

THE ARCHITECTURAL REVIEW

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WORK STUDY

□ Alberto Campo Baeza's

Majorcan patio

□ Jourda & Perraudin's

German greenhouse

□ Eric Owen Moss

regenerates Culver City





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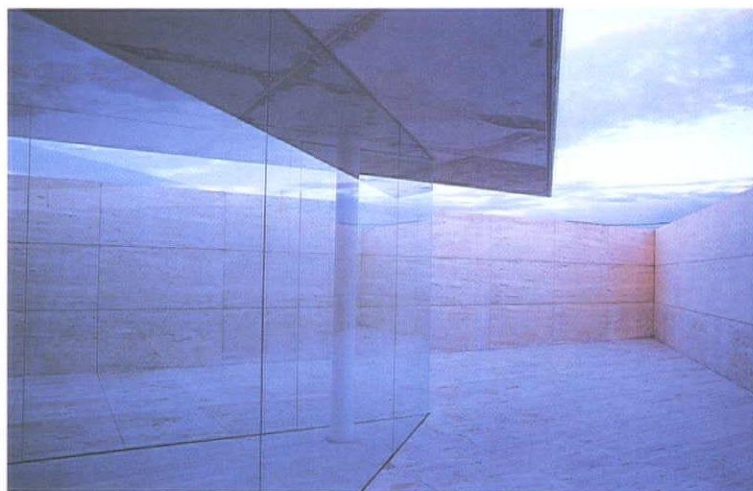
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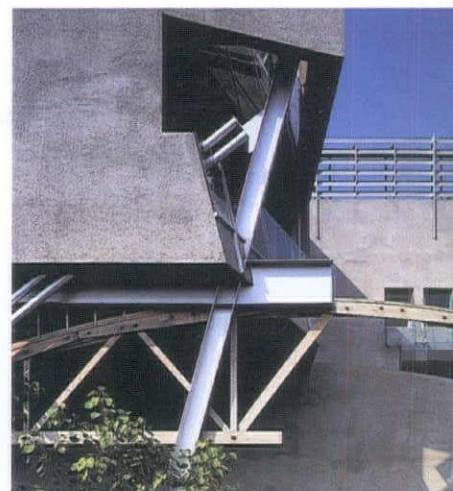
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 CONSTRUCT



Alberto Campo Baeza's elegantly minimal offices in Majorca (p46)



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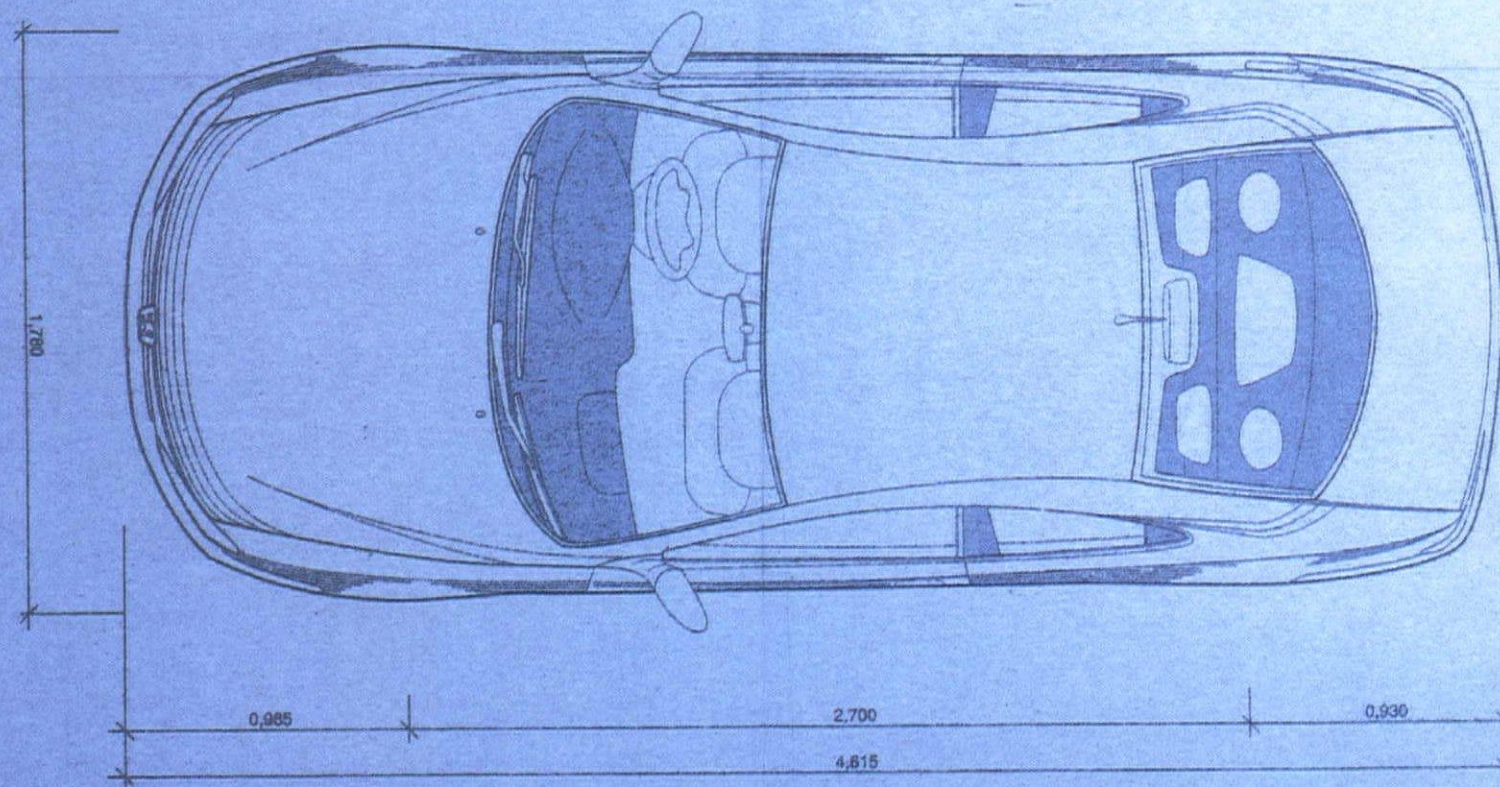
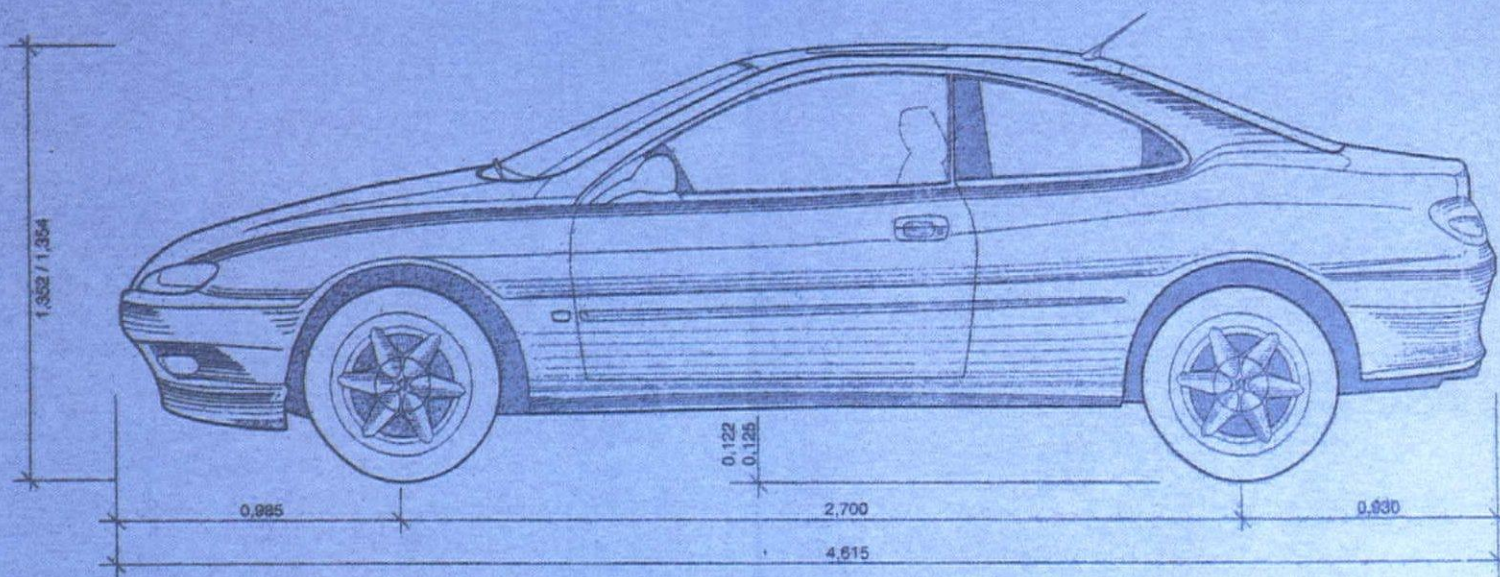
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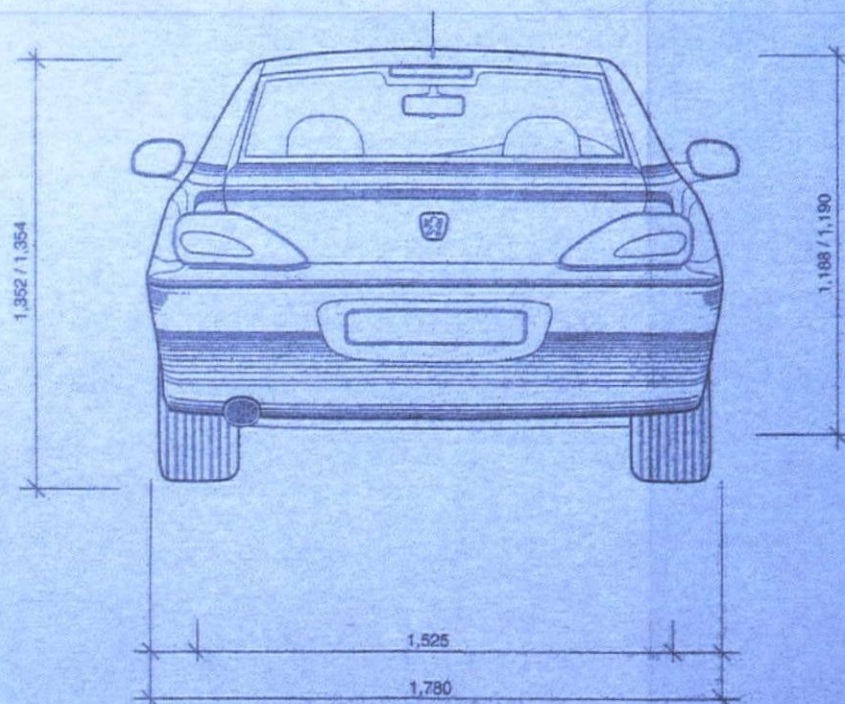
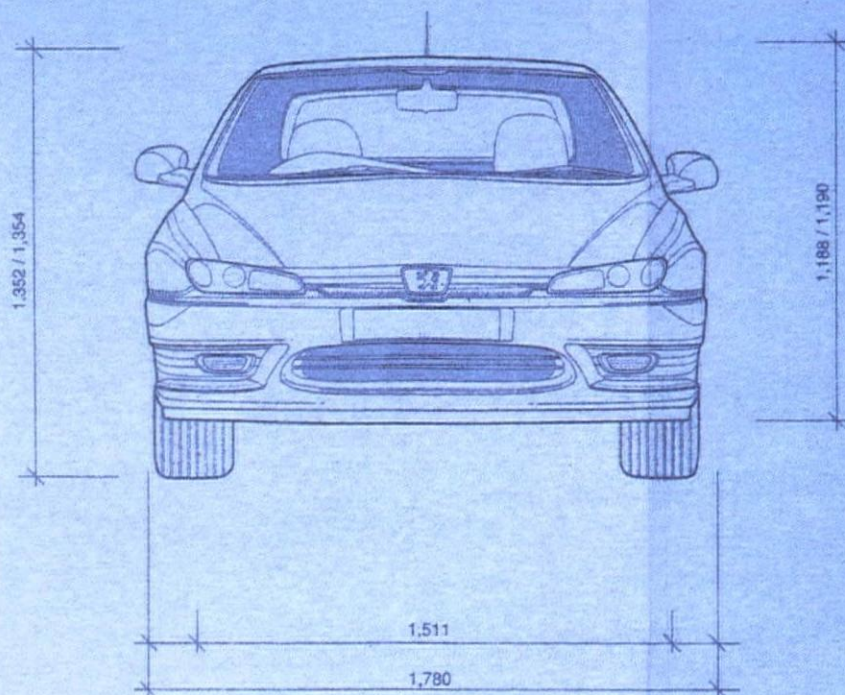
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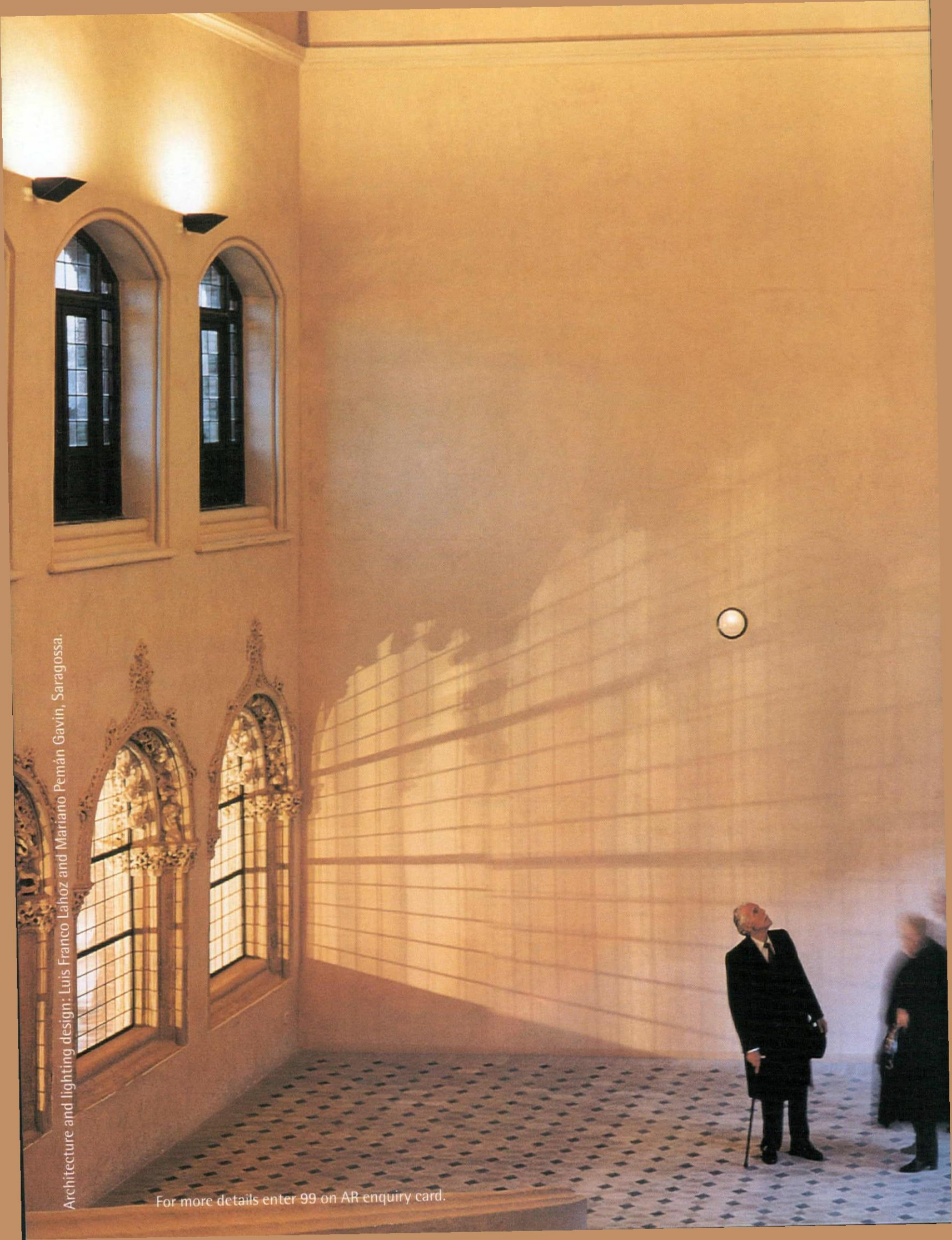
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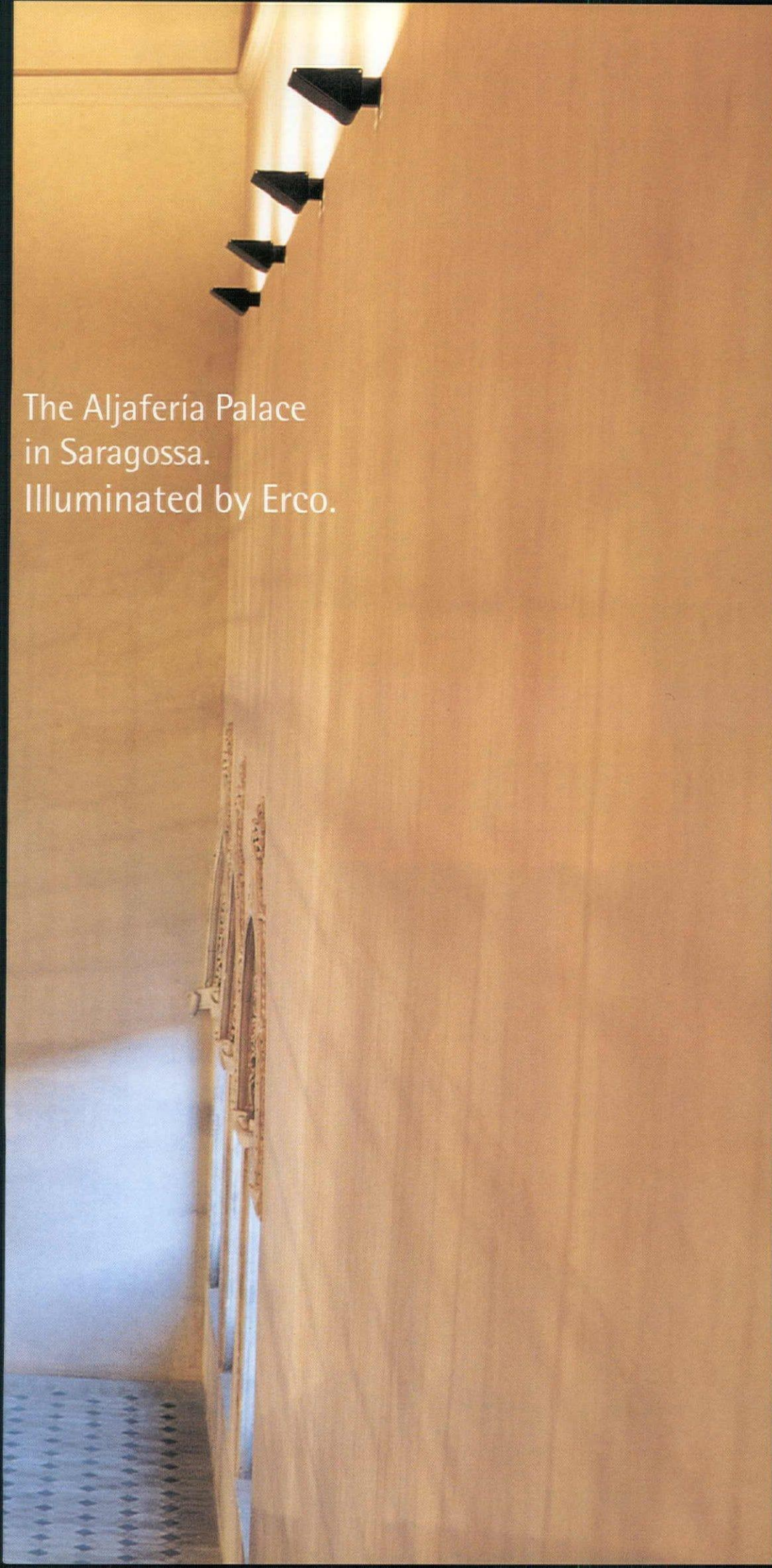




Architecture and lighting design: Luis Franco Lahoz and Mariano Pemán Gavín, Saragossa.

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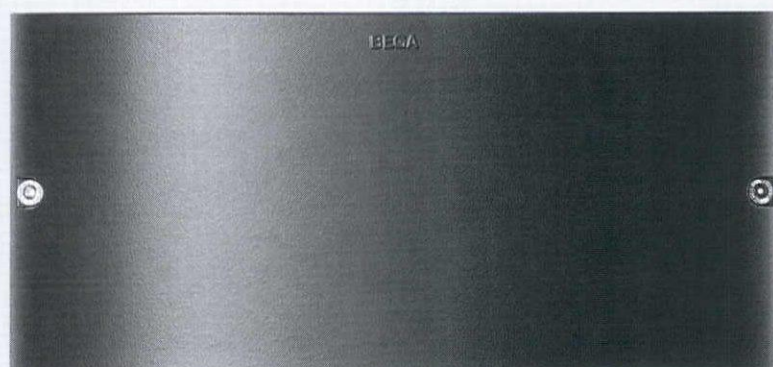
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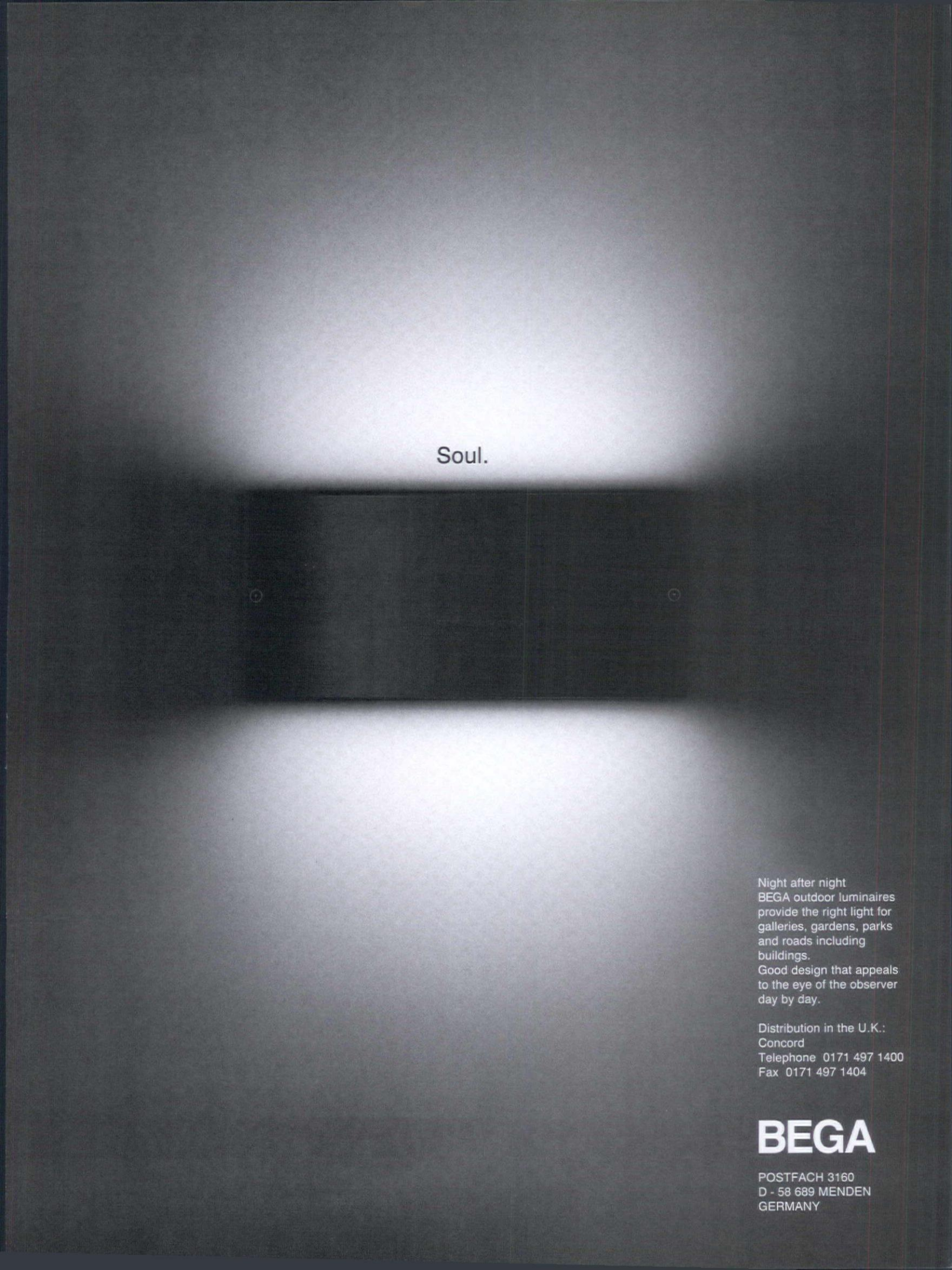
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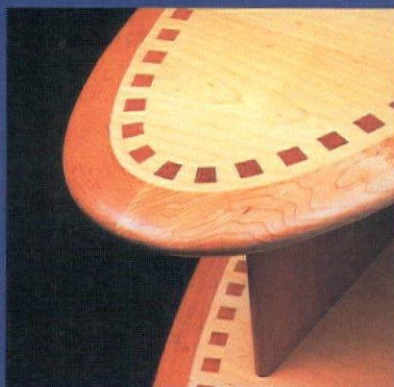
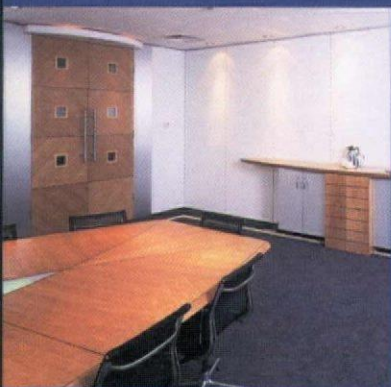
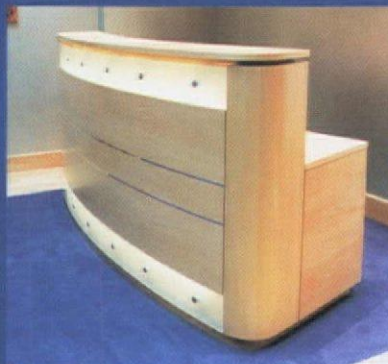
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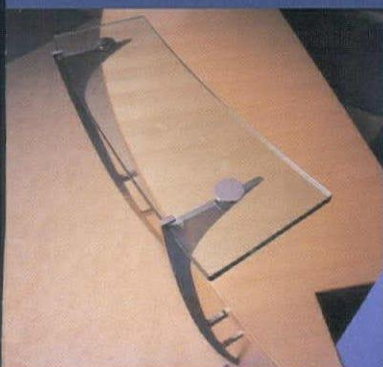
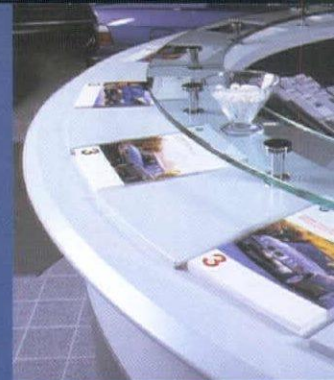
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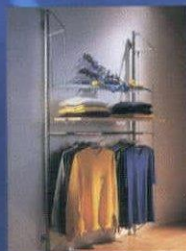
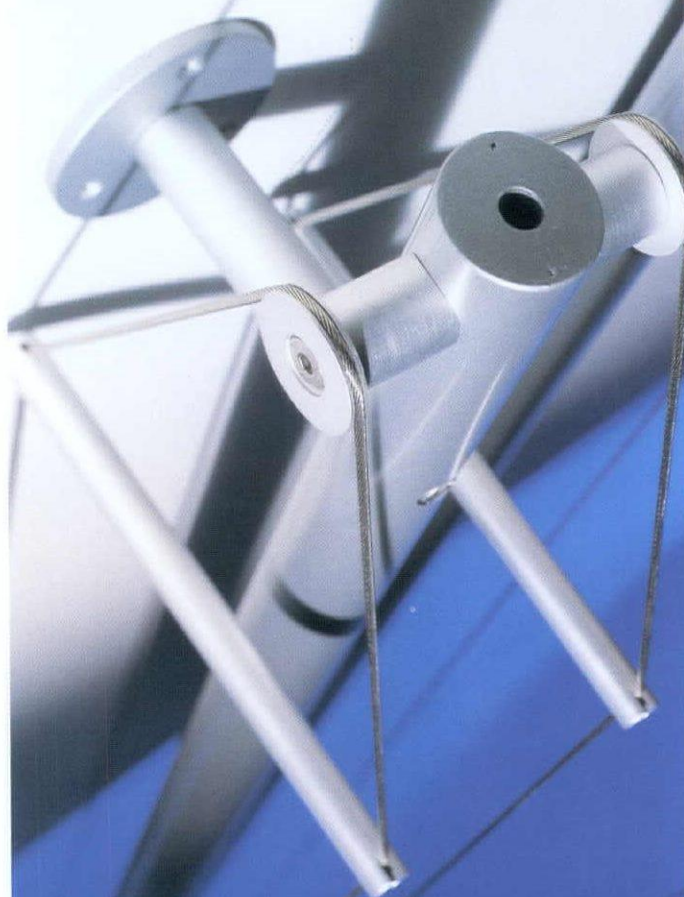
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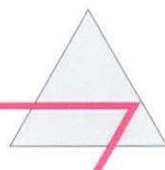


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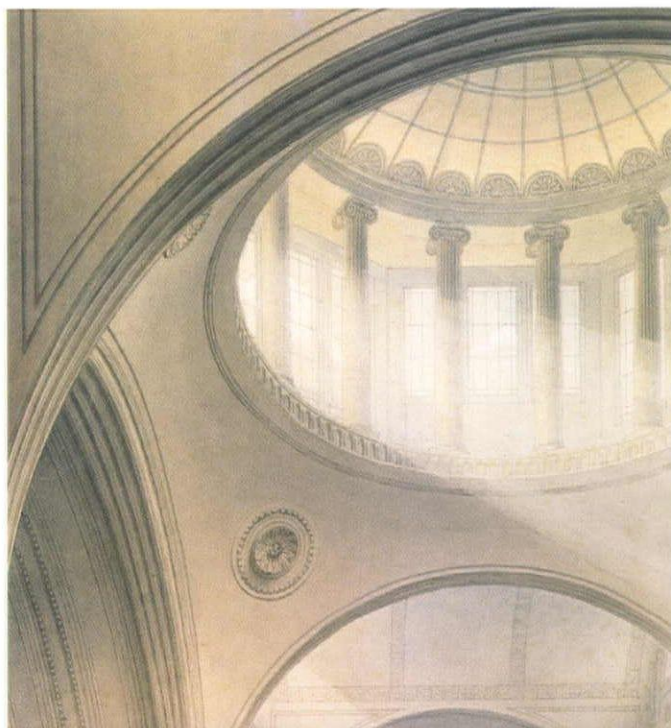
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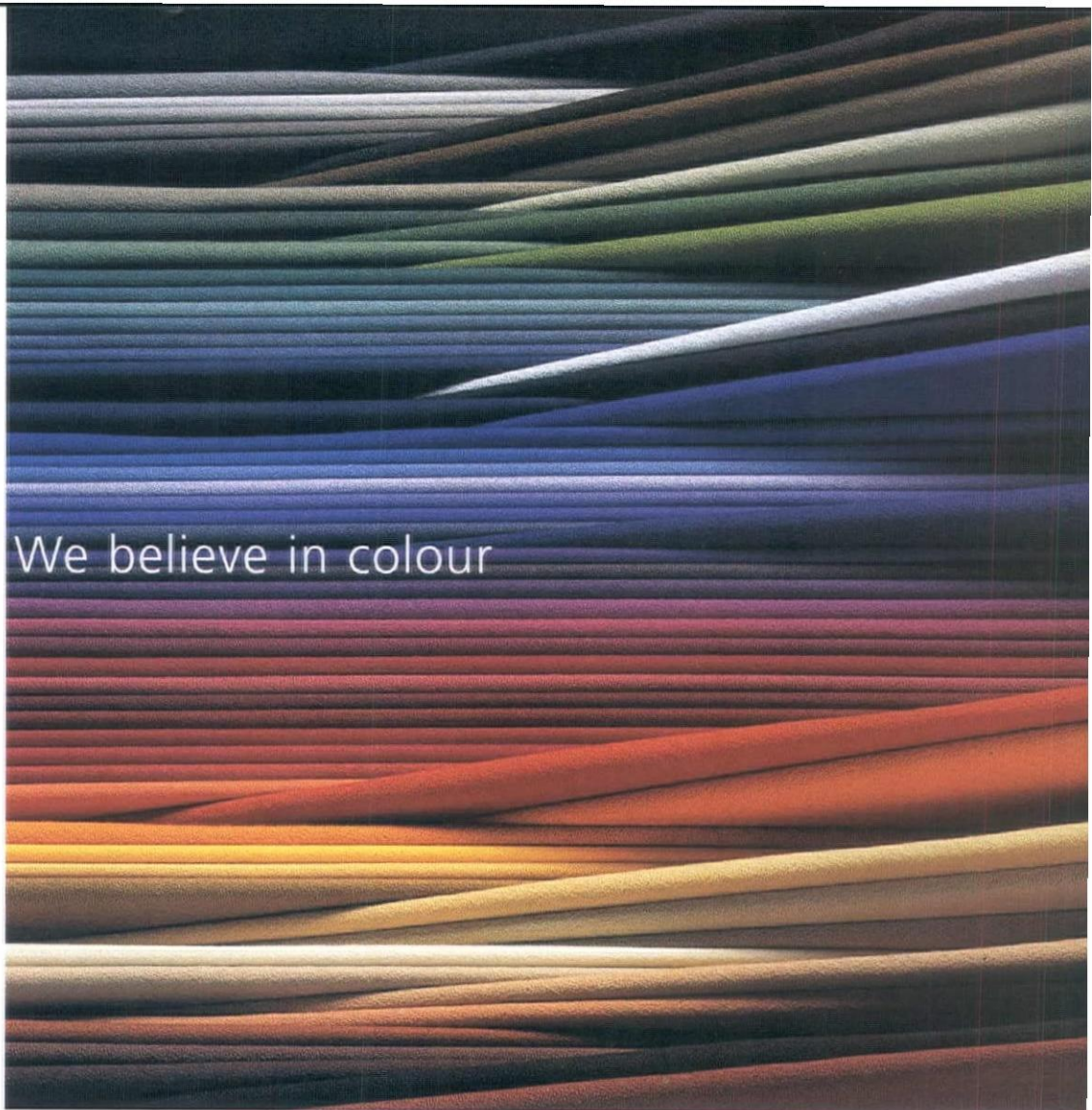


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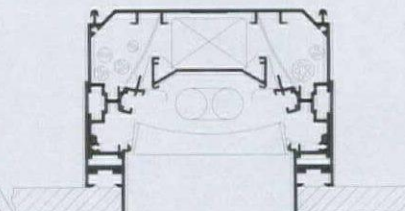
Jewish Museum Berlin · Architect: Daniel Libeskind, Berlin · Lightplaning: Dinnelber Licht, Berlin

Daniel Libeskind

"Between the lines", is the way Daniel Libeskind describes the principal behind his architectural concept for the Jewish Museum in Berlin. The ground plan is characterised by a variety of reference axes and is symbolic of the broken star of David. The idea behind this structure is to create a series of voids. A symbol of the Jews now missing from German society. These spaces, which are filled with an atmosphere of oppressive emptiness, are located along an imaginary line that runs the length of the ground plan of the Jewish Museum.

