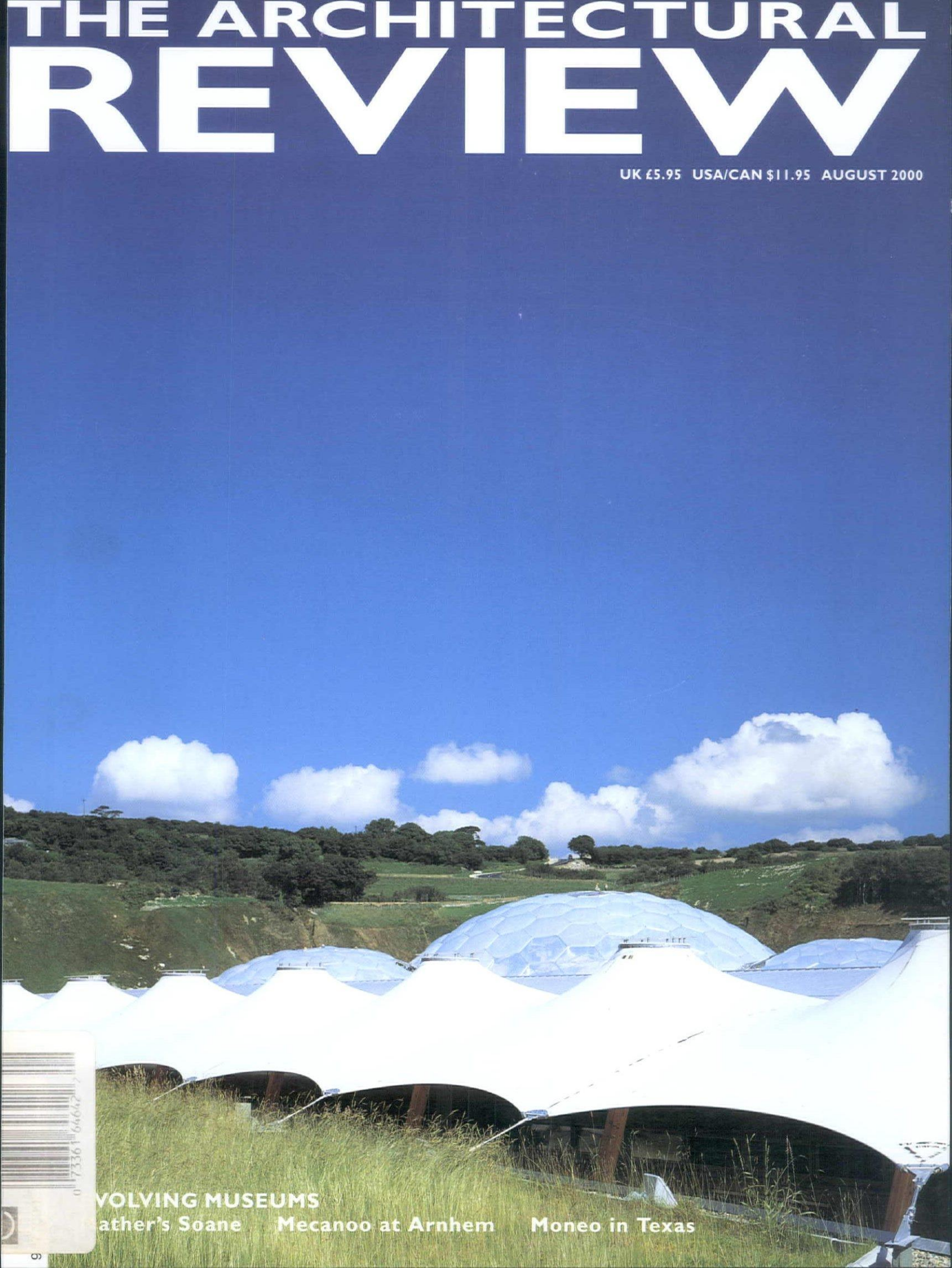
THE ARCHITECTURAL REVIEW

UK £5.95 USA/CAN $11.95 AUGUST 2000



VOLVING MUSEUMS

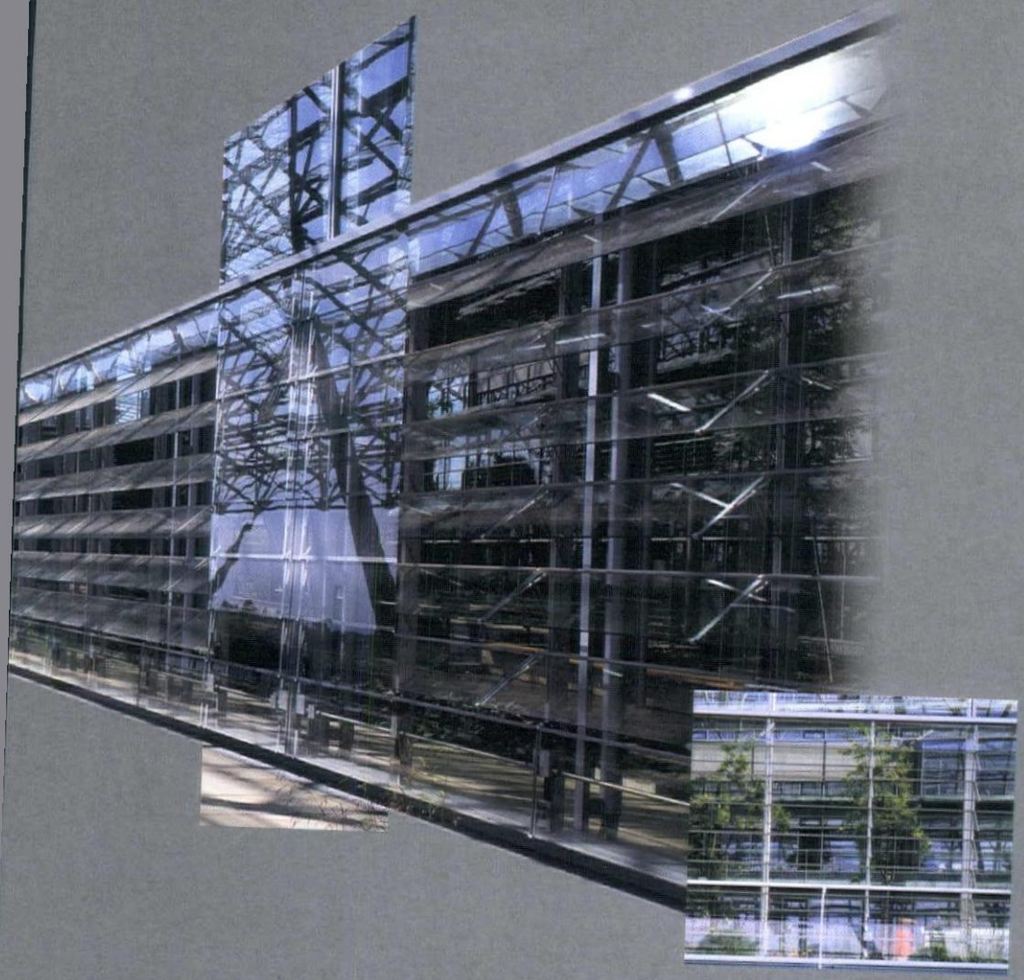
ather's Soane Mecanoo at Arnhem Moneo in Texas



Houses are like people. The most vital part is the skin.







php glastec Systeme GmbH
Hinterer Anger 300
D-86899 Landsberg am Lech

Tel. +49-8191-9198-0
Fax +49-8191-9198-20
Mail php.glastec@t-online.de

glastec

For more details enter 19 on AR enquiry card



Functional Beauty: The Arts and Crafts Museum, Hamburg

CREA
WE
GK
TECHN

Like a fine silver curtain stainless steel wire mesh covers the façade of the Hamburg-based Arts and Crafts Museum. The transparency of the filigree cladding terminates the gravity of the building, and as a light filter it protects the exhibits in the interior from intensive sunlight.

GKD Metallic fabrics

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 8 on AR enquiry card

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, RMI, c/o Mercury Airfreight International, 365 Blair Road, Avenel, NJ 07001.
Periodicals Postage Paid at Rahway, NJ

THE ARCHITECTURAL REVIEW
www.arplus.com

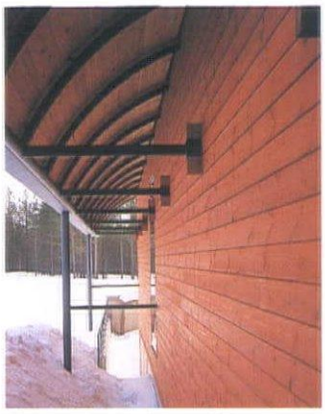
FOUNDED 1896
Published monthly
Emap Construct, 151 Rosebery Avenue, London, EC1R 4GB, England.
E-mail: lynnej@construct.emap.co.uk
Fax: 020 7505 6701

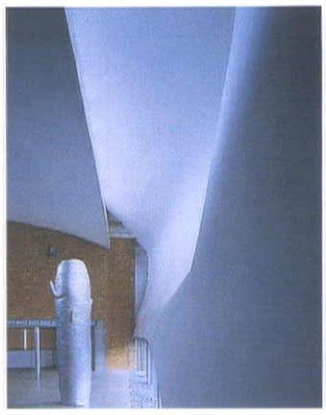
EDITORIAL
Editorial Director and Editor
PETER DAVEY 020 7505 6725
Managing Editor
CATHERINE SLESSOR 020 7505 6726
Art Editor
MICHAEL HARDAKER 020 7505 6727
Senior Editor
PENNY MCGUIRE 020 7505 6728
Production Editor
JULIA DAWSON 020 7505 6729
Editorial Co-ordinator
LYNNE JACKSON 020 7505 6725

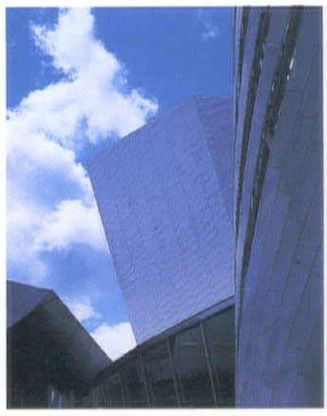
ADVERTISING
Architecture Sales 020 7505 6740
Malcolm Perryman; Midge Myatt; Ayman Razek; David Murrells; Simon Taylor; Clare Brewster; Russell Clarke
International Account Manager
Stephanie Rauscher 020 7505 6859
Business Development Director
Russell Brooks 020 7505 6844
Italian Advertising Sales, Milan
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
Andrew Roberts 020 7505 6762
Marketing Manager
Mike Aplin 020 7505 6615
Marketing Executive
Joanne Head 020 7505 6745
Publisher
Neil Williams
Publishing Director
Paul Finch

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

emap CONSTRUCT


Pallasmaa for the Laps (p50)


Van Egeraat in Cork (p70)


Wilford in Salford (p56)

EVOLVING MUSEUMS

VIEW
22 Berlin *City of Architecture* exhibition; Jerusalem seminar; Enric Miralles obituary

VIEW FROM PARIS
30 By CHARLOTTE ELLIS

DESIGN REVIEW
32 Eden Project visitors' centre, Cornwall NICHOLAS GRIMSHAW & PARTNERS

COMMENT
36 Museums in an n-dimensional world

THEME
38 Museum of Fine Arts, Houston, USA RAFAEL MONEO
44 Tate Modern, Bankside, London HERZOG & DE MEURON
50 Visitor centre, Inari, Lapland JUHANI PALLASMAA
56 Lowry Centre, Salford, England MICHAEL WILFORD & PARTNERS
61 Museum, Arnhem, The Netherlands MECANOO ARCHITECTS
66 Art museum, Appenzell, Switzerland GIGON & GUYER
70 Art gallery, Cork, Ireland ERICK VAN EGERAAT
72 Dulwich Gallery renovation and extension, Dulwich, England RICK MATHER ARCHITECTS

PLACE
77 The ruins of St Simeon, Syria

INTERIOR DESIGN
80 National Portrait Gallery, London JEREMY DIXON.EDWARD JONES
84 Museum pavilion, Paris, France JEAN-MICHEL WILMOTTE

HOUSE
87 House, Montecito, California, USA BARTON MYERS

PRODUCT REVIEW
91 Exterior envelope

BOOKS
96 Housing and urbanization; non-planning; arcades; the urban condition; the socius of architecture

DELIGHT
98 Chinese miners' settlement, Queenstown, New Zealand

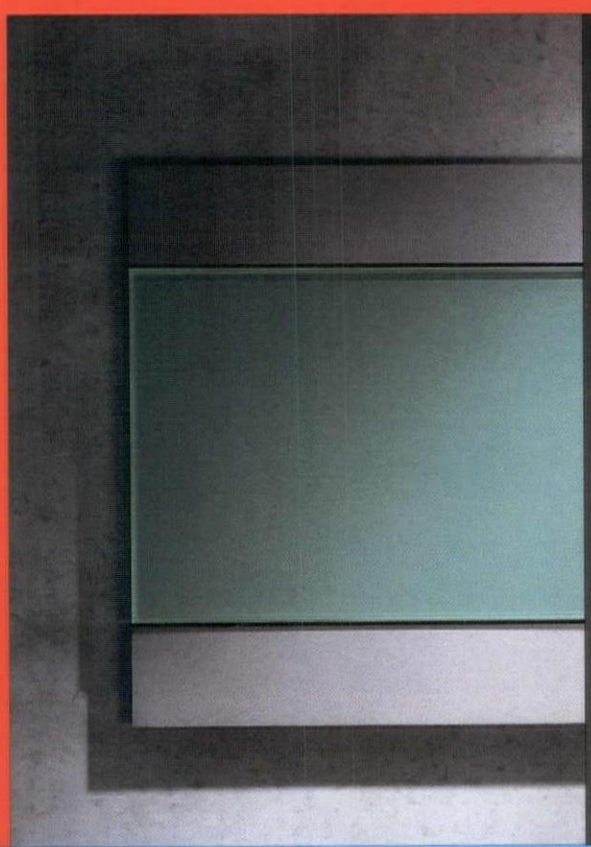
COVER
32 NICHOLAS GRIMSHAW & PARTNERS Visitors' centre, Cornwall Photograph by Peter Cook/VIEW

d line

Knud Holscher Industriel Design



Handrail



Signs



Wardrobe

Handrail Design

d line™ *systems*

Handrail Design Ltd.
Tel: 01634 817 800
Fax: 01634 817 711
E-mail: info@handraildesign.co.uk
Internet: www.handraildesign.co.uk

d line™ *uk ltd*
Tel: 01844 299 305
Fax: 01844 299 310
E-mail: uk@dline.com

TRØKKING GOOD PRODUCTS



ardware



Bathroom



Washroom

allgood

good plc
020 7387 9951
020 7380 1232
ail: dline@allgood.co.uk
rnet: www.allgood.co.uk

Worldwide
d line™ *international as*
E-mail: dline@dline.com
Internet: www.dline.com

For more details enter 9 on AR enquiry card

pininfarina



Pininfarina exterior–sumptuous leather interior. Propelled by a 3.0 V6 210 bhp engine–stopped by a Brembo 4-piston braking s
Enter the Peugeot 406 Coupé by an electric window lift frameless door. Leave an indelible impression.

PEUGEOT 406 COUPE

FROM £20,900. (2 LITRE). MODEL SHOWN 3.0 V6 FROM £26,020.BREMBO BRAKES AVAILABLE ON 3.0 V6

For more details enter 2 on AR enquiry card

CONTAINS STRONG
BODY LANGUAGE.



PEUGEOT

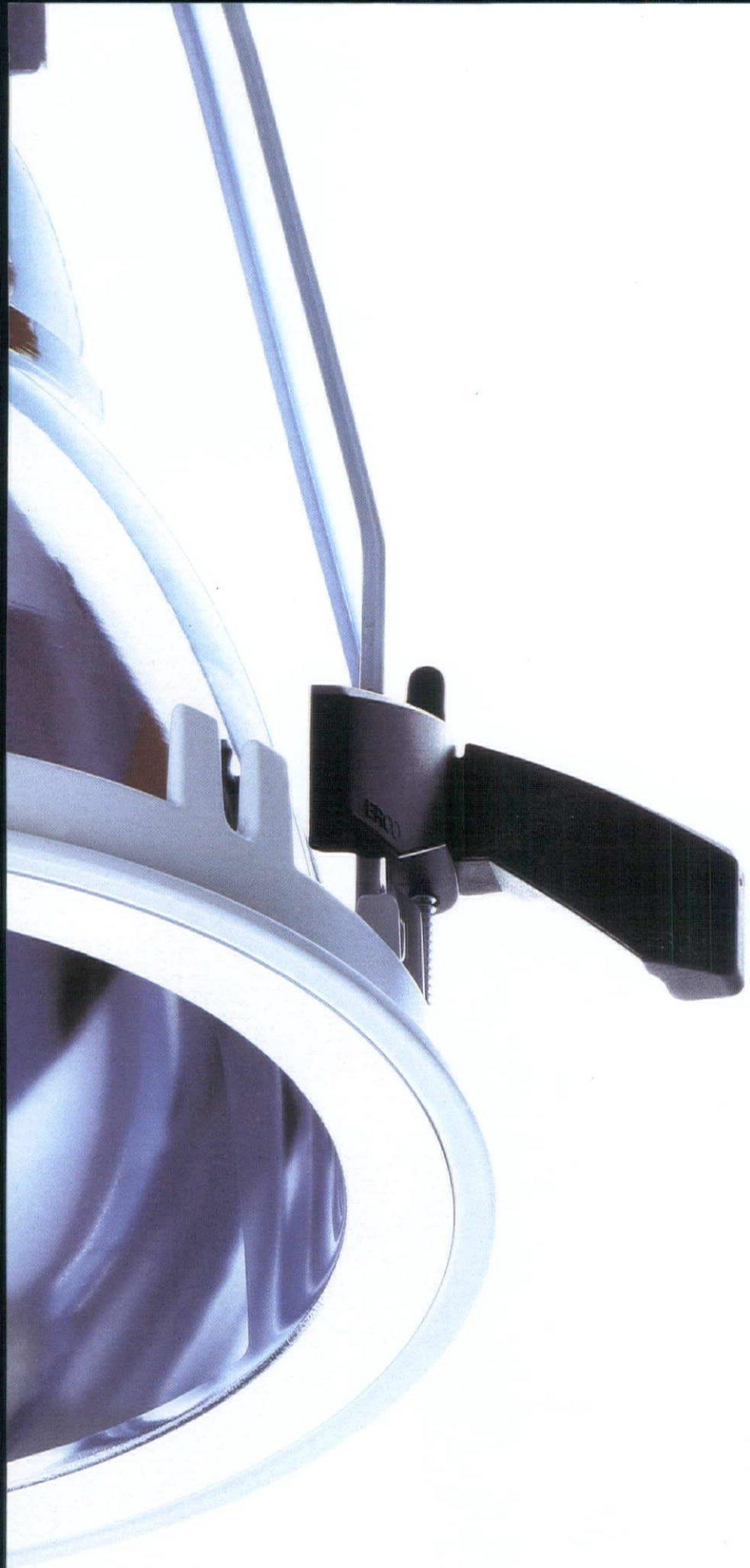
LEATHER INTERIOR NOT AVAILABLE ON 2.0 MODELS. FOR MORE INFO CALL 0345 56 55 56. WWW.PEUGEOT.CO.UK

For more details enter 99 on AR enquiry card. Design: Franco Clivio



Architectural Light & Magic:
Lightcast by Erco.

For more details enter 99 on AR enquiry card

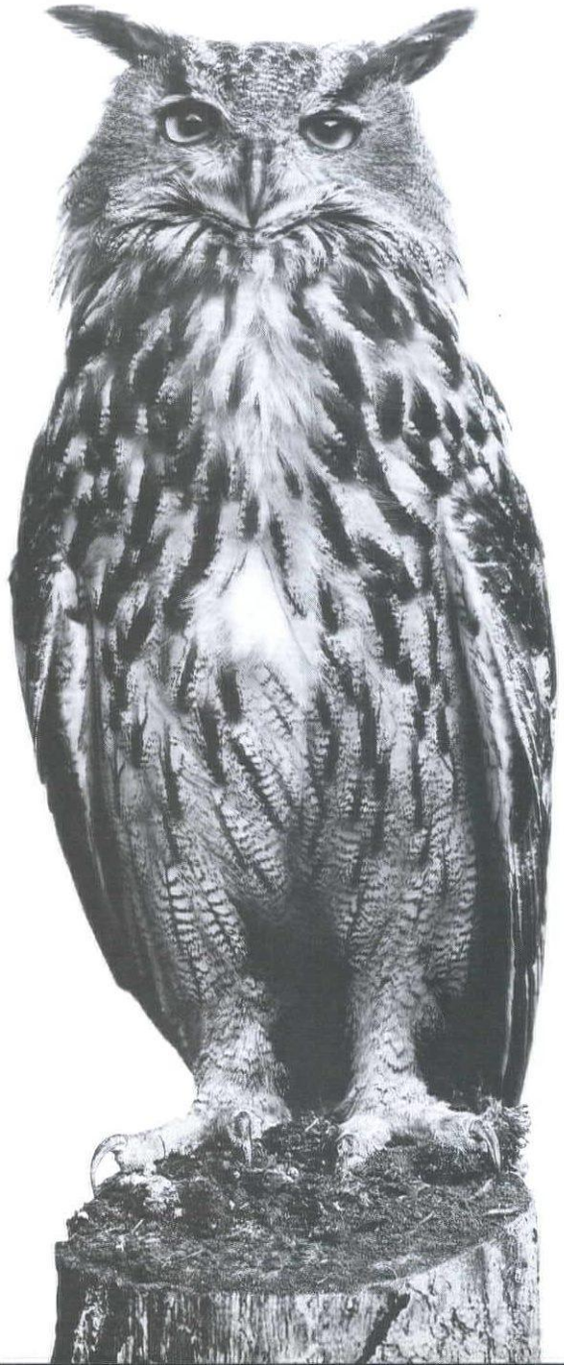


ERCO

The fourth dimension
of architecture.

www.erco.com

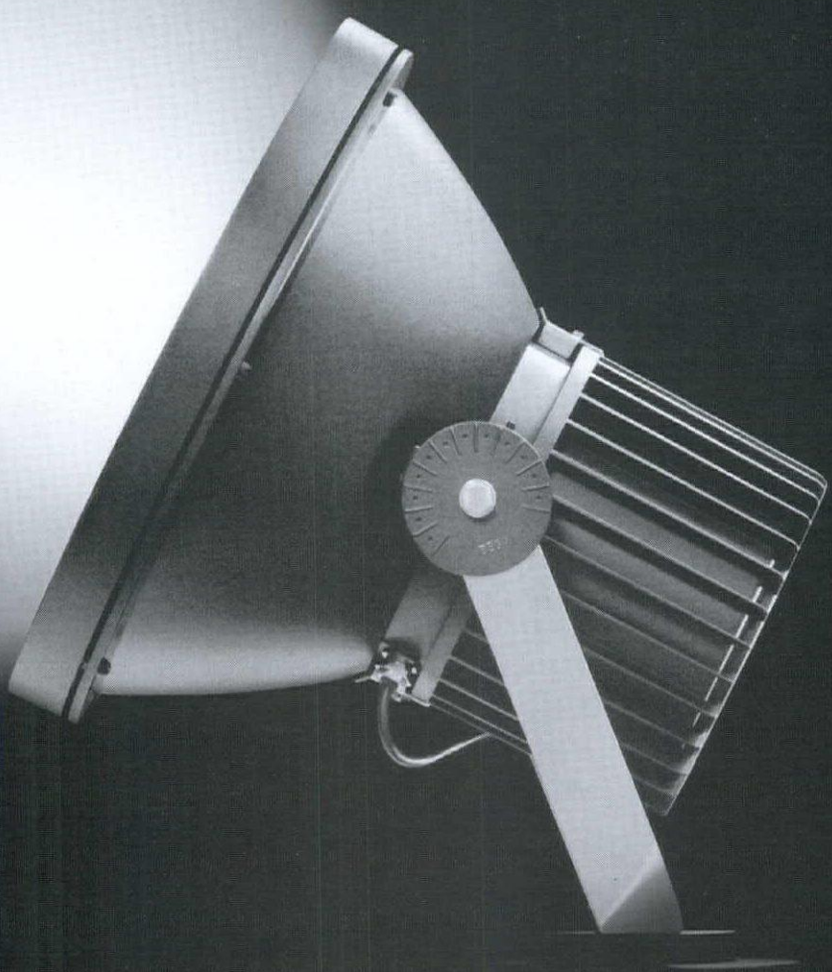
EUROPE HAS 4,380 HOURS OF
NIGHT EVERY YEAR.



BEGA · POSTFACH 3160 · D-58689 MENDEN · WWW.BEGA.DE · DISTRIBUTION IN THE U.K.: CONCORD TEL. 01273 515 811 · FAX 01273 512 688

Leonhardt & Kern

LET'S LIGHT THEM UP.



BEGA is a specialist for luminaires used in and on buildings, in gardens and streets.
A partner for all lighting planners and designers who create architecture with light.

BEGA

THE PEOPLE



SILLE LARSEN
DESIGNER
COPENHAGEN
FINDS INSPIRATION IN THE EGG



VIJAY SINGH
DOCTOR
LONDON
FEELS FINE IN ENSEMBLE



YUKIKO KAYANO
RESTAURANT OWNER
TOKYO
HAS A TASTE FOR SERIES SEVEN

REPUBLIC OF **Fritz Hansen**®

The Republic of Fritz Hansen transcends all boundaries, nationalities, religions and professions. The Republic is an abstraction which is delineated by a common attitude towards quality and furniture design.

If you have a sense of the refined, an unfailing sense of style, and are attracted to the cool intelligence, simplicity and lightness at the core of our design philosophy – then you are a part of The Republic of Fritz Hansen.

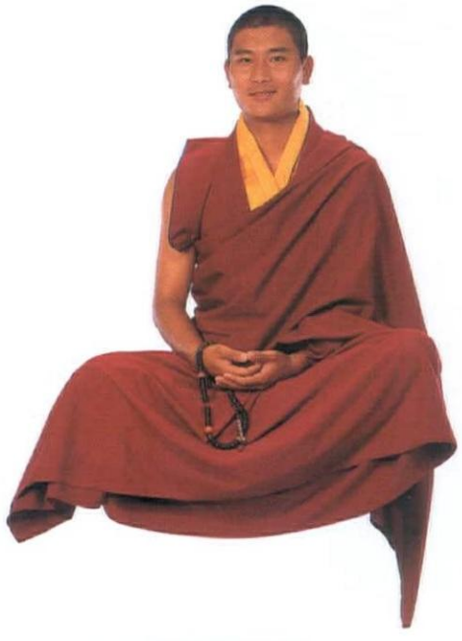
Join us at **www.fritzhansen.com** or call us on **20 7 837 2030**



JAMES SMITH
INVESTMENT ADVISER
NEW YORK
HAS INVESTED IN VICO



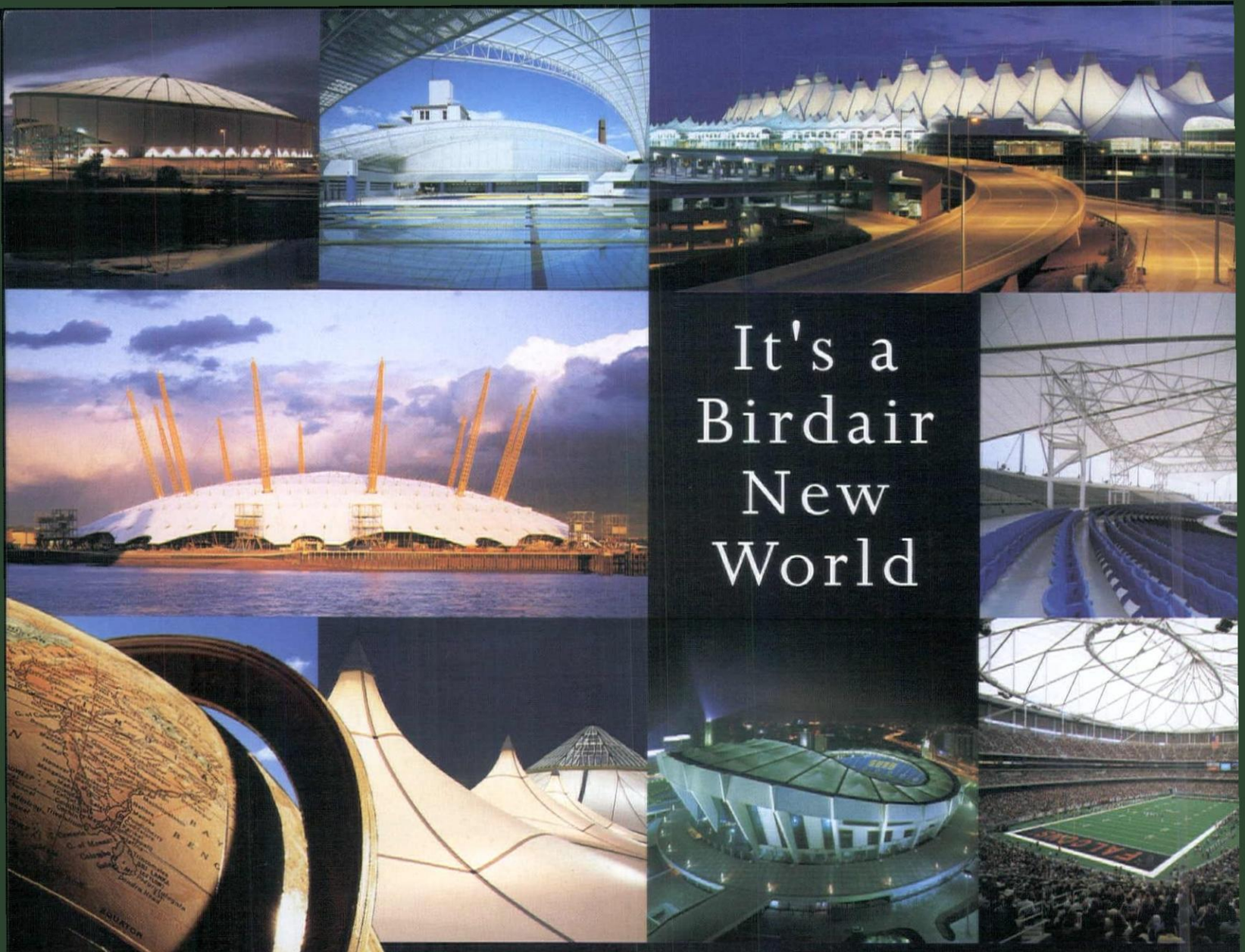
FRANK BECKMANN
C.E.O.
FRANKFURT
LOOKS TO THE FUTURE ON THE SPIN



DONSANG
LAMA
TIBET
IS ALWAYS WELCOME IN THE REPUBLIC

For more details enter 16 on AR enquiry card

www.kunde.dk



It's a Birdair New World

Bright, Beautiful and Completely Practical. Explore It

Tensioned membrane is an architectural reality, a refreshing global solution for enclosing spaces both public and private. It's a new world of building design, and in it Birdair structures form dramatic sports venues and transportation facilities, stunning convention centers and malls, hotels and recreation sites. Birdair technology was meant for the next millennium because it offers every architect extraordinary possibilities -- the chance to create in new shapes and inventive configurations. Provide natural daylight and project an exciting aesthetic signature on the evening horizon.

Birdair structures are changing the way we participate in architecture. Virtually maintenance free, long lasting, resistant to wind, snow loads and temperature extremes, they are worldly practical, bright and beautiful.

Birdair Tensioned Membrane.
A technological vision that works.

CONTINUING EDUCATION AIA

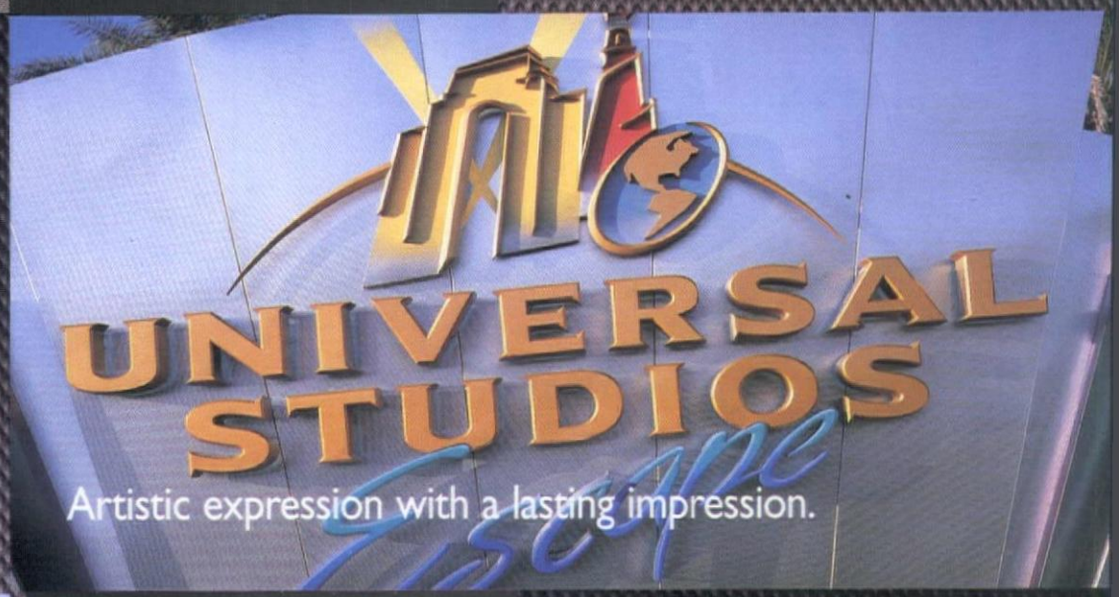
BIRDAIR

65 Lawrence Bell Drive
Amherst, New York 14221 USA
716.633.9500 / 800.622.2246
www.birdair.com

For more details enter 23 on AR enquiry card

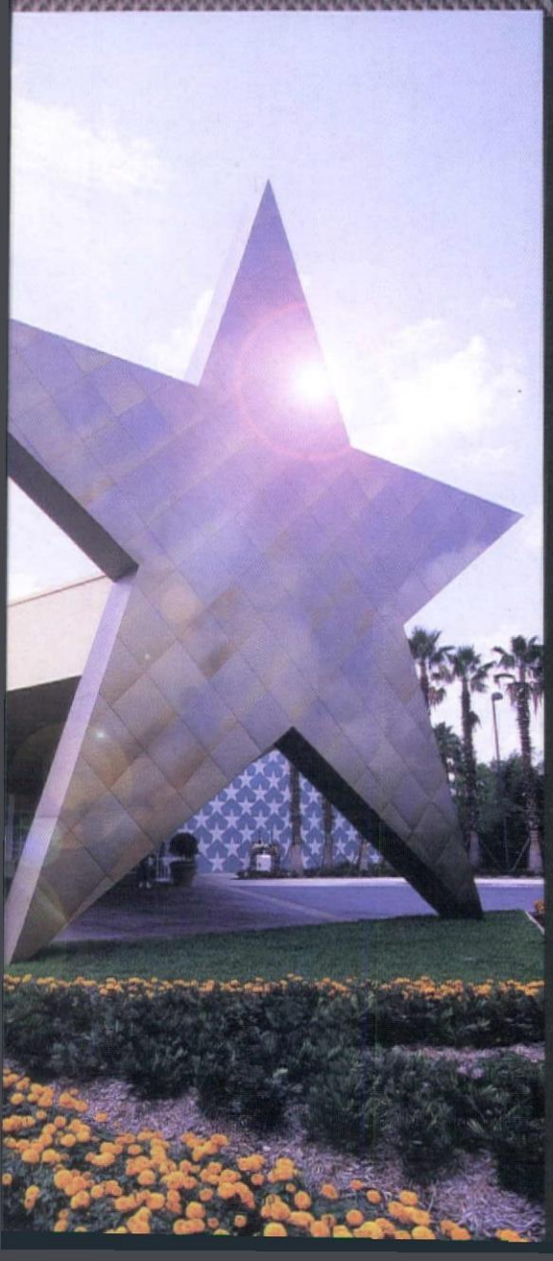


From Universal Studios to Las Vegas, the London skyline to New York's Fifth Avenue, nothing draws customers to stores, theme parks, casinos or restaurants like the dramatic impact of Rimex's stainless steel finishes.



Rimex **DesignScape**™ Collection

Artistic expression with a lasting impression.

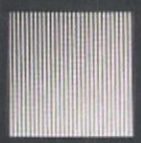


Our DesignScape™ Collection offers you an unlimited palette of uniquely textured, etched and Colourtex™ finishes that bring a new dimension to interiors and exteriors alike.

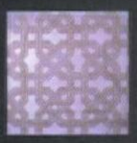

Colourtex

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.


Colourtex


Textured

The etched range can even be custom-designed to your specifications, while colored stainless steel offers you an exciting new option in creative design.


Etched

To see where the DesignScape™ Collection fits into your plans, please visit www.rimexmetals.com, or contact your local Rimex sales office.


Colourtex

For more details enter 14 on AR enquiry card

RIMEX GROUP

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









SPANWALL THE COMPLETE ARCHITECTURAL CLADDING PANEL SYSTEMS. DESIGN WITHOUT COMPRIMISE

spanwall

ARCHITECTURAL WALL CLADDING SYSTEMS

EDM SPANWALL LIMITED
UNIT 1 CARRYDUFF BUSINESS PARK
COMBER ROAD
CARRYDUFF
BELFAST BT8 8AN
NORTHERN IRELAND

For more details enter 4 on AR enquiry card

ISO 9002 BSI

PRODUCTS MILLENNIUM

RIBA CPD providers network

CENTRE FOR WINDOW AND CLADDING TECHNOLOGY

Design Council

Product name: **I/X**
Design by : **Fritz Frenkler & Anette Ponholzer**

The main task of furniture design is not to invent new furnitures as tables, cabinets or sideboards, but to design them in a good and suitable manner.



www.nurus.com

nurus®

BRING THE FUTURE TO YOUR OFFICE

Çankırı Devlet Yolu 11. Km 06750 Akyurt/Ankara TURKEY Tel: +90 312 844 00 40 (Pbx) Fax: +90 312 844 00 50-51 e-mail: export@nurus.com

For more details enter 18 on AR enquiry card

A UNIQUE COLLECTION BY FOSTER, MEIER AND PIANO



piano





meier





foster



WILLIAMS
ironmongery limited

Tel: 0121 550 7970 Fax: 0121 550 3891
E-Mail: sales@williams-ironmongery.co.uk
Web site: www.williams-ironmongery.co.uk

For more details enter 22 on AR enquiry card

panel fixings

- signage
- counter tops
- glass
- solid panels







SHOPKIT
DESIGNS LIMITED
100 CECIL STREET, WATFORD
HERTS, WD2 5AP, UK
TEL: +44 (0)1923 818282
FAX: +44 (0)1923 818280
email: sales@shopkit.com
www.shopkit.com

For more details enter 27 on AR enquiry card

BBA SECURITY TESTING

The BBA has built a new test rig to test doors for enhanced security to industry test method PAS 24. This testing is a requirement of the ACPO Secured by Design programme and will be increasingly sought by specifiers and clients looking for doors which will not provide easy access for intruders.

The rig exerts a range of forces at key points on the door, simulating attempts to break into it. These include mechanical forces at the locks and hinges and soft hard body impacts, reproducing the forces exerted in kicking the door or striking it with a heavy implement.

The test equipment is suitable for a wide range of doors but the BBA expects the bulk of work to come from manufacturers of composite doors, for which no British Standard is available.



British Board of Agrément, PO Box 195,
Bucknalls Lane, Garston, Watford, Herts WD2 7NG
Telephone: 01923 665383 Fax: 01923 665301
http://www.bbacerts.co.uk email: mail@bba.star.co.uk

For more details enter 29 on AR enquiry card

The University of Manitoba
Faculty of Architecture
Department of Architecture

The Department of Architecture invites applications for a tenure track position at the rank of Assistant Professor beginning January 1st or July 01, 2001. Candidates for this position must possess a first professional degree in architecture as well as an advanced degree in a related field or equivalent. Successful candidates for the position will assume responsibility for courses in Building Systems Integration.

Candidates must be qualified to teach studios and courses at both the graduate and undergraduate levels. The successful candidate will be expected to develop and deliver instruction that provides students with the ability to assess, select and integrate structural systems, environmental systems, life-safety systems, building envelope systems and building service systems into building design in consideration of global innovation and precedent. Responsibilities will include advising graduate students on final projects and theses. The candidate will assume a major role in advancing research activity in the building science area. The Faculty fully integrates the use of computers into the teaching of design and it is essential for applicants to be familiar with current applications. Candidates should provide evidence of professional, research and teaching accomplishments. Salary range per annum is $48,000.00 to $55,000.00 (cdn) commensurate with experience and qualifications.

The University of Manitoba is the oldest university in Western Canada. Established in 1877, it offers a full range of academic, professional and graduate programs. The teaching of architecture began at the University in 1913. Western Canada and the city of Winnipeg in particular, provide highly visible and distinctive cultural traditions, communities and institutions which frequently form the settings for studio and research activity. The student population of the Faculty of Architecture mirrors this diversity with a large contingent of foreign students at both the undergraduate and graduate levels.

The Faculty of Architecture currently offers undergraduate programs in Environmental Design and Interior Design as well as graduate programs in Architecture, Landscape Architecture, City Planning and Interior Design. The professional program in Architecture is fully accredited by the Canadian Architectural Certification Board. The Faculty houses the Centre for Architectural Structures and Technology, the Universal Design Institute, the Partners Program, the Architecture 2 Gallery as well as a Distinguished Speaker Series. The professional program in architecture provides opportunities for foreign study. Recent design studios have been offered in Europe, the Far East and Central and South America.

The University encourages applications from qualified women and men, including members of visible minorities, Aboriginal peoples and persons with disabilities. Women are particularly encouraged to apply. In accordance with Canadian Immigration requirements, priority consideration will be given to Canadian citizens and permanent residents.

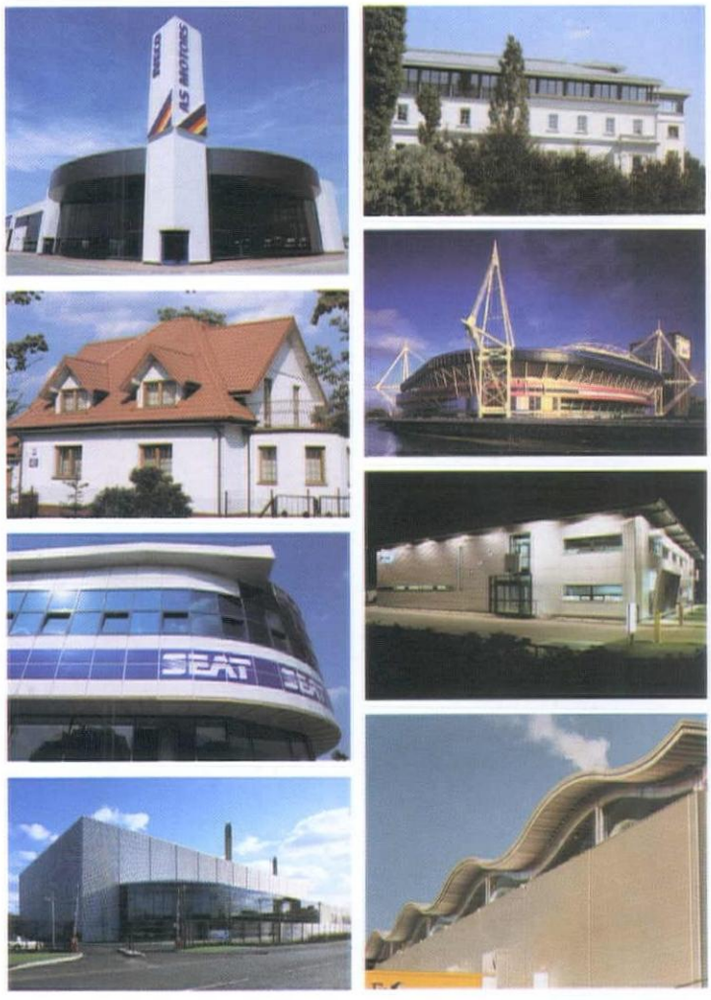
Candidates are encouraged to obtain further detailed information on the Faculty of Architecture by contacting the Search Committee chair.

Interested applicants should send a full curriculum vitae, portfolio of professional, teaching and research accomplishments and names and contact numbers of three references by September 15, 2000 to:

Professor R.I. Macdonald, Chair, Faculty of Architecture Search Committee, Department of Architecture, Room 201F John A. Russell Building, Faculty of Architecture, University of Manitoba, Winnipeg, Manitoba R3T 2N2.
Tel: (204)474 6424 Fax: (204) 474 7532
Email: macdona@cc.umanitoba.ca.

For more details enter 20 on AR enquiry card

PROVEN INNOVATIVE CLADDING SOLUTIONS



- 40 years experience of coil coating, manufacturing and worldwide supply.
- Roofing, Cladding and Decking Profiles including the unique ***GA50-150*** half-round profile.
- Deep Decking Profiles
- ***Gasell Kassett*** Rainscreen Panels.
- ***Gasell APX*** Long Strip Soft Metal Roofing
- ***Gasell*** Metal Roof Tiles.
- 7 Coating Systems and 45 Colours
- Fully ***ISO 9001*** and ***ISO14001*** Certified

Please ask for more information and samples.

Gasell Profil AB

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 7 on AR enquiry card

view

BERLIN CELEBRATES A CENTURY OF CONSTANT ARCHITECTURAL CHANGE, WITH AN EXHIBITION THAT REVEALS PAST UTOPIAS, AS WELL AS THE ENORMOUS BURGEONING OF CONTEMPORARY BUILDING. JENCKS IN JERUSALEM SEARCHES FOR METANARRATIVE. OBITUARY: ENRIC MIRALLES. OUTRAGE IN SAN DIEGO. PLUS BROWSER AND COMPETITIONS.

