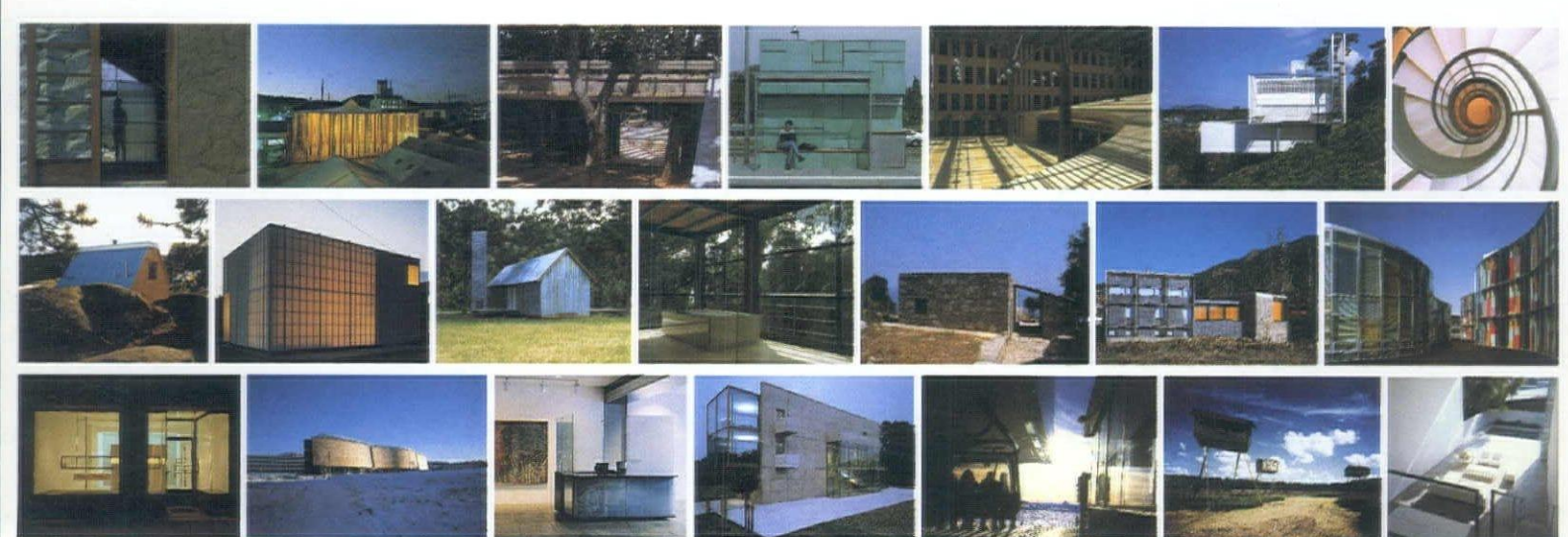


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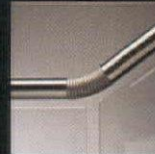
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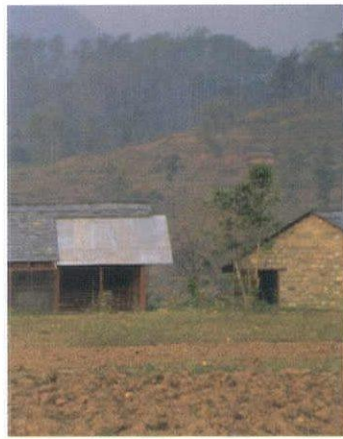
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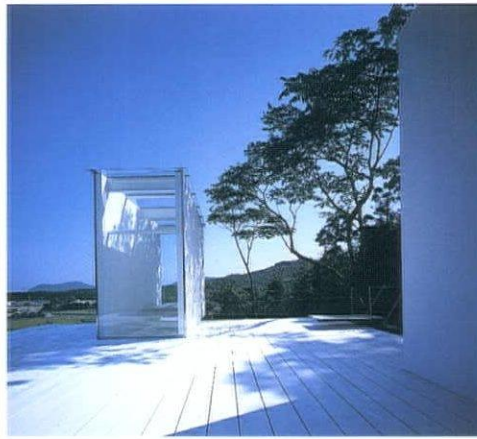
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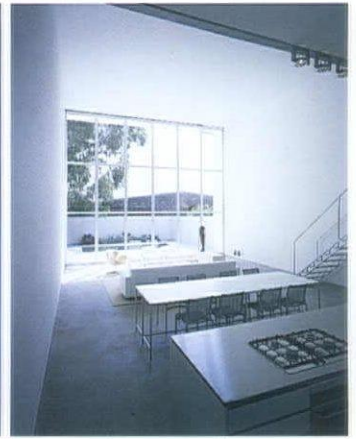
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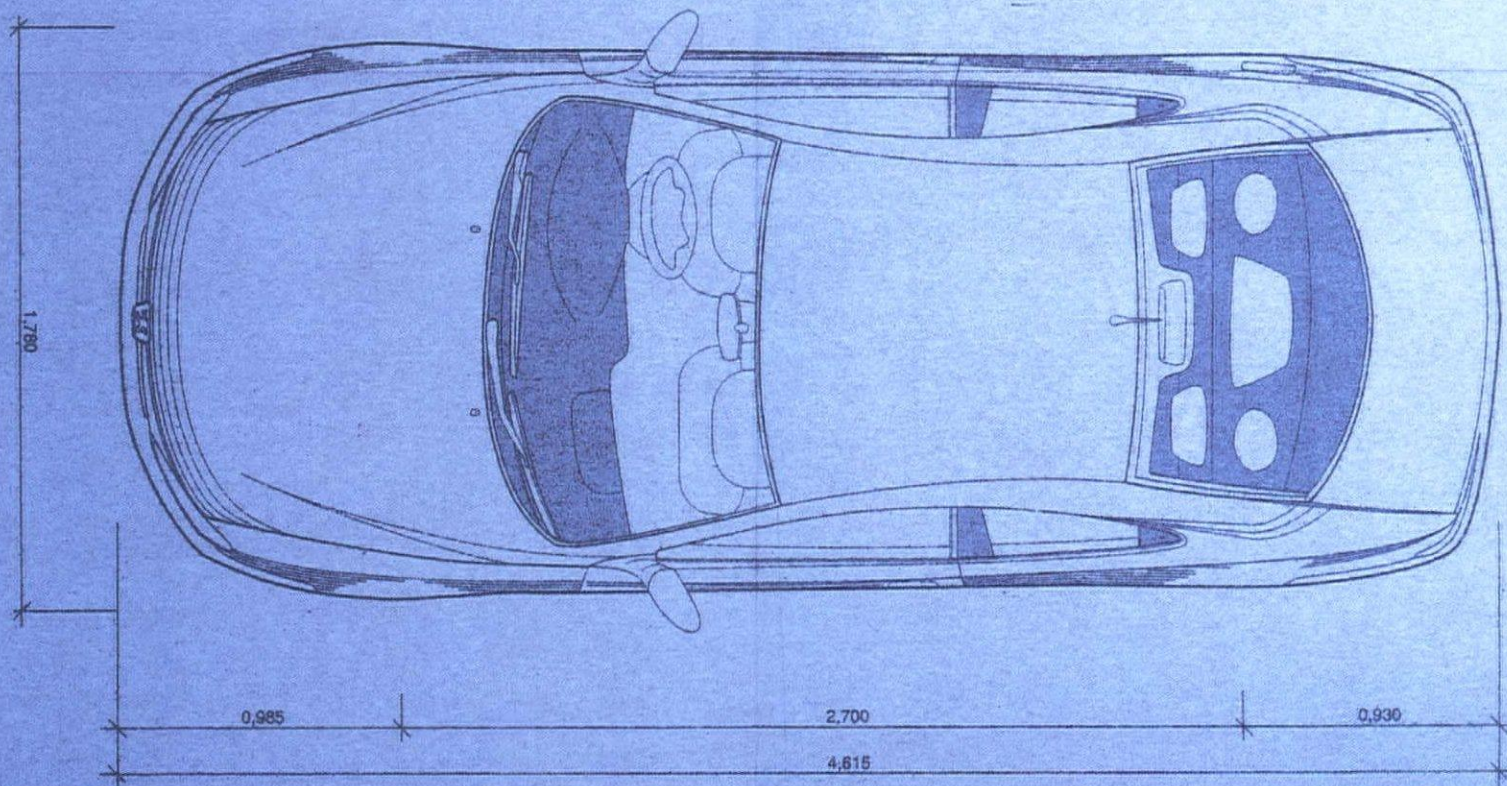
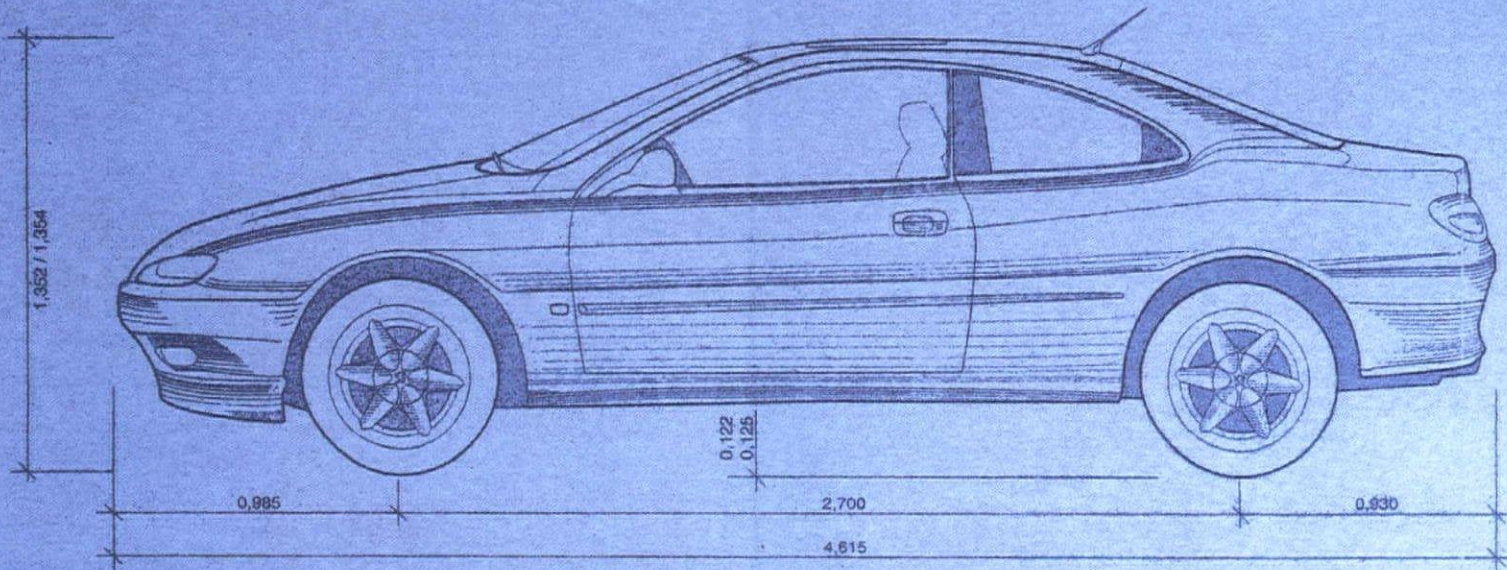
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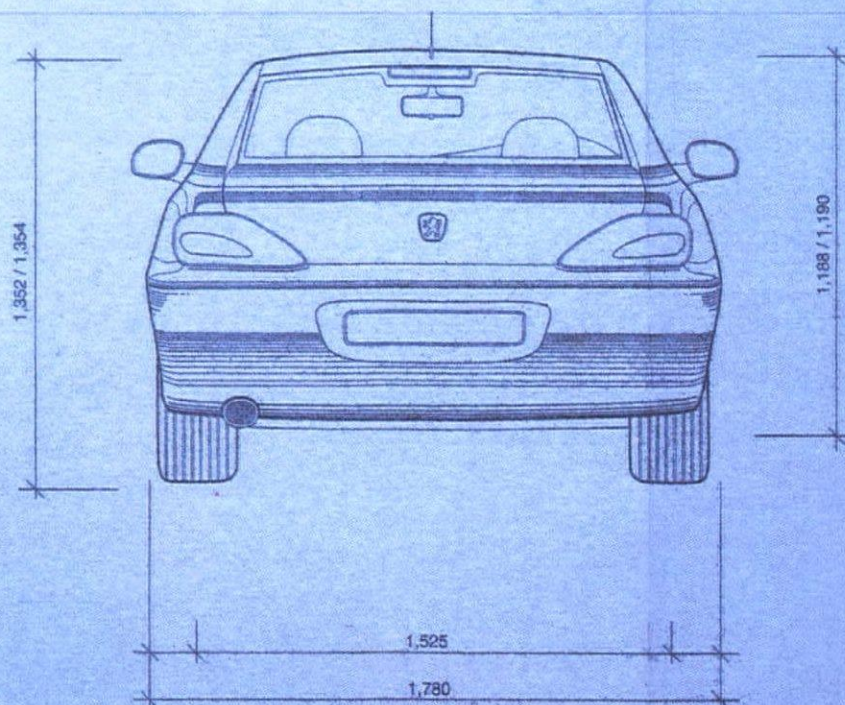
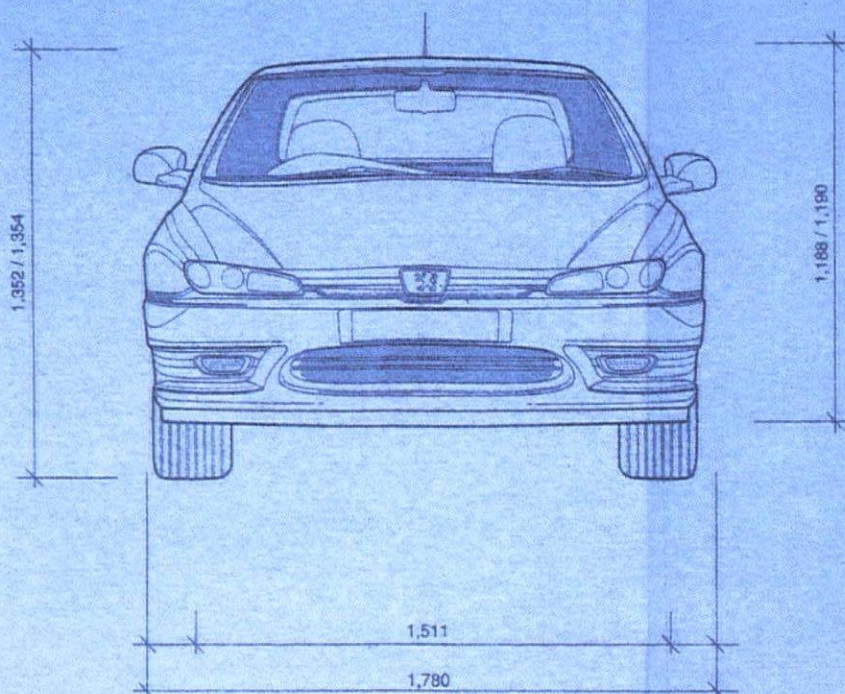
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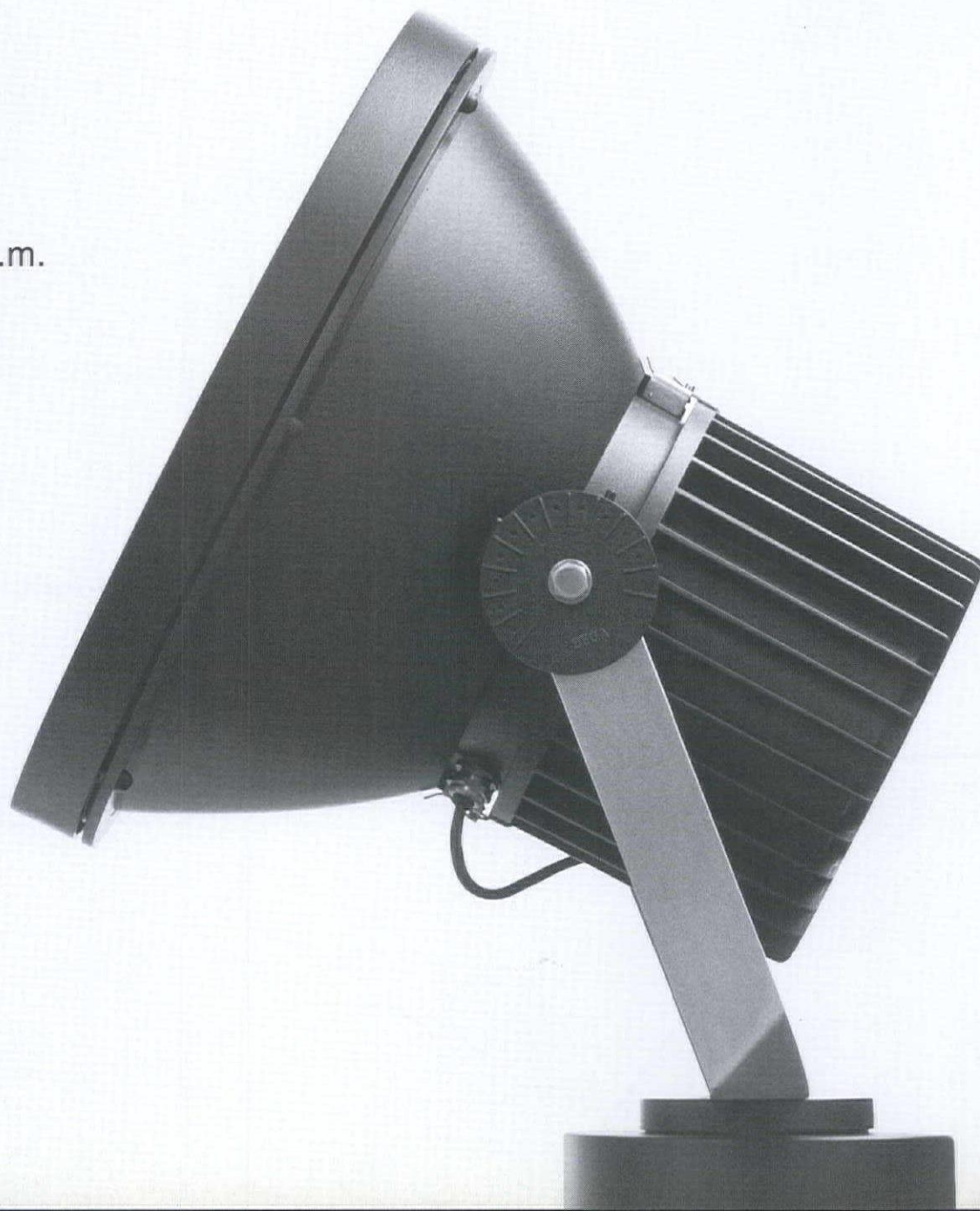


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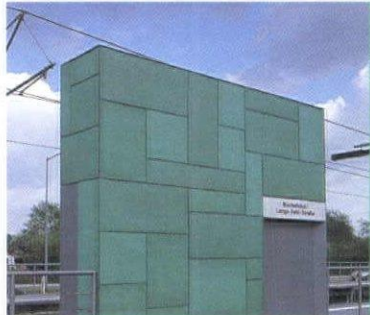
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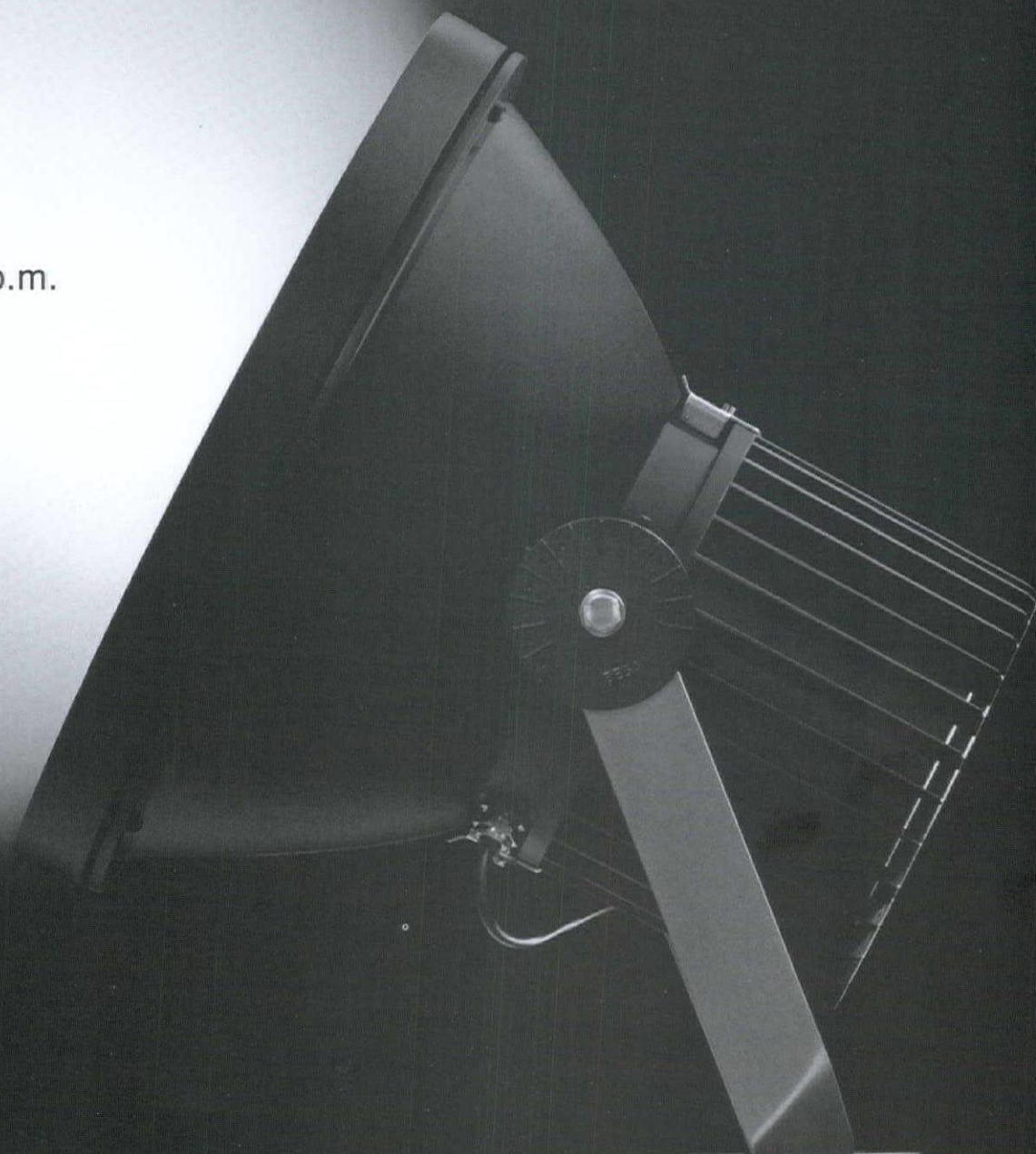
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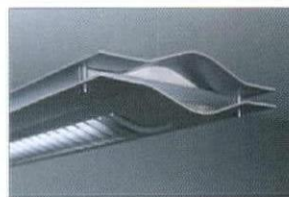
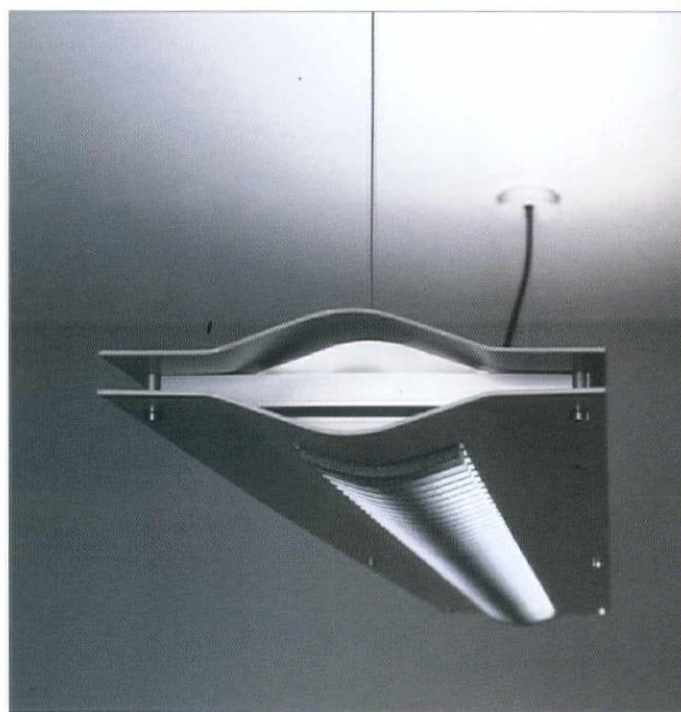
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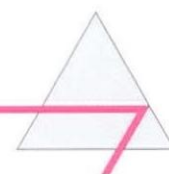
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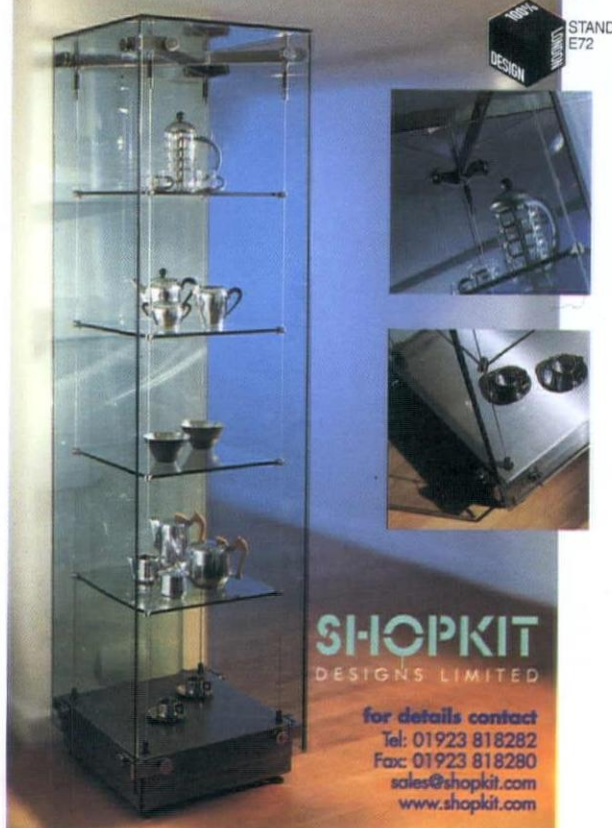
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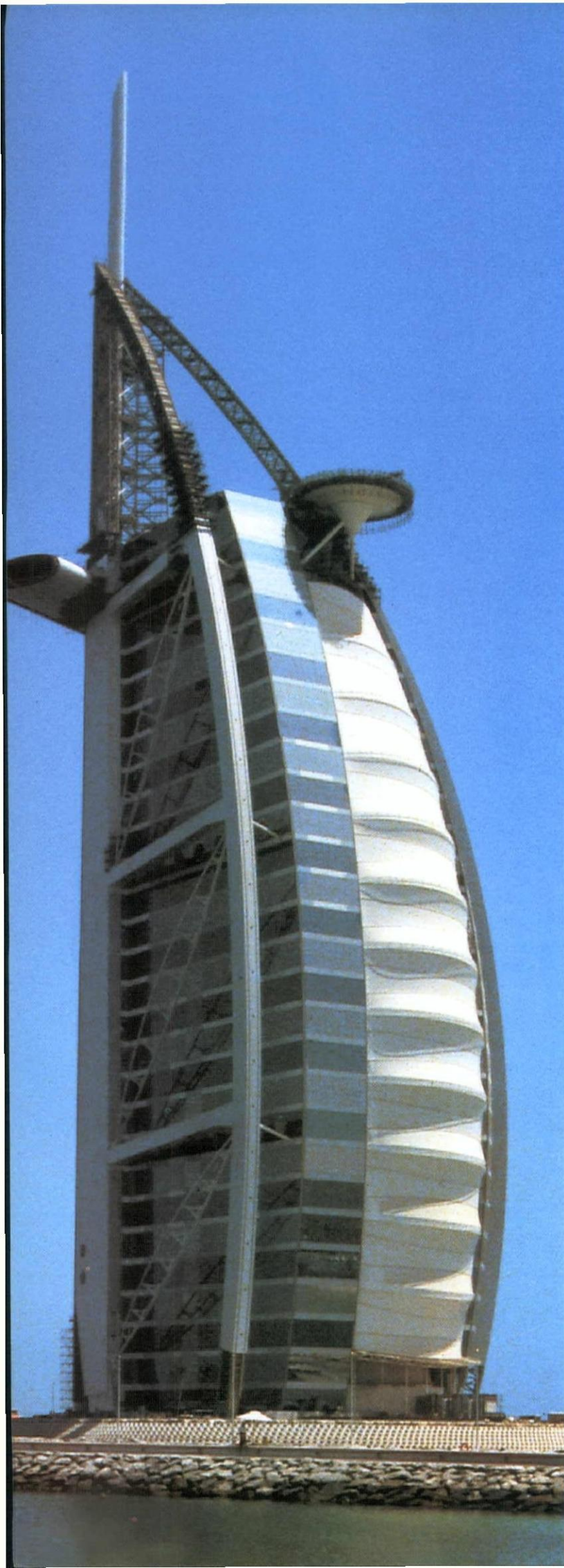
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MICHAEL SPENS PAYS TRIBUTE TO COLIN ROWE, ONE OF ARCHITECTURE'S MOST INCISIVE AND CREATIVE THEORISTS WHO DIED RECENTLY. WE ALSO SURVEY THE RESULTS OF THE GRAPHISOFT PRIZE, I. M. PEI'S EXTENSION TO THE ISRAEL MUSEUM, ENVIRONMENTAL ART IN PHOENIX, AND GAVIN STAMP PRESENTS A BRACING VIEW FROM GLASGOW.

CITY SITES

Drawing on the work of a diversity of artists, a forthcoming exhibition of environmental art aims to make and celebrate connections between the built and the organic.

Sites Around the City: Art and Environment is a new city-wide exhibition of environmental art in Phoenix, Arizona, planned for early next year. Spread across more than 20 contemporary art organizations, the project presents works by artists who use visual and material media to explore cultural, perceptual and phenomenological connections between art and landscape.

Combining a heady mix of city and desert, Phoenix has a long history of environmental art, beginning with Native Americans and continuing through to modern earthworks artists of the 1960s and '70s. Among those involved in this current project is Roxy Paine, who meticulously recreates natural elements such as this extraordinary field of mushrooms made from lacquered plastics, conceived as a metaphor for the expanding new cities of the American South-West, and Todd Hido whose bleak, sinister photographs capture slices of night-time suburbia.

ADVENTURES IN CYBERSPACE

The 1999 Graphisoft Prize culminated with a jury session in Paris at the end of October. Attracting entries from around the world, the competition was the sixth to be sponsored by software development company Graphisoft and followed the now established format of visualizing and interpreting buildings that do not physically exist, yet live in our collective culture and imagination.

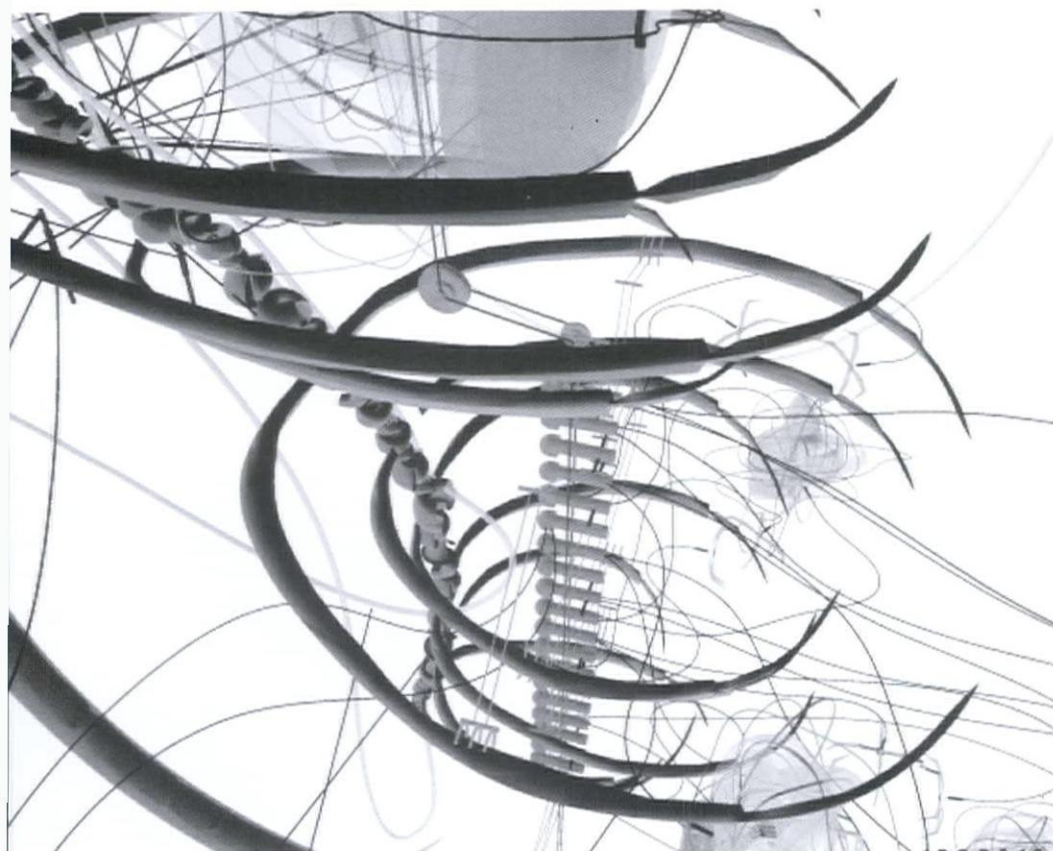
The challenge is to envisage the architectural dimension of myths, legends, literary works and even musical pieces, while exploring the impact of technology on design. Each year a number of themes are drawn from culture, art and literature as a starting point for inspiration. This year's sources included Franz Kafka's novel *The Castle*, Chaucer's narrative poem *The House of Fame*, Edward Hopper's *Nighthawks* painting, Antoine de Saint Exupéry's *Le Petit Prince*, Pharaoh's Palace from Thomas Mann's novel *Joseph and His Brothers*, and the film *Stalker*, by Andrei Tarkovsky.

