

THE ARCHITECTURAL REVIEW

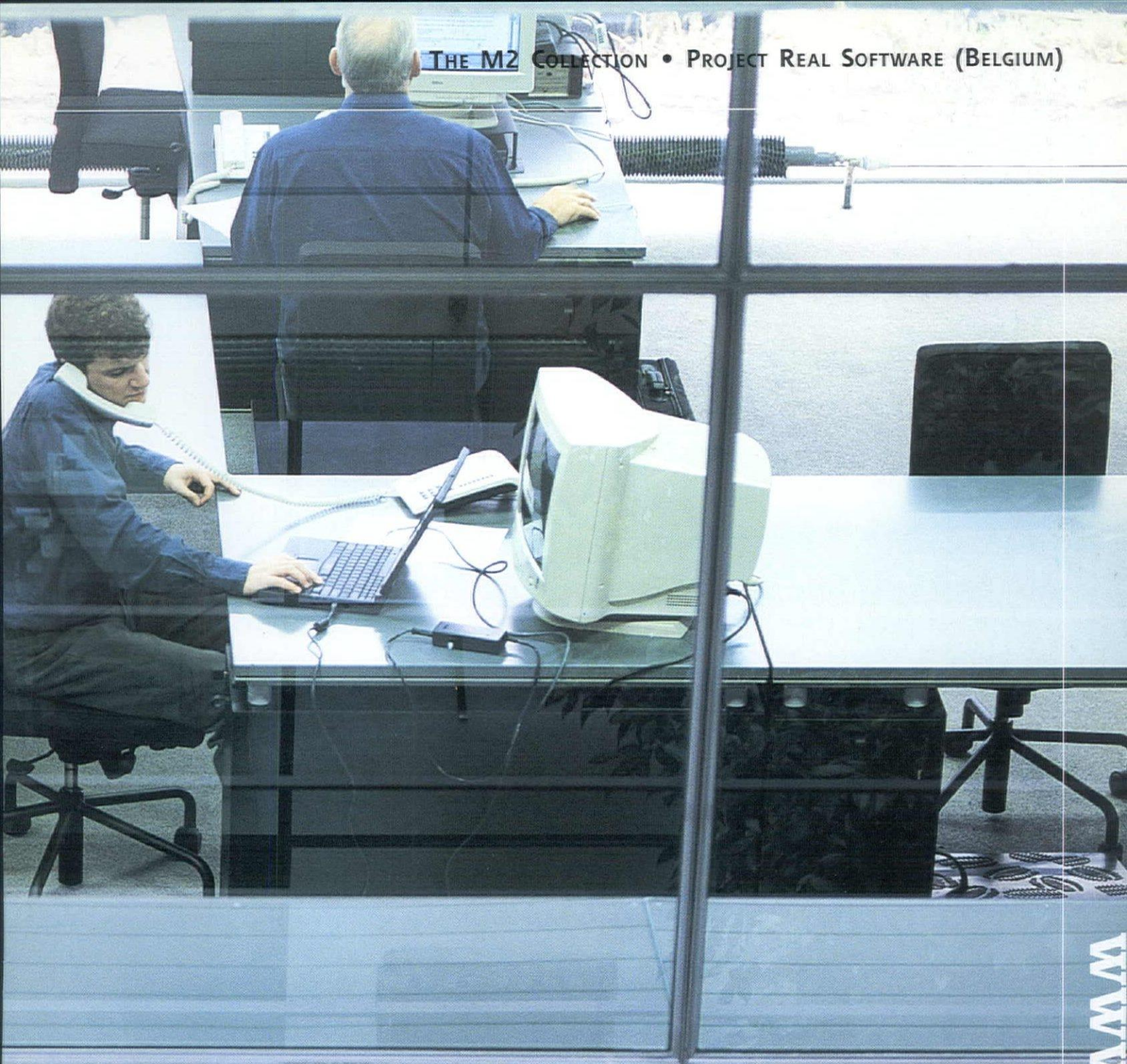
UK £5.95 USA/CAN \$11.95 FEBRUARY 2000



URBAN CONDITIONS Hopkins's Jubilee Campus Helsingborg revival



THE M2 COLLECTION • PROJECT REAL SOFTWARE (BELGIUM)



WWW.BULO.COM

**architecture
and
related
webwide**

sedus

www.sedus.com a-matter is a sedus project

For more details enter 7 on AR enquiry card

www.a-matter.com

SUBSCRIPTIONS

To subscribe please use the card in this issue
 Tel: +44 (0)20 8956 3504
 Fax: +44 (0)20 8956 3023
 E-mail: custserv@readerlink.emap.co.uk
 UK £ 56
 UK student £ 42
 Overseas £ 66
 Overseas student £ 50
 Overseas airmail £ 99
 Americas \$ 95
 Americas student \$ 70

American copies are air speeded to New York

DELIVERY & ADDRESS CHANGES

To notify us of any delivery problems or a change of address: Emap Readerlink
 Tel: +44 (0)20 8956 3504
 Fax: +44 (0)20 8956 3023
 E-mail: custserv@readerlink.emap.co.uk
 You can also write to: AR subscriptions, Emap Readerlink, Audit House, 260 Field End Road, Eastcote, Middlesex, HA4 9LT, UK
 American subscribers – contact The Architectural Review, c/o PSMJ Resources Inc, PO Box 95120, Newton MA 02495, USA.
 Tel: +1 617 965 0055 (or +1 800 537 7765)
 Fax: +1 617 965 5152

BACK ISSUES

CRC Tel: +44 (0)20 7505 6622
 Fax: +44 (0)20 7505 6606
 E-mail: crc@construct.emap.co.uk
 Bound volumes (UK only): contact John Lawrence. Tel: 01234 346692

The Architectural Review (ISSN 0003-861X) is published monthly for \$95 per year by EMAP Construct, RML, c/o Yellowstone International, 87 Burleys Court, Hackensack NJ 07601. Periodicals Postage Paid at South Hackensack and additional mailing offices

THE ARCHITECTURAL REVIEW
www.arplus.com

FOUNDED 1896

Published monthly
 Emap Construct, 151 Rosebery Avenue, London, EC1R 4GB, England.
 E-mail: lynne@construct.emap.co.uk
 Fax: 020 7505 6701

EDITORIAL

Editorial Director and Editor
PETER DAVEY 020 7505 6725
 Managing Editor
CATHERINE SLESSOR 020 7505 6726
 Art Editor
MICHELLE ASHENDEN
 Acting Art Editor
CAROLINE JEFFORD 020 7505 6727
 Senior Editor
PENNY MCGUIRE 020 7505 6728
 Production Editor
JULIA DAWSON 020 7505 6729
 Editorial Co-ordinator
LYNNE JACKSON 020 7505 6725

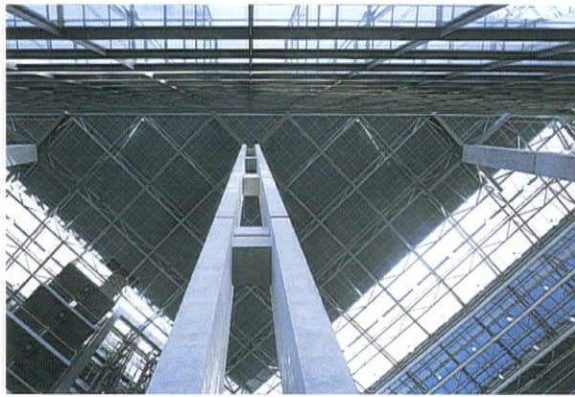
ADVERTISING

Architecture Sales 020 7505 6740
JONATHAN STOCK; MALCOLM PERRYMAN;
MIDGE MYATT; AYMAN RAZEK;
DAVID MURRELLS; YASSER HUSSEIN;
SIMON TAYLOR; CLARE BREWSTER
 Italian Advertising Sales, Milan
CESARE FIORUCCI
 Tel: 02 58 31 02 19; fax: 02 58 31 57 10
 US Advertising Sales, New York
CLIVE BULLARD and CATHERINE SIDOTI
 Tel: 212 599 5209; fax: 212 599 5202
 Production Manager
STUART BELL 020 7505 6762
 Marketing Manager
MIKE APLIN 020 7505 6615
 Marketing Executive
LOUISE SUGDEN 020 7505 6745

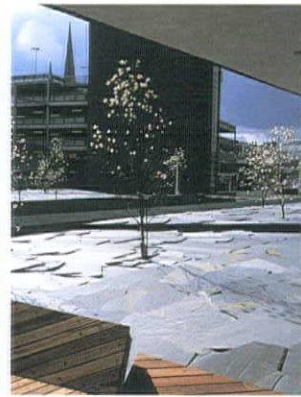
Publisher
NEIL WILLIAMS 020 7505 6735
 E-mail: neilw@construct.emap.co.uk
 Publishing Director
PAUL FINCH
 Managing Director
SIMON MIDDELBOE

ABC circulation 23 208 (audit issue)
 © Emap Construct 2000

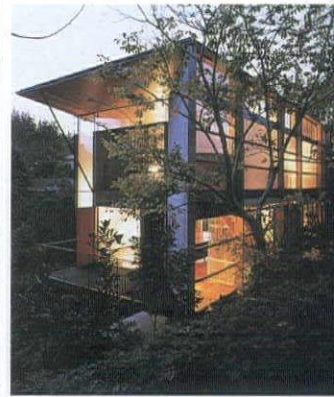
emap
 CONSTRUCT



Newspaper office, Helsinki by SARC Architects (p36)



Square, Tilburg by West 8 (p70)



House, Auckland (p82)

URBAN CONDITIONS

VIEW

- 22 Finnish architecture retrospective; ar+d exhibition at RIBA; Charlotte Perriand

VIEW FROM BERLIN

- 30 By GERALD BLOMEYER

DESIGN REVIEW

- 32 Sculptural gateway on Melbourne City Link Freeway, Australia DENTON CORKER MARSHALL

COMMENT

- 34 Postmodern urbanity

THEME: URBAN CONDITIONS

- 36 Media building, Töölö Bay, Helsinki, Finland SARC ARCHITECTS
 42 University campus, Nottingham, England MICHAEL HOPKINS & PARTNERS
 48 Social housing, Ingolstadt Hollerstauden, Germany GUNTER BEHNISCH & MANFRED SABATKE
 53 Housing, Helsingborg, Sweden TEGNESTUEN VANDKUNSTEN AND OTHER ARCHITECTS
 58 Chamber of Commerce, Ljubljana, Slovenia SADAR IN VUGA
 61 Theatre, Arnedo, Spain FRECHILLA & LOPEZ-PELAEZ ARCHITECTS
 64 Museum, Naxos, Greece AGNES COUVELAS
 67 Housing, Brazil DEMETRE ANASTASSAKIS, ANDREA FIORINI, VALERIA MAGIANO HAZAN
 70 Urban square, Tilburg, the Netherlands WEST 8

PROCESS

- 73 Housing regeneration, old Beijing WU LIANGYONG

INTERIOR DESIGN

- 76 Art gallery, São Paulo, Brazil PAULO MENDES DA ROCHA
 79 Shop, Conduit Street, London AZMAN OWENS ARCHITECTS

HOUSE

- 82 House, Auckland, New Zealand ARCHITECTUS

PRODUCT REVIEW

- 87 Interior elements

BOOKS

- 96 Architecture and modernity; green Vitruvius; André le Nôtre; glass construction

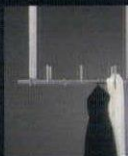
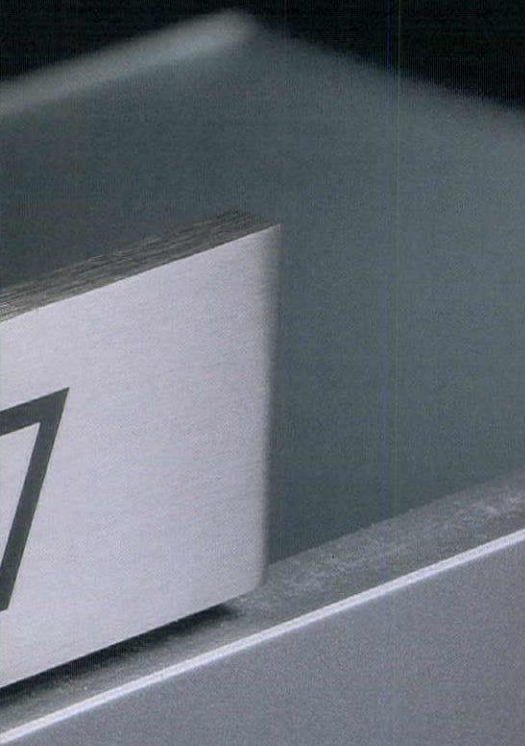
DELIGHT

- 98 Recreation of Borromini's San Carlo alle Quattro Fontane, Rome, at Lake Lugano MARIO BOTTA

COVER

- 42 MICHAEL HOPKINS & PARTNERS Jubilee Campus, Nottingham Photograph by Dennis Gilbert





Signs

d line™ uk ltd

Tel: +44 1844 299 305

Fax: +44 1804 299 310

E-mail: signs@dline.com



Handrail & Balustrade

Handrail Design

Tel: +44 163 481 7800

Fax: +44 163 481 7711

E-mail: info@handraildesign.co.uk

Architectural Hardware

Allgood plc

Tel: +44 171 387 9951

Fax: +44 171 380 1232

E-mail: info@allgood.co.uk

Architectural Hardware Ltd

Tel: +353 1 453 6044

Fax: +353 1 453 6199

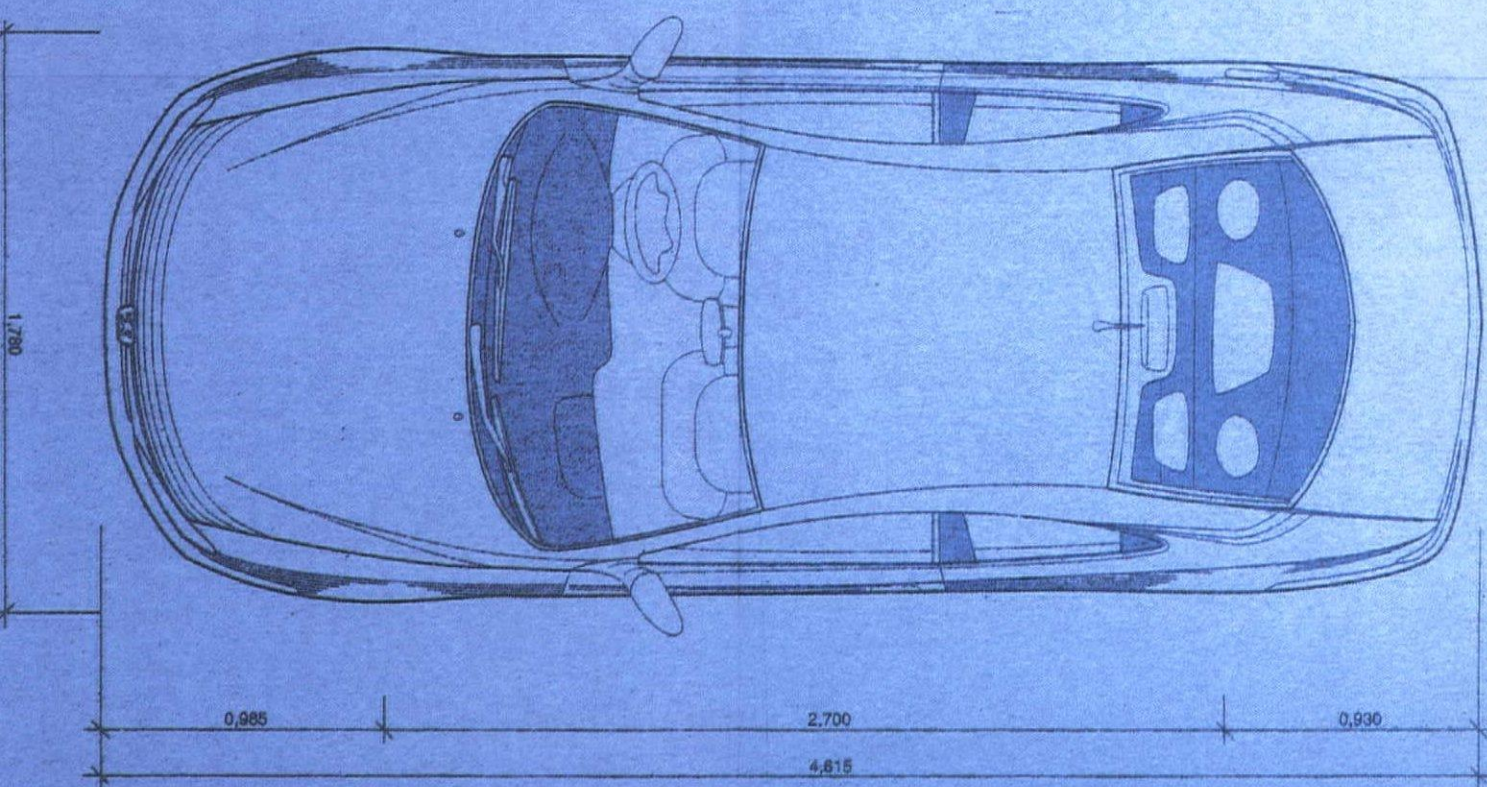
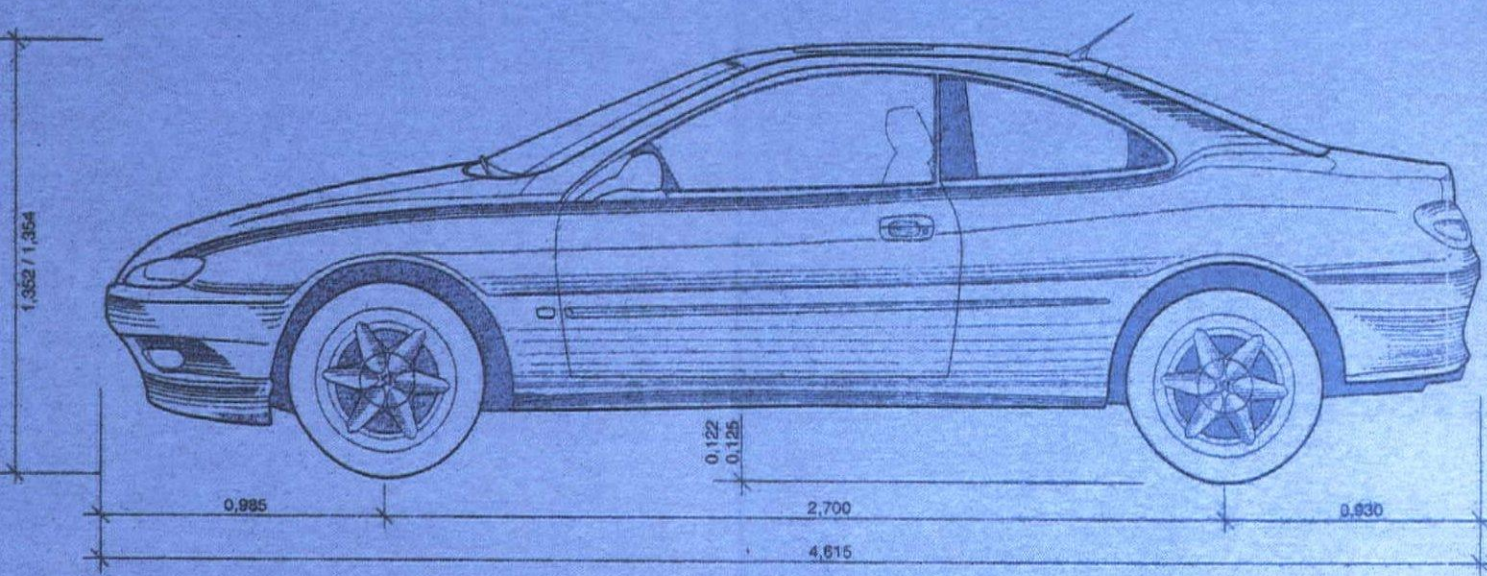
Worldwide

d line™ international as

dline@dline.com

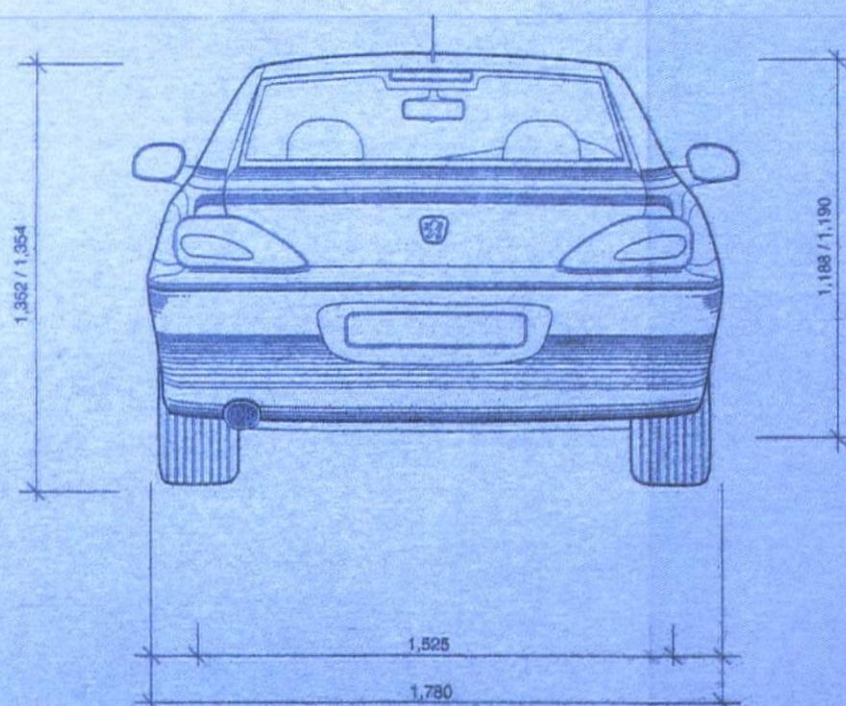
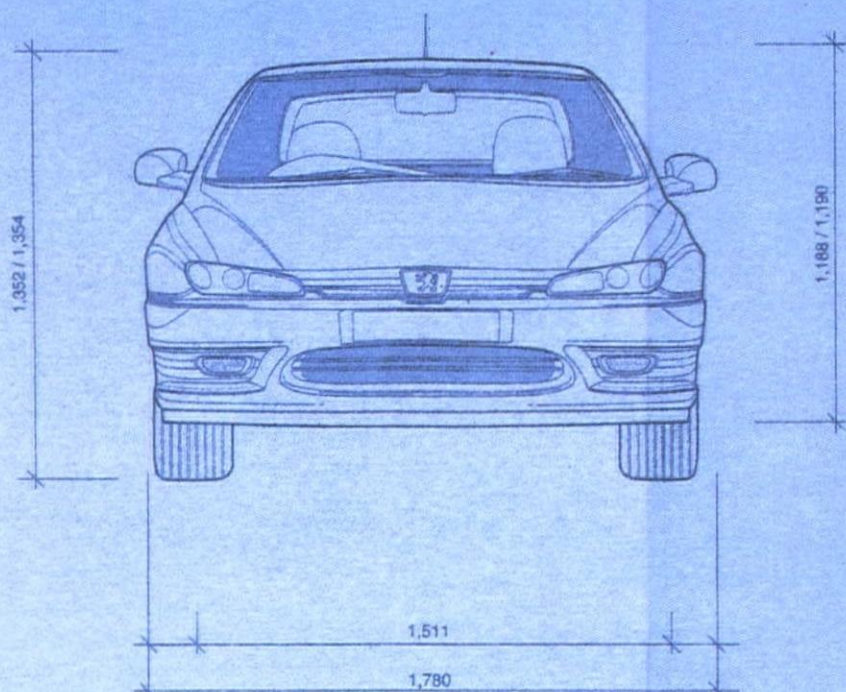
www.dline.com





TECHNICALLY SPEAKING, IT'S BEAUTIFUL TOO.)

Job title:	COUPÉ	Drawn by:
Job no:	P. 406C	Date:
Dwg no:	280970	Version:



Logo:



Marque:

PEUGEOT

Engine.

V6 3 litres 140kW
(or 2 litres 99kW)

Mat.

aluminium

V6 perf.

MG AG

Max.

146 mph 143 mph

0-62.

7.9s 9.6s

0-1000m

28.7s 30.5s

Max.
torque.

267 Nm (27.7 mkg)

Product
spec.

Brembo brakes (3.0V6)
Window lift frameless
doors
Automatic electrochrome
mirror (2.0SE and 3.0V6)
Automatic electronic ride
control (option on 3.0V6)
4 seat capacity
Sports seats

Price.

From £20,900-£27,120
(correct at time of going to press)

For more
info call.

0345 56 55 56

Website.

www.peugeot.co.uk

Approval:



Design:

pininfarina

note.

DO NOT SCALE FROM
THE DRAWING. ALL
DIMENSIONS MUST BE
CHECKED IN
SHOWROOM.

G. L. P.

Model:

THE PEUGEOT 406 COUPÉ

29 / 7 / 99

96_11.DV

REGGIANI LTD LIGHTING Phone 020 8953 0855 Fax 020 8207 3923 e-mail: reggiani@reggiani.net www.reggiani.net

REGGIANI
ORIGINE DI LUCE

WAIT. SEE WHAT LIGHT DOES.



LOOK, LEARN.
THAT'S WHAT WE HAVE DONE.

For more details enter 9 on AR enquiry card

ever in green



Object: *Embassies of the Nordic Countries, Berlin*
Architect: *Berger + Parkkinen, Vienna*

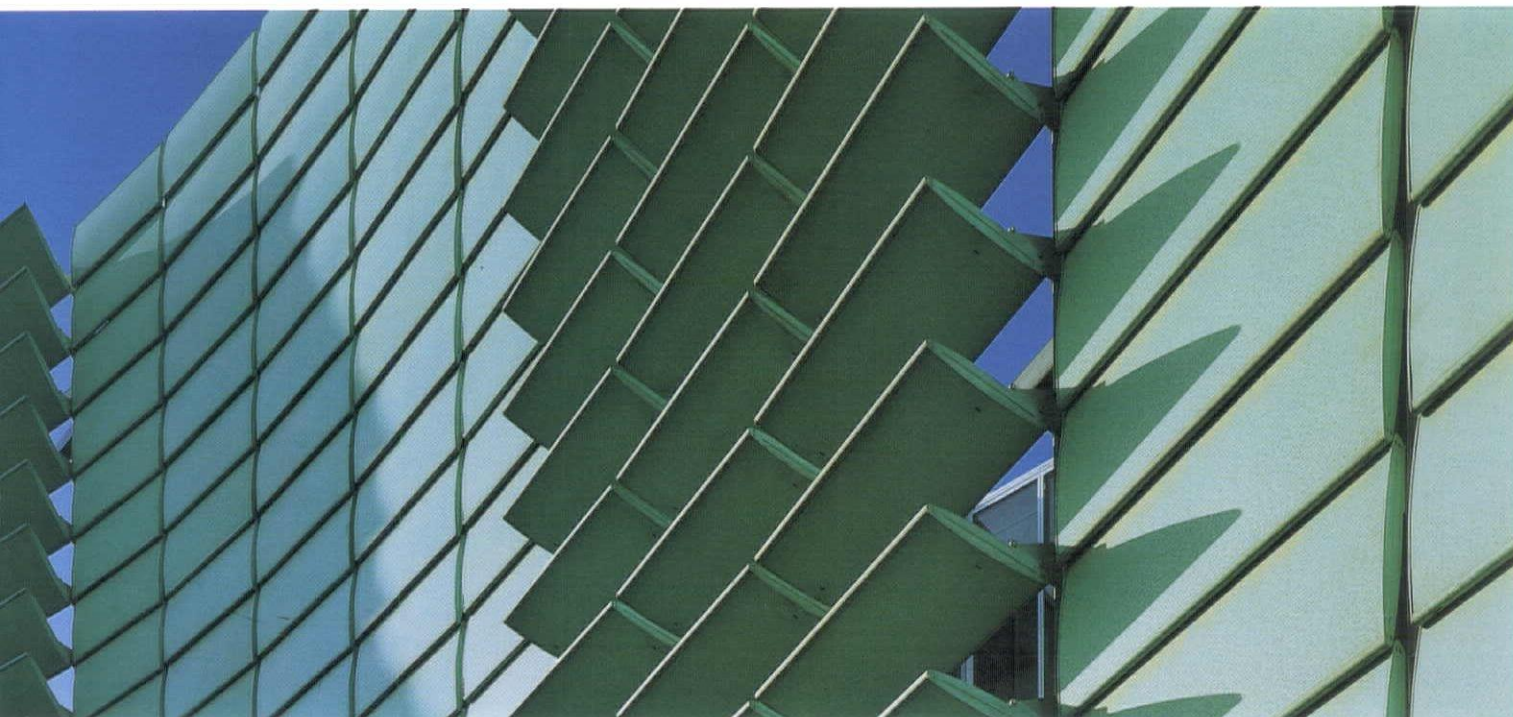
TECU® - Patina are naturally patinated copper products

with all the positive qualities of classical copper.

For roofs, facades and interior design.

TECU® - Patina is pure natural green

from the very beginning.



TECU®

Creative coverage.



Product information about
TECU®-Classic, TECU®-Oxid, TECU®-Patina,
TECU®-Zinn, TECU®-Shingles:

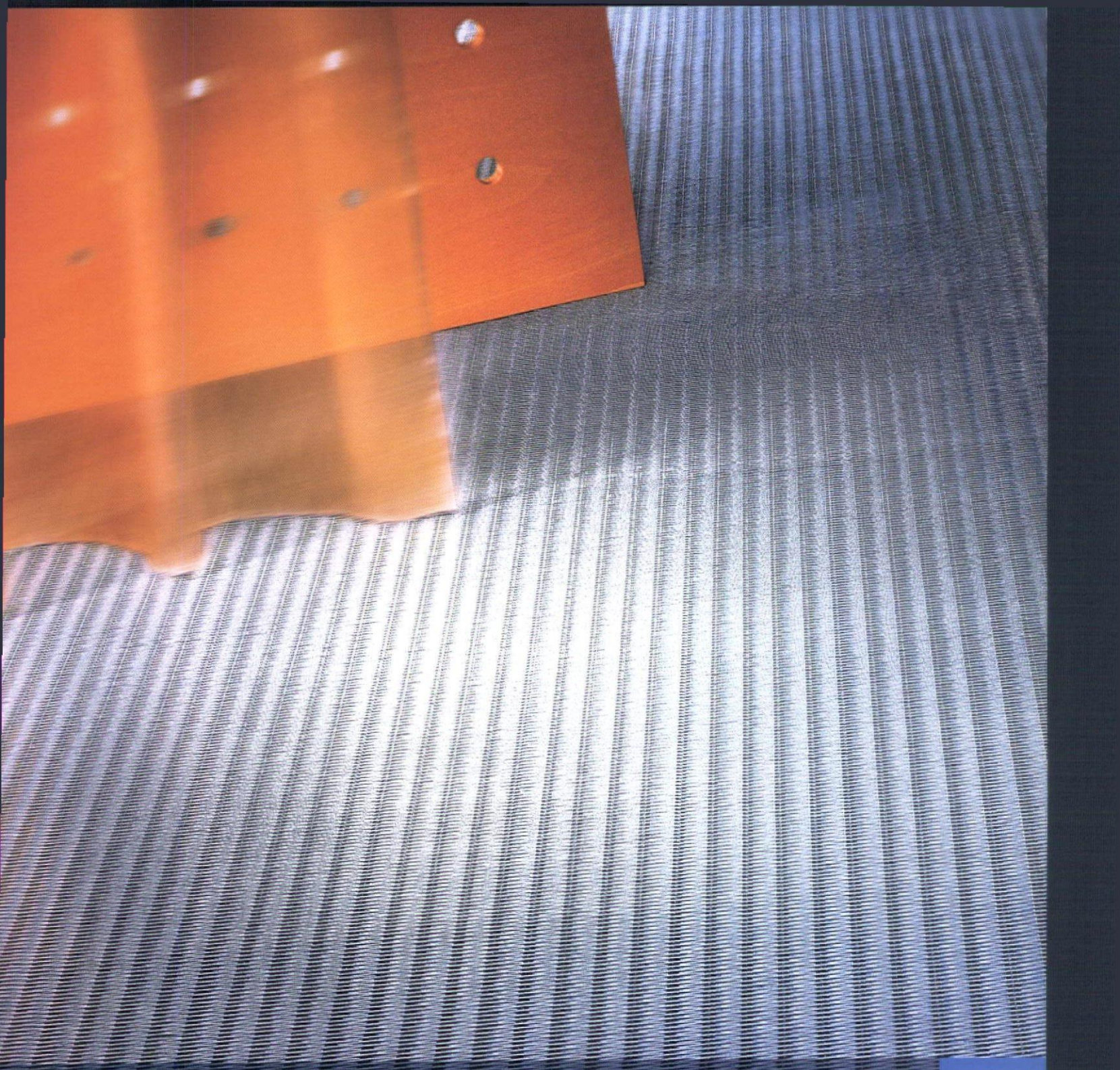
KM Europa Metal AG, *Technical Customer Service*
Postfach 33 20, 49023 Osnabrück, GERMANY
Tel. +49 (0)541/321-43 23, Fax +49 (0)541/321-40 30
www.tecu.com, info-tecu@kme.com

KME UK Ltd., Knightsbridge Park, Wainwright Road
Worcester, WR4 9FA, GREAT BRITAIN
Tel. +44 (0)19 05/75 18 17, Fax +44 (0)19 05/75 18 01
info-uk@kme.com

For more details enter 4 on AR enquiry card

**NOT EVERYTHING THAT GLOWS
LOOKS THAT GOOD BY DAY.**





Stainless steel "Tatami"

CREATIVE
WEAVE

TECHNOLOGY



M e t a l l i c f a b r i c s

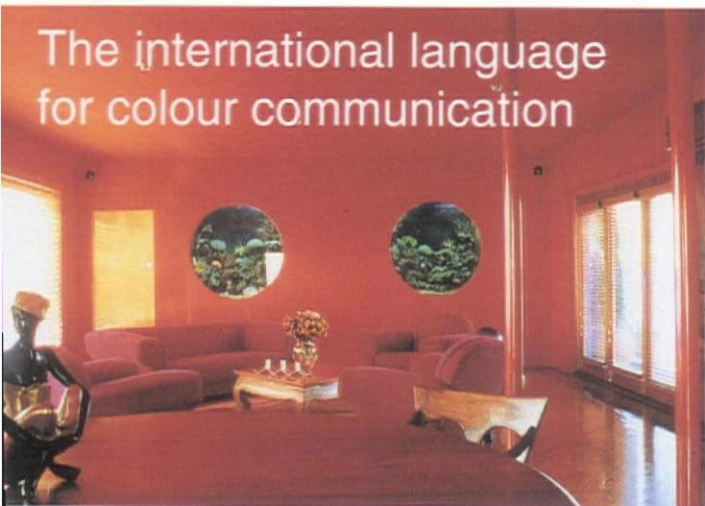
GKD - Gebr. Kufferath GmbH & Co. KG . Metallweberstraße 46 . D-52348 Düren

Phone: ++49 / (0) 2421/803-0 . Fax: ++49 / (0) 2421/803-227

www.gkd.de . e-mail: gb3@gkd.de

For more details enter 6 on AR enquiry card

The international language for colour communication



Interior, colour design David Bianchi



Head Office

Scandinavian Colour Institute AB
P.O. Box 49022
S-100 28 Stockholm
Sweden
Tel: +46 8 617 47 00
Fax: +46 8 617 47 47
E-mail: info@ncscolour.com
Internet: www.ncscolour.com



NCS is represented
by a network of
NCS COLOUR CENTRES
and distributors of our
professional colour
specification tools in
more than 20 countries.
Please contact the NCS
head office for further
details or find us
on the internet at:
www.ncscolour.com

NCS – NATURAL COLOR SYSTEM® - is the international dictionary
colour used universally by architects and designers for colour
specification in design and interiors. It is a unique system – based on
"we, you and I, see colour. This is why NCS is so logical, easy to
understand and to use.

Presented in a range of beautifully designed and practical colour
specification tools for every application, the NCS palette of 1 750 colour
samples, is already used by thousands of architects, designers and
manufacturers of building-, industrial- and decorative products
throughout the world – giving them the means to communicate, describe
and control colour accurately.

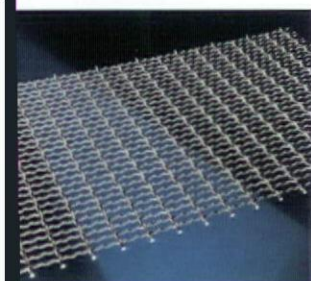
With your dictionary at hand, start to write your poetry.

You will see for yourself how NCS enables you to achieve far more
control of colour, far more easily.



For more details enter 19 on AR enquiry card

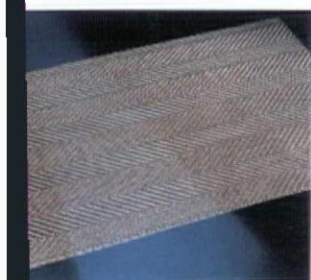
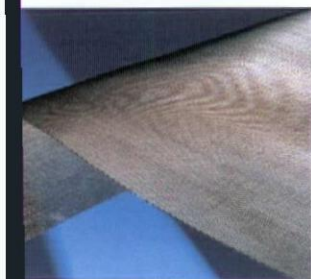
Even Wire Cloth and Screens Architecture and Design



made from stainless steel,
aluminium or other materials.

Applications:

- Ceiling panels, Walls and Frontages
- Sun protection and screening
- Staircases and Balustrading
- Interior partitions
- Sound absorption
- Visual protection and design
- Electromagnetic detention
- Advertising media, Display shelving
- Light reflection
- Decorative panels / cladding
- Aviaries
- Precision reinforcement
- Security / Protection

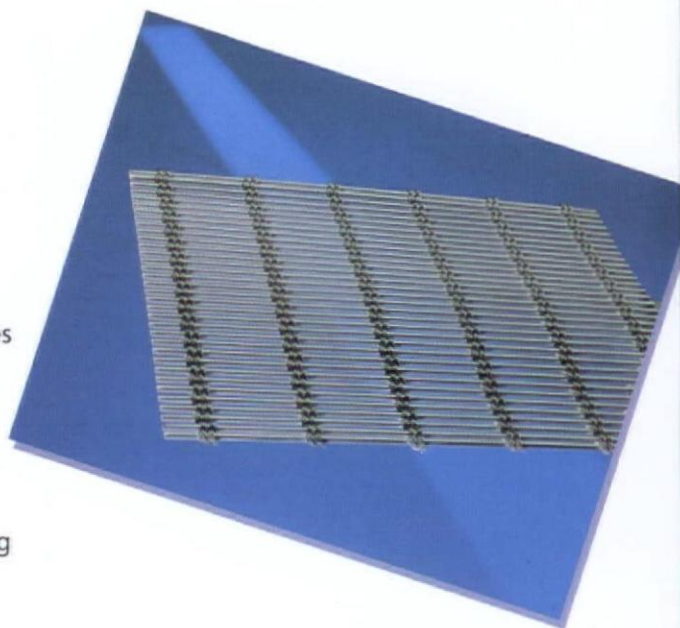


HAVER & BOECKER

WIRE WEAVING DIVISION
Ennigerloher Straße 64
D-59302 OELDE Germany
Phone: +49-25 22-300
Fax: +49-25 22-30 767
E-mail: pn@haverboecker.com



Reg. No. 2417



To find out more about our range
of products please contact:

In Great Britain:

HBWF

H & B WIRE FABRICATIONS LTD.
30-31 Tatton Court
Kingsland Grange, Woolston
Warrington, Cheshire WA1 4RR
Phone: 01925-819515
Fax: 01925-831773
E-mail: rji.hbwf@talk21.com

For more details enter 10 on AR enquiry card

STAR MOVIES RESORT

From Universal Studios to Las Vegas, the London skyline to New York's Fifth Avenue, nothing draws customers to stores, theme parks, casinos or restaurants like the dramatic impact of Rimex's stainless steel finishes.