CONTRASTS IN HISTORY

Stüler's ruined Neues Museum is temporarily the site of a major exhibition on the past and future of Berlin's architecture.

Berlin's cultural heart is the Museum Island, Germany's largest cultural complex containing 6000 years of cultural heritage assembled in five large museums. The design for this 'Acropolis of German Art' was started by Karl Friedrich Schinkel in 1824. In December 1999 the Unesco added it to the world heritage list. In the next decade it will be redeveloped at the cost of two billion German Marks with a masterplan designed by Hilmar und Sattler, Chipperfield and Tesar.

'*City of Architecture of the City – Berlin 1900-2000*' certainly has the most fascinating location in Friedrich August Stüler's Neo-Classical Neues Museum, a ruin that has been closed for five decades. The exhibition occupies the ground and first floors of the temporarily restored building.

Stüler designed the building in 1842 for an existing collection. The number of pieces grew and in the 1920s, the interior was remodelled. The Neues Museum was severely damaged by bombs in November 1943. Its famous stairwell and the north-east wing were destroyed and the rest threatened to collapse due to unstable soil conditions. For 40 years the GDR discussed whether to demolish or reconstruct it. In 1998 the British architect David Chipperfield was commissioned with the reconstruction. Instead of recreating along the original Romantic lines, Chipperfield will restore the sequence of spaces, and close but not cover the 'wounds' with concrete, steel and glass. The remaining nineteenth-century murals are to be integrated. The destroyed stairwell and hall, the original highlight, will be reconstructed in the original dimensions but with a brick wall reminding us of the museum's history.

The highlight at the Neues Museum is the temporarily accessible hall with the model of the city centre 2000, and Udo Hesse's portraits of the 64 most prominent architects of the New Berlin. These photographs by Udo Hesse.



Today a temporary, almost monumental fibre board stairway leads to the main hall where the brick wall is the backdrop for Udo Hesse's 64 huge portrait photos of the New Berlin's most important architects. This strange symbiosis of past grandeur and temporary infill is the major attraction of the show. The intense colours of frescos, the scarred walls of the ruin, the fine detailing and the occasional golden ornament contrast with the grey walls and the mainly black and white originals of the exhibition.

Josef Paul Kleihues and Paul Kahlfeldt spent 3.3 Million Marks to make the building temporarily accessible for the presentation of the 550 original exhibits. They have chosen the most important pieces from a century of Berlin's architectural designs and are showing them as a comprehensive overview attempting to emulate a feeling for the spirit of architecture and planning of this period. Most of the exhibits or very similar presentations are well known, as they have been repeatedly published since conception. However, the attraction of museum collections is the original design with its distinct graphics and size, whether small scale or on over 2m long sheets as in the case of Speer's monumental north-south axis.

On the ground floor the exhibition deals with the first half of the century. Berlin was one of Europe's largest cities, and attracted more money and creativity than most other places.



The colourful frescoes of the Ancient Egyptian Department contrast with the black and white renderings of the Modern Movement.

Berliners were criticized as self absorbed, a characteristic that is mirrored in the grand gestures of the monumental competition designs 1909/10, the radical changes of the '20s and in Speer's Germania. The exhibits offer analogies for those willing to leave the strict chronological order, e.g. between the axis of Mächler's 1917 and Speer's design, or the designs for major projects and areas in east and west Berlin. Virtually all the utopias shown, even those with nightmarish qualities like Hilbersheimer's high-rise blocks for the Friedrichstraße (1924) or Scharoun's open plans (1945), have in some way found their built expression.The upper floor shows the planning for a divided city after 1949 to the present. The model of Scharoun's Philharmonic Hall and Mies van der Rohe's National Gallery are shown here as are Gehry's conference hall in the DG-Bank and Foster's original Reichstag design with the filling station roof. The exhibits are like Berlin's buildings, they gain their quality from juxtaposition. Continuity is something that can be constructed by historians of later generations.

Berlin has so many exhibitions on architecture on at present. This wave reflects a time of assessment of the past century and 10 years of unification. At the same time it mirrors the debate about the foundation of a Museum of Architecture. Perhaps this trend will help to acknowledge the city's memory as it is preserved in the urban plan. The message is: the city itself is the real architectural museum.

GERALD BLOMEYER

The 'City of Architecture of the City – Berlin 1900-2000' exhibition is at the Neues Museum, Museumsinsel, Berlin until 3 September 2000
Entrance costs 10 DM
homepage: www. berlin1900-2000.de
Catalogues published by Nicolai Verlag, Berlin
Essays 'City of Architecture of the City' (448 pages, hardcover DM98)
Chronology 'Bauen in Berlin 1900-2000' (Wasmuth, 540 pages, hardcover DM68)
Udo Hesse 'Berlin Architekten Portraits', photographs of the most influential architects of the New Berlin, 157 pages, DM29,80

JERUSALEM SEEKS METANARRATIVE

In spite of earlier persistent rumours that its 1998 Jerusalem Seminar in Architecture would be the last, the Rothschild Yad Hanadiv Foundation bounced back this June with a fifth three-day event, filling Israel's largest auditorium with architects and architectural students for a series of lectures and debates.

This last seminar, entitled 'Reinventing Space: Beyond the Boundaries of the Twentieth Century', was largely devoted to deconstructionists and their camp-followers: Daniel Libeskind, Bernard Tschumi, Thom Mayne (of Morphosis) and Wolf Prix (of Coop Himmelb(l)au) drew the most attention. They were accompanied by Enrique Norten, Carme Pinós, Ken Yeang, the engineer Cecil Balmond of Ove Arup, and, presumably by way of variety, Robert Stern. The chairman was Charles Jencks.

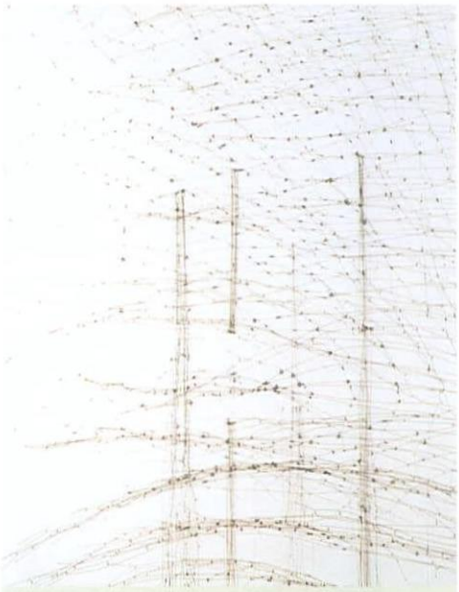
Architects are very often the last people capable of describing their own work and some of the key speakers here were no exception to this rule. Daniel Libeskind, whose written texts are completely and presumably intentionally incomprehensible, is however a lucid and engaging speaker in reality, and there is therefore more value than might at first be assumed in his participation in a lengthy event which contained several different forms of interaction with the public. He appeared here in a formal lecture, in chatty morning sessions on a panel chaired by Jencks, and in a role as a judge in a student competition organized by Jerusalem architect David Guggenheim. This competition, open to students from all architecture schools in Israel, asked for ideas in dealing with Jerusalem's problematic and sectarian city fabric, and it may be that the visiting judges were a little dazzled by clichés of the city's image when they chose a scheme by Amal Zuabi as the winner. However, the real interaction between locals and guests which this competition provided, and the generous prizes of travelling scholarships given by Yad Hanadiv to the winning teams (all from the Bezalel Academy of Art and Design in Jerusalem) provided a genuinely valuable focus for the event. The Foundation now appears ready to continue supporting the biennial seminars, and it can perhaps be hoped that in the future this educational aspect will be continued.

Visitors to the Seminar found Charles Jencks 'searching for the metanarrative': if there is such a thing, it was unlikely that it would be found here, for many of the leading speakers were quite happy to justify their work essentially in terms of personal whim. If they really are (as Jencks claimed, when presenting the latest version of his blurry inky-splodgy diagram of schools of thought – AR July, p77) the leading practitioners in the profession, then things are in a bad way for those who still have an ideological approach and those who care about materials beyond making them do improbable things. And yet the Seminar ended on an optimistic note, with a polished address by Bernard Tschumi, who presented his student centre for Columbia University in New York (AR January 2000) in simple terms of combining the familiar and the foreign (both the materials and the ideas), and of building around patterns of movement and activity.

TIMOTHY BRITTAIN-CATLIN

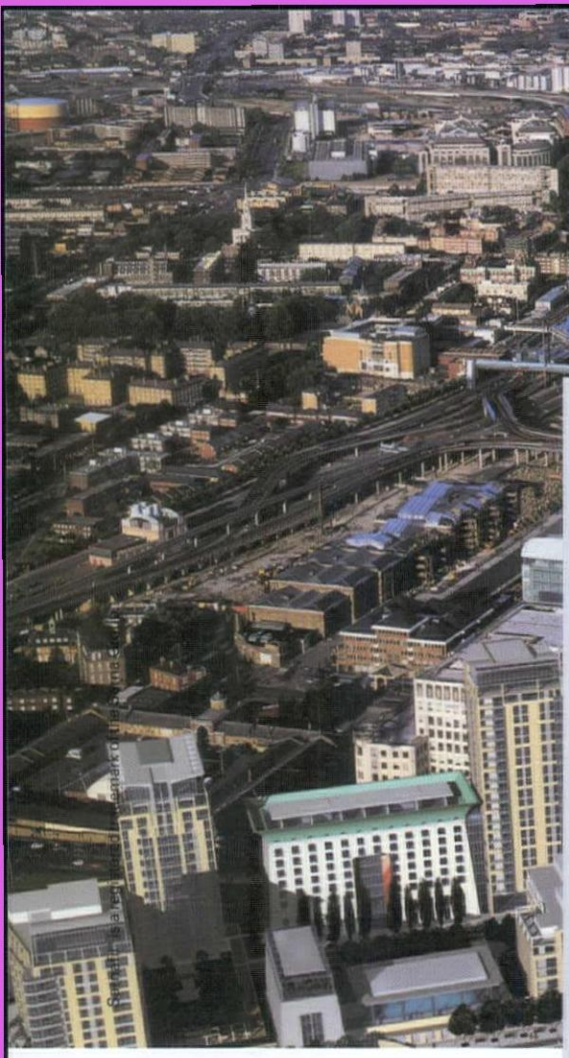
IMPERIALE FOR ROGERS

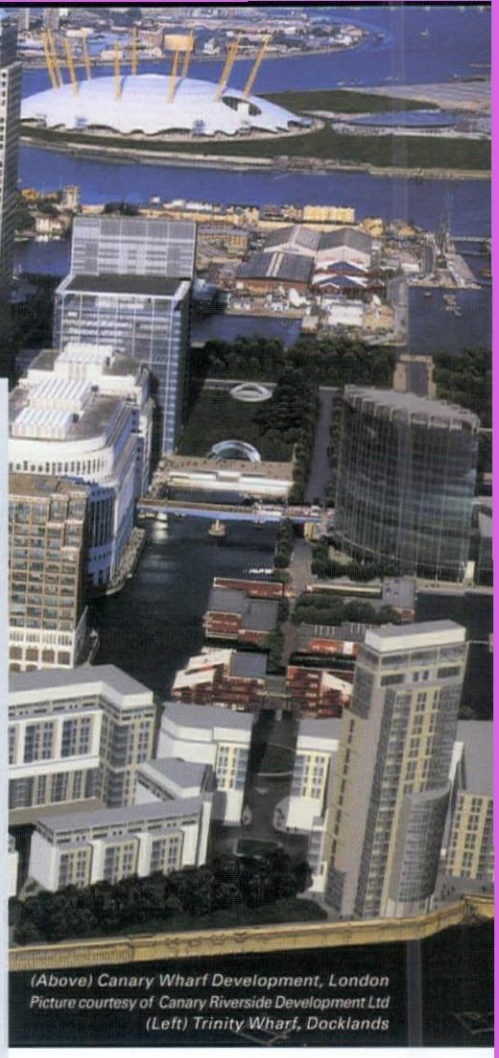
Richard Rogers has been awarded the Japanese Praemium Imperiale for architecture. Prizes of £90 000 are given in the fields of architecture, painting, sculpture, music, and film or theatre to artists for the 'international impact they have had on the world of creative arts'.



Force Fields, the new exhibition at London's Hayward Gallery (until 17 September) is one of the most comprehensive reviews of the kinetic art of the twentieth century to have been mounted anywhere. Starting with Calder's mobiles, and László Moholy-Nagy's light and space modulator, the show ends in the '80s – sadly because much fascinating stuff has been created in the last 20 years.
But many of the heroic works of the mid-century are there, Tinguely's humorous cranky Heath Robinsonisms, David Medalla's mud machine, Hans Haacke's experiments with liquids and vapours and Gego's ethereal wire space knitting (shown here). Worth several visits.

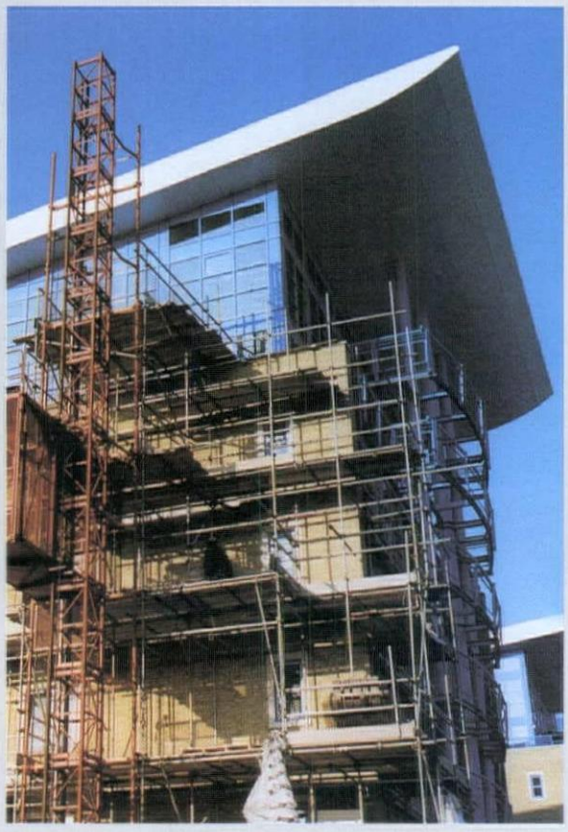
Sarnafil





(Above) Canary Wharf Development, London
Picture courtesy of Canary Riverside Development Ltd
(Left) Trinity Wharf, Docklands

TAKE A CLOSER LOOK AT...



...URBAN REGENERATION

Take a trip up the Thames through Docklands, up the Tyne through Newcastle Keyside or the Clyde through Glasgow and you will see far more Sarnafil roofs than you probably realise. Some large and flat, some curved in lead grey with standing seam, some green, balconies, parapets and flying wing roofs etc. and all typically a part of Sarnafil's contribution and commitment to Urban Regeneration.

Sarnafil single ply membranes and systems provide a myriad of design opportunities for architects working in these high energy development environments, together with a cost efficiency and speed of installation not commonly associated with the more traditional roofing techniques.

Sarnafil's system design and technical teams are well versed in the concept of Whole Life Building Costs and their specific relevance to Urban Redevelopment programmes.

So don't just specify a membrane, specify a system and a service which understands your requirements - specify Sarnafil.

Sarnafil - a membrane for every application *...and comprehensive support at every stage of your project.*

Sarnafil Ltd., Robberds Way
Bowthorpe, Norwich. NR5 9JF
Tel: 01603 748985
Fax: 01603 743054
E-mail: roofing@sarnafil.co.uk

Sarna
Sarnafil Division

World class roofing and waterproofing

For more details enter 1 on AR enquiry card

obituary

ENRIC MIRALLES (1955 – 2000)

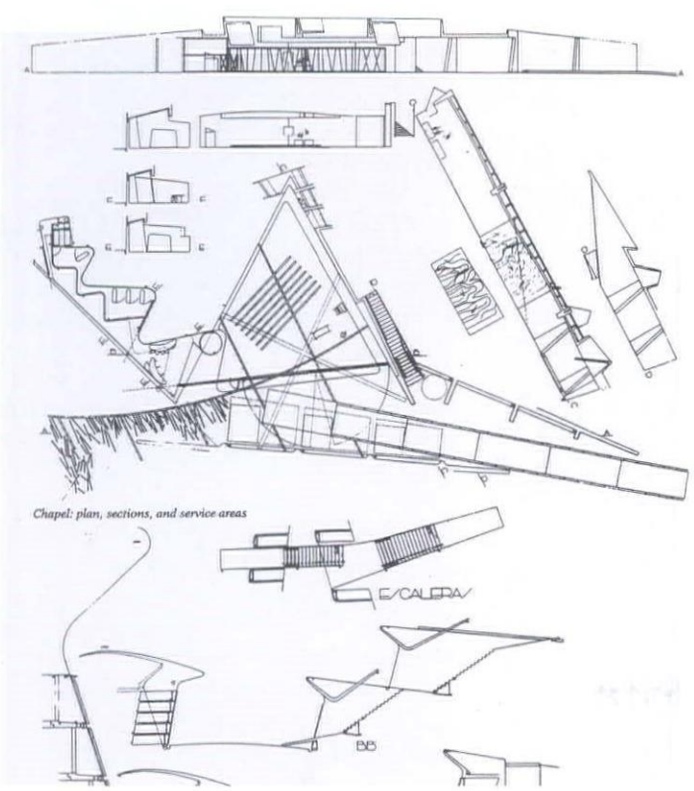
Enric Miralles was prodigiously gifted and prolifically productive. Designs of great formal inventiveness tumbled seemingly effortlessly from his fingers. Although he has died of a brain tumour at only 45, and though perhaps his architecture had yet to achieve full maturity, the Catalan architect had managed already to cram in a very full life that he had also relished to the full.

Born in 1955, Miralles studied at the Escuela Tecnica Superior de Arquitectura in Barcelona (ETSAB), graduating in 1978. However, he had already been collaborating with his teachers Helio Piñón & Albert Viaplana since 1973, and clearly played an important role in the design of their masterpiece, the Plaça dels Paisos Catalans, in front of Barcelona's main railway station. While still with them, he also set up a practice in 1983 with his first wife, Carme Pinós, and even when so young achieved immediate recognition (particularly in the AR) with a string of dazzlingly-drawn projects, a large proportion of them competition winners. Always conceived as a response to context, the designs are hybrids that inextricably interweave architecture and landscaping, their fluid and fractured compositions counterpointed by a direct expression of structure and construction. Although he left much more work in various stages of design development and construction, Miralles' best works completed to date were designed during the partnership with Pinós, in particular the Cemetery at Igualada (AR July 1990), where he is now buried, a zigzagging slash carved into the earth, and the school at Morella (AR July 1990), whose classrooms and dormitories fold in a zigzag down a mountain slope.

After setting up on his own in 1989, and then from 1992 in partnership with his second wife, Benedetta Tagliabue, the commissions and competition wins continued to flow in from Spain, elsewhere in Europe and Japan. But the sheer volume of work, and Miralles' hectic teaching and lecturing schedule, meant that these projects, for all their unflagging and daring inventiveness, do not always embody such a wide and contrasting range of design strategies as is found in the earlier work. Nevertheless, the completion of projects like the reconstruction and extension of the Utrecht City Hall, the Scottish Parliament in Edinburgh and several others are all eagerly awaited by architects. As well as the projects abroad, many current projects are for Barcelona, a city on which some expected him to make as indelible a mark as Gaudí.

Alongside his professional career, Miralles conducted an equally successful academic one. Having taught at ETSAB since graduating, and gaining a PhD there in 1983, he became a professor in 1985 and then had a chair in the architectural school in Valles (a satellite of Barcelona) from 1996. He was also Director and Professor of the Master Class in the Stadelschule of Frankfurt from 1990 onwards, was a visiting professor to various schools in North and South America, and lectured all around the world. A favourite with students, his frequent lectures were quirky and poetic, incomprehensible and inspiring.

Miralles will be remembered not only for his achievements, but also as an absolutely delightful and very remarkable person. Intelligent, with a discerning and poetic sensibility that manifested in off-beat ideas and insights, he was charming, warm and friendly, with a mischievous sense of humour. He clearly enjoyed his success yet was without any trace of the arrogance that plagues many who are so fêted. A voracious reader, he had a great love for and encyclopaedic knowledge of architecture, his tastes (which included a love for simple, sober buildings) being far more catholic than his work might suggest. He was also very much a family man who loved playing with children (his own and others), cooking with his wife and entertaining at home. He was much loved and will be sorely missed. PETER BUCHANAN



Chapel: plan, sections, and service areas

Enric Miralles (with Carme Pinós). Plan and sections of Igualada chapel.



Miralles (with Benedetta Tagliabue). Shinto meditative platform, Unazuki, Japan.

LAMMHULTS

Lammhults UK
Mrs Eleanor Darwell-Stone
33/37 Jeffrey Street
GB-Edinburgh EH1 1DH
Tel +44 131 556 7117
Fax +44 131 556 4290
Mobile +44 467 782 345
lammhultsuk@compuserve.com







Design Peter Hiort-Lorenzen & Johannes Foersom

Qvintus

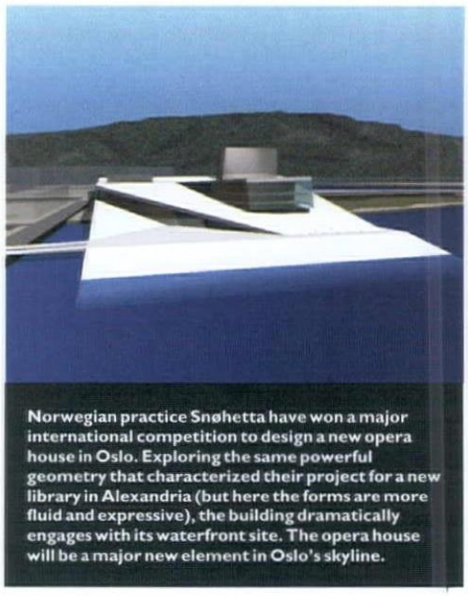
LAMMHULTS

Lammhults Möbel AB
Box 26
SE-360 30 Lammhult
Sweden
Tel +46 472 269 500
Fax +46 472 260 570
info@lammhults.se
www.lammhults.se

For more details enter 12 on AR enquiry card

browser

At last, an architectural website which has some authority. Scandinavian reviews. French confusion.



Norwegian practice Snøhetta have won a major international competition to design a new opera house in Oslo. Exploring the same powerful geometry that characterized their project for a new library in Alexandria (but here the forms are more fluid and expressive), the building dramatically engages with its waterfront site. The opera house will be a major new element in Oslo's skyline.

a-matter
www.a-matter.com

A-matter is intended as a platform for the work of young architects and environmental artists published from Munich in German and English. So far, this new site promises well: buildings and projects are published in some detail, up to five pages of coverage, often with drawings and lucid text. Included when I visited the site were houses in Germany and Australia, a US installation and a French connection.

Exhibition and book reviews are included, and though these relate mostly to German events and publications, the range is extensive because of the fecundity of German architectural culture: for instance, there are expansive illustrated reviews of Finnish and young Australian architecture, urban planning in China and synagogues in Germany. A review of diploma work is equally thorough, but shows disappointingly few projects.

This is one of the few architectural sites which shows real promise by offering abundant, well-structured material, potentially wide coverage and thoughtful commentary. It is the only site I have yet seen which even begins to approach a paper magazine in terms of authority and information delivery. Its drawback is very limited coverage, but the organizers say that they are adding to the site all the time.

arcspace
www.arcspace.com

Arcspace is a useful market place for northern architecture. From the site, you can get to those Scandinavian masters like Henning Larsen, Vandkunsten and up-and-comers such as Schmidt Hammer Lassen, Snøhetta and VIIVA who did the Finnish embassy in Berlin (AR March 2000). And others too, including Mark Fisher, León Krier and Palladio.

A fresh, sea-salty site which is clearly growing in scope and depth has some news and better by-ways, for instance on the splendidly weird Kolonihaven (the Scandinavian equivalent of British allotments) which have sported some amazing architecture without architects. All this and latest news from Reykjavik too.

Candidates 2000
www.byggeinfo.dk

An interesting attempt to show the final work of five southern Scandinavian architectural schools: Copenhagen, Århus, Aalborg, Oslo and Lund. It works quite well for the two senior Danish schools, Århus and the Royal Academy in Copenhagen. Final year projects are shown in some detail, with enlargeable pictures, and drawings. An encouraging corpus of young work emerges which gives hope that the Danes are not losing the sure touch for place and material.

Aalborg's coverage is skimpy, and at the time of inspection, neither Oslo in Norway, nor Lund in Sweden had anything on their subsites – but by this time there may be much. The site is in Danish and would be much more approachable by the world architecture community if there could be an English version as well.

For all its problems, this site could be a model for other associations of architectural schools, and may in the end be an inspiration for architects worldwide.

ArchiTacTic
http://www.architactic.com/en/index.html

ArchiTacTic is a search device for other architectural sites. You can search under news, designers, industrialists, institutions or services, each of which produces a (roughly) alphabetical list: the one for architects (under designers) seemed more comprehensive than most. It is a French site with a (mostly) English version.

You can search by keywords. This did not work very well when I tried it. I fed in 'Rogers', and a satisfactory cull of over 40 sites resulted. The first few seemed promising – Rogers' own for instance, and some sites which mention him as a master and so on. Then a Foster site came up, then a Piano – well, one can see possible relationships, but further down the list, references seemed increasingly irrelevant. For instance, there seemed to be no reference to Rogers at all on Peter Pran's site, so why did Pran come up?

On top of the proliferation of time-wasting and misleading information, you need either very good eyes indeed or some sort of magnifying screen to read the home page (common problem this with websites – is it because they are almost all designed by young people in the prime of sight?). I tried the site on colleagues of different ages who all had trouble reading it.

But it is worth a visit as a directory if you don't use the keyword system.

competitions

Latest edited highlights of international competitions for architects and students; this month we look at two major competitions using eletronic media.

Macromedia wwwhat awards

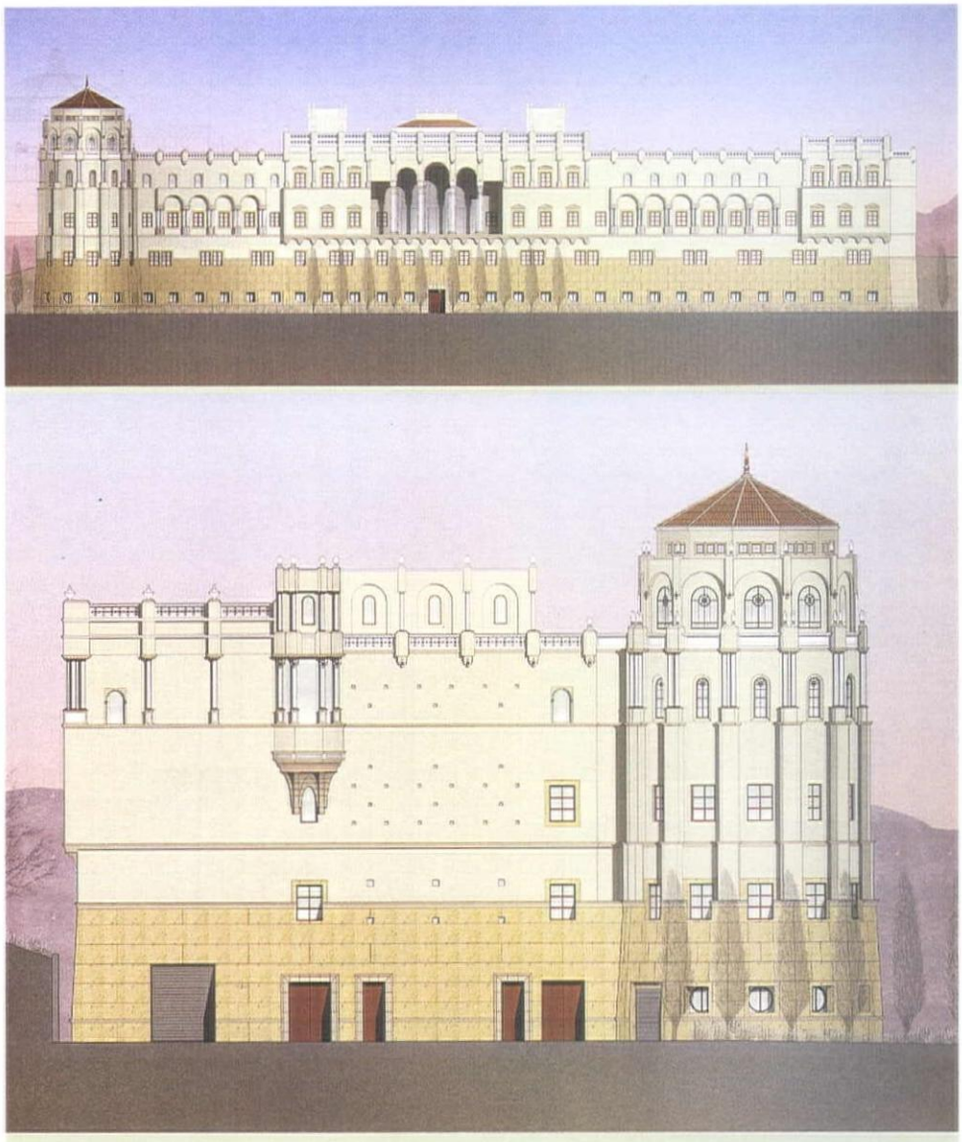
Registration: 31 October 2000
Submission: 31 October 2000
Entry fee: US$18
Awards: US$80 000 in total
Eligibility: Open to all
Jury: See website

The ultimate web design contest hosted by Macromedia and organized by IdN. The contest has nine categories: online advertising, e-business, e-commerce, branding, lower education, higher education, entertainment, corporate training and government. As a designer or developer the competition offers a chance to show work worldwide using Macromedia's products. Entries will be posted on the overall contest website; the earlier a submission is received, the greater the exposure.
Further information and registration:
www.macromediawebcontest.com/

Graphisoft Prize

Registration: 20 October 2000
Submission: 31 October 2000
Entry fee: None
Awards: $10 000 in total plus software
Eligibility: Open to all architects and students
Jury: To be confirmed

The seventh annual Graphisoft Prize promotes innovative use of CAD software in architecture. The competition asks entrants to create imaginary architectural works from a list of cultural references that exist in literature, history, film, music and art, but have never actually been built. This year's selection includes The Ministry of Truth from George Orwell's novel *1984* and The Cotton Club from Francis Coppola's film.
Further information and registration:
Graphisoft Prize
Email: gsprize@graphisoft.com



outrage

Just when we all thought that PoMo was safely dead and buried, it rises again in Southern California – like a preposterous Dracula from a mouldering coffin.

This is the University of San Diego's proposed Science and Technology Center by Carrier Johnson. Due for completion in 2002, it will house the departments of Biology, Physics, Chemistry, and Marine and Environmental Sciences.

The twenty-first century, as we all know, could well be pretty tough, but it does seem strange to make this very large building as unwelcoming as a Renaissance palazzo, with its huge battered and rusticated base penetrated by tiny little (barred?) windows and one of the meanest front doors ever seen in a modern public building. The Center will certainly be easy to defend, but isn't it a bit pessimistic to suppose that San Diego students are about to become as unruly and violent as the fifteenth-century Florentine mob? Perhaps the loggia on the second floor is intended to compensate for the impenetrability of the podium, but what on earth is it for? A platform from which the staff (dressed in polyester velvet and fake ermine) can safely peer down on to the riots, as they sip their non-alcoholic wine?

The most interesting bit of the building is the round corner tower. Internally, it has been made into a gigantic model of a microscope, which will recreate Engelmann's 1883 experiment that demonstrated the colours of light most conducive to photosynthesis. What a pity that such a beautiful and poetic idea should be slipped into a pseudo sheath. San Diego may be a bit remote, but surely even there, it must be clear that PoMo has long had its day. P. D.

letters

THE STATION NOT THE AIRPORT

SIR: Thank you once again for a stimulating issue, devoted to the fascinating specialty of transport architecture (AR June 2000).

The point expressed in 'The Station Not the Airport', about the renaissance of the railway station is especially well made by the fine examples of Toronto Union Station and Montréal's Gare Central. Both also function as modern adaptations of the market square, at the centre of the daily life-beat in Canada's two largest and most cosmopolitan cities.

Designed by Toronto architects, Ross, MacDonald, Jones and Lyle, Union Station was opened in 1927, at a time when this Neo-Classical building's vast scale was ahead of the times. After languishing through the doldrums of the '60s and '70s it has only now come into its own as an interchange point among the mainline services of VIA Rail Canada, the regional GO-Transit rail network and Toronto's subway system. The station is also a significant element in the PATH system of underground concourses and malls linking many of Toronto's landmark downtown gathering places, including Mies van der Rohe's Toronto-Dominion Centre, Santiago Calatrava's cathedral-like glass atrium at BCE Place and Viljo Revell's world-renowned Toronto City Hall.

Union Station also provides direct access to Air Canada Centre, home of the Toronto Maple Leafs hockey team and of the Raptors basketball team, as well as the Sky Dome where the Toronto Blue Jays play out the baseball season. These places alone, which are also used for countless other events year round, draw thousands of people through Union Station's great hall and ancillary public areas daily. There are now plans to modernize the station's rail-passenger facilities and add a bus station. There is also a proposal to revamp some of its office space as residential units.

Montréal's Gare Central was designed by John Schofield, Chief Architect, Canadian National Railways, as part of a vast Terminal Development for central Montréal. The station concourse itself was opened in 1943, with the International Aviation Building, CNR Head Office block and Hotel Queen Elizabeth added during the late '40s and early '50s by Schofield's successor, George Drummond. The International Aviation Building, which was headquarters of then-recently-formed IATA, also housed a city-centre air terminal on its ground floor. Direct access between this, the station and hotel created one of the largest and most advanced air-rail interchanges in the world.

The addition of I. M. Pei's Place Ville Marie, Pier Luigi Nervi's Place Victoria and the great bulk of Place Bonaventure, designed by Canadian architects Affleck, Desbarats, Demakopoulos, Levensold & Sise, ultimately took the place of other structures planned as part of the original Terminal Development. These were built above the rails and platforms, effectively relegating these to the level of a behind-the-scenes technical service beneath the office towers, their connecting plazas, courts and public concourses.

This enormous transport and commercial complex thrives as the heart of central Montréal today. Though the city air terminal is long gone, the ground floor of the recently rebuilt International Aviation Building houses the bus station serving Mirabel Airport (neither city yet has an airport rail link). Gare Central does have access to the Metro by way of Place Ville Marie and Place Bonaventure. However, as a city built on an island, Montréal inherently has the human scale of Amsterdam or Copenhagen, with many of its public attractions likewise within walking distance of the railway station.

While North America's railways themselves still have a long way to go to match the present standards of France or Germany, certainly these two outstanding station complexes create the sort of transport-based metropolis which the modern international airport aspires to be. They have both been functioning as such for quite some time right downtown, where people live, work, eat, and go out to the baseball games. In Toronto and Montréal it is not the airport, but rather the station, where the action is. And, yes, there is a reasonably good non-stop train service between the two stations.

Yours etc
PHILIP DAWSON
Toronto, Canada

CRITICIZE TO MAXIMIZE

SIR: I do applaud your comment 'The Station Not the Airport', in which you denounce the 'ponderous ... and environmentally destructive book' of R. Koolhaas (AR June 2000, p45).

I wish others, particularly Americans, would not be afraid to say something critical about their overrated and perverse architectural idols, or gurus.

Keep going on that healthy, judicious line against all that is pretentious and rubbish in our world of building.

Yours etc
ADAM MILCZYNSKI KAAS
Pamplona, Spain

HIGH JENCKS

SIR: I am really surprised to find you publishing the extraordinary article by Jencks in the July issue (p77). It appears that Jencks is trying to give some sort of pseudo-scientific authority to his pigeon-hole method of architectural criticism by producing that strange blob-diagram. I'm surprised that you were taken in by the bizarre collage of names and shapes, and even more amazed that you were prepared to give space to the description with its 'attractor basins' – a term apparently taken from non-linear dynamics, but surely used by Jencks in an entirely arbitrary way. Or is he really a rocket scientist who has been keeping his skills hidden all these years? If so perhaps he will reveal the equations which led to the generation of the ugly thing.

In fact, the diagram is totally subjective, as demonstrated by the appearance of JENCKS in the same size and weight of type as Isozaki and Stirling (and far bigger than say Scully, Alexander or Rowe).

Yours etc
ALEX MARGOLIS
Rotterdam, the Netherlands

BOSTON TRAP

SIR: Edward Robbins' Letter from Boston (June 2000, p38), while well argued, falls into the familiar trap so succinctly described by Mies van der Rohe: 'I see no reason to invent a new architecture every Monday morning. I don't want to be interesting; I want to be good.'

Yours etc
STEPHEN A. KLIMENT
New York, USA

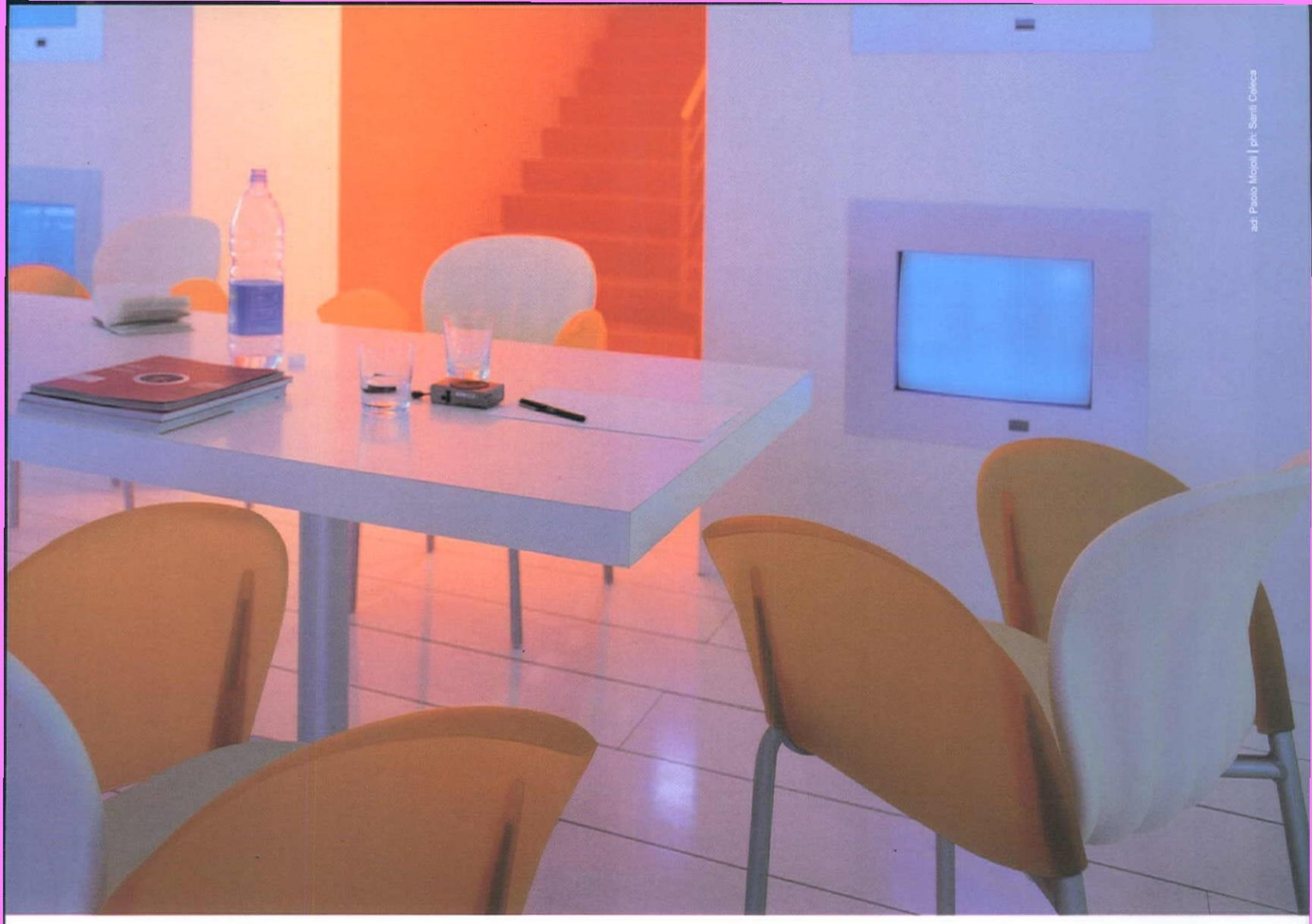
postscript

AR+D – ENTER NOW

This year's ar+d Award for Emerging Architecture (submissions by 12 September) is for built work of any description by architects under 45. The jury is Will Bruder, Odile Decq, Christoph Ingenhoven, Adalberto Dias, Erick van Egeraat and Peter Davey. Prizegiving will be at the Danish Design Centre, Copenhagen, designed by Henning Larsen, featured in AR July, p84. Further details: www.arplusd.com

ADDENDA

In the essay 'Hapticity and Time' (AR May 2000, p78) picture 17 of Aalto's Finnish Pavilion for 1939 New York World's Fair should have been credited to Ezra Stoller/ESTO.



AMSTERDAM, 11.15PM. PAULA, COPYWRITER, WATCHES THE BOAT LIGHTS GLIDING ON THE CHANNELS, IMAGINING.

Please Design Isao Hosoe with Etien Veeman
Stacking sidechair and armchair for contract and residential purposes. Frame of anodised aluminium, shell of polypropylene injected using the "Air Moulding" technology, available in 5 solid colours. Armrests in semi-transparent polypropylene available in 3 colours.



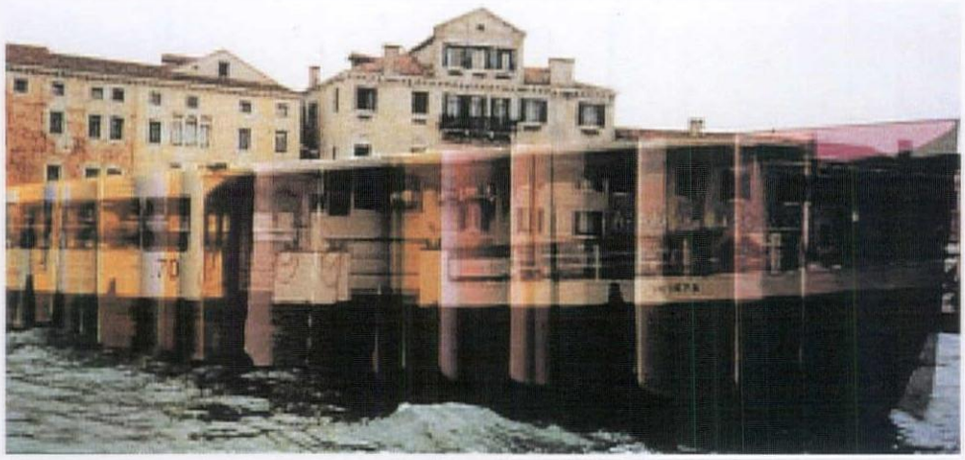


European Design Center
Kenilworth House, 79/80
Margaret Street London W1N 7HB
Tel. 0207/2552524
Fax 0207/5804020

segis

Segis - via Umbria, 14 - 53036 Poggibonsi (SI) - Italy - Tel. ++39/0577/980.333 - Fax ++39/0577/938.090 - www.segis.siena.it

For more details enter 10 on AR enquiry card



Nouvel's re-situation of architecture 'in its political dimension' at the Venice Biennale.

Letter from Paris

Charlotte Ellis writes from Paris on reaction to the French pavilion at the Venice Biennale, shrinking architecture schools and Gallic footballing triumphs.

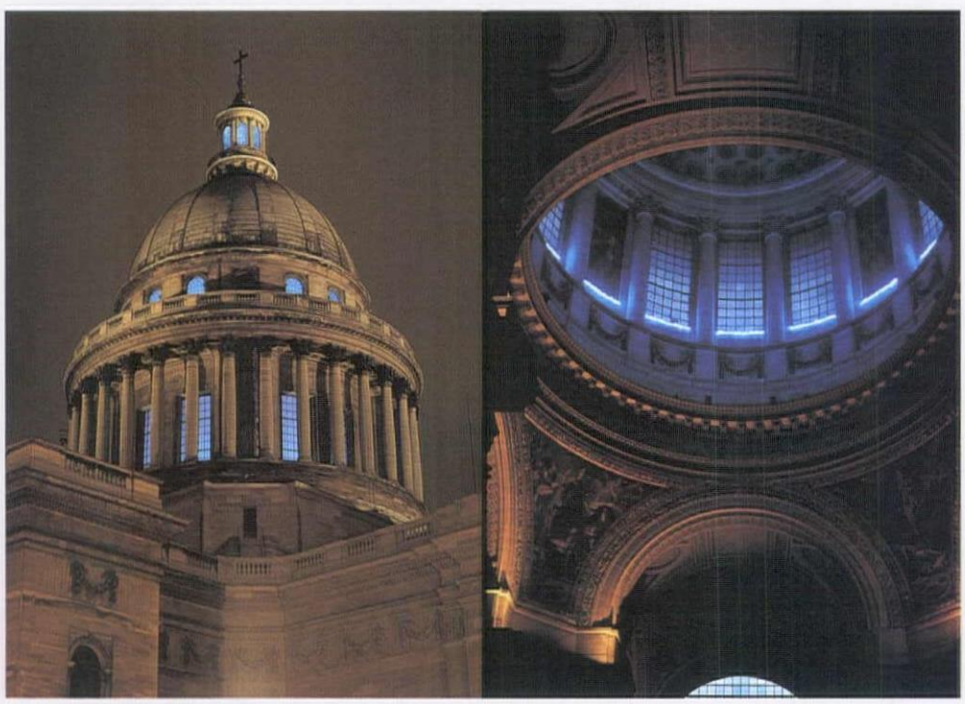
It isn't surprising you couldn't make out what was going on in the French pavilion at the Venice Architecture Biennale – it's supposed to look destroyed, to symbolize the demise of institutional power. Jean Nouvel and his fellow French commissioners decided the 'Less Aesthetics, More Ethics' Biennale theme should be re-situated in its political dimension, because 'ethics mask political vacuity'. So, a vaporetto was hired and fitted out as a venue 'for questioning, for exchanges of information, for establishing the way things really are'. In between scheduled debates and events (website www.levaporetto.org), it is open to all-comers – who may be offered a free glass of recycled Grand Canal water from an intentionally sordid-looking installation by R&Sie.D/B*2000.