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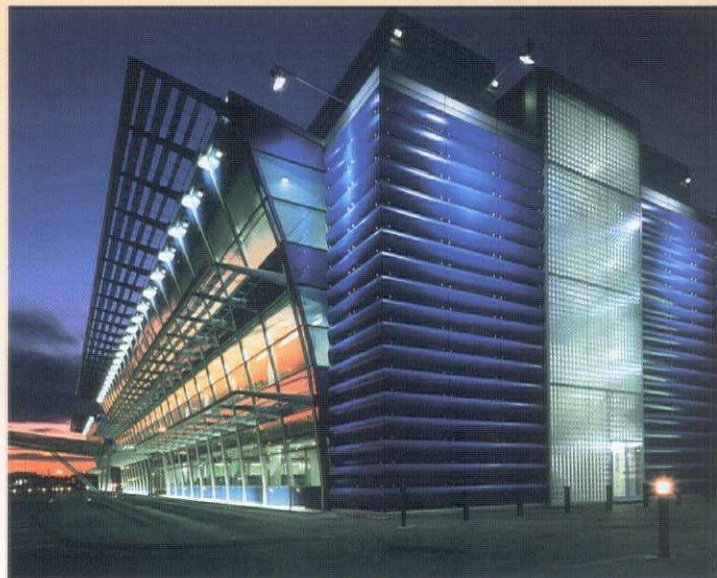
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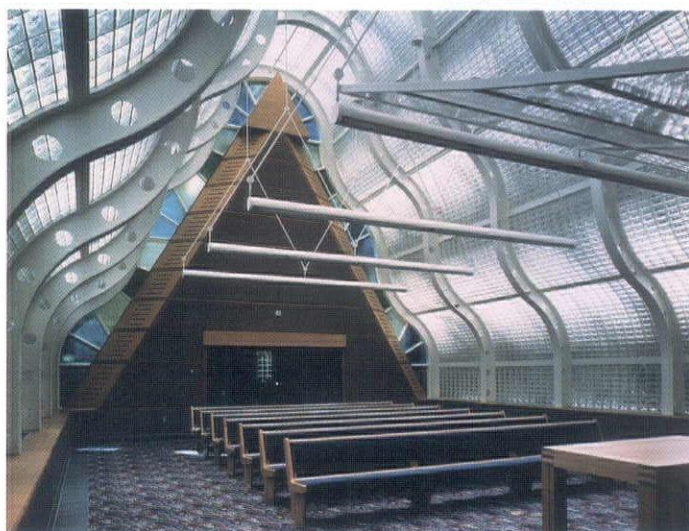
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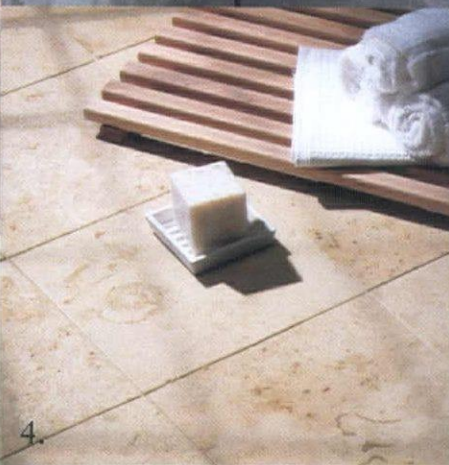
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WORK ETHICS

Work is regarded by most as necessary toil, a condition reinforced by the industrial and electronic revolutions. Architects cannot do much to improve working life, but humane imagination can make some difference.

DO YOU LIKE WORK? Those of us who were lucky enough to choose a profession do on the whole: we have been honed and educated to perform tasks which we enjoy, and which, with some luck, we are not bad at performing. But for most people, work is not all that happy. Working is necessary to keep alive. It is a curse: toil, an unavoidable evil, to be undertaken to earn the bread.

And of course, employers know it. In the late eighteenth century, when the first mechanized factories began to emerge, they were regarded with horror by workers and observers alike, but they had no difficulty in attracting labour. The agrarian revolution had made huge numbers of people under-employed in the countryside so that the condition of the traditional cottager became appalling, at least in Britain, where the process started. People naturally flocked to the towns to get work to live. And so emerged some of the worst cities in the world. Bradford, Manchester, Birmingham, then places like Lille, Chicago, Tokyo and Bombay: dispiriting and wretched precisely because they had no other *raison d'être* than work. They were instant places, without any social or even physical structures other than relationships of employee and employer. Dickens brilliantly summed up the essence of such cities in his description of Coketown, which 'was of red brick, or of brick that would have been red if the smoke and ashes had allowed it ... It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed for ever and ever and never got uncoiled. It had ... vast piles of buildings full of windows where there was a rattling and trembling all day long ... It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours ... to do the same work, and to whom every day was the same as yesterday and tomorrow'.¹

IT WAS AGAINST SUCH CONDITIONS that the great Victorian critics railed. High Tory John Ruskin and Communist William Morris were at one in decrying the horrors of the new nature of work. In *The Stones of Venice* (a bizarre location for the diatribe, but genius is not governed by ordinary rules), Ruskin wrote that 'the great cry that rises from all our manufacturing cities, louder than their furnace blast, is ... that we manufacture everything there except men ... to brighten, to strengthen, to refine or to form a single living spirit, never enters into our estimate of advantages'.²

Morris was much more imaginative about machinery. He believed that 'if the necessarily reasonable work be of a mechanical kind, I must be helped to do it by machine, not to cheapen my labour, but so that as little time as possible may be spent on it and that I may be able to think of other things while tending the machine'.³

Of course, he was right. When I started in the journalist's trade, I would write leaders, double-spaced in longhand on lined paper with much crossing out and use of scissors and glue. My secretary could then type the whole thing out. I would correct it. She

retyped. Then it would go to the compositors, who would re-type the whole thing from scratch on a wonderful machine which had kettles of molten lead and steam coming out of its joints. Then we would have galley proofs, which had to be laid down on gridded paper with the pictures (glue again). Lead print was assembled into metal forms which were so heavy that it was decreed that women could not do the work. The whole process took at least two weeks. Tonight, I tap this and know that I can see it as a couple of pages tomorrow. A huge amount of time spent by intelligent people was wasted, and now the folk who were doing such ghastly, dull, repetitive jobs have either retired, or taken on more interesting work.

In a similar fashion, CAD has revolutionized architectural practice. Anyone who went through the appalling tedium of altering goldbacks (which themselves seemed a marvellous step forward) to shift a column or a duct must welcome the three-dimensional model of the building, which can be rotated and changed as easily in the machine as it is in the mind. As Frank Gehry showed in the Bilbao museum (AR December 1997), technology now can allow designers to move their thoughts from sketch to building in a more direct way than ever before. It is a comparable transformation to the one we have had in scribbling.

MAKING THINGS has become a great deal more efficient and simple than it was. In some of the richer countries, manufacture is becoming *passé*,⁴ but the ethos of Coketown still permeates life. We had supposed that devices like the Internet would be great liberators of humankind, allowing us all to have more freedom. As anyone who comes to the office on Monday morning to be met with 30 or 40 bits of e-mail correspondence knows, the tyranny of the electronic engine is almost as forceful as that of the mechanical loom in the 1790s. Of course, our conditions are different from those of the early mill-hands, but the machine still dominates how we work. In many ways, office labour has been made as similar to the routine of factory work as it can be.

The modern open-plan office is intended to crush individuality, to make everyone approximate to the lowest common denominator. The most obvious instances are call centres with their rigid ranks of desks and workers mechanically speaking into their head sets. (These are very difficult to photograph, as employers are naturally embarrassed about them.) Systematically, privacy has been eroded, the sense of personal territory and placedness is intentionally much reduced. There are no walls on which to hang pictures, or even charts of schedules of work. There is an incessant low level braying noise. Serious concentration is not allowed, perhaps because you might have subversive thoughts. Bentham's Panopticon, the jail in which the prisoners were constantly supervised by an Overseer, has been made the norm. The acres of hot-desking are about as spiritually uplifting as a visit to the Gobi Desert, where grey sand is blown in your teeth and stuffs your nose.



Hot desking at its most civilized: DEG's own offices in London (AR May 1998). Can decent interior design, slatted screens and good lighting make up for lack of personal territory?

THE BRILLIANT AUTHOR OF THE DILBERT BOOKS⁵ satirizes life in the modern Californian office: the stupid business bureaucracy and the lack of placedness, but at least Dilbert works in a cubicle. He has his own personal place. Could this be an explanation of why the productivity of the West Coast is higher than that of the East, where open-plan is much more the norm? Could it be that the almost universal provision of private offices in Germany⁶ is one reason why that economy is still the strongest in Europe, even after taking in the enormous problem of amalgamating with the rusty contraption in the East, and burdened (as fervent market economists suggest) with high pay, long holidays and very good welfare provisions?

Well, perhaps. Can architects do anything to make working life better? Not nearly as much as Ruskin and Morris hoped. The main determinants of the way in which workplaces are created are perceptions of the economy, and of management structures. Yet because, as professional people, whose primary duty is to human-

ity rather than being just devoted to making money, we have the task of making the world a better place to live. Architects as fashionable as Gehry, Rogers, and Behnisch have managed to slightly subvert the systems, to make places for people on the gritty windswept plain. The architects shown in this issue, though perhaps less well known, are deploying equally exciting, gently humane invention.

PETER DAVEY

1 Dickens, Charles, *Hard Times*, 1854, Chapter V.

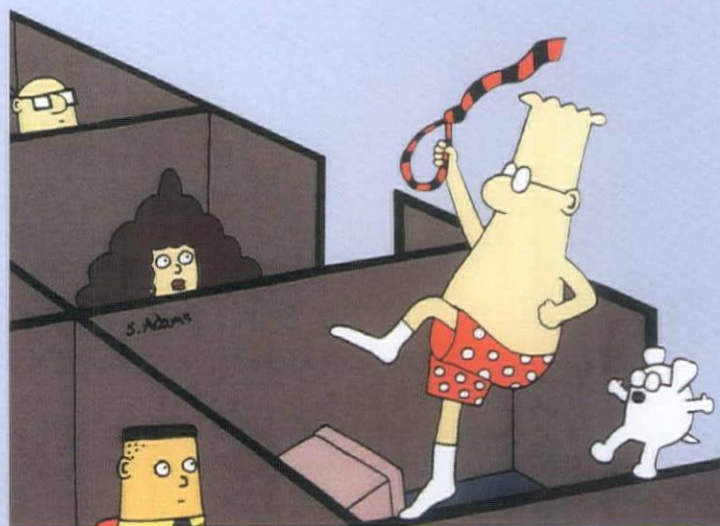
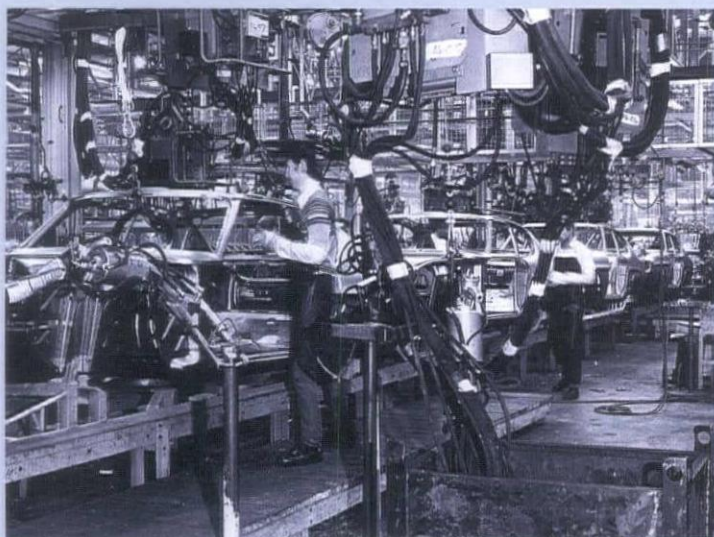
2 Ruskin, John, *The Stones of Venice*, Smith Elder, London, 1831, p165.

3 Morris, William, 'How We Live and How We Might Live', Works of William Morris, vol XXIII, p20. The essay was written in 1885.

4 Probably an extremely stupid policy. Britain's comparative prosperity per person has declined dramatically against the ones of, for instance, Germany, Japan and France since Thatcher's disgusting decision to destroy British manufacture.

5 Scott Adams. See for instance *The Joy of Work*, Bantam, Basingstoke, 1999.

6 See for instance Bolles-Wilson's offices in Münster (AR April 1997). The apparently costly and often rather boring office layouts, in which rows of cells are approached down long double-banked corridors, are largely enforced by the power of the German trades unions, which have a high regard for the importance of the individual.



Traditional routine factory work (left) now largely replaced by robots, is echoed in modern offices satirized by Dilbert (right) escaping from the claustrophobia of his cubicle

view

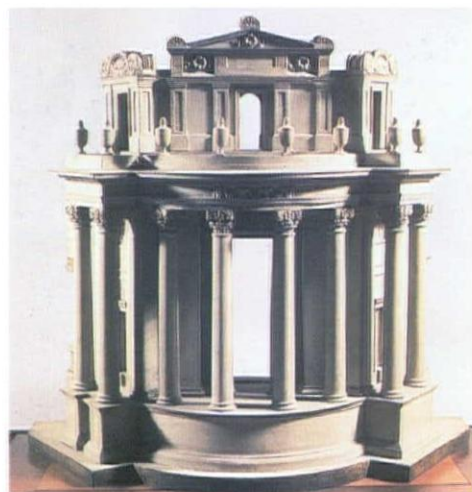
TWO NEW EXHIBITIONS, ON SOANE IN LONDON AND ON SCARPA IN MONTREAL, CELEBRATE TWO OF THE GREATEST MASTERS OF LIGHT AND TECTONICS. IN COMPLETE CONTRAST IS THE OUTRAGEOUS CULLINAN INN IN CAPE TOWN, WHERE THE TRADITIONAL VIRTUES HAVE BEEN IGNORED, AND ARCHITECTURE IS TRANSFORMED INTO ADVERTISING.

The wisdom of King George

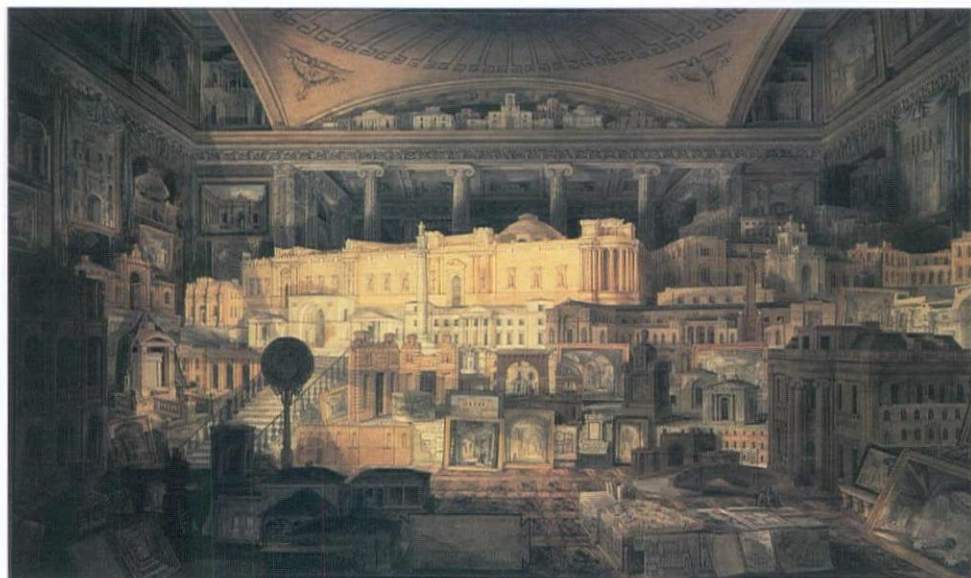
John Soane (1753–1837) was the most brilliant architect of his generation in England, possibly in the world. At last, his genius has been recognized by the Royal Academy in London, his alma mater.

Not all of George III's decisions were crass. In 1777, a year after his obtuseness provoked many of his North American colonies to revolt, he was persuaded by the Royal Academy to make a grant to a bricklayer's son so that the young man could spend three years in Italy to study the best models of architecture. In artistic terms, the decision was revolutionary.

A talent for political manoeuvring ensured that, after Italy, Soane (only later Soane) was quite quickly accepted by the monied and, in time, he was able to build up a fine practice of country houses, and increasingly of official buildings. Not so very different from many young men of his age perhaps, but Soane's talent in handling volume and form was as astonishing in architecture as Goethe's was in literature. (They were almost exact contemporaries.) Both were fascinated by science, both transformed by Italy, both passionate about history, and at the same time they were the new men of the end of the eighteenth century: individualists, determined to change the world, but bound to work within the rigid rules of hierarchical society, yet influenced profoundly (like another contemporary, Beethoven) by the great revolutions, Romanti-



Tivoli Corner, Bank of England. Soane's 1805 model of the version that was built



Gandy's 1818 picture of Soane's executed works up to 1815 – with brilliant and typical dramatic lighting

cism and Bonaparte (the ideal if not the man).

After his death in 1837, Soane was out of fashion for well over a century. His marvellous buildings were ignored and sometimes demolished. The wonderful interiors of the Bank of England, the crown of his life's work, were scandalously destroyed between 1920 and 1940. The Bank was the nearest thing to a grand Roman palace like Hadrian's Villa ever built in northern Europe, and now we do not even have ruins from which to recall it. Soane's Museum, the house which he left to the nation – complete with his collections, drawings and models – and which was protected by Act of Parliament, was dusty, forgotten and unvisited.

Perhaps Soane knew what was going to happen. He was marvellously lucky in having as assistant Joseph Gandy, who drew his master's buildings in watercolour in the course of construction, completed, and sometimes in ruins, as they were expected to be following a destruction of civilization as complete as the one which overwhelmed the Roman Empire. Gandy's paintings are some of the most transfixing contents of the Museum.

Neglect has changed to fame now. Soane's Museum must be one of the most visited in London (well, by architects at least). No-one with any serious interest in architecture can possibly avoid the breakfast room, the most intense small domestic space of the nineteenth century, awesome in the way that light floods

down over the walls round the shallow dome (see for instance AR April 1995). It is extremely comfortable and welcoming – and at the same time a sort of tomb, a sparkling, yet solemn monument to Soane's ill-fated attempts to create a happy family life.

Now, at last the Royal Academy has decided to celebrate its former pupil (and later Professor) with a splendid exhibition that allows display of many of the works inevitably often stored and little seen in the limited premises of the Museum. Piers Gough has designed the exhibition with flair and wit evoking (without pastiche) some of the sensations of Soane's interiors. Margaret Richardson (curator of the Soane Museum) and Gillian Darley (author of a new biography which will shortly be reviewed in these pages) are some of the key players in creating the show. Soane's Academic descendants, people like Rogers, Grimshaw, MacCormac, Hopkins, Foster and Cullinan have rallied to the cause with contributions of money or things like new explanatory models: Foster's model-making department has been particularly hard at work. The show is called *John Soane: Master of Space and Light* and, for once, the title is no hyperbole. P.D.

The exhibition is on at the Royal Academy, London until 3 December. The excellent catalogue *John Soane: Master of Space and Light* is published by the Royal Academy (£22.50pb). Gillian Darley's book on the great architect but unhappy and often unpleasant man: *John Soane: An Accidental Romantic* is published by Yale at £25.



Section by Frank Copland (1818) through Soane's studio and museum (left) and (upper right) the breakfast room with its shallow dome and light chutes

Scarpa in Montreal

'Intervening with History', the first major North American exhibition of Scarpa's work currently at the Canadian Centre for Architecture in Montreal, explores the idea of architecture as a record of cultural continuity.

The work of Carlo Scarpa, deeply rooted in the craft tradition and redolent of the particular qualities of Venice, must be regarded as something of an anomaly in the culture of computerization and globalization which dominates current architectural discourse. Yet, far from marginalizing the work, Scarpa's idiosyncrasy

continues to inspire architects who, in their own cultures and contexts, are swimming against the tide of homogenized industrial production which has dominated the twentieth century.

Scarpa's preoccupation with history and the fact that many of his projects were of long duration is a reminder of the luxury of time, both as a conceptual tool and as a way of working. The exhibition focuses on eight projects from 1953 until Scarpa's death, with special emphasis upon the Castelveccchio and the Brion family tomb. A selection of 150 Scarpa drawings brought together from the family archives and from museums in Venice, Verona and Palermo is supported by work specially commissioned by the CCA including a series of



Carlo Scarpa's Brion family tomb 1969-1978 at San Vito d'Altivole, Italy. Chapel: light in space. Photograph: Guido Guidi



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photographs by Guido Guidi and four analytical models from the studio of George Ranalli.

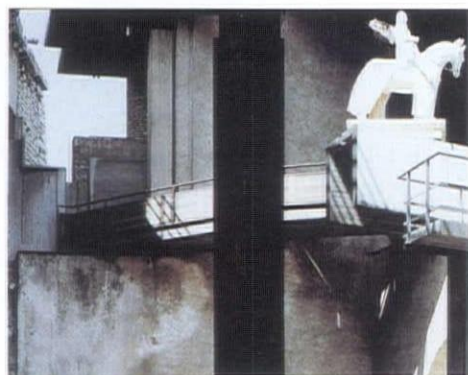
The drawings, done by hand and largely in pencil, are sumptuous reminders of the sensory pleasures of thinking and designing without computers. Scarpa condenses conventional categories – sketch, working, shop and presentation drawings – onto single sheets with meticulously drafted orthographic projections worked and reworked in many freehand layers and surrounded by sketches of perspective views and construction details. Aptly described by Ranalli as ‘detailed maps of a mental process’, the drawings reveal Scarpa as an artisan whose own skill with graphite mirrors his obsession with detail in the built work.

The Guidi photographs are conceptualized to convey a central quality of Scarpa’s work – the incremental unfolding of architectural experience and narrative detail by detail. Rather than the postcard view, these images focus upon margins, edges, boundaries and intersections. Taken through the seasons and at different times of day, the photos are particularly effective at capturing what Guidi calls the ‘alchemy of light’ in Scarpa’s work. The beautifully crafted models have likewise been carefully conceived, each providing insight into a specific mode of Scarpa’s practice: new construction imposed on old, the alteration of the historic amalgam, the extension and the free-standing building in the landscape.

The constellation of drawings, photos and models works well to elucidate Scarpa’s preoccupation with craft and materiality and his painstaking attention to the accretion of historic built fabric. The gallery installation, designed by Ranalli, is exquisitely understated, allowing the work to speak for itself. The generously illustrated catalogue combines scholarly insight with anecdote to provide an informative and engaging read. The CCA should be congratulated for this inspired act of patronage. It is unfortunate that the exhibition will not travel to other venues.

ANNETTE LECUYER

Carlo Scarpa, Architect: Intervening with History at the Canadian Centre for Architecture, Montreal, 26 May – 31 October 1999.



Scarpa: Castelvécchio, Verona, collaging old and new. Equestrian statue of Cangrande guarding museum



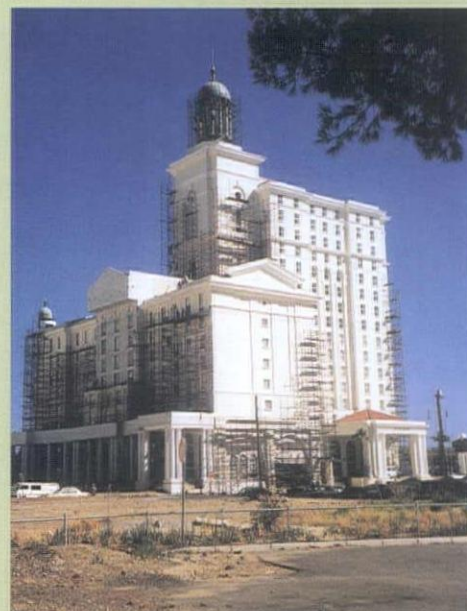
outrage

Cape Town's foreshore is one of the most unfortunate in the world, cut off from the city centre by a motorway and the doltish '60s towers of the Central Business District. Now these are joined by a '90s addition which in its own way is equally gross and vulgar.

Quinton Pop writes from Cape Town to point out that the ‘fungus of retro-architecture’ is not limited to Europe or North America. The Cullinan Inn was designed by Dennis Fabian Berman Hackner of Cape Town. It is on one of the most prominent areas of the city’s foreshore, in one of the most beautiful bays in the world, and it is not just the crass insensitivity of the massing.

Stretching Classical and Renaissance motifs over tall buildings never seems to make sense: even Lutyens in all his glory could not manage to make much less tall neo-Renaissance buildings look other than shambling, and he had all the panoply of '30s craftsmanship and very rich clients. The Cullinan Inn scraped version of the approach never had a hope.

Pop who, with any luck, graduated in architecture this summer says that this



Overblown, tired concrete Classicism: does this make hotels more welcoming?

building casts some doubt over the prospect of his becoming a member of the profession. He should not despair: there are many sensitive architects in his country, including for instance Kruger Roos, who built their splendid house (AR September 1999, p76) not so far away from here.

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The browser

Our regular wander round cyberspace looks at sites of general environmental interest, ranging from buildings and projects to women in architecture.

The Great Buildings Collection

www.greatbuildings.com/
'Great Buildings' can be a splendid site, producing potted information on historical and contemporary buildings, architects and places, with encyclopaedic efficiency and conciseness. Often drawings are available as well as photographs. There are some three-dimensional models of rather sketchy nature. Short descriptions of designed and designer are usually taken from one of Dennis Sharp's many compendia.

When coverage is given, it is often among the best to be obtained on the Internet – look for instance at Bramante's Tempietto. But there are serious omissions of recent work, and a heavy bias towards America of about 10 years ago: in the nineteenth century, no Street nor Viollet-le-Duc but copious Richardson; in the twentieth, no Larsen, Zumthor, Herzog (of either kind). Even American architects who have only relatively recently come to prominence, like Will Bruder and Williams & Tsien are not there.

Still, even if the site needs a good deal of hard new work, it is exemplary in many ways, and sets a pattern which many would do well to emulate.

archINFORM

www.archINFORM.de
ArchINFORM offers information on over 8000 built and unrealized twentieth-century architectural projects. The site has a strong bias to the German speaking countries, and most of the references are to German magazine articles and books, but major works and architects from other countries are listed. Searches, in English or German, can be conducted by place, designer or concept. Some rather unsatisfactory images are included. Clearly a site which has much potential for develop-

ment: it certainly could do with more and better pictures.

The Architecture Hate Page

www.bbv.nl/hate/
Among the dreary wastelands of pompous, boring, prolix, trite, self-satisfied, overblown, amateurish and downright ridiculous architectural sites, the Architecture Hate Page stands out as being fun (well quite). Intended to change the 'uninteresting way architecture related sites have been using the Internet', the Hate Page is open to users to nominate their least favourite buildings, and to vote on the nastiest. With true Dutch open-mindedness, the organizers do not express opinions of their own. There is an interactive notice board.

Architecture Ring

<http://archring.hypermart.net/>
The Ring should be a most exciting project: it is intended to be 'The Professional's Choice' and to 'unite Architects, Builders, Clients, and Students together for the benefit of the Architectural Community'. But, like many sites in which links offered are self-selected by visitors, the result is a dull minestrone of flabby ingredients with no clear flavour. Sites are printed in no obvious order, so searches are difficult. I found that the 'artists' section of the search engine could not produce Aalto, and Michelangelo emerged mixed up with Mutant Ninja Turtles. For use only in *extremis*, if all else fails.

International Archive of Women in Architecture

<http://scholar2.lib.vt.edu/spec/iawaspec/iawaguid.htm>

A curious site, from the University of Virginia Tec, which collects papers of women architects, and has built up a respectable international archive. On the site are some potted biographies and other data, but often with much information N/A.

No images of any sort, nor details of many well-known female architects: for instance Eva Jiricna, Billie Tsien and Zaha Hadid.

Links to these sites are available via www.arplus.com

Competitions & awards

Latest international competitions for architects and students.

Milano 2001, Third Millennium

Registration: 30 October
Submission: 30 December
Prizes: total of US \$88 000 and commission
Fee: US \$120

Jury: Cesar Pelli, Piero Castiglione, Claude Vasconi, Kisho Kurokawa, Arnaldo Pomodoro, Piero Sartogo, Giorgio Mameli, Giuliano Zuccoli, Cesare Casati, Riccardo De Corato, Maurizio Lupi

Ideas competition open to all registered architects and engineers to design a luminous sign for one of Milan's main public spaces as a homage to the beginning of the third Millennium, and 'testifying to the scientific-artistic capacities of the society in which we live'. Promoted with *l'Arca*.

Further information and registration:
l'Arca Edizioni, Competition Secretariat Milan 2001, via Valcava 6, I-20155, Milan, Italy. Tel: +39 02 325246
Fax: +39 02 325481
Email arca@tin.it
Website: www.arcadata.it

Central California History Museum

Registration: 24 January 2000
Submission: 24 January 2000
Prizes: negotiations for commission
Fee: US \$100

Jury: Not yet announced
Eligibility: Californian architects or others associated with a registered Californian architect.

Sponsored by the Fresno Historical Society, the competition is to build a 45 000 sq ft museum to display the relationships of the land of Central California and human kind from aboriginal times to the present. Two stage competition, with five finalists chosen to work up proposals; they will receive honoraria of \$7500.

Further information:
Bill Liskamm, Competition Adviser.
Email: fresnomuse@aol.com
Fax: +1 559 441 1372
Website: www.valleyhistory.org

STREET FURNITURE COMPETITION Westminster City Council

There were joint winners of Westminster Council's international competition to design a range of contemporary street furniture (AR July 1999, p92). Judges, including photographer, Lord Snowden, architects Eva Jiricna and Chris Wilkinson, industrial designers Kenneth Grange and Rodney Kinsman and Westminster Councillor



Catherine Longworth, decided unanimously to give a joint first prize to Pearson Lloyd and Peter Fink and Marko, with £12 000 equally divided between the winners. The judges considered that the two teams gave different but complementary interpretations of the brief. Pearson Lloyd provided a range of elegant and serviceable street furniture that could be used throughout the City of Westminster. By contrast, it was thought that Fink and Marko's highly technological insertions, embracing new advances in electronic information, would be suitable for particular sites



in, say, a tourist centre like Leicester Square. Since the plan is to install the furniture, the next stage involves discussions with designer, manufacturers, developers and sponsors.

Palm Springs Sign Design

Registration: 22 October

Submission: 22 October

Prizes: US \$6500

Fee: none

Jury: Not yet announced

Open competition for signage for public places and buildings in Palm Springs, including city entrances.

Further information and registration:

Diane Morgan, Public Arts Commission, City of Palm Springs, 3200 E Tahquitz Canyon Way, Palm Springs, CA 92262, USA.

Tel: +1 760 778 8408

Commonwealth Association of Architects Student Competition: A Traveller's Hotel

Registration: 17 March 2000

Submission: 17 March 2000

Prizes: first, UK£1200;

second, £500; third, £200.

Special 1st or 2nd year prize: £200

Jury: George Henderson (President CAA), Kenneth Yeang (Malaysia), Ian Athfield (New Zealand), Peter Davey (Editor of *The Architectural Review*).

Eligibility: students studying in all British Commonwealth countries

Ideas competition for eco-friendly hotel catering for budget travellers. Entrants may choose their own sites: choice of site, and architectural response to it, will be among criteria for judging the competition. Innovative thought is

expected for providing simple, inexpensive accommodation. Climatic factors must be considered, and these should influence the nature of indoor sheltered and outdoor spaces and the balance between these. The building should reflect local culture and context and the design should demonstrate clear principles of sustainability through choice of materials, management of energy and waste, climate modification, reusability.

Further details and registration:

CAA Secretariat, 66 Portland Place, London W1N 4AD.

Tel: +44 171 490 3024

Fax +44 171 253 2592

Email:

caa@gharchitects.demon.co.uk

Jubilee year 2000

Parish Church and Shrine for Our Lady of Gaudeloupe,

Fort Wayne, Indiana, USA

Registration: 29 November

Submission: 29 November

Prizes: First prize is

commission to build

Fee: US \$35

Jury: John Burgee, Carol Krinsky, Rodolfo Machado, William Brown, Francis Manion

Open competition for Hispanic Catholic church with weekly congregation of 500. Set amid farmland, the site is halfway between Fort Worth and South Bend. The focus of a strong community, the church is intended to be constructed partly by the community, so a video of parish life is included

in the competition documents.