Rimex DesignScape™
Collection

UNIVERSAL STUDIOS

Artistic expression with a lasting impression.

Our DesignScape™ Collection offers you an unlimited palette of uniquely textured, etched and Colourtex™ finishes that bring a new dimension to interiors and exteriors alike.

Visually dynamic and highly durable, these stainless steel finishes are unmatched when it comes to long-lasting beauty and performance. And while the aesthetic advantages

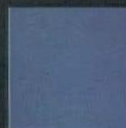
are easy to see, the practical benefits include scratch and impact resistance, low-maintenance and extreme strength.

The etched range can even be custom-designed to your specifications, while colored stainless steel offers you

an exciting new option in creative design.

To see where the DesignScape™ Collection

fits into your plans, please visit www.rimexmetals.com, or contact your local Rimex sales office.



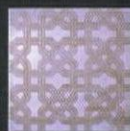
Colourtex



Colourtex



Textured



Etched



Colourtex



Making a brilliant impression.

Rimex Metals (UK) Ltd
Tel: +44 (0)20-8 804 0633

Rimex Metals (USA) Inc
Tel: +1 (732) 549 3800

Rimex Metals (Deutschland) GmbH
Tel: +49 (0) 7181 7096 0

Rimex Metals (Australia) Pty Ltd
Tel: +61 (2) 4340 5599

Rimex Metals (France) SA
Tel: +33 (1) 39 82 38 55

Rimex Metals (Ireland) Ltd
Tel: +353 (1) 490 8332

Rimex Metals (South Africa) Pty Ltd
Tel: +27 (11) 793 3695/8

Rimex España
Tel: +34 (91) 677 98 27

Web site:
www.rimexmetals.com

For more details enter 3 on AR enquiry card



GLASGOW SCHOOL OF ART

PROFESSOR OF ARCHITECTURE AND HEAD OF MACKINTOSH SCHOOL OF ARCHITECTURE

Glasgow School of Art seeks a new Head of the Mackintosh School of Architecture and Professor of Architecture at the University of Glasgow, to succeed Professor Charles McCallum who retires in June 2000. The School is willing to consider either a single candidate to fulfil both these roles or a full time Head and a part time Professor.

This is a challenging opportunity to lead one of the most prestigious Schools of Architecture in the UK, building on current strengths in teaching and developing a dynamic, international research culture.

To fulfil the role of Head of School, we need a strong professional and academic profile in Architecture with excellent interpersonal, communication and management skills and a proven capacity for strategic leadership. For the role of Professor, we need vision and an outstanding profile in architectural practice/research.

Salary by negotiation.

Job descriptions and application forms are available from Personnel Services, Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6RQ tel 0141 353 4504, fax 0141 353 4540 e-mail j.docherty@gsa.ac.uk Web: www.gsa.ac.uk

The closing date for applications is Monday, 6th March, 2000.

THE GLASGOW SCHOOL OF ART IS AN EQUAL OPPORTUNITIES EMPLOYER.

For more details enter 25 on AR enquiry card

International Ideas Competition



Place, Time and Symbol
Architecture and Urban Design

An International Ideas Competition* is being sponsored by the Royal Architectural Institute of Canada to generate ideas, inventions and images for the symbolic site that faces Canada's Parliament Buildings in Ottawa. Open to architects and multi-disciplinary teams including at least one architect.

World Renowned Jury Members:

Lise Anne Couture, New York, **Dr. Kurt W. Forster**, Montreal, **Raymond Moriyama**, Toronto, **Juhani Pallasmaa**, Helsinki, **Patricia Patkau**, Vancouver

Submission Date: April 17, 2000

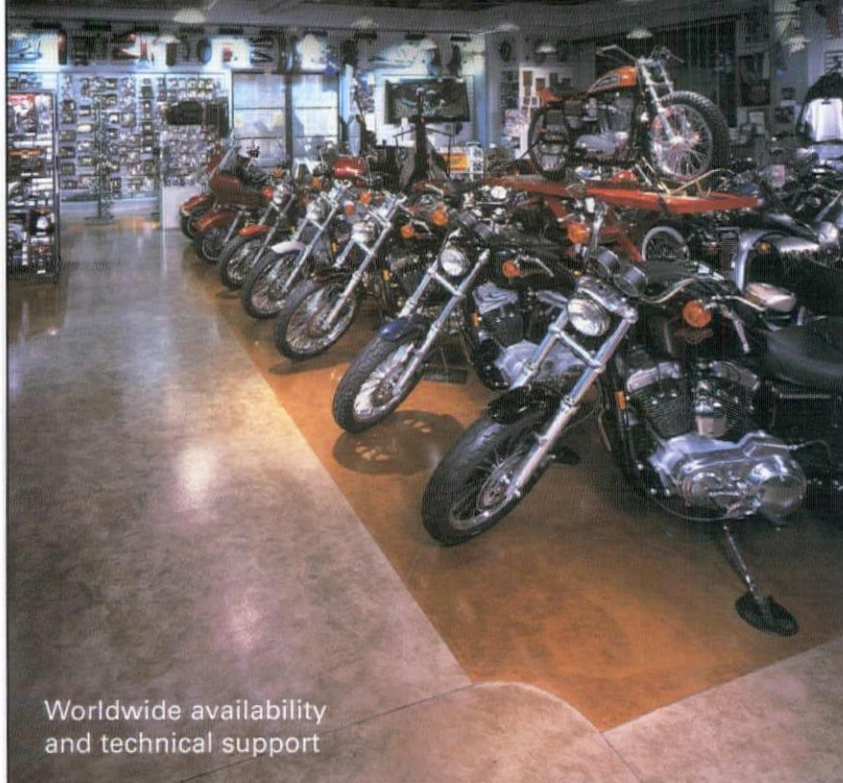
Prize money totaling C\$57,500

First C\$25,000 Second C\$15,000 Third C\$10,000
Five C\$1,000 Honorable Mentions Le Prix du public C\$2,500

For complete details visit
www.raic.org/competition

*Follows Canadian Rules for the Conduct of Architectural Competitions (document Five) established under the Committee of Canadian Architectural Councils (CCAC)

The tough flooring with the colourful difference



Worldwide availability
and technical support

For unmatched performance in high traffic areas, Scofield™ Overlay™ is ahead of the pack. It's streets ahead in style, as well. Subtle or vivid colours can be combined with extensive staining and finishing options for creative versatility. For resurfacing or new construction, the innovative quick-curing, self-sealing cementitious topping wins top scores on the fast-track without taking your budget for a ride.

L.M. Scofield Europe Ltd
0800-868000

L.M. Scofield Company, USA
1-800-8009900
or info@scofield.com

SCOFIELD™
Changing the way the world looks at concrete.™

™ indicates a Trade Mark of LM Scofield Company (USA)
© LM Scofield Company (USA) 1999 - all rights reserved.

For more details enter 26 on AR enquiry card



7-9 March 2000

Halls 1 & 2 *Wembley*
London 10.00 - 5.00 daily



Event

Supported by



In partnership with



Organised by



- Where you see natural stone demonstrated as a finishing, structural and landscaping material
- Where you meet the world's stone suppliers under one roof
- Where you discover the latest applications and technology
- Where you learn the latest in specifying, costing and maintaining natural stone
- Where you attend outstanding show talks on topical issues... and it's all completely free!

The Natural StoneShow + NAMMTradex - the great UK meeting place for those who love to work in stone. With the next exhibition in 2002, you can't afford to miss it!

For the latest information & to pre-register online, visit our web site today at: www.nsshow.co.uk

or telephone +44 (0) 1844 342894

facsimile +44 (0) 1844 344988

email stone@resourcecx.co.uk

Resources Exhibitions Ltd 2 Forge House
Princes Risborough Bucks HP27 9DT United Kingdom

For more details enter 11 on AR enquiry card

INTERNATIONAL SYMPOSIUM ON Widespan Enclosures

University of Bath 26 - 28 April 2000

A FORUM OF DISCOVERY ON THE DESIGN AND CONSTRUCTION OF WIDESPAN ENCLOSURES



Millennium Dome
Greenwich

Kuala Lumpur Airport

Olympic Stadium
Sydney

The British Museum
Great Court

Kirchberg Mall
Luxemburg

Speakers include

Prof Frei Otto
Prof Massimo Majowiecki - STM
Mike Davies - Richard Rogers Partnership
Prof Jorg Schlaich - Schlaich Bergemann & Partners
Dr Bodo Rasch - Rasch and Bradisch
Spencer de Grey - Foster and Partners
Michael Dickson - Buro Happold
Ian Liddell - Buro Happold
Prof Mike Barnes - University of Bath
Dr Chris Williams - University of Bath

Sponsored by

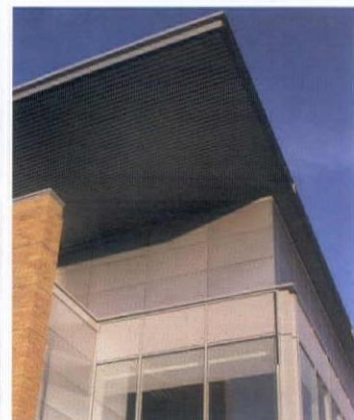
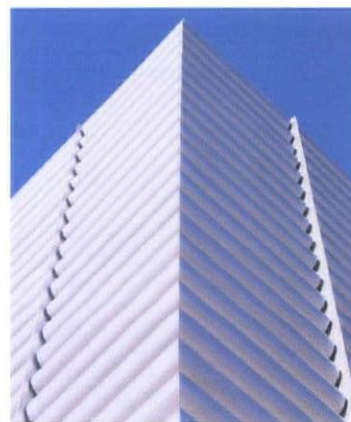
The University of Bath
Department of Environment Transport and the Regions
The Happold Trust
IStructE
Royal Institute of British Architects (RIBA)
British Group of IABSE

Further information

Val Whitehill (Symposium Secretary)
Department of Architecture & Civil Engineering
University of Bath
Claverton Down, Bath BA2 7AY
Fax: +44 (0)1225 826691
E-mail: swse@bath.ac.uk

For more details enter 15 on AR enquiry card

WORLDWIDE PERFECTION IN CLADDING



Gasell has 40 years experience of coil coating, manufacturing and supplying innovative roofing, cladding and decking products with specialised coating systems. Many of our products are unique and are all proven in use on numerous prestigious developments throughout the European market. The range includes:-

- **Roofing and Cladding Profiles** - including the unique **Gasell GA50-150** half-round profile.
- **Deep Decking Profiles** - ideal for long spans and stressed skin applications.
- **Gasell Kasset Systems** - computerised manufacture ensures high precision.
- **Gasell APX Long Strip Soft Metal Roofing** - the ultimate for 3D roofing.
- **7 Coating Systems** - to suit all applications.
- **45 Colours** - for exceptional choice plus specials to order.
- **Fully ISO 9001 and ISO14001 Certified.**

Please ask for more information and samples.

Gasell Profil AB

Gasell

Box 7, 231 08 Anderslöv. Landsvägen 68. Sweden
Phone: +46 410 214 00 Fax: +46 410 216 30
www.gasell.com

For more details enter 18 on AR enquiry card

view

FINNISH ARCHITECTURE RETROSPECTIVE AT THE DEUTSCHE ARCHITEKTURMUSEUM, AR+D EXHIBITION LAUNCHES AT THE RIBA, CHARLOTTE PERRIAND FONDLY REMEMBERED, KENNETH YEANG AWARDED A PRINCE CLAUS AWARD, AND, FROM BERLIN, GERALD BLOMEYER PRESENTS A VIEW OF THE GREAT EUROPEAN CITY CONVULSED BY CHANGE.



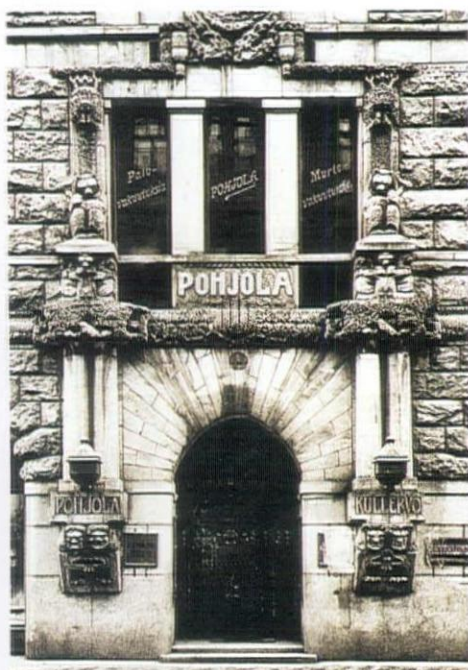
Paimio Sanatorium, by Alvar Aalto, completed in 1922. Aalto's radical yet sensitive interpretation of Modernist concerns fused humanism and ecology to shape the destiny of twentieth-century Finnish architecture.

FINE FINNISH

As the old century came to an end so did Finland's presidency of the EU, and the Deutsche Architekturmuseum in Frankfurt marked the event with a retrospective of Finnish architecture as part of their *Architecture of the 20th Century* series.

What made the architecture of a little country on the edge of the Arctic Circle, with a very difficult language and small population, so internationally influential? This exhibition of 140 projects, organized in partnership with Helsinki's Finnish Architecture Museum, offers some clue to the appeal of Finnish design. Free-standing plywood columns, like trees in a forest, support poster size photographs, supplemented by rows of models and transparencies set in light tables. Elegant economy, clarity and simplicity prevail.

As demonstrated by Finland's pavilion at the 1900 Paris World Fair, architecture was part of a new national identity, independent of Sweden or Russia and related to geography, resources and climate. Timber, paper, ship-building and engineering were the bases for industrialization. The infrastructure of a nation was built in Neo-Classical urban style, with fine details subsumed under systems of proportion – later easily adapted, with vertical filigree and stepped-back terraces, for New World skyscrapers. Jalmar Castrén, like Peter Behrens in Germany and Auguste Perret in France, pioneered reinforced concrete. Selim A. Lindqvist's Helsinki streetcar depot, electricity and gas works, are of this early founding period (1908-14). Eliel Saarinen was the first Finnish architect who dreamt of the city as an integrated work of art and commerce. As a planning expert, he was invited to Tallin and Budapest, and won second prize in Canberra in 1911. Estates for industrial workers (Sigurd Frosterus, Martti Välikangas), cultural buildings (Uno Ullberg, Erik Bryggman) and a parliament building (Johan Sigfrid Siren) occupied Finnish architects at the beginning of the twentieth century. Following great discussion, the first Modernist church was built in Nakkila in 1937 by Erkki Huttunen.

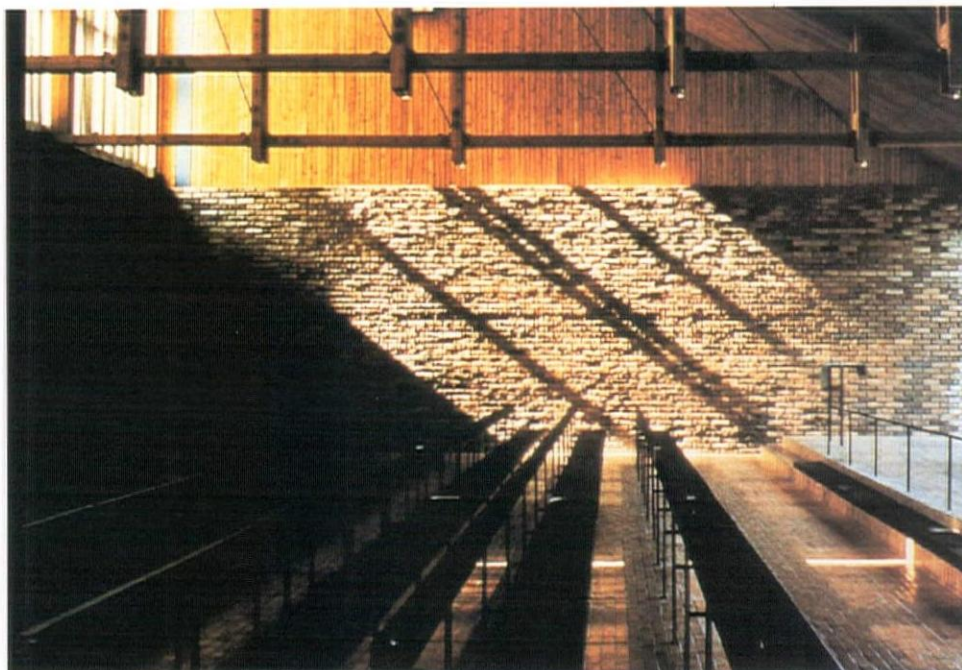


Offices for the Pohjola Insurance Company, Helsinki (1901) by Gesellius, Lindgren and Saarinen.

Erik Bryggman's work incorporated the main characteristics of Finnish architecture: respect for nature, use of unadorned, site specific materials, rational use of standardized parts and construction systems, and a social view of architecture did not feel subjugated. For his estate of 90 family units for a shipping company, Turun Laivateollisuus in Pansio, he developed a timber system of house types based on a four-room plan. The landscaping of private gardens, terraces and inner courts set contemporary standards. His own house, the Villa Nuuttila (1949), built on a rocky coastal site, with functions separated out into three pavilions on different levels, clad in timber and tiles, rough plaster, and a slate chimney wall, is one of his most important late works. Using traditional techniques, it is at the same time modern.

Aalto and Eliel Saarinen are Finland's most famous architects. Saarinen emigrated to the US after coming second in the 1922 Chicago Tribune building competition. Aalto spanned the century with an emotive architecture of curves and folds which arose out of German and Scandinavian interpretations of Modernism, allied to building materials which now meet emerging environmental concerns, and a philosophy of nature and humanism.

In contemporary Finland the public client is not yet extinct. Public and corporate buildings maintain high aesthetic and construction standards. Architects such as Alfred Berger, Tina Parkkinen (Finnish Embassy, Berlin), Pekka Helin (Nokia HQ), and Jan Söderlund, Antti-Matti Siikala (Sanoma HQ), Mikko Heikkinen and Markku Komonen (Science Centre, Vantaa, and European Film School in Denmark),

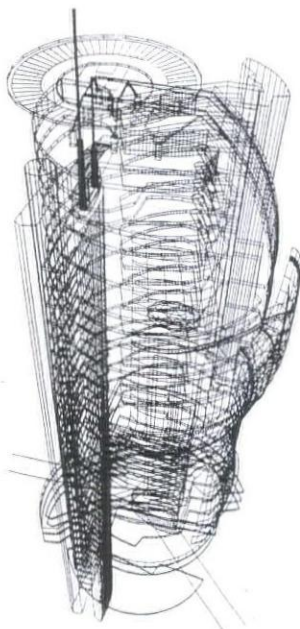


Raw materials, noble spaces and Nordic light – the essence and perpetual appeal of Finnish architecture as embodied by Heikki and Kaija Siren's graceful, modern Otaniemi Chapel in Espoo, 1957. Luminous space expressing the numinous.

and Jyrki Tasa (Kuhmo Library) are carrying forward a technologically refined Modernism. Can this have something to do with longer architectural training? Kenneth Frampton has nominated four countries – Finland, France, Spain and Japan – as world leaders in architectural quality. In Finland's case, he sees success as a result of close collaboration between architects, an intelligent press, the Museum, professional institutions and an informed public.

LAYLA DAWSON

Architecture in the 20th Century: Finland at the Deutsche Architektur-museum, Frankfurt am Main, Germany, until 27 February 2000. An accompanying catalogue in English with 370 pages of illustrations and essays by Finnish architectural historians is published by Prestel/DAM.



Computer-generated 'wire' diagram exploring the form and massing of Ken Yeang's Shanghai Armoury Tower.

AR + D @ RIBA

Following the great success of the ar + d Award for Emerging Architecture, an exhibition has opened at the RIBA.

The exhibition runs until the end of March. It features the 21 winning submissions together with a selection of unpremiered projects. The enormous diversity of schemes testifies to the richness of architectural imagination around the world. Apply to the Royal Institute of British Architects, 66 Portland Place, London W1. For further details tel: +44-171-580-5533, or visit the website: www.ar+d.com

CLAUS FOR YEANG

Ken Yeang has been awarded a Prince Claus Award. The Dutch prizes are given for exceptional achievements in the field of culture and development in Africa, Asia, Latin America and the Caribbean, and honour people who have brought 'positive changes to their society and culture'.

It has long been assumed that skyscrapers cannot be sensitive to environmental issues. Yet Yeang continues to evolve tall buildings with a green agenda. Charles Jencks in his laudation suggested that Yeang's books on the bioclimatic skyscraper (AR August 1997) will be as influential as Sullivan's 1896 paper on 'The Tall Office Building Artistically Considered.' 'If the skyscraper evolves towards ecological diversity', said Jencks, 'then Ken Yeang is to be thanked'.

space
planer

Forget about rigid structures

If you have visions. If you love change.
If your thinking is not rigid. We are
delighted to announce a system that
radically changes the dynamics of the
working office structure.

space planer a room within a room.

Independent architectural infra
structure of modular construction.

Designed for you to design and
reconfigure with imagination.

Core construction of aluminium
extrusions to carry power, data and
voice services, coupled with options

of panel finish, allow this stand alone
office to be completely flexible, add
integrated lighting, furniture, storage
and the package is complete.

Requiring minimal input to achieve a
comprehensive solution needs radical
thinking.

space planer offers your imagination a
great opportunity.

space planer – open for new ways of inspirational thinking

ASSMANN®
BÜROMÖBEL

For further information please contact our partner for England, Scotland and Wales
ASSESTA UK Ltd., Chawley Manor Barn, Bottom Road, West Wycombe, GB - Bucks, HP14 4BS, Tel (0044)1494 481111,
Fax (0044) 1494 481661, Internet: <http://assesta-uk.com>, e-mail: sbradbury@assesta-uk.com

ASSMANN BÜROMÖBEL GMBH + CO. · Heinrich-Assmann-Str. 11 · 49324 Melle · Postfach 14 20 · 49304 Melle
Tel.: +49 (54 22) 7 06-0 · Fax: +49 (54 22) 7 06-2 99 · E-Mail: assmann@assmann.de · Internet: <http://www.assmann.de>

For more details enter 12 on AR enquiry card



Design: Büro Prof. Bitsch + Partner, Dipl.-Ing. Ulrich Nether, Düsseldorf

CHARLOTTE PERRIAND 1903-1999

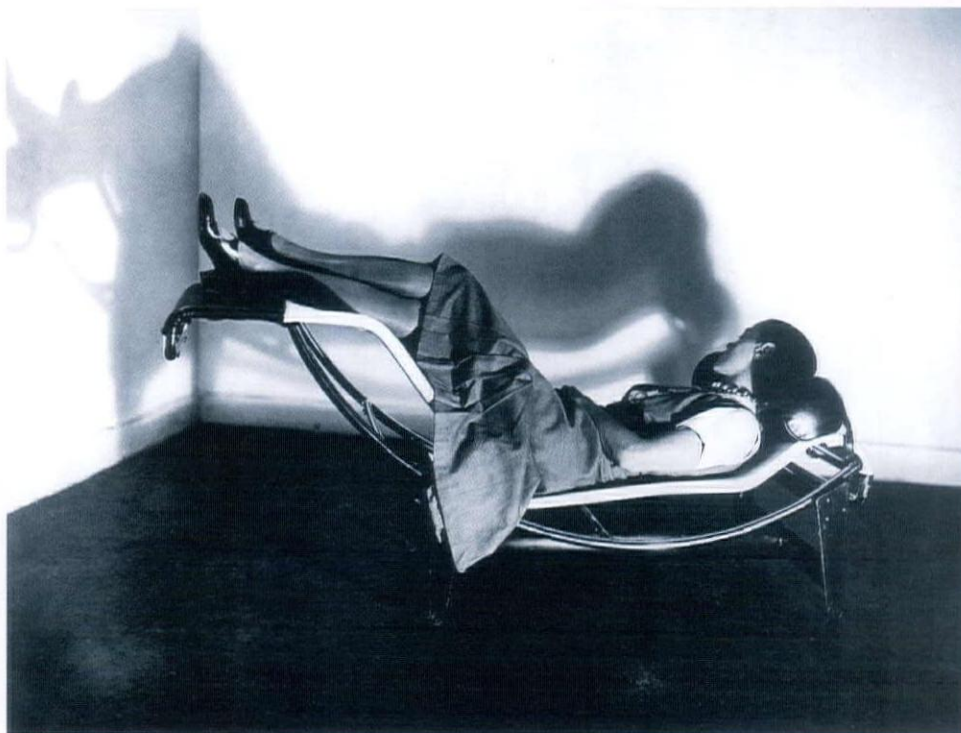
Designer of iconic Modernist furniture and interiors, Charlotte Perriand died at the end of last year after a long and highly adventurous life and career.

She once went to a party as a tube of paint while a student at the Paris Ecole de l'Union Centrale des Arts Décoratifs 1920-1925. Her crafts-based training was made to seem old hat by the shiny cars she saw on the Champs-Élysées so, when she married and moved to a rented garret on the Place Saint-Sulpice in 1926, she redesigned the interior in a machine-age idiom with a private bar instead of a living room. She recreated her gleaming 'Bar sous le Toit' at the 1927 Salon d'Automne, where it won her instant acclaim – as the prettiest designer in town. Seeing no future in that, Perriand toyed with the idea of switching to a career in agriculture, 'to get some air', until a friend persuaded her to read *Vers une Architecture* and *L'Art Décoratif d'Aujourd'hui*. The way ahead now seemed clear: she must work for Le Corbusier. 'We don't embroider cushions here', said he and showed her the door. But he changed his mind after visiting the 'Bar sous le Toit' with Pierre Jeanneret.

Perriand joined the cosmopolitan team of unpaid assistants at 35, Rue de Sèvres in October 1927 and soon learned to wrap her legs in newspaper, so bitterly cold was the atelier in winter. As is well known, she worked on full-size designs for *casiers*, tables and three types of chair in conjunction with the fitting out of the Villa La Roche and the Villa Church. Le Corbusier rapidly lost interest in the furniture designs until, on her own initiative in 1928, she had prototypes made of the *panier à coussins* (armchair in two sizes, later renamed the Petit and Grand Confort), swing-back chair and chaise longue. 'Ils sont coquets' was his approving reaction. More prototypes were made for the 1929 Salon d'Automne and Thonet was persuaded to pay for them but, to Perriand's regret, the designs were never developed for mass production.

When her marriage ended in 1930, she moved to a garret in Montparnasse. Much given to fresh air and vigorous exercise, she did gymnastics on the rooftops (reached via her lavatory window) and made frequent excursions to the country with friends and colleagues to ski, climb, swim, hike and collect *art brut* (pebbles and the like). And she travelled, twice to Moscow (1930 and 1933/4) and to the 1933 Athens CIAM.

At the atelier, she was given 'l'entière responsabilité dans la réalisation nos équipements domestiques', including furniture and fittings for the Pavillon Suisse at Cité Universitaire, the



Charlotte Perriand reclining on an early chaise longue prototype. The sleek forms and inventive materiality of her furniture and interior designs evoked the spirit of an age. Photograph courtesy Document Charlotte Perriand.

Salvation Army's Cité de Refuge and Le Corbusier's own flat at Rue Nungesser-et-Coli. Why he required such a high bed was never specified (for the view or 'les jeux de la nuit?'). But she was acutely aware of the wrench it was for his wife to leave the neighbourly Saint-Germain-des-Près district in October 1934 for the isolation of the edge of town penthouse.

Perriand left the Rue de Sèvres atelier in 1937. After collaborating with her great friend Fernand Léger on a stand for the Agriculture Ministry at the 1937 Paris Exhibition, she was involved with a project for a Savoie ski resort. This was shelved when war was declared, so she returned to Paris to work with Georges Blanchon, Pierre Jeanneret and Jean Prouvé on prefabricated temporary buildings for military use. Then, on 3 May 1940, she was offered a formal contract to act as advisor to the Imperial Ministry for Trade and Industry in Japan. Despite the outbreak of hostilities in France, she boarded the Hakusan Maru and steamed out of Marseilles on 15 June.

A highly organized schedule awaited Perriand on her arrival in Japan in late August. Copies of Western products were being manufactured for export, yet to her, Japanese civilization seemed to offer far more potential for innovation than the stifling accumulation of styles and fashions in Europe. This she sought to demonstrate by juxtaposing 'good' and 'bad' ready-mades and a number of purpose-made exhibits, such as a new version of her 1928/29 chaise longue designed to exploit the properties of bamboo, in her exhibition Tradition-Selection-Creation at the Tokyo and Osaka

branches of Takashimaya in March/May 1941 (CfAR Vol 101, 1947).

The bombing of Pearl Harbor put paid to her plans to reach France via the US; in 1942, she was 'repatriated' to Vietnam; there, she married Jacques Martin, gave birth to their daughter and lived through American bombing, Japanese repression and Viet-minh raids until 1946. On returning to France, Perriand gradually picked up her professional activities: a modest ski resort (1946-1949), elements of the Saint-Lô hospital (1947, with Paul Nelson and Fernand Léger), a prototype kitchen for the Marseilles Unité (1950, with Le Corbusier) and numerous projects with Jean Prouvé.

She was involved, too, with exhibitions, notably organizing the French section at the 9th Milan triennale (1951) and her own *Synthèse des Arts* in Tokyo (1955). By the mid-50s, work was flowing in: refitting the League of Nations building, Geneva for the UN (1957-1970); remodelling Air France offices in London, Paris and Tokyo; student and common rooms at the Maison du Brésil, Paris (1959, with Le Corbusier and Lucio Costa), followed by the French Tourist office in London (1960 with Erno Goldfinger), intermittent work on Savoie ski resorts (1962-1968) and teaching. At 90, Perriand designed the delightful 'espace thé' erected in the UNESCO garden, Paris for a festival of Japanese culture. Her career has been the subject of two major retrospectives (1985, Musée des Arts Décoratifs, Paris; 1996, Design Museum, London) and her autobiography *Une Vie de Création* (1998) abounds with human interest. CHARLOTTE ELLIS

Lammhults UK
Mrs Eleanor Darwell-Stone
Telephone and fax
+44 131 447 22 24
8 Pentland Terrace
Edinburgh EH10 6EY

LAMMHULTS

Design Johannes Førsom & Peter Hior-Lorenzen
Atlas



LAMMHULTS

Lammhults Möbel AB
Box 26
SE-360 30 Lammhult
Sweden
Tel +46 472 26 95 00
Fax +46 472 26 05 70
info@lammhults.se
www.lammhults.se

For more details enter 17 on AR enquiry card

VIEW

the browser

We look at the RIBA website, a new electronic magazine, and other sites.

RIBA

www.ribanet.com

The website of the Royal Institute of British Architects is without doubt the most impressive of all offered by architectural institutions. It has its position because of history and vision. As the oldest extant association of architects in the world, the RIBA has the world's best architectural library, still lovingly maintained and added to with no help from anyone but the members. It continues to buy and record all the architectural periodicals of the world, and the most important books in the major Western languages. Publication of its electronic catalogue (AR December 1999) is one of the greatest aids to scholarship and, properly used, to practice that can be found on the Internet and, unbelievably generously, it is offered free.

The institute's website offers much more than the library, though nothing as spectacular. There are what are rather grandly called ribanet exhibitions – in fact links to (mostly contemporary) architects' own sites, people like Foster and Pei, but there are historical locations too, like the Aalto site and one on medieval buildings in England and France that is both beautiful and informative. Not

all these connections worked when we tried them.

An equally ambitious project to the library one (though much more patchy) is the product selector section, which acts as a linking mechanism to the sites of mainly British manufacturers and agents. The 'conference' area offers RIBA members (both architects and laypeople) a bulletin and chat board.

The 'bulletin' area offers them three weekly email summaries of architectural news (focused naturally on Britain and Europe, but not exclusively). Other sections of this big site include Ribanet Passport, offering members (architects only) free access to the Economist Intelligence Unit's Viewswire service which produces numerous detailed and specialized reports of different aspects of markets round the world. Other enticements to the site include online communication with the Institute's bookshops (disappointingly few cheap offers), a UK jobs service, and electronic directories of members and practices, both national and international (they were slightly wrong about me, but that's not perhaps the fault of the system).

A site that is growing strongly, and has much to offer. P.D.

Worldarch Europe

www.worldarch.com

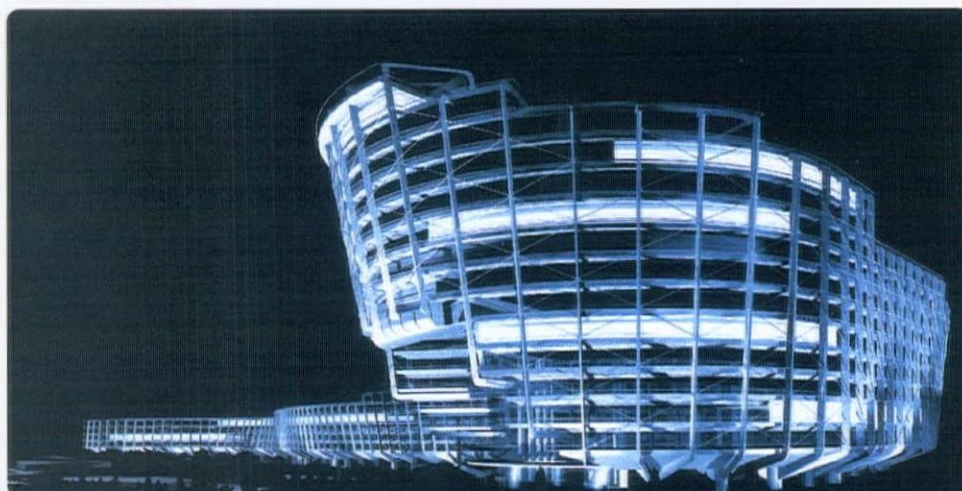
Worldarch is an attempt to start an electronic architectural magazine in English which hopes to be 'your guide to architecture and manufacturers'.

Edited from Scandinavia by Guy Fehn, the first issue focuses on northern Europe, with a major feature on Berlin looking at for instance Daniel Libeskind's Jewish Museum and Frank Gehry's new bank. Other buildings shown include Schmidt, Hammer & Lassen's new Royal Library in Copenhagen and Telje-Torp-Aasen's state library in Oslo.

Coverage of individual projects is patchy: usually a few photographs with some text, but in the case of the Libeskind museum, there is a perceptive and critical article by Rowan Moore. A problem that such relatively long texts reveals is the difficulty of reading large numbers of words in small type from a screen. In general, presentations of buildings seem text-heavy and light on images, and we were unable to find drawings.

As well as buildings, the site has departments for 'architects' (links to websites of those featured), 'tools' (links to sites of for instance the Construction Specification Institute), and 'new talents' (links to architecture schools ranging from Aarhus to Cambridge). We were unable to find any links to manufacturers (who will presumably in the end provide income to keep the site going), but that may be due to machine incompatibilities.

In general, the site tries to be too much like a paper based magazine and does not exploit the potential of electronic media as much as it could. And language can be a problem, for



MADRID COMMUNICATIONS CITY Last June, the Spanish telecommunications company Telefónica launched a competition to design a new urban complex called Communications City on the edge of Madrid. Ten Spanish practices were invited to participate, including Ricardo Bofill, Alberto Campo Baeza and Santiago Calatrava. The international jury included Sverre Fehn and Peter Zumthor. Estudio Lamela's winning scheme (above) proposes a flowing and fluctuating linear sequence of buildings elevated on pylons. To preserve the surrounding meadows, most of the complex is underground; only the 'work district' is above it, housed in diaphanous steel and glass structures.

instance a previously unknown architect called Lorenzo Piano has been discovered. But for all its problems, the site is interesting and has much promise for future development.

Botta's Borromini

www.sancarlinio.ch

Mario Botta's homage to Borromini, the full sized section of the church San Carlo di Quattro Fontane in Rome, executed in wood and set in Lake Lugano (p98) is the subject of this little site presented by the Swiss Italian University. It reviews the project and gives useful potted biographies of Borromini and Botta, as well as a good deal of information on the Baroque masterpiece (including drawings and photographs). In Italian.

Bauhaus archiv

www.bauhaus.de/sammlungen/architektur.htm

Brisk tour (in German) through the museum's collections and the Berlin building itself. Mostly black and white images. Potted histories of school and its headmasters.

competitions & awards

Latest international competitions for architects and students.

Palos Verde Art Center

Registration: 20 April 2000

Submission: 30 July 2000

Entry fee: US \$50

Prizes: US £10 000

Jury: includes Mark Mack, Michael Webb, Eric Lloyd Wright, Scott Ward and Todd Bennett

Eligibility: architects, artists, students

Design competition to renovate and expand (or alternatively to demolish and rebuild) the Art Center in Rancho Palos Verdes, an oceanfront suburb of Los Angeles. The existing building is 11 000 sq ft, and the brief calls for a new or extended building of 19 000 sq ft. The related website has a full brief, and access to AutoCAD files of the existing site, floor plan, and building elevations, as well as photographs of the existing building and the site. There is also a discussion forum where entrants may post any questions on the brief.

Further information and registration as available on the website: www.pvartcenter.org

Place Time and Symbol

Registration: by April 17 2000

Submissions: by April 17 2000

Entry Fee: CAN \$150

Prizes: CAN \$57,500 in total

Jury: Lise Anne Couture, Kurt W. Foster, Raymond Moriyama, Juhani Pallasmaa and Patricia Patkau

Eligibility: Open to all architects and teams with architects

The Royal Architectural Institute of Canada (RAIC) is sponsoring an international, single stage competition to generate architectural and urban ideas, inventions and images for a site of great symbolic importance to Canada. The competition focuses on proposals for the redesign of an area in downtown Ottawa. The site consists of three blocks in the centre of Ottawa facing Canada's Parliament Buildings and has been the subject of extensive political and public discussions.

Further information and registration:

Honorata Pienkowska-Roseman

Tel: +1 613 789 1115

Fax: +1 613 241 5750

Email: competition@raic.org

www.raic.org/competition

Amphibious Living

Registration: 1 March 2000

Submission: 1 April 2000

Prizes: NG 35 000 in total

Jury: Winy Maas, Jan Dirk Hoekstra, Bart Lootsma, Jan van Grunsven, Hans Heemrood

Eligibility: architects, students, urban planning and landscape architecture and general public.

Dutch ideas competition to develop proposals for a more harmonious combination of living, water, landscape and environment. Should demonstrate how poor-quality or watery soil can be explored to enhance the landscape. Participants can choose the location for their designs in an imaginary, but aqueous location: polder, water meadow, river estuaries or other areas subject to frequent flooding. The most suitable ideas will be developed for sites in the province of South Holland.

Further information and registration:

Maureen Timmermans

Amphibious Living Design

Competition

Kunstgebouw (i.o.v. Province

Zuid-Holland)

Postbus 28031

3003 KA Rotterdam

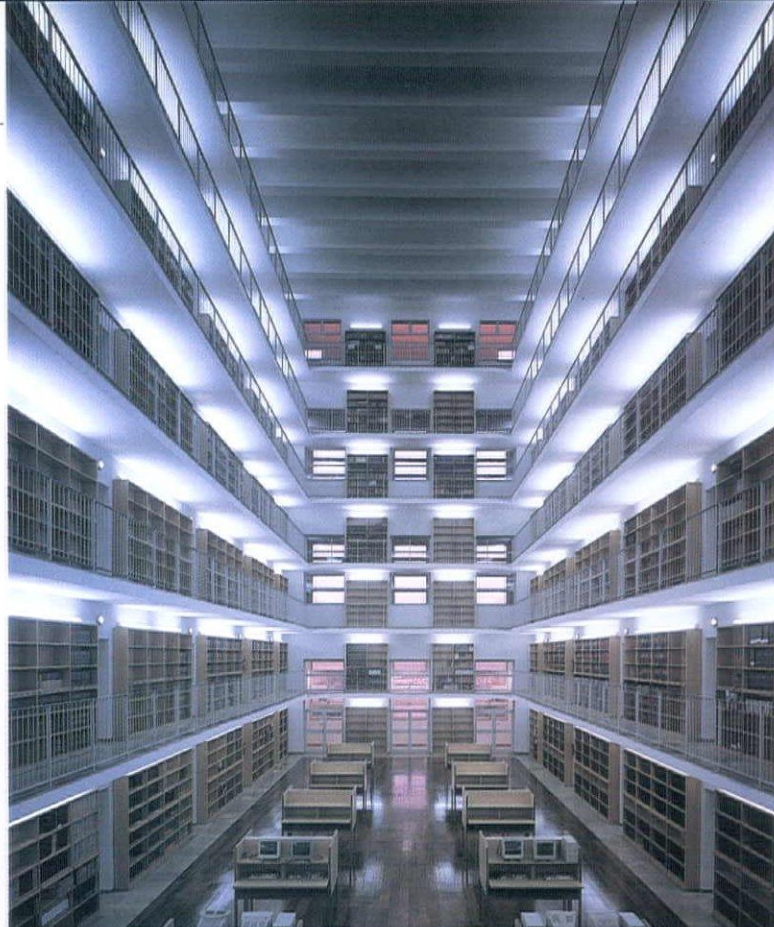
The Netherlands

Tel: +31 10 244 4655

Fax: +31 10 4776 2690

Email: info@amfibischwonen.nl

www.amfibischwonen.nl



Photographs by Duccio Malagamba

outrage

Through the centuries, prisons have exerted a seductive if slightly feverish grip on architectural imagination. Giorgio Grassi's college library at Valencia takes the penitentiary model too far.