Odile Decq was so disgusted by the French section she boycotted it for three days in June. She thinks it cynical rather than ethical and has written an open letter to Jean Nouvel, ticking him off for doctrinaire *post-soixante-huitarde* posturing. Although delighted he was awarded a Golden Lion for the work he has presented in his own right in the Venice Arsenale (as distinct from the French section), she has also taken him to task for the arrogant chauvinism of his acceptance speech. French architects should desist from behaving as though they are world champions when abroad, she writes; foreigners may do things differently but that doesn't mean they're not just as good.

The French football squad, who really are World Champions at the moment, might well agree with the latter analysis. Having won the European championship too, they returned to Paris with the European Cup, dutifully took turns to brandish it at the crowds in Place de la Concorde, then went their separate ways. Prime Minister Lionel Jospin described them as 'confident without being arrogant'.

Blue light has been pulsating from every available aperture in the Panthéon dome since early June. In support of the French football team, you might think – *Allez les Bleus*. In fact, the Panthéon is one of seven historic buildings and sites in France where the Centre des Monuments Nationaux has commissioned artists to make temporary interventions on the theme 'Changement de temps', to mark the Millennium (website www.changement-de-temps.com.fr). The audio-light installation at the Panthéon is by the Turkish-born Armenian artist Sarkis. His aim is to reverse the inevitable silent stillness of extinction by filling the main space with a constantly mutating landscape of sounds collected from different places in the world to symbolize life, complemented by 80 blue neons evoking the 80 people interred in the crypt. Each neon represents a signature and all are conceived as cardiograms which make the building 'live' at night, when their throbbing light is most clearly visible. When it comes down to it, no more than two dozen of the people buried in the crypt of the Panthéon could possibly be described as household names today. One is an architect – J.-G. Soufflot (1713-1780), who designed the original building, the church of Saint Geneviève. Disputes over the structural stability of the dome are said to have caused him to die of anxiety, 10 years before the building works were completed. As is well known, the designs were amended by J.-B. Rondolet to stabilize the structure and, very soon after the completion of the church, the building was made into the Panthéon. It has since been converted back into a church twice. Soufflot's mortal remains were installed in the crypt in 1829 – a questionable honour, considering the numerous radical changes his building has undergone.

More welcome, no doubt, was the Grand Prix d'Urbanisme awarded to Alexandre Chemetoff by the Secretary of State for Housing, Louis Besson, on 5 July. The Barcelona-based architect-planner Manuel de Solà was awarded a special European prize and architect Bernard Barre received a special mention for his work at La Courneuve. The ceremony took place at the Sorbonne and included what amounted to a four-hour symposium on the objectives of the prize and the work of the prize-winners. Footballing analogies, particularly references to players capable of playing anywhere on the field, kept cropping up. Chemetoff, who trained at the Versailles Ecole d'Horticulture and founded his multi-disciplinary Bureau des Paysages in 1983,



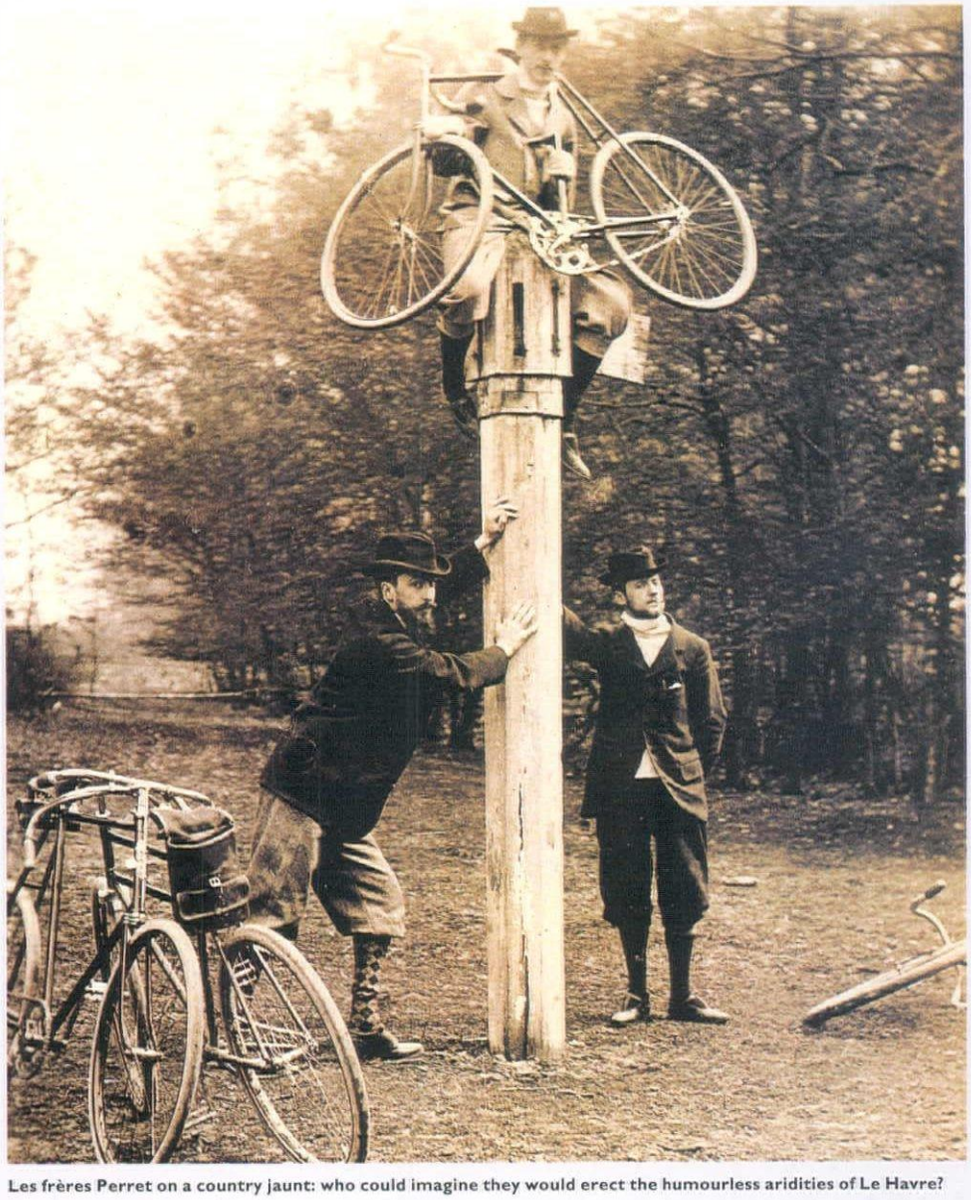
Panthéon illuminated by Sarkis, to make the building alive at night.

has become ever more involved with urban projects. His ability to cut through red tape, to work across disciplinary boundaries and to involve everyone in his projects – not least the public – were much praised, as was his modesty.

More prosaically perhaps, a reduction in the number of architectural schools in and around Paris was confirmed in a recent communiqué from the new Minister of Culture and Communications, Catherine Tasca (who replaced Catherine Trautmann in March). As from this autumn, four existing schools are to be subsumed by two new ones. These reforms have been under negotiation since 1996, in response to student protests, mainly concerning sub-standard premises and facilities.

Although the event is being organized regionally, the twentieth-century heritage is to be the theme throughout France (the complete programme should soon be available on website www.culture.fr). And the keenly awaited book *Les Frères Perret : L'Oeuvre Complète* has just been published by IFA/Norma. It contains a very handsomely illustrated catalogue of major projects, and a complete inventory of the Perrets' office archives deposited at the Institut Français d'Architecture in 1992 – drawings, photographs, and correspondence relating to over 400 buildings and projects, and numerous other documents of great interest, family photographs among them. An exhibition is planned in Le Havre, then in Turin and Paris. In the meantime, the run-up to the election of the Mayor of Paris and the municipal elections in March gets more interesting by the minute. Were electoral registers rigged and, if so, how many and by whom? Watch this space.

CHARLOTTE ELLIS



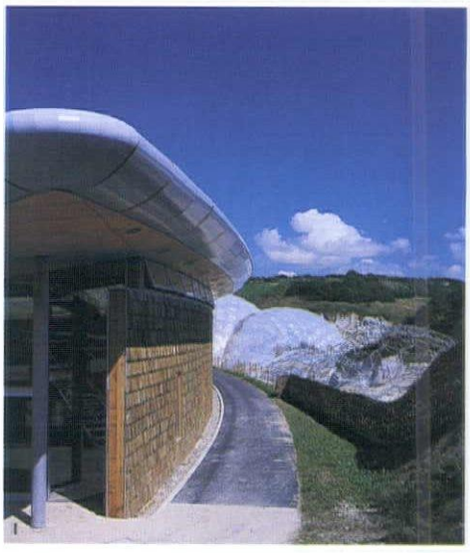
Les frères Perret on a country jaunt: who could imagine they would erect the humourless aridities of Le Havre?



september

September is devoted to the Hanover Expo: the international celebration of the Millennium in which the nations of the world are vying with each other to produce designs which will ignite ideas and suggest standards for the future. We will look at the whole concept and single out the best elements for detailed review. Thomas Herzog's huge and elegant timber canopy heralds the heart of the show. The intense Swiss pavilion by Peter Zumthor is a *gesamtkunstwerk* which engages all human senses within a timber maze. Shigeru Ban's remarkable cardboard pavilion for Japan takes further his fascination with paper structures, and like the Swiss lumberyard, the Japanese hall is recyclable. The Portuguese building by Alvaro Siza and Eduardo Souto de Moura rediscovers the possibilities of traditional materials like cork and limestone. For the Netherlands, MVRDV have made a 47m high vertical landscape; for the Finns, Arkkitehtitomisto have enclosed a birch grove in an austere timber shell to catch the essence of the north. Some of the bigger nations like Britain and Germany have opted for dull bureaucratic mediocrity, while several of the smaller ones have produced startling new ideas. Our account is not comprehensive, but it will bring you the essence of the show. And we shall have our regular coverage of interior and product design, Outrage and Delight. Buy this and 11 other issues of the AR conveniently and at a discount by using the subscription form or through our website at

www.arplus.com



Natural selection

Embedded in the contours of the rolling Cornish landscape, the new visitors' centre at the Eden Project builds on environmental concerns.

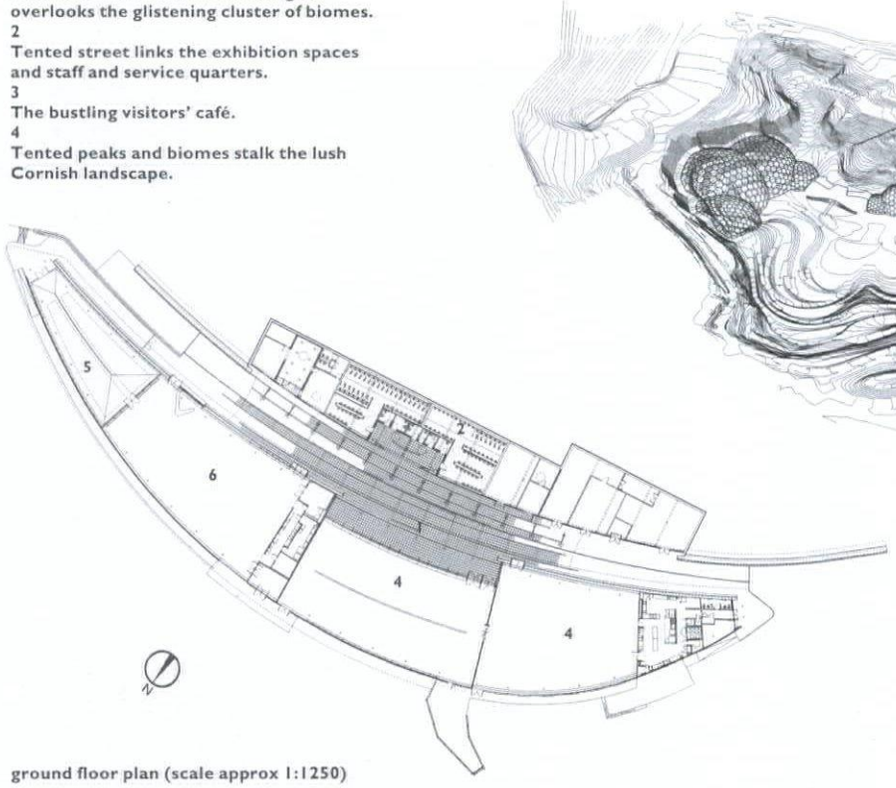
Nicholas Grimshaw's Eden is one of the most wonderful follies of the age. The imposing Bucky Fuller biomes which cluster at the bottom of an abandoned china clay quarry in Cornwall (ARs March 1996, April 2000) are an exercise of pure joy in light, volume, and plants, though of course there is a serious excuse for the works to ensure that they were eligible for a Millennium Commission grant: they are intended to be 'a showcase for global biodiversity and human dependence upon plants'.

More importantly, they are going to be fun – follies in the best eighteenth-century sense, buildings for pure pleasure – and the organizers and architects are to be heartily congratulated for charming the establishment to produce money for such an enterprise. The biomes will not be opened for a year, but they are now to be seen, as they grow, from the visitor centre. It is halfway down the quarry face, facing north. You get to it down a winding path in a lush gulch. Cornwall, though one of the most fecund places in England, is one of the most spoiled by tourism and crass development, and here at last there is an attempt to show what the wonderful climate and soil can produce. The plan curves with the contours. Half the building is almost buried into the hill. Here are the works: the plant, the staff rooms and the enormous lavatories, intended for a very large number of visitors.

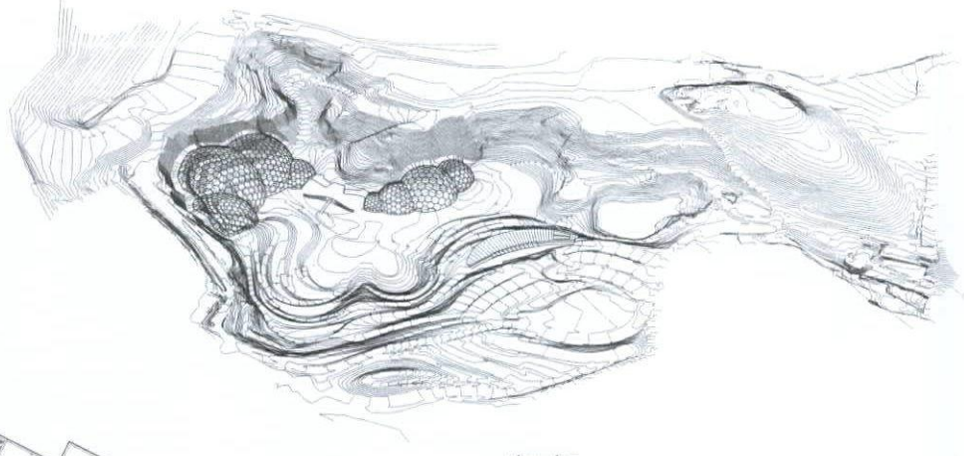
On the other side is a procession of big spaces which look over the growing domes below. Between the two is a half enclosed, half open route down to the domes. It is a truly comtemporary space, made possible only by the increasing refinement of stretched fabrics. The material is energy conservative (in terms of span and material used), and all the other elements of the building are similarly chosen. Rammed earth (a traditional west of England construction technique) makes the walls of the northern side. Suitable soil was found in different parts of the site. Stones blasted from the base of the biomes are bagged up in stainless-steel gabions. Shingles of cedar from Canada make the front wall, along with aluminium (which it must be said, is not usually thought of as an energy efficient material). But aluminium roofing protects the earth walls, so the environmental equations are very complex.

Here is a building which makes you think: about the nature of landscape, the nature of our relationship to the biosphere. About nature. PETER DAVEY

1
A sinuous wall clad in cedar shingles overlooks the glistening cluster of biomes.
2
Tented street links the exhibition spaces and staff and service quarters.
3
The bustling visitors' café.
4
Tented peaks and biomes stalk the lush Cornish landscape.



ground floor plan (scale approx 1:1250)



site plan

Architect
Nicholas Grimshaw & Partners, London
Structural engineer
Anthony Hunt Associates
Masterplanner and landscape consultant
Land Use Consultants
Service engineer
Ove Arup & Partners
Photographs
Peter Cook/VIEW



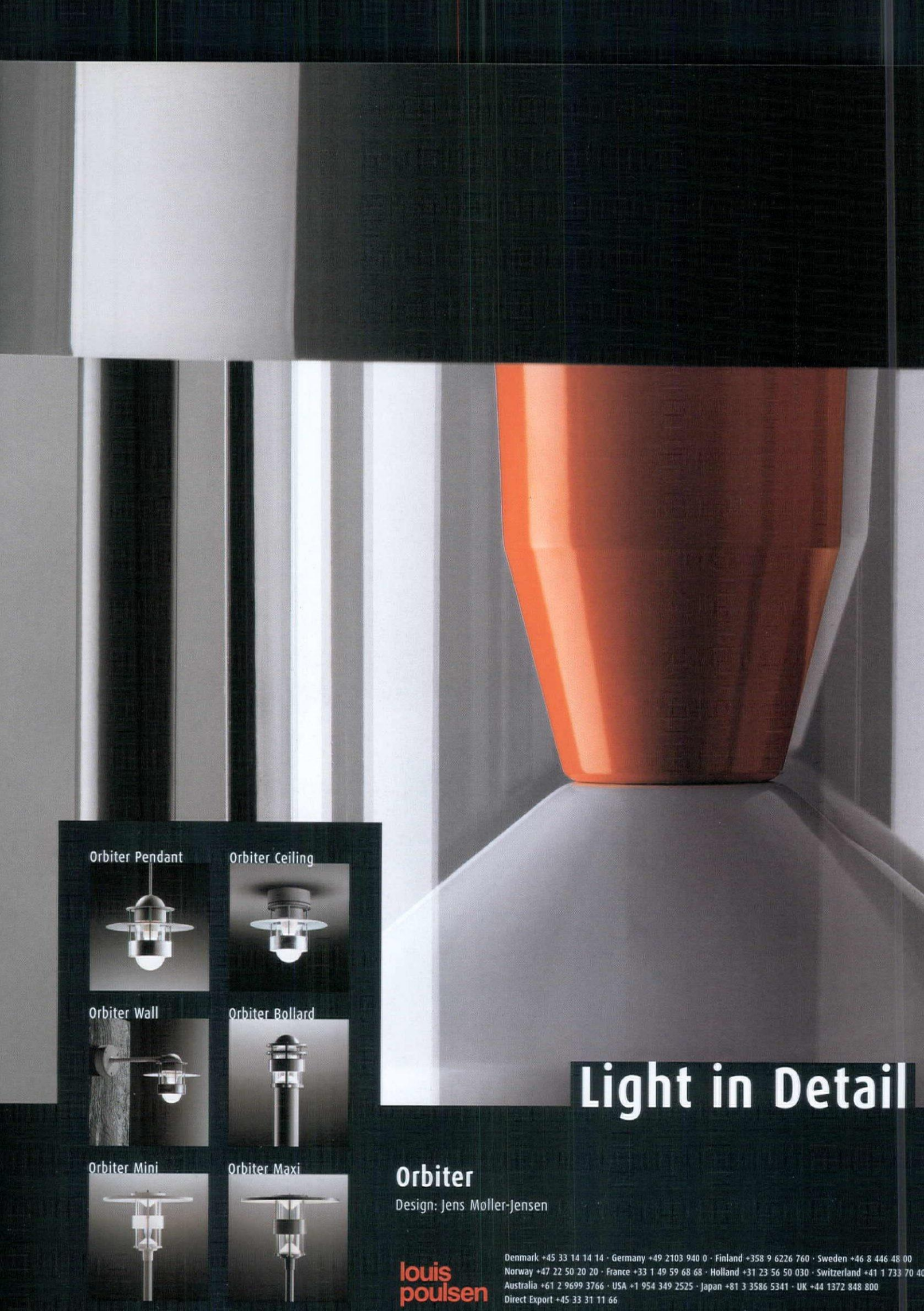
2



3



4



Light in Detail

Orbiter

Design: Jens Møller-Jensen

louis poulsen

Denmark +45 33 14 14 14 · Germany +49 2103 940 0 · Finland +358 9 6226 760 · Sweden +46 8 446 48 00
Norway +47 22 50 20 20 · France +33 1 49 59 68 68 · Holland +31 23 56 50 030 · Switzerland +41 1 733 70 40
Australia +61 2 9699 3766 · USA +1 954 349 2525 · Japan +81 3 3586 5341 · UK +44 1372 848 800
Direct Export +45 33 31 11 66

Fusion Glass Designs ltd

Structural Architectural Decorative Glass





applications

partitions
screens
cladding
flooring
stair treads
balustrades
doors
signage
reception desks
furniture
features

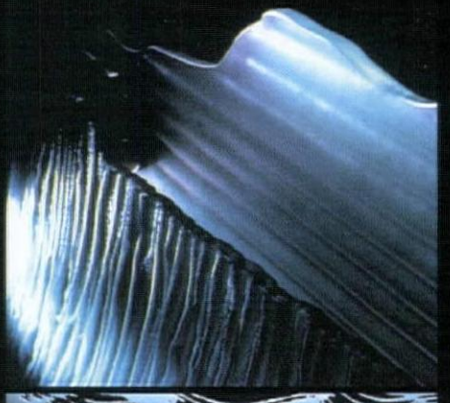


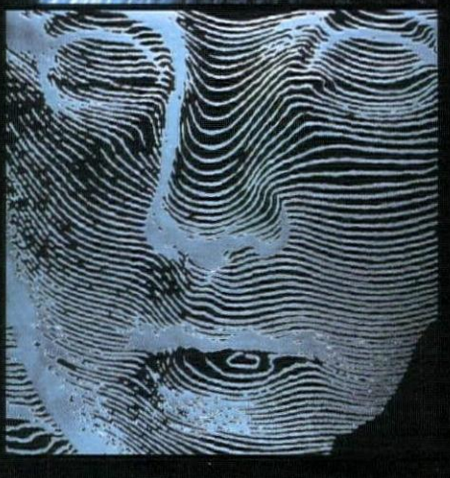




At Fusion Glass Designs we specialise in the design and production of custom made decorative glass for use in architecture and interiors. This includes kiln formed textured glass, sandblasting and laminating.

For more information on our standard range of textures and portfolio please visit our website or showroom.





www.fusionglass.co.uk

e-mail info@fusionglass.co.uk

t +44(0)20 7738 5888 **f** +44(0)20 7738 4888

For more details enter 6 on AR enquiry card

MUSEUMS IN AN N-DIMENSIONAL WORLD

Real museums are essential for a living culture, but electronics will allow the objects to be set in complex frames.

Are the great public museums and galleries a legacy of Empire? Great storehouses of treasure, places like the Louvre, the British Museum, the Met, are stuffed with objects many of which were acquired at the point of a bayonet. What are they for? In an age when images of everything are available at the touch of a button, why on earth do we need warehouses of captured objects, or those bought with the fruits of wealth (like that of Frick or Tate) derived from grinding the faces of the poor?

The answer is of course that the physical object is much more than its image. Can you remember how big one of Monet's water-lily paintings is? How he put on the paint? What, indeed, his real colours are? Not only the corporal presence of the objects matters, but the way in which they are shown.

We all have museums of our own, for instance, the collections we made as children, still in our minds, if not on our shelves. It is very difficult to make a museum for more than oneself. A small group with shared values, perhaps a family, or a club of eighteenth-century cognoscenti, can be understood enough to make very particular places – every family (of whatever kind) has a house which is to some extent a museum, a repository of communal memories. The first museums to which the public had access were usually princely picture galleries or cabinets of curiosities, opened by their benificent owners to the public in the Enlightenment.[1] Yet, such places remained (and remain) essentially private affairs, formed round the taste of an individual and his ancestors. When, in the nineteenth century, the museum was offered to a wider public in the evolving age of early scientific objectivism, a much different response was needed. Thomas Markus has suggested that the problem as it was perceived then was resolved by housing collections in 'a safe, well-lit warehouse. Despite faint memories of the palace, many of the vast nineteenth century galleries were neutral spaces dissociated from their contents and usable for any type of object in any sequence'.[2]

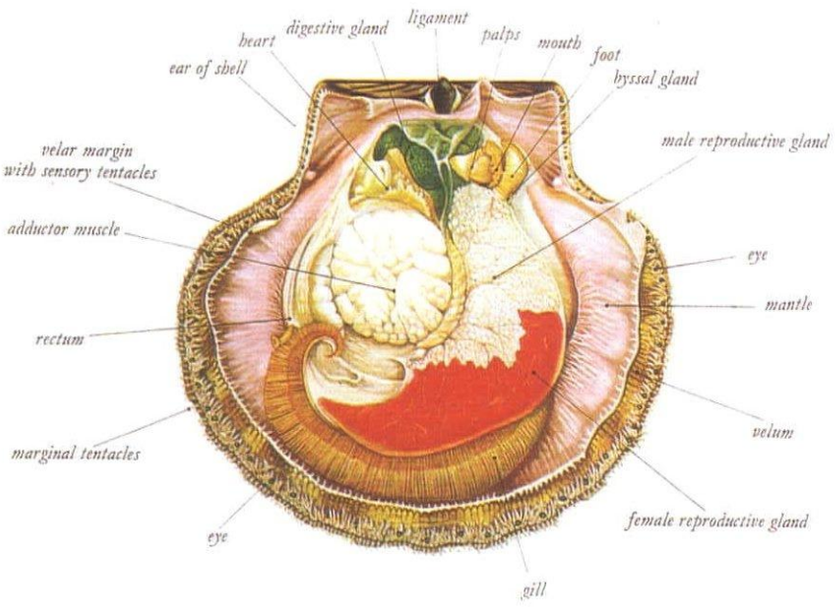
The importance of route through the trackless floors of knowledge was recognized quite quickly. By manipulating route, it was possible to design people's approach to knowledge, to make them find knowledge as museum controllers wanted it to be seen.

By the mid-twentieth century, under the robust positivism of the High Modern Movement, the route often became dominant. Le Corbusier's Musée à Croissance Illimitée (1939) was one of the most dirigiste designs (though it is a good deal more fluid in detail than its overall square spiral form suggests at first). The Modern obsession with route came to a climax in Wright's Guggenheim Museum in New York (1956), where you were expected to take a lift to the top, and walk down the long spiral ramp past the pictures. Though a fine space, it is one of the most maddening galleries ever made, for there was one sequence of objects, going back to make comparisons was difficult, if not impossible, and the relentless downward slope made looking at an individual picture (displayed normally, vertically) a somewhat queasy experience.

The Stuttgart Staatsgalerie (AR December 1992) brilliantly fused the Modern obsession with route and the tradition of the warehouse of knowledge. Stirling & Wilford's building has much subtlety and complexity. A picturesque public route winds right through the site and brings people into contact with the building and its collections, but keeps them separate from it (and hence preserves the security of the collections – one of the most important properties of any storehouse of precious objects). The internal route is separate and quite strong. The U-shaped arrangement of galleries on the top level appears at first to be a conventional Neo-Classical enfilade. But it is more than that, as the terrace (in summer anyway) becomes part of the gallery circulation system, so you can take short cuts across and round the formal progression, and make up your own routes and stories.

Because it can be interpreted in numerous individual ways, the building is truly post modern – much more so than indicated by the vaguely PoMo gestures, so discussed when the place opened. Yet even in Stirling's great building, the two dimensions of plan and the three dimensions of space impose a tyranny of interpretation of objects in a gallery. Three hundred years ago, at the start of the modern era, Leibniz, made librarian to the Duke of Brunswick, explained the dilemma of a curator faced with the problem of having to locate an object in three dimensions: 'It is usually found that one and the same truth may be put in different places according to the terms it contains, and also according to the mediate

The scallop as a biological specimen. A complementary interpretation to ...



terms or causes upon which it depends, and according to the inferences and results it may have. A simple categoric proposition has only two terms; but a hypothetic proposition may have four, not to speak of complex statements'.[3]

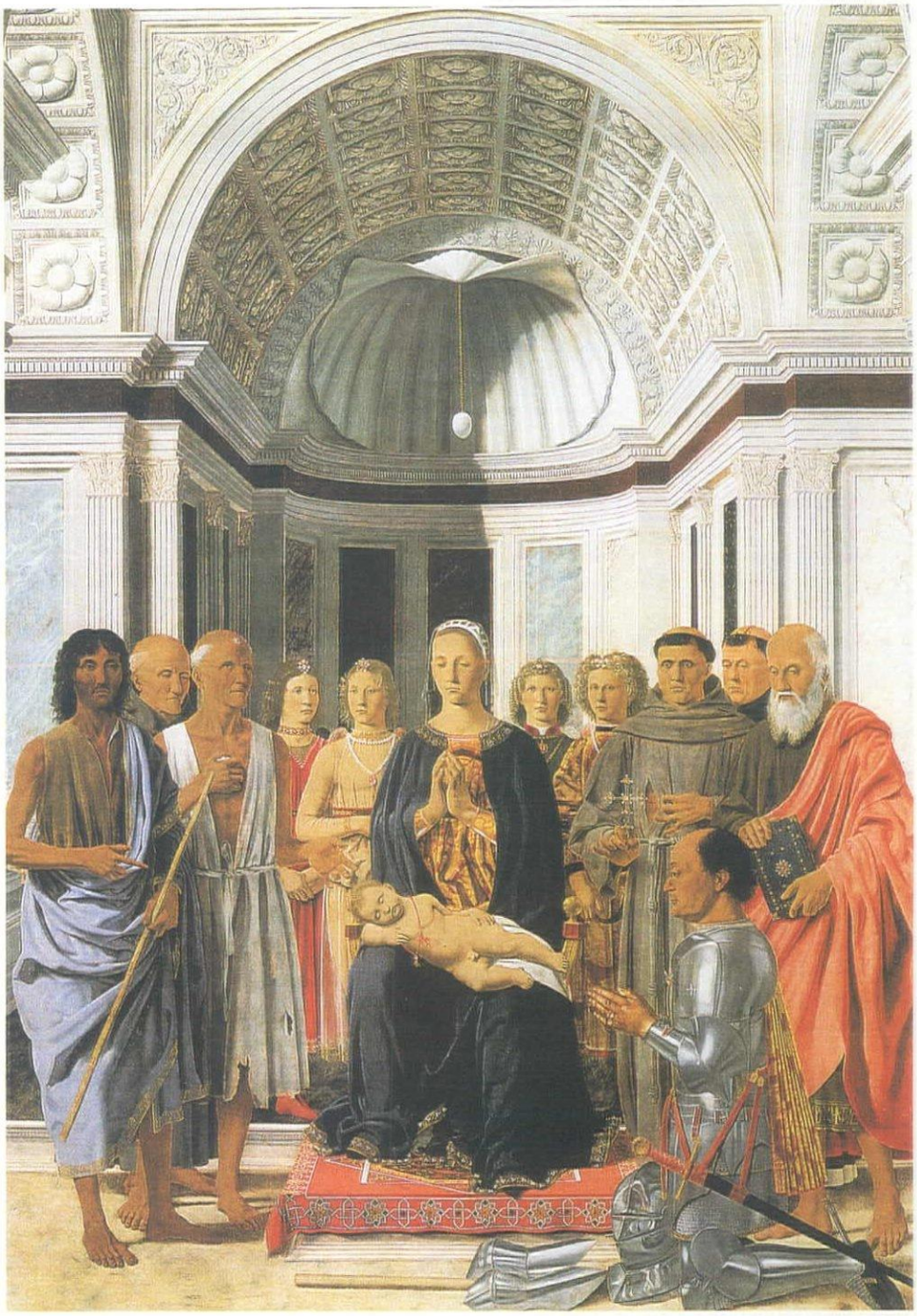
Consider something simple like a scallop. As an organism, it can be thought of as simply a bivalve hermaphrodite mollusc, related to the cockle, which thrives in shallow sub-littoral seas. It is a most ingenious creature, incorporating a fringe of tentacles among which are multiple jewel-like eyes. Most unusually for a bivalve, it can swim using complicated escape mechanisms in which jets of water allow it to dash from its predators, starfish and octopus. And of course it is part of our food-chain too, as the basis of numerous delicious recipes for Coquille St-Jacques.

St Jacques is the French version of St Iago (St James the Great), he of Compostela, to which so many medieval pilgrimages wended their way – hence the sign of all pilgrims (whatever their destination) became a scallop shell, worn on the hat or cloak, and often used as a spoon on the journey. In fact, the pilgrim's badge is a very late instance of the shell's sacredness. Neptune drove in a scallop-shaped car drawn by dolphins. As Botticelli unforgettably recorded, Venus rose from the waves on a scallop shell. But in the same era, painters like Piero della Francesca and Verrocchio symbolically showed the divine nature and beauty of the Virgin by portraying her sheltered in an apse topped with a scallop-shaped semi-vault – an architectural halo. This holy vault echoes back to Classical times and down through Renaissance and Baroque architecture.

There's lots more to scallops than what I've listed, but this brief catalogue is intended to show a few of the dimensions in which a simple creature can be considered. And how difficult it is to relate everything physically: the ideal comprehensive total museum is chopped up into departments, usually in separate buildings devoted to natural history, marine biology, religion, Classical, Renaissance and Baroque art, and (very occasionally) cuisine or domestic science. These are just a few ways of thinking about the bivalve. All phenomena, animate or inert, natural or artificial, are capable of similar and much more complex interpretations. While many will want to look at an object in only one way, it should also be possible to contemplate it from as many points of view as each person wants. Clearly the three dimensions of architecture, no matter how cunningly organized, can do little to locate an exhibit in its n-dimensional cultural setting.

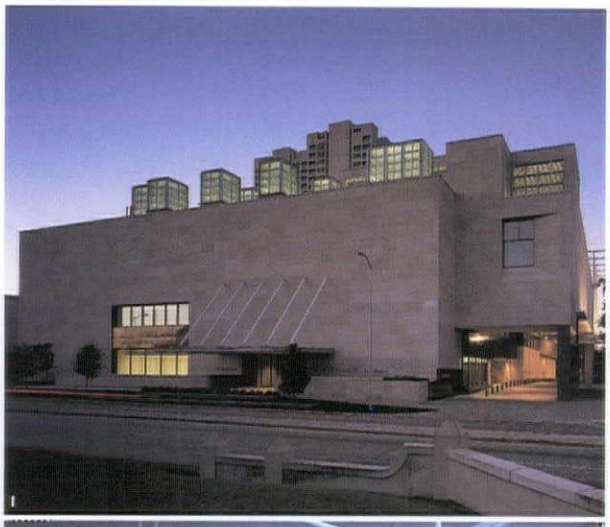
We now have means of setting objects in a multi-dimensional frame. Digital and wireless technology will allow each gallery visitor to make an individual mental setting for every object seen in reality. Interpretations will be infinitely more subtle than our crass contemporary interpretative displays. You will be able to see the scallop simultaneously both as sacred halo and bivalve, pilgrim's spoon and divine carriage. The question then will be how to arrange the collections in three dimensions. There will be no need for curators to impose their own quirky interpretations on the objects to subvert the normal conventions of display by chronology and geography (as they do at Tate Modern, p44). Even if they do, it will be possible to bypass their intentions. There will, I suspect, be a strong case for a return to conventionality, subverted and made complex by manipulation of route and space. Stuttgart could be a powerful model for the future.

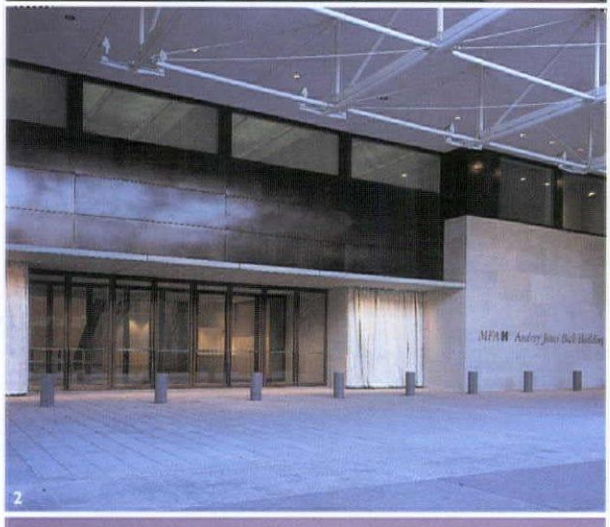
PETER DAVEY

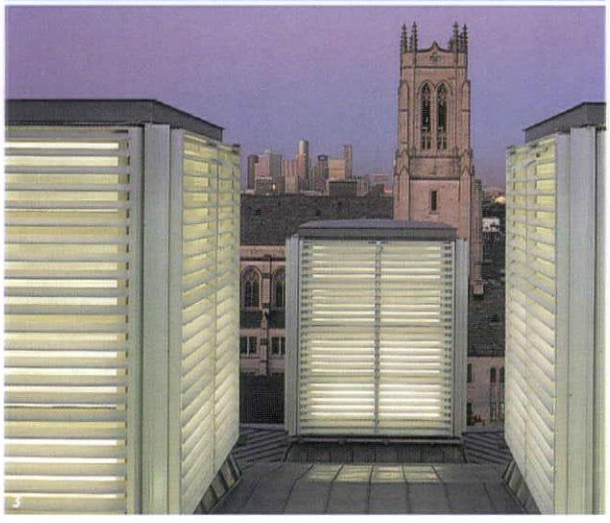


... Piero della Francesca's, of the shell as an architectural halo (Brera Altarpiece, Milan).

1 Pevsner, Nikolaus, *A History of Building Types*, Thames & Hudson, London, 1976, p114.
2 Markus, Thomas A, *Buildings and Power*, Routledge, London, 1993, p171.
3 Quoted in Markus, p174.





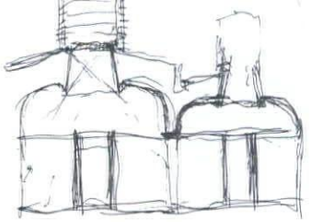


1
Top lit by radiant cubic roof lanterns, Moneo's new museum is a compact palazzo based on the model of the Spanish *alcázar*.
2
The main entrance is shaded by finely detailed canopy.
3
Detail of the roof landscape, framed against Houston's urban skyline. Clusters of glazed, louvred lanterns diffuse daylight into the galleries below.
4
Wrapped in hermetic walls of Indiana limestone, the museum combines crisp geometry with Moneo's characteristically polished materiality. Superscale graphics articulate the facade.

Rafael Moneo's new building for the Museum of Fine Arts, Houston (MFAH) is conservative, but conservative in an informed and appropriate way. The orthodoxy of the Audrey Jones Beck Building is in response to its contents – painting and sculpture, mostly European, from antiquity through the Renaissance to Post-Impressionism. Moneo is again refining the essential experience of viewing art. As with his recent Moderna Museet in Stockholm (AR November 1998), the Beck is primarily concerned with light, volume and the tone of materials. The architect understands museums as gentle labyrinths of well-lit and well-proportioned rooms. In Houston, it is usual to find buildings of shockingly different type, programme, scale, and materiality crammed together on adjacent sites. Dependent upon the automobile, this is the ultimate *laissez-faire* metropolis. However, Moneo's project doesn't pretend to solve or re-present these problematic urban conditions. Rather it is a kind of palazzo, a single, formal volume which is also the most recent addition to half a dozen buildings (plus an Isamu Noguchi sculpture garden) that the Museum inhabits as a nascent campus or cultural oasis. Urbanistically, the Beck Building is more connected to this existing context, with its almost casual pedestrian ambience, than to any grand theoretical position.

To date, the most prominent facility at the MFAH is the Caroline Wiess Law Building, a fan-shaped exercise built in two phases – before today's concern for energy and sustainability – to the designs of Mies van der Rohe. Moneo decided to arrange his entire programme into one compact form, leaving an adjacent block available for an above-ground parking structure, and align his longer facade with the Mies. The Beck is eroded along this flank to form a shady entrance/*porte-cochère* cooled by planting and a linear pool. At the corner, the building's shorter facade is set back from the crossroads to allow for a cascading waterfall, the patio of a basement café, and a pavement-level footbridge. On lower walls, the Indiana limestone that covers most

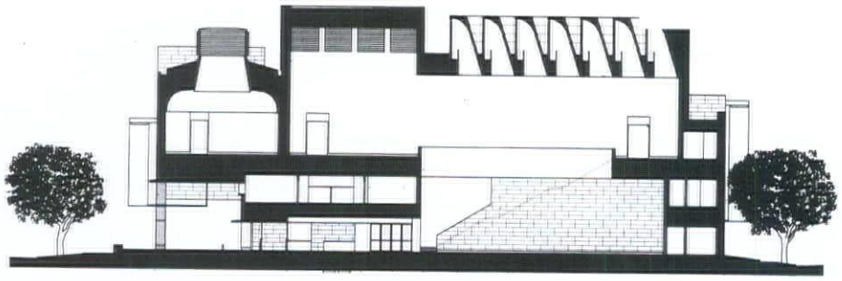
MUSEUM OF FINE ARTS, HOUSTON, USA
ARCHITECT
RAFAEL MONEO



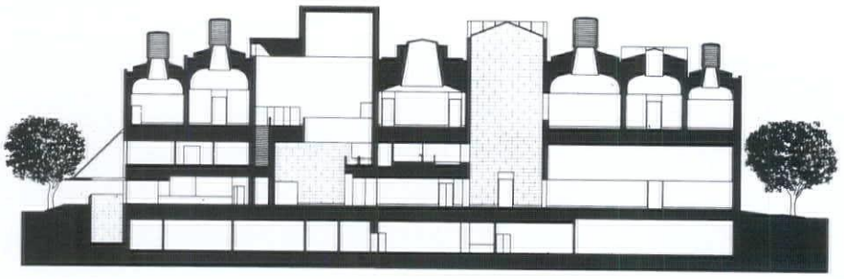
SOLID WALLS, FILTERED SKY

Houston's new Museum of Fine Arts is an elegant, hermetic palazzo that refines the experience of viewing art.