The competition requires participants to use virtual reality technology to present their entries, along with computer animation and

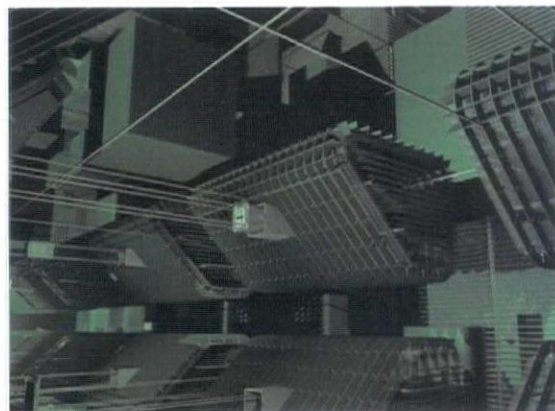
still renderings. Projects were judged by Jean-Pierre Cousin, the editor of *L'Architecture d'Aujourd'hui*; Sarah Amelar, senior editor at *Architectural Record*; Christian Schittich, editor-in-chief of *Detail*; Ken Aoki, deputy editor of *Nikkei Architecture*; and Catherine Slessor, managing editor of *The Architectural Review*. French architect Francis Soler was jury chairman. More than \$30 000 of prizes were awarded, including travelling fellowships and various hardware and software packages.

First prize in the student category was awarded to Erin Colgrave and Alex Phegan of the University of Tasmania for a powerful and moving realization of the Blue Sky Mine from the song of the same title by Australian rock band Midnight Oil. Second prize went to Adriana Stepanov for her bewitching visualization of the Planet of the Businessman, from Antoine De Saint Exupéry's novel *Le Petit Prince*. Yun Hun Ng's interpretation of the Cheap Hotel from William Gibson's cult science fiction novel *Neuromancer* (one of the more popular themes) received third prize and there were honourable mentions for Jaimin Atkins (*Neuromancer*) and Dorottya Máthé who submitted the sumptuously polychromatic Pharaoh's Palace inspired by Thomas Mann's novel *Joseph and his Brothers*.





Erin Colgrave and Alex Phegan's interpretation of the Blue Sky Mine, from the song by Australian rock band Midnight Oil, which took first place in the student category of this year's Graphisoft Prize for visualizing unbuilt architecture.



Cheap Hotel by Peter Bach and Péter Hadadi.

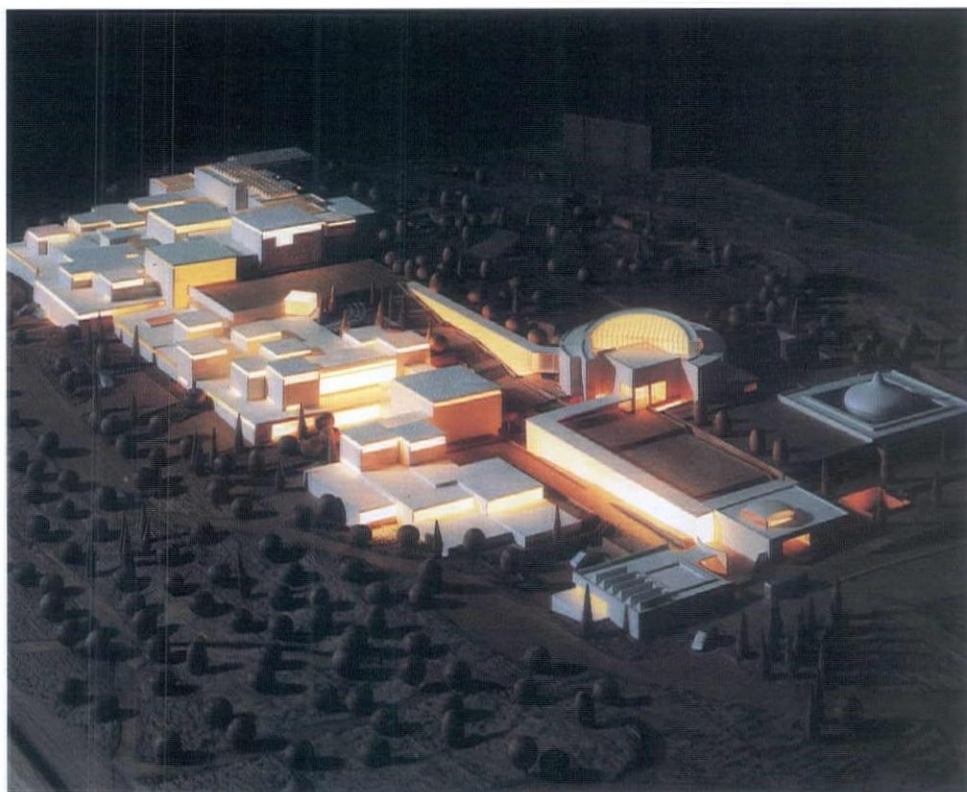


Pharaoh's Palace by István Pölös and Marianna Ilyés which took second place in the professional category.

In the professional category, first prize was awarded to Peter Bach and Péter Hadadi for the highly sophisticated rendition of the Cheap Hotel (*Neuromancer*) which explored a nightmarish city of the distant future. Second prize went to István Pölös and Marianna Ilyés for their beautifully and painstakingly conceived Pharaoh's Palace (*Joseph and his Brothers*). Honourable mentions were awarded to Toshio Matsuzawa for a brooding interpretation of the Zone from Tarkovsky's *Stalker* and Martin Danak, Peter Osuski and Branislav Loskot for their Cheap Hotel (*Neuromancer*).

Displaying a great richness of imagination and technical skill, the standard of submissions was very impressive. Speaking for the jury, Francis Soler noted 'The first two student winners this year marked a turning point in the way that we perceive space. Their work merges with the machine, without losing anything of their dreams or their spirit.' Winning entries can be surveyed on the Graphisoft web site at www.gsprize.com. The jury and announcement of prizes coincided with the opening of *The Quill and the Mouse*, a major exhibition of the work of distinguished French artist Patrice Serres. Coordinated by Graphisoft and Abvent, the company's Paris-based distributor, the exhibition explored the relationship between traditional hand drawing and new electronic media.

CATHERINE SLESSOR



Dedicated in 1965, the Israel Museum in Jerusalem is Israel's largest cultural institution, with encyclopaedic collections ranging from prehistoric to contemporary art. Its permanent holdings encompass nearly half a million objects, in fine arts, archaeology, Judaica and ethnography. Alfred Mansfeld and Dora Gad designed the original grounds and over the years the complex has slowly evolved and expanded, with bits being added on incrementally. Now, like many great museums, it needs improved visitor facilities and access. Pei Cobb Freed's proposed new visitors' centre forms part of a masterplan developed in the mid 1980s. The building provides for guidance and orientation rooms, a lecture hall, bookshop, coffee shop, underground parking and restaurant overlooking the city.



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obituary

COLIN ROWE 1920-1999

One of the most influential academics, theorists and critics of his generation, Colin Rowe's writings and observations on the nature of architecture and its often vexed relationship with the wider world were a rich and compelling synthesis of intellect and imagination. His contributions to the AR shaped architectural discourse for over half a century and leave a lasting legacy.

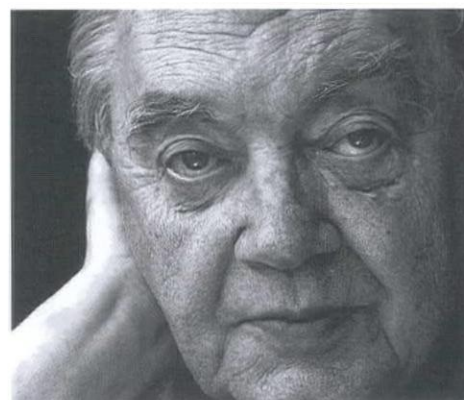
Colin Rowe, who has died in Washington DC after a short illness, was with John Summerson and Nikolaus Pevsner, the third postwar historian and critic to receive the RIBA Royal Gold Medal. He had earlier received in the United States, the American Institute of Architects' Topaz Medallion. Rowe's career as an exceptional teacher in the first instance remained unpremeditated. During war service his spine was badly injured in a parachute landing, leaving him unable comfortably to work at the drawing board. He graduated after such interruptions, from Liverpool University School of Architecture in 1945, and took up a junior fellowship at the Warburg Institute under Rudolf Wittkower. He produced there a definitive thesis on the *Theoretical Drawings of Inigo Jones*. In March 1947, his seminal article, *The Mathematics of the Ideal Villa* (AR March 1947), compar-

ing Palladio's Villa Malcontenta with the Villa Stein of Le Corbusier, in a single sweep realigned postwar architectural critique, and he soon achieved a cult following within the profession.

Rowe now moved to Yale to study under Henry-Russell Hitchcock before joining the School of Architecture, University of Texas, Austin. Here he was instrumental in revolutionizing the curriculum (1954-56) before teaching at Cambridge University School of Architecture. In 1962 he took up a permanent professorship at Cornell University, as Andrew Dickson White Professor of Architecture. His Graduate Urban Design Studio there pioneered a new theory of the physical form of the contemporary city, and he remained at Cornell University until retirement, taking up American citizenship in 1987, and moving to Washington DC.

A continuing range of published papers and articles ensured that Rowe's unique visual critique of architecture remained at the forefront of architectural discourse. 'Chicago Frame' published in AR in November 1956, and a revisionary critique of Le Corbusier's La Tourette (AR June 1961) were essential markers in Britain.

The book *Collage City* (with Fred Koetter, 1978) prefigured post-modern revisions in urban design theory, introducing the concept of 'contextualism', or 'contextualization' as Rowe had originally proposed. Three volumes of collected essays and memoirs *As I was Saying*

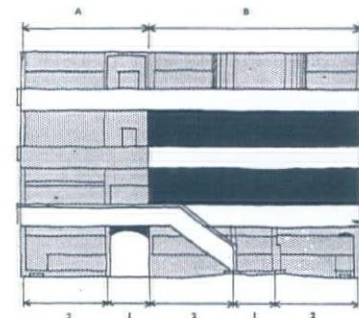
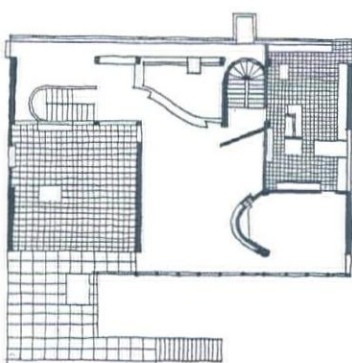
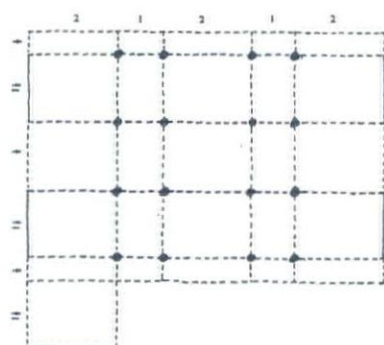
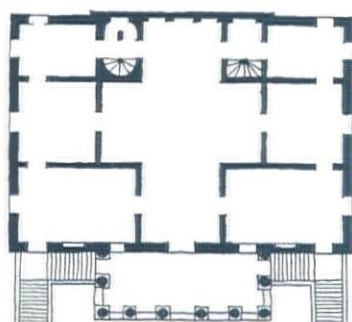
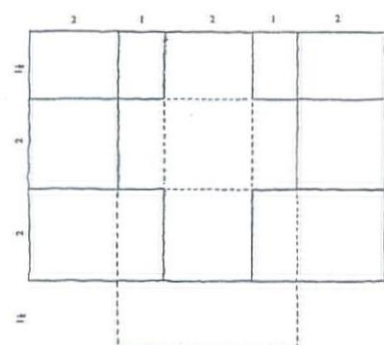


Photograph Valerie Bennett

Colin Rowe, scholar and wit, whose perception and intelligence illuminated architecture for over 50 years.

(edited by Alex Caragionne) were followed by *Architecture of Good Intentions*, in which Rowe issued a valedictory, cautionary critique of current discourse. Rowe continued well into his seventies, lecturing and visiting his beloved Italy. His observations were incisive, ironical, witty, sometimes acerbic, yet based upon a deep-seated awareness of the broader context of architecture in an increasingly politicized world, always illustrated by dramatic access to a constantly developing reservoir of architectural objects, ideas and desires. Colin Rowe's first commitment was to his students and vastly successful ex-student body, many of whom remained lifetime friends. He was an influential academic admired by the professional community across half the globe.

MICHAEL SPENS



Modular grid, plan and elevation of Palladio's Villa Malcontenta (top) and grid, plan and section of the Villa Stein by Le Corbusier. This elegantly argued comparison of geometry and architecture formed the basis of Rowe's seminal thesis on *The Mathematics of the Ideal Villa* published by the AR in 1947. It was the first of many provocative and scholarly texts.

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the browser

The single most important development this month is the possibility of getting free access to the mighty British Architectural Library catalogue on the RIBA's network site.

British Architectural Library

www.riba.net

The British Architectural Library which is owned and maintained by the Royal Institute of British Architects in London is perhaps the best and most inclusive library on its subject in the world. Now, splendidly, it has made a large part of its huge catalogue available online. It is available through the riba.net which is becoming a much more interesting site than it was. Records of catalogue and index entries from the early '80s are included. Documents acquired before that have to be looked up on CD Roms which are available on subscription but the online service is free.

The online catalogue offers an index to over 300 of 'the world's most respected architectural periodicals' from 20 countries. Further investigation showed that it was fully up-to-date and comprehensive (at least with this magazine). Searches can be made by author, title, key-word, subject or series and the normal Boolean operators are available for complex searching (curiously the search language is American, but that is presumably something to do with the software). Full publishing data is available on each entry. A slightly different procedure gives access to records of the library's incomparable international book and pamphlet collections, and the audiovisual and photograph collections. Catalogues of the manuscripts and splendid drawings collections are available (acquisitions since 1986) and records are said to be updated daily.

Publication of the catalogues free online marks a great step-forward in the mechanics of architectural scholarship and will be greatly welcomed by students, academics, practising architects and the interested public alike.

Architects in Cyberspace

www.inf4serv.rug.ac.be/~jervoor/architects/

A site emanating from the University of Ghent, Architects in Cyberspace reflects the student ambience out of which it was created. There is some scrappy information on architects: all the usual crew, Aalto, Mies van der Rohe, Buckminster Fuller, Libeskind and so on, but there are other sites which provide many more links and a great deal more information. The organizers say that it 'isn't a site about architecture', but it's difficult to discover exactly what it is about – except for uncritical and shambolic worship of 'digitization'. Unless you are particularly keen on the cyberworld, the site is scarcely worth a visit at the moment.

Architecture Central

www.pages.prodigy.net/arkyt/Architects.htm

Surprisingly, Brian Nank, a student at Ball State University has set up Architecture Central. His Hall of Fame is rather more organized than many and gives a brisk essay on each of the architects featured (the usual ones, more or less). Clearly a labour of love, the site could do with links to major archives, the Aalto, the Corb and so on. It would then be a ready reference and guide; at the moment, it is difficult to see who it's for.

competitions & awards

Latest international competitions for architects and students.

Steedman Travelling Fellowship

Registration: 6 December 1999

Submission: 25 January 2000

Prize: \$20 000 travelling fellowship

Fee: \$75

Jury: includes Will Bruder, Elias Torres, Billie Tsien, Garry Emery and Reed Kroloff

Eligibility: open to all graduates of accredited schools of architecture currently working in practice. Candidates are eligible to compete for up to eight years after obtaining their professional degrees, regardless of age.

Organized by Washington University School of Architecture in St Louis, the biennial Steedman Travelling Fellowship enables young architects to travel for architectural research and study for a period of nine months in foreign countries.

The brief for this year's competition involves ideas for reconstructing Eero Saarinen's Jefferson National Expansion Memorial Arch and its grounds with the downtown district of St Louis, Missouri (bridging the 'trench' of Interstate Highway 70), and provid-



The ENI Building forms part of the EUR district in Rome, built by Mussolini to mark the 1942 World's Fair. Dating from early 1960s, the building is an Italian version of the International Style, modular, slab-like and indifferent to context. Three architects – Jean Nouvel, Emilio Ambasz and Philippe Samyn – were recently invited to make proposals for refurbishing and rejuvenating the building. Nouvel's proposal was the winner, but Ambasz's (shown here) is perhaps the most seductive, conjuring up a lush, dreamlike landscape of artificial nature that brings greenery back into the bleak city.

ing a proposal for a Museum of American Architecture. Further information and registration: Steedman Governing Committee Washington University in St. Louis School of Architecture One Brookings Drive Campus Box 1079 St. Louis, MO 63130-4899 Tel: +1 314 935 6293 Fax: +1 314 935 8520 Email: steedman@arch.wustl.edu Website: www.arch.wustl.edu/steedma

Opera House, Oslo

Registration and submission: to be announced

Prizes: to be announced

Fee: to be announced

Jury: includes Jüha Leiviska, Sigrun Aunan, Kari Nissen and Anna Maria Indrio

The Norwegian parliament has recently approved the construction of a new opera house for Oslo, in a decision that represents a major political boost for both opera and ballet in Norway. The site lies next to the fjord at Bjørvika, at the very heart of Oslo's waterfront. At around 35 000 square metres, the opera house will be Norway's largest performing arts building.

Further information and registration:

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Fax: +47 23 33 25 01
Email: nal@mna.no
Website: www.mna.no

National Gallery of Modern Art, Rome

Submission (first stage): 21 December 1999

Submission (second stage): 7 April 2000

Prizes: commission to build

Fee: none

Jury: includes Vittorio Magnago Lampugnani, Alvaro Siza and Margherita Guccione

Eligibility: Open to all European registered architects
This is a two stage competition for a 7000 square metre extension to the National Gallery of Modern Art in Rome to accommodate exhibition spaces, an auditorium, offices and storage areas. The project aims to extend and unify the

original 1911 gallery in the Borghese Gardens. The first stage involves the submission of a detailed curriculum vitae and evidence of design work. From this, eight architects will be chosen to develop preliminary proposals.

Further information and registration:

Franca Castri/Luciano Chianese
Soprintendenza Speciale Arte Contemporanea
Viale delle Belle Arti 131
00196 Rome
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Tel: +39 06 32298434
Fax: +39 06 3221579
Email: competition.gname@arti.beniculturali.it
Website: www.gnam.arti.beniculturali.it

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

Registration and submission: 17 March 2000

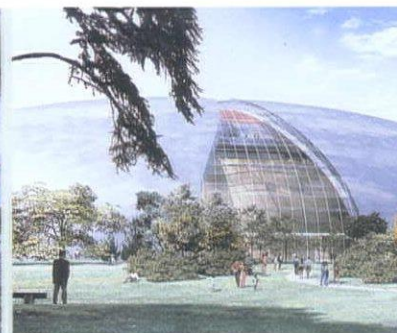
Prizes: first, UK£1200; second, £500; third, £200. Special 1st or 2nd year prize: £200

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 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 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



outrage

Paul Andreu's experience of designing vast monumental airport buildings has stood him in good stead for this competition-winning project for a bombastic National Theatre of China in Beijing.

Building airports is no easy task, and Paul Andreu has probably created more than anyone else. His first effort, at Roissy – the cylindrical Charles de Gaulle I – is probably the most confusing terminal in the world, for the circular shape means that travellers have no means of orientating themselves. Charles de Gaulle II, in which the gates are strung out in strips, tries to give some sense of location, but at the expense of interminable journeys, either on foot or in maddening lift-jack buses which slowly and creakingly trundle about.

Clearly, an architect of Andreu's capacity and talent cannot be limited to airports alone, and he has recently won the competition for the National Theatre of China, which is to be located in a lake behind the Great Hall of the People to the west of Tiananmen Square in Beijing, just south of the Forbidden City. A huge shimmering blob sits jellyfish-like in the middle of its pond: yet another addition to the menagerie of object buildings that form the new texture of the city's centre.

With his usual talent for ease and clarity of route, Andreu has arranged the approach under the lake, so that you have to go down, through a tunnel, and then up again. A bridge, though more direct and enjoyable, was presumably ruled out because it would have pierced the perfect epidermis of his blob.

On ascending into the building, you are greeted by a vast space and are immediately comforted by a familiar building type – the airport departure hall. The massive shapes of the opera house, concert hall and theatre are surrounded by the amorphous space of the blob. There is no sense of direction, orientation or place, none of the particular nor the individual. But, after all, this is China: perhaps Andreu has met his perfect client.

letters

AMERICAN RIPOSTE

SIR: Your remarks about US architecture in AR September were impertinent. You said that Williams & Tsien are 'very strange' because they have gained reputation not from 'the obscurity of their theories and unapproachability of their language, nor from flashy gestures and showbiz antics'. This sort of discussion reduces architectural debate to a shouting shop of generalizations. If American architecture is so bad, why do you publish so much of it?

I don't want to criticize Williams & Tsien, who appear to be good architects, judging from your pages. But your anti-intellectual stance seems ridiculous. Architectural culture would be greatly impoverished without the designs, books and papers of people like Eisenman, Tschumi, and Perez Gomez, or Vidler, Frampton, Alexander and Rowe (all the latter as I recollect émigrés to the US because the thin, arid soil of British academic and professional life could not support their talents).

As for 'flashy gestures', can you think of a building which has done more for a city than Gehry's museum in Bilbao? Its impact has put a dying provincial industrial town on the world map; and provided wonderful spaces in which the works of art are at home. Think of how architects like Cesar Pelli and Helmut Jahn (US immigrants both) have revived cities from London's failing Docklands to Kuala Lumpur.

I am not trying to be anti-British. You have some excellent architects. (But does Foster have to be such a hero? He can be pretty dull at times?). What I am trying to get at is your crude anti-Americanism, and anti-intellectualism. We know that architecture has always proceeded by a kind of synthesis of theory and practice. It is wrong of you to condemn American theorists out of hand because they are difficult to understand. Of course architecture is difficult to write about because it is such a complex subject, and its manifestations are dumb in linguistic terms. We should be thankful that some people are at least trying to grapple with its difficulties, and are having an effect on what we see around us. And they are mostly American, or émigrés to that country. We should be grateful to the system that produced them.

Yours etc

JAN ZACOBY

Rotterdam, the Netherlands

DRIVING THE ARGUMENT

SIR: In his urbanistic methodology as applied to Barcelona (AR September p88), Oriol Bohigas omits one point of great importance; and that is of the city traffic.

He considers the Athens Charter and Le Corbusier's ideas among them 7V, as destructive elements of the character and the function of many European cities. But he does not make any suggestion on that point how to deal with it. He advocates justly for the public space in the city with its physical and social identity. This can be achieved, as he writes, among others through architecture; but architecture can be fully appreciated only at the pedestrian level on that desired public space. How to avoid here the enormous conflict between the automobiles invading that space and the citizenship longing for a wishful domain of human encounter.

Thus the greatest challenge to the Spanish cities, big and small, lays in defining human priorities and resolving them over the automotive and speculative, which create unhealthy densities of living and working quarters. This situation of course exists also in other parts of our 'brave', but not very 'new world'.

Yours etc

ADAM MILCZYNSKI KAAS

University of Navarra, Pamplona, Spain

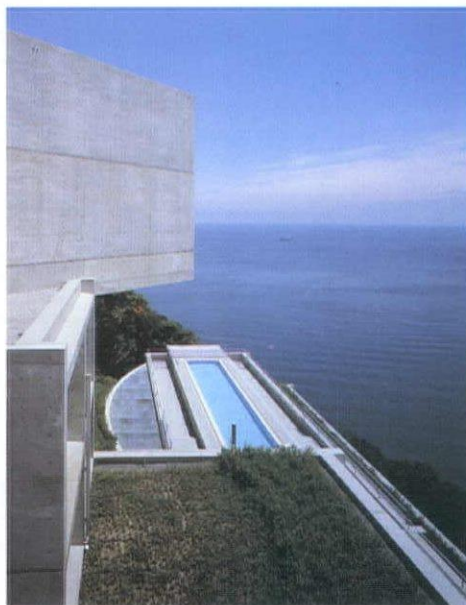
SCREENING WORK

SIR: It was curious to look over your October issue dedicated to working places. Large and genial common places are shown with beautiful photographs and almost informative drawings. But there was scarcely a glimpse of the dreaded screen before which we all sit (and on which I write this). If you do such an issue again, you must concentrate on the individual workplace as well as the general.

Yours etc

PETER ARMAND

Copenhagen, Denmark



Seductive serenity – Tadao Ando's corporate seminar house near Kobe: refuge from the real world of work.

DEVELOPING THE WORKPLACE

SIR: In AR October, you rightly return to the subject of working places. But your coverage almost adds to despair. It is clear that the good (on the whole) buildings you show have been made by individual clients for their own use. The vast volume of workplaces are built by developers who have no direct interest in the social relationships that take place within them. They could not care less about 'making places for people on the gritty windswept plains' (p31) of the modern open-plan office or factory.

When will you face up to the realities of the contemporary world?

Yours etc

EGON PERLITZ

Berlin, Germany

CASSON PASSION

SIR: I would like to add to your appreciation of Hugh Casson (AR October, p37). I met him once when I was a young man and he changed my life. You represent him as a man of charm. The great thing was he combined charm with passion – a passion for architecture, which he imparted to me, which continues to this day.

Yours etc

JAMES BROWN

Birmingham, England

postscript

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 2000, Interbuild will for the first time have a major proportion of Continental exhibitors as well as British ones. Over 1000 companies are now committed to exhibiting; news of latest exhibitors are found on www.interbuild.com/

Each month, the AR will publish an Interbuild update.

ERRATA

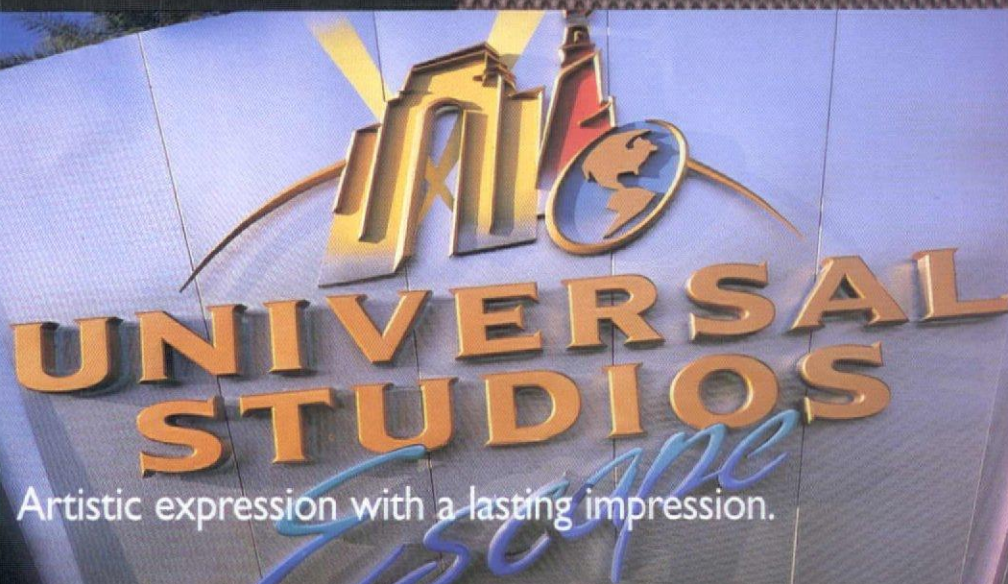
The left hand picture on November contents page was Bedmar & Shi's housing in Singapore, and not Koning Eizenberg in Santa Monica.

Voitto Niemelä took pictures 1, 2, 3 & 4 of the Helsinki housing, AR November, pp42–46.

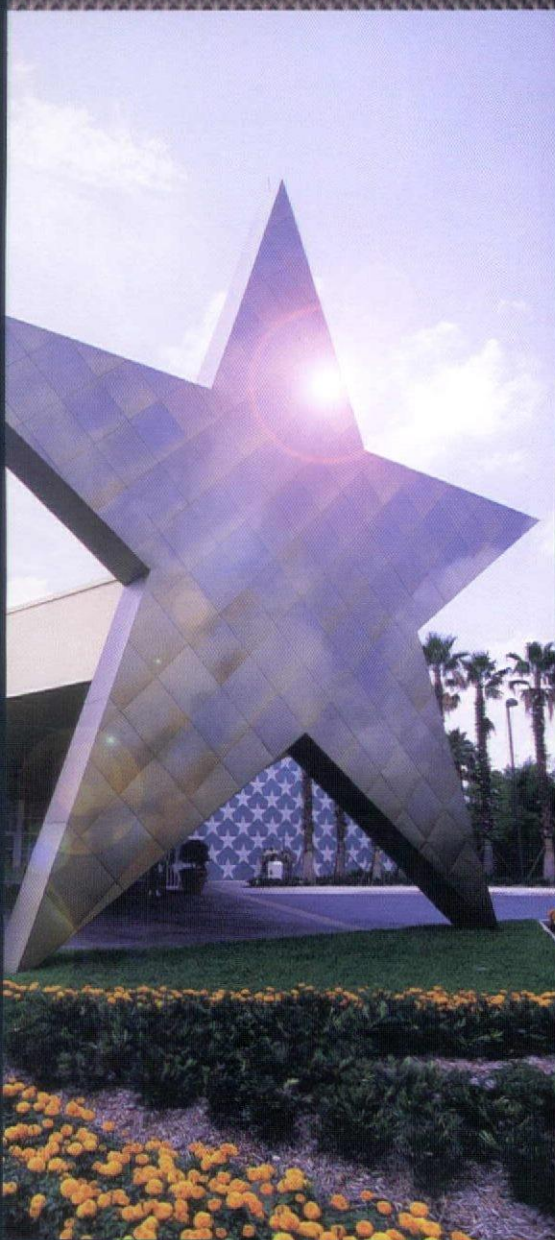
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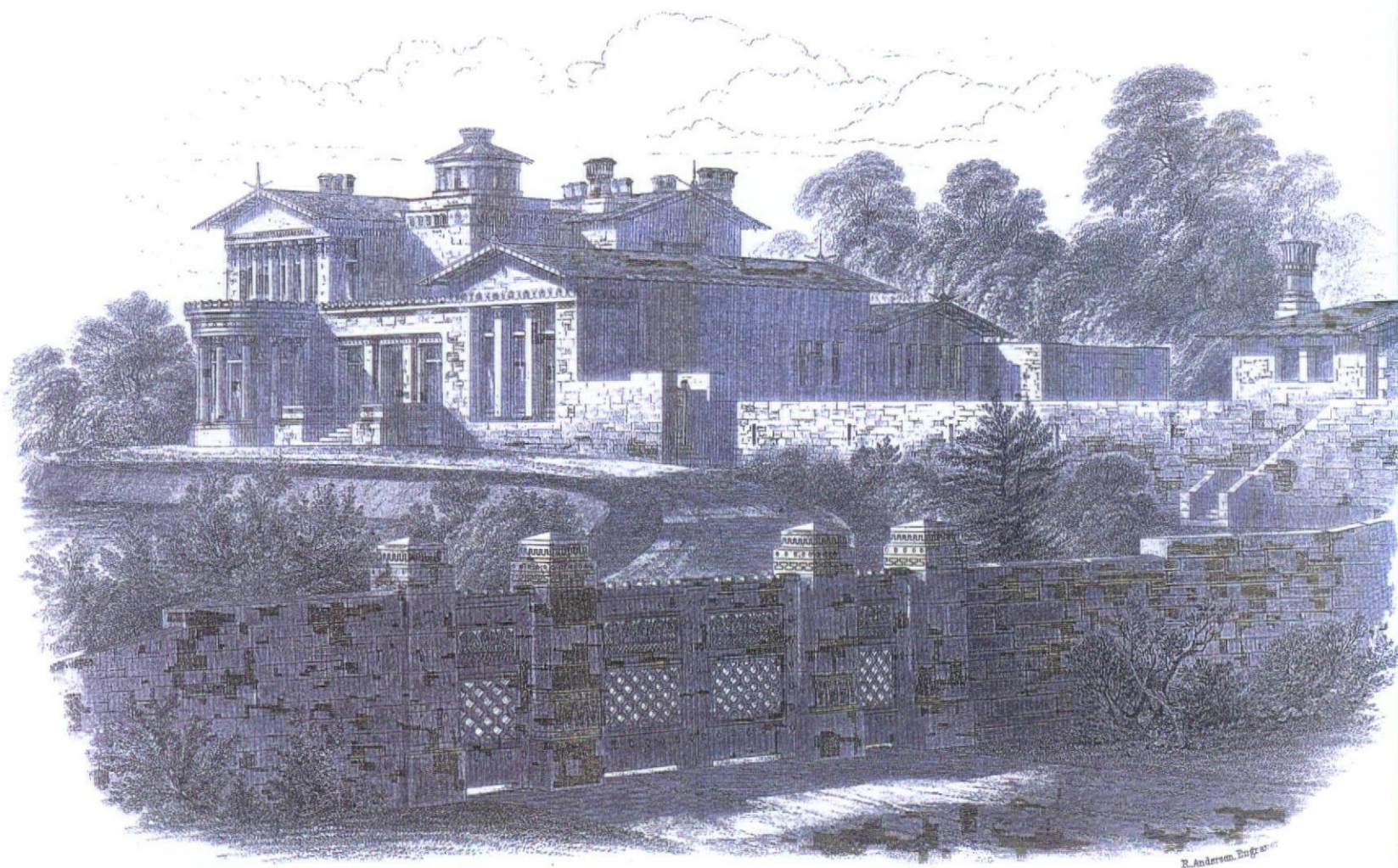
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Perspective engraving of Thomson's Holmwood Villa, Netherlee Road in Glasgow, originally published in *Villa and Cottage Architecture* (1868). Built between 1857 and 1858, Holmwood sums up Thomson's ideas on domestic architecture and expresses them in an astonishing creation. Holmwood's cupola is immortalized on the reverse of the £20 note (below).

letter from glasgow

Through an ambitious and varied year-long celebration of architecture and design directed by Deyan Sudjic, the city of Glasgow has been the (often recalcitrant) subject of much creative and political effort to improve it. Gavin Stamp reports on the results.

I am scarcely the best person to give an objective view of Glasgow's Year of Architecture and Design as I was so much involved with what even others admit was the great success of the year: the Alexander Thomson exhibition. But I have the virtue of being both an outsider and an insider, and as an immigrant, a resident non-Glaswegian, I can see beyond the constant campaign of denigration, of carping, of satisfaction in failure, which has characterized some local opinion and the reporting of the local, deeply provincial press. Resentment there has been that so many who run 1999 were imported from London, this, and the old Scottish trait of hating success and the new Glasgow tradition of celebrating mediocrity, together with Edinburgh's deep, deep hurt at

losing the Arts Council's accolade to its rival, has festered. But all that matters is whether the Glasgow 1999 team has served the city well or badly and, on the whole, I think they have done well – despite having had to cope with tight budgets and ghostly local politics.