Further information and registration:

Linda Furge, Jubilee 2000 Design Competition, Diocese of Fort Wayne-South Bend, 1330 East Washington Center Road, Fort Wayne, Indiana 46825, USA.

Fax: +1 219 483 3661

Email:

lfurge@fw.diocesefwsb.org

The City:

Third Millennium,

Biennale de Venezia

Registration: 31 December

Submission: 31 December

Prizes: three student and three professional awards

Fee: none

Jury: François Barré, Peter Cook, Massimiliano Fuksas, Frédéric Migayrou, Paul Virilio, James Wines

The theme of the Architecture Biennale is 'The City: Less Aesthetics, More Ethics' and the competition is intended to bring together the most varied kinds of work by planners and architects from all over the world. Entrants will be expected to express visions of the city: not necessarily as one particular location, but as systems of relations and structures that define contemporary life. Four digital images of 800 x 600 pixels in 72 dpi and JPG or GIF format are required; all techniques and media may be used.

Further information and registration:

Email: concorso@labiennale.org

Website: www.labiennale.org

HUGH CASSON 1910 – 1999

Hugh Casson was one of the smallest and nicest architects you could hope to meet. Like some sort of genial goblin, he brought magic to every party, fun to even the most stolid meetings.

For many years, he was on the editorial board of this magazine, and we inherit many of his passions: for instance our stress on interiors, in which Casson excelled, and on which he published a most perceptive book *Inscape*. Casson's sprightly energy and vision caused him to be made Director of Architecture of The Festival of Britain at 38. The huge exhibition on the South Bank of the Thames (below) was a celebration of victory and modernity, of peace and pleasure after hardship and danger. The Festival was Casson's greatest achievement, making in three dimensions the modern picturesque approach which had until then appeared only on the pages of the AR.

Later, he was knighted, Provost of the Royal College of Art, President of the Royal Academy, and often a companion of royalty, at a time when that was not embarrassing. He taught Prince Charles to paint in watercolours, and there is a bathroom in Windsor Castle where the walls are covered with Casson's sketches, often from the end of his letters. But he did not just scribble a drawing at the end of every epistle to the Windsors, everyone got a quick line or two. I treasure the few I was happy enough to receive.

As an architect, he was not outstanding. He was really too kind and gentle to have that ruthless streak which even the nicest architects have to have to make outstandingly memorable works. The Festival buildings were mostly designed by others.

Meeting him was entrancing. You felt better straight away, and you were made to think creatively by the endless paradoxes that poured from his lips. You could not help but be happy in his company. P.D.



letters

PARTY POLITICAL POSTURING

SIR: I'm surprised that you should allow your pages to be used for such a blatant bit of party political posturing as Oriol Bohigas got away with in your September issue (pp88-91). He says that the reason for Barcelona's success is 'the continuity of a common ideology and programmes carried out by the city's three Socialist mayors'.

Could I, as a much less political person, suggest a somewhat simpler and less biased explanation? The fact is that the quality of most Western cities has improved, in some cases quite dramatically, with the increase in affluence in the West. Paris for instance became a great deal cleaner and more agreeable to be in under the reign of Chirac as mayor in the '70s, and no-one could call him a socialist. New York has become much better recently, and that's certainly nothing to do with socialism either.

In the East as well, there have been massive improvements with places like Kuala Lumpur and Singapore almost unrecognizable from colonial days, but their governments could not be accused of socialism. (Incidentally, I'm inclined to agree with your correspondent Hu: your attitude to Beijing [p34] seems to be based on neo-colonialist perception of picturesqueness, rather than any love of Chinese culture.) So less political stuff in the AR please, and more commitment to advances in architecture and town planning.

Yours etc

KLAUS FELD

Dortmund, Germany

BUILD ON THE PAST

SIR: The AR seems to be getting somewhere near to what it was in its great days when Richards and Hastings were at the controls. I still have much treasured copies from the '60s in which the magazine seemed to stroll elegantly and with assurance over the whole world of culture from literature to the crafts.

Your new coverage of things like the Internet may be an attempt to spread the magazine's range over a wider cultural spectrum, but we conspicuously lack items like the most perceptive (and sexy) art reviews by Robert Melville and Diana Petherbridge. Where is Gordon Cullen's successor? (You just print drawings by architects, not visions of the world by brilliant interpreters.) Where is the succulent analysis of the crafts? Where are the theory articles which changed the world like Colin Rowe's on the Mathematics of the Ideal Villa?

If you really have more money, please hurry up and find equally beautiful, mentally challenging and enriching equivalents.

Yours etc

ADRIAN MONK

Brussels, Belgium

Cullen was perhaps a genius, and he can't be replaced. We are struggling to expand our coverage into many of the areas you suggest. THE EDITORS

BODY IN SPACE

SIR: What a relief to get back to something resembling humanity. Your houses issue (September) reminded us of the proportions and scale which architecture should always have –

the measure of the individual: body in space.

So it was surprising that almost the only picture with people in it was apparently of individuals drowning in a South African aquarium (p 97).

Yours etc

LILLIAN PARNOSE

Sydney, Australia

ENJOYING A CROISSANT

SIR: I was delighted to see your beautifully illustrated and quietly serious studies were lightened by some witty captions in September. In particular I enjoyed Ken Shuttleworth's 'croissant-shaped living room' (p73) and his 'impenetrable backside' (p74) brought tears to my eyes as I am sure it may have to him!

Yours etc

BRUCE DILKS

Stamford, UK

last word

INTERNATIONAL INTERBUILD

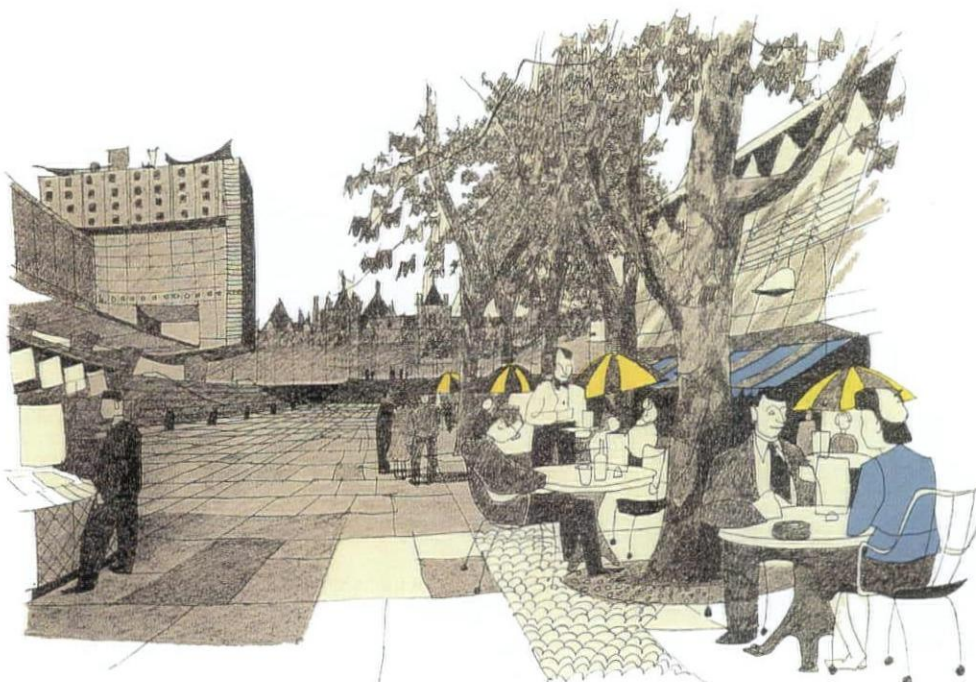
Interbuild, the British building exhibition, has been relaunched as an international forum of construction services and products intended to rival Batimat in Paris and Bau in Munich. Interbuild is now run by a joint venture between EMAP Business Communications, the AR's owners, and the Montgomery group, the founders of the century-old show.

To be held in Britain's National Exhibition Centre near Birmingham 21–25 May next year, Interbuild will for the first time have a major proportion of Continental exhibitors as well as British ones. Of special interest to AR readers will be a section entirely devoted to lighting, and one on external skins. The biggest section will be on 'structural building', and, among many other elements of a very large and complex exhibition, there will be ancillary shows on interiors, building services, civil engineering (Civils 2000), and IT for construction.

Each month, the AR will publish an Interbuild update.

AR INDEX AVAILABLE

The January to June 1999 AR index is now available. Since 1995 the index has been printed separately twice a year and there are now nine available: Jan-June and July-Dec 1995; Jan-June and July-Dec 1996; Jan-June and July-Dec 1997; Jan-June and July-Dec 1998; and Jan-June 1999. If you would like one or more of the indexes, write to Lynne Jackson, The Architectural Review, 151 Rosebery Avenue, London EC1R 4GB enclosing a self-addressed label. New enquirers will be put on our mailing list.



dining

seating

dining seating


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For more details enter 27 on AR enquiry card

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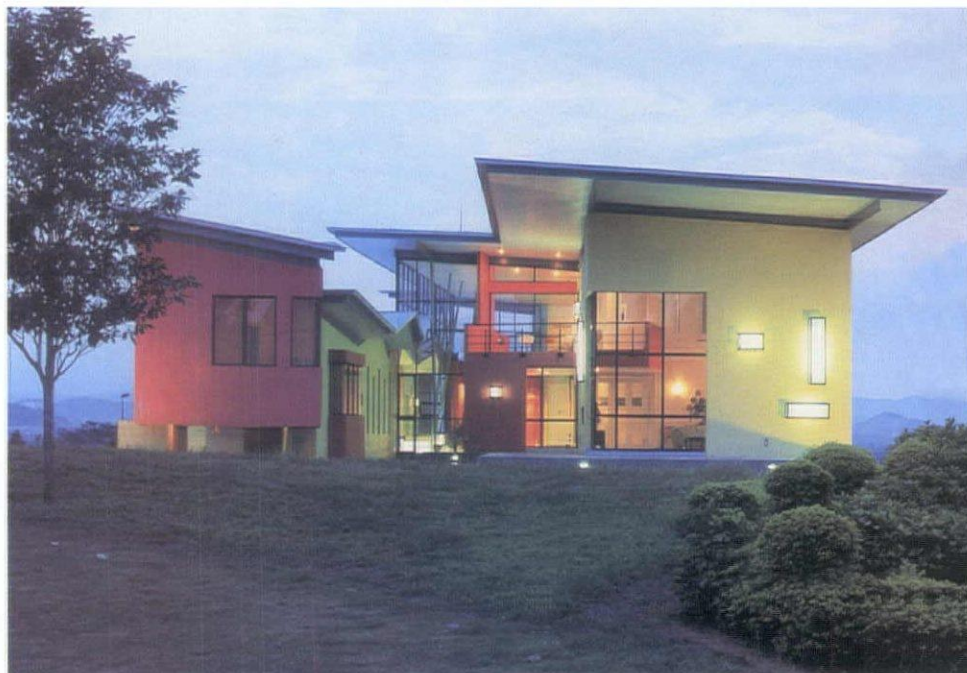
hami

letter from kuala lumpur

When the South-East Asian economic express hit the buffers, Malaysia felt the effects as cruelly as any of its neighbours. After nearly a decade of 8 per cent annual growth, during which property development was a favoured route to quick and sure returns on investment, the collapse of the currency and the stock market is calamitous for the construction industry. Architects' offices, that so recently were happy to recruit anyone capable of holding a pencil, are now shedding staff and cutting salaries in a desperate attempt to survive.

For some it is already too late. While this is painful for the profession, a pause in the headlong rush to attain developed nation status by 2020 will provide an opportunity to take stock of what has actually been achieved so far. The sleepy colonial town of Kuala Lumpur has undoubtedly been transformed into a dynamic capital city, but at the expense of much poor planning, shallow design and the shoddy construction that so often characterizes boom, in both the developed and developing worlds.

Collectively, the profession rails haplessly at what has happened, but individuals remain constrained by a culture of deference, coupled with the need to quickly attain the material wherewithal that defines social and professional status here. To advance the concepts of disinterested and ethical practice is often to invite ridicule from both clients and colleagues. It is therefore perhaps relevant that it is foreign architects, insulated from local pressures and ironically with the support of the all-powerful, ultra-nationalist Prime Minister, who have designed the two buildings of which the nation is most proud. It is a hard heart or a poor eye that denies Cesar Pelli the civic design success of his



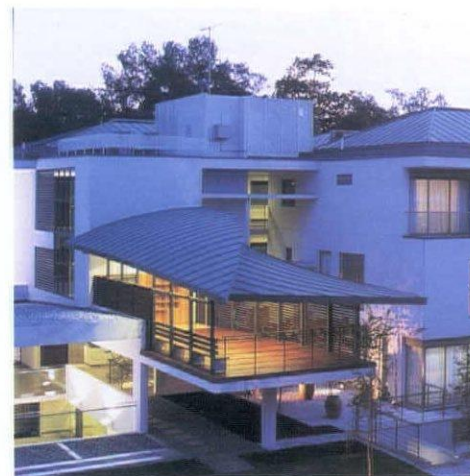
Above, Dialogue house, Putrajaya by Frank Ling and Pilar Gonzales-Herrera, cocks a snook at pompous values. Below, Dawntree Damai Suria by Eric Parry and Chris Wong: intelligent use of small urban site

'facets of crystal', as they sparkle in the tropical sunshine (AR March 1997).

With the exception of a few curmudgeonly architects the Petronas Twin Towers are justifiably the pride of the whole nation. Enjoying a much more legitimate architectural claim is Kurokawa's fabulous new international airport (AR September 1998). It also provides a salutary disorienting and embarrassing experience for British expatriates arriving in this third world country from the squalor of London's Heathrow.

That there is much home-grown work to praise among the overall dross is a compliment to the determination and commitment of those local architects who have overcome the commercial culture of quick returns and hang the quality.

Ken Yeang is Malaysia's only international superstar. Whether in the persona of Dr Kenneth Yeang, advocate and exponent of bioclimatic building, or as 'our Ken', nightclub



raconteur, he is good value. His recently completed, visually stunning Guthrie pavilion (AR November 1998), complete with a rooftop 'cigar' punch line, appears to combine his two exceptional talents. Current fashionable local heroes are GDB Architects, a young practice with a clutch of fine buildings in their portfolio, including the award-winning high-tech headquarters for Proton, the manufacturer of the national car. GDB are collaborating with Norman Foster on the design of the new Petronas University in Ipoh.

From an earlier generation, Hijjas Kasturi probably remains the best known architect among the general public. His new 'sail' tower for Malaysia Telekom will certainly reinforce the popularity of his work with the man in the street. He is also one of the few architects with the status and courage to publicly complain to the government about the deplorable neglect of the public realm and the continued compla-



cent toleration of a pedestrian-hostile infrastructure in this car-dominated city.

Hijjas manages to produce 'modern' buildings that are accepted as uniquely Malaysian, without resort to the mindless bran tub pastiche that passes as national architectural identity. Often this means little more than putting brightly coloured, funny shaped roofs on otherwise bland Modernist blocks. More dignified options include scaling up the traditional Malay house roof or adopting inflated forms of revered cultural artifacts. This has been taken to extreme in the designs of the National Library and the National Theatre which is soon to be opened. The architects of each claim to have drawn inspiration from different forms of traditional Malay headgear, while the new National Gallery employs an oversized traditional Malay house roof, said to resemble a 'suckling elephant'.

At the extreme 'nationalist' end is the Prime Minister's Office in the new administrative capital of Putrajaya. This folie de grandeur, worthy of the late Nicolae Ceausescu, suggests that if foreign influences are inevitable, the hegemony of neoclassicism is a more acceptable expression of national aspiration than the feared hegemony of Western Modernism.

No office block in Malaysia can be marketed without the tag 'intelligent building'. In truth virtually all of these buildings are stupid, or at least not smart, and the intelligent management systems do little to compensate for these deficiencies. An indigenous and truly intelligent building type is ironically the traditional Malay house. In his many distinctive timber house designs, local architect Jimmy Lim shows that an understanding of the techniques for combating the hot, humid Malaysian climate is the contribution the Malay house can make to

contemporary design, not the facile exploitation of its roof form.

In a city that is home to the tallest building in the world, small is particularly beautiful. Nestling between the twin towers is Kuala Lumpur's tiny new concert hall, also designed by Cesar Pelli. This confection defies categorization, beyond Tivoliesque and delightful. Similarly, John Bulcock's regional HQ for the Danish pharmaceutical company Novo Nordisk is good old-fashioned modern architecture, in the functional tradition. Brilliant in concept and elegant in detail, the building is devoid of any obvious Malaysian or even Danish stylistic references.

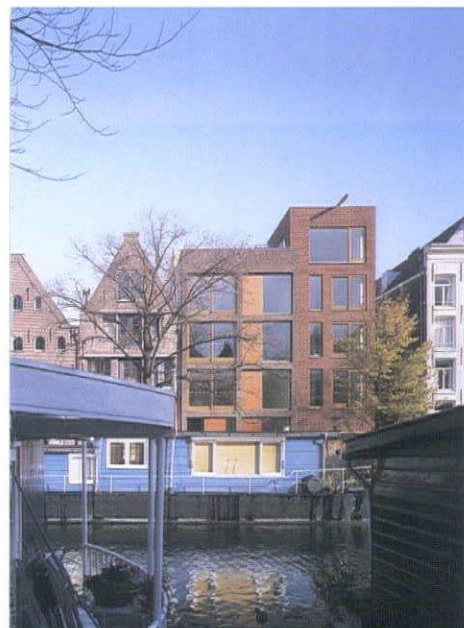
Condominiums were the staple of boom time developments and the excuse for some of the City's grosser architectural excesses. In contrast, the cool sophistication of the modest Dawntree Damai Suria, designed by Eric Parry and his Malaysian ex-student, Chris Wong, is a model of intelligent exploitation of a small inner city site. The Dialogue house in Putrajaya, is also a Malaysian/European collaboration; between AA graduates Frank Ling and Pilar Gonzales-Herrera. A wonderful, shameless, gaudy piece of deconstruction that brazenly cocks a snook at the pompous values of its more celebrated neighbours. Whether or not any of these buildings contribute to the Government's desire for national identity, all would be valued by most cities around the world as adding to the quality of the built environment, and each, one may be sure, will be cited by the next generation of Malaysian politicians as examples of the country's fine architectural heritage.

BOB GILES

Bob Giles is a British architect who practises in Kuala Lumpur.



New National Theatre (left), and new National Gallery, the 'suckling elephant' (right): a representational attempt to find a nationalist architecture by vastly enlarging traditional Malay forms of hats and huts



November

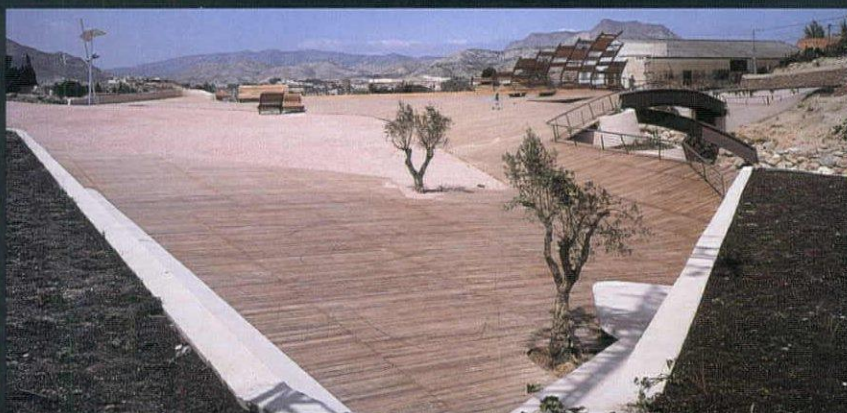
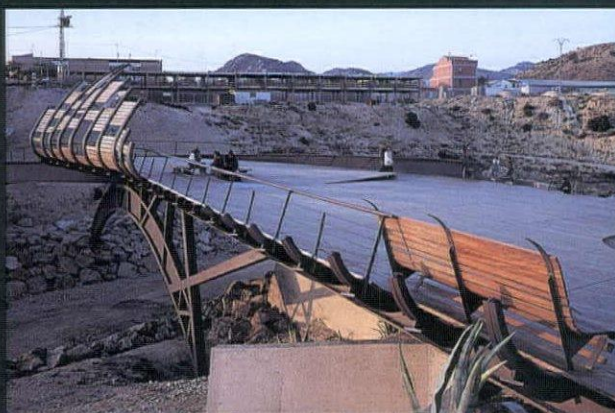
Following our examination of single, one-off houses in September, next month the AR turns its attention to the more fundamental subject of housing. Providing decent forms of habitation is one of the essential indicators of a civilized and humane society. We consider some of the best recent examples from around the world, projects that embody an inventive and sensitive approach to space and placemaking, often despite economy of means.

In Santa Monica, Koning Eizenberg's social housing provides dignified, affordable dwellings for low-income families that also enlivens the public realm. In Graz, Szyzskowitz Kowalski's community housing displays the spatial complexity, intimacy and dynamism that distinguishes the Graz school. And in Singapore, Bedmar & Shi's cluster housing is a subtle yet inventive reinterpretation of tropical archetypes.

We also look at some new approaches to housing – for instance Team Haut's winning proposal for European 5 shows how the traditional courtyard form can be adapted as an ecologically-conscious prototype for the future. And in Glasgow, as part of the City of Architecture and Design initiative, an ambitious 'Homes for the Future' project explores new responses to urban living, examining issues such as changing family structures, environmental concerns and designing for special needs. Individual housing projects by Ushida Findlay, McKeown Alexander and Decq & Cornette, among others, form the starting point for a new community in one of Glasgow's oldest neighbourhoods.

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Spanish steps

Carme Pinós' inventive landscaping enlivens and civilizes a dreary suburb.

The outskirts of Alicante are ringed by satellites of scrubby, featureless suburbs, with no sense of place and little formal communal space. Carme Pinós was asked to make a new urban park and bridge in Petrer, an impoverished and undistinguished part of town. The site lies on a rocky hillside, with surprisingly good views of distant mountains. Pinós' proposal creates both a link

between two housing estates and a place for contemplation and play.

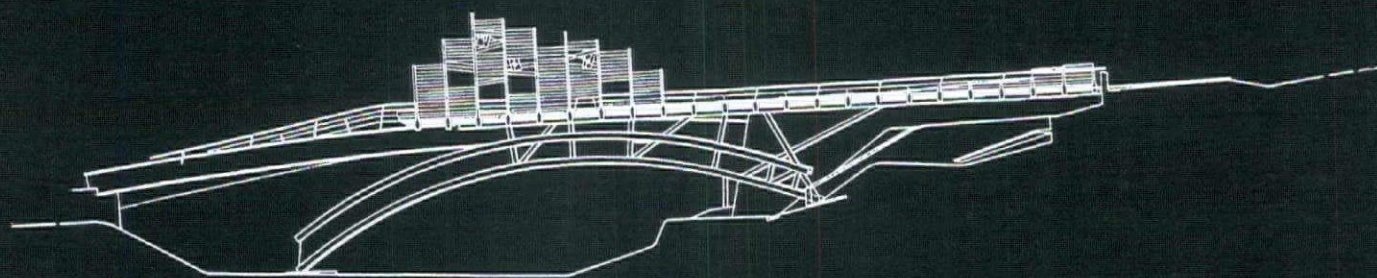
The focus of the project is a broad pedestrian bridge that spans a dried-up river bed. The curve of the bridge's steel structure is echoed in the sinuous form of a fragmented pergola structure that rises up to shade and shelter clusters of seating. Made from steel ribs and horizontal timber slats, the hull-

like pergola resembles a ship long beached on the hillside. The bridge joins a triangular plaza, landscaped with timber decking and soft pink sand. Olive trees and spiky cacti provide shots of greenery in the arid surroundings. Robust timber benches are set at the best vantage points for mountain views. Despite its dislocation from the town, the plaza still assumes its traditional

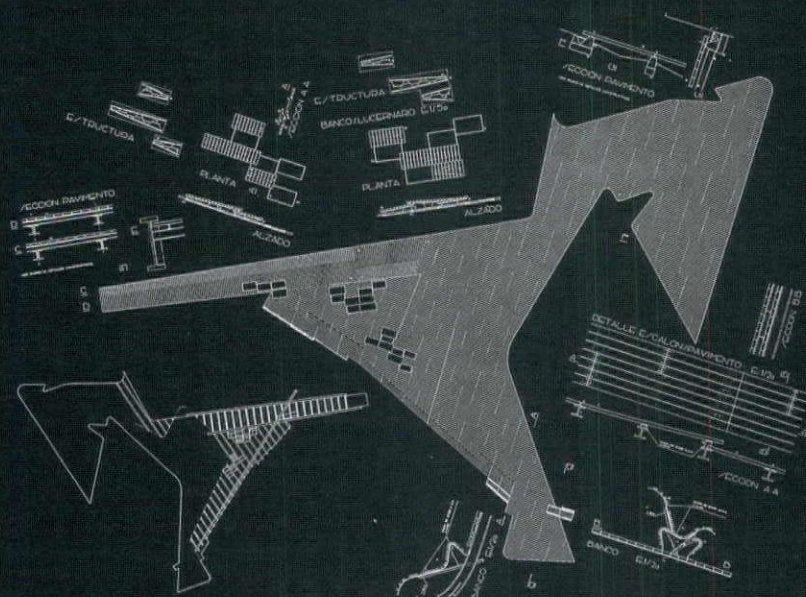
Mediterranean role as a civic focus for strolling and sitting. Pinós' inventive combination of organic forms and sturdy materials responds to the hillside setting, carving out a humanly scaled place in the suburban landscape.

CATHERINE SLESSOR

Architect
Carme Pinós
Photographs
Duccio Malagamba



south elevation

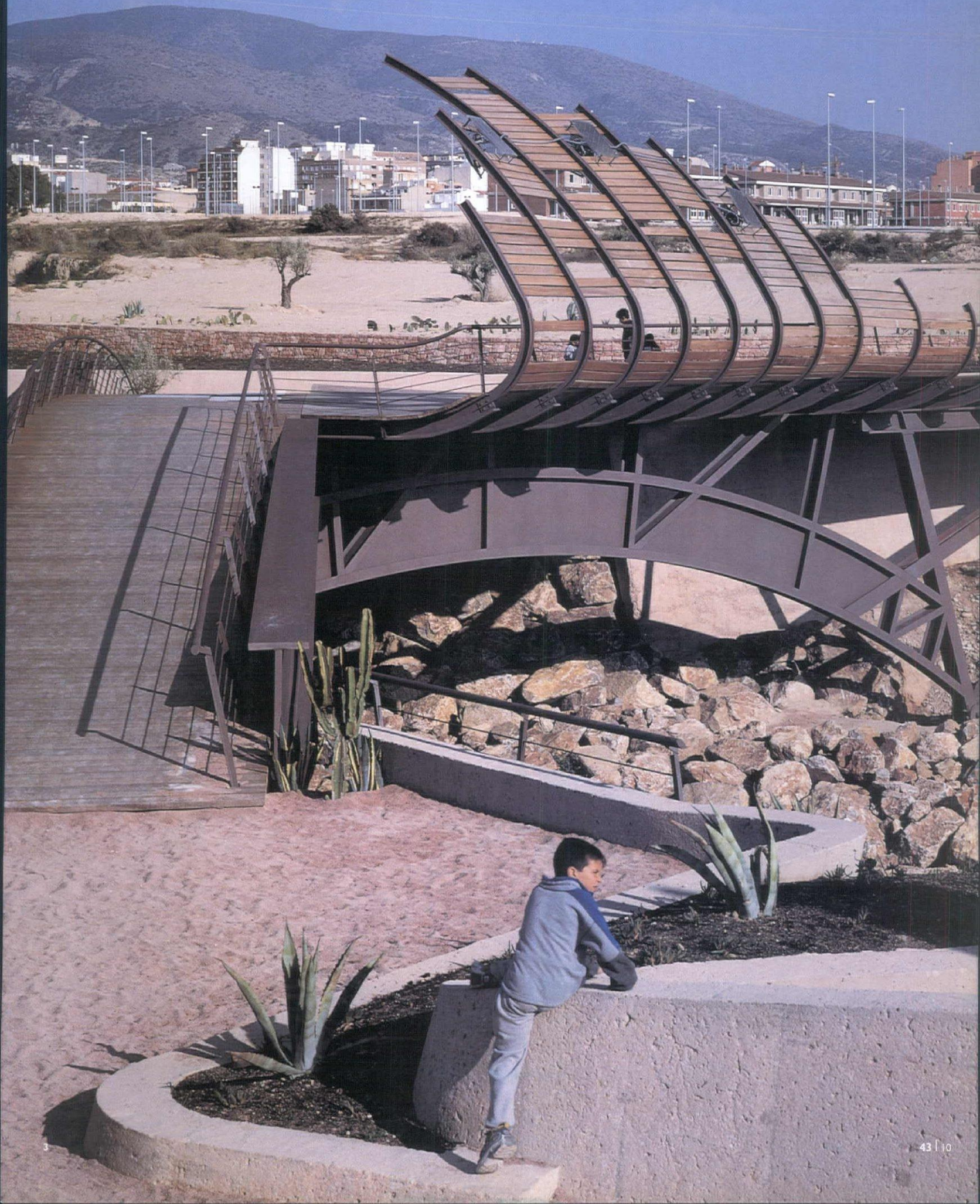


plan of plaza and bridge (scale 1:500) with details of seating and landscaping elements

1 The new plaza and bridge on the outskirts of Alicante bring animation and a sense of place to a featureless public realm.

2 The triangular plaza is landscaped with timber decking, olive trees and soft pink sand.

3 Like a beached, decaying hull in the landscape, the skeletal steel and timber structure of the bridge has a powerful sculptural quality.



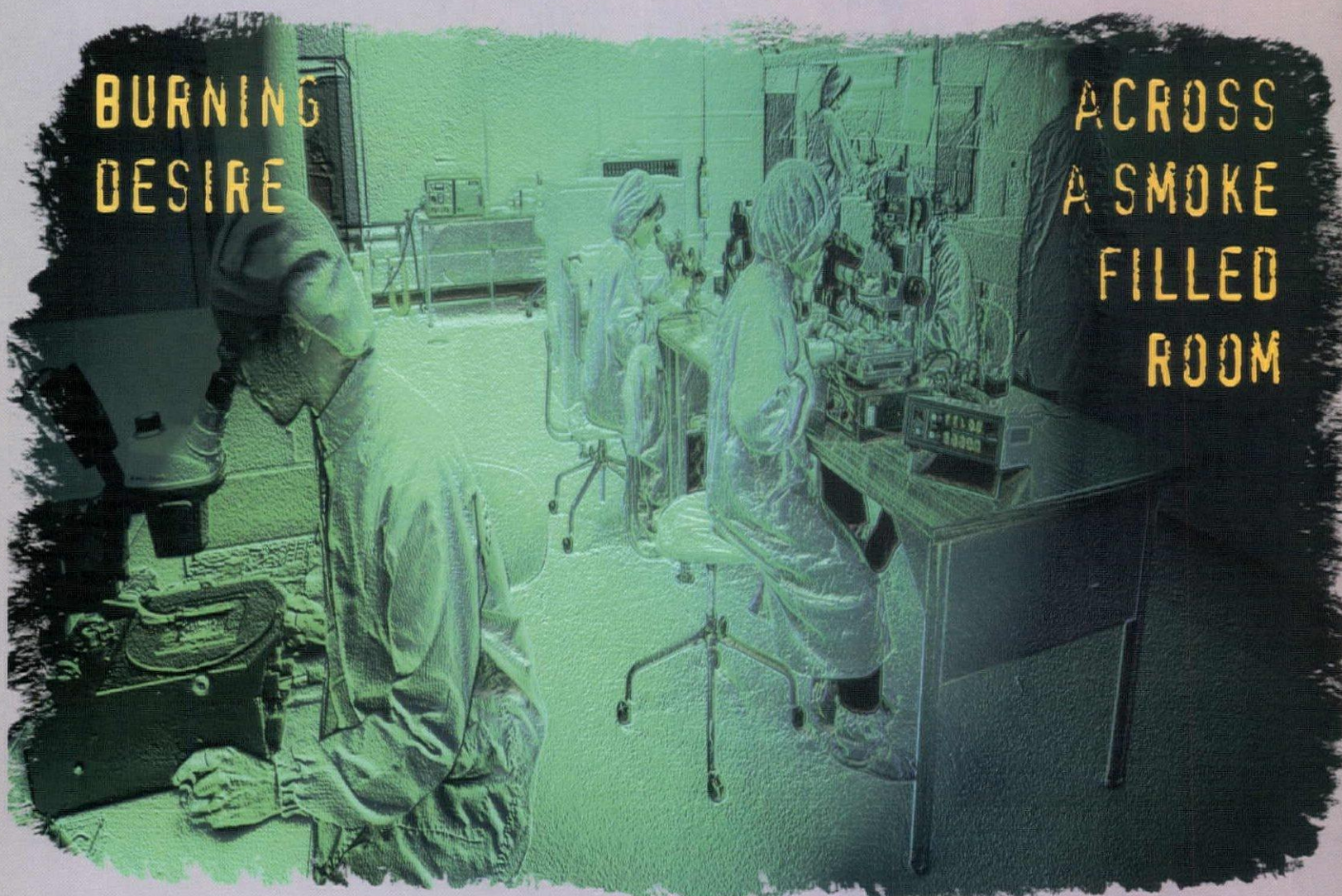
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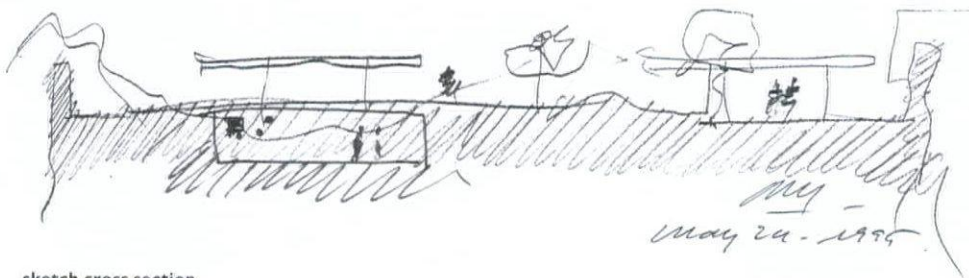
Combining simple geometry, minimal materials and an exquisite play of light, Alberto Campo Baeza's business centre in Majorca is a refined yet sensuous abstraction of a traditional Mediterranean typology.

