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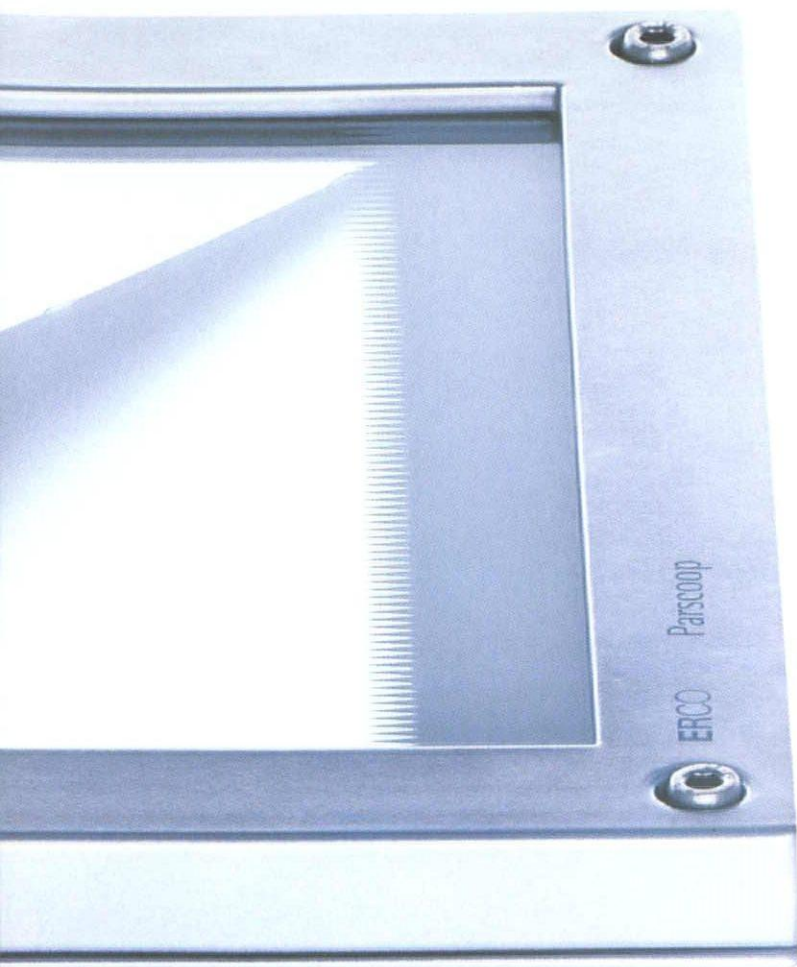


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The high efficiency of the latest generation of metal halide lamps has encouraged the building of lighting systems in many sales outlets, with high average illumination (ranging from 1500 to 4000 or even 6000 lux). Although such technique can be used to obtain lighting with correct colour perception (see Kruitoff diagram), it is well known that just partial control of the light beam (characteristic of optics with open reflector) ends up in diffusing light energy of "no practical use", i.e. persistent luminous mists" which impair quick and accurate perception of the products, thus making the choice critical and the purchasing act more uncertain. Instead, Zero-Zero-Uno conveys the light beam directly onto the required surfaces or products, by controlling and intercepting the individual beams so as to enhance the perception of volumes. Zero-Zero-Uno features total control of the light beam and a variety of focusing possibilities in order to fully preserve clearness of the environment. The remarkable advantage of Zero-Zero-Uno is

the emission of a light beam free from those abnormal fluxes

remaining suspended in the air, thus creating cloudy effects and altering perceptions as can be seen in several of the recent department stores and shopping centres.

Another great advantage with Zero-Zero-Uno is that it's possible to build systems either with diffused lighting (with average illumination and "warm" lamps) or accent lighting (with "cold" lamps which match in as regards colours, thus enhancing accents and volumes, making the perception more sensitive). Furthermore in systems with low lighting levels (such as in museums or churches), the luminance control characteristics of the Zero-Zero-Uno emitting surface are heightened as well as its great capacity to enhance colours, shapes and volumes. The Zero-Zero-Uno spotlights use Fresnel optics (adapted to metal halide lamps with ceramic burner) to obtain very intense and uniform light beams, therefore easy to control also with state-of-the art lighting technology projects. As regards the optics, the version based on lens with flat parallel prisms is perfect when a "wall washing" effect is to be obtained or for background lighting or lighting of large surfaces (with reduced perception of the emitting surfaces), while the version based on lens with concentric prisms allows projecting cones of light. The width of the light beam is adjustable in both cases. Thanks to its structure with separate compartments, Zero-Zero-Uno provides optimum and differed dissipation of the heat energy which builds up in the lamp compartments and in the control gear; thus it operates at ideal temperatures. Consequently Zero-Zero-Uno is a long-lasting product and can also be used in those situations making maximum demand on the lighting system.

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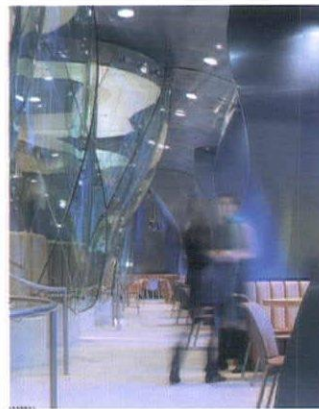
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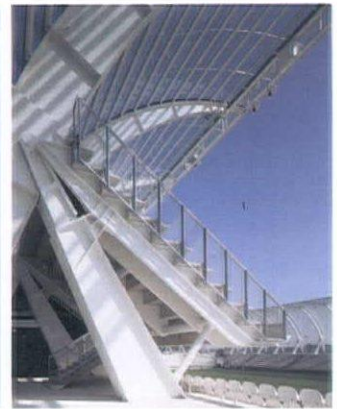
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Sydney shooting centre (p68)



Gehry's fashion canteen (p86)



Stadium by Chaix & Morel (p83)

BODY AND MIND**VIEW**

- 38 Shaping the Great City; Leslie Martin remembered; view from Asmara; competitions

DESIGN REVIEW

- 46 *Le désert* exhibition, Fondation Cartier, Paris

COMMENT

- 50 Olympic leisure reshapes Sydney

THEME**SYDNEY OLYMPICS**

- 54 Stadium Australia HOK + LOBB
 57 Regatta centre WOODS BAGOT
 60 Tennis court BLIGH VOLLER NIELD
 62 Archery pavilion STUTCHBURY & PAPE
 64 State hockey centre ANCHER MORTLOCK & WOOLLEY
 66 Equestrian centre EQUUS 2000 ARCHITECTS
 68 Shooting centre GROUP GSA
 70 Whitewater centre BLIGH VOLLER NIELD
 72 Museum of Contemporary Music, Seattle, USA FRANK O. GEHRY & ASSOCIATES
 78 Park and sports complex, Sydney, Australia LAWRENCE NIELD & PARTNERS
 83 Football stadium, Amiens, France CHAIX & MOREL

INTERIOR DESIGN

- 86 Cafeteria, New York, USA FRANK O. GEHRY & ASSOCIATES
 90 Flat, Milan, Italy CLAUDIO SILVESTRI ARCHITECT
 92 Bar and restaurant, Belfast, Northern Ireland BOX ARCHITECTS

HOUSE

- 94 House, Taringa, Brisbane, Australia REX ADDISON

PRODUCT REVIEW

- 99 Orgatec preview and lighting

BOOKS

- 104 Sustainable urban form; Vanbrugh and landscape; glass; the land that could be; ethics