The Year of Architecture and Design was intended to 'pull architecture and design out of the professional ghetto and to provide a full programme of events and exhibitions that will involve the whole community and leave a lasting legacy'. It has certainly made an impact on the city: banners bearing the faces of Aalto, Wright and Mies as well as Mackintosh and Thomson hang in George Square while the face of Greek T also appears on the Clydesdale Bank's £20 note (the only British architect other than Wren to receive such an accolade). But successful publicity is not the whole story: the principal vehicle for interesting the public has been exhibitions and while some have drawn the crowds, some have not. It was brave, if foolish, to put on *Vertigo: The Strange New World of the Contemporary City* – a show still coming from well inside that ghetto – in February in a disused cast-iron market hall in the Merchant City, and the visitor figures reflect this, even if it has been one of the virtues of 1999



Portrait of Greek Thomson on the £20 note issued by the Clydesdale Bank to mark Glasgow's Year of Architecture.

that something has gone on in every month of the year – including the bleakest.

Architecture of Democracy at the McLellan Galleries also failed to draw in the crowds, and that was a great shame as it was a fascinating as well as cleverly designed show full of new and unexpected material – photographs, models and drawings of strange parliament buildings whose existence I had never suspected. Happily, it is to travel elsewhere: it deserves to. Similarly, attendances at the *Homes* exhibition at the *Homes for the Future* site were way below estimate but it was always going to be difficult to get people out of the city centre to Glasgow Green. Besides, much more important is the fact that all the flats and houses – by Rick Mather, Ian Ritchie, Ushida Findlay and local

architects like McKeown & Alexander – sold before the show opened.

Homes for the Future is Glasgow's modest Weisenhofsiedlung, and it was no mean triumph to have persuaded housebuilders and the planning department not to build the usual run of orange brick, vaguely Post-Modern blocks that disfigure much of the city but to try something different. Walking to the opening on a cold wet day in June, I turned a corner to be confronted by the dazzle of white amid the usual ugly brick and decayed stone and suddenly understood how exciting the Modern Movement must have seemed in the '20s. I was also reminded of John Summerson reviewing the new Churchill Gardens and writing that he was surprised not to hear German spoken in the streets, for the development is really a piece of IBA of the 1980s, transported from Berlin. Never mind: Glasgow needs a bit of such sophistication, even if 15 years late, although the buildings will not be white for long, and the finishes are nowhere near as good as they ought to be.

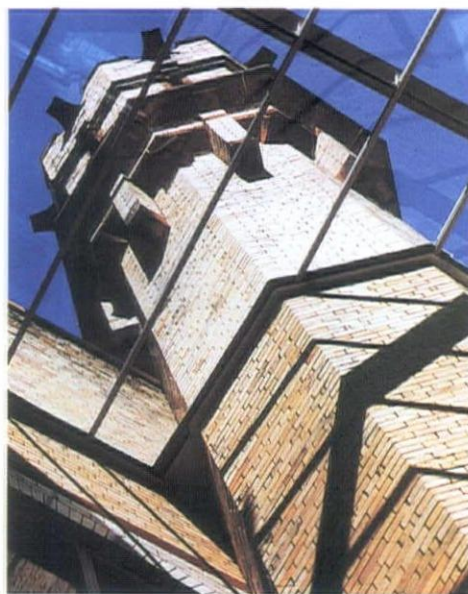
The most successful exhibitions – apart from *Food: Design and Culture* – were *Frank Lloyd Wright and the Living City* and *Alexander Thomson: The Unknown Genius*, and quite right too (not for nothing do many visitors comment that Holmwood, Thomson's finest villa, now open to the public, looks like a Prairie School house). But Wright, like Aalto and Mies and much else, was imported, whereas Thomson was a home grown exhibition about a local hero – something very necessary in the programme. Naturally I think it much to 1999's credit that, after years of abuse to his creations, poor old Greek T was celebrated and that Murray Grigor and I were asked to put the exhibition together. Not that Thomson was ever 'unknown', which is why Glaswegians came to see it, as well as

many from outside, bringing the attendance figure to over 70 000 – way over the estimate.

Thomson was the first exhibition in The Lighthouse – 'Scotland's Centre for Architecture, Design and the City' – which is the other permanent architectural legacy of 1999. It is the conversion and enlargement of the old Glasgow Herald building detailed by the young Mackintosh when assistant to Honeyman & Keppie (though that is not the story now told) cleverly contrived by Page & Park and executed with great flair despite severe constraints. Escalators whizz visitors up to the exhibition galleries and the viewing platforms above, and already the Lighthouse has become a vital part of the cultural life of the city. My complaint (apart from there being too much glass) is that the politicians foisted an over-designed and under-filled Mackintosh Interpretation Centre on the institution, on the tired old assumption that Toshie equals tourism equals money.

What Glasgow really needs, of course, is a Glasgow Interpretation Centre: something like the Chicago Architecture Foundation or the Building of Bath Museum, for – as the discerning visitor knows – there is much more to see than Mackintosh: more than Thomson, even, what with Salmon and Burnet and Sellars and Hamilton and Wilson and Coia and Andy MacMillan and Isi Metzstein, and the others who have made this fascinating, exasperating city so distinctive. Sad, therefore, that the largest building to open this year is the Buchanan Galleries shopping centre, a big lump of vulgar commercial dross, which sailed through planning with ease, making me pessimistic about the Year of Architecture and Design leaving a permanent legacy in the minds of the politicians and planning officers.

GAVIN STAMP



Mackintosh's old Glasgow Herald building revived by Page & Park as a new centre for architecture.



Housing by Elder & Cannon, part of the visionary and successful *Homes for the Future* development.



january

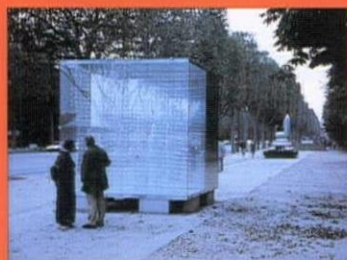
The notion of sustainability, of the need for humankind to try and evolve some kind of harmony with the natural world becomes ever more imperative. Architecture has a crucial role to play in striving to attain this equilibrium, but it is clear that attitudes must change and technology evolve if the vision of a pragmatic and sustainable future is to be realized. In January, we look at how architects and engineers are beginning to evolve new ways of handling space and natural forces to generate innovative forms of buildings which both conserve energy and offer a rich potential for human experience.

Renzo Piano's ongoing investigations into how technology can be reconciled with nature have always had a compelling relevance to wider issues of ecology and sustainability. We examine his new design centre for Daimler Benz at Sindelfingen, which aims to minimize energy use and provide a humane yet efficient working environment. In Germany, green sensibility is perhaps at its most evolved and is manifest in a constant flow of innovative and exemplary buildings. We also look at Bothe Richter Teherani's factory for Tobias Grau near Hamburg and Brenner & Partner's Max Planck Institute in Dresden.

In Prague, Eva Jiricna has designed a new greenhouse structure in the grounds of the historic castle that reinterprets archetypal forms and traditional methods of environmental control. In Cape Town, new visitor facilities for Kirstenbosch Botanical Garden by David Lewis form a discreet intervention in a precious landscape. And as part of a series of occasional articles on building technology, Mark Whitby of engineers Whitby & Bird considers recent advances in photovoltaics. All this plus the usual stimulating mixture of Interior Design, View, Delight, House and Design Review. Start the new millennium by obtaining this plus 11 other equally enlightening issues by completing the enclosed subscription form or from:

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design review



- 1 Located at the east end of the Champs Elysees, the impassive cube of *Technolace* forms part of an impressive and accessible public sculpture exhibition.
- 2 The seductively glowing cube at night, a sparkling matrix of light.
- 3 Detail of the arrangement of fibre optic strands. The intricate swirling patterns recall traditional Finnish lace.
- 4 Initial concept drawing.

As part of France's millennial celebrations, the city of Paris has organized a major international exhibition of contemporary sculpture – Les Champs de la Sculpture 2000. Rather than being closeted in a gallery, the work of 52 artists (including Tony Cragg, Keith Haring and Nam June Paik) forms an impressive public display along the eastern section of the Champs Elysees. Freely combining elements of landscaping, collage, painting and electronic arts, many of the pieces reinterpret the conventional definition of sculpture. *Technolace*, by young Finnish artist Helena Hietanen, working in collaboration with architects Mikko Summanen and Mikko Heikkinen, is one such project.

Housed in an aluminium and glass cube, *Technolace* is an exquisitely shimmering light sculpture which imaginatively exploits modern fibre optics and different kinds of

reflections. The cube is divided into two equal parts. A transparent glass case encloses an intricate lightweight lattice fabricated from hundreds of thin optical fibres. Light streams through the lattice creating magical, sparkling reflections that ripple and scintillate around the glass box. The delicate mesh of circles, loops and swirls recalls Finnish lace-making, a craft traditionally practised by women, and the radiating light evokes Finland's long, blissful summer nights.

Individual fibre optic strands are grouped into eight bundles connected to halogen light projectors set behind the glass. Along with air-conditioning systems, filters and timers to control the intensity and colour of light, the projectors are enclosed in an aluminium casing, supported by a tubular aluminium frame. The frame is constructed using simple bolted connections, which

facilitates assembly and demounting. All components are light enough to be lifted by two workmen, so minimizing manpower.

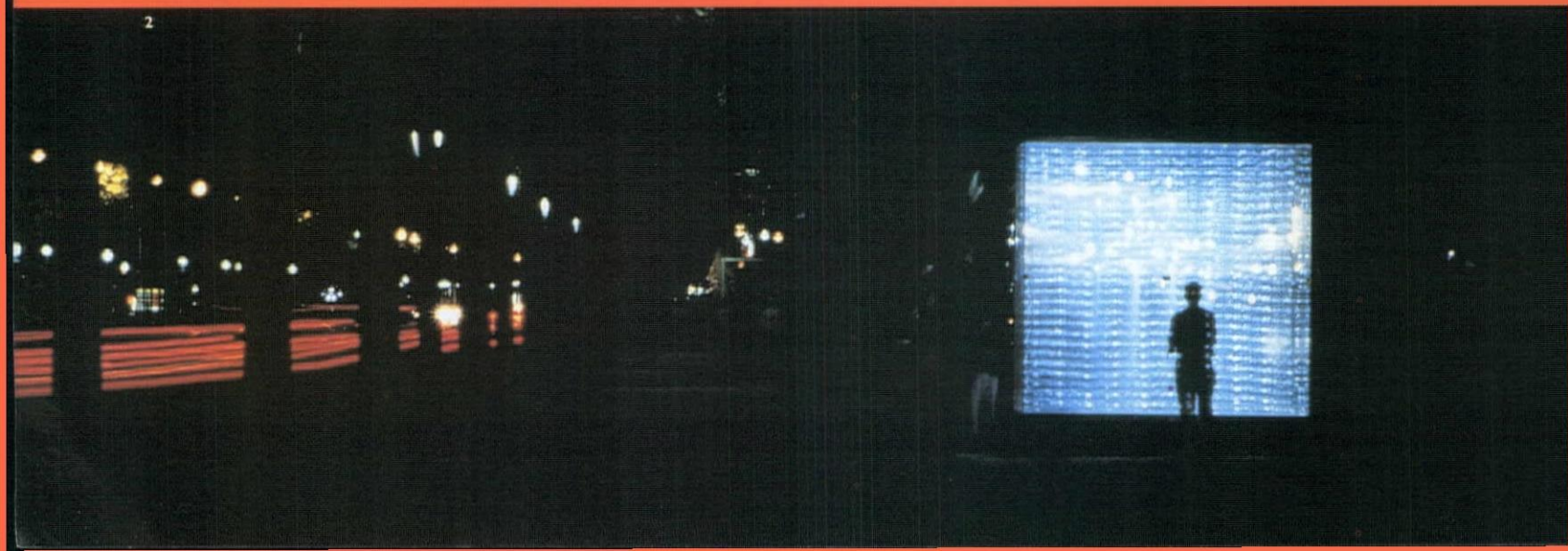
During the day, the sculpture is a passive, solid cube, its smooth surface of glass and aluminium reflecting the surrounding street life. As dusk falls, timers activate the projectors and light slowly pulsates through the fibres. The glowing mesh combines with coloured light from cars and streetlights to give the sculpture a disembodied, ethereal quality. In the dark, the shiny metal becomes a weightless, reflective surface, generating new geometries and illusions of transparency. Viewed from different angles it forms a brilliant, beguiling matrix of light.

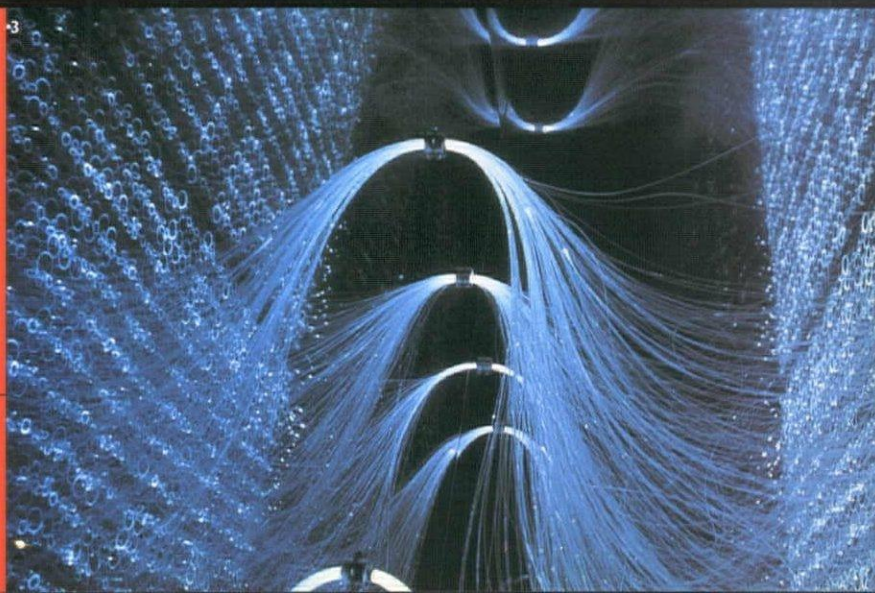
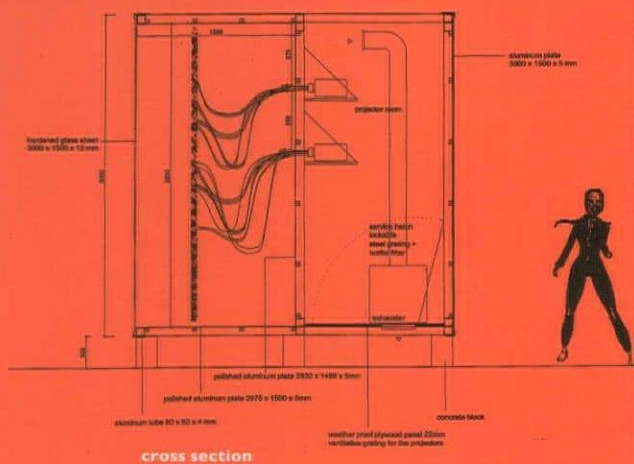
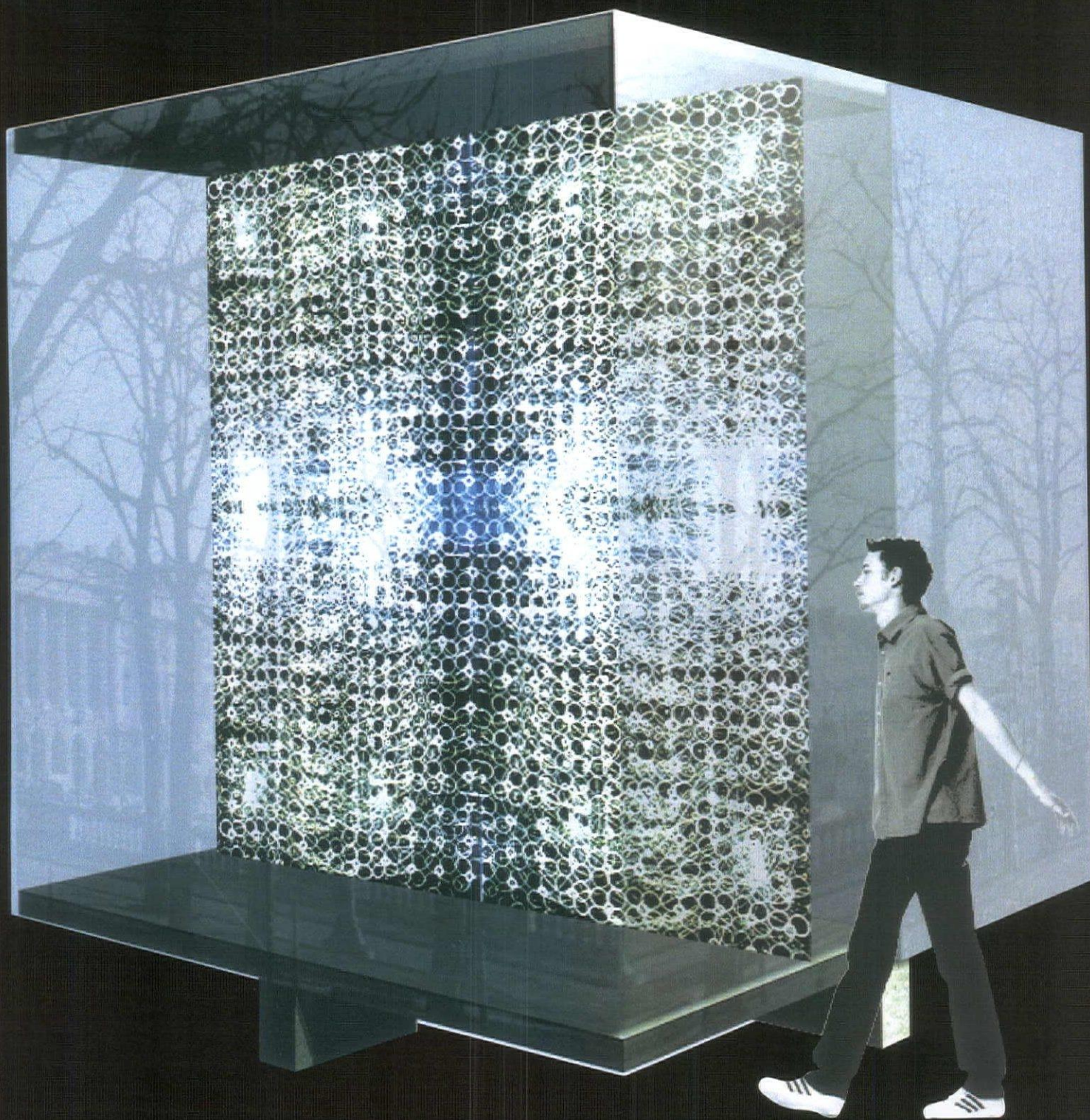
CATHERINE SLESSOR

Artist
Helena Hietanen
Architects
Mikko Summanen, Mikko Heikkinen

Combining craft skills and fibre optic technology, this dazzling installation forms part of a major sculpture exhibition in Paris.

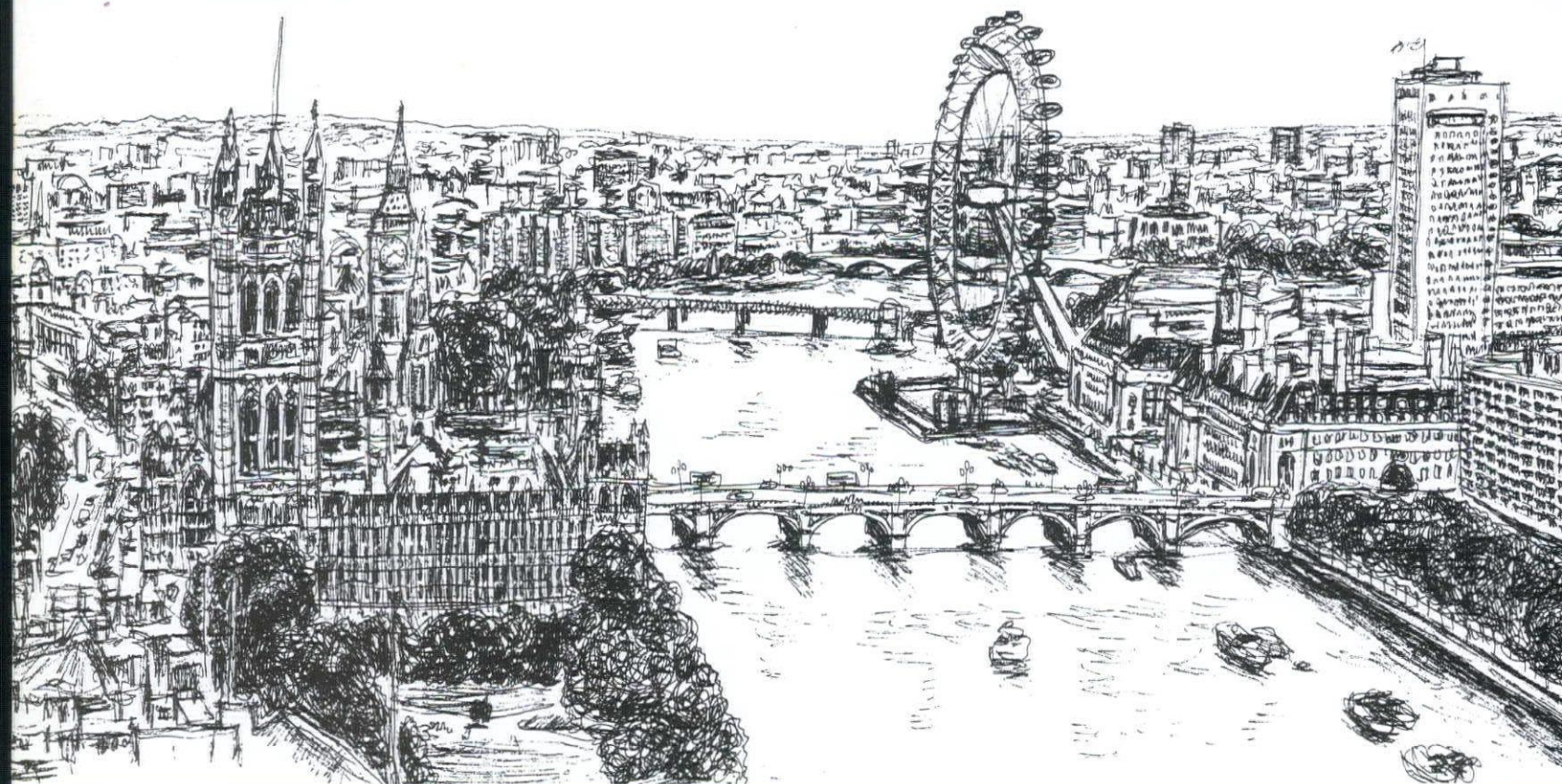
Light lattice





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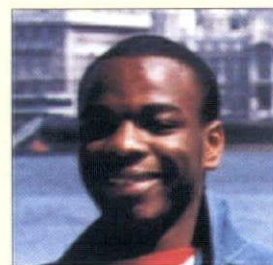
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**THE ARCHITECTURAL
REVIEW**


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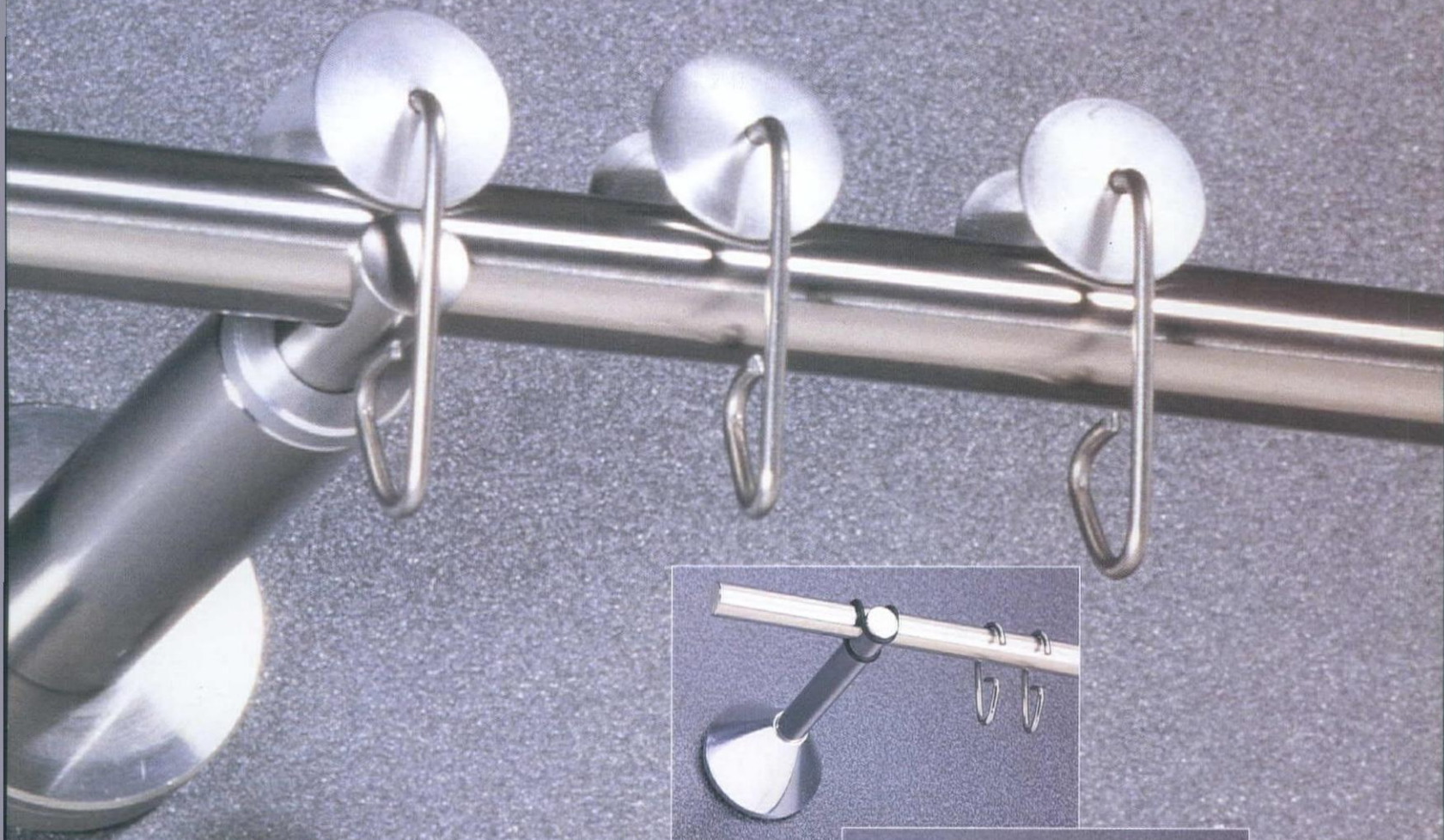
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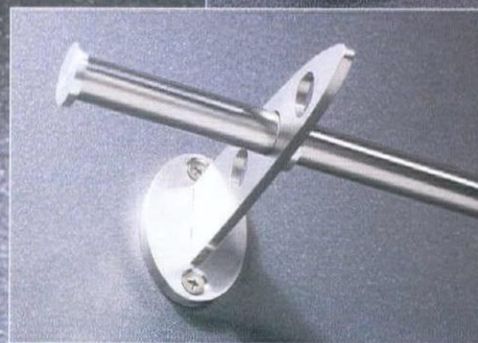


Stephen Wiltshire the autistic boy who amazed art critics with his ability to draw buildings after only a glance has long been a favourite with architects and designers. His talents have been showcased on television, books and exhibitions throughout the world. Stephen recently made headlines again for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

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THE AR+D AWARD,¹ WHICH IS INTENDED TO DISCOVER talent in an as yet generally unrecognized generation of architects and designers, attracted more than 900 entries from over 50 countries, ranging from India to Italy, Australia to the Arctic. Work submitted ranged from small domestic conversions to large public buildings, light fittings to landscapes.

In setting the terms for the Award, the jury² decided to choose 45 as the top age for entrants. This was because there have been too many clones of '40 under 40': exhibitions and publications of the work of 'young architects', in which people are selected on the strength of striking drawings or a sexy noodle bar. Because of the enormous length of training and apprenticeship, and the great difficulties of finding a suitable platform on which to practise with clear personal expression, it is often extremely difficult for a lot of people to produce anything of their own before they are 45.

At first, entries seemed to fall into six rough categories.

First, houses, of which there was naturally a large number from architects of the age group, who often start their independent careers with houses.

Second, other buildings of all kinds, ranging from large commercial complexes (often presumably by young architects working in large offices) to small galleries.

Our third apparent category was working with old buildings, another naturally large section for the generation.

Our fourth category was interiors – again an area of strength.

The fifth proposed category was products, and submissions ranged from a beautifully made child's cradle to a wild motorway bollard in the form of a twisted car tyre, from bed sheets which retained thermal images of sleepers to very chaste light fittings. There was much invention here but, sadly, no entries quite got over the final hurdle.

Our sixth category could be called nothing else than 'other', but it was splendidly varied: including bridges, landscapes, and monuments.

While these categories seemed to work for a while, they broke down under examination. Obviously, for instance, old buildings and interiors overlapped; a house could incorporate a studio; an installation could be a monument – like the extraordinarily poignant walking Finnish barns by Casagrande & Rintala (p58). The work in front

of us could not be pigeon-holed so simply – it was clearly impossible to make prizes by category. Another strategy had to be evolved.

We were rather overwhelmed. After much effort, we had a preliminary selection, but it was not small. Massimiliano Fuksas wisely proposed that we should spread the discretionary element of the award as far as possible to recognize the range of excellent work. So we decided to give 21 prizes in all: one first prize of £5000, as required by the Award conditions, and 20 equal other premiums. We were all impressed by the quality of the final 150 or so entries. We could easily have opted for 31 or even 41 prizes, but had to stop somewhere. We crawled over the floor (there were far too many schemes to put on screens). We lectured to each other. We sat, looked, discussed and thought.

IN RETROSPECT, THERE were factors common to most premiated schemes. Many were small, because small work is what most architects start out with, though there were spectacular exceptions like the library in Bangalore, India by Chandavarkar & Thacker Architects (p64), the Budapest office court by Mihály Balázs (p72) and the cultural centre in Nuuk, Greenland by Schmidt, Hammer & Lassen (p46). All these were important urban statements, attempting to humanize and make more gentle unpropitious circumstances.

A second tendency was to manipulate means economically: architects starting independent careers usually have pretty limited budgets. There were exceptions like the Munich jewellery shop by Landau + Kindelbacher (p70) but, even there, it could be argued that the relatively expensive materials were carefully honed and used minimally for maximum effect. In general, there was a fierce degree of commitment to using readily available materials and construction techniques. The strange properties of polycarbonate sheeting for instance were explored in several of the Japanese entries, notably in Katsuyasu Kishigami's villa in Imazato (p75); vernacular galvanized corrugated steel was celebrated by Stephen Atkinson in his Louisiana house (p67), while Engelen Moore ennobled plasterboard and blockwork in the Sydney studio (p76). Shigeru Ban brought revolutionary imagination to bear when he used a previously unconsidered material, cardboard, in his Kobe church (p71). In parallel with

EMERGING ARCHITECTURE

Response was astonishing to the ar+d award, organized by The Architectural Review and d-line, the distinguished Danish ironmongery company. Peter Davey, chairman of the jury, opens this special issue on the results.

these cheap industrial products were explorations of readily available natural materials used with traditional simplicity, as for instance in the timber Colorado house by Todd MacAllen and Stephanie Forsythe (p45), and the stone primitive hut on the flanks of Mount Pelion by Katerina Tsigarida (p49). In a sense, the conversion of the Prague block by Lazzarini & Pickering (p56) with its thoughtful use of steel, practically the only decent craft still available in the Czech Republic, falls into this category too.

Initially, a third common factor seemed to be beautiful locations. There are some quite staggering sites, ranging from the top of an Austrian Alp (the ski lift station by Ute Wimmer-Armellini and Peter Wimmer, p53), to the flanks of Table Mountain in South Africa (the Miszewskis' house, p78) and the studio gallery at Fukuoka, Japan by Hiroyuki Arima+Urban Fourth which looks out from its boulder strewn slope over the paddy plain to the distant sea (p42). However beautiful the sites, I do not think that we were seduced by them (at least I hope not). In fact, numerous schemes on beautiful sites did not make it to the final 21. One of the chief reasons we chose the schemes seen on these pages is that they celebrated *genius loci* with invention and sympathy.

PLACE-MAKING WAS NOT limited to such beautiful locations. Sauerbruch Hutton have attempted to transform a tired industrial area of Berlin with their Photonics Centre (p54). Anin, Jeromin & Fitolidis are trying to give figure and dignity to a new commercial estate built on the ruins of nineteenth-century industry in Gelsenkirchen, Germany (p60). The Garcías are in the process of giving a rather nondescript little Spanish town a proper focus of civic life (p50). Martín Despang has attempted the task of giving each of the metro stations on the new Hanover Expo line identity using an admirably integrated and economical system (p68). On a completely different scale, Scott Marble and Karen Fairbanks have tried to give a sense of occasion to the inevitably dull business of queuing to get into a great institution (MOMA, New York, p63).

Of course, these groupings are not mutually exclusive: all overlap. Our choices of the final 21 were guided by a set of underlying principles which, though they were not articulated at the time, can per-

haps be suggested in retrospect. We were all convinced that building should have fine tectonic and constructional quality. We wanted to make an award to a building which had spatial qualities of notable kind. We were all, of course, committed to the ideal of ecological appropriateness, of greenness: to doing the least damage to the planet when building. We were concerned to find buildings which give a sense of placedness. We were concerned to ensure that, at its outset, the ar+d award should have commitment to improving human life: that it should not be simply concerned with form and the notion of architecture as an autonomous art.

The final choice of award winner was very difficult indeed, but clearly the Orphanage in Chhebetar in Nepal by Hans Olav Hesseberg + Sixten Rahlff with Eli Synnevåg (p38) fulfilled all our criteria. Further, and more importantly perhaps, it has a modesty and tenderness which few of the other entries achieved – though the other 20 were all close runners-up in one way or another.

This issue is devoted to the 21. We are sorry not to have been able to find space to show more of the entries, but we shall be showing some in future issues on other themes.

The award is to be annual. We shall be publishing details of next year's event shortly,³ and hope that response will be as rich, varied, imaginative and enthusiastic as it has been this time. P.D.