SPACE IN THE SUN

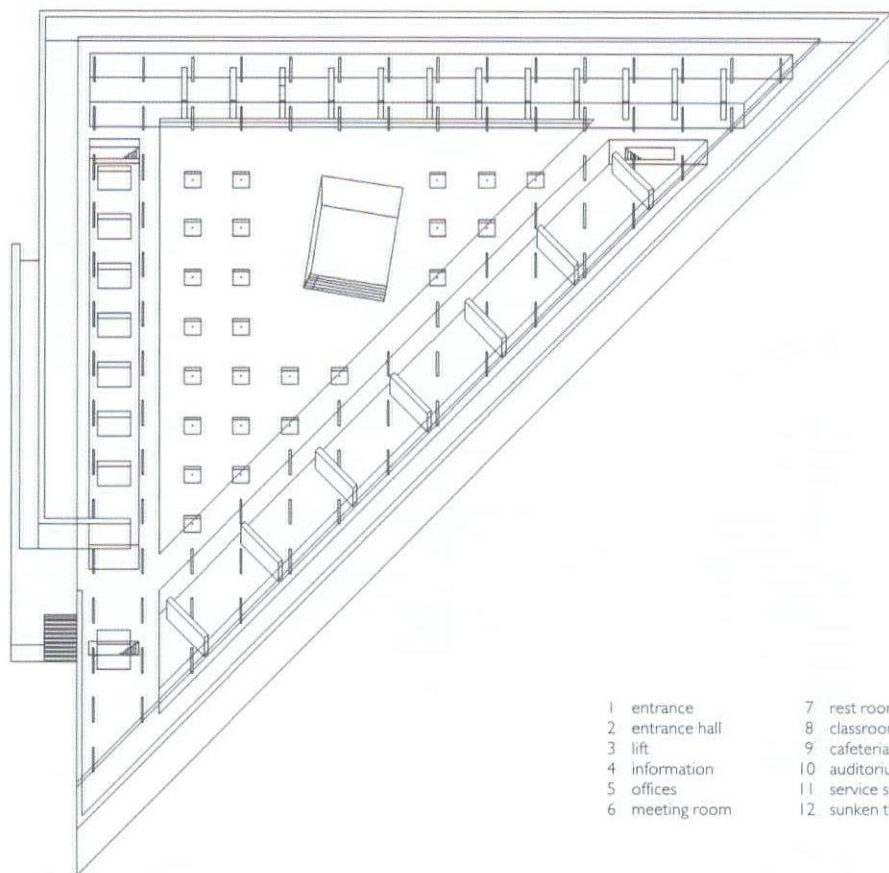




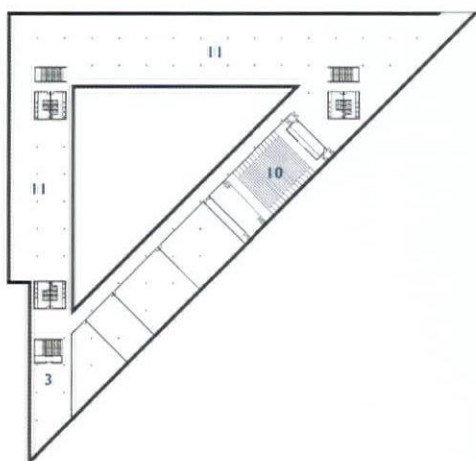
| In Campo Baeza's magical, modern abstraction of traditional Mediterranean patios, transparent volumes of office space are arranged around a triangular courtyard gridded with orange trees.



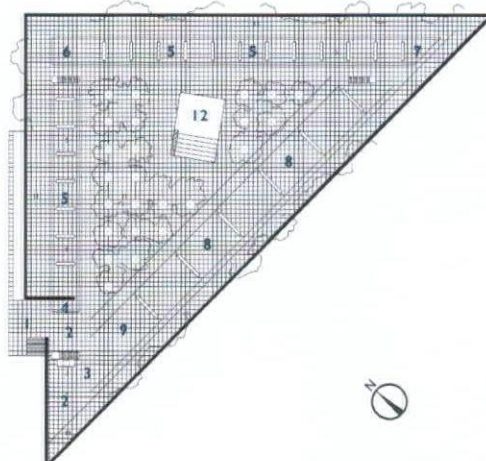
sketch cross section



cut-away axonometric



lower ground floor plan



ground floor plan (scale approx 1:1500)

Could it be that minimal architecture is more reasonable, feels more at ease, in a sunny climate? At Inca, on Majorca, the Balearic Technological and European Business Innovation Centre is planar and sculptural, with a colour spectrum from white to off-white, yet has little of the stiffness or pedantry often found in art and architecture of this sort. The project's designer, Madrid architect Alberto Campo Baeza, would undoubtedly dispute any easy or lazy labelling of his work as minimalist. There is an essential quality to his Inca project, which takes the form of an ordered garden screened from an unremarkable context and open to the sky. It is tactile, sensuous, and humane.

Inca is inland, distant from the beach resorts negatively associated with Majorca. The principal town of the region Es Raiguer, it is an artisanal place renowned for leather craftsmanship. Campo Baeza's project, won through competition in 1995, houses development agencies operating at local, Balearic and European levels. With an emphasis on information technology, it's a showcase and symbol of confidence in the future. Campo Baeza's response is to enclose the triangular site with high walls which separate the venture from the surrounding sprawl of factories and showrooms and Ricky Martin billboards. Contextually and geometrically, this is an idealistic architecture.

External walls are made from exposed blocks of *piedra mares*, a local sandstone also used by Jørn Utzon for his two houses to the south of Majorca (AR October 1996). Pedestrian access is up a gentle ramp or adjacent steps along a short facade before it turns a 45 degree corner back along the south-facing hypotenuse. The slight shift in the alignment of this entrance facade creates a sense of place or terrace before the visitor moves inwards. A contiguous lid of flat roof floats overhead, so entry is experienced not as a traditional punched opening, but as a gap formed by the assemblage of primary building components. From quite far outside, there's an inviting view through to glimpses of glass and foliage inside the walls.

The ground plane rises because Campo Baeza's second move, after enclosing the entire precinct, is to place services, secondary spaces and rooms not in need of constant daylight in a semi-basement. As a result, he is free to line the courtyard with three wings of office space, separated from the perimeter by a linear interstitial terrace, and use the equivalent space below for computers, a parking garage, classrooms and a 110-seat auditorium. About the building's outer face are small, square (indeed Incan) openings allowing for clerestory illumination and air extract for this secretive lower floor. The basement is reached internally by open stairwells, one towards each apex of the

2
Set against a jumbled and unremarkable
edge-of-town context, the building
exudes a calm elegance.
3
Walls of creamy local sandstone act
as a foil to ethereal planes of glass.



2
3



**BUSINESS CENTRE, INCA, MAJORCA,
SPAIN**

ARCHITECT

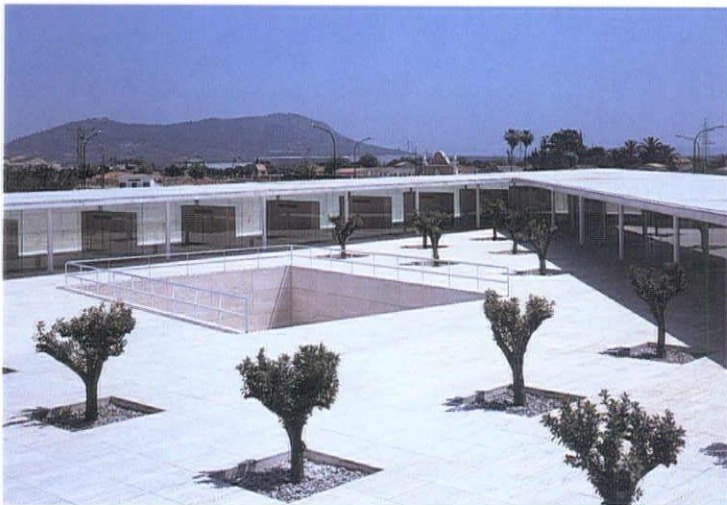
ALBERTO CAMPO BAEZA

4

A sunken theatre at the centre of the courtyard gently breaks up the rigorous, gridded geometry of structure and planting.

5

A broad flat roof oversails to protect the office spaces from the sun's glare.



4



5

plan, and a glazed hydraulic lift that adds to the compositional interest of the entrance.

The view through this entry porch intrigues largely because of the oblique angle ahead with its layering of white metal-clad columns. The eye is directed to dark green orange trees, each set within its own square trough at the centre of the scheme. In Campo Baeza's more cubic projects (the Turegano House in Madrid, for instance) volumes open up to one another vertically, but his more horizontal projects tend to use the diagonal in plan, creating dynamism or a tense equilibrium akin to that of artworks by Stella and Kelly. At Inca, the ground beneath the orange grove is not inhabited; between the trees, the architect has excavated a hole to form a tiered sunken theatre, whose defining axes are independent of the otherwise rigorous layout.

Offices and meeting spaces are sheltered by thin strips of roof finished with an almost invisible trim as coping. Ranges of universal space are subdivided internally by large timber cabinets and glazed towards the

triangular patio and perimeter by sheer membranes. These screens or curtains of glass are theoretically as insubstantial as possible (the travertine flows through uninterrupted). They are frameless, and the roof above cantilevers out 2m on either side to keep the work spaces in deep, cool shade.

The casket that Campo Baeza has made by inlaying his triangular plot with travertine has physical, even luxurious implications, but also a clear mathematical aspect, as the architect has chosen to lay these slabs to a strict 1m square grid, with triangular blocks along the hypotenuse. On to this Cartesian carpet is imposed a 6m square structural grid, so the transparent offices read as rational colonnades or stoas (the services emerge from the plinth below). Additional fixtures, such as railings to stairwells and the patio theatre, and the glazed sliding gate at the entrance, are dimensionally subservient to this supergrid and made of visually unobtrusive components painted white.

The tectonic of Campo Baeza's building, its

architectural grammar, is held to a minimum. While the undercroft corridor, classrooms and auditorium are dark and literally inferior, these spaces are for intermittent use only. The visitor's memory of Inca is of travertine, the orange grove, plentiful shade, and then the great triangular opening to the sky. Beneath this blue ceiling, the architect had originally intended to build a tall communal pavilion above the sunken theatre. This has not been realized, but the theatre itself offers a release from the correct co-ordination of the total scheme. By excavating as much as erecting, Campo Baeza shows that his most fundamental concern is the formation of space.

RAYMUND RYAN

Architect

Alberto Campo Baeza, Madrid

Project team

Alberto Campo Baeza, L. Ignacio Aguirre López, Antón García Abril, Antonio Pérez Villegas, Julio Pérez Amigo, Emilio Delgado Martos, Daniel Huertas Nadal, Juan Manuel Sánchez la Chica, Raúl del Valle González

Photographs

1, 3, 4, 5 Hisao Suzuki; 2, Pedro Albornoz

GOVERNMENT TRAINING
CENTRE, HERNE-SODINGEN,
GERMANY
ARCHITECT
JOURDA & PERRAUDIN



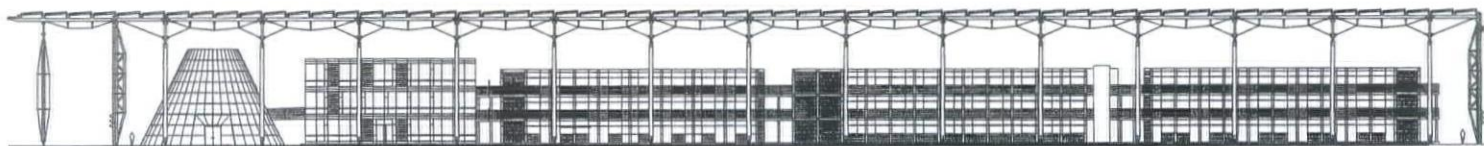
GREEN ACADEMY

A new government training centre in the Ruhr is a paradigm of ecological consciousness.

1
The great timber and glass shed echoes the monumental scale of the Ruhr's old industrial landscape. The new building lies on the site of a vast disused coalfield.

2
The flat roof extends to create a welcoming portico. A new park is gradually taking shape around the building, as part of the town's regeneration.





longitudinal section



location plan

GOVERNMENT TRAINING CENTRE, HERNE-SODINGEN, GERMANY

ARCHITECT

JOURDA & PERRAUDIN

Formerly the industrial powerhouse of Europe, the Ruhr is now a derelict, polluted wasteland with attendant social and economic problems. But since 1989 the federal land of North-Rhine Westphalia has been co-ordinating an ambitious regeneration masterplan for the region that brings together funding, expertise and political will (AR February 1999). Comprising over 100 individual landscaping, regeneration and architectural projects spread over an area of 800 square kilometres, Internationale Bauausstellung (IBA) Emscher Park is a colossal enterprise of restructuring and redevelopment. With its heavy industries and coal mining long since extinguished, the region is also trying to encourage a shift towards the white collar business and services sector to attract future investment.

Within this context, Jourda & Perraudin's recently completed government training centre at Herne-Sodingen is a showpiece building, both in terms of its architecture and programme. Consciously modern, with a focus on ecological sustainability, it is also an

enlightened riposte to the notion of some dreary barrack-like facility built and run to punctilious standards of state parsimony.

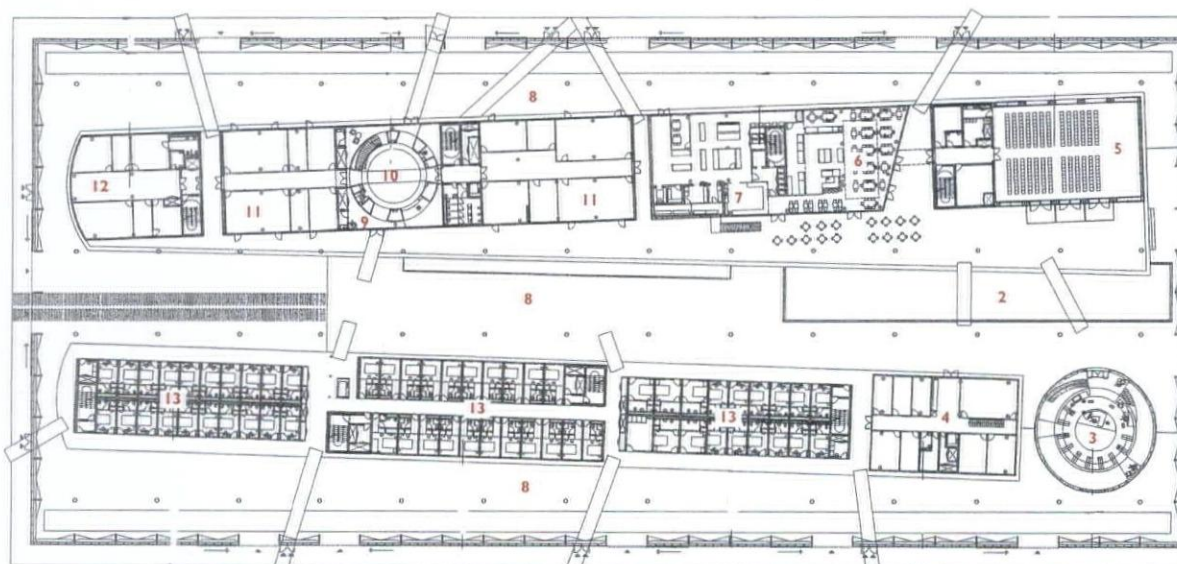
Surrounded by houses of former miners, the site lies over one of the Ruhr's deepest coalfields (now disused). A new oval park, housing and supermarket have already been built as part of the area's gradual regeneration. Originally conceived as a training and recreational centre for government employees, the building has, over its long gestation (it first won a competition in 1991), acquired an important public dimension. With the addition of a library, community hall and social welfare centre, it has assumed a distinct civic focus.

Powerful and rustic, the Herne-Sodingen Academy stands out as a memory and abstraction of the past. Its monumental scale and repetitive structure evoke the big sheds, furnaces and factories of the Ruhr's old industrial landscape. Enveloped in a transparent glass skin, a vast timber-framed hangar 168m long shelters a congregation of buildings and

functions. Rows of rough hewn columns of ancient pine march through the cavernous space in regimented, arboreal splendour. The modular structural system was designed to maximize prefabrication and simplify construction.

The timber and glass hangar encloses two linear three-storey wings arranged around a central axis. Interstitial spaces are landscaped with water and greenery, nurtured by the greenhouse's equable, Mediterranean microclimate. Like a winter garden, landscaped spaces form external rooms that will be habitable all year round for work, socializing and study. In summer, parts of the facade can be opened to ventilate the greenhouse through natural cross ventilation.

On the north-east wing, facilities for the government training centre form the heart of the complex. A conical entrance hall protrudes through blocks of classrooms and seminar spaces, breaking up the long, horizontal volumes. Other parts of the wing are occupied by recreational facilities, offices for the training academy, a restaurant and a hall for



- 1 main public entrance
- 2 pool
- 3 library
- 4 municipal offices
- 5 multi-purpose hall
- 6 café
- 7 recreational facilities
- 8 winter garden
- 9 training centre
- 10 reception
- 11 classrooms
- 12 training centre offices
- 13 residential accommodation



3

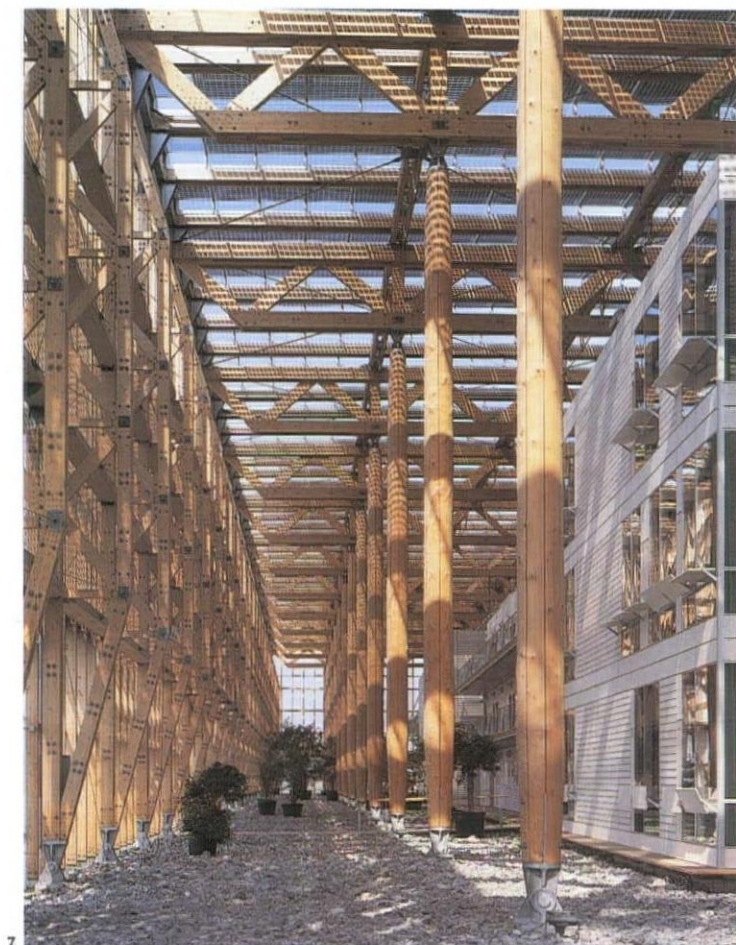
4



5



- 3 The greenhouse structure resembles a cavernous winter garden. Two long blocks housing offices, recreational facilities and residential accommodation are arranged round an axial promenade.
- 4 The hangar like volume is a heroic presence in the landscape.
- 5 Equable microclimate encourages year round use of the greenhouse space.



receptions and performances housed in a detached cube.

The south-west wing is largely given over to residential accommodation for delegates. The scale and arrangement of the blocks resembles student halls of residence; deck access terraces on the end blocks help to mitigate the regular, repetitive forms. A section of the wing is occupied by local civic offices, which face back symbolically towards the town. Next to the offices, a conical library contains books and reference materials for both the training centre and the public. Visible through the enclosing greenhouse, the imposing geometry of the cone marks the meeting of different realms.

On the roof, a vast array of photovoltaic cells forms the building's energy powerhouse. The 10 000sq m of cells are capable of generating 1MW of electricity annually. This exceeds the building's requirements, so any surplus is sold to the national electricity network. Grouped in different densities, solar cells form cloud-like patterns that magically diffuse light into the great greenhouse.

As well as the solar power from the photovoltaic cells, the building explores other methods of energy generation and environmental control. The former mine pitheads on the site release more than one million

cubic metres of diluted methane gas annually, which is used to fuel both electricity and heat generation units. Exploiting the mine gas in this way prevents the release of methane into the atmosphere and reduces annual carbon dioxide emissions by 12 000 tons. The concrete structure of the internal buildings acts as a heat sink, balancing out diurnal and seasonal extremes of temperature. Pointing the way to the ecological generation of energy, a 1.2MW battery plant stores the electrical power, balances fluctuations in energy production and reduces peak loads.

The Herne-Sodingen Academy has wide and undeniably laudable ambitions. Responding to a challenging programme, it attempts to create a sense of place for both workers and visitors, demonstrate ecological responsibility and generate some kind of heroic, tectonic presence. In both its form and combination of functions it suggests an intriguing and much needed prototype

CLAUDIA KUGEL

Architect

Jourda & Perraudin, Paris

Associate architect

Hegger Hegger Schleiff

Structural and services engineers

Ove Arup & Partners, Schlaich Bergemann, HL Technik

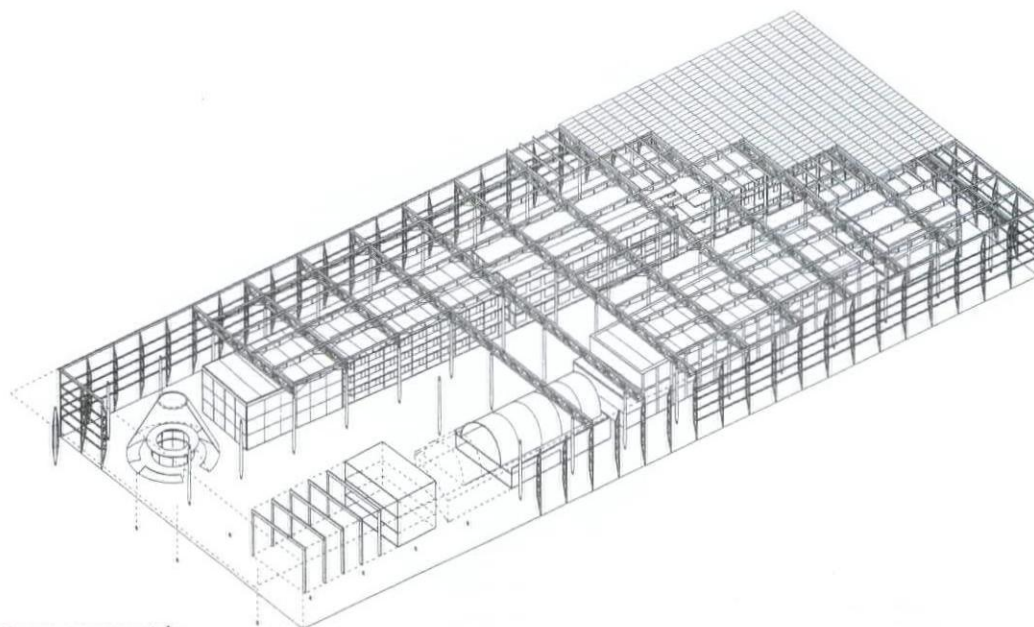
Landscape architect

Desvignes & Danolky

Photographs

2,3,4,7,8,9,11 Paul Raftery/ARCAID

1,6,10 Ralph Richter/Architekturphoto



6 A conical library at the end of the south-west wing breaks up the long horizontal blocks.

7 The repetitive, modular system of columns and trusses was designed to simplify prefabrication. Columns made from ancient pine trunks emphasize the arboreal quality of the structure.

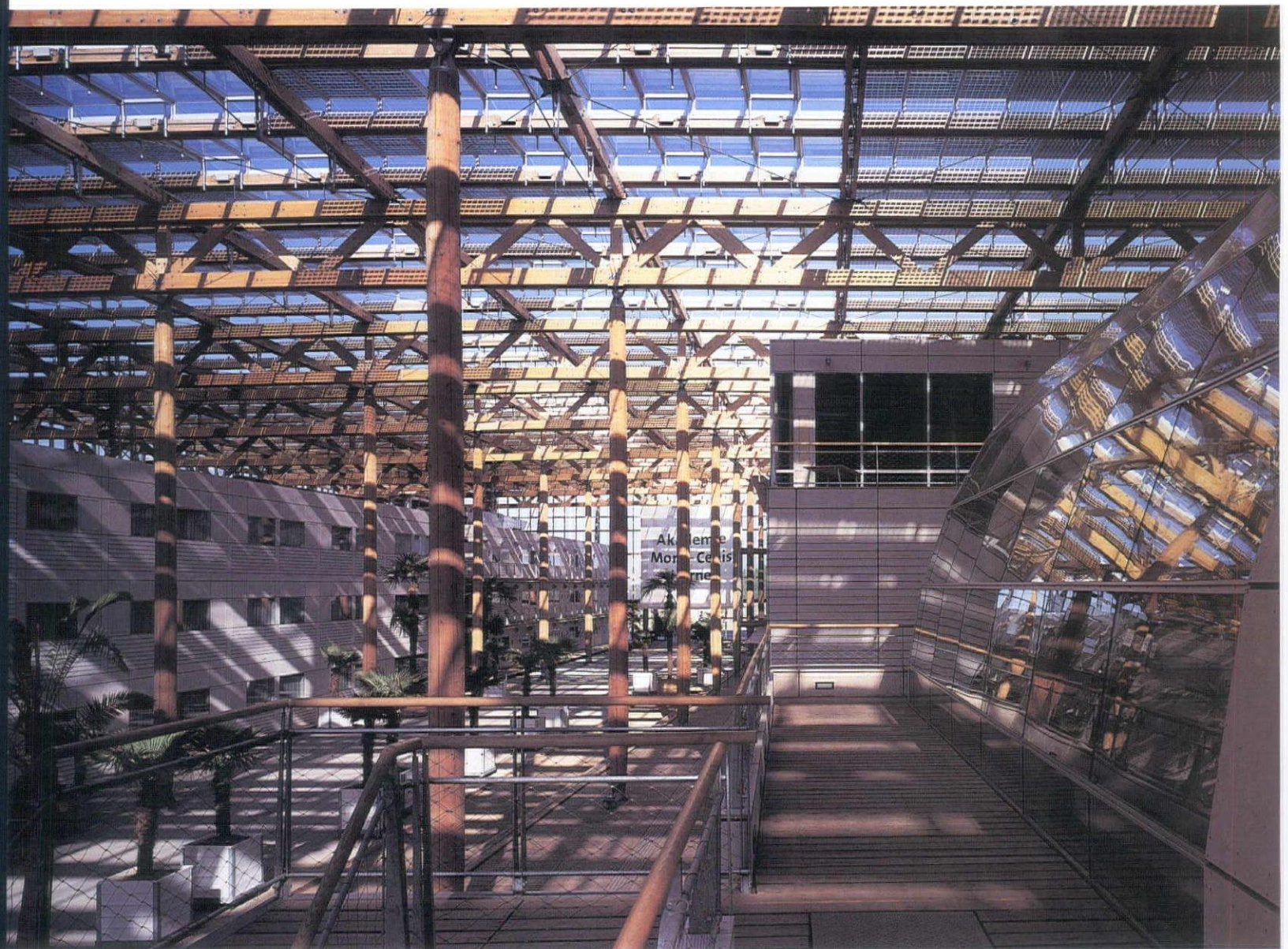
8 Photovoltaic cells on the roof diffuse light into the vast space.

9 Deck access on accommodation blocks offers views out over the new park.

10 Elevated walkways link the blocks.

11 The building is a magical fusion of light, structure and greenery.

GOVERNMENT TRAINING
CENTRE, HERNE-SODINGEN,
GERMANY
ARCHITECT
JOURDA & PERRAUDIN



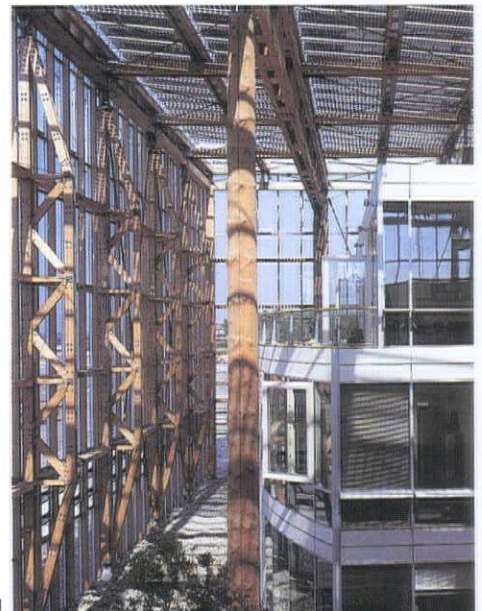
8



9



10



11

OFFICES, CULVER CITY, USA

ARCHITECT

ERIC OWEN MOSS

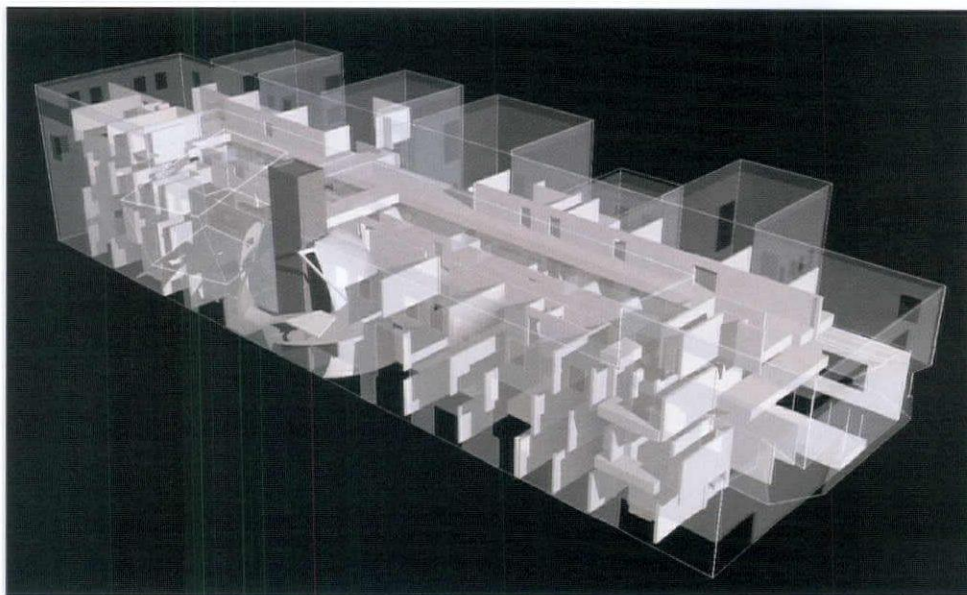


1
The building occupies a plot in the moribund industrial zone of Culver City. Existing structures on the site were cleared to make way for Moss's striking new intervention.

2
Computer generated cut-away drawing showing the relationship of spine corridor to cellular and open plan office spaces.

3
Remnants of original bowstring trusses are incorporated into the new building. Walls are fractured to create small balcony spaces.

4
Moss's formal and material exuberance is especially apparent around the entrance on the main south elevation. The perilously tilting cube houses a conference room.



CULVER CITY COLONY

Energized by a formal and material vigour, Eric Owen Moss's most recent building in Culver City extends his series of lively, humane work spaces.



This headquarters for a digital film and graphic design company is the latest in Eric Owen Moss's impressive series of buildings in Culver City, a moribund industrial zone in central Los Angeles. For at least 10 years, Moss, and his developer patrons Fred and Laurie Samitaur Smith, have been recolonizing and reconfiguring the shells of redundant warehouse buildings to provide flexible office and studio spaces for media companies (AR September 1992 and April 1997). Moss's disjointed geometries and lusty approach to materials make for buildings with undeniable presence, but his quirkily cannibalized warehouses also embody a wider civic mandate, suggesting visionary alternative strategies for urban redevelopment.

Here, unlike previous projects, most existing ancillary structures have been removed, creating a virtual tabula rasa. The new building occupies the north part of the plot, with the remaining area given over to the inevitable Californian parking lot. All that has been kept of the original warehouse is a brick wall and regimented rows of double bow-string timber trusses. These elements have been preserved and integrated into the new building.