Piranesi's brooding prison engravings remain extraordinary feats of fantasy, but reality, as inspired by Bentham's Panopticon and expressed in generations of grim institutions, was a great deal more utilitarian. It seems slightly perverse, therefore, that Giorgio Grassi should have elected to model his recent library for Valencia University on what appears at first glance to be some kind of prison, albeit transported to balmy Mediterranean climes. The gaunt, towering walls and monotonous rhythm of windows suggest at best, studious hermeticism; at worst, institutional exclusion. Those who do make it past the entrance portals are confronted by a monumental central library hall, seven storeys high, lined on either side by open walkways.

The scale is daunting, the monotony unrelieved. Remove the lines of desks and rows of books, and you could be, well, in prison. (All that's missing are the safety nets strung across the landings.) This kind of arid, super-Rationalism might have economic or even aesthetic advantages (pristine volumes pleasingly reproduced in architectural magazines for instance), but it can only serve to drive occupants to distraction. The students of Valencia are doubtless docile enough, but it seems unfortunate that their time at college, with all its attendant joys of academic and social discovery, should take place in such unrelentingly penitential surroundings.



VIEW

letters

CLEAR REASONING

SIR: Would it be possible to receive a copy of Kenneth Frampton's article Seven Points for the Millennium (AR Nov) in a readable format? Frampton is one of the finest and clearest writers on architectural theory today but unfortunately the graphics overlaying the text completely obscured whatever it was he was trying to say.

It is a disservice to writers of the stature of Kenneth Frampton that several pages of text cannot stand alone. It is a disservice to a journal of the quality of the AR that 'eye-candy' appears more important than ideas.

Yours etc

MICHAEL MCCLELLAND, EDWIN ROWSE
E.R.A. Architects, Toronto, Canada

We are very sorry about the presentation of Kenneth Frampton's speech. The strange result was due to a most unfortunate combination of circumstances which will be avoided in future. The whole of the Frampton article (without background) is published on our website: www.arplus.com/manifesto.html

EMERGING TRUTH

SIR: While browsing through the mostly excellent published schemes for the AR + D Emerging Architecture Award, I noticed that the images illustrating the project 'House and Stable, Colorado, USA' by Todd MacAllen and Stephanie Forsythe, looked suspiciously like photomontages, while the interior view appeared to be a CAD rendered image.

One of the criteria for entry was that eligible projects should be 'executed work'. As the published images of the MacAllen and Forsythe project do not convincingly show that it is a built scheme, I wonder whether it should have been chosen over some 800 other entries. Perhaps you can shed some light on this?

Yours etc

JOHN SYKES
London

Mr Sykes is wrong. We did not print all the material submitted to us but some of the other pictures in the entry clearly show the building in the course of construction. P.D.

VITRUVIAN EXTENSION

SIR: In the January editorial Catherine Slessor was prompted to suggest the addition of 'restituitas' to the three famous Vitruvian categories, to represent the degree to which an architect's creation is ecologically responsible. However, if there is to be a division of the quality of architectural design into compellingly defined aspects, then for this specific issue the

three categories can suffice, and it is in the first category that this issue is measured.

This is clear if the three are defined as, respectively, the relationship of the building (the modification of the environment) to its surrounding environment (eg it keeps out the wind and rain, and is not worn away by it = *firmitas*); the relationship of the building to the physical bodies of the people using it (everything from thermal comfort to the disposition of the people about it = *utilitas*); and finally the relationship of the building to the minds of the people using it (let's say 'aesthetic issues' = *venustas*). So, ecological appropriateness falls within a broad interpretation of the first category, where the quality lies with the degree to which an intervention in the physical environment is detrimental or beneficial to that environment alone (irrespective of benefits to the building users).

Much traditional vernacular building was environmentally sound, and it could be argued that a lot of its *venustas* is derived entirely from appreciation of its *firmitas* (though not always, even mud huts get decorated). There actually IS a problem with the three-category interpretation of architecture, but it is in the attempt to objectify the third category (crudely put, to state what is the correct style of design, the debate which has always dogged our subject), and it is an error inherited from the simple cause-and-effect rationalism of the past.

Yours etc

MICHAEL GREVILLE
London

MCKEOWN ALEXANDER IN GLASGOW

SIR: In Letter from Glasgow (AR December, p31) the housing project credited to Elder and Cannon is in fact by McKeown Alexander.

As a young practice this is our first major built project. The irony of the wrong name against the project is that it completely cuts across one of the intentions of Glasgow 1999 and Homes for the Future, i.e. to assist in the emergence of younger architects and designers within the city.

Yours etc

IAN ALEXANDER
Glasgow, Scotland

addenda

In AR Dec, p63, pictures of the MoMA ticket booths were by Arch Photo Eduard Hueber.

Photographs of the jewellery shop, London (AR Jan, p74) were taken by Katsuhisa Kida.

Peter Mauss of ESTO took the photographs (left and top right) of Lerner Hall, New York (AR Jan, p19); Lydia Gould took the picture bottom right.

Wilkhahn

For people with a vision

www.wilkhahn.com

What makes outstanding architecture or stunning interiors so memorable? It is the visual expression of an approach that is not content with mere appearances. To create living and working environments for lasting comfort and satisfaction, with just that subtle difference. Picto chairs combined with Confair folding tables can add stimulating performance to the scene.

For further information, quoting reference AR MDK Picto, please contact Wilkhahn Headquarters, P.O. Box 2035 D-31844 Bad Münden, Germany, Tel. ++49 5042 999-118, Fax - 245, www.wilkhahn.com/Info@wilkhahn.de

For more details enter 2 on AR enquiry card



The future of work in the field between humankind, nature, technology and the market.





Jahn's Kranzler Eck reinvigorates West and celebrates shopping.

letter from ... BERLIN

Berlin was always good for experiments and extremes, and we are continually finding new ways to live them.

Mass events are extremely popular: the techno-party Love Parade attracted a million young people in summer and an estimated two million people celebrated New Year's Eve along the so-called 'Millennium Mile' between the blue-lit Victory Column and Berlin City Hall. On the other hand Berlin is also in quite a serious mood once again focusing on the atrocities of Nazi Germany and the Second World War.

The American Jewish Committee recently issued a list of German companies and cities it says employed forced labour during the Nazi era. The German Government and industry have offered 10 billion marks to set up a new Holocaust restitution fund.

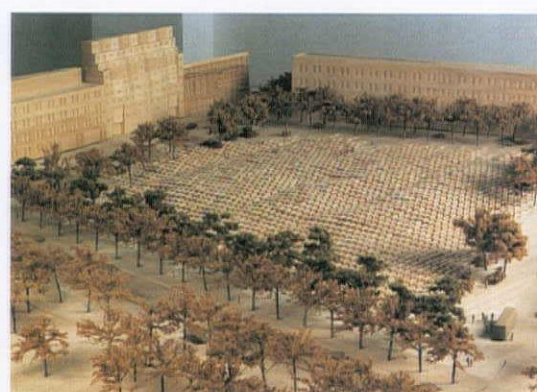
Günter Grass was awarded the Nobel Prize for Literature, and Günter Blobel, of the Rockefeller University New York, the Nobel Prize for Medicine. Each will be donating the prize money of 1.8 million marks to monumental environmental projects, Grass to a foundation for Sinti and Roma, and Blobel for the reconstruction of Dresden's Synagogue and that city's Frauenkirche, bombed by the British.

After 11 years of intense debate, a symbolic ground-breaking ceremony is planned this January for Peter Eisenman's 'Memorial for the

Murdered Jews of Europe' devoted to the six million killed by the Nazis. A foundation will be fully responsible for the final design, construction and maintenance independent of the government. The 2700 close-set concrete columns are to be built near the Brandenburg Gate, on the deathstrip that divided East and West in GDR times. Costs are estimated at some 15 million marks. Meanwhile, Daniel Libeskind wrote a letter of protest to the German parliament (Bundestag) attacking Eisenman for plagiarism. He feels the similarity to the garden of his recently finished Jewish Museum in Berlin with 49 leaning, 7m high concrete columns was more than merely coincidental.

Libeskind, a 53 year old American of Polish origin, was recently awarded the German Architecture Prize for the Museum, certainly the most unusual building of the New Berlin (AR April 1999). Federal President Johannes Rau described it as 'an answer in humane architecture against a state terrorism that tried to liquidate a race. It is a concrete warning that says "never again"'. Libeskind was happy that the design had survived six governments, changed its name five times, and now is under the rule of its fourth director.

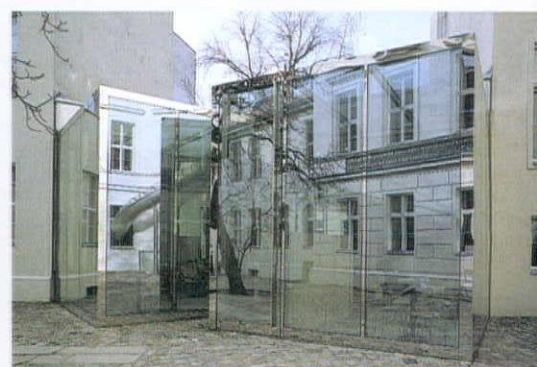
Even though it still has no contents, it had some 100 000 visitors in 1999. Only now have officials realized that as a mass attraction the museum exhibits couldn't survive humidity caused by the visitors. The first exhibition is scheduled for October 2000, providing a larger



Eisenman's Memorial for the Murdered Jews of Europe.



Libeskind's leaning columns at the Jewish Museum.



Café Bravo by Nalbach + Nalbach: disturbing reflections.

air-conditioning plant can be installed in time.

The New Berlin has many attractions, but the German parliament building, the Reichstag (AR July 1999), is definitely its prime symbol as the nation's focal point. It is the number one tourist attraction with 4000 to 8000 visitors a day. According to Hans Estermann, head of the city's Economic Development Corporation, significantly more firms started to move there ever since the lights went on in Norman Foster's 23m high Reichstag dome. This was the final signal for the German media and business to accept Berlin as the nation's capital. The dome's glittering transparency is a clever symbol of public accessibility and the openness of the united Germany. The huge sun visor inside conjures up the Starship Enterprise. In fact, the pleasure of the architectural experience of the building itself is unfortunately a privilege reserved almost exclusively for the

politicians who work here. But then the same applies to Frank Gehry's DG-Bank on Pariser Platz and most other office buildings.

Cranes have dominated Berlin's skyline in the past 10 years. Political emphasis lay on the redevelopment of the city's historic centre (Mitte). Potsdamer Platz, is now marked significantly with high rises by Helmut Jahn, Hans Kollhoff and Renzo Piano (AR January 1999). This is mirrored by a demand shift in office space from City West (25DM m²/month) to the central parts of City East and Potsdamer Platz (50 DM m²/month).

Even though 1.3 million square metres of office space are vacant today, estate agents are already speaking of a shortage of space in these prime areas. The district around Hackescher Markt (Mitte) near Alexander Platz is full of life, and vibrant day and night. It is rapidly becoming gentrified, attracting artists and cultural institutions. There are a number of places in the Mitte where you can admire both guests and the architecture.

At Oranienburger Strasse 42, Plajer & Franz designed the 808 Lounge in a trendy '60s style with a great bar, aquarium and warm chestnut cladding. The seemingly conventional architecture frames the colourful and electrifying crowd of the media, fashion and design worlds. It is also well worth while visiting Café Bravo just around the corner in the courtyard of August Strasse 69, between the avant-garde art galleries. Nalbach + Nalbach interpreted a sketch by the American artist Don Graham, whose work confronts the psychology of the recipient or consumer of art. The greeny silver mirrored glass and highly polished steel of the two cubic pavilions reflect and refract its surroundings, disturbing and confusing the visitor.



Potsdamer Platz: the latest phase, with newly completed towers by (left to right) Piano, Kollhoff and Jahn.

This a genuine piece of architectural art, with no practical compromises like gutters impairing the impression. A shame only that the furniture doesn't meet the standard of either the art experience or the coffee.

Shopping is still best in the west. Times have been difficult, especially for foreign firms like Virgin, Fnac or Warner Brothers Studio Store. But even though both Superman and Batman have abandoned Berlin after a mere five year stay, the city's perspectives for shopping are bright. Some three billion marks are at present

being invested in the City West for new retail, office and hotel facilities. And again, Helmut Jahn will be first to mark the new beginnings with his Kranzler Eck building.

Berlin is new and yet consistent. It continues to thrive on juxtapositions, the mixture of the shiny new gems and the bright life behind the drab facades of the old buildings. And as it is impossible to keep track of all important events and buildings, the future for the emerging new metropolis looks both bright and exciting.

GERALD R. BLOMEYER

in the march issue

The next issue is concerned with space and light, the fundamental elements of architecture. From Roman times, the capture and manipulation of light has been a defining aspect of the built environment. By shaping buildings to receive and display solar movement and enhance perception of changing light, the fluidity and mobility of the skies was revealed and drawn into buildings. In some cultures, such as Japan, light is treated almost as a living material or presence. Kengo Kuma exploits these qualities in an elegant, jewel-like glass house framed in a dramatic landscape. Countries in northern latitudes, such as most of Scandinavia, have their own very particular relationship with light. The character of Nordic light is explored in two Finnish projects; a new museum devoted to the culture of the Sámi (or Lapps) by Juhani Pallasmaa and a day care

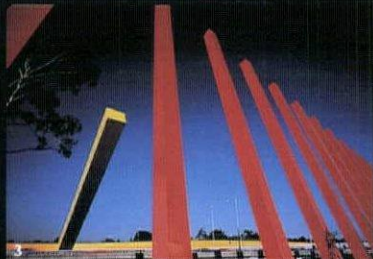
centre by Kaira-Lahdelma-Mahlamäki.

In Spain, Rafael Moneo has built a theatre for the Basque port San Sebastian, which diffuses light through a sensuous translucent skin, softening and animating the building. In the American south-west, Wendell Burnette's studio for a design firm filters the harsh desert light in an imaginative synthesis of materials and form. And in the Dutch town of Nijmegen, Van Berkel & Bos's new museum brings together collections of regional archaeology and modern art in a long low volume clad in green translucent glass. The building's elemental simplicity belies a diversity of internal spaces.

Plus the usual stimulating mixture of Interior Design, Outrage, Delight and House. Obtain this and 11 other equally enlightening issues by completing the enclosed subscription form.

www.arplus.com





Highway patrol

Monumental sculptural elements form a modern city gateway in this bold and inventive piece of urbanism.

When completed, Melbourne's City Link Freeway will carry around 300 000 vehicles daily. Yet despite its efficiency in terms of traffic flow, it remains essentially a featureless urban motorway. To counteract this sense of placelessness and ennui, the route is punctuated by a series of interventions, notably a contemporary version of the city gateway. The fluidity of modern cities means their boundaries are constantly shifting and merging, yet the notion of the fixed ceremonial gate and enclosing wall still has a cultural and historical resonance.

Denton Corker Marshall have marked a threshold on Melbourne's urban map with a heroically-scaled modern version of a city portal. A canary yellow beam 5m square in section cantilevers out 70m across the road. It joins a sinuous orange wall and a sentinel line of 39 angular red columns bisected by the sweeping curve of the motorway. Set at an angle of 15 degrees, the thin red sticks create a guard of honour 30m

high on either side of the road, heralding its approach into an elevated ellipsoidal concrete tunnel intended to reduce traffic noise. The 300m curved, ribbed tube resembles a spaceship hovering above the motorway.

Conceived on a monumental scale, the various elements are designed to be read and experienced from moving cars. From the northern approach, the red columns form a permeable wall through which the road passes, gradually revealing events in the landscape. The yellow beam functions as symbolic archway, the urban equivalent of the universal yellow boom gate frozen in the up position, admitting and receiving. The curved orange wall frames and defines the motorway and the acoustic tunnel finally envelops it. With this project, Denton Corker Marshall prove adept at making urban poetry out of the mundanities of civil engineering.

CATHERINE SLESSOR

Architect

Denton Corker Marshall, Melbourne

Photographs

1, 2 Blain Crellin; 3, 4 Tim Griffith

1

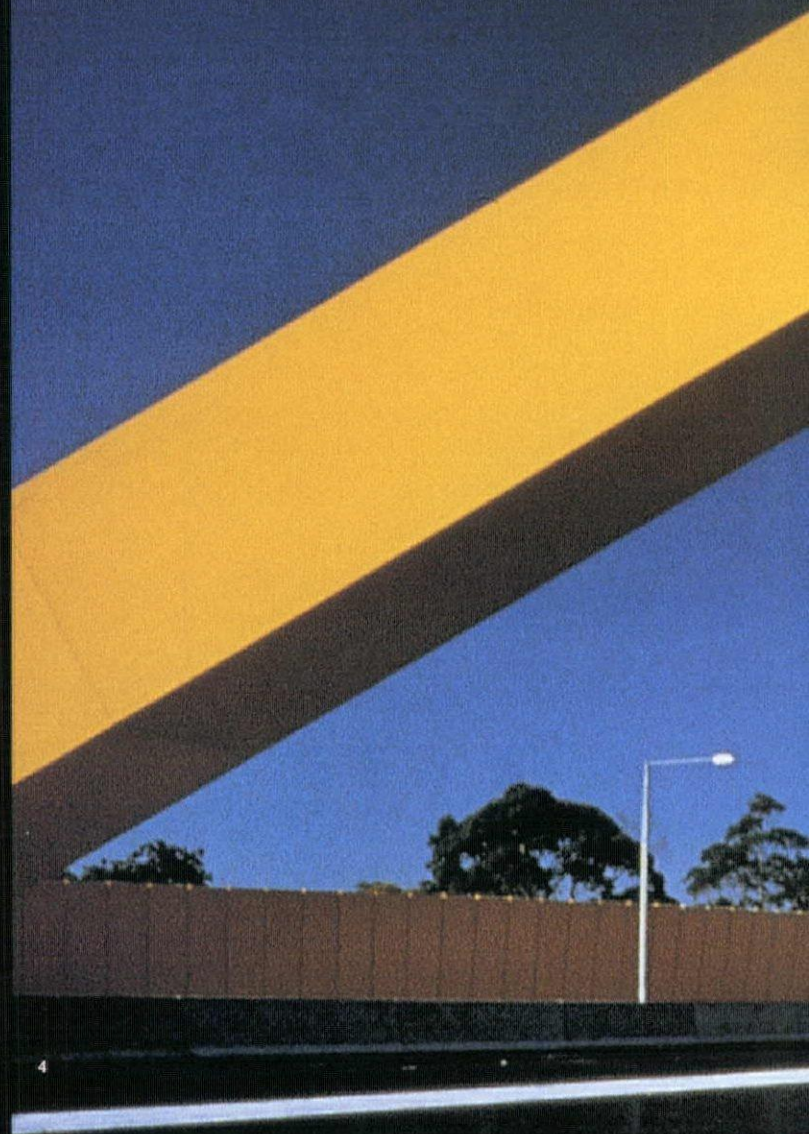
Aerial vista of the urban gateway, acoustic tunnel and sinuous orange wall; sculptural events that enliven a busy motorway.

2

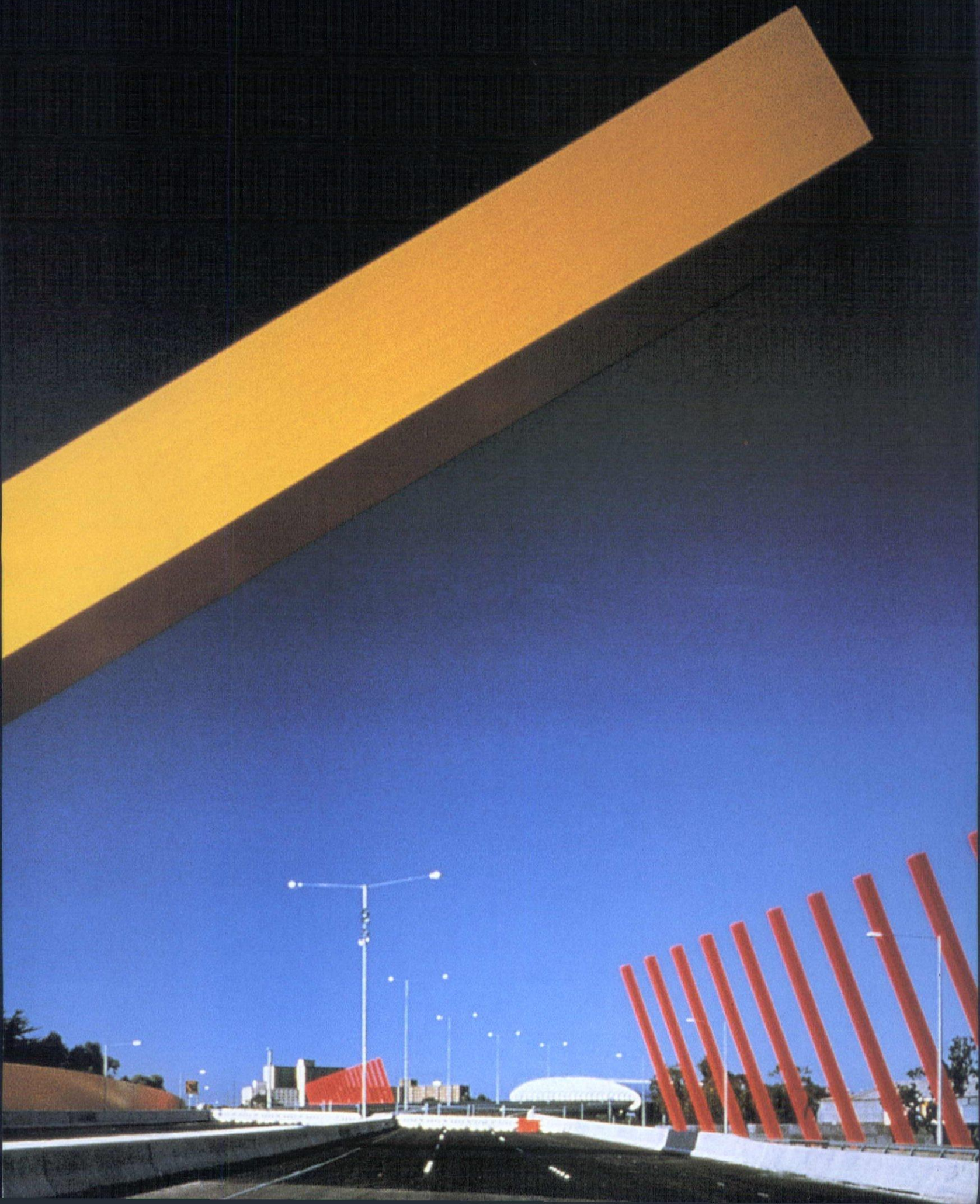
Ribbed cavernous interior of the acoustic tunnel, intended to reduce traffic noise.

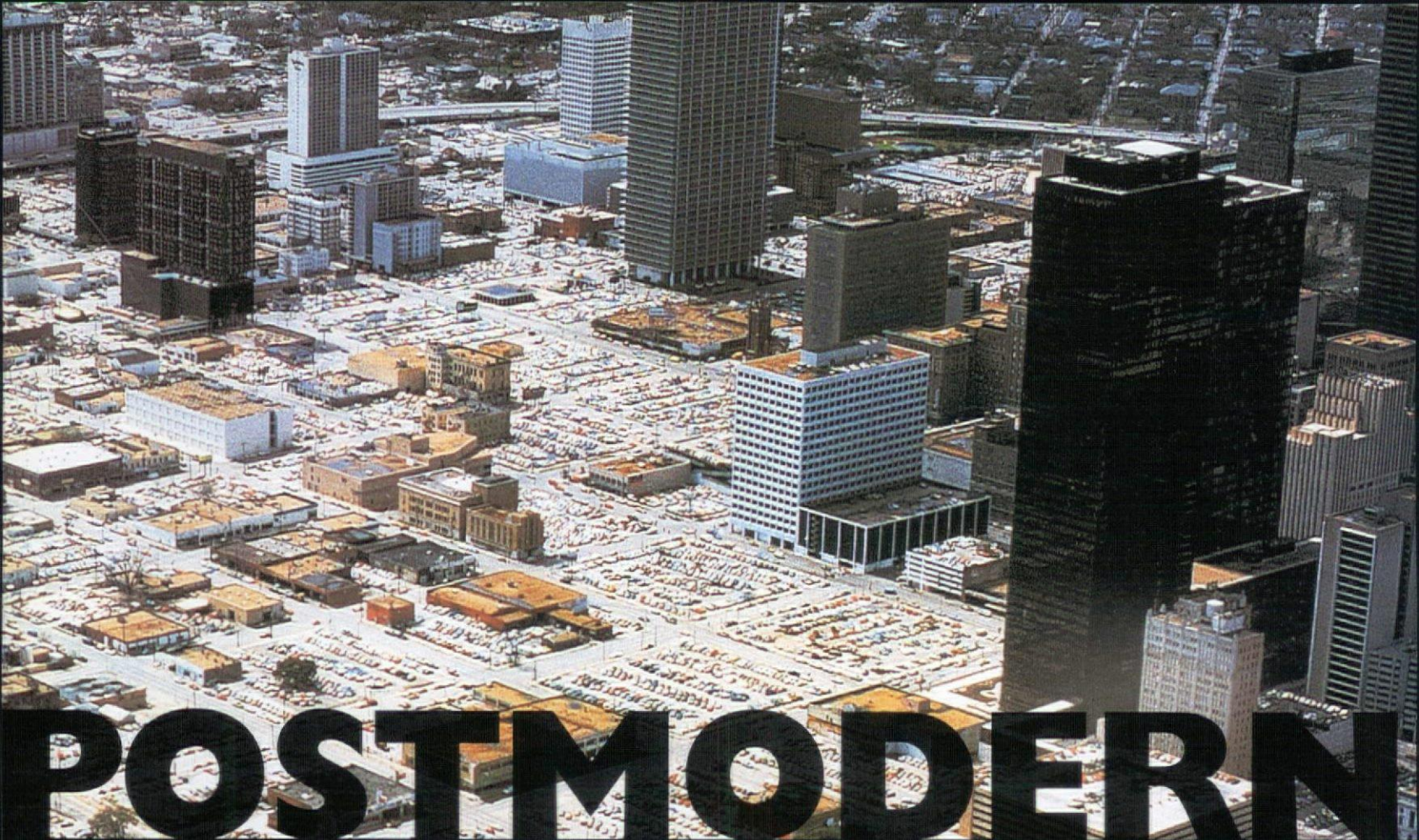
3, 4

With its vivid colours and angular geometry, the urban gateway has overtones of El Lissitzky and the Russian Constructivists surreally transplanted to sunny southern climes.



design review





Cities are exploding, yet at the same time, advocates of the electronic revolution and virtual reality are claiming that urbanity as we know it is doomed. In fact, in future, there will be more need for architecture, not less.

'A PRINCIPAL CULMINATION OF FIVE THOUSAND YEARS OF human history is a world of giant cities ... In 1950, there were 78 cities with over one million inhabitants: by 1985, there were 258 such cities. The United Nations estimates that there will be more than 500 cities with over one million people by 2010, and 640 by 2025.'¹ Michael Dear in his new book *The Postmodern Urban Condition* sets out the dimensions of the inescapable urbanization of humanity. Clearly we must evolve approaches and strategies for encouraging humanly enriching forms of urbanization. Unless we think, and use both logic and imagination, the planet will quickly be covered with the rotting scabs and exploding eczemas of decayed industrial settlements and the explosion of shanty-towns for the poor that surround cities of the second and third worlds.

Dear is equally firm that Modernist planning has failed – or at least is no longer relevant in a world under the pressures of explosive urbanism. Few would now disagree that Modernist panaceas of city planning, like the Corbusier-driven Charte d'Athènes and subsequent CIAM-influenced urban plans, have proved disastrous. Their rigid dissection of life into housing, work, recreation and administration linked by traffic arteries can now be seen as an absurd reduction of human nature and civilized life on a planet with limited resources.

As a post-modernist, Dear goes much further and attacks all 'metanarratives' like those of CIAM. 'In practical terms', he says, 'postmodernism has taken the form of a revolt against the too-rigid conventions of existing method and language ... Post-modern philosophy has been powered by a simple but penetrating question. On what basis can a claim be made for one theoretical viewpoint over another?'² This position taken to extremes is clearly absurd: the Nazis become equal to the saints. Dear concedes that many planners 'tiptoe gingerly round post-modernism as if it is some form of deadly disease ... The more extreme form of postmodernism would certainly imply the end of all disciplines and professions'.³ (And indeed of civilization, and possibly our species.)

But post-modernism has a good deal to offer. Post-modern fluidities and ambiguities may be disturbing, yet Dear suggests that they have led to positive and radically reorientated new ways of thinking. These include 'a totally new appreciation of diversity and difference'; 'Self conscious questioning of the relationship between geographical knowledge and social action' (Regionalism by another name), and 'A reassertion of the role and significance of space in social theory and social process'.⁴

'There is', he says, 'every reason to assume that a post-modern society is just as profoundly imprinted [as modernist and traditional societies] in its urban places; it is simply that the manner of inscription, and the consequent urban forms, will likely differ from that of modernist conventions'.⁵

THE POSSIBILITY OF PLURALIST dynamic physical futures is also promoted by William Mitchell in *e-topia*, his latest contribution to discussion about the relationship of the electronic revolution and the environment. 'Cities', he concludes, 'will evolve down varying paths. Global cities like New York and London will no doubt seek to strengthen their positions ... Attractive residential locations ... will become denser ... Communities that have been marginalized through isolation or poverty will try to improve their conditions through remote education, telemedicine, and other kinds of electronically delivered, low-cost services ... All will seek the advantages that make the most local sense'.⁶

Both Dear and Mitchell offer visions of post-modern futures which are much richer in human and ecological terms than the prognostications offered only a few years ago. People like Christine Boyer and Martin Pawley stressed the potential of post-modern electronic communications for destruction of traditional notions of place. 'The specifics of time, space and architecture that Sigfried Giedion discussed in the early 1940s have been condensed or eradicated by our instantaneous modes of telecommunications, telemarketing, telepresence and telesurveillance' says Boyer. 'Here,



all our bodily senses seem to get transferred to, plugged into or downloaded into machines, as our bodily parts become simple emitters and receivers of information stimuli in a sensorial feed-back loop that links our senses ... to information flowing through computer data banks and simulation programs. Reality is increasingly immaterial.⁷

Pawley is another virtual reality merchant. He lovingly predicts a future in which buildings become either massive production sheds or small personal terminals which receive every possible sensory stimulus so that all can live alone, which is, apparently, what people have always wanted to do.⁸ Destruction of the countryside is complete, but pre-industrial pastoral scenes are produced holographically every morning. The only hope for non-Pawleyites in this masturbatory world is that reproduction would appear to be nigh-on impossible, so it will die from its own contradictions.

Neither Pawley nor Boyer spend much time considering what will be provided by the amazing sensory stimulation systems or, more importantly, who will be the providers. No-one provides information (sensory or intellectual) free. It is almost certain that all important aspects of the systems will be seized by the powerful (large corporations and governments) and manipulated to provide soothing rubbish or heavily edited versions of truth. The crass corruptions of television are pallid precursors of what will come if personal reality can be made virtual – though happily, as yet, technology is far behind the lubricious fantasies of Boyer and Pawley.

AGAINST THEIR DREADFUL FUTURES, physical reality is clearly immensely important. Buildings, cities, landscapes are all of course subject to manipulation: to change by destruction, alteration and superficial transformation by light, sound and texture. But, while they exist, they offer each of us choice: to comprehend them with all our senses or but one or two; to read or to ignore history, context and social meaning; to plot our own routes. They are literally touchstones. Mitchell insists that 'the power of place will still prevail. As traditional locational imperatives weaken, we will gravitate to settings that offer particular cultural, scenic, and climatic attractions – those unique qualities that cannot be pumped through a wire – together with those face-to-face interactions we care most about'.⁹

This kind of future is potentially a great deal more exciting and rewarding than those suggested by virtual reality freaks. But it is not of itself a recipe for humanity or the planet. It can be seen as a version of the American status quo with all its social and physical problems. Good places will become more appealing and even less attainable by most, but sad places will get worse: Beverly Hills and Boston Back Bay will flourish while, reciprocally, Detroit and East Saint Louis could descend into even more appalling degradation (if that be possible).

Post-modernism may offer us much in terms of new revelations and nuances of perception. But its rejection of morality, of the possibility of metanarratives, makes it ultimately inadequate. Two concerns must be overriding in any decent society: our responsibilities to each other and to the planet. Even Dear argues for the overriding importance of biocentrism.¹⁰ Juhani Pallasmaa has been more specific and practical: 'biological models, bio-mimicry, have already entered various fields of science, medicine and engineering. Why should they not be valid in architecture?'¹¹

Post-modernism certainly encourages a wider range of sensitivity. The e-world changes our perceptions of place and time – but not of humanity. But, whatever the inputs from elsewhere, there is no substitute for humane architectural and environmental imagination. As cities explode, such imagination is desperately needed in as many new and creative forms as possible. P.D.

1 Dear, Michael J., *The Postmodern Urban Condition*, Blackwell, Oxford and Malden, Mass., 1999 (UK), 2000 (US), p221. 'Postmodern' in this sense has no necessary connection with architectural PoMo which, Dear claims, 'does great disservice to the spirit behind the movement' (p34).

2 *Ibid.* p36.

3 *Ibid.* p301.

4 *Ibid.* p303.

5 *Ibid.* p99.

6 Mitchell, William J., *e-topia: Urban Life, Jim – but not as we know it*, MIT Press, Cambridge, Mass and London, 1999, p144.

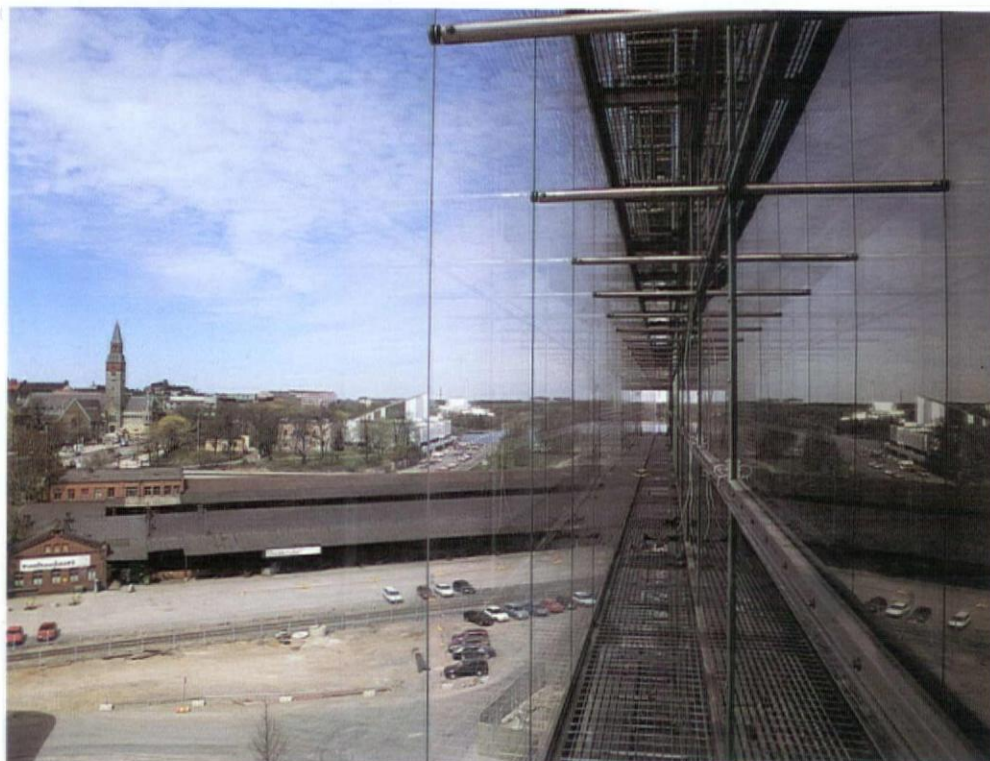
7 Boyer, M.Christine, *CyberCities*, Princeton Architectural Press, New York, 1996, p11.

8 Pawley, Martin, *Terminal Architecture*, Reaktion Books, London, 1998. See AR July 1998, p5.

9 Mitchell, *op cit.* p155.

10 Actually ill-defined 'nanotechnic biocentrism'. Dear, *op cit.* p225.

11 Pallasmaa, Juhani, RIBA Annual Discourse 1999, delivered 7 December 1999.



1
Double walls and brise-soleil modify internal climate. Mid ground are sheds to be swept away to make park. Spire left is National Museum, Töölö Bay in background right of Finlandia Hall.

2
Media Square: new semi-public urban space, overlooking proposed park through ...

3
... great glass north wall. Sirén's heavy Neo-Classical Parliament building in background.

- | | |
|--------------------------|-----------------------------|
| A Sanoma by SARC | F Aalto's Finlandia Hall |
| B Hoff's Kiasma | G National Museum by |
| C General Post Office by | Saarenen, Lindgren and |
| Järvi & Lindroos | Gesellius |
| D Saarenen's Station | H future park |
| E Sirén's Parliament | J future music conservatory |



site plan

HELSINKI HINGE

A major new building in Helsinki attempts the complex task of trying to draw together very different urban elements to make a coherent city pattern.



Helsinki has a dense Neo-Classical centre with a charming Esplanade park lined by most of the famous shops; to the north is Senate Square, dominated by Engel's Lutheran cathedral, and to the east, the Esplanade opens onto the harbour. But at the west end of the Esplanade, the precise structure falls to bits. A long wide street, Mannerheimintie, straggles away northward and along it, the connected tissue quickly breaks down into a succession of object buildings. On the left is the heavy Neo-Italianate Parliament Building by J. S. Sirén (1931), and the turn-of-the-century National Museum by Saarinen, Lindgren and Gesellius. Opposite the Museum is Aalto's Finlandia Hall, newly refaced and gleaming, on a parkland site which slopes down towards Töölö Bay, an inlet of Helsinki's enormous natural harbour.