1 We worked in partnership on the project, and the Award was designed by Knud Holscher who designs all d-line's products. In addition to the object, there was a first premium of £5000. The remainder of the £10 000 total prize-money was distributed equally among the other prize winners. d line international partners are: Vola Vertriebs GmbH, Austria; MCH modern comfort home nv., Belgium; Carl Fa-s, Denmark; TAMSALE OY, Finland; Euxos Diffusion S.A., France; HIGH TECH Vertriebs GmbH, Germany; EXPO Ltd., Greece; Tung Fat Ho Building Material Limited, Hong Kong; Aseta ehf., Iceland; Architectural Hardware Limited, Ireland; **d line italia** srl, Italy; Sugatsune Kogyo Co. Ltd., Japan; ABS Marketing Sdn. Bhd., Malaysia; AXA Stenman Holland B.V., The Netherlands; Dizain interior as, Norway; Hamburg International Sales Corp., Philippines; Philman Commercial Inc., Philippines; Carvalho, Bastista & Ca. Lda., Portugal; Architectural Building Supplies Pte. Ltd., Singapore; MODUL BESLAG Kungsbacka AB, Sweden; Beschläge U.S.W., Switzerland; Allgood Holdings Ltd., UK; Handrail Design Ltd., UK; MRH Marine Ltd., UK; Norup/Clarke Inc., USA

2 Theo Bjerg, Professor of Architecture at the Royal Academy, Copenhagen; David Chipperfield, principal of David Chipperfield Architects, London; Massimiliano Fuksas, principal of Massimiliano Fuksas Architetto, Rome, Paris and Vienna; Billie Tsien, principal of Tod Williams Billie Tsien & Associates, New York (with Tod Williams). And me.

3 Developments via email: info@arplusd.com or our website: www.arplus.com

HANS OLAV HESSEBERG + SIXTEN RAHLFF WITH ELI SYNNEVÅG HIROYUKI ARIMA + URBAN FOURTH TODD MACALLEN, STEPHANIE FORSYTHE SCHMIDI, HAMMER & LASSEN KATERINA TSIGARIDA PAREDES | PEDROSA ARQUITECTOS WIMMER-ARMELLINI ARCHITEKTURBÜRO SAUERBRUCH HUTTON ARCHITECTS EN CLAUDIO LAZZARINI + CARL PICKERING CASAGRANDE & RINTALA ANIN JEROMIN FITOLIDIS & PARTNER SCOTT MARBLE + KAREN FAIRBANKS CHANDAVANAN & THACKER STEPHEN ATKINSON DESPANG ARCHITECTEN SHIGERU BAN MIHÁLY BALÁZS KATSUYASU KISHICAWA ENGELLEN MOORE ANYA + MACIO MISZEWski LANDAU + KINDELBACHER

ar+d **OVERALL WINNER**
ORPHANAGE, CHHEBETAR, NEPAL
ARCHITECT
HANS OLAV HESSEBERG AND SIXTEN RAHLFF
WITH ELI SYNNEVÅG

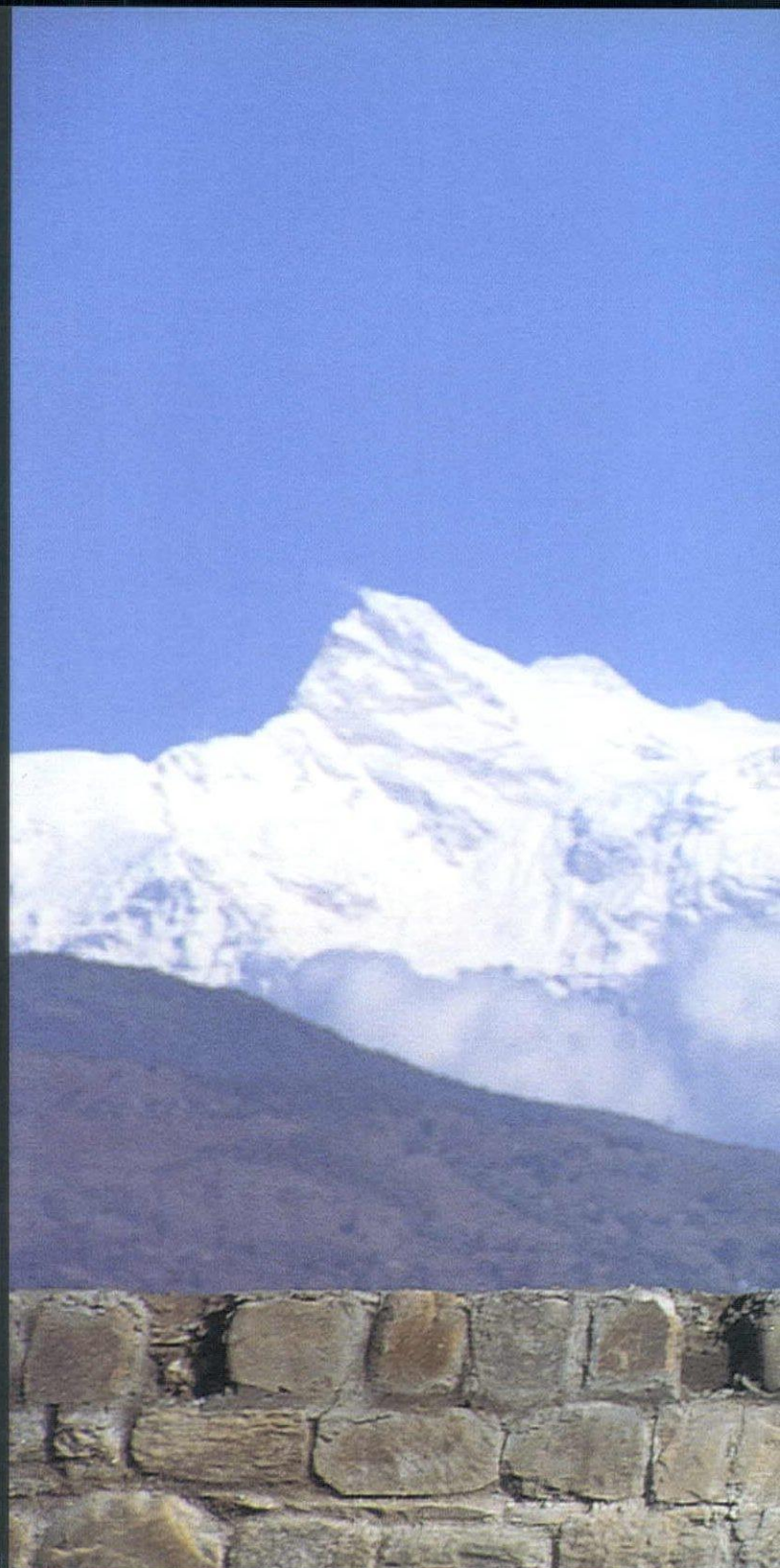
HIMALAYAN PEAK

A small building made in one of the poorest countries in the world by young architects from one of the richest won first prize for its sensitivity to people and the earth.

Chhebetar is a village in the Gurkha country, six hours' bus journey north-west of Kathmandu. In the foothills of the Himalayas, it is 500m above sea level and so enjoys a subtropical climate with hot summers and mild winters. Behind it rise the vast jagged white shapes of the mountains, awesomely defining the horizon.

Potential funding for an orphanage was found from European and American donors, and the community decided on a

sloping site above the village fields. At this point, the Norwegian architects (who were then still students in the Bergen School) became involved. When they first visited the settlement in 1994, they found that a crude design for the orphanage had been acquired: a rectangular concrete block containing all functions. They studied local traditions, materials, technology and resources, and produced a radically different proposal.

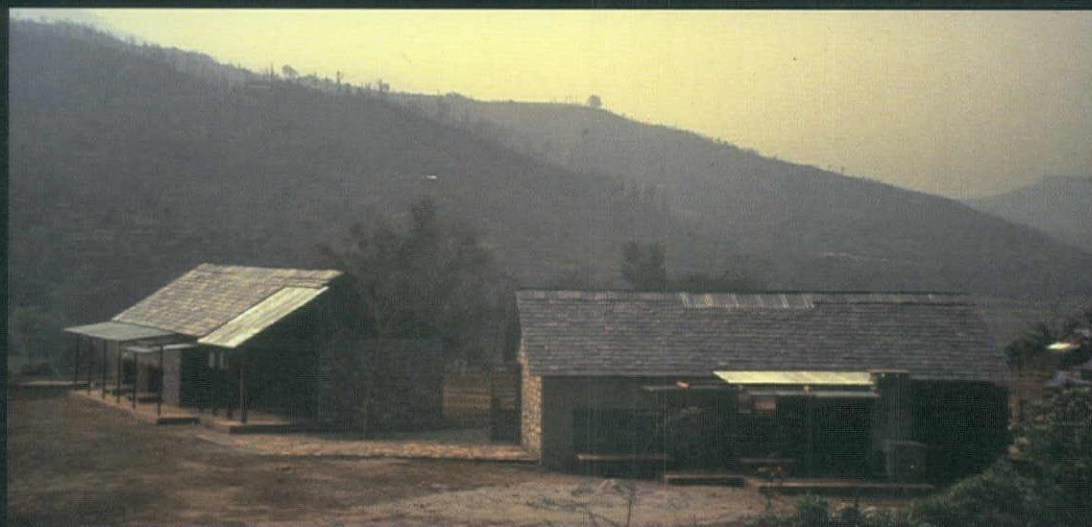


3





5



- 1 Outdoor bathroom.
- 2
- 3 Blue-grey slates echo the sky.
- 4
- 5 Buildings made by local community.
- 6
- 7 Scale appropriate for small children.
- 8
- 9 First phase: dormitory and warden's house from north.

ar+d **OVERALL WINNER**
ORPHANAGE, CHHEBETAR, NEPAL

ARCHITECT

HANS OLAV HESSEBERG AND SIXTEN RAHLFF
 WITH ELI SYNNEVÅG

In contrast to the original design, the one produced by the Norwegians put different functions into several interlocked small buildings. This allowed small open spaces to be created between the blocks: playground, garden, private court; they are sheltered from the elements and open to the staggering views. In autumn 1995, Hesseberg and Rahlff returned to the village and worked for six months on the site, helping to complete the first phase of the complex.

The place is set on the upper part of the site, with the latrines on the top of the slope, so grey water can be piped down to the fields below, welcome in times of drought. Also at the top of the site is the biogas tank, where methane is produced from human waste and piped down to the kitchens. Almost all cooking in the area is fuelled by wood, and the resulting deforestation is leading to erosion and denudation. The biogas installation is intended to act as an example to the community.

The most plentiful material in the area is stone, and the architects decided to use it as much as possible. They made massive stone walls to the south and west of the complex to protect it from the sometimes burning heat of the sun. The stone acts as a thermal flywheel, radiating solar heat to the interiors at night and early morning. To the north and the mountains, from where cooling winds come, are lighter walls. Big sliding doors open in clement weather. Transparent corrugated plastic is combined with translucent plastic fabric to allow as much light to penetrate as possible. Flaps which are part of the walls at night fold up or down to become sunshades or benches during the day.

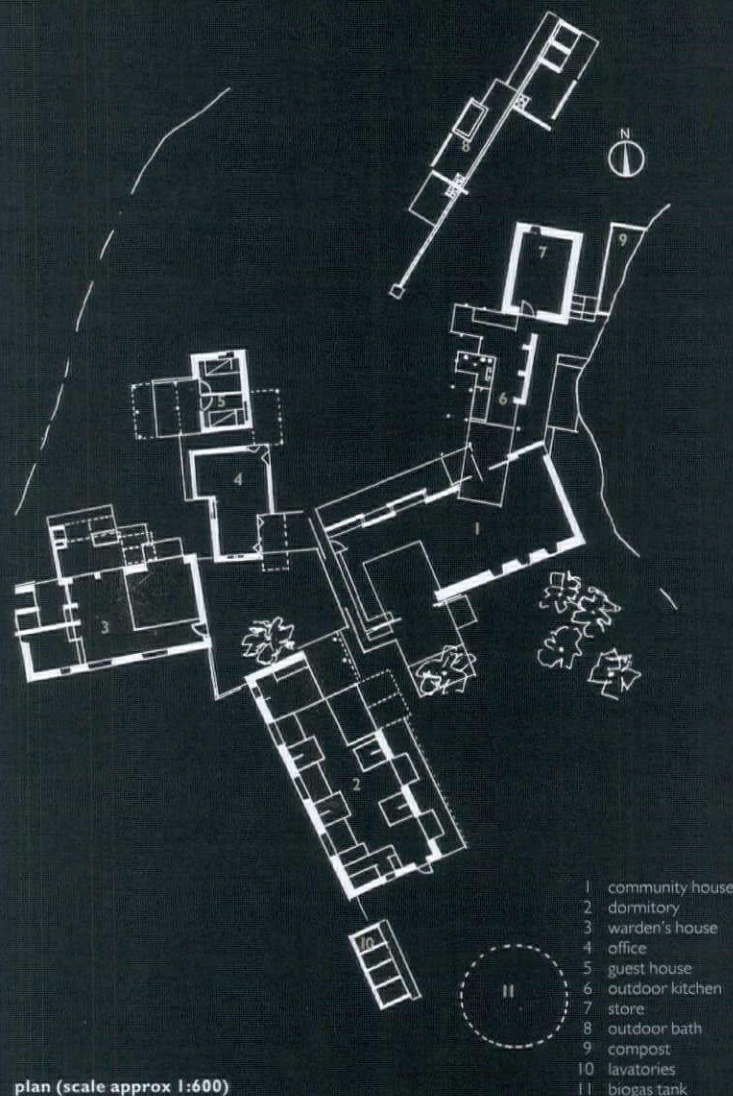
Nepal. They are the symbolic connection of humans to earth, and are usually made on several levels, as they are in the orphanage. Covered in local tiles, they offer places to play on, or areas which can become personal territory. Just as the floors' terracotta tiles are analogous to the red earth, the roofs with their blue-grey slates are echoes of the sky.

Traditional constructional materials and techniques have been carefully married to modern ones. Timber from nearby woods was brought to the site by hand and cut and planed, often with home-made tools, to make door and window frames. To reduce timber sections, rafters were trussed with steel wires. Stone walls have concrete ground and capping beams to defend them against earthquakes. Yet, while the concrete may have been relatively new, the stones themselves were prepared in traditional fashion, by laboriously hacking rounded river boulders flat so that they could be incorporated into rectilinear masonry.

Ancient and modern, open and closed, heavy and light, the little orphanage, made with thoughtfulness and poetry by very young architects from one of the richest countries in the world for people of one of the very poorest, touched all the jury. And in our different ways, we all agreed that it should be given first prize. Not because it is easily adaptable as a model directly, nor because its forms and spaces should be copied. But because it shows essential, appropriate architectural imagination, realized with the greatest economy.

Architects

Hans Olav Hesseberg and Sixten Rahlff with Eli Synnevåg's participation in preliminary project at Bergen school of architecture.



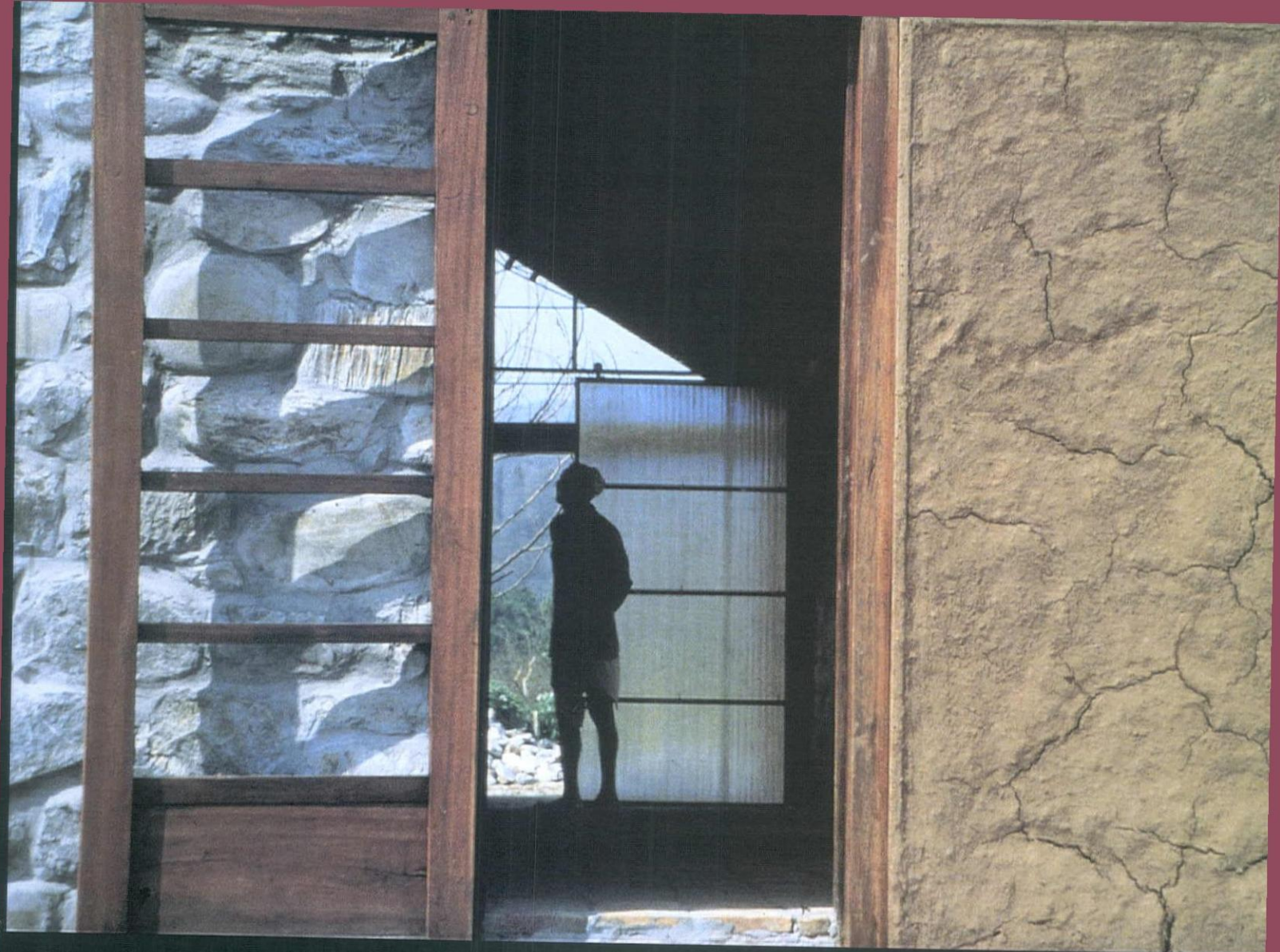
plan (scale approx 1:600)



6.7 Materials, ancient and modern, chosen for their thermal and light transmissive qualities: stone has thermal mass; plastic lightness. Mud and timber was an experiment with tradition.

8 Timber, in short supply, was used in most economic way possible: hence trussing of rafters with steel wires. Floors change in level to give individual territories.

9,10 Flaps fold up or down to become sunshades or benches during day but are closed at night.



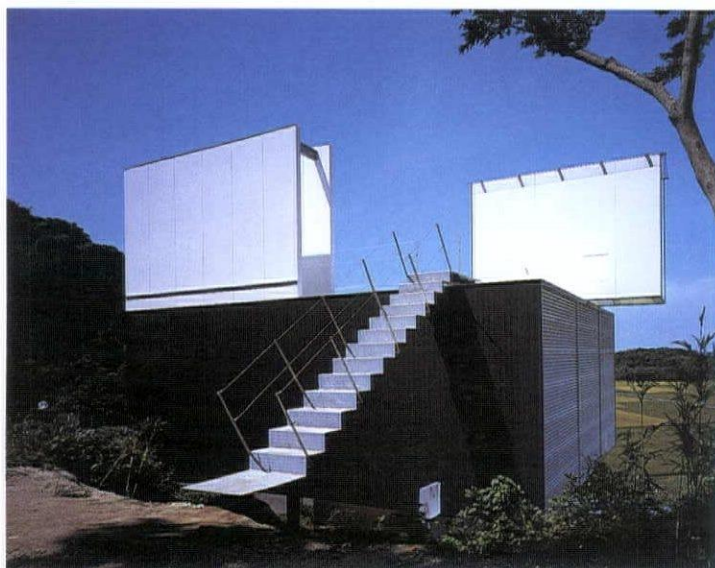
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10



ar+d PRIZE WINNER
ATELIER AND GALLERY,
FUKUOKA PREFECTURE, JAPAN
ARCHITECT
HIROYUKI ARIMA + URBAN FOURTH

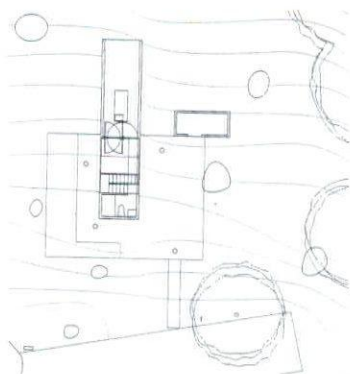


ARTISTIC DEVICE

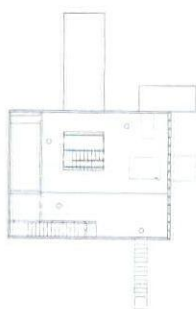
Touching the ground of its marvellous landscape lightly, this gallery-studio explores space and light with economy of means.

On a rocky hillside overlooking a paddy-covered plain and the distant bay of the Genkai-nada sea on Kyushu, the most southerly island of the Japanese archipelago, the atelier-gallery for an artist is five cubic volumes, climbing about 17m of the slope. The artist wanted a space for the public to view her works while she could, if need be, work in private in her studio.

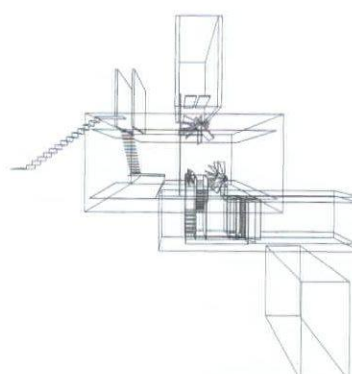
The gallery (for concerts and readings when not being used for exhibition) is the topmost volume, luminous and calm. On its roof is a terrace. Apart from offering panoramic views of plain, distant sea, and mountains behind, this level is an outdoor exhibition area which includes a glass showcase. Light can be introduced down through this transparent device into the



atelier level (scale approx 1:400)



gallery level



perspective showing light flaps

- 1 From south-east, with inner stairs arriving on roof top left. External showcase projects over bulk of gallery right.
- 2 Stunning landscape on which building sits with great delicacy. Looking through stainless-steel mesh to gallery.
- 3 Top terrace can be used as outdoor gallery.



ar+d PRIZE WINNER
 ATELIER AND GALLERY,
 FUKUOKA PREFECTURE, JAPAN
 ARCHITECT
 HIROYUKI ARIMA + URBAN FOURTH



middle of the gallery through an adjustable ceiling flap. Gallery and atelier are separated by five similar rotatable flaps which allow different degrees of interpenetration between the two. It is a subtle building, allowing many nuances of use and perception.

It sits gently on the slope, its structure arranged to disturb nature as little as possible – white volumes are lofted off the hillside on columns irregularly placed to avoid the native rocks. Materials

are ordinary for Japan: cedar planks, fibre-cement boards, corrugated polycarbonate sheet and 'tin plate'.

We were all impressed by the gentleness of the design. There were worries about the craftsmanship, and a degree of over-elaboration in the form, but it is a fine building for all the niggles.

Architects
 Hiroyuki Arima, Sayuri Koda, Toru Sakiyama
Photographs
 Koji Okamoto

- 4 Gallery with rotating light flap partly open.
 5 Approach to roof terrace from gallery level.
 6 Stainless-steel mesh modulates light to gallery. Studio (right) projects at right angles to slope and gallery.

ar+d PRIZE WINNER
 HOUSE AND STABLE, COLORADO, USA
 ARCHITECT
 TODD MACALLEN AND STEPHANIE FORSYTHE

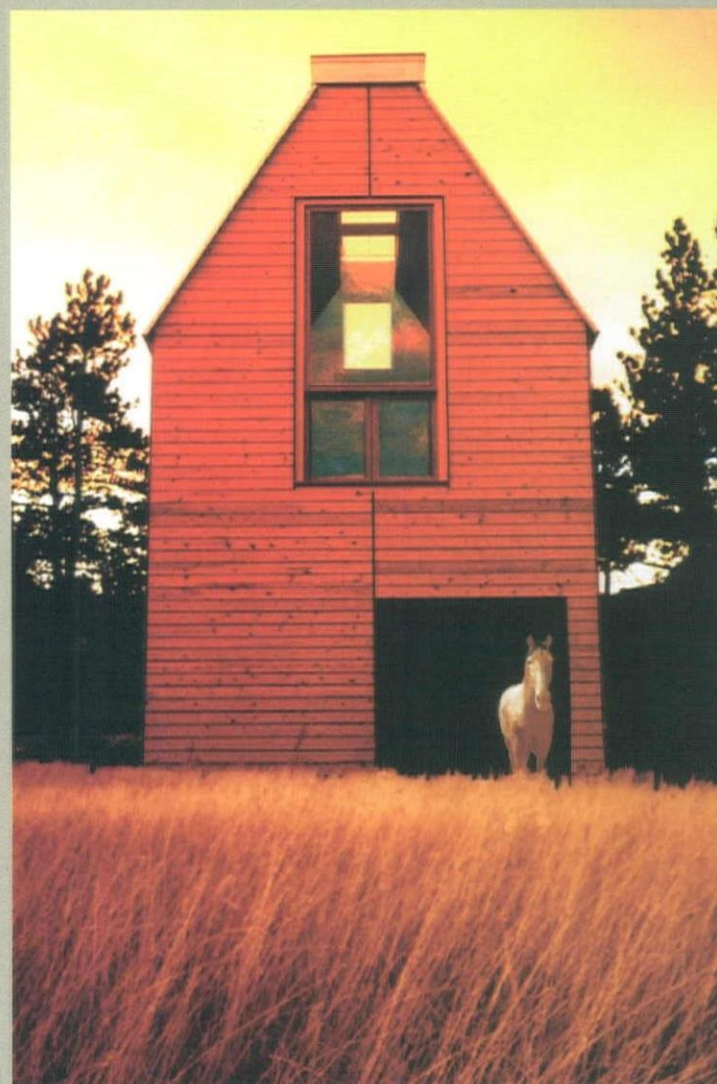
STABLE MATE

Made as much for its equine occupant as the human one, this house invokes the dream of living in the wild.

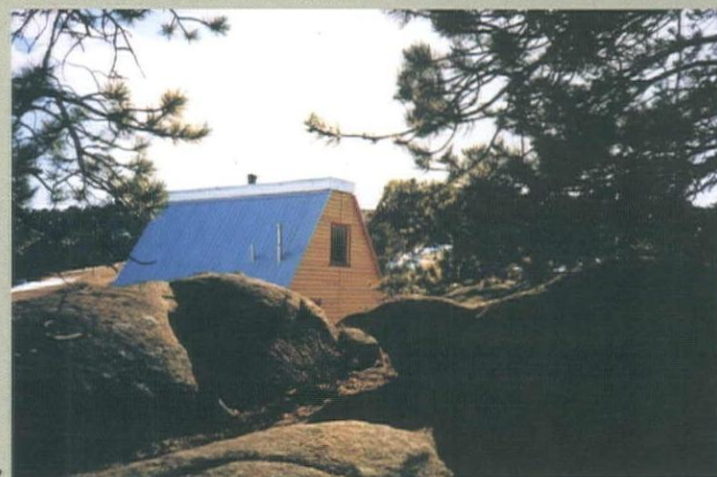
One of the most simple and romantic buildings we saw was for a woman and her horse in Colorado, USA. Solar powered, the volume has a first floor for human living in which is a kitchen, dining room and sleeping loft of thin re-used Douglas fir slats. A big concrete dining table provides thermal mass, and at the same time acts as a radiant heater from the wood stove underneath. The whole roof ridge is glazed, offering awesome panoramas of the ever-changing sky.

The ground floor has a small bedroom and bathroom – and a

few steps down, the horse's quarters, from which the animal can look out through a stable door over the wild rolling tree-studded country. The house is clad in green (unseasoned) local pine – apart from the entrance corridor, which in proper eco-fashion is made of stone gathered from the site. The outer rain skin of wide-set boards is set off from the inner carcase, acting as a weather protection and stiffening element in an area subject to hurricanes. There is much more to learn from this house than appears at first sight.



1

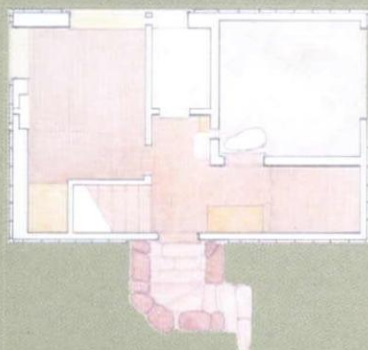


2

- 1 Wide set board cladding is rainscreen and stiffening element protecting well insulated inner carcase.
- 2 Natural landscape is disturbed as little as possible.
- 3 Ridge light gives magnificent sky views.



section



ground floor plan (scale approx 1:200)



3

ar+d PRIZE WINNER
CULTURE CENTRE, NUUK, GREENLAND
ARCHITECT
SCHMIDT, HAMMER & LASSEN

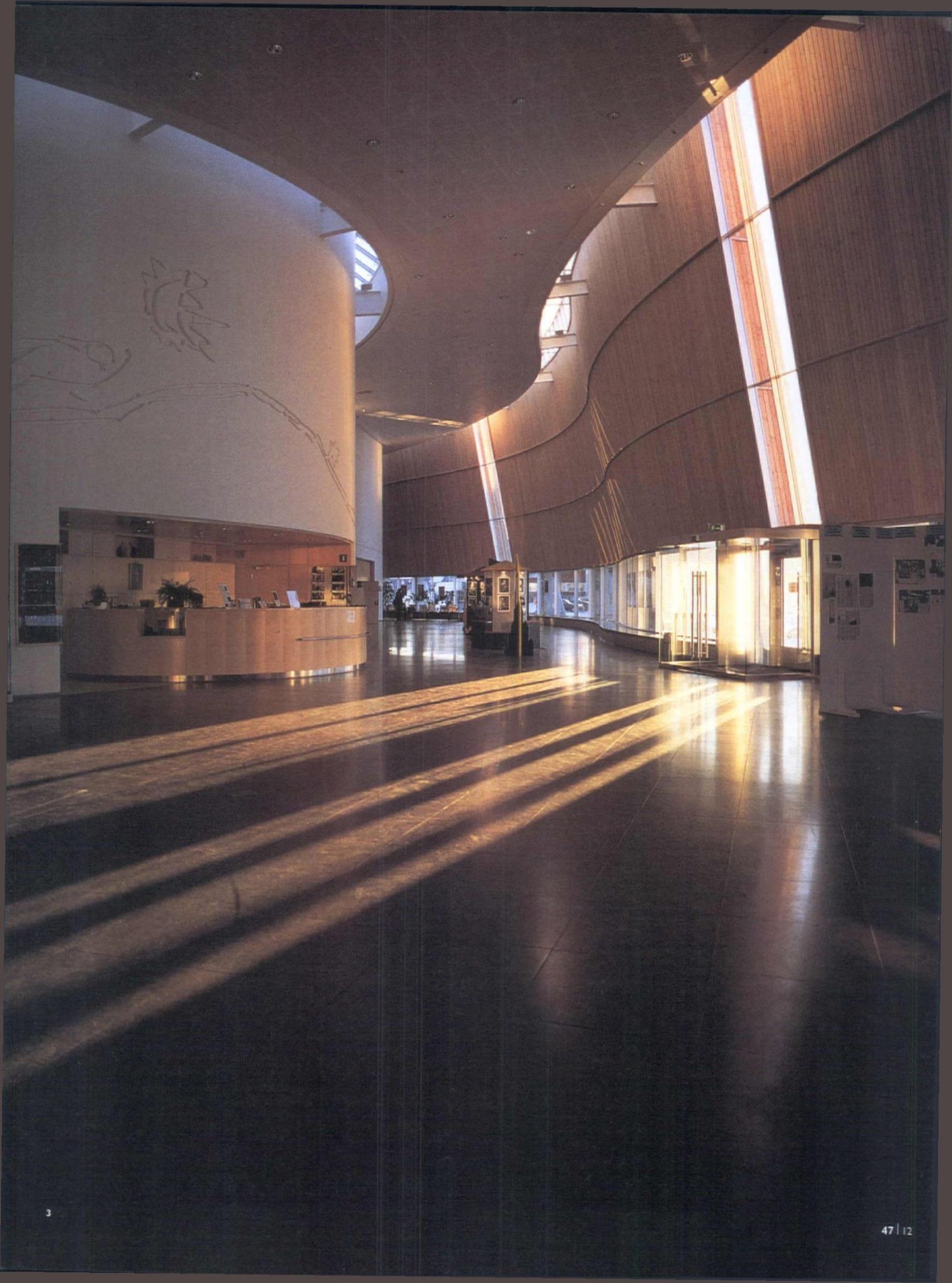
1
Curved wall of cultural centre is
inspired by Aurora Borealis.
2
Large auditorium projects through roof.
3
Magnificent foyer provides sheltered
public space and is flooded with intense
summer light of the north.

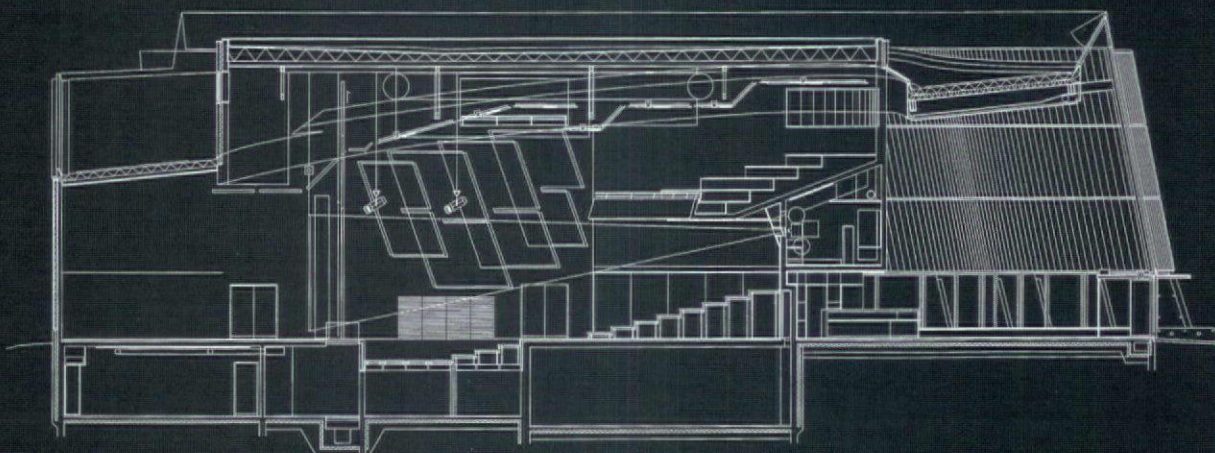


OUTER LIMITS

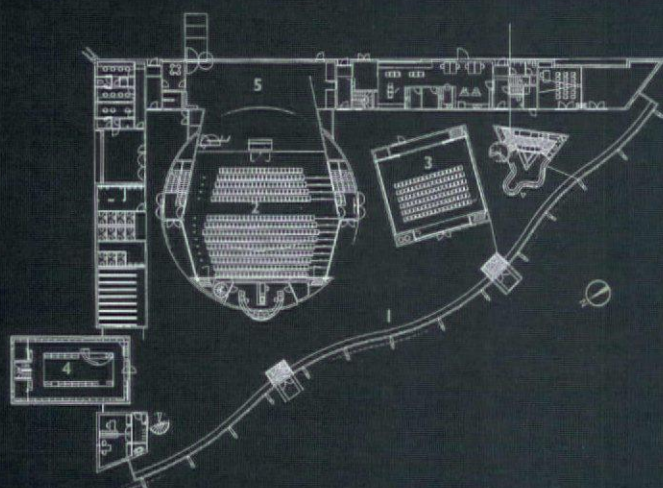
As the ancients knew, bringing the heavens to earth is a dangerous strategy: here the Aurora Borealis is evoked to bring a sense of place and urbanity to Greenland.