DELIGHT

- 106 Fountains, Somerset House, London JEREMY DIXON. EDWARD JONES

COVER

- 72 FRANK O. GEHRY Museum of Contemporary Music Photograph by John E. Linden

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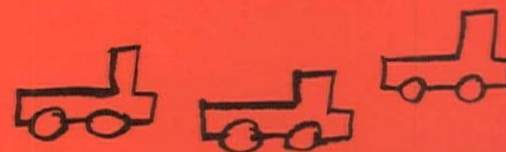
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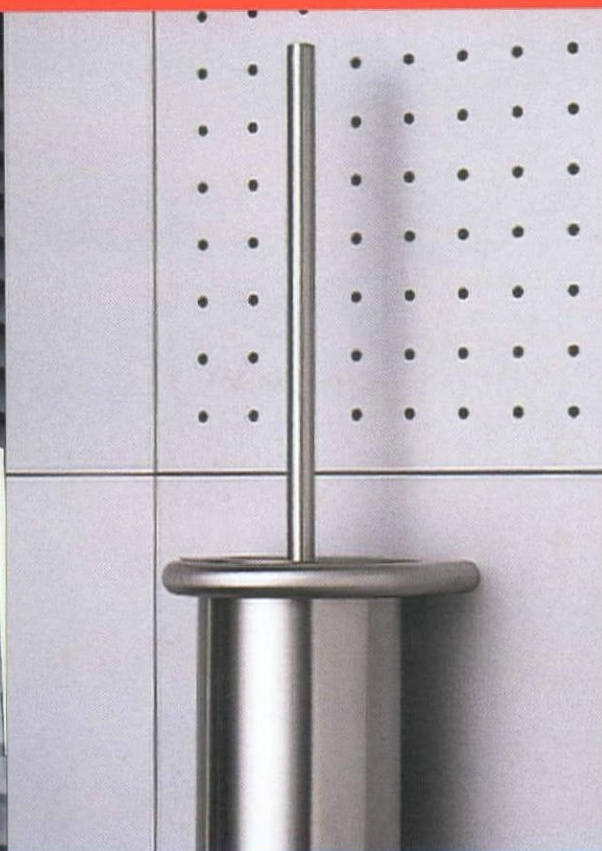
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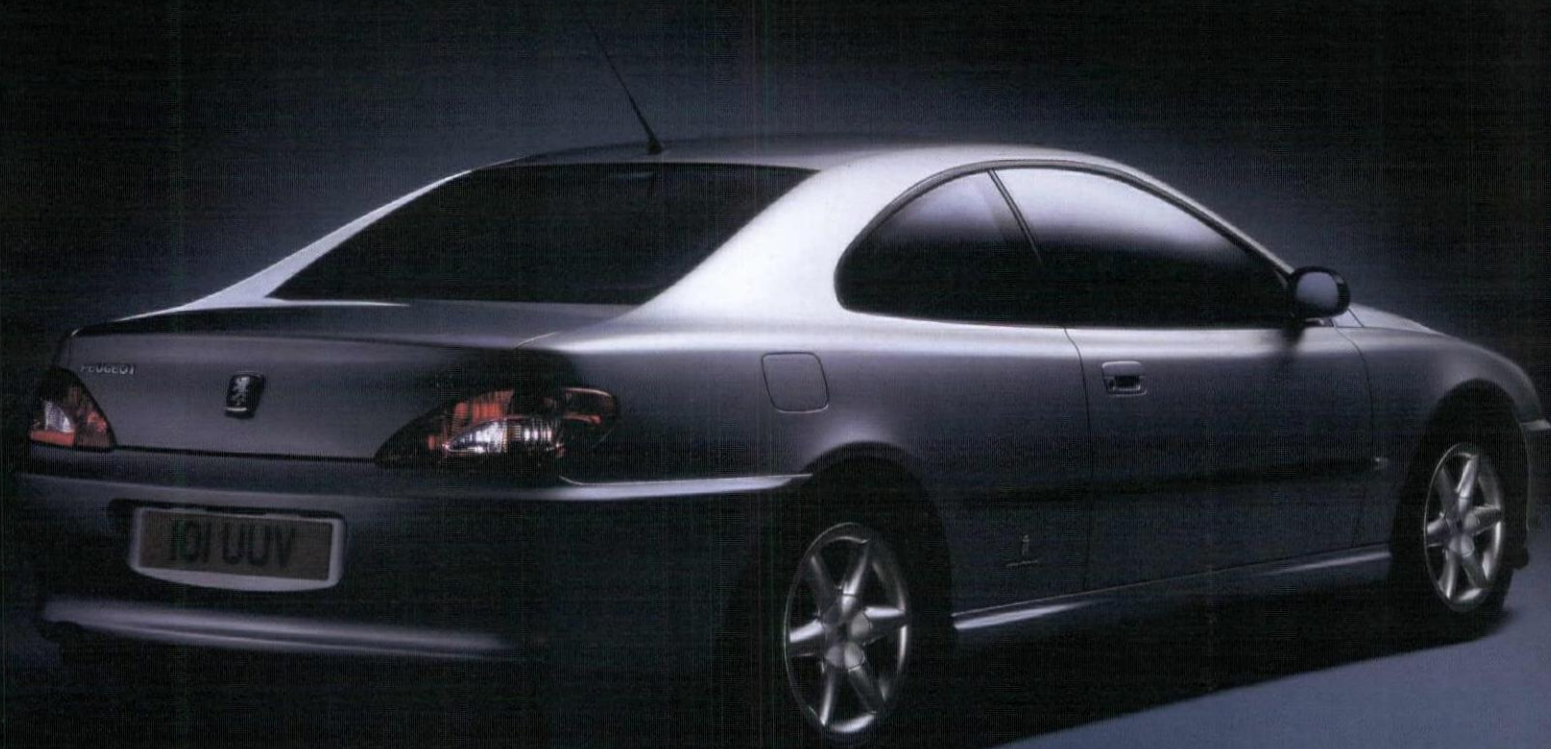
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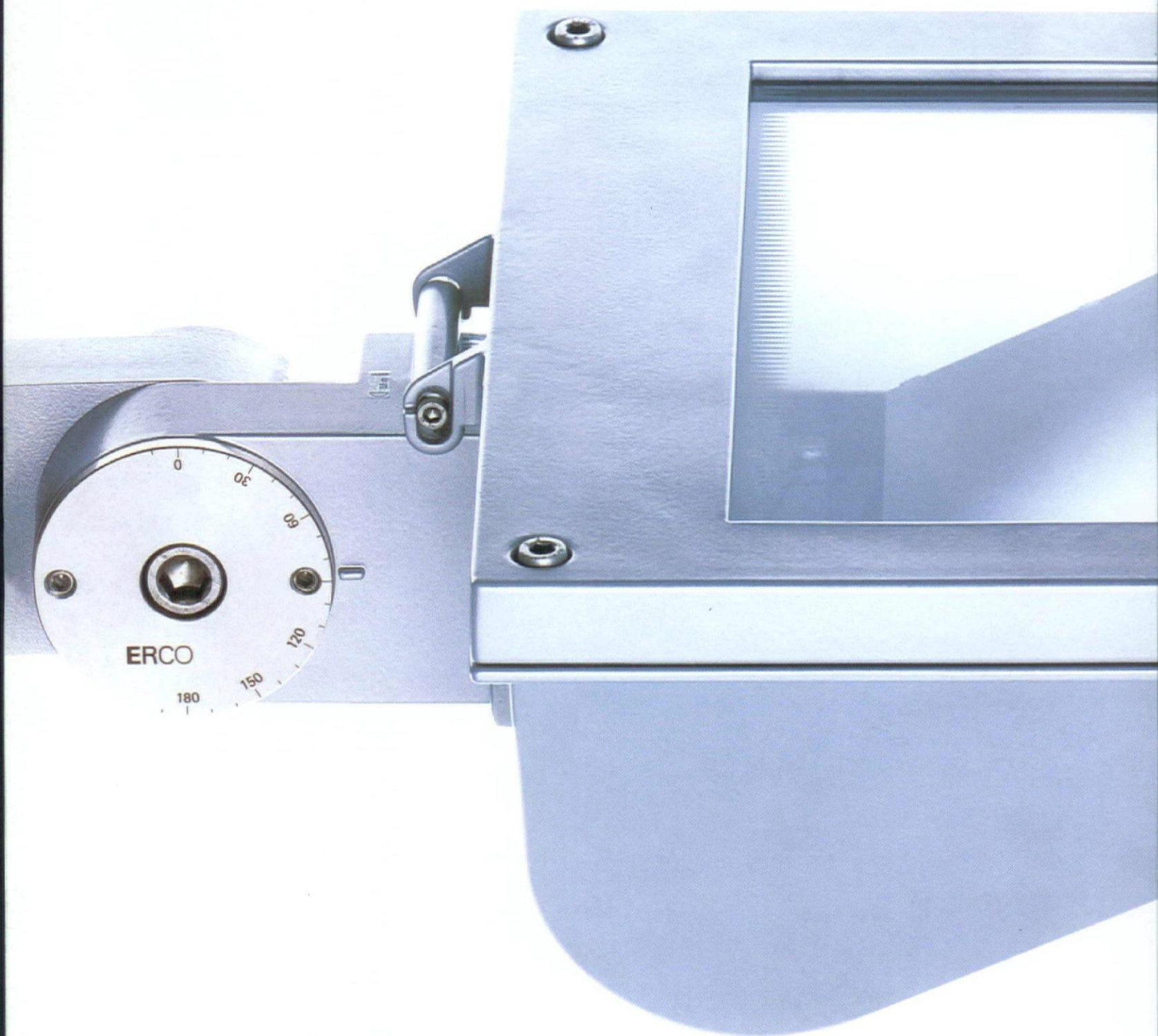