Until recently, the area opposite Parliament was a mess. Stretching from the solidity of the General Post Office's '30s

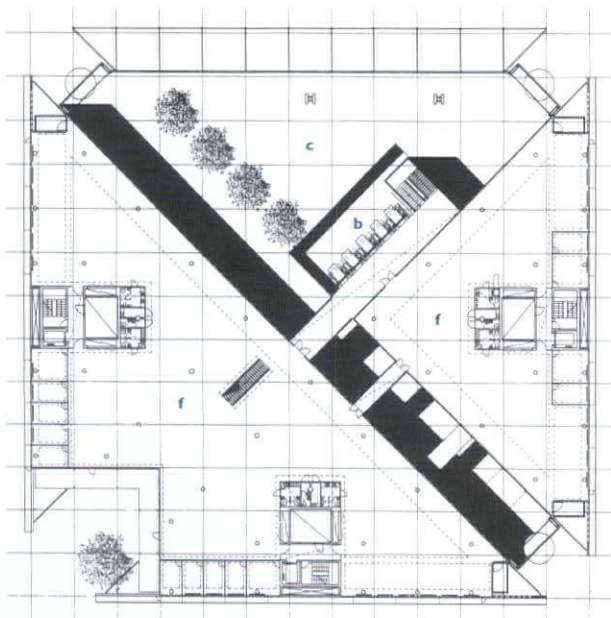
Rationalism northwards to Finlandia Hall and the southern shores of Töölö Bay was a muddle of railway lines and sheds that somehow became detached from the flank of Saarinen's great station. This tangle was well below Mannerheimintie, almost at the level of the shores of the bay. Now, the part opposite Parliament is largely to be made into a park, and the whole has been ordered from the south by two large new buildings.

First to be completed was Steven Hoff's controversial Kiasma, the museum of contemporary art (AR August 1998). Covered in metal and glass, its west front forms a concave curve against Mannerheimintie, starting roughly from the equestrian statue of Marshal Mannerheim (the soldier-hero of Finnish independence), and ending with a salute to the parliament building on the opposite side of the street. Kiasma's east side is straight and parallel to Järvi and Lindroos's post office, forming a

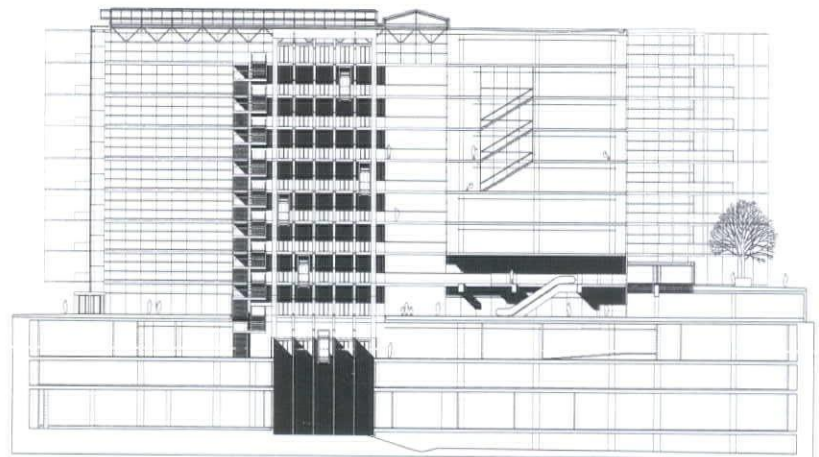




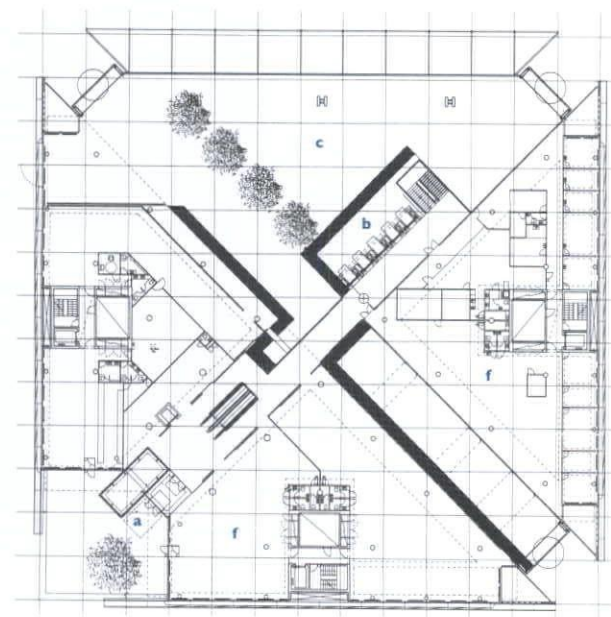
4
Media Hall is full of light from roof and north wall. Space offers glimpses of life of newspaper office in office trays seen through glass partitions.



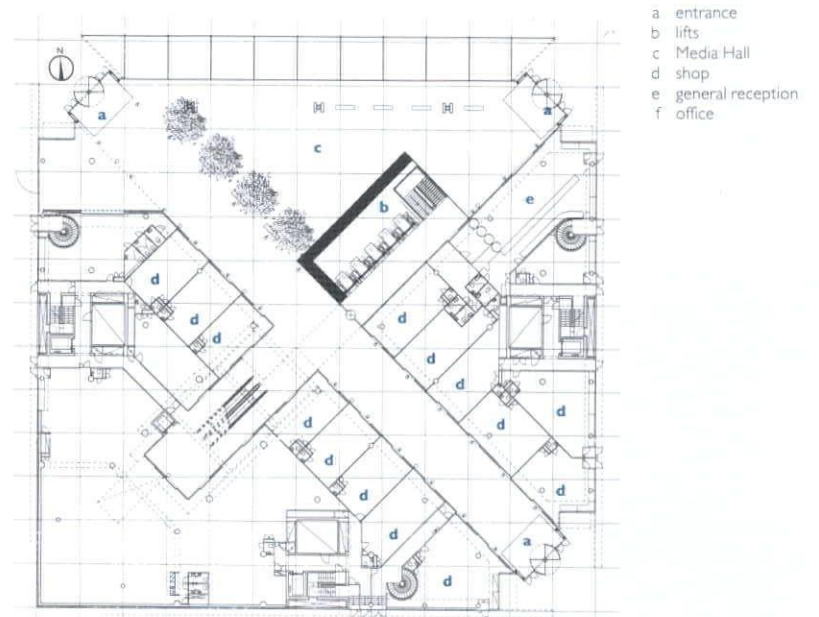
typical office floor



north-west/south-east section



first floor



ground (Media Hall) level (scale approx 1:950)

- a entrance
- b lifts
- c Media Hall
- d shop
- e general reception
- f office

pedestrian gateway to the park which, as it moves north, suddenly changes with ramp and steps from the plane of Mannerheimintie down almost to shore level.

The other new ordering structure is north of the post office, and it reflects the '30s building's width in an almost square plan. Designed by SARC Architects, the new headquarters of Sanoma, the company which owns Finland's main daily newspaper, *Helsingin Sanomat* is fundamentally an office block, but a very interesting one. It is an almost total contrast to Kiasma. While Holl's building is sensuously curved and idiosyncratically ordered, the SARC one is rigorous and rational. Holl ignores the city grid at a point where it has fallen apart; SARC attempts to re-invent it and carry it to the lower level. Kiasma is (by its nature as a gallery) largely opaque and impermeable;

Sanoma at first seems almost totally transparent and penetrable.

It is a large glass block, given scale by metal *brise-soleil* on the insulated sides, and on the north by a remarkable outrigger structure of metal cables and spars which stabilizes the otherwise free-standing nine floor high top-hung glass wall. This encloses the building's great gesture, a huge internal Media Square – the focus of a new internal semi-public set of spaces. Each corner of the square plan has an entrance, and between these, there is a diagonal cross of semi-public circulation, which defines the nine-storey high Square. The dominant axis runs between revolving doors at north-west and south-east corners, and, like the big space, it ascends the height of the building. On the ground floor, it will have a café and shops, and it will in effect be a grand urban arcade. The other axis is less

pronounced, for it is interrupted by the main lift bank, but at its south-west end, it offers an internal public escalator which links park level with Mannerheimintie, 3.5m higher up.

The Media Square is a grand if slightly puzzling space. It receives luminance from the great north glass wall, and from wide strips of glass in the roof which follow the internal sides of the triangular plan. So it is full of light, and it looks over the park-to-be and Töölö Bay with increasingly dramatic views as you go up through the building. At the same time, it spills light into the office trays which overlook it (and of course the views) through simple glass partitions. The puzzle is to decide how to use it: it is a fine space, and a welcome addition to the (semi) public realm but its very dimensions seem rather daunting to those given responsibility for organizing exhibitions on its floor.

**MEDIA BUILDING, TÖÖLÖ BAY, HELSINKI,
FINLAND**

ARCHITECT

SARC ARCHITECTS

5

Conference rooms below Media Hall.

6

Initial fit-out of typical office floor: use will change arrangements.

7

Lifts and stairs descend past Media Hall to warmer level of meetings and staff canteen.

8

Bridges – some glazed as in foreground – connect office trays over north-west/south-east internal axis which is full height of building.



5



6



7

The Square is animated by the main stair, and a wide bank of transparent lifts on the south-east flank which whizz up and down in dance choreographed by chance. They disappear into a wide gulch from which warm light floods upwards into the cool grey space from the basement. Down there are the office canteen, and meeting rooms, panelled and floored in ruddy wood.

The other staff areas are the offices. Above first floor, these are formed into two triangles of space which of course receive light from the perimeter (often through cellular offices) and from the big voids. Across the full-height arcade, bridges link the triangles, and animate the scene. So from the ground floor you can gain a notion of the busy life of a newspaper office behind the glass partitions. The floors themselves are like other periodical publishing offices, the placeless plains, though when I visited them,

they seemed less messy than most, perhaps because they were only just occupied. (Incidentally, the public is prevented from getting to the private areas of the building without permission by simple electronic card systems which prevent unauthorized access to vertical circulation.)

Just as the life of the offices is displayed inside, it can be glimpsed through perimeter walls. They are double skinned, with a rain screen 800mm outside the inner layer. In summer, hot air from the cavity is released at roof level: the cooling effect of convected air rising through the cavity is expected to reduce mechanical chilling loads significantly. In winter, openings to the cavity are closed, so that it becomes a buffer against heat loss. Such arrangements are becoming normal in sensible northern countries, but the Sanoma building celebrates the device by allowing the external layer to stretch out beyond the

basic cube to form welcoming wings over each entrance. In the south-west corner, the device is used to generate external balconies opening from the bigger office triangles offering splendid views of the inner city.

Interaction between interior and exterior, private and public, is the essence of this building. Doubtless, some will argue that it is also helping to tip the balance from public space to semi-public areas into which people are allowed only with owners' permission. Yet it cannot be accused of increasing mallification. It adds significantly, elegantly and decently to the public realm of the city. P. D.

Architect

SARC Architects

Design team

Antti-Matti Siikala, Jan Söderlund, Riku Huopaniemi, Okke Kiviluoto, Rolf Krogius, Seppo Törtinmäki, Antti Iskala, Niklas Lagerbohm, Peter Neidhart, Tiina Torna

Photographs

Jussi Tiainen



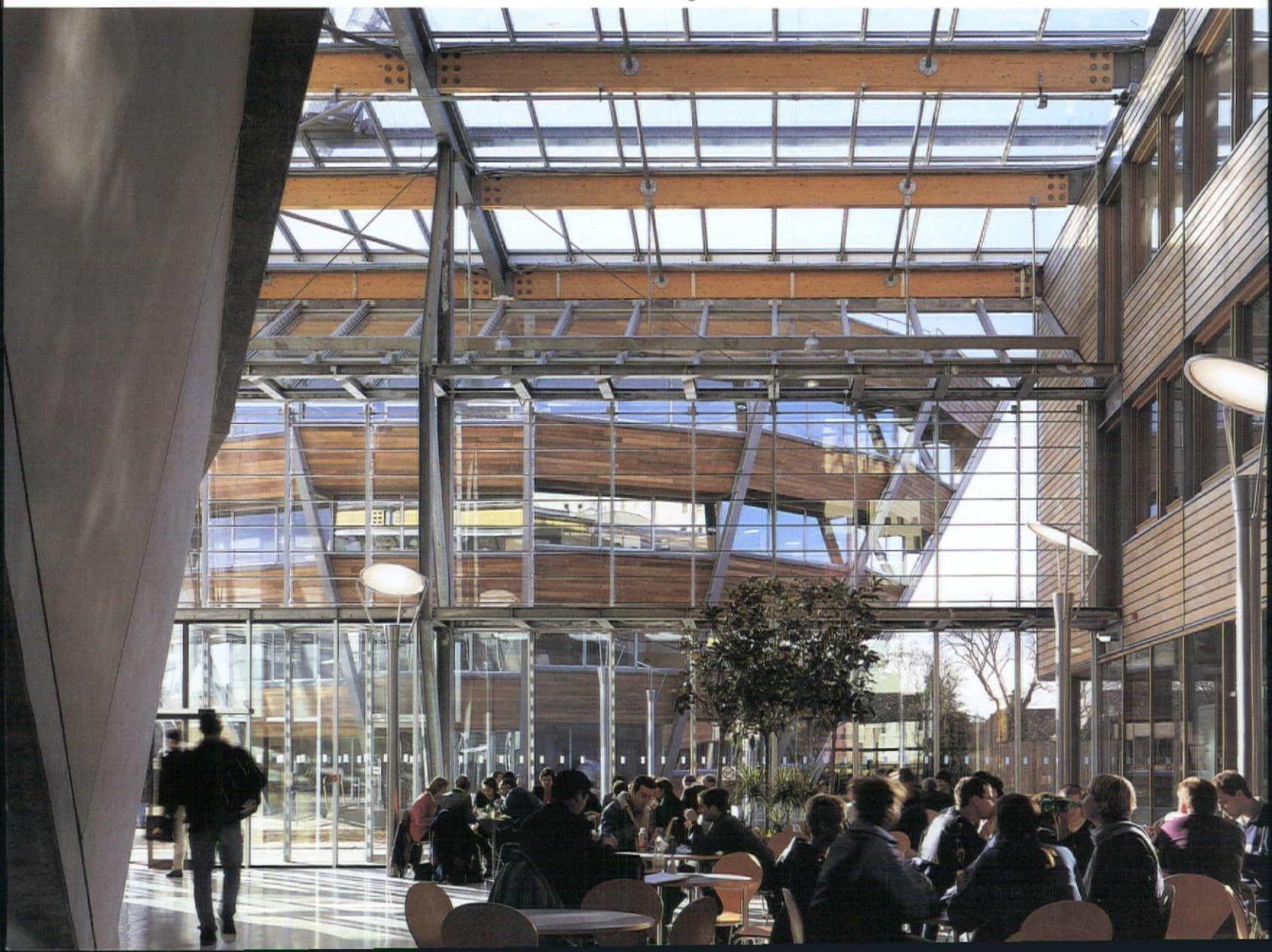
UNIVERSITY CAMPUS, NOTTINGHAM,
ENGLAND
ARCHITECT
MICHAEL HOPKINS AND PARTNERS

CAMPUS ARCADIA

A new campus for Nottingham University extends
a very English tradition of pavilions in a romantic
landscape to create a variety of places and spaces.



1
2





1

The inverted cone of the lecture theatres forms a bold intrusion within one of the atria.

2

The bustling student dining area in the shadow of the lecture theatres. Beyond the atrium lies the spiral form of the library.

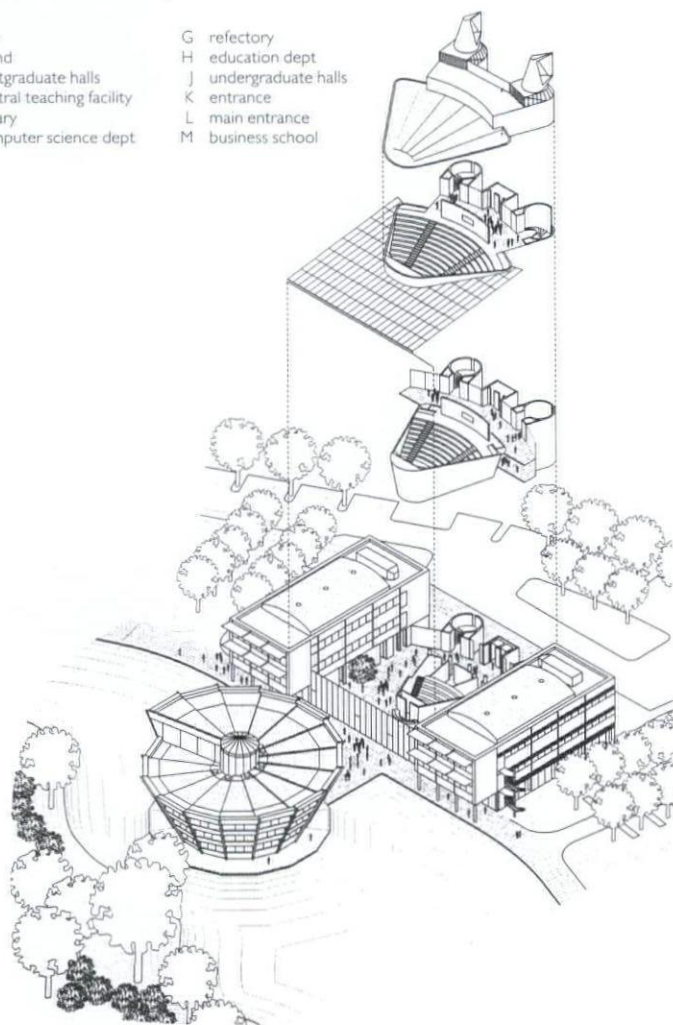
3

Teaching blocks are strung along the edge of a new lake, forming a sheltered promenade. The campus extends the English tradition of elegantly-wrought pavilions in an Arcadian landscape.



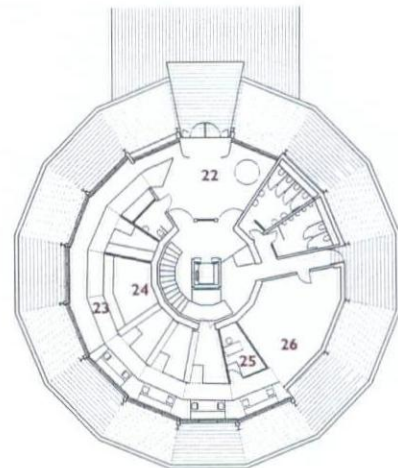
site plan

- | | |
|-----------------------------|-----------------------|
| A lake | G refectory |
| B island | H education dept |
| C postgraduate halls | J undergraduate halls |
| D central teaching facility | K entrance |
| E library | L main entrance |
| F computer science dept | M business school |

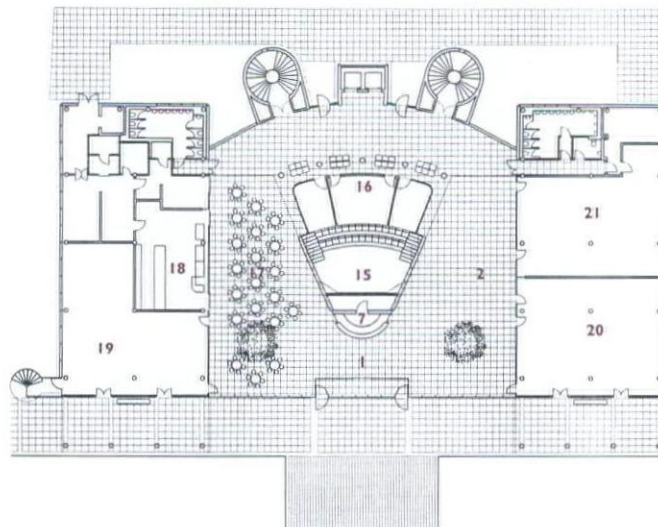


axonometric projection of library and lecture theatre

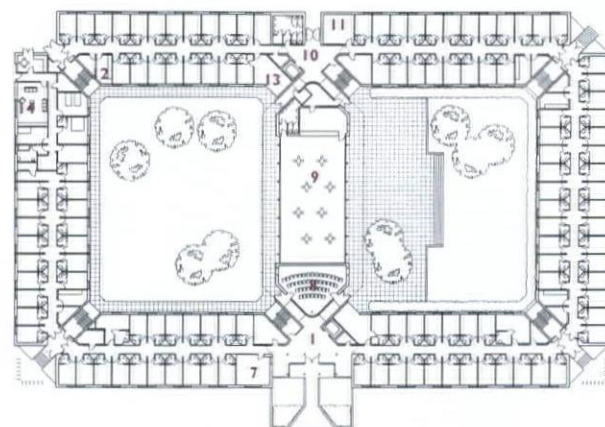
- | | |
|---------------------|---------------------|
| 1 main entrance | 14 warden's flat |
| 2 atrium | 15 lecture theatre |
| 3 MBA common room | 16 cloakroom |
| 4 staff common room | 17 café |
| 5 resources room | 18 servery |
| 6 reception office | 19 union shop |
| 7 reception | 20 shop |
| 8 television room | 21 bank |
| 9 bar | 22 library entrance |
| 10 service entrance | 23 ramp |
| 11 laundry | 24 book return |
| 12 kitchen | 25 office |
| 13 tutor | 26 IT room |



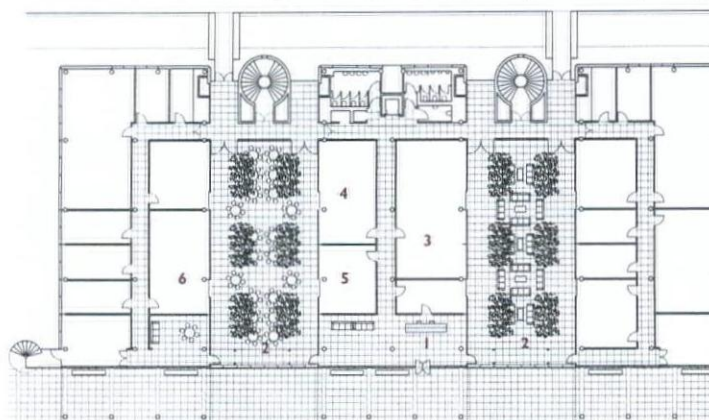
library – ground floor plan (scale approx 1:1000)



lecture theatres – ground floor plan (scale approx 1:1000)



undergraduate halls – ground floor plan (scale approx 1:1200)



typical teaching block (business school) ground floor plan (scale approx 1:1000)

A mere half-century after receiving its Royal Charter, the University of Nottingham has now entered the ranks of Britain's older universities. University expansion in Britain is relatively recent. Even by the outbreak of the Second World War, the University Grants Committee could only muster Oxford, Cambridge, the northern civics and the Celtic universities. Nottingham is the first of a group of postwar foundations which grew from previous university college status. More rapid expansion followed the findings of the Robbins Report of 1963, doubling student numbers during the 1960s to 220 000, with an attendant increase in universities from 22 to 46.

The post-Robbins orthodoxy reinforced a campus typology at York, Warwick, East Anglia *et al*, but also recommended considerable expansion of existing foundations such as Nottingham, where Basil Spence's progressive, but eclectic, Modernism co-existed with the Banker's Georgian[®] of Morley Horder and Cecil Howiff. Even today, the dominant vision remains of Classical pavilions set within a lush, Reptonian landscape.

Michael Hopkins clearly understood and reinterpreted this typology of a university community living and working in discrete pavilions set in parkland in his 1996 competition-winning entry for Nottingham's new campus. For such a massive investment, the competition system seemed to offer the university the best architectural opportunity, particularly in light of banal responses from regional practices to its commissions during the 1980s. Moreover, the Hopkins' recent successful competition entry for Nottingham's Inland Revenue building (AR May 1995), less than a mile from the proposed new campus site, offered further evidence to support the competition approach.

In the event, the university secured a disused Sturmev-Archer gearbox factory on a 30-acre site within half a mile of the existing campus. From a shortlist of six, five entries, of diverse typological and

architectural ambition, were submitted. Two entries, by Feilden Clegg and MacCormac Jamieson and Prichard, were based on a linear enclosed street running the entire length of the site, in the mistaken belief that the complexities of university activity could be programmed into such a simplistic, attenuated building form.

By contrast, the Hopkins' winning entry made overt references to the existing campus by effecting close correspondence between landscape and buildings; spare, elegant pavilions are associated with a lakeside promenade. At an urban scale, the bold planning strategy of a linear lake forming a buffer between associated buildings and an inter-war low density housing development, responded intelligently to an important brownfield site occupying a critical interface between the soft edge of suburbia and Nottingham's inner city.

Teaching and social spaces face west and south-west overlooking the lake, as does the serpentine postgraduate residential block that hugs the shore. But undergraduate halls of residence conform to a more familiar quad typology to the east of the campus, remote from lake and park. Here the Hopkins successfully invoke another memory, but this time of Nottingham and its characteristic broad tree-lined boulevards, where a formal entrance to the campus is contained by avenues of trees and identical brick facades of the halls of residence.

Related teaching pavilions effectively contain the informal park to the west and highly-organized parking and service areas to the east. The clarity of this strategy is instantly legible, mainly because the entrance boulevard from Triumph Road terminates in a transparent three-storey high refectory. This, crucially, allows tantalizing views through to lake and park beyond.

Organization of the teaching pavilions which oversail the lakeside promenade is similarly direct. Twin banks of teaching accommodation with a central corridor are punctuated by either three-storey high atria

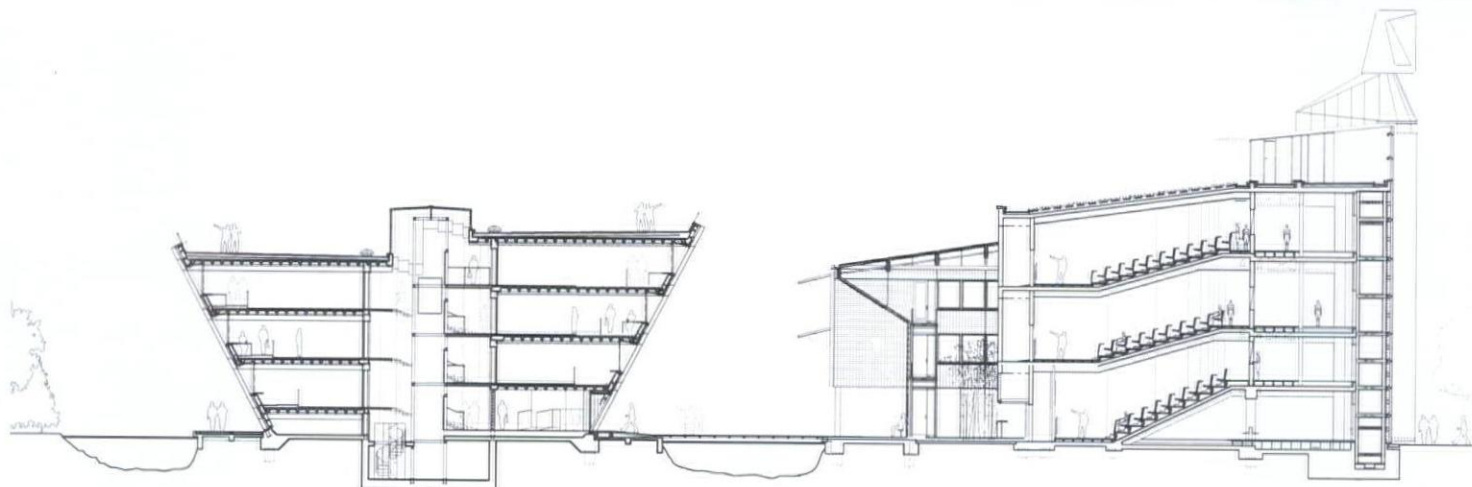
UNIVERSITY CAMPUS, NOTTINGHAM, ENGLAND

ARCHITECT

MICHAEL HOPKINS AND PARTNERS

4 Teaching buildings are distinguished by a functional palette of cedar cladding, steel-framed windows and concrete structure.

5 Part of the serpentine block housing postgraduate halls of residence.



cross section through library and lecture theatre

**UNIVERSITY CAMPUS, NOTTINGHAM,
ENGLAND**

ARCHITECT

MICHAEL HOPKINS AND PARTNERS

6, 8

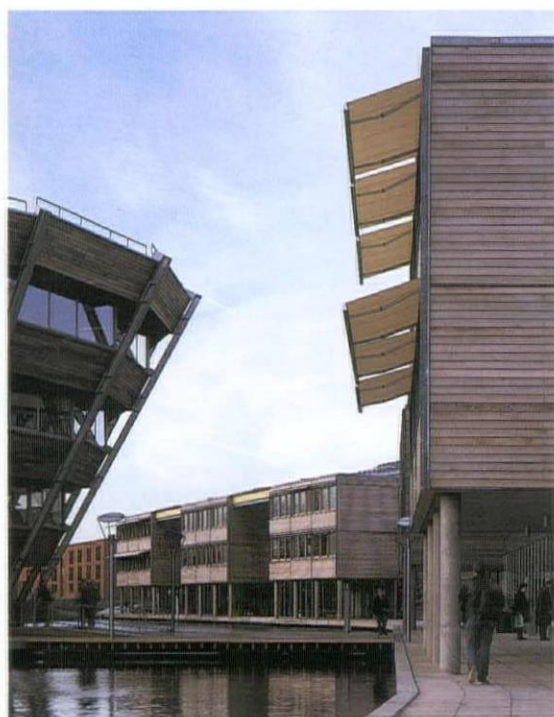
Scale of the lakeside arcade is humane and inviting, creating places and spaces for interaction both day and night.

7

Teaching blocks viewed from the upper level of the library. Large rotating thermal chimneys create negative pressure to assist with air extraction.

9

Dramatic volume of the stacked lecture theatres penetrates an enlarged atrium.



or open areas of hard landscape. So although this represents a highly repetitive regime, teaching spaces offer a variety of views either directly onto the park, into the spaces between the pavilions, or into the atria.

This alternating rhythm of teaching block and atrium also has the merits of flexibility. Large departments embrace two atria and each atrium can be enlarged to form nodes for collective student activity that punctuate the campus. The refectory is one such space, the Central Teaching Facility (effectively a lecture theatre complex) another. Beside the carefully-wrought neutrality of the teaching blocks, three vertically-stacked lecture theatres form a dramatic intrusion within an enlarged atrium. The largest lecture theatre is uppermost and the smallest at ground level to minimize the footprint.

A similar strategy informs the Learning Resource Centre (or library), a free-standing inverted cone which floats on a polygonal timber deck within the lake, and is unquestionably the most contentious element of the entire complex. Compared with the studied rationale of its neighbours, the library strikes a note of wilful frivolity; a helical ramp spirals round the periphery of the inverted cone leading to cramped segmental bookstacks on one side and to study carrels, with views over the lake, on the other. The inherent problem of reconciling access from a continuous ramp to adjacent floor planes is not particularly well resolved by a secondary system of short ramps, and an abrupt stop to the spiral endows the building with a curiously unfinished, jagged silhouette.

Teaching blocks are distinguished by a spare palette of concrete columns and floors clad in horizontal cedar boarding and cedar windows set in galvanized steel sub-frames. Photovoltaic cells in the glazed atrium roofs harness solar energy to power mechanical ventilation and cooling in the extremes of winter and summer and also provide shade. Rotating thermal chimneys turn according to wind direction and create negative pressure

to assist air extraction. Western elevations to the atria, which address the lake, incorporate scoops at eaves level, expressed as giant cornices, so that prevailing winds, cooled by passing over the lake, further assist summer cooling.

Large thermal chimneys reflect a mainstream Modernist obsession with tectonic display, but these highly expressive devices make a minimal contribution to the building's green agenda. Nonetheless, the whole array of familiar environmental control devices such as external louvres (which also act as light shelves) attached to south and (less convincingly) to north elevations, retractable sunshades on the west elevations, the thermal mass of structural concrete exposed internally, and a roof of maintenance-free planting offering an alternative habitat for wildlife, collectively constitute a modest advance (for the UK) in environmental responsiveness.

The Jubilee Campus extends an English tradition of elegantly-wrought pavilions within a romantic landscape, but also embraces an environmentally responsible architecture fit for the new millennium. That Hopkins' essentially pragmatic solution can satisfy these apparently conflicting pursuits with such ease and sophistication suggests another benchmark in his development; but most emphatically, it generates a quintessentially English campus paradigm of real significance, free from the empty formal posturing, or equally vacuous techno-fetishism of his competitors. PETER FAWCETT

* Brett, L. 'Universities Today', *The Architectural Review*, vol. 122, no. 729, October 1957, p.251.

Architect

Michael Hopkins & Partners, London

Design team

Michael Hopkins, William Taylor, Bill Dunster, Simon Fraser, Jan Mackie, Uli Moeller, Matthew Hoad, Steve Harris, Rachel Sayers, Eric Svenkerud, Toki Hoshino, Alex Sykes, Gina Raimi

Structural and services engineer

Ove Arup & Partners

Landscape architect

Battle McCarthy

Photographs

Dennis Gilbert/VIEW







SOCIAL HOUSING, INGOLSTADT HOLLERSTAUDEN, GERMANY
ARCHITECT
GÜNTER BEHNISCH & MANFRED SABATKE

SOCIALLY ACCEPTABLE

Behnisch introduces urban spatial and formal values into an otherwise drear new suburb of a south German city.

Günter Behnisch has run an office in Stuttgart for nearly half a century. It is best known for such masterpieces as the Munich Olympics complex and Bonn Parliament (AR March 1993), but beyond these, the firm's reputation is based on social buildings: particularly schools (AR February 1992; April 1995), but also kindergartens (AR September 1991) and old-people's homes. Knowing this social emphasis, it is surprising to discover that only in the late 1990s have they

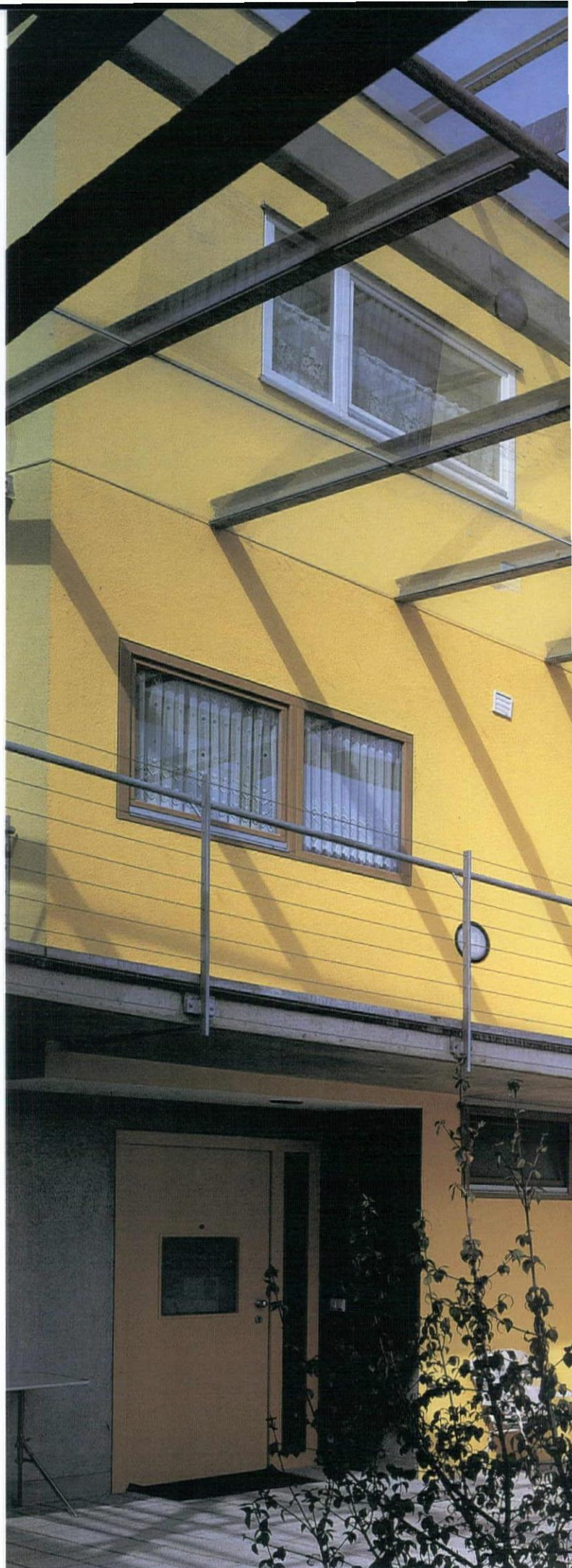
undertaken any social housing.

The opportunity came with a direct commission from a Catholic welfare organization in Ingolstadt, a city in south central Germany between Nuremberg and Munich. It is not far from Eichstätt where Behnisch & Partner built the famous university library (AR March 1988), and doubtless this work made them known in the area.

The new housing is the first phase of a large development planned among others of less exciting design in

1
Terraces are juxtaposed to create loose courts and pedestrian alleys on public side.

2
North and east sides are public. An applied layer of lifts, stairs and galleries, in hard materials like steel and concrete, screens the blocks, allowing gradual penetration to private realm, where ...





**SOCIAL HOUSING, INGOLSTADT HOLLERSTAUDEN,
GERMANY**

ARCHITECT

GÜNTER BEHNISCH & MANFRED SABATKE



section



3



an unpromisingly flat open suburb at the edge of the city – a placeless place neither town nor country. Plans and photographs show in detail only the three blocks so far constructed, but these establish a pattern for the rest of the site. The whole scheme will eventually include 70 pensioner flats, 30 terraced houses for families and 60 student flats. They are laid out as a series of two- or three-storey linear blocks running north-south or east-west, juxtaposed to create a series of loose courts connected by pedestrian alleyways. First- and second-floor flats are approached by access galleries fed by lifts and staircases. These are placed consistently along north or east sides, leaving south and west faces for private outlook. Parking is restricted to northern and eastern edges, one parking court being included in the first phase at its most urban north-east extremity. Contrast between front and back is played up in ground treatment, for hard

landscaping and flat surfaces define the public approach, while the landscape beyond and on the private side is softened by mounds of foundation spoil. Ground floor flats have small gardens on their private sides.

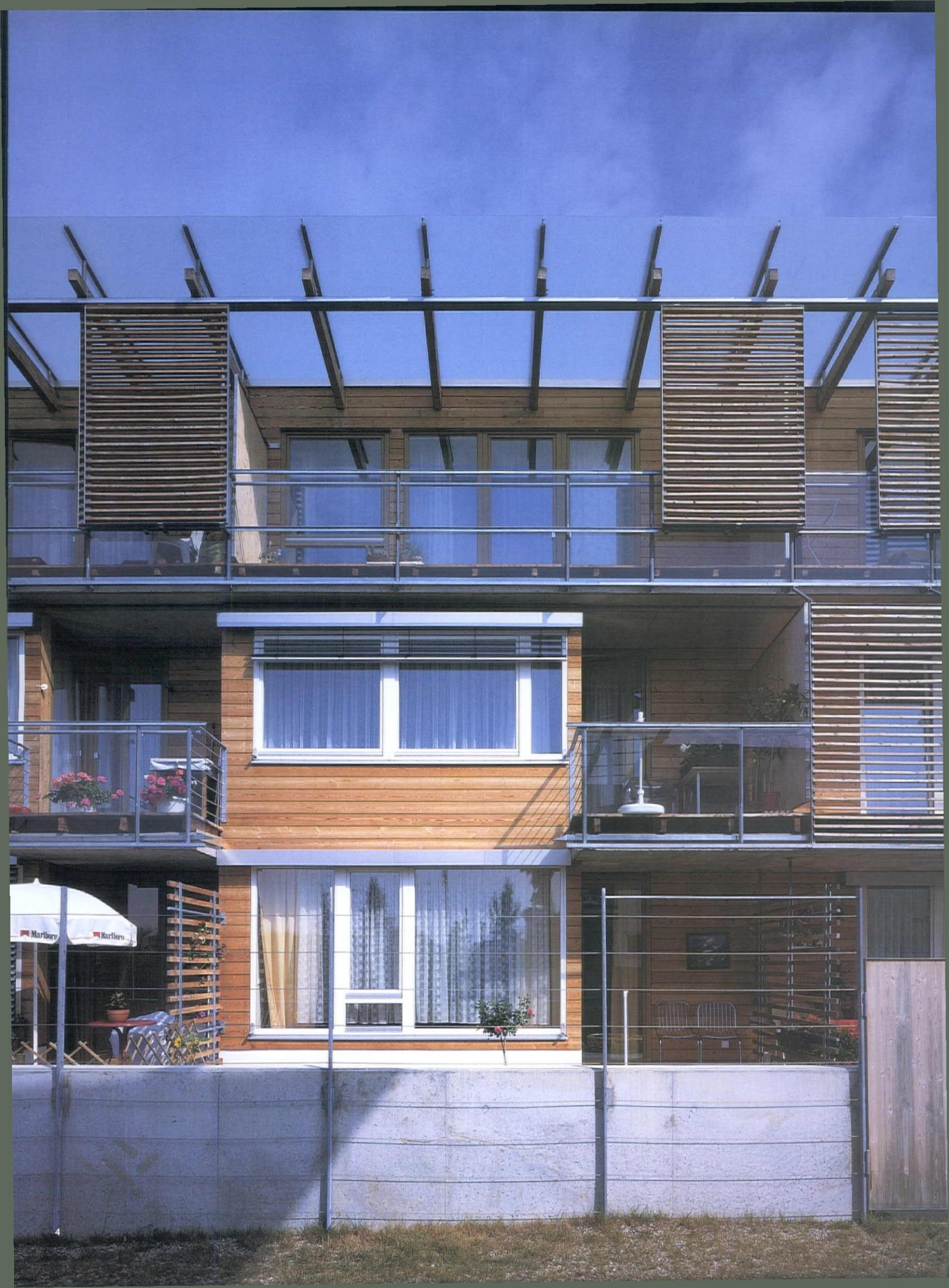
Built to a very low budget, flats had to be small and boxy, materials cheap and details simple. But Behnisch & Partner still managed to pursue their usual policy of irregularity and differentiation. Site-planning as a series of linear blocks only four or five units long kept scale down. The architects avoided the difficulties of designing flats to encompass the 90 degree turn. Instead they exploited corner conditions by giving flats side views and allowing them to become three rooms deep. Stepping front walls in and out on both private and public sides helps to add interest and variety, while producing an enhanced sense of enclosure. Longer end flats further help to contain and protect gardens and balconies in the middle of the block.