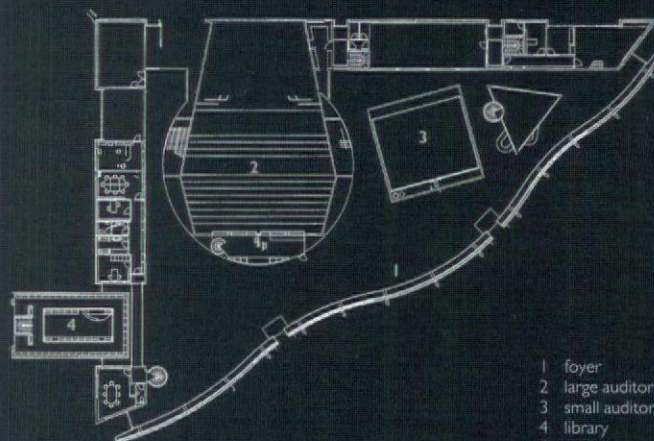




east-west section through stage, auditorium and foyer



ground floor plan (scale approx 1:1000)



first floor plan

- 1 foyer
- 2 large auditorium
- 3 small auditorium
- 4 library
- 5 backstage

We were puzzled by this building. Surely, the architects were too old to have made such a thing before they were 45. Subsequent close enquiries made clear that, indeed, the team was eligible and this, the cultural centre at Nuuk, Greenland became one of the commended schemes.

It is an attempt to make an urban place, a civic centre, in a culture which is unused to cities: Nuuk is still mainly a settlement of unjoined-up simplistic object buildings. The Centre is an effort to make a building which celebrates the place and its extreme climate.

No-one who has seen the Northern Lights, the Aurora Borealis, can ever forget the shimmering magic luminous

curtains which fill the heavens and awe humanity. With great daring (and the subtle influence of Aalto) the architects have tried to bring a notion of the Aurora to earth in a building which tries to form the centre of the town. It includes the Greenland National Theatre, the School of Arts and a library, but more importantly, it is a meeting place for the community. We were initially much worried about its attempt to bring the heavens to earth in such a solid form, but became convinced after much study of the drawings that it really can (and from the photographs, apparently does) act as a civic centre for a community toying with urbanity.

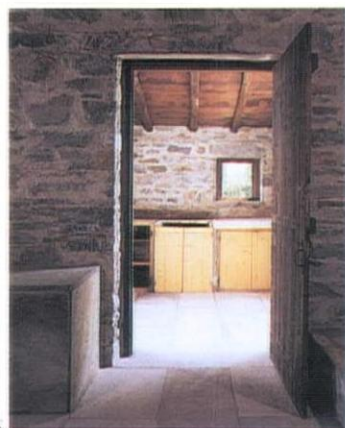


ar+d PRIZE WINNER
PRIMITIVE HUT OF 2000,
MOUNT PELION, GREECE
ARCHITECT
KATERINA TSIGARIDA



LAUGIER LODGE

The primitive hut has haunted Western architecture for centuries. This is its latest embodiment.



2



3

- 1 Almost archaic quality of work and forms.
- 2 Simple and timeless spaces.
- 3 Terrace which overlooks the sea beyond cliff.

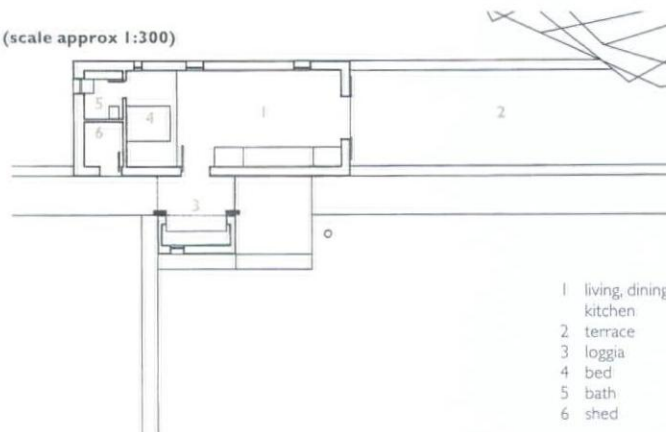
None of us could avoid being moved by what we were instructed by its architect to call 'the primitive hut of 2000'. A huge rock spur points out from Mount Pelion to the sea. On it was a little stone shack among the olive groves: a place in which the fruits were gathered and pressed in autumn. It has been transformed by discreetly adding new work, creating a small complex of little structures; covered terraces, verandahs, stone benches and tables.

The old hut was converted as a guest house. The new building is a simple rectangle with a big

terrace on the short face, overlooking the sea beyond the cliff edge. The Abbé Laugier would not perhaps have approved of the form, but he could scarcely refrain from applauding the result, for it takes its nature from the site itself, and indeed is made of its stones, using immemorial craft skills, which here, most strangely today, have been deployed with great care and skill.

We were all touched by the simple and noble quality of the spaces. We knew the hut was in Greece and felt that Odysseus could have come home to it.

plan (scale approx 1:300)



- 1 living, dining, kitchen
- 2 terrace
- 3 loggia
- 4 bed
- 5 bath
- 6 shed



GOING TO TOWN

A small town hall in Spain intended to give new life to its community.

Valdemaqueda is a small and (for Spain) a traditionally rather scattered town which faces south under the almost untouched flanks of the mountain range to the west of Madrid. Its square, the Plaza de España, was flanked to the south by a field which fell away by about 2m. This was the site of the new town hall, designed to complement the plaza and make it

a more generous space (up to now it has been little more than a widening of the main street).

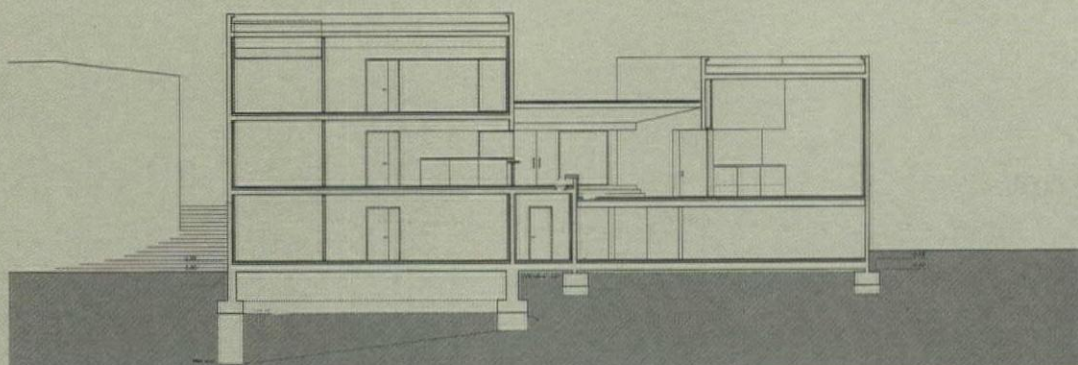
In plan, the new town hall is divided in two, linked by a light-filled glazed foyer which offers access to both halves. On one side is the town's assembly hall, and on the other is the three-storey office block which houses the small band of Valdemaqueda's

municipal servants. The north front, facing the square, is intended to be welcoming yet appropriately formal. On the south side, the building opens to the pine-covered landscape.

Perhaps the most striking thing about this civilized little place is its scale, which reflects on that of the town as a whole, where the grain is given by

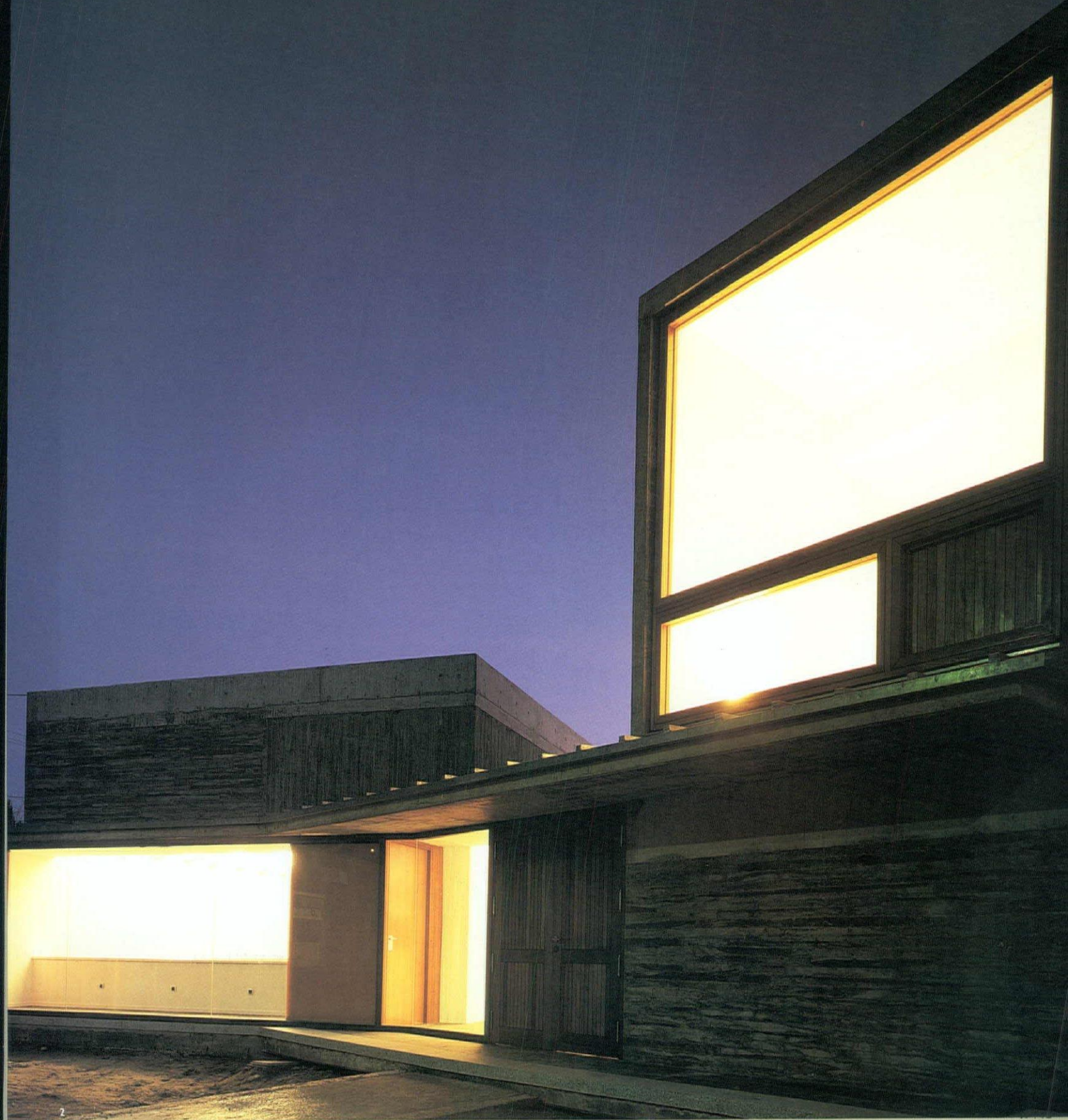
1 South elevation overlooks countryside at edge of little town. Scale is organized to resonate with existing urban texture without copying.

2 Plaza (north) side curves gracefully to make welcoming square.



west-east section

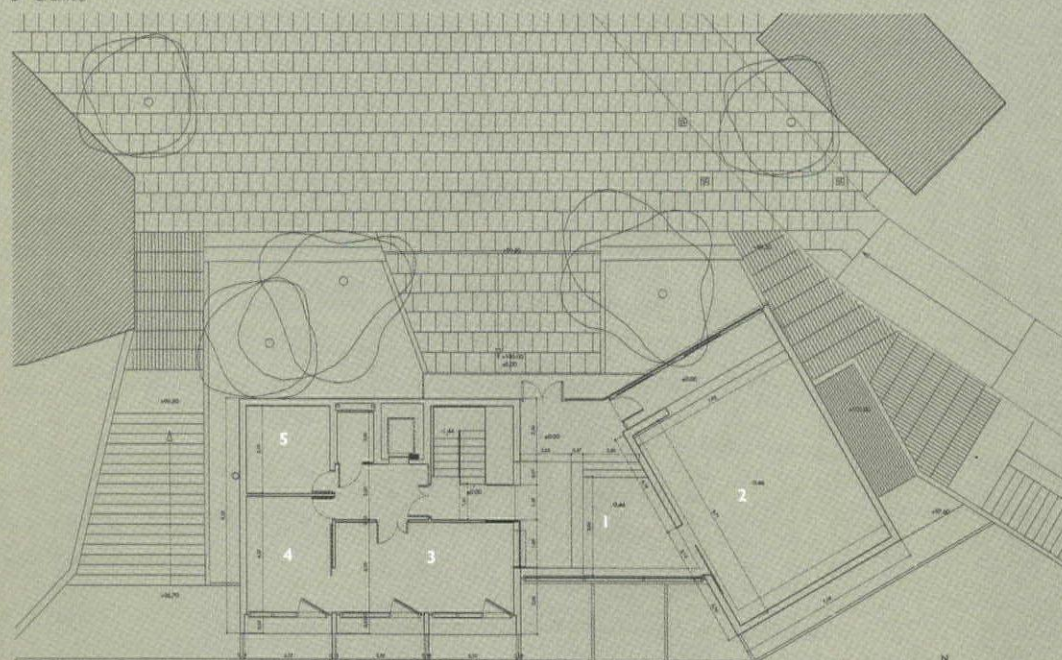
ar+d PRIZE WINNER
TOWN HALL, VALDEMAQUEDA, SPAIN
ARCHITECT
PAREDES/PEDROSA



ar+d PRIZE WINNER
TOWN HALL, VALDEMAQUEDA, SPAIN
ARCHITECT
PAREDES/PEDROSA

- 1 foyer
- 2 assembly hall
- 3 administration
- 4 secretaries
- 5 archive

3 Plaza de España, unpaved as yet, should be true focus of town life. Assembly hall left, offices right of foyer.



ground floor plan (scale approx 1:300)

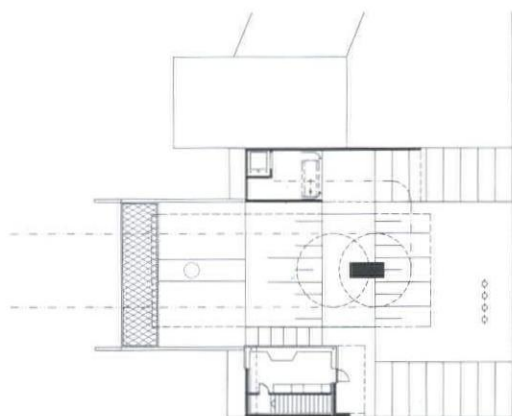
individual and occasionally joined-up houses. Yet the town hall is not trying to look like a house, nor even a cluster of them. Its concrete structure is clearly expressed and the colours and materials of infill carefully chosen to relate to tradition without copying. On the south are Bernadinos slate and grey steel. To the north is concrete and iroko against the square. Inside, the concrete structure is painted white and complemented by plasterboard partitions; there is a terracotta-coloured linoleum floor, and touches of varnished wood, as for instance in the treads and rails of the stairs.

We liked the scale, simplicity and thoughtfulness of the town hall, but refrained from giving it first prize because the design includes remodelling and repaving the Plaza de España, which has not yet been done. When it is, Valdequedra will have a town centre to be proud of.

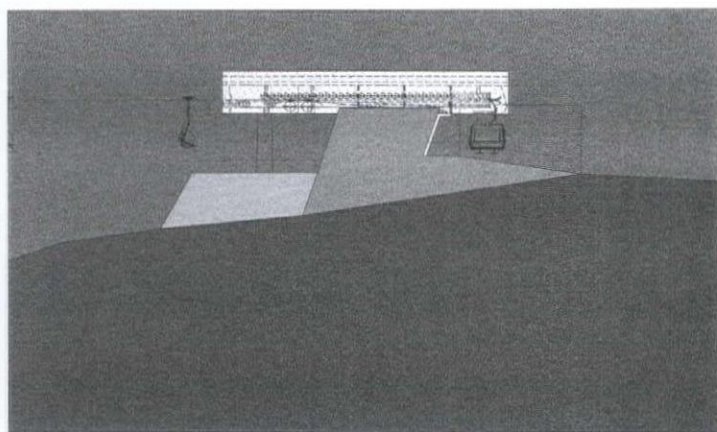
Photographs

A. L. Baltanás + E. Sánchez





ground level plan (scale approx 1:500)



section



1

ar+d PRIZE WINNER
SKI LIFT, HOCHKAR, AUSTRIA
 ARCHITECT
ARCHITEKTURBÜRO
WIMMER-ARMELLINI

The Hochkar is an 1800m mountain in the Alps near Göstling, not far to the west of Vienna, and so it is very popular for winter sports. Its cableway needed to be restored, and in nine months from May 1995, one was built between two new stations, one in the valley and the other high on the mountain, next to the old terminus.

It was the mountain one which attracted our attention, with its elegant glazed machinery box poised on the

solid concrete base and juxtaposed with the block of the control tower. We thought this to be an elegant solution to what is often a messy building type. Detailing brought out the contrasts between the materials, and the machinery was given mysterious presence behind the translucent walls.

We were much less impressed with the valley station and its ancillary buildings, so the project could not be selected for first prize.

CABLE VISION

High on an Austrian Alp, this cableway terminus sets an example to others in care and precision of creation.



2

1 Mountain terminus was liked because of the precision of its detailing and the subtlety with which the machinery is hinted at behind the translucent glass.

2 Control tower forms detached block (right).



RAINBOW ROOMS

A research centre in Berlin for optics announces its functions by ingenious use of colour.



2



3

ar+d PRIZE WINNER
PHOTONICS CENTRE, BERLIN,
GERMANY
ARCHITECT
SAUERBRUCH HUTTON
ARCHITECTS

Sauerbruch Hutton's Photonics Centre in an industrial suburb of Berlin has been quite extensively published, but that was no reason for it not to be recognized in the ar+d awards. Fundamentally, it is a couple of curvy glass buildings set within a large, calm, three-sided court defined by reticent 1960s work. The architects argue that the forms of the new blocks are determined by specific site conditions, and by the desire to reduce the overall mass of the new work.

Of the two buildings, the larger has quite a deep plan, in the middle of which is a central spine which runs along the whole length. Within this are the daylight-free areas of the optical laboratories. Between spine and perimeter are lettable units which vary in size according to the perimeter's

curve. The smaller building contains a simple 7.5m-high flexible production space for large-scale experiments.

Structurally, the buildings are quite different: the big, three-storey one is of concrete, with composite steel and concrete floors and exposed zinc-coated permanent shuttering between U-shaped beams. The small building has a simple steel structure with a concrete roof slab. Columns are set back from the perimeter and the double skin is stiffened by extruded aluminium wind-bracing posts. Round the big building, the facade is rather more complex, with a 700mm cavity between the two layers of glass. Paired columns divide the cavity into alternating zones of fresh and stale air. A system of sash windows allows users to vary

their intake of outside air. Such arrangements are now becoming commonplace, if not exactly mandatory, in new German office buildings, but the system here is particularly ingenious, simple and economic. In the cavities of both buildings are adjustable blinds which are coloured according to the spectrum — this is after all a centre of research into light, and the changing patterns of colour of the perimeter are intended to make the fact clear.

We were all impressed by the sophistication of construction and environmental control. But some of us had strong reservations about the amoebic and apparently arbitrary nature of the planning.

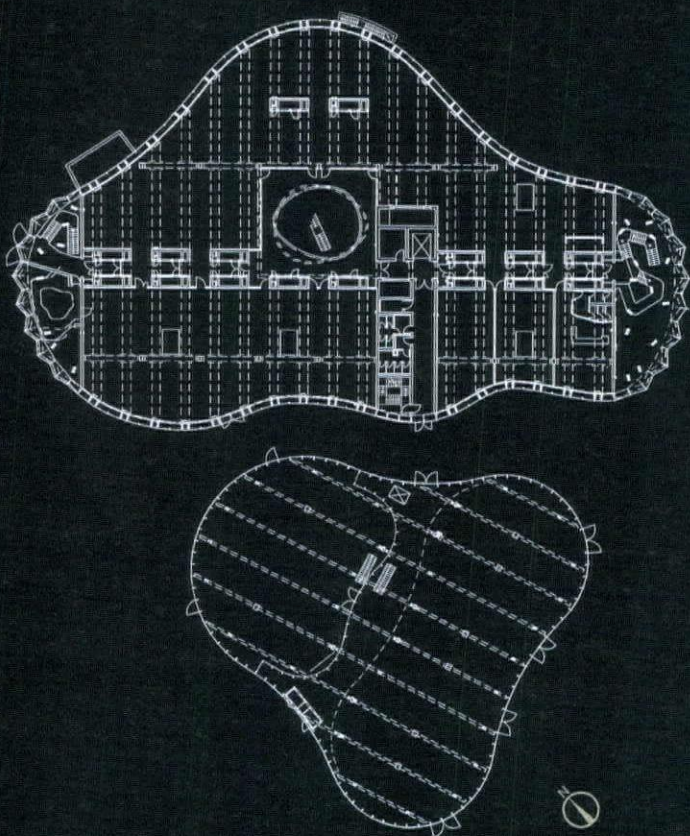
Photographs
Bitter Bredt Fotografie

1 The two buildings are set in a more or less neutral urban space (see building behind new ones). Shapes were chosen to minimize bulk. In large building (right), colour is used in concrete structure as well as blinds.

2 Smaller building is a flexible production space without partitions.

3 Stairwell in larger building, a curved space within flowing plan.

4 Modulation of light by electrically driven blinds which are controlled by occupants.



plan (scale approx 1:900)



ar+d PRIZE WINNER
CONVERSION, PRAGUE, CZECH REPUBLIC
ARCHITECT
CLAUDIO LAZZARINI + CARL PICKERING



CZECH ACCOUNT

A 200 year old building accommodating shops, flats and offices in the middle of Prague has been restored and reinterpreted with elegance and economy.

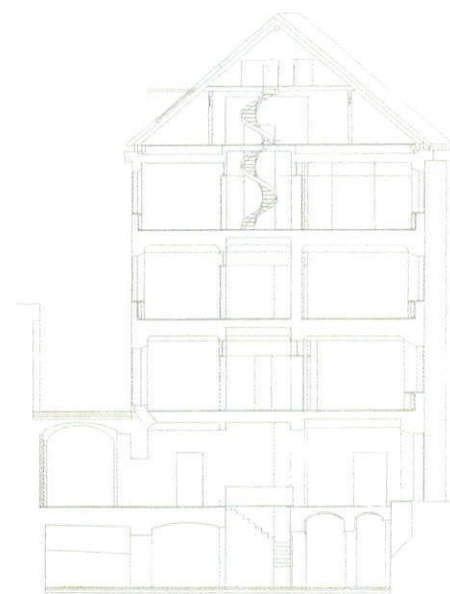
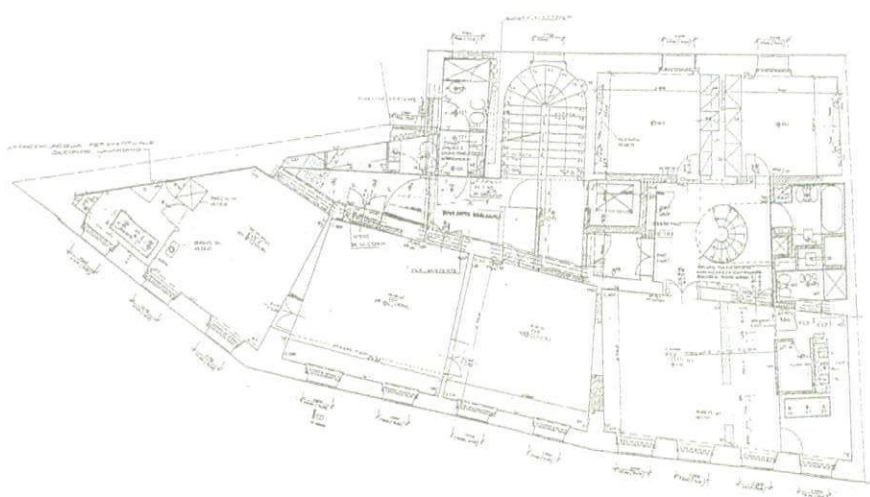
- 1 Outside was restored as nearly as possible to original state.
- 2 Interventions are mostly in steel and glass, traditional Czech materials used in new ways.
- 3 Attic, and top of ...
- 4 ... spiral stair, which ...
- 5 ... links top three levels.

Behind a dignified early nineteenth-century facade in Prague is a new set of spaces. Like many other structures in the magically picturesque centre of the city, the building was brutally restructured in the 1950s; apart from the finely proportioned spaces, little remained internally. The outside was however relatively untouched, and it has been restored to what everyone

thinks was its original appearance.

Since, as the architects explained, it is very difficult to find good builders in the Czech Republic at the moment, steel has been used wherever possible internally, continuing the great Czech tradition of fine work in metal. Billie Tsien was particularly impressed by the elegance and economy of means of the conversion, which

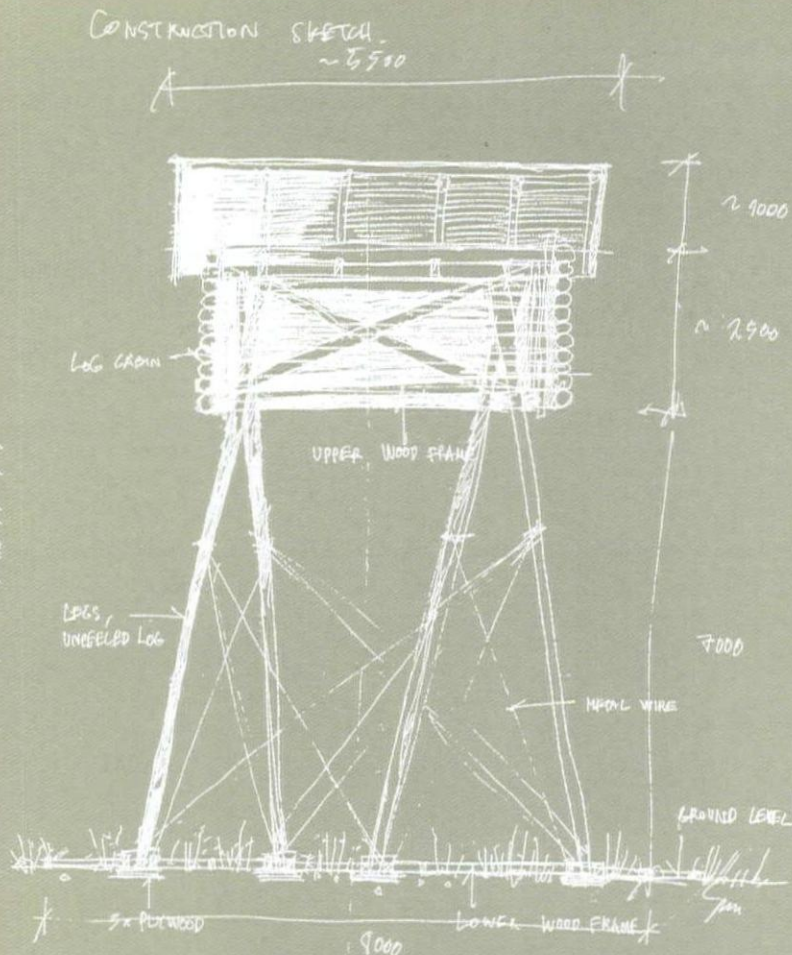
puts two large flats, duplex and triplex, over two floors of shops and offices. Both exterior restoration and the steel and glass minimalist stairs were excellent, but we were worried about some of the other detailing: perhaps no fault of the architects, bearing in mind the history of the building and the local shortage of skilled craftsmen.



section



ar+d PRIZE WINNER
 INSTALLATION, SAVONLINA, FINLAND
 ARCHITECT
 CASAGRANDE & RINTALA



BURNING PASSION

A dramatic architectural installation designed to draw attention to the plight of the Finnish countryside.

Our most unusual finalist was the wonderful architectural installation in Finland by Marco Casagrande and Sami Rintala. It is (or was) both a celebration of the traditional Finnish landscape and farming practices and a protest against the endless growth of the low density suburbs which now surround every Finnish settlement.

Modern agricultural methods have ensured the demise of many of the traditional wooden buildings seen on the edges of the meadow clearings of the forest all over the country's flat landscape. In these grey little barns, hay was stored, and animals chosen to live through winter were gathered in from the ferocious cold – their less fortunate herd-mates being slaughtered, since there was not enough fodder to keep them. Now that new industrialized farm structures and new agricultural techniques have made the old buildings redundant they are destroyed or simply allowed to fall down.

Three of these abandoned barns 'were driven,' the architects explained, 'to the point where they have had to break their

primeval union with the soil. Desolate, they have risen on their shanks and are swaying towards the cities of the south.'

Their structures were put together again and reinforced internally. Then they were raised 10m high, each on four slender legs of unpeeled pine trunks braced with steel wire – and they began to march towards the cities of the south. The humble had suddenly been given majesty, even a degree of the sublime.

They were marching to their deaths. In early October, cords of dry wood were assembled round their legs, and all was set on fire – just at the time when the beasts they housed would have been slaughtered too.

The whole was in many ways a contemporary interpretation of monument, poetic, moving, its only remaining presence on film and video. It is to be hoped that the heroic march of the three huts will have an effect on the nation's memories and its attitude to its agricultural past. All jury members agreed that the idea was extremely powerful, and that it must be commended.

Photographs
 Jussi Tiainen, 1; Heikki Leikola, 2



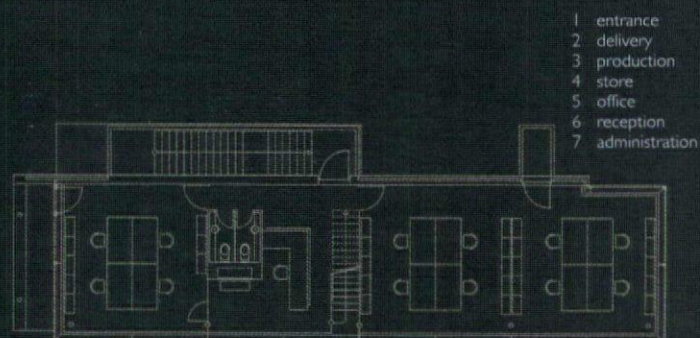
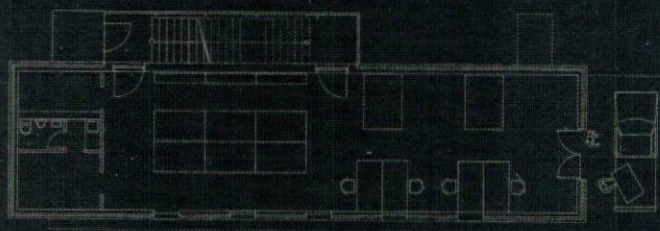
1
Marching on the city: the redundant
huts (without floors) were re-
assembled on legs to make a protest
about the suburbification of the
countryside ...

2
... an event ending in the tragic night of
slaughter. The jury reserved the right
to ask for further pictures and
information from prize winners after
they were chosen, and this memorable
event deserved to be recorded.
Choreography was by Reijo Kela.
Video was shown on Finnish television.

ar+d PRIZE WINNER
OFFICE HEADQUARTERS, GELSENKIRCHEN,
GERMANY
ARCHITECT
ANIN JEROMIN FITILIDIS & PARTNER

An office for LOOK UP, a thrusting young advertising company, sets standards for rehabilitation of a derelict industrial area in Gelsenkirchen, Germany.

LOOKING UP IN GELSENKIRCHEN





LOOK UP is an up-and-coming international advertising company based in Gelsenkirchen, a small ex-industrial town near Essen in western Germany. The company was anxious to make its new headquarters both a good place to work in and a memorable and powerful symbol of the young firm.

After much searching, the architects found a site on former mining land which is being redeveloped as an

industrial estate by the local authority – which is reported to have been very helpful in creating the building. As LOOK UP's building was only the second on the site, the planners were keen to set a high standard, and the architects have responded with a crisp, neat block.

It has three floors. The two upper ones are called 'creativity zones', and also contain conference facilities and administration. The bottom



1 West side, where the contrast between the glass building and the concrete one is most pronounced.

2 East side with transparent creativity floors floating above ground floor production.

3 South elevation: the comb of propped cantilevered concrete blades acts as a brise-soleil.

ar+d PRIZE WINNER

**OFFICE HEADQUARTERS, GELSENKIRCHEN,
GERMANY**

ARCHITECT

ANIN JEROMIN FITILIDIS & PARTNER

floor is for production. The creativity zones are open, transparent working areas separated by frameless glass with only the lavatories and kitchen made as enclosed elements. Concrete balconies offer access to the open air (and smoking), and provide a secondary emergency escape route.

The most dramatic feature of the building is the comb-like brise-soleil on the south face to protect the smooth glass box from the sun's heat.

We were all impressed by the crispness and clarity of the detailing, and the essential simplicity of the ideas. But we were not entirely sure that the two buildings implied by the design – the opaque concrete one, and the transparent glass one – were entirely successfully married. The comb side is very well done, but the west elevation was much more clumsy.