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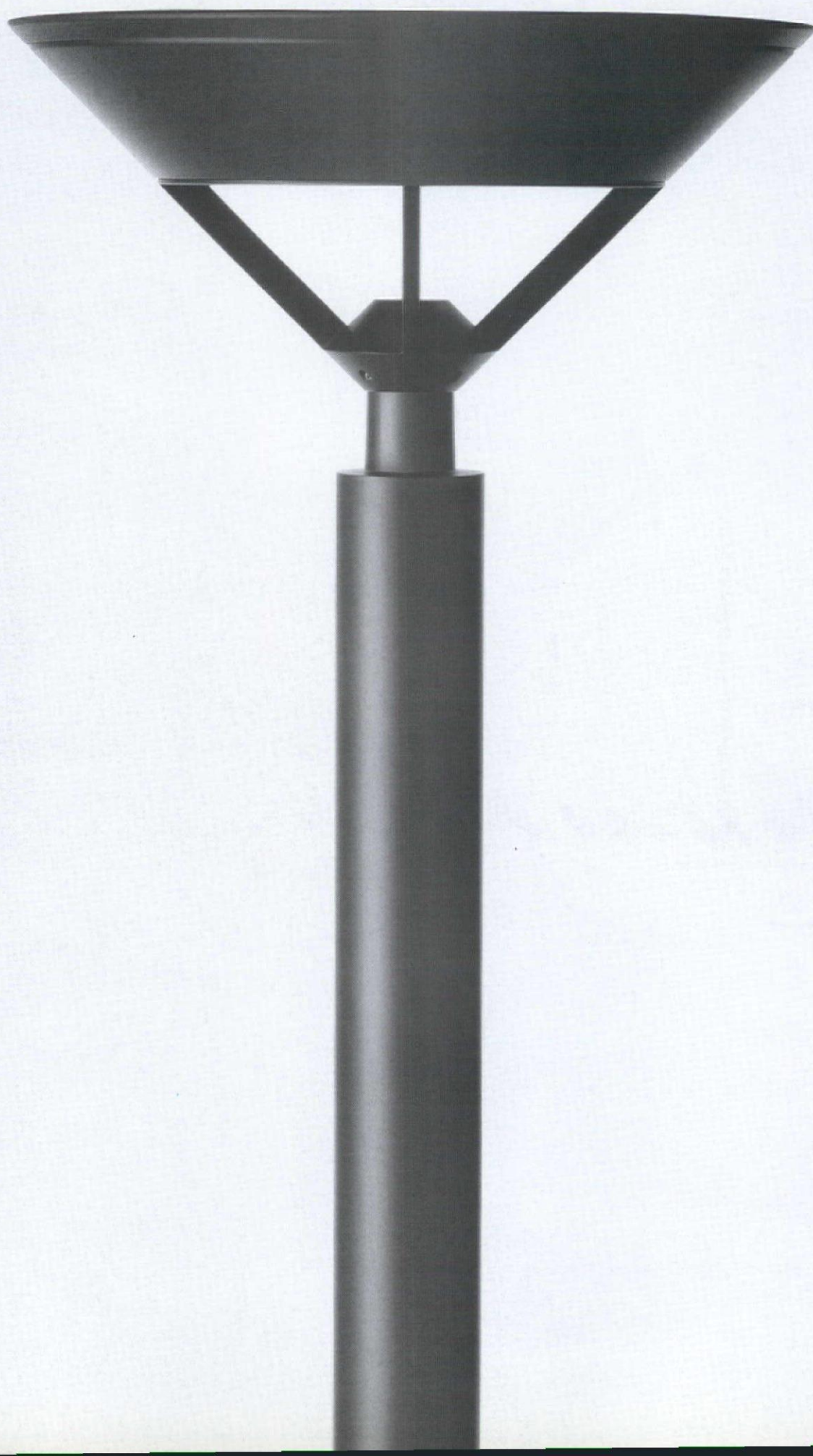
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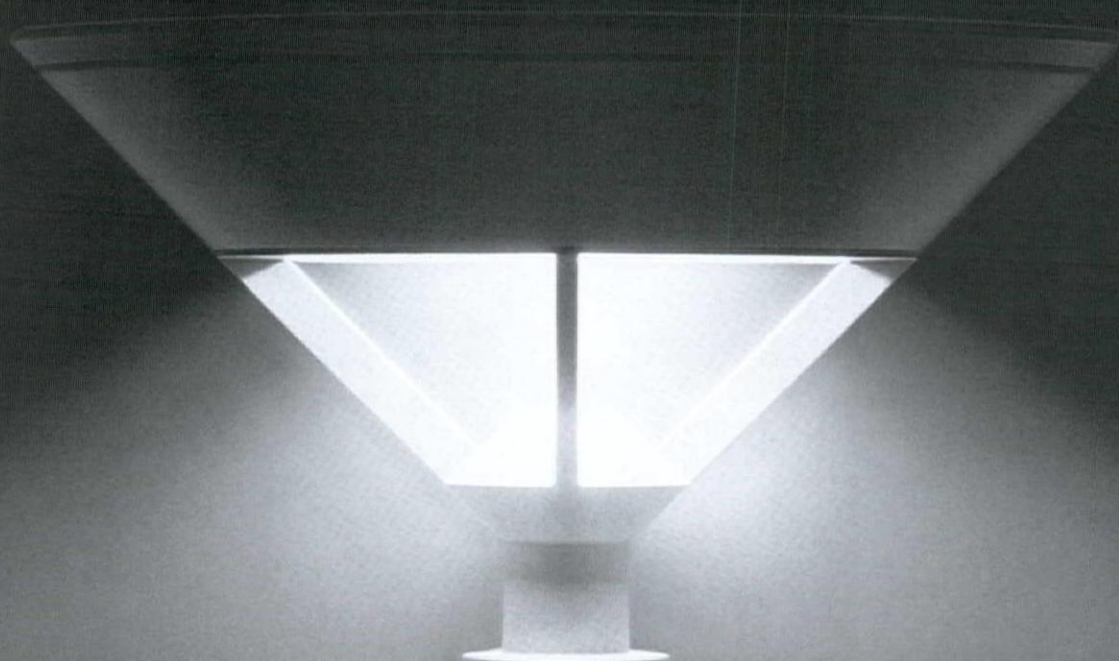
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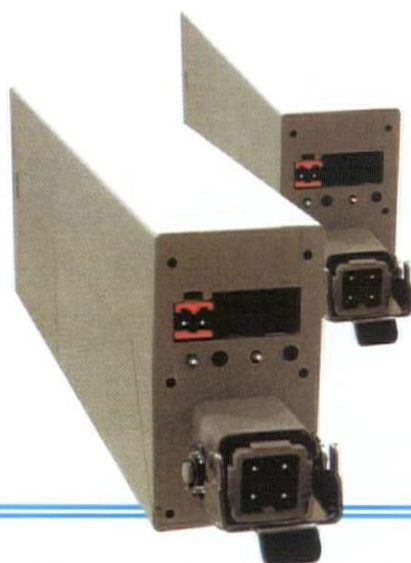
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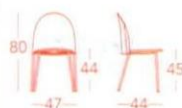
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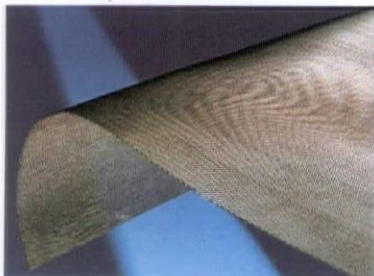
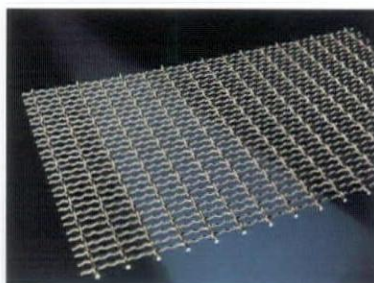
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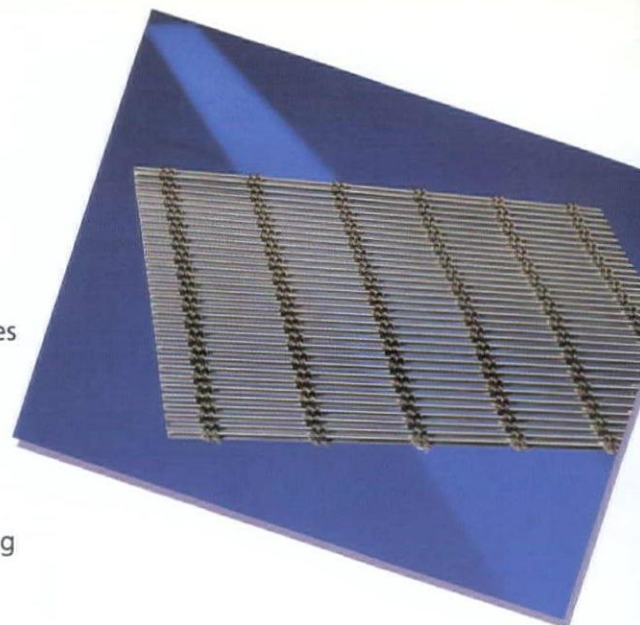
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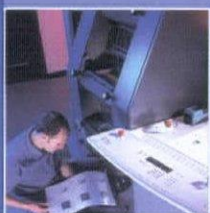