3

... there is just as much layering, with balconies and bays, but here warmer and softer timber predominates.

4

Roof edges have upward projecting glass planes, which give satisfactory sense of termination against sky without having to resort to wasteful pitched forms.



**SOCIAL HOUSING, INGOLSTADT HOLLERSTAUDEN,
GERMANY**

ARCHITECT

GÜNTER BEHNISCH & MANFRED SABATKE



Most architectural effort evidently went into the articulation of the facades and their elaborated thresholds, which is also where the most interesting details occur. On the approach side this was a matter of developing the circulation network: an applied layer of lifts, stairs and galleries in concrete with glass roofs supported on galvanized steel posts. The contrast of materials is enhanced by a varied balustrade treatment: sometimes concrete with a steel rail, sometimes steel and wood, sometimes glass. Seats are added at the upper level next to the lift. On the more private side there is just as much layering, with projections and recesses as balconies or bays. Balustrades are lightly done with galvanized steel and glass, and the edge of the wooden balcony decking is exposed, so displaying construction and avoiding a coarse edge. The outermost plane of enclosure is strongly articulated with fixed and sliding wooden grilles: the latter can be deployed against afternoon sun. Both sides enjoy the shelter of upward projecting glass roofs supported on the public side by cold steel, on the private one by a warmer and more intimate timber structure. The provision of such a visible roof element on both sides is remarkably effective psychologically, for the real roof is almost flat, banal and invisible: the cheapest technical solution. This approach puts in question the often assumed need both for anachronistic technologies like slate and tile and for their redundant voids: there can be a sense of 'roofness' without a full pitched roof.

Further liveliness was achieved in all the blocks by special treatment to the ends, and by varying the cladding between timber boarding and painted render in strong colours. Applied colour is a major Behnisch concern of recent years, and he published a book entitled *On Colour*.¹ The general result of all the elaboration at Ingolstadt is to make the buildings appear more

varied and sophisticated than they really are: in fact they make cheap social housing look almost luxurious. The virtue of variety. Architects of rationalist or minimalist persuasion argue that social housing units should be identical as a direct expression of social equality, while lining them up in endless ranks is simply an honest expression of the rational process. Ever since the 1970s, however, their humanely-minded opponents – Behnisch among them – have sought to produce as much variety as possible within the constraints of the budget. This can be achieved by responding to local conditions

(*Situationsarchitektur*, as Behnisch calls it) and by playing theme and variation at every scale, varying flat types, access arrangements, heights, grouping and so on. Rationalists find this lust for variety too artificial, claiming that, even when participative, it cannot work for long because families grow up and move away. But one can argue that it is not the fit that matters, simply the possibility of difference. Lucien Kroll has pointed out that in a row of identical houses it takes a real act of courage to repaint your door,² but if the doors are already different it is easy enough. A complex and untidy situation – 'normal landscape' as Kroll likes to call it – absorbs new gestures without problems, grows and changes. So deliberate or even artificial variety in design can serve as a catalyst for genuine gestures of appropriation, allowing the housing to grow and change with its occupants. A minimalist yearning for static and lifeless elegance will be threatened by this, so can only threaten it in return, proposing an insupportable ideal. Housing by its nature is a dirty business, a continuing process that follows its own implicit rules and should not be hijacked by the aesthetics of the monument.

PETER BLUNDELL JONES



5
Predominantly hard materials on public sides, with semi-attached lifts linked to upper galleries.

6
Applied colour is an essential element of the composition: treatment makes 'cheap social housing look almost luxurious'.

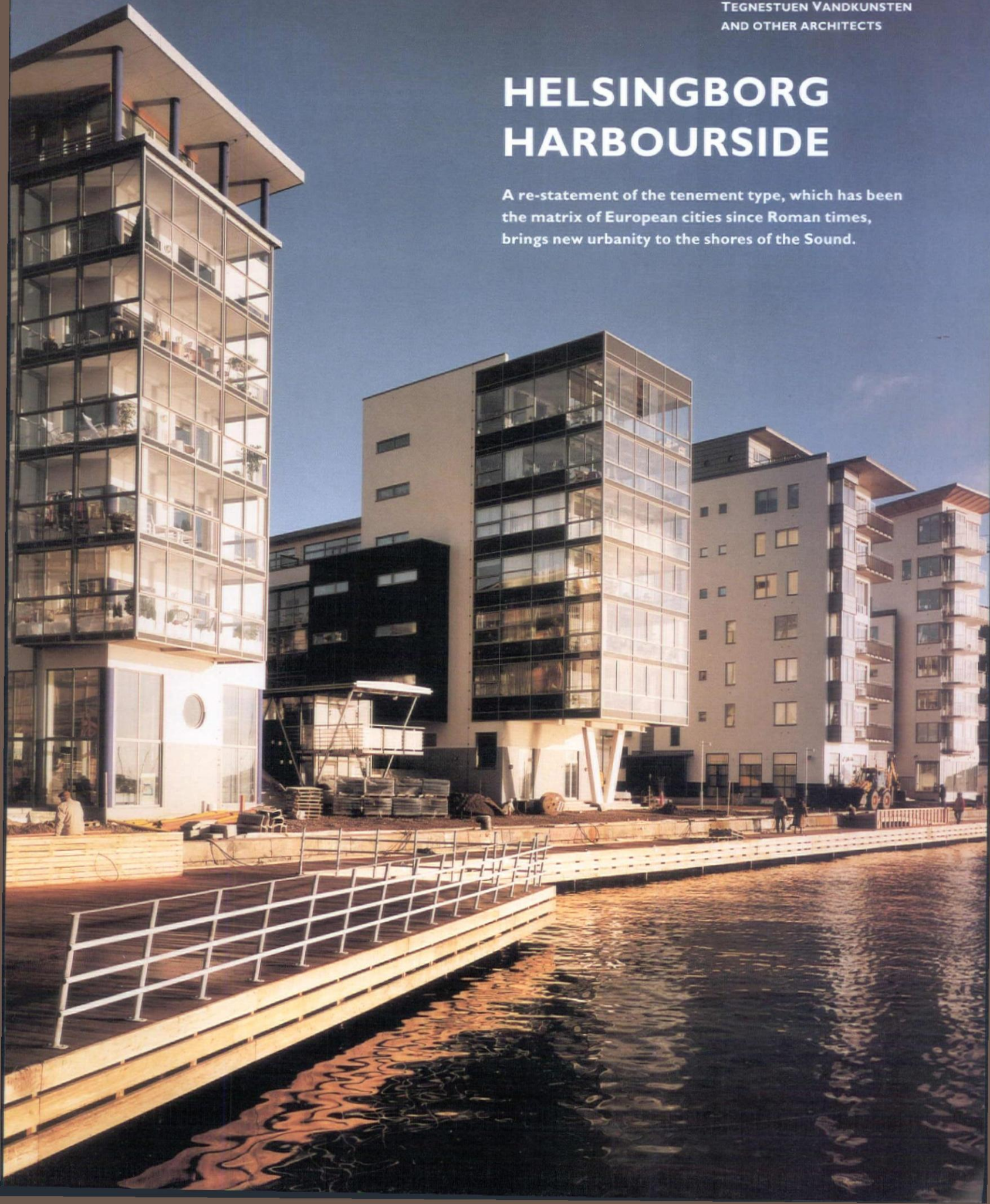
¹ Behnisch, Günter, *On Colour*, Gerd Hatje, 1993.

² Kroll, Lucien, *The Architecture of Complexity*, Batsford, 1986.

HOUSING, HELSINGBORG,
SWEDEN
ARCHITECT
TEGNESTUEN VANDKUNSTEN
AND OTHER ARCHITECTS

HELSINGBORG HARBOURSIDE

A re-statement of the tenement type, which has been
the matrix of European cities since Roman times,
brings new urbanity to the shores of the Sound.



Helsingborg is a small port in south-west Sweden which overlooks the Sound to Helsingør (Shakespeare's Elsinore) in Denmark over the narrow sea. Changes in maritime practice released a long site running north-south along the landward side of the Norra Hamn, the North Harbour, and gradually, over 14 years of change in policy and funding structures, a masterplan for housing was evolved. Officially opened last summer, the new housing is the permanent reminder of the H99 exhibition, which was meant to improve the climate of contemporary Swedish housing and reflect on

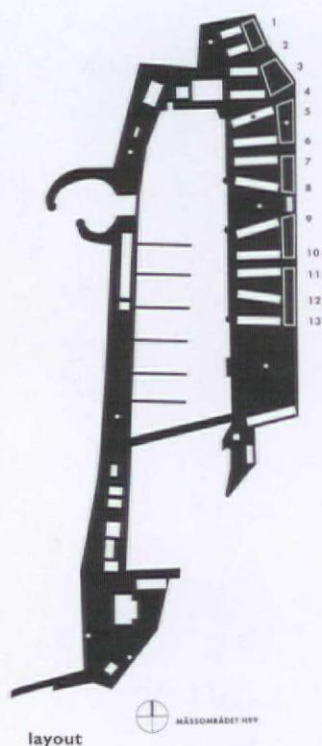
the H55 exhibition, held 44 years previously to celebrate the successes of Swedish social policies and the successes of a country able to be prosperous and generous to its citizens by avoiding the Second World War.

Tegnestuen Vandkunsten, the distinguished Copenhagen practice, won the limited competition for the masterplan of H99. Unlike other proposals based on elaborations of traditional urban blocks, Vandkunsten's plan suggested breaking up accommodation into thin strips running east-west, roughly at right angles to the harbour front. The strategy, developed with Helsingborg's

Town Planning Department under director Ole Reiter, allowed views from the town to the sea (and vice versa), prospects which had previously been blocked by messy industrial muck. Vandkunsten's housing strips are not regular or (usually) parallel to each other. Between them are car parks under raised greens, and in the middle of the complex is a new square which opens onto the harbour and links it to the old city behind. A thin park separates the east ends of the new blocks from the town, setting off the municipal theatre and concert hall (the latter by Sven Markelius) as urban monuments before you

come to the long straggly form of the old town, dense, crouched under the ridge behind, and now much rebuilt and carved into by overscaled traffic engineers' roads.

Following the Vandkunsten proposals, a pattern for 13 new blocks was established, and eight other Swedish and Danish architectural firms were asked to contribute individual terraces. At their quayside ends, the strips are eight storeys high, with flats looking out over the harbour, the Sound and the castles of Denmark – one of the most poignant urban views in Europe. At the other end of each block is the park termination: lower,



BETULA QUARTER
1 Tegnestuen Vandkunsten
2 Michelsen Arkitektur

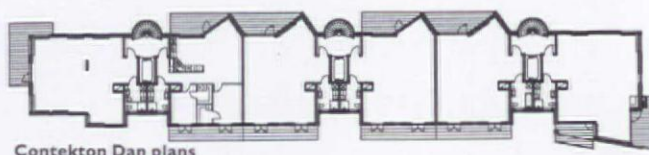
CAROLA QUARTER
3 FFNS Arkitekter
4 Tangram Arkitektur

DAN QUARTER
5 Contekton Arkitekter
6 3x Nielsen

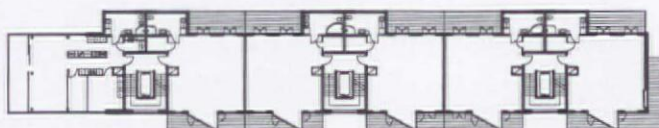
KRONBORG QUARTER
7 White Arkitekter
8 Arkitekturkompaniet

HELINGØR QUARTER
9 Michelsen Arkitekter
10 Arkitekturkompaniet

HOLGER DANSKE QUARTER
11 Tegnestuen Vandkunsten
12 Henrik Jais-Nielsen Mats
White Arkitekter
13 Tegnestuen Vandkunsten



Contekton Dan plans



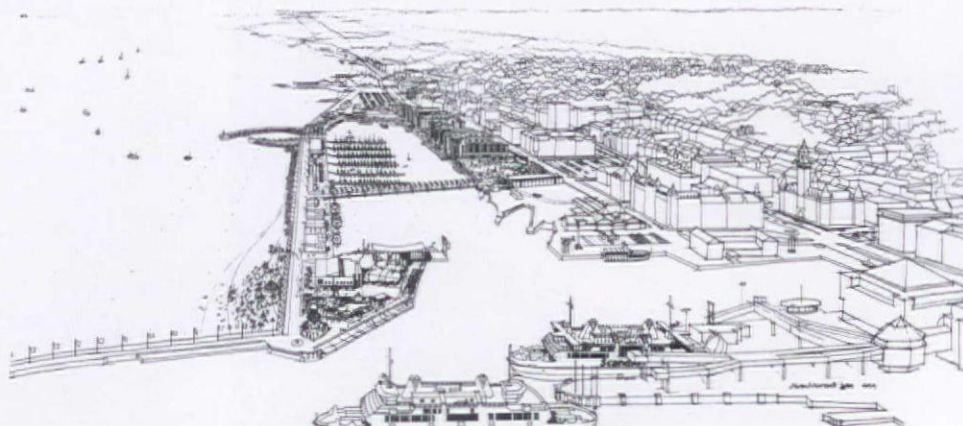
3x Nielsen's Dan plans



White Arkitekter's Kronborg plans



Vandkunsten's Holger Danske plans (scale approx 1:800)



Vandkunsten's perspective from south with ferry harbour in foreground

1 (previous page)

Harbour side, overlooking Sound and Denmark. In foreground the Dan quarter with terraces by Contekton and 3x Nielsen, beyond Kronborg quarter with terraces by White and Arkitekturkompaniet.

2

From south, with terraces making an animated harbourside against pleasure craft.

3

Typical green over car park. Dan quarter with Contekton to right and 3x Nielsen left.

4

Detail of Henrik Jais-Nielsen Mats White in Holger Danske quarter. Canted bays give harbour views.

HOUSING, HELSINGBORG,
SWEDEN

ARCHITECT

TEGNESTUEN VANDKUNST

OTHER ARCHITECTS





four storeys high, and overlooking the new green space. Between the two ends of terrace is a relatively plain middle which looks over the lawns above the car parks between the blocks or over the short streets on alternate sides. At ground level is a mix of shops, cafés, professional chambers, launderettes and similar communal services, and flats.

In general, flats are generous, and most have a view of the sea, even those furthest from the quay. Ingenious use of bays and canted windows allows slanting prospects down the length of the terraces: canting the terraces to each other and the quayside helps to achieve views

cases, space provision is liberal – though sometimes the internal planning is a bit weird, with bathrooms for instance almost as far as possible from bedrooms. All dwellings have generous terraces or balconies (sometimes enclosed in glass to form winter gardens). A large range of plan types was evolved by discussion with future inhabitants, as is now becoming usual in some of the best housing schemes in Nordic countries. Types range from studio flats (one room with a kitchen sideboard and only the bathroom separate) to grand apartments with major spaces arranged in enfilade.

Across the new greens over

strategy works. Each practice expresses itself differently. Perhaps I am biased, but the Swedes seem generally to be a bit more fidgety than the rather more austere and dignified Danes: for instance, contrast the buildings by White with their strange almost PoMo abstracted cornices and fiddly balustrades with the assured calm of Vandkunsten's contributions.

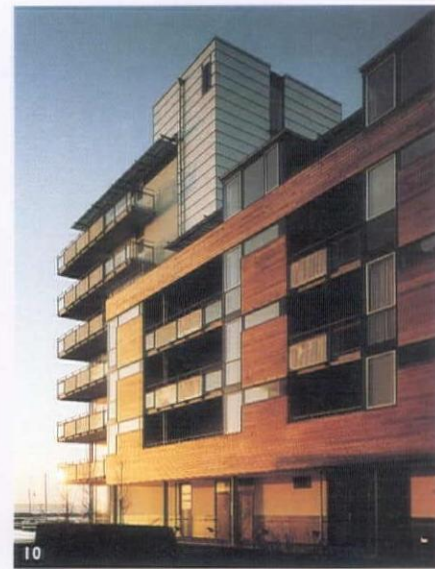
Yet within the overall structure of white slabs, modified and manipulated to allow each dwelling to be quietly articulated, there is a sense of possible community, if a privileged one. Here, the tenement type has been modified to respond sensitively

Architects

TEGNESTUEN VANDKUNSTEN, COPENHAGEN
Jens Arnfred, Jan Albrechtsen, Flemming Ibsen
MICHELSEN ARKITEKTER, HELSINGBORG
Inger Thede
FFNS ARKITEKTER, STOCKHOLM
Gunnar Nordström, Eskil Olsson
TANGRAM ARKITEKTER, HELSINGBORG
Konrad Ek
CONTEKTON ARKITEKTER, VARBERG
Sten Jonsson
3 X NIELSEN, AARHUS
Lars Frank Nielsen
WHITE ARKITEKTER, MALMÖ
Sven Gustafsson
ARKITEKTURKOMANIET, GOTHENBURG
Pietro Raffone, Bibbi Olsson
HENRIK JAIS-NIELSEN MATS WHITE
ARKITEKTER, HELSINGBORG
Henrik Jais-Nielsen
Director of Urban Planning
Ole Reiter
Photographs
Åke Eison Lindman



- 5
Henrik Jais-Nielsen Mats White
Arkitekter in Holger Danske quarter.
- 6
Park end of Vandkunsten's terrace in
Holger Danske quarter, lower than
harbour side to make transition to
town.
- 7
Show living room in Vandkunsten.
- 8
Harbour side of Arkitekturkompaniet
terrace in Kronborg quarter. Behind is
concert hall by Markelius. Small
structure right was temporary.
- 9
White Arkitekter's terrace in
Kronborg quarter: frilly, slightly PoMo
Swedish detailing contrasts with ...
- 10
... Vandkunsten's crisp Danish
treatment in cedar and render.



**HOUSING, HELSINGBORG,
SWEDEN**
ARCHITECT
**TEGNESTUEN VANDKUNSTEN
AND OTHER ARCHITECTS**

CHAMBER OF COMMERCE, LJUBLJANA,
SLOVENIA
ARCHITECT
SADAR IN VUGA



IN TWO HALVES

A dramatic and lively contribution to the city of Ljubljana on one side encloses new concepts of semi-private space, and creates a new square. But the back is different.

In the middle of Ljubljana, the capital of Slovenia, is a big new building devoted to the burgeoning capitalist system of the young state. The Chamber of Economy is set back from Dimitz Street by a new square some 30m deep, a civic space which has been won by pushing the building back to the northern edge of the site as a slab. It is intended to be an economic 'megastore' stimulating flow of capital by providing consulting and educational services.

It makes a powerful (but not overpowering) impression on the piazza, for its south front moves in and out, with floors set askew to each other and eaten

into, so sometimes the skin recedes to expose the skeleton, and at others, moves out to its normal enveloping condition. Arbitrary as this arrangement is, it is lively, and particularly at night, it clearly encloses tantalizing spaces. Voids, people, events, offices, libraries, lecture rooms and lobbies are all brilliantly displayed.

To understand what's going on, it's worth thinking of the structure. A series of long thin Vierendeel boxes are stacked one above another, all on slightly different axes. So far, the arbitrary angling is perhaps merely facadism, but the real interest of the design is in the

way in which the rigidity of the Vierendeel frames is used to allow enclosed vertical space to flow up through the building from the entrance hall almost to the top, but moving east and west at each level. Architects Sadar in Vuga, who won the project in open competition, call the arrangement a 'vertical hall'. It creates a series of ledges, galleries, hovering places and transparent sided volumes, which provide a vast variety of views across, up, down, sideways and diagonally, a visual metaphor, it is hoped, of the multiple human interactions that will be generated in these semi-public spaces. The architects

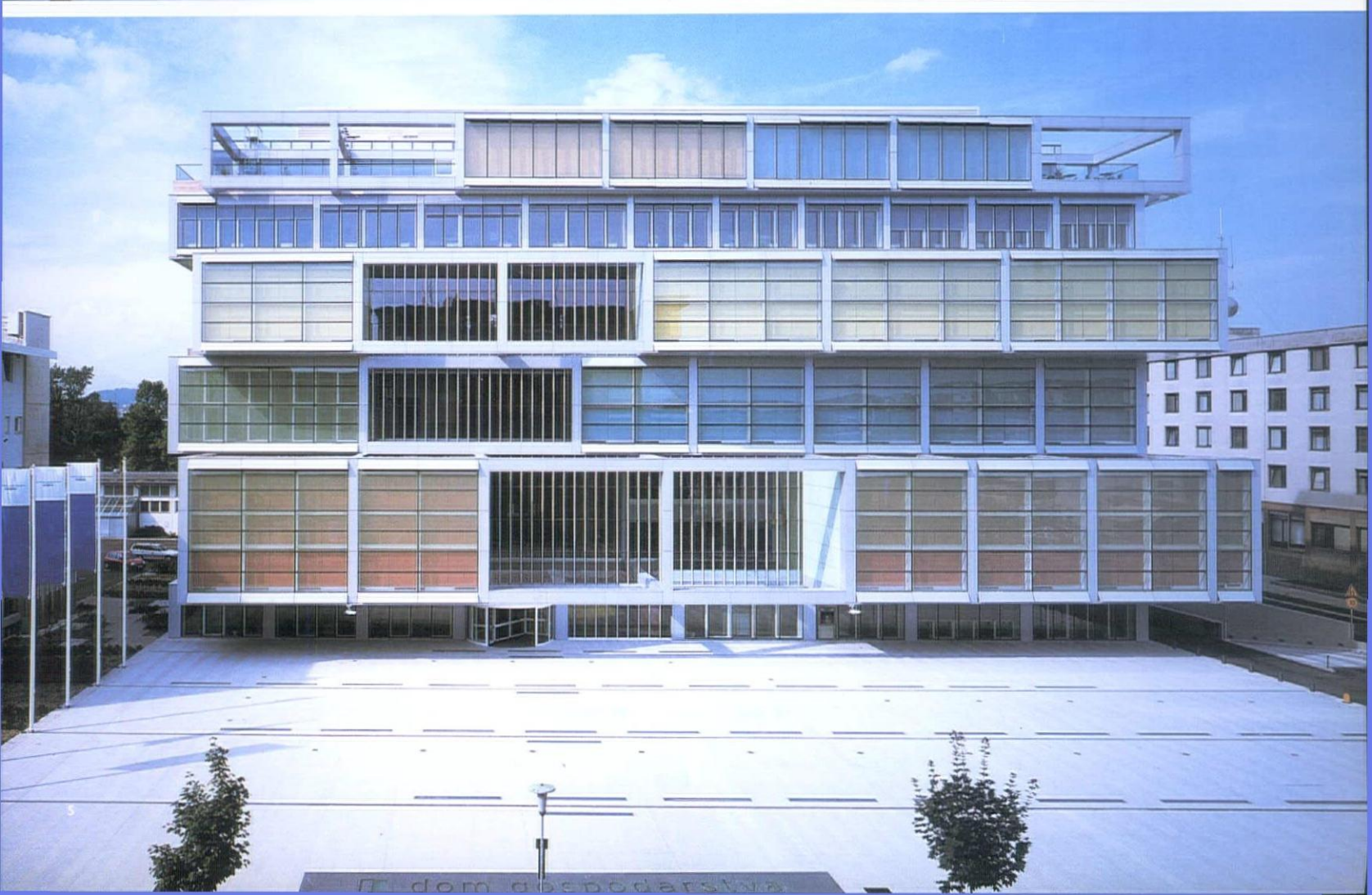
1 Articulated structure of south front reaches apogee on top.

2 The game of two halves from east: animated south front kisses slippery back.

3 Entrance level, over which structure indicates ...

4 ... some of the complexity of the semi-public vertical hall.

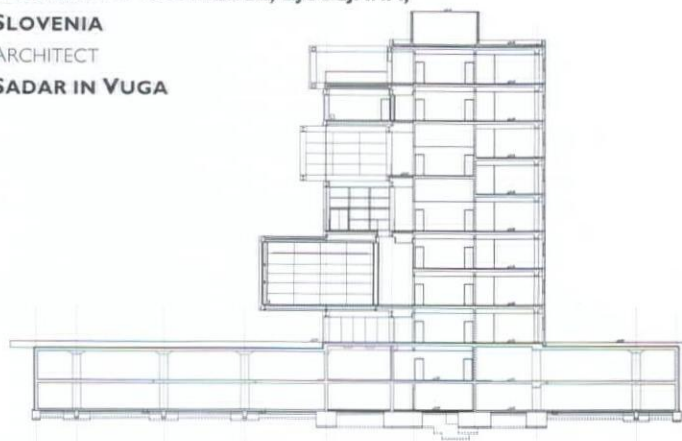
5 Set back against the north side of site, building uses Vierendeel boxes to animate elevation and offer complex internal spaces.



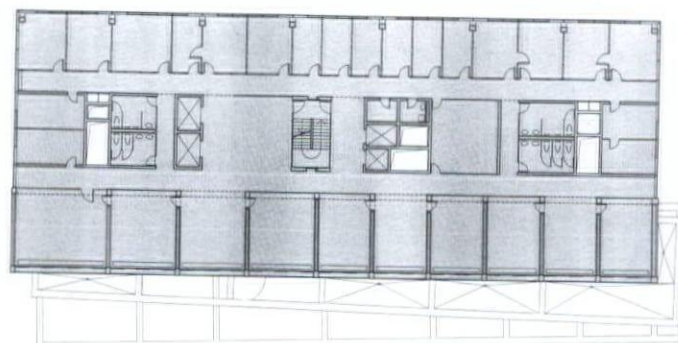
**CHAMBER OF COMMERCE, LJUBLJANA,
SLOVENIA**

ARCHITECT

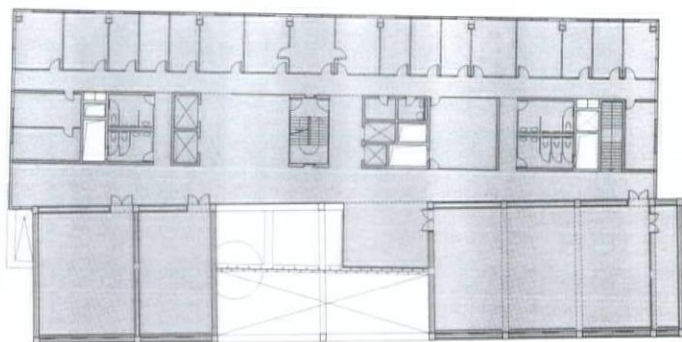
SADAR IN VUGA



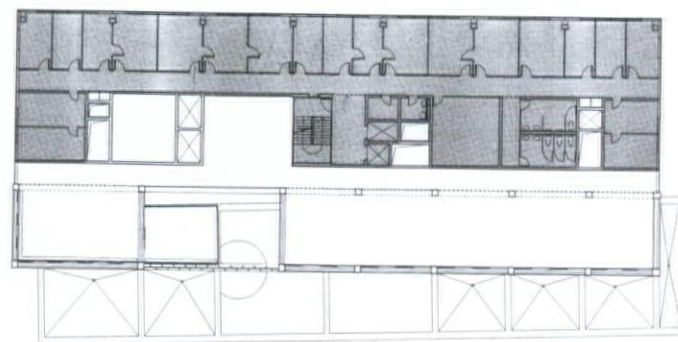
south-north section



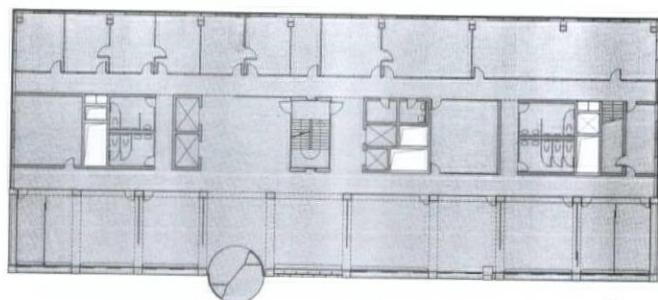
sixth floor



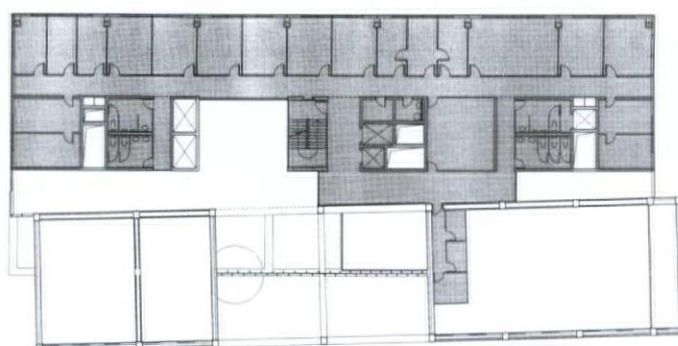
first floor



fourth floor



ground floor (scale approx 1:800)



second floor

claim that the interior organization of the building 'responds to deterritorialization of capital' of the global economy, the 'pace of expansion and exchange of information'. In fact, the result is rather the reverse: instead of deterritorialization, the strategy of the shifting vertical space creates many small particular, individual memorable places, quite the opposite of the dreary prescriptive spaces of most modern capitalism.

These are kept to the north side, which almost seems to be a different building. The structure

changes from joggled steel to rational in-situ concrete, in which the main loads are taken in vertical circulation and duct shafts, with peripheral columns inside the north skin. An astonishing change this – it is a bland, smooth, impersonal plane of curtain walling which might (with much good will) be compared to for instance Arne Jacobsen's taut, well proportioned 1950s glazing, but in a more gloomy, and perhaps more accurate perspective it becomes an almost scaleless slippery cliff.

Internally, the heavy north building is as dull as its skin, with cellular offices set along a long straight passage. But such spaces at least allow a degree of personal territory, and the internal interface between the stolid back and the fancy front provides much delight, as luminance and volume are revealed to the corridor.

This is very much a building of two halves, and it has many problems. But the firm is young, and much can be forgiven because of that vertical hall.

BEN PEARSON

Architect

Sadar in Vuga, Ljubljana

Design team

Jurij Sadar, Bostjan Vuga, Spela Videcnik,

Tadej Zaucer

Photographs

Hisao Suzuki

THEATRE, ARNEDO, SPAIN

ARCHITECTS

FRECHILLA & LOPEZ-PELAEZ ARCHITECTS



BOX OF TRICKS

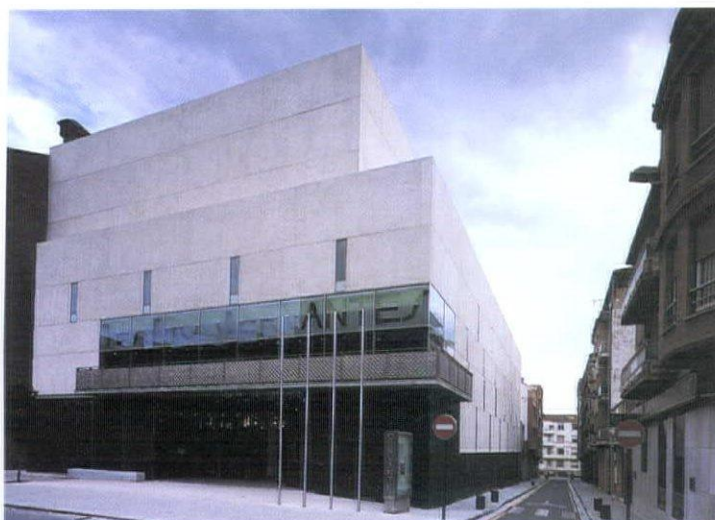
Theatres bring life into city centres and Arnedo's new theatre is a memorable contribution to the urban realm.



site plan

1 Detail of the balcony that projects out from the first floor foyer. The smooth concrete skin of the new theatre gives it a hermetic appearance.

2 The theatre occupies a corner block in Arnedo's town centre. The building respects the scale of its surroundings, but is a conspicuously contemporary addition to the urban fabric.



2



The theatre is a quintessential urban building, bringing culture and social animation to city centres. The Madrid based practice of Frechilla & López-Peláez was asked to make a new theatre in Arnedo, a small town in the Rioja region of Spain. The notion of flexibility was considered crucial for such a relatively modest provincial facility, and so the new auditorium can be adapted to house plays, films, musical concerts, dances, exhibitions and even, more prosaically, civic meetings. Built 30 years ago, the town's original Cervantes Theatre had been something of a regional attraction, but was closed in 1992.

Frechilla & López-Peláez's building occupies the site of the original theatre, a long rectangular corner block facing on to the Avenida de la Constitución in the town centre. Like most performance buildings, a logical front to back axis determines the parti. At the heart of the plan is a large auditorium. Technically sophisticated and immensely flexible, the hall can accommodate 432 spectators in rows with a further 45 in boxes. A rear tier of retractable seating, together with a mobile floor and proscenium arch enable the raked auditorium to be transformed into a conventional hall. Polished mahogany panelling on the floor and lower part of the walls enhances acoustic performance and creates the impression of being inside a giant musical instrument. Upper levels are rendered in dark blue painted plaster while seats in

kaleidoscopic colours generate a festive air.

The diversity of different ways in which the building can be used distinguishes the character of the interior. It is conceived as a kind of *bûte à miracles*, with a network of galleries, bridges, bars, balconies, foyers and dressing rooms carefully slotted into the interstitial spaces around the auditorium. The main foyer nestles under it, with dressing rooms and offices strung along the Calle Antonio Machado on the southern street side to take advantage of natural light. Beneath the auditorium are rooms for rehearsal, study and other cultural activities.

At first floor level a long foyer and balcony protrudes out onto the main street elevation. This visor-like glazed slot forms the principal articulation in external walls composed of prefabricated concrete panels. Smaller vertical window slits are intermittently cut into the concrete flanks, forming an abstract pattern along the Calle Antonio Machado. At lower level, the austere monolithic effect of the raw concrete is softened by horizontal strips of Brazilian ipé, a dark tropical timber, which form a modern version of a rusticated base. Although the theatre respects the scale of its surroundings, it is a bold and conspicuously contemporary addition to the urban fabric. During performances – and at other times – the great glazed slot of the upper foyer radiates light and conviviality, animating the hermetic bulk of the building and bringing life into the town.

CATHERINE SLESSOR

Architects

Frechilla & López-Peláez Architects, Madrid

Project team

Javier Frechilla, Carmen Herrero, José Manuel López-Peláez, Luis Martínez, Sergio de Miguel, Manuel Iglesias, Emilio Rodríguez, Angeles Navas

Structural engineers

Pilar Contreras, José Luis de Miguel

Acoustic consultant

Higini Arau

Photographs

Duccio Malagamba

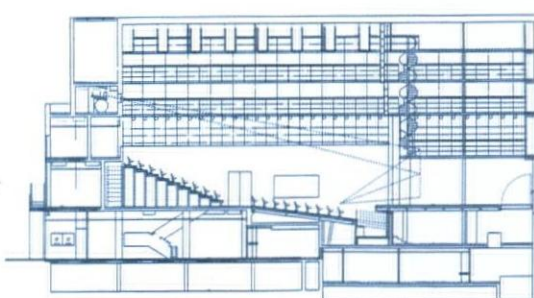
THEATRE, ARNEO, SPAIN

ARCHITECTS

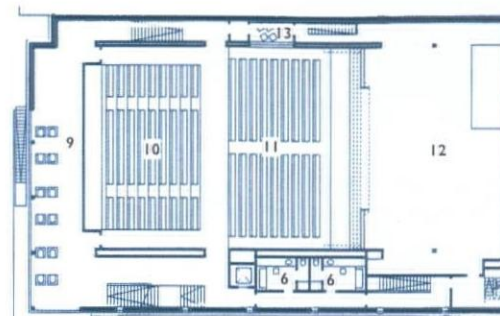
FRECHILLA & LOPEZ-PELAEZ ARCHITECTS



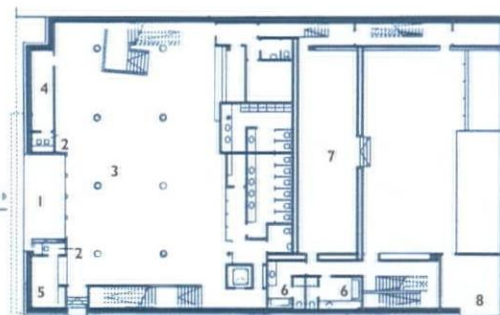
- 1 entrance
- 2 ticket desk
- 3 foyer
- 4 cloak
- 5 offices
- 6 dressing rooms
- 7 orchestra pit
- 8 stage door
- 9 upper level foyer
- 10 retractable seating
- 11 seating with moveable floor
- 12 stage
- 13 boxes



longitudinal section



first floor plan



ground floor plan (scale approx 1:625)

3 Internal finishes are elegantly minimal – painted plaster walls, lacquered wood and stone floors. Glazed window from the first floor foyer overlooks the staircase, so social comings and goings can be observed.

4 Upper level foyer, with tall windows giving on to a long balcony.

5 Ground floor foyer nestles underneath the auditorium.

6 The immensely adaptable auditorium can be transformed by means of retractable seating, a moveable floor and proscenium arch, from a raked theatre to conventional hall.



TAPESTRY WEAVING

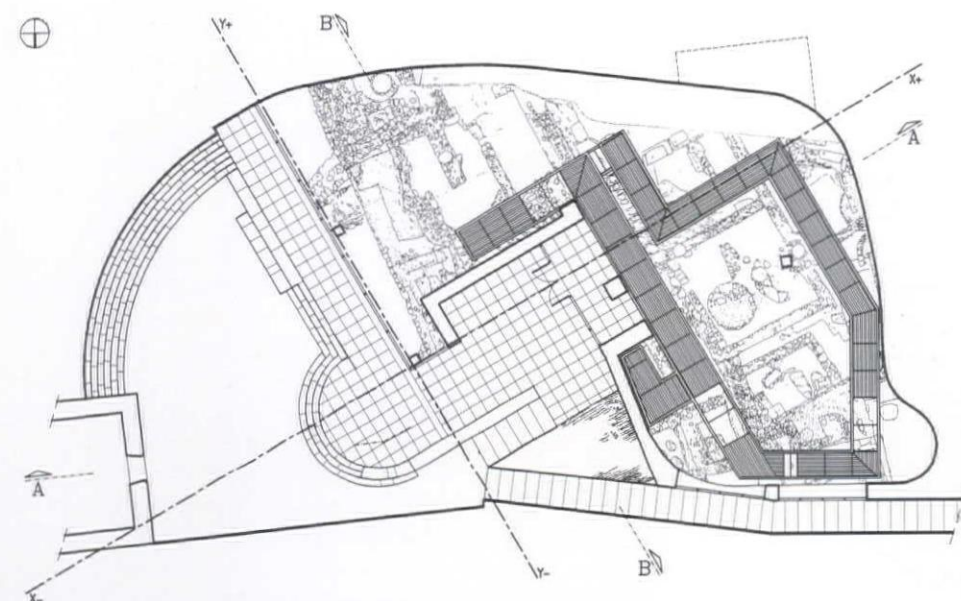
A little archaeological museum connects millennia and urban patterns ancient and modern with grace and invention.