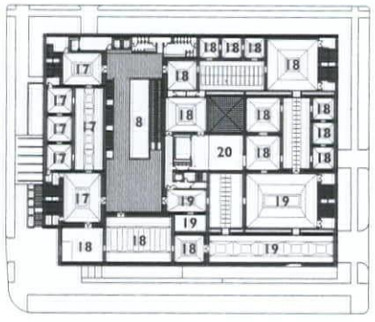
4



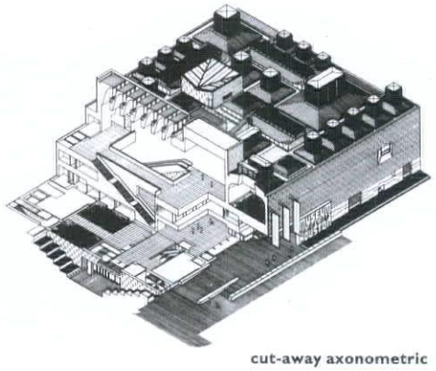
cross section through atrium



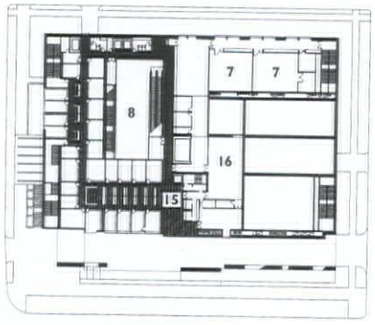
longitudinal section through galleries and atrium



first floor plan

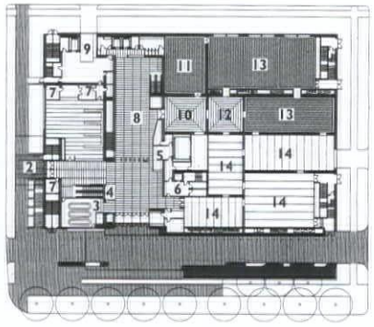


cut-away axonometric

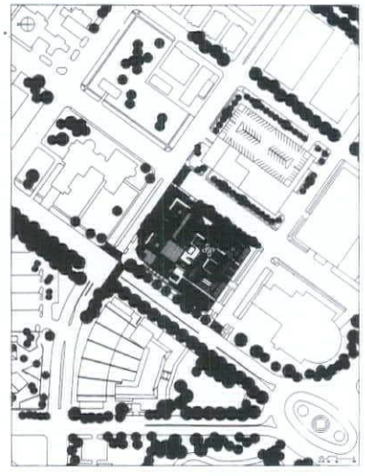


mezzanine level plan

1 drop-off entrance
2 entrance
3 cloaks
4 information
5 tickets
6 staff entrance
7 storage
8 atrium
9 loading deck
10 orientation gallery
11 works on paper/photography
12 American sculpture court
13 American art
14 changing exhibits
15 curators
16 trustees meeting room
17 Beck Collection
18 European art
19 Blaffer Collection
20 conservation



ground floor plan (scale approx 1:1500)



site plan

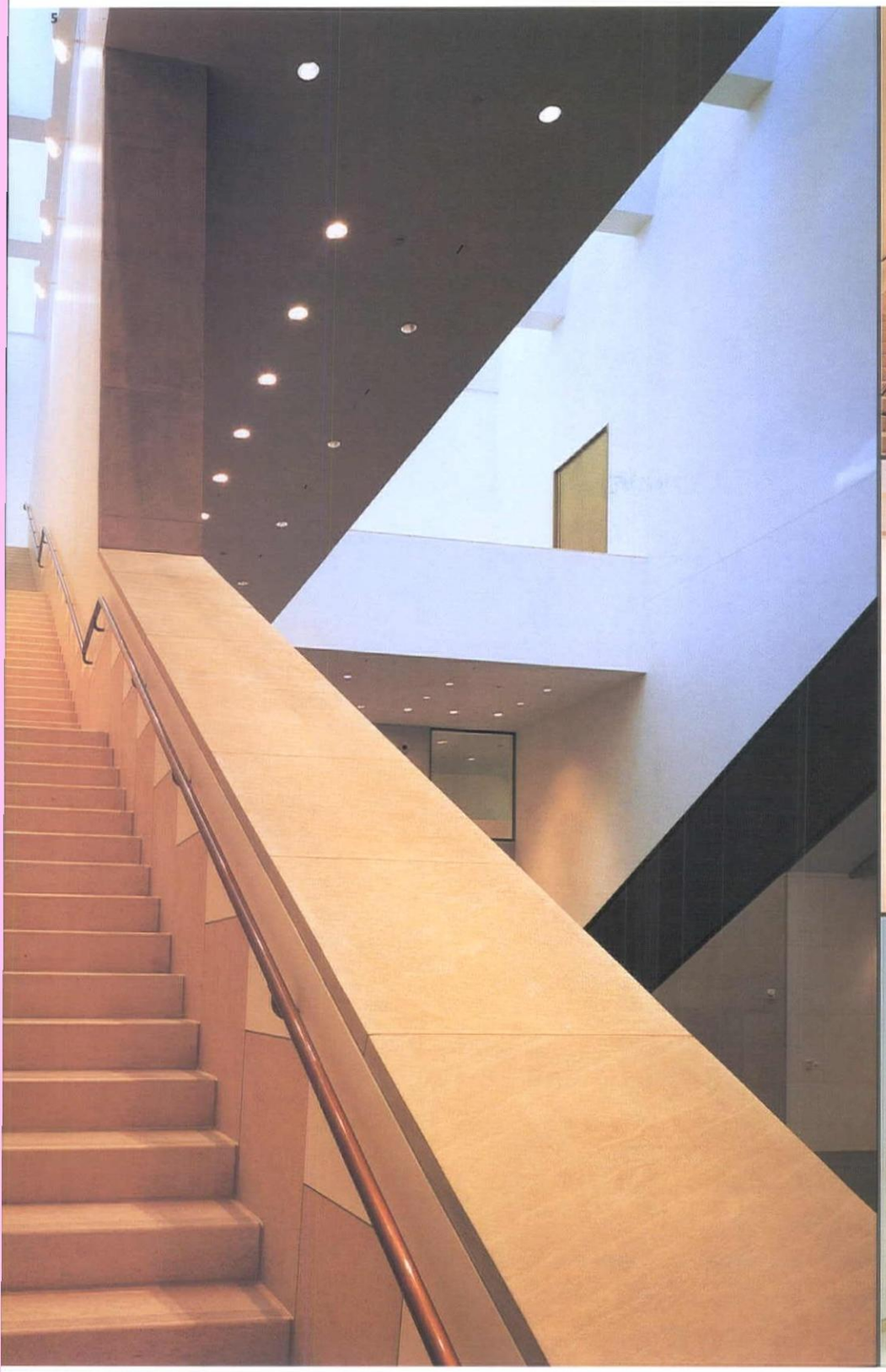
of the Beck, as well as the original 1920s museum building, is supplemented by the darker Dakota Mahogany granite used by Noguchi in his sculpture garden across the intersection. Visitors and personnel can thus access two sides of the Beck by public footpath or be dropped off by taxi in the *porte-cochère* (here the Museum's full title is also spelt out in concrete supergraphics designed by Massimo Vignelli). However, most users will probably stroll in from the new parking structure towards the rear, or – as the coolest option during Houston's hot summer – take the tunnel cut through from Mies's Law Building across the street. This subterranean link now houses a site-specific installation by artist James Turrell. Inside, at right angles to the main entrance, is a thin, deep atrium rising through the entire height of the building. Removed from the heat and traffic of the world outside, Moneo has carved out a cool luxurious void, an unexpected spatial gesture preparing the visitor for an introspective experience of art. Structure is not on show. Instead, the emphasis is on the polished stone surfaces of the floor and enveloping walls and a projecting armature clad in bronze that contains ceremonial escalators each 34ft long. Suffused with natural light filtering down from the deep skylights above, the atrium serves as the chief source of orientation as visitors circulate around the collection. The Beck has two principal gallery floors: the ground level, which also contains the usual foyer facilities and a spacious museum shop, and the uppermost floor devoted entirely to exhibition space. This top level is lit by three forms of skylight: a generic pyramid with cubic lantern, a low-pitched shed-type, and a unique array of light scoops over the atrium. There is also a mezzanine with curators' offices inserted between gallery levels, and an extensive basement with café. But Moneo's roofscape is the key to the entire project. Although, as at Louis Kahn's seminal British Art Center at Yale, occasional windows offer specific views to the city outside, the experience of visiting the Beck is an internalized one. The emphasis is on the works of art and the quality

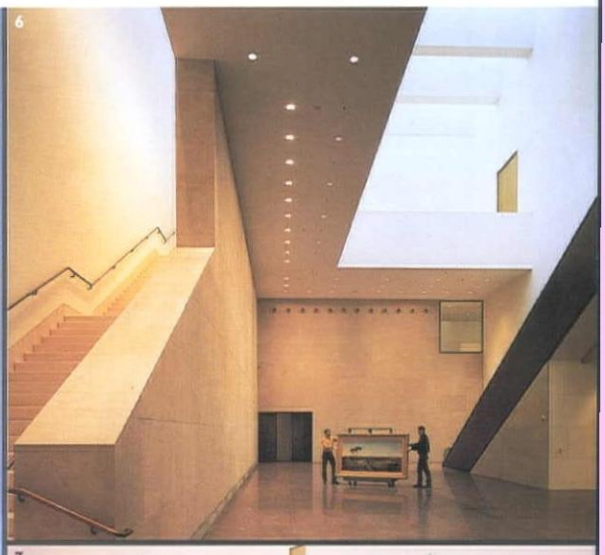
Museum of Fine Arts, Houston, USA

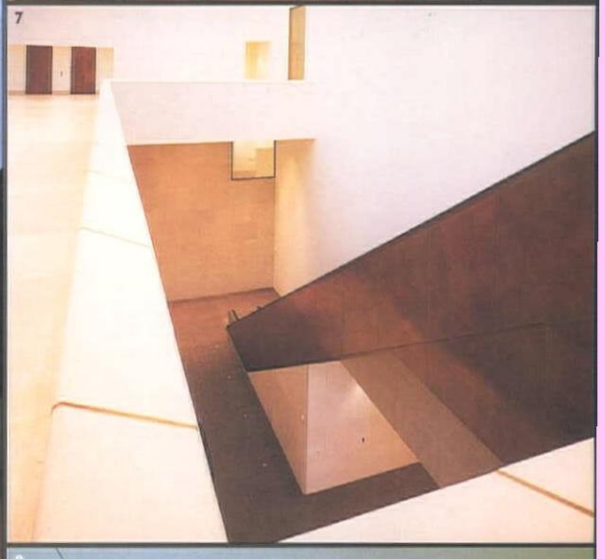
Architect

Rafael Moneo

5
The cool void of the luminous atrium prepares visitors for the introspective experience of viewing art.
6
Drenched in natural light, the atrium forms a point of orientation on the route through the museum.
7
A heroically scaled *scala reggia* leads to the upper gallery levels.
8
Upper level of the atrium marking the start of the route through the permanent collection.











9



10



11

Architect
Rafael Moneo, Madrid
Project team
Emilio Tuñon, Eduardo Miralles, Hayden Salter, José Luis Gahona, Christoph Schmid, Belén Hermida, Larry Burns
Associated architect
Kendall/Heaton Associates
Structural engineer
CBM Engineers
Mechanical engineer
Altieri Sebor Wieber
Lighting design
Fischer Marantz Renfro Stone
Model
Juan de Dios Hernández, Jesús Rey
Photographs
Richard Barnes/ESTO

of light. Rather than trendy white walls and industrial fittings, the Beck's galleries are subtly coloured blue, grey, greyish purple, a muted peach. Again Moneo is not purporting to be revolutionary. Using tactics of interior design previously tested at the Thyssen-Bornemisza Collection in Madrid (AR June 1994), he is keen to exhibit art in situations or scenes akin to the original viewing conditions and with a full palette of materials. Inside, this includes Seville limestone, Thassos marble, red oak floors, and both light and dark bronze. Doorways are consciously-framed thresholds from one space to the next, with tall flush doors in bronze. Moneo has also designed occasional benches crafted from maple. While, understandably, the museum's roof is accessible only for maintenance, it is nevertheless a fascinating composition of cubic light monitors dressed in lead-coated copper, seeping out light as dusk falls over the city. They are fabricated using a non-green glass sheathed in aluminium louvres, and – as this is Texas – had to be hurricane-proof. In fact, what appears from below as clear natural light is often augmented by artificial light sources housed in the deep inner flanks of the skylights. Full-scale mock-ups were constructed on an adjacent lot to study lighting effects. By allowing generous 'throats' between ceiling plane and the upper glazing, a more uniform illumination has been achieved and UV light admission reduced. The commission for the Beck Building came to Moneo in 1992, between his elegant Davis Museum and Cultural Center at Wellesley College in New England and the call to build a Roman Catholic cathedral in downtown Los Angeles (a monumental construction currently at ground floor level). In Houston, the people-friendly streetscape, the addition of various canopies and graphics, and the large re-entrant clerestorey window high above the busiest traffic intersection all augur well for an architecture which is subtly monumental and able to offer the American city some greatly needed notion of finesse and long-term symbolism in an age marked by transient identities.

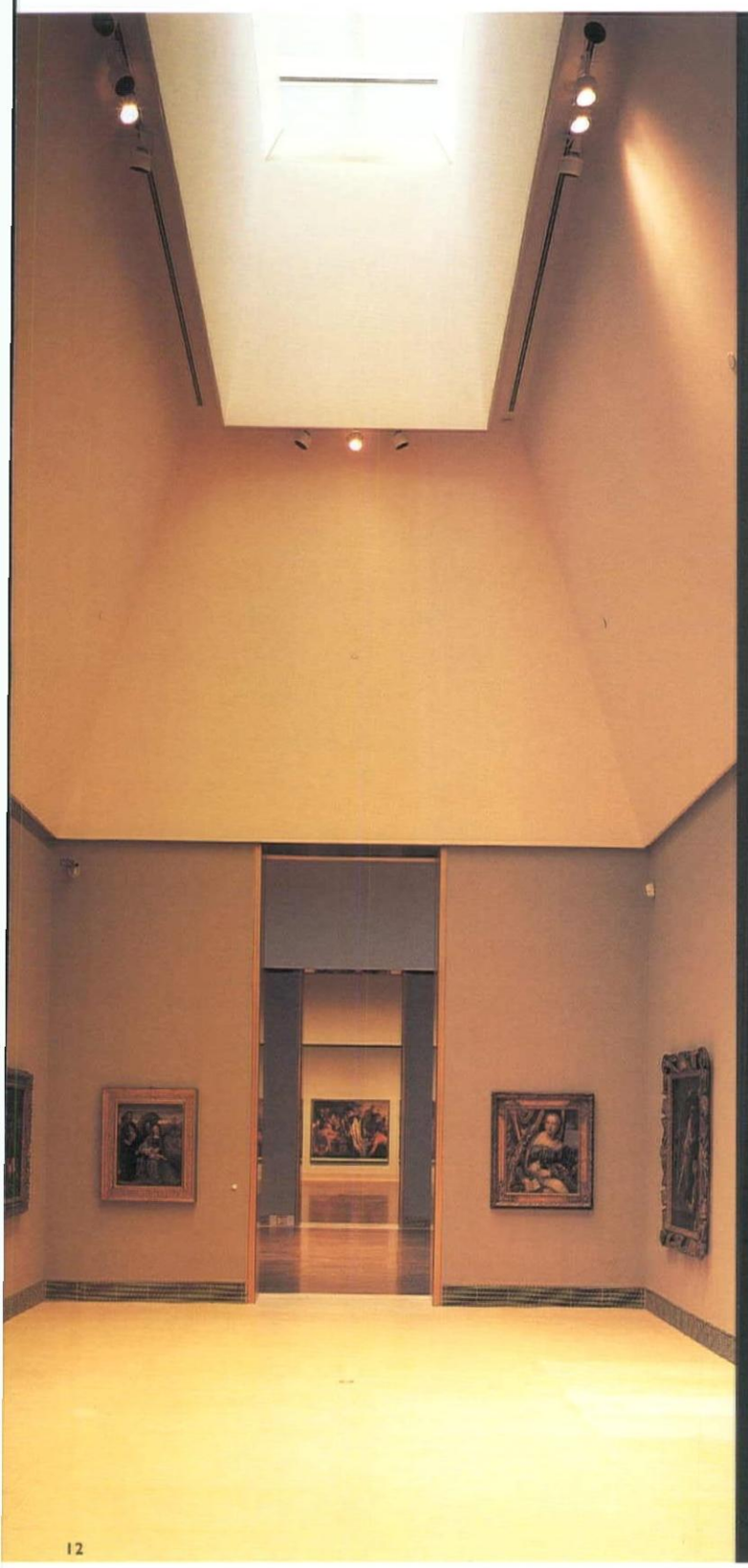
RAYMUND RYAN

MUSEUM OF FINE ARTS, HOUSTON, USA

ARCHITECT

RAFAEL MONEO

9
Moneo's gallery spaces are subtle, toplit containers made of fine materials that dignify the art they display.
10
Individual galleries adopt a variety of configurations, as for instance, this long narrow gallery in the Blaffer Collection.
11
Tall apertures between galleries are consciously-framed thresholds with doors clad in bronze.
12
Part of the sequence of intimate galleries housing European art.
13
A rare moment of engagement with the external realm – the city is framed like a picture.

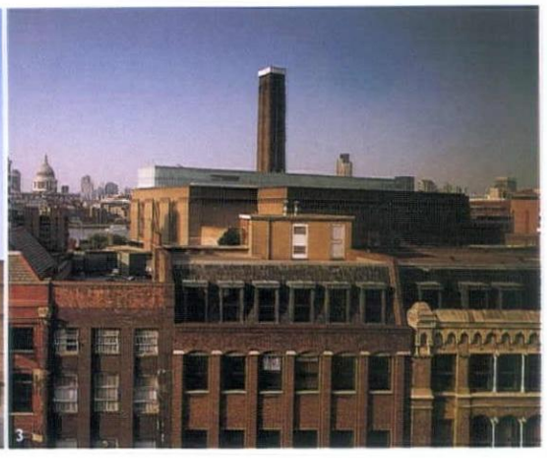





LOUISE BOURGEOIS

ART MUSEUM,
LONDON, ENGLAND
ARCHITECT
HERZOG & DE MEURON



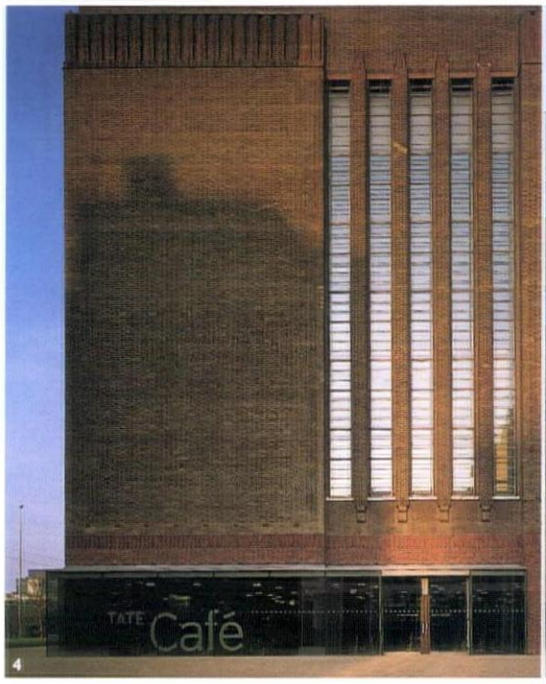


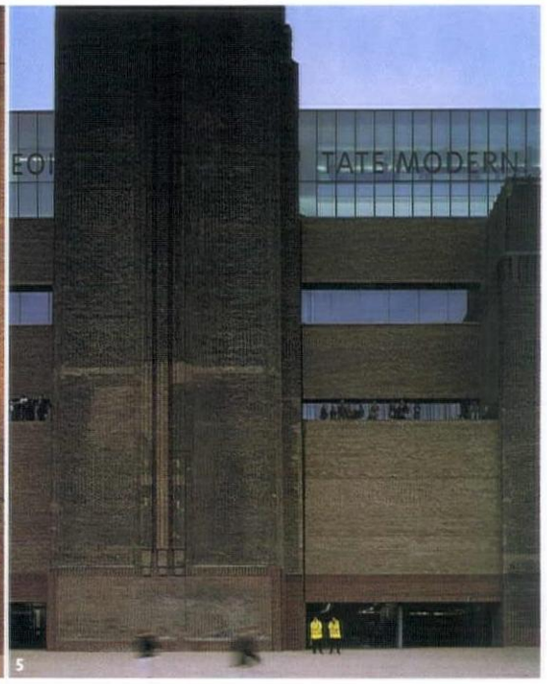
ART AND INDUSTRY

The recolonization of Bankside Power Station to house Tate Modern is a singular and visionary project that supplants obsolete heavy industry with contemporary culture.

Formerly a den of seventeenth-century iniquity (gambling, theatres, bear-baiting and brothels), Southwark now has a more sedate (but curiously equally populist) attraction in the form of the new Tate Modern (AR April 2000). The looming silhouette of Giles Gilbert Scott's tactfully remodelled power station is the high cultural magnet that will attract people and investment to this hitherto unregarded London borough, as well as house one of the most significant collections of modern art. With a pleasing symmetry of riverside settings, Tate Modern joins its counterpart at Millbank (which will now show British art from 1500 to the present day), but it is a very different animal from Sidney Smith's increasingly cramped nineteenth-century palazzo. As Raymund Ryan notes in his perceptive essay in the official book of the building, 'Here it is, an old behemoth of Heavy Industry re-presented for the twenty first century, a redundant power station posed as a Palace of Art and Experimentation. Bankside's static mass of dull brick and structural steel has been opened up to the life and eclectic nature of London'.*

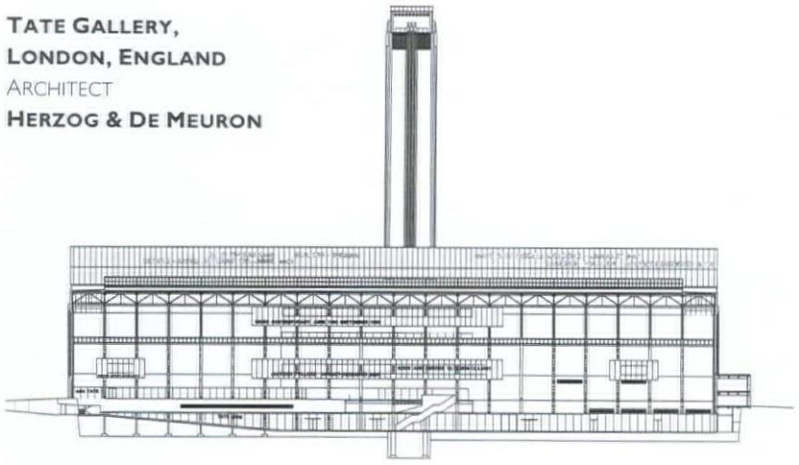
Although the Tate is the first institution of international stature to adapt an existing industrial structure, it is not the first to colonize what is already there, rather than parachute in an object building. Part of the perceptual game is trying to discern what is new and what original. Compared with some of the other shortlisted competition schemes (Ando skewered the building with two cantilevered glass boxes, Moneo added a fan-shaped café at its base, Chipperfield chopped off the chimney completely), Herzog & de Meuron's is a strategy of apparently minimal intervention,



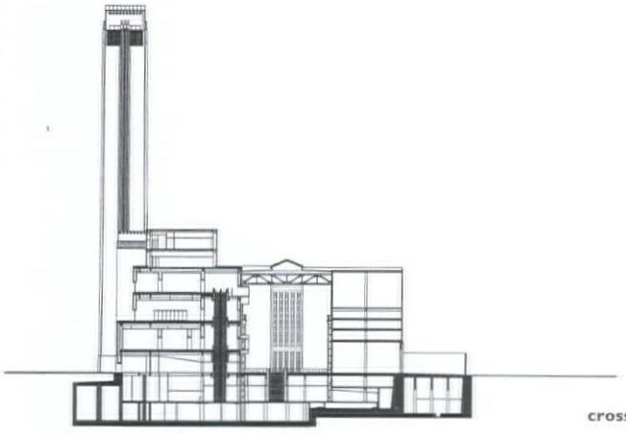


1
Power into art – the revitalized hulk of Bankside Power Station is miraculously reincarnated as a vast new repository for modern art.
2
West elevation, which now is opened up as the main entrance. Sheer cliff faces of brown brick are incised by lancet-like windows.
3
The new glazed light beam hovers mysteriously and enticingly above Southwark's mongrel skyline.
4
New café on the north-west corner is a discreet glazed slot.
5
Even more discreet riverside entrance on the north elevation.

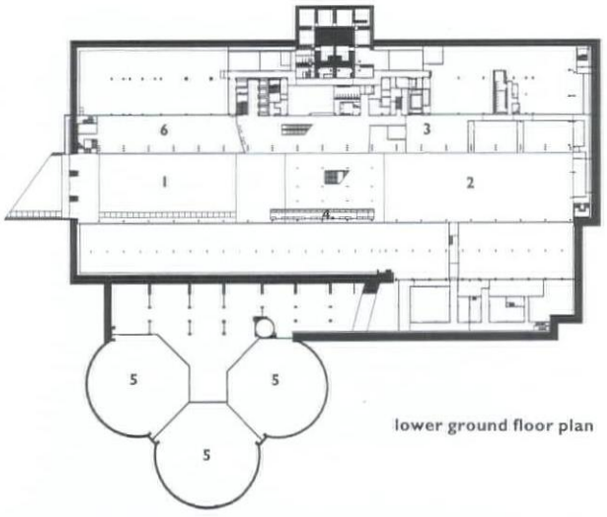
TATE GALLERY,
LONDON, ENGLAND
ARCHITECT
HERZOG & DE MEURON



longitudinal section



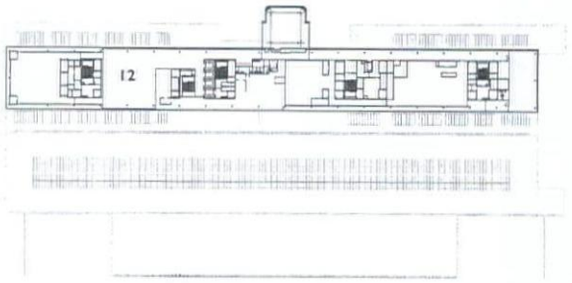
cross section



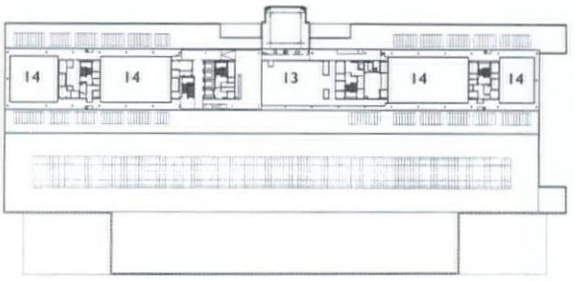
lower ground floor plan

1 ramp (west entrance)
2 public concourse
3 education centre
4 information & tickets
5 oil tanks
6 shop
7 auditonum
8 galleries
9 switch house
10 north entrance
11 bridge (south entrance)
12 café
13 members' room
14 void above galleries

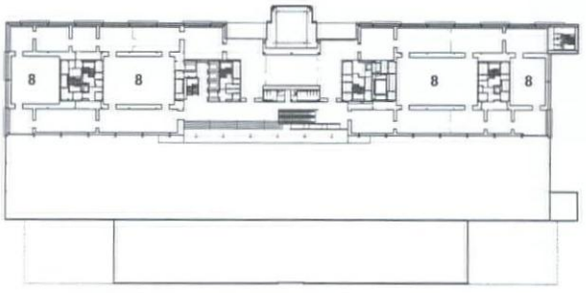




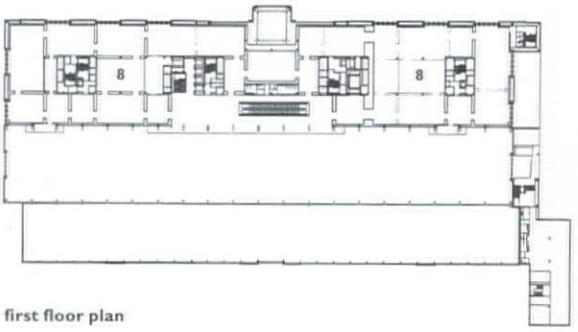
fifth floor plan



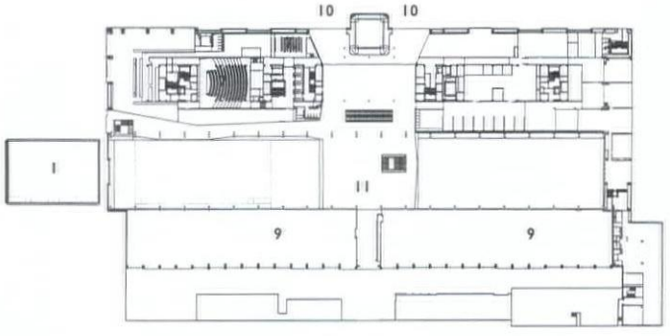
fourth floor plan



third floor plan



first floor plan



ground floor plan (scale approx 1:2500)

6
Overlooking the vast maw of the former turbine hall.
7
The revitalized turbine hall forms the building's focal, cathedral-like space. Ramp at west end draws visitors into its depths.
8
The turbine hall is transformed into a huge public galleria which will be animated by changing displays and installations.
9
Glowing translucent glass boxes project out of the north side of the turbine hall.

allowing space and art to speak for themselves.

The main architectural problem was how to light such a hermetic, deep plan building, enlivening its 'static mass'. This is achieved by a huge light beam, a glazed, two-storey structure that runs longitudinally along the building, its emphatic horizontality counter-balancing the phallocentric presence of the central chimney. Light infiltrates the upper level galleries through broad clerestoreys, infusing the lofty spaces with cool, antiseptic radiance. The topmost floor of the light beam contains the most spectacularly situated of three cafés, furnished with black tables and chairs. From here you can savour disarming new views of St Paul's and the City and meditate on the urbanistic absurdity of placing a power station opposite a cathedral. Ethereal and ghostly, the light beam glows with a tantalizing delicacy, softening the cimmerian bulk of Scott's building. Seen from a distance or from passing trains, its palpitating mass evocatively symbolizes the building's remarkable reincarnation.

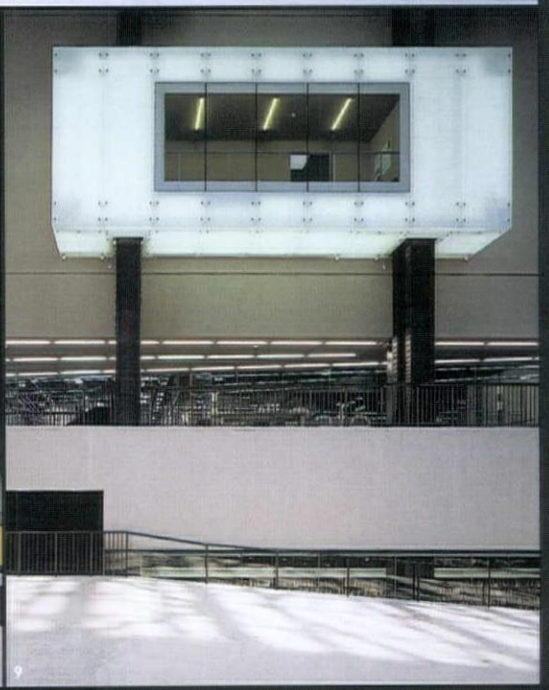
Designed in two phases between 1948 and 1963, Bankside reflects Scott's interest in the early Dutch Modernism, manifest in a taut, Dudok-like brick skin incised by rows of thin vertical openings. Herzog & de Meuron leave this stern geometry largely intact, making new cuts only where absolutely necessary. They also maintain the simple tripartite arrangement of the original plan based on a central turbine hall sandwiched between a boiler house on the north side (now remodelled to house three floors of galleries) and a switch house to the south (still in use as part of an electricity sub-station). In the longer term, the strip on the south



7



8


9

10



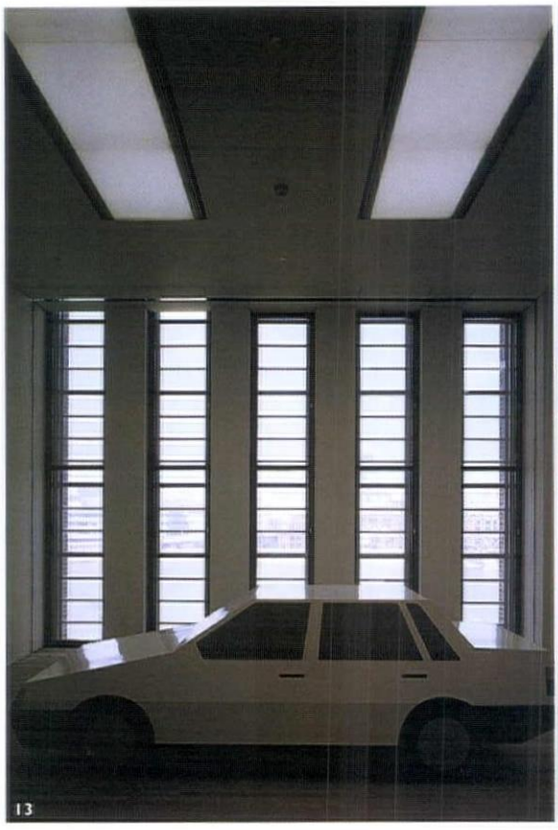
11

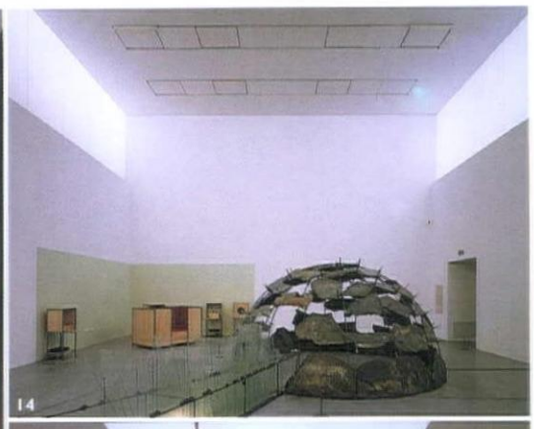


12



TATE GALLERY, LONDON, ENGLAND
ARCHITECT
HERZOG & DE MEURON


13


14


15

10, 14
Upper level galleries are lit by broad clerestoreys that form part of the new light beam.
11
Black painted steel stair cranks through the building.
12
Clinical austerity of materials and detailing reinforce the building's sense of heroic functionalism.
13
Some galleries have views out over the Thames.
15
Forming a neutral backdrop for the art, galleries are tall, calm spaces with plain white walls and either timber or concrete floors.

side will be converted to create additional gallery spaces of a more mutable, informal character.

At the west end, a vast ceremonial ramp funnels visitors down into the soaring chasm of the former turbine hall. With its lancet windows and wan light, comparisons with cathedrals are predictably appropriate, though the extreme severity and solemnity of the space suggests the influence of some particularly ascetic cult. Heroic in scale, the turbine hall forms a daunting public galleria, its yawning volume reducing the specially commissioned towers by sculptor Louise Bourgeois to the status of quirky condiment sets. A muscular gantry crane is retained as an imposing but practical industrial relic for the installation of larger pieces of sculpture. Illuminated translucent glass boxes project at intervals from the north flank wall like white hot bars of steel sliding through a vast foundry.

Public facilities, such as education rooms, shops and information spaces are arranged around the turbine hall, which acts as a reference point for visitors as they move around the building. A secondary entrance on the north side connects with a bridge traversing the cavernous central space. The aim is to eventually open up a pedestrian route from Southwark to the City through the museum and across the new Thames footbridge (AR April 2000), making the revitalized Bankside part of the wider urban fabric.

From the floor of the turbine hall, banks of escalators glide up to the gallery spaces above. Despite variations in size, configuration and lighting conditions, the galleries constitute a recognizable overall family. A unifying starkness prevails, based on plain white walls and floors made of either untreated oak strips or concrete. Some spaces are lit from the side through Scott's existing slot-like windows, others from above through the light beam clerestoreys. Some rooms are blind, others have invigorating views over the Thames or back into the turbine hall. Organized by loose category rather than fixed chronology, works from different periods are linked through a series of themes, a strategy which has caused palpitations in more orthodox curatorial circles.

The lack of proscription aims to let visitors construct their own routes through the building, but this has certain practical implications, not the least being the uncomfortable bottlenecks of visitors that are apt to build up in the smaller rooms. Paradoxically, for a building with apparently so much space, navigating through the labyrinthine suites of galleries in even moderately crowded conditions can be quite a claustrophobic experience.

While Tate Modern's collection encompasses Monet's water lilies to Fluxus and beyond, it is clear that Herzog & de Meuron's affinities lie with the nuances of contemporary abstraction that continue to nourish and sustain their architecture. The extreme neutrality of the gallery rooms recalls their studio-container for the French-Swiss artist Rémy Zaugg, so linking both the monastic world of art production with the fashionably reductivist galleries in which so much contemporary art now appears. You slightly fear for the accumulated effects of people and weather on the numb, pristine rawness of the building (visitor numbers have surpassed all expectations), but that is not to deny the impressive and indeed courageous singularity of its vision. Bankside can probably take it.

CATHERINE SLESSOR

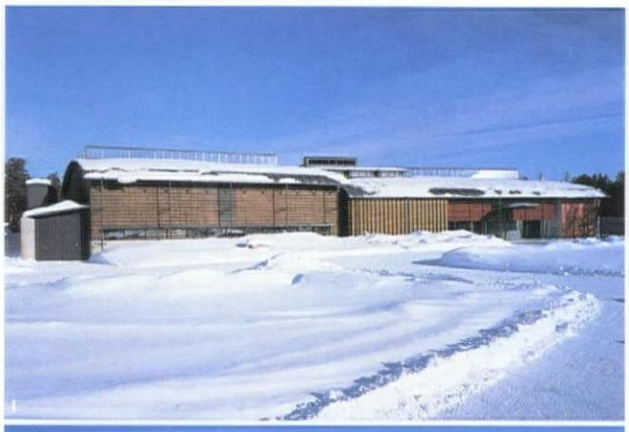
* *Building Tate Modern*, Rowan Moore and Raymund Ryan, Tate Gallery Publishing, London, 2000, p13.

Architect
Herzog & de Meuron, Basel
Project team
Jacques Herzog, Pierre de Meuron, Harry Gugger, Christine Binswanger, Michael Casey, Thomas Baldauf, Ed Burton, Victoria Castro, Emanuel Christ, Peter Cookson, Adam Firth, Nick Graber, Irina Davidovici, Liam Dewar, Catherine Fierens, Mathias Gnehm, José Ojeda Martos, Filipa Mourao
Associate architect
Sheppard Robson
Structural and mechanical engineer
Ove Arup & Partners
Landscape architect
Kienast Vogt Partner
Photographs
Christian Richters

VISITOR CENTRE, INARI, LAPLAND
ARCHITECT
JUHANI PALLASMAA

ARCTIC ROLE

A remarkable place that sympathetically celebrates a culture in which building has traditionally had little importance, in a climate (both physical and economic) which defeats architects who think conventionally.







1
South (entrance) elevation: a calm line against the hill.
2
On the north side, the double ramp projects into the landscape, with a belvedere at the end that overlooks the open-air museum of traditional Lapp wooden buildings.
3
Entrance portico, with welcoming canopy.
4
Layers and veils of contrasting materials: wood, glass, patinated copper make a sensuous entrance sequence.

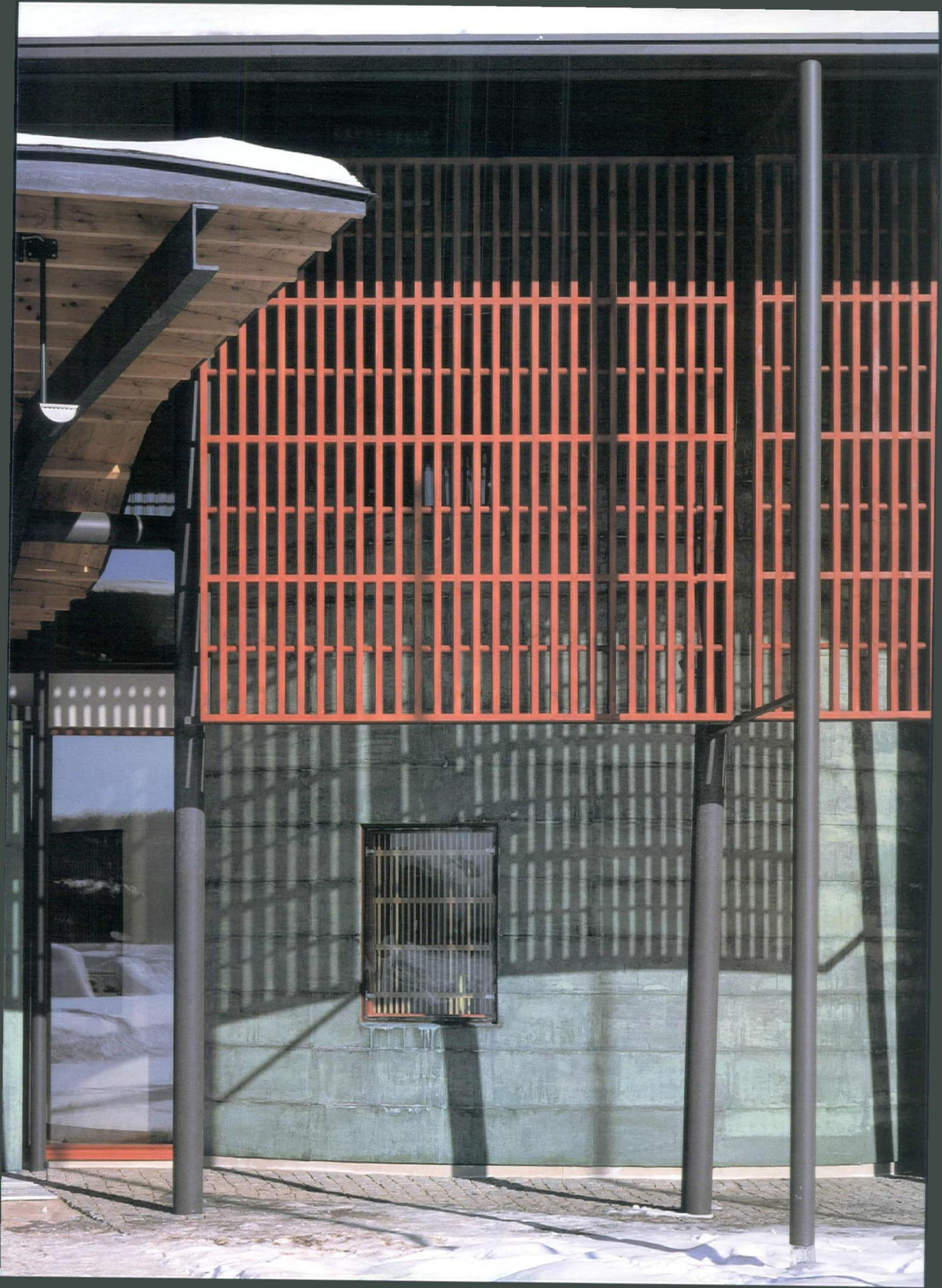
The Sámi word SIIDA, chosen as a short-hand title for the Sámi Museum and Lapland Visitor Centre means homestead literally, the place one's home is, and for the Sámi people, that place is by history and necessity centred in the Arctic landscape. Travel north from Rovaniemi, into the Arctic latitudes, and the presence of architecture falls away, subsumed by the predominance of landscape, the elements of nature. Human constructions have the subordinate, complementary role, bested in scale, complexity, colour, and texture by the environment.

Historically, in the indigenous Sámi peoples, the fundamental conceptions of boundary, construction and permanence were rooted in the movements of their reindeer herds and the rhythmic cycle of the seasons. Their vernacular architecture was diminutive, tectonically light, mobile. It is, in effect, unavailable for reference for contemporary purposes. Designed structures of recent times have been primarily organized from necessity – shelter, transportation, trade, storage – and their aesthetic or representational value is second to their function.

In Inari, historically a centre of Sámi culture and trading, where the Juuttua River joins Lake Inari (the second largest in the country), the conjunction of a centre for the natural surroundings and a museum for the cultural heritage of the Sámi people posed deep design challenges beyond the complexity of siting and programmatic issues. In response, Juhani Pallasmaa has sought a nuanced architecture: a building deferring to its context and mindful of its exceptional character. At once rational and touching, assertive and humble. SIIDA is an absorbing study in the layering of elements in the architect's repertoire.

Seeking both presence and unpretentiousness in the small-scaled architectural setting, the building's general shed-like forms are broken down in plan and suppressed in section in response to site circumstances, chiefly the character of the existing topography and the structure of the gravel quarry which existed on the site. As well, the new building respects the elevation of the existing open-air museum of traditional Lapland wooden constructions on the rise to the north. The programmatic identities of the Sámi Museum and the Northern Lapland Visitor Centre have not dictated the split in the building's form, or its two-storey layering; in fact, the building's design and exhibitions deftly integrate the two institutions in a manner respecting both but reinforcing the sense of metaphorical co-dependence and cooperation. Two important subordinate constructions – an extended entrance sequence and an interior circulation ramp, both reaching out into the landscape – advance the dual aims of scaling the building and articulating its presence according to immediate external circumstances, while buffering the curatorial and exhibition areas from the cafeteria, staff resource rooms and administrative offices.

The curving roof, its deeply accentuated eaves supported by splayed steel struts, further compresses the building's section. Its profile can be attributed to the external necessities of shedding snow and ice, but faint resonances with the



VISITOR CENTRE, INARI, LAPLAND
ARCHITECT
JUHANI PALLASMAA


5

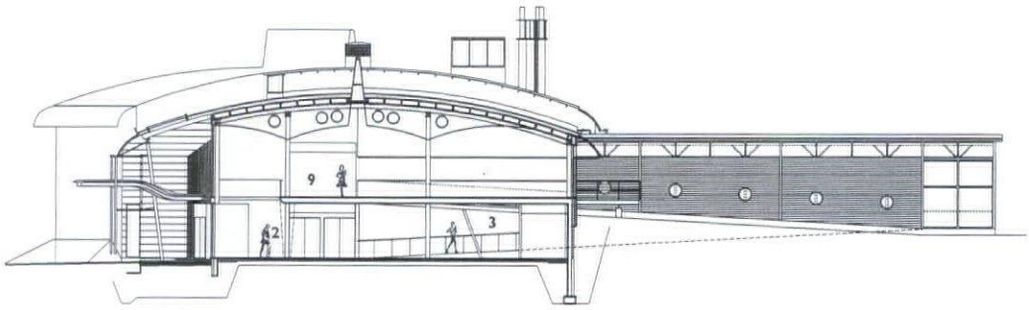

6

surrounding hills, the roof forms of Sámi storehouses or even, at a lesser scale, of overturned skis, indicate a power beyond sheer functionality. Split longitudinally by a linear toplight running the length of the building, and punctuated with a lesser series of glassed prisms, the roof figures as a constructed landscape combining protection with illumination, smoothness with crystalline forms. Its most dramatic exterior effect can be in the darkness of mid-winter, when its glow against the forested horizon and night-sky is most evident. In Pallasmaa's own earlier words: 'I recall vividly the sense of home, the feeling of returning home from a skiing trip in the darkness of a cold winter evening. The experience of home is never stronger than when seeing the windows of the house lit in the dark winter landscape and sensing the invitation of warmth warming your frozen limbs ...'

Pallasmaa's attempts at gaining a bodily, tactile appreciation of architecture rely upon the slowing of our experience of the designed spaces. With SIIDA, the design orchestrates a slow movement throughout the building and its exhibitions, with attention given to organization of paths, framing of views, pace of progress, and sensation through details. For example, the main entrance is approached via a long, tall fence of horizontal wooden planks framing the parking areas, shepherding movement and vision towards the doors. Its horizontal trajectory into the building is continued into the lobby areas, shifted to accommodate the necessary logistics of ticket purchase and coat removal, and then extended upwards by means of a gently graded switchback ramp. The enclosed ramp structure extends out into the landscape behind the building; at its turning, the landing has been enlarged to make a viewing platform aligned with the entrance to the open-air museum. The ramp itself is unnecessary functionally for movement within the museum, but its reduction of walking speed and simulation of a topography are important in preparation for the exhibition on the upper level.