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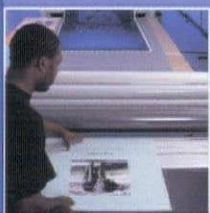
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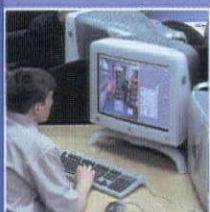
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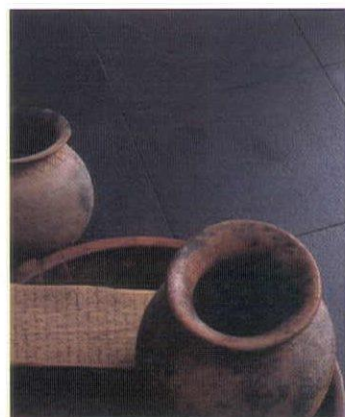
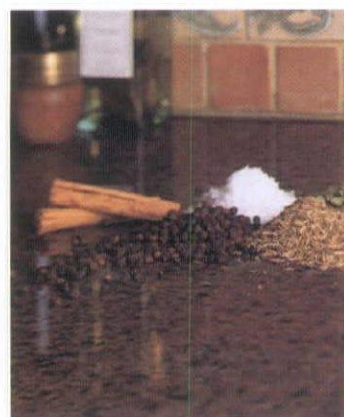
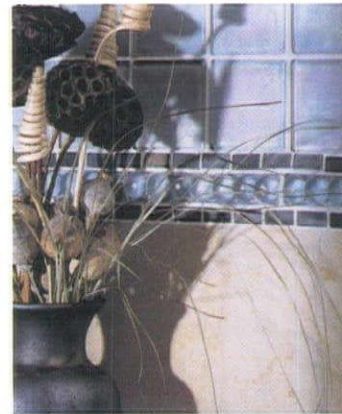
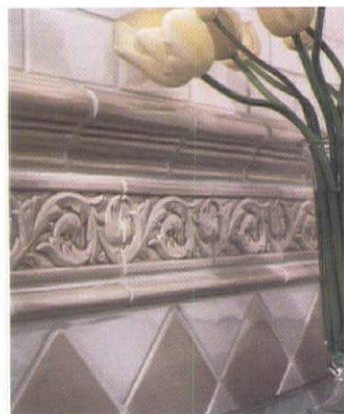
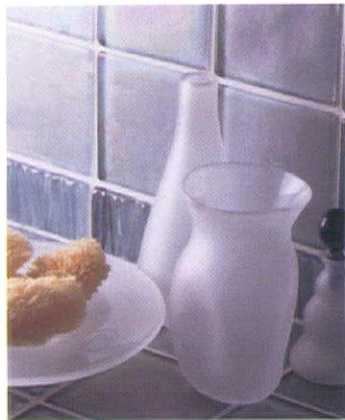
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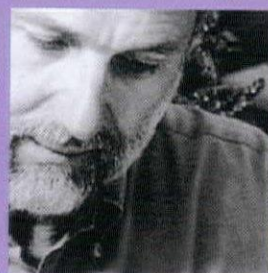


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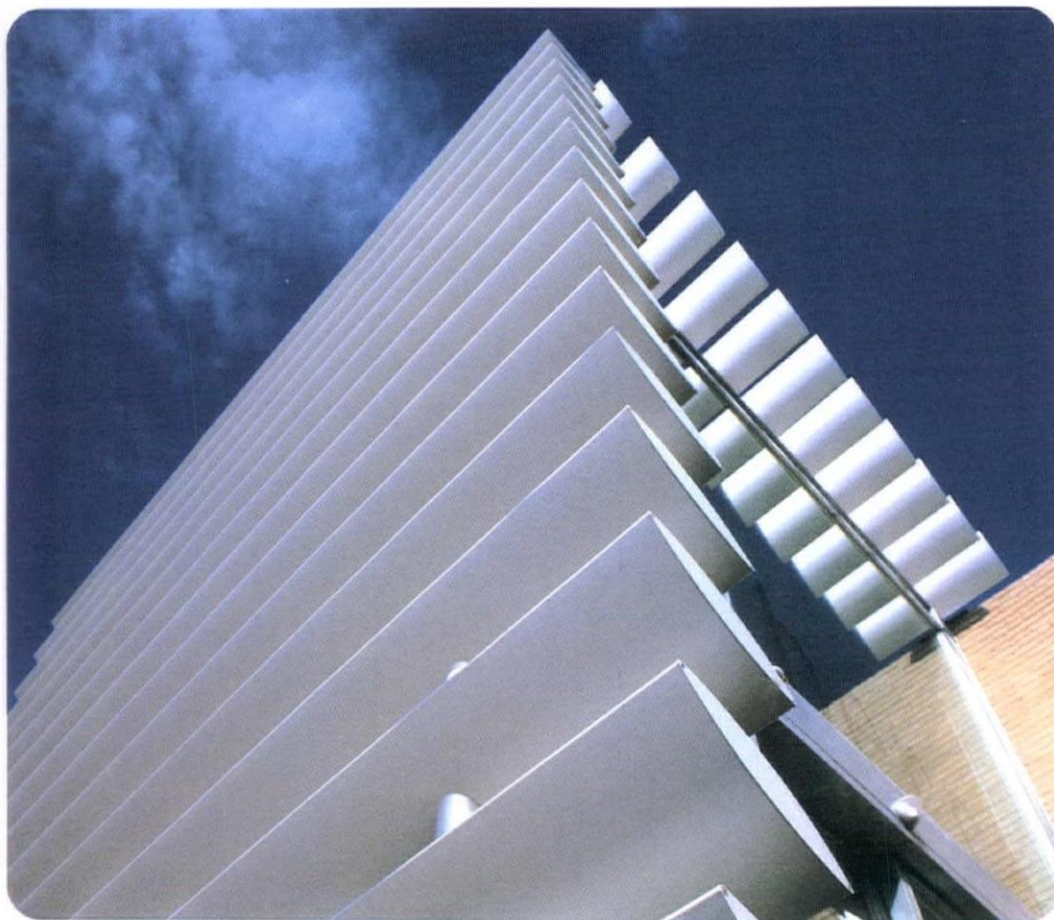


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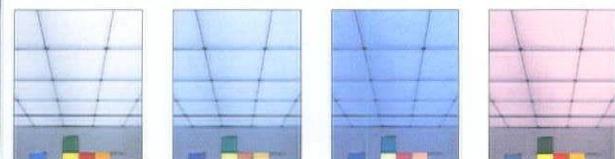
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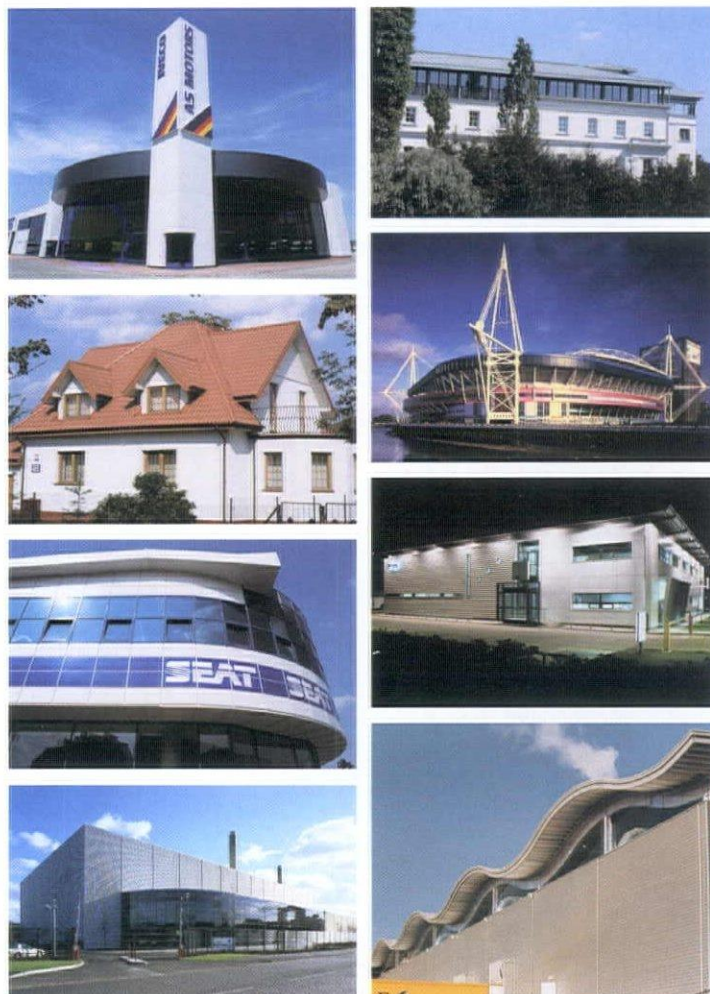
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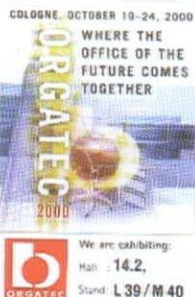
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PR-No. 30130-0045-08/2000

Komet offers scope for creativity
The new furnishing range from ASSMANN

The evolution in communications is forcing requirements to more flexible and personnel more mobile. Future furniture ranges will be reflecting this trend in the shape of flexible modules. ASSMANN opens up new possibilities for creativity with Komet, a furniture range devised by designer Michael Grimm that is being unveiled at Orgatec from October 19 to 24, 2000 in Cologne.

The careful use of our natural resources, a product of high quality and a balanced cost/performance ratio were the prerequisites for developing this new range. The modular design of the Komet furniture range from ASSMANN sets high standards in terms of flexibility and quality. Its mobile, flexible modules adapt instantly and easily to fast-moving corporate processes. Geometric lines and coherent form are the principles that give Komet its timeless, elegant design. Its functional and beautifully shaped units can both be configured and positioned individually, thus allowing staff to give the office their personal note. The Komet furnishing range from ASSMANN embraces a desk range, cabinet and shelf options, pedestals, multi-function wall, a variety of application possibilities and a colley.

The desk range surprises with its variety of desktop shapes, desktop extensions and top-mounted elements. The desks can be infinitely height-adjusted from 680 to 880 mm. A standing/sitting workplace that can be infinitely height adjusted electrically from 720 to 1200 mm rounds off the range.