A four-storey steel frame of wide flange beams and tubular columns was constructed over the lines of trusses which now extend

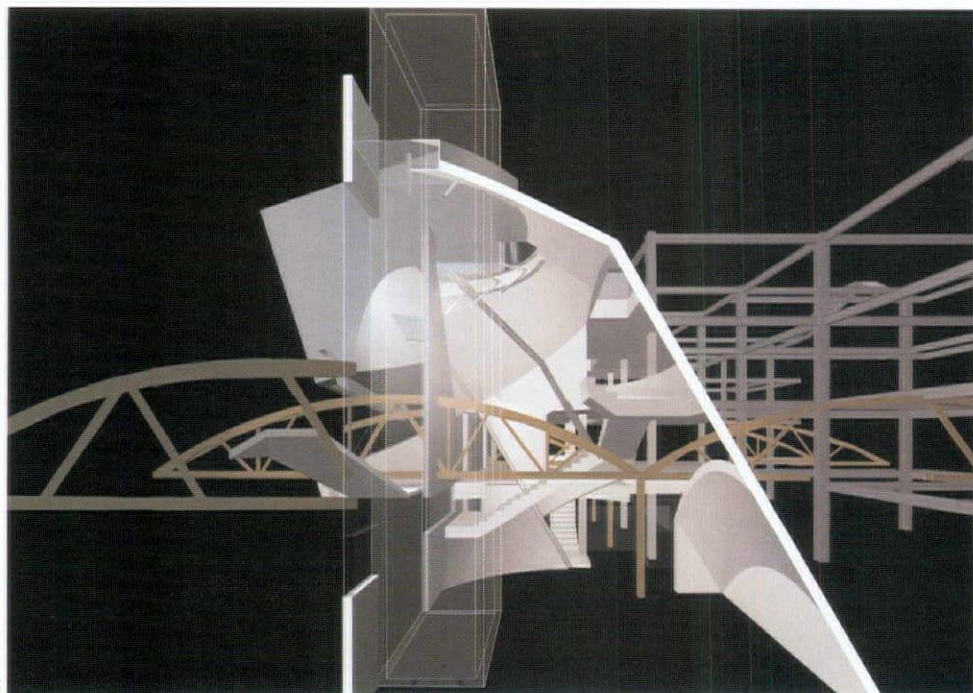


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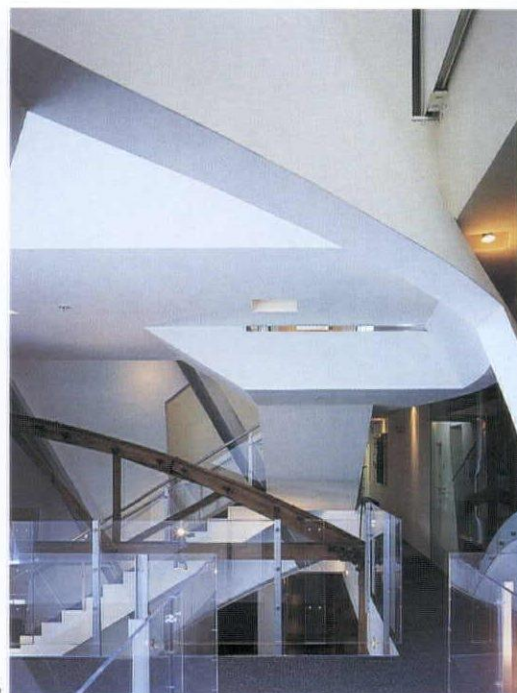
OFFICES, CULVER CITY, USA

ARCHITECT

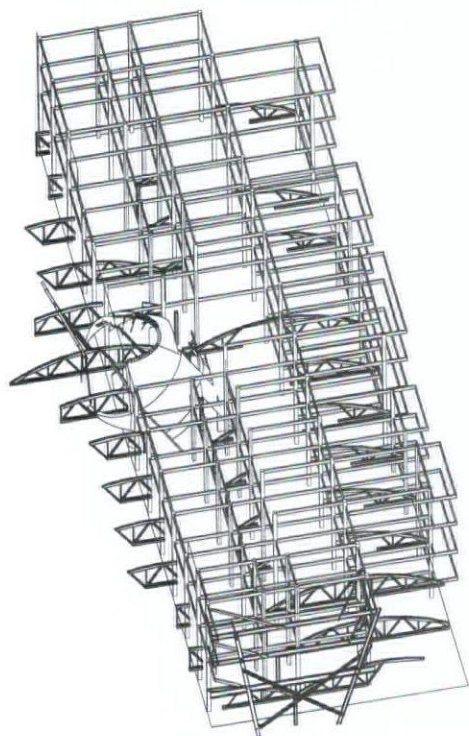
ERIC OWEN MOSS



5



6



axonometric projection showing structure

5
Computer generated sectional perspective through the entrance hall.

6
The interior reflects the building's gutsy, expressive tectonic quality.

7
Entrance hall. Set against crisp new materials, the old trusses are like archaeological fragments, a reminder of the building's past.

8
The main stair wraps around the lift core.

9
One of the conference spaces, surreally penetrated by the trusses. Moss aims to create spatial variety and a sense of territory.



7



beyond the south edge of the building. Somewhat surreally, the randomly truncated ends of the bowstrings protrude beyond the grey stucco walls, poised in space like petrified archaeological remains. In places, the trusses support metal sun screens that shield larger areas of glazing. Overlapping timber and steel structures give the building an extemporized, gutsy tectonic quality. The weathered timber structure is also visible from inside, arching through the spaces like a totemic historic presence.

New walls run parallel to the trusses. The main south wall defines the building perimeter and overlooks the parking lot; a further pair of internal walls enclose a spinal circulation corridor and a fourth terminates the block on the north side. A quartet of smaller office spaces are placed at intervals along the north wall. On the south elevation the skewed cylinder of the entrance hall tilts and intersects with the grid of walls, frames, trusses and roof. It extends through the entrance lobby to bulge suggestively into the first floor conference room. The entrance hall is a soaring, set-piece collision of volumes and textures, that sets the slightly frenetic tone for the rest of the building. More wilful geometric fracturing occurs at the west end of the lobby, where a tilted cube housing another conference room hangs perilously off the elevation. Cylinder and cube are separated by the stark presence of a tall lift shaft clad in dark grey blocks.

Bound together by the long spinal corridor, the four floors of work spaces are divided into types – open plan, semi-enclosed and cellular – generating variety and sense of territory. Within these conventional forms of layout, Moss has a knack of creating nooks and crannies that function as smaller, humanly scaled places for working, thinking and relaxing. At the building's east end, for instance, the orthogonal block is again twisted and stretched to create small terraces outside the offices. The upper floor is pulled back to form a south-facing roof terrace with views over the industrial detritus of Culver City. Like a stage set, the building becomes an adaptable armature for events, capable of accommodating corporate muscle and individual creativity. It is a brave move that adds a much needed shot of vigour to a desolate part of LA, worlds away from the city's slick, sanitized CBD. C.S.

Architect

Eric Owen Moss

Project team

Eric Owen Moss, Jay Vanos, Dennis Ige, John Bencher, Todd Conversano, Scott M. Nakao

Structural engineer

Kurily Szymanski Tchirkow

Mechanical engineer

Fruchtman & Associates

Photographs

John Edward Linden





ANDO IN TOTO

An idyllic site on the precipitous shore of a Japanese island provides the setting for a company retreat.

Tadao Ando's seminar house for TOTO, manufacturer of plumbing equipment, is a retreat for the company's employees; a place where they can bring their families for restful weekends, and where conferences and training seminars take place. The natural and man-made circumstances in which these events take place are, by any measure, inspiring.

Ando was asked by the firm to find a site that would be spiritually refreshing and the place he chose is on the shore of Awaji Island, near Kobe. Facing south-east across Osaka Bay, it lies on the brow of a hill which drops 100m through lush forest down to the sea. To the east across the bay is the faint impression of Kansai International Airport, the antithesis of retreat.

The site produced in Ando the vision of a building that was 'at one' with the sea. In the

event, it is a vision that acknowledges elemental harmony and danger. Underlying the idyll is the fact that the area is inherently unstable and was part of the epicentre of the 1995 earthquake. The notion of opposition recurs in design of the building. Strong architectonic forms respond to the drama of the setting and there is an essential solidity about the dove grey concrete and imperforate walls. But the apparently precarious perch on the hillside, flying cantilevers and insubstantial tower all contribute to the occasional impression that the building is about to take off.

Accommodating itself to the contours of the 45 degree slope, the scheme encompasses eight levels. The two uppermost ones with an entrance hall and double-height sitting room are contained in a rectangular pavilion, cantilevered west-east

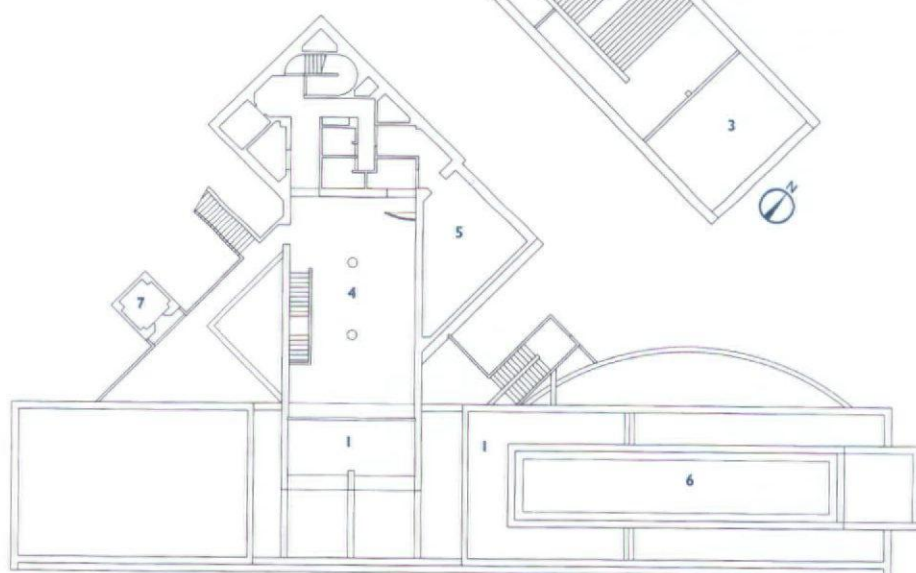
COMPANY RETREAT, AWAJI
ISLAND, NEAR KOBE, JAPAN
ARCHITECT
TADAO ANDO

- 1
Looking east across the roof of the entrance pavilion.
- 2
An eighth floor window in the entrance pavilion gives
onto the top of the lift tower.

**COMPANY RETREAT, AWAJI
ISLAND, NEAR KOBE, JAPAN**
ARCHITECT
TADAO ANDO

- 1 courtyard/terrace
- 2 entrance hall
- 3 void over sitting room
- 4 dining room
- 5 kitchen
- 6 swimming pool
- 7 lift tower
- 8 guest room

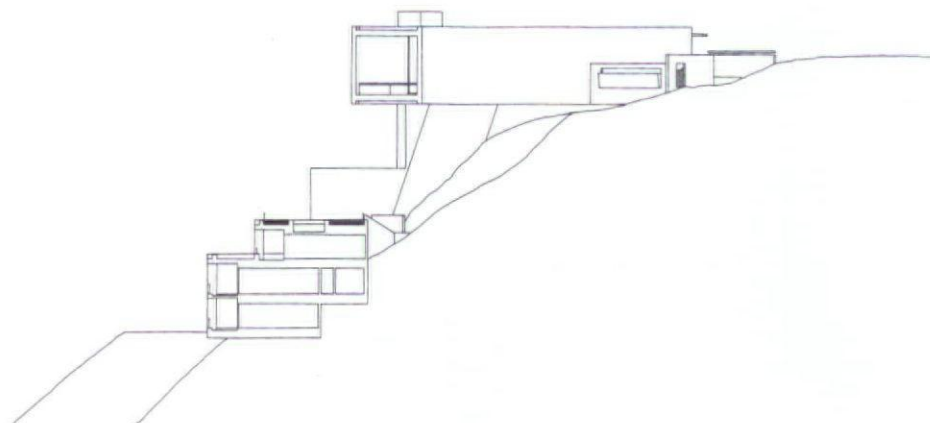
eighth floor plan (scale approx 1:485)



fourth floor plan



second floor plan



south-east/north-west section

across the main grain of the scheme.

Beneath it, three storeys of communal rooms and three of small apartments for guests are arranged across the flattest part of the site so that every room has a view of the sea. A fourth-storey roof terrace, with a linear swimming pool, shoots off the edge of the site and traces the trajectory of the main south-west to north-east axis. It points towards Osaka, the provenance of most guests.

The fulcrum of this dynamic composition is the slender lift tower which rising from the base of the scheme on the west asserts the vertical dimension of the scheme. It is connected to the entrance pavilion by an equally slender and insubstantial bridge.

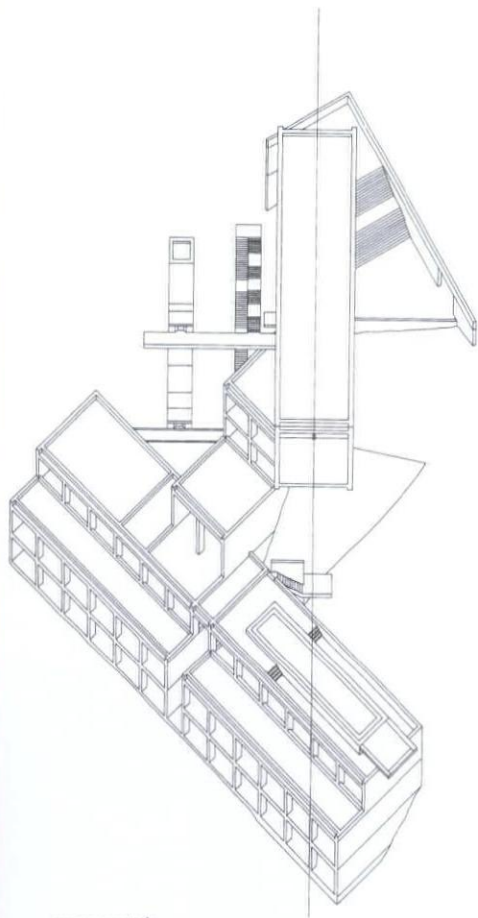
Ando's *promenades architecturales* are always masterly, and in passing through the different levels the visitor is exposed to different sensations. His habit of using the tatami mat as a unit of measurement gives this building, like others he has designed, a human dimension. His interiors are austere, controlled and minimally furnished. But always you are made aware of the ungovernable elements outside. Descending from the calm shelter of the entrance pavilion, where the glazed east wall frames an abstract view of limitless sea, you must face the elements on the open bridge to the lift tower – an experience which Ando describes as 'walking on top of the ocean'. Similar sensations are produced by the fourth floor terrace, apparently floating in mid-air.

Conversely at the lowest levels, the scheme takes a domestic turn. Guests are housed in maisonettes entered from above, with stairs leading down to airy double-height living rooms. Some are furnished in Western style, others with traditional tatami mats and low tables. Here, there is a lawn and vertiginous views are screened by a belt of trees. P. M.

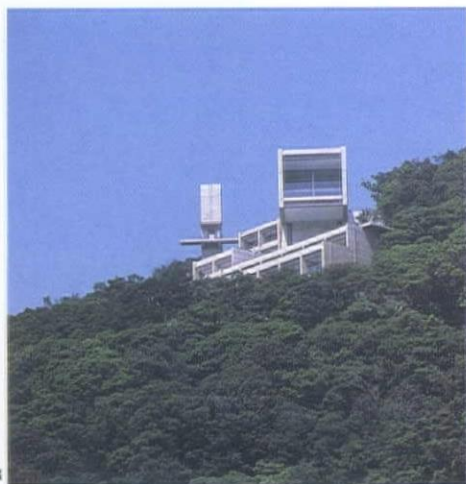
3
From the east.

4
Communal rooms look south-east over the sea above fourth floor terrace and swimming pool.

5
Double-height sitting room in entrance pavilion with glazed east wall framing abstract view of the sea.



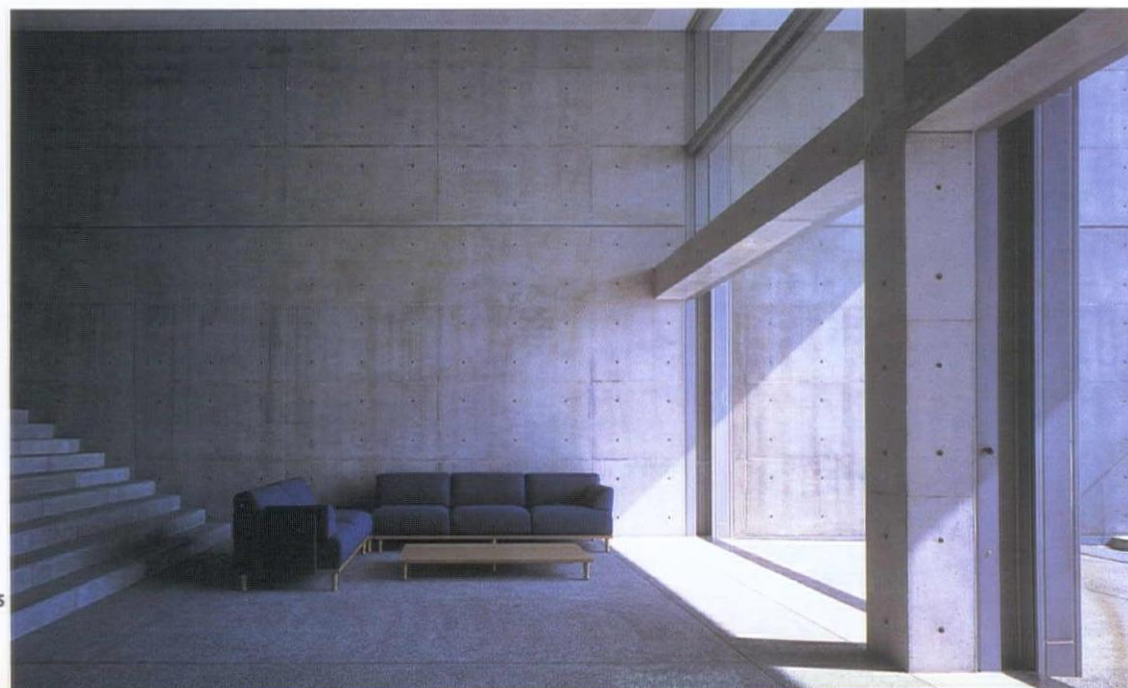
axonometric



3



4



5

Architect
Tadao Ando Architect & Associates
Project architects
Tadao Ando, Takashi Muto
Structural engineer
Ascoral Engineering Associates
Electrical engineer
Setsubi-Giken
Contractor
JV of Takenaka Corporation, Saeki
Kensetsu Kogyo
Photographs
1, 2, 3, 5 by Shigeo Ogawa/Japan
Architect/Shinkenchiku-sha
4 by Mitsuo Matsuoka

ADVERTISING AGENCY OFFICES,
LOS ANGELES, USA
ARCHITECT
SHUBIN + DONALDSON ARCHITECTS





BILLBOARD BUILDING

Carved into an old warehouse, these offices for a fashionable Los Angeles advertising agency use industrial materials and customized furniture to boldly striking effect.

From the nondescript, suburban street, there is little to identify Ground Zero's office – save for a banner, stretched across the facade of an otherwise anonymous, industrial building, posing the cryptic question: 'Is this a sign?'

From the car park to the rear of the converted 2300sqm former film production warehouse, you enter by ascending a long external ramp, leading to a lobby from which the entire open-plan volume of Ground Zero's operation can be overseen. Passing through glass doors, visitors descend along a

second ramp, running diagonally above clusters of customized workstations. The ramp penetrates a series of translucent projection screens displaying the firm's ever-changing output of imagery.

Ground Zero were determined that their premises should reflect the philosophy which has allowed them to eclipse Chiat Day's reputation for innovation in advertising. Whereas Chiat Day's nearby Venice headquarters (AR May 1992), designed by Frank Gehry with monumental binoculars by Claes Oldenberg, are essentially

an exercise in pop art applied to a conventional, territorially hierarchical office building, Shubin + Donaldson's design keeps nothing hidden, separating only the main conference room and a series of 'war rooms' for collective brainstorming sessions.

In familiar Southern California style, industrial materials and robust details predominate. The receptionist's polished concrete desk is an integral part of the internal ramp. The existing building's shell was sandblasted and concrete surfaces sealed, but not otherwise finished. Structural elements – including

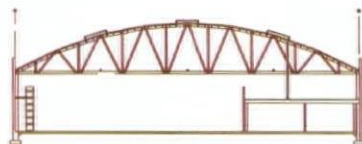
1 A long ramp winds theatrically through the converted warehouse. Large translucent screens are animated by the advertising agency's changing imagery.

2 The ramp and screens break up the large open volume of the warehouse. Industrial materials and finishes predominate.

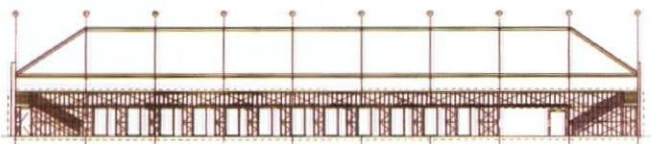
**ADVERTISING AGENCY OFFICES,
LOS ANGELES, USA**

ARCHITECT

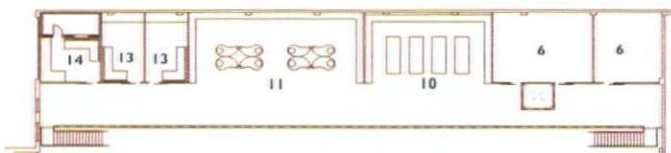
SHUBIN + DONALDSON ARCHITECTS



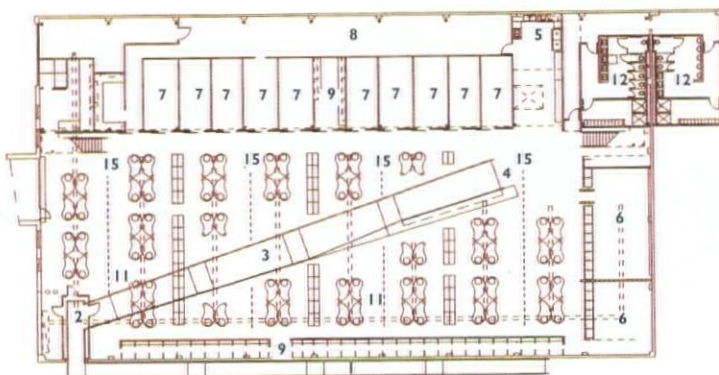
cross section



longitudinal section



mezzanine plan



ground floor plan (scale approx 1:500)

- 1 exterior ramp
- 2 entrance hall
- 3 interior ramp
- 4 reception
- 5 kitchen
- 6 conference room
- 7 war rooms
- 8 storage
- 9 video archive
- 10 library
- 11 workstations
- 12 wcs
- 13 video editing
- 14 sound studio
- 15 projection screen

elegant timber bow-string roof trusses – are exposed throughout, as are all air-conditioning ducts and industrial light fittings. Partitions are constructed of translucent polycarbonate, clipped directly to cold-rolled steel channel sections. Unsurprisingly, the hard surfaces have produced an acoustically reverberant volume, but neither acoustic nor visual privacy were felt to be significant concerns in Ground Zero's design brief.

Large, open-plan offices can easily become either regimented if standard furniture is arranged in regular rows, or haphazardly picturesque if more organic configurations are adopted. Here, Ground Zero commissioned customized workstations consisting of

kidney-shaped glass worktops, with perforated metal screens, mounted on steel drums, and equipped with caged lightbulbs for task lighting. Although the workstations are arranged orthogonally, the overall impression is of fluid informality.

Ground Zero's recently completed office unquestionably reflects their current culture and aspirations, but in the Los Angeles advertising business, little stays fixed for long. Chiat Day recently vacated their eight-year old building, which is being refurbished for other occupiers.

PETER WISLOCKI

Architect

Shubin + Donaldson Architects, Los Angeles
<http://www.sandarc.com/>

Photographer

Tom Bonner



- 3, 5 Custom designed furniture is used to create fluid, organic clusters of workstations.
- 4 The ramp forms a dramatic element in the cavernous space.
- 6 Partitions of polycarbonate sheeting separate the communal space from meeting rooms.



site plan

1
The twins, with the old
Lloyd's building to right.
All are now united by
underground links in
one complex.

2
South (city) side with, far
left, one of the old grain
warehouses.



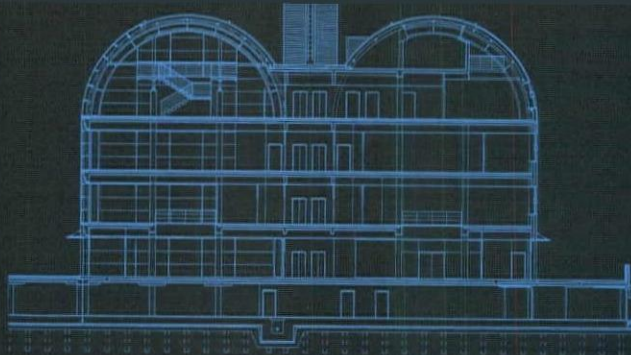
POLISH POLISH

Workplace as cityscape: a bank rejuvenates a quiet Polish provincial town.

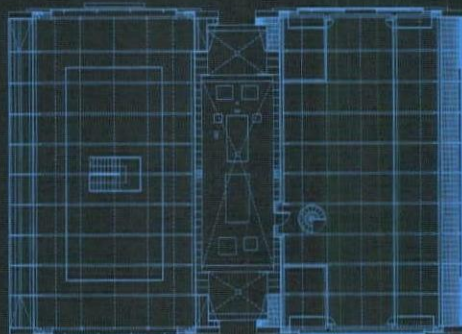
BANK HEADQUARTERS, BYDGOSZCZ,
POLAND

ARCHITECT

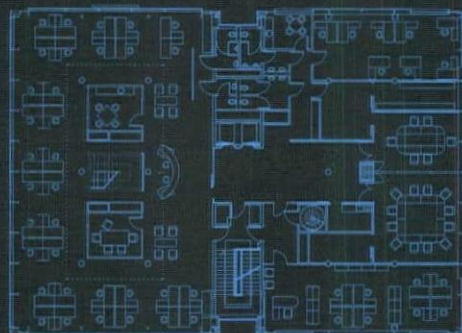
BULANDA & MUCHA
(BIM ARCHITECTS)



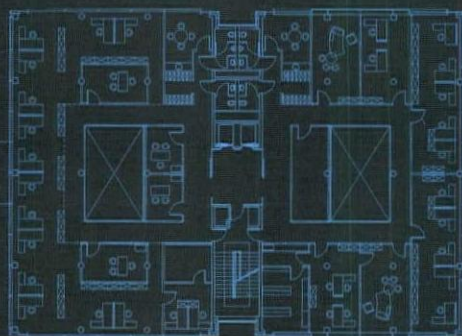
west-east section



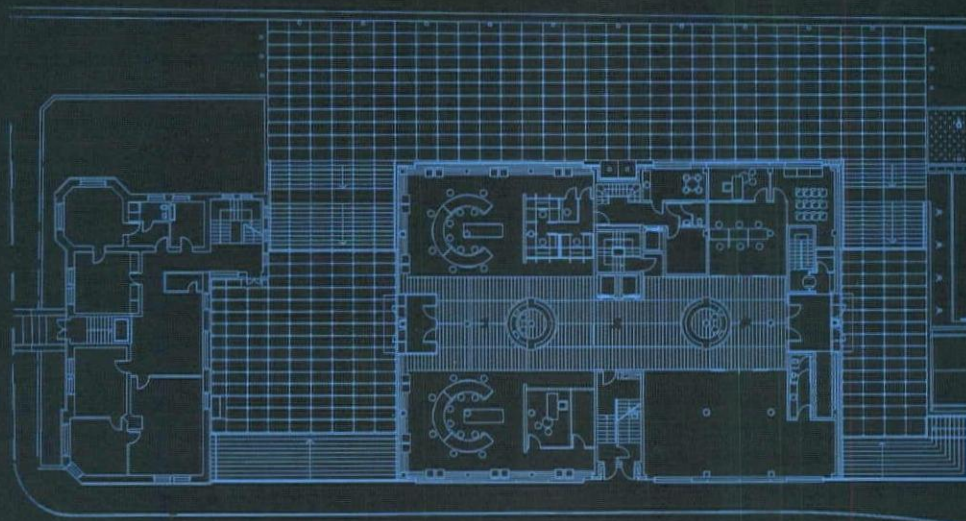
top floor



third floor



first floor



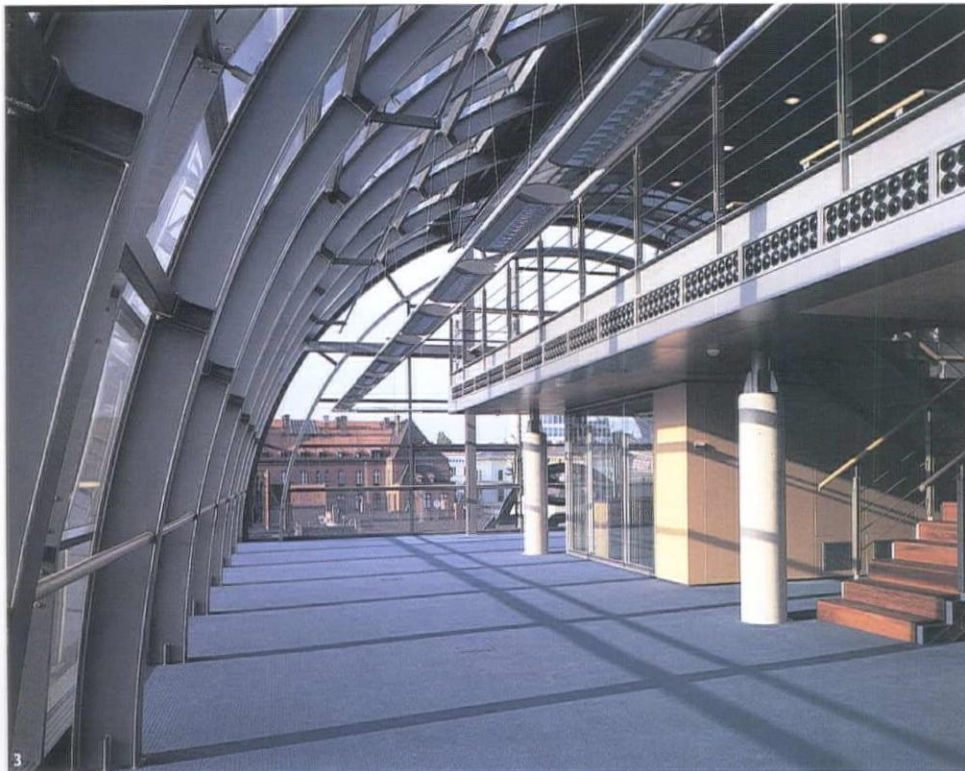
entrance level (scale approx 1:590)

Bydgoszcz (Bromberg) is an old city on the river Brda in north Poland. Until the Second World War, it was a quiet, old fashioned entrepot through which grain from the plains passed on its way down the lazily winding Brda to its confluence with the Vistula not far to the east, from where it went down the great river to Gdansk, thence in sea-going vessels to the Baltic and the rest of Europe. Some of the old grain warehouses remain on the riverside: massive four and five storey buildings in the Baltic style, with heavy timber frames and brick infill.

In 1996, a national competition was held for the regional headquarters of the BRA bank, on the site of an old riverside dock next to the neo-Renaissance former Lloyd's headquarters. BIM Architects won with a proposal that saved the nineteenth-century building as part of the new banking complex and, across a small court, placed a pair of vaulted structures next to it. The curved ends of these twins look north straight across the river at the old fishmarket, while their south sides face the old city (the main square is only a couple of hundred metres away).

The twins' form is partly a homage to the gable ended grain warehouses, and partly the result of a desire not to dominate the river bank with a large single volume. Perhaps the two volumes are still rather big; they are taller than most of the granaries, and certainly wider. But at least they do not ape their predecessors in a PoMo-ish way and become ridiculous by giantism. Indeed, the architects have carefully made many efforts to reduce the scale of the new work, the most obvious of which is that one twin is clad in terracotta tiles and the other in glass. The argument is that the contrasting materials symbolize the essence of banking. Andrzej Bulanda says that 'the nature of the bank is dual and contradictory. It has to be open to the client and transparently honest [and at] the same time solid, secure, stable, safe'.

The two vaulted buildings are connected by a service core containing vertical circulation and services. Entrance level is some 1.5m above the river bank and, rather surprisingly, from a timber deck intended to evoke the old atmosphere of riverside wharves (underneath the deck is a car park and service spaces). At deck level, the central core is eroded, so that a wooden floored banking hall flows right across the building from the glass part to the terracotta



**BANK HEADQUARTERS, BYDGOSZCZ,
POLAND**

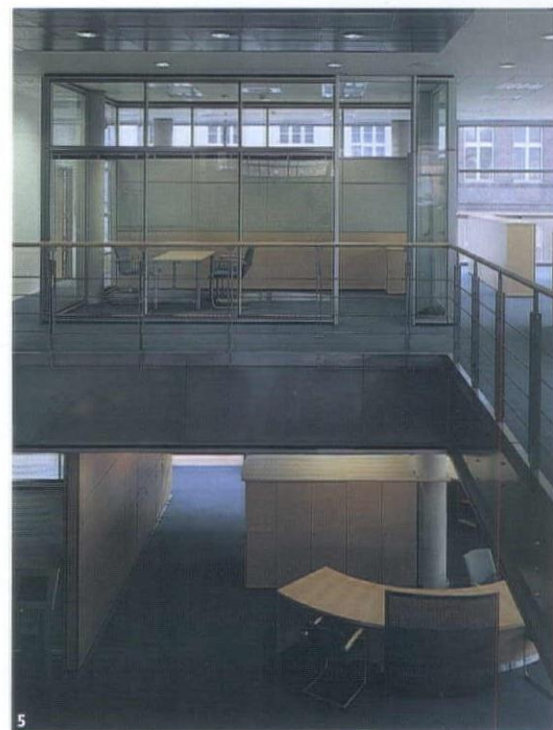
ARCHITECT

**BULANDA & MUCHA
(BIM ARCHITECTS)**

3
Glass side: upper levels with table of
accommodation raised into vault.

4
Banking hall at entrance level.

5
Looking down through one of voids in
first floor to banking hall level.



one, with an entrance on each side. On each side of the hall are banking associated activities, and two voids reaching up into the first floor, which is also used for banking purposes (the bank is rather reluctant to describe its activities in detail for security reasons). Third and fourth floors are lettable office spaces, with on the glass side, an island mezzanine, a table of accommodation, raised into the glazed vault.

The vaults are made with curved rolled steel members, whereas the lower structure is a conventional concrete frame. On the red side, the tiles are in fact a rain-screen, with insulation and damp-proofing further in, and the effect is rather similar to the one

obtained by Renzo Piano in his Paris and Berlin housing (AR March 1992 and AR January 1999), of a well tailored overcoat lightly worn, and patterned by metal seams, which articulate and give scale to the mass.

The bank is an imaginative and sensitive addition to the city, so it is good news that last May, BIM won a competition to develop a masterplan for the old city centre and the docks: new buildings will be designed on the site of burned grain warehouses, the waterfront will be opened up to pedestrians; there will be a new town hall, and surfaces and street furniture will be renewed. It could all put Bydgoszcz on the architectural map of Europe.