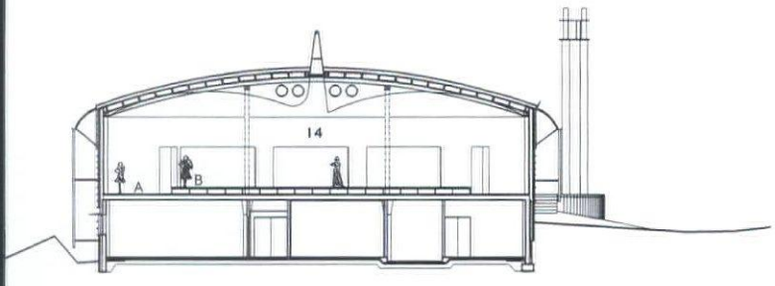
Shifts in scale throughout the building telescope a weaving of surface textures and a refinement of tactile details. Wooden cladding and battens are used horizontally and vertically, differentiating separate sheds, and selected wood panels are stained with colour. Sheet metal panels, necessary for fire-proofing, cover the surfaces where the building shears near its transverse axis. Window glazing is precisely detailed to be flush with the exterior wood surfaces and the curved drip edge of each window echoes the parent roof form. Patinated copper covers the curving forms of the stair-cylinder and library flanking the main entrance; together with the sinuous reach of the canopy above, the combined effect is both honorific and embracing. In the central lobby, movement, illumination, building structure and the necessities of arrival interlock smoothly, highlighted by wooden detailing at door handles, the information counter, and ramp railings.

As with all of Pallasmaa's designs, large or small, a guiding geometry is present in the structural grid of the building, and in the modulations of



section through entrance hall and covered ramp

1 entrance ramp
2 foyer
3 ramp up to exhibitions
4 exhibition guide
5 auditorium
6 store
7 offices
8 workshops
9 upper foyer
10 café
11 ticketing
12 introductory exhibition
13 temporary exhibitions
14 main exhibition hall
15 external ramp
16 bookshop

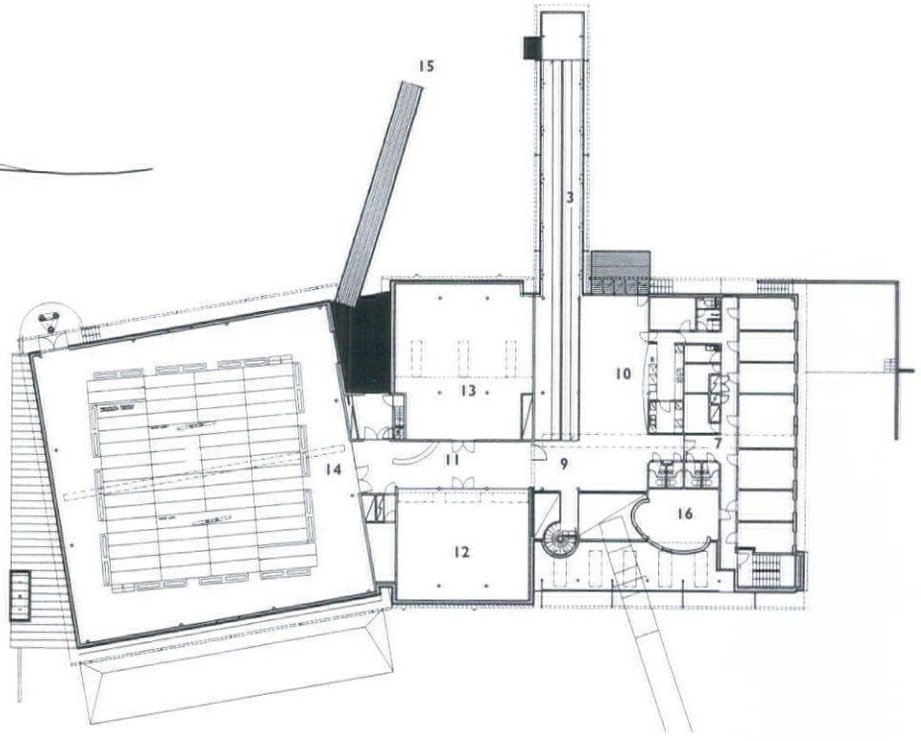


section through gallery and workshops

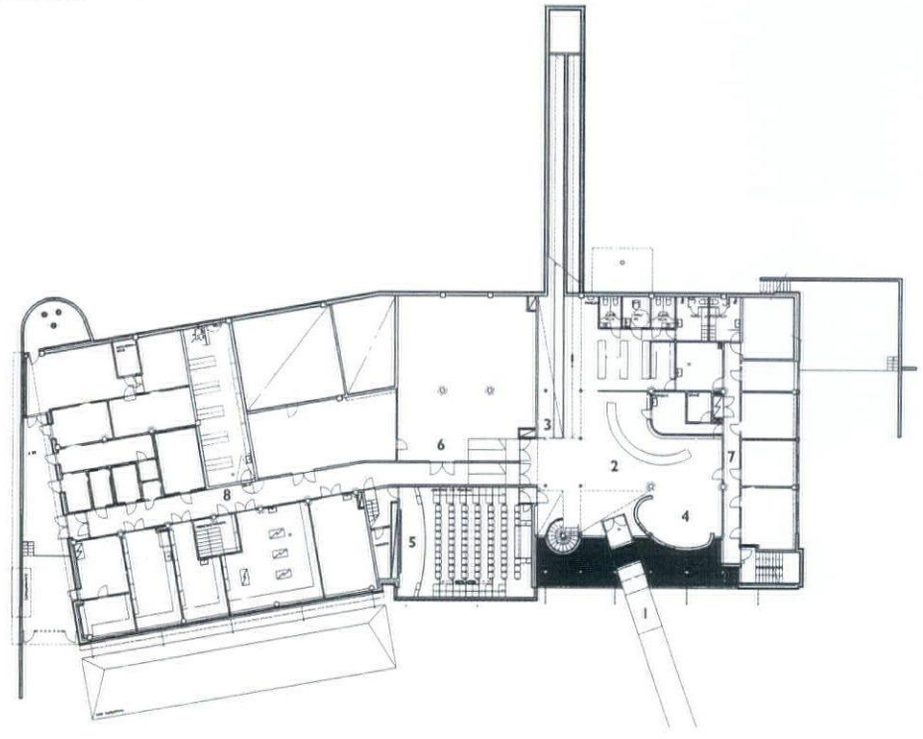


site plan

A SIIDA museum
B open-air museum
C store
D caretaker's cottage
E car park
F boathouse



upper floor



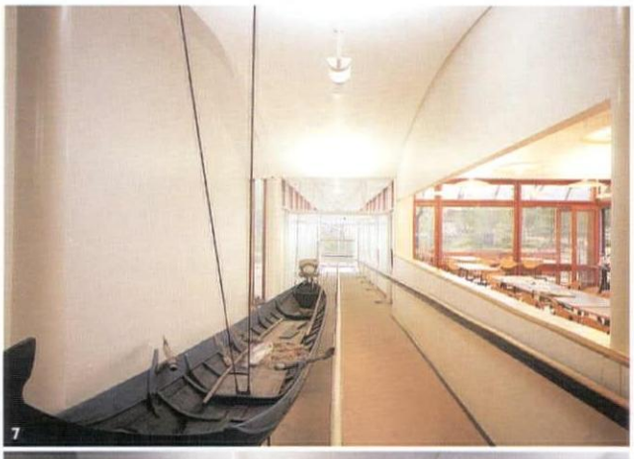
entrance floor (scale approx 1:625)

5
North (open) ramp up to first floor from open-air museum.
6
North (enclosed) ramp leads from entrance to exhibition floor with belvedere looking over open-air museum halfway up.

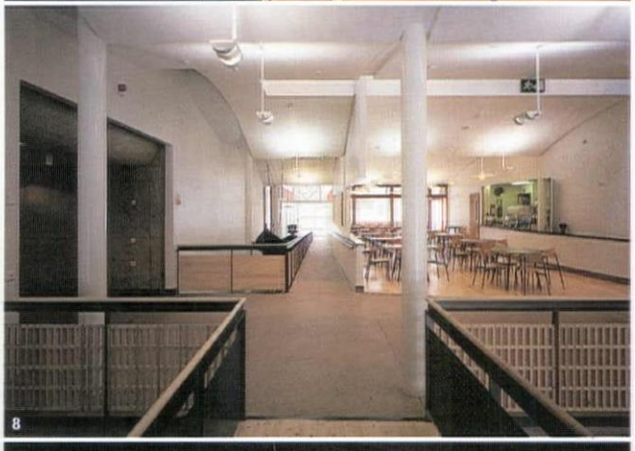
VISITOR CENTRE, INARI, LAPLAND

ARCHITECT

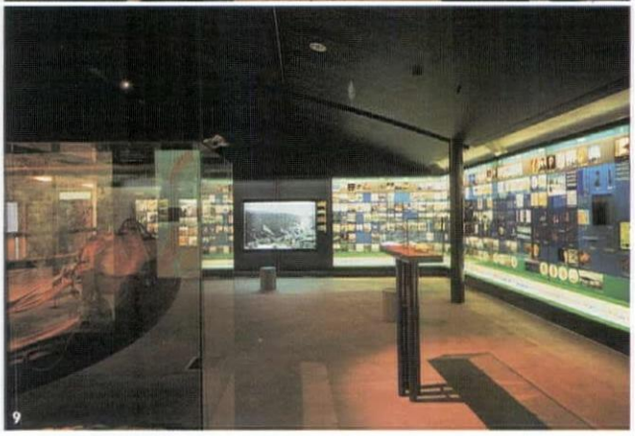
JUHANI PALLASMAA



7



8



9

7
Going up the internal ramp ...
8
... delivers you to cafeteria, and the gallery level ...
9
... where the exhibition of upper Lapland nature appropriately surrounds ...
10
... the core of Sámi culture.
11
Between nature and the works of humankind.

planning and sectional heights. However, the authority and overtness of the column-grid is intentionally superseded by the designed individuality of each column according to position and purpose: some are square-form, some are cylindrical, some are doubled, some are embedded in a partition wall. The column as a consistent architectonic element continues through all variety of scales and functions, from the power plant exhaust stacks to the exhibition stands. Beyond this, precise structuring of the building according to fire-separation guidelines – concrete for the foundations and ground floor, steel for the upper floor – also serves to open a nearly clear-spanned 'black box' exhibition hall. The minimal, V-splay columnar construction and curved ceiling form of the exhibition hall work as a direct analogue to the *kota*, the traditional Sámi home structure on full-scale display in the hall, described as a frame 'designed to provide a maximum enclosed space with a minimum of materials'. It is only to be regretted that the toplighting apertures no longer play a role in the interior, for the bifurcated ceiling surfaces now lack their full purpose and activity.

Nonetheless, the general tectonic activity of the building is restrained at the threshold of the exhibition hall, a direct command for focus and concentration in preparation for its shadowed interior. An immense amount of information is presented, but the exhibition is accessible to the casual visitor, and appeals to the interests of different ages. Pallasmaa worked in close collaboration with designer Tapio Wirkkala in the development of the exhibition design; their technique has been akin to that of a collage, or assemblage, of large-scale seasonal photographs of the landscape, which form the backdrop for the juxtaposition of smaller objects, images, and artefacts. The exhibition stands and vitrines are finely detailed, understating their role to that of the desired impressions of season, natural processes, and human inhabitation upon the land.

The nested exhibits of Arctic nature and Sámi culture are absorbing, enveloping, intimate experiences of images, objects, and demonstrations – a simulated cycle of the seasons and of a corresponding way of life orchestrated through subtle manipulations of artificial light, colour and sound.

Through responses to site and culture, appeals to physical movement and bodily sensation, and techniques of both geometrical ordering and collage, SIIDA's controlled, evocative design effectively summarizes and demonstrates the principles of Pallasmaa's call for an architecture both 'primitive and sophisticated at the same time'. A onetime defender of rationalism, the architect has subsumed those strictures to a more fully human set of concerns, mindful of traditions and intuitive responses. The building stands amidst the incomparable phenomena of the northern landscape, singular and magnetic.

PETER MACKEITH

Architect
Juhani Pallasmaa with M. Verhe, A Varkemaa
Exhibition consultants
Design Tapio Wirkkala/Sami Wirkkala
Structural engineer
Rovasuunnittelu
Photographs
Jussi Tiainen 5,7,10; Rauno Träskelin 1,4,6,11



10



11

Lowry Centre,
Salford, England
Architect
Michael Wilford

QUAY PERFORMANCE

A controversial arts centre is ambitiously intended to be a generator of urban life in the heart of one of Britain's most devastated industrial cities. It needed to be bold to make its mark.

1

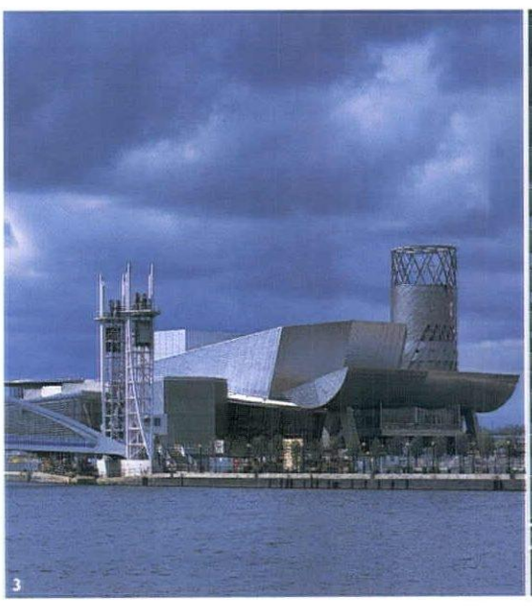


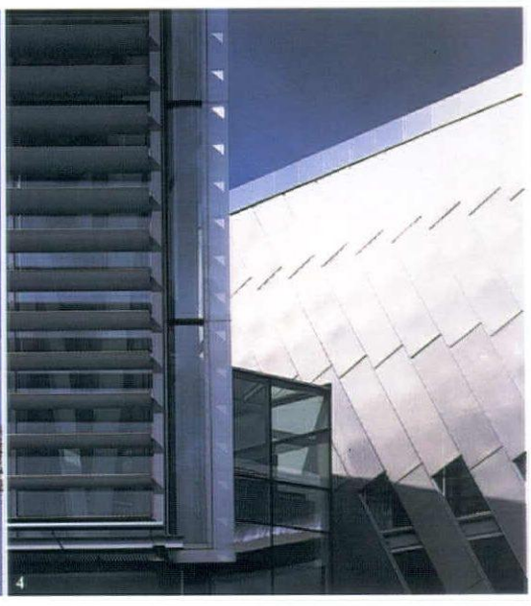
2

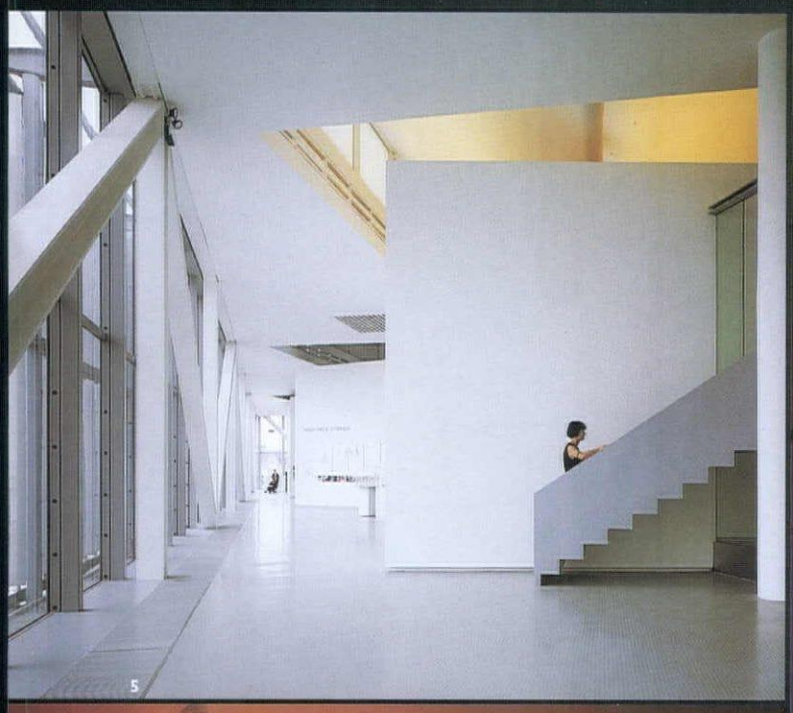
Salford is a dreadful place. In a desperate attempt to breathe life into a rotting tissue of decaying factories and precast concrete postwar housing estates, the looming dark hulks of telephonic call-centres are surrounded by carious smudges of Prince-Charlesish neo-vernacular housing. Salford was lucky (or perhaps cursed) by having one famous inhabitant. The painter L. S. Lowry celebrated his birthplace with pictures of crowds of emaciated workers under smoke-laden skies: the last phase of the Industrial Revolution was unforgettably portrayed. Almost all that industry has gone now. The Manchester Ship Canal, one of the wonders of Victorian engineering which allowed the inland city to become a major port of Empire, is scarcely used now. Its banks, once crowded with warehouses and mills, are flat wastes. On one of these bleak plains, a promontory between the Canal and a dock, right in the centre of Salford, there is a huge new building. Michael Wilford's Lowry Centre serves all the arts and is intended to be a motor for regenerating the city.

You get to it down a long road through the urban desert which arrives at a huge portico, made of stainless-steel mesh. It changes in

1
From north, looking over dock, with the cylindrical tower for Lowry studies in foreground, long sweep of loggia at first floor level to its right and mesh entrance portico left. Big theatre and its fly-tower are behind Lowry tower.
2
Prow of building points west down canal. Foyer of smaller theatre is topped by rehearsal room, both looking towards sunset.
3
Main road approach is from east, terminating in giant portico.
4
Few opportunities have been lost for emphasizing a function or articulating a junction.


3


4



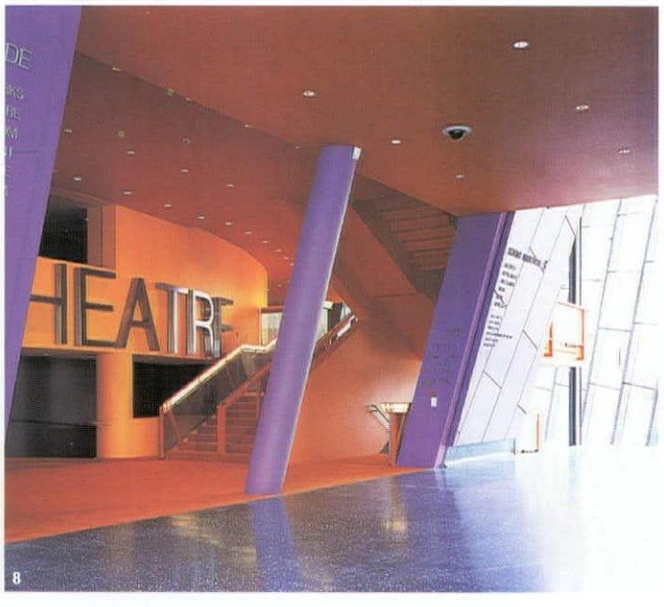
5



6



7



8

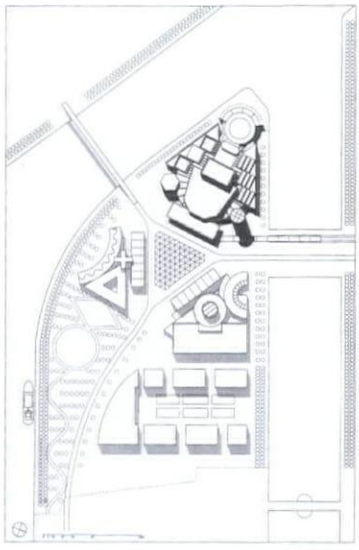
opacity according to your viewpoint, but its generous, upward-sweeping roof is a gesture of welcome however you get to it. Inside is a tall foyer and, in it, you realize why the portico is made of mesh: had it been solid, it would have excessively shadowed the internal space (which faces east). The foyer is the start of a progression, or rather two. The Lowry's *promenades architecturales* are undoubtedly the most dignified and elegant spaces in Salford. They bring a sense of the importance of the public realm to a shabby city almost completely devoid of the notion of civic decency.

From the foyer, to the left, there is a series of ramps which carry you up westwards so that you can peer down on the restaurant and bar with their terrace that looks out over the Ship Canal towards the site of Daniel Libeskind's Imperial War Museum of the north, a site signalled by parking in front of it one of the few remaining British frigates, HMS Bronington, once commanded by Prince Charles. Climax of the route is the circular belvedere at the point of the promontory which offers magnificent views west down the Canal and its almost deserted flanks, and gives a hint that, perhaps, Salford could

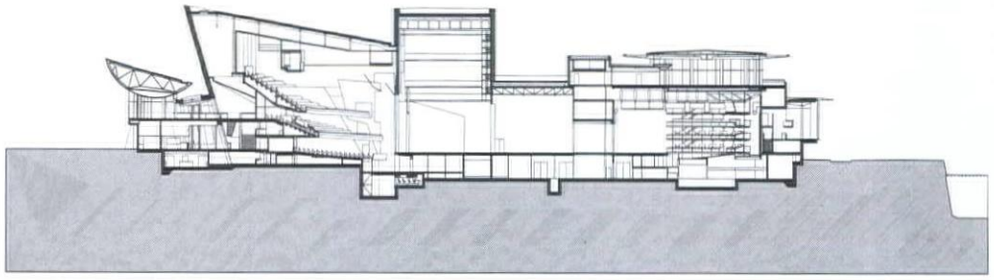
LOWRY CENTRE, SALFORD, ENGLAND

ARCHITECT

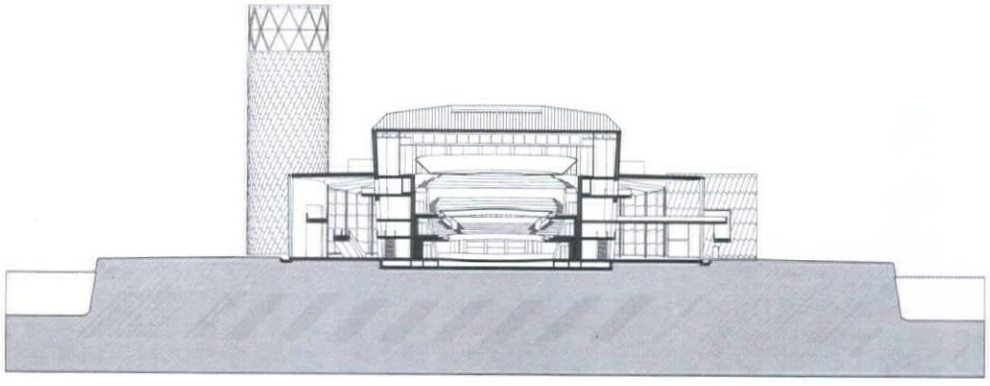
MICHAEL WILFORD



site plan showing Wilford's proposed (but abandoned) plaza and ancillary buildings

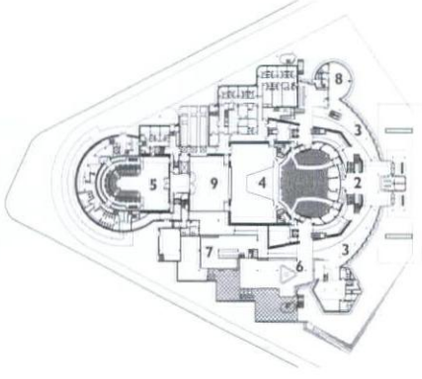


long section through Lyric Theatre, scenery dock and Quay Theatre

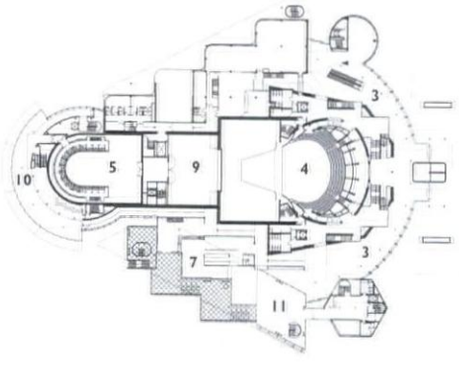


cross section through Lyric Theatre

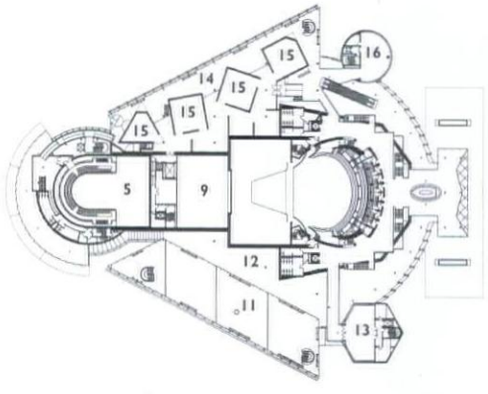
1 main public entrance
2 box office
3 foyer
4 Lyric Theatre
5 Quay Theatre
6 bar
7 café-resteraunt
8 shop
9 scenery store
10 Quay Theatre foyer
11 interactive gallery
12 void over promenade
13 reception
14 loggia
15 gallery
16 Lowry introductory gallery



ground floor (scale approx 1:3000)

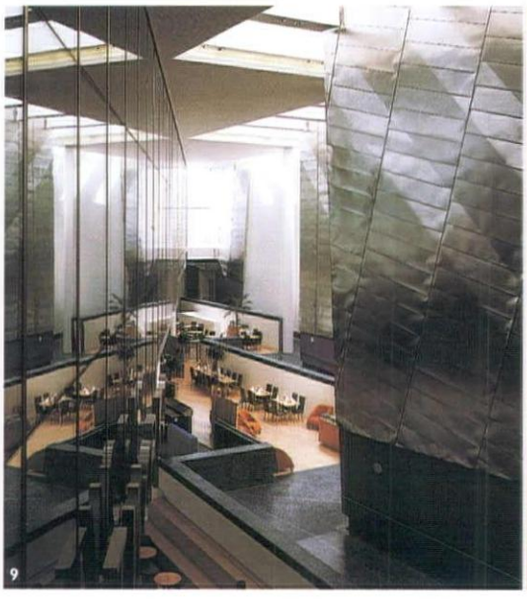


first floor

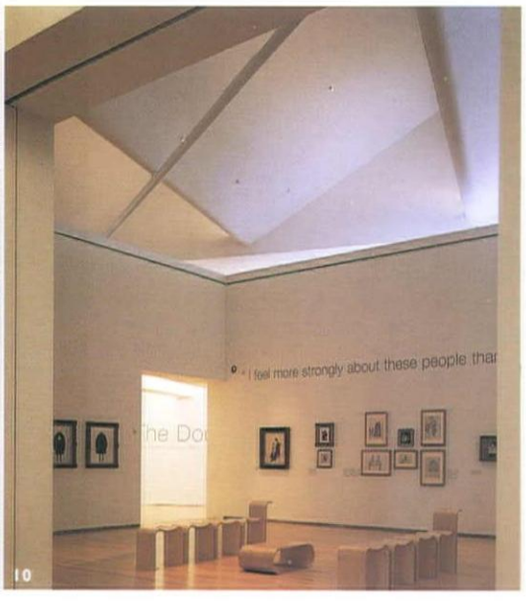


second floor

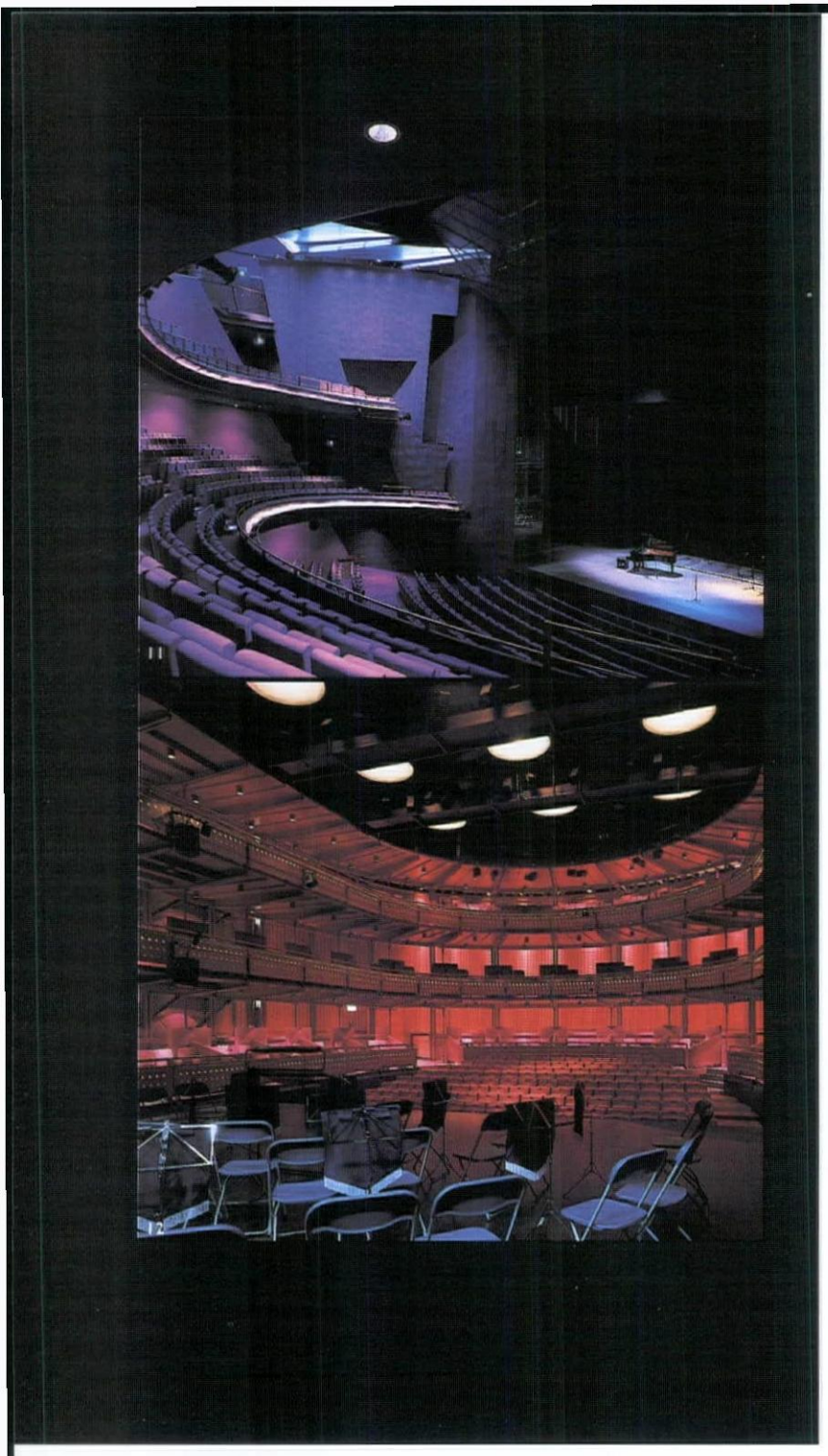
5
Loggia looks north through glass wall shaded by vertical louvres, and gives access to galleries which twist into its southern side.
6
Loggia level landing, to which you are delivered from ...
7
... the glazed entrance foyer by escalators or stairs.
8
It is at ground level in the foyer that you first meet Wilford's strong colours, which are perhaps a cheering riposte to Salford's overwhelming greyness.
9
Ramped route leads round theatres, above café and past interactive gallery (left).
10
One of the galleries for Lowry paintings, reached from loggia (5).



9



10



LOWRY CENTRE, SALFORD, ENGLAND
ARCHITECT
MICHAEL WILFORD

11
Large Lyric Theatre with its proscenium is intended for drama, opera, ballet and all kinds of music.
12
Smaller Quay Theatre to be used in different configurations. Galleries are hung from roof to avoid columns and achieve intimacy between performers and audience.

Architect
Michael Wilford & Partners, London
www.michael-wilford.com
Project team
David Artis, Paul Barke-Asuni, Christian Bocci, Simon Branson, Pamela Campbell, Chris Chong, Iain Clavadetscher, Mark Emms, Thomas Hamilton, Laim Hennessey, Elinor Hughes, Mark Jeffs, David Jennings, Andrea Lane, Kirsten Lees, Giles Martin, Kenneth Martin, Chris Matthews, Gillian McInnes, David McKenna, Stuart McKnight, Ian McMilan, Adele Pascal, Andrew Pryke, Peter Ray, David Reat, Brian Reynolds, Leandra Rotondi, Sven Schmedes, Charlie Sutherland, Joanna Sutherland, Jason Syrett, Simon Usher, Helle Westergaard
Theatre consultant
Theatre Projects Consultants
Museum consultant
Lord Cultural Resources
Acoustics
Sandy Brown Associates
Structural, mechanical and electrical engineer
Buro Happold
Photographs
Richard Bryant/ARCAID

be a decent city one day. The route returns down a long northern loggia, that gives access to the art galleries (which at the moment house the city's collection of Lowry paintings). The processional path ends with escalators taking you back towards the great glass wall of the foyer where you came in.

It is time to consider the parti. The centre's layout is based on two theatres. With 1730 seats, the Lyric is by far the larger. It is a more or less conventional theatre – its purple interior has the orthodox big theatre arrangement, with stalls, circle and upper tier, a design evolved with consultants Theatre Projects, and which develops that firm's exploration of intensifying theatrical experience, partly by pitching the section, partly by forming a more generous plan. The other (Quay) theatre is at the apex of the peninsula, served by the elegant belvedere foyer. It has 450 seats and is a much clearer example of Wilford and Theatre Projects' thinking, for it is capable of being changed from proscenium to thrust and round settings which you look at from what the designers call a courtyard, theoretically like the ones in which Shakespeare first played.

The east-west axis of theatres and their foyers, and their joint scene dock forms the armature of the building. Galleries are on the flanks to south and north. On the south side, there is an experience place at first floor level, mainly for children, similar to those found all over the developed world with audio-visual and interactive displays; it teaches about the nature of the universe and the physical world. On the north flank are four galleries, which look crazy on plan: twisted and deformed squares which seem to have no sense at all. In fact, these calm, tall, toplit spaces are some of the finest in the whole place. They give the Lowrys a sense of the numinous, which would certainly have surprised their creator, who seems to have worked all his life from the front room of a small, mean nineteenth-century house. The curious, irrational angling of the galleries makes the experience of sauntering down the loggia eventful, and offers large areas of wall for temporary exhibitions.

There are lots of other excellent events in the building. To the right of the great entrance portico is a cylindrical tower which will house Lowry papers and students of them. On top of the very good foyer of the little theatre is one of the best spaces in the building: the rehearsal room which has an unforgettable vista down the Canal towards Canada and the traditional source of Salford's wealth – if the local council has any sense, the rehearsal room will be in continuous use as the finest reception hall in the city. A hexagonal stump flanks the portico on the left.

All these strange things do not make for an easy building. I have consciously talked about its fine interiors more than the outside because I find it difficult. Many have called the Lowry clumsy, and too much an assembly of pieces, rather than a coordinated composition. But I think that it might possibly be a brave piece of northern English civic swanking, in the tradition of Cuthbert Broderick's amazing nineteenth-century Leeds Town Hall, where a domed tower was put on top of a huge Classical Roman block of which Soufflot would have been proud.

Salford should learn to swank again. And the Lowry could perhaps be a way of getting some sense of civics back. But the omens are not too good. Wilford wanted to make what he called a 'plaza' in front of the Centre which would have been a good and decent urban space, with varied uses and a real sense of life. At the moment, the only other construction on this putative triangular piazza is an extremely dull multi-storey car park. Across the Canal is an unbelievably hideous and vulgar building in gold glass: an impenetrable glistening monster, which in one line sums up all that is wrong with the market economy. To have to compete with that, you do perhaps have to shout. Wilford bellows with kindness and, curiously, touching tenderness. Salford had the bravery to commission his scheme: the city should learn to live up to it. P.D.



Museum, Arnhem, The Netherlands
Architect
Mecanoo Architects

1

1
The great copper-clad egg of the museum's subterranean theatre is a startling presence in the landscape. It joins the other 80 or so buildings of the Dutch National Heritage Museum scattered through a rolling, forested park.

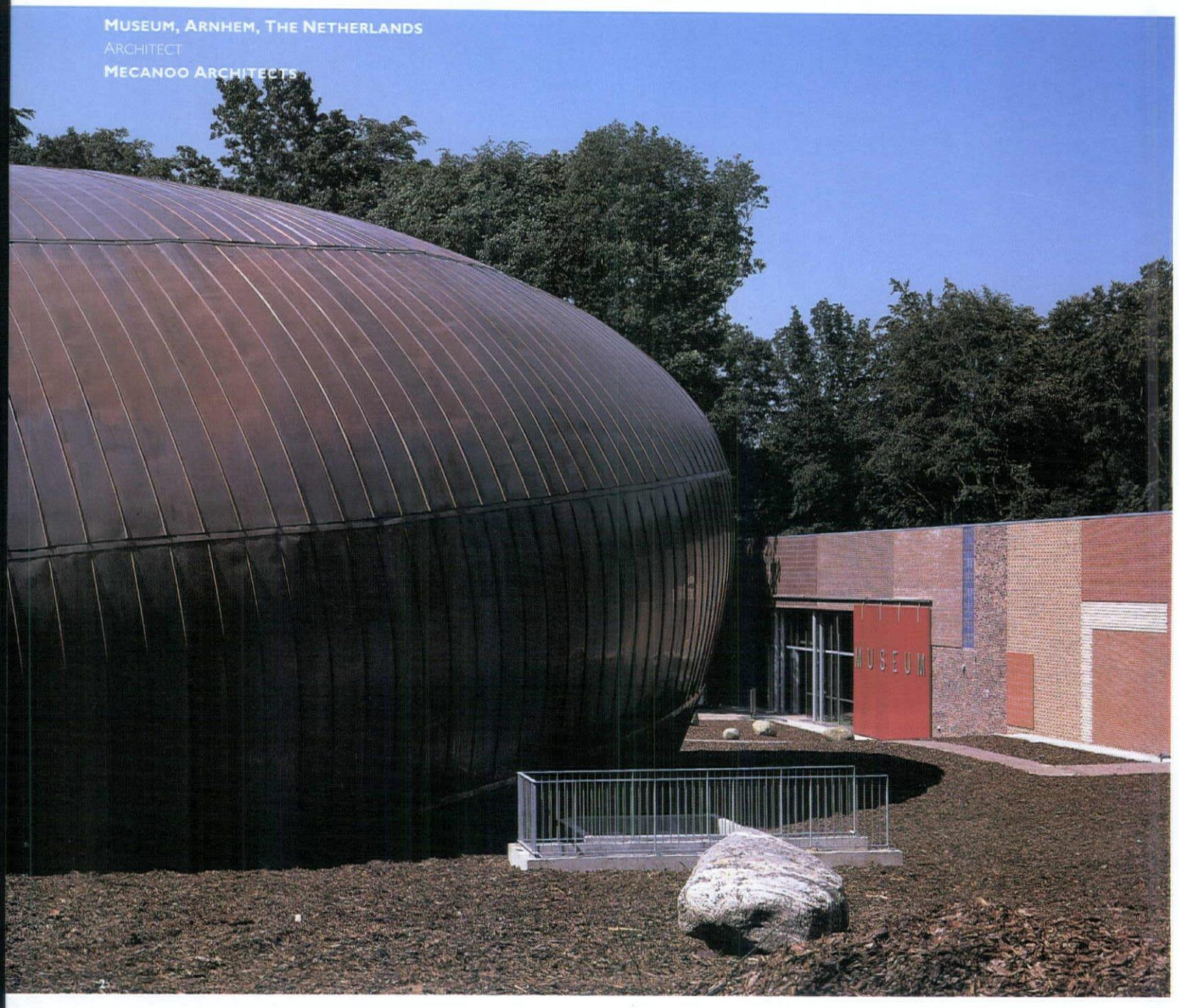
FIGURES IN A LANDSCAPE

This extension to the Dutch National Heritage Museum forms an intriguing parkland tableau that celebrates modern and vernacular building traditions.

The Dutch relationship with landscape is profound and deeply rooted. The country's history and culture have been moulded by its extraordinary flat, gridded topography, clawed back and defended from the sea. Founded in 1912, the National Heritage Museum has become a cherished fixture in Dutch cultural life. Lying in a 44 acre park the forest of Arnhem, the open-air museum is structured around a series of 80 buildings from various regions of the Netherlands, embodying the historic relationship between the built and natural world. It also has impressive collections of costumes and jewellery, but until recently had no space to display them. To address this problem and also make the activities of the museum less dependent on the vagaries of the Dutch weather, Mecanoo were asked to provide a new set of spaces to house a museum shop, galleries, café and a multi-media theatre.

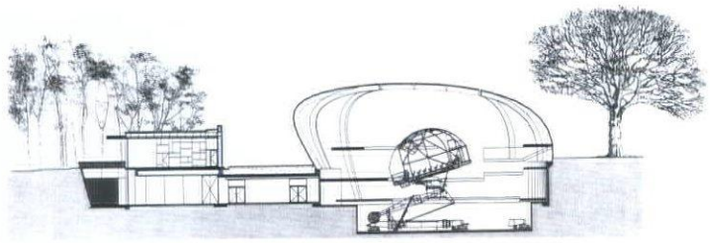
Incised by a wall over 140m long, the landscape forms the starting point for the design. The wall acts both as gateway and spine for the new elements. Composed entirely of brick, the wall is a rich, rustic mosaic of diverse patterns and textures. Since walls divide, protect and define the

Museum, Arnhem, The Netherlands
Architect
Mecanoo Architects

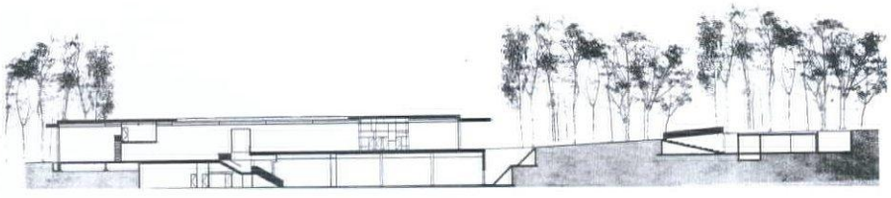


2
The brooding egg and the patchwork brick wall, which marks the entrance to the museum's new elements.
3, 4
Incised into the terrain, the long, low wall is a haptic mosaic of Dutch brick craft and culture. Its crisp orthogonal geometry forms a dialogue with the organic sensuousness of the copper egg.
5
On the other side of the wall, a simple glazed pavilion addresses the landscape.
6
Detail of the wall's myriad textures, colours and construction techniques, a history of brickwork from the vernacular to the contemporary.