Komet captivates with its attractive desk frame. The suspended lifting elements are functional and come in two elegant shades of grey. The base is available with or without castors. Provided in a beautiful shape and colour scheme, the cabinet and pedestal options can be individually positioned. The colour-coordinated components range from oxide orange, emerald green via pacific blue to blue. The desktop finishes are available in grey hues via maple to rosewood. A wide variety of configuration possibilities give creative scope for individual styling and accent setting.

The coherent design principle is also reflected in the cabinet and shelf system range. Handles that are both pleasant to look at and touch, as well as roller shutters all 'round, lend the cabinet and pedestal options their attractive appearance on all sides. Castors give them mobility, which allows them to be located wherever they're needed. Feet are also available as an option. The shelf system has supports in differentiated shapes that allow for individualised positioning and arrangement of shelves, that are available in metal and wood for the different functions. A multi-function wall designed for flexible accessorization rounds off the range. Catering for the increasing mobility character of jobs, the colley turns out to be quite a functional and flexible unit. Equipped with a lockable personal compartment, integrated letterbox as well as ample storage space for diverse utensils and files, the colley is a multi-functional all-rounder with many refinements.

All modules in the Komet furniture range can be combined with each other. The coherent design principle is the attractive approach that provides the scope for creative styling.

Caption: The Komet furniture range from ASSMANN includes a desk range, cabinet and shelf options, pedestals, multi-function wall, a variety of application possibilities and a colley. High desk, CPU mounting and spiral cable holder transform the beautifully shaped desk into a communicative workplace. The oxide orange colour of the table base sets creative accents while the castors give it mobility.

Photo: ASSMANN
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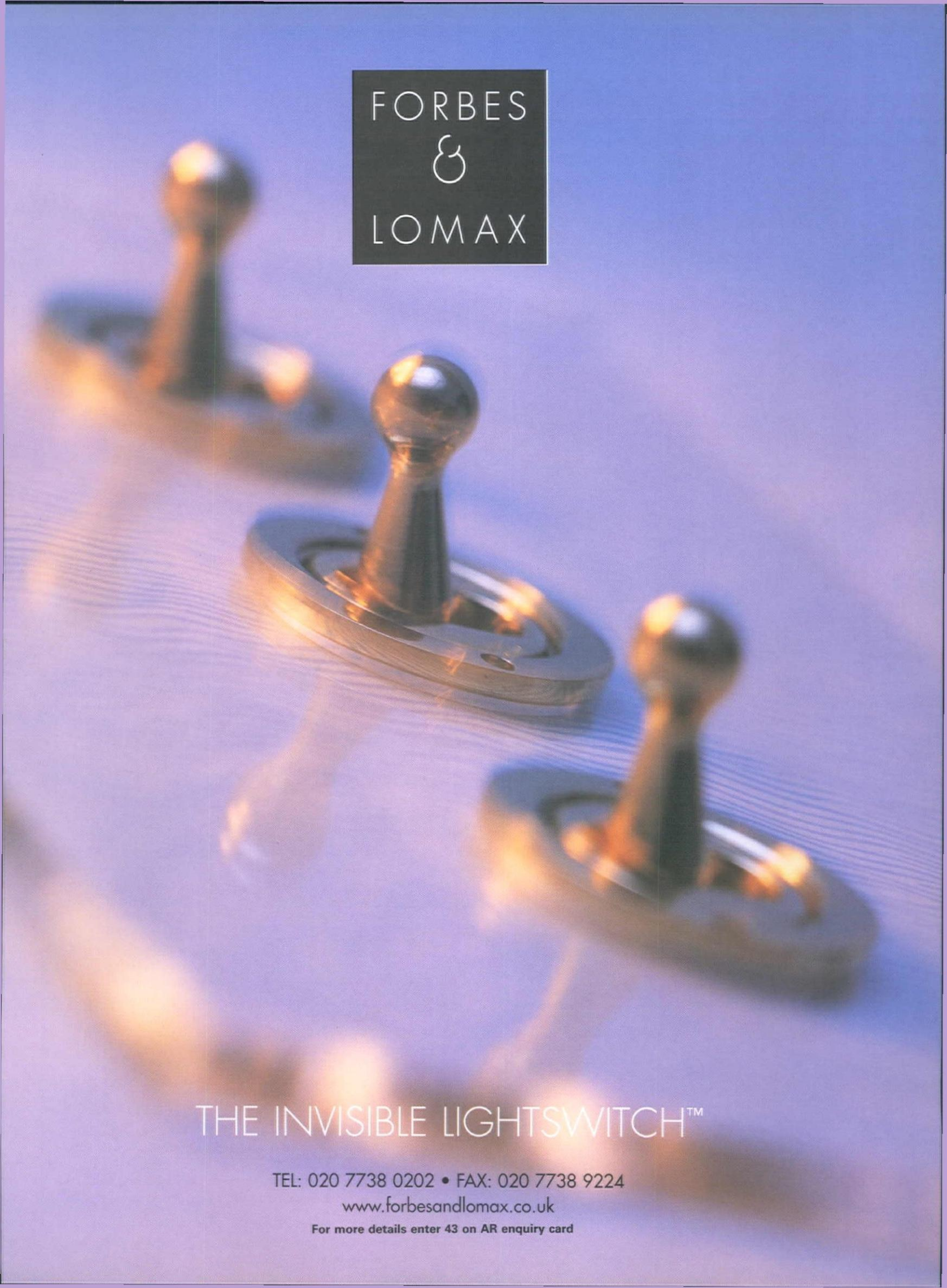


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view

**VISIONS OF DIE GROSSSTADT – IDEAS OF URBANITY TO NORTH AMERICA;
GODFATHER OF BRITISH MODERNISM, LESLIE MARTIN REMEMBERED;
ARCHIPRIX INTERNATIONAL: CHALLENGE TO FINAL YEAR STUDENTS.**

SHAPING THE EUROPEAN CITY

At the beginning of the twentieth century, the Habsburg lands occupied a broad swath of Europe. The Austro-Hungarian Empire embraced 11 nationalities and many more linguistic groups, and its developing cities became sites not only for rapid development and industrialization but also of fervent searches for identity. It is the tensions between city building, architecture, increasingly pervasive concepts of Modernism and these quests for national identity which this exhibition so effectively confronts.

Organized around 'The city as form and idea' and 'Modernity and place', the exhibition documents the development of 10 cities – Vienna, Budapest, Prague, Krakow, Zagreb, L'viv, Ljubljana, Brno, Timisoara and Zlin – between 1890 and 1937. It was designed by Frank Stepper of Coop Himmelb(l)au. The entrance is marked with a room-sized metal grid and a single monitor showing flickering black and white images of bustling city streets from the period. The mechanistic movements of anonymous, silent, urban crowds recall the preoccupations of Baudelaire and Benjamin. This combination of stark grid and moving image extends throughout the exhibition. Serving as an armature for the display of a collection of 400 architectural drawings and models, photographs, posters and books, the grid also recalls the pervasive order-

ing systems of municipal administration, urban infrastructure and new building types that were devised and overlaid on these historic cities.

The overlays, and their impact on the cities, are striking. By assembling a range of work developed by many architects who were speculating on design of buildings and urban form across Europe, the exhibition maps both transformations and resistances. The growing influence of the town planning profession is set against the contrasting approaches of Sitte, Wagner and numerous others who emphasized the importance of physical place as an alternative to the provision of municipal infrastructure. Otto Wagner's meticulous, visionary drawings of Die Großstadt are, in themselves, reason to see this exhibition. Seen together with the sketches, manifestos, plans and built work of others like Molnar, Loos or Karfik, the research becomes compelling. And when situated in the context of studies by Garnier, Le Corbusier and Hilberseimer that describe a new world metropolis, and the investigations of localized sites of culture and invention in Prague, Budapest, Ljubljana or Zlin by architects such as Plecnik, Janak and Chochol, then the creative tension between individual and collective, nation and state, building and city is made almost tangible.

This exhibition, which was first shown in Prague, is scheduled to go to the J. Paul Getty



Ink and watercolour presentation drawing of the Aspernplatz in Vienna by Otto Wagner, 1897. From the Collection Historisches Museum der Stadt Wien, Vienna.

Museum in Los Angeles and the Kunstforum Wien in Vienna after the Canadian Centre for Architecture. Although some of the work is familiar, many drawings and documents are being shown for the first time. In its selections and juxtapositions, and as a record of the design and construction of these significant European cities, the exhibition gives form to ideas by using inspired loans from international collections and revealing archival material previously obscured by wars and concealed by an Iron Curtain. It also seeks to project that work into the foreground and in doing so, not only expand but re-form familiar landscapes of architecture, national character and Modernism. BRIAN CARTER

Shaping the great city: Modern architecture in central Europe, 1890-1937.
At the Canadian Centre for Architecture in Montreal until
15 October 2000. www.cca.qc.ca

obituary

LESLIE MARTIN 1908-2000

Leslie Martin, who died in July, just short of his 92nd birthday, was one of the major figures in British architecture in the twentieth century. His work, as both a practitioner and a teacher, spanned and deeply influenced the critical period in which the ideas of international Modernism came to Britain and became established as the basis of both practice and education.