ELIZABETH MILES

Architect

Bulanda & Mucha (BIM Architects),
Warsaw

Project team

Andrzej Bulanda,
WBodzimierz Mucha,
Ania Albiniak, Marta BusBowicz,
Mariusz Korytkowski,
Seweryn Grobelny,
Jarek PtaszyDski

Structural engineer

KIP-Kapela & Pachowski PC

General contractor

Budopol Bydgoszcz

Facades

Groven (conception)

Polnord (realization)

Photographs

BIM Architects:

Daniel Rumiancew 1,2,3;

Wojtek KryDski 4,5

GREEN BUNKER

These offices for a Chilean seed processing company are literally part of the landscape, bunkered under grassy mounds on a sprawling industrial site.

Pioneer Chile is an expanding company dedicated to seed production and marketing. It occupies a large processing plant in Paine, some 55km south of Santiago. Since the original factory was constructed in 1983, the company has grown rapidly. Enrique Browne was commissioned to design a new building for 40 staff, but with the capacity for future expansion.

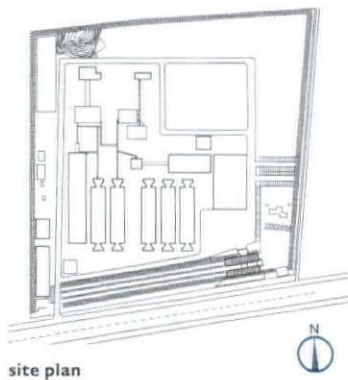
The new offices can neither compete with nor give order to the sprawling industrial complex. So Browne's strategy is to make the building literally part of the landscape. A park runs along the site's southern boundary, softening the presence of industry from the main road. The new offices are sited at the eastern end of the park, with the potential for linear expansion along the

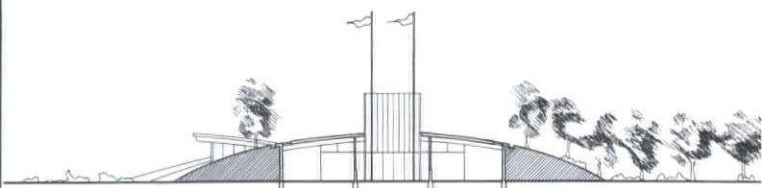
edge of the road. Bunkered into the ground, the building appears as a smooth green mound, barely visible to passers-by. Previous phases of site development generated considerable accumulations of soil and these have been used to create grass-clad mounds that gently envelop the bulk of the building. As well as contributing to the environmental control strategy (by increasing the building's thermal mass), the earth mounds provide visual and acoustic separation from the rest of the site.

Offices are housed in two low parallel wings on either side of a central courtyard garden. At their mid point, the wings are linked by a communal lounge, and also at the east end by a strip of service accommodation. The long north and south sides of the

building are enclosed by the earth mounds. Part of the north mound has been excavated to create an entrance hall. Echoing the organic, undulating forms of the mounds, the entrance hall and office wings are crowned by gently curving roofs, supported by laminated timber beams.

Individual cellular offices and meeting rooms are placed on the courtyard side, with light and views out to the garden. A single row of workstations runs along each of the blind retaining walls. Built of roughly dressed stone blocks, the walls exude a subterranean, cave-like quality. The cool cave is magically lit by daylight filtering in from slots cut into the roof and is diffused through the office spaces through partition walls and low screens of translucent glass.



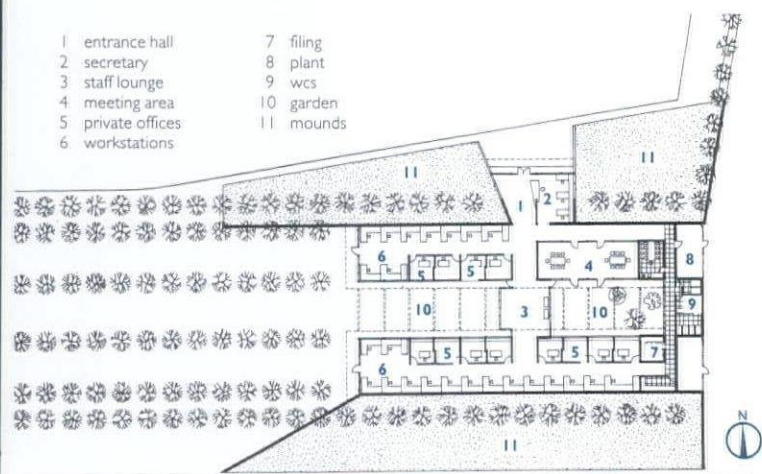


cross section



longitudinal section

- | | |
|-------------------|-----------|
| 1 entrance hall | 7 filing |
| 2 secretary | 8 plant |
| 3 staff lounge | 9 wcs |
| 4 meeting area | 10 garden |
| 5 private offices | 11 mounds |
| 6 workstations | |



ground floor plan (scale approx 1:1250)

Delicately luminous like Japanese rice paper, the lightness of the glass provides a foil to the rusticated retaining walls and the blond wood panels used to line the walls of the staff lounge. The understated palette of materials is matched by crisply functional detailing. As with the Consorcio Vida offices in Santiago (AR February 1999), Browne shows that corporate headquarters need not always be formally ostentatious and that decent workplace and environmental conditions can be achieved in a modest, unrhettorical way. C. S.

Architect

Enrique Browne & Associates, Santiago

Project team

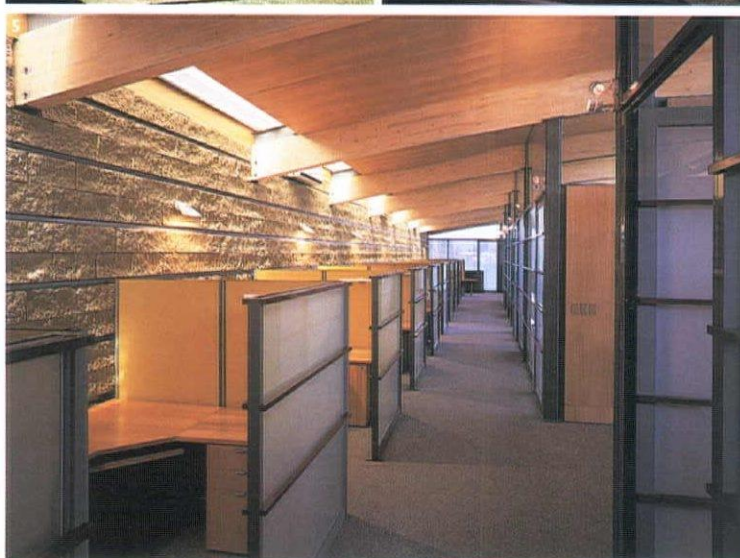
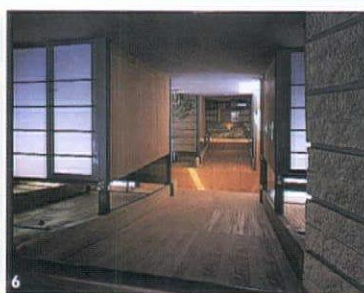
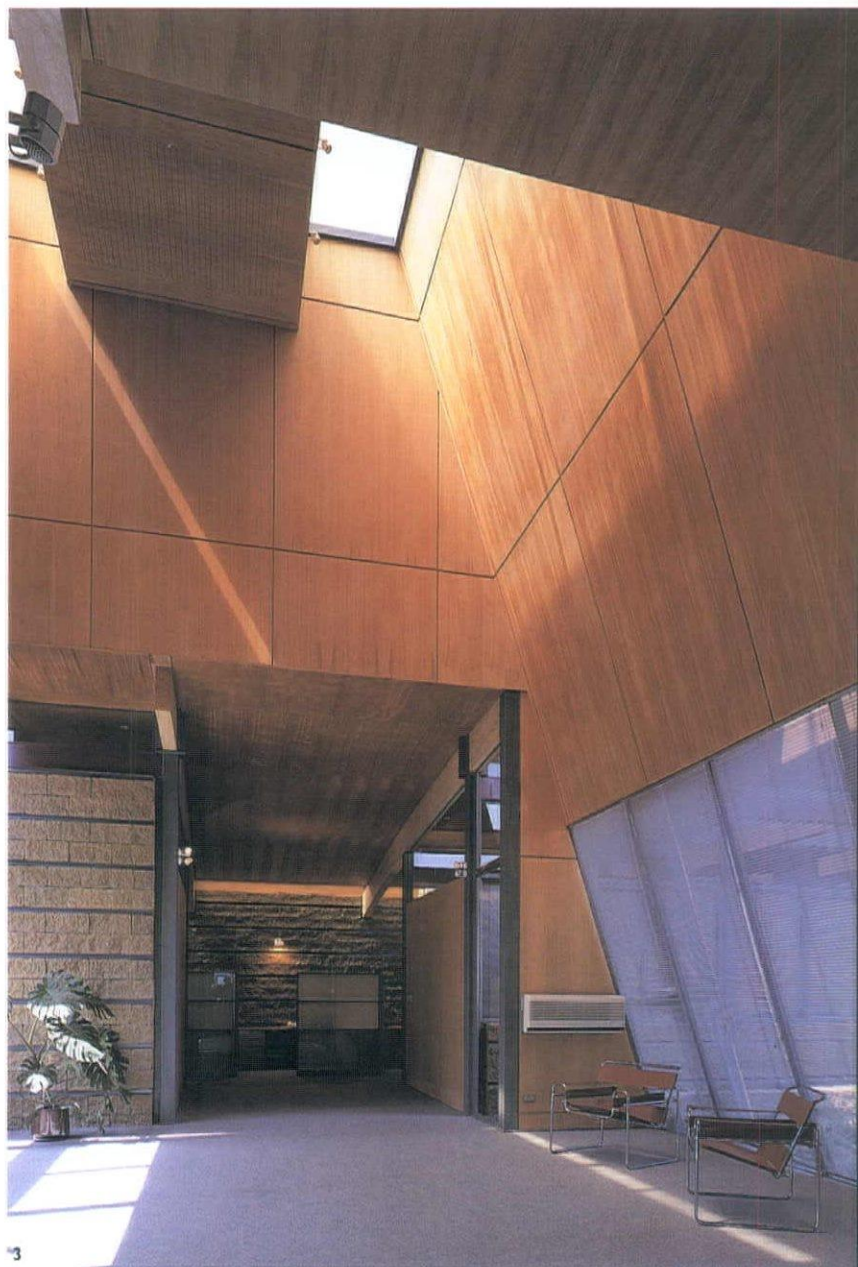
Enrique Browne, Eugenio Browne

Structural engineer

Larrain Ruiz Saavedra Engineers

Photographs

Guy Wenborne



1 Glazed ends, a discreet curved metal roof and two flagpole masts like insect antennae are the only clues to the building's presence.

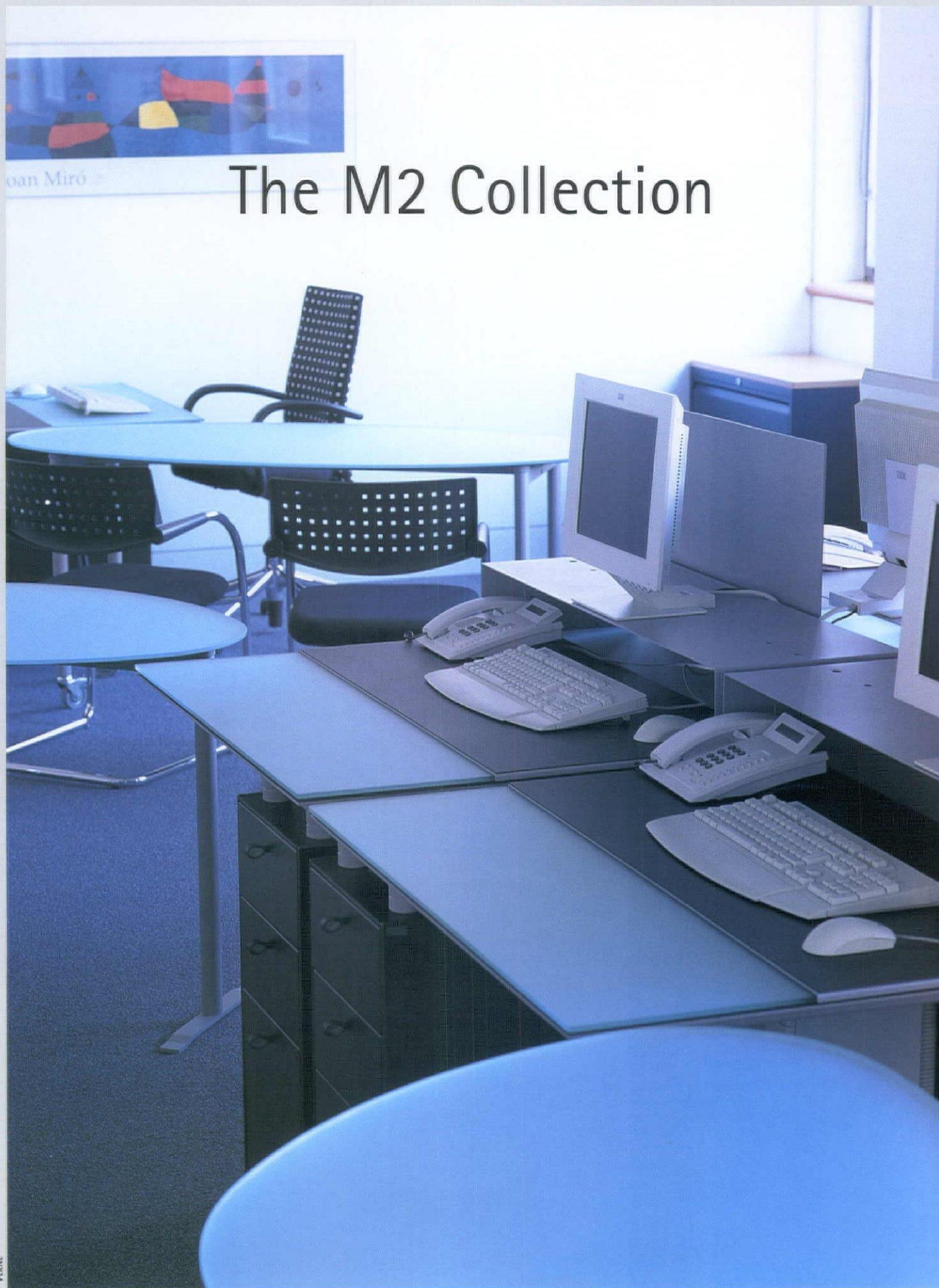
2 The offices are bunkered under green mounds. The main entrance protrudes from a section cut away on the north side.

3 The tall, luminous volume of the staff lounge.

4 Two parallel wings of offices are arranged either side of a central garden courtyard.

5 Workstations are ranged along the retaining walls. Daylight filters into office caves from slots cut in the roof.

6 Translucent glass screens reflect and diffuse light through the cool spaces.



The M2 Collection

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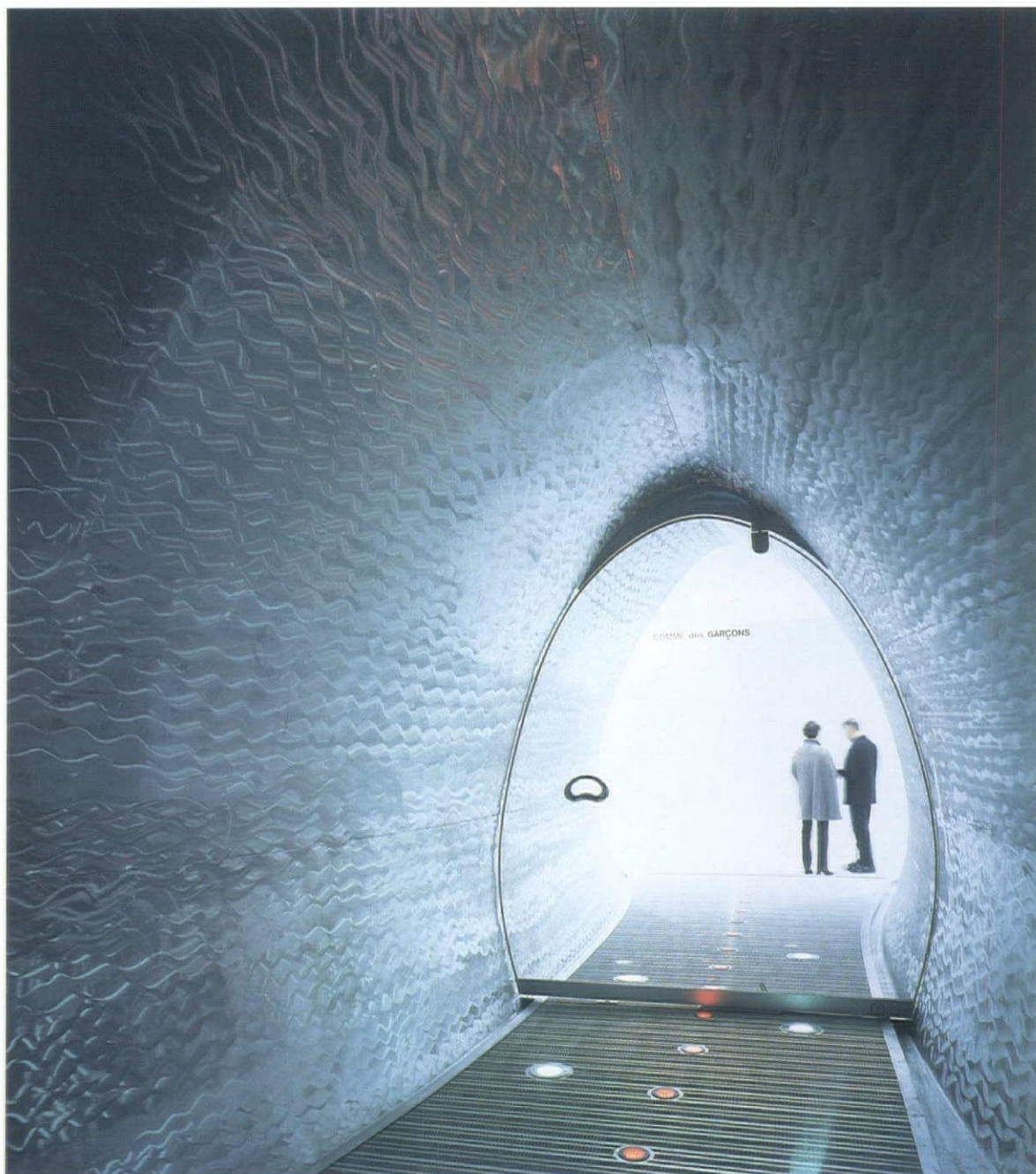
WWW.BULO.COM

Rei Kawakubo is the moving spirit behind the Comme des Garçons clothes stores. She describes herself as a fashion designer but her vision is closer to that of a sculptor.

Constructed around intangible themes such as 'movement', 'festivity', 'energy', the clothes are difficult to define – terms like abstract, asymmetrical and constantly inventive come to mind. The elegance of the compositions has an accidental quality. These days the company produces both men and women's clothes and accessories, as well as Kawakubo's austere furniture and *Six*, the house magazine which uses extraordinary imagery drawn from art, architecture and nature to promote her creations.

Control of the company's image extends to design of the spaces in which the clothes are displayed, and here Kawakubo's imagination has been focused and her ideas interpreted by architect Takao Kawasaki. Twenty years ago, minimalism prevailed: clothes were monochrome and shops bare, uncluttered and somewhat daunting. Ten years later, the idea of movement was the dominant theme for new collections and shop interiors were open, easy to negotiate, and coloured.

Recently there has been another change. A family of new shops in New York and Tokyo (and under construction in Paris) are intended to express rampant individuality and experiment. They are shops, says Kawakubo, for people who 'get energy from wearing the

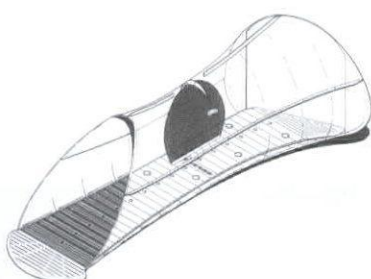


Garçons à la mode

Control of Comme des Garçons' image extends from clothes to shops. A change of mood is made manifest in the design of new shops in New York and Tokyo.

1 New York. Future Systems' silver tunnel forms the entrance of the shop. A monocoque structure, it has a hand-finished surface like watered silk and is cut by a glazed pivoting door.

2 New York. The tunnel disgorges the customer into the interior.



silver tunnel axonometric



2

CLOTHES SHOPS, NEW YORK, USA AND TOKYO, JAPAN

DESIGN

REI KAWAKUBO WITH
TAKAO KAWASAKI
AND FUTURE SYSTEMS



clothes, who like taking risks'. While Kawakubo and Kawasaki designed the interiors, Future Systems was enlisted for the shop entrance in New York and the exterior of the larger of two new shops in Aoyama, Tokyo.

The partnership with Kawakubo appears to have given Future Systems' eccentric and unpredictable talents a natural outlet. New York's Comme des Garçons in Chelsea was the first of the new shops. Hidden away in an area largely inhabited by art galleries, with a negligible street presence — there are no shop windows or even a sign — the place is an extraordinary departure from the stripped down opulence that is presently in fashion.

Customers have been entranced by Future Systems' silver tunnel transporting them from the New York street to the interior of the shop.¹ Studded with light underfoot and with a hand-finished surface like watered silk, the shining asymmetrical gullet is divided by a glazed pivoting door that cuts it physically but not visually. The surface is the structure, for this is Future Systems' beloved monocoque. Constructed from invisibly welded aluminium panels, it has no ribs or spars; the jointing is seamless. It disgorges you into a soaring white space with clothes inhabiting a kind of townscape of sculptural enclosures, made

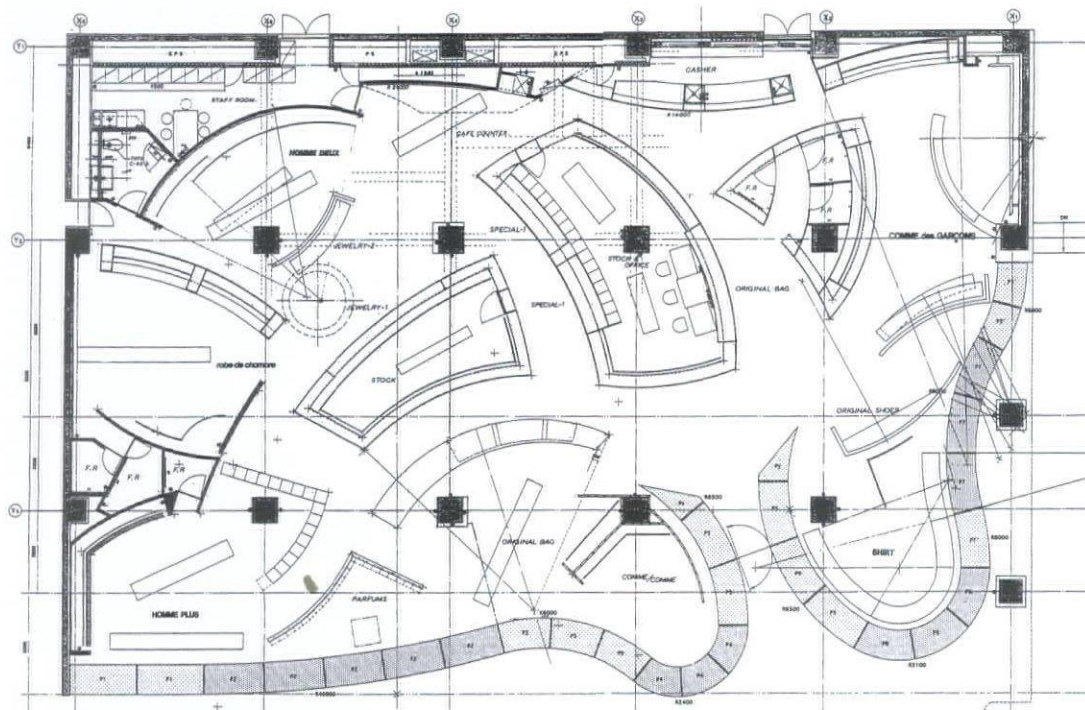
of white enamelled steel. Undulating black walls guard the changing rooms, their uncompromising presence owing something to Richard Serra.

In Tokyo, where the main shop is sandwiched between two horizontal concrete slabs of a dumb office building and faces a main thoroughfare, Future Systems has devised a different kind of connection between street and interior. Instead of an internal organ, the practice has created a piece of street theatre.

The shop occupies the rectangular ground floor on a corner of busy Omote Sando Street. Having removed the street face on two sides, the architects have pulled back behind structural columns and inserted two ribbons of inclined undulating glass, the deconstructed sections of a cone. Curving around in a final flourish just aslant the corner, they form a simple liquid entrance. Covered with a layer of translucent blue dots, the shop front becomes a glowing blue veil, like a piece of floating fabric, between the pollution of the street and white interior.

Inside the glass veil, the townscape theme occurs but more abstractly. As in Chelsea, customers can wander through a looking-glass land with the suggestion of streets and buildings, where the only





3 Main shop, Tokyo. Undulating glass wall, like a glowing blue veil, mediates between a busy thoroughfare and shop interior.

4 Main shop, Tokyo. Embracing glass wall, grey granite floor and gleaming counter.

5 Main shop, Tokyo. Decorative wall with pots and vases by Christian Astuguevieille.

6 Main shop, Tokyo. Decorative coloured wall composed of acoustic material with enclosed booth beyond.

7 Main shop, Tokyo. Decorative chequered wall by Sophie Smallhorn.

REI KAWAKUBO WITH
TAKAO KAWASAKI
AND FUTURE SYSTEMS



8

Main shop, Tokyo. Street with recessed lighting and canted walls holding displays.

9

Jewellery section, main shop, Tokyo. Decorative wall of acoustic material.



orthogonal objects seem to be the square columns, with mirrors propped against them, gleaming counters and clothes rails. Running diagonally across the site are three irregular enclosures, like fragments of larger geometric figures, for stock, administrative offices and changing cubicles. On either side are the different sections of the store – clothes, jewellery, perfume and so on – some of them held within the embrace of the glass walls. They are screened by specially designed walls, like pieces of sculpture, with different textures and colours.

The third shop in the family, Comme des Garçons Two, is round the corner, about five minutes away on Kotto Dori (or Antique Street). Designed entirely by Kawakubo and Kawasaki, it is the youngest member in all senses of the word for it is the first shop to be devoted to clothes by the firm's young designers. Though Future Systems had no hand here, there is a family resemblance to aspects of both the other stores. It is hard to miss the shocking red door in the blank brick wall, but you must stand directly in front to know this is the place you want. Inside, the white walls and sculptural displays have been repeated, but a brilliant yellow wall and scarlet metal staircase to an upper level convey youth, as does polished concrete underfoot instead of sumptuous grey granite. P.M.

I Norman Foster had a similar idea when in 1988 he designed an illuminated bridge as the entrance to Katherine Hamnett's shop, since defunct, at Brompton Cross in London.

Concept and design

Rei Kawakubo

Architect

Takao Kawasaki

Architect of entrance tunnel, New York; facade, main shop, Tokyo

Future Systems

<http://www.Future-Systems.com/>

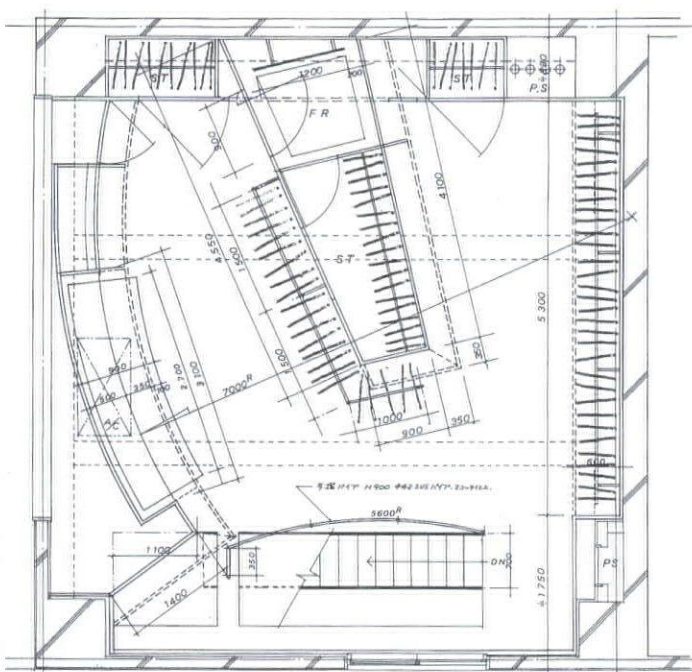
Artists

Christian Astuguevieille (wall with pots and vases, main shop, Tokyo)

Sophie Smallhorn (wall with red blocks, main shop, Tokyo)

Photographer

Katsuhisa Kida

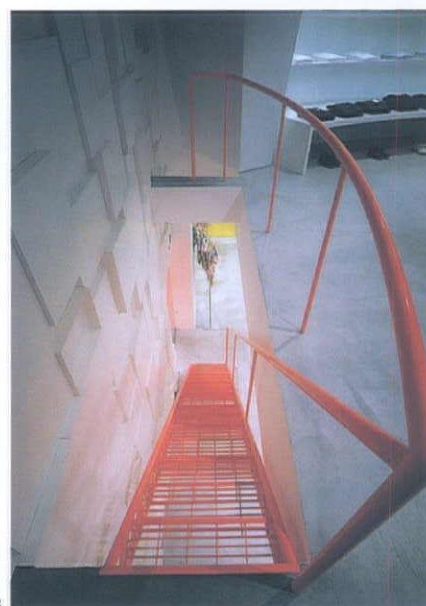


ground floor plan of Comme des Garçons Two (scale approx 1:90)

CLOTHES SHOPS, NEW YORK, USA AND TOKYO, JAPAN

DESIGN

REI KAWAKUBO WITH
TAKAO KAWASAKI
AND FUTURE SYSTEMS



10 Exterior of Comme des Garçons Two, Tokyo.

11 Interior: with polished concrete floor.

12 Interior and scarlet stair to upper level.

13 Interior: second level with decorative wall of acoustic material.

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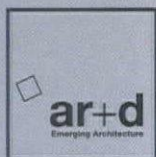
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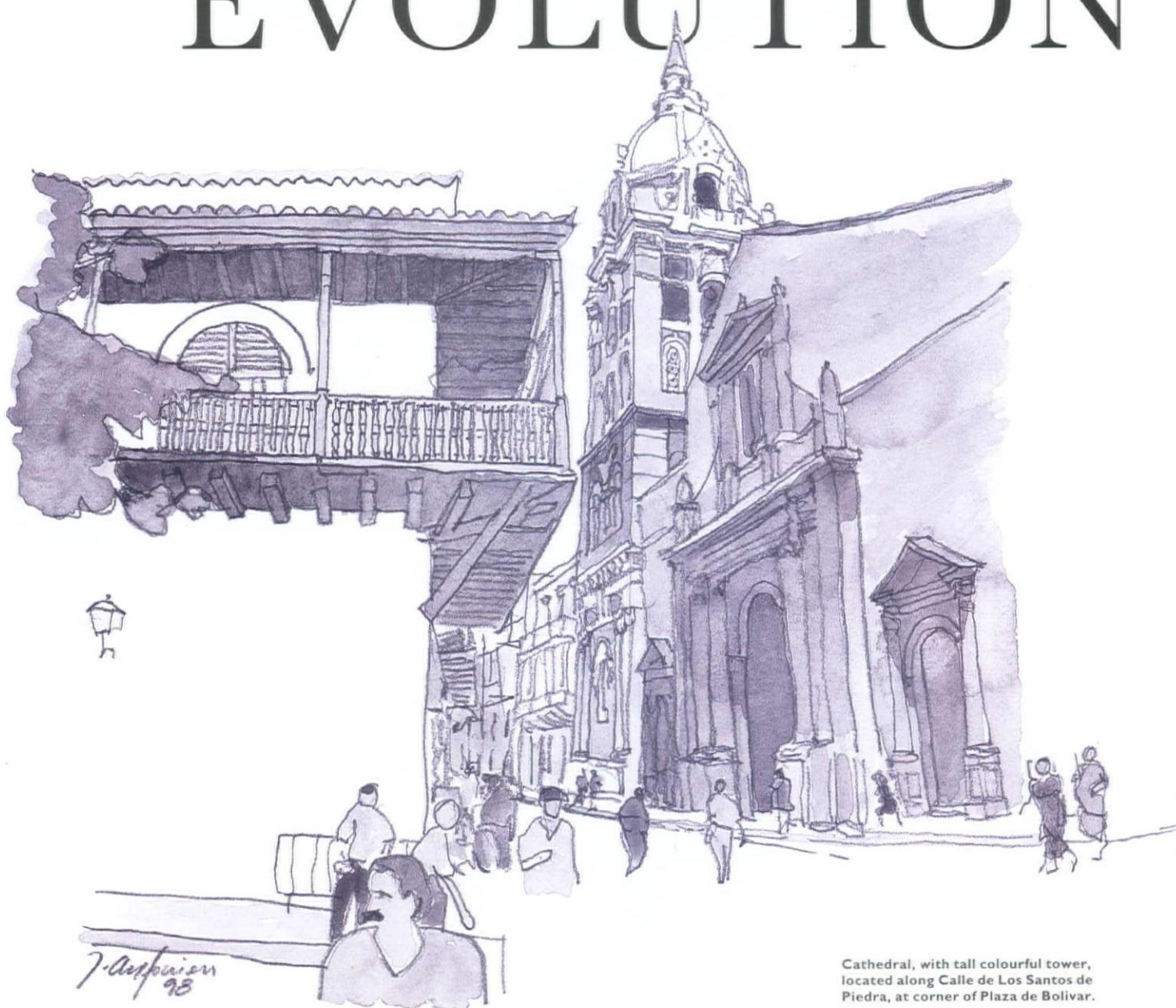
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Cartagena was once the jewel of the Spanish Main, the great galleon port from which the wealth of the Indies was taken to Europe. Miraculously, it was preserved in the nineteenth century and much of its character remains today, so much so that it has become a UNESCO World Heritage site. But it faces threats from ill-considered modern development. Jim Antoniou, who wrote the article and drew the illustrations, argues that the city should be saved, but alive and with the cooperation of local communities, not just as a picturesque tourist attraction.