Photographs
Holger Knauf



4 Stair between creativity floors.

5 Entrance stair.

6 Inside the glass box.



ar+d PRIZE WINNER
TICKET BOOTHS, MOMA,
NEW YORK, USA
ARCHITECT
MARBLE + FAIRBANKS



Two new ticket booths at the Museum of Modern Art in New York by Scott Marble and Karen Fairbanks captured our imagination because, though modest, they solve a complicated set of problems (which at first appear to be extremely simple) with finesse and efficiency. Each booth has two attendants who face in opposite directions, and the little spaces had to be organized so that equipment could be arranged round each attendant to enable them to properly and easily perform their functions. Two queues of visitors will draw up, one to each side of each booth.

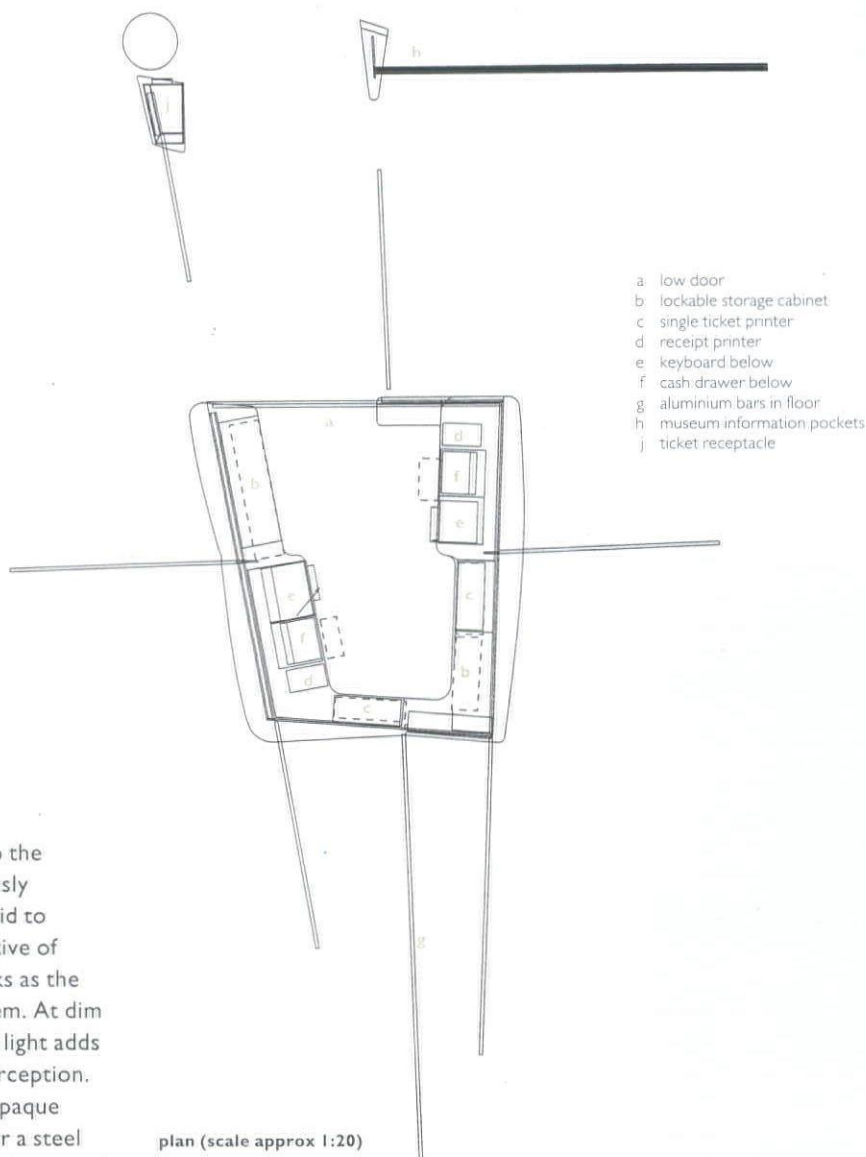
Clear and translucent glass planes exploit the natural light of

the adjacent court, so the booths are continuously transformed from solid to transparent to reflective of neighbouring artworks as the queues move past them. At dim times of day, artificial light adds to complexities of perception.

Made as planes of opaque material and glass over a steel frame, the booths can be moved on inbuilt wheels so the museum can be freely thrown open. David Chipperfield was particularly impressed by the way the booths could be serviced mechanisms, and that so much had been achieved with so little fuss. They were the nearest entries to product design that we were able to premiere.

1 Booths are made on simple steel frames on which hang and are propped planes of glass (both transparent and translucent) and panels of opaque material.

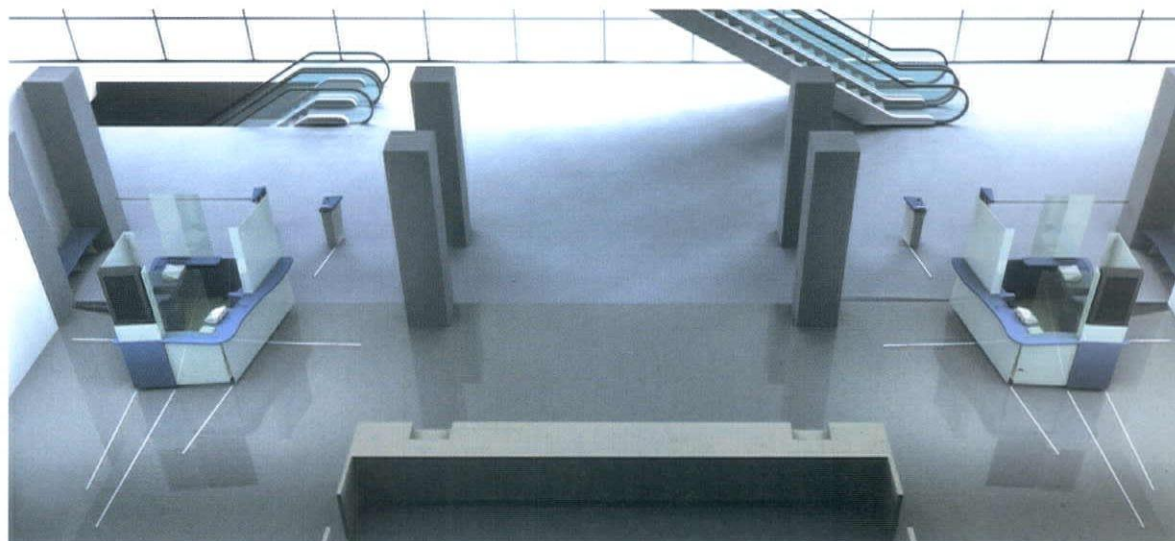
2 Booths guard entrance to galleries with existing information desk in foreground between. Booths can be moved away when building is thrown open freely.



plan (scale approx 1:20)

JUST THE TICKET

Detailed thought led to the modest but memorable ticket booths for New York's Museum of Modern Art.



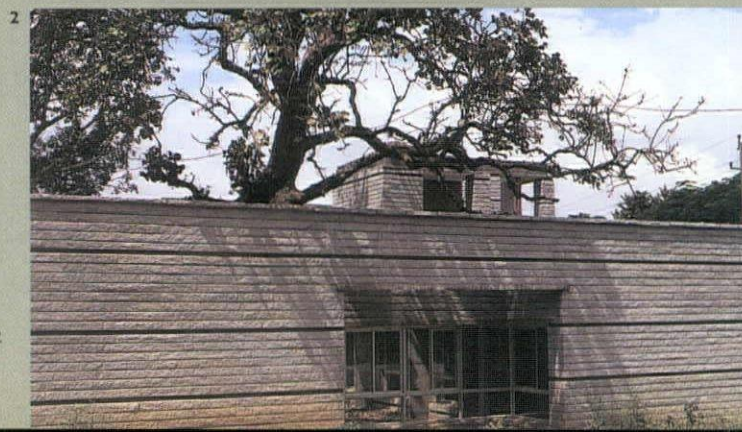
ar+d PRIZE WINNER
LIBRARY, BANGALORE, INDIA
ARCHITECT
CHANDAVARKAR & THACKER
ARCHITECTS



DIGITAL GROVE

This extension to the Indian Institute of Science's library offers a range of inspiring places for study.

- 1 Local grey granite makes almost blank walls to create study atmosphere.
- 2 Entrance welcomes scholars to complex.
- 3 Complex moves down site to pool at lowest point. Steps are for study.



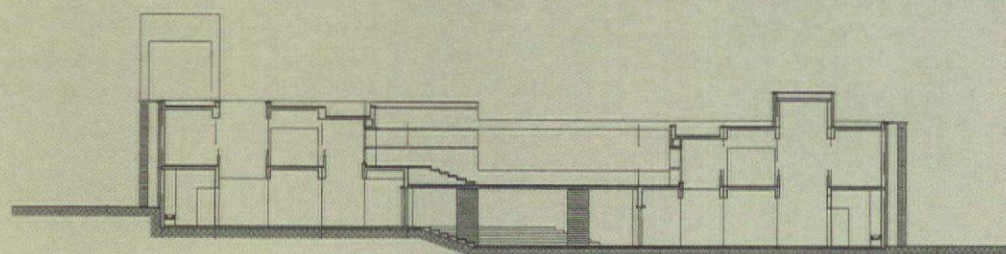
The jury was deeply impressed by the sensitivity of the extension to the JRD Tata Digital Library at the Indian Institute of Science in Bangalore. It responds to site, trees, local materials and craftsmanship, creating tranquil outdoor spaces on a sloping site, formed round the trees. At the bottom of the

site, there is a pool with steps leading to it: a re-invocation of the traditional Indian tank, and the proposed centre of future expansion. Just as it resonates with Indian tradition, the new library has memories of Wright and Kahn, a regional building certainly, but a most sophisticated one, which fuses local culture and knowledge of



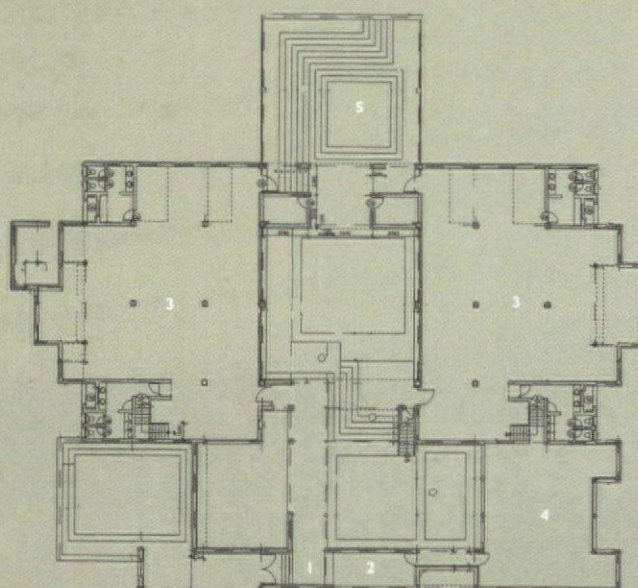
ar+d PRIZE WINNER
LIBRARY, BANGALORE, INDIA
ARCHITECT
CHANDAVARKAR & THACKER
ARCHITECTS

4
Courts have been created to respond to shade of canopies of existing trees.



cross section

- 1 entrance
- 2 circulation desk
- 3 stack
- 4 administration
- 5 pool



ground floor plan (scale approx 1:550)

the architectural teachings of the twentieth century. The courts fall down the site with grace and calm, relating interior to outside in a way that makes the relatively new function of a public library seem almost timeless. Here sat Plato's scholars in their grove; here is the echo of Alexandria.

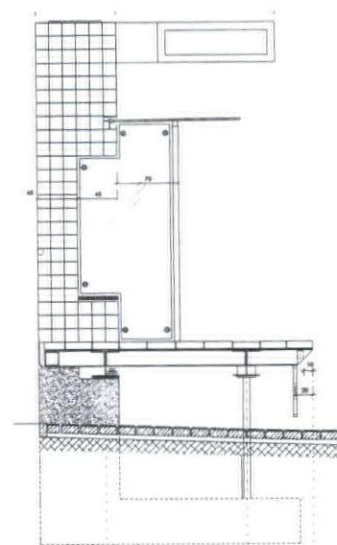
Made from thin slabs of local grey granite, the building is a testimony to the skills of the architects (and the craftsfolk) who have dealt most elegantly with the extremely difficult problems of making a building of quality in a country where it is often difficult to get construction properly executed. Here is an outstanding example of what can happen if inventive architectural imagination can be married to tradition.

Architect
Chandavarkar & Thacker Architects
Project team
Sanjay Mohe, Kukke Subramaniam

ar+d PRIZE WINNER
METRO HALTS, HANOVER, GERMANY
 ARCHITECT
DESPANG ARCHITEKTEN

THE NEXT STOP

An ingenious structure and different claddings give stations on the new Hanover metro a sense of place.



cross section (scale approx 1:8.5)

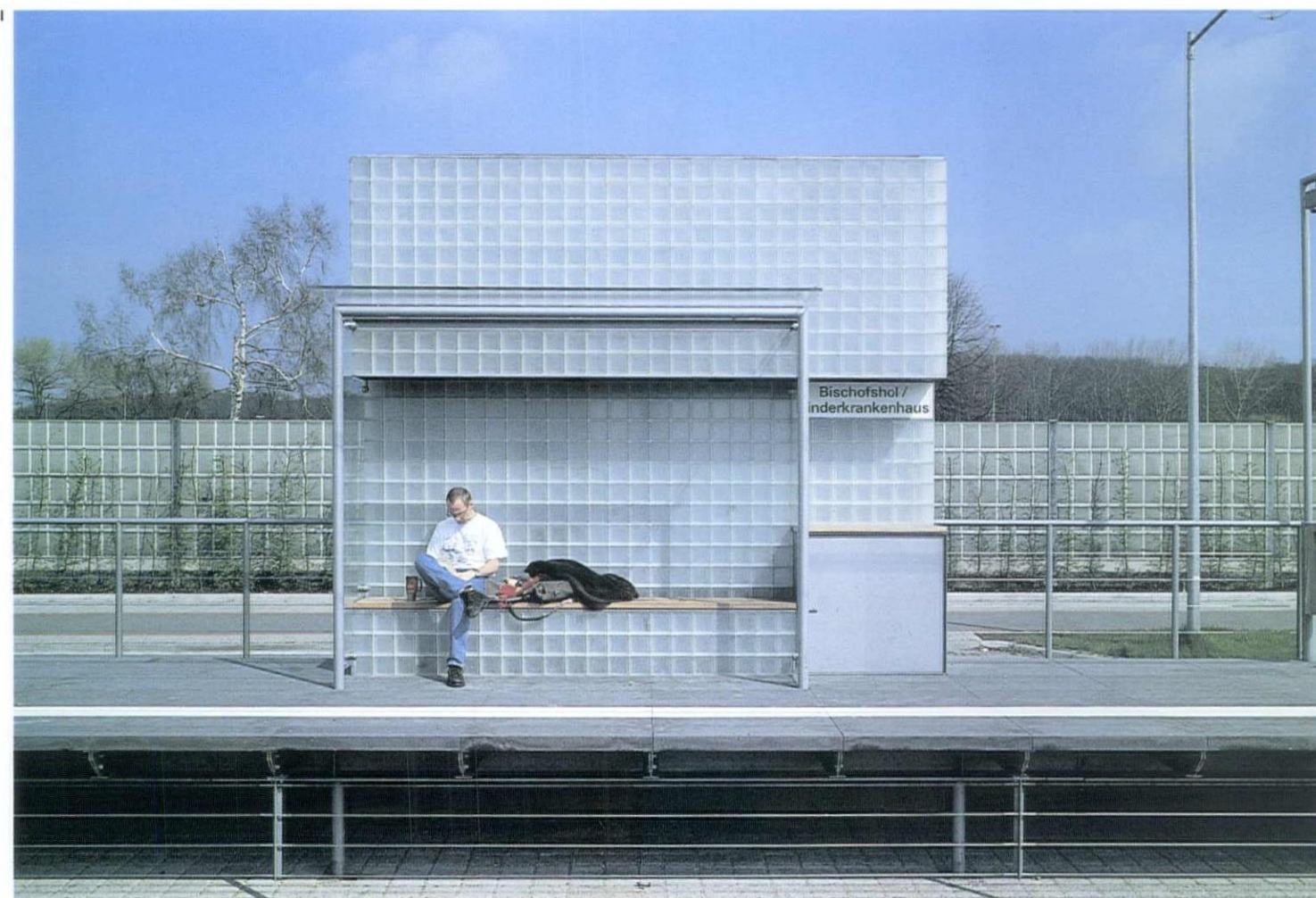
Hanover 2000 promises to be the most thoughtful celebration of the Millennium, with the best architectural talents in the world required to make each country's pavilion so that it can be taken down and recycled. To cope with the huge influx of visitors expected, Hanover decided to build a new metro line.

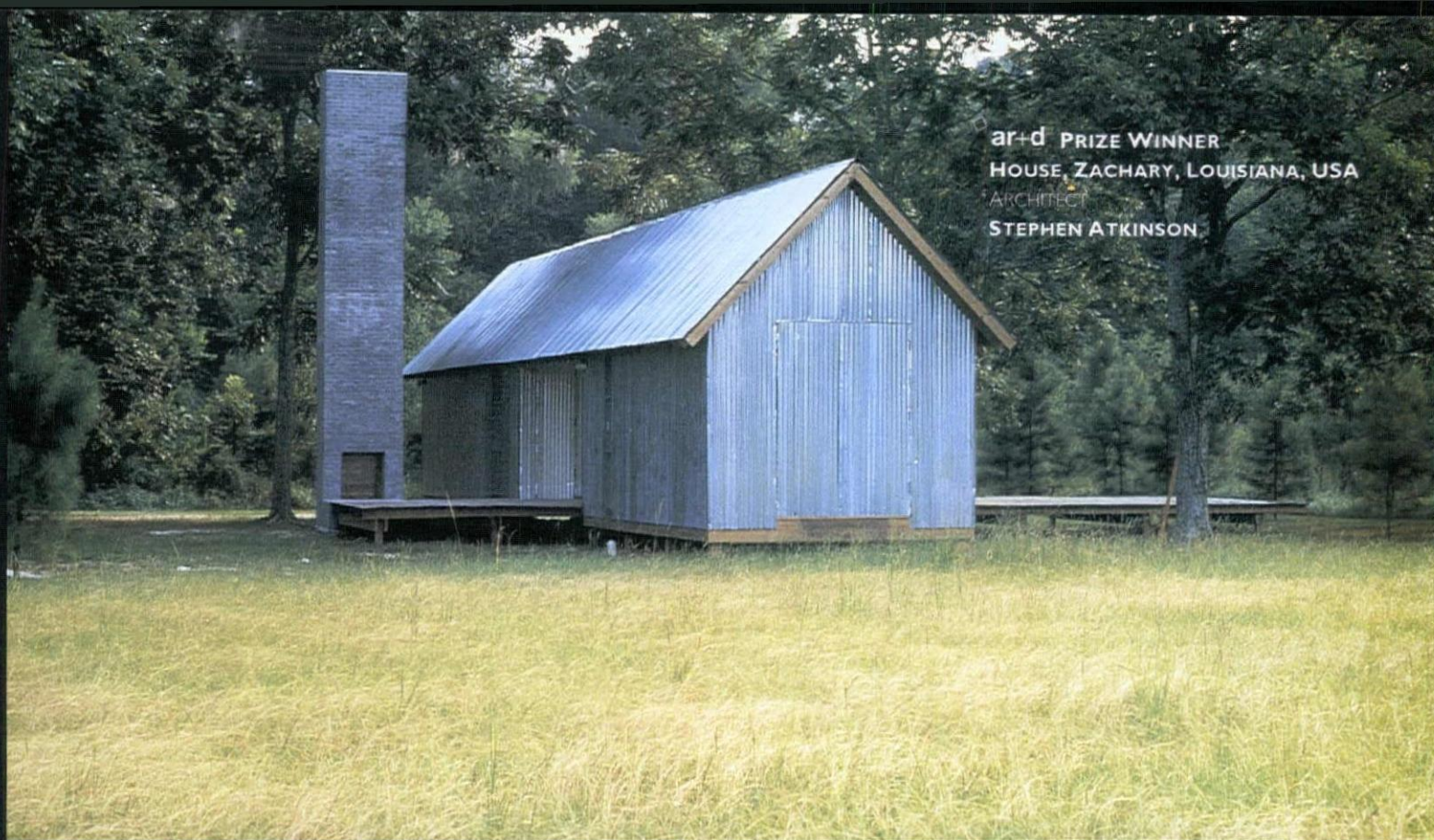
Martin Despang won the limited competition for new station halts with a design which is simple, yet capable of variation to suit individual places. Fundamentally, it is an RHS steel frame which supports a slab, out of which a hollow is carved to

accommodate a long seat. The frame is stabilized by being related to the platform's steel and concrete structure. To each side of the wooden bench, 19mm security glass planes rise vertically, and there is a glass canopy above, shielding seated passengers from the elements. The glass is restrained and supported by a tubular steel portal which, like the main frame, bears on the platform structure. The halts (perhaps better thought of as part of the bus station family than as conventional stations) are designed with narrow ends

towards oncoming traffic, so waiting passengers can see approaching trains. Advertising and information spaces are carefully installed in each halt, and it is to be hoped that posters will be kept in place.

Each station is clad in material intended to be sympathetic to its locality: patinated copper, glass blocks, metal mesh and so on. Billie Tsien was originally worried about the reduction of materials to cosmetic skins, but she was persuaded that they will give a sense of place to each station and a notion of progression to journeys.





2011 AIA PRIZE WINNER
HOUSE, ZACHARY, LOUISIANA, USA
ARCHITECT
STEPHEN ATKINSON

DOG-TROT

An attempt to reinterpret traditional forms is much more sophisticated than it seems at first sight.

Stephen Atkinson says that he tried to 'suppress the apparent hand of the architect and reinterpret traditional forms for a deeper connection to the Southern culture and landscape'. He took inspiration not just from traditional house types, but from the trailer culture of the South. Even so, we were a little worried by the literalness of the interpretation.

The plan is based on the traditional dog-trot – a special form developed in the South in

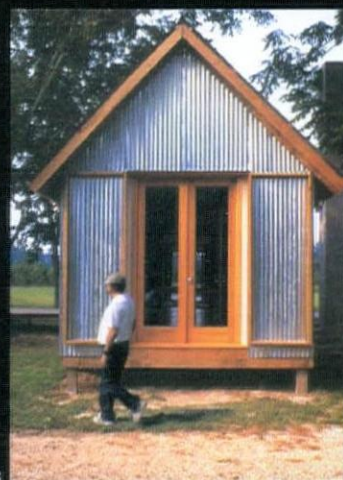
which a central penetration between two enclosed spaces acts as a focus for breezes, so convecting out stuffy air from the rooms on either side. But the dog-trot is more than just a gap. It is a place for family life almost in the open; it is semi-public and private.

Clients were a recently retired couple who wanted a weekend place, but had to carefully consider the cost. Hence a very simple structure: timber frame with galvanized steel corrugated cladding over

both roof and walls, traditional cheap agricultural building materials. The clients built it themselves, with a little help from friends, so details had to be simple. The jury particularly liked the economy of means, the strange transformation from old form to new, and the resonance with place, which Billie Tsien explained to us, is more than just copying tradition but a creative reinterpretation of life-style and response to the hot and humid climate.

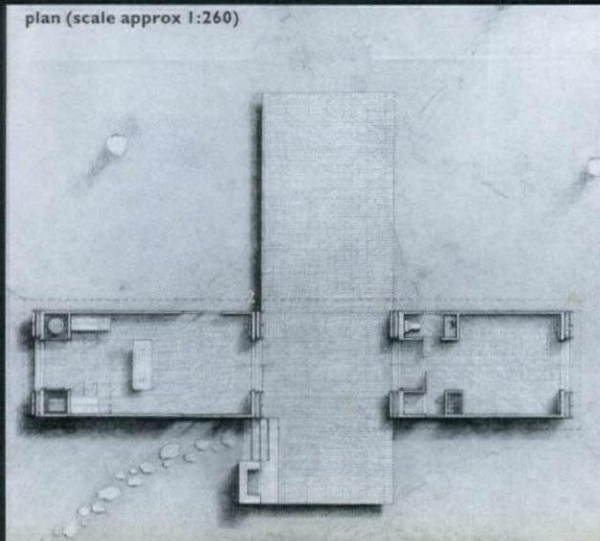


2



3

plan (scale approx 1:260)

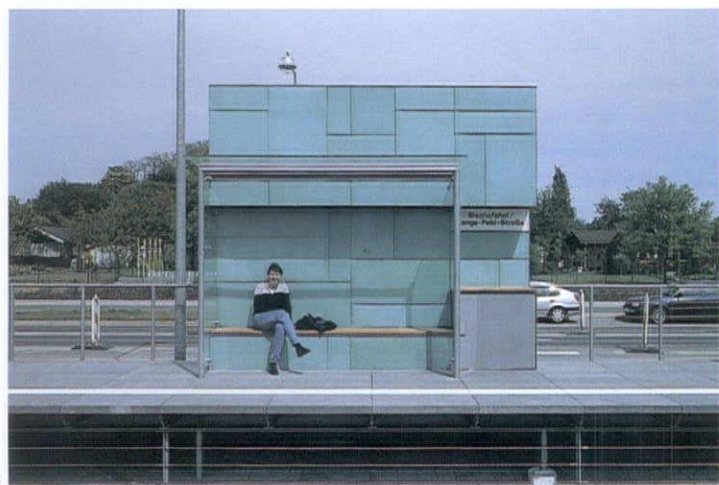


4

1,2
Suppressing the hand of the architect, and reinterpreting traditional forms.
3
Each set of doors is triple: ventilation screens, glass and corrugated steel.
4
Rooms connected in enfilade.



2



3



4

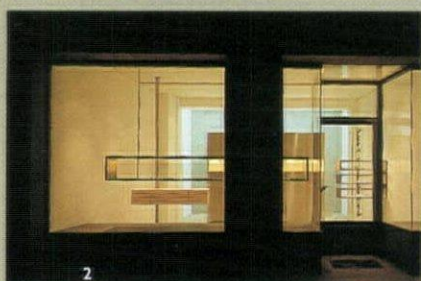


5



6

ar+d PRIZE WINNER
SHOP, MUNICH, GERMANY
ARCHITECT
LANDAU + KINDELBACHER

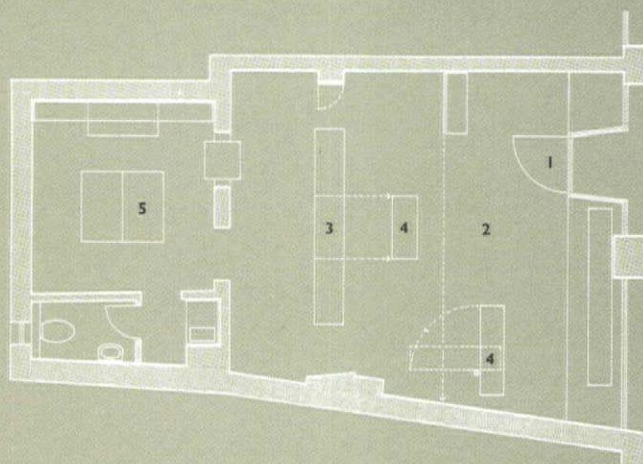


GERMAN GEM

Ingenious and economical use of space and construction makes the most of a small jewellery shop in Munich.

1 Complete simplicity, intended to let the jewellery speak for itself. Maple cabinet in foreground can rotate on its stainless steel pole. Lower middle part of large display can move forward to form counter.

2 Ordered transparency and openness.



1 entrance
2 showroom
3 display cabinet
4 moving counter
5 workroom

The little jewellery shop in Munich is deceptively simple. The architects allowed the tall existing space to speak for itself and introduced stainless steel and glass showcases in the place of the wall which separated the workshop space at the back from the shop proper.

Transparency and greyness is modified by a maple-veneered box of drawers which can be rotated on its stainless steel pole to modify the space. Similarly, the counter moves: it can be drawn out from under the display units when needed to serve a customer.

The jury agreed that here was minimalism at its best: a clear and simple celebration of good materials and the nature of space. It is reticent, but not at all powerless. It allows the jewellery to speak for itself, but it has its own powerful presence.

Architects
Gerhard Landau and Ludwig Kindelbacher

ar+d PRIZE WINNER
CHURCH, KOBE, JAPAN
ARCHITECT
SHIGERU BAN

SACRED SITE

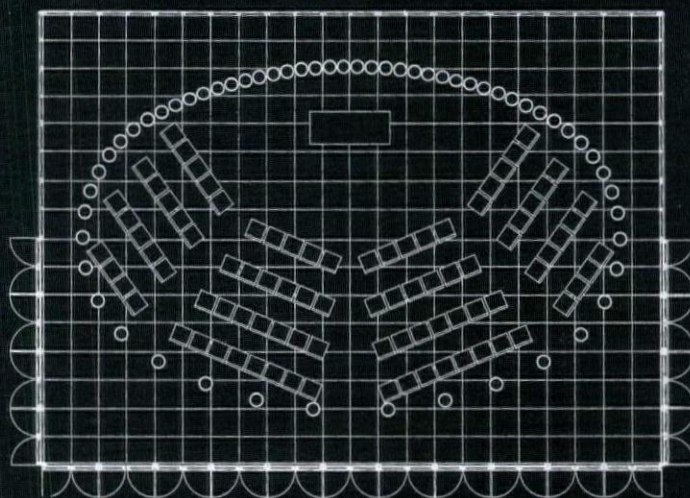
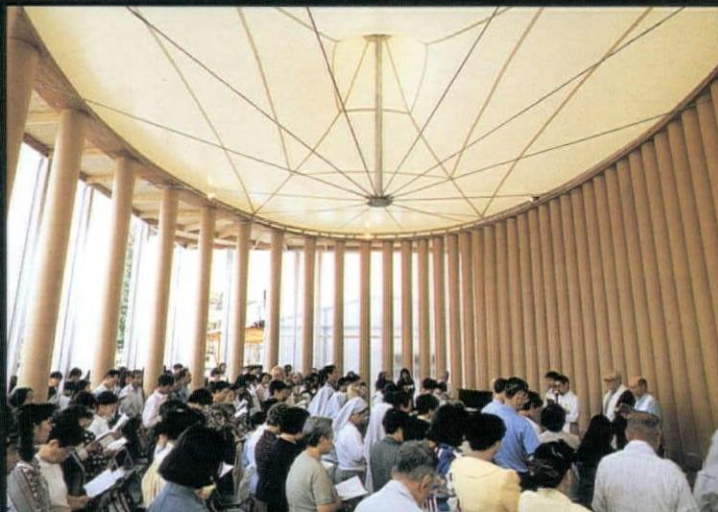
This cardboard church is inventive constructionally and in terms of ritual.

Shigeru Ban's paper buildings are becoming well known, but the jury could not fail to commend the Roman Catholic church he and volunteers from the congregation built out of paper tubes after the 1995 Kobe earthquake (AR September 1996). Completed in five weeks, the church is clad in corrugated polycarbonate sheeting supported by 58 cardboard tubes 330mm in diameter, 15mm thick, 5m tall. Materials were contributed by many companies.

The cardboard columns are arranged in an ellipse, a shape influenced, says Ban, by Bernini.

The skin forms a rectangle outside the oval, and the roof structure ties the two together, giving structural continuity and lateral stiffness. The difference between the two geometries allows an ambulatory round the central congregational space, so the whole forms a luminous and gentle space: an apt and tender response to the disaster. The jury was very impressed by the inventive command of technology, coupled with an understanding of the sacral and ability to work with community.