Educated at Manchester University, Martin began his own practice in 1933 and, the following year, was appointed Head of the School of Architecture at Hull. In 1939 he joined the Architects' Department of the LMS Railway, where he established a research and development section to investigate the potential of new technical methods for application in postwar construction. In 1948 he joined the London County Council, as Deputy Architect, becoming Architect in 1953. This was the period of postwar reconstruction and Martin was given special responsibility for the design of the concert hall, the Royal Festival Hall, which was the centrepiece of the redevelopment of London's South Bank as the site of the 1951 Festival of Britain.

In 1956 Martin was elected as the first Professor of Architecture at Cambridge, and until



Festival Hall, London, 1951: Leslie Martin's joyous celebration of postwar optimism.

his retirement from the chair in 1972 enjoyed a period in which his practice produced a sequence of buildings of international standing, particularly university buildings at both Cambridge and Oxford, in which his influence upon education was also of world-wide significance. His role in redefining the nature of architectural education at the seminal Oxford Conference in 1958, and later through the example of his work at Cambridge, where the creation of the centre for Land Use and Built Form Studies (which became the Martin Centre for Architectural and Urban Studies following his retirement), invested education with a substantial basis in research, thereby legitimizing its place in the academy.

After 1972 Martin continued to practise until his final retirement in the mid-1980s. Among the late buildings the Centre for Contemporary Art for the Gulbenkian Foundation in Lisbon is, perhaps, the most notable.

It is difficult in a short notice to do full justice to such a rich and varied life. The overriding characteristic of Martin's achievement lies in its diversity. But he was also deeply concerned with making connections between architecture and the wider cultural context of his time. In 1937 he collaborated with Ben Nicholson and Naum Gabo in editing *Circle: international journal of constructive art*. For him architecture was indivisibly linked to the wider enterprise of art. Equally important was the application of the implications of developments in science and technology. The Royal Festival Hall was one of the first major buildings of the twentieth century which actually realized Modernism's rhetoric on this subject. Perhaps, most of all, he uniquely understood the potential which his time offered to reconstruct the connection between practice and teaching and to show that both could benefit from the development of a coherent approach to research and academic study. DEAN HAWKES

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Atlas Conference table

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browser

Sites based in two of the world's most exciting architectural cultures have very different approaches to content.

Design Meeting Point www.designmp.com

Spanish-based, the website Design Meeting Point is accessible in both English and its native language. In the main, it is intended for architects, designers of all kinds, photographers and academics. It covers current news of exhibitions and events, has a diary, and catalogues of links and products.

The products are particularly well organized. Look up furniture for instance, and you will be offered ranges including 'home', 'office', 'street' and so on. Under 'office', further categories of chairs, desks and other furniture types are offered. When the type is chosen, a range emerges, with each item clearly illustrated and a link to the manufacturer given. Entries of all kinds are heavily biased to Spain, although there are diary dates, competitions and conferences from other places as well. Directories of links and professional firms are provided, although these are no more than lists of physical and electronic addresses.

ArchiNed www.archined.nl/welcome.html

Contemporary architecture in the Netherlands is the subject of ArchiNed, which gives a remarkably systematic and comprehensive survey of all the usual fields to be found in national websites: news, museums and galleries, professional directories with links, schools, products, publications and so on. In Dutch (mostly translated into English), the site also acts as a job centre, and a diary of events (lectures, competitions, exhibitions). There are many links to useful websites, both in the Netherlands and elsewhere.

Summaries of recent articles in Dutch architecture magazines are given, and new books are reviewed, as are controversial new buildings and projects like MVRDV's Hanover Expo Pavilion (AR September 2000). A remarkable search engine allows sophisticated (and, if necessary) messy enquiries – for example you can find all the most recent news references to van Berkel & Bos or Rem Koolhaas (seven pages of the latter). The only problem seems to be tardiness in updating. When I consulted the site in mid September, there were still references to events in July in the current news section.

competitions

The latest international competitions for architects and students.

Architecture and Water

Registration: 30 November 2000

Submission: 31 March 2001

Entry fee: FF450 professionals; FF175 students

Awards: US \$10 000 total

Eligibility: open to all architects and students

Jury: Vassilis Sgoutas, Jean-Claude Riguët, Sara Topelson de Grinberg, Donald J. Hackl, Andreas Hempel, Taoufik El-Euch, Alexandru Beldiman, Miguel Pereira, Hisham Albakri and Wolf Tochtermann

Competition organized by the UIA that explores the relationship between architecture and water. The competition calls for ideas that show water in all its forms can stimulate architectural creativity. The competition brief is very wide-ranging. Proposals can be located near water, over water or even under water. They may be submitted for large or small scale buildings, shelters, structures, urban and rural planning. Sites can be real or imaginary. Competitors should take account of environmental and cultural parameters and so attempt to evolve a more humane approach to architecture.

Further information and registration:

UIA General Secretariat

51 rue Raynouard

75016 Paris

France

Tel: +33 1 45 24 36 88

Fax: +33 1 45 24 02 78

Email: uia@uia-architectes.org

Website: www.uiaarchitectes.org

Japan Design Foundation

Registration and submission: 19 January 2001

Entry fee: none

Awards: US \$71 000 total

Eligibility: open to all architects and students

Jury: Atsuko Kamoshida, David Kusuma, Ikko Tanaka, Takeshi Tsuruta, Rikuhei Yamauchi
The 10th International Design Competition is held at a memorable turning point in human history as we enter a new millennium. In the twenty-first century, the world will have to tackle a number of global problems: growing population, dwindling food supply, destruction of the environment, and the impact of the rapid advances in information technology. The theme of this competition is to suggest ideas to help the world resolve the problems it faces. What is

sought is mediation, as light and casual as the film of a soap bubble, capable of maintaining the critical balance between these conflicting global pressures.

Further information and registration:

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Archiprix

Archiprix the Netherlands prize for final year students, has done much to generate a vibrant architectural culture in the Netherlands (AR September, p82), and is becoming international.

Archiprix 2001 will be judged by a distinguished international jury. The 50 best projects will be made into an exhibition to be held at the Van Nelle factory, Rotterdam, Mart Stam's marvellous Modernist masterpiece, which has been converted into a cultural centre. From these the winner will be chosen. Selected projects will be published in *The Architectural Review*, and Archiprix hopes to publish a book on the entries.

From this month, schools can apply through the website www.archiprix.org, where full details of the award can be obtained. Each entry should have six A2 panels, ten 35mm slides and a 500 word synopsis of intentions. Further details will be given in the AR shortly, and on our own website www.arplus.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. 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

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Website: www.gsprize.com

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You can now see Oasis cubicles at such prestigious venues as BDPs Royal Albert Hall, Grimshaw's Manchester Airport and Foster's Canary Wharf Station, which boasts Oasis Stainless.

If you'd like more info on Oasis, please give us a call and we'll send you a brochure.

You may, like one customer, find yourself impressed with the beautiful details such as the locks and stainless steel. You may be taken with the range of colours, veneers and finishes. Or you may agree that the magic lies in what you can't see.



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view

letters

HANOVERIAN SUCCESSION

SIR: Having returned from Hanover, I am amazed at the mildness of your remarks about Expo. Apparently, the fair site as it stands normally is a really dreary place to be in: just a collection of big sheds surrounding dingy green areas – even Jean Nouvel's lively imagination seems to have done less than make magic the dull spaces (AR September, p80). The latter may have been improved and added to a little by the new landscaping for Expo, but the new vegetation will scarcely compensate for the lack of plan when the show shuts. What will happen to the site of the Swiss pavilion when Peter Zumthor's brilliant contribution is taken away: will the really dull shed (in which as you rightly say the British ought to be ashamed of themselves) inflate to fill the space? Will that most precise Portuguese pavilion be left by itself as an inevitably fading and forlorn reminiscence of elegance when its trashy neighbours are taken away or fall down?

Apart from Herzog's huge new roof – an ingenious and fine piece, if rather heavy – and obviously, the cable cars, will there be any permanent contribution to the good of the fair site? More importantly, who apart from Zumthor, Ban and one or two others has anything to teach us about environmentally responsive building in this so-called green Expo? It was a good idea, but largely defeated by a hideous conjunction of national and German bureaucracies, the drear effects of commercial sponsorship, and sadly, just dreadful lack of imagination: here, step forward all the big economies, China, and virtually all the pavilions you did not show.

Yours etc

A. GREGORIAN

Paris, France

JENCKS PROVOCATION

SIR: Your correspondent, Alex Margolis (AR August p28), was surely rather unfair on Charles Jencks. The Jencks diagram may be a bit confusing, but it does attempt (in an admittedly simplistic way) to show the complexity of the history of twentieth-century architecture. There must be many other possible versions, but this side of n-dimensions (August p36), they can't be shown. Jencks's conclusion that Gaudí was the architect of the century is equally arbitrary and controversial.

Jencks may be argumentative, sometimes

lightweight and even superficial, but he does make you think. And his latest provocations do not seem nearly as dangerous as his promotion of PoMo in the 1980s. Surely Gaudí is a richer source of inspiration than Graves.