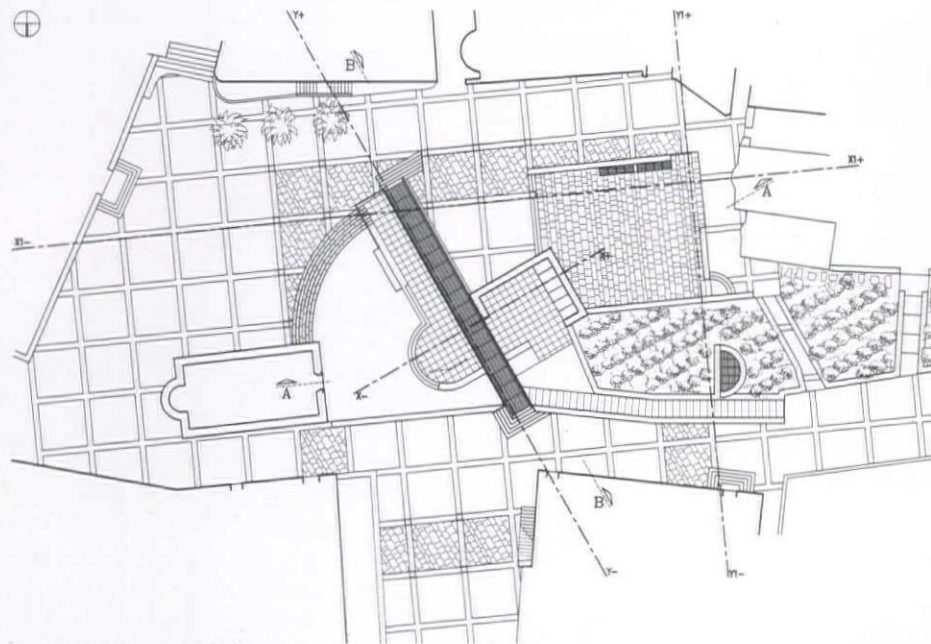
MUSEUM, NAXOS, GREECE

ARCHITECT

AGNES COUVELAS



museum level (scale approx 1:400). Axis X is contemporary, axis Y is ancient



upper level (scale approx 1:800)

Naxos is the largest island of the Cyclades archipelago in the Aegean Sea, south-east of Athens, about halfway between Greece and Turkey. From earliest times, the island's fertility (and wine making) have been celebrated, and it bears traces of constant civilization from the times of the Mycenaeans (1300BC and earlier) through Classical and Hellenistic times and the successive empires of the Romans, Byzantines, Venetians and Ottomans, all of which left traces above and below ground. On top of them all is the small town with winding lanes lined with immemorial white Cycladean houses, little churches, wonderful exercises in solid geometry, and, on the edge of the old settlement, an Orthodox cathedral with four bells hung high up in a curly crowned west front.

An important archaeological site has been excavated next to the forecourt of the cathedral, and Agnes Couvelas was given the job of making a museum that would protect the remains and allow them to be seen in situ. The earliest and lowest levels include part of the Mycenaean city wall and remains of pottery and bronze workshops (1300-1100BC). Above is a cemetery which was in use between 1100 and 700BC. Above that are fragments of all the successive dominant cultures of the island.

Couvelas' basic design emerges from the contrast between a modern grid, roughly orientated to the east like the churches, and the ancient axes, which are set at about 45 degrees to the contemporary ones. The lower level naturally takes the ancient orientation,

1 Transition from upper level to lower, between the two urban geometries, is eased and emphasized by careful control of detail.

2 Diagonal bridge is the 'thread darning the hole caused by the excavation'.

3 Approach to inner (entrance) court.

4 Ramp down to entrance level. Wall is of dark red machine-made bricks to produce anonymous backdrop against which craftsmanship can speak.



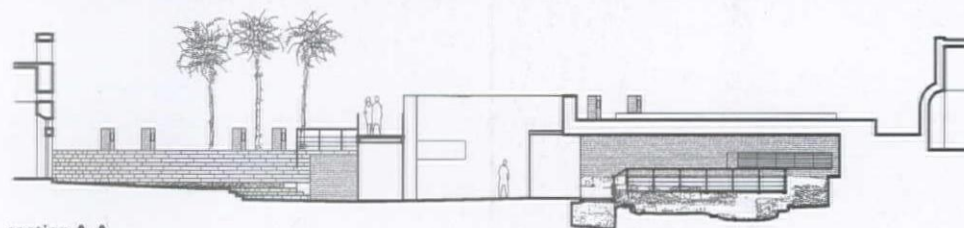
3
4



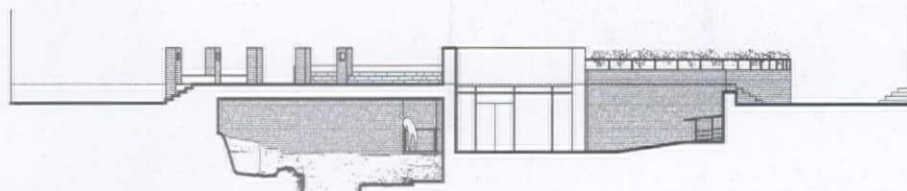
MUSEUM, NAXOS, GREECE

ARCHITECT

AGNES COUVELAS



section A-A



section B-B

5,6
Internal route is fundamentally one way and progressively reveals remains in ordered sequence.
7
Materials are carefully chosen to emphasize hierarchy of route.



6



7

and much of the immediately obvious impact of the new project comes from the contrast between the two generating directions. They are resolved calmly and without fuss (how very different from the clashing grids so fashionable in the late '80s). A ramp and an arc of stone amphitheatric stairs take you from street level to the first lower plane of ground, and from there again similar devices lead gently down to the entrance court.

The museum in its hollow at first seems to be a precise, almost Miesian metal and glass pavilion. But the entrance is further in, under a steel bridge, and the inner court makes plain that we are about to enter mysteries of the earth. Inside, there is basically one route round the place, with a couple of cul-de-sac extensions. A timber deck is suspended from the concrete slab roof. It winds round the perimeter of the space, letting you see the Mycenaean wall, the remains of the cemetery and, sometimes where timber is replaced by glass, revealing deeper and even more ancient layers. A sombre brick wall surrounds the space, allowing the floodlit ruins to speak for themselves: the steel, glass and wood deck floats over them, without interfering with their integrity and power.

Outside again, under the heat and intense light, the shade and coolness of the modern cave of mysteries becomes a memory. You can see it echoed in the handling of materials and surfaces in the new square that has been created to connect the cathedral and the four surrounding little churches. The museum itself is marked by a square of rough local marble slabs to keep the cave cool and free of humidity. Important moments, like the curved stairs, are in a smoother version of the same stone. Continuo is maintained with smooth rounded cobbles from the seashore, used just as they were thousands of years ago. Round the edge of the lower area is a gently curving wall of dark red bricks, similar to those used inside the museum, and used for the same purpose, to achieve a modern, anonymous machine-made backdrop against which craftsmanship can speak. The masterstroke is the light and elegant bridge over the museum forecourt. Like the deck in the gallery, it is made of very precisely and austere detailed steel and timber. It is, says Couvelas, 'a thread darning the hole caused by the excavation', and, in the darning, the pattern of the old weave of the city has been brought to the surface to take part in the modern tapestry. A. J.

Architect

Agnes Couvelas-Panagiotatou, Athens

Photographs

Dimitris Kalapodas and Ieronymos Remoundos

HOUSING SETTLEMENT, GUANABARA BAY,
RIO DE JANEIRO, BRAZIL

ARCHITECT

DEMETRE ANASTASSAKIS, ANDREA FIORINI,
VALÉRIA MAGIANO HAZAN



ACT OF SETTLEMENT

A housing scheme at the edge of Guanabara Bay outside Rio de Janeiro replaces a shanty town with architectural imagination and intelligence.



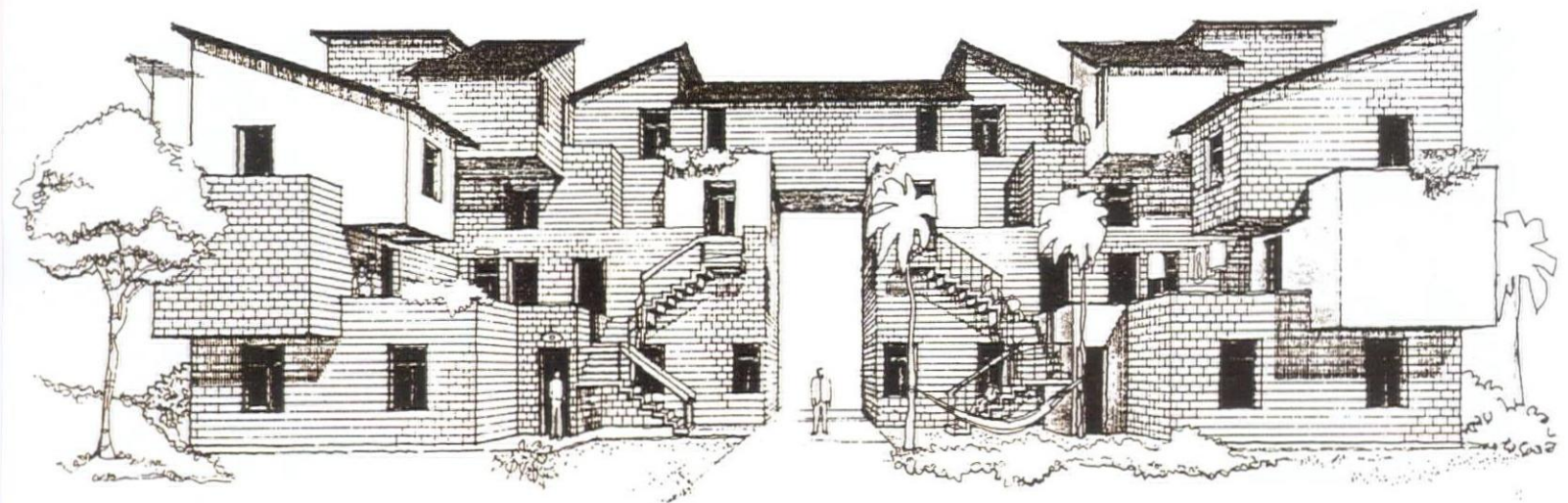
location plan

Sergio Ferraz Magalhães observes that about a third of Rio's inhabitants live in *favelas*, the illegally constructed shanty towns scattered about the hillsides and wastelands of the city.¹ Often built without services or proper roads and subject to landslides and floods, the *favelas* are nevertheless strong self-governing communities with rich traditions of music and dance. Popularly

associated with samba, they nurture some of Rio's most famous *sambistas*. The presence of drug barons who preside over their own territories is another ingredient of a heady brew.

Despite attempts in previous decades by Rio's authorities to disperse *favelas*, they have grown in number and extent, swollen by immigrants from rural hinterlands. 'Until the 1980s', Magalhães points out,

'they were officially regarded as a temporary problem that could be solved by rehousing their inhabitants'.² But the social disruption this caused and problems manifested in unloved and run-down estates persuaded the authorities to accept the fact of the *favelas*' existence. Since then, public funds have been channelled into improving infrastructures, using *mutirões* – self-governing associations of



**HOUSING SETTLEMENT, GUANABARA BAY,
RIO DE JANEIRO, BRAZIL**

ARCHITECT

**DEMETRE ANASTASSAKIS, ANDREA FIORINI,
VALÉRIA MAGIANO HAZAN**

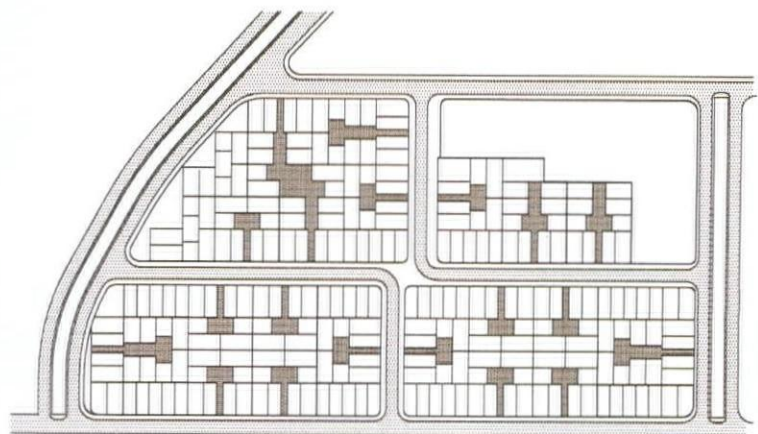


- 1 Corner block with shops.
- 2 Units stacked to form a bridge across a linking alleyway.
- 3 Block on edge of access road.
- 4 Open terraces and alleyways permit series of private and defensible spaces.
- 5 Corner block facing neighbouring development across canal.



site plan

0 20 40



site plan outline

0 20 40

unskilled workers, supervised by volunteer technicians – to construct drainage schemes, lay sewers and install water mains. Political attention has recently been focused on Rio's chronic need for more and better public housing, and as a result, the city's housing department has been engaged in several extremely interesting schemes. More than the simple provision of dwellings, such schemes are complex exercises in social and urban integration that try to blur separation from the larger community while accepting economic realities and often intricate social relationships.

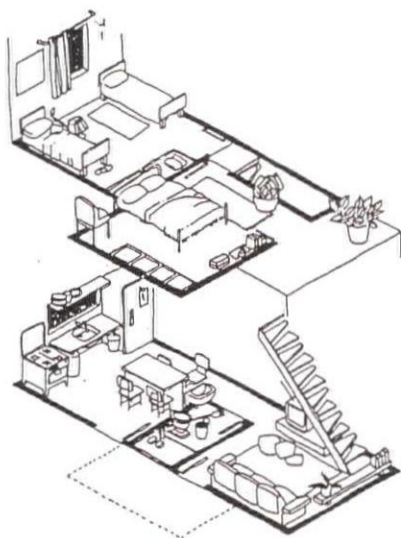
Maré is a settlement on a site next to Guanabara Bay, to the

north-east of Rio. The site was formed from the silting of the bay, and 25 years ago did not exist. Maré, designed by a group of architects, replaces a *favela* that had grown up on unstable, condemned land at the edge of the bay's murky waters. At high tide, inhabitants were at risk from flooding; devoid of drainage and sanitation, the place was rife with disease.

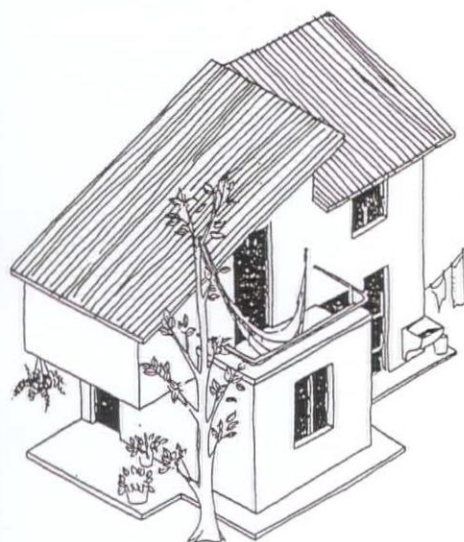
Providing dwellings for 630 families, the scheme draws upon the intricate street patterns, the stacked-up forms, layerings and open spaces of traditional villages. Echoes of traditional settlement which reappear in *favelas* are partly responses to topography or opportunity, but



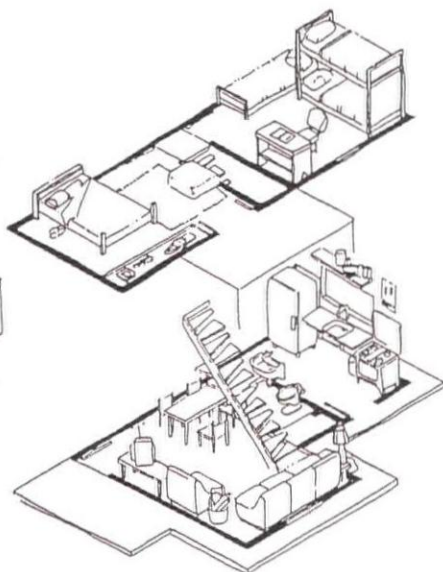
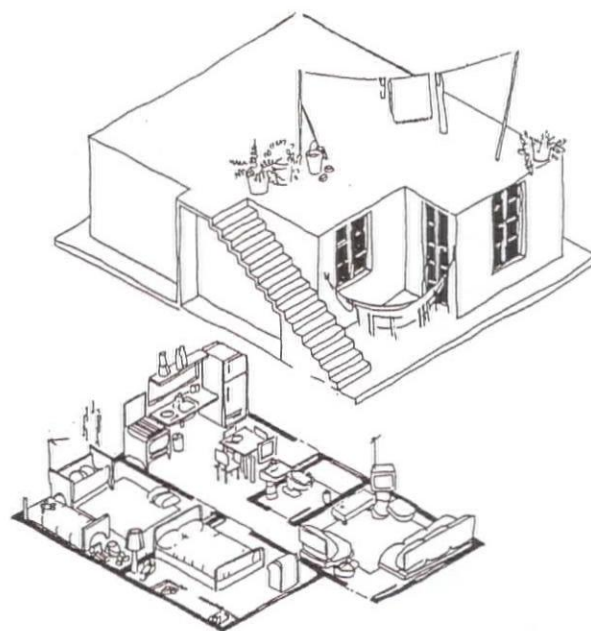
Type A: house with two floors



Type B: with two floors



Type D: house with one floor



Type C: house with two floors

are also spontaneous attempts to recreate the familiar. At Maré, the architects manipulated logic to suggest spontaneity and used inexpensive, readily available materials. They developed a building system that, based on the vertically perforated clay brick which is common in *favelas*, can be assembled without specialist knowledge or sophisticated equipment.

The scheme consists of four distinct and unequal blocks, arranged as four quarters of an irregular rectangle bounded on the west by a canal. The blocks are separated by lanes which meet in the middle to form a square and communal meeting

place. Other open spaces next to the canal integrate the new community with the existing one on the opposite bank.

There are four house types, constructed out of multiples and divisions of a basic volume measuring 3.30 x 3.30 x 2.60m. Each quarter block on the site is subdivided into clusters of houses stacked up and arranged round a series of garden squares linked by alleyways. Clusters are three or four storeys high, the various configurations yielding open terraces and cantilevered rooms, with houses on the upper levels reached by open stairways. The result is an intricate interleaving of private and defensible public open

spaces. But underlying the satisfactory appearance of jumble (careful study reveals the patterns) is the economy of shared walls, slabs, roofs and foundations and of building methods tailored to levels of local skill.

It is difficult for an outsider to gauge if Maré's inhabitants feel assimilated into the larger community. *Favelas* seem impermeable and the groups of watchful, muscular young men (almost certainly armed) deter even casual inquiry. The proliferation of ghettos, whether of the rich or the poor, which seems a feature of Rio and São Paulo must be detrimental to health – and probably

prosperity. But schemes like Maré (a precursor of others), provide potential for breaking down some ghetto walls; and the commitment and enthusiasm of the architects is admirable, as is the architectural intelligence informing their design. P. M.

1 Sergio Ferraz Magalhães, architect and housing officer of the Prefecture of Rio de Janeiro. *Abitare*: Brasil 374 June 1998.
2 Ibid.

Client
Rio de Janeiro Municipality
Architects
Demetre Anastassakis, Andrea Fiorini, Valéria Magiano Hazan
Landscape architect
Léa Anastassakis
Structural engineer
Leonardo Perazzo Barbosa
Infrastructure engineers
Theodoro Favaret, Maria Cristina Vilela

URBAN SQUARE, TILBURG, THE NETHERLANDS

ARCHITECT
WEST 8

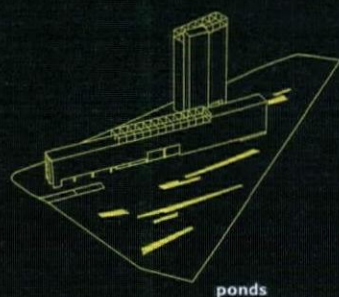
In recent years, the provincial Dutch town of Tilburg has been the subject of a modest series of architectural and urban design initiatives. Adriaan Geuze and his practice West 8 were invited to make an urban garden in the town centre. Geuze is acquiring a reputation for inventive, contemporary landscape design capable of enlivening unpromising city sites; his regeneration of Schouwburgplein in Rotterdam (AR January 1998), for instance, imaginatively combined hard landscaping with a series of animated light sculptures.

The large triangular site lies near Tilburg's main station. Dominating the northern edge

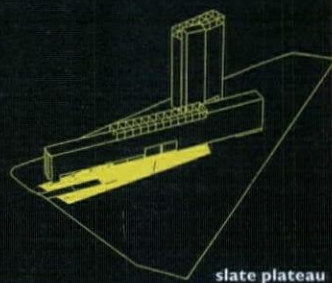
is the Interpolis headquarters, a monumental office complex distilled into a chunky point block and an elongated slab. The architecture establishes a strong east-west axis across the site, on which West 8 energetically extemporize through a series of interlocking planes of different colours and textures. Covering around two hectares, the garden forms a calm and introverted urban enclave, carefully shielded from its surroundings by low hedges and a dark green steel fence.

The heroic scale of the Interpolis headquarters required a comparably bold landscape design. Flat lawns are formed into an

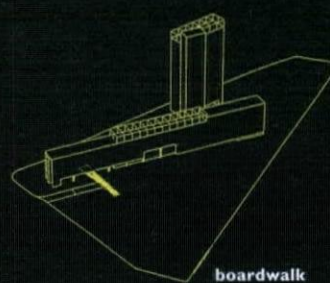
Set in the heart of Tilburg, the urban garden is an abstract arrangement of lawns, pools and paths, based on a fissure-like pattern. A slate plateau is punctured by a magnolia-tree grove.



ponds



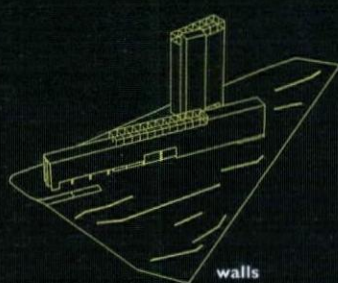
slate plateau



boardwalk



trees



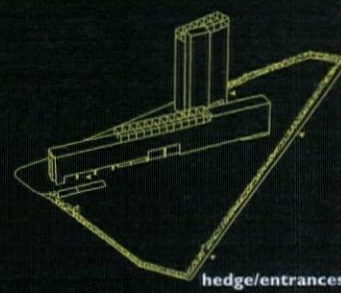
walls



paths



grass



hedge/entrances

landscaping elements

URBAN GEOLOGY

Designed as an urban haven, this modern garden in Tilburg combines sensuous textures, bold colours and inventive landscaping.



**URBAN SQUARE, TILBURG,
THE NETHERLANDS**

ARCHITECT
WEST 8



2

The geological denseness and hardness of the slate forms a foil to the delicacy and fragility of the magnolia blossoms.

3

A timber bridge traverses the slate plateau.

abstract pattern that recalls tectonic fractures and fissures in the earth's surface, their edges defined by dark grey concrete retaining walls. Interspersed between the green swards are soft paths infilled with reddish brown wood chips and narrow ponds containing water lilies and frogs. The shifting orientation of trapezoidal lawns, paths and ponds creates a constantly changing sense of perspective. Scattered around the site are large Douglas firs, their long, lean outlines counterbalancing the tall tower. These will eventually grow into substantial specimens, creating an urban forest.

Laid out in an overlapping pattern of large scales, like the discarded skin of some monstrous reptile, a plateau of irregular slate slabs extends up to the base of the long office slab. The rough grey epidermis is punctured by a grove of delicate magnolia trees. In spring, blossoms from the magnolia enliven the slate plane, the fragile white flowers forming an unusually striking contrast with the dense, geological surface. A rustic timber bridge traverses the slate plateau connecting the entrance square with

the garden. This main gateway is supplemented by two secondary entrances along the site's long hypotenuse.

During the daytime the garden is freely and democratically accessible for both Interpolis employees and the general Tilburg public. On warm sunny days staff can also take their work into the green surroundings, with service points providing electricity and computer connections. The broad edges of ponds and timber-clad retaining walls form accommodating benches. Through dynamic geometry, inventive landscaping and challenging juxtaposition of materials, Geuze has created a highly civilized modern garden for the much-needed contemplation of and retreat from the frenetic bustle of urban life.

CONNIE VAN CLEEF

Architect

West 8, Rotterdam

Project team

Adriaan Geuze, Cyrus B. Clark, David Buurma, Edwin van der Hoeven, Erik Overdiep, Guido Marsille, Jan Paul de Ridder, Sibill Sträuli

Photographs

Jeroen Musch



3

ONCE UPON A TIME, BEIJING CONSISTED OF extraordinary monuments like the Forbidden City and the Temple of Heaven set in an intricate matrix of low-rise courtyard housing knitted together by a ravelled pattern of lanes (*hutong*) and carved into districts by the vast imperial grid. Throughout this century, the precious pattern has been eroded by technology, population pressure, professional hubris, increasing prosperity, and of course politics. The great buildings remain, on the whole miraculously intact and much cherished again after the Cultural Revolution. But the matrix has been terribly eroded.

Round the massive palace, there is a zone in which building heights are controlled. Beyond that, there is an apparent free-for-all in which clumsy heavy concrete towers and slabs based on outdated Modern and Post-Modern models accommodate Beijing's exploding population and its workplaces. Concrete is invading even the low-rise zone of the Old City in insensitive patches which have absolutely nothing in common with the old

fabric. Yet there are desperate problems with much of the ancient tissue.

Overcrowding has always been a problem, but it has increased greatly in the last few decades, particularly since the 1976 Tangshan earthquake, when the courtyards began to fill up with shelters for people who had lost their accommodation: light and fresh air became much reduced. Professor Wu Liangyong led a survey of the Ju'er Hutong (Chrysanthemum Lane) neighbourhood in the '80s which showed that residents had an average of only 5.2m² of covered space each. Two thirds of the dwellings did not get sunlight; lavatories were 100m away. Over 80 per cent of the site was covered by buildings. Some courtyards were below street level, so they were often flooded by summer rain. As a result of such studies, the masterplan for the Beijing Municipality envisaged retaining only three per cent of the millions of traditional low-rise dwellings.

But Wu and his team from the Tsinghua University Institute of Architecture and Urban Studies were deter-

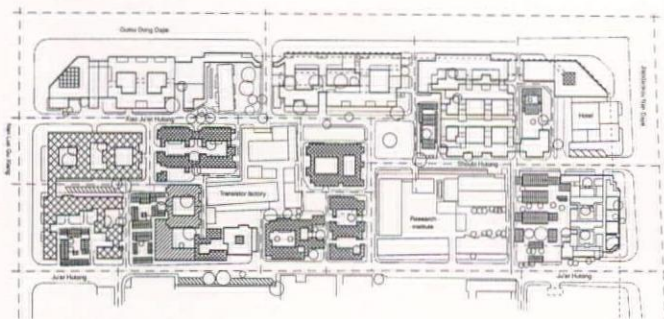
COURTLY LIFE

Much of traditional Beijing has been destroyed by pressures of booming population and economic growth.

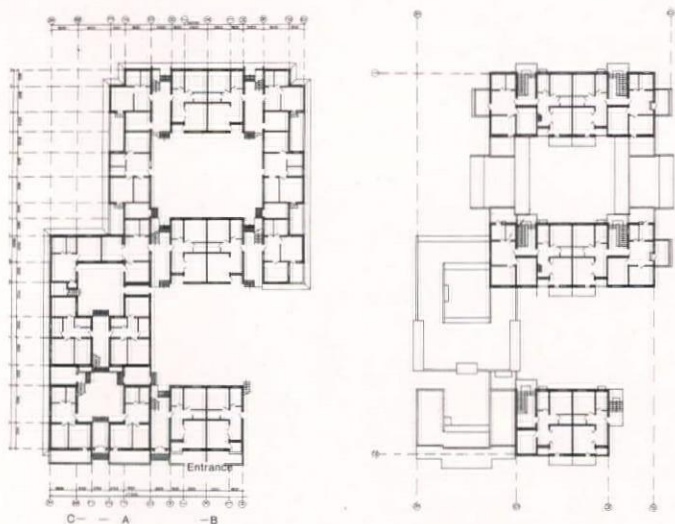
Developed with the inhabitants, this scheme evokes traditional social and spatial patterns for a more affluent age.



Materials (brick, tiles and render) and forms of Ju'er Hutong were chosen in collaboration with inhabitants and hence tend to be conservative.

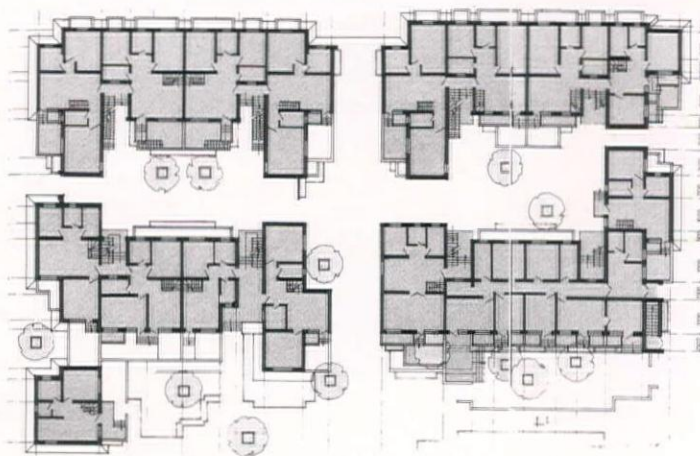


site plan for whole Ju'er Hutong. Preserved houses hatched vertical

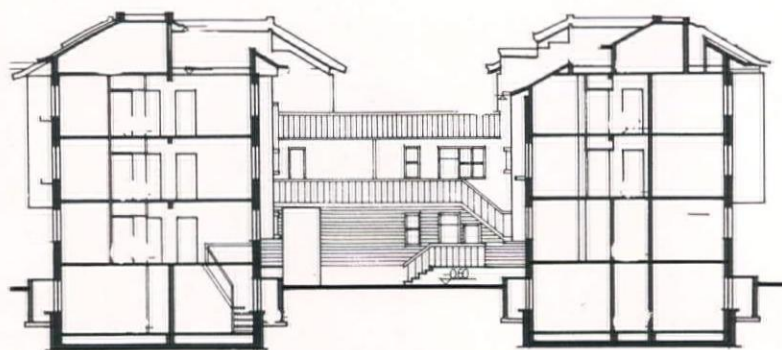


typical ground floor (scale approx 1:1000)

typical third floor



ground and first floor plans of new courts (scale approx 1:750). Note plan variety



typical section showing three-storey strategy with basements and offices

mined to try to save as much of the fabric of Ju'er Hutong as possible, and that interventions should respect and enhance traditional patterns. They wanted to make the 8.2ha neighbourhood a model for urban regeneration which would be replicable throughout the old city. Wu's team evolved a physical, social and political strategy intended to preserve the best of the old buildings, trees and spaces, to replace dilapidated housing and to evolve new forms of housing which could relate to the old, yet allow modern amenities.

AN ELABORATE FUNDING system was set up which involved injections of cash from employers, subsidies from the government and municipality (at this time most people with state-provided flats expected to live virtually free), and outright purchase by richer people. So, for instance, existing inhabitants pay 350 yuan m², while incomers pay between 2500 to 3000 yuan m². Because of the massive overcrowding, two thirds of the original population had to leave the site (to better accommodation than they were found in). Original residents made up over 40 per cent of the initial population of the first phase of the project.

New housing types vary between two and three storeys (the original houses had one or two floors). High density was one of the aims (the floor to site area ratio is 1:1.32), but terraces and galleries allow much more outdoor space than the traditional pattern. Interlocked and varied flat plans allow a mix of accommodation,

and flexible generation of courts which respect saved trees and buildings. In section, the two- and three-storey buildings allow lofts under pitched roofs to be converted into rooms and partly submerged basements to be used for many activities, including bicycle stores, offices and even temporary accommodation for people displaced by building activities. And, as Wu points out, 'low-rise buildings do not require large-sized construction machinery. Rather they provide opportunities for appropriate technology. Compared with highrise buildings much of the maintenance cost will be saved'.

Maintenance is partly dealt with by the local community, which has, according to post-occupancy evaluation studies, settled easily into the intricate network of courts and alleys. Wu was anxious that his experiment should seem welcoming and familiar, and though construction is brick and concrete, rather than traditional brick and timber, new work is made to look as much like old as possible, with the same kinds of grey bricks and tiles, white render and carefully considered spatial connections, gateways between courts. Such traditional styling emerged partly from prolonged consultation with the community and proposed inhabitants.

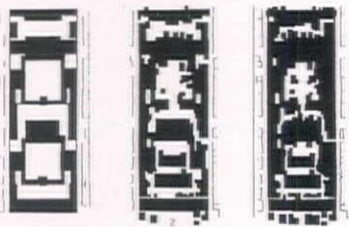
But the morphology and typology of Ju'er Hutong can be models for future developments which do not follow old appearance so literally. The Ju'er Hutong neighbourhood ought to be an inspiration to the rest of China, and indeed to many other similar places, east and west. PETER DAVEY



2



3



process of natural decay 50s-70s

2 Rehabilitated court; existing trees were very carefully preserved during reconstruction.

3 Decayed state, with courts overbuilt and collapsing.

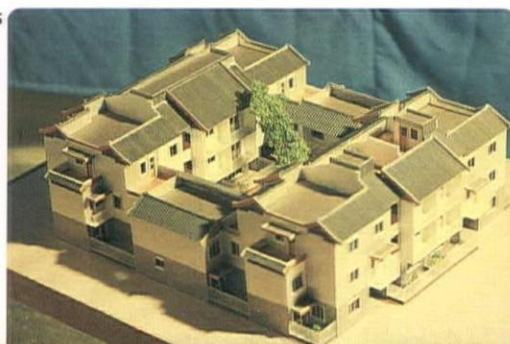
4 New courts are two and three storeys high, whereas traditional ones tended to have one or two floors. Retained are traditional sequences of courts in enfilade joined by formal portals.

5 Standardized prototype: intention is to provide abundant sunshine and natural ventilation with high densities.

6 Street with old and new types combined.



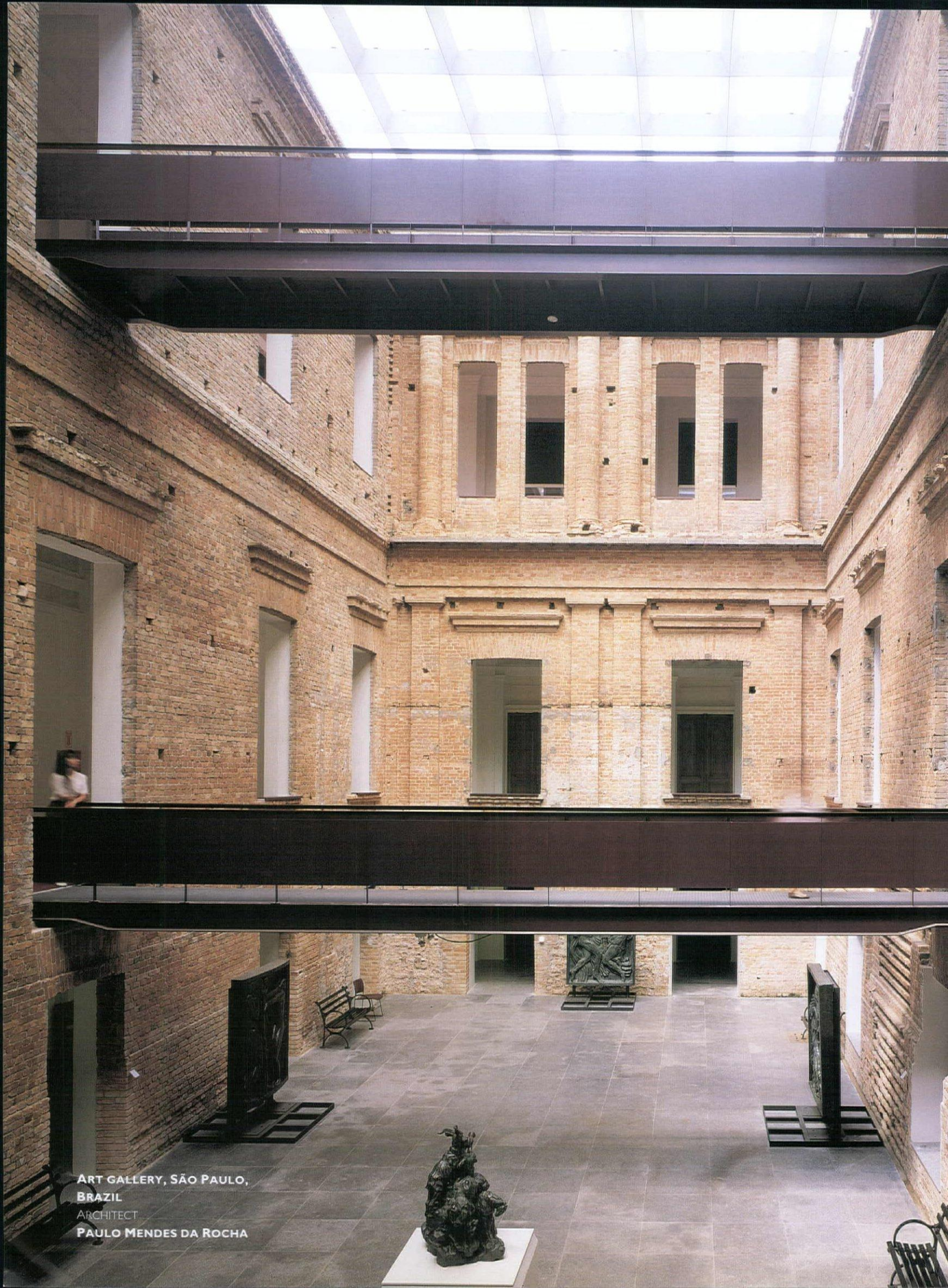
4



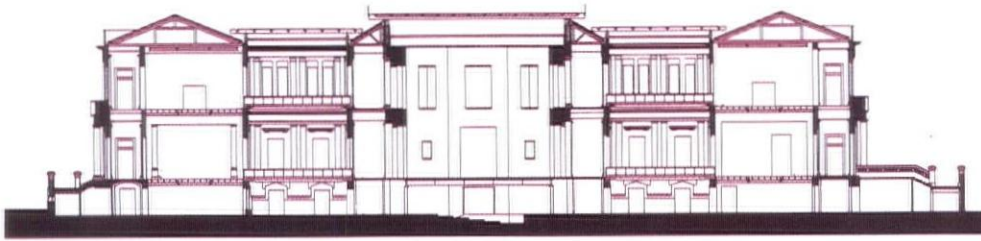
5



6



ART GALLERY, SÃO PAULO,
BRAZIL
ARCHITECT
PAULO MENDES DA ROCHA



long section: south-west/north-east



- 1 (opposite)
Rectangular courtyard, stone paved under glass roof, with metal walkways spanning upper levels.
- 2
Old entrance onto Avenida Tiradentes, converted into ground floor belvedere.
- 3
New entrance with verandah onto Praça da Luz.
- 4
Metal staircase to lookout over octagonal gallery.

The Pinacoteca do Estado houses the state of São Paulo's important collection of nineteenth- and twentieth-century Brazilian art. As a destination for visitors to the city it is as essential to see Mendes da Rocha's sober and graceful treatment of the palatial nineteenth-century building as to see the art it contains. The museum is at 141 Avenida Tiradentes, in the leafy *bairro* of Luz, north of the city centre. Now one of the seediest parts of São Paulo, its former affluence can be detected in the majestic Estação da Luz and lushness of the neighbouring park.