CARTAGENA EVOLUTION



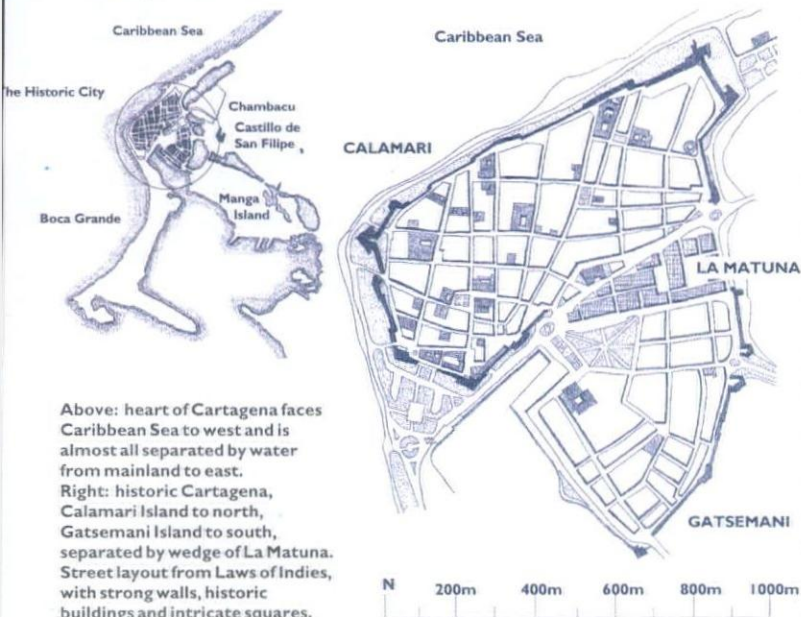
Cathedral, with tall colourful tower, located along Calle de Los Santos de Piedra, at corner of Plaza de Bolívar.



Below right: imposing Baroque stone gateway entrance to notorious Palacio de la Inquisicion, on Plaza de Bolivar, seat of the Punishment Tribunal of the Holy Office, from 1610. Some 800 people were executed on the orders of the Tribunal, mainly for witchcraft, magic or blasphemy, until independence in 1821.
Below: arched facades of the irregular Plaza de Los Coches, the main entrance into the historic city, with nineteenth-century clock tower to right. This was once linked to Gatsemani by a drawbridge over a moat.

IF YOU PLACE your palms side by side like an open book, you have a plan of Cartagena de Indias on Colombia's Caribbean Coast, one of the most impressive survivors of the Spanish-colonial period. Your left palm corresponds to the island of Gatsemani, while your right is Calamari, the walled town laced with castellated bastions. In this compact area (about the size of London's Regent's Park), some 10 000 people reside, compared to Cartagena's one million inhabitants.

The narrow triangular area between your palms is La Matuna (or 'the fish pond'), now filled in and spiked with tall office buildings that tower above the historic city. A modern island surrounded by historic buildings, La Matuna is the sore thumb in our analogy, although it helps to relieve commercial pressure within the historic districts on either side. Along the tips of your fingers is the Bocagrande peninsula, where hotels line up on the dramatic skyline, imitating Miami in miniature.



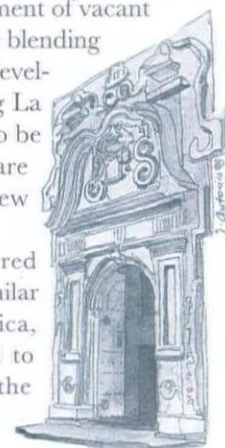
Above: heart of Cartagena faces Caribbean Sea to west and is almost all separated by water from mainland to east.
Right: historic Cartagena, Calamari Island to north, Gatsemani Island to south, separated by wedge of La Matuna. Street layout from Laws of Indies, with strong walls, historic buildings and intricate squares.

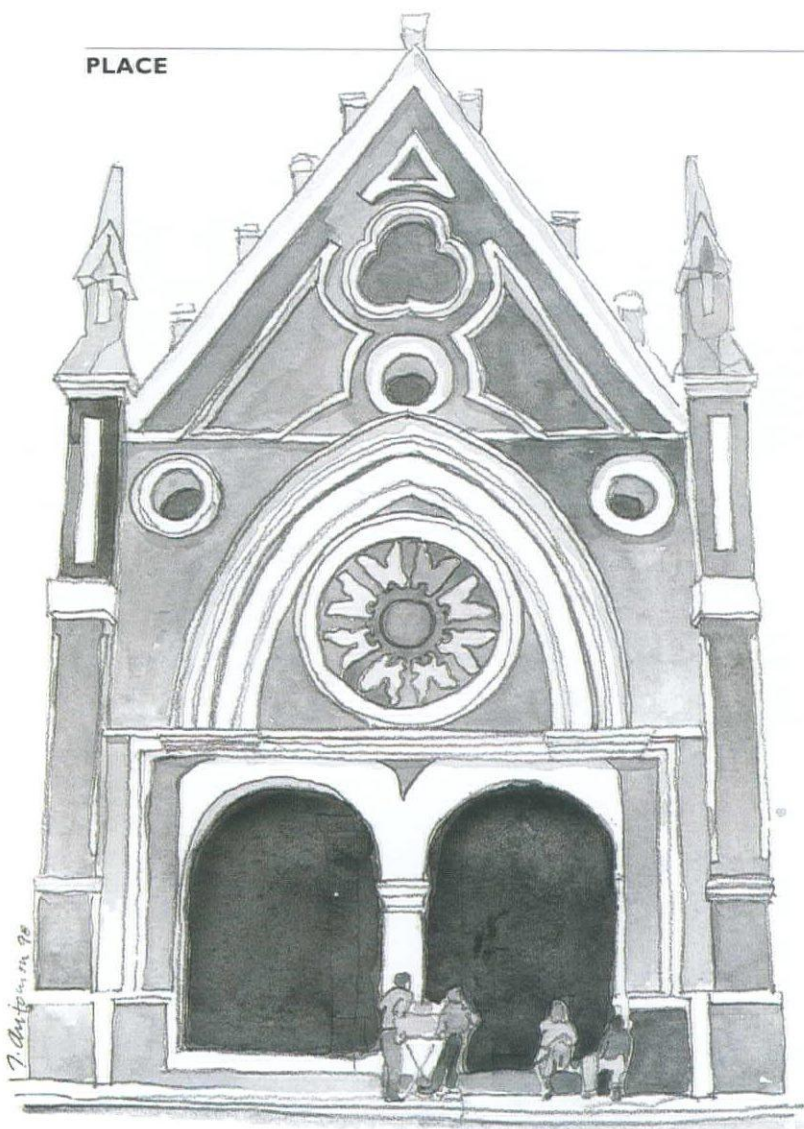
Today, Cartagena is a living museum of 400 years of architecture. Its symbolic significance is recognized by UNESCO as a World Heritage Site and a treasure of mansions built around courtyards, punctuated with majestic churches in intimate squares, all of which have survived for more than 300 years. Walking around the streets, the city's undeniable appeal is its fertile life style. The narrow, irregular paths provide shelter from the tropical sun, while overhanging balconies almost touch across busy streets, inviting breeze inside splendid houses. On the city walls, the bastions have become the popular rendezvous for lovers and local people refer to them as 'stone beds'. The massive San Filipe fort still stands, strategically over San Lazaro Hill.

CARTAGENA HAS A UNIQUE ARCHITECTURAL IDENTITY and contains many charming buildings of significance. A walk through the historic core can be the same exhilarating experience it must have been centuries ago. Crucial to the city is the need to protect not just individual buildings of significance, but the entire urban context and distinctive sense of place of the historic area. This can ensure that the whole city can be kept alive, with its economic base rejuvenated and its links to the surrounding modern city reinforced.

Another important consideration is the development of vacant land around the periphery of the historic core. The blending of the old, with its patina of age and modern new developments conceived on a large and alien scale (eg La Matuna commercial area) is a major challenge to be faced in Cartagena. Careful planning and design are needed along the Bay of Cartagena and the new development of Chambacu, which has just started.

As early as 1502, Rodrigo de Bastidas discovered Colombia's Atlantic coast, sighting a closed bay, similar to the one at Cartagena in Spain. In Latin America, Cartagena's historic development can be traced to 1533, when the city was founded on the shore of the open sea by Don Pedro de Heredia from Madrid,





Above: facade of San Diego church, facing square of same name, part of one of the city's many convents within the walls.

Below: lined with old houses and balconies is the Plaza de la Aduana, with the Church of San Pedro Claver towering above simple two-storey buildings. A statue of Christopher Columbus stands in centre of square.

taking advantage of its natural port and strategic location. The small Yurbaco Indian population that lived on the island of Calamari quickly fled when the conquistadores arrived.

The Spanish prepared a plan for a settlement based on a simple outline of streets and a plaza. At first, primitive cottages of timber and straw with palm roofs were built on assigned plots, vulnerable to tropical rains from the heavy north winds, as well as frequent fires.

However, it was quickly realized that this strategic location could play a crucial role as a commercial centre and as a port of immense wealth, for loading treasures from other parts of Latin America for the Spanish crown. No other city in Hispanic America kept such close ties with Spain, particularly Seville. Cartagena became the most important port in the New World. Galleons from Spain called at Cartagena on their way to Portobelo on the Isthmus of Panama to sell their goods, picking up riches from Peru before returning to Spain. The galleons would remain in Cartagena at least six months and sometimes a whole year.

Local shipyards undertook repairs and merchants provided supplies, making Cartagena a warehouse for Spanish trade. The city also had the dubious distinction of being granted a royal monopoly, becoming Latin America's first port for African slaves.

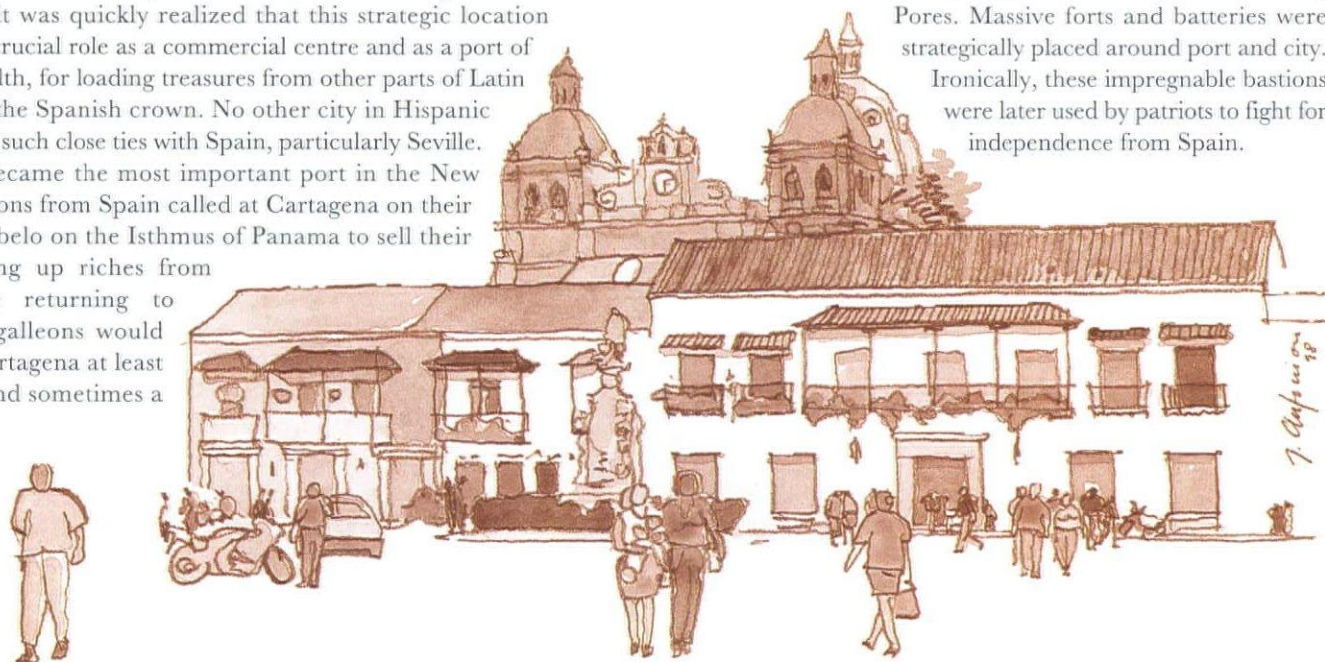
After Francis Drake (still considered here as a braggart and a pirate) practically destroyed the town over a period of two months in 1586, Philip II sent military engineers, a massive import of slaves from Africa and a great deal of money to prepare plans to practically rebuild the city and protect the port. During the first hundred years, the city's development pattern was established, with religious and civic buildings, houses and convents inside the walls.

This was at a time when Spanish settlers entered the Caribbean Islands, Mexico and central and South America in increasing numbers. The selection of sites for settlements became a major task of exploration. Phillip II in 1573 enacted the 'Laws of the Indies', which established uniform standards and procedures for planning towns and their surroundings. The anonymous author of these regulations detailed the selection of a suitable site, the location of important buildings and spaces and the distribution of living areas. The Laws were certainly among the most important documents in the history of urban development and influenced the layout of many cities in the Americas.

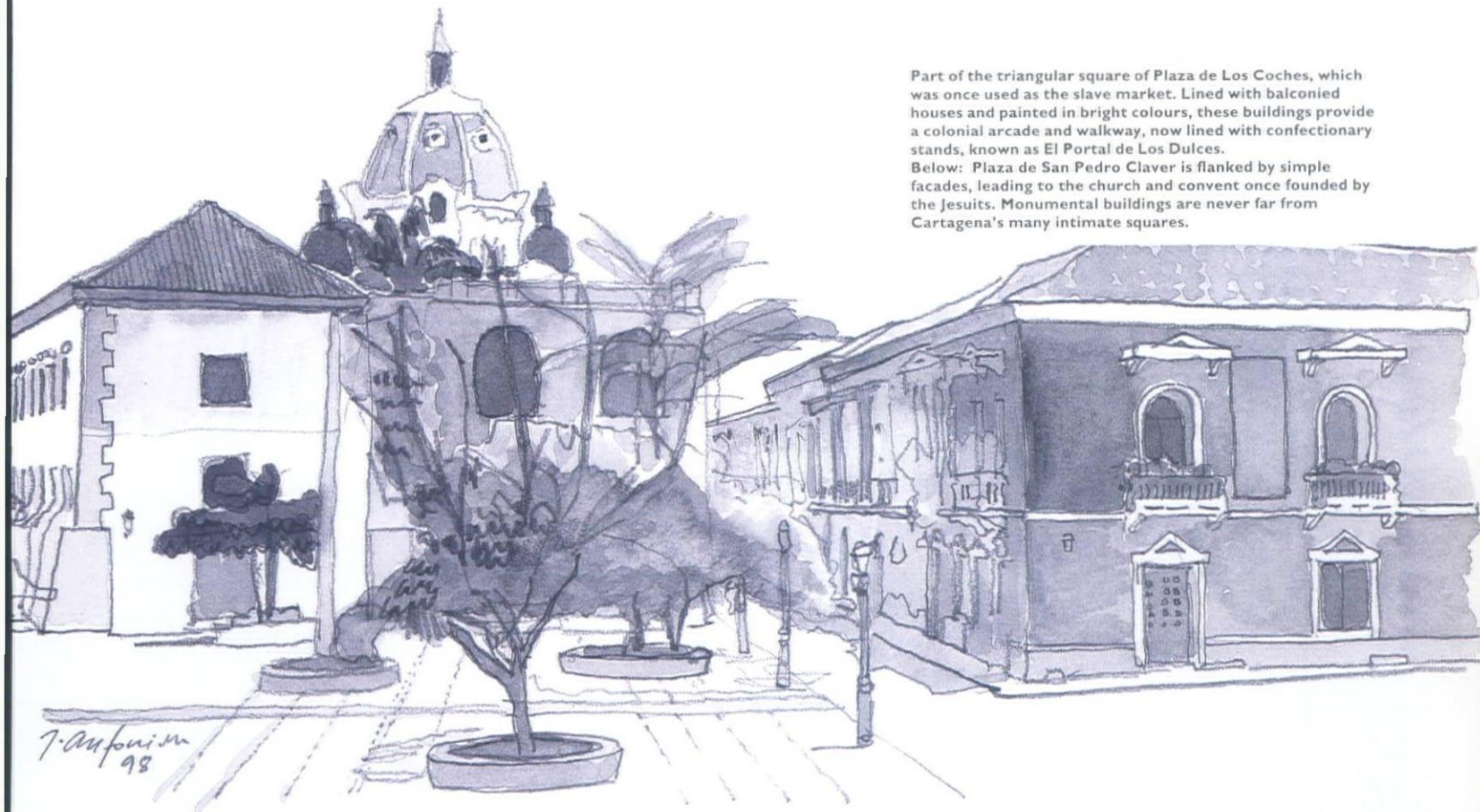
INITIALLY, THE SETTLEMENT IN CARTAGENA developed following a pattern of paths, leading to wells and collection areas for drinking water. This established the irregular street network and varied plot subdivisions, while adapting the regulations provided in the Laws of the Indies. The city prospered and developed. Many houses, often with small frontages and deep plots, were provided. Churches were also sited and by 1690, convents became prominent landmarks. The Spanish avoided the harsh climatic conditions by providing buildings which looked inwards to landscaped courtyards. The focus of the town was the port market, from which narrow streets with overhanging balconies radiated to Plaza Mayor, adjacent to the cathedral.

Even so, Cartagena was repeatedly attacked and battered, first by Baron Pointis of France in 1697, who left the city in a state of ruin. Some 40 years later, Britain decided to strike at the very heart of the Spanish Empire and Edward Vernon arrived with 180 British ships and more than 23 000 men and virtually destroyed the city.

During the late eighteenth century, Charles II ordered a new plan from Spain, using the protection offered by water. Cartagena's hostile environment was used for experiments in defence works, leading to the spectacular fortifications which still stand, by renowned Spanish military engineer Antonio de Arevalo y Pores. Massive forts and batteries were strategically placed around port and city. Ironically, these impregnable bastions were later used by patriots to fight for independence from Spain.



Part of the triangular square of Plaza de Los Coches, which was once used as the slave market. Lined with balconied houses and painted in bright colours, these buildings provide a colonial arcade and walkway, now lined with confectionary stands, known as El Portal de Los Dulces. Below: Plaza de San Pedro Claver is flanked by simple facades, leading to the church and convent once founded by the Jesuits. Monumental buildings are never far from Cartagena's many intimate squares.



In 1815, Spain recaptured Cartagena, after a long siege. By 1821, Cartagena was the first Colombian city to declare its independence from Spain and later, Simon Bolivar, the liberator of Colombia called the city 'La Heroica', commemorating its struggle. In the process, it lost its commercial importance and depression set in. At the beginning of this century, Cartagena had a population of some 9000 with the buildings inside the walls largely abandoned or destroyed.

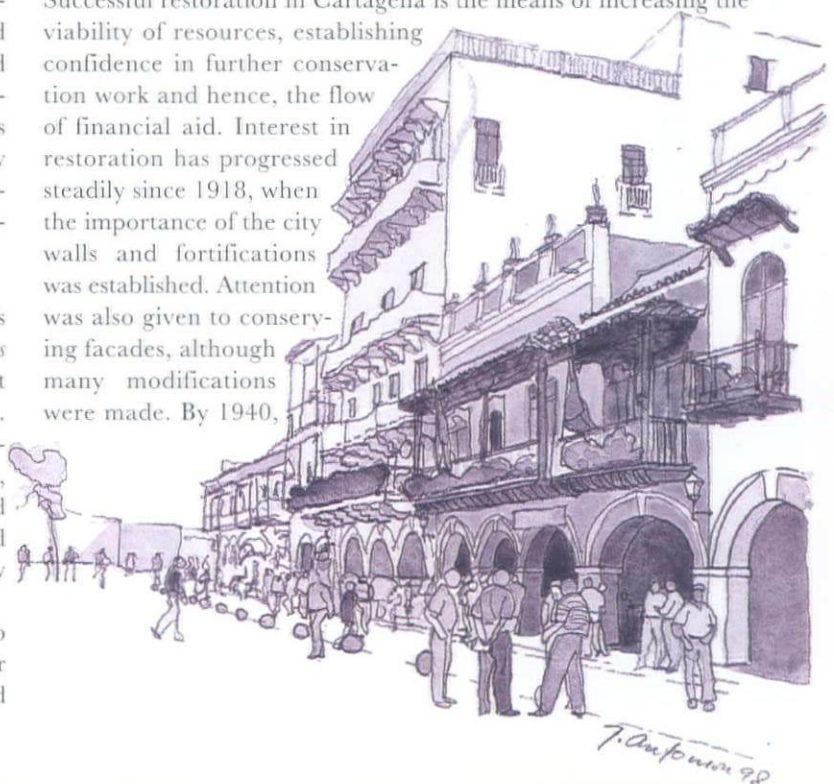
A hundred years ago, many well-to-do families decided to leave the walled city and look for a healthier environment. They went to Manga island, south-east of Calamari and built fashionable Neo-Classical and even Oriental houses laid out with tropical gardens along wide streets. Some of these houses still stand today, although gradually they are disappearing to make way for dense new developments. Meanwhile, many of the residences in Calamari, abandoned by their original owners were taken over by poor families and turned into *inquilinos*: houses divided into dwellings for many families, creating communities with their own vitality. Parts of the fortifications were demolished for new development in the 1920s and controversy followed until 1959 when the city was declared a national monument. Cartagena continued to develop towards the south and north-west of the historic city.

DOMESTIC ARCHITECTURE is an integral part of Cartagena's character. In the centre of the city and near the port were the *casas altos*, the most prosperous houses, with two or three floors. The rest of the walled city is made up of lesser *casas bajas*, mostly on one floor. House facades have elaborate portals, extended balconies and windows decorated in an amazing variety of timber balustraded grills, influenced by Spain. Corner houses have special treatment and stand out as decorated elements along the street facade. Houses are planned around a courtyard where families conduct their daily lives. Many houses were originally designed with commercial ground floors.

Entrance to the house is through a space called *zaguan* leading into a *vestibulo*, a circulation area giving access to the various rooms (either as a corridor or as a continuous interior balcony). In these grand

houses, the staircase (*escalera*), leading to the first floor became a monumental affair. Walls were of coral stone with lime mortars. Stone was in plentiful supply around Cartagena and was used not only for the robust fortifications, but also house walls, and was often carved into intricate facades, as shown in the Palace of the Inquisition. It was also made into quicklime in giant kilns. As stone became expensive, brick walls became popular, with lime plasters and fine washed sand mixed with banana oil. Facades and interiors were painted boldly in a variety of colours, including ochre, light blue, pink, and burnt red. Roofs were timber hipped, like inverted galleons, in the Andalusian tradition.

The historic buildings in Cartagena are finite and irreplaceable. Successful restoration in Cartagena is the means of increasing the viability of resources, establishing confidence in further conservation work and hence, the flow of financial aid. Interest in restoration has progressed steadily since 1918, when the importance of the city walls and fortifications was established. Attention was also given to conserving facades, although many modifications were made. By 1940,





the historic district was declared a national monument. But without a buffer zone to protect the historic centre, the commercial area of La Matuna was developed adjacently on a new intrusively large scale. Now, some houses have been restored by prosperous absent landlords (albeit in a gentrified manner, rather than as a socially dynamic solution) and are used as homes for a few months of the year. Yet each has a unique role to play in the development of Cartagena.

ADAPTIVE RE-USE OF OLD BUILDINGS (not just their physical restoration) is needed to enable Cartagena to provide livelihoods for current and future generations. Similarly, the Santa Clara Convent and the Santa Teresa Convent, which for years served as the police headquarters have now been restored and turned into luxury hotels. The appearance of the historic area has been much strengthened over the last 20 years.

The concentration of commercial activities inside the core of Cartagena has kept it lively and dynamic (although the commercial area is now expanding into surrounding residential areas). So, the very qualities which make the historic core of particular interest also help to encourage pressure for development which, unless adequately controlled, can destroy the very characteristics which make these areas so attractive. To counterbalance these pressures for redevelopment, physical enhancement measures should involve major investment. Efforts are being made by the municipality to control and guide development in the historic centre and to preserve the cultural values of the city.

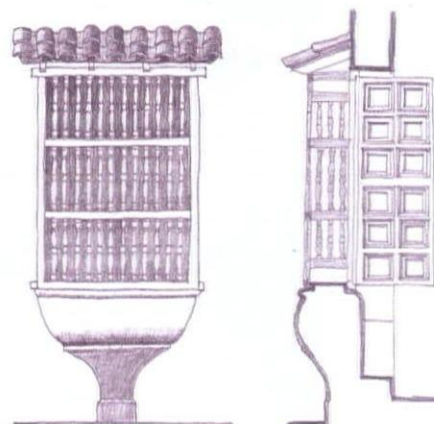
The heritage of Cartagena derives from the pattern of streets and alleyways and the general historic topography, which together make up the grain of the city. The same applies to the architectural styles of the many historic buildings, the shop frontages and the street furniture which provide Cartagena's distinctive development pattern. So conscious efforts must continue to be made within the core of the city to improve the appearance, attraction and use of the many historic buildings, streets and squares, with preference given to people rather than vehicles.

The challenge for the municipality is to define what gives lasting identity to Cartagena and to assess the extent to which the new can be absorbed sympathetically among the old. The significance of Cartagena is that it has been built by a succession of architects and has managed to retain the inherited qualities of the past that have survived to the end of the twentieth century. Conservation has not only to do with the city's major monuments, but also with the range of buildings that give identity to many styles. The groupings of buildings (whose significance is as much due to social history as to architectural quality) give character to the area, rather than individual structures.

One of the critical issues in respecting the context of Cartagena is the visual consequence of introducing new buildings into the traditional setting. A delicate balance must be reached between variety, which creates a lively, visually exciting contrast and that which has

Right: one of many inventive grilled balconies on Calle de Baloco.

Left: Church and Convent of San Pedro Claver, named after a Spanish-born monk who lived and died here in the seventeenth century. Below: section through traditional house in Cartagena.



chaotic consequences. Invention, variety and change are possible within consistent visual tradition in Cartagena.

ANOTHER CRITICAL ISSUE is large developments, such as Chambacu (an area of 96 500 sqm, located north-east of the historic core and north of the Castillo de San Felipe). To prevent conflict, the aim must be to establish relations between Chambacu and the historic areas and work out their mutual influences.

A careful balance is needed between the traditional emphasis on dense and diverse development (as is the historic core) and new large-scale uses demanding space and accessibility at an accelerated pace of development. The manner in which the new development in Chambacu is made to blend with the adjacent historic areas is a fundamental urban design issue which has to be faced.

Last, but not least, Cartagena cannot be enhanced in isolation from the people who live and work there. Experience shows in other conservation projects that where little community participation has taken place, many problems have arisen, such as indifference and neglect by local people, misuse of historic buildings, inappropriate designs for new additions. A great deal can be achieved through working with the communities and there are clear signs in Cartagena that this is already in progress. The people of Cartagena have knowledge about how their historic city works, much of it unavailable to outside professionals. It is all important to ensure that conservation schemes become part of the process of sustainable development.

JIM ANTONIOU

Jim Antoniou first had an opportunity to examine the city of Cartagena when in 1996, as senior consultant to Banco de Colombia and Fidecolombia SA, he provided advice on a feasibility study for an appropriate development for the extensive area of Chambacu on land adjacent to the historic core. The architects for the project were 3D International of Houston, Texas. Since that time, local consultants have adapted these proposals and the project is under construction in phases. Recently, Jim Antoniou returned to Cartagena and wrote and illustrated this article.



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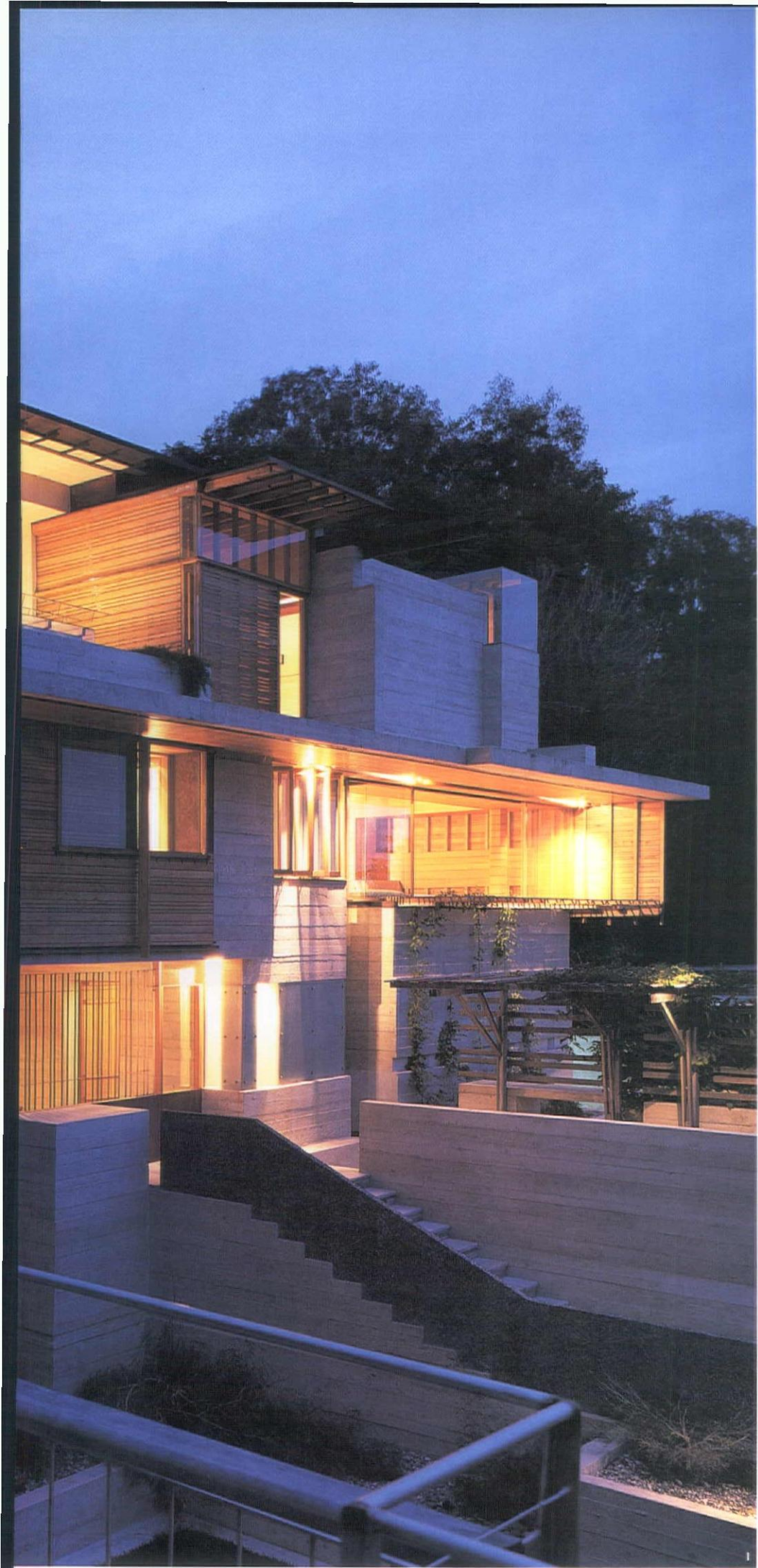
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ar house

BRIZZO PALAZZO

Australia is a wonderful breeding-ground of excellent houses. This one is a panoply of picturesque events, carefully attuned to the almost tropical climate of Brisbane.

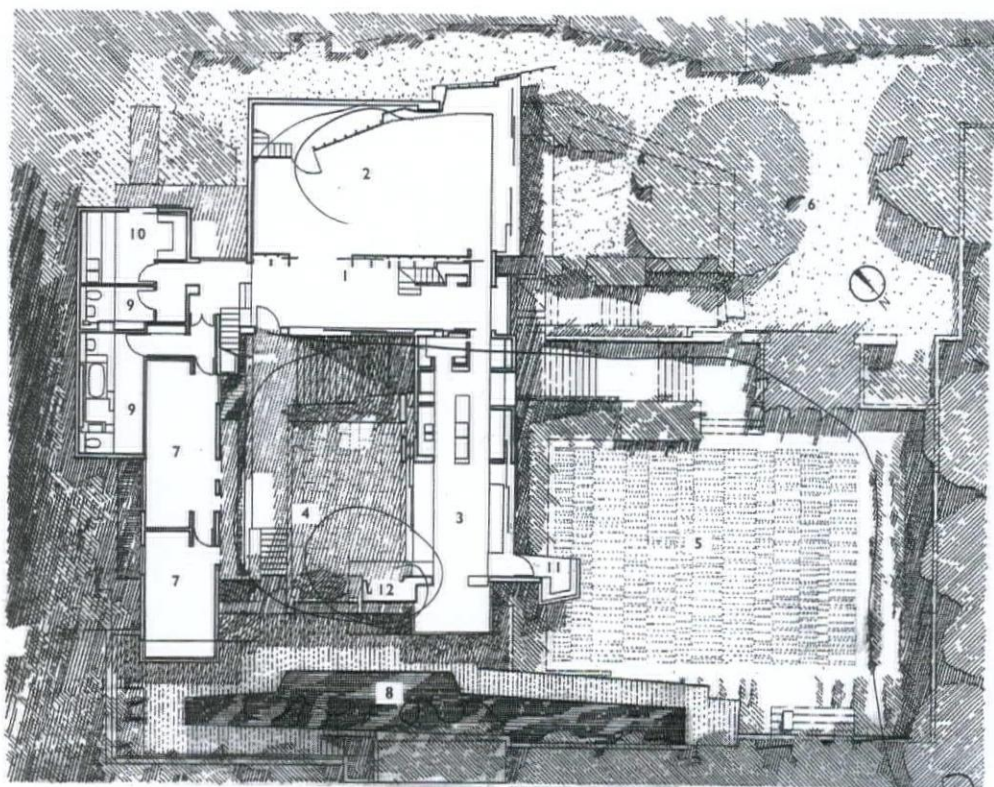
Just as Frank Lloyd Wright defined the US Midwest with his Prairie houses, so in a way have Murcutt and his imitators come to many of us to symbolize an architecture completely of Australia – touching the ground lightly in a primeval landscape. Yet both societies, 100 years apart, are neither prairie nor primeval but solidly suburban, sometimes quite densely so; indeed, paradoxically Australia is one of the most suburban countries in the world.