Yours etc

DENNIS HERBERT

Birmingham, England

TROUBLES AT TATE

SIR: How refreshing to see someone who is prepared to challenge the orthodox opinion that Tate Modern is the best thing that's happened to architecture since Ictinus and Callicrates, and the most wonderful contribution to museum organization since Henry Cole (Bobby Open, AR September p34). As Open points out, the circulation, particularly in the vertical sense, is a discordant jumble. It is excellent to see a gallery so popular, but extremely annoying to find long lines for the elevators because the escalators are so far apart, and difficult to locate one from another. The huge ramp down to the machine hall brings us to a space which has presence but no meaning: a state of affairs made more obvious by the cretinous black spider which dominates.

Apparently Tate Modern is obsessed by modern art as a series of one-liners: art reduced to instant sensation. Most of the art of the twentieth century is much more complex and subtle than this. The hang, in galleries that are often too small for their contents, is clearly intended to emphasize pictures as belly punches. And, as the director of MOMA in New York has suggested on the BBC World Service, the wilfully subjective



Tate Modern: a space with presence but no meaning?

organization of the work serves to obscure the fact that Tate Modern, though very strong in some aspects (notably the Brit brat-pack), is weak in several others. This would be shown up by a conventional chronological ordering of the contents.

I don't mean that I didn't enjoy my visit. There are so many old friends there, and quite a lot of new ones brought up from the cellars of Millbank that it would be a really churlish visitor who could say that the experience is unvaluable. But don't be taken in by the hype – as Open says, the building 'contradicts itself in its resolution'.

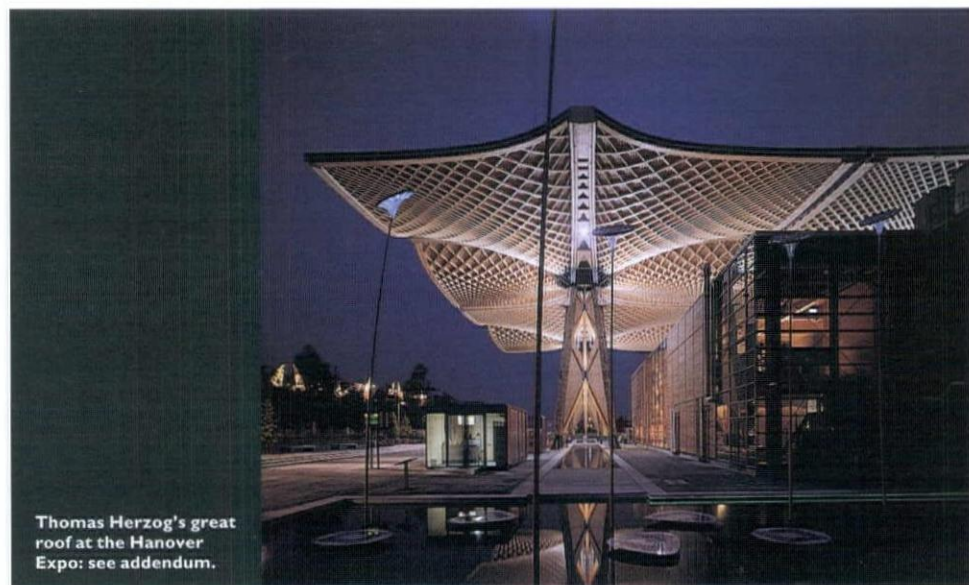
Yours etc

EDWARD MOSSMAN

Baltimore, USA

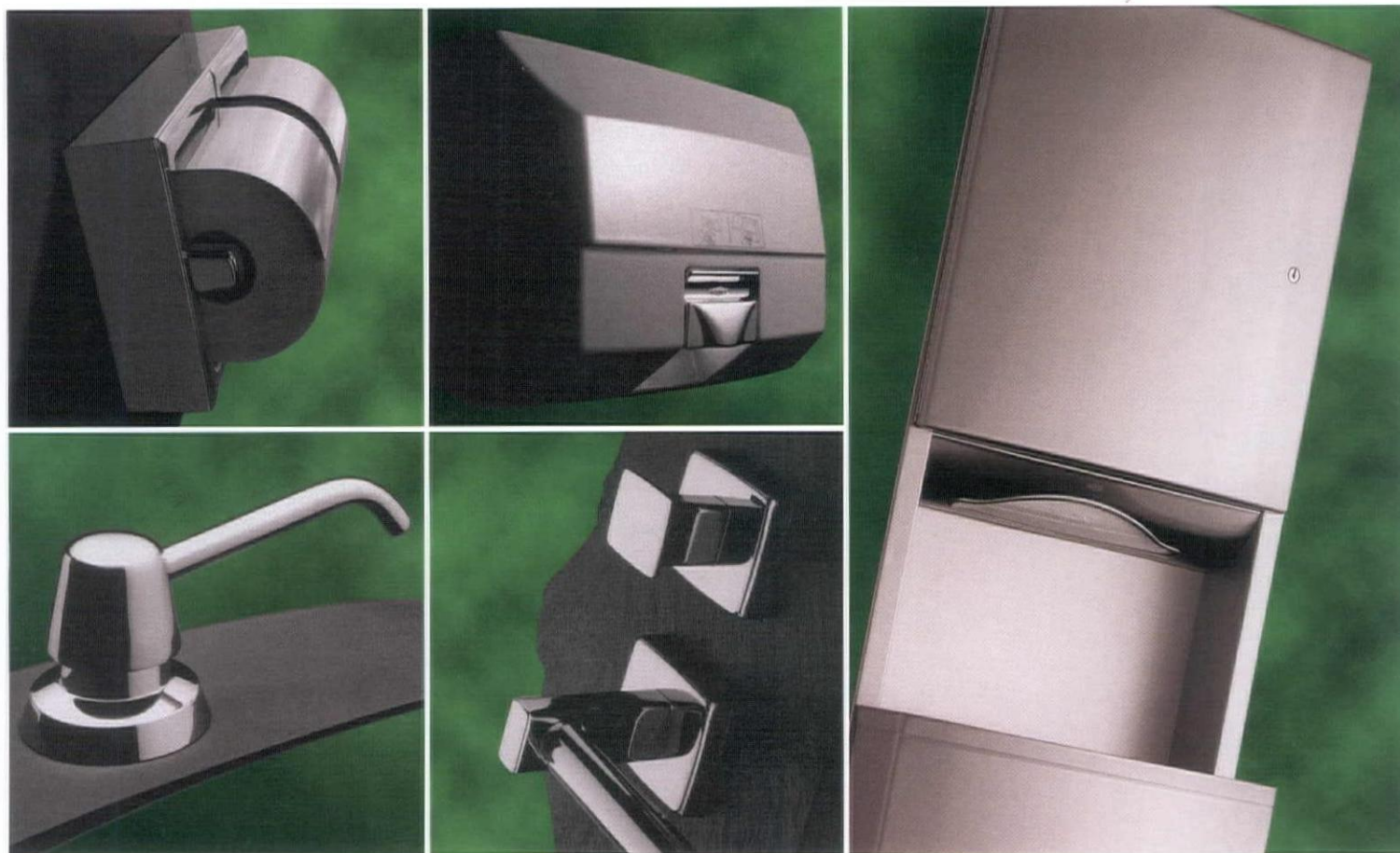
ADDENDUM

The translucent membrane on the great canopy at Hanover, Thomas Herzog's Expo Dach (AR September, p46), is by Skyspan (Europe) GmbH.



Thomas Herzog's great roof at the Hanover Expo: see addendum.

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This 1920s Fiat garage daringly modelled on an aeroplane clearly shows the Italian Futurist influence of Sant'Elia.

Letter from Asmara

Despite decades of internal strife in the surrounding countryside, the Eritrean capital of Asmara still maintains strong architectural and cultural connections with its Italian colonial past.

I clearly remember my astonishment when I first landed in Asmara in 1991, the first year of peace for Eritrea which, for over 30 years, had been fighting for its independence. I remember it well, because I would see it on the face of everyone who arrived at this unique and amazing city. The airport taxi was an ancient, shiny, rusty-blue Fiat 1100. (In Italy we hadn't seen one for at least 30 years.) The obliging taxi-driver halted in front of a corner café. 'Bar Duca d'Aosta', the sign announced. In Italian, I ordered a cappuccino and a bun. In Italian, the barman said 'Welcome'. Surely I was dreaming.

The Fiat continued its trip into the city centre, skidding towards a petrol station which

looked like an aeroplane taking off. 'Fiat - Officine Tagliero', was inscribed in red lettering high over the central tower. It was the former branch office of Italy's largest car manufacturer, a truly astonishing building erected in 1939. Somebody told me that on the day before its inauguration, the designer had to put a gun to the builder's head. The builder was incredulous; he couldn't believe that once the wooden pillars were removed, the 'wings' would stay up. Nobody had ever seen such a daring building in the whole of Africa.

That evening I found myself strolling up and down the city's main avenue and discovered the Asmara *passaggiata*. Old men wearing stiff grey cloth hats, broad-striped shirts, waistcoats and bulky ties under three button pin-striped suits were slowly strolling among the palm trees. Women wrapped up in white shawls were walking more quickly and talking animatedly. This *passaggiata* filled up the hours before sunset. I also discovered the Cinema Impero with its clean, geometric lines and porthole windows. (During Ethiopian domination, an attempt was made to rename it Cinema

Ethiopia, but once the Eritrean people were free again, they inscribed, in white lettering over the purple frontage, its original colonial name.) Further revelations included the tall towers of the Orthodox church of Nda Mariam, the Rationalist villas of the Villini district and the white marble Great Mosque, a 1938 project by Guido Ferrazza, a famous Italian colonial architect.