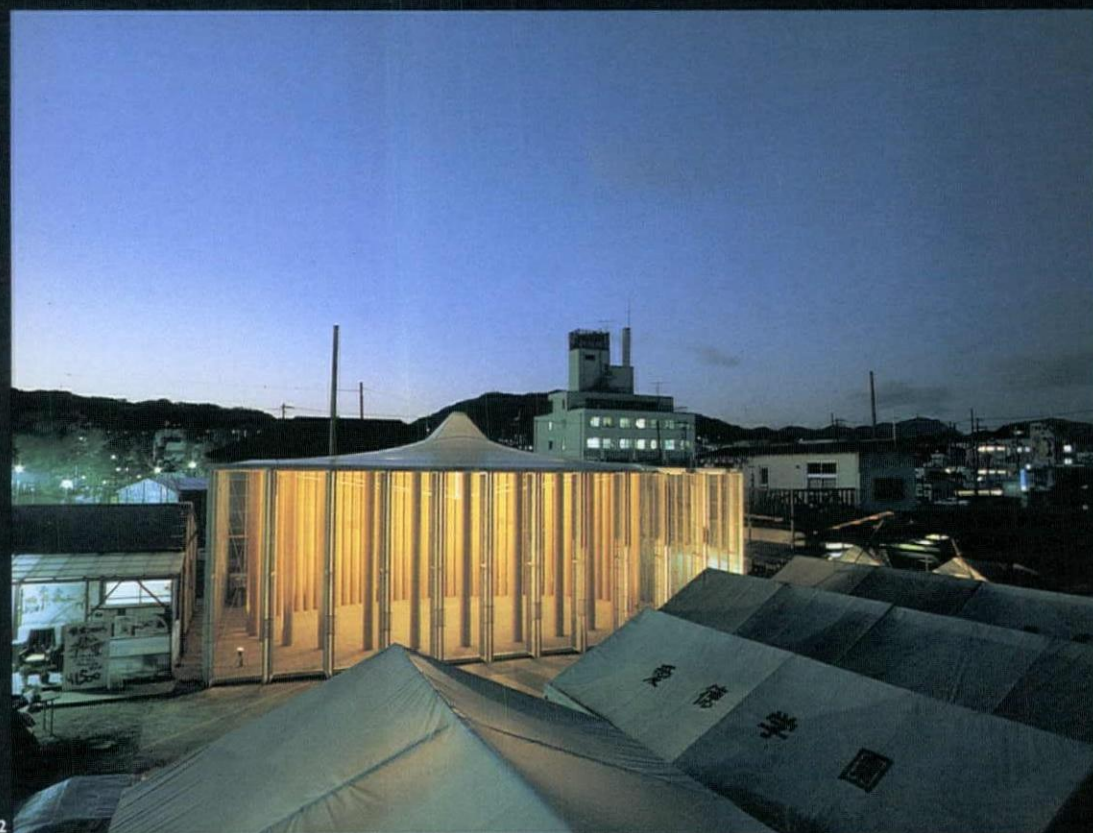
Photographs
Hiroyuki Hirai



plan (scale approx 1:225)

1 Sacral space defined by cardboard columns.

2 Whole place can be made into grand loggia as huge doors are opened.



ar+d PRIZE WINNER
OFFICE HEADQUARTERS,
BUDA, HUNGARY
ARCHITECT
MIHÁLY BALÁZS



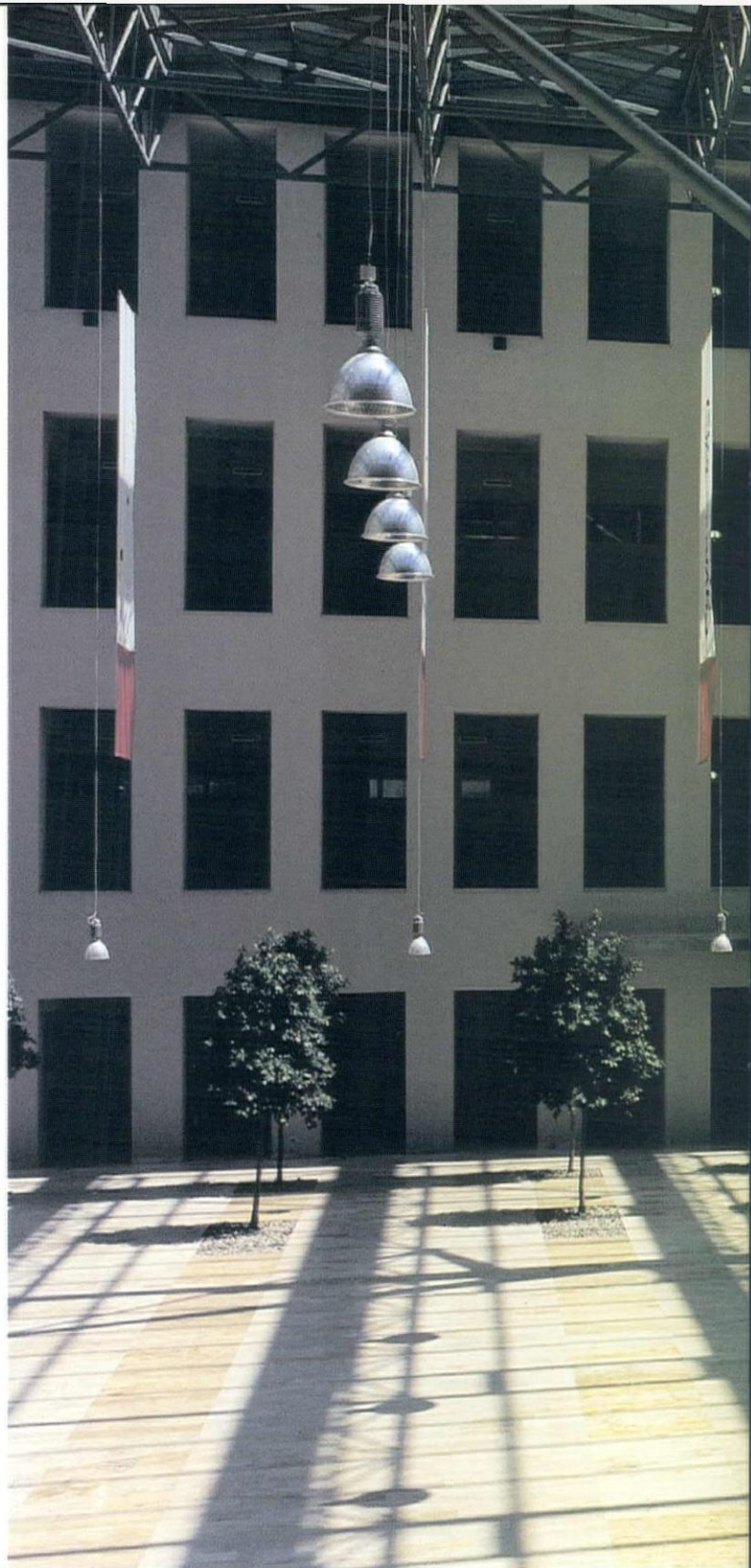
Matáv is Hungary's biggest telecommunications company and has a large 1950s building in the middle of Buda. To convert it to a modern headquarters, the architects glazed over the whole of the central courtyard while renovating the perimeter as offices – in fact, client and planners required the building's exterior to be preserved as an important example of East European architecture of its period. It has been re-rendered, and completely re-organized internally, with the central corridor moved to the internal

perimeter of the court, and the office spaces freed up.

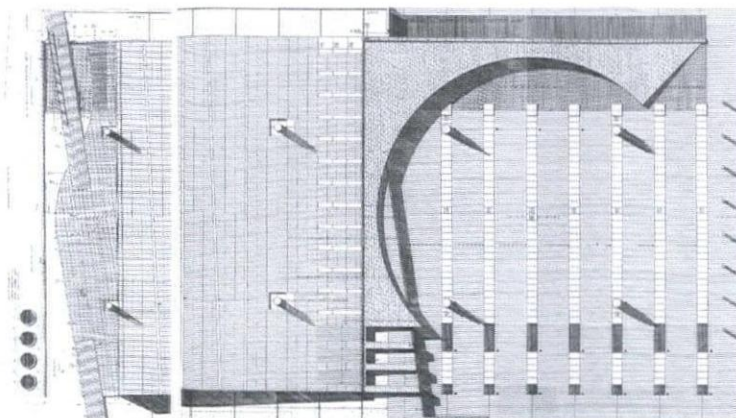
The move does of course help to emphasize the noble new glazed space as clearly the focus of the whole. It contains a new conference centre which is formed round a 400-seat auditorium. New volumes are contained under an abstracted landscape made of stone, glass and wood; it rises from plain to hill over the conference centre, with the entrance to the new spaces forming a sort of dark but welcoming cave in the blond surfaces. Above the new timber

HEART OF BUDA

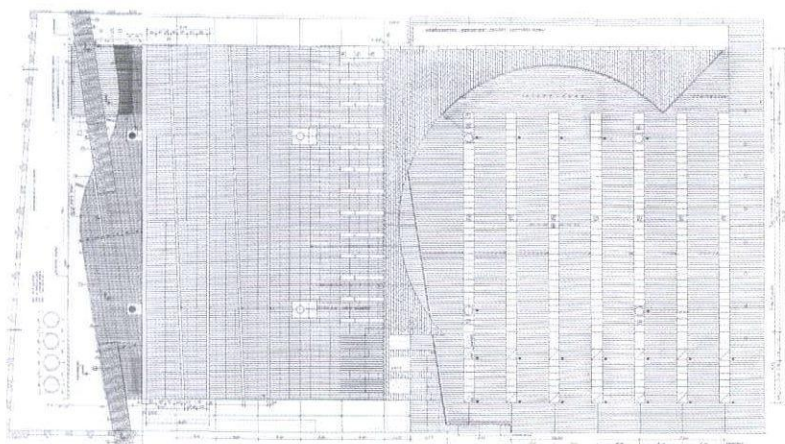
A transformation of the European urban courtyard type which should be inspiring throughout the region.



2



court ground level (scale approx: 1:750)



court third level

1
An early '50s authoritarian building
has been restored externally, while ...
2
... the inside has been radically
transformed by making an abstract
landscape peopled with tubular
steel trees.

ar+d PRIZE WINNER
 OFFICE HEADQUARTERS, BUDA,
 HUNGARY
 ARCHITECT
 MIHÁLY BALÁZS

3
 Huge glass roof transforms nature
 of court from seedy parking lot to
 focus of building. Perimeter walls
 re-rendered, but otherwise left
 more or less untouched.
 4
 Entrance to conference suite.
 Light comes from above through
 glass slabs.



landforms, slender steel tree-like columns support the glass roof, through which the light of the heavens pours in.

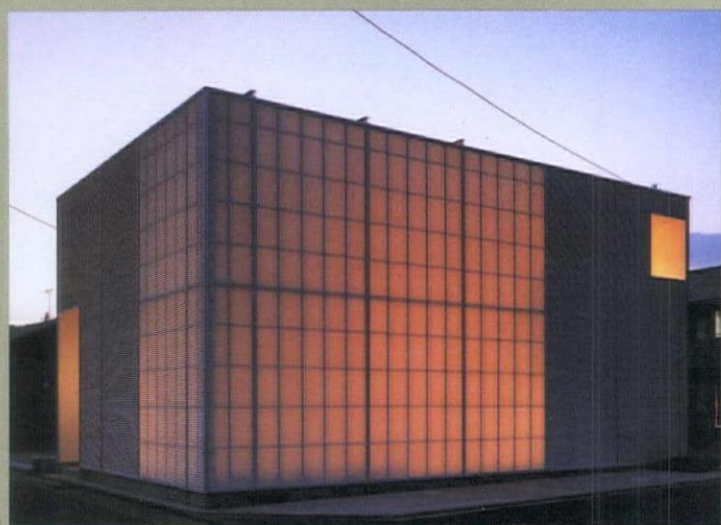
So what had been an unpleasant utilitarian courtyard, full of parking, deliveries, dankness and dirt has been transformed into an impressive semi-public space (parking, by the way, is now accommodated in an underground park under the entrance). It is always surprising how radically a poky, unpleasant urban space can be transformed by glazing it over. Here, there is poetry too. It ought to be an example for reworking all those dark and gloomy courtyards created by traditional eighteenth- and nineteenth-century urban planning under the often grey skies of northern and eastern Europe.



ar+d PRIZE WINNER
HOUSE, KAGAWA PREFECTURE,
JAPAN
ARCHITECT
KATSUYASU KISHIGAMI

LIGHT BOX

This house in the Kagawa Prefecture resonates with Japanese tradition, and yet is totally modern.

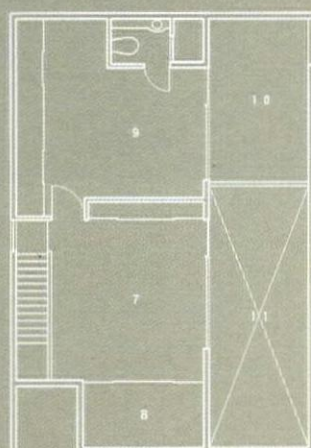


Imazato is a Japanese provincial city in the Kagawa Prefecture of Japan, and few places can be more anonymous and drear than the suburbs of such an area. But at least there is a liberal attitude to building, and people are allowed a great deal of freedom in decisions about how to build their houses.

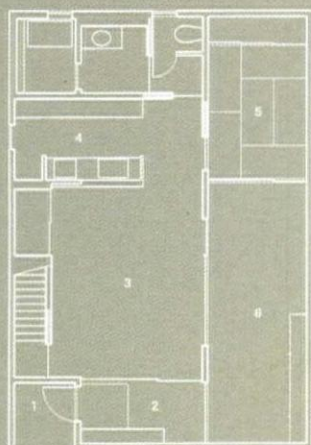
At an early stage, the owners and architect decided to make an inward-turned house on the small plot, and the rectangular plan is arranged along a courtyard. The budget was tight, so agricultural materials were in

order, and corrugated polycarbonate sheeting was chosen for the walls round the courtyard to ensure that as much light as possible was available without compromising privacy.

As the sun moves along its diurnal path, the patterns of light and shade thrown by the corrugated walls change imperceptibly. The house is a very sophisticated form of sundial, made with the simplest of means, and it recalls the traditional paper architecture of the country.



first floor



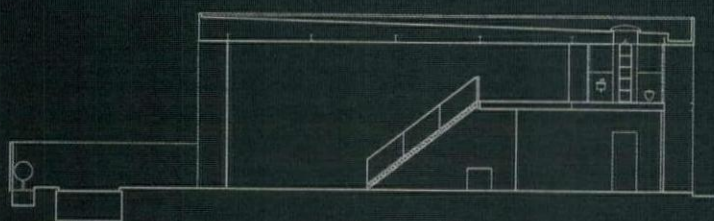
ground floor (scale approx 1:200)



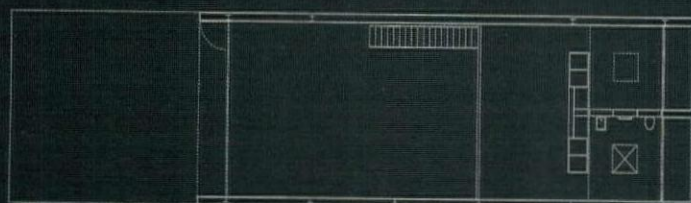
- 1 Designed to provide open space with privacy on a small plot; clad in galvarum sheeting and polycarbonate.
- 2 Layers of translucence.
- 3 In the court looking towards tatami room and terrace.

- 1 entrance
- 2 hall
- 3 living-dining
- 4 kitchen
- 5 tatami room
- 6 court
- 7 study
- 8 store
- 9 master bed
- 10 terrace
- 11 void

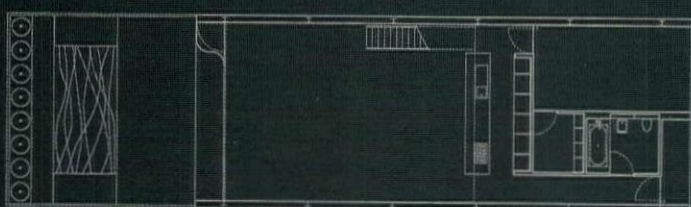
ar+d PRIZE WINNER
HOUSE, SYDNEY, AUSTRALIA
 ARCHITECT
ENGELN MOORE



long section



upper level



ground level (scale approx 1:330)



BOX CLEVER

An almost industrial approach created the large volume of this studio-house elegantly and economically.

A deceptively simple building is set in a suburban Sydney street lined with terraced houses, flats and warehouses. It occupies the site of two terraced houses, and the local council planners demanded that the street side of the building should reflect the previous scale, rather than that of a warehouse, so that the two-storey street (east) elevation is divided in half, with the garage and front door of the house dominating the ground floor of each. Above is the sleeping balcony, fronted on the street side by louvres which can be totally opened to light and breeze, or closed to give complete opacity.

Economy was one of the main criteria; so was the need to make a big space for use as a photographic studio, which could double as a living area. The big volume, indeed the whole house, has been created in an almost industrial way with steel portal frames 6m high and 7m wide, blockwork side walls and compressed fibre boards on front and back parapets. The

whole shell is painted white.

The most dramatic element of the house is the back (west) wall, made up of six 6m-high glass panels which can be slid and stacked so that the whole can be opened to the little white court and the sky. In summer, natural through ventilation can be achieved by opening the west wall and the louvres on the street side; the glass wall is shaded by a neighbour's huge eucalypt.

Because the big space has to be rapidly converted from living room to studio, lightweight wheeled furniture was evolved (a new range by the architects). Because of the size of the volume, and the 5m-long kitchen bench, the horizontal scale of the elements is larger than normal, even if they are light.

A triumph of light and simplicity, the house/studio impressed the whole jury, though it failed to receive the first prize because some of us were a bit worried about what would happen if the neighbour cut down the tree in his back garden.



- 1 East (street) elevation; planners required it to have proportions of two houses.
- 2 West (court) elevation, whole glass wall can be opened.
- 3 Kitchen with 5m long bench.
- 4 Looking into living room-studio from sleeping balcony.





TREE HOUSE

Inspired by site and forest, this house in Cape Town offers numerous interpretations of living.

A factor common to many of the projects we looked at was the drama and beauty of their sites. Perhaps this was natural with relatively young architects working on small schemes for private clients. No site we saw was more dramatic than that of the Tree House on the slopes of Table Mountain in Cape Town, South Africa. The building has recently been discussed in these pages (AR November 1999, p82), so this is merely a summary of the jury's account.

The architects, Anya and Macio Miszewski, have a

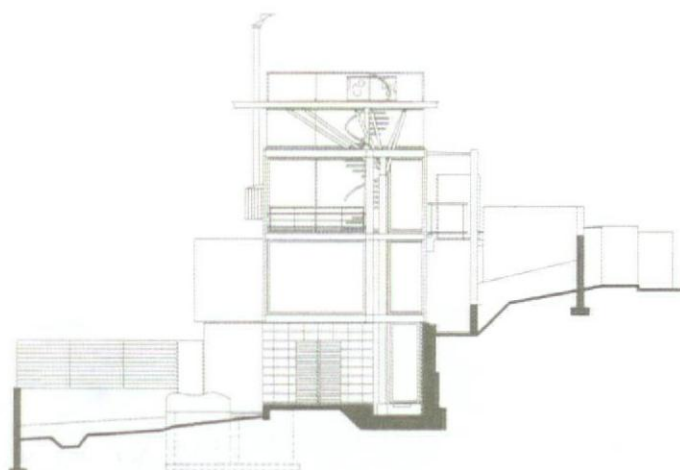
reverence for trees, which, they say, 'are precious in Africa': the places where elders meet, where children gather at midday, places offering shelter from implacable elements. Next to a little valley, the site has a canopy of umbrella pines, the dark green spreading trees which seem emblematic of southern Africa. The trees became the theme of the house. Five tree-like structures with concrete trunks and round timber branches anchor the roof to the ground. A great clerestory runs round the whole living room, allowing wonderful

views of the mountain flanks.

We were all impressed by the quality of the space, materials, craftsmanship and the notion of the main space of the house as a grove under its abstracted trees, which relate to the real green ones outside. But David Chipperfield argued convincingly that the tree structure is in a sense merely decorative because the external walls with their steel frame structure are virtually strong enough to support the roof by themselves.

Photographs
 Steven Inggs

- 1 Three-storey house is entered at top (living room) level.
- 2 Existing trees in little valley inspired structure.
- 3 Void runs from living room down to study on lowest level.
- 4 Master bathroom on middle floor: bathing in a gazebo.



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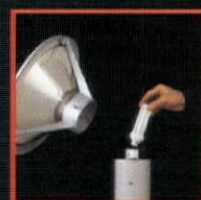
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interior design

- 1 Main entrance on Ollerias Street.
- 2 Ollerias Street with miradors.
- 3 Flights of stairs, ramps and bridges form links between departments.
- 4 North face of, and entrance to, public library.



High culture

A new centre in the old Arabic quarter of Malaga provides the run-down neighbourhood with a cultural focus as well as much needed facilities.

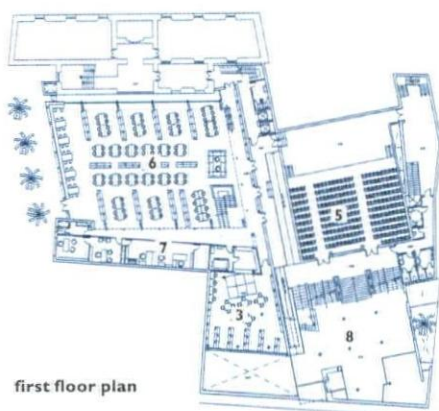
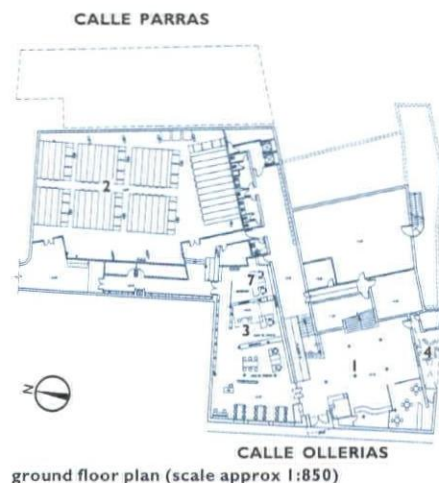


**CULTURAL CENTRE, MALAGA,
SPAIN**
ARCHITECT
LUIS MACHUCA SANTA-CRUZ



5

- 1 entrance foyer
- 2 archives
- 3 reading room
- 4 patio
- 5 theatre
- 6 general library
- 7 office
- 8 void



The old Arabic quarter of Malaga has a history of neglect, wealth having long ago retreated to the surrounding hills and tourism to the coast. In 1983, in an attempt to revive the area, the local authority proposed a cultural centre – the Centro Cultural de la Generación del 27.¹ Luis Machuca Santa-Cruz was appointed as the architect.

Because of political, economic and contractual vicissitudes, the centre has taken 15 years to build. During that time the concept has changed, for client and architect realized that in its initial form it would have been too arcane and possibly intimidating to have much impact on the neighbourhood. In 1996, it was decided to broaden the scope of the enterprise and create a more open, popular centre, accommodating the cultural services of the local authority, and including a theatre, galleries, a public library and café. The G-27 collection of books and paintings would be housed in a restored adjoining eighteenth-century building, previously a boys' home, the Casa de los Niños de la Providencia.

As is usual in old urban quarters, the site is irregular and

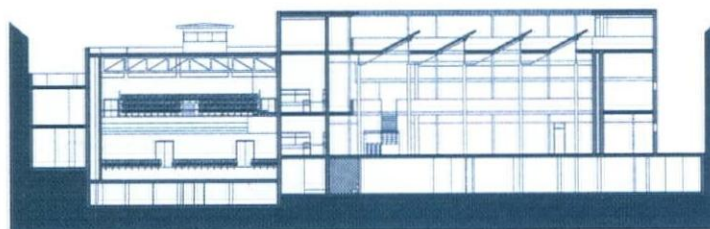
uneven. Though the general plan is not complicated, with ancillary rooms and passages round two main volumes – theatre and library – the architects have exploited the irregularity and unevenness to generate a layered building that, apparently composed of distinct parts, responds to the surrounding urban scale. With the G-27 library to the east on Parras Street, the rest of the complex is made up of two main intersecting buildings oriented in different directions. Separate entrances allow each part to function independently.

Along the main thoroughfare of Ollerias Street on the west, the building is aligned with the street, its plain stone face stepped down from south to north to relate to the different heights of buildings to either side. Here the main entrance, drawn back from the street, leads to a large foyer and stairs to the theatre. Above the entrance, an angled sheet of stone shielding the glazed interior and third floor terrace from the sun relates abstractly to neighbouring miradors.

From the north, you enter the library at first floor, ascending a monumental flight of stone steps from the Plaza Nueva to a



6



south-north long section



7
8

forecourt and entrance. The semi-basement houses archives and a reading room.

This scheme is about links, symbolic and physical. While ensuring that the forms and scale of the new complex responded to local ones, the architects were also concerned that the building should be an eloquent landmark. Beneath projecting lanterns shedding light into third floor interiors, walls and corner tower are of the pale sandstone traditionally used in monumental buildings in old Malaga.

Internally, physical links consist of swooping ramps, flights of stairs and open bridges. Elegantly expressed with beech-lined walls and beech or limestone floors they run around the peripheries of the main volumes. A covered passage between historic and new buildings both connects and separates, while a visual link is provided by the view through

the big library windows of the old building's west wall.

Machuca's use of a few materials, seen to full advantage in the beech-lined theatre, and his manipulation of light, have produced a handsome set of interiors. Angled sheets of stone across the library roof direct cool luminance into the north-facing library while protecting it from the full force of the sun. On the south, a small enclosed courtyard shaded by a tall palm illuminates the foyer. Passage through the building is dramatized by light: the open bridges, with their delicate balustrading, and flights of stairs criss-cross under clerestories in a luminous beech-lined chasm at times rising the full height of the building.

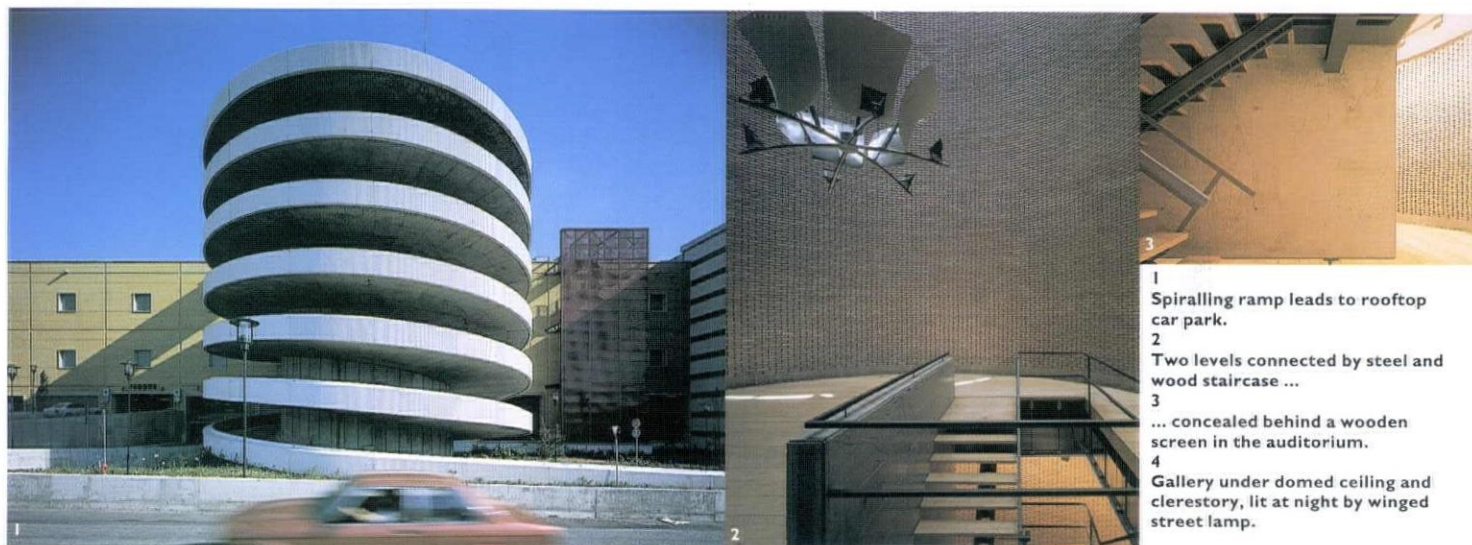
P.M.

¹ The name refers to a high cultural moment in Spain, and to the artists and writers, like dramatist and poet, Federico García Lorca, who made it so.

Architect
Luis Machuca Santa-Cruz
Photographs
Duccio Malagamba



- 5 Beech-lined walls and criss-crossing links.
- 6 Beech-lined theatre.
- 7 Angled planes deflect luminance into main library; big windows give onto west wall of G-27 library.
- 8 Second floor gallery.



- 1 Spiralling ramp leads to rooftop car park.
- 2 Two levels connected by steel and wood staircase ...
- 3 ... concealed behind a wooden screen in the auditorium.
- 4 Gallery under domed ceiling and clerestory, lit at night by winged street lamp.

Cylindrical vision

A commission to build an auditorium and gallery inside a car park ramp in Portugal tests the architects' ingenuity.

Eduardo Souto de Moura's skill in reconciling, then transcending, inherent contradictions was seen in his conversion of a ruined monastery into a luxurious hotel, the Santa Maria do Bouro at Braga (AR July 1998).

Vision and an equally supple intelligence inform the design of a gallery and auditorium built, remarkably, inside a spiralling ramp to a rooftop car park. The ramp itself, beside a shopping centre in Matosinhos, north of Oporto, is a graceful concrete structure with the external edge of the coils rendered white. It wraps itself around a tall cylinder

22m high and 12m in diameter.

Given the cylinder's form and dimensions, the rooms could only be placed one on top of the other. So it was logical to put the auditorium, which required privacy and no light, on the ground floor and the gallery above. The two are connected by a skeletal metal and wooden staircase, hidden in the auditorium behind a screening wall. To minimize reverberation, the cylinder is lined internally by an absorbent lattice of rough bricks with open joints; for similar acoustic reasons, auditorium furniture has been

placed in the middle of the room.

As in previous works, Souto de Moura expresses the quintessence of material and texture – in this case the intricate chain-mail texture of the brick wall and grain of wooden floors, stair treads and auditorium screen. Light is an active element of the design. A domed white ceiling above a circular clerestory reflects luminance into the gallery; at night, because of its scale, the room is lit by street lamps.

Both rooms, but particularly the gallery with its great height and luminosity, possess the

austere simplicity of a chapel.

It was not yet in use when the photographs were taken, and the only decoration was provided by the sun casting a crescent of light through the clerestory over the unadorned wall.

In the midst of noise and traffic, the architects have created a remarkable and tranquil place. P.M.

Architect

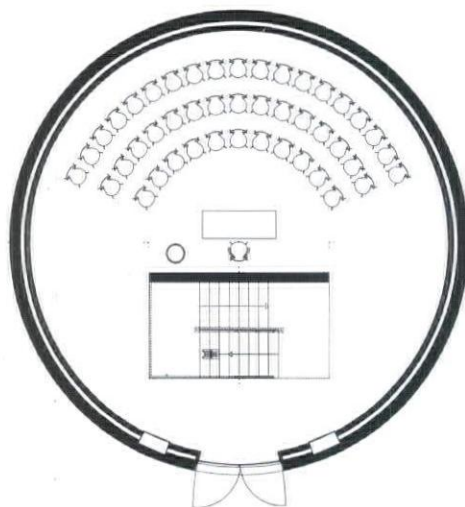
Eduardo Souto de Moura, Oporto

Project architects

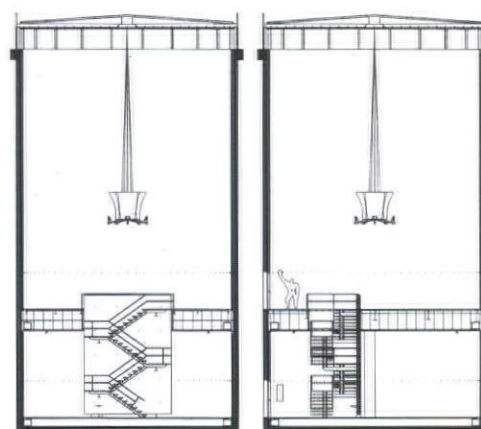
Eduardo Souto de Moura,
Nuno Graça Moura, Pedro Reis,
Joaquim Portela, Sérgio Koch

Photographs

Christian Richters

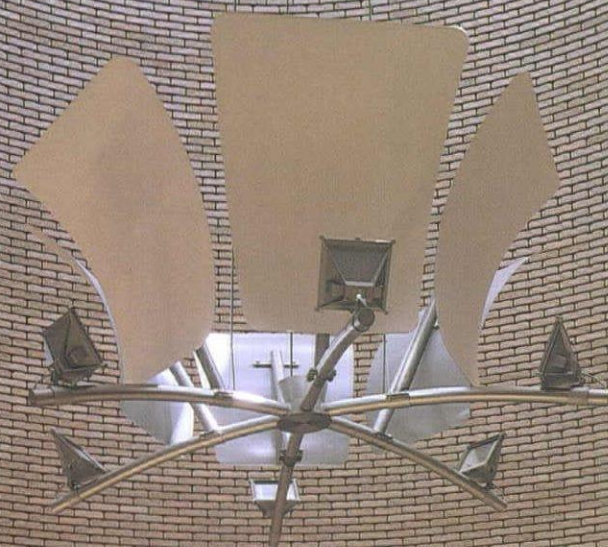


ground floor auditorium plan (scale approx 1:220)



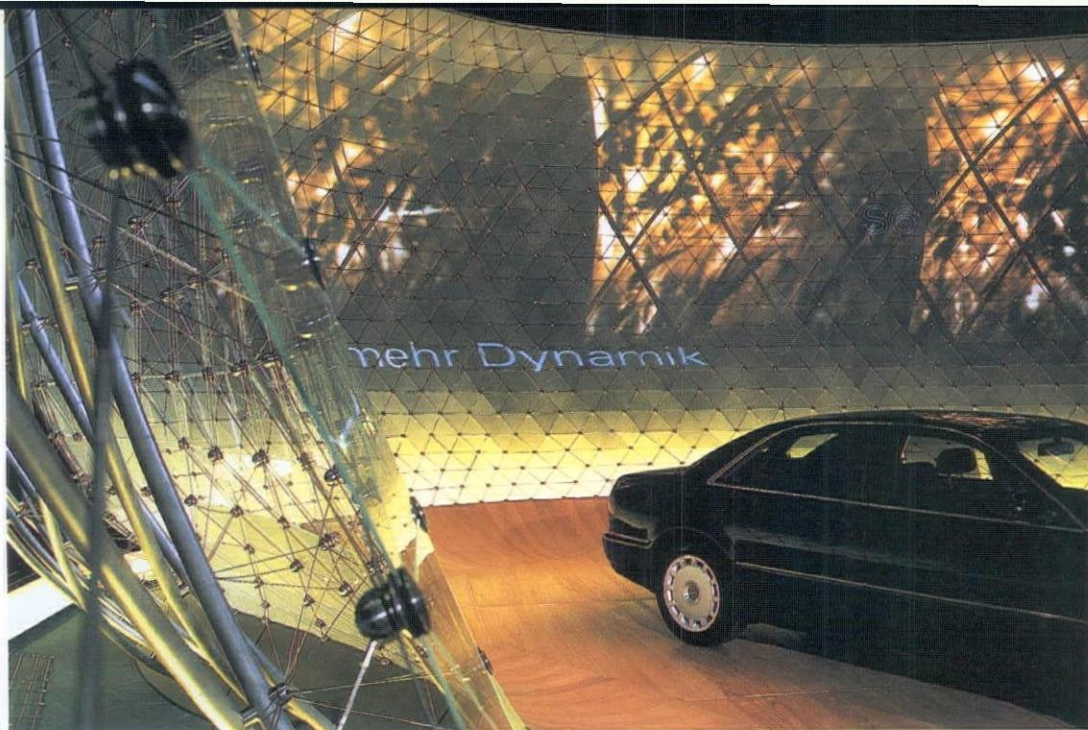
cross sections

GALLERY AND AUDITORIUM,
MATOSINHOS, NR OPORTO,
PORTUGAL
ARCHITECT
EDUARDO SOUTO DE MOURA



interior design





EXHIBITION STAND, FRANKFURT,
GERMANY
ARCHITECT
INGENHOVEN OVERDIEK
UND PARTNER

Audi doodle

At the recent Frankfurt Trade Fair the Audi exhibits were to be seen within the embrace of this sinuous structure of glass and steel.

Cars aside, the most spectacular sight at the 1999 Frankfurt Trade Fair was the Audi stand, where Ingenhoven Overdiek & Partner's tensile creation formed a continuous serpentine coil of glass and steel round the exhibits.

Curved in plan and section, the 6m high structure consisted of triangular panels of glass bolted to nodes of a steel wire mesh, the whole crystalline curtain being suspended from a tubular stainless steel frame studded with glass beads. The floor, covered with white oak panels, had a border of oak boards. Curving gently up to

meet the base of the wall, the border followed its peripheral undulations. Detailing of the billowing translucent boundaries was immaculate.

'The Loop' divided the stand into inner and outer zones. The inner one, devoted to exhibition, had five bays, each dedicated to a particular group of vehicles and given its own ambience by music and film. Over the course of the day, coloured light and changing images – abstract shapes drawn from nature – were projected on to the scintillating walls to the accompaniment of equally abstract, minimalist music.

The Loop was broached by arched gateways, and visitors encouraged to explore the stand as if in a game. Transition points were marked by a change in the glass – gateways being given abstract surrounds of opaque rather than transparent panels.