The three-storey building was designed by Ramos de Azevedo and constructed of pale rosy brick. Apart from the handsome exterior with brick colonnades and

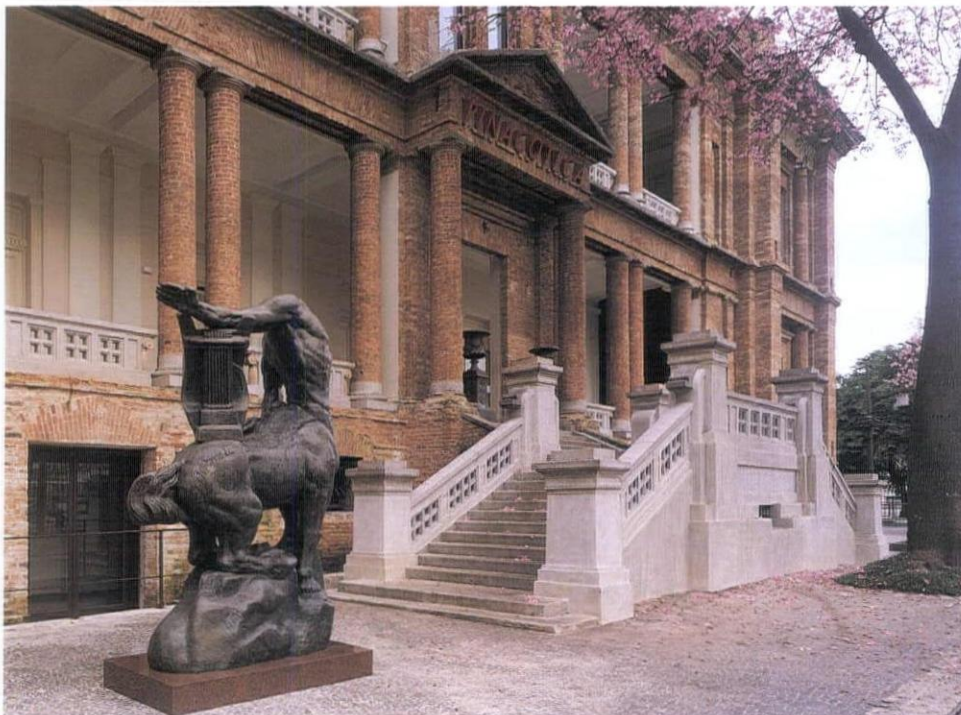
verandahs across both short ends, its main features were a central octagonal courtyard and two flanking ones at ground floor level running across the long axis. It was originally intended to be the Liceu de Artes e Ofícios (arts and crafts school) but even by 1905 the architect was converting some of it into a gallery for part of the state's collection.

The building's conversion into a large gallery required internal reorganization. As well as accommodating the permanent collection and its possible enlargement, the museum had to have space for temporary exhibitions and the environmental conditions demanded by modern curators.

To relate the museum to the public square, the Praça da Luz, to the south-west of the

Tectonic transfer

In the austere design of a museum, created within the walls of a palatial nineteenth-century building, the new impinges lightly upon the old.



**ART GALLERY, SÃO PAULO,
BRAZIL**

ARCHITECT

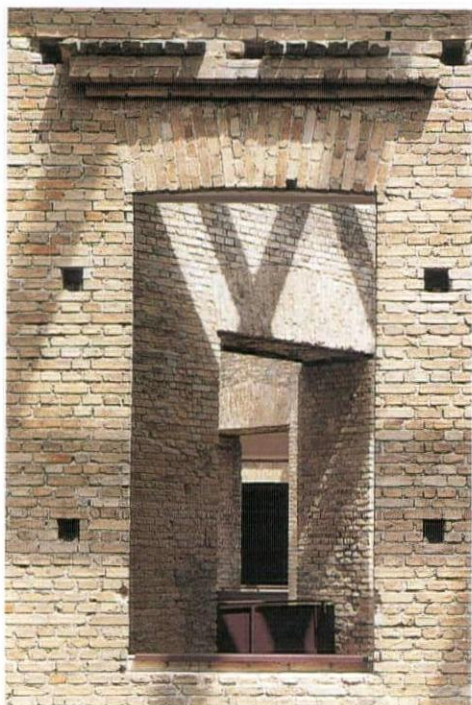
PAULO MENDES DA ROCHA

5

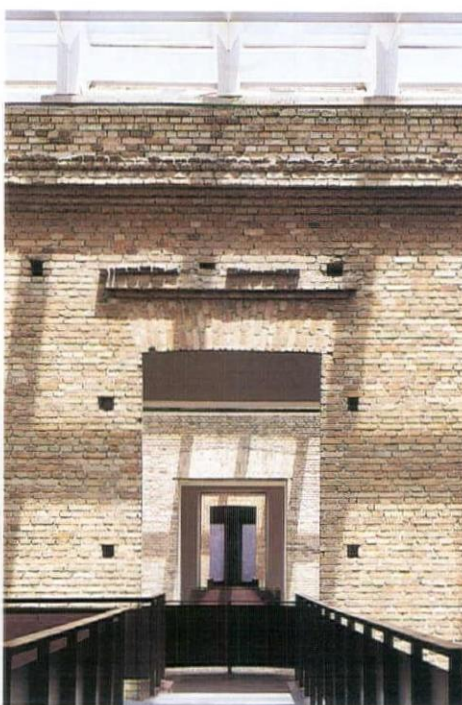
Window frames were removed leaving simple openings and remnants of decorative brickwork.

6

Metal walkway spanning courtyard at uppermost level.



5



6

building and give it some breathing space, Mendes da Rocha moved the entrance away from the busy Avenida to this side. So the verandah, external but sheltered, becomes a welcoming transition between the square and ticket hall. The main axis, now running the length rather than the width of the building, is traced by two long corridors giving access to peripheral galleries and offices.

A roof of latticed glass over the three voids transformed them into luminous galleries. The ground floor of the central octagon is occupied by an auditorium, its roof forming the floor of the gallery from which you can see the length and breadth of the museum. Galleries on each side are lofty triple-height halls bridged at the upper levels by metal walkways.

This is an exhilarating building. Mendes da Rocha's clear plan, manipulation of light and evident pleasure in material and texture permit you to appreciate both the art and elegant sobriety of the setting. Part of the delight lies in his treatment of the brick structure which after cleaning and protection from humidity and pollution has been left to speak for itself. Window frames were removed from courtyard walls leaving simple openings, the marks of old scaffoldings, and other signs of previous occupations were preserved, as were the countless crumbling traces of refined ornamentation. PENNY MCGUIRE

Architect

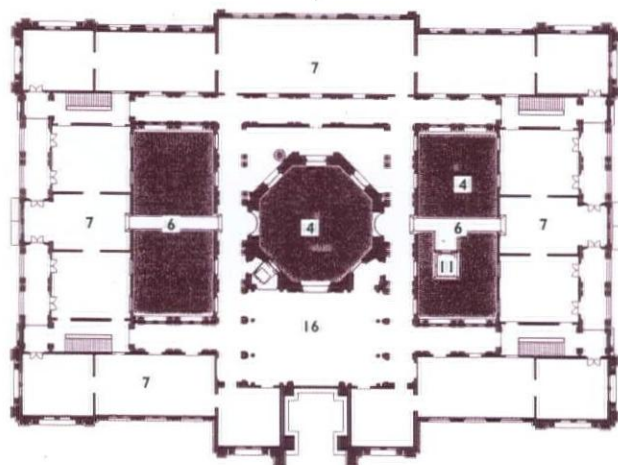
Paulo A. Mendes da Rocha

Project architects

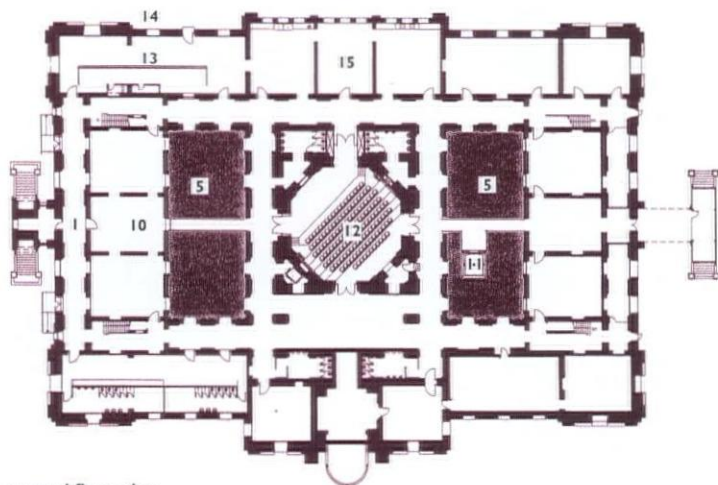
Paulo Mendes da Rocha, E. Argentan Colonelli,
W. Ricoy Torres

Photographs

Nelson Kon

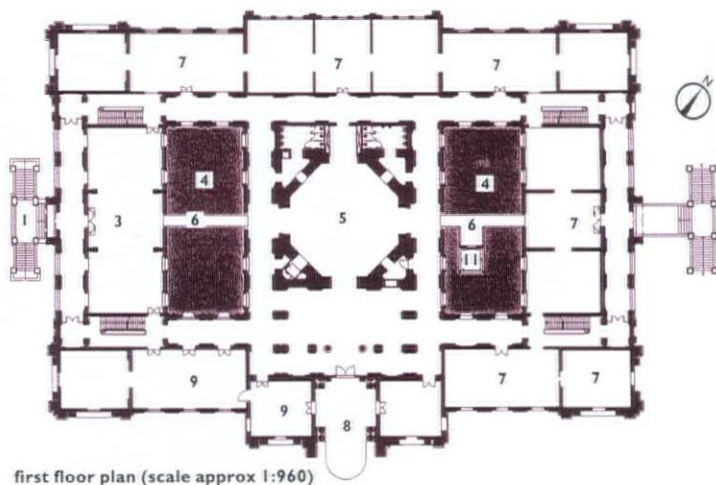


second floor plan



ground floor plan

- 1 entrance
- 2 verandah
- 3 ticket hall
- 4 void
- 5 courtyard gallery
- 6 walkway
- 7 gallery
- 8 belvedere
- 9 office
- 10 library
- 11 lift
- 12 auditorium
- 13 cafeteria
- 14 patio
- 15 workshop
- 16 sculpture gallery



first floor plan (scale approx 1:960)

interior design

A shop for one of Britain's best loved young fashion designers provides a flavour of his famous catwalk shows and interactive setting for sculptural clothes.

Fashion flagship



SHOP, CONDUIT STREET,
LONDON
ARCHITECT
AZMAN OWENS ARCHITECTS

The young British designer Alexander McQueen is a prodigy of the fashion industry. Restless inventive energy underlies design of his extraordinary sculptural clothes (requiring the most ingenious cutting) for his own fashion house and for Givenchy, where he is chief designer. The four collections staged each year are lyrical, often surreal, feats of theatricality. McQueen's new shop, designed by Azman Owens, is in Conduit Street, London on the stretch between Regent and New Bond Streets that was once the preserve of airline offices and the odd corsetière. His arrival, following those of fashion luminaries like Vivienne Westwood, Yohji Yamamoto and Issey Miyake, suggests the street has acquired a new avant-gardist exclusivity.

Azman Owens's scheme, developed with McQueen, is intended to accommodate the seasonal metamorphoses of fashion design. It has been inserted into a Grade 2 listed building, dating from the late seventeenth or early eighteenth centuries, and its modern back extension. The site is long and thin, stretching 32m from street to rear wall and shaped at the front by the indentation of an entrance hall and stairwell. The architects have made much of its linearity and, in spite of various flights of fantasy, the scheme has a tough, industrial, almost workmanlike quality – rougher than the polished minimalism prevailing in recent shop design.

The glazed shop window allows a view from the street to the back of the shop where distant images of McQueen's last collection flicker across a tv screen. On entering, you confront a full-height glass box set against the opposite wall which contains a

changeable tableau conveying McQueen's seasonal vision. (Before Christmas, mannequins in pale padded creations were set adrift in an Arctic wasteland.) From the entrance, you pass down a corridor between restrained displays of accessories. To the left, small glowing boxes project out of a wall. To the right, a single case is part of an elegant counter, a visual link between the two sections of the shop.

At the back is an ingenious hanging system designed to be changed at will. The main components – fixed T-sections running across the space with movable bays at right angles – are steel, wire-brushed to look rough, and then lacquered. Secondary elements, of stainless steel, include rails fixed to tensile rods for clothes, and frames suspended from rollers along the top of bays. At present they contain decorative panels, but they can be pivoted and made horizontal for shelving.

Around two edges of this contraption are changing rooms. A wall of sandblasted glass screens women's cubicles as well as neighbouring storerooms along the south-west wall. Cubicles have illuminated glass floors and in one case, an electrotropic glass panel. Those for men, behind a sandblasted glass screen, are furnished with solid wooden doors and are more conventional. P.M.

Architect

Azman Owens Architects

Project architects

Rod Allan, Ferhan Azman, Eamon Broderick, Kate Mallett, Joyce Owens

Floors

limestone tiles from Stone Age; polished concrete by Armorex.

Lighting

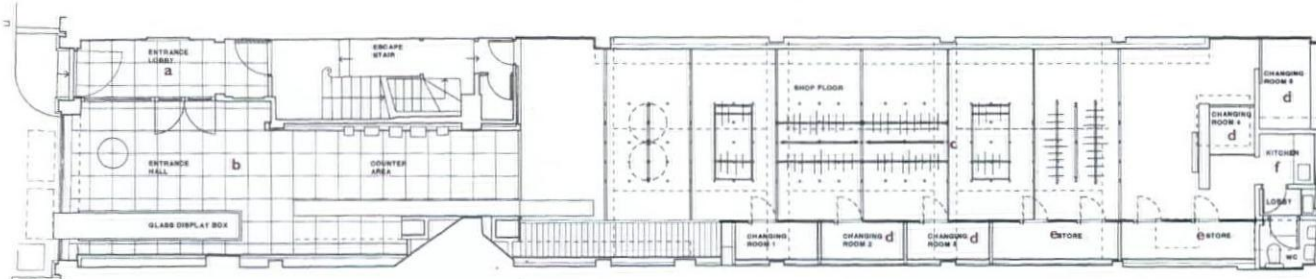
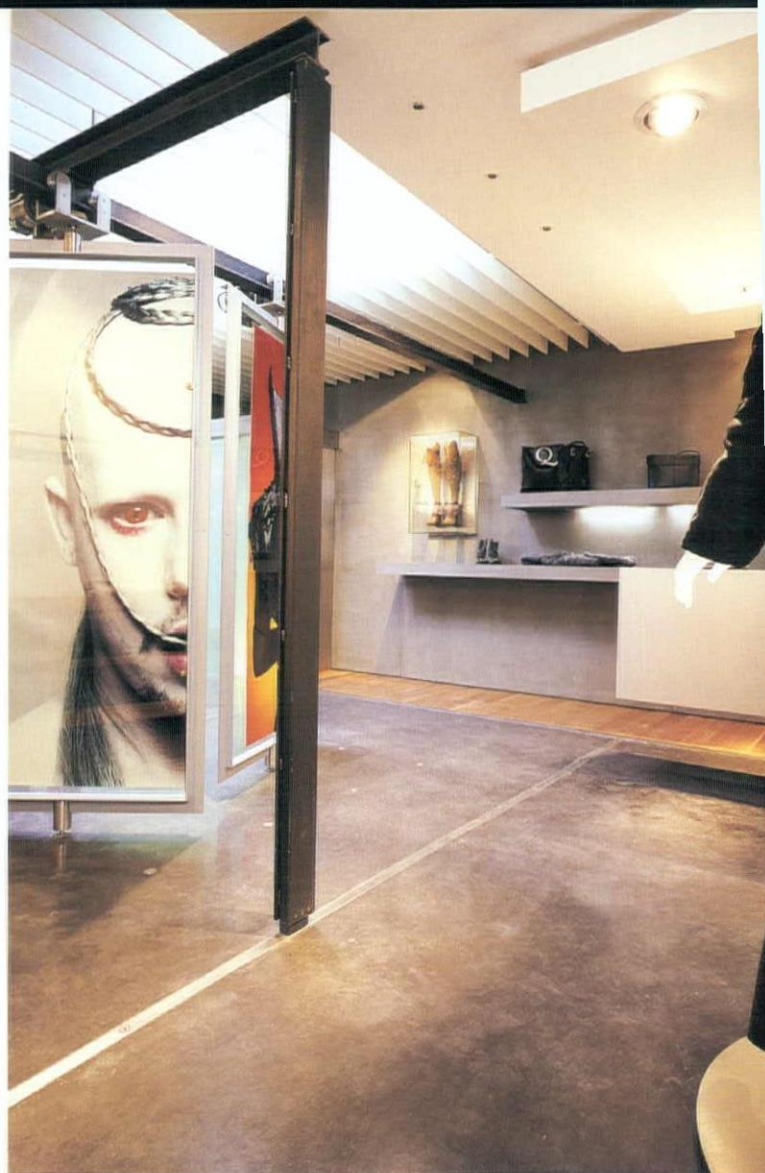
Erco Lighting, Concord Lighting, Kreon UK

Electrolytic glass panel

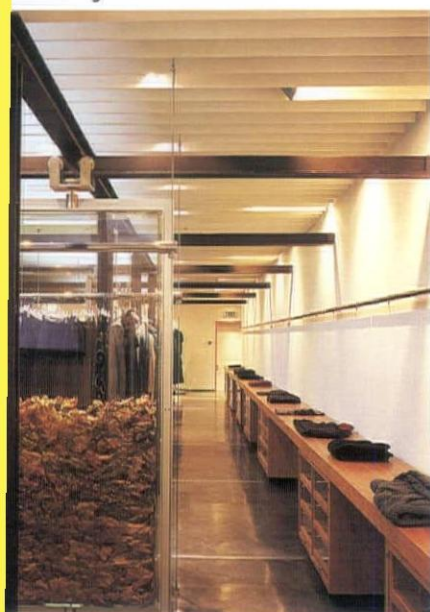
Privalite by Saint-Gobain Solaglas

Photographs

Keith Collie



- a entrance lobby
- b display/sales counter
- c shop floor
- d changing room
- e store
- f kitchen



1 (previous page)

The entrance with glass case and blizzard scene from the autumn/winter 1999 show, one of the four collections staged each year. Mannequin of hand-blown glass, fully glazed shop window and limestone tiles.

2

Moveable steel bays on grooves in polished concrete floor with frames on rollers containing decorative panels.

3/4

The elegant 8m long counter clad in anodized aluminium sheets provides a visual link between the two parts of the shop.

5

Wooden cabinets line north-east wall. A suspended ceiling of aluminium fins conceals services, fixings and lights filters luminance from a skylight.

6

Illuminated boxes for accessories project from a coloured wall (the colour will change with the seasons) opposite the long counter.

7

Changing and store rooms along the south-west wall behind a glass screen.

SHOP, CONDUIT STREET,
LONDON

ARCHITECT

AZMAN OWENS ARCHITECTS

81 | 2

ar house

HOUSE, AUCKLAND, NEW ZEALAND

ARCHITECT

ARCHITECTUS



site plan



1 From north, with 45 degree concrete block blade.

2 From north-east, showing entry court and north front.

This elegant house, by Auckland firm Architectus for partner Patrick Clifford and his family, comes as a surprise in its suburban setting. It is in an intimate valley formed by a stream flowing into a tidal basin. Its architectural context is a pleasantly anarchic collection of houses on steep slopes leading down to the water. The site is a left-over triangle of land above the stream, reached from a shared drive. In this ad hoc context, typical of Auckland's hilly suburbs, the architects have inserted a highly-ordered pavilion, which responds inventively to its site.

The formality: the simple, strong geometric basis, structural clarity and even the combination of simple unadorned materials (concrete block, timber and glass) recall Kahn. But while Kahn usually avoided overall symmetry in his houses, Architectus delight in the balanced purity of this structure. Purity is

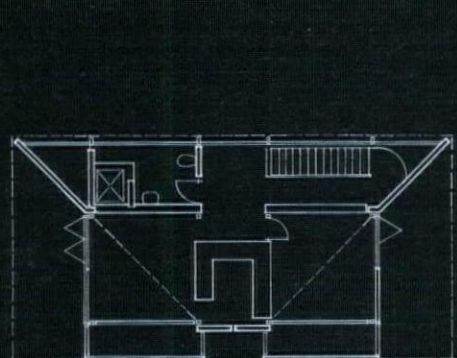
more than visual formalism: it conceals great density of use, privacy, view and climate.

The house is planned on a 1.2m module on three levels; middle entry floor has living areas, with bedroom floor above and space for visitors below. Due to restricted site area, mature trees, overlooking problems from houses to east and west, and the need for protection from western sun, the interior opens south and north [sun shines from the north in the southern hemisphere] up and down the valley, allowing the living area to look through trees to the tidal basin. An intimate semi-enclosed deck between building and hillside is created as entry court and morning terrace.

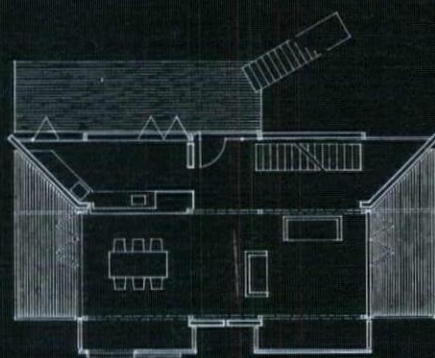
The building is rigorously laid out in three layers running roughly north-south along the contours: a service zone for kitchen, bathrooms and circulation, a wider central

PALLADIO IN THE ANTIPODES

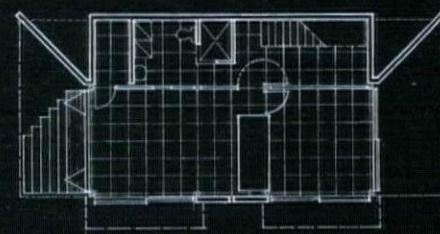
Gentle but permeating geometry, based on life, gives this house its character.



82 | 2 level 1 (scale approx 1:240)



level 2



level 3





zone for principal served spaces, and two projecting bays on upper levels that expand the living spaces and become voids at bedroom level. The plan is symmetrically organized around its east-west axis, with an a-b-a-b-a structural bay rhythm. On the middle level, living space is extended with cantilevered decks at each end: the central bay denotes entry, while the two wider bays accommodate dining area/kitchen and sitting area/staircase respectively. On the upper level, the tripartite division of the served space becomes two bedrooms separated by a dressing room. So the main rooms of the house, though visually or physically opening out into other spaces vertically and horizontally, are identified as 3.6m sq bays, elegantly framed by slender laminated timber posts. In winter, the east-west axes of the living spaces are emphasized, extending into the projecting bays, while in summer, with folding doors open at both ends (solid to living and glazed to dining), space becomes linear, extending out north and south into the landscape. So an almost Classical formality is united with a Modernist open plan, creating a surprising sense of space.

The only deviation from this simple orthogonal bay system is the introduction of concrete block Kahnian angled flanking the walls. Following the line of the inverted roof hips, they support its outer corners to the east. They also screen the decks from the drive at bedroom level. And they open the house to morning sun, allowing the eastern wall to become a monumental glazed screen. Sun and light are drawn through kitchen, bathroom and staircase hall into bedrooms and living areas, via openings and clerestories over free-standing storage partitions. To maintain privacy and reduce overheating, obscured glass is used at bedroom level,





6

creating a luminous wall at night. The western wall, in contrast, is blank except for one large sliding window to the dining room, with a sliding adjustable-louvred screen to control late sun and privacy while allowing ventilation.

Internal partitions are formed by free-standing white-lacquered storage units, furnishings distinct from the essential structure of the building, but sometimes connected to it with frameless glazed panels. Every element is clearly articulated and the structure revealed. Paring down structure and finishes to a limited palette of materials and simple techniques allows exquisite refinement at relatively modest cost. The simple structural shell also encourages flexibility: fittings and partitions can be readily altered or replaced, and adjustments have already been made to accommodate a new child.

The gentle formality of the house contrasts strongly with its irregular context and neighbouring suburban dwellings, but it does have precedents in New Zealand. It revives the interest in deceptive simplicity of form, structure and space of the early 1950s Auckland-based Group Architects. They designed and built post and beam houses inspired by local Maori and white traditions and influences from California, Japan and Scandinavia. The geometrical sophistication of Kahn is combined with the directness and constructional simplicity of mid-century local architecture to create a rigorous but refined vocabulary of forms that is particularly welcome in New Zealand, after a virulent phase of Post-Modern wilfulness.

RORY SPENCE

Architect

Architectus

Photographs

Patrick Reynolds 2, 3, 5, 6; Paul McCreadie 4

3

Upper level corridor with obscured glass wall (see 4).

4

East-facing glazed wall and entry court, with kitchen wall fully open to deck. Bedroom level is clad with obscured glass except at ends.

5

From dining to sitting, with folding doors open, looking south-east. Dining separated from kitchen by free-standing white-lacquered storage unit.

6

Sitting area, square bay elegantly framed by timber posts.

HOUSE, AUCKLAND, NEW ZEALAND

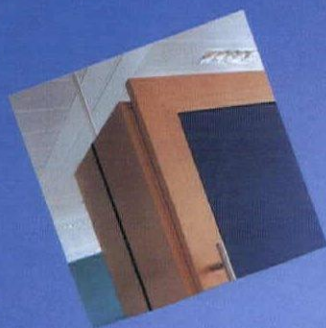
ARCHITECT

ARCHITECTUS

FARAM



Changing the landscape of office design



Faram Partitions

Faram Ltd 163 Eversholt Street, London NW1 1BU Tel: 020 7916 6166 Fax: 020 7388 8118 e-mail: faram@faram.co.uk

For more details enter 29 on AR enquiry card

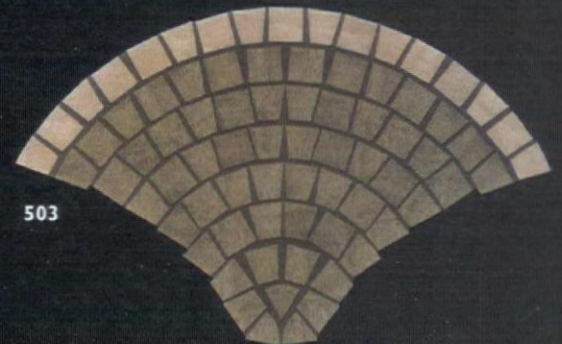
These are the products that make interior spaces feel, look and sometimes smell as they do. Choice of such components is a critical task and this section of The Architectural Review is intended to help practising architects and interior designers make the right decisions.



501



502



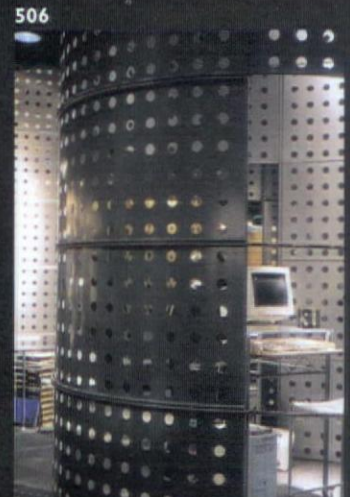
503



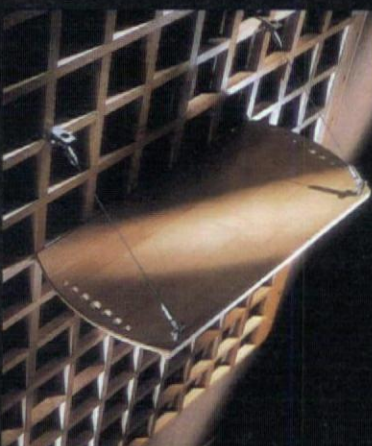
504



505



506



507

501 ALTRO FLOORS

Designer 25 safety flooring in midnight blue on floors in the Artezium arts and media centre, London, by Fletcher Priest.

Tel: +44 (0)1462 480480
Fax: +44 (0)1462 480010

502 INTERFACE EUROPE

Solenium: flooring tile made of new woven polymer, containing Shell Cortena fibres, giving good resistance, resilience, durability and acoustic properties.

Tel: +33 1 69 85 19 19
Fax: +33 1 69 85 32 47

503 ARIOSTEA

Modulo Pavone: one of 10 polished porcelain stoneware floors in rustic style.

Tel: +39 0536 816811
Fax: +39 0536 816850

504 VESCOM

Heavyduty vinyl wallcovering, consisting of printed vinyl on woven cotton, at the Sheraton Hotel, Amsterdam Airport.

Tel: +31 493 315 833
Fax: +31 493 310 645

505 DALSOUPLE DIRECT

Granita: light hammerblow textured floorcovering at Eltham Palace, London.

Tel: +44 (0)1984 667223
Fax: +44 (0)1984 667366

506 ZERO

Modular metal panels and furniture for shops, exhibitions, conferences, restaurants and cafés, designed by De Pas, D'Urbino, Lomazzi.

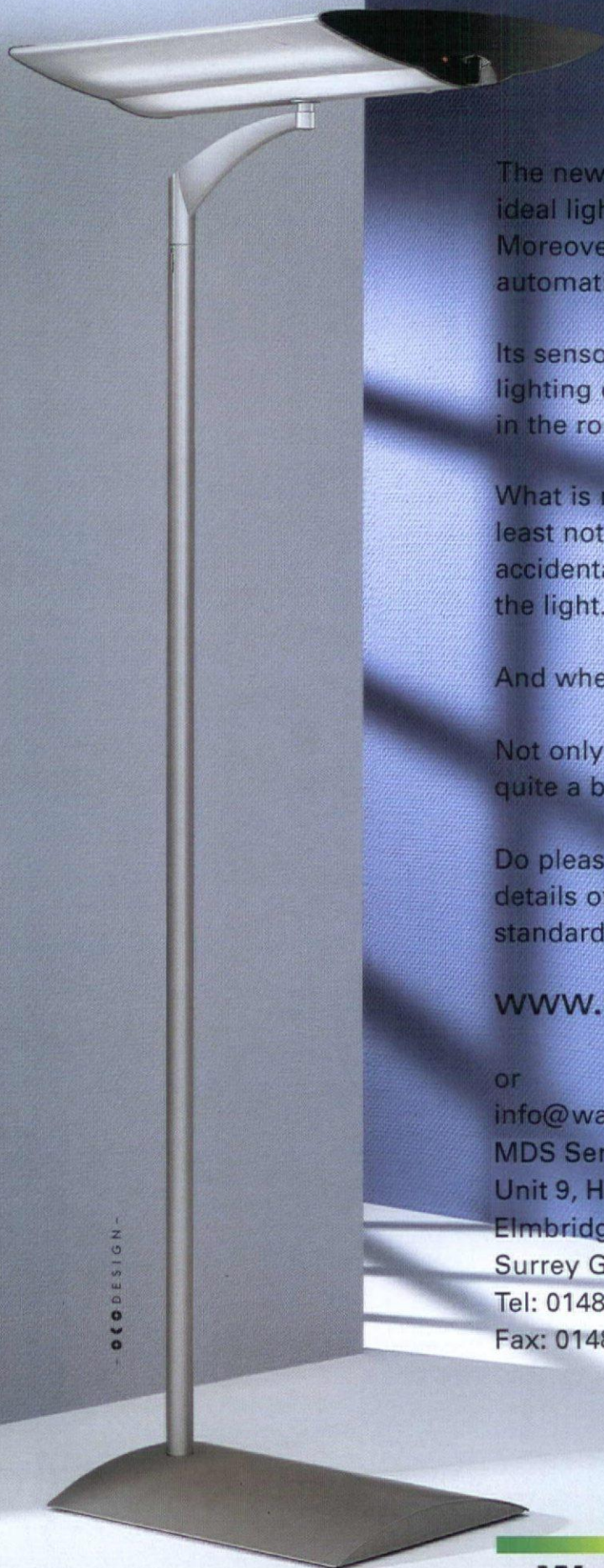
Tel: +49 (069) 97546402
Fax: +49 (069) 20516

507 LAUDESCHER

Solid wood systems, including tiles and furniture, for walls and ceilings.

Tel: +33 2 33 42 09 52
Fax: +33 2 33 42 15 69

Connected to the sun



The new design luminaire LEGATO P creates an ideal lighting ambiance in a room. Moreover, it is glare-free, fully customised and automatic.

Its sensors are sun-controlled, adjusting the lighting output to suit the intensity of the daylight in the room.

What is more, you no longer need to think - at least not about lighting. Don't worry if you accidentally leave the room without turning off the light. LEGATO P turns itself off automatically.

And when you get back, it'll turn itself on again.

Not only is this very pleasant. It'll also save you quite a bit of money - up to 70% in electricity.

Do please contact us to find out more - including details of EU Directives and German industry standards (DIN):

www.waldmann.com

or

info@waldmann.com

MDS Services Ltd

Unit 9, Hewitts Industrial Estate

Elmbridge Road, Cranleigh

Surrey GU6 8LW

Tel: 01483 276 206

Fax: 01483 278 227



Waldmann Lichttechnik

For more details enter 30 on AR enquiry card

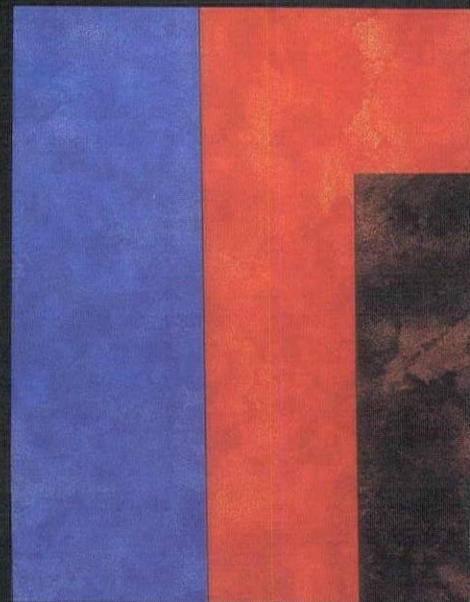


508



509

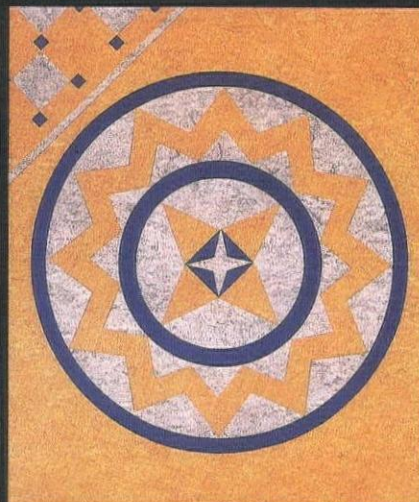
512



510



511



513

508 COLOMBO DESIGN

una 99: bathroom accessories by Bartoli Design, including wooden cabinets, mirrors, luminaire, and towel rail.
Tel: +39 035 90 54 75
Fax: +39 035 49 40 257

509 CERAMICA ASALGRANDE ADANA

erie Novecento: vitrified porcelain tiles in six colours; acid-proof, acid proof and durable.
Tel: +39 0522 9901
Fax: +39 0522 99 61 21

510 ARPA INDUSTRIALE

Iridescenti: one range of an extensive number of high pressure decorative laminates for walls and floors.
Tel: +39 017 24 36111
Fax: +39 0172 43 1151

511 D LINE INTERNATIONAL

d line modular handrail and balustrade system, by Knud Holscher Industriel Design. d line has formed a new partnership with Handrail Design in the UK, which will supply and install the system.
Tel: +45 36 18 04 00
Fax: +45 36 18 04 02

512 TARKETT SOMMER

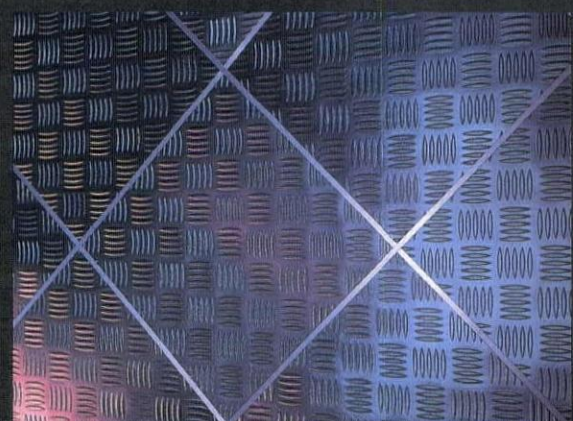
Linom: tough durable flooring composed of natural elements and capable of being arranged into patterns.
Tel: +44 (0) 1905 795004
Fax: +44 (0) 1905 794306

513 KVADRAT

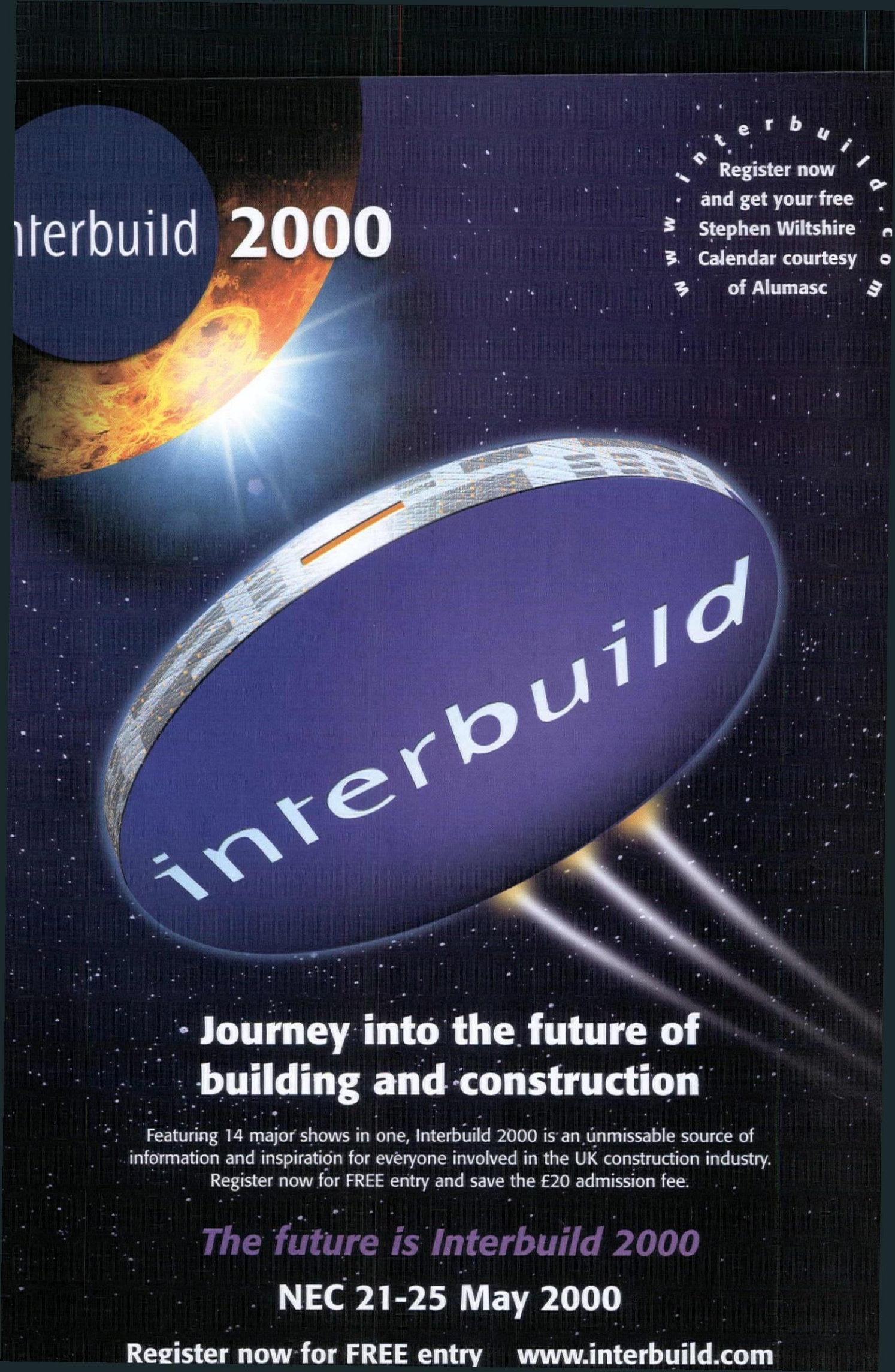
Furnishing fabrics, designed for texture, colour, and durability.
Tel: +45 89 53 18 66
Fax: +45 89 53 18 00

514 THE AMTICO COMPANY

TM85 Chameleon Treadplate flooring, with MP38 Meteor Silver Stripping.
Tel: +44 (0) 1203 861400
Fax: +44 (0) 1203 861552



514

The background of the poster is a dark, starry space. In the upper left, a large, glowing orange and yellow celestial body, resembling a planet or a large sun, is partially visible. A bright light source, possibly the sun, is positioned behind the planet, creating a lens flare effect. In the center, a large, dark blue, oval-shaped object, resembling a satellite or a space station, is tilted diagonally. The word "interbuild" is written in white, lowercase letters across the surface of this object. In the upper right corner, there is a circular logo with the word "interbuild" written around its perimeter. Below the logo, there is text about registering for a free calendar. At the bottom, there is more text about the event, including the dates and the website.

interbuild 2000

interbuild
Register now
and get your free
Stephen Wiltshire
Calendar courtesy
of Alumasc

interbuild

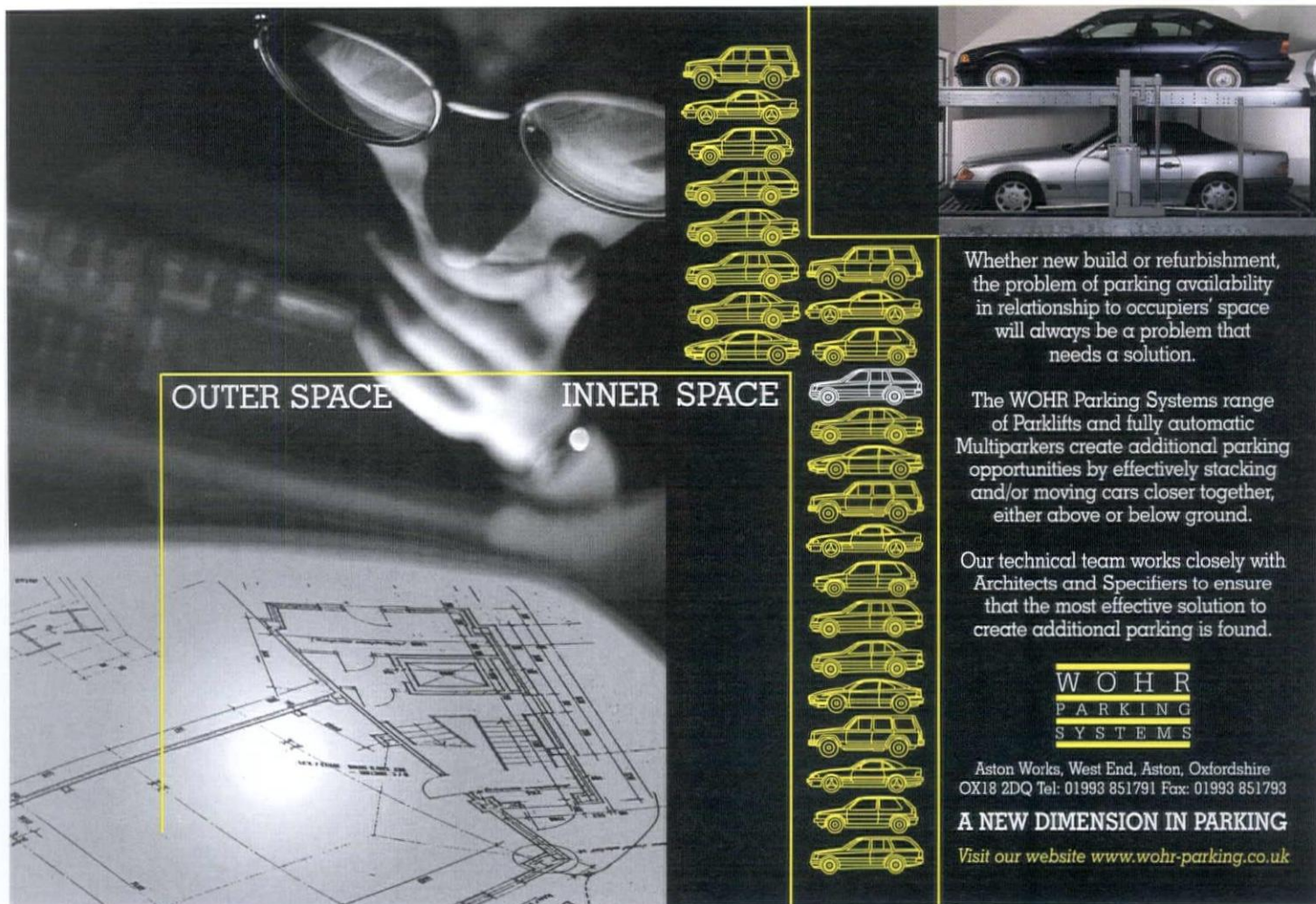
**Journey into the future of
building and construction**

Featuring 14 major shows in one, Interbuild 2000 is an unmissable source of information and inspiration for everyone involved in the UK construction industry. Register now for FREE entry and save the £20 admission fee.