I spent my first night in Asmara in the tennis-court sized room of the Hotel Hamasien, built in an almost Nordic style in 1919. My bed linen still boasted the golden embroidery of 'Ciaao' (Compagnia Italiana Alberghi Africa Orientale). I was sure now. This was Asmara, and it was, as the partisans of Eritrean independence (whom I had met when they were a resistance force in the mountains) had described it to me for years. Asmara, city of the sun, luminous, and Mediterranean. In the middle of Africa.

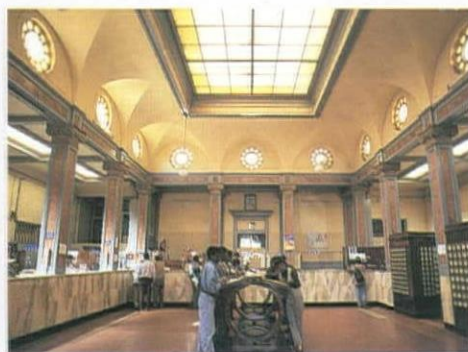
Asmara is planned for its people, for their commerce, for their life and needs, for meeting each other and taking it easy. It was as if the lost-paradise climate had infected and inspired generations of Italian architects and town planners. Away from the imperial rigidities of Fascism, they built, with great enthusiasm and passion, this remarkable town on a 2000m high plateau on the edge of the Red Sea. Naigzy Gebremedhin, architect and director of the Eritrean government's heritage programme, has no doubts: 'Asmara is a virtual museum of Italian Art Deco. And the Asmarinos love their town. They have always wanted to preserve the Italian colonial architecture, and they still do. They know their town is beautiful and pleasant, built for the good life. We are not going to destroy it, as colonial masterpieces have been destroyed elsewhere.'

Asmara is essentially a place of details, of light and shade, of curves and lines. No one building stands out from the others. The city's soul is revealed in the coloured majolica, in the unusual reflections of Art Nouveau glass windows, in the fading tesseras of a mosaic that suddenly appears behind a house corner, in the colourful tiles of a fountain, in the stone statues holding up a small balcony, in the wrought-iron balustrade of a gate, in the elegant entrance to a brewery.

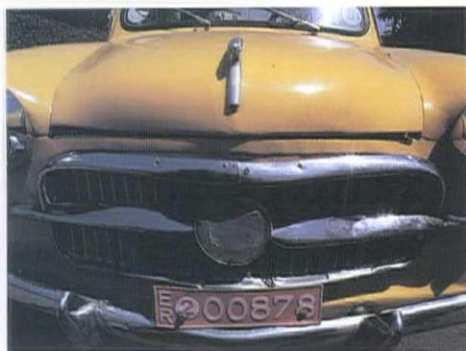
Asmara's urban landscape is thrilling. Although its name has changed several times, the marvels of the Viale della Liberazione left me speechless. (Originally named after Mussolini by the Italian Fascists, it was then changed to the Negus Haile Selassie during the years of the Ethiopian Empire, and then again after the Revolution during the dark times of the tyrannical Mengistu Haile Maryam, the 'red' dictator of Ethiopia.) Here a shell-shaped fountain divides the two flights of stairs leading to the sumptuous entrances of the Asmara



Formerly the first hotel in Asmara, now public offices. Clean geometry and white walls have a nautical spirit.



Although some buildings have sacrificed their historic interiors, the post office has kept its original fittings.



Detail of a Fiat 1100 – 40 years old and still in use. The city swarms with ancient Italian cars.

Theatre, frescoed with veiled Art Nouveau ballerinas. A tower, as tall as the Alexandria lighthouse, unbalances the Cubist geometry of the Ministry for Education building, an old Casa di Fascio built in 1928. Asmara town hall, built between 1951 and 1957 to a 1930s design is a puzzle worthy of the most daring Cubist genius with a facade of green majolica mosaic.

Asmara has innumerable film houses (the 1930s Italians must have loved the cinema) housing audiences of thousands. The Cinema Impero, the Odeon, the Capital, the Roma, the Africa; all are still there, with their elongated windows and glass towers. And the cafes; Southern Italians spend long days in cafes, so why deny such pleasures in Africa? The hours slide pleasantly by at the Bar Alba (whose glorious fittings were unfortunately destroyed last year), at the Bar Commercio, Bar Tre Stelle, Bar Vittoria, Pasticceria Giardino and Bar Diana.

Yet Asmara's miracle almost came to an end during recent years. Eritrea's Declaration of Independence dates from 1993, after a long and bloody war with Ethiopia which began in

1961. Since 1998, however, a new conflict (again with Ethiopia) has convulsed the country, destabilising Eritrea's reconstruction. A fragile peace between the two sides was signed only in June of this year. Asmara has become the mirror of all the country's anxieties and pain, of its people's weariness.

But, in the middle of this tragedy, Eritrea has found the strength not to forget its Queen of Cities. The World Bank has allocated half a million dollars to carry forward a census of Italian Art Deco lost in Africa.

Asmara has always managed to escape from the tragedies surrounding it. The Italians surrendered to the English in 1941 without fighting for the streets of the Eritrean capital. The soldiers of Mengistu's Ethiopia left without resisting the Eritrean partisans, who arrived in a riotous, celebratory procession in 1991 to their newly-liberated city. The latest Ethiopian offensive stopped at the ramparts of the western borders of the plateau and the bombs from Addis Ababa's planes threatened the airport, but exploded far from Asmara's houses. The Eritrean capital still, in these difficult times, faces a challenge: how to remain itself, a humanly-scaled city, a city of shops and houses, a city for the *passeggiata* and time regained, without remaining motionless?

Asmara has no wish to become an improbable perfect city or museum. It refuses to become a place paralysed by the memories of a splendid lost architecture. Asmara, the African city, wants to live, wants to respond to the rhythms of its everyday life, in war as well as in peace. In the morning, legions of women street-sweepers painstakingly clean every corner of the city. With graceful gestures, the gardeners carefully water the purple-blossomed



Swimming pool with remarkable external decoration. Sundae colours and sleek forms evoke Miami.



Handsome main frontage of the Cinema Impero, one of Asmara's innumerable old 1930s picture houses.

bougainvillaea. Jacarandas fill every street with a carpet of sky-blue petals and cars are still kept out of the centre. Asmara is as obstinate as its inhabitants. It doesn't want to betray its beauty and its sweetness. But it also doesn't want to deny its problems and its troubles. Asmara wants to live, well aware that it has (and must defend) those vital balances that have been lost elsewhere. ANDREA SEMPLICE

(Translated by Annalisa Coppolaro-Nouwell)

November

Building for the state forms the theme of next month's issue. We look at how state institutions such as law, government and education are defined through architecture. The focus of the issue are the new Parliamentary offices at Westminster by Michael Hopkins & Partners, a major building in the heart of London which combines Hopkin's innate material and formal sensitivity with far-sighted principles of environmental control. In Nantes, Jean Nouvel has completed a Palais de Justice which forms part of a national programme of courthouse building involving France's leading architects, designed to make the law more accessible to all citizens. In Helsinki, Helin &

Siitonen's Ministry for Social Affairs and Health tactfully adds a new element to an existing historic complex.

In Santiago de Compostela, Alvaro Siza's Faculty of Information Sciences brings a renewed sense of place to a featureless suburban university quarter. In Los Angeles, a school by Morphosis makes the most of an economical budget to create a lively place for learning. And in Hamburg, Enric Miralles' Music School uses the landscape to shape the character of the building.

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Mirage and memory

The mystical power of the desert inspires artists and photographers in a new exhibition at the Fondation Cartier.

Simultaneously hostile and fascinating, desert landscapes still exert a mystical hold over human consciousness as the last truly inhospitable places on earth. A new exhibition of photographs, videos and films at the Fondation Cartier in Paris presents a remarkably manifold vision of the historical relationship between the desert and man, nature and humanity. *Le désert* inventively juxtaposes nineteenth-century photographic

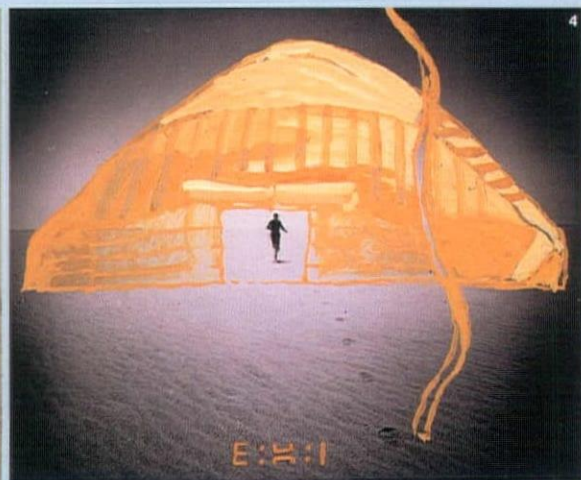