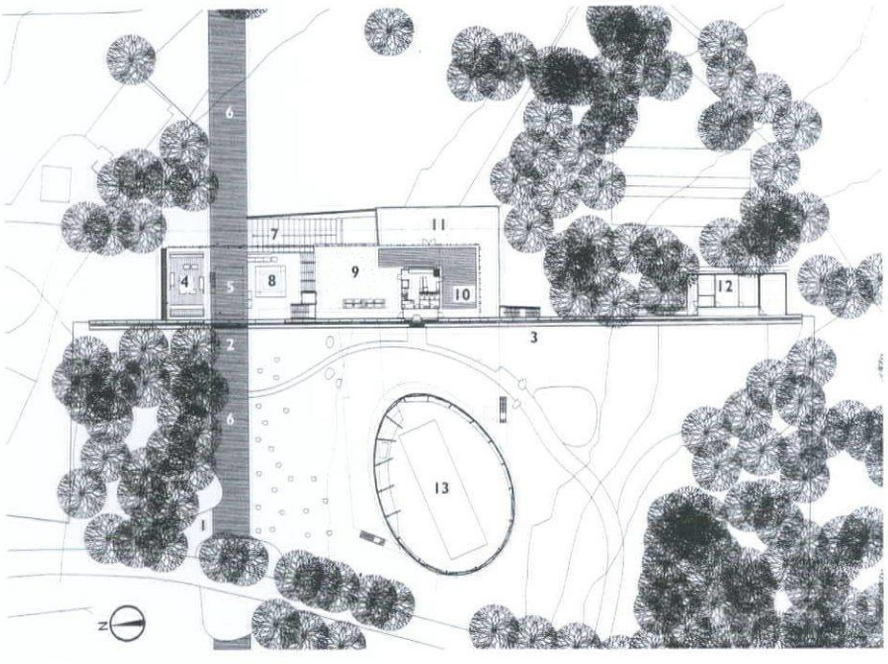
Dutch landscape, this elongated structure has a particularly apt historic resonance, but its form and materials also allude to Dutch building throughout the centuries, from anonymous vernacular builders to Dudok, Berlage and Mecanoo. The Netherlands is a northern European brick culture, built on clay deposited by sluggishly flowing rivers, and the wall explores and crystallizes this tectonic culture. The variety of devices and figures (from the rationally geometric to the wilfully organic) is especially impressive, as is the evidently painstaking craftsmanship. Here are sumptuous blue-glazed bricks arranged in a regular rhythm with obliquely-sunk joints; handmade bricks placed standing up in a wall of horizontal bricks with convex joints; blended stones in a half-brick pattern and haphazard clusters of bricks, merging and melding into a glorious tapestry. Behind the wall, the various existing and new parts of the museum are slowly revealed. A large meadow encircled by trees, frames a Delft flourmill dating from 1700. Nearby is a small Gelderland farm from the late eighteenth century, with a splendid blue and white tiled facade. A long lane of oak trees follows the shape of the meadow and determines the position of the gateway in the elongated wall. A paved path set at right angles to the wall connects with Mecanoo's modest pavilion which houses the new visitor facilities. The path bisects the pavilion and runs through into the park, separating a small museum shop from the main volume of the building. Shaded by a broad-brimmed flat roof, the pavilion is an elegant, timber-framed glass box, almost Japanese in its simple, rational austerity. The ground floor contains a café and terrace, with long, inviting views over the landscape, as well as an education centre and information and



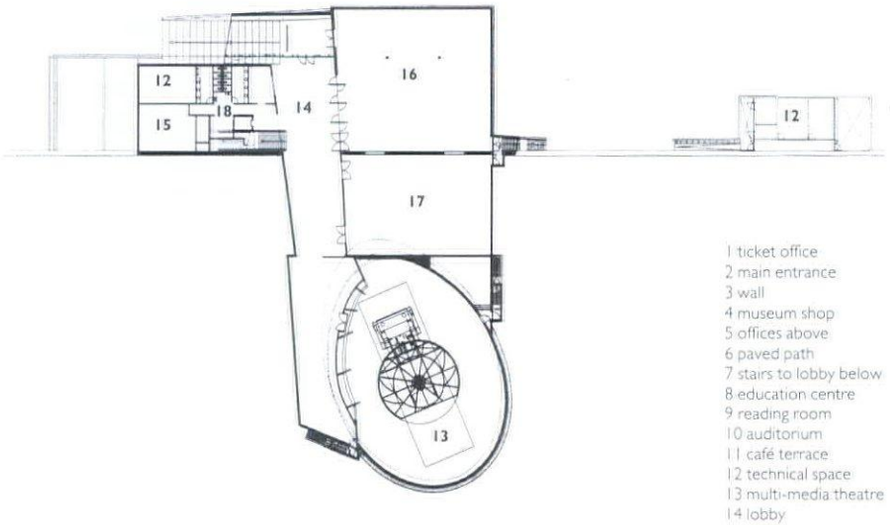
cross section



longitudinal section

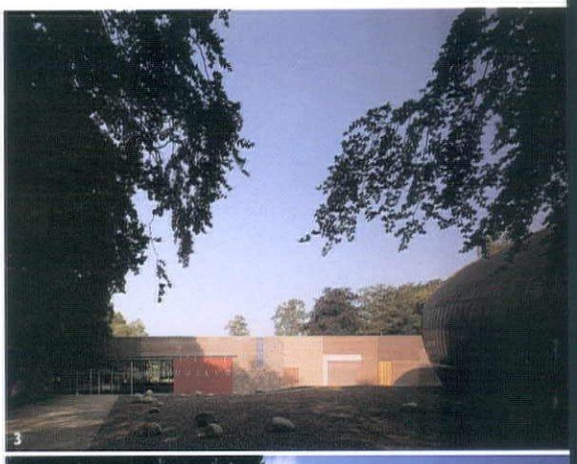


ground floor plan (scale approx 1:500)

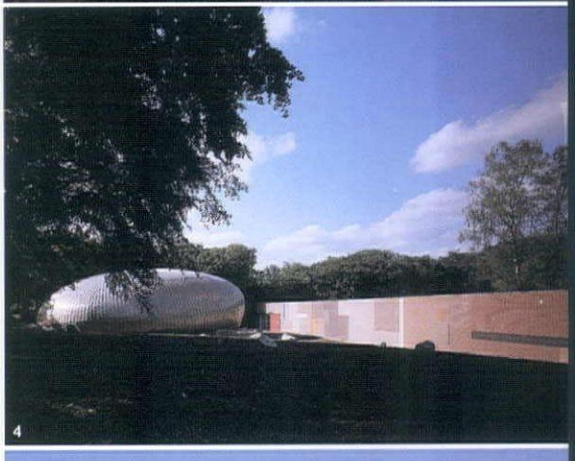


lower ground floor plan

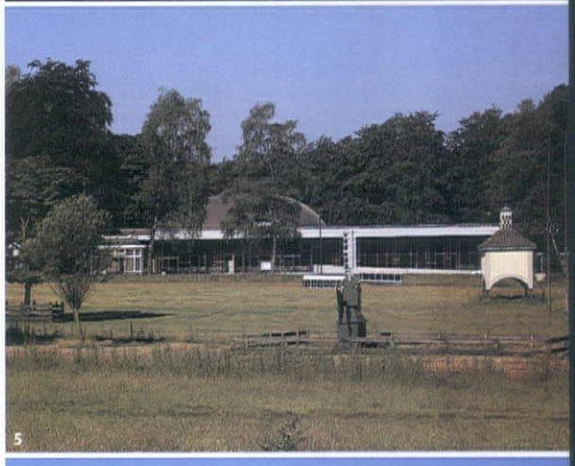
1 ticket office
2 main entrance
3 wall
4 museum shop
5 offices above
6 paved path
7 stairs to lobby below
8 education centre
9 reading room
10 auditorium
11 café terrace
12 technical space
13 multi-media theatre
14 lobby
15 storage
16 temporary display
17 costume exhibition
18 wcs



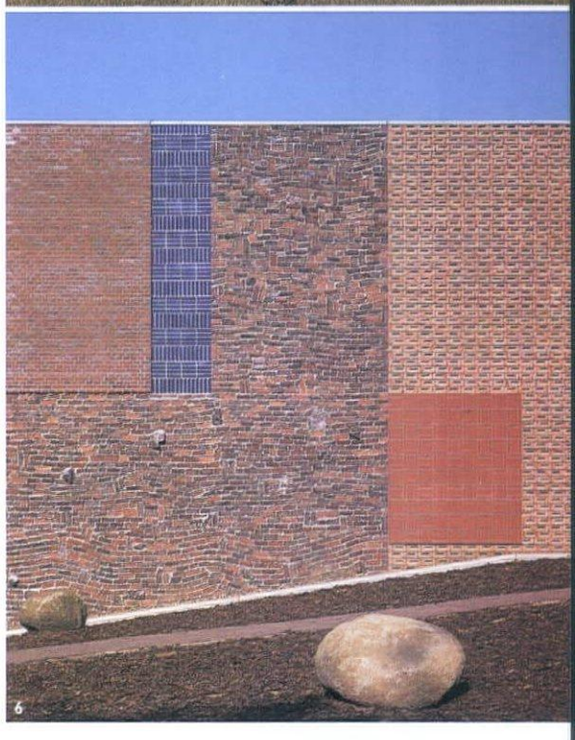
3



4



5



6

Museum, Arnhem, The Netherlands

Architect

Mecanoo Architects



7

7
Capped by a broad-brimmed flat roof, the timber and glass pavilion exudes a simple, rational austerity.
8
Flashes of vivid colour animate and enliven the luminous interior.
9
Part of the reading room, top lit by a long glazed slot cut into the flat roof.
10
Staircase leads up to the museum offices housed in a suspended cubic volume clad in a plywood skin

Architect
Mecanoo Architects, Delft, The Netherlands
Project team
Francine Houben, Aart Fransen, Michel Tombal, Alfa Hügelmann, Joke Klumper, Pascal Tetteroo, Patrick Eichhorn, Rick Splinter, Michael Dax, Saskia Hebert, Theo Kupers
Photographs
1, 2, 5, 6, 7, 8 Paul Raftery
3, 4, 9, 10 Christian Richters

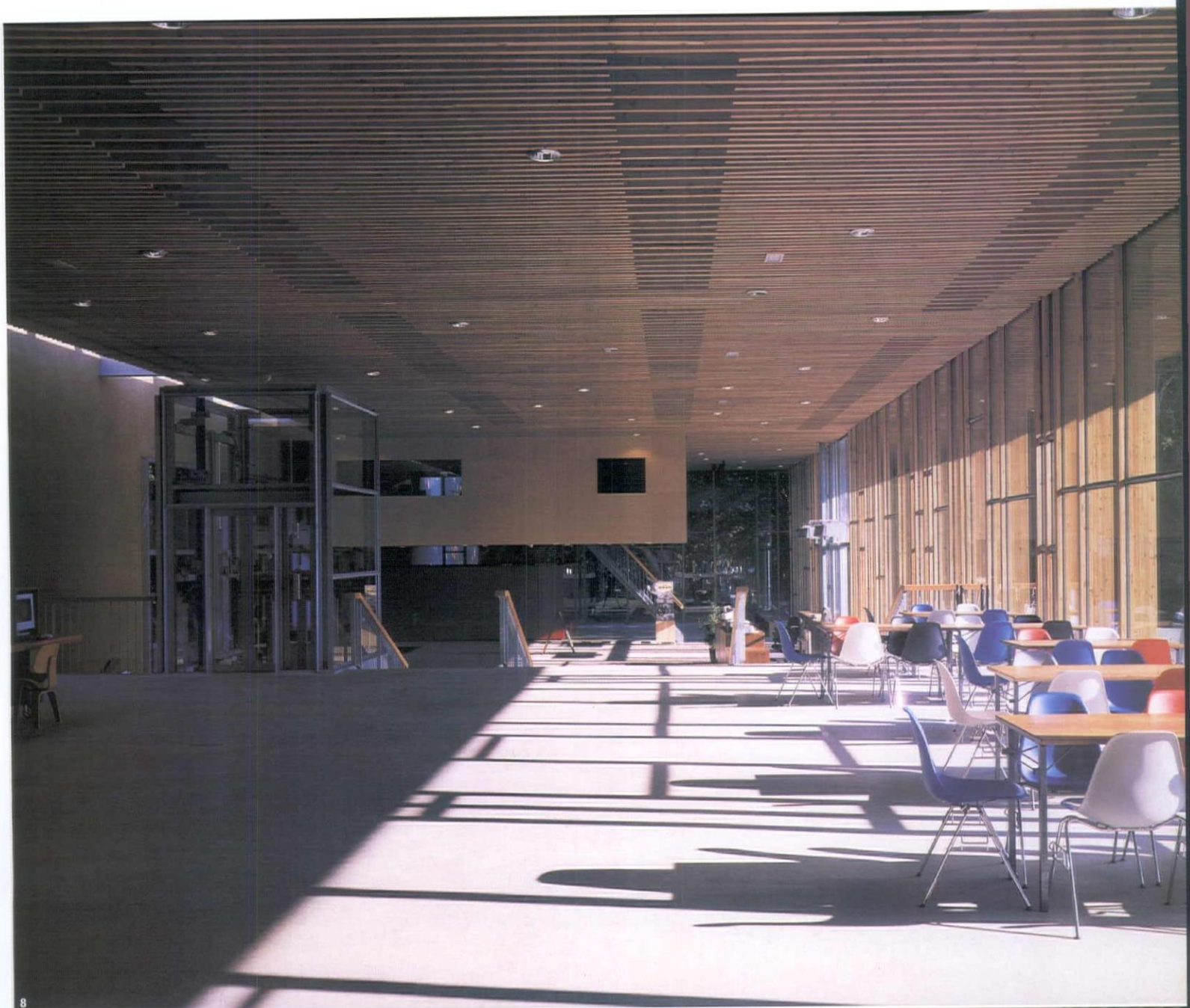
documentation hall, full of red reading tables where visitors can pore over books and computers illustrating and amplifying the museum's historic collections.

Below ground is a hermetic, subterranean suite of exhibition spaces, enclaves of artifice and illusion that can be manipulated to create different atmospheres. The smallest exhibition space is dedicated to a permanent display of regional costumes and jewellery, based on Queen Wilhelmina's original collection. These nether regions are not exposed to daylight, which would harm the precious textiles. The larger hall will be used for temporary exhibitions on changing historical, cultural and social themes. Both spaces are 4m high, offering scope for different exhibition frameworks.

The focus of this underworld is an egg-shaped multi-media theatre that protrudes above ground like a giant boulder. Clad in a sensuous skin of copper, the centre emerges on the entrance side of the wall, a brooding and tantalizing monolithic presence. Inside the theatre, a moving platform takes visitors on a journey through Dutch history and social life – the terrors of the Second World War, the sound of skates on frozen canals, the scent of beans from a hand-operated coffee grinder, celebrations on the Queen's birthday. From a changing tableau of sights, sounds and smells, you return to the upper regions of light and nature.

The immediate surroundings of the new museum are carved out of the landscape. Boulders lie along paths as informal seats. At dusk, the complex is lit up, the wall with its myriad textures, the great copper egg and a few solitary trees, creating a mysterious and strangely entrancing panorama, as curious and compelling as the Dutch landscape itself.

CATHERINE SLESSOR



8



9



10

ART MUSEUM, APPENZELL, SWITZERLAND
ARCHITECT
GIGON & GUYER



1

APPLIED ABSTRACT ART

A modest gallery for a local collection of art in a small Swiss town is interpreted as an austere, proto-industrial shed animated by inventive use of materials that generates a sophisticated play between inside and outside.

2





3

1
Detail of sawtooth roof profile.
2
South elevation dominated by a large window to the entrance hall, which forms the building's great cubic snout.
3
The same angular snout device is repeated on the north elevation. The stainless steel shingles articulate the industrial mass of the museum.

Architecture's renewed interest in form has its spectacular plastic expression but there is a more strenuous and studious approach, particularly in much recent work in Switzerland and Austria. Working between form and its perception, reference and allusion can create the rich ambiguities between whole and part, abstraction and figuration, themes clearly apparent in the Liner Museum by Gigon & Guyer.

Set in a contemporary disarray of pastures, parking lots, light industry and housing, the building sits on the other side of the railroad tracks from the excruciatingly picturesque Swiss town of Appenzell. A glimpse from the train of the museum's sawtooth roof and metal skin suggests lightweight construction and the simplicity of an industrial shed. The stainless-steel panels allude to the local tradition of buildings sheathed in wood shingles that weather to a silver grey. But approached from the underpass, its length exaggerated by the perspective and the hillock on which it sits, the building's elements already strain against the apparent uniformity of form and skin.

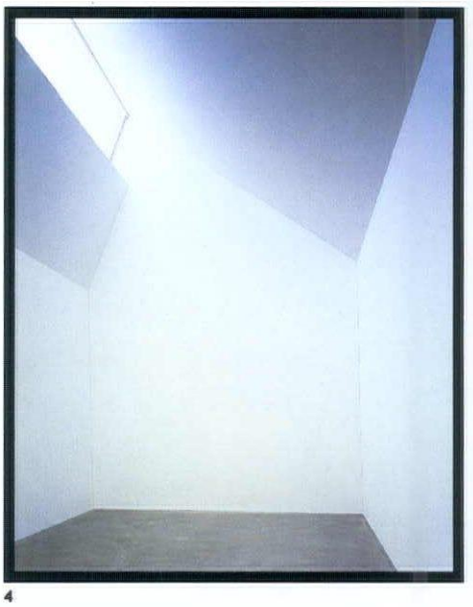
Blasted with glass pearls, the large-scaled stainless steel panels change considerably in an erratic mountain climate from shiny to myriad tones, taking on the colour of the seasons and weather. They literally fold around the roof line to avoid a profile and the articulation of a silhouette in favour of plasticity. But this treatment of form belies an interest in its purity, for the roofs are the same angle but different heights and hence lengths. Because each south-facing eave is divided into whole units (of three or four), the shingles are actually different sizes, though this is difficult to perceive because of their regular pattern, relationship to the overall form, and material qualities. The roofs climb higher towards the south and the driveway, halted by the one south-facing skylight, laid on top like the windows on the facade. This balance, though, is contradicted by the animation of the surface pattern, the form stretching and the windows bulging out towards the landscape. Their frames folded and welded, the roofs are monolithic and overscaled, standing in strong contrast to the building's shingles. So the relationship between the unity of form and its constituent elements is finely balanced.

This tension between whole and part also defines the relationship between exterior and interior. The private museum's foundation commissioned a building to house the work of two local artists, Carl Liner and his son, but the rooms had to be not so particular as to preclude temporary exhibitions. The architects began with a single room, wanting to create for the viewer an intimate, intense experience, and used its proportions in the other galleries. The floor

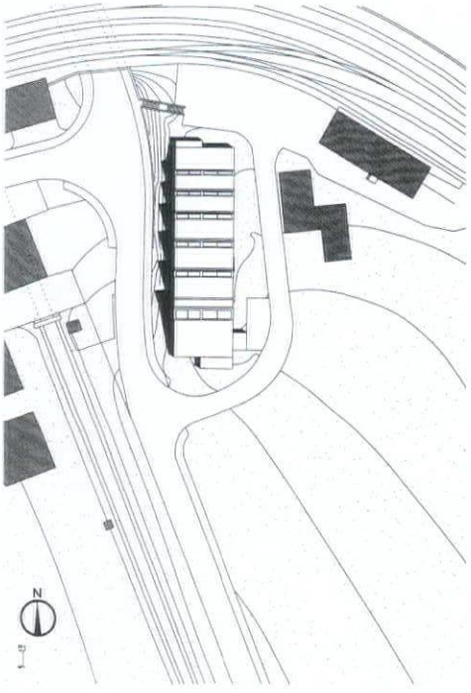
ART MUSEUM, APPENZELL, SWITZERLAND

ARCHITECT

GIGON & GUYER

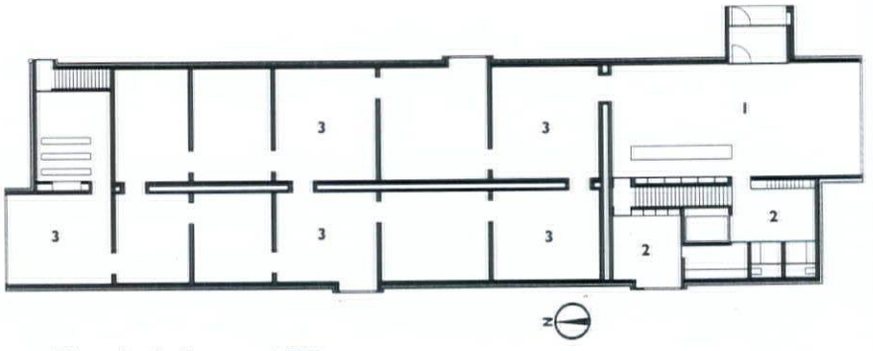


4

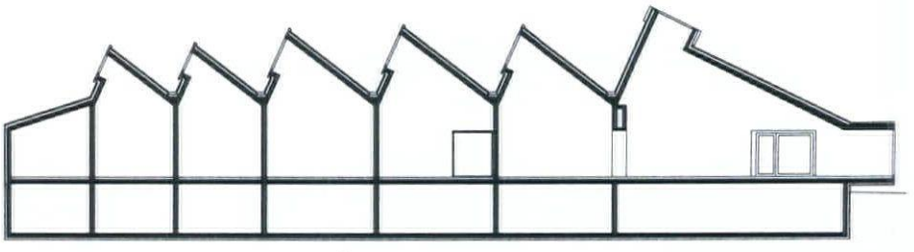


site plan

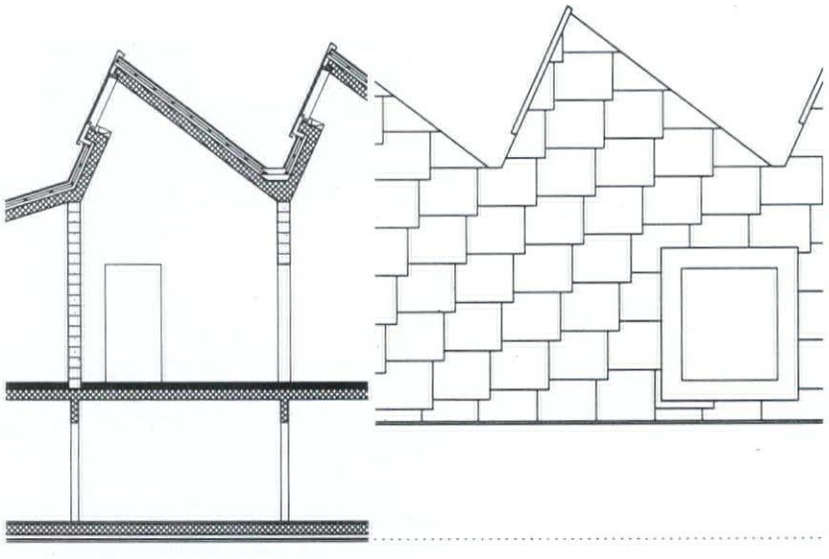
1 entrance foyer
2 gallery spaces
3 staff quarters



ground floor plan (scale approx 1:500)

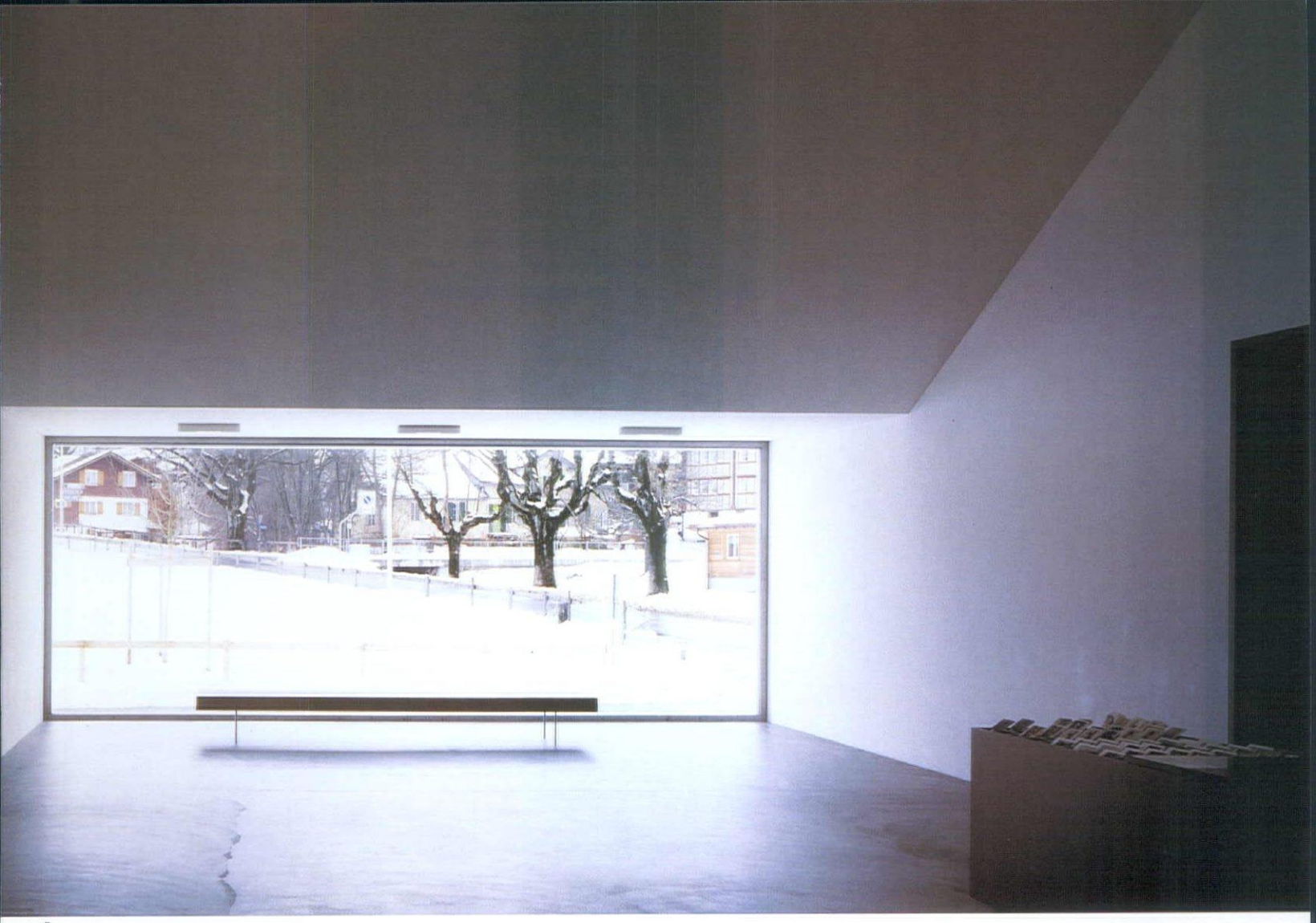


longitudinal section



combined detailed section and part west elevation

Architect
Gigon & Guyer, Zurich
Project team
Annette Gigon, Mike Guyer, Urs Birchmeier, Daniel Kaufmann
Structural engineer
Aerni + Aerni
Services engineer
Waldhauser Haustechnik
Electrical engineer
ELKOM Partner
Lighting
Institut für Tageslichttechnik, Stuttgart Lichtdesign Ingenieurgesellschaft
Graphics
Trix Wetter
Photographs
Heinrich Helfenstein



5

4
Typical gallery space – calm, toplit and minimally detailed.
5
Entrance hall. The singular bench, window and reception desk form a stark composition.

area of the viewing rooms is small in proportion to their height, which pushes you close to the paintings and averts the viewer's attention from the form of the ceiling and the arrangement of its lighting.

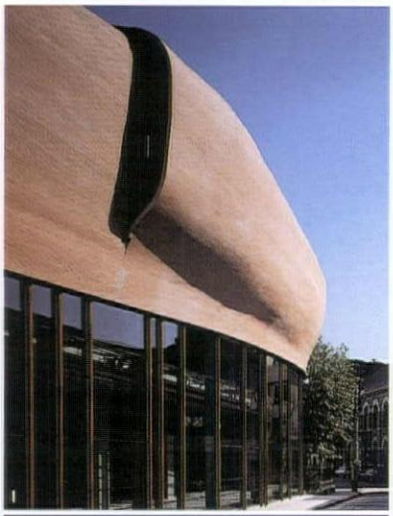
Galleries are intimate and relaxed. Their language is ambivalent between a traditional architecture of rooms and an abstract one of planes. The spaces have a minimum of detail, with shadow gaps between the walls, floors and roofs (which also allow for differential movement). All walls on which paintings are hung are plastered lightweight block; the roof and other walls are in situ concrete. The integrally coloured grey floor bears the centrifugal pattern left from the finishing process and is strikingly decorative. Walls and ceiling are white. The room on the northern end has a huge window overlooking the rail terminus and the tomato red train carriages. With this abandonment of neutrality and its place in the middle of the promenade it functions well as a reading room.

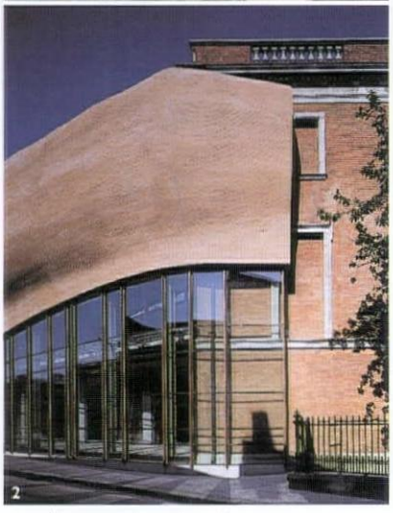
The building is divided lengthwise with a structural wall placed off centre to create spaces either 5.75 or 7.2m wide. This is then subdivided crosswise into six sawtoothed sections which results in 10 top-lit galleries. The enfilade is broken by the non-linear placement of doorways and by the two windows. By maintaining the height of the walls at 4.3m and the angle of the roof constant, the height of the ceiling becomes variable and so does the room's proportion. This then explains the roofscape. And since the size of the room determines the height of the roof which determines the size of the shingles, the smaller rooms end up being sheathed in smaller shingles. The entrance is a box whose walls seem to fold out from the inside, losing their skin along the way to reveal the building's construction. Here the sheet metal is reduced to the roofing and the lettering, like fringes on a canopy. The vestibule has a south-facing skylight which creates noticeably different effects during the day and takes advantage of this being the only space long enough to take in as a whole. It feels completely different from the evenly lit, inward-looking galleries. Its landscape scaled window looks out over a meadow towards the mountains to imbue the interior with the weather and seasons. Bespoke MDF cabinetry is a rich cinnamon brown.

The collection itself is modest and beloved, for which the architects have designed an appropriately low tech, low maintenance and low budget building that engages in a sophisticated play between outside and inside, between understanding of form and its perception. As in a good collection, this work oscillates between being a whole and a collection of parts.

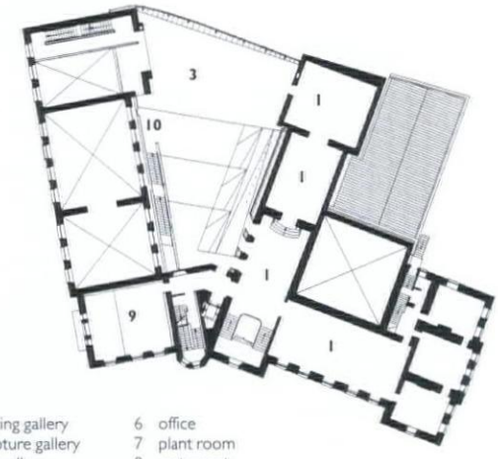
PLASTIC ARTS

Erick van Egeraat's addition to Cork's municipal gallery is a fluidly expressive response to a cramped urban site.





1, 2
The bulging brick skin is a radical presence in the street, wrapping the existing buildings in a fluid embrace.
3
Sculptural roofscape animates the lofty upper gallery.
4
By contrast the ground floor is a calm, austere space that forms a neutral container for art.
5
Chasm-like staircase links the two new gallery floors.
6
Curved slits of glazing roof bring light into the upper gallery.



1 existing gallery
2 sculpture gallery
3 new gallery
4 lecture theatre
5 shop
6 office
7 plant room
8 restaurant
9 kitchen
10 new stair

first floor plan



ground floor plan (scale approx 1:1000)

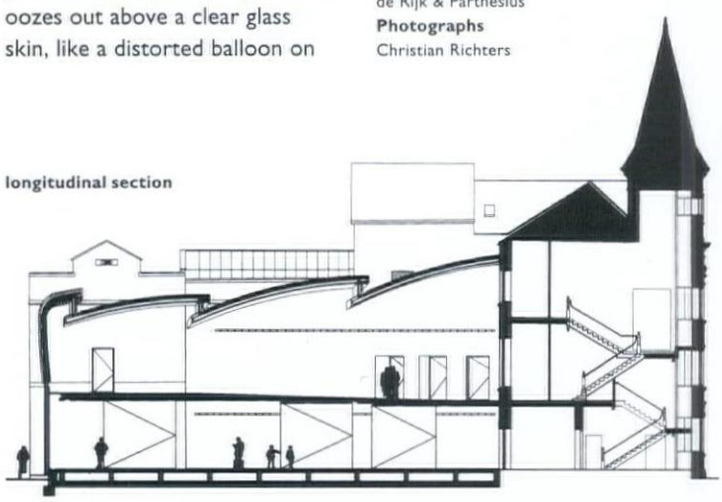
Founded in 1724, Cork's Crawford Art Gallery has been successively extended to create a bricolage of disparate buildings occupying a tight site in the centre of the city. Despite their historical differences, the various parts co-exist in unexpected harmony, unified by the consistent use of brick. Space, however, had become increasingly scarce, so in a bold act of patronage, Erick van Egeraat was asked to make a new extension to house the gallery's collection of contemporary art.

Van Egeraat's response to the site constraints is rational yet inventive. A new two-storey building now occupies the gallery's central courtyard, which was originally enclosed on two sides by existing buildings. Snugly slotted in like the final piece in a jigsaw, this latest insertion houses two large, wedge-shaped floors for changing displays of paintings, sculpture, and installations.

The new gallery spaces are linked by a narrow staircase incised along one side of the triangular plan. By joining the existing wings, the previous dead-end pattern of circulation has been resolved, and luminous, flexible rooms created for an array of different kinds of art. Immediately identifiable as a contemporary addition, van Egeraat's building completes the gallery's north elevation on Half Moon Street. A floating, curved plane of brick, part wall part roof, oozes out above a clear glass skin, like a distorted balloon on the point of rupture. The most recent and perhaps most radical manifestation of van Egeraat's preoccupation with fluid, organically-inspired forms, the undulating brick carapace partially envelops the existing orthogonal buildings in a sinuous embrace. Behind the distended brick excrescence is a gently rippling roof clad in copper panels. Like cuts in fabric, curved slashes in the metal roof planes impart a softly diffuse light into the deep plan below. The two gallery spaces are very different. The ground floor can be subdivided by folding timber screens to create cellular enclaves for intimate contemplation of objects. The upper gallery is an airy, loft-like eyrie, animated by the sculptural roof and strips of glazing. Through an intuitive sense of form and investigative approach to materiality, Van Egeraat's expressive addition adds to the incremental history of Cork's modest municipal gallery. C. S.

Architect
Erick van Egeraat Associated Architects, Rotterdam
Project team
Erick van Egeraat, Maartje Lammers, Marylse van Bijleveld, Michael Rushe, Perry Klootwijk, Astrid Huwald, Folkert van Hagen, Stefan Frommer, Patrick Creedon, Claire Booth, Aylin Jorgensen-Dahl
Mechanical and electrical engineer
Ove Arup & Partners
Models
de Rijk & Parthesius
Photographs
Christian Richters

longitudinal section



Art gallery, Cork, Ireland
Architect
Erick van Egeraat

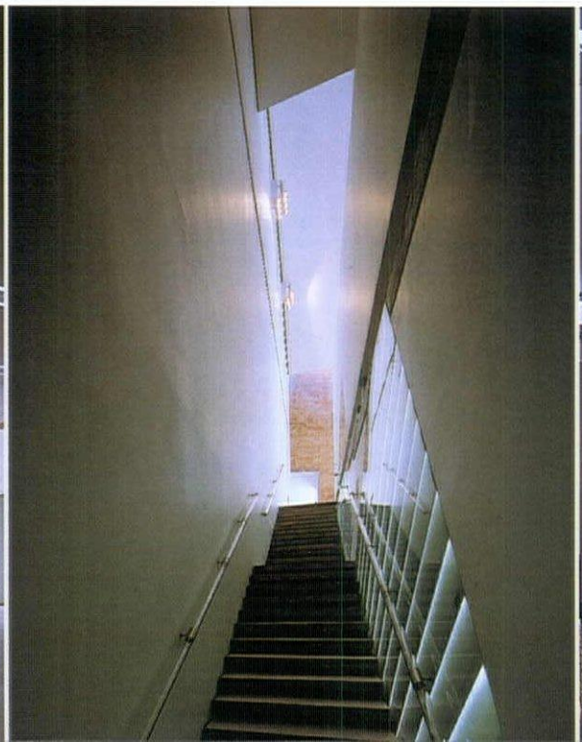


3

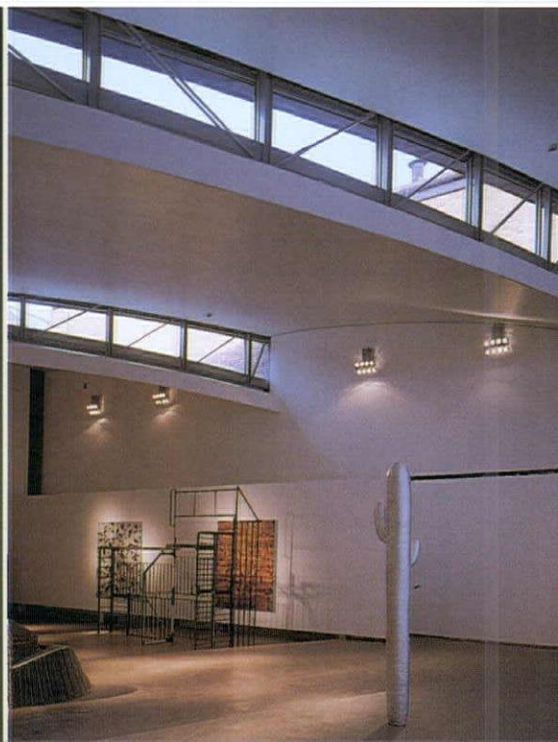
4



5



6



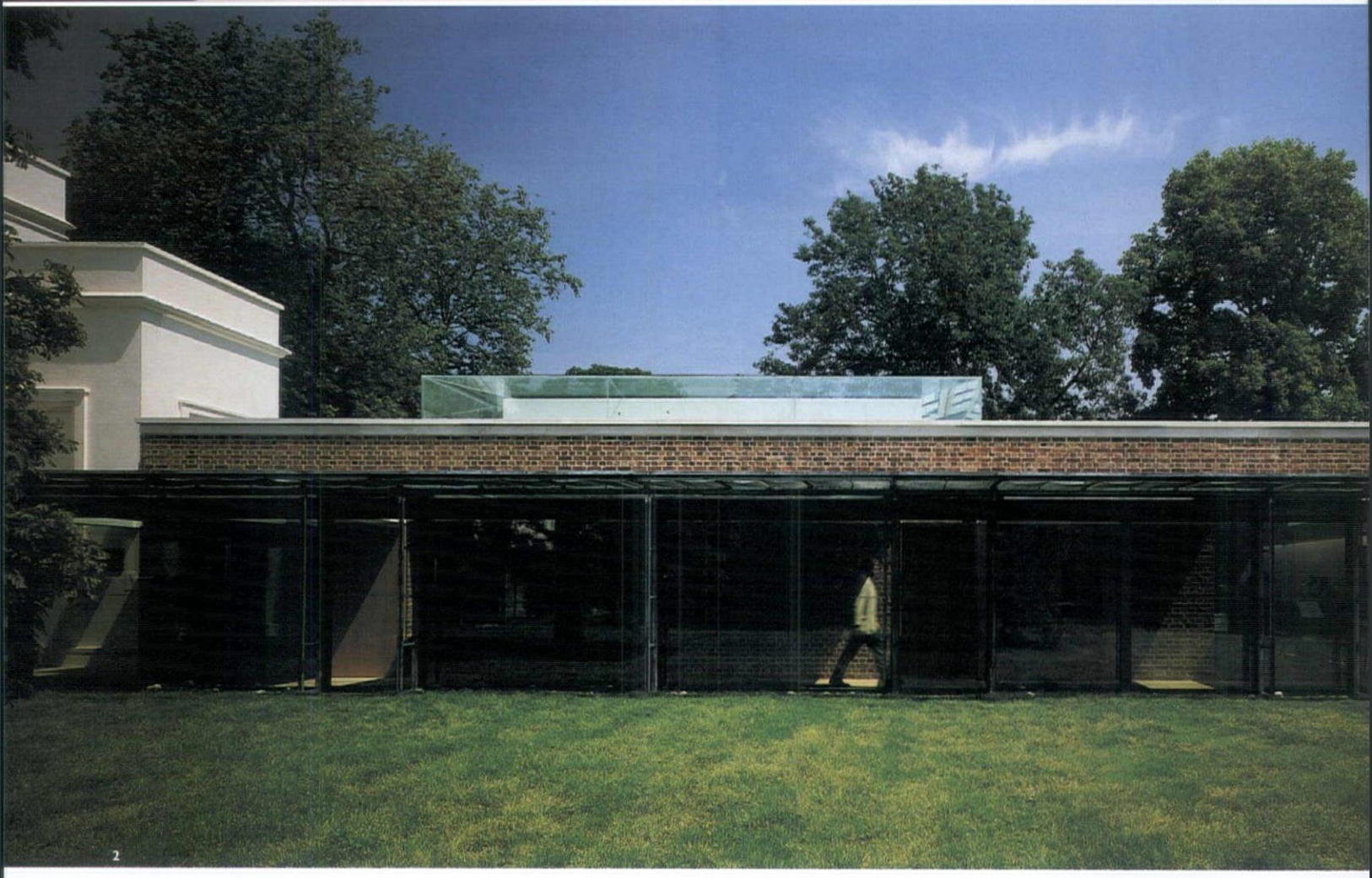
Dulwich Gallery renovation and extension, Dulwich, England

Architect

Rick Mather Architects



1



2

DULWICH GALLERY RENOVATION AND EXTENSION, DULWICH, ENGLAND
ARCHITECT
RICK MATHER ARCHITECTS

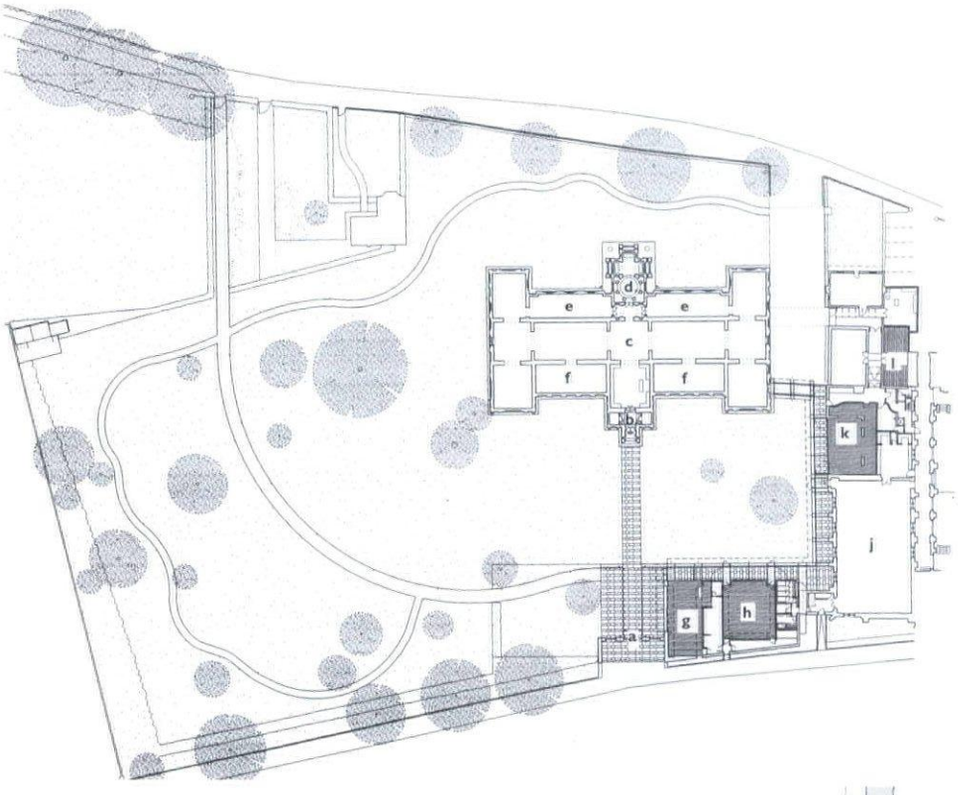
institution's rather chequered history. In essence, Soane made an enfilade of five top-lit galleries with, to the west, an attached strip of almshouses. The mausoleum dominated the east-west axis from the entrance. Now, the building is a good deal different from the one opened in 1817. Externally, Soane's building was deceptively simple: symmetrical in blind arcaded brick. The almshouses became part of the gallery in the 1880s. Between 1909 and 1939, E. S. Hall arranged five new galleries along the east front, so almost completely obscuring Soane's entrance elevation. A porch was added by Austin Vernon. In 1944, a bomb hit the place (luckily the pictures had been taken away), and the gallery and mausoleum were restored in the immediate postwar period, when economy and Modernism were both driving forces.

Everyone revered Soane's Dulwich, which was the first public gallery in England, but by the beginning of last decade, it was clearly in poor repair and inadequate to house the collection. Space for the gallery's excellent education programme was needed, as was a workshop and storage. Money (£5 million) became available from the Heritage Lottery Fund, and £3.8 million was found from an appeal. Rick Mather was appointed as architect because his competition design made least impact on both grounds and existing gallery, and linked it elegantly to the Old College complex.

The main armature of the design is a bronze and glass cloister, which links all the new elements and connects them to the Soane building. It takes its height, and to some extent its proportions, from the College Chapel (an 1830s reproduction of Alleyn's original). Its roof lines up with the transoms of the chapel windows and its vertical elements echo the old building's buttresses.



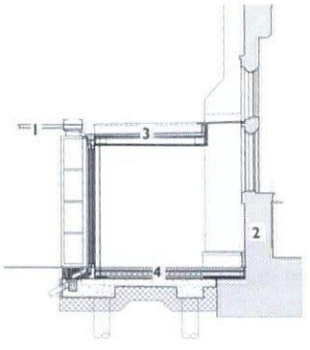
west-east section through Soane Court and Mather



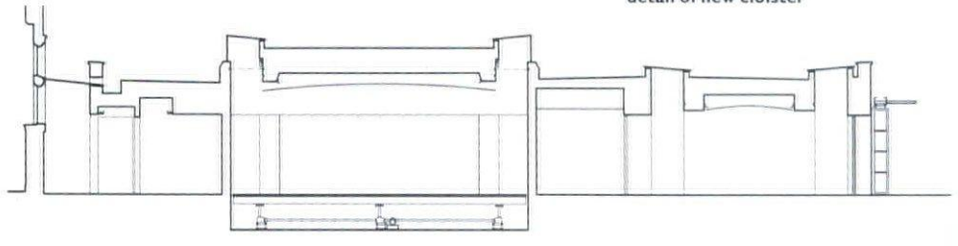
plan (scale approx 1:1300)

a entrance gate
b main entrance to gallery
c Soane's gallery enfilade
d mausoleum
e original almshouses
f Hall range (twentieth century)
g café
h Linbury Room
j college chapel
k teaching
l storage

1 bronze frame with stainless-steel mesh brise-soleil
2 old chapel wall
3 single membrane roof
4 heated floor with Yorkshire stone finish

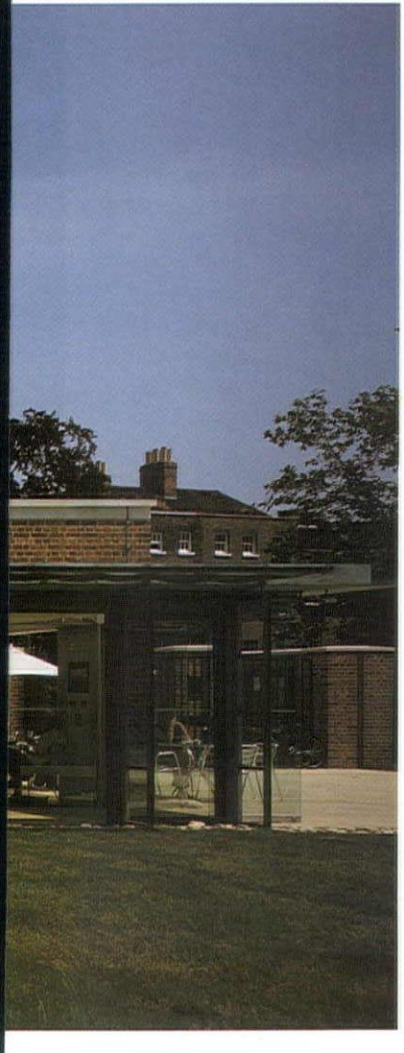


detail of new cloister



north-south section through chapel wall, new cloister, Linbury Room and café





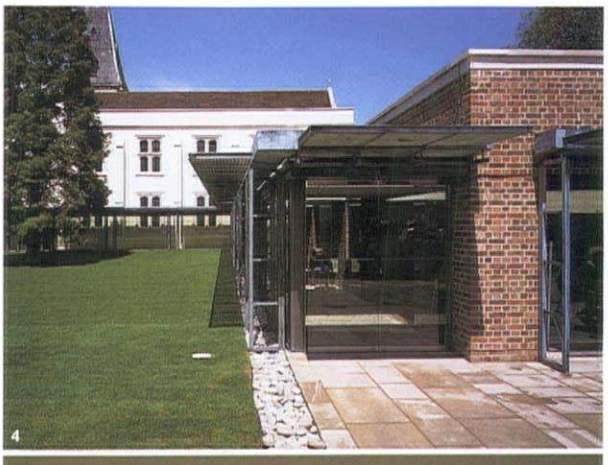
1
Soane fronted by Hall, revised by Mather. Main entrance axis.
2
The new approach, along a glazed gallery reminiscent of Denmark's Louisiana.
3
New blocks on College Road, controversial red brickwork, but beautifully laid.
4
Entrance to glazed processional route.
5
Stone, glass and bronze.