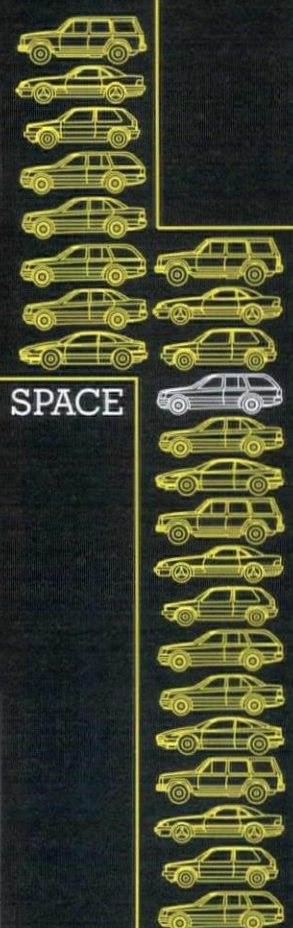
The future is Interbuild 2000

NEC 21-25 May 2000

Register now for FREE entry www.interbuild.com



OUTER SPACE INNER SPACE



Whether new build or refurbishment, the problem of parking availability in relationship to occupiers' space will always be a problem that needs a solution.

The WOHR Parking Systems range of Parklifts and fully automatic Multiparkers create additional parking opportunities by effectively stacking and/or moving cars closer together, either above or below ground.

Our technical team works closely with Architects and Specifiers to ensure that the most effective solution to create additional parking is found.

WOHR
PARKING
SYSTEMS

Aston Works, West End, Aston, Oxfordshire
OX18 2DQ Tel: 01993 851791 Fax: 01993 851793

A NEW DIMENSION IN PARKING

Visit our website www.wohr-parking.co.uk

For more details enter 22 on AR enquiry card

Architectural Handrail & Balustrade



d line™



icon

Special Commission: British Airways' corporate headquarters



Handrail Design

Handrail Design Limited

Sail & Colour Loft Historic Dockyard Chatham Kent ME4 4TE

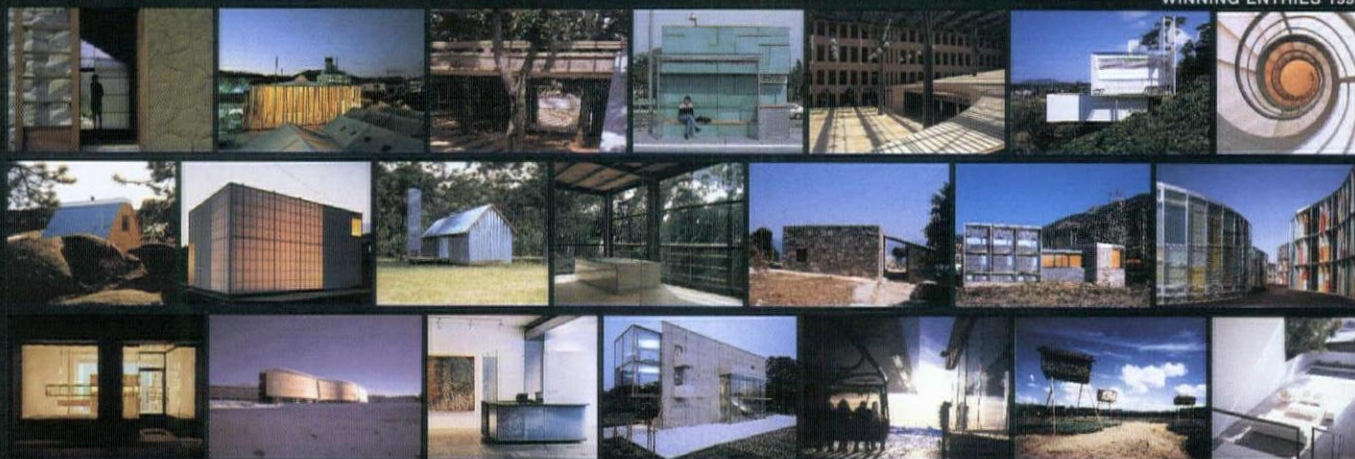
Tel: +44 (0)1634 817800 Fax: +44 (0)1634 817711

E-mail: info@handraildesign.co.uk

www.handraildesign.co.uk

For more details enter 24 on AR enquiry card

WINNING ENTRIES 1999



EMERGING ARCHITECTURE AWARD Inaugurated in 1999, the ar+d award was conceived by The Architectural Review and d line international, the distinguished Danish ironmongery firm. Intended to bring wider international recognition to a talented new generation of architects and designers under 45, it attracted entries from over 50 countries, representing every continent. Work submitted ranged from small domestic conversions to large public buildings, light fittings to landscapes.

ar+d 2000. There is a total prize fund of £10 000.

Winning entries will be published in a special issue of the AR and will be part of a travelling exhibition.

More details coming soon ...



ar+d
Emerging Architecture

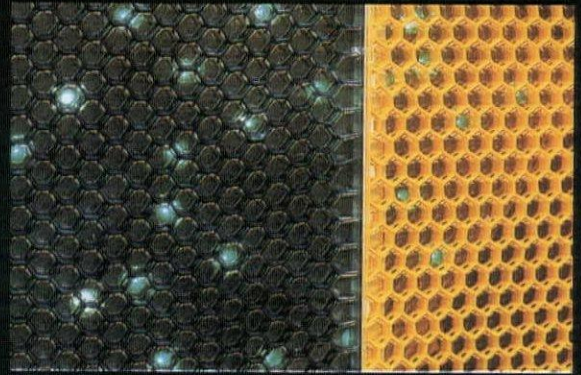
www.arplusd.com
email: info@arplusd.com



515



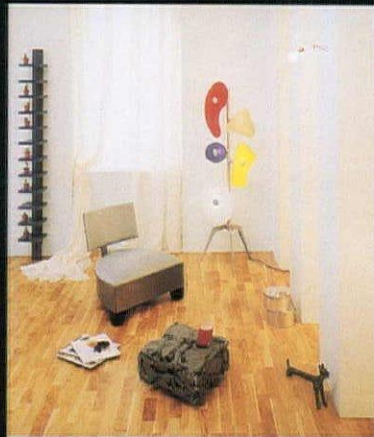
516



517



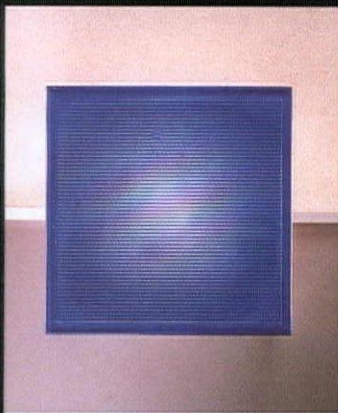
518



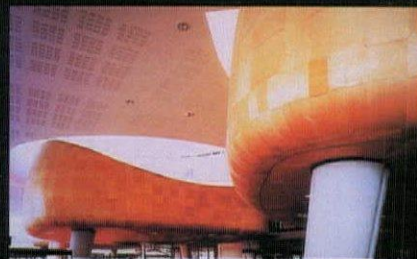
519



520



521



522



523



524

515 HAWA

HAWA-Junior GP: sliding door gear, part of a range for glass, metal or wooden panels.
Tel: +41 1 767 91 91
Fax: +41 1 767 91 78

516 STONE AGE

Petro Laro limestone flooring at a west London house designed by McLean Quinlan.
Tel: +44 (0)20 7385 7954
Fax: +44 (0)20 7385 7956

517 CELLBOND COMPOSITES

Lightweight and rigid structural sandwich panels for partitioning, screening or decorative use.
Tel: +44 (0)1480 444725
Fax: +44 (0)1480 432019

518 HÜPPE FORM UK

Variflex movable wall system, weathered sycamore veneer.
Tel: +44 (0)1293 616666
Fax: +44 (0)1293 617777

519 BOEN PARKETT

Rustic Oak: pre-finished hardwood flooring.
Tel: +47 38 06 66 00
Fax: +47 38 06 66 01

520 OPTIMA

Optima 97 Solid Drywall partitioning.
Tel: +44 (0)1628 535 420
Fax: +44 (0)1628 530 339

521 LA ROCHERE

Quadra Verra: one of 10 coloured glass blocks for interiors as well as exteriors.
Tel: +33 3 84 78 61 00
Fax: +33 3 84 92 42 10

522 BRITISH GYPSUM

Gyproc MF suspended ceiling grid supporting Gyptone acoustic ceiling boards, at the Peckham Library.
Tel: +44 (0)115 945 1000
Fax: +44 (0)115 945 1901

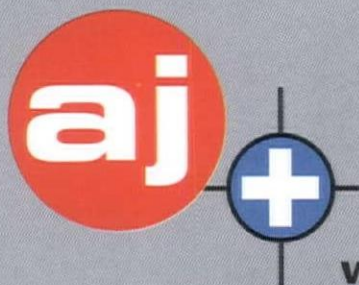
523 FELS UK

Fermacell fibre-reinforced gypsum board specified for dry-lining at London Business School.
Tel: +44 (0)121 321 1155
Fax: +44 (0)121 321 1018

524 L.M. SCOFIELD EUROPE

Overlay: architectural coloured flooring at the Harley-Davidson showroom in Glendale, California.
Tel: +44 (0)1226 732222
Fax: +44 (0)1226 733344

new from **aj**



www.ajplus.co.uk

Inspiration

online



Launch Partners

VW Commercial Vehicles · RMC · Shell
Aggregate Industries JCB · CITB
Schüco · Bentley · Eternit · Kvaerner
Integer · Laing · Pentax · Marshalls
Ove Arup · Alumasc · Autodesk · Redland
Causeway Technologies · Kingspan Group
Corus · Hepworths · IG Lintels
British Gypsum · Sinclair Foundry products
Ernst & Young · Primavera · Marley
BBA · Institution of Civil Engineers

CONSTRUCTION  PLUS
fast, focused....free

Not connected to the internet?

**Call 020 7505 6724
for your free internet
access pack**

UK Residents Only

The knowledge centre for architects

The '*Buildings Bank*' is just one of the free utilities on **AJ Plus**. It's an extensive collection of in-depth reports on buildings, packed with innovation and inspiration in design, which is growing by the day.

- Find inspiration from the detailed descriptions, images and drawings.
- Discover ideas applicable to your work with our focused search function.
- Keep up-to-date with 'Building Angles' - architects' views on buildings that inspire them.

With daily news, insight into new products and changes to standards, massive product and company directories, the latest IT developments, hundreds of jobs and an online bookshop, **AJ Plus** is the most comprehensive building information source around.

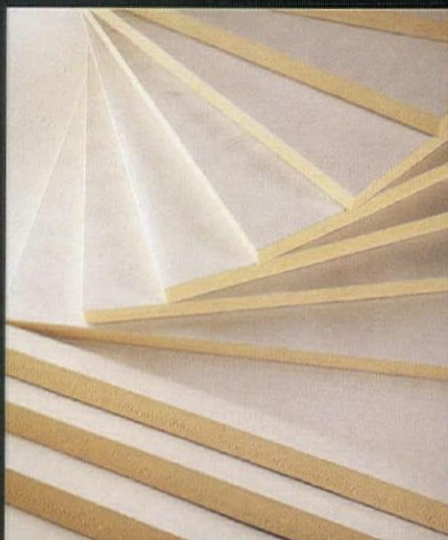
**Save time, Save effort,
Save money**

And it's free.

So go and see for yourself.

www.ajplus.co.uk

For more details enter 28 on AR enquiry card



525



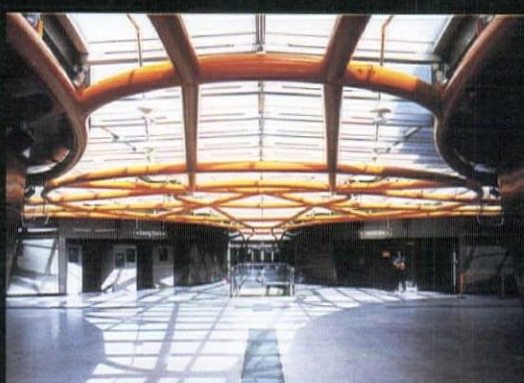
526



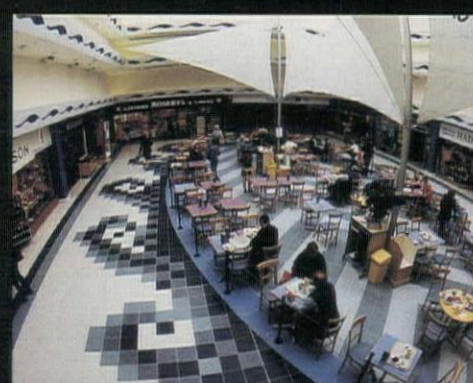
527



528



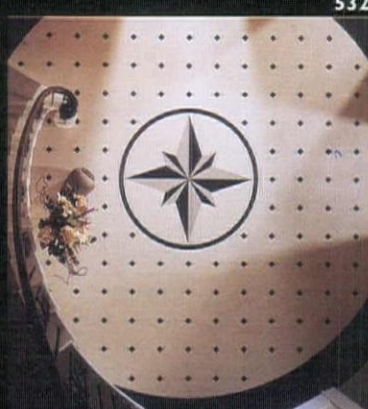
529



530



531



532



533

525 CELOTEX CORPORATION
Insulated wall and ceiling panels for commercial and industrial buildings.
Tel: +1 (813) 873 4498
Fax: +1 (813) 873 4103

526 FORBO-NAIRN
Millennium Colour range of Marmoleum flooring in the firm's boardroom in Kirkcaldy.
Tel: +44 (0)1592 643777
Fax: +44 (0)1592 643999

527 CAPAUL ARCHITECTURAL ACOUSTICS
Acoustic ceiling and wall panels in fibreglass, mineral fibre, gypsum and composite material.
Tel: +44 (0)920 893 8898
Fax: +44 (0)920 893 4805

528 USG UK
Celebration CTS metal ceiling tiles, specified for the Norton Health Care, London.
Tel: +44 (0)191 586 0097
Fax: +44 (0)191 586 1121

529 ALUMASC INTERIOR BUILDING PRODUCTS
Tate raised access floor system at the National Centre for Popular Music.
Tel: +44 (0)1952 580590
Fax: +44 (0)1952 587805

530 QUILIGOTTI TERRAZZO TILES
Blue and white terrazzo flooring laid, ground and polished on site in Fareham.
Tel: +44 (0)161 794 8513
Fax: +44 (0)161 727 1173

531 ARMSTRONG DLW
Marmorette and Colorette linoleum flooring at Leeds General Infirmary.
Tel: +44 (0)1235 444 014
Fax: +44 (0)1235 816 555

532 MARLEY FLOORS
Premier Collection of stone vinyl tiles.
Tel: +44 (0)1622 854000
Fax: +44 (0)1622 854268

533 KNAUF
Knauf plasters, plasterboards and ceiling systems at the Celtic Manor Resort, Newport, South Wales.
Tel: +44 (0)1795 424499
Fax: +44 (0)1795 428651

A PRODUCT OF CRISIS

ARCHITECTURE AND MODERNITY

By Hilde Heynen. London: The MIT Press.
1999. £24.95

This is something of an oddity – a selection of approachable essays on familiar aspects of twentieth-century modernism, flavoured with an idiosyncratic collection of broadly late-Marxist commentaries about the social and political failure of architecture.

Heynen presents her subjects more or less chronologically: Giedion, Loos, Benjamin, Adorno, Tafuri, Libeskind. Her writing is efficient and there are few surprises; the piece on Loos seems to owe much to Beatriz Columina; her observations on Libeskind are derived from the more lucid of the latter's own explanations. It is in the more esoteric parts of the book that Heynen reveals her own outlook – a bleak view of modern architecture consistently failing to influence a repressive society. She looks first at the Frankfurt Siedlungen of the 1920s: she implies they failed because they could not alone effect social change, even if they did in fact provide pockets of resistance against Nazism. Later comes Constant's New Babylon: Heynen likes his shapeless sprawling, his trying hopelessly to define an undefinable. She is sympathetic to Tafuri's view of history as a 'project of crisis'; her Walter Benjamin is the protagonist of destruction, and not the Benjamin who wrote of society having left 'one

portion of human heritage' at the pawnbroker's for a hundredth of its true value. Adorno's critique of art is applied to architecture: functionalist modernism has neutered itself and cannot be a critique of society. It is unfortunate that the climax of all this is an inadequate summary of something by Koolhaas: Heynen has an ability to transfer ideas about art in general to buildings that is wasted here.

It's a readable and useful book. It's also part of the fashionable world picture which entirely excludes English nineteenth-century thought beyond a dutiful passing reference to 'Morris and Ruskin': that's bizarre in a book about art as a mirror (however distorted or distorting) of society, or as a glass house. Heidegger inevitably crops up, but Heynen is refreshingly dismissive. Quite right, too: this is a book about Jewish thinkers, Jewish thought, Jewish tragedy, uprootedness, destruction. And so it is about the central themes of the last century.

TIMOTHY BRITAIN-CATLIN

RESUSCITAS

A GREEN VITRUVIUS: principles and practice of sustainable architectural design

By ACE (Brussels), ERG (Dublin), SAFA (Helsinki) & SOFTECH (Turin). London: James and James. 1999. £25

Utilitas, firmitas, venustas – et restituitas. Sustainability comes of age, and can be properly installed on the throne of the 2000-year old triad we know so well. This guide is aimed at the experienced general practitioner who is aware of environmental sustainability but has not yet acquired an expertise in the field. Its five sections tackle: approaching the client and agreeing a green brief, the issues which need to be considered, the strategies to be adopted, the building elements to be juggled with, and finally a short description of ways that sustainable building can be evaluated. A pan-European production, it is clearly written and attractively illustrated, and appears to be bang up-to-date (even with costs in Euros).

One of the problems which faces the interested GP is the attitude of clients. It is fine where an environmentally aware client seeks out an environmentally competent architect. What is not so easy is for general practitioners to persuade 'non-green' clients to embark on an approach which is new to them (both maybe), which may be experimental and can cost more. This book is good because it addresses this very problem, and devotes an entire section to the early briefing stage with the client. It doesn't matter that a later chapter on building elements is rather skimpy because most of the information is available elsewhere

in references listed in a full bibliography.

This publication has much to recommend it, and is one of a number of good books on sustainable architecture produced by the science publishers James & James. ADAM VOELCKER

TAMED BUT RESPECTED

THE WORLD OF ANDRÉ LE NÔTRE

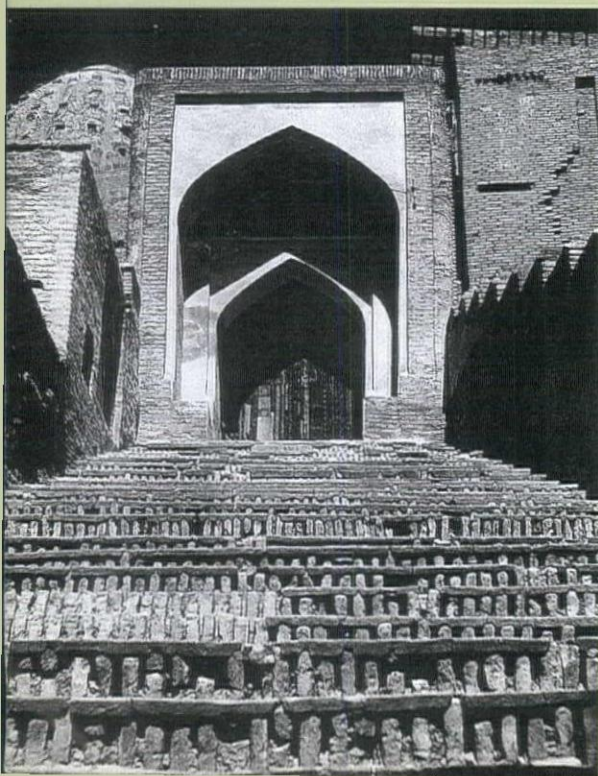
By Thierry Mariage. Philadelphia: University of Pennsylvania Press. 1998. \$35 (£20)

When first published in 1990 as a slim, unassuming paperback in Mardaga's 'Architecture + Recherches' series, *L'Univers de Le Nôtre: Les Origines de l'Aménagement du Territoire* amounted to a manifesto from the then 40 year-old Architecte des Bâtiments de France in post at Versailles. Working from his own documentary research, Mariage reassessed Le Nôtre's life and work in the context of his time (1613-1700) and upturned a number of commonly-held assumptions in the process, notably by showing the development of formal landscaping in seventeenth-century France to be a by-product of the planning and management policies applied to land, forests and infrastructures (hence the original subtitle). Nor was the book confined to history for, true to his training, Mariage's aim was to show the relevance of his findings to the present and future. His conclusions come over loud and clear in this American edition:

'The great lesson of seventeenth-century landscapists, and hence of Le Nôtre, is that we need to relearn how to take advantage of the surroundings while realizing they cannot be frozen in time. The picturesque trees – lopsided, fallen, covered in mistletoe and ground ivy – that have been the marvel of generations from Jean-Jacques Rousseau to the Romantics to the ecologists are nothing but an image of obsolescence that some would like to preserve at all costs. The protection of sites involves their management first and foremost; landscape makes sense only when considered in terms of movement, the renewal of societies, agrarian forms and the ways we occupy the land. Traditional pictorial conceptions and vegetal conservatism present no long-term solutions. A tamed nature, but one whose fundamental laws are respected, is more attractive and profitable in every respect than the Amazonian nostalgias haunting our culture. The Classical heritage does not reside in grand simplifying schemas; rather, it should guide us in a method of management based on a subtle and coherent analysis'.

Sadly, the niceties of Mariage's historical analysis are harder to follow in laborious American translation, as are quotations from archival sources, among them a rare surviving description of the Trianon written by Le Nôtre. Not even this key text is given in the original French

Entrance to Shah-i-Zinda city of the dead, Samarkand in *Islamic Art and Architecture* by Robert Hillenbrand, Thames & Hudson, 1999, £8.95. Useful introduction to the interrelated arts, but it covers West and Central Asia only and leaves out Africa, South and East Asia.



(why no appendix for the purpose?) and, though a glossary has been added, it is not very helpful, e.g. 'Orangerie: An enclosed building space used for the conservation of plants that cannot survive the winter outside. Alternatively, a garden adjoining such a building, allowing for the exposure of oranges to sunlight'. Or, in a word, an orangery. CHARLOTTE ELLIS

MEDIEVAL PORTRAITS

ARCHITECTURE IN BRITAIN AND IRELAND 600-1500

By Lucy Archer with photographs by Edwin Smith. London: The Harvill Press. 1999. Hb £35, pb £25

This beautiful thoughtful book is the personal product of a collaborative empathy between Lucy Archer, daughter of sensitive architect, Raymond Erith, on whom she published an outstanding monograph in 1985, and the late Edwin Smith, a most subtle and distinguished architectural photographer. Smith's widow, Olive Cook, contributes a valuable Foreword explaining his near religious dedication to a task which he saw as 'worshipping with the eye' and 'offering the praise of my humble craft'.

The 352 black and white photographs were mostly taken with a half-plate bellows camera made by Thornton Pickard in 1904, requiring a tripod, black cloth, and exposures as long as 15 minutes. Taken in the '50s and '60s when there were fewer cars and tourists than now, and no motorways, they speak of the deep silence then still widespread in the countryside, and are informed by an understanding of ancient crafts and local materials.

Though relying exclusively on existing lighting conditions, Smith was master of light, gravitating to those building parts where the light source lay diagonally in front of him and not behind. A startling image shows Salisbury nave at high level from behind a glossy black Purbeck marble column and capital which dominate the foreground. Published as first of three volumes, it has a text by Lucy Archer including accounts of the structure of English social and religious life in the Middle Ages, a 128pp gazetteer with maps, an illustrated glossary and a bibliography. DAVID WATKIN

TRANSPARENT POTENTIAL

GLASS CONSTRUCTION MANUAL

By Christian Schittich, Gerald Staib, Dieter Balkow, Matthias Schuler, Werner Sobek. Basle: Birkhäuser. 1999. sFr168

To those for whom a manual is a book kept in the glove compartment of their car, this book will deliver a welcome surprise: its title belies

its content. The current world of glass technology and applications is reviewed in over three hundred pages of exceptionally well presented technical information, all in the style of its originators, the German magazine *Detail*. About two thirds of the book comprises a well balanced discussion of the history of glass in architecture, materials science, design data, and construction details. The remaining pages set out 34 examples of buildings using glass in an exemplary fashion. These are all extremely well illustrated, with excellent constructional drawings, and a good balance between small and large projects, and varying applications.

The technical sections promise well, and much of the content gives good advice. The section on details is particularly good, with sound if unadventurous examples. Having said this, parts do not stand up to close scrutiny, reading more like well written text book material than professional guidance. A section on glass stair treads which gives no real idea of how these should be designed, disappoints an architect who wants to know how to go about it; here and elsewhere there are more statements about what problems need solving than solutions. As might be expected in a manual relating to current practice, future technologies are very thinly covered. Aerogel technology, for example, is covered briefly and inaccurately, and what is now called chromogenics (which is probably the most important technology for the future) is not referred to at all.

However, for what it sets out to do, the book does it well, and is a welcome addition to the expanding bibliography in the subject.

MICHAEL WIGGINTON

BLENDING ARCHITECTURE

FOLDS, BODIES & BLOBS

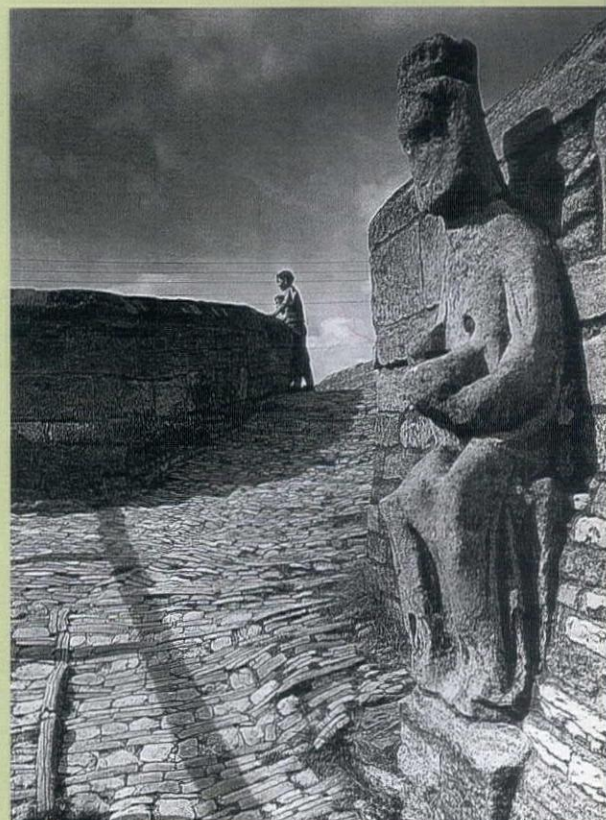
By Greg Lynn. Brussels: La Lettre Volée. 1998. BF850. In English

ANIMATE FORM

By Greg Lynn. New York: Princeton Architectural Press. 1999. £28

In US academia today, Greg Lynn is some kind of post-Deconstructionist *Wunderkind*. Media-savvy and verbally dextrous, Lynn (35) is leading the way towards understanding the architectural possibilities of the now ubiquitous computer. Here two separate publications neatly package his work to date: *Folds, Bodies & Blobs* collects a dozen or so essays from 1992 to 1996 whereas *Animate Form* contains a new introductory essay, eight competition or installation designs, and a nifty CD-ROM.

The book from Brussels, coinciding with a Lynn installation there in 1998, is extremely useful to establish the cultural milieu in which



Light, mood and texture in Edwin Smith's wonderful photograph from *Architecture in Britain and Ireland* (see review left). This is the fourteenth-century Triangular Bridge at Crowland, Leicestershire with Christ figure taken from gable of Crowland Abbey.

its author operates. Originally published in such journals as *Any* (New York) and *Arch+* (Berlin), Lynn's writing persuasively argues for a 'generative theory of complex variation', a blended architecture unlike the 'violent formal conflicts' of the 1980s. Inflicting digs at Rowe and Gwathmey, 'A Physique Out of Proportion', Lynn repeatedly quotes (via Derrida) Husserl's 'an exact yet rigorous' prescription for complex geometries.

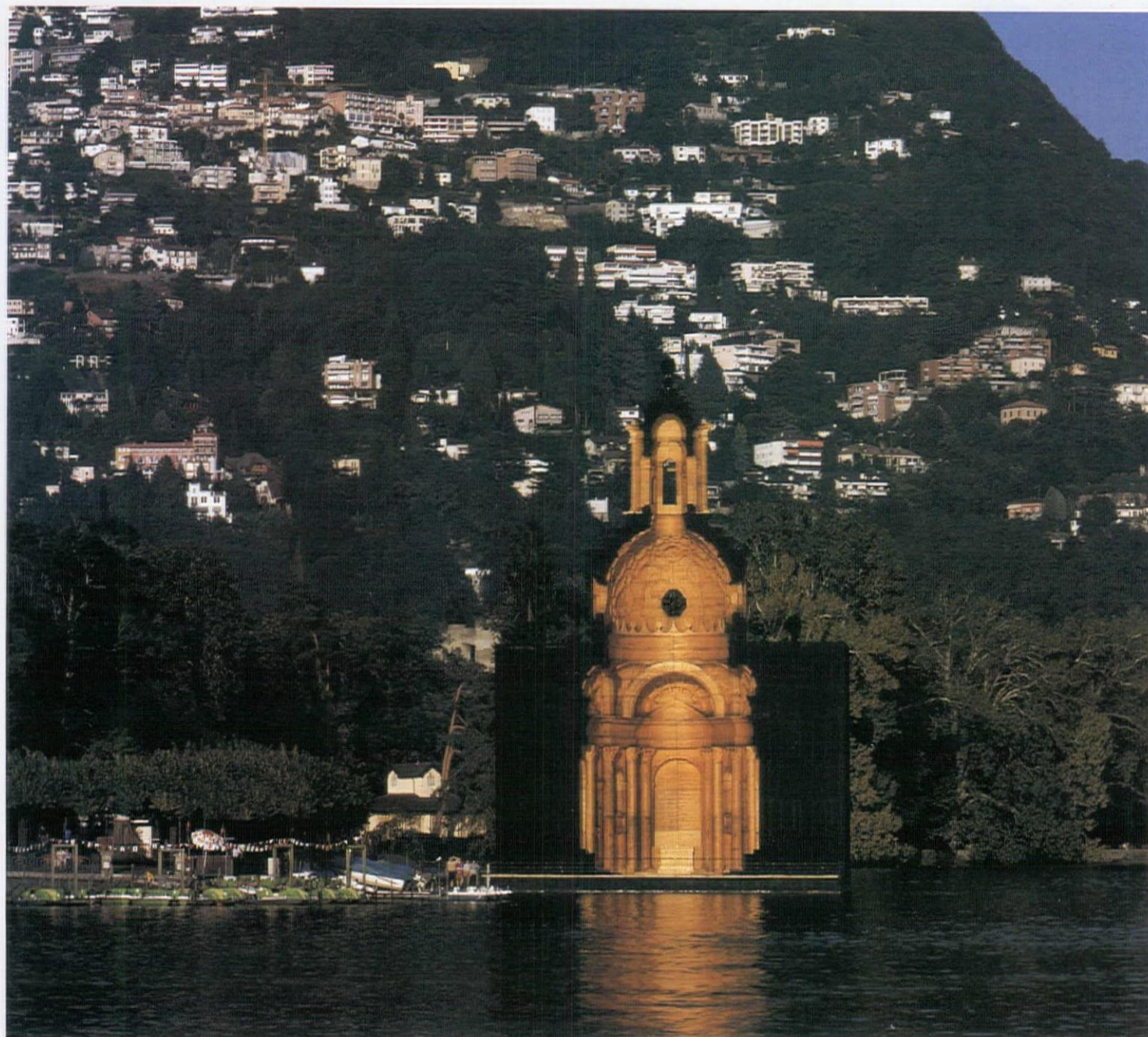
Lynn's greatest hero is biologist D'Arcy Thompson who tracked graphically the morphological nuances of mutant organisms. In the largely visual Princeton publication, one sees series of viscous forms undergoing additions, multiplications (Lynn loves the 'pli' or fold in the belly of that word) and, in particular, mutations as the architect arrives at actual intentions for Yokohama and Cardiff and galleries in Manhattan and Oslo. But not, unfortunately, the New York church recently realized with Garofalo and McInturf.

Whether repetition and change is boring or exhilarating is not completely clear. As Lynn distrusts the Manichaean, perhaps both.

RAYMUND RYAN

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

delight



Photograph: Enrico Cano

BORROMINI'S BAROQUE CHURCH OF SAN CARLO ALLE QUATTRO FONTANE IN ROME HAS BEEN METICULOUSLY AND DRAMATICALLY RECREATED BY MARIO BOTTA IN A FULL-SCALE TIMBER MODEL FLOATING ON LAKE LUGANO.

Floating serenely on the shimmering surface of Lake Lugano, this extraordinary cutaway interior model reconstructs Borromini's Baroque Roman masterpiece San Carlo alle Quattro Fontane. Designed by Mario Botta and painstakingly constructed by almost one hundred architects, draughtsmen, carpenters and craftsmen, the full-scale model acted as a centrepiece for an exhibition held last year at Lugano's Cantonal Art Museum to commemorate the 400th anniversary of Borromini's birth. A native of Bissone near Lugano, now part of Italian-speaking Switzerland, Borromini spent his apprentice years in Milan before moving to Rome and establishing his workshop. Built between 1634 and 1641 for an austere sect of Spanish monks, the compact church of San Carlo displays a novelty and intricacy that prefigured the development of the Baroque in Europe.

Mario Botta's remarkable reconstruction uses contemporary computer and construction technologies to render the Roman church's spectacular interior as a form of wood-built architecture.

The dissected structure has a tectonic (and curiously sensuous) complexity that recalls elaborate matchstick models: 35 000 planks each 450mm thick are trussed together with steel wire in modular sections and mounted on a steel frame. Like Aldo Rossi's earlier floating Teatro del Mondo, which created an equally surreal spectacle around the Venetian lagoon, the frame sits on a buoyant platform moored on the shore of Lake Lugano.

Set against the lazy tourist ambience of boats, parks and promenade buildings, the model exhibits a heroic, monumental quality. 'The disconcerting cutaway of San Carlino standing out on the lake is intended as a challenge to our ways of using urban space', says Botta. 'It suggests a make-believe world of buildings that are real enough in their physical orders and structures, yet abstract and imaginary in their implications. Past centuries are evoked using languages and techniques that are recognizably of our own age, inviting onlookers to imagine – and experience – a world in which there is no distinction between history and reality.' C. S.