Set within the outer bays were various functional zones – the technology and engine galleries and service centre. Separate two-storey structures housing VIPs', visitors' and dealers' quarters, technical areas and so on, gave access to terraces with views over the whole marvellous contraption.

P.M.

Architect

Ingenhoven Overdiek und Partner

Project architects

Christoph Ingenhoven, Jürgen Overdiek, Michael Reiß, Andreas Blum, Karan Dajalei, Holger Gravius, Manfred Junghans, Lyiang Guo, Florian Nedden, Udo Rex, Herwig Rott, Ingrid Sölken, Andrea Thoma, Maximo Victoria, Christina Zippel

Structural engineer

Werner Sobek Ingenieure

Lighting

Werning Tropp und Partner

Film and music

Velvet

Photographs

H. G. Esch 1, 2, 4
H. Knauf 3

1 The Loop broached by archways surrounded by opaque glass. To right, visitors' amenities and terraced restaurant.

2 Glass and steel curtain suspended from tubular steel frame studded with glass beads.

3 Model of plan.

4 Detail: triangular glass panels bolted to nodes of steel mesh.



ar house

HOUSE, VANCOUVER ISLAND, CANADA
ARCHITECT
PATKAU ARCHITECTS



2



POETIC PRAGMATISM

Set in wild landscape on the edge of Vancouver Island, this house for an artistic couple has a tectonic clarity and material expressiveness informed by place and culture.

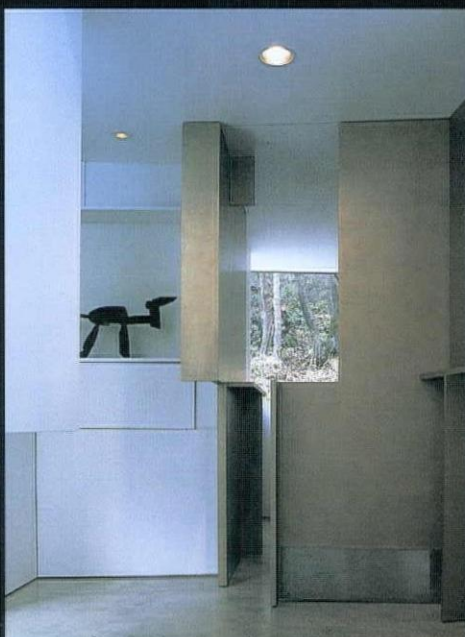
Patkau Architects' Barnes House is a modern reinterpretation of the pragmatically romantic building traditions of Canada's West Coast. Poised on the edge of a rocky outcrop overlooking the Georgia Strait that separates Vancouver Island from the mainland, the house appears as an isolated object set heroically against the wilderness. Yet the Patkaus' synthesis of poetry and precision also means that it responds with great intimacy and humanity to its site. Built for an artistic couple (a wood sculptor and landscape designer) whose children had left home, the Barnes House forms part of a series of domestic projects begun in the mid 1980s. In its exploration of the relationship between landscape and construction, it has also served as a theoretical framework for the Patkaus' more recent work, such as the Strawberry Vale School (AR August 1997).

The site lies on the eastern side of Vancouver Island. The tree-lined approach to the house winds up to the crest of a ridge parallel to the shoreline. Mossy rocks and gnarled Douglas firs form a craggy backdrop to the Patkaus' crisply articulated planar geometries. The house is partially embedded in a depression, exploiting the topography while also offering a series of framed views of the landscape. A stepped path rises towards

3



4



5



- 1 The house is embedded in the rocky, wooded site, an object building set against the landscape.
- 2 On the north side, the wall dissolves to frame views over the Georgia Strait.
- 3 West elevation tapers to a prow, capped by a thin steel canopy.
- 4 Materials have an elemental simplicity.
- 5 Entrance hall, with stairs leading up to the main piano nobile living and dining space.
- 6 Softly dappled light and views of the landscape animate the living space. Abstract arboreal columns support the timber roof canopy. Throughout the house, the presence of nature is never very far away.



HOUSE, VANCOUVER ISLAND, CANADA

ARCHITECT

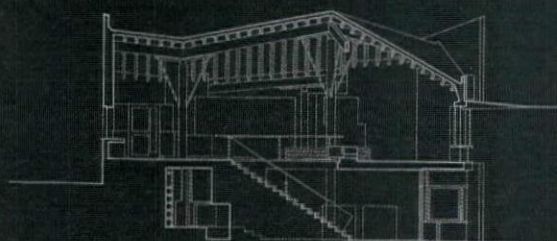
PATKAU ARCHITECTS

7

Screens and storage units divide the fluid, informal spaces. Here the living area is separated from the master bedroom.

8

Kitchen slotted along the east edge of the house.

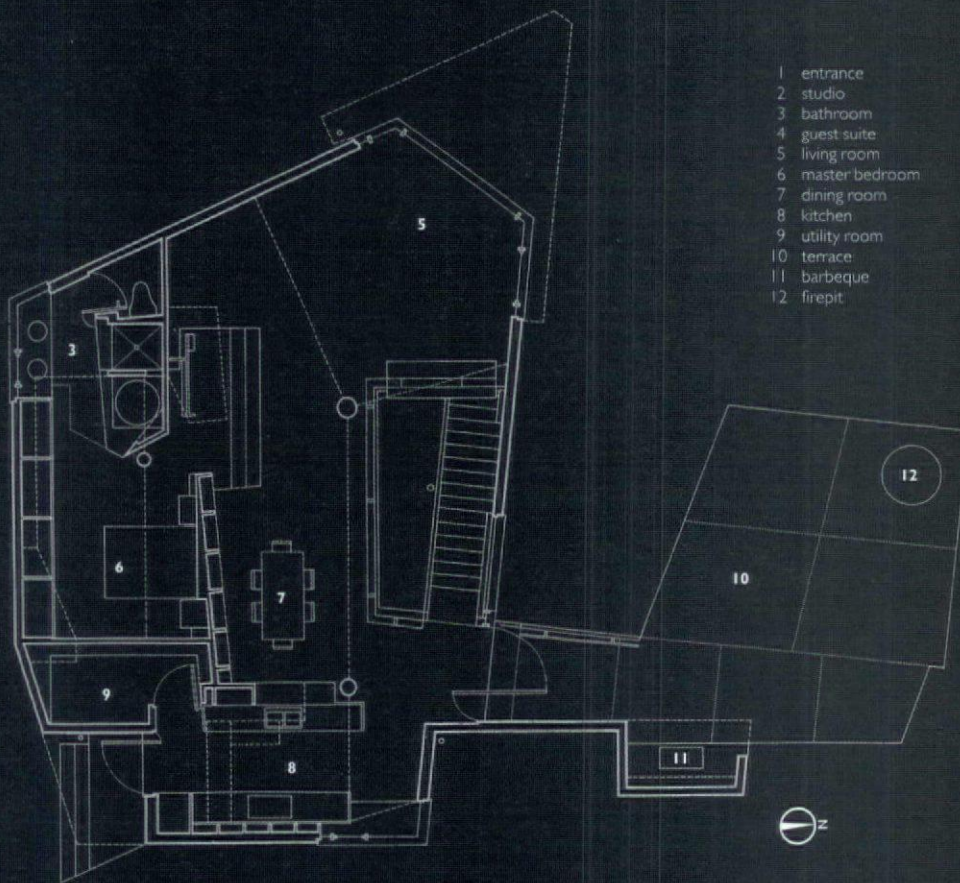


east-west section

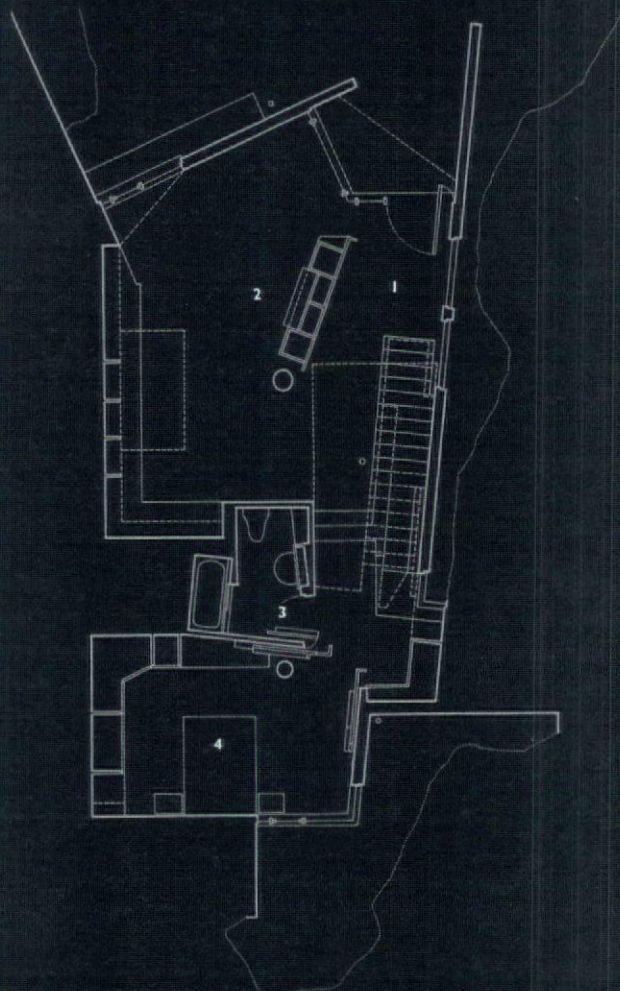
north-south section



- 1 entrance
- 2 studio
- 3 bathroom
- 4 guest suite
- 5 living room
- 6 master bedroom
- 7 dining room
- 8 kitchen
- 9 utility room
- 10 terrace
- 11 barbeque
- 12 firepit



upper level plan



lower level plan (scale approx 1:200)

the focal west elevation which tapers to a sharp prow marked by an overhanging roof of thin steel plate. Wall planes extend beyond the building line, sheltering a small terrace and channelling visitors to the main entrance on the lower level.

Screened from the entrance by a free-standing storage panel, an office-cum-studio provides space to pursue design work and sculpture. To the rear is a small guest suite. Running along the north edge of the house, an open flight of stairs leads up to the main *piano nobile* living and dining space. The master bedroom is set on the south side, with a kitchen tucked in directly above the guest suite. Space is fluid and informal, divided and defined by screens and storage units. A larger outdoor terrace for relaxing and entertaining, with views over the Georgia Strait, connects with the north elevation through a tall glazed wall that opens up the opaque flanks of the house.

Although the Barnes House shares the generous open-plan volumes of the Patkaus' earlier Appleton residence, it also displays the more explicitly constructional language of the Clay and Glass Gallery (AR August 1995) and Newton Library (AR May 1993). The main building elements – stucco walls, steel canopy, timber roof and concrete floor planes – are compositionally and materially distinct, giving a lucid, tectonic expressiveness. Arboreal columns and an undulating ceiling evoke the surrounding forest. Rippling over the corrugated joists of the roof structure, light is filtered through skylights, dappling the interior in a gentle luminance.

Like much of the Patkaus' work, the house is a synthesis of cues from place and culture. The narrow glazed face, beetle-browed roof canopy and high parapet walls allude to the great anthropomorphic totem poles of indigenous Pacific Coast tribes. The grey of the stucco render blends with the bark of the Douglas firs and the slim timber frames of the doors and windows are stained a rich rust to mimic the trunks of waxy leafed arbutus trees on the north side of the site. Conceived as an instrument for experiencing the landscape, the house works so well and so subtly that you cease to be aware of such underlying functions and come to admire it for its inherent elegance, simplicity and aptness. Through a sensitive interweaving of building, site and culture, the Patkaus have made pragmatic poetry in the forest. C.S.

Architect

Patkau Architects

Project team

Timothy Newton, John Patkau, Patricia Patkau, David Shone, Tom Robertson

Structural engineer

Fast & Epp Partners

Photographs

James Dow

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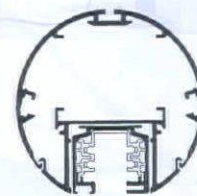
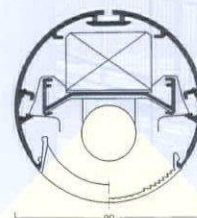
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Dufert's fabled Palais des Machines was one of the buildings surrounding the Eiffel Tower on the Champ de Mars in the 1889 Paris Exhibition. It was as wondered at as the tower itself, and its then enormous and elegantly articulated span has been an inspiration to architects for a century. But it has long gone. With excellent zeal, Phaidon has created a book about it and two other destroyed works (the Crystal Palace and Penn Station): *Lost Masters*, 1999, £12.99. Each building is covered in a scholarly essay, photographs, and drawings old and new. The book is large format and fat (annoyingly there are no page numbers). It is quite extraordinarily good value, and is one of the first of a series of *Architecture 3's*: others include *Places of Worship*, *Twentieth Century Classics* and so on. Wonderful Christmas presents.

THE LATIN ORIGINAL

VITRUVIUS 'TEN BOOKS ON ARCHITECTURE': a New English Translation with Commentary and Illustrations

By Thomas Noble Howe and Ingrid D. Rowland. Cambridge: Cambridge University Press, 1999. £50

For better and worse, architects owe their existence to Vitruvius. His *De Architectura*, arranged in ten chapters, or 'books', has been upheld for centuries as the architect's Bible. It has determined what architecture is, and consequently how architects should be educated to perform their role in society. Yet Vitruvius has achieved such influence, not because of his elegance as a writer, or his excellence as a thinker and designer (it has usually been held that he was none of these), but because his is the only surviving guide to antique buildings – that is, how classical architecture was conceived and built.

Like the Bible, Vitruvius's treatise has been translated into every major language. Inevitably, some versions are preferred over others – for their lucid and edifying interpretation of the Latin original, and their visual appeal. In fact, no illustrations by Vitruvius have survived, though representations of his descriptions have influenced the course of

architecture. Sixteenth-century editions by Fra Giocondo, Cesare Cesariano, and Daniele Barbaro – the latter containing illustrations by Palladio – demonstrate the scholarship and sheer beauty of what Vitruvius has inspired. They are treasured.

Conversely, the English version most widely used this century – translated by Morris Hicky Morgan and first published in 1914 – has been criticized for inaccuracies, an overly grand literary style and poor illustrations. A replacement English edition by a major publisher has therefore been long awaited.

Ingrid Rowland has provided a translation for our time, stripped bare of ornament and mystique, which deliberately avoids Morgan's stately turn-of-the-century English. Her thorough and informative introduction sets the scene, and the main text has been untangled to read straightforwardly: though some key passages are rendered in a manner that will surely raise scholarly eyebrows. The text is followed by Howe's exemplary commentary that makes Vitruvius's time, and his design process, transparent and intelligible. However, this is let down by the basic and whimsical sketches that illustrate it. They do not belong to a work of such huge cultural significance, and are more suited to a building manual than the book that has successfully promoted building as an art.

ROBERT TAVERNOR

THE SWEAT OF OUR BROWS

THE CORROSION OF CHARACTER: the Personal Consequences of Work in the New Capitalism

By Richard Sennett. London: W. W. Norton, 1999. £8.95

Richard Sennett is a sociologist at the London School of Economics, an old-fashioned, optimistic, anecdotal American liberal academic, whose earlier book 'Flesh and Stone' addressed architectural and planning issues with considerable success. Here he looks at the changes that have emerged in the employment practices of capitalism, and, from the sociologist's point of view, the concomitant effect on people's self esteem and working life pattern.

This is not a book for or about architects, and yet much of what Sennett says is relevant and interesting at two levels. His descriptions both of actual working patterns and of their characteristic physical environments have much to tell us. He looks at short-term employment structures, teamwork (often an illusion, in his opinion, designed to avoid clear hierarchies of authority), changing and specializing work patterns, the rapid redundancies of both new and old skills, the collapse of company loyalty and the uncertain social world of those moving from job to job. He also makes one think about the architectural consequences of the automated, supposedly non-hierarchical workplace, and of the dormitory suburb. His story takes place in an arena of events which, if far from comprehensive, has a metaphorical quality: a Boston bakery, a New York bar, a swanky uptown advertising agency, and the private world of pre-restructured IBM.

Sennett's description of what he sees as the 'narrative' of a working life, and the individual's ability to make sense of it, raises important ethical questions affecting all of us.

TIMOTHY BRITAIN-CATLIN

GESTALTFINDUNG

HUGO HÄRING – the Organic versus the Geometric

By Peter Blundell Jones. Stuttgart: Axel Menges, 1999. DMI 48, £58

This monograph has raised expectations years before its appearance, and without a doubt, Blundell Jones has achieved an epic work. For readers interested in matters of modernism and its multiple strands, this book gives a broad and detailed account of the political, cultural and architectural discourses surrounding one of the most problematic, enigmatic figures, who, for a time, spearheaded the other modernists. Hugo Häring stood for the discovery of form –

Gestaltfindung – in the process of designing. This approach stands within the German tradition of the embodiment of the spirit in a form. Friedrich Schiller's dictum 'It is the spirit that forms its body' could be regarded as Häring's central principle.

The character of this spirit itself in Häring's case, though, makes for more troubling reading. His preference for the Nordic race has made many of his readers uncomfortable. Blundell Jones attempts to rescue Häring from too close an association with the 'blood and soil' ideology of the Nazis. Häring's failure to convince Le Corbusier and other CIAM members to develop a modern building – *neues bauen* – is one of the central tragedies still afflicting contemporary architecture.

Häring's buildings, often described by Blundell Jones as disappointments when seen in reality, lack the fervour of his writings. Nonetheless, the farm at Garkau and the late houses in Biberach, together with dozens of unbuilt projects, undoubtedly belong to the thesaurus of twentieth-century architecture. The minute, monochromatic illustrations (probably due to reproduction restrictions) do Häring a disservice. Blundell Jones offers few true building analyses: they are more like descriptions. But, as in the case of his Scharoun monograph, he is probably working on the sequel: there is still space for a profound architectural evaluation of Häring's work.

WILFRIED WANG

TRUTH AT LAWN ROAD

THE DOOR TO A SECRET ROOM: a Portrait of Wells Coates

By Laura Cohn. Aldershot: Scolar Press.
1999. £25

This portrait of Wells Coates by his daughter, Laura, is truthful without being prying and affectionate without showing the slightest hint of adulation. Based largely on letters and diaries, amply illustrated in black and white, and broken up into 12 short chapters with one-word titles like 'Japan', 'Ideals', 'Money', 'Inventions', it makes easy and enjoyable reading. It also illustrates – and this is surely the point – the work of an important twentieth-century architect and industrial designer. Wells Coates was a difficult and complex character, uncompromising, lonely yet sociable, rational yet intense and passionate.

The author traces Coates' search for truth and idealism to a combination of his upbringing in Japan and his Methodist background. Interestingly he compares his failure at the new town of Iroquois on Lake Ontario with Lubetkin's failure at Peterlee, which occurred at about the same time. But unlike Lubetkin and most of his

colleagues, Coates had no formal training as an architect and came to architecture from science and engineering, which he had studied at McGill and which enabled him to grasp complex technical processes. The most substantial chapter is rightly devoted to the most significant of Coates's buildings, the Lawn Road Flats in London, designed for Jack and Mollie Pritchard. Their conception and construction makes a fascinating story. It continues to this day with the problems of their restoration and survival.

SHERBAN CANTACUZINO

THE FIELDS OF HER FORMER TRIUMPH

THE STOCKHOLM EXHIBITION 1930: Modernism's Breakthrough in Swedish Architecture

By Eva Rudberg. Stockholm: Stockholmia
Förlag. 1998. SEK352

Sigfried Giedion, Secretary and grand spokesman for the International Congress of Modern Architects, is quoted here as having said of the 1930 Stockholm Exhibition: 'There's been no exhibition to rival this one for overall effect' and this book is a most welcome reminder of why he said it.

The impact of the Exhibition was very great. The 1925 Paris Exposition with its unique contributions of Le Corbusier's Pavilion de L'Esprit Nouveau and Melnikov's Russian Pavilion followed in 1927 by the much wider demonstration of residential buildings in Stuttgart certainly broke the ground earlier but the Stockholm Exhibition had the unique significance of being a huge popular success by demonstrating not only a wider range of public building types but a broad image of urban totality and 'townscape' of seductive attraction: the waterside Corso with cafes, restaurants, exhibition galleries, houses and recreational episodes had all the virtues of the urban street or esplanade without traffic but with the stimulant of what Auden contemporaneously called a 'new style of architecture, a change of heart'.

To us now there is no little irony in reading of Giedion's accolade since this very kind of street architecture was the exact opposite of the new order of dispersed structures poised on pilotis in open parkland as promulgated by CIAM.

Stockholm's withdrawn self-containment has elicited a polite dismissal to the margins of the post-war debate. After the 1925 Paris Exposition the *Architectural Review* promoted the concept of 'Swedish Grace' to typify a mode best exemplified in the detailing of Stockholm Town Hall: after World War II it promoted the concept of 'The New Empiricism' which embodied a bloodless but pretty pragmatism that was one of the main provocations of 'The New Brutalism' – a half-truth that in the

absence of any exchange in debate slumbered there. It is therefore all the more refreshing to be reminded of the lyrical enthusiasm of Morton Shand writing in the August 1930 special number of the *Architectural Review* devoted to the Stockholm Exhibition. Alongside the magnificent photographs of Frank Yerbury, Shand (who had coined the phrase 'Swedish Grace') commended the fact that 'Sweden has deliberately elected to turn her back on the fields of her former triumph' to explore 'the uncharted currents of the Modernist Maelstrom'; and he went on to say 'the acceptance of the machine aesthetic is the true inward significance of this summer's Exhibition'.

This book is richly documented in its coverage of all aspects of the Exhibition – its promotion and politics; a guided tour of its many structures and its landscaping; its craft and manufactured exhibits; participating architects, designers and photographers and its press reception nationally and internationally. There is a very generous range of illustrations of design studies, presentation perspectives and photographs, many of which have not been published before. All in all it is a very thorough and handsomely produced documentation of an exhibition that is equalled in quality and importance during this century only by the Stuttgart Weissenhofseidlung of 1927.

COLIN ST JOHN WILSON

The Corso (main esplanade) at the Stockholm Exhibition. Yerbury photograph from AR August 1930.



RED VIENNA'S APOTHEOSIS

THE ARCHITECTURE OF RED VIENNA 1919-1934

By Eve Blau. London: MIT Press. 1999. £37.50

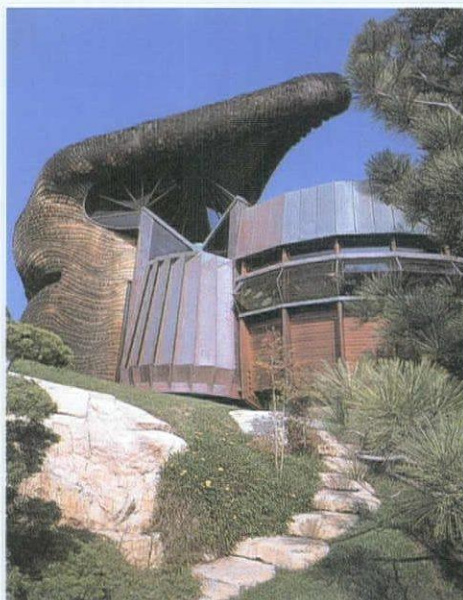
The distinctive blocks of flats built by the City of Vienna between 1919-34 have long held the attention of those who believe that architecture has a role to play in making a better society. Building these 64,000 dwellings in fifteen short and troubled years was a prodigious achievement. With the collapse of the Austro-Hungarian Empire, the socialists took control of a city that was no longer the capital of an empire but simply the largest concentration of population in a small and generally impoverished country with a predominantly rural economy. Beset on every side by the hostility of a conservative, clerical anti-socialist countryside where the understanding of social problems like poverty, unemployment and poor housing appeared to have advanced little further than that of Mozart's Count Almaviva, the city was nevertheless able to build flats and facilities that transformed the living conditions of thousands of working class families.

The individual flats may have been small but they offered quality unrivalled anywhere in the city. And to complement the well-made austerity of the individual dwelling, the socialist authorities provided collective facilities in abundance, from co-operative stores to medical and dental clinics.

Architects like Gessner, Schmid, Aichinger and Ehn, the majority trained in Otto Wagner's school, established a new typology for working class tenements designed around generous courts which came to exemplify the practical benefits of socialism. The courts with their areas of garden and green, tended every bit as proudly by a socialist municipality as the gardens of the former monarchy at Schoenbrunn, blurred the old distinction between public and private space to give a very different texture from the squalid high density housing of the city's traditional working class areas.

Eve Blau's account, well-researched, clearly written and generously illustrated, brings this extraordinary achievement to life. Above all, she shows how these buildings came to stand for Red Vienna's larger achievement: building the working class culture promised by socialism. Her study enables us to understand why the Nazis were as keen to destroy it as housing reformers were keen to see it realized elsewhere. Now, as the role of architecture in shaping a better society again attracts interest, the example of Vienna needs to be more widely known and better understood. Eve Blau's handsome book makes this possible.

NICHOLAS BULLOCK



Bart Prince is the king of the American Organics.

It is a strong and easily traced dynasty: Sullivan begat Wright, Wright begat Goff and Goff begat Prince. With each generation, forms and spaces became more fluid and expression wilder. Christopher Curtis Mead's *The Architecture of Bart Prince* (WWNorton & Co, New York and London, 1999, \$60/£45) looks at ten of the mainly domestic architect's inventive houses and sets them in their American context, mostly New Mexico. This is the splendidly wild exterior of the Price Residence at Corona del Mar, California: a huge amorphous shingled roof shelters the flowing plan, in which interior, exterior and intermediate spaces are intimately related.

THERMALLY IRREVERSIBLE PROCESSES**DIMENSIONS OF SUSTAINABILITY**

Edited by Andrew Scott. London: E & FN Spon. 1998. £30

This book is a collection of papers given at the Massachusetts Institute of Technology, at a symposium on sustainability in November 1996. To judge by the very disparate papers it must have been an interesting event.

The book is refreshingly sceptical, not dominated by the idea that any speaker knows what solutions should be adopted. Instead, many examine issues more from first principles and do not necessarily come to firm conclusions.

William McDonough, for instance, proposes the thesis that natural systems operate in a closed cycle so that waste from one process feeds the next. He argues that industrial processes should be organized in the same way so that there need be no waste. I believe this is possible for materials but not for energy. Natural and industrial systems all take high grade heat and discharge low grade heat. Whether it be sourced from the hot sun or a flame produced by burning fossil fuel, eventually it is discharged at low temperature to the universe.

The heat cannot be reused. The fact that not all cyclic processes can be thermally reversible is the second law of thermodynamics and it is the reason energy sustainability is more important than sustainability of waste and material. The two should not be muddled.

Other papers examine historical precedents, the need to measure and examine what we do, and finally the usual group of descriptions of buildings too recently designed and built to advance the thinking from the basis of questionable hypothesis to that of established truth.

MAX FORDHAM

BOLD AND BROAD**A HISTORY OF AMERICAN ARCHITECTURE: Buildings in their Cultural and Technological Context**

By Mark Gelernter. Manchester: Manchester University Press. 1999. £50

This richly illustrated and broad survey, including discussions of native, vernacular, traditional and elite styles, traces American architecture from 12,000 BC to 1998. Gelernter discusses what he considers the dominant social, political, and philosophical forces of the day, as well as parallel developments in Europe. European influences on American architectural thinking and design are examined, as well as the unique ways in which American architects have borrowed, adapted and transformed European forms.

The most compelling parts of the book are Gelernter's continuing reminder that no age was dominated by just one style of architecture and his discussion of important and influential styles that Modernist histories of architecture either dismiss or ignore. In America, he tells us, not only were there competing styles, but vernacular, public and elite architecture often varied regionally – by English, French and Spanish and at times, native architectural traditions.

What makes the book so bold and broad in its sweep also makes it, at times, overly simplistic – a problem with many introductory texts. For one example, while Gelernter recognizes that no one architectural style corresponds to a particular social or political system, he never introduces a style that does not have an easy and unmediated correlation to a relatively simplistic description of some political or social form or idea. Nonetheless, as an overview for the layperson or starting student, this would not be a bad place to begin.

ED ROBBINS

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.

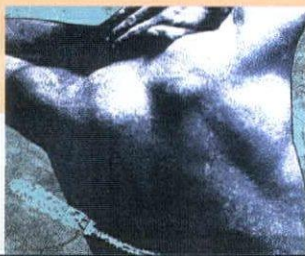
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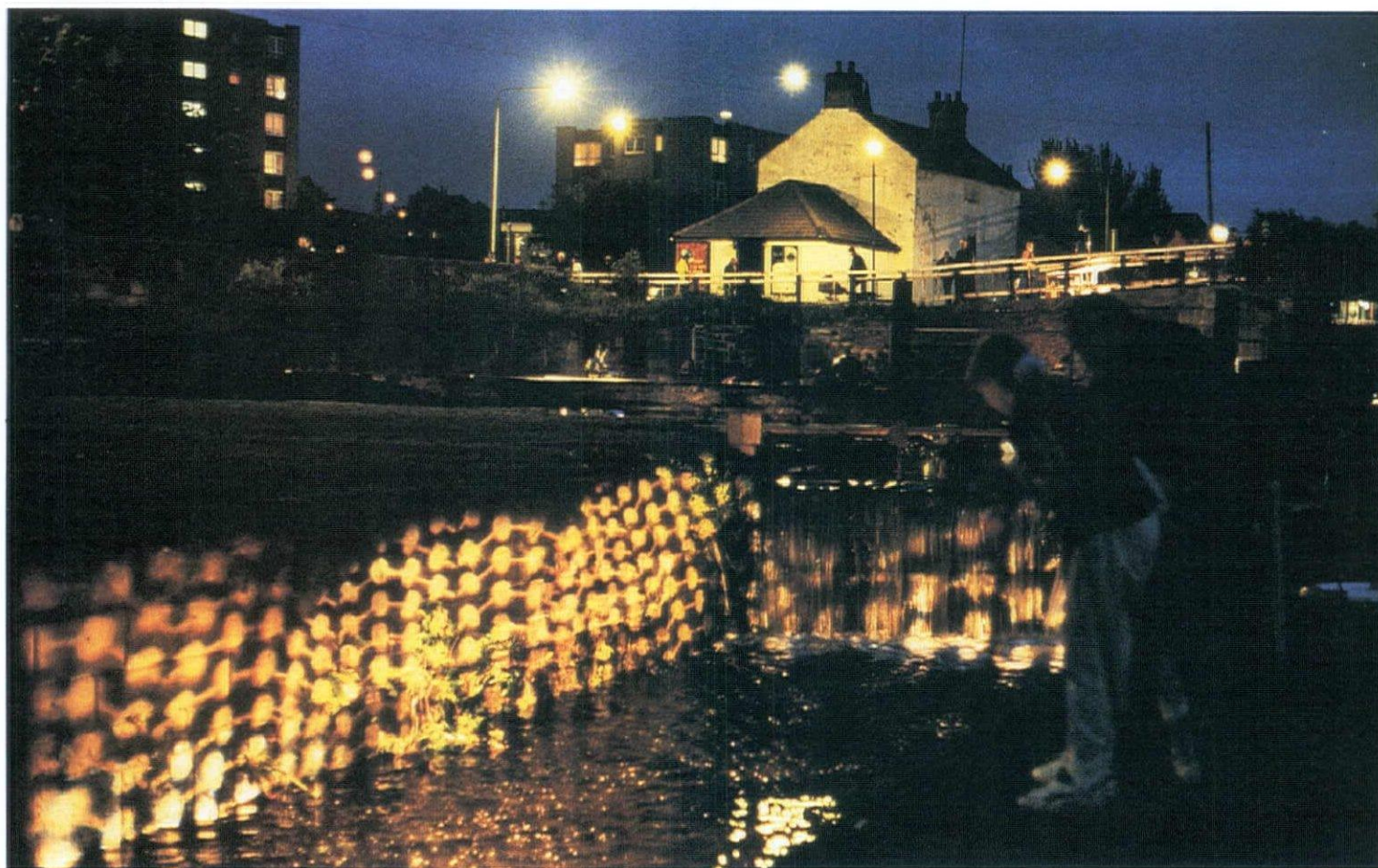
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DAUPHIN



THIS DAZZLING LIGHT SHOW BRIEFLY ENLIVENED A SERIES OF EIGHTEENTH-CENTURY LOCKS AND BASINS IN CENTRAL GLASGOW, AS PART OF THE CITY'S CELEBRATION OF ITS ARCHITECTURE AND INDUSTRIAL ARTEFACTS.

Constructed as part of the Forth and Clyde Canal, Glasgow's Maryhill Locks and Kelvin Aqueduct are monuments to an age of heroic civil engineering. Built across the narrow waist of Scotland, the 35 mile long canal linked Glasgow and Edinburgh, enabling relatively speedy passage between the two cities. The canal was laboriously hewn by hand 'through rocks, quicksands and mosses, carried up precipices and over valleys, rising and falling 160 feet by means of 39 locks, passing over 10 major aqueducts and a number of smaller ones', according to reports of the day. Its waters were plied by an immense variety of craft – barges, scows, track-boats, pleasure steamers, lighters and puffers, originally pulled by horses and later powered by steam. The cutting of Britain's

waterways during the late eighteenth century was essential to the progress of the Industrial Revolution, but the canals also made possible a new world of waterborne recreation for the moneyed and mobile classes.

Located in the northern part of Glasgow, the Maryhill Locks descend westwards towards the Kelvin Valley. Each of the five locks is interspersed with a kidney-shaped basin; Lock 21 marks the highest point of the canal 156 feet above sea level. On the north side of the locks, lies the original Kelvin Dock, the site of the canal's oldest building and repair yard built in 1789. Defined by low-lying, negative impressions cut into a gradual slope, the locks are an enduring, almost geological presence. For nearly two centuries, industrial and pleasure craft bustled along their waters, but during the 1960s canal transportation became commercially obsolete and the waterways were abandoned and left to rot.

Following years of activism by industrial archaeologists and waterway enthusiasts, the entire Forth and Clyde Canal is now the subject of an energetic reconstruction programme under the auspices of British Waterways. When completed, the canal will once again provide a navigable water link

between Edinburgh and Glasgow. Earlier this year, as part of Glasgow's 1999 City of Architecture and Design initiative, the Maryhill Locks were also the focus of a public art project. Coordinated by American lighting designer Leni Schwendinger, *Water above Water* temporarily transformed the locks and Kelvin Aqueduct into a magical, illuminated landscape. A sea of luminous blue, green and aquamarine floodlighting dissolved and animated the stern, hand-hewn stone of the aqueduct's buttresses and arches. Shown here are some of the specially designed canal craft, illuminated floating models made by local architects and designers. Bobbing and dancing around the basins, this sparkling armada brought light and life to the muscular relics of an industrial past. C. S.