SPIRIT OF SOANE

Adding something to a Soane is one of the most difficult architectural acts in the world. Rick Mather has complemented the wonderful Dulwich Gallery with grace.

The Dulwich Gallery is wonderful but weird. Strange from the first, it was set up to house a collection of seventeenth- and eighteenth-century paintings built up between 1790 and 1795 by Noël Desfans and Francis Bourgeois for Stanislaus Augustus, the King of Poland. Unfortunately, by 1795, the kingdom of Poland had ceased to exist, so the collectors were left with a splendid collection with nowhere for it to go. Efforts to sell it to the Tsar or the British Government came to nothing. Desfans died in 1807, and, apparently on a whim after a day's enjoyable visit to the south-east London school, Bourgeois decided to leave the lot to Dulwich College (a seventeenth-century foundation that already had a small collection left by its founder, the theatrical entrepreneur Edward Alleyn). In his will, he made three other important provisions. First, his friend John Soane should be the architect. Second, the gallery should include a mausoleum for him, Desfans and Desfans' wife, Margaret, whose money seems to have financed the collection, and was the third member of an amiable but rather scandalous *ménage à trois*: they were to be united in death as in life. The other requirement was that there should be almshouses for six worthy ladies. Soane's building was set separately south of the rest of the college complex, a jumble which reflected the





6
Sunny café opens onto terrace.
7
Linbury Room with Soanian ceiling has moveable floor to allow for different uses.
8
Gallery red repainting of Soane's great enfilade.





An external bronze frame supports a *brise-soleil* – the main glass walls face south and west. The frame is also intended to act as a sort of pergola to support wisterias. (Is this wise? A mature wisteria will surely be able to bend the bronze.) Transparent slots in the roof echo the rhythm of the paired mullions; they are mirrored in the York stone floor by green glass strips which light up at night. In summer, half the big glass panels can be slid open for cooling and to allow people to walk out onto the close-cropped lawn. The cloister connects all the new spaces and forms a court in front of the Soane building. Main access to Soane has always been from College Road, to the east of the site, and the 1952 gates have been retained, though set back from the road. To their right is a new wing of accommodation, built up to the edge of the site. You can get to the Gallery either by going straight up the path to its front door, or taking the cloister which is entered to the right. It connects, first, the café, which looks out over the green and parkland to the south through a glass wall which can be opened onto the terrace. Next comes the Linbury Room, a gallery and reception space which has jacks under the floor to allow it to be stepped into a lecture theatre or even performance space. There is homage to Soane here with a shallow domed ceiling (formed in



DULWICH GALLERY
RENOVATION AND EXTENSION,
DULWICH, ENGLAND
ARCHITECT
RICK MATHER ARCHITECTS

fabric) surrounded by skylights which pour light down the walls. Further along the cloister, before it turns left in front of the chapel, is a lavatory block. This, the Linbury and the café are expressed to College Road in blank walls of modern hand-made bricks set in English bond with flush pointed lime mortar. Craftsmanship is excellent, but some are worried about the reddish colour, which the architects claim echoes that of the original wall. A brilliant touch is the introduction of glass slots between the individual rooms which allow you to look from the street right through the block and cloister to the green court. Soane would surely have approved of such *coups de théâtre*. En route to the Soane building, the cloister takes you past the chapel wall, then a teaching room (behind which are the stores and administrative spaces) before turning left to deliver you to the north-east bay of the Gallery. Of course, this is not the way in which Soane meant you to enter his building but, then, the bay was not there in his time (it was part of E. S. Hall's additions).

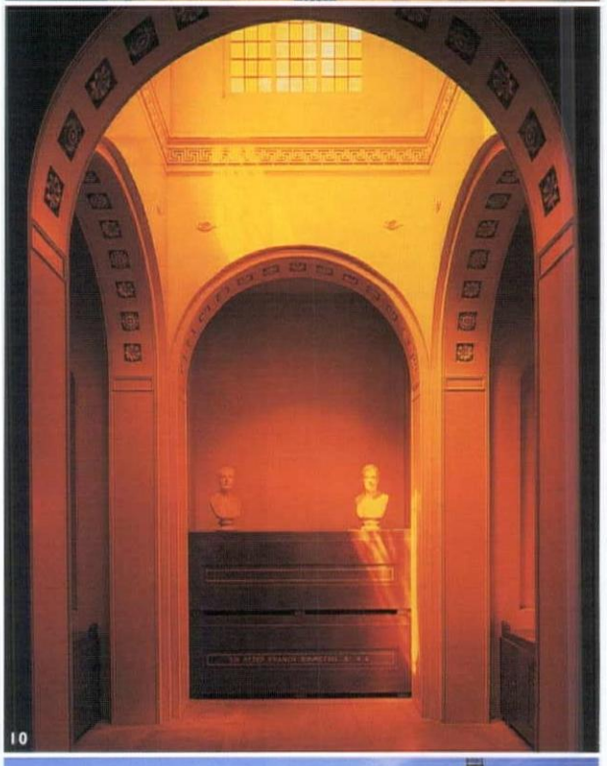
In fact, the new access has allowed the 1952 opening at the north end of Soane's enfilade to be blocked up, so that the character of the dense original nineteenth-century hang could be recreated, with Guido Reni's Saint Sebastian as the climax of the south-north axis. The enfilade has been gorgeously repainted in Soane's 'picture gallery red', traces of which were found under subsequent redecorations.

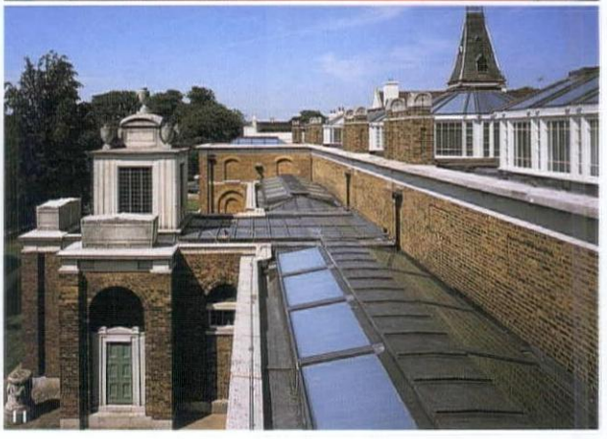
In the mausoleum, bomb repairs destroyed all traces of original paint and a stone stippled effect has been introduced, based on the hall at Pitshanger Manor, Soane's country house (AR January 1989). Specially made green Ottoman silk lines the galleries in Hall's east range making them intense and intimate, proper settings for smaller pictures like Dutch landscapes and flowerpieces. Windows made in Hall's wall have been blocked up, and the whole exterior has been re-ordered to become a replica of Soane's original east elevation, with blind arcades reflecting the panels in the attic behind (which is of course real Soane).

Soane's gallery has always had enormous importance because it uses daylight wonderfully. But his rooflights were almost all rotting, and those over Hall's galleries blocked views of what remained of Soane's east elevation behind. Mather's, with Lighting Design Partnership, redesigned the lot. All skylights have double glazing with fixed louvre shading between the outer security glass and the inner frosted panes. Louvres are to prevent direct sunlight, run east-west and vary in angle according to the pitch of the light. Soane's lanterns have vertical as well as pitched panes, and the same double-glazed system has been employed there, but instead of fixed louvres, there are automatically adjustable opaque blinds. As a result of all this, Soane's lighting effects are reproduced (as far as we can understand them), and the problems of exposing pictures to the light of the heavens are minimized (the sloping glass will be adapted with films if experience shows that light levels are too intense).

Mather's scheme for Soane has to be judged by the highest standards. It is an almost complete triumph (almost because, when I visited it, there were still a few imprecise details, but perhaps these can be corrected during snagging). Mather has evoked Soane's spirit inside the poor tormented nineteenth-century building; he has done justice to Hall, and has made the great gallery part of a generous and welcoming public place. P.D.


9


10


11

9
Front galleries by Hall redecorated with specially made green Ottoman silk for the smaller pictures.
10
Mausoleum with Soane's amber glass.
11
Rooflights were remade or restored.

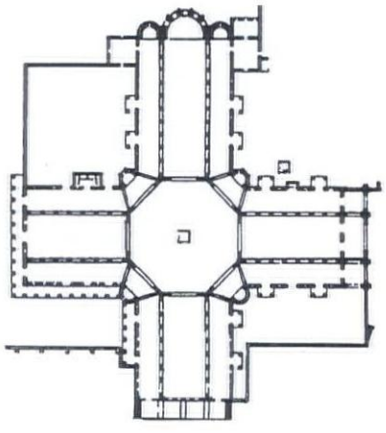
Architect
Rick Mather Architects, London
Project team
Rick Mather, Douglas McIntosh, Neil Bennett, Matthew McGrory, Chris Wood, Tim Carter, Leandro Rotondi, Kevin Allsop, Tom Coward, Chris Wisdom, Nicolas Laurent, Stephen Joyce, Stuart Cade
Photographs
Benedict Luxmoore



1
Narthex on south basilica was main entrance to martyrium.

ST SIMEON, SYRIA

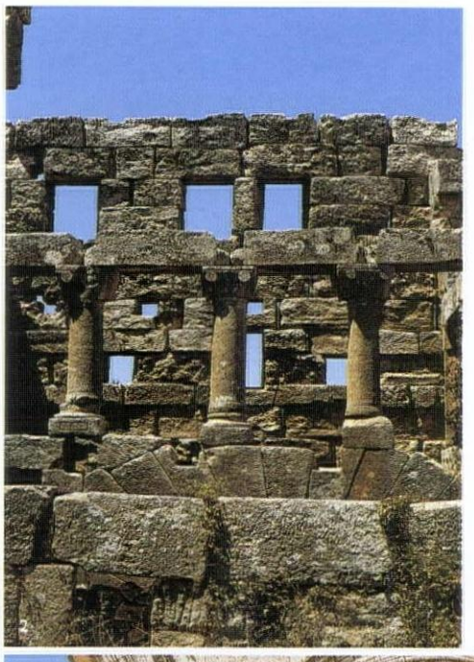
The ruins of St Simeon in Syria are a moving part of a wonderful moment in architecture, as Roman was enriched into Byzantine.



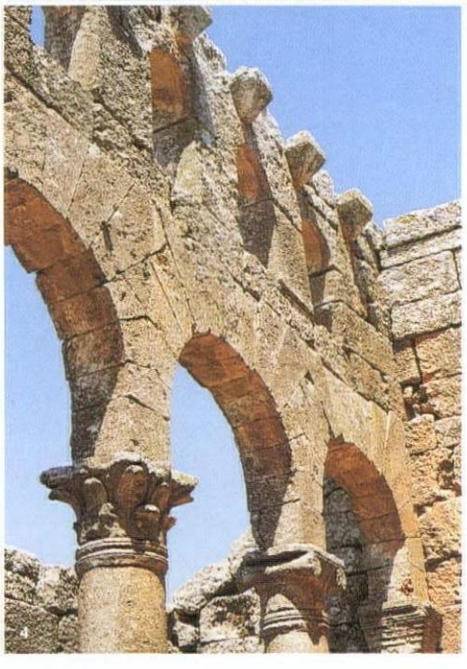
plan: liturgical east to top

The idea of retiring from the world into the wilderness of nature to dedicate oneself to God is said to have emerged in Egypt, but it quickly developed in the Empire after Constantine made Christianity an official religion in 313. At first, hermits lived in solitude, but during the fourth century they began to gather into communities: the first monastic orders. While each of the orders developed its own rules, the basic concepts of seclusion and worship remained the same. But the strict rules of each order which regulated every aspect of life obviously had an influence on the form and style of the buildings.

One of the earliest that has come down to us (in ruined state) is the monastery, or martyrium of St Simeon Stylites in Syria at Qal'at-as-Sim'an 28km north-west of Aleppo. St Simeon was one of the most influential ascetic hermits of the early Byzantine world. Born son of a shepherd in Cilicia in 392, he devoted himself to God when he was 13. He quickly attracted attention by severe fasting and healing the sick. Becoming irritated by his fame, he built himself a column to live on, and kept making it higher and higher as (not unnaturally) the spectacle of the hermit exposed to the elements became more and







2
Part of ancillary buildings of monastery.
3
The central octagon.
4
Corinthian and Ionic capitals in late Roman, early Byzantine architecture.

more popular. When he died in 459, he had lived the last 39 years of his life on columns 12, 33 and 40m high.

The monastery was built between 476 and 490. In the tenth century (long after the Arab conquest of Syria in the mid seventh century), it was turned into a stronghold with the addition of walls and towers. The main building is the cruciform church, in which four basilicas[1] surround an octagon which itself was centred on St Simeon's column. It has been suggested that the octagon was not roofed, but the basilicas were of relatively conventional type with a nave flanked by two aisles which, as was the custom in the area at the time, did not have galleries. [The multi-basilica shape is unusual, but by no means unique; for instance the Martyrium of St Philip in Hierapolis (Pamukkale) had no less than eight basilicas focusing on an octagon.] The plan type at Qal'at-as-Sim'an adopts and develops the free cross of another Byzantine church near Antioch, supposed to have been developed in the late fourth century.[2]

Clearly the basilicas of the St Simeon monastery were not all of equal importance. The main entrance is through the narthex of the southern one, and the eastern (longest) basilica terminates in a triple apse which is reached up a few steps, presumably the site of the iconostasis.[3]

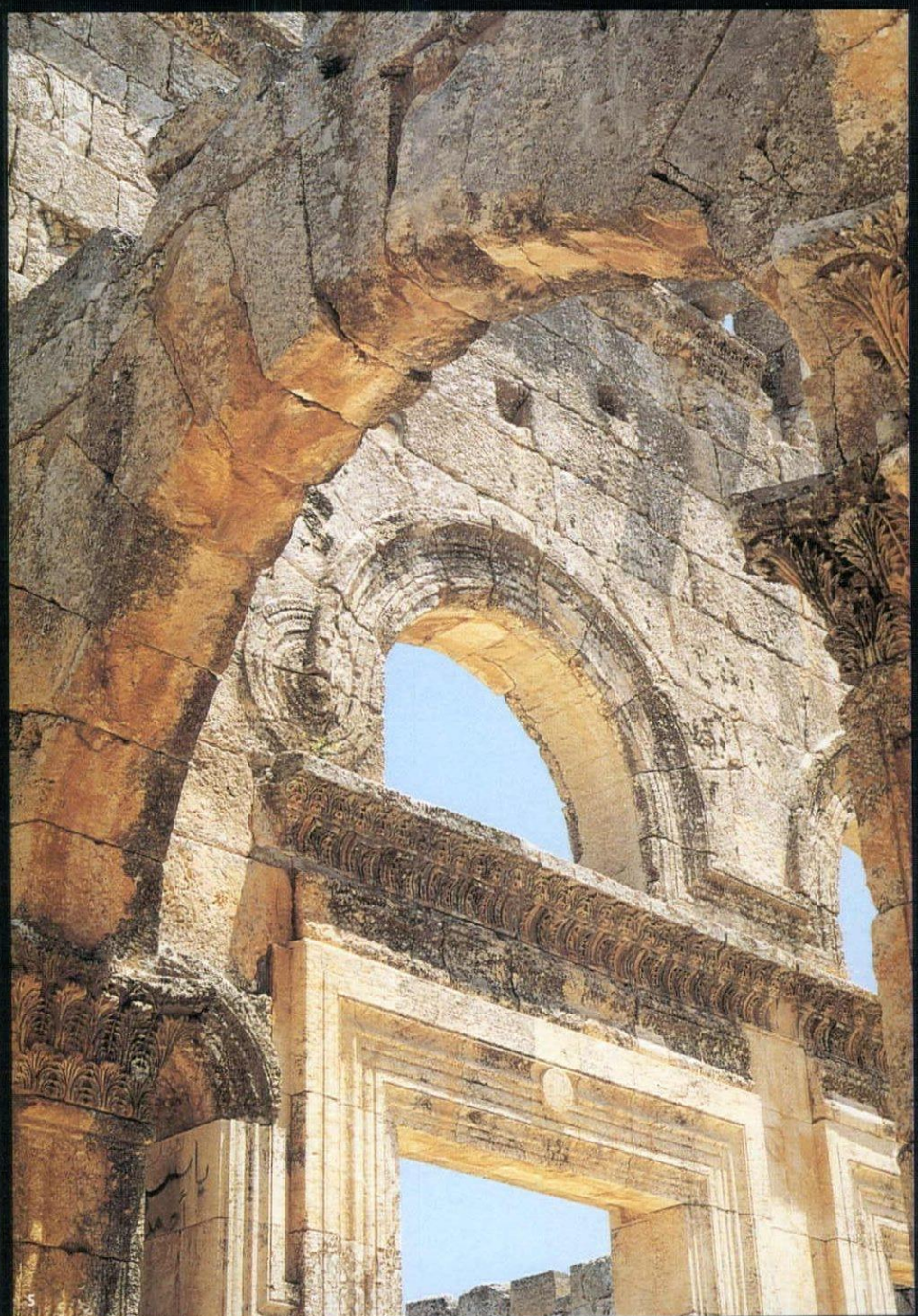
Among the auxiliary buildings of the complex are chapels, baptistries and lodgings. Mosaics and reliefs still exist as fragments. The wonderful Corinthian capitals, which top the arcades of the aisles and those of many of the lesser buildings have their stone acanthus leaves blowing in the wind. EBRU ÖZEKE

This article has been edited by the AR, which also added the footnotes. The photographs are by the author. PD

1 The basilica is one of the fundamental types of Roman architecture, used for buildings as different as warehouses and magistrates' courts. Basically a long masonry shed with a trussed timber roof, it often had aisles to allow greater width with normal roof construction and allow light into the centre through clerestories above the roofs of the aisles. Grand buildings like old St Peter's or St Giovanni in Laterno in Rome had double aisles. The word is related to Basil, king, because the kings were the ones with the biggest halls.

2 The cruciform plan of St Simeon is one of the earliest Byzantine attempts to relate the basilica to a centrally focused space, which can be seen most dramatically at the Hagia Sophia, Constantinopole (532-37). The puzzle continued to be key in architecture and liturgy for well over 1000 years, for instance in Renaissance and Baroque attempts to relate Greek and Latin cross plan forms which convulsed St Peter's in Rome for centuries.

3 The screen between the nave and altar in Byzantine churches – literally the resting place of the pictures (of the saints).





5
Exquisite quality of carved work is as fine as anything Rome could make ...
6
... used extensively, for instance, in the flank walls of the naves.

NATIONAL PORTRAIT GALLERY, LONDON, ENGLAND
ARCHITECT
JEREMY DIXON.EDWARD JONES



1

NATIONAL PRIDE

An elegant new wing, added to one of London's most seductive national galleries, establishes a new public identity while opening out the existing building.

Contained since the late nineteenth century in a curious strip around the edges of London's National Gallery, the National Portrait Gallery has always seemed an adjunct of its monumental neighbour. But with the addition of the Ondaatje Wing, by Jeremy Dixon.Edward Jones, this has changed. Part of these architects' achievement, curiously because the scheme is wholly interior, is to have given the Portrait Gallery a new public presence in London, a clear and distinguished identity separate from the National Gallery.

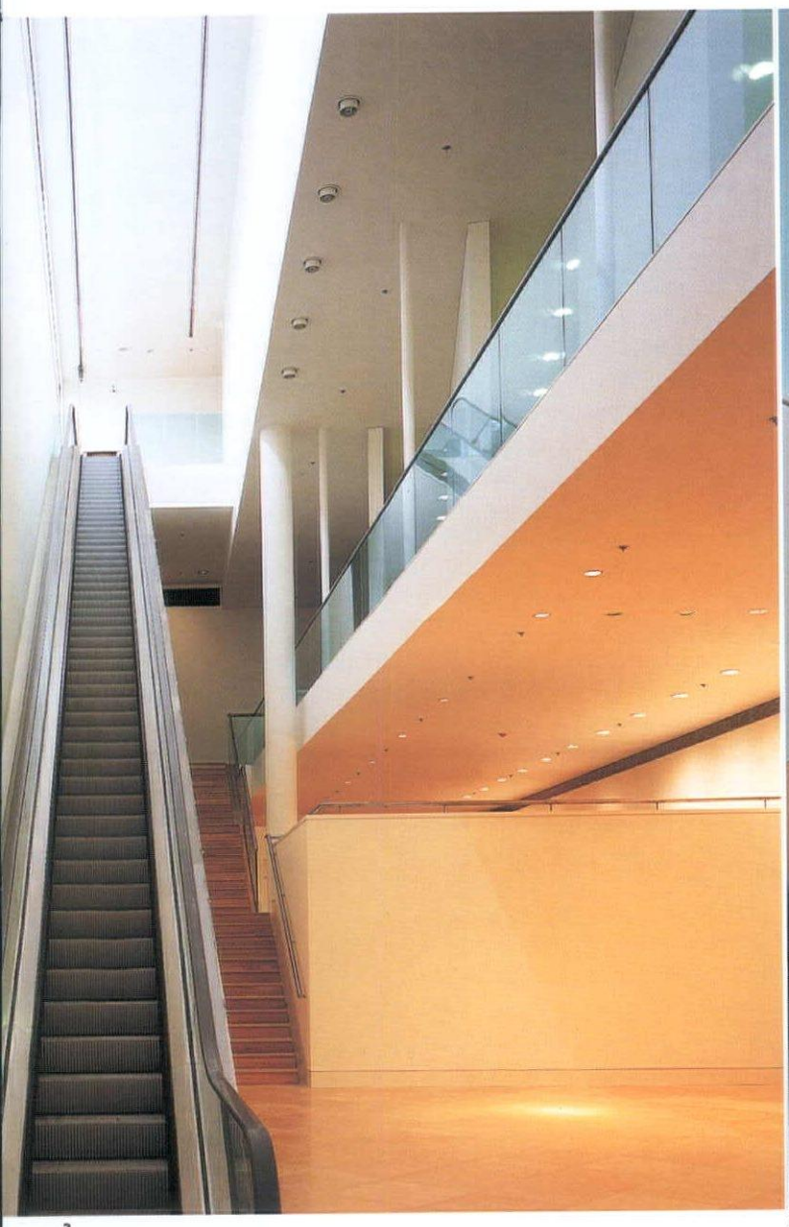
In the process the gallery has gained a soaring triple-height concourse, a subterranean lecture theatre, two galleries and a rooftop restaurant (alas noisy), with periscopic views onto a bunched roofscape with domes and spires, down Whitehall and beyond. With great clarity and grace, the scheme has articulated processional routes and the formal balance between open and enclosed and between main axes and laterals, thereby aerating the existing sequence of rooms. These can be fully appreciated by examining the drawings, but on the visitor a sense of order and space registers itself subliminally. No longer on entering from St Martin's Place do you negotiate Roderick Gradidge's wonderfully tarty entrance hall and stairway, (where 'Gormenghast meets Cardiff Castle', observed the Gallery's director, Charles Saumarez Smith[1]), which always had a tenuous relationship with the rest of the building. (In the past, after ascending the stairs you were confronted with a blank wall. Forced off to the right you eventually found yourself in the first of the painting galleries). Instead there is now a new transparent and axial relationship between exterior and interior. Stepping in off the street through glass doors, you enter a lobby restored to Ewan Christian's quiet Victorian original with the luminous concourse directly visible, its door in line with the head of the stairs.

The Gallery's patent satisfaction with its new establishment marks the end of a struggle for identity and with a series of ill-fitting overcoats (and, in pre-Lottery days, for proper funding). It was founded in 1856 in a period of optimism and prosperity to celebrate individuals who had contributed to Britain's greatness, to preserve likenesses of famous men and women as historical documents and to encourage the art of portraiture. From the first,

2



1
St Martin's Place, east face of National Gallery and Portrait Gallery with main entrance.
2,3
Concourse with escalator to second floor and stairs to first floor gallery. To right, door to existing galleries.
4
Concourse from IT area on mezzanine floor.
5,6
First floor gallery with oblique screens deflecting daylight and allowing glimpses of concourse and escalator.



3



4

5





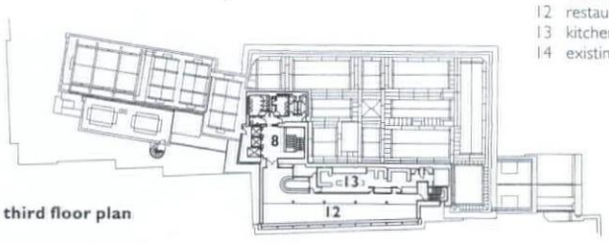
6

National Portrait Gallery, London, England

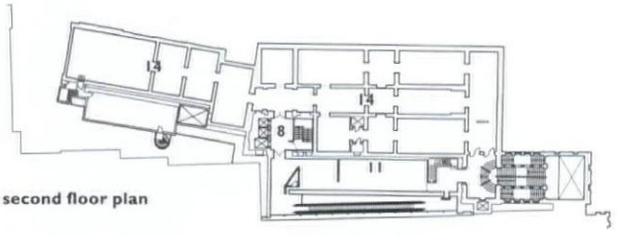
ARCHITECT

Jeremy Dixon.Edward Jones

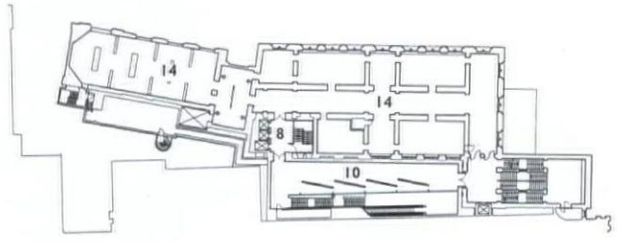
1 entrance
2 theatre
3 studio
4 bookshop
5 café
6 concourse
7 IT gallery
8 lifts
9 shop
10 new twentieth-century gallery
11 Tudor gallery
12 restaurant
13 kitchen
14 existing galleries



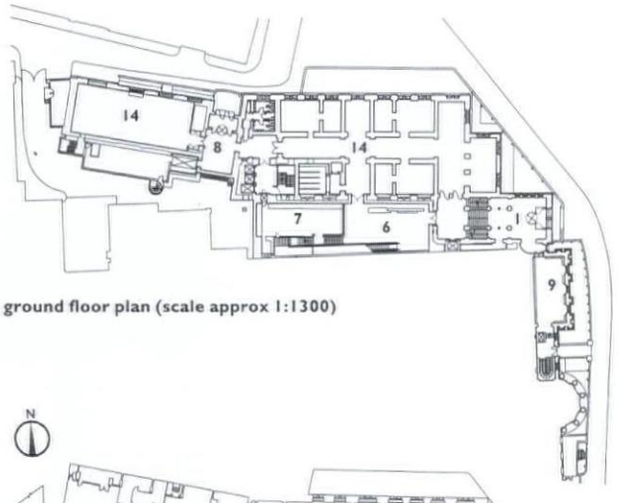
third floor plan



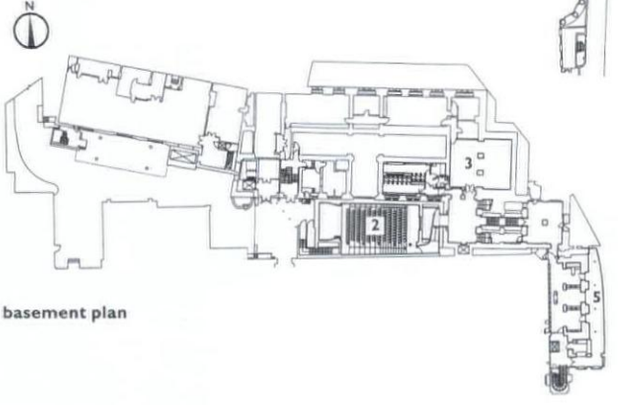
second floor plan



first floor plan



ground floor plan (scale approx 1:1300)



basement plan

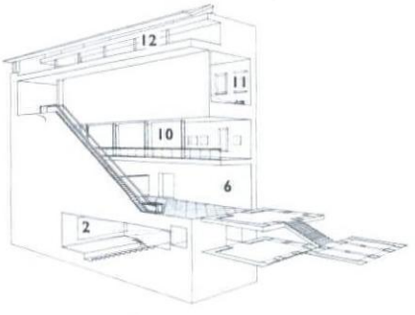
it was popular. Under the inspired curatorship of its initial director, George Scharf, the collection expanded steadily, so that for the first 40 years the Gallery was forced into unsatisfactory moves. The peripatetic existence ended in 1896 with Ewan Christian's purpose-built premises in St Martin's Place to the east and north of the National Gallery. New independence was marred by Christian's decision to continue Wilkins'[2] elevations along the east wing (abutting the National Gallery) which made the new seem a mere extension of its neighbour.

But even in St Martin's Place, growing attendance figures and additions to the collection created space problems. These were alleviated by the addition of the Duveen Wing on Orange Street in the '30s and later acquisition of buildings opposite. Schemes for improvement became more or less continuous.[3]

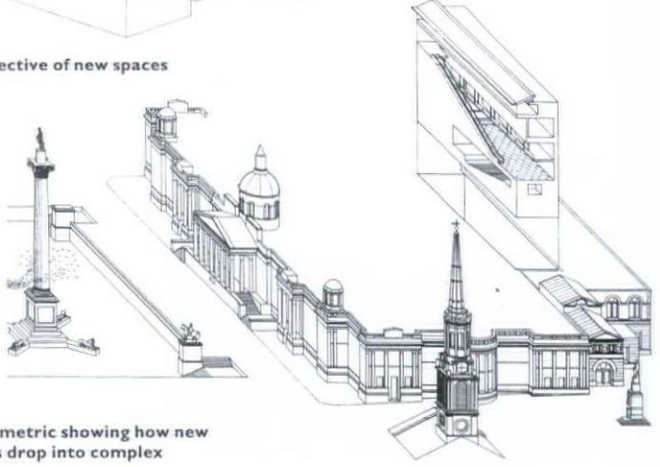
By 1994, the Gallery had almost a million visitors annually and the innate deficiencies of the building had become pressing. Though the galleries peopled by intelligently displayed portraits were infinitely seductive, there was overall a sense of claustrophobia and introversion. Circulation between levels was cramped, and many visitors never reached the upper floors. After Saumarez Smith's arrival in 1994, a competition for a new masterplan was launched.

Dixon.Jones' stroke of inspiration – winning them the competition – was to annex the dismal service yard between the Portrait Gallery (which owned it), and the National Gallery (overlooking it). The architects proposed a deal whereby part of the former's east wing was ceded to the latter, in return for permission to develop the yard (most people anyway assume the east wing belongs to the National Gallery). Lottery money and private donations funded development of a new wing and refurbishment of the old building. In the event, the Portrait Gallery retained the ground floor of the east wing for its shop, and the basement for Dixon.Jones' bookshop and elegant top-lit café. From the entrance lobby, a new flight of stairs completing the Victorian staircase takes you to the lecture theatre at the base of the new wing.

The wing is a tall shoebox that, lit by a clerestorey, slots neatly into the gap, adds 50 per cent more public and exhibition space and gives access to each level. Its apparent simplicity and superfluity of open vertical space belies the



perspective of new spaces



axonometric showing how new spaces drop into complex

subtlety with which processional routes are urged. From the concourse, a grand escalator lining the south wall of the concourse takes you up, past the open gallery on the first floor, to the second and a new Tudor gallery. The compulsion to take it is almost irresistible and, having effortlessly gained the second floor, you can climb up to the restaurant or work your way down through the galleries. Structurally, appearances are equally deceptive for the upper floors appearing to rest on one column are suspended on cables – the column is the visible element of a massive steel structure with a truss running the length of the second floor.

The wing is a barely perceptible wedge and the architects have made the most of obliquity, admitting luminance from the concourse and providing glimpses from the new galleries, through archers slits and slanted screens, of people sailing through space on the escalator. Dixon.Jones' palette is, as usual, a restrained one of wood, glass and metal. Only in the Tudor gallery is there a departure from pale walls: the paintings, like jewelled apparitions of the past, emerge in pools of light from dark walls of grey serge, once used for military overcoats.

PENNY MCGUIRE



7

8



1 *The National Portrait Gallery: An Architectural History* by Graham Hulme, Brian Buchanan, John Goto and Kenneth Powell; p216. National Portrait Gallery Publications.
2 William Wilkins 1778-1839: architect of the Greek style National Gallery, 1838.
3 They included the (abandoned) Stanton Williams proposal in 1988 for integrating the Orange Street offices with the Gallery, John Miller & Partners' conversion in 1993 of the ground floor into twentieth-century galleries, and CZWG's remodelling of the nineteenth and early twentieth-century galleries in 1996 (AR November 1996).

Architect
Jeremy Dixon.Edward Jones, London
Project architects
Jeremy Dixon, Edward Jones, Nigel Bailey, Chris Milan, John Moran
Furniture
Aram Designs
Photographs
Dennis Gilbert/VIEW

7
Tudor gallery, fibre optically lit, with grey serge walls.
8
Third floor restaurant.

MUSEUM PAVILION,
PARIS, FRANCE
ARCHITECT
JEAN-MICHEL WILMOTTE

Ancestral home

Another section of the Louvre gallery in Paris has been transformed, this time into a temple of primitive art.

1
Sessions pavilion, entered through Porte des Lions.
2
Galleries are grand spaces, paved with pale stone and lined by big arched windows screened by bronze mesh.
3
Objects are elegantly mounted on specially designed bronze plinths. More delicate pieces are protected by minimal glass cases.

Yet another section of the Louvre – the Sessions pavilion between the Flore and Denon wings – has been transformed, this time into a new gallery of primitive arts from Africa, Asia, Oceania and the Americas. The addition, which has been designed with elegant sobriety by Jean-Michel Wilmotte, would seem to suggest a change of attitude on the part of the Louvre which heretofore has considered itself the guardian of Western traditions of art.

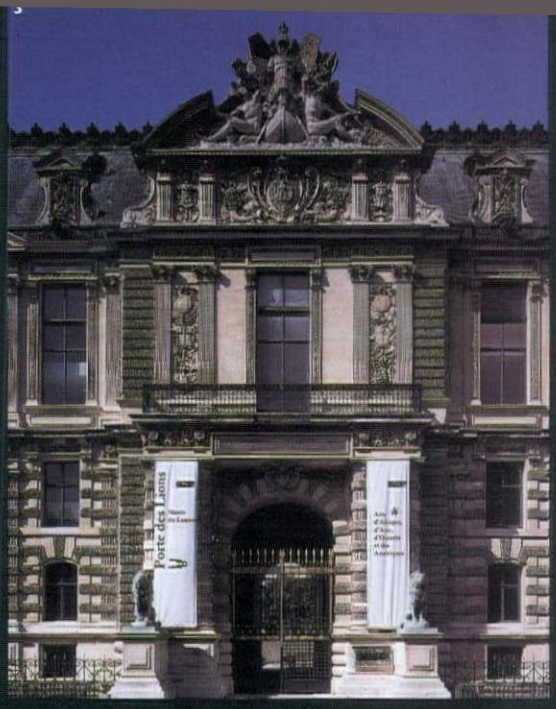
To Jacques Chirac's suggestion of five years ago, that primitive art, which has influenced so many Western artists – Fauvists, Cubists, Expressionists – should be part of the museum's permanent exhibition, the Louvre huffily retorted that it was not dedicated to the art of all human civilizations. Chirac seems to have got his way, for the moment. His project for a new museum of African and Oceanic art on the Quai Branly, designed by Jean Nouvel, is under construction and already there have been hints from the Louvre that its new gallery would eventually be better accommodated there.

The Sessions pavilion in the Louvre's south wing was constructed by Hector Lefuel between 1864 and 1872 during the Second Empire. Originally intended to accommodate parliamentary sessions, it was used in turn by the military, as workman's lodgings and as a depot. In 1934, following



refurbishment by Albert Ferran, the pavilion was absorbed into the museum. Wilmotte's commission, won in competition in 1998, was to refurbish and convert the ground floor of the pavilion. Defining the challenge as bringing back life to fusty spaces while respecting the existing building, he stripped them of Ferran's 1930s decorative additions, restoring them to Lefuel's original design and in the process uncovering hidden bays. Under the scholarly direction of Jacques Kerchache, the 112 objects in the collection have been grouped according to geography. They were chosen by him from various French collections in Paris, the regions and abroad. Circulation has been made geographical and the visitor traces a path from west to east, from Africa to Asia, Oceania to the Americas. Wilmotte's skill as a gallery architect has been honed over many years. Having removed partitions, making structure and geometry explicit, he was left with a series of fluid spaces, with volumetric variations indicating the different sections. Spaces lined by huge windows are grand, pulled together and made harmonious by an austere use of very few materials – in this case, stone, bronze and glass. And as usual, the effect is opulent. Underfoot are huge slabs of pale Portuguese stone, their colour echoing that of the walls and their scale emphasizing grandeur. Light through the big windows is

3

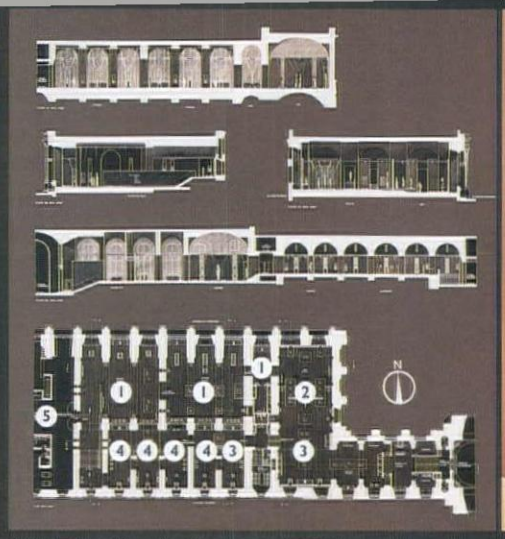


2



MUSEUM PAVILION,
PARIS, FRANCE
ARCHITECT
JEAN-MICHEL WILMOTTE

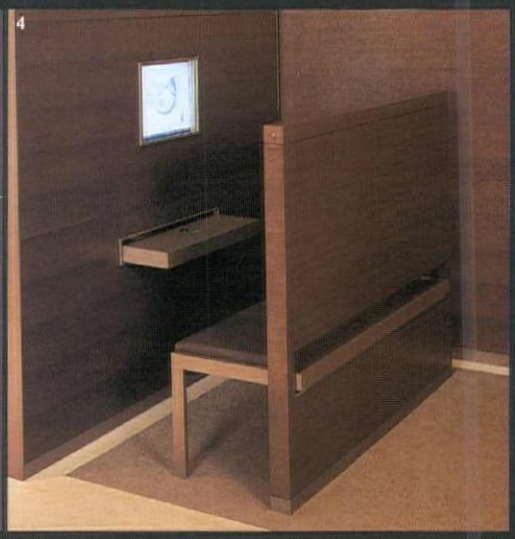
diffused by screens of fine mesh made of silvered bronze. The objects, too many to list here, are extraordinary in their antiquity and power and Wilmotte's strategy has been to treat them with reverence, as works of art rather than ethnographic exhibits, his careful illumination serving to heighten their mystery. At times protected by minimal glass cases, they are gracefully mounted on bronze pedestals, so that they seem to float in that pale ambience like vessels in a sea of light. PENNY MCGUIRE



plan and sections (scale approx 1:1650)

1 Africa
2 Asia
3 Oceania
4 Americas
5 Porte des Lions
6 study area

4
Study areas and Wilmotte's austerely designed furniture.
5
Lit from above and beneath bronze plinths, objects bathe in a sea of light.



Architect
Jean Michel Wilmotte, Paris
Photographs
Paul Raftery

5

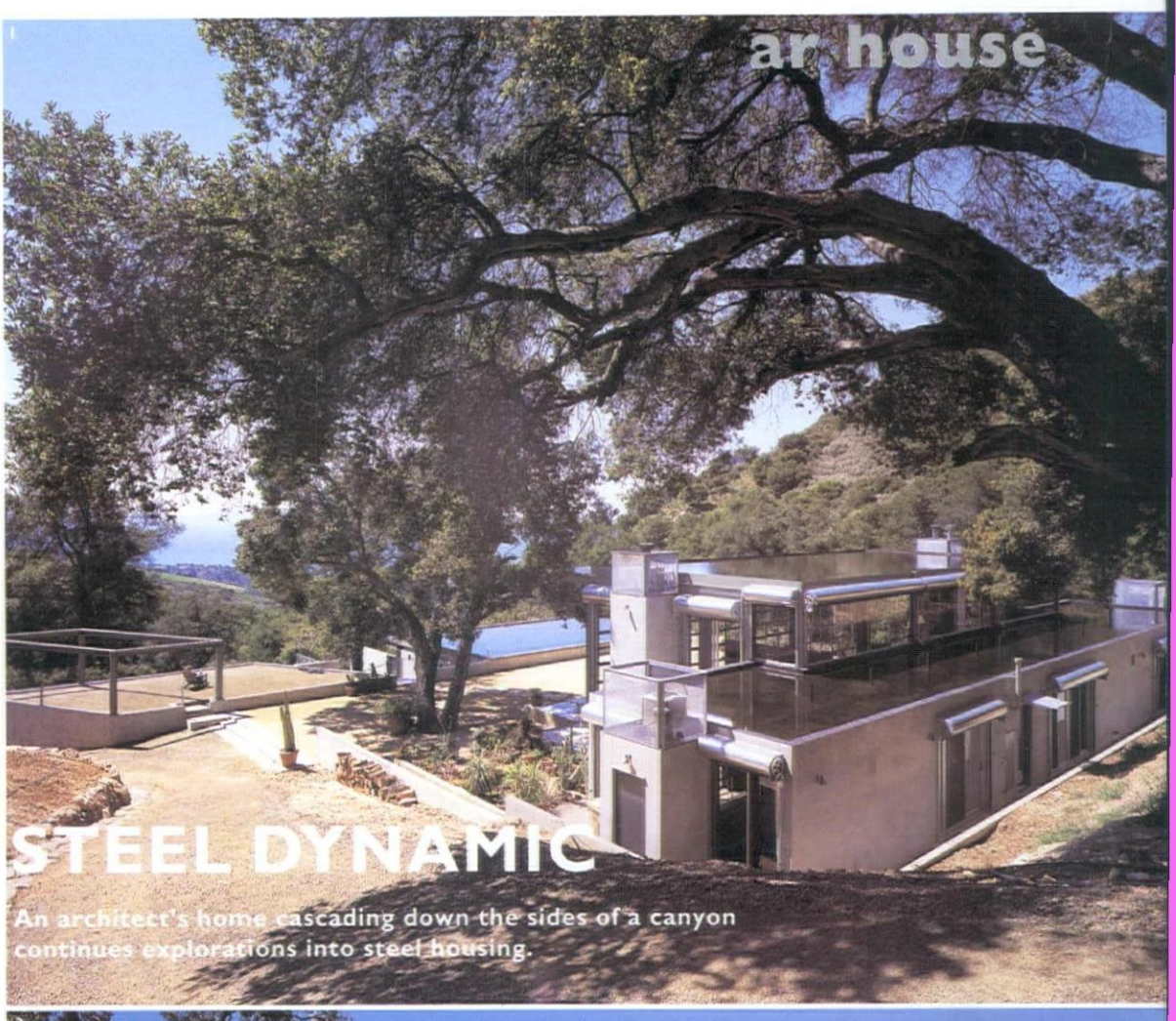


HOUSE, MONTECITO, CALIFORNIA, USA
ARCHITECT
BARTON MYERS

1
North-east corner of main house with watery roofs, clerestorey of living room and service towers. Beyond is the garage.
2
East face of main house, guestroom and terrace. Roll-up doors can be lowered to cover glazed openings.

STEEL DYNAMIC

An architect's home cascading down the sides of a canyon continues explorations into steel housing.





The house and accompanying buildings settle discreetly into the folds of Toro Canyon, a spectacular 40-acre site east of Montecito in Santa Barbara County. To the south is the Pacific Ocean and to the north are mountains. The immediate landscape around the buildings, with river, indigenous plants and smooth outcrops of rock, has a garden-like quality.

In designing the buildings, Myers has impinged as lightly as possible on the surroundings. He has done this by working with the contours, breaking the scheme into four elements and setting them on three existing terraces rising up the hillside above the river. Each building, facing south over the canyon to the sea, was fitted onto its site by minimal cut and fill. The main house occupies the middle terrace, between a studio/office above, and a guest house and garage below. Architecturally, the buildings continue Myers' earlier explorations into steel housing – experiments after Eames' and the Case Study houses. The primary components of these elegant sheds are structural steel and glass, the differences between them consisting in Myers' use of reinforced concrete for the solid elements of the guest house, and a secondary wood-framed construction with plastered walls for the main house and studio.