It comes therefore as a startling and refreshing change to view this highly sophisticated European-oriented house in the inner suburbs of Brisbane by the young practice of Donovan Hill. A product of the fertile and internationally inclined Queensland University School, they are a practice of catholic interests, voracious in their influences.

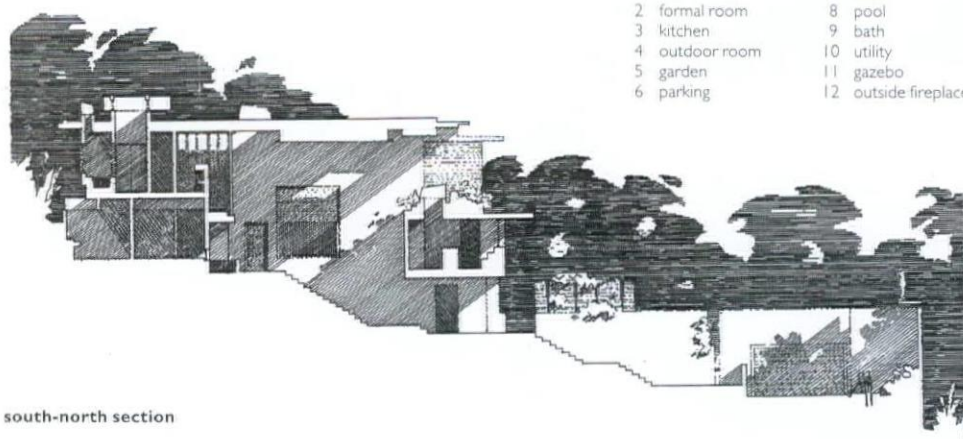
In a way, the house is from another era: four years in construction, a few hand-picked tradesmen, a client with plenty of money, time, faith and patience. Made for a bachelor and a successful concrete contractor, the house is fashioned from his own material, cast concrete, designed and executed with astonishing virtuosity. Almost every trick of texture and finish is employed to create a rich palette of experiences in bright tropical sunshine. Sitting on top of the concrete like a Tibetan temple are beautifully crafted timber constructions, lattice-work shades, sliding screens, windows and doors, meticulously detailed to be indistinguishable from the finest furniture.

Up on its hill, the design inflates a modest programme to fill the suburban plot. In section, a piano nobile is established,

I
A beautifully crafted timber house sitting on a massive concrete base, like a floating Tibetan temple. The architects say that they have fashioned the place into 'a series of overlapping sub-sites'.

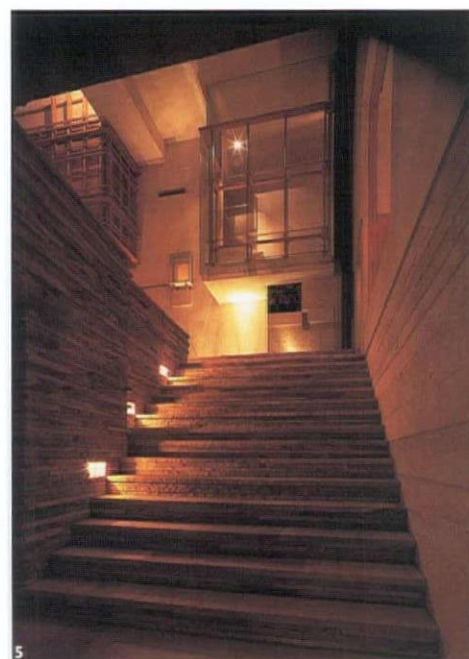
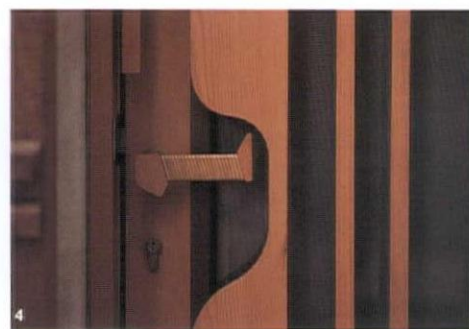


plan (scale approx 1:270)



south-north section

- | | |
|----------------|----------------------|
| 1 hall | 7 bed |
| 2 formal room | 8 pool |
| 3 kitchen | 9 bath |
| 4 outdoor room | 10 utility |
| 5 garden | 11 gazebo |
| 6 parking | 12 outside fireplace |



reached by a grand and eventful promenade from below. In plan, the house is pushed to the rear of the site and the perceived bulk is massively expanded by the device of a centrally placed double-height outdoor room. A series of internal framed views across this space results with the picturesque Brisbane CBD skyline in the distance, seen across a garden or across the pool in the foreground.

The plan, essentially of rooms with particular relationships to each other and the outside, sets up a whole series of individual and unexpected revelations, in particular the use of strong tropical sunlight, which is filtered and captured and manipulated in a kaleidoscope of devices. The massive cantilever to the front is inhabited with a further extended 'nest', a shady bower, and extensions of kitchen and living room. The torrential tropical

downpours are animated through quirky spitters. Every opportunity is exploited and elaborated into that Arts and Crafts idea, the *Gesamtkunstwerk*, the complete work of art.

It is a rich confection, finely wrought, impeccably detailed and thoroughly astonishingly sensuous experience. Clearly Donovan Hill is a practice to watch: whether such an early *tour de force* can be built upon remains to be seen. RICHARD MURPHY

Architect

Donovan Hill Architects

Project team

Brian Donovan, Timothy Hill, Fedor Medek, Michael Hogg

Structural and civil engineers

Mattfey Perl Nagy

Landscape

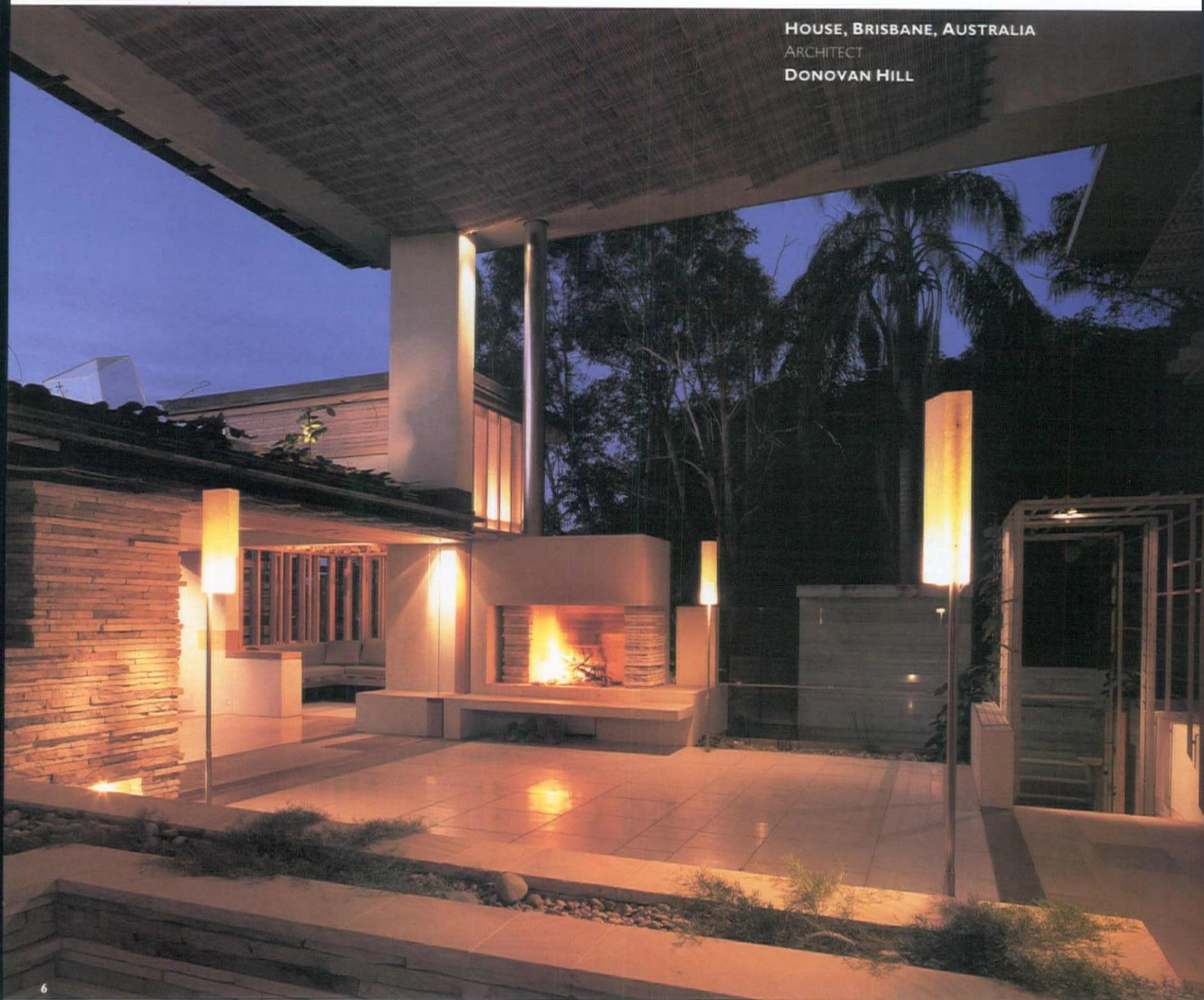
Donovan Hill Architects with Butler & Webb

Carpentry

Jim Evans

Photographs

Anthony Browell



6

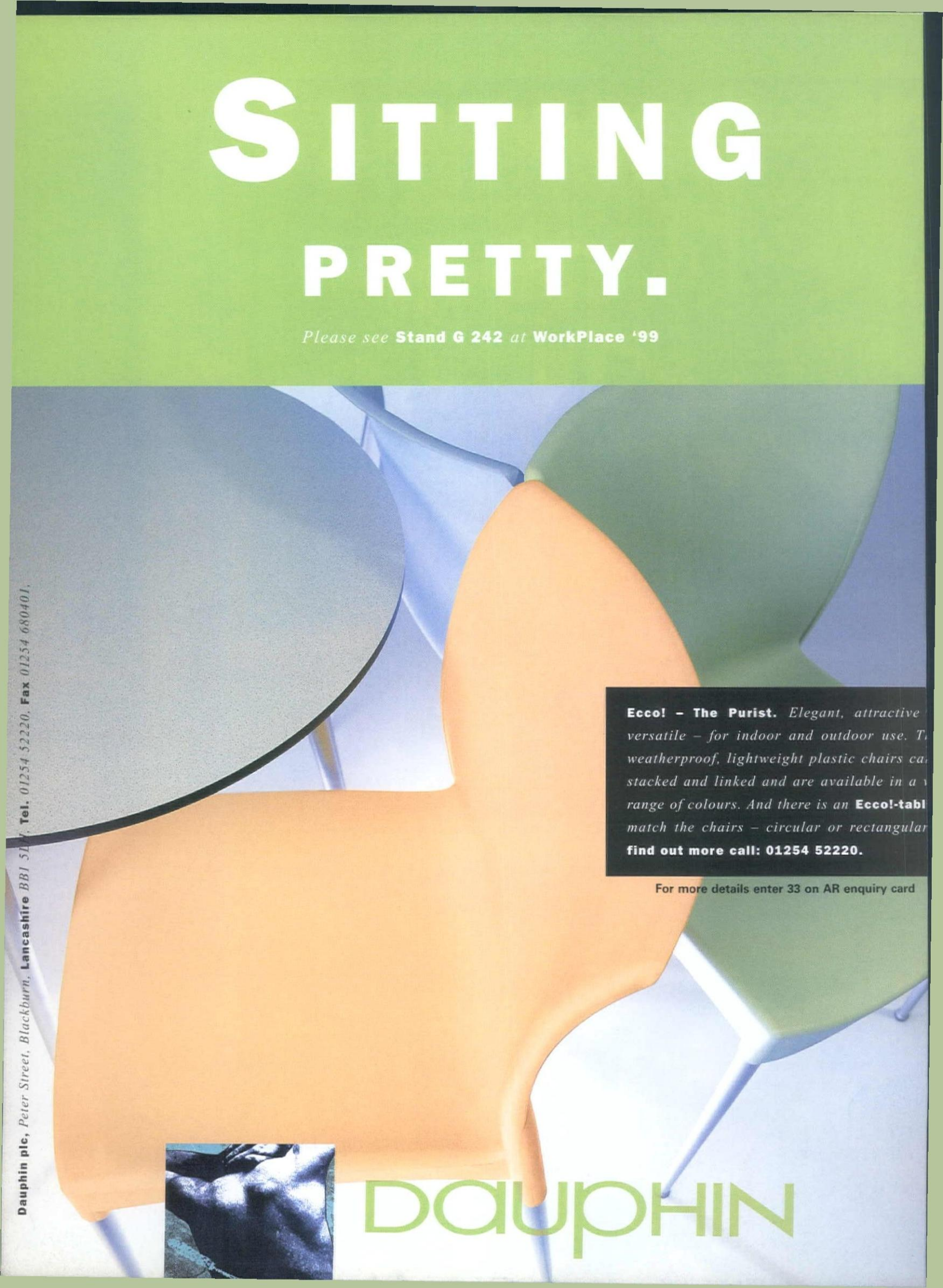
- 2 Looking north-west with bedroom in foreground, and sitting pavilion beyond.
- 3 Kitchen opening through sliding screens onto outdoor room (left).
- 4 Exquisite detailing: cane wrapped handles, an antipodean reflection on Aalto.
- 5 The bulk of the house is at the back, uphill end of the site, approached by a grand and eventful promenade.
- 6 The magnificent double-height outdoor room with masonry that has learned from Wright.
- 7 North-east side of outdoor room, with stair down to pool. The sun shines from the north in the antipodes.



7

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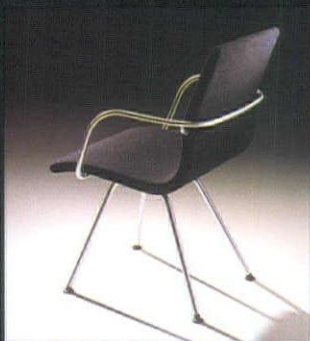


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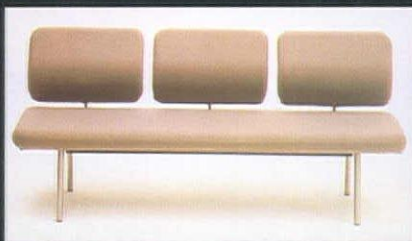
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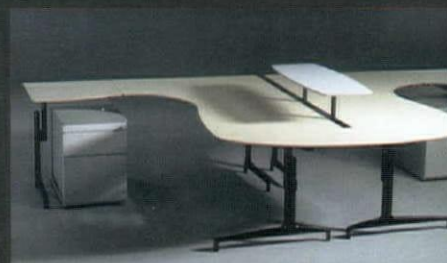
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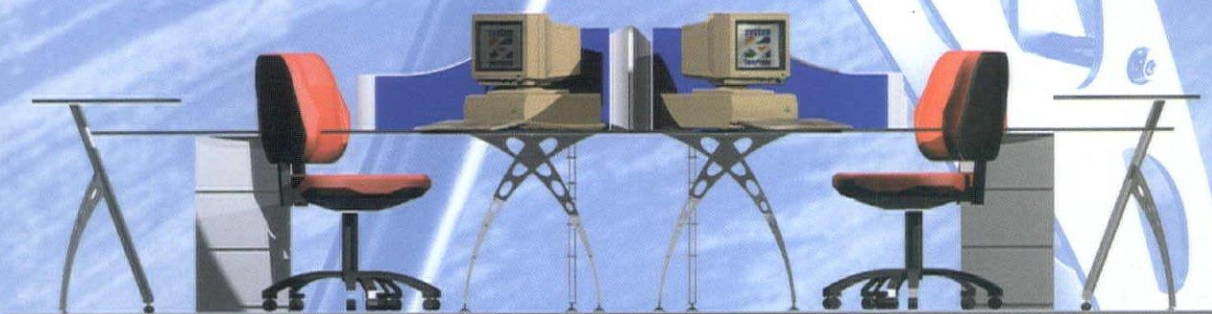
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SHAKING THE FOUNDATIONS:**Japanese Architects in Dialogue**

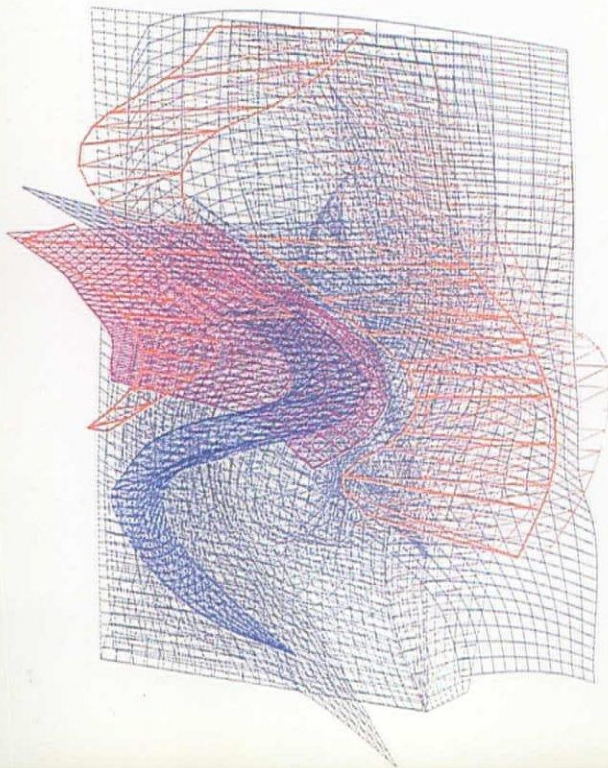
Edited by Christopher Knabe and Joerg Rainer Noennig. Munich: Prestel. 1999. £19.95

LEARNING FROM THE JAPANESE CITY:**West meets East in Urban Design**

By Barrie Shelton. London: E&FN Spon. 1999. £42.50

There is a traditional pattern of written 'exposition' in Japan in which the purpose is not necessarily to explain or to express an idea with clarity, but to provide various observations that might stimulate the reader into contemplating an issue and drawing conclusions. From a Western perspective, essays rarely get to the point. Writings by Japanese architects are no exception. And so, the premise of *Shaking the Foundations* – to get prominent architects to speak, in a series of interviews, rather than to write – held promise. But, the interviewers – Knabe and Noennig – are not interrogators, and the book does not quite lift the veil of inscrutability through which most Westerners – and many Japanese – view the works and pronouncements of these architects (many of them, like many of their Western colleagues, having realized that mystique has retail value).

Peter Eisenman's work seems to have acquired a gentler less abrasive character as he investigates more complex forms of diagram with which to manipulate sites and programmes. This superposition diagram from his Staten Island Institute proposal is one of the last in Peter Eisenman, *Diagram Diaries*, Thames & Hudson, London, 1999, £14.95, a journal of his explorations since he started.



Readers, however, although they may not understand the architects any better, will surely know them better. A certain amount of self-regard oozes from some pages, but not from those who might justifiably be entitled to it. Maki, Isozaki and Ando, especially, are clear, helpful, and modest, offering brilliant insights, and both Isozaki and Ando open their hearts to a surprising degree to the interviewers – Ando showing the real sensitivity and vulnerability of his personality, and Isozaki offering information about his personal attitudes and family life that I suspect has not appeared in print before.

At its best, this book is a series of casual, very enjoyable, conversations about architecture, politics, architectural politics, and life, which may have been better suited to a magazine format. But the book is worth reading for the foreword alone – a masterly essay by architectural historian David Stewart that sets the stage for the interviews that follow, and, in its short space of under two pages, manages to tell you virtually all you need to know about modern Japan, and its society, politics and architecture.

The book is beautifully laid out, delightful to hold and to look at, and the excellent designer is credited (as is the copy-editor). The one forgotten hero is the translator. The vaguenesses and imprecisions of Japanese are such that when it is used skilfully, deep meaning can be implied even when almost nothing is said. The translator is left to re-constitute this vapour and render it meaningful. It can be heroic work.

In contrast, *Learning from the Japanese City*, by Barrie Shelton, is an exceptional book betrayed by its design – or lack thereof. It has the appearance of a scholarly, academic tome – which is what it is, but as Venturi showed with *Learning from Las Vegas* (to which the title of this book refers), an academic study on cities like these can enthrall, visually and verbally.

Shelton's central theme is the continuity of Japan's way of urbanity – 'some of the wonders of today's Japanese urban world are not merely a consequence of modern technology and contemporary commerce, as many writers would have us believe, but rather of a marriage of technology and tradition'. The 'virtual-city' is much the same as historic Edo (Tokyo), but with neon instead of banners. The clarity of Shelton's argument, and of his evidence, should dismay the 'Gee Whizz!' faction of architectural/lifestyle writers. The city is, in fact, far more prosaic than it is usually represented, and more interesting for that reason.

Shelton argues that the Japanese city is not a chaotic, untidy, incompetent version of Western urbanism, but that it is a coherent, very different type of urbanism. While Western cities are based on respect for 'context', the Japanese city is concerned only with 'content'. He compares Bellini's painting 'Procession of the True

Cross' – in which the wide urban context is included as part of the narrative – with woodblock prints by Hokusai and Hiroshige, showing street-scenes with crowds of people, parasols and banners, but in which the buildings are inconspicuous.

Shelton is excellent when describing the evolution of present urban conditions, but slightly disturbing when he generalizes about Japanese psychology. The grotesque, massive highways that blunder through Tokyo are apparently 'part of a way of thinking ... that is prepared to build a city by way of superimposition rather than visual integration'. But it's not 'part of a way of thinking' for the Japanese of my acquaintance – many think Tokyo's a shambles, and yearn for Vienna, Paris, sometimes even London. The book's only real weakness is its unnecessary urge to justify its existence by explaining what it is that we (Westerners) should learn from the Japanese city. Chaos, complexity and catastrophe theories, fractal geometry, et al, are dimensions of a new world view, albeit Western-generated, against which 'the urban design and architectural traditions of the West seem to serve much as a handicap and hindrance ... In this new climate, Japan's cities take on a fresh significance'. Yet he undermines his thesis by illustrating this 'new world view' with the La Villette designs of Bernard Tschumi and Rem Koolhaas (1982) – 17-year-old designs by North Europeans.

Anyone interested in Japan, or in going to Japan, and anyone who has returned from Japan bewildered, must read this. Let's just hope it's redesigned for the reprint. TOM HENEGHAN

NO PAIN**THE ANAESTHETICS OF ARCHITECTURE**

By Neil Leach. London: MIT Press. 1999. £10.50

Any book advertised in its introduction as controversial creates certain expectations. Most of Neil Leach's long essay *The Anaesthetics of Architecture* – promising locution – is simply a post-Baudrillardian drift through the well-explored territory of the aestheticized sign – that 'effacement of depth' – and its anaesthetic consequences for culture. Leach is pretty good at rehashing this depressing trajectory from *flâneur* to couch potato. He's less good on architecture. Easy targets (Las Vegas, Robert Venturi, theory-envious London undergraduates and their misguided prof) are dispatched in non-controversial fashion. In his most potentially controversial moment, Leach does call Le Corbusier a fascist, but this comes only via an uncharitable conflation of false consciousness and bad faith. (Leach is forever praising people for their 'noble intentions' before blowing them

down.) Unfortunately, Leach is so focused on the thing, he is blinded to its effects, seduced by the (lavishly illustrated) images he decries into a focus too narrow. What harm (save to the standard of taste) does the National Gallery addition actually do compared to, say, *Beverly Hills 90210*?

I certainly had the sense that some private score-settling was going on here, though I can only begin to imagine the fault line between the Architecture and Critical Theory Programme at Nottingham (of which Leach is the director) and those misguided formalists at the Bartlett. Disturbed by the arbitrariness of the signifier and the promiscuity of its attachments, Leach longs for functionalist certainties, reliable meanings, and a politics that does some good in the world, even if he marginalizes his desire and dilutes his point by the too-arcanic objects of his fixation.

MICHAEL SORKIN

A BROAD SWEEP

ARCHITECTURAL THEORY

Vol I: The Vitruvian Fallacy – a History of the Categories in Architecture and Philosophy

Vol II: Le Corbusier's Legacy – Principles of Twentieth Century Architecture Arranged by Category

By David Smith Capon. Chichester: John Wiley, 1999. £100

At the outset David Smith Capon declares his purpose: 'To search for and set out the principles and doctrines that have governed twentieth-century architectural theory in the Western world'. To address this weighty subject he argues that he must first investigate the idea of categorization as it runs through the history of Western philosophy and the development of architectural theory. This investigation occupies the first volume of the work. Then, armed with the insights thus obtained, the discussion may return to its primary purpose.

The prospect of a text connecting architectural theory and philosophy has many attractions, but begs many questions of scope and method. The approach here is to begin, in Volume I, with the Vitruvian principles of *firmitas*, *utilitas* and *venustas* and locate them in a broad review of Western philosophy, beginning with the Greeks and embracing, in a broad sweep, a synopsis of medieval thought and the emergence and development of modern ideas. At the end architecture and philosophy are reunited in a discussion of developments in each during the nineteenth and twentieth centuries.

In many ways, this first volume achieves its end of linking architectural themes to the broader history of ideas. In such a synoptic

Steven Holl's provoking sensual talent has only quite recently been seen by a wide public, with the internationally hailed success of his Jesuit Chapel of St Ignatius in Seattle (AR August 1997), and the Kiasma art museum in Helsinki (AR August 1998). One thing that is becoming increasingly clear is that Holl is bringing an idiosyncratic and innovative talent to bear on the ordering of light and space. This is one of the luscious images by Paul Warchol, from Holl's book *The Chapel of St Ignatius*, Princeton Architectural Press, New York, 1999, £24.95, a slim little volume that repays study as the nearest experiences we can have on paper to the phenomenal reality of the real thing. Introduction by Gerald T. Cobb.



treatment it is almost certain that complex matters will be treated with inappropriate brevity, but the picture that emerges makes a useful contribution to expanding the context in which we work.

The idea of categorization serves a useful function in establishing the background to the project, but is less successful in the second volume. The tripartite Vitruvian model is here rejected for an alternative structure of six categories, three primary: form, function and meaning, and three secondary: construction, context and the will. In a sequence of six chapters a procession of characters from the theory and practice of twentieth-century architectural is paraded by. These are drawn from all corners of the terrain and this means that we have little more than an apparently indiscriminate list of ideas and events. There are few indications why these particular characters have been chosen or clues as to the intention behind the process.

The two concluding chapters offer little to assuage these criticisms. The first begins with a superficial, comparative discussion of positivism versus phenomenology and then touches, with similar brevity, on aspects of romanticism, expressionism, rationalism and classicism. The whole work concludes with a recapitulation of Capon's categories, which have now become 'Six Principles of Architecture'. The problem is that, in this form, they become so generalized as to be almost meaningless. After all of the effort it is difficult to see how the Principles might be used, either to offer a new interpretation of the past, or to inform action for the future. DEAN HAWKES

RICH PICKINGS

THE RISE OF THE NOUVEAUX RICHES

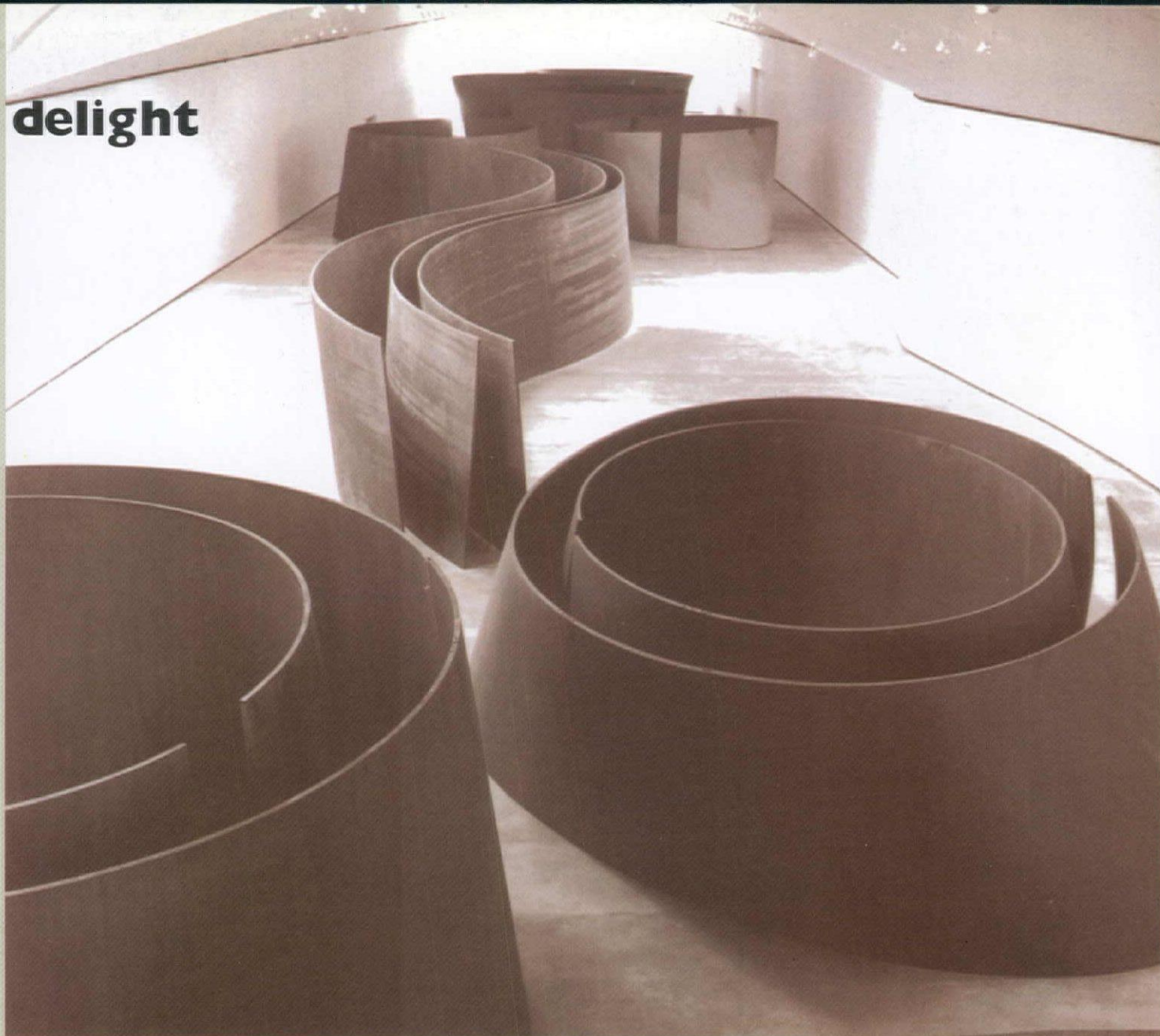
By J. Mordaunt Crook. London: John Murray, 1999. £25

You need an obsessive interest in the rise and fall of the Victorian and Edwardian *nouveaux riches* to enjoy fully this book of long lists of names, classifying subjects by fortune, county, party, origin, club and yacht. The architectural element of the story is secondary, because those with the most to spend were more interested in having a house than in what it looked like. Old money, Quakers, and Scots of all kinds built Gothic; but the new rich built Classical Anglo-French, furnished perhaps by Sir Blundell Maple. The results often resembled the smarter department stores. The book lacks an architect's viewpoint, a description of a country house practice or a classification by designer.

Some houses, particularly the Scots Baronial ones, are so ugly it is hard to look at them without wincing. Edwardian snobbery provokes a similar reaction. Philip Sassoon is savaged by Chips Channon, himself more *parvenu* than his victim. Sassoon built Port Lympne and planned the amazing garden now full of tigers; he was not a tragic metaphor for the decline of the rich that Crook wants him to be. The book is about people with uninteresting taste. BOAZ BEN MANASSEH

Book reviews from this and recent issues of *The Architectural Review* can now be seen on our website at www.arplus.com and the books can be ordered online, many at special discount.

delight



Photographs: Erika Barahona Ede

RICHARD SERRA'S NEW STEEL INSTALLATIONS AT THE GUGGENHEIM MUSEUM IN BILBAO ARE POWERFUL, MONUMENTAL PRESENCES THAT ECHO THE BASQUE REGION'S SHIPBUILDING AND HEAVY INDUSTRIAL PAST.

Over the last three years, artist Richard Serra has been working on a new series of steel sculptures that now join an existing installation in Bilbao's Guggenheim Museum. Serra's vast, curved planes of rusting steel occupy one of the key spaces in Gehry's building (AR December 1997); a long double-height gallery like an upturned hull, that radiates out from the central atrium.

The eight new sculptures consist of three double-skinned concentric ellipses and five single ones. Each piece is over 4m high and visitors are at liberty to explore their labyrinthine configurations, experiencing a sense of imbalance, movement and optical illusion as they move around the monumental metal forms. An earlier original installation, *Snake*, induces similar sensations through three sinuous steel planes that undulate provocatively through the gallery space.

For these latest works, Serra was inspired by Borromini's historic masterpiece of Roman Baroque, San Carlo alla Quattro Fontane, with its elliptical central space and heavy lateral supports. The subtle, curving form of each ellipse was devised using the Catia computer program, originally intended for aircraft design and appropriated by Gehry to create the complex organic forms of the Guggenheim.

Constructed in sections, in shipyards at Maryland in the USA and Seigen, Germany, the ellipses were transported to Bilbao by boat. These evocative images of their embarkation and installation by Erika Barahona Ede recall Bilbao's heroic shipbuilding and industrial past. The Guggenheim is the first museum to have all eight sculptures in one space, exactly as Serra wanted. They will remain there until the end of October.

CATHERINE SLESSOR

