expressively between the cream stone of the church fragments and the rusted steel

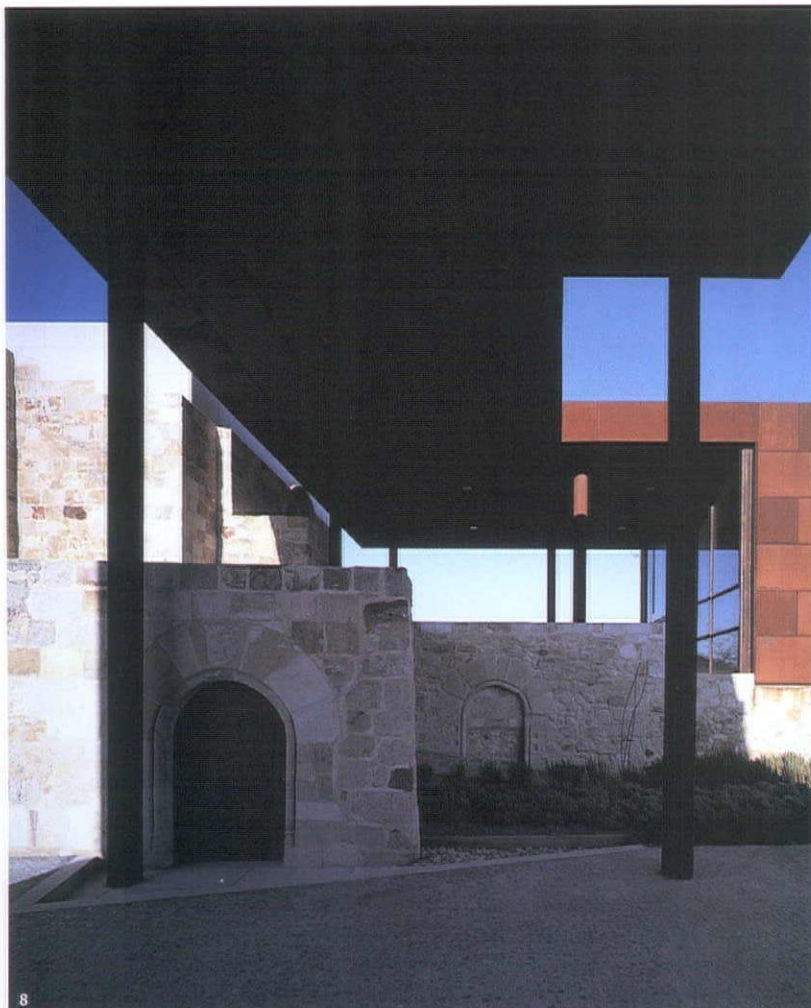
cladding of the new building. The artificially weathered steel also resonates with the eroded stone of the ancient remains, although in the case of the latter, the patina of ageing was the work of centuries rather than chemically induced.

Wherever possible, the existing fabric is gently coaxed back into use, so the old buildings are properly recolonized instead of simply being static scenography. The convent's former cellar, for instance, is transformed into a function hall, with a cafeteria above. The San Buenaventura Chapel, near the entrance, is restored as a smaller hall for receptions or meetings and its apse reconstructed as a modest entrance portico for the entire complex.

Within the larger Dean Chapel, de las Casas has placed a small exhibition and conference building. Part of the new space is enclosed by a tall glazed screen that appears magically and ethereally insubstantial against

the massive stone walls of the chapel. The glass is held in place by very thin steel mullions, a particularly refined piece of detailing that exemplifies the care and tectonic sensitivity evident throughout the project. Light pours into the chapel through wide slots of clerestory glazing. Above, new roofs of stone and steel trace the outlines of old geometries.

Lying to the south of Dean Chapel is another remnant of the original convent, the Escalante Chapel, which has been reclaimed for various administrative functions. The division of the complex into physically distinct elements has the practical advantage of being able to close off spaces that are not in use. Set against the mystical ruins, de las Casas' logical, linear boxes also explore the polarity of the rational against romantic, yet both are affirmed in a scheme which unites the city's past and present with intelligence, clarity and sensitivity. CARLA BERTOLUCCI

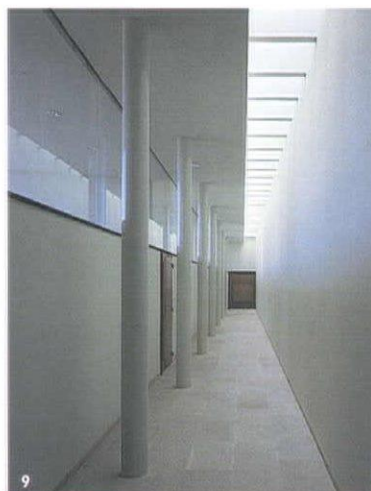


8

8
De las Casas achieves an explicit yet poetic contrast between the rusted steel cladding of the new blocks and the creamy, weathered stone of the original buildings.

9
Toplit spine corridor runs along the edge of classrooms. New interiors embody an elegant austerity.

10
Library reading room has generous views over the river towards Zamora's historic core.



9

Architect

Manuel de las Casas, Madrid

Design team

Blanca Lleó, Leandro Iglesias,
Antonio de las Casas, Juan
Carpio, Felicidad Rodríguez

Photographs

Hisao Suzuki



10

Seckau is the most important Benedictine Abbey in Austria. Sited in beautiful mountainous country some 840m above sea-level, it lies in the province of Styria 50km from Graz. Founded by the Augustinians in 1140, it was centre of the Styrian Diocese from 1280 to 1782, when it was dissolved on the order of Josef II. In 1883, it became the home of Benedictines fleeing from persecution in Germany. They rebuilt parts, and it has remained in their care apart from the Nazi repression of 1940-45. Since 1926, the abbey has run a school which now takes day pupils of both sexes, as well as boy boarders. Though maintaining high academic standards and preparing pupils for university, it also specializes in music and crafts, with an ethos dedicated to nurturing each individual and allowing him or her to realize their personal talents. Despite the monks' committed Catholicism and dependence on the authority of the Pope, the curriculum is neither overtly religious nor prescriptive. The school's prospectus claims that 'we try to convey essential values through teaching and especially in small groups outside the classroom, and to celebrate these agreed values in our communal life'.

The monks wear habits, share all possessions including in theory their clothes, and attend mass at regular hours throughout the day as the Rule of St Benedict dictates, but the abbey lives economically through its school, its schnapps distillery and its fine hotel-restaurant. Although Christian values differentiate it significantly from other institutions of the modern world, it must survive as a business like any other, selling its products and balancing its books. Any expected sense of remoteness and isolation – of other-worldliness – is quickly dispelled on meeting the abbey's young, vigorous and

quick-witted bursar Father Albert Schlick, a monk who dresses in civvies for the outside world, drives around at high speed, uses a mobile phone and speaks fluent English. Voted in for his energy and vision by the predominantly older brethren, he cares as much for the future of the abbey as for its past, seeing the need for change and development.

As with most ancient monastic institutions, the 900 year old Seckau has many layers. The original Romanesque basilica church survives, but with a Gothic vault added around 1500 and a Renaissance cloister from 1588. As Diocesan seat, it grew in importance and a series of outer wings were added, enclosing courts. Most important was the Baroque west front, built 1625-28, and still enclosing the entrance court with Tuscan arcades as access galleries on its inner face. At the height of its political power, the abbey had a complete rim of outer wings and moated defences against possible Turkish invasion but, following dissolution in 1782, north-east and east wings were demolished along with their corner towers. When the abbey was adopted by the Benedictines in the late nineteenth century, a transept was added for liturgical reasons. The church's western towers were also rebuilt in a new form after the northern one fell in 1886. These alterations were made in a Neo-Romanesque manner, supposedly in sympathy with the original construction.

By the mid 1990s, substantial parts of the fabric were falling into disrepair and needed restoration, while the school's accommodation had become shabby. Cheap and shoddy furniture had been purchased over the years, marring the beautiful old rooms. More facilities were needed, and a

RELIGIOUS EDUCATION

Monks in a remote monastery in the foothills of the Styrian Alps have attempted to achieve the best modern architecture, as their predecessors did in the eleventh and sixteenth centuries.

ABBAY SCHOOL, SECKAU, AUSTRIA

ARCHITECT

GIENCKE & COMPANY

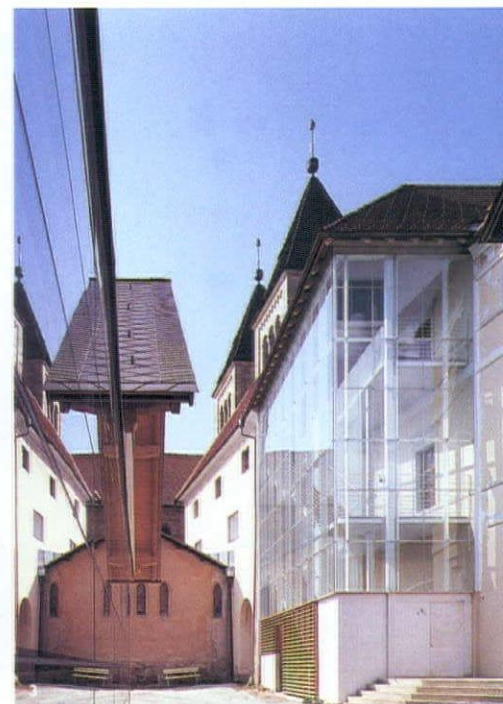
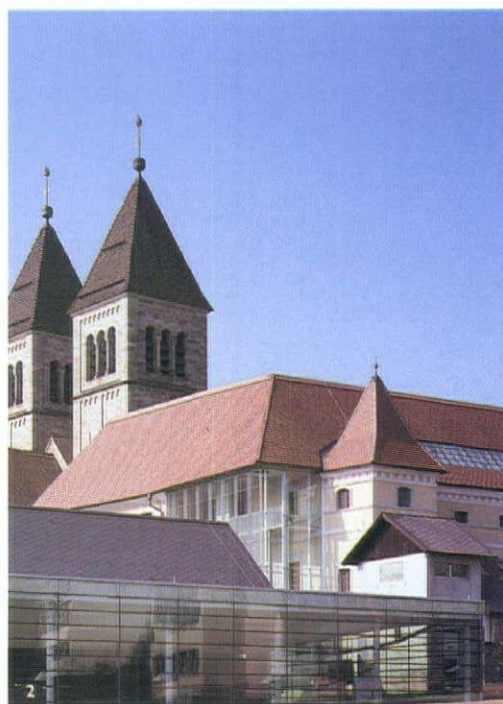
1 Looking north across the court. Giencke dug place out, making slope much less steep; he provided new routes across for different kinds of traffic. North wing contains most alterations, but they are not visible to court.

2 From north-east, with new sports hall in foreground, and ...

3 ... glazed stair tower to north wing.

4 Sports hall is uncompromisingly modern, though as 3 shows, it grows out of old outbuildings.

5 Renaissance cloister meticulously repaired and preserved.





ABBEY SCHOOL, SECKAU, AUSTRIA

ARCHITECT

GIENCKE & COMPANY

6, 7

Entrance to sports hall through old outbuilding.

8

In cloister, new details like signage and balustrade are simple and undemonstrative, impinging on old work as little as possible.

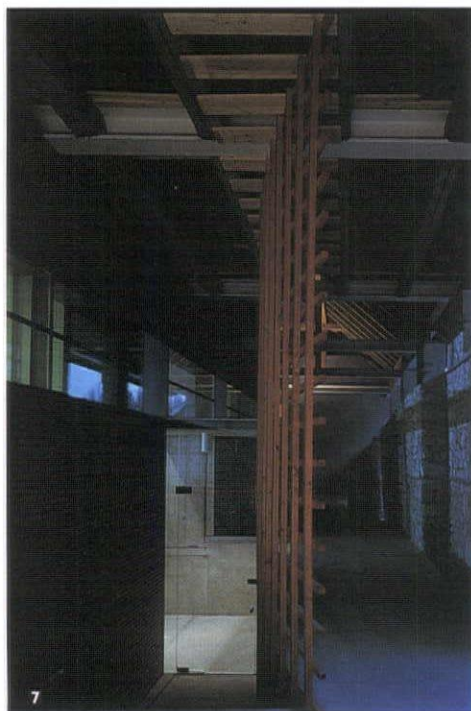
general smartening up was required if the school's appearance was to reflect the quality of education it offered. The monks realized that a large investment would be needed, so made an appeal for money, also gaining a substantial listed-building grant from the State. In 1996 they held an architectural competition which was won by Volker Giencke. The virtue of his scheme was that it kept largely within the bounds of the existing buildings, while others suggested building a complete new wing. An unusual and far-sighted aspect of Giencke's engagement as architect was that he was asked to supervise all alterations including very minor ones, as Father Albert was aware of the thoughtless damage and erosion of general quality that results from getting a local builder to put in a partition here and a pipe there. On the required quality of the architecture he had no doubts: 'We have the best eleventh century, the best fourteenth century, the best Baroque architecture here: we must have the best architecture of today'.

Giencke began with minor alterations to the rooms along the north front, restoring windows, incorporating radiators unobtrusively, developing lighting schemes with fittings by the famous Austrian designer Bartenbach, adding new glass doors and purpose-made furniture. The policy was directness and simplicity in the modern elements along with faithful repair and conservation of the old. The additions seem relatively good-mannered and unobtrusive, letting the qualities of the older work shine through but leaving no confusion about what has been added.

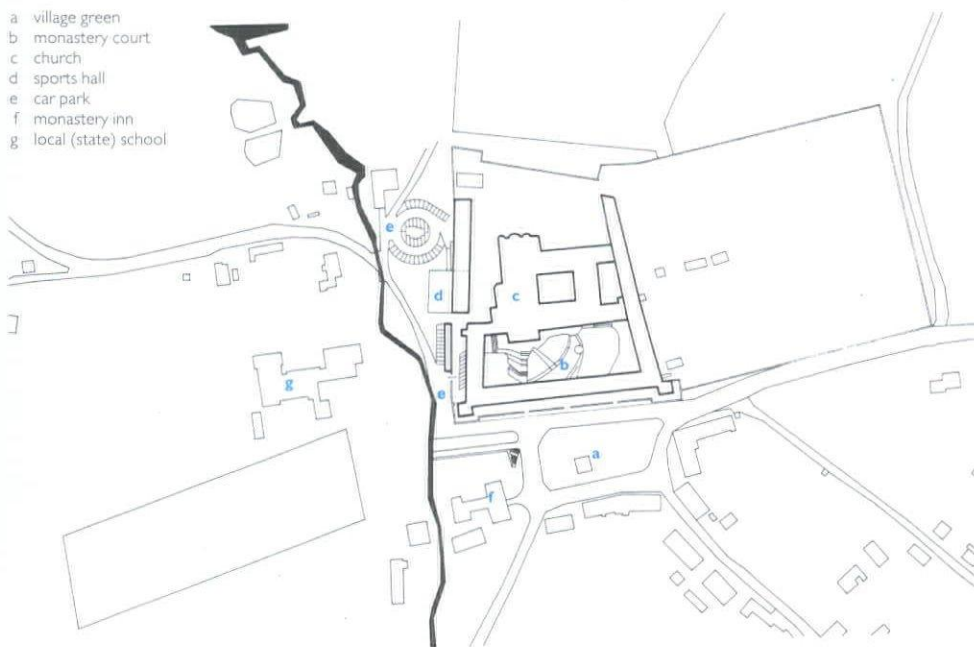
The more drastic interventions were reserved largely for the north wing, where Giencke saw the chance to gain extra accommodation by adding new floors while

at the same time replacing the badly deteriorated roof. From the outside nothing is visible on the important court facade, but to the rear of the complex a new glazed stair tower can be seen at the corner, and a strip of new northlight glazing set amid the red roof tiles. On the inside new structures have been added in a very direct and visible way. Within the roof space is a fine bright art room, sidelit by the strip of north-facing glazing. The roof has been reconstructed to its old pitch with new exposed timber rafters, every sixth one turned into a truss by the addition of a white steel tie. Parts of the floor are glazed to light the rooms below, and side glazing on the south side gives light to the corridor. The floor is of naked concrete cast between white steel joists, with a separate tension element added in the centre to turn the most stressed part into a truss. Parts of the corridor are flush-glazed in large panels, the loads being carried through by round steel columns. The contrast between tradition and modernity here reaches a poignant peak, for the old doorways with their stone surrounds sit flush in the glass wall.

The two ends of the rebuilt wing connect in contrasting ways with the adjacent fabric; the north-west involves an unusual existing stair which is dramatized with a window onto a room at the side. The north-east end, which adjoins the church, has the new glazed corner stair, and there are further converted rooms in the link block which runs across to the twin towers. Here a new room was inserted into the roof structure by reinforcing the additional timbers with down-standing steel plates cut in curves to follow the bending moments. Giencke solves the structural and spatial problems one by one, profiting from the idiosyncrasies of the

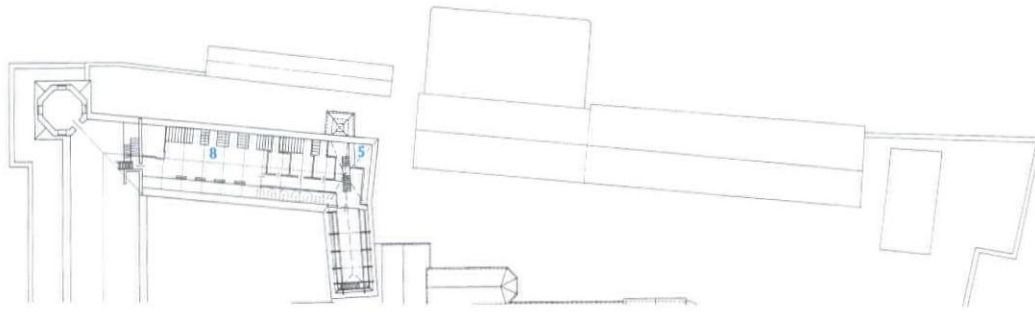


- a village green
- b monastery court
- c church
- d sports hall
- e car park
- f monastery inn
- g local (state) school

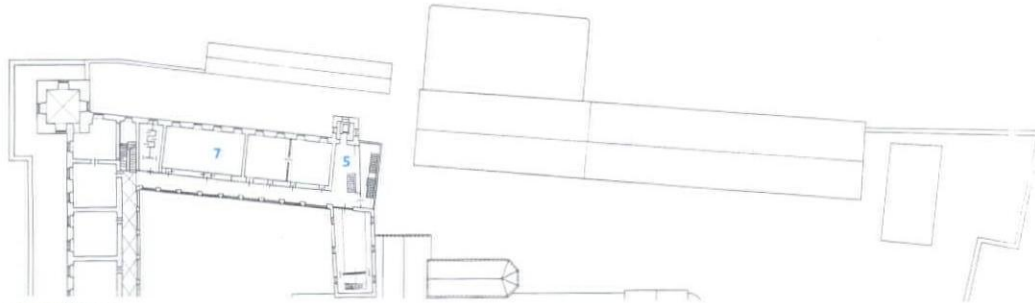


site plan

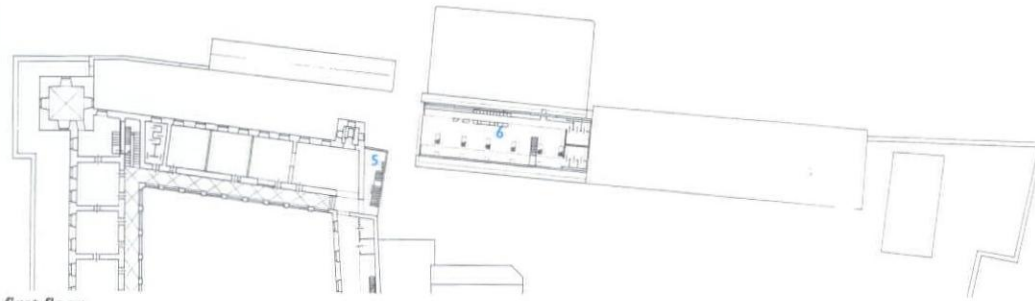
- 1 entrance
- 2 church
- 3 court
- 4 sports hall
- 5 new stair tower
- 6 changing
- 7 laboratories
- 8 art room



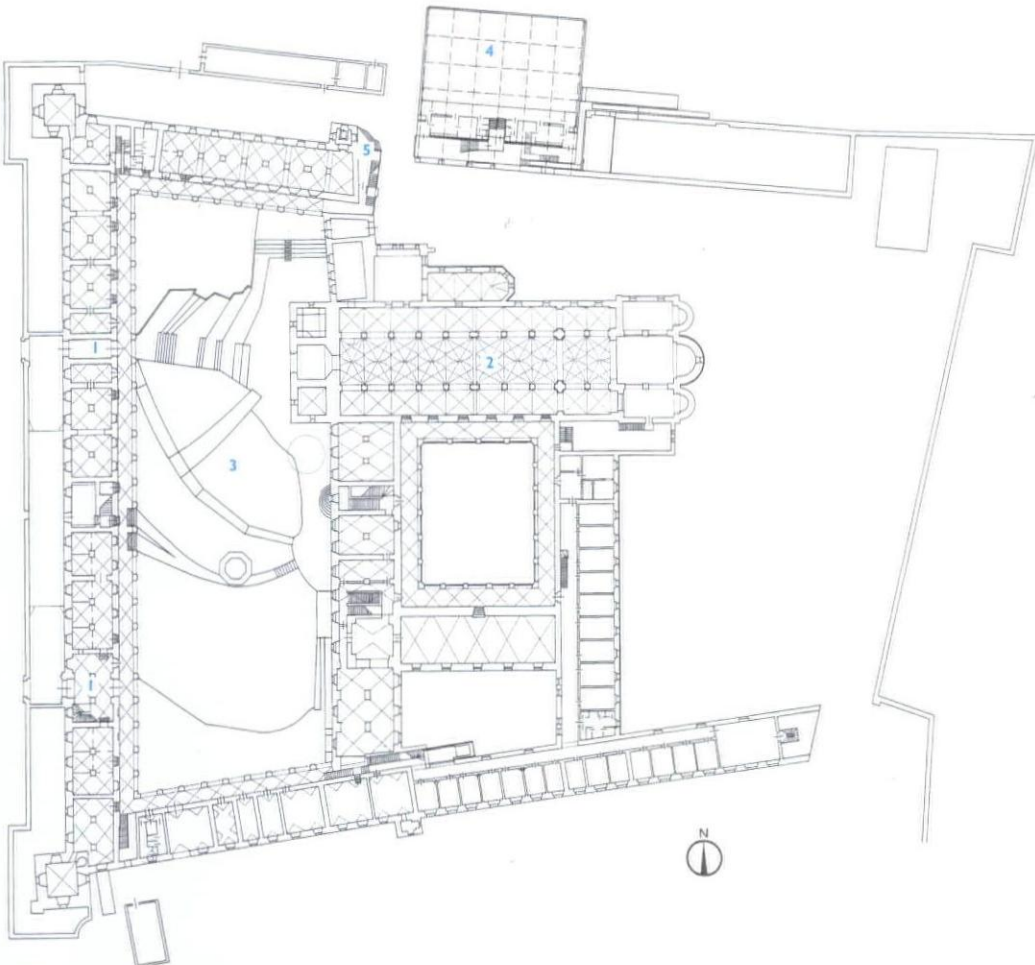
third floor



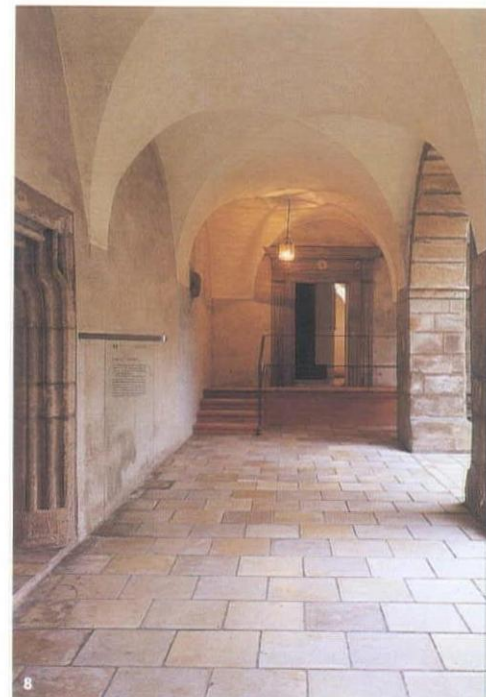
second floor



first floor



entrance level plan (scale approx 1:1300)



historic structure to provoke a different and unexpected arrangement each time. His modern structures are light and precise, exposed in the simplest and most direct way.

The one piece of completely new building is the school sports hall added at the back on the north side. It is allowed to grow out of an existing building that was part of the north range and serves as changing rooms, but its main volume is a completely new glass box with a flat roof, making no stylistic concession to the older structures. Its bulk was minimized by sinking it into the ground, which also allows the roof to slide out from under the old building's eaves, but the glass wall is starkly modern, with horizontal panels and rounded corners. The technology is novel, for the sealed glazing units hang on cables and are allowed to swing in the wind. Giencke is fascinated by the idea of soft mobile facades as opposed to the usual rigidity. The outer side of the roof is supported by vertical round columns. They carry a row of concealed steel beams turned into trusses with downstand ties. However, only the two end trusses are left visible. The middle of the ceiling pitches gently down, left as a simple white plane. Here Giencke did not want anything too busy, nor did he feel the need to expose structure for its own sake. This thoroughly modern piece is allowed to be more abstract, and in general form and detail it is as uncompromisingly up-to-date as any of Giencke's works, pushing technological frontiers.

The most difficult and sensitive part of the conversion – and it is not obviously so – was the landscaping and reforming of the main court. This is the main outdoor room in the complex and the all-important route to the church. Debris from the collapsed northern tower had never been properly cleared, so

the whole area was set rather high, with somewhat narrow and abrupt steps leading down to a narrow paved well by the church's West Front. Giencke has cleared it out and made it more amphitheatre-like, with the church door as stage. Steps turn into seats and end in a zigzag wall on the north side, while opposite a ramp veers off south then returns, allowing wheelchair access as the equal alternative. Many architects would have felt the need for a more formal, rigid and axial arrangement, playing up the Baroque aspect and trying to turn something born by accretion into a once-and-for-all set-piece. Giencke's asymmetrical handling is masterly and appropriate for our time, for it complements the asymmetries inherent in the setting – both the asymmetrical siting of the route within the long court and the slight misalignment of church and gatehouse. It gently adds another layer.

The redevelopments at Seckau have taken years of painstaking and careful work, and in the end much of it is invisible or at least not obvious. For most people, the focus of attention must remain the 900 year-old building with its accreted layers and fine examples of craftsmanship from every period, so Giencke's discreet additions will fade into the background. His skill at revealing the old and setting it in a sympathetic context, removing degradations and preserving features that had almost vanished will be taken for granted.

In 50 years, many of the gaudier contrivances featured in these pages will already be demolished and long forgotten, and perhaps even Giencke's additions will then seem dated. But short of a major disaster, Seckau will still be there, with the layers of history and memory that give it its special character. PETER BLUNDELL JONES

ABBEY SCHOOL, SECKAU, AUSTRIA

ARCHITECT

GIENCKE & COMPANY

9

Museum in lowest floor is designed to let the old vaulted structure tell its simple story.

10

New laboratory in north wing is separated from corridor by glazed wall containing beautiful nineteenth-century scientific instruments. Light comes from above ...

11

... where a new art room has been created in roofspace. Light descends to lab through glazed panels in floor and slots along south side of space.

12, 13

North-east stair, moving from second to third floor in roofspace. Note new steels supporting roof timbers.

14

Sports hall is partly dug into ground to reduce bulk. Through glass can be seen old outbuilding from which it grows.

Architect

Giencke & Company

Design team

Volker Giencke, Arpad Ferdinand, Georg Giebler, Sandra Flury, Petra Fischer

Consulting engineer

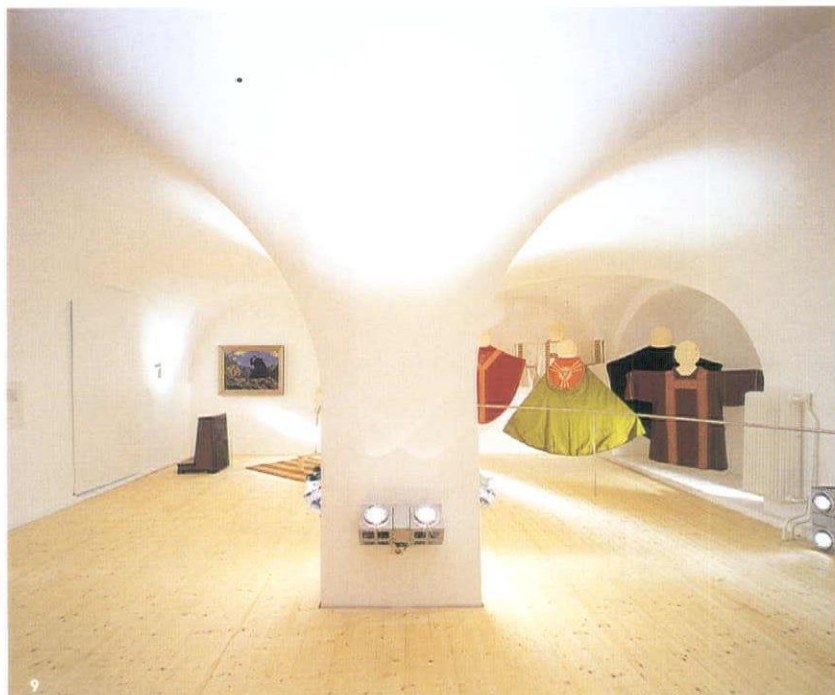
Alois Winkler

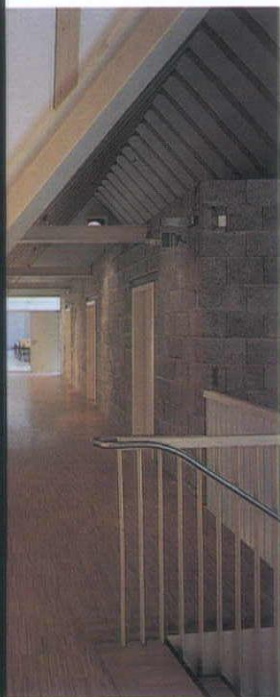
Lighting

Christian Bartenbach

Photographs

Ralph Richter







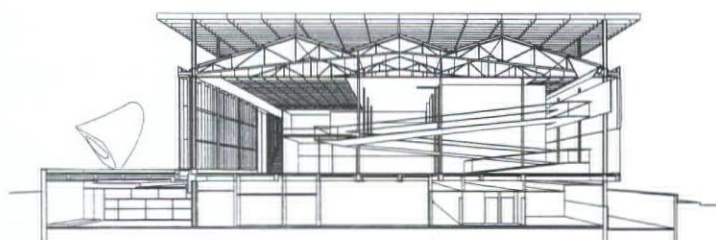
ART MUSEUM, LE HAVRE, FRANCE

ARCHITECT

LAURENT AND EMMANUELLE BEAUDOUIN

1
The museum occupies a sea front site in Le Havre. G. H. Adams' huge concrete sculpture has become the building's distinctive symbol.

2
Prouvé's canopy of aluminium baffles oversails the triple-pitched roof of the museum. Prouvé acted as consultant to the original architects.



sectional perspective

MALRAUX MODIFIED

The Musée André Malraux, one of France's most architecturally innovative and culturally significant art museums, has been given a vigorous new lease of life.

The Musée André Malraux at Le Havre re-opened this spring after an extensive programme of works by Nancy-based architects Laurent and Emmanuelle Beaudouin, who have sought to retain the spirit of the remarkable building completed in 1961 to designs by architects Guy Lagneau and Raymond Audigier with Jean Prouvé as consultant. It was the first 'Musée – Maison de la Culture' opened by Malraux as Minister of Cultural Affairs and, in keeping with his mission to make culture accessible to a much wider public, it combined the functions of a museum with those of a centre for cultural activities.¹ Hailed in 1961 as the first museum of importance to have been built in France since the 1930s,² it could be seen as the forerunner for the Centre Georges Pompidou in Paris.

Prominently sited at the harbour-mouth, the building broke with the idiom adopted by Auguste Perret and his atelier for the reconstruction of Le Havre's carpet-bombed town centre. By making pragmatic use of industrial technology to provide flexible, naturally lit spaces with views out to sea, the museum/cultural centre addressed the brighter future represented by the post-war revival of transatlantic shipping in the fast-expanding seaport (the new 2044 passenger-capacity transatlantic liner *France* first sailed

from Le Havre in January 1962). But the cultural centre later moved out, the museum lost its sparkle and, on sunny days, it became uncomfortably hot.

Upgrading exhibition spaces to current conservation standards and improving facilities for visitors were among the chief requirements of the renovation programme. The Beaudouins won the commission in 1994 with a scheme proposing substantial internal restructuring to achieve these ends, while stinted somewhat on the amount of floor area required by the brief so as to prevent the character of the 1961 building from being lost. They discussed their scheme with Guy Lagneau, and with Jean Dimitrijevic and Michel Weill, who had worked with him on the original building (all three former pupils of Perret) and continued to consult Lagneau throughout the design stage.

Externally, the general appearance of the museum has been little changed. Jean Prouvé's much-imitated 'paralum' of fixed oval-section aluminium baffles – now restored to pristine condition – continues to oversail the clear-glazed triple-pitched roof of the main building volume, set on its moated semi-basement. And the museum's symbol, G. H. Adam's massive concrete sculpture *The Eye*, has retained its place, just proud of the seaward facade.



ump winds through the main
ble-height exhibition space to
eries on the upper levels.

rance hall, looking down to the
ary at lower ground level. The
rance bridge is enclosed by glass
ck walls.



ART MUSEUM, LE HAVRE, FRANCE

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As in 1961, the entrance is reached by ramp and bridge at the southern end of the building, where new visitor facilities are concentrated. Now flanked by glass brick partitions, the entrance lobby opens onto a promenade deck giving views into the museum (through glass) and plunging views into the new library below. Ticket office, cloakroom and shop are tucked away beyond a staircase with a hull-like closed timber string (retained from the original building) leading up to the bar (cramped), restaurant (with sea views) and club-room.

Now wholly contained within a computer-controlled, air-conditioned environment, the museum space has been completely restructured. The various devices provided in 1961 to achieve maximum flexibility – fixings for suspending and anchoring display panels and space-dividers, for example – have all been dispensed with, and the former upper gallery levels have been replaced by a more extensive upper floor. Gone, too, is the system of interchangeable white and black plastic panels intended to control the diffusion of natural top-lighting. Part of the former suspended ceiling has been reinstated with modern translucent panels, other parts have been plastered over, and various incursions have been made into the roof void to channel light onto specific exhibits.

Exhibition spaces now range in size and character from shrine-like areas designed for specific exhibits – notably the museum's

important collection of studies by Eugène Boudin (Monet's first teacher), to computer-controlled glass-fronted display cabinets (not in operation at the time of writing) designed to enable visitors to call up selected original drawings from the museum's reserves.

Temporary exhibitions have been allocated the retained atrium-like top-lit double-height volume with its full-height window-wall overlooking the sea.

A small complaint here. To upgrade the performance of the double-glazing to the west elevation, adjustable vertical glass louvres with vertical fitting have been installed in the 800mm air gap, while horizontal fritting has been applied to the inner glass plane – and very nasty optical effects are produced by the interplay between them.

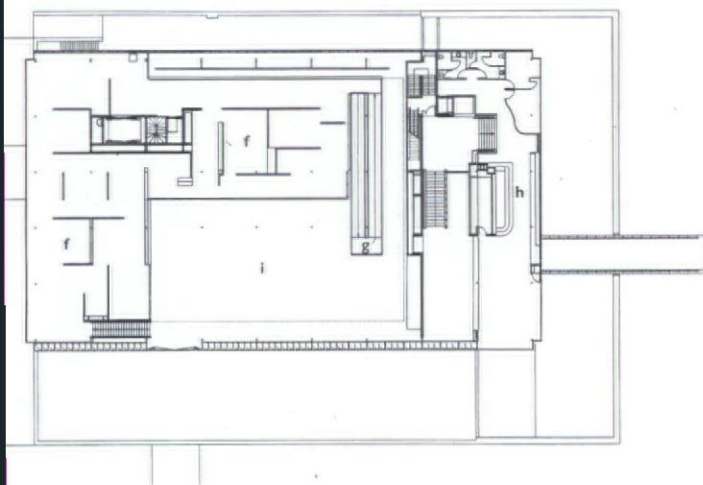
Nevertheless, the present temporary exhibition of Braque painting flows seamlessly into related areas of the permanent collections,³ the museum has been given a new lease of life and the Beaudouins have succeeded in retaining something of the building's original character.

CHARLOTTE ELLIS

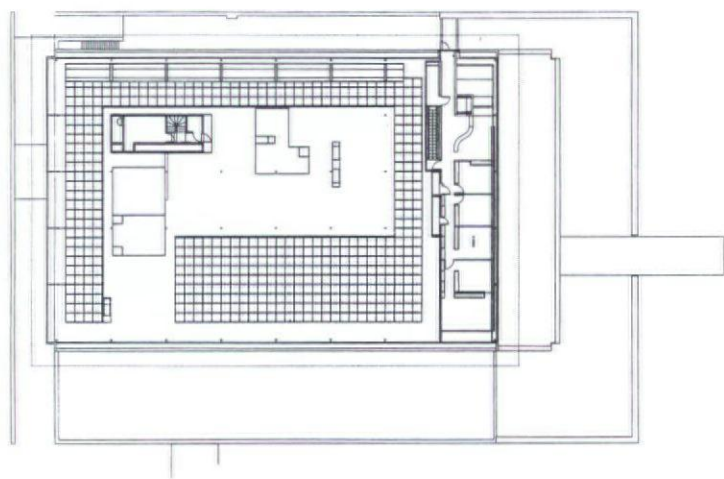
1 A temporary exhibition of tapestries, a concert and a film-show for an audience of 800 were held in the building when it was inaugurated by André Malraux on 24 June 1961, according to *L'Architecture d'Aujourd'hui* No 97, September 1961.

2 *L'Oeil* No 79/80, Paris, 1961 pp52-57.

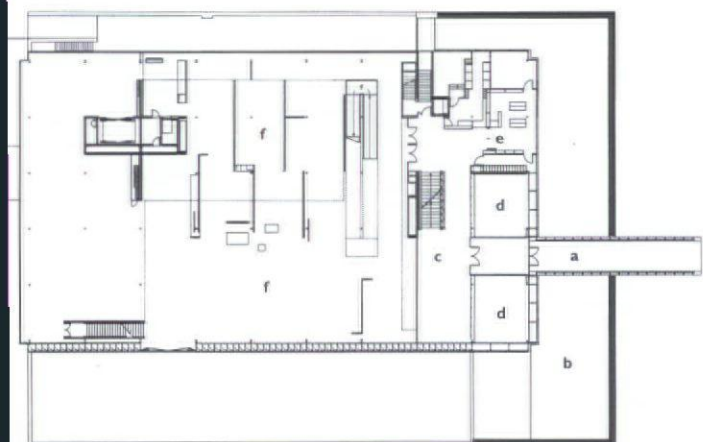
3 Georges Braque: *L'espace*, until 21 June 1999.



first floor plan



second floor plan



ground floor plan (scale approx 1:600)

- a entrance bridge
- b moat
- c entrance hall
- d void over library below
- e bookshop and cloakroom
- f exhibition space
- g ramp
- h bar
- i void over gallery below
- j offices

Architect

Laurent and Emmanuelle Beaudouin, Nancy, France

Project team

L. Beaudouin, E. Beaudouin, S. Barclay, J. P. Crousse, A. Creusot, A. Purpuri, C. Presle, L. Carrara-Cagni

Structural engineers

RFR, C. Winingier

Photographs

Jean Marie Monthiers

5

Tall, calm volume of the museum's library on the lower ground floor.

6

Promenade level on the first floor, with bar on the left. The interior has the spare yet refined quality of an ocean liner.

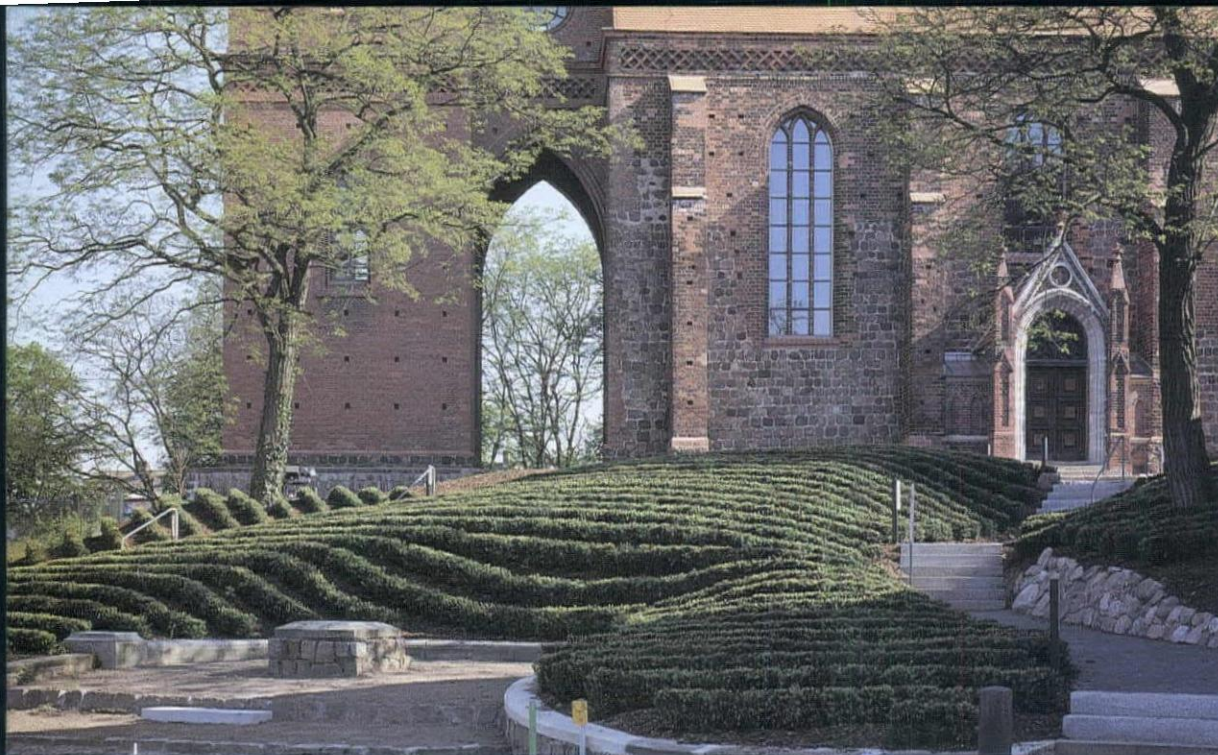
7

Double-height galleries on the ground floor. Light diffuses through the double roof.

8

The long ramp encourages a leisurely promenade through the building.





A medieval Prussian church, restored by Schinkel and ruined in the Second World War, has been brought back to life by inserting the town library and generating symbiosis between temporal and spiritual.

SHIPS IN TIME

CHURCH CONVERSION AND LIBRARY,
MÜNCHEBERG, GERMANY

ARCHITECT

KLAUS BLOCK ARCHITEKT

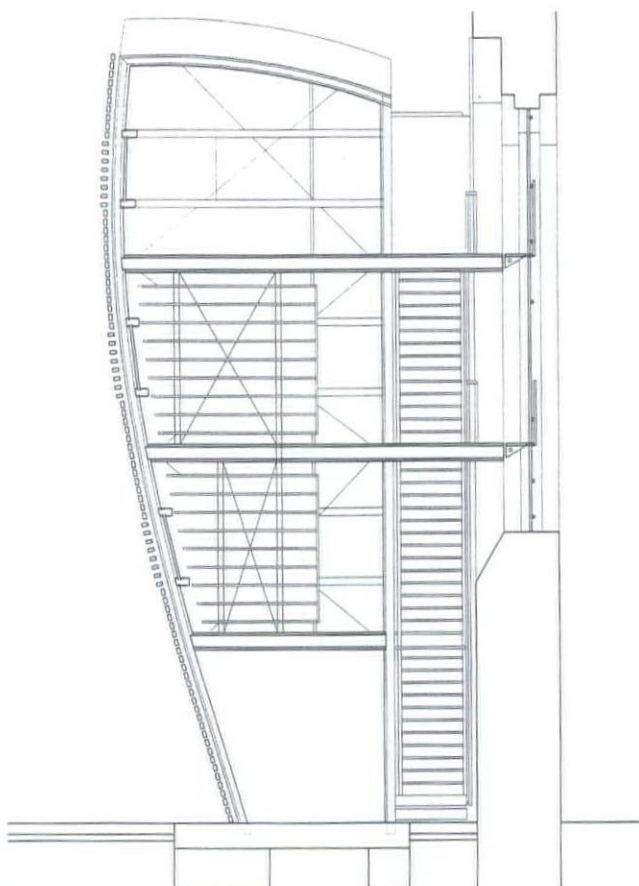
1
Schinkel restored the church in the early nineteenth century, adding the tower (left) and Gothic details like the porches.

2
A ship within a ship: the new building is independent of the old. Lift tower echoes Schinkel's semi-attached campanile.

3
The medieval chancel has become the church.

4
Ash slats over glass walls make the new building semi-transparent.

5
The new building is separated from the old by stairs.



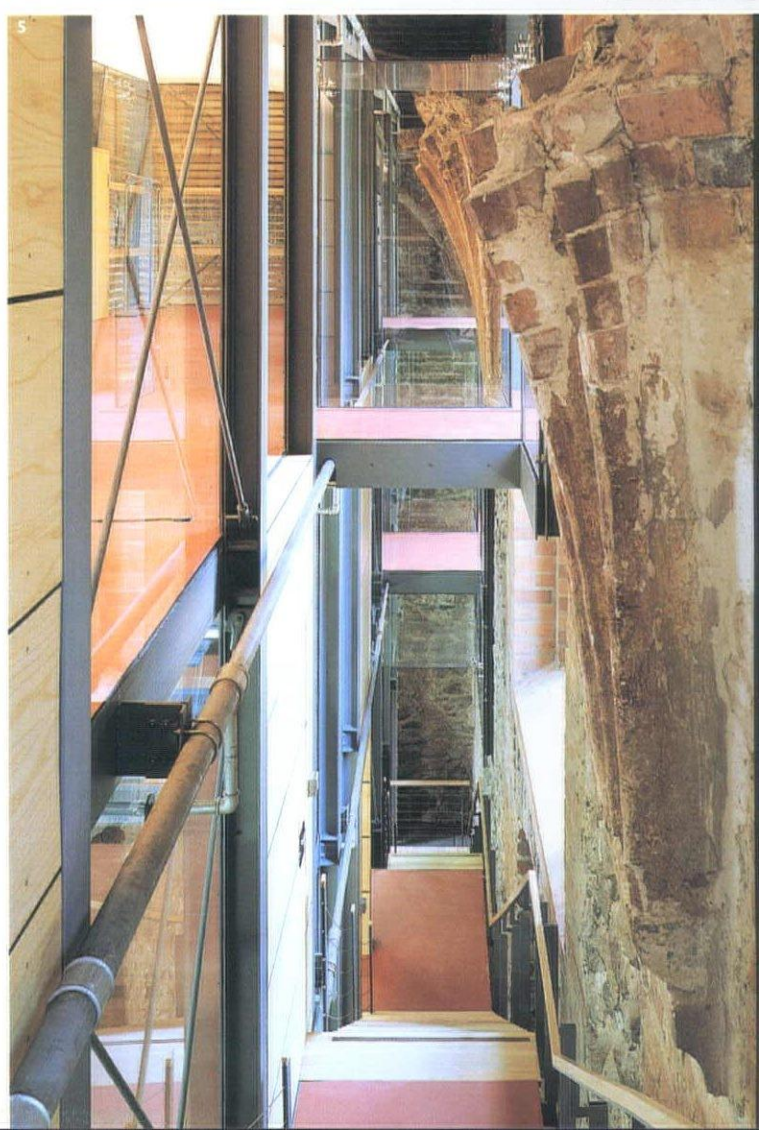
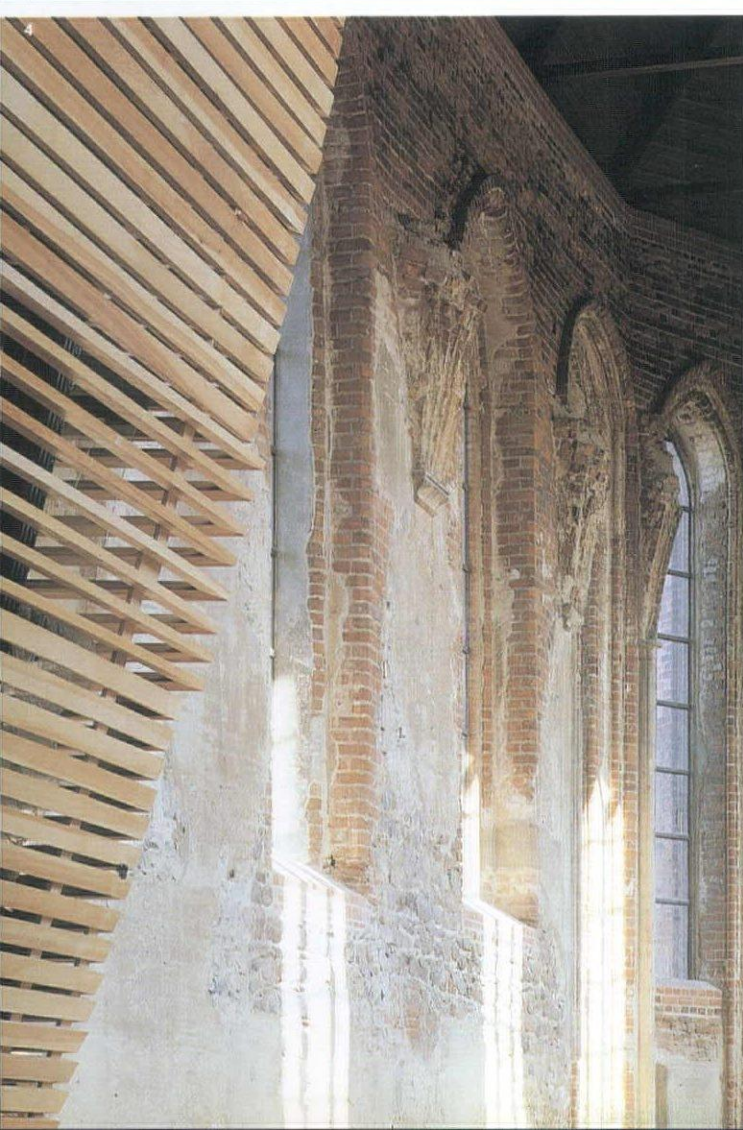
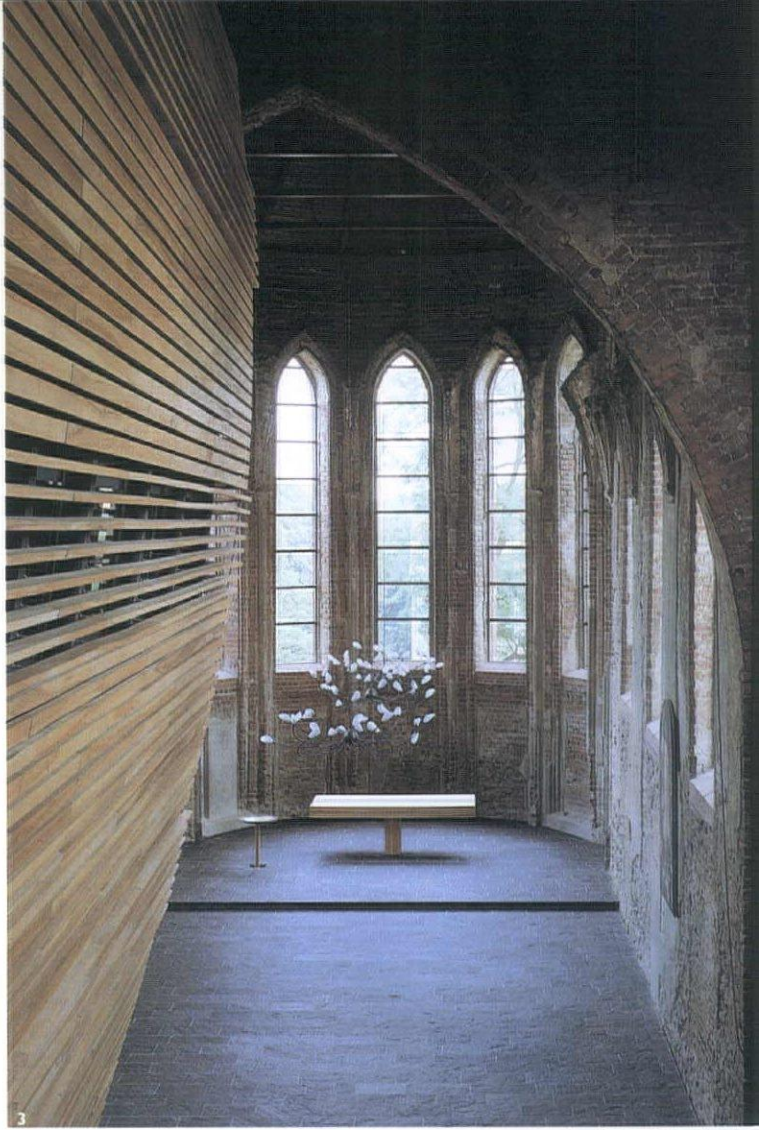
section through new insertion and Gothic wall (scale approx 1:100)

Between Berlin and the not very distant Polish border is the little town of Müncheberg clustering round the Marienkirche, the thirteenth-century mother church carved out of rough stone with beautifully honed window and door openings in brick. In the early nineteenth century, Schinkel added a semi-attached campanile and Gothic details like the porches. After the destruction of Prussia in the Second World War, the church was a ruined shell, with the vestiges of its broken Gothic vaults clawing Caspar David Friedrich-like against the sky: smashed bones of skeletal fingers.

After German reunification, the ecclesiastical authorities wanted to re-roof the church and bring it back into use as a place of worship. But the little parish was not able to restore the place and keep it going without help. So a partnership was formed with the municipality to share the space as both temporal and spiritual centre. Klaus Block won the competition to make the place live again.

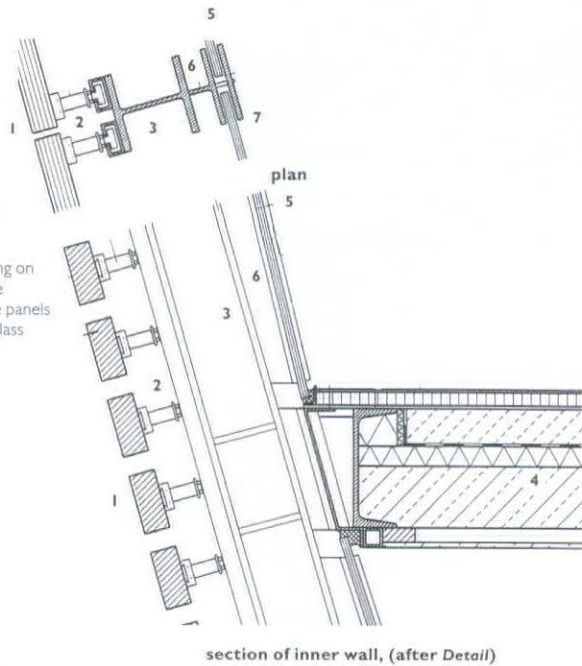
His radical proposal involved making a huge new form in the old nave, and allowing the old chancel to act as the church proper. The temporal element is contained in a curved structure independent of the old work. Its ash slatted walls evoke the side of a ship, so it is a ship within a ship. (The English word 'nave' has lost its relationship to the Latin for a vessel, but in German, the 'schiff' is still the part of the church in which the congregation gathers to take its communal journey to better places.) Here, four storeys high, is a kind of modern longship that has come to harbour in the old heart of the town. It contains the local library, community office, council chamber – and storage, lavatories and all the stuff not normally found in Gothic churches. The old chancel is now the church: sometimes it is used for concerts and public meetings.

In the new, inner, building, functions are naturally clearly layered on top of each other because of the thinness of the plan. On the ground floor are reception and cloakrooms, chair

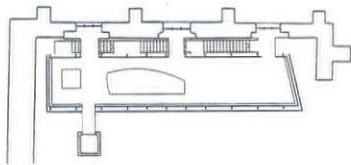


**CHURCH CONVERSION AND
LIBRARY, MÜNCHEBERG, GERMANY**
ARCHITECT
KLAUS BLOCK ARCHITEKT

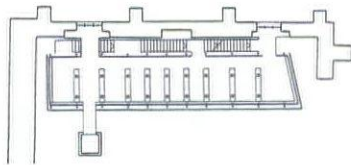
- 1 40x90mm ash slats
- 2 T head bolt fixing
- 3 120mm RSJ
- 4 linoleum on boarding on screed on glass fibre reinforced concrete panels
- 5 12mm toughened glass
- 6 RSJ cut to taper
- 7 steel flat



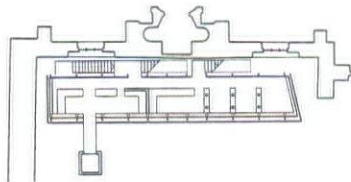
section



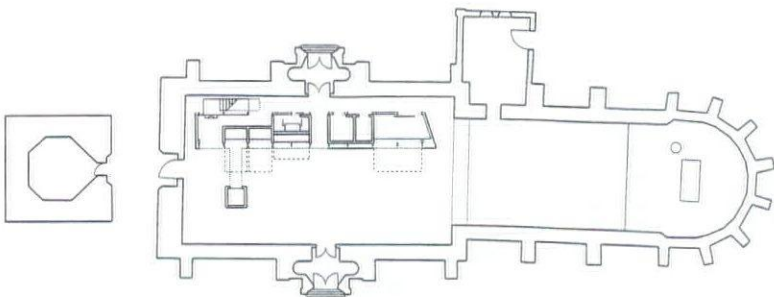
top floor



second floor



first floor



ground floor showing new building in relation to medieval church and Schinkel's campanile (scale approx 1:600)

storage (for the chancel) and other routine things. As the inserted hull billows up and outwards, the first floor contains the library offices and control desk. Above that are the library stacks. Then, on the top floor of the new part is the town's council and conference chamber.

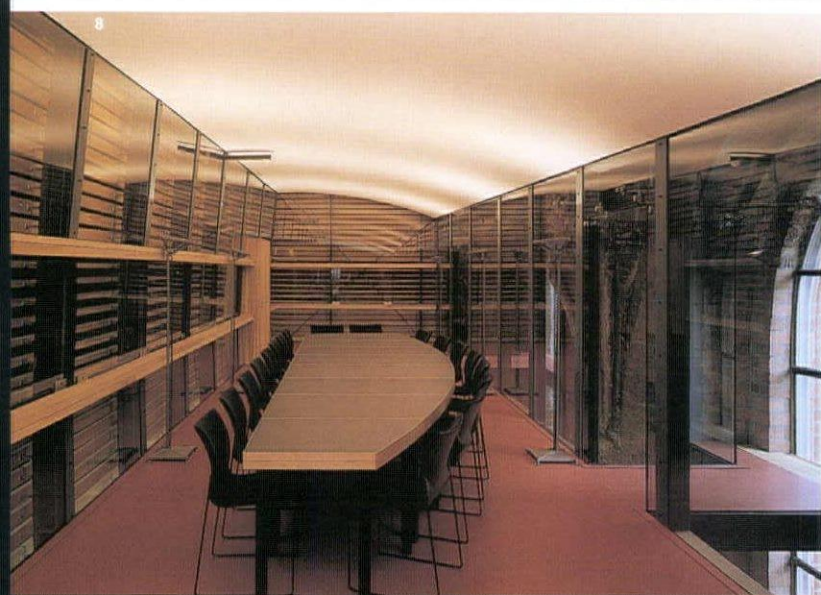
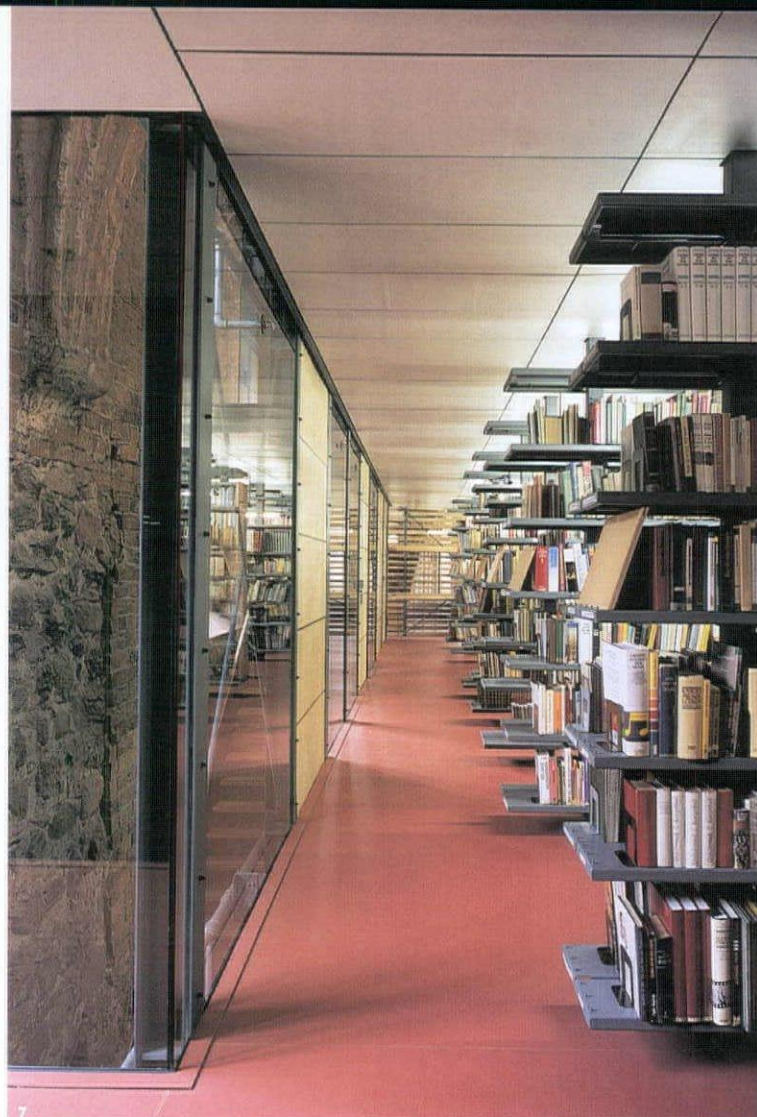
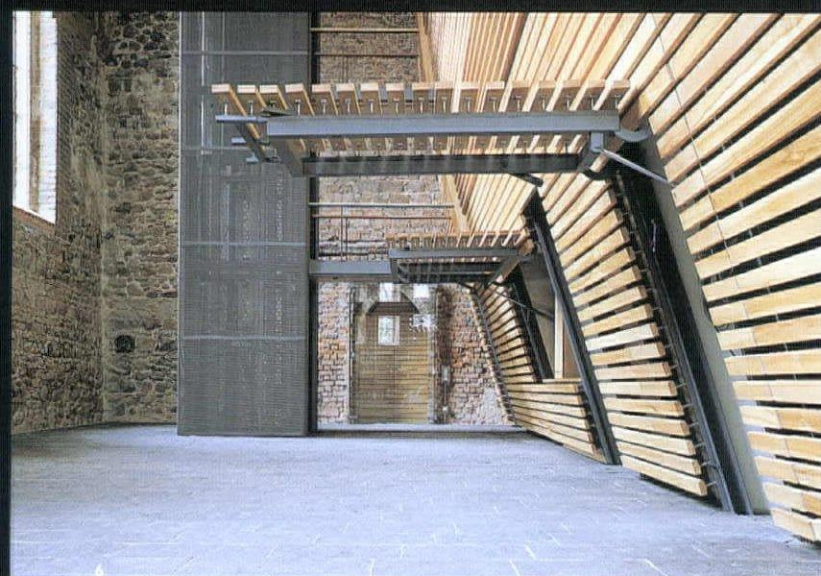
Stairs separate the new ship from its harbour. A lift tower, clad in diaphanous perforated metal, is an abstracted metaphor of the relationship of Schinkel's campanile to the Gothic church. The new ship is structurally separate from the old. A curved steel structure is clad in glass with a simplicity characteristic of the best German work. We should start to understand the brilliance of the best new German detailing. There is technical competence which is not flashy, invention which draws on a reservoir of craft skills, sensitivity to both old and new.

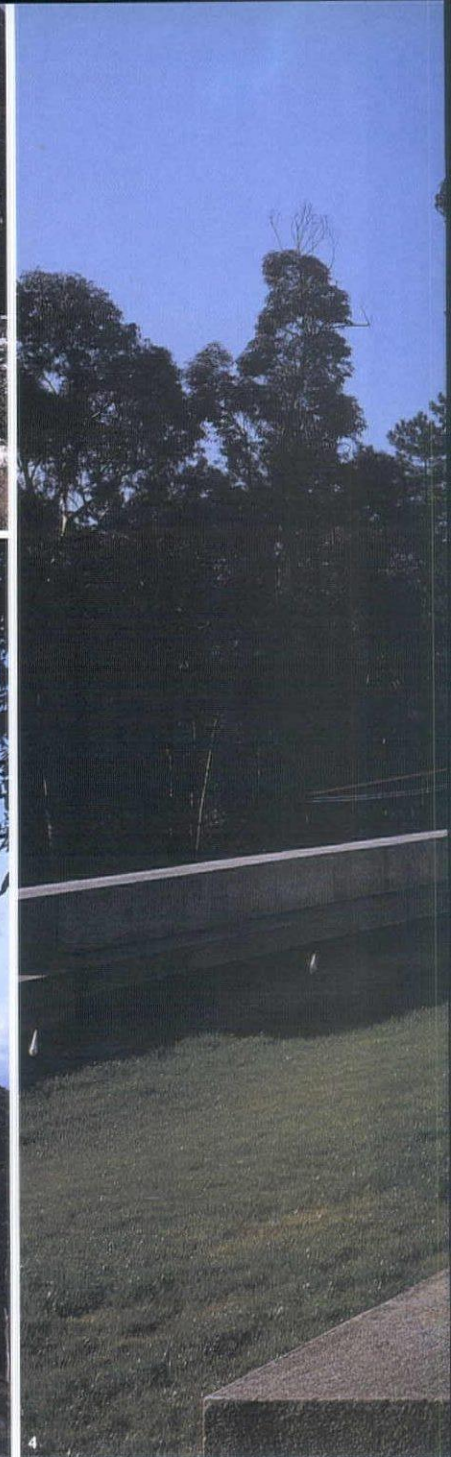
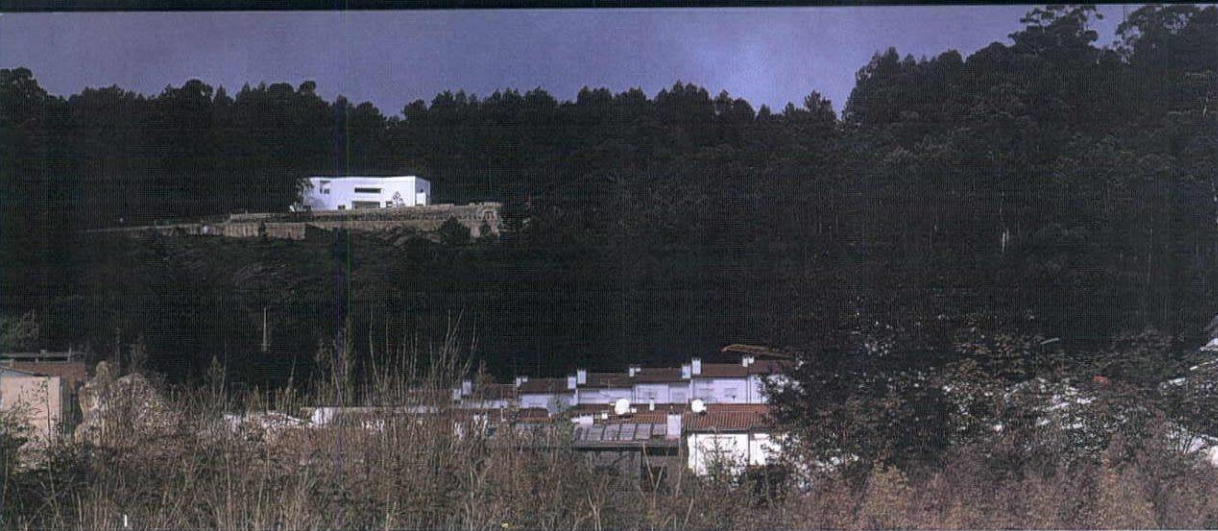
Outside the glass are the ash slats, modifying the bulk of the new volume, because it seems to change as you move round it, from an almost solid thing to one in which delicately incised slits make it practically shimmer. Stacked stairs form an intermediate zone between old and new. Bridges fly across the voids over stair flights to meet the beautiful old (Schinkel-restored) slender brick Gothic mullions of the nave windows. An extraordinarily elegant stainless steel detail that reinforces the brick allows modern opening lights to rotate round the mullions without harming them.

Spaces inside the new ship are acoustically and thermally separate from the old nave: temporal affairs do not compromise the spiritual. The place is a metaphor of a decent society, in which church and state are separate but symbiotically and symbolically interwoven. ELEANOR GREY

Architect
Klaus Block Architekt, Berlin
Design team
Klaus Block, Susanne Günther, Heike Simon, Siegfried Casteleyn
Landscape planning
Gabriele Schultheiss, Thomas Brunsch
Structural engineer
Dierks, Babilon & Voigt
Photographs
Ulrich Schwarz

- 6
Hydraulically manipulated shutters
open for cloakroom and lavatories.
7
Library stacks on second floor.
8
Top floor of new work: meeting
room.
9
Windows can be approached by
bridges over stairs.
10
Elegant stainless-steel detail which
allows large panes of glass to swing
round Schinkel restored brick
mullions.





HAIL SIZA

Design of a house in northern Portugal makes use of existing groundworks on a site overlooking the local town.

HOUSE, VILA NOVA DE FAMALICÃO,
PORTUGAL

ARCHITECT

ALVARO SIZA ARQUITECTO



- 1 The house in commanding position can be seen from far away.
- 2 House from west with precipitous slope to south.
- 3 Sharply etched forms against dark forest.
- 4 Living room set at head of swimming pool with stone surround. To left, fragment of colonnade.



Casa Vieira de Castro, by Alvaro Siza Arquitecto, is at the south-western end of a terrace built halfway up the precipitous slope of a hill. It overlooks the industrial town of Vila Nova de Famalicão in northern Portugal, which lies about 18km south-west of Braga and has a history of watchmaking. The terrain is rocky and, with a relatively high rainfall in this part of the country, green with pine and oak. From this vantage there are southerly views over an immense landscape; conversely from the valley, the house can be seen from far away, an abstract form etched sharp and white against the forest.

The site, with an old house at the north-eastern end, had been destined for a sanatorium. When acquired by the client, who is a local industrialist, it contained only the foundations and plinth of the unbuilt sanatorium and a wide flight of shallow stone steps.

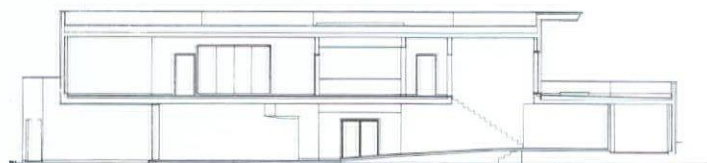
Development of the site was in three phases. The first task was to restore the old building, and convert it into a caretaker's house. The second phase provided a two-storey family house for the client, built upon the existing plinth. The third, still to be completed, consists of constructing a swimming pool and creating a terraced garden out of land cleared of forest. Formal entrance to the estate is from the east,

where you pass the caretaker's house before ascending the steps. Service access and garaging is on the west.

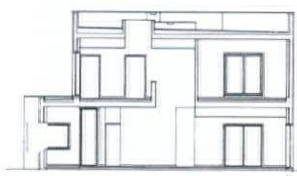
In general the Portuguese have a strong sense of their own culture. For Siza the house is a repository of personal and regional identity, and bastion against the forces that try to render the world more uniform and impersonal.¹ Though couched in abstract form, the architecture of this house, like Siza's other works, acknowledges tradition. The essential dignity of the building, deriving from proportion, composition and massing of its parts, and the way it is visibly set apart on the hillside, with a commanding view of the town, recalls the traditional *quinta*.

But it is the physical nature of the place with its stupendous prospect that is plainly at the heart of the design. The back of the house gives onto the sheltering belt of trees while the south is faceted and at almost every turn the interior is open to the landscape.

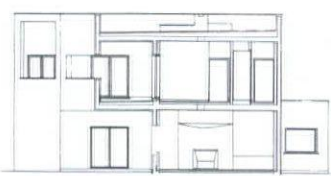
Seen from the west, the sequence of stepped and cut out volumes look to be carved from a single solid. This is partly because of the constant height of the building and uniformly white walls, and partly because the openings are relatively modest – as they are in traditional



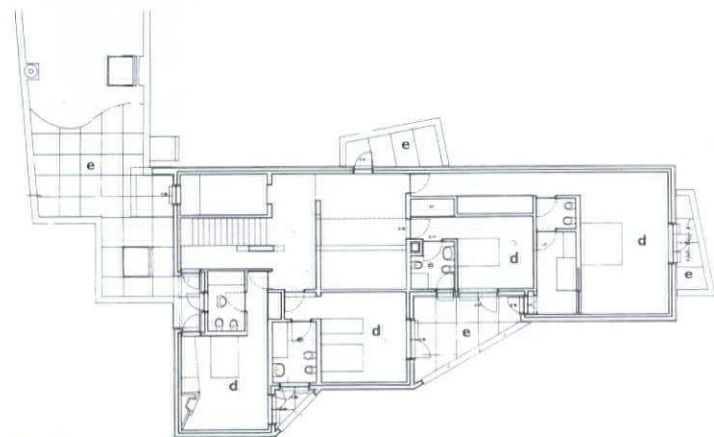
east-west section



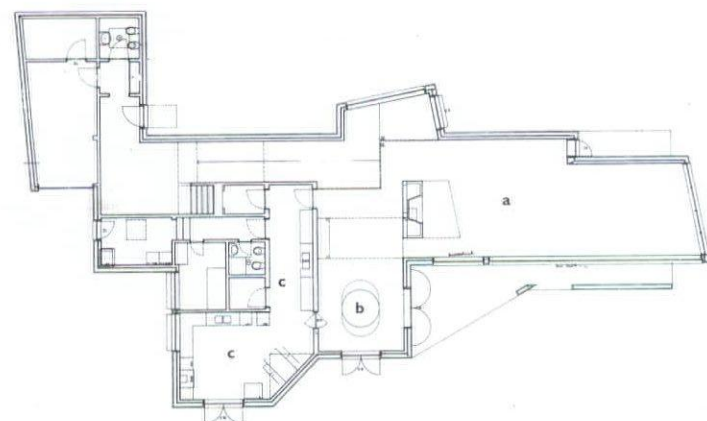
north-south cross section



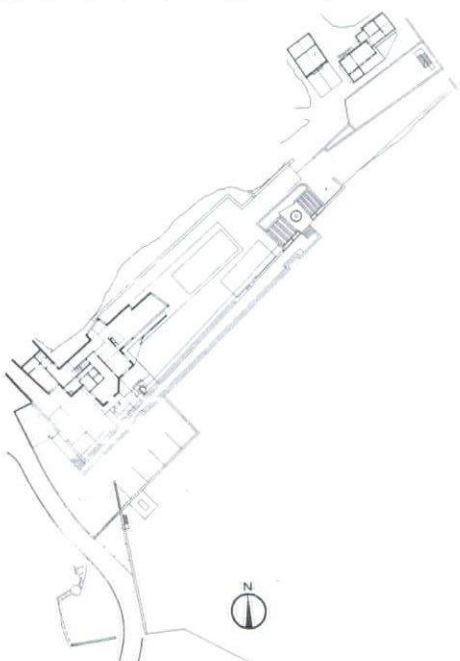
south-north cross section



first floor plan



ground floor plan (scale approx 1:400)



site plan

- a. living room
- b. dining room
- c. kitchen
- d. bedroom
- e. terrace

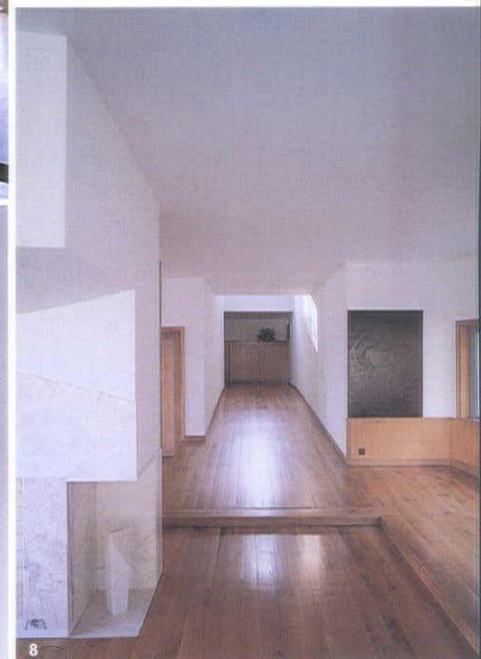


5

**HOUSE, VILA NOVA DE
FAMALICÃO, PORTUGAL**
ARCHITECT
ALVARO SIZA ARQUITECTO

Architect
Alvaro Siza Arquitecto
Project architects
Alvaro Siza, Luisa Penha
General contractors
Habitrofa, Soares de Costa, Constructura San José
Engineers
Soprojectos-Famalicão
Photographs
Duccio Malagamba

- 5 Looking north-south to dining room from double-height entrance hall.
- 6 Fireplace indicates separation between various spaces.
- 7 Fireplace at head of living room (Siza's furniture has still to arrive).
- 8 North corridor to rear of house.
- 9 Kitchen lined with indigenous marble.



Portuguese houses. So white planes dominate. Approached from the east, where cut-outs are larger and volumes interleaved, the house has a less solid appearance. Projections and indentations of the plan at upper and lower levels have produced a fragment of a colonnade on the ground floor and first floor terraces like eyries.

Inside the kinetic envelope, the interior is conventionally and very comfortably arranged with the living quarters on the ground floor and four bedrooms above. Each of these has a bathroom and gives onto a terrace. Siza is in the process of designing the furniture throughout the house.

The further you get from the moderating influence of the Atlantic, the more severe the winters, and open fires are traditionally common in the region. On the ground floor, the massive form of a fireplace, handsomely lined with white marble and an architectural element in its own right, creates separation between double-height hall and dining room, and between hall and living room (for otherwise the spaces simply flow into one another).

The living room, which strikes you as a vessel of light, stretches

eastwards from the fireplace towards the pool. It is illuminated along its considerable south-facing length by a narrow strip of sliding windows, the south light partly diffused by the colonnade. At the eastern end, big glass panels, set at a slight angle to the pool, allow you to look down the length of the terrace.

Finishes and materials are spartan: white walls hover above gleaming oak floors, with pale Portuguese marble being used for bathroom and kitchen floors and on walls. Internally, doors and window frames, simply designed, are wooden; externally openings are framed in painted metal or wood with door and window cills in marble. But the manner in which light and shadow have been treated as an almost tangible component of the architecture transforms mere austerity, giving edge and surface to form, and imbuing this house with a sense of spiritual enlightenment. P. M.

1 See Dominique Machabert, 'La blue note d'Alvaro Siza', *Techniques et Architecture*, August-September 1998, pp64-67.

ART MUSEUM, SCOTTSDALE, ARIZONA, USA

ARCHITECT

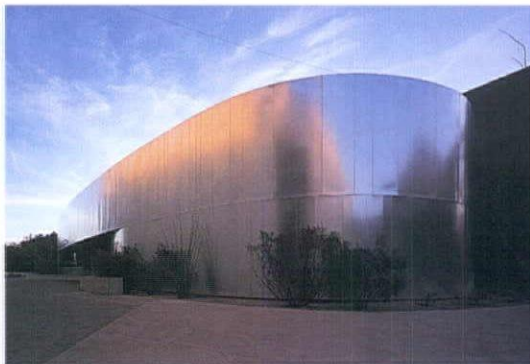
WILLIAM P. BRUDER ARCHITECT

GLAZING ARIZONA

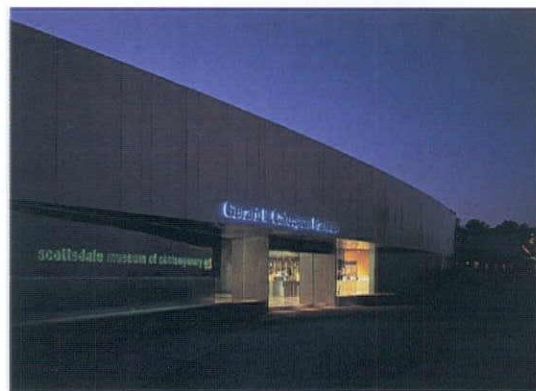
Transforming a cinema complex into art galleries was, in some ways, simpler than you might think. But apparent ease of transition has been achieved only with much thought and sensitivity.



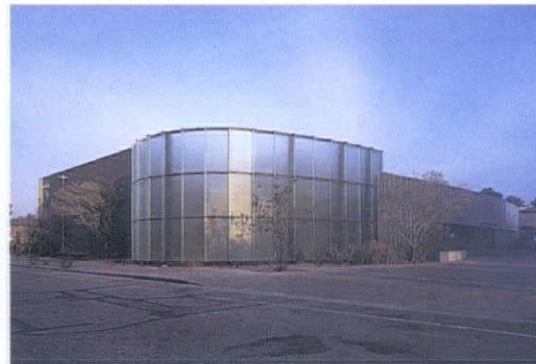
1



3



2



4

Scottsdale, part of the Phoenix conglomeration in Arizona, is not (yet) renowned as a great regional centre of art, but many of its citizens hope that it will become so, and one of the most recent stepping stones on its path to artistic recognition is Will Bruder's Museum of Contemporary Art (formally known as the Gerard L. Cafesjian Pavilion). Created out of a five-screen cinema erected in 1975 on 2nd Street, it faces the city's Center for the Arts built by the architect Bennie Gonzales in the same year.

With all their seats removed, the cinema spaces were clearly appropriate for art exhibitions with really quite small alterations to the original fabric.

Bruder took out the ceilings, exposing the industrial timber trusses, and lacing his new service runs through them. The main alterations to the building have been on the east side. Here, Bruder has created a front which is gently curved in plan, and intended to attract visitors into the building. While the cinema building was in a sort of drab dusty buff stucco, the new

front glitters. And it bulges at each end in homage to the curves on the neighbouring Gonzales building.

The south end of the new front has been made as a huge glass sculpture by the artist James Fraser Carpenter. Big sheets of dichroic glass enclose a small sculpture court, filling it with ever-changing bands of ravishing green, blue, red and purple light. The rest of the new piece is clad by Bruder in panels of silver galvanized steel which range randomly in width from 1ft (300mm) to 4ft in an attempt

to create what he describes as something reminiscent of 'a handmade quilt'. Like Carpenter's glass next to it, the metal seems to ripple in the clear desert light. Behind this glittering and sparkling front, the old building has been painted a dark purplish grey to make it both undemonstrative and recessive.

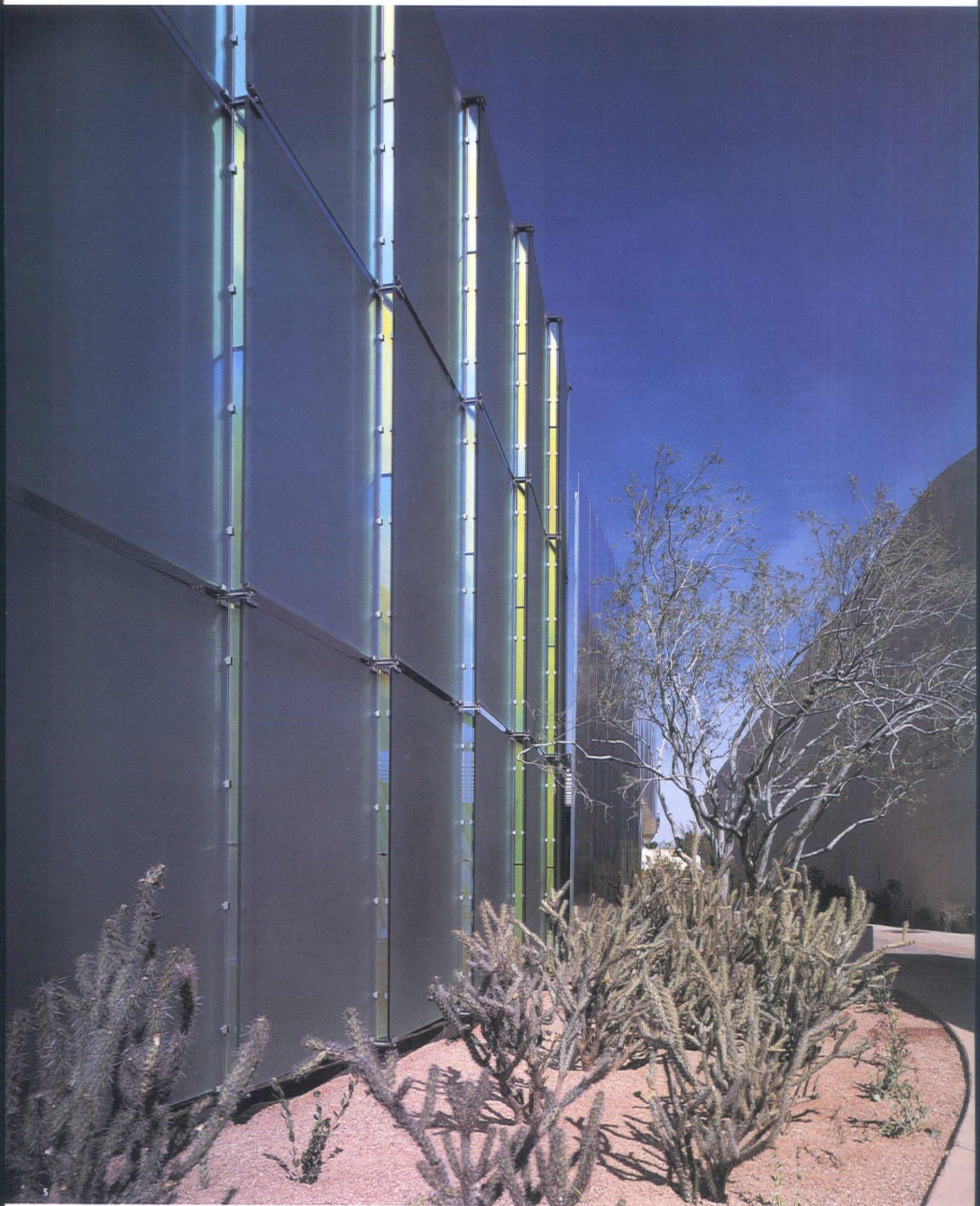
Entering, you are drawn down the main axis by curves. The full-height one on the left acts as a kind of noticeboard of donors and sponsors. To the right is the circular metal reception desk

1
Before alterations: cinema (left) faces Bennie Gonzales' curving Center for the Arts.

2
New entrance front shimmers in almost all lights.

3
From north: curve is created from differing width panels of silvery galvanized steel. Echoing this curve is the southern one ...

4, 5
... a wall of dichroic glass by James Fraser Carpenter.





6
Inside the court made by Carpenter's wall, light changes continually in direction and colour. Old building to left.

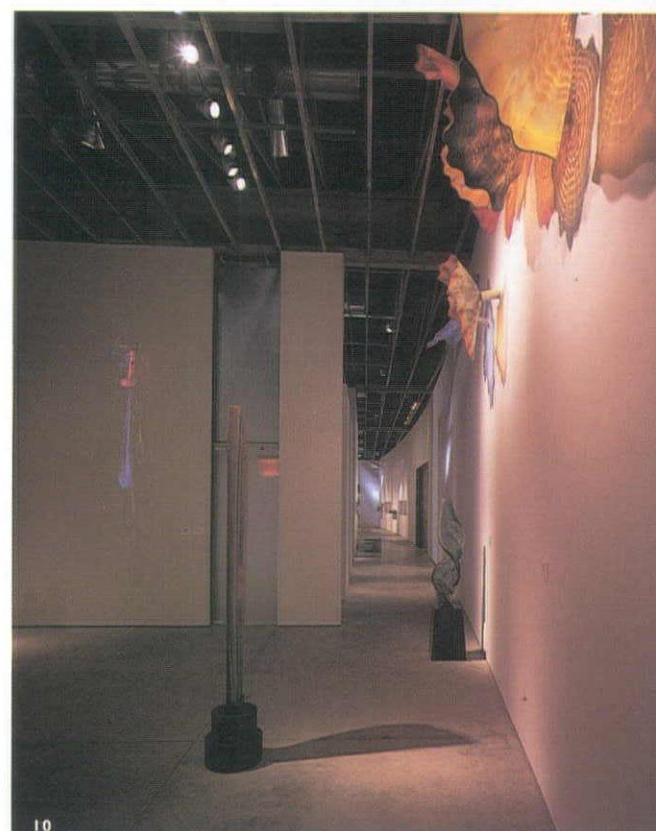
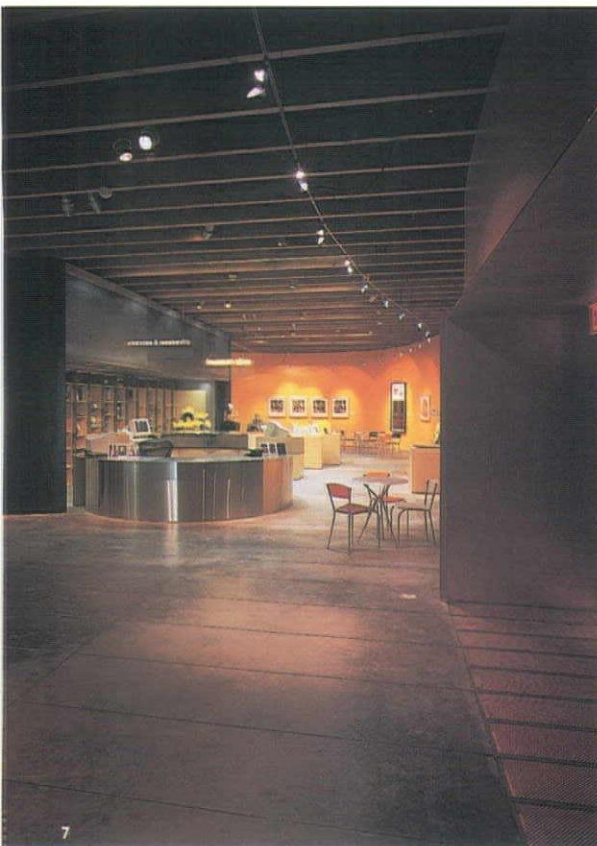
7
Coming in from the Carpenter court, with main entrance right. Ahead, curve of north wall will embrace projected cafeteria.

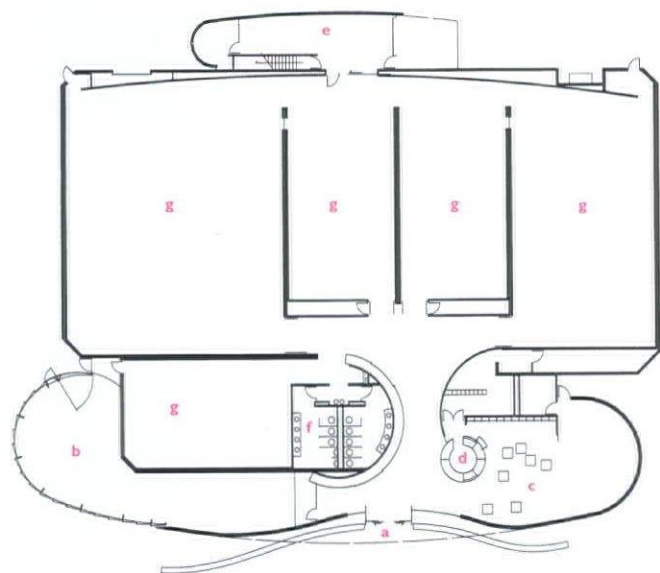
8
Moving forward (westwards) into galleries from entrance hall.

9
Looking toward north gallery entrance with The Green Eye of the Pyramid by Stanislav Libensky and Jaroslava Brychtová (one of the major works of the Cafesjian collection) beckoning in the distance.

10
Looking south along the gently curving west wall.

**ART MUSEUM, SCOTTSDALE,
ARIZONA, USA**
ARCHITECT
WILLIAM P. BRUDER ARCHITECT





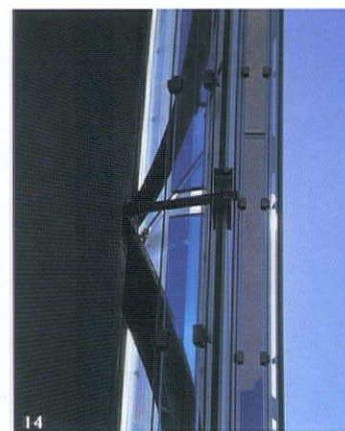
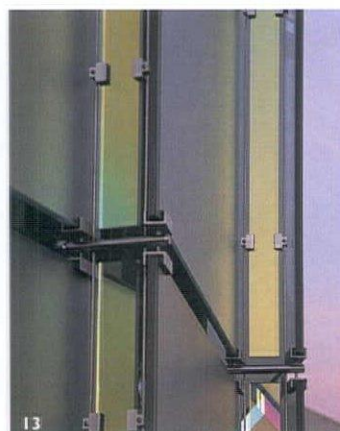
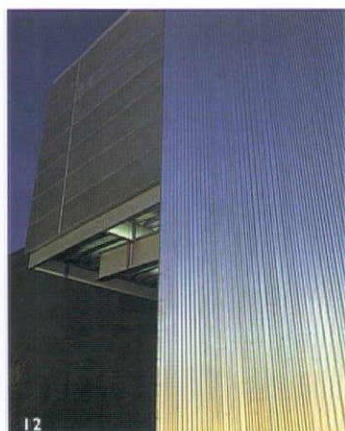
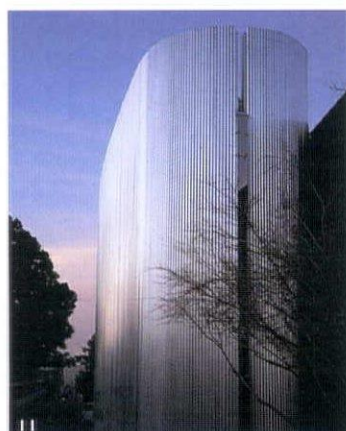
plan (scale approx 1:620)

ART MUSEUM, SCOTTSDALE, ARIZONA, USA

ARCHITECT

WILLIAM P. BRUDER ARCHITECT

- a entrance
- b court
- c proposed cafeteria
- d control and retail desk
- e service pod
- f lavatories



and bookstall which is complemented by the curve of the northern end of the building, a warm saffron space which will contain a café. The powerful closely-set parallel lines of the wooden ties of the trusses overhead also serve to draw you into the middle of the building. But, on a sunny day, you would be unobservant and certainly insensitive not to be drawn left sideways towards the iridescent magical court created by Carpenter's glass wall.

The galleries themselves are reticent, designed to allow the

artworks to speak for themselves. But Bruder has not just produced hermetic white boxes with striped ceilings, or a nicely altered cinema. All openings and changes of space are treated with immense care. And he has arranged roof lanterns of different sizes, so that the curators can choose to let in shafts and pools of daylight, which can be inflected, coloured, or simply obscured.

Judging by their first hang, the curators have learned how to respond to the possibilities offered by the architecture with

great verve: at critical points, light splashes over a wall or an object to emphasize a vista or transform an artwork, adding drama to the journey through the spaces. Unlike many contemporary gallery designers, Bruder has created a museum which encourages art and its custodians to speak, and does not try to overwhelm them with the power of his own contribution. Without being in the least meagre or mincing, Bruder has made a building that is both gentle and generous.

MARGARET SEAL

Architect

William P. Bruder Architect, Arizona

Design team

Will Bruder, Rob Gaspard, Tim Christ, Ben Nesbeitt, Saskia Harth, Donna Barry

Landscape architect

Steve Martino & Associates Design

Todd & Associates

Bill Peifer

Structural engineer

Rudow & Berry

Mechanical/electrical/hvac engineer

Baltes/Valentino Associates

Civil engineer

Todd & Associates

Lighting

Lighting Dynamics

Acoustics

Wardin-Cockriel & Associates

Photographs

Bill Timmerman

11 South end of service pod at back (west) of complex.

12 Detail of loading bay at back.

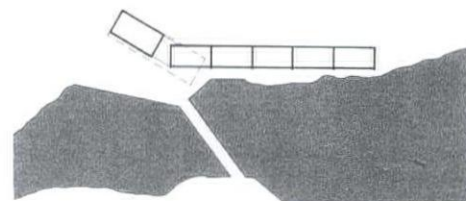
13, 14 Carpenter's magic glass in different lights.



CHANDLERY MUSEUM, SUOMENLINNA, HELSINKI, FINLAND

ARCHITECT

LAIHO-PULKKINEN- RAUNIO



site plan

NAVAL ENGAGEMENT

A chandler's building in Helsinki's island fortress, much altered by time and enemy attrition, is reinterpreted with robust sympathy.



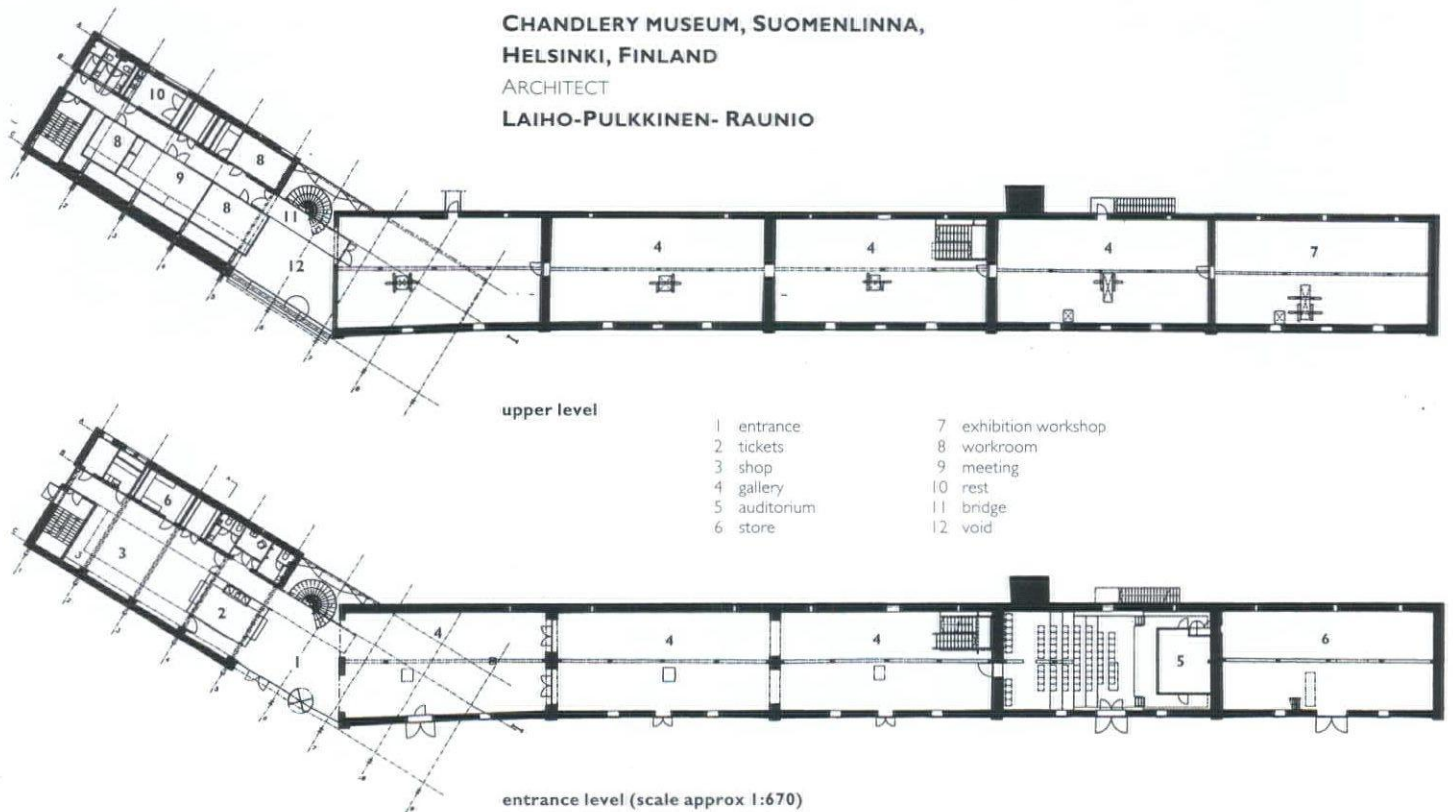
1
New entrance wing with its giant steel order. Roof structure leaps over old building on massive steel portal.

2
Entrance hall with approach to old wing in background.

Suomenlinna¹ was built to guard the mouth of Helsinki's huge natural harbour in the eighteenth century by the great Swedish military architect Augustin Ehrensvärd² before the city was envisioned as the capital of Finland.³ Suomenlinna was of great strategic importance. On the approaches to St Petersburg, it straddles a cluster of islands with an intricately woven network of daunting rubble bastions, curtain walls and ravelins punctuated by austere ashlar Neo-Classical openings. In its heyday as the Gibraltar of the North, it was the exemplar of absolutely up-to-date defensive technology, yet now the huge battered stone defences are romantically overgrown, and most of the inner buildings they protected are green mounds. The fortress fell without a shot being fired when Russia seized Finland from Sweden in 1808. But in 1855, many of the buildings were demolished by mortar fire from the combined British and French fleets which attacked in a sideshow of the Crimean War. Some of the structures were repaired by the Russians, then by the newly free Finns after 1920. They were partly destroyed again by bombing in the chaos of 1944.

For all this violence and destruction, and its symbolism of rule by others, Suomenlinna is special for the Finns.⁴ The buildings that remain are carefully preserved and used as museums. The latest to be converted is the Inventory Chamber, which was originally built as a chandlery between 1778 and 1783.⁵ An elegant three-storey Neo-Classical block with a central pedimented portico faced the sea. Later, it was rather incongruously terminated at its northern end by a rough log

**CHANDLERY MUSEUM, SUOMENLINNA,
HELSINKI, FINLAND**
ARCHITECT
LAIHO-PULKKINEN- RAUNIO



building inclined to the main axis. The Crimean War bombardment severely damaged the Swedish Classical block, and the Russians restored it in sparsely functional fashion, two storeys without the portico; it became in effect a row of five warehouses. In the destruction of 1944, the log building went up in flames. The building was subsequently shortened and continued to be a naval store.

Now, the old building has been restored as a series of galleries and an auditorium, and a new part has been added at the north end to provide entrance, shop, utilities and so on. It is on the site of the log structure and takes its axis. New takes other cues from old by using the same sort of red brick, having a clear structure (though primarily steel rather than timber), and being very clear in its organization. The difficult junction between old and new is managed by making a big steel portal that provides the main axial roof support of the new; it straddles the old, welcoming its north end under the generous roof. A steel order, expressed externally as free-standing columns in front of the glass entrance and as engaged ones in the body of the wall, supports rafters that bear on the big portal. Modern steel and huge pine members reclaimed from parts of the eighteenth-century building work together in the new structure.

The glazed entrance is part of a transparent hinge between old and new, with a spare steel spiral stair acting as metaphorical pin. Beyond, is the granite from which Finland grows, and a slope rising to the Imperial yellow of the remaining barrack buildings. To the left of the entrance is the

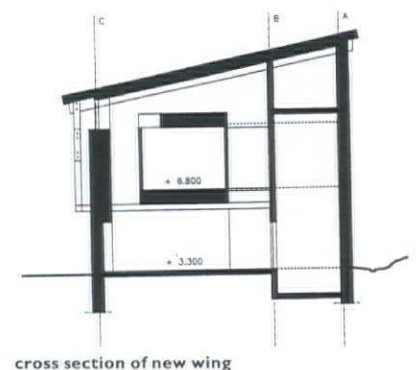
reception desk, behind which is the shop.

Above these is slung a second storey of offices, visually separated from the main shell and with light chutes on both sides. The sectional gesture is intended to evoke the ghost of the old log building, which as a rigging store, would have had such a hovering place in which to keep spars.

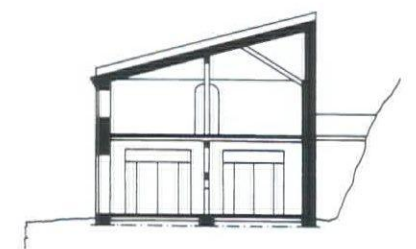
To the right of the entrance is the enfilade of the old building. Here intervention has been kept to a minimum. Big warehouse spaces do of course usually make good galleries, and alterations have been made obvious, as the most recent episodes of a story which is clearly told in the brave and often tormented fabric. Huge pine beams are supported on massive timber columns; outer walls remain roughly whitewashed brick; changes in bond and joint give a subtle portrait of the history of the place. HENRY MILES

- 1 Sveaborg in Swedish.
- 2 Augustin Ehrensvärd (1710-1772) lies in the middle of his creation in a magnificent Neo-Classical tomb reputedly designed by his king Gustavus III (with J. T. Sergei).
- 3 Under Swedish rule, the capital was Åbo (Turku) on the west coast opposite Sweden on the Gulf of Bothnia. Under the Russians, it was moved to Helsinki, which guards the Gulf of Finland that terminates at St Petersburg.
- 4 And one of the country's four World Heritage sites.
- 5 Probably by Fredrik Henrik af Chapman (1721-1808) whose work on the other side of the Gulf of Bothnia at Karlskrona was shown in AR December 1998, pp49-53.

Architect
Laiho-Pulkkinen-Raunio
Design team
Mikko Pulkkinen, Tiitta Itkonen
Interior design
Philip Kronqvist
Photographer
Studio Voitto Niemelä

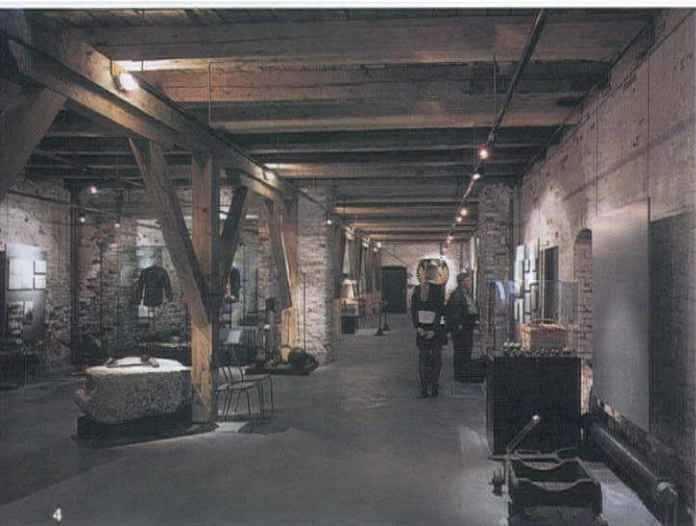


cross section of new wing



cross section of old wing

- 3 From bridge in entrance.
- 4 Old building is preserved with openings making spaces in enfilade. Ground floor with original massive pine structure.
- 5 Glassy hinge between old and new.
- 6 Upper level of old wing with new steel portal supporting salvaged pine members flying across.



The Küppersmühle, an industrial relic in Duisburg's harbour area, has been inventively transformed to house a major collection of German modern art.

INDUSTRIAL ICON

Even in today's greatly changed urban landscape, the Küppersmühle in Duisburg is still a striking city landmark. Built between 1908 and 1916 by the Kiefer Brothers and Joseph Weiss, the imposing brick warehouse has a strong monumental quality, reinforced by its heroic scale and robust materiality. It is the most historically significant structure in Duisburg's inner harbour, an area currently being rejuvenated to a masterplan by Norman Foster. A key aspect of the masterplan strategy involves finding new uses for industrial antiquities such as the Küppersmühle.

Herzog and de Meuron were asked to convert the Küppersmühle to house Hans Grothe's collection of postwar German art, an important assembly that includes works by Polke, Baselitz and Kiefer among others. The conversion of a redundant industrial building into a modern art museum has clear parallels with Herzog & de Meuron's project for the new Tate Gallery in London, but there are also important differences. In the case of the Tate, only the external brick carapace of Gilbert Scott's power station has been preserved, whereas most of the Küppersmühle's load-bearing structure could be fruitfully incorporated into the building's

renovation (although some of the existing floors were removed to accommodate the larger 5m high galleries).

Three floors of exhibition spaces are linked by a new stair tower, placed to the rear of the main warehouse block. The stark lines of the tower echo the Küppersmühle's muscular, industrial functionalism. Narrow strips of vertical glazing are crisply incised into the tower's terracotta coloured concrete flanks. Inside, a sinuous stair winds up to the galleries, creating a logical and leisurely promenade through the building. The warmth of the terracotta walls and the organic sensuousness of the stair give the confined space a remarkable womb-like quality. The proportions of the stair treads are intended to slow down progress slightly, so that visitors proceed through the building at a pace conducive to the heightened contemplation of art.

Galleries are calm and introspective, with simple white walls and cool stone floors. Some daylight is admitted through a handful of carefully positioned glazed strips which supplement levels of predominantly artificial illumination. The narrow openings were tested on models and evolved from an earlier project for Swiss artist Rémy Zaugg's studio in Mulhouse.



**ART MUSEUM, DUISBURG,
GERMANY**

ARCHITECT

HERZOG & DE MEURON

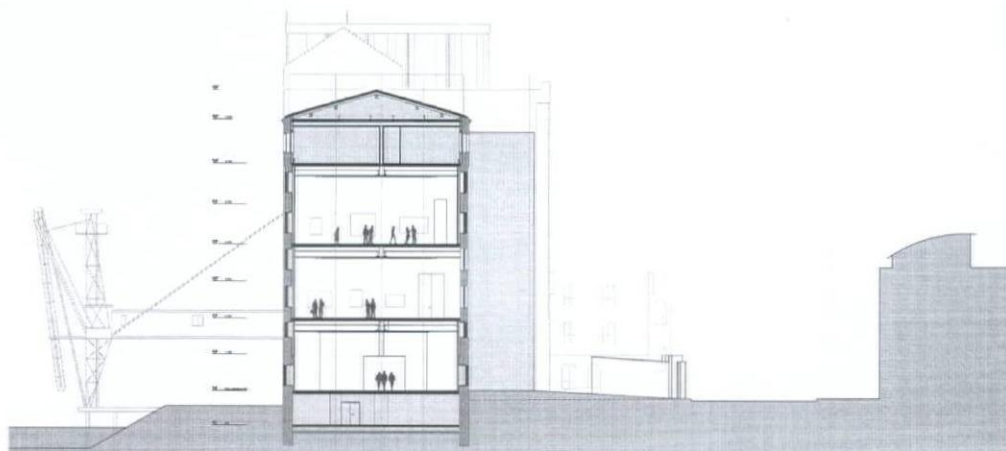
- 1 The imposing bulk of the old Küppersmühle looms over Duisburg's inner harbour.
- 2 Main entrance sliced into the building's brick flanks. Set against the monolithic original building, the new interventions have a surprising intensity.
- 3 Harbour elevation, with newly infilled windows over some gallery spaces.
- 4 New stair tower links exhibition areas.



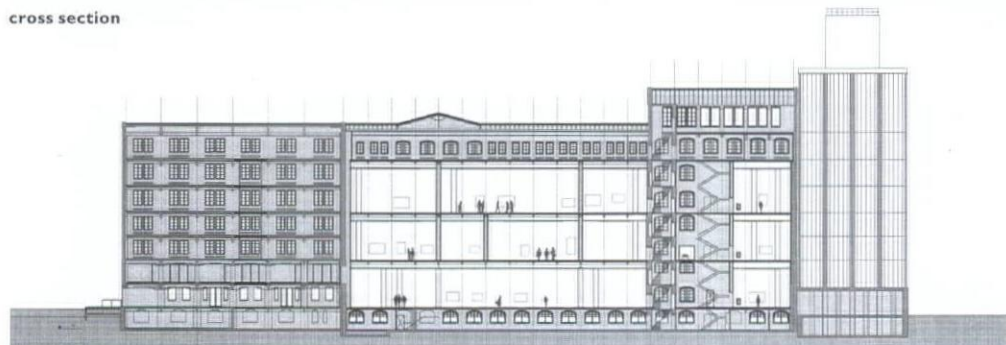
**ART MUSEUM, DUISBURG,
GERMANY**

ARCHITECT

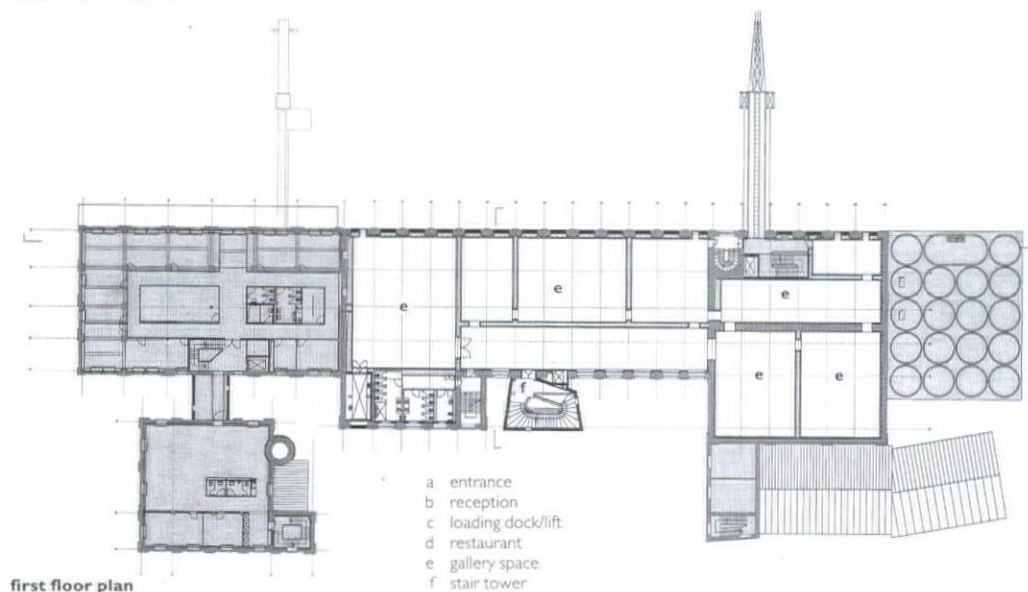
HERZOG & DE MEURON



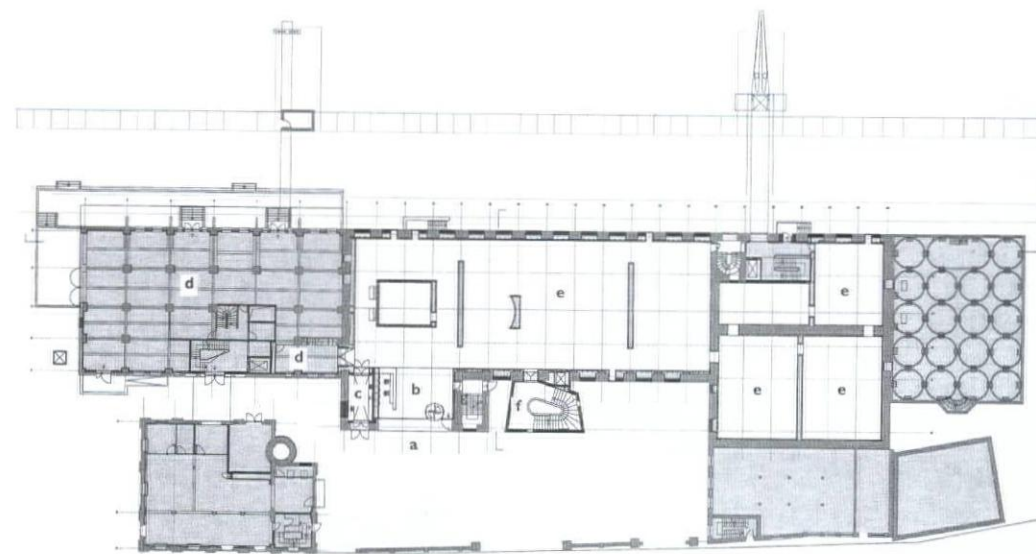
cross section



longitudinal section



first floor plan



Existing windows in the part of the warehouse housing the galleries have been sealed up using bricks of the same colour and texture of the original walls; these have been scrupulously cleaned and repaired. This muting of the facade heightens the building's monolithic, elemental character and gives the new elements (such as the long window slits and an exquisite, copper-clad door) a singular and surprising intensity.

Herzog & de Meuron's strategy of intervention and renewal seeks to respect both the building and its contents. The Grothe Collection has a handsome new home with all the technical and cultural amenities of a modern art museum and the Küppersmühle has acquired a dynamic new lease of life. The revived building also makes a contribution to Duisburg's wider urban regeneration. As its industrial relics are gradually reclaimed for new uses, the heart of the city grows stronger.

C. S.

Architect

Herzog & de Meuron, Basle, Switzerland

Project team

Jürgen Johnner, Katsumi Darbellay,
Lukas Kupfer, Mario Meier, Astrid Peissard,
Simon Smaczny

Structural engineers

Ove Arup & Partners
Ingenieurbüro Lewentow Werner Schwarz

Mechanical and engineer

Ingenieurgesellschaft Kruick

Photographs

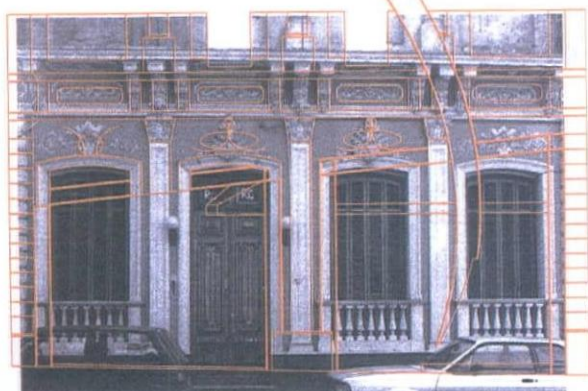
Christian Richters



- 5 The sensuous, womb-like interior of the stair tower.
- 6 One of the larger, double-height exhibition spaces.
- 7 Galleries are calm and introspective, with white walls and stone floors.

Dramatically hewn into a neo-colonial house, this expressively contemporary bookshop in Montevideo adds to the texture and richness of the city.

BOOK MARK

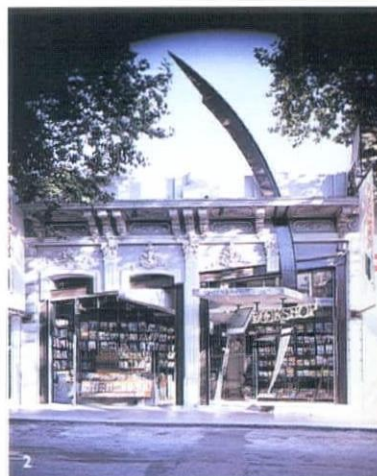


1

The Uruguayan capital of Montevideo is a city without a pre-Columbian past. Its architecture is an amalgam of European styles, ranging from colonial origins to the more consciously evolved Latino Modernism of the 1930s and '50s. Perhaps the most striking and satisfying aspect of the city is the way in which each period of architectural development coexists unselfconsciously with its predecessors, generating a diverse yet coherent urban framework. The historic fabric is also receptive to and enriched by contemporary interventions, exemplified by this bookshop designed by Los Angeles-based architect Lucas Rios-Giordano which is startlingly cleft into the structure of an old house in the city centre. Based on a narrow front-to-back plot, the house dates from the turn of the century, with a handsome Spanish neo-colonial facade of tall window bays and florid stucco ornamentation.

The client was an English-language bookseller, who required conventional retail and storage facilities with space for public readings and a large new

shopfront. Rios-Giordano's solution retains the basic shell of the existing historic structure, but dismantles and modifies the tight cellular plan. Towards the street end, loadbearing masonry is replaced by a steel structure that supports a new concrete slab, slotted into the original volume to create a mezzanine level. A tapering staircase leads up to the mezzanine, where customers can browse in seclusion, overlooking the bustle below. Crowned by a delicately patterned stained-glass rooflight (preserved from the original building), this double-height space forms the main bookselling area, with storage and offices housed in cellular rooms to the side and rear. Light is brought into the offices and storage areas through narrow internal courtyards punched into the building structure. Full-height glass walls around the light courts enhance the sense of transparency. Materials are tough and designed for low maintenance – raw concrete, black painted steel balustrades and timber bookcases. A bold chequerboard floor anchors and animates the overall composition.



1 The original neo-colonial building, superimposed with a drawing of the remodelled elevation.

2 The new intervention scythes vigorously into the facade, signposted by a totemic curved steel shard.

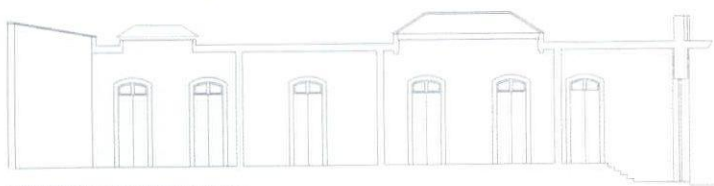
3 Concrete floor slab protrudes to form an entrance canopy.

4 The tall central space is now divided into a mezzanine level.

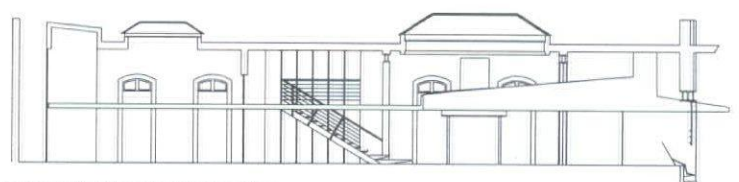
5 Tough materiality of the new parts contrasts with the delicacy of the original coloured glass rooflight.

6 Customers can enjoy civilized book browsing on the mezzanine, under the kaleidoscopic glass roof.

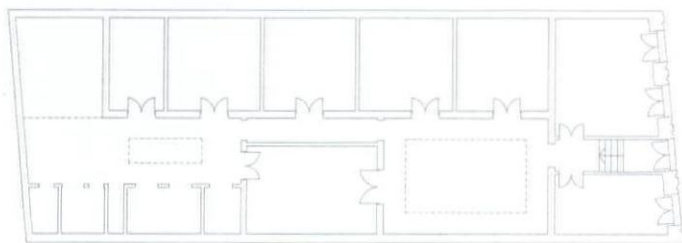
BOOKSHOP, MONTEVIDEO, URUGUAY
 ARCHITECT
LUCAS RIOS-GIORDANO



original longitudinal section



remodelled longitudinal section



original ground floor plan

The lower level can also be used for public readings and performances. Such activities are intended to be visible from the street through a new shopfront that scythes at an angle into the remnants of the existing facade. The protruding mezzanine slab is transformed into an entrance canopy and a curved steel shaft penetrates the frontage vertically to form a conspicuous signpost for the new shop. Although the visceral, barbed forms and proto-industrial materials most obviously recall the work of fellow Angelenos Eric Owen Moss and Frank Israel, Rios-Giordano's relationship with historic context is more theatrically explicit and uninhibited. The contrast (and occasional collision) between old and new elements is emphatically celebrated, adding to the vitality and richness of the city.

RAYMOND MENDEZ

Architect

Lucas Rios-Giordano, Los Angeles, USA

Project team

Lucas Rios, Mercedes Igoa, Carlos Rios, Monica Nieto, Craig Rizzo, Christopher Rudin

Structural engineer

Martin Turcatti

Mechanical engineer

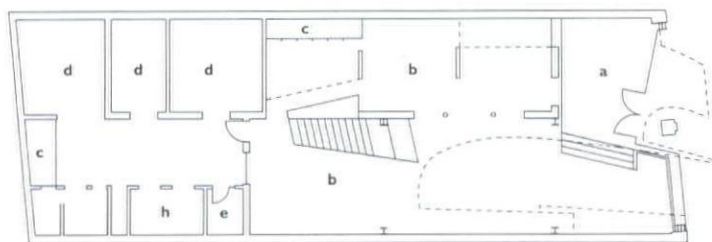
Tutgerman

Photographs

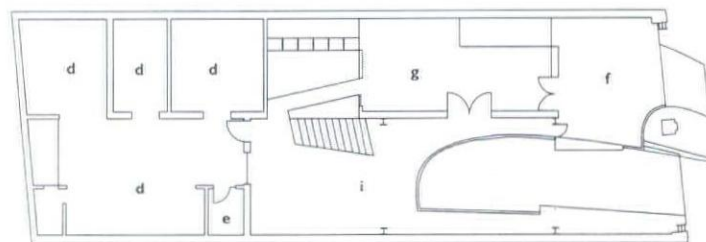
Juan Angel Urruzola

Lucas Rios-Giordano

- a entrance
- b bookshop
- c courtyard
- d storage
- e wc
- f management
- g offices
- h kitchen
- i mezzanine



remodelled ground floor plan (scale approx 1:400)



upper level plan

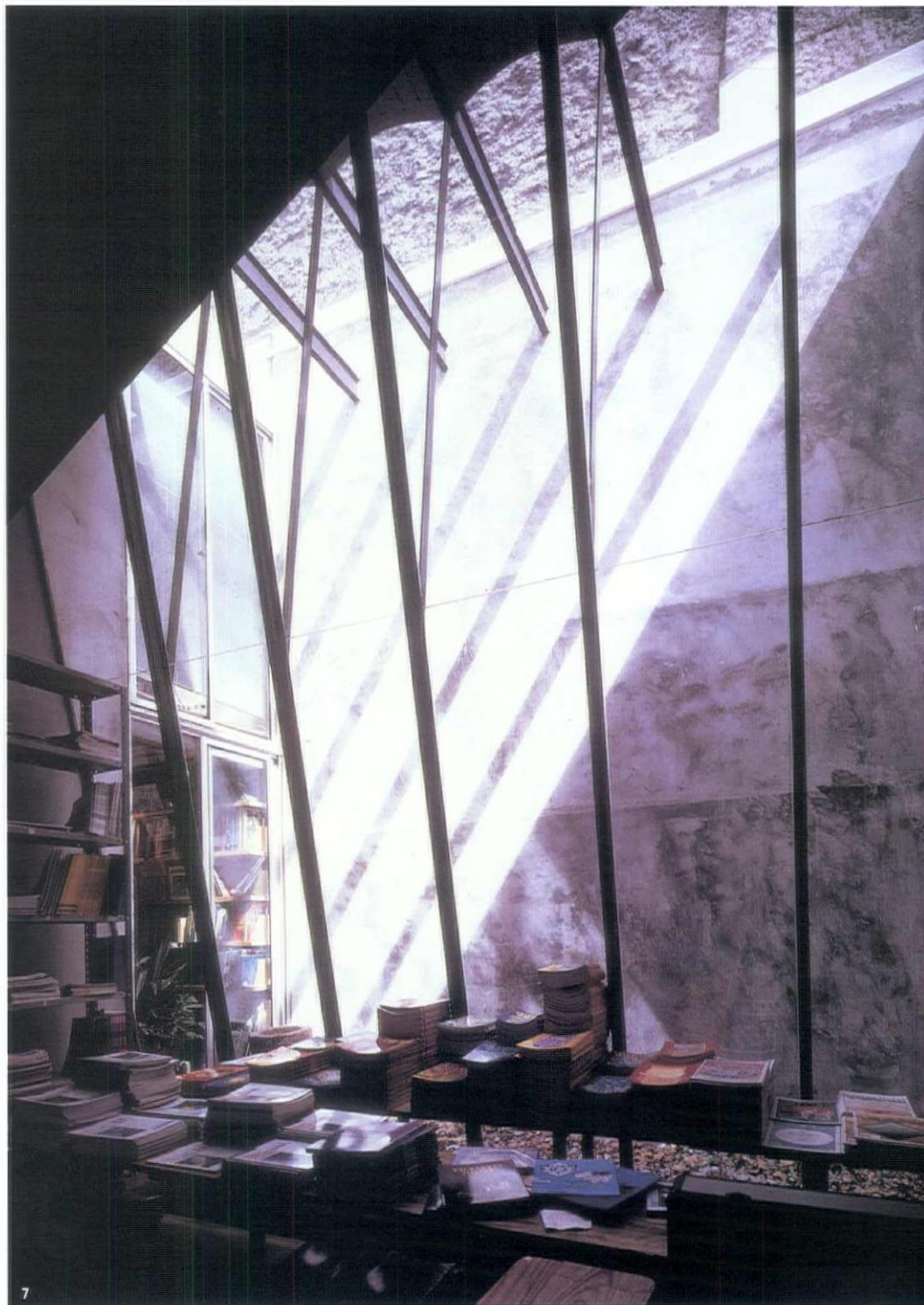
BOOKSHOP, MONTEVIDEO, URUGUAY

ARCHITECT

LUCAS RIOS-GIORDANO

7

A narrow internal courtyard punched into the deep plan brings daylight into the offices.



**BANK EXTENSION, BUDAPEST,
HUNGARY**
ARCHITECT
ERICK VAN EGERAAT



HUNGARIAN GHOST

Erick van Egeraat's addition to an Italianate bank in Budapest is a radical mixture of technology and history.

1 The canted glass wall that reflects and dissolves the new building into the Budapest cityscape.

2 At dusk, the new extension is a glowing, radiant presence in the winding streets.

3 Detail of glass panels printed with a fritted pattern mimicking stone.

In common with other central European cities, Budapest faces the task of coming to terms with a legacy of old buildings in a way that does not diminish history, yet also suggests a willingness to embrace innovation. One of the most inventive recent examples of this difficult balancing act was Erick van Egeraat's audacious remodelling of an eclectic nineteenth-century Austro-Hungarian palazzo for the ING and NNH Bank. The first phase of the project (AR July 1995) concentrated on refurbishing the

existing building, restoring it to its former period splendour and enclosing a central courtyard. This phase also added a two-storey extension to house a new boardroom and bring light down deep into the building. Combining organic morphology with nautical materiality, a bulging form erupts out of the roof with the seductive delight of a conjurer's trick.

The second phase of the renovation is now complete and consists of a new 5000 sq m extension to the original

building. The new structure makes no attempt to emulate its monumental, Italianate neighbour. Instead it takes the form of a seven-storey glass box that docks on to the refurbished bank, filling a corner site and completing the urban block. While matching the bank palazzo in scale, the lightness and transparency of the new intervention establish a conspicuous contrast with the ornate, wedding cake solidity of the existing building. The sleek glass skin is clearly a response to the embedded position of the block, and the need to channel

daylight into the deep office floors. Along Paulay Ede street, the glass wall is gently inclined outwards, reflecting the Budapest streetscape. On Andrassy street, where it adjoins the old bank, panels of the glass facade are screen-printed with an intricate fritting pattern. From a distance the pattern imitates the appearance of natural stone; at close range it dissolves to a dotted translucent screen that admits light into the deep plan. The double-glazed walls also incorporate a return air system, part of an environmental control strategy

that includes chilled beams to provide necessary cooling.

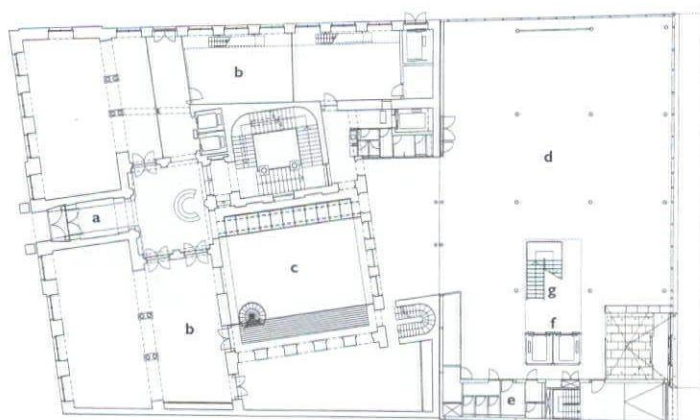
Freed from the constraints of the original nineteenth-century building, internal organization in the new wing is an elementary exercise in maximizing operable floor area. Each floor of the old bank connects through with new tracts of office space. A strip of services is set on the edge of the blind party wall. Along Paulay street, individual offices are separated from the main open plan areas by a series of rotating glass walls.

A crisply detailed staircase suspended by steel cables, and a

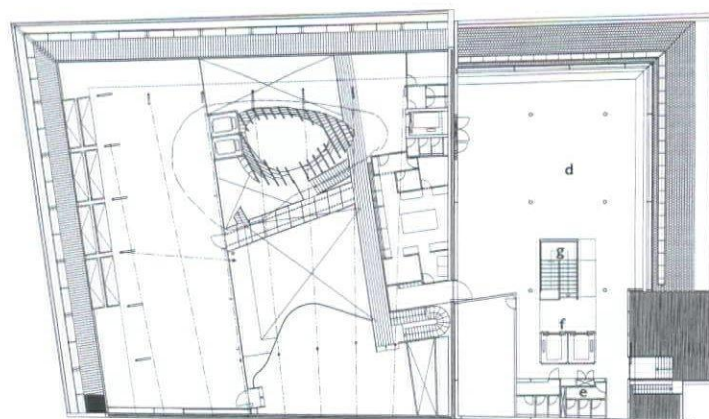
pair of glass lifts bring a touch of theatre to an otherwise slightly formulaic interior realm. But it is the glass walls that excite most attention, giving the building an intriguing, wraith-like presence in the gloomy Budapest streets.

The ingenious glazed skin also represents the development of van Egeraat's interest in glass and climate control that builds on projects such as the School of Fashion and Graphic Design in Utrecht (AR May 1998). Here, his synthesis of technology and history continues that radical exploration.

CONNIE VAN CLEEF

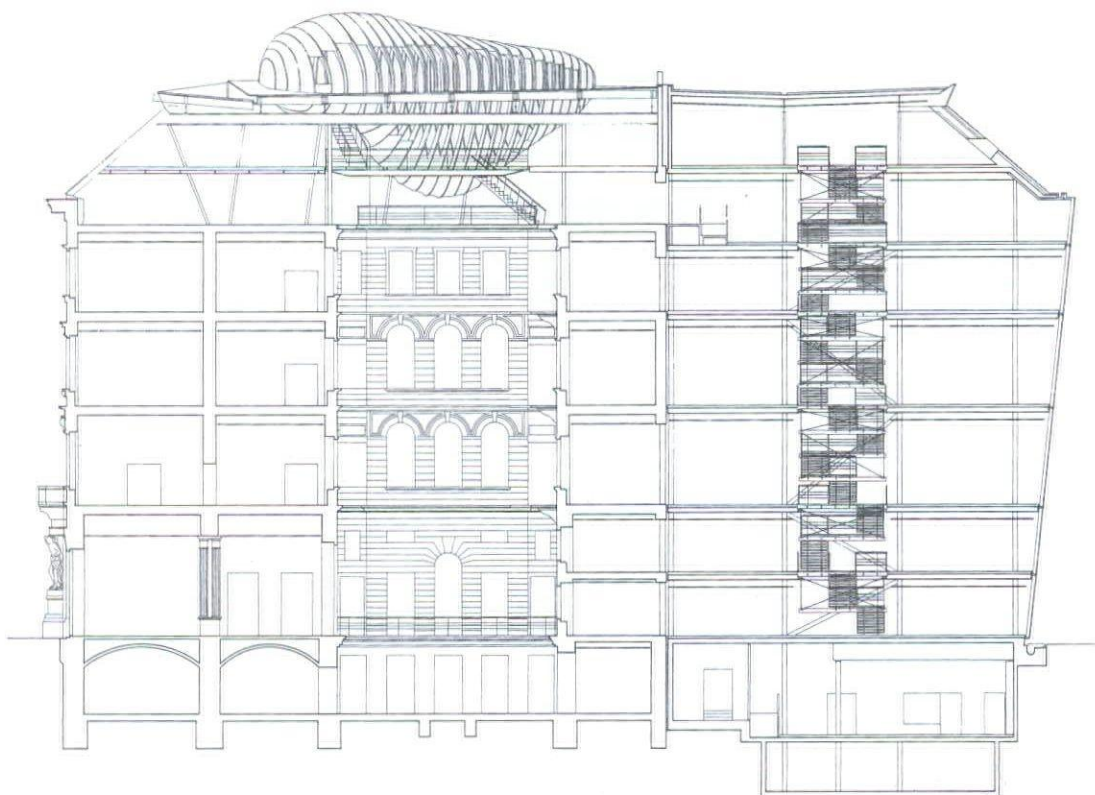


ground floor plan (scale approx 1:600)



seventh floor plan

- a entrance to existing building
- b refurbished bank offices
- c covered courtyard
- d new office floor
- e services
- f lifts
- g suspended staircase

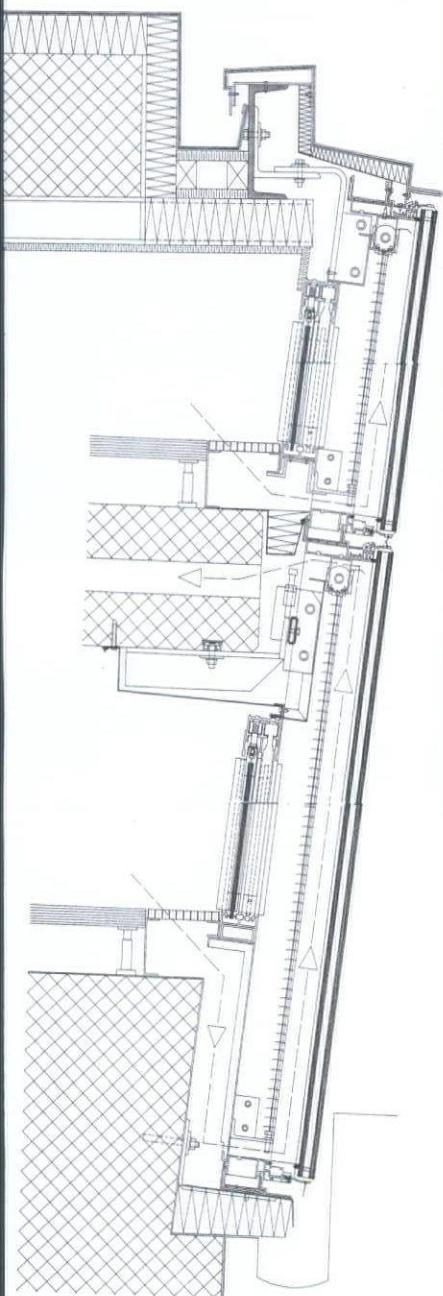
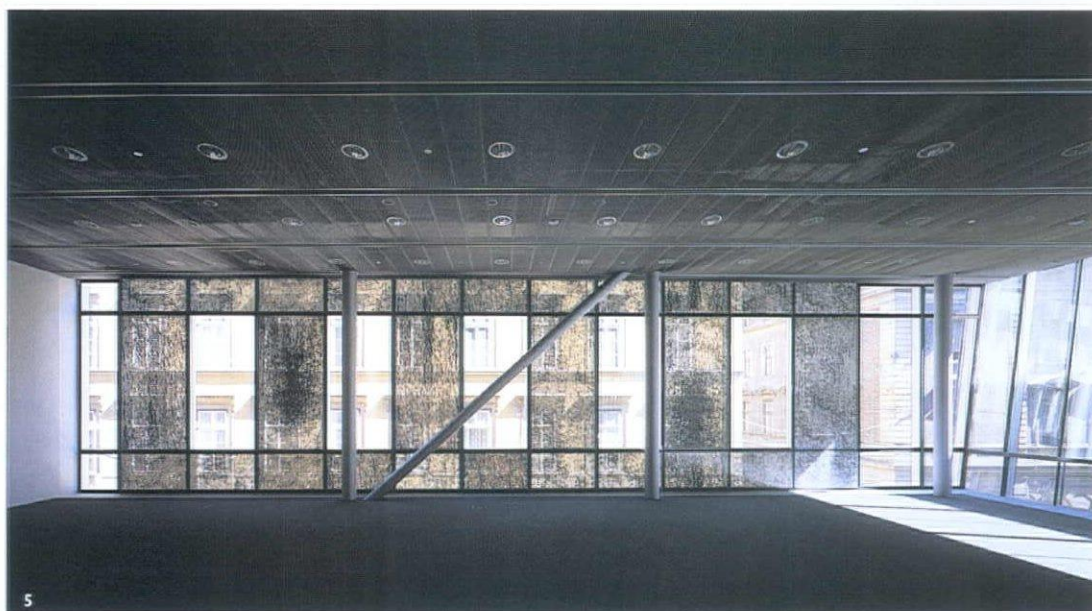


longitudinal section

**BANK EXTENSION, BUDAPEST,
HUNGARY**

ARCHITECT
ERICK VAN EGERAAT

- 4
Typical office floor. A suspended staircase and glass lifts are placed at one end of the open plan offices.
- 5
Patterned glass panels help to diffuse light into the deep plan.



detailed section through sloping glass wall

Architect

Erick van Egeraat, Rotterdam

Project team

Erick van Egeraat, Tibor Gáll,
Attila Komjáthy, Maartje Lammers,
Astrid Huwald, Gábor Kruppa, János Tiba,
Stephen Moylan, William Richards,
Dianne Anyika, Paul-Martin Lied,
Emmett Scanlon, Ineke Dubbeldam,
Ard Buijsen, Miranda Nieboer,
Harry Boxelaar, Axel Koschany,
Tamara Klassen

Structural engineers

ABT; Mérték Építészeti Stúdió

Mechanical engineers

Ketel raadgevende; Ove Arup & Partners

Electrical services engineers

Mérték Építészeti Stúdió

Acoustic consultants

Adviesburo Peutz & Associates

Facade engineers

Permasteelisa, San Vendemiano

Photographs

Christian Richters



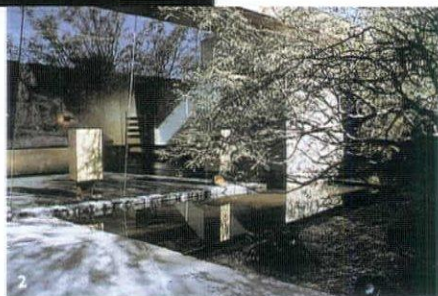
HOUSE, TUCSON, ARIZONA, USA

ARCHITECT

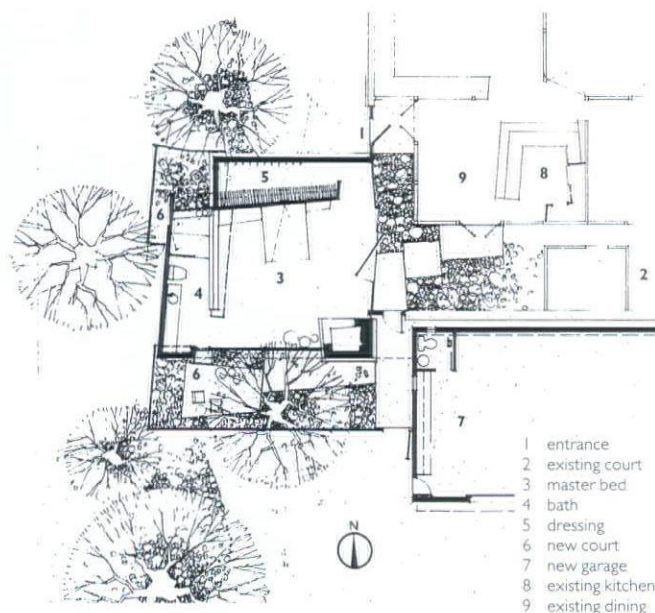
RICK JOY ARCHITECT

JOY UNCONFINED

A Wrightian house has been sympathetically remodelled with its garage imaginatively transformed into the tranquil master bedroom.



1, 2
Bedroom looks out through glass wall into new garden court with pool.



plan (scale approx 1:300)

- 1 entrance
- 2 existing court
- 3 master bed
- 4 bath
- 5 dressing
- 6 new court
- 7 new garage
- 8 existing kitchen
- 9 existing dining

Rick Joy has built a reputation for working sensitively with the old buildings of Arizona and exploring their potential for interlocking old and new, interior space and exterior court (see AR November 1998). The Hoffman house in Tucson was built in 1957 as a case study by a contractor who had served time at Taliesin West, and echoes of Wright's desert studio are to be found throughout the building, particularly in the mahogany frame members that grow out of the in-situ and brick base walls.

Joy was asked to remodel the place and, as well as making small alterations to the main body of the house, he transformed the garage into the master bedroom and is now building a new garage for the owner's collection of Cadillacs on the south side. The concrete walls of the old garage are retained and exposed. A new steel-clad stud screen is slung outside the western end to form long, thin, slightly tapering

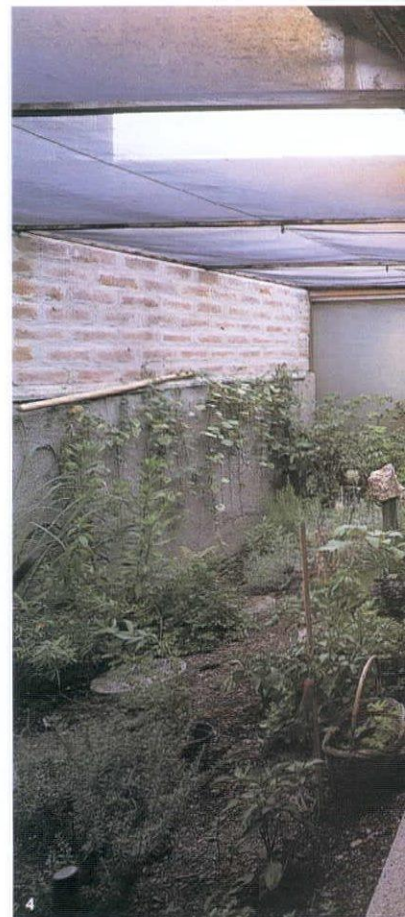
bathroom. Steel continues across the south front (where the old garage doors were), to frame a new huge window in which the sheets of glass are connected by silicone joints, giving the south end of the bedroom proper an apparently seamless transparent wall which terminates in a massive in-situ fireplace.

Through the glass is a new court with a pool and tree protected by a steel fence. This intimate relationship of spaces is typical of the way in which Joy juxtaposes inside and outside, with external spaces often smaller than the rooms which look out on them, something that works in Tucson's climate, but would be rather grim further north. At the north end of the bathroom, there is an even smaller court which is seen through a frameless glass pane rising sheer to the ceiling. A new fence of toughened translucent glass screens the court and gives

bathers privacy. Translucent glass is used again to form the luminous east wall of the bedroom, through which its main door (a large pivoted glass affair) opens onto the old south court of the house. The door's slightly distorted geometry echoes some of the angles of the original house, which rather disconcertingly pop up elsewhere (for instance in the junction between glass and steel in the south wall).

Throughout, materials are chosen with great care to complement old ones without mimicking them. New bedroom walls are covered in maple veneer, as are the ceiling and shelves. Smooth polished concrete forms the bedroom floor and contrasts with the rough older work. The new garage is in sandblasted concrete block, which will relate to the in-situ and fired adobe of the '50s building, but be plainly new.

MARGARET SEAL







SHOPHOUSE, EMERALD HILL, SINGAPORE
ARCHITECT
WOHA DESIGN/WH ARCHITECTS

1 Traditional shophouse front with five foot way on ground floor was immaculately restored.

2 Looking from the dining room across the new courtyard to the back three-storey building which contains kitchen and bedrooms.

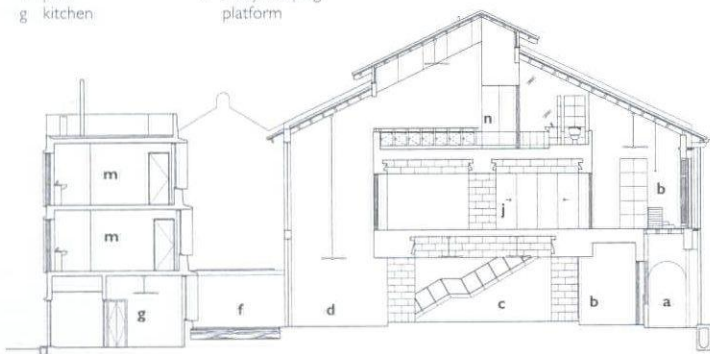
3 The new inner stone building from dining room with master bedroom over living.

4 From court looking through double-height dining room to inner building.

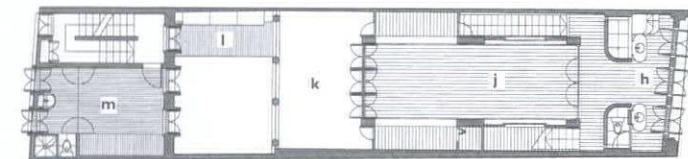
A radical reorganization of a traditional south-east Asian shophouse draws on modernity and tradition to explore new ways of living in the high-density urban form.

TROPICAL CHANGE

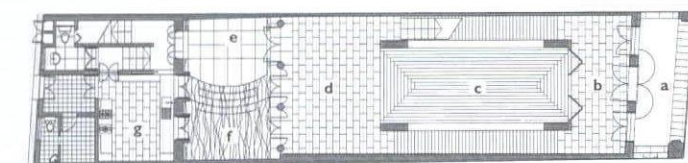
- | | |
|-----------------|---------------------------|
| a five-foot way | h bath |
| b vestibule | j master bed |
| c living | k void |
| d dining | l bridge |
| e terrace | m bedroom |
| f pool | n study/sleeping platform |
| g kitchen | |



long section



first floor



ground floor (scale approx 1:220)

The terraced shophouse of south-east Asia was one of the nineteenth century's most brilliant urban types. Invented for and by the merchants of the great Chinese diaspora, the terraced houses allowed very high densities before modern structural materials were available. They had quite narrow fronts (usually about 6m), but were very deep in plan (up to 30m). Typically, they stretch from street right through to back alley. At the front the ground floors are connected by the more or less continuous 'five foot way', a semi-communal arcade which is neither public nor private, domestic nor commercial, where the projecting upper floors keep you dry from daily tropical storms, and the shops spill their wares out onto the pavement.

In Singapore, huge numbers of shophouses were demolished as the city state became one of the most prosperous places in the world. Then, in the late '80s, the first conservation areas were created, so some terraces are now preserved, often bang up to crass modern concrete hulks which have replaced their neighbours. Emerald Hill was one of the first designated historic districts, and it has since become one of the poshest addresses in the city.

Number 62 Emerald Hill Road was bought as a virtual ruin by a young couple who wanted to turn the vaguely '20s Deco building into a house for themselves. WoHa, their architects, quickly faced the main problem of the plan: it is of course very difficult to get light and air into the middle of a shophouse (the great drawback of the type, and one which in poorer times was scarcely mitigated in nasty spaces by poky wells and meagre rooflights).

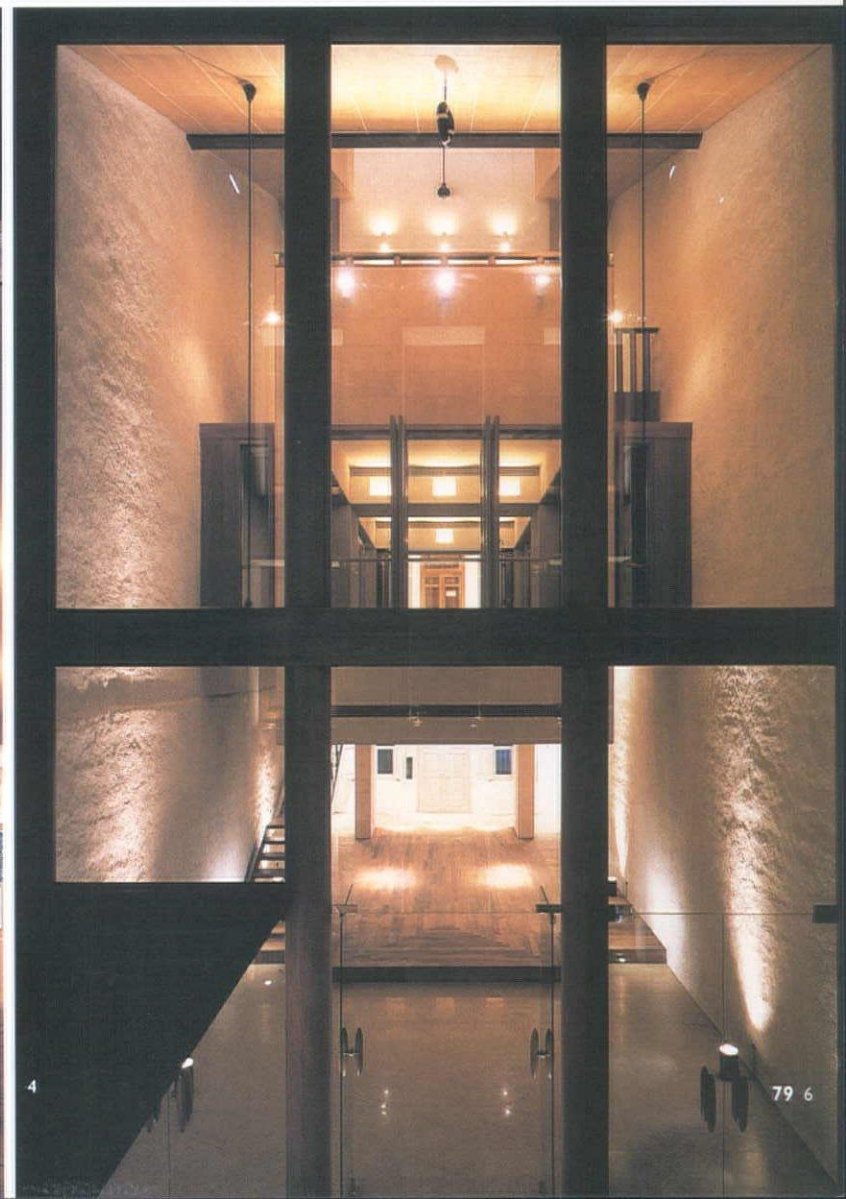
The architects talk movingly about the building under renovation: 'there is a wonderful moment when the floors are removed and the entire space is revealed – the rough brick party walls catching the light streaming in between the broken roof tiles – space inherent in the form, but usually concealed with partitions

and floors'. Conservation rules prevented the architects making major alterations to the roofline, so the obvious solution was to cut a court into the middle of the plan. At the back of the original house was a nasty lavatory and kitchen block. This was demolished and a new three-storey building has been created against the alley. Here is the kitchen on the ground floor, with bedrooms above. Between this virtually Rationalist back building and the front one, the court contains a little spa swimming pool that reflects shimmering bluish light up into the volumes which overlook it. (Singapore is virtually on the Equator, so the sun shines straight down for part of the day.) The effect is enhanced by slightly angling the sandstone wall of the back building to the sky.

The front part of the house is the masterstroke. Into the long tall space, the architects have inserted a sandstone box. On the ground floor, this forms the living room, which looks out towards the pool that fills the very tall luminous dining room with light. Above the living room is the main bedroom, and above that is a study terrace under the roof. This gets light and view from a continuous dormer window in the slope, similar to those of tradition. Between the new inner stone building and the original outer one (the rough brick walls of which have been painted white to emphasize their texture) are service spaces which contain stairs, storage and so on. New parts are smooth, in Indian sandstone, Chinese granite floor slabs and teak. The old front, with its red tiled roof, simple stucco ornament and filigree iron window bars has been immaculately restored. You have to live an austere, equatorial Asian kind of life in the minimalist interiors, but if you can do that, the house is a finely honed container.

WINNIE YU

Architect
WoHa Design/WH Architects
Design team
Wong Mun Summ, Richard Hassell
Photographs
Tim Griffith Photographer



Thomson – pioneer of sustainable architecture?

In the late 1860s, the Glasgow architect Alexander Thomson submitted to the city authorities a revolutionary proposal for improved workers' housing. New research and CAD techniques help to explain his ideas.

'Greek' Thomson is best known for his urbane Classical terraces in Glasgow and a handful of monumental, if stylistically promiscuous, churches. Yet he should also be known as a visionary who almost introduced into our vocabulary some of the essential elements of 'sustainable housing'. The argument hinges on an unrealized design Thomson prepared in 1868 for the Glasgow City Improvement Trust, an agency of the Town Council given the task of redeveloping a large area of slum housing centred on the medieval Old Town.

The Trust acting through the City Architect, John Carrick, invited Thomson and five other 'eminent local architects' to present designs for the reconstruction of different parcels of land along the spine of Glasgow's High Street. None of the proposals survives but Thomson's designs were described in detail in newspaper and journal accounts.¹ The dimensions given at the time and Thomson's paper on the project read to the Glasgow Architectural Society allow the design to be realized using modern computer graphic techniques.²

Thomson's proposals have particular relevance today in the UK where government predictions suggest that over 4 million new homes are required by 2016, mainly employing inner-city land. It was on such land that Thomson proposed creating, in a series of

closely set parallel streets, a new community of over 10 000 people. (Slum clearances undertaken by the Improvement Trust demolished the homes of nearly 100 000 people between 1866 and 1900.) Thomson saw virtue in maintaining high densities in redevelopment in order to avoid displacement to the suburbs. He was not impressed by the suburban villa, terraced house or isolated tenement for workmen's accommodation: Thomson's design hinged upon cliffs of four-storey tenements arranged 'toast-rack' fashion across the rectangular city grid of Glasgow's central areas.

Density was essential, he argued, to maintain the economic vitality of shops and warehouses, and to justify the construction of property of value. Lower densities could not be squared with Thomson's monumental urbanism nor the creation of mixed-use neighbourhoods which he thought economically essential. At the time, there was pressure to reduce density of redevelopment to address the public health problems of cholera, typhoid and tuberculosis, especially after the Prince Regent's endorsement of model terraced housing at the Great Exhibition of 1851. But Thomson knew that high densities and sanitary health could be achieved by improving the design of the traditional Glasgow tenement and his proposal was intended as a demonstration. Public health, Thomson claimed in his paper, was a problem of layout and design, not of density.

CAD reconstructions by Vasileios Balampanos:

1
Glazed arcades 32ft wide were to alternate with unroofed service roads. Glazing of streets, which would have had shops at ground level, would have helped draw air through buildings by convection.

2
Thomson's strong but flexible Classicism would have informed the tenement facades, which, as the project was for the city authorities, would probably have had at least trim in stone.

3
Roofscape: special ventilation flues (not shown) would have been in pairs with chimneys to ensure that each dwelling had separate air supply: an effort to reduce contagion.



The population was to be housed in 112 tenements containing in total 124 shops and 2272 apartments. Each apartment was to house just over four people in rooms 10ft square and 9ft high.³ The main departure from orthodoxy was Thomson's rejection of the perimeter block which had been Glasgow's preferred housing typology since about 1820 and one the City Architect had promoted as the best model for the redevelopment of the central slums. Instead, Thomson proposed building within the 'back green' or central courtyard employing closely spaced parallel tenements open at their ends to facilitate cross block ventilation.

The urban blocks in question (about 80 yards square) were to consist of alternate glazed and open streets lined by the continuous walls of four-storey tenements. Instead of having wide streets of equal dimensions on the orthogonal grid, Thomson proposed perimeter streets of unequal width (80ft, 60ft and 50ft) which he claimed would better promote city ventilation. The argument drew upon the advice of another Glasgow architect J. J. Stevenson (better known later as a pioneer of the Queen Anne style) who had observed that streets of different width heated in the sun differentially thereby promoting air currents which ventilated the buildings by drawing air from narrow enclosed spaces.

Thomson took the argument to its logical conclusion. He glazed alternate streets in the belief that the spaces would warm and be 'conducive to the health and comfort of all'. The glazed streets 32ft wide were in fact to be glass-covered malls four storeys high into which the tenements faced. The other parallel streets were to be unroofed service roads – unheated and hence providing the air source to purify the houses. The malls (or galleria) were left open at their ends but narrowed to 16ft, forming entrance gateways. Leaving the entrances open meant that Thomson did not have to provide roof ventilation. In effect, the glazed streets were to be spatially almost linear squares inviting entry but clearly belonging to residents.

There are many likely sources of inspiration for the proposal. The glazed arcades of the Great Exhibition of 1851 would have been familiar to Thomson, perhaps also he knew of the Galleria Vittorio Emanuele II in Milan, begun just a couple of years earlier than Thomson's paper. Closer to home there was the glazed gallery in the Royal Scottish Museum in Chambers Street, Edinburgh by Paxton's collaborator Francis Fowke, built in 1861. But the important point for Thomson was that stack effect ventilation could be harnessed to

promote the health of working-class people using the simple expedient of a lofty glass roof.

To allow air to move through the tenements, Thomson suggested brick construction incorporating ventilating flues placed parallel to the smoke flues. Each flue was to be separately routed to avoid the spread of contagious disease. Brick provided the economy and constructional flexibility Thomson required but, as the scheme was for the Town Council, some facade embellishment in stone was probably required.

The glazed streets had the advantage also of providing safe and healthy playgrounds for children under shelter and away from the coal and dust carts which ran along the other streets. Glasgow he noted was 'notorious for mortality amongst children' (Thomson himself lost four children in the epidemics) and the proposal placed health and play together in virtuous contact.

John Honeyman (Mackintosh's senior partner) chaired the meeting of the local architectural society at which Thomson's proposals were discussed. A group of members was established including engineers and ironfounders but nothing came of the idea. It was perhaps before its time. Looking today at the CAD reconstruction based on the dimensions he left us, it is surprising how modern the vision was.

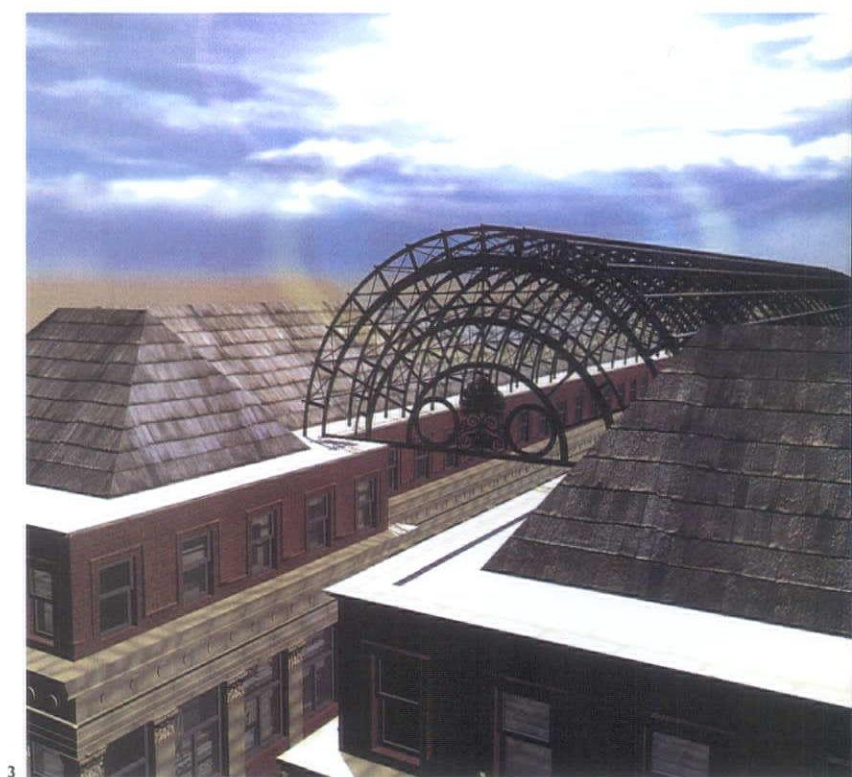
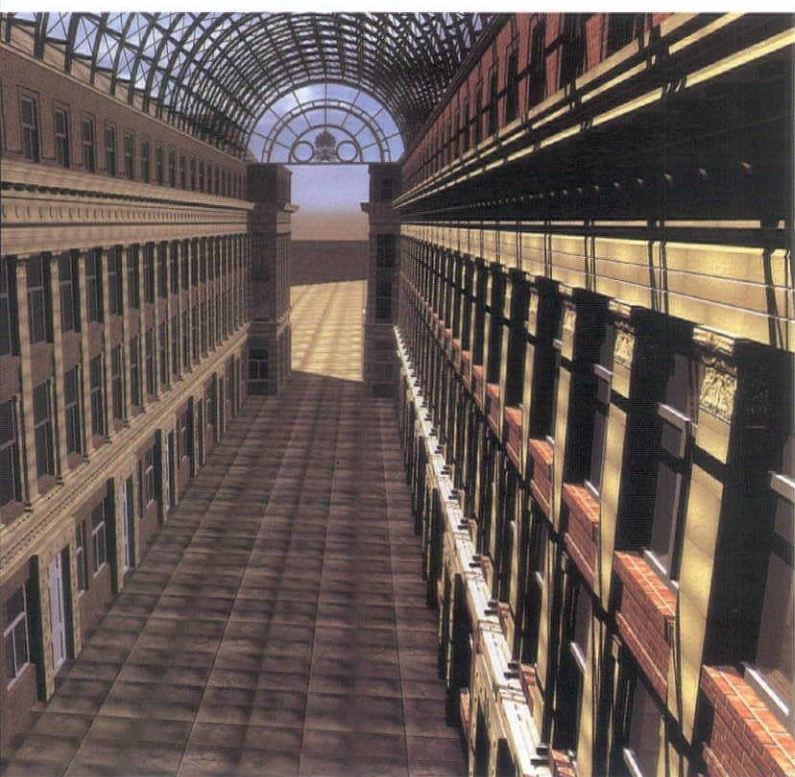
There is the usual Thomson panache in street composition – an order which owes little to Greek precedent and much to a fertile Classical mind. The glazed roof, familiar today from the ubiquitous retail mall, was a revolutionary idea for workmen's houses in 1868, especially when justified on the grounds of health and solar gain. As Glasgow celebrates its Year of Architecture and Design one should not forget that Thomson has as much claim to proto-modernism as that other more famous Glasgow pioneer – Mackintosh.

BRIAN EDWARDS

1 For instance *The Morning Journal*, 17 March 1868 and *The Builder* vol 26 (1868), p234.

2 The CAD reconstructions were undertaken by doctoral student Vasileios Balampanos using AutoCad at the Department of Architecture, University of Huddersfield. The images were prepared as part of a television documentary on Alexander 'Greek' Thomson produced by Murray Grigor of Viz Productions for relay on BBC Scotland in June this year.

3 These were the minimum dimensions of room for four people to live and sleep in allowed by the 1862 Police Act. The height was unusually generous, but people slept in almost bunk-like beds one above another, with the parents usually on top. The police were empowered to visit and license tenements for the poor.





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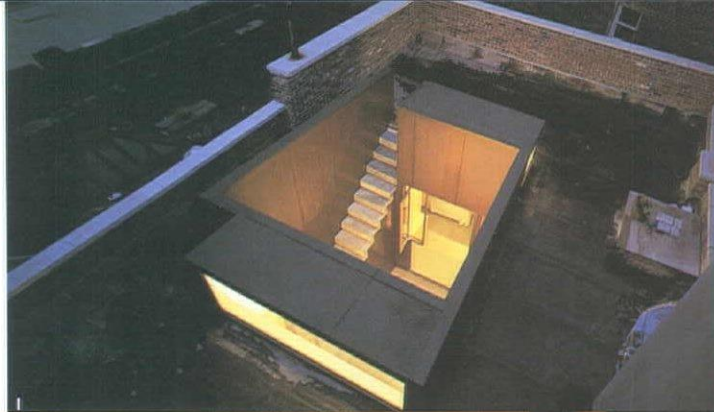
interior design

ID

FLAT, MANHATTAN, NEW YORK, USA

ARCHITECT

DEAN/WOLF ARCHITECTS



Manhattan transfer

An old warehouse in southern Manhattan has been renovated as flats, with the top floor as the luminous finely detailed *pièce de résistance*.

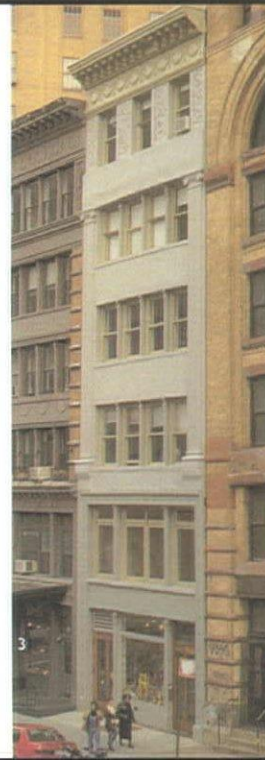
1 New court carved into roof brings light into middle of plan.

2 Living room opens onto court through huge glass door.

3 East front of old warehouse overlooking Duane Park. Now restored, the building has a flat on each floor over street level shop.

To realize their desire to live with views of the sky and skyline of Manhattan, Kathryn Dean and Charles Wolf set up a cooperative group and acquired a dilapidated electrical warehouse in TriBeCa (short for the Triangle Below Canal Street). The district, once the centre for Manhattan's wholesale and retail food

suppliers, is characterized by the nineteenth-century industrial buildings that line its streets and are historic examples of cast iron construction. TriBeCa is now an area of chic loft living and lively restaurants, but when the cooperative bought their building the markets had moved and properties were abandoned and decaying.



FLAT, MANHATTAN, NEW YORK, USA

ARCHITECT

DEAN/WOLF ARCHITECTS

The warehouse faces east onto Duane Park and has six storeys. It was decided to let the ground floor as a shop which would earn the building income, and the five partners of the cooperative would each occupy one of the upper levels.

In return for taking the most desirable top floor, Dean and Wolf, who are partners in practice as well as being husband and wife, agreed to act as unpaid architects of the renovations required to make the building legally habitable and sorted out the complex paperwork required for change of use.

The roof and parapet were replaced, the east face repaired and windows in the west face widened. To provide an emergency exit, the main stair was extended to the roof. New services were installed and a lift created in an abandoned shaft. Dean/Wolf designed the flats on the lower levels for their cooperative partners, and the new toy shop on the ground floor (Wolf himself built free-standing structures inside it). At the same time, the architects were working on design of their own flat on the top floor.

At the heart of their design is manipulation of light. Though it overlooks the small park on the east, the building is otherwise hemmed in by neighbours. On plan, it is a long narrow and slightly irregular rectangle and in its original state, the top floor was illuminated by windows only on the east and west.

Having established an office on the east, Dean/Wolf separated it from the living room at the centre by a sliding sandblasted glass partition, keeping bedrooms to the quieter west side. But their masterstroke was to cut a courtyard in the middle, restructuring the roof's steel beams and building a precipitous unadorned flight of precast concrete steps to the roof.

The court which is paved with limestone is a complex luminous conduit, transmitting light into the interior in a variety of ways. Its walls are slightly skewed in plan so that surfaces catching the changing light act like a prism. Partly lined with rich glimmering copper sheets, it is otherwise enclosed by sandblasted and clear glass panels. A huge pivoting glass door leads into the living room on the east, while on the west, panels of clear and sandblasted glass separate courtyard from bedrooms. Clerestory lights scoop luminance into living room and bathroom; two near the floor direct it into the flat below.

The same materials have been used inside to similar effect. Sheets of copper lining one wall of the living room and facing kitchen cabinets create rich reflections in an otherwise austere interior. Floors are of polished concrete, the colour and texture echoed in the plastered ceiling. Shadow gaps serve to isolate floor and ceiling from walls of sandblasted brick, making them appear to float and emphasizing the horizontal quality of the spaces. Other spatial manipulations occur in passages between the various zones, their asymmetries creating false perspectives and reflecting the slight distortion of the plan.

Impressively, much of the construction, including the joinery, was carried out by Wolf himself, for reasons of economy but also because of the difficulty of finding experienced craftsmen. The result is fine detailing throughout.

VERITY LOVE

Architect

Dean/Wolf Architects

Project architects

Kathryn Dean, Charles Wolf,

Karel McAllister, Kelley Bryant, Aaron Fein

Photographs

Peter Aaron/Esto

4

Materials in court, as in rest of top floor, are very carefully chosen: sheet copper, bronze window frames, limestone floor.

5

Looking from master bedroom to kitchen.

6

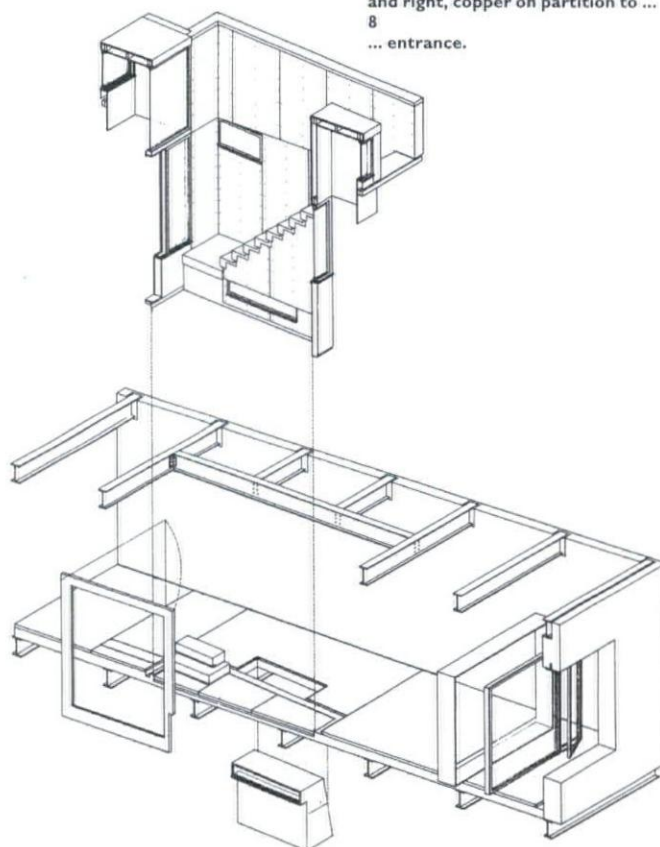
Kitchen, with living room right and beyond, farthest right, screen to office area.

7

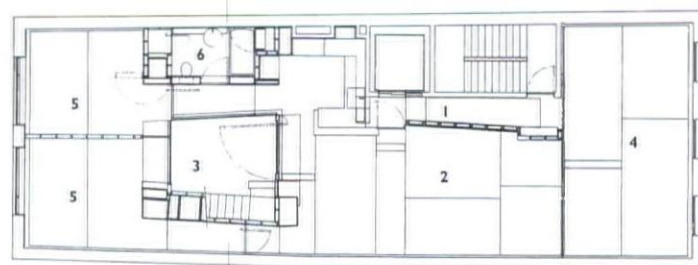
Living room with, left, original brick wall and right, copper on partition to ...

8

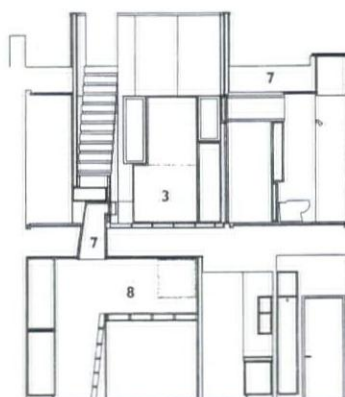
... entrance.



dissected axonometric

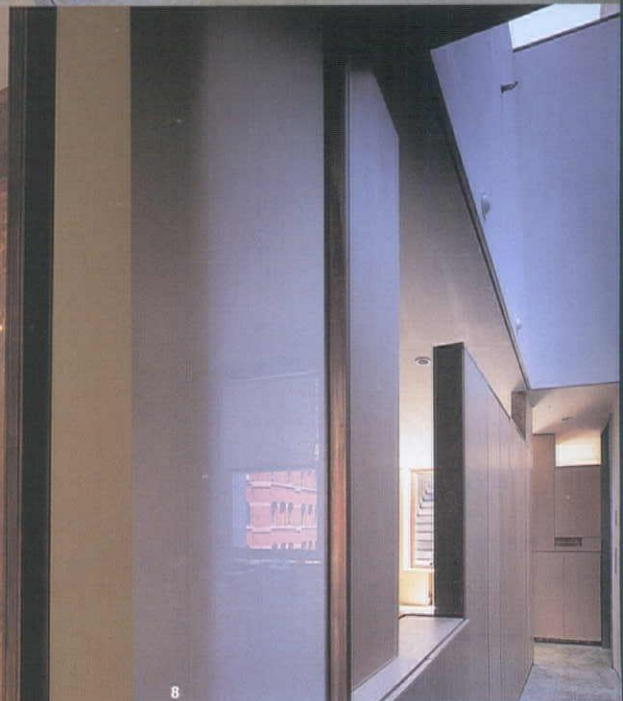
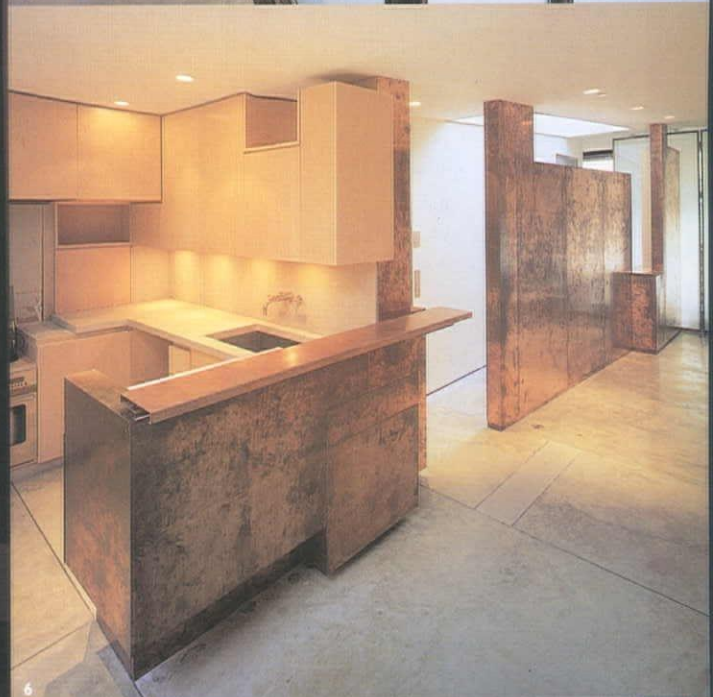


plan of Dean/Wolf flat (scale approx 1:220)



section A-A

- 1 entrance
- 2 living room
- 3 court
- 4 studio/office
- 5 bedroom
- 6 lavatory
- 7 light chute
- 8 sleeping loft (fourth floor flat)



THEATRE, AMSTERDAM, THE NETHERLANDS

ARCHITECT

MECANOO ARCHITECTEN

1
The building has a secular appearance, only the sculpture in the pediment suggests religious origins.

2,3
Ground floor bar and stairs to main upper floor.

4
In place of the organ is a free-standing structure hung off wooden columns. Colours and lighting reflect theatrical traditions.



If Mecanoo's commissions have been diverse, its responses in each case have been so fresh and original that it is almost impossible to pigeonhole the work. Unlike so many practices, this one is capable of many buildings. Superficially, there is little to link the architects of the extraordinary shimmering library for Delft Technical University (AR March 1999), a complex powerful building on an existing campus, with those of the modest subject here, the scheme for De Trust Theatre in Amsterdam. But both are informed by a socially engaged, undogmatic Modernism that provides a restraining frame for the architects' affection for curves, asymmetry, colour, and feeling for place.¹

Holland has a tradition of innovative theatre groups and De Trust is one of them. Its new Amsterdam theatre at 50 Kloveniersburgwal near the red light district has been built inside

a late eighteenth-century Lutheran church. Largely constructed of wood, with wooden columns and a brick envelope, the church consisted of two main floors with a hall at the upper level.

Construction was supervised by the Amsterdam city architect at the time, Abraham van der Hart, and the building has a secular appearance. Only the wooden sculpture in the pediment suggests religious origins. When the Lutherans abandoned it in 1952, it was handed over to the Nederlandsche Bank and about 600m of bank archives. The old organ which took up much of the ground floor was rehoused in Arnhem. The bank left in 1989 and the building remained empty for a number of years in spite of numerous proposals for its re-use.

De Trust acquired the church in 1995, by which time it required restoration and stripping out. But in spite of its

Theatrical flair

An eighteenth-century Amsterdam church has been imaginatively transformed (if temporarily) into a theatre.

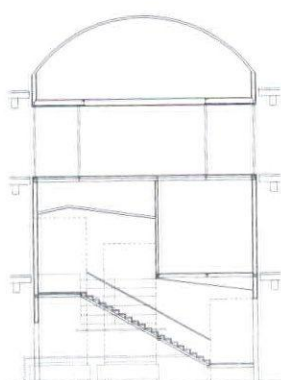


THEATRE, AMSTERDAM, THE NETHERLANDS

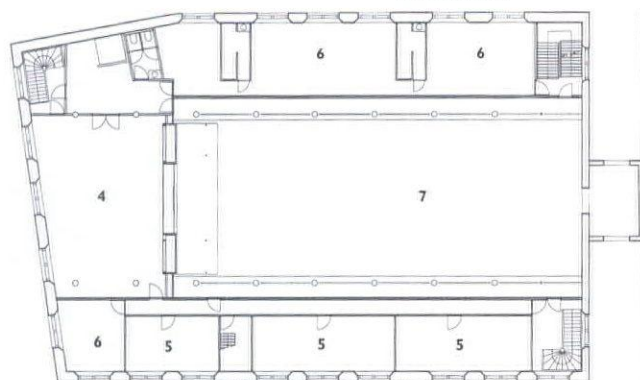
ARCHITECT

MECANOO ARCHITECTEN

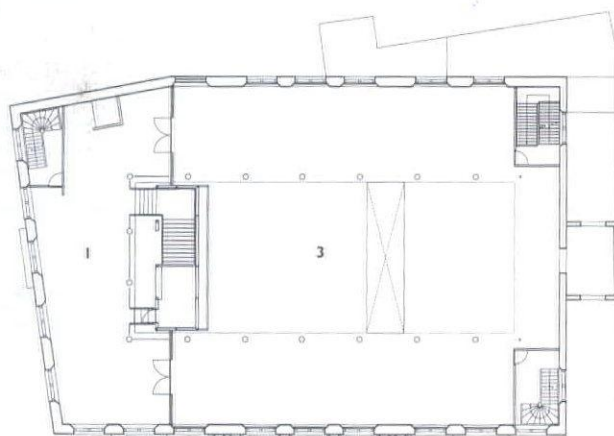
- 5 Stairs to first floor foyer.
- 6 Luminous aisles flanking auditorium can be screened by curtains.
- 7 Auditorium in old church hall. Technicians' gallery at rear and lighting gantries overhead.



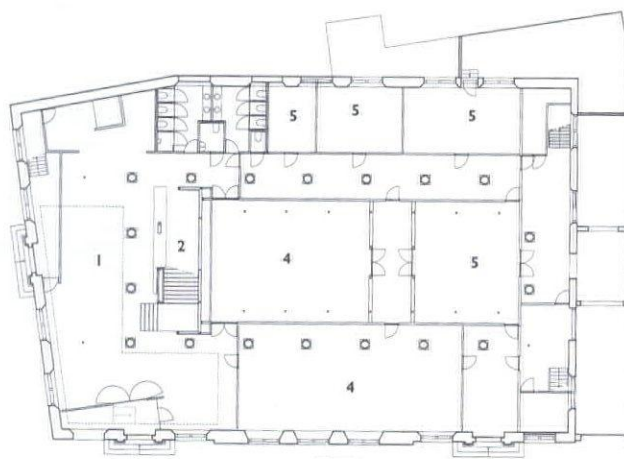
cross section



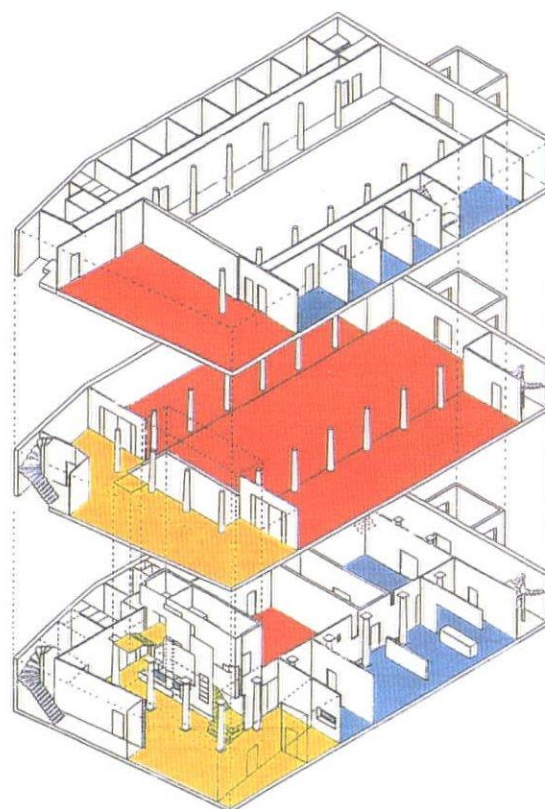
second floor plan



first floor plan



ground floor plan (scale approx 1:560)



axonometric: red – auditorium; yellow – public space; blue – offices

- 1 foyer
- 2 bar
- 3 auditorium
- 4 rehearsal room
- 5 office
- 6 dressing room
- 7 void

vicissitudes, the building's interior retained its spatial power. The architects felt its character to be 'almost inviolable', and devised a free-standing structure that could be removed so that the building could be returned to a church if ever it became necessary.

The limited budget forced exuberant invention. It seemed logical to place the auditorium on the first floor in the old church hall, taking advantage of the lofty height. The old wooden floors, by now badly decayed, were replaced and woodwork cleaned. A new floating floor conforming to fire and acoustic requirements was installed in the auditorium, with a technicians' gallery and lighting gantries. Rehearsal rooms, dressing rooms, offices and stores were created on various levels around the perimeter of the building.

The auditorium itself flanked by luminous colonnaded aisles at the lower level, and colonnaded gallery at the upper one, has a particular dramatic quality of its own; and a sense of perpetual enactment seems to hang in the air.

On the ground floor the organ was replaced by what is

effectively a free-standing piece of furniture, an elegantly contrived steel structure – illuminated and painted to suggest a piece of stage-setting. Cleverly hung off the adapted wooden columns, and visually framed by them, it incorporates stairs to the upper floor, a bar and kitchen and technical accommodation. With more than a nod to theatricality, the structure is painted deep red and gold and illuminated by three chandeliers.

1 See Mecanoo, *Michigan Architecture Papers* 6: *Hiding in Full View* by Edward Dimendberg, pp9-13.

Architects

Mecanoo architecten

Project team

Francine Houben, Chris de Weijer, Michel Tombal, Francesco Veenstra, Ursula Fritz, Gerrit Schilder jr

Management consultant

J. van Rijs

Structural engineering

ABT adviesbureau voor bouwtechniek

Mechanical engineering

Ketel Raadgevende Ingenieurs

Building physics consultant

Peutz & Associés

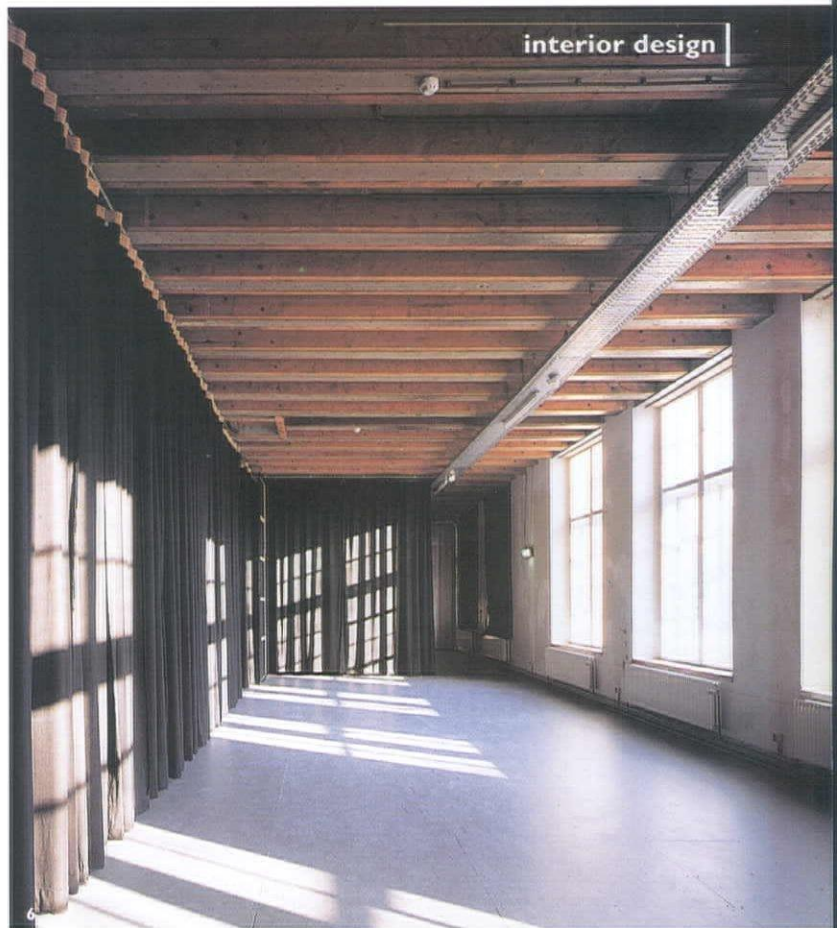
General contractor

Konst en Van Polen

Photographs

Christian Richters



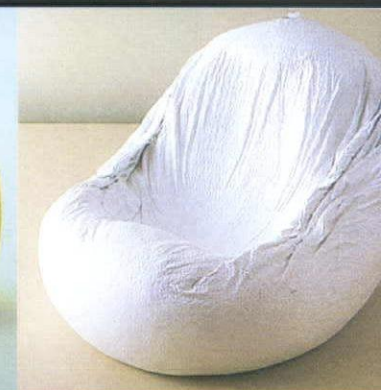


The most appealing and ubiquitous piece of furniture at Milan Furniture Fair this year was the stacking plastic chair. It appeared in a number of guises by the usual suspects, on the Segis stand by Carlo Bartoli, on Kartell's by Philippe Starck and Ron Arad, on Driade's by Starck again, and in the Vitra tent by Arad, Jasper Morrison and Denis Santachiara, but always exquisitely formed and coloured. The fashion for flexible furniture reflects a youthful, informal lifestyle and supple invention is often the result. It is good to see that Zanotta has reissued the inflatable pvc Blow chair, designed in 1967 by De Pas, D'Urbino, Lomazzi and Scolari. Campeggi showed Santachiara's clever inflatable furniture.

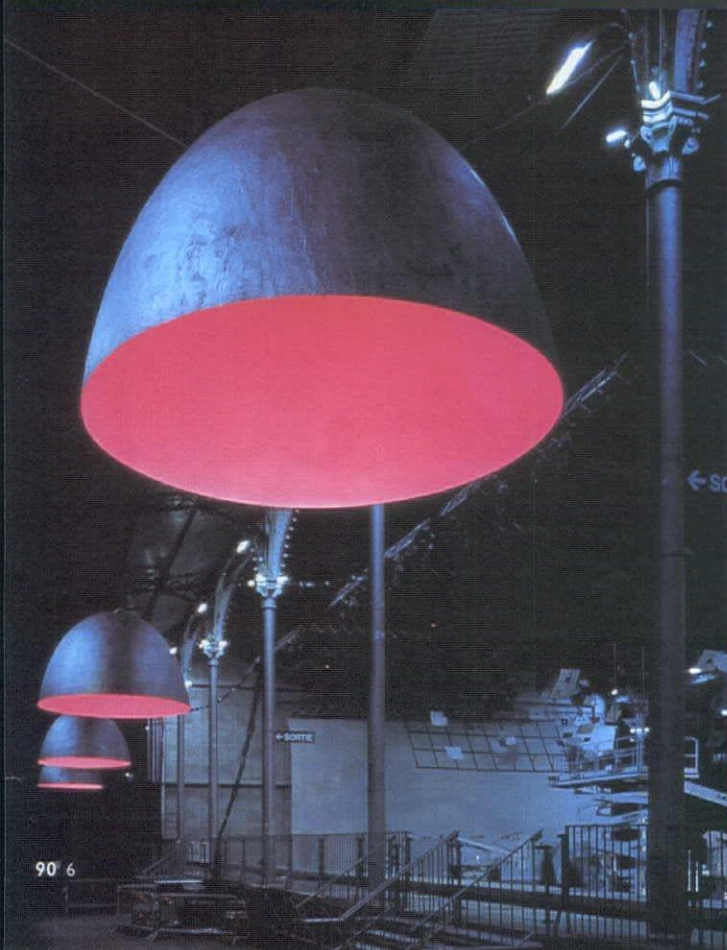
The greatest pleasure is to wander round the shows held outside the fairground in the galleries, showrooms, palaces and courts off the city streets. Cappellini's elegant showroom was tucked away in Via Statuto. Much of the furniture was by Morrison, and included finely detailed and proportioned storage units, called Plan, in shocking pink, yellow and scarlet.

Arad's name appeared again outside the fairground, in Vitra's transparent tent erected next to the old city wall. He is one of a number of designers – Morrison, Santachiara, Emilio Ambasz and Maarten Van Severen – to have

501 Pisola: an armchair by Denis Santachiara for Campeggi, containing an inflatable bed. A small electric pump inflates and deflates the yellow mattress (in pvc, polyester and lycra) in just a few seconds. A Lycra cover is available in yellow, orange, grey and blue.



504 Dome: suspended, hand-made, fluorescent luminaires, 3.8m in diameter, designed for Westfriedhof underground station in Munich by Ingo Maurer. Fluorescent tubes on top of the dome wash ceiling and walls with blue light.



506 La Marie: transparent polycarbonate stacking chair by Philippe Starck for Kartell. Made from a single mould, the chair is scratch and bump resistant, easy to clean and extraordinarily strong.



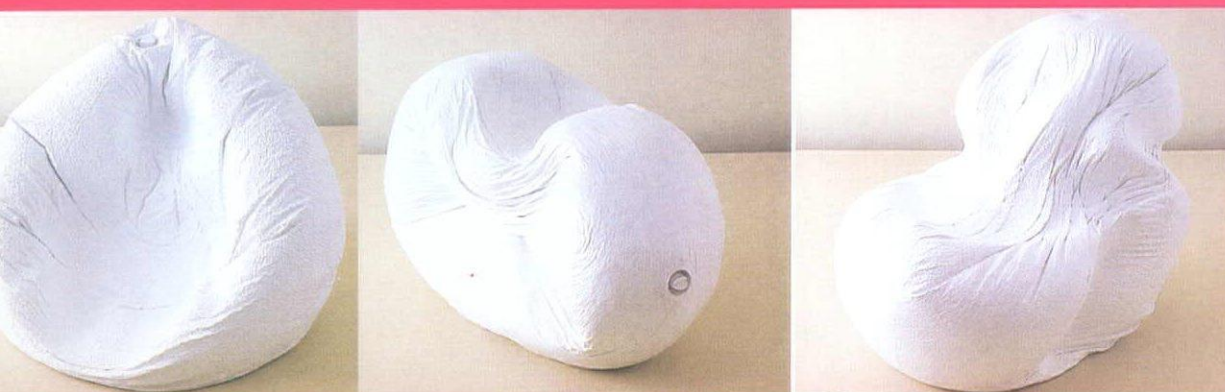
505 Cloud: stacking easy chair by Carlo Bartoli for Segis. Polypropylene shell, die cast aluminium frame and legs available in stainless steel, anodized aluminium or lacquered steel. Available in seven colours.



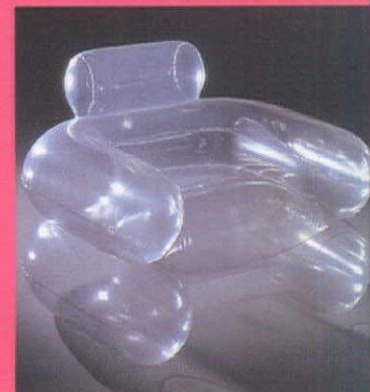
contributed to Vitra Standards, a new collection of stacking and folding chairs. The firm has also reissued the Eames' Fibreglass chair and Verner Panton's sinuous Panton chair.

Arad's show with Ingo Maurer at the Spazio Krizia has become a tradition. Visitors collapsed onto Memos, reincarnations of the beanbag, designed by Arad with Inflate Studio, that can be sucked or blown into different shapes. Overhead were Maurer's enormous fluorescent lamps. Measuring 3.8m across, hand-made in aluminium and painted inside in brilliant pink, red, yellow, blue, they are an astonishing sight. Maurer's new diode lights will be reviewed in a later issue.

Arredaesse Produzioni held an exhibition of Nigel Coates' furniture at the Museo Minguzzi. In addition to new pieces for this firm – including a weird bookshelf with perversely inward slanting and curving ends – there was the Oyster collection of seating for Lloyd Loom. A new chaise longue and reclining chair have been added to the light shapely chairs already in production. All are made of the firm's characteristic LoomTex, made of twisted paper and linen. Coates' sofa system for Hitch Mylius, which separates into appealing biomorphic elements, has been rendered gently erotic. A covering of soft grey fabric by Noss & Lucas, turns out on close inspection to be delicately and quite rudely patterned.



502 Memo: seating by Ron Arad and Inflate Design Studio. It can be sculpted into different shapes by sucking the air out with a pump or vacuum cleaner or inflating it. Covers to order.



503 Blow: inflatable armchair. Designed in 1967 by De Pas, D'Urbino, Lomazzi, Scolari, it has been reissued by Zanotta, and in the process strengthened. Made of clear calendered pvc electronically welded. Bellows available on request.



507 Plan: Cappellini's coloured wooden cabinets in a wide range of sizes and heights by Jasper Morrison.



508 Oxo: Nigel Coates' sofa system for Hitch Mylius, with new erotic covering of anatomically patterned fabric by Noss & Lucas.

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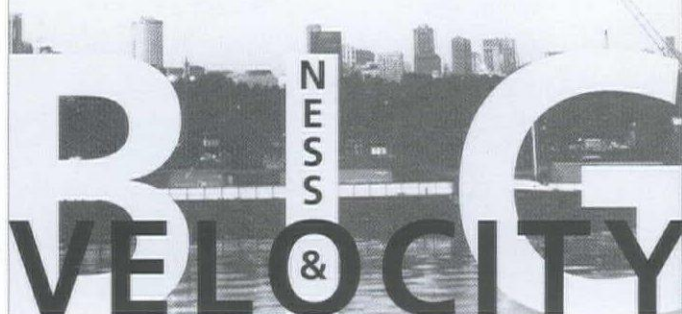
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Bigness & Velocity
The City between Dream and Trauma

Quo vadis city intoxicated by bigness and velocity? Direction New-Biedermeier, hyper-high tech or virtuoso virtuality? Three star architects search for an answer to whether the term city should be newly defined. **Sir Norman Foster. Rem Koolhaas. Jacques Herzog of Herzog & Meuron.**

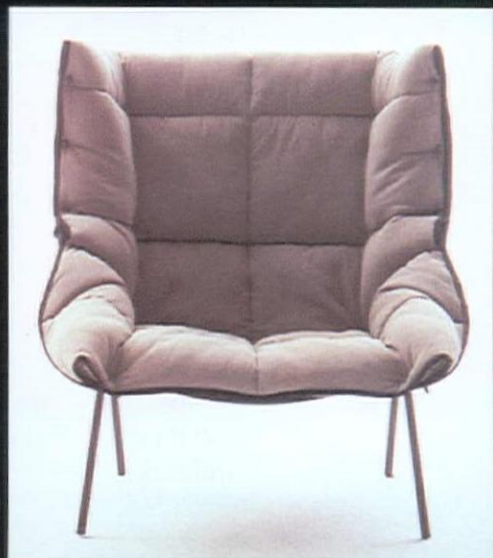
They will be accompanied by internationally acclaimed personalities who also see city planning from a totally different view-point - from that of industry, society, politics, art and culture. The theme, Bigness & Velocity, will be dealt with in lectures, workshops and discussions.

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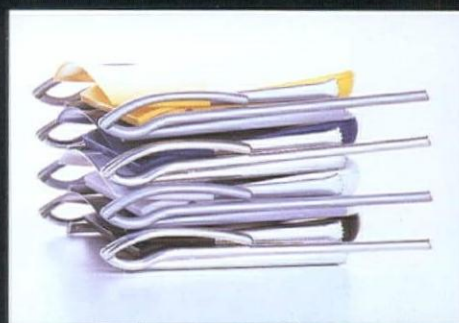
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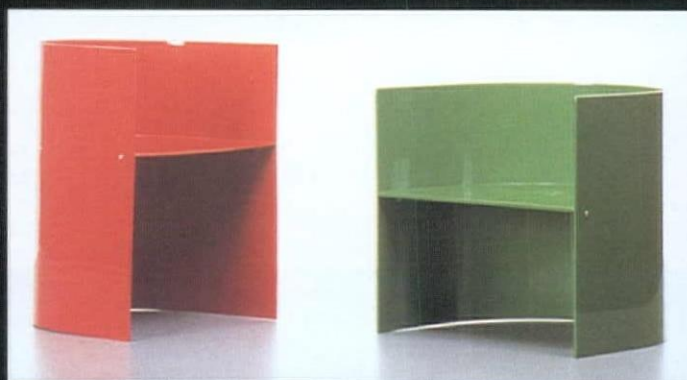
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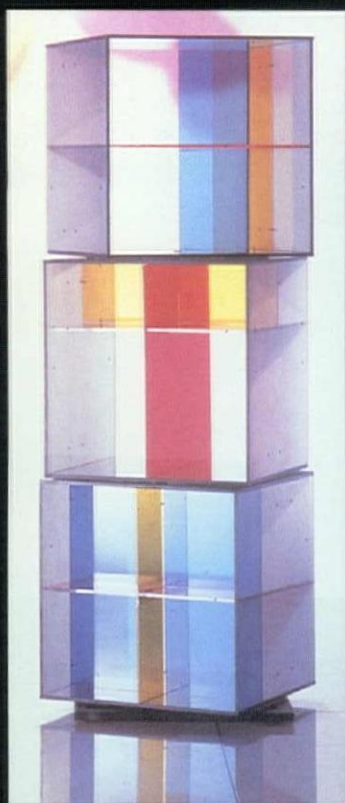
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Samarcanda: armchair reminiscent of old army canvas furniture, by Vico Magistretti for Campeggi. Grey or black tubular frame, seat in grey or black fabric, or in soft quilted wool.

510

Santachair: folding chair by Denis Santachiara for the Vitra Standards collection. Armrests and legs of aluminium, back and seat of coloured plastic. When folded it can be stacked on top of or alongside others, occupying a minimum amount of space.

511

Moorea: Kartell's first padded armchair for the domestic or business market, designed by Vico Magistretti. Plastic body fixed to metal frame and padded in red, grey, blue or white.

512

Monza: chair and armchair in sheet steel, varnished in white, red, or green. Designed by Jeffrey Bennett for Cappellini.

513

Tom Vac: Ron Arad's chair for the Vitra Standards collection. First issued by Arad as a limited edition, it has been transformed into a stacking chair by Vitra. Plastic shell, chrome-plated tubular steel frame, available in black, blue, red and white.

514

Compact: Jean Nouvel's revolving bookcase on nylon casters, designed last year, was shown alongside his extending table on Zeritalia's stand. Stackable glass cubes are divided by methacrylate partitions.

Terence Woodgate's Public Seating System can now be seen at Heathrow Express and SCP – drop in and test it when passing through.



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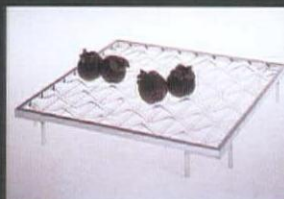
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515
Glide: armchair by Matthew Hilton for SCP. Beech frame with foam upholstery, feather cushion and nickel plated steel legs.

516
Tai Long: two seater sofa with wood and rattan frame. Polyurethane foam seat with detachable cotton cover. Designed by Matthew Hilton for Driade.

517
Izzika: low table by Andrea Branzi for Zanotta. The surface is made out of interwoven clear glass rods, some of which are straight and some heated and shaped. Frame in polished aluminium alloy.

518
Toy: stackable armchair in polypropylene suitable for exterior use. Available in ivory, yellow, orange, grey. A white cotton cover and cushion is available. Designed by Philippe Starck for Driade.

519
Filzka: Borek Sípek's felt armchair for Scarabas. The lightweight steel frame is covered in washable woollen felt.

520
Scarabas also sells Sípek's fantastic and fragile glassware.

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

The words of architecture

DICTIONARY OF ARCHITECTURE

By James Stevens Curl. Oxford: Oxford University Press. 1999. £25 (hbk)

Curl's *Dictionary of Architecture* is splendid. Product of vast research (the bibliography alone is 70 pages long), it catalogues the whole culture of Western architecture from the Egyptians to Deconstruction.

In many ways it is more like an encyclopaedia than a dictionary. For instance, it does not explain, as conventional dictionaries do, that the word 'window' comes from old Norse 'vin-dauga', the 'eye of the wind'. But it does give a brief comprehensive history of wall openings that offer light and air, ranging from Roman times to the nineteenth century, explaining how technology changed the nature and proportions of windows from the days of varnished parchment to nineteenth-century rolled glass. The dictionary is made much more perceptive than its recent predecessors (for instance the *Penguin Dictionary of Architecture* by Pevsner and others) because Curl is architect as well as historian, so he can understand technology and construction. He thinks of buildings as products of multi-dimensional human culture which ranges from plumbing to Plato, carpentry to Callicrates.

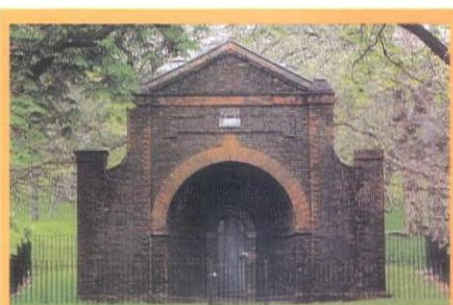
Drawings by Curl and John Sambrook (and sometimes others), illustrate tricky points of physicality. The Orders are, as you would expect in a book of this kind, properly demonstrated in all their detail 'after Normand' (Charles Normand's canonical mid nineteenth century *Nouveau Parallèle des Ordres d'Architecture des Grecs, des Romains...*). But the multiple complexities of brick bonding, from Monk to Rat-trap, are as concisely drawn by Sambrook, whose very clear work will surely be soon copied by other authors as 'after Sambrook in Curl'.

Like all proper encyclopaedias of architecture, Curl's starts with 'Aalto, Hugo Alvar Henrik'. It has lots of potted architectural biographies. Almost everyone I can think of seems to be there, from Isidorus of Miletus, who designed the Hagia Sophia with Anthemios of Tralles (for whom there is a separate entry), to the unfortunate (in more senses than one) Ivanov-Shits, a Russian Wagner-schüler. My only quibble about people is that quite a lot of rather dim twentieth-century British architects are included, for instance Basil Spence and Robert Matthew (apologies to my professor but, whatever else, he was never a great architect). And really rather silly Prince Charles-ish folk like John Simpson and Quinlan Terry are given as much space as Renzo Piano or Frank Gehry. But, to be fair,

the range is very wide both in history and geography: Glenn Murcutt is there, and so are Behnisch, Borromini, Bindesbøll, Belcher and Behrens.

In the twentieth century, the scan opens out to include architects from all over the world as architecture became international: Ando as well as Asplund. Technology does not quite keep up with time: there is a very good description of Roman opus pseudisodumum for instance, but none of low-E glass or photovoltaics. Cultures other than those of Europe and North America are sketchily treated: 'minaret' but not 'mihrab'.

These are for a second edition. Curl's first one is a smasher. From Door Case to Doric Revival, Doshi to Dotti, Paradise to Parapet, you can't have a more concise, entertaining and informative guide to the words of architecture. Annoyingly (for a reviewer), I have to buy one myself, for this copy will have to be kept in the office, and I need another one at home. P. D.



Under Greenwich Park in London is a network of very old abandoned tunnels. Some were for conveying water, other, bigger ones are more mysterious: big enough to allow two people to walk erect down them, they were repaired by Wren in 1700. Hawksmoor, Wren's assistant, is supposed to have designed this entrance. This is one of the many remarkable little buildings discovered by Lord Snowden and Gwyn Headly in *London Sight Unseen*, Weidenfeld & Nicolson, London, 1999, £17.99.

To be completely Frank

FRANK O. GEHRY: THE COMPLETE WORKS

By Francesco dal Co and Kurt W. Forster. New York: The Monacelli Press. 1998. £50

This is not quite the 'Memorial Volume', in spite of its vast dimensions and formidable selection of photographs: it lacks the grand, broad, quasi-objective approach which distinguishes the type of book one turns to again and again with pleasure from a glossy picture album. The overall impression is that the selection as a whole has been put together too closely to the subject to be able to achieve a proper critique; the photographs appear to have been provided by Gehry's office, and the

theoretical conjectures, however elegantly fielded by dal Co and Forster, are too much Gehry's own. The fact that the short descriptions accompanying the projects are dry non-critical summaries written by someone else results in a book which is a lot of pictures with some sentimental but sparse essays attached.

There is, admittedly, a useful record of most of the facts behind the projects – or at least there would have been had there been more plans – but it does not create a book which is special in any way. There is nothing at all of the flavour of the office, or on collaboration with executive architects. Perhaps the architect, hailed here as a modern Borromini and presumably subsidizing the book, is wary of too much criticism of his 'gesture-based compositional approach'. That's a pity: the buildings can take it. TIMOTHY BRITAIN-CATLIN

Flat comparison

APARTMENT STORIES: CITY AND HOME IN NINETEENTH-CENTURY PARIS AND LONDON

By Sharon Marcus. Berkeley: University of California Press. 1999. £35 (pb £13.95)

'The major works on domestic ideology in nineteenth-century Europe have focused on England, while paradigmatic studies of urbanism have converged on Paris' according to Sharon Marcus; her own 'comparative approach aims not to invigorate these oppositions but to undo them by bringing to light the domesticity of Parisian urbanism and the urbanism of London's domesticity', and purports to 'supply us with new visions of Paris and London, the nineteenth-century home, and the location of men and women in public and private spaces'.

Unhappily, her text presents a barrier to understanding rather than any new insights. Although bursting at the seams with criticisms of nineteenth- and twentieth-century writings, the book often misconstrues or over-simplifies even the most basic information. For instance, her assertion that, in Second Empire Paris, 'buildings were attached in rows of uniform height – strictly enforced according to Haussmann's new building regulations'. In fact, established principles of alignment and height control were perpetuated by the 1859 Paris building regulations which, far from imposing a uniform height, increased the maximum height limits permissible for the street frontages of private developments (a very different matter). Developers and their architects continued to enjoy freedom within these constraints and elevational uniformity remained a rarity.

Comparison of the two cities tends to be just as partial. For example, Marcus suggests the

cemeteries of Victorian London were essentially suburban 'as opposed to Paris, which was able to incorporate the cemetery into the city by making the cemetery itself more urban'. She chooses to ignore the ban placed on burials in Paris intra-muros, the opening of three suburban cemeteries at Père Lachaise, Montparnasse and Montmartre and the influence all this had on burial grounds in London.

The bibliography affords some light relief – publication of Nicholas Taylor's 'The Awful Sublimity of the Victorian City' in *The Victorian City: Images and Realities* (1976) seemingly pre-dates Hermann Muthesius's *Das englische Haus* (only the abridged 1979 English translation is cited), while James Stevens Curl's *The Victorian Celebration of Death* appears to have pipped both at the post by a century, with a publication date of ... 1872.

Marcus does float one interesting idea: 'intellectual work is fuelled first of all by money'. It refers to the huge number of bursaries, grants and fellowships American academic institutions contributed to her work, from doctoral dissertation to present book. The end product, with its 24 plates (all very grey), copious footnotes, two bibliographies and index, 'addresses itself to readers interested in feminist criticism and theory; geography; urban studies; architectural history; the novel; and interdisciplinary research on everyday life'. For readers read *Readers*, for this is a book nobody should be expected to read unless paid. Handsomely. CHARLOTTE ELLIS

Japanese conserve

HOZON – ARCHITECTURAL AND URBAN CONSERVATION IN JAPAN

Edited by Siegfried R.C.T. Enders and Niels Gutschow. Stuttgart: Edition Axel Menges. 1998. £58

Hozon (Preservation) is a collection of eight separate essays dealing with more or less technical aspects of building and site conservation in Japan, sponsored by the German Culture Ministry. This is a quasi-official document, inasmuch as the editors have benefited from cooperation with the Agency for Cultural Affairs of the Education Ministry in Tokyo.

The first two essays give a brief legal and organizational overview of the issues, followed by a longer illustrated and comparative article on the philosophy of historic preservation, as contrasted with Europe. The core comprises two detailed accounts of preservation and conservation at Koyasan, an ancient and isolated pilgrimage site in central Japan, and a very short account of the 49 official preservation districts up and down the country. Two final



Eileen Gray's carpet design for her house E.1027, built 1929 for Jean Badovici at Roquebrune-Cap-Martin between 1926 and 1929. Anglo-Irish, she became an architect at 46, having studied painting in London and Paris. She lived to 93. François Baudot's little book *Eileen Gray*, Thames and Hudson, London, 1999, £12.95, lovingly narrates the first part of her extraordinary life and shows much of the fine furniture that gave her a belated, but well deserved reputation as one of the century's most original designers.

contributions deal with the ancient capital Kyoto and the small urban preservation district of Imai-cho some 36 miles to the south.

DAVID B. STEWART

Looking forward

RICHER FUTURES: FASHIONING A NEW POLITICS

Edited by Ken Worpole. London: Earthscan. 1999. £12.95

I must happily declare an interest in this collection, not only as a contributor but because it is intended as a festschrift celebrating my own concerns over many years. Thus Alison Ravetz reflects on a century of public involvement in housing, George Monbiot describes the monopoly control of land by the affluent, Eileen Adams

propounds environmental education, and Tim Lang explores food culture and the British. Nicola Baird celebrates community empowerment in developing countries and other contributors reflect issues which writers of my generation have been propagating for half a century.

Veteran AR readers, casting back over the innumerable themes of special issues since the war will reflect on the many topics in this book they have covered. Its editor in a concluding chapter sums up the politics of sustainability, a path the politicians have not yet taken. COLIN WARD

Renaissance re-evaluated

THE ARCHITECTURAL TREATISE IN THE ITALIAN RENAISSANCE: ARCHITECTURAL INVENTION, ORNAMENT, AND LITERARY CULTURE

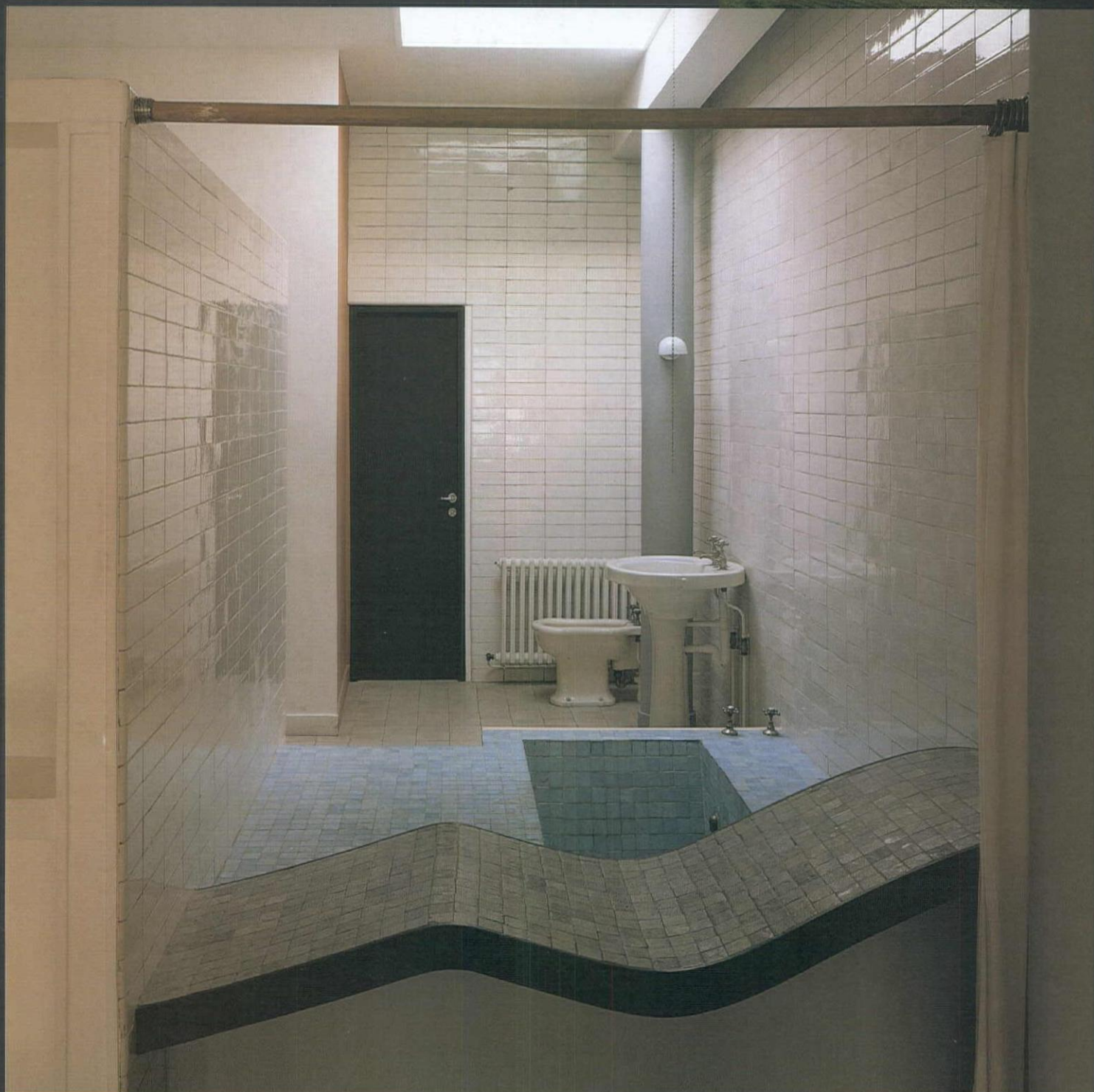
By Alina A. Payne. Cambridge: Cambridge University Press. 1999. £50

Wittkower's celebrated *Architectural Principles in the Age of Humanism* (1949), influenced by the white forms and mathematical harmony associated with Le Corbusier, reminds us that every age interprets the past in the light of its own preoccupations, for ornament has been largely outlawed in twentieth-century architecture. In reaction, Alina Payne now concentrates on Renaissance thinking about the relation of architecture and ornament.

Developed from her PhD thesis, her book is loaded with academic impedimenta which, though valuable to scholars, will reduce its wider impact. Indeed, the treatises have been more clearly presented to a non-specialist audience in Vaughan Hart's *Paper Palaces* (1998). Many plates are so lamentably muddy that they obscure rather than illuminate argument.

In investigating the attempts made by Renaissance architects and theorists to negotiate between the imitation and the reinvention of Classicism, she places ornament at the heart of the debate, pointing out that Renaissance architects adorned the surfaces of their buildings with ornamental forms which were scarcely sanctioned by antiquity, such as brackets, volutes, consoles, balustrades, parapets, masks, shells, frames, garlands, and niches. She notes that there was nothing in Vitruvius or Alberti on topics like the placement of astragals, of egg and dart mouldings, and of sculpture. Even Palladio avoids discussion of sculpture, despite the prominence of it in his own buildings. By contrast, she rightly credits Serlio with providing the most comprehensive programme for the use of ornament in private and public buildings. DAVID WATKIN

DELIGHT



AFTER A TURBULENT HISTORY OF NEGLECT DURING ITS EARLY LIFE, LE CORBUSIER'S VILLA SAVOYE, NOW NEARLY 60 YEARS OLD, ENJOYS PROTECTION THAT BEFITS ITS STATUS AS AN ICON OF EUROPEAN MODERNISM.

Less than an hour's drive from Paris, in a meadow surrounded by orchards, lies the iconic Villa Savoye. Originally built between 1929 and 1931, it concludes the important series of domestic *promenades architecturales* begun by the La Roche House in 1923. It also marks the culmination of Corb's integration of internal space and an extended external space. Standing like a pristine Greek temple in fields of asphodel, the Villa Savoye's purity concealed great elaboration, inventiveness and, indeed, sensuality; even after nearly 60 years, the languid (and much imitated) curves of the bathroom's built-in *chaise longue* and its jewel-like turquoise pool still potently evoke the immemorial, ritual pleasures of bathing and lounging.

Sadly for such a significant modern building, the Villa Savoye has a history of disrepair and neglect. Since wartime occupation it experienced a slow decline as the stucco-clad exterior fell victim to the rigours of the elements and was only saved from demolition by the timely intervention of André Malraux.

Acquired by the state in 1965, the house is now under the joint stewardship of the Fondation Le Corbusier and the French Ministry of Culture which undertake to protect and preserve the building's physical and architectural integrity. These new photographs by Paul Raftery show the results of the most recent programme of restoration; the ultimate Modernist villa has been quietly reborn. C. S.