The Case Study experiments implied lives stripped of clutter, and enjoyment of essential things – light, air, water, natural forms and vegetation. In Toro Canyon, Myers, their architectural descendant, has these elements in abundance and has made the most of them. The buildings have open volumes flowing out over

House, Montecito, California, USA

ARCHITECT

Barton Myers



3



4

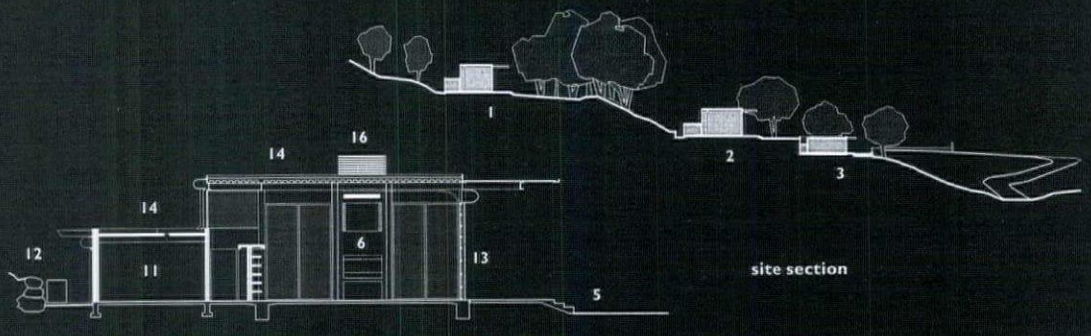
3
South face with garage doors open, and swimming pool.
4
Main house living room to swimming pool and Pacific Ocean.
5
Entry to studio with roller shutter up.

terraces into the canyon through glazed garage or sliding glass doors and clerestories. Shaded by projecting roofs, the airy pavilions have no need of air conditioning. At the back, they are flanked by lower more solid structures containing bath- and dressing-rooms and utilities – so that instead of a series of mute boxes there is a procession of volumes down the hillside, of differing sizes, heights and degrees of opacity, punctuated by the service towers of the main house.

If one external influence on the design was the landscape, the other was fire which in these Californian canyons is an ever present hazard. As a precaution, the lower hillsides to the east were cleared of potentially tinder-dry scrub and replanted with groves of orange and olive, vines, cactus and erosion resistant grasses. In protecting the structures, Myers has covered them with pools of recirculating water so that the roofs become fire-resistant assemblies and provide thermal mass. Effects of the system are lyrical, and function is rendered poetic by the sight and sound of water spilling from higher to lower roofs and into a series of troughs. When seen from above, the pools mirroring the sky mask the presence of the buildings in the landscape. The exception is the garage roof which has been made into a shaded terrace linked to the guest house lap pool. PENNY MCGUIRE

Architect
Barton Myers Associates, Beverly Hills
Project architects
Barton Myers, Clint Wallace, Don Mills, Aaron Campbell
Photographs
Grant Mudford



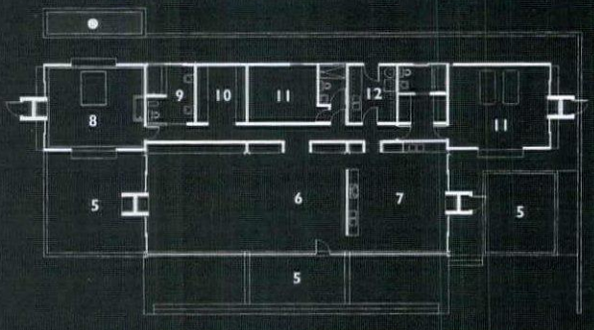


site section

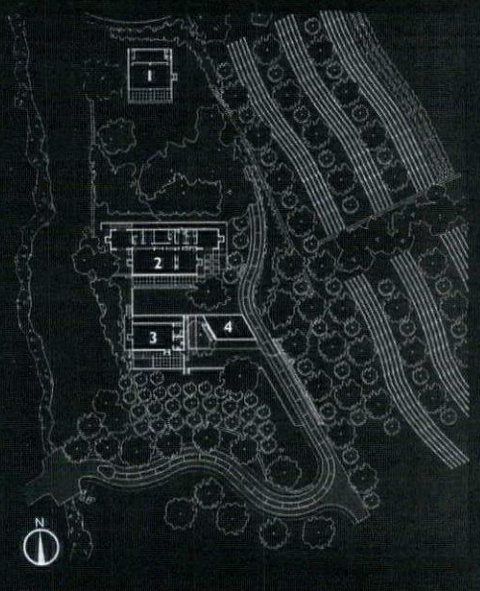
cross section of main house

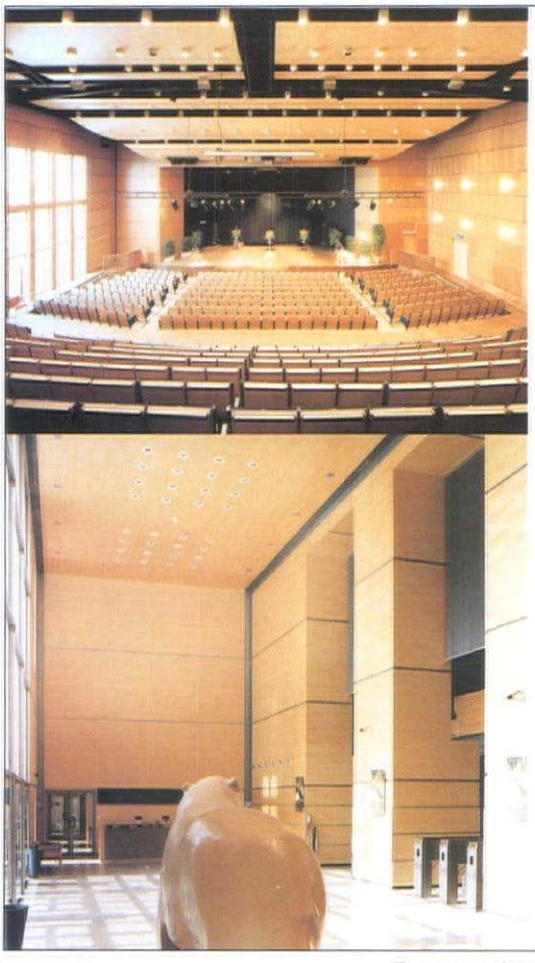
site plan

1 studio
2 main house
3 guest house
4 garage
5 terrace
6 living room
7 kitchen
8 main bedroom
9 bathroom
10 dressing room
11 bedroom
12 recirculating tank
13 garage door
14 reflecting pool
15 lap pool
16 service tower



plan (scale approx 1:500)





No fire. No smoke. No Noise

Gustafs panels, a natural wood veneered wall cladding and ceiling system, brings a feeling of luxury and tranquility to building interiors. They also make the building a safer place. Test results at the BRE give a class 0 fire rating and further tests, in compliance with the new Euronorms, a zero smoke emission.

Feel free to shout this good news to your colleagues because the Gustafs panels also bring superb acoustic control – send an e-mail if they can't hear you.

The Gustafs panel system is a beautiful natural material for use in conference halls, exhibition centres, museums, lecture halls, music rooms, hotels and public environments. Use it well.

Making Wood Work. Beautifully

GUSTAFS

INTERIOR DECORATIONS IN WOOD

Sole UK agents – *LSA Projects Ltd*
The Barn, White House Lane, Witham, Essex CM4 0BE
(Tel) 01376-501199 (Fax) 01376-502027 (e-mail) sales@lsaprojects.demon.co.uk

For more details enter 17 on AR enquiry card

The dawn of a
new shelving system
from Sign Technology

- Innovative Design
- Competitive Price
- British Made
- Extensive Range of Colours
- Design Service
- Fast Turnaround

For more information contact:

tel: (01543) 416940
fax: (01543) 416946

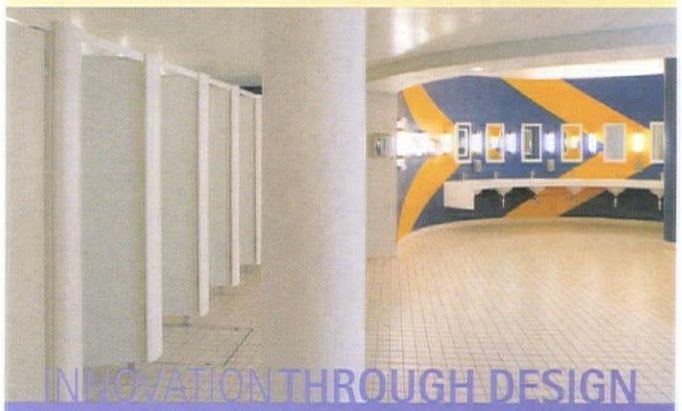
Unit 2, Europa Way,
Britannia Enterprise Park,
Lichfield, Staffs. WS14 9TZ

Sign TECHNOLOGY LTD

(01543) 416940

For more details enter 26 on AR enquiry card





INNOVATION THROUGH DESIGN

TOTAL WASHROOM SOLUTIONS

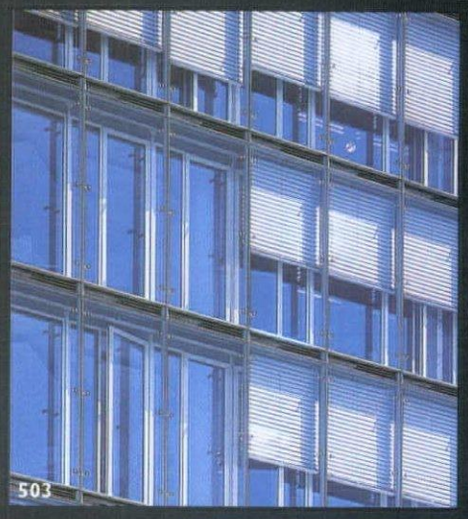
ABP-TBS Partnership

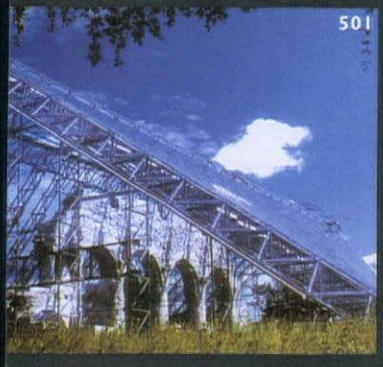
NORTHERN SALES OFFICE
T 0161 775 1871 OR 0161 775 7915
F 0161 775 8929 OR 0161 777 8920
E INFO@TBS-FABRICATIONS.COM
W WWW.ABP-TBSWASHROOMS.CO.UK

SOUTHERN SALES OFFICE
T 020 8805 4444
F 020 8805 0022
E INFO@ABP-WASHROOMS.CO.UK
W WWW.ABP-TBSWASHROOMS.CO.UK

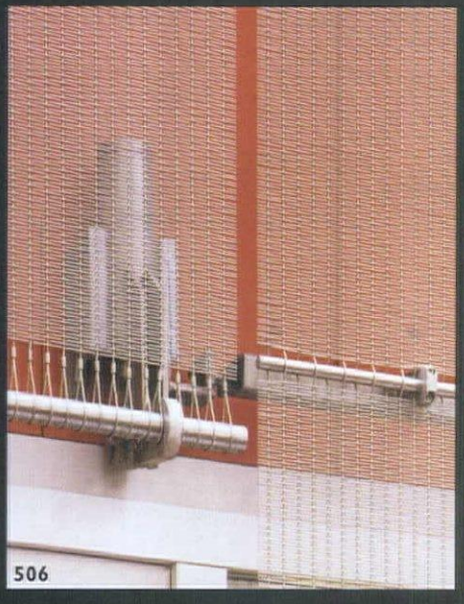
For more details enter 21 on AR enquiry card

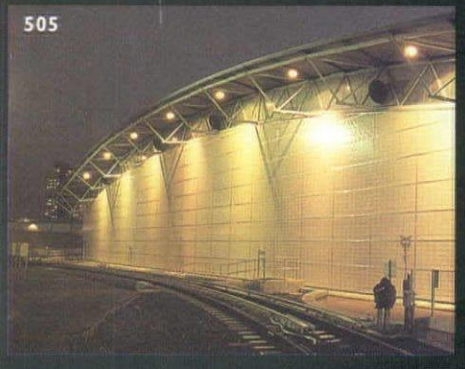

502


503


501


504


506


505

501 PILKINGTON ARCHITECTURAL

Lund & Slaatto Architects' curved glass structure, over the ruins of Hamar Cathedral at Domkirkeodden, made use of Pilkington's Planar structural glazing system. For maximum transparency and lightness, float glass panels are fastened by bolts passing through countersunk holes in the glass. Between panels are narrow joints filled with silicon-based filler.
Tel: +44 (0)1744 692 378
Fax: +44 (0)1744 451 326

502 HAVER & BOECKER

Egla Mono: woven wire screen with sound deflecting properties specified by SCALA, Stuttgart, for lining the walls of the Fellbach Tunnel near Stuttgart. Round wires in the cloth deflect sound waves which are then absorbed by an insulating material placed behind the screen.
Tel: +49 (0)25 22 30 0
Fax: +49 (0) 25 22 30 767
Email: architektur@haverboecker.com
http://www.haverboecker.com

503 SCHÜCO INTERNATIONAL

For the exterior of the extension to the LVM-Insurance building, Münster, Schüco's double facade was specified by HPP Hentrich-Petschnigg & Partners. The system incorporates adjustable solar shading with horizontal slats and ventilation boxes with external rain slats. An air space between external and internal skins permits maintenance and allows ventilation through internal openings.
Tel: +44 (0)1908 282111
Fax: +44 (0)1908 282124
http://www.schueco.de

504 ALUMASC

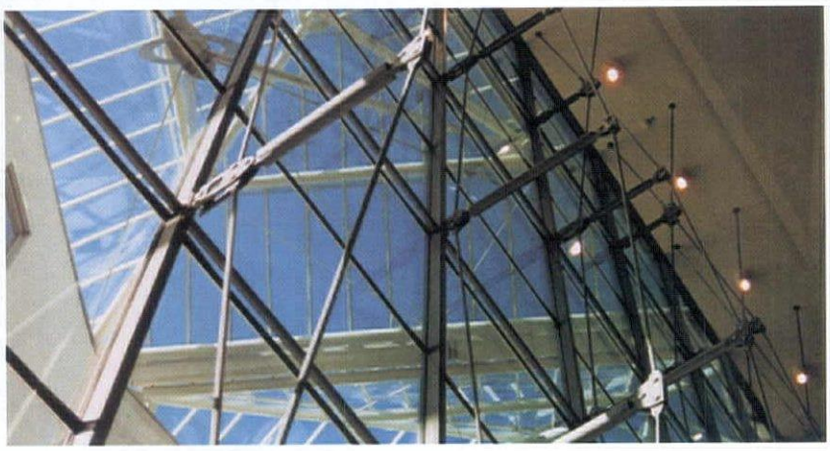
Steven Wade specified Alumasc Euroroof's green roof for the White Horse hotel/restaurant on the Norfolk coast. Under Sedum turf, the ZinCo drainage layer is lightweight with excellent drainage and soil moisture retention properties.
Tel: +44 (0)1744 648400
Fax: +44 (0)1744 648401
Email: sales@alumasc-exteriors.co.uk

505 STOAKES SYSTEMS

Kalwall cladding used on the south wall of the railway maintenance depot by Wilkinson Eyre at Stratford, London. The cladding, with a matrix of glass prisms, distributes diffused daylight into the workshop, provides insulation and is virtually maintenance free.
Tel: +44 (0)20 8660 7667
Fax: +44 (0)20 8660 5707
Email: mailbox@stoakes.co.uk
http://www.stoakes.co.uk

506 GKD

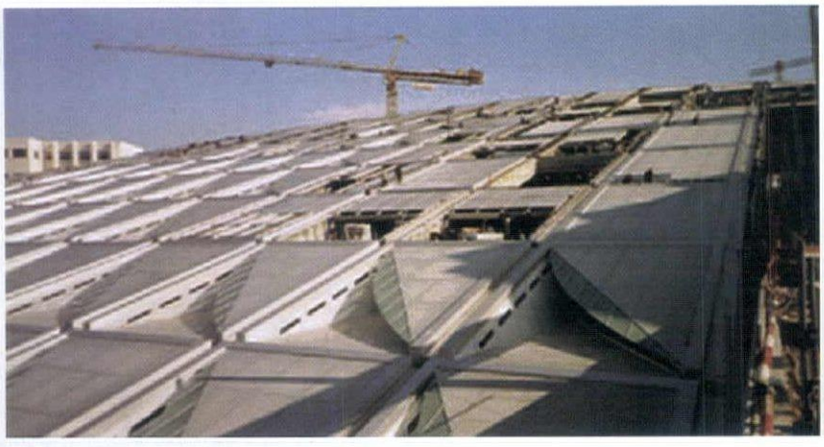
Omega 1520: architectural mesh for cladding the exterior of the extension to the Arts and Crafts Museum, Düren, by Alsop & Störmer. The six floor building, separate from the main museum, is covered with fine mesh so that there is a continuous delicate play of texture and light. The web is fixed to a substructure and attached with tension springs.
Tel: +49 (0)242 1803 0
Fax: +49 (0)242 1803 227
Email: gb3@gkd.de
http://www.gkd.de



Z" LASSALLESTRASSE WIEN,A/Holzbauer & Architects



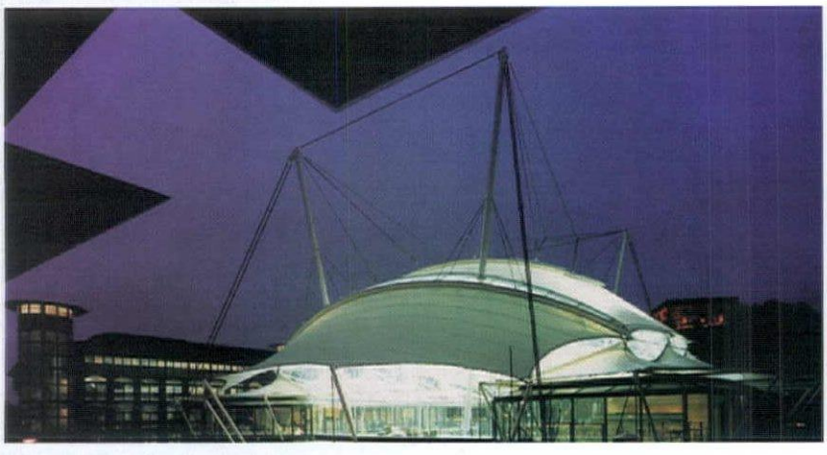
LAKESHORE DEVELOPMENT BEDFONT LAKES, UK / Aukett Associates



LIBRARY ALEXANDRIA, EGYPT/Snøhetta, Hamza Consortium



PEAK PROPERTIES REDEVELOPMENT,HKG/Terry Farrell & Partn



NEW INLAND REVENUE CENTRE, UK/Michael Hopkins & Partners



VOLKSBANK PFORZHEIM,D/Kauffmann Theilig & Partner

GIG FACADES ALL OVER THE WORLD

WE CONVERT IDEAS

EXPERIENCE • INNOVATION • HIGH QUALITY

GIG Fassadenbau GmbH
A - 4800 ATTNANG-PUCHHEIM INDUSTRIESTRASSE 30 - POSTFACH 133
TELEPHONE +43 - 7674 - 6020 TELEFAX +43 - 7674 62 5 71
e-mail: office @gig.at Internet: www.gig.at

GIG Fassadenbau GmbH (UK)
LONDON W6 0LJ, 9 Glenthorne Mews, 115 a Glenthorne Road, Hammersmith
TELEPHONE +44 - 208 - 748 3223 TELEFAX -44 - 208 - 741 7874
e-mail:bymej@btconnect.com

GIG
FASSADENBAU

For more details enter 24 on AR enquiry card

Glass Roof Constructions ... unlimited with Gartne

Exceptional shaped glass roofs require the highest possible degree of material, construction and installation.
An example of this is the DG Bank by Frank O. Gehry, Pariser Platz in Berlin. The load bearing structure resembles a shell structure consisting of triangular units made from T-sections and stainless steel junctions. The free form demands that no two units are the same and each pane of glass has its unique geometry.

Here Gartner's innovative technique and know-how were called for.

Discuss your new glass roof with us.

GARTNER
Façades

For more details enter 25 on AR enquiry card

Josef Gartner & Co UK Ltd
84/84 Long Lane
GB-LONDON EC1A 9ET
Telephon +44 20/76 06 81 81
Fax +44 20/77 26 44 13
www.josef-gartner.de

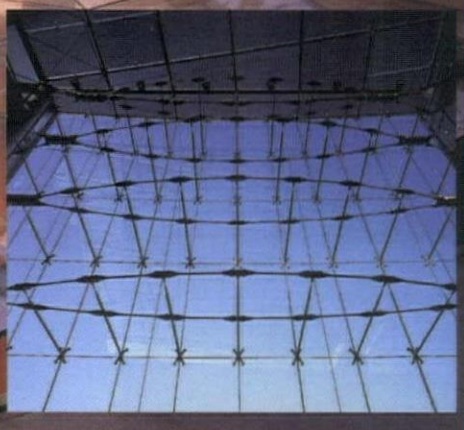
Further Gartner projects:



Deutsche Bank, Berlin

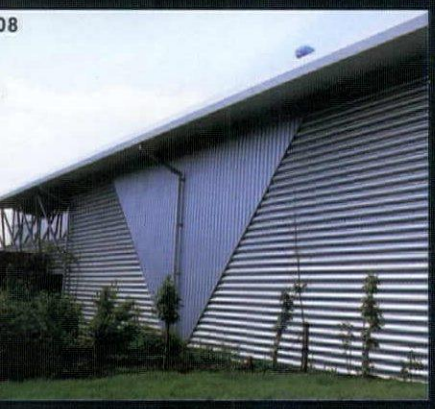


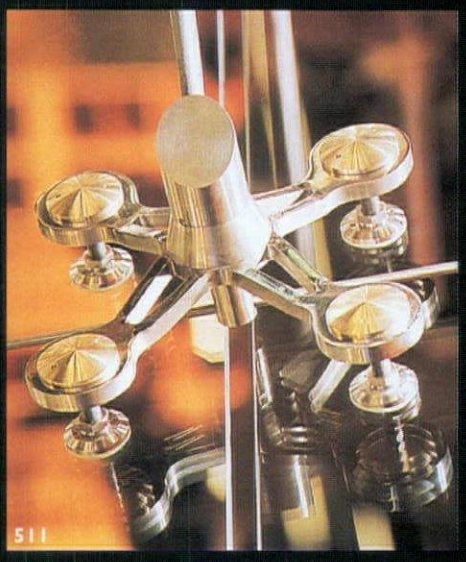
Ammonhof, Dresden



Sony Skygarden, Berlin


507


508


511


509


512


510

507 LEVOLUX
Fixed fabric panels, controlling glare and protecting from solar heat gain, are stretched over a rigid framework. Designed to shade the building when the sun is at its most glaring, the panels reduce the need for air-conditioning.
Tel: +44 (0)20 8863 9111
Fax: +44 (0)20 8863 8760

508 GASELL
GA50-150: half-round profile cladding with chevrons, coated in Gasell PVF2 in metallic silver, at Waterwells Business Park, Gloucester.
Tel: +44 (0)1452 421234
Fax: +44 (0)1452 421155
Email: sales@gasell.co.uk
http://www.gasell.co.uk

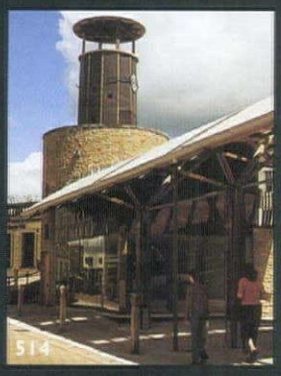
509 GEBERIT
Geberit Pluvia: syphonic roof drainage system widely used in the design of industrial and commercial buildings and compatible with all types of roof.
Tel: +44 (0)1622 717811
Fax: +44 (0)1622 716920

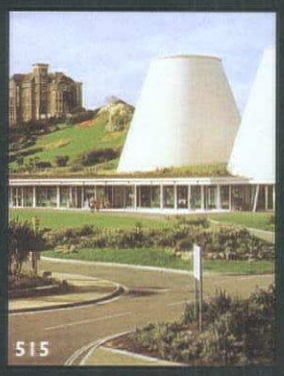
510 SOLARIS GLASSTEIN
The cylindrical tower around the bathroom of John Young's famous flat was built with Orsa glass bricks which diffuse light into the interior while protecting privacy. Distributed in UK by Luxcrete.
Tel: +49 26 02 68 10
Fax: +49 26 02 68 14 16
http://www.solaris-glasstein.de

511 GLAVERBEL UK
Structura: bolted glazing system employing the strength of the firm's tempered or laminated coated glasses.
Tel: +44 (0)1788 535353
Fax: +44 (0)1788 560853

512 PHP GLASTEC
Glastec 400 and 500: adjustable louvre systems with frameless glass surfaces used for facades or roofs. Special glasses for sun and heat protection are available.
Tel: +49 8191 91 98 0
Fax: +49 8191 91 98 20
Email: php.glastec@t-online.de

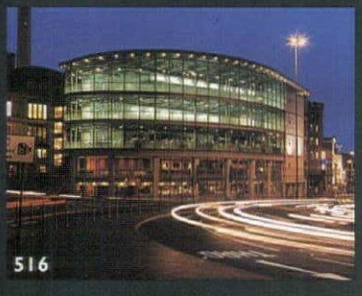

513

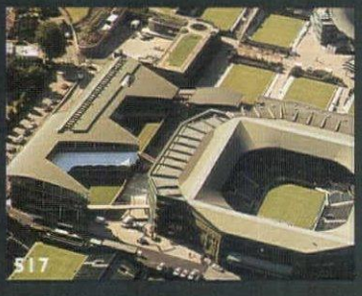

514


515


520


521


516


517


518


519

513 MAGHANSEN
For the facade of the Hereford Centre for the Arts, by Glen Howell Architects, the firm provided its System 51 curtain walling with a specially designed structural T-section and capping. MAGHansen is part of the Anglo Scandinavian HansenGroup.
Tel: +44 (0)113 2555 111
Fax: +44 (0)113 255 1946

514 EUROPEAN COPPER ROOFING CAMPAIGN
Quattro Design has used copper for cladding and roofing the cylindrical bell tower of the Cinderford Triangle – a new visitors' centre in the Forest of Dean. The copper sheet was pre-oxidized and fixed over a plywood substrate.
Fax: (rapid response) +44 (0)1531 650028

515 ERISCO BAUDER
The firm's Eco-roof on top of the foyer of Ilfracombe Pavilion by Tim Ronalds. The roof is constructed from various layers above a substrate, the topmost Sedum vegetation blanket consists of a covering of herbs, sedums, mosses and grasses.
Tel: +44 (0)1473 257671
Fax: +44 (0)1473 230761
Email: systems@erisco-bauder.co.uk
http://www.erisco-bauder.co.uk

516 TECHNAL
In its design of the Observatory office building, Liverpool, Falconer Chester specified MC Trame Horizontale for the three transparent upper floors, and MC Trame Verticale for ground and mezzanine levels to accentuate glazing height between structural concrete columns.
Tel: +44 (0)1423 542680
Fax: +44 (0)1423 540525

517 CORUS BUILDING SYSTEMS
The Millennium building and No. 1 court by BDP at Wimbledon, covered with Kalzip standing seam roofing in PVdF coated olive green.
Tel: +44 (0)1925 825100
Fax: +44 (0)1925 852944

518 AMARI PLASTICS
Glazing plastics for roofing and cladding include Makrolon, a rigid, transparent polycarbonate sheet with high impact strength and excellent optical clarity.
Tel: +44 (0)1932 835001
Fax: +44 (0)1932 835001
Email: ho@amariplastics.com

519 RHEINZINK
The firm's eco-friendly and recyclable zinc cladding and roofing seen on the administrative building of the Deutsche Bundesstiftung Umwelt (environmental foundation) at Osnabrück, Germany.
Tel: +49 (0)2363 605 0
Fax: +49 (0)2363 605 209

520 KAWNEER EUROPE
For the exterior of a large office building in Edinburgh Park, the Lee Boyd Partnership specified Kawneer's curtain walling systems, glazed roofs and brise-soleil.
Tel: +44 (0)1928 502500
Fax: +44 (0)1928 502501

521 HUNTSMAN POLYURETHANES
Sandwich panel cladding with a polyurethane core and windows, covers the curving exterior of the KPMG building, designed by A. Bronsvoort and Van der Hoef, in Veenendaal, Holland.
Tel: +32 (0)2758 9821
Fax: +32 (0)2758 9051

CORREA'S MORALITY

HOUSING AND URBANISATION; BUILDING IDEAS FOR PEOPLE AND CITIES

By Charles Correa. London: Thames and Hudson. 2000. £9.95

Eighty years ago, in one of his reports on Indian cities, Patrick Geddes remarked that, firstly, 'the essential need of a house and family is room' and, secondly, that 'the essential improvement of a house and family is more room'. In this collection of his 40 years of housing design, Charles Correa stresses the same truth, arguing for low-rise 'open-to-sky' housing to allow for the possibility of growth over time so that a single room can expand with the family and its earning capacity.

Yet, he argues, 'despite all our rhetoric about social justice and equal opportunity, we are locked into inequality. Our cities make sure of that.' He stresses that throughout the 'Developing World' vernacular architecture meets all the major concerns of environmental campaigners: 'balanced eco-systems, re-cycling of waste products, peoples' participation, appropriate lifestyles, indigenous technology, etc'.

Our real responsibility, Correa claims, is to generate the appropriate urban context, since urbanization is inevitable, and this in turn depends upon appropriate transport systems. He points to the contrast between Bombay, whose two parallel commuter railway lines move a million suburban workers every morning, and New Delhi, a city whose grid-iron layout suits bureaucrats in cars, but cannot be served economically by public transport.

This book, with almost 500 illustrations of Correa's housing in the Indian subcontinent, and elsewhere, includes his work for the very rich as well as the very poor, and there is a remarkable consistency of approach. Everywhere there is careful attention to the microclimate, to sun and shade, wind and water and natural ventilation. He understands why, for millions of migrants, cities are centres of hope, and he seeks out the administrative means by which these hopes can be fulfilled. COLIN WARD

MIGHT HAVE BEEN

NON-PLAN: ESSAYS ON FREEDOM, PARTICIPATION AND CHANGE IN MODERN ARCHITECTURE AND URBANISM

Edited by Jonathan Hughes and Simon Sadler. Oxford: Architectural Press. 2000. £24.99

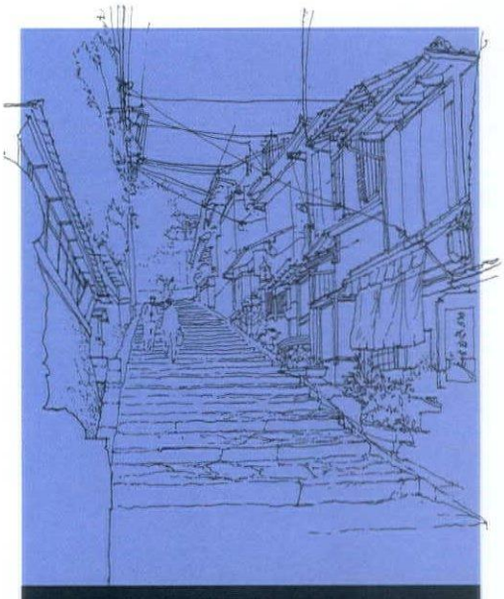
Average-length book, long title; but maybe justifiable, because into 235 text pages are crammed 18 separate essays, telling you everything you ever wanted to know about Non-Plan – and then some. First, though, what's all the fuss about?

This fact: long ago in the mists of time, four of us – Paul Barker, Reyner Banham, Cedric Price and I – got together to launch a frontal attack on the British planning system. Our composite essay, 'Non-Plan: An Experiment in Freedom', was published in the magazine *New Society* on 20 March 1969. It caused a sensation of a kind, for reasons that the essays dissect. As Paul Barker explains in the opening contribution, *New Society* was a magazine that gave houseroom to all kinds of uncomfortable ideas – especially those that put some kind of time bomb under conventional mainstream opinion.

And the world, or a part of the world, was waiting for us. Archigram had already developed its ideas of instant plug-in throwaway cities. Cedric Price carried their notions into our maverick group. Reyner Banham was just completing his book about Los Angeles, celebrating the iconoclastic architectures he had so long admired. Here were ideas that Banham shared with Robert Venturi and Denise Scott Brown, whose *Learning from Las Vegas* was still three years away. I too had argued in *New Society* that LA represented a new kind of city, a harbinger of the future that we had to understand. Melvin Webber had come on sabbatical from Berkeley to London and had given the same message to Richard Llewelyn Davies and John Weeks and Walter Bor, who were working on the masterplan for Milton Keynes – which *The Times* dubbed, on its appearance, as LA, Bucks.

So the early essays in this new book – from Cedric Price, Ben Franks, and Colin Ward – revive the long-forgotten article, dissect it and criticize it. Ben Franks argues that we had more in common with the New Right than the New Left, and that's strictly true – but only in a narrow sense: as Colin Ward shows, our affinity was not only with theorists like von Hayek, the guru whom Margaret Thatcher worshipped, but also with anarchist planners like John Turner, who made a fundamental and huge contribution to Third World planning at just that time. Right and left met around the back of the stage; conventional labels just didn't work well any more.

Nor, I would argue, do they now. In the developing world, which model is the right one? Singapore, which bulldozed informal settlements and replaced them with architect-designed tower blocks along new underground lines? Or Caracas and São Paulo and Santiago, which simply chose to look the other way while the squatters built their homes? The answer depends on your preferences, even your prejudices. But how do you classify Singapore? Left, right, or a mixture impossible to classify conventionally?



Francis D. K. Ching's *Sketches from Japan* (John Wiley & Sons, Chichester, £19.50) would seem from its title to be yet another travel book. But the sensitive, enquiring pencil and analytical mind make this trip to Japan (new and old) illuminating and ravishing, perceptive alike of nature, people and buildings.

In any event, a good debate here, worth running all over again 30 years on. But the rest of the book is essentially a set of essays on all kinds of things, mainly by architects but with a leavening of other specialists, some (like Simon Sadler on the social vision of Non-Planning, or Ian Horton on the conservation movement in British planning, or Jonathan Hughes on what happened afterwards) relating reasonably to the main theme, others (like John Beck on Buckminster Fuller) to related topics, and yet others (like Clara Greed on feminist planning) only in the sense that everything finally relates to everything. Greed asserts that zoning is a male device to put down women, which is an interesting thesis until you think that some of these women might be even more put down by the carcinogenic fumes from a next-door factory; Malcolm Miles, in the very next essay, argues that good Islamic planning tucks women away in interior islands of peacefulness. It depends on your viewpoint. But the wrong kind of planning can do you harm, as can the wrong kind of Non-Plan.

Thirty years is a longish time. In important respects, Britain in 2000 is more like the America of the 1960s than we could have dreamt: a high-affluence, mass-consumption, mass-mobility society. We got roadside civilization, vast regional shopping malls, suburbs for the great majority. But they don't look or feel quite like most of their American counterparts

delight



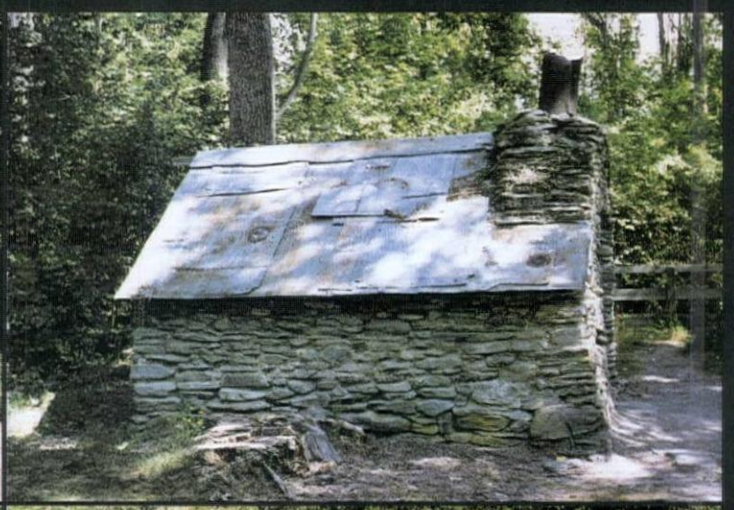


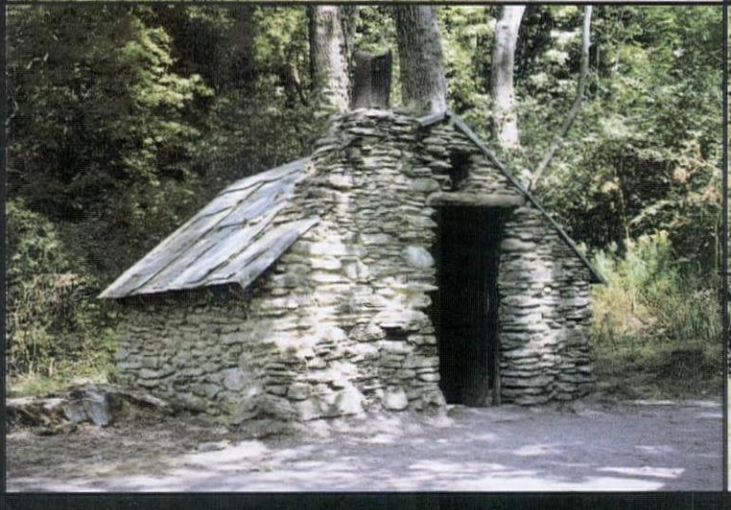
STRUNG ALONG THE RIVER BANK IN ARROWTOWN, ON THE SOUTH ISLAND OF NEW ZEALAND, THESE SELF-BUILT DWELLINGS PROVIDED BASIC SHELTER FOR INDENTURED CHINESE GOLD MINERS IN THE NINETEENTH CENTURY.

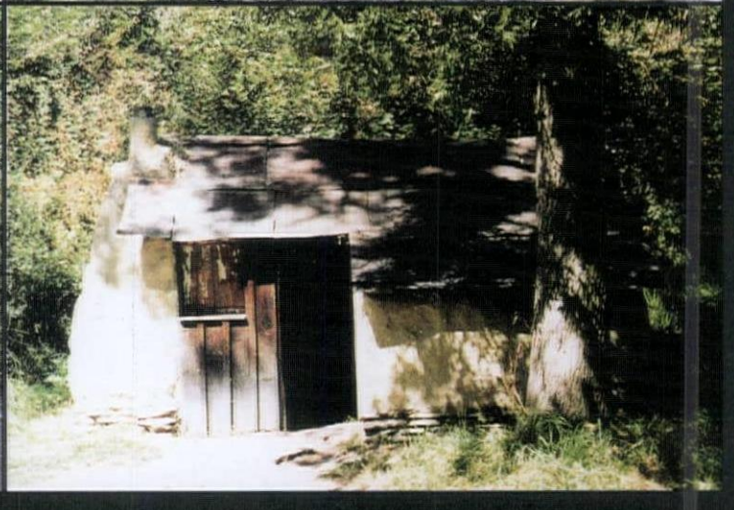
Arrowtown, some miles north of Queenstown, in South Island, New Zealand, was established in 1862 after discovery of gold in the Arrow River. From 1869 a community of Chinese miners lived there. They were segregated from the European miners and created their own settlement near Bush Creek. The population was entirely male and life was hard, working long hours, sometimes in icy conditions. The proceeds from their finds were sent home to their families in China. These tiny dwellings were built along the river bank where they panned for gold. Due to a chronic lack of timber suitable for building, they were constructed of stone and salvaged material and provided only the minimum of shelter and comfort. The Chinese settlement was excavated and partially restored in 1983.

DERRICK WOOLF









Photographs: Derrick Woolf

(though more like their land-starved Californian counterparts); and we don't have a Las Vegas to learn from, so our architecture lacks the exuberance of the American west, to which Reyner Banham paid pilgrimage. And meanwhile, in the new urbanism, America has reinvented the traditional small town and the nineteenth-century railroad suburb: Poundbury, Maryland. This book celebrates a vision that might have been – and, in the Docklands enterprise zone, almost was. But that in a way is another story. PETER HALL

POST-MODERN URBANITY

THE URBAN CONDITION: SPACE, COMMUNITY, AND SELF IN THE CONTEMPORARY METROPOLIS
Edited by GUST (The Ghent Urban Studies Team). Rotterdam: 010. Hfl65 (£23)
THE SOCIUS OF ARCHITECTURE
By Arie Graafland. Rotterdam: 010. Hfl49.50 (£16.50)

These books on the contemporary city, one a general overview accompanied by a collection of articles and the other a philosophical and conceptual exegesis on architecture accompanied by design proposals for Amsterdam, Tokyo and New York will provide the reader with a sense, for better or worse, of current postmodern academic discourse about the city and architecture.

The editors' introduction to The Urban Condition provides an informative and critical overview of historical and current approaches to the city from sociological, psychological and cultural perspectives. Their bibliographic references provide a very useful guide to the literature on the city. If the introductory essay is thematically centred, however, the collection of essays share little running the gamut from a review of Koolhaas's architecture – a figure that looms large in both books – to essays on aspects of Los Angeles, the American underclass and the use of images in various literary texts and movies among other subjects. To the extent there is anything that is shared by the essays in the collection, it is an emphasis on the cultural aspects of the urban condition. Like so very many collections of this kind, the essays range significantly in quality from a number that are quite engaging and informative to a few that are quite overblown and pretentious in the way only some post-modernist cultural studies can be.

The *Socius of Architecture* aims high. It attempts to provide a critical analysis of the contemporary condition of architecture, the limits, even inability, of modernism and deconstruction to provide understanding and conceptual support for its practice and a purported new way to think about architecture. Added to this, are overviews of three cities and designs that would address both theoretical issues and significant problems in each city.

I wanted so much to like this book. Its concern with the vacuity of much theory and the loss of the political among other themes are to be commended. The writing is so difficult to follow, there are so many unsubstantiated assertions and so much reliance on theoretical jargon, however, that I was left frustrated that such a potentially useful work ends up so opaque and obscure. Add to that, the overly diagrammatic designs that fall far short of addressing the text that accompanies it and the book is at best a well intentioned but disappointing effort. EDWARD ROBBINS

ET IN ARCADIA

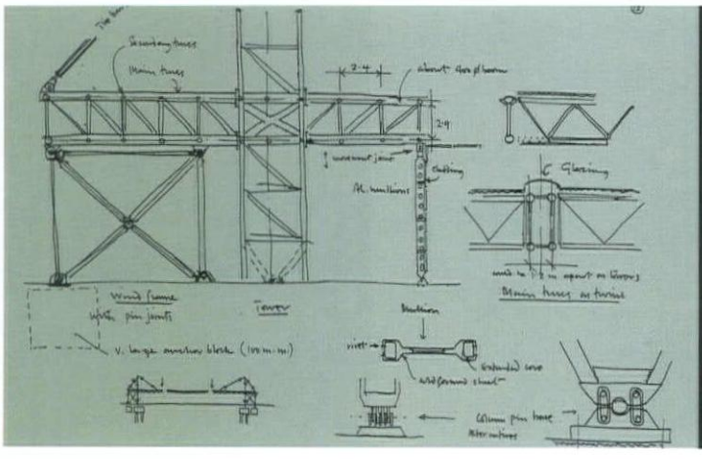
THE ARCADES PROJECT
By Walter Benjamin. London: Harvard University Press. 1999. £24.95

In 1927 the German Marxist critic and essayist Walter Benjamin began assembling notes for a study of the iron and glass-roofed shopping arcades built in Paris in the 1820s and 30s. His researches continued until his death in 1940 but the study was never completed, and it is still unclear what final form he intended it to take. What survives is a patchwork of long quotations from contemporary and nineteenth-century poets, novelists, philosophers, critics and historians stitched loosely together by Benjamin's own, mostly brief, comments and interpretations. Benjamin saw the Paris arcades, with their shops and department stores and the merchandise they purveyed, as a kind of dream world, a 'phantasmagoria' which, despite its wealth and complacency, represented a crisis in the development of Western culture: the first clear and complete manifestation of the 'commodity fetish'.

And yet the main subject of the Arcades Project is not politics or economics, still less architecture, but history itself. Benjamin seems to have set out to write, or rather compose, a new kind of history, one that rejected the conventional view of the past as an objective reality that could be examined from the stable viewpoint of the present. He proposed instead a model of time as a constellation in which past and present coincide. His new kind of history would recover and relive the 'untimely, sorrowful and unsuccessful' events that conventional history, with its inbuilt assumption of progress, necessarily ignored.

But does the Arcades project in its surviving form, organized thematically under diverse headings (Fashion, The Collector, The Interior, Modes of Lighting, Mirrors, Idleness), actually constitute a revolutionary kind of history? According to the translators (working on the basis of the German edition of 1982), the montage-like structure of the project is the deliberate formal counterpart of its 'blasting apart of pragmatic historicism'. I remain sceptical, however. For example, the section entitled 'Iron Construction', which includes quotations from authors well known to architectural readers (Sigfried Giedion, Amédée Ozenfant, Auguste Perret) fails to deliver any fresh insight into its subject. It seems like what it probably was, merely a collection of relevant references awaiting a more considered formulation.

The book contains various items of supporting material, including a vivid account of Benjamin's flight from France to Spain in 1940, written by Lisa Fittko, his guide across the Pyrenees. The day after she left him outside the village of Port Bou he committed suicide, probably unnecessarily. This truly was an untimely, sorrowful and unsuccessful event, and Fittko's account seems more real than anything in the Arcades Project. COLIN DAVIES



Tony Hunt's Sketchbook **(Architectural Press, Oxford, £19.99) shows how one of the greatest structural engineers in the world became an inventer of High Tech and why he is so good. Buildings range from Foster's Sainsbury Centre to the Hungerford Bridge in London (the one that doesn't wobble).**

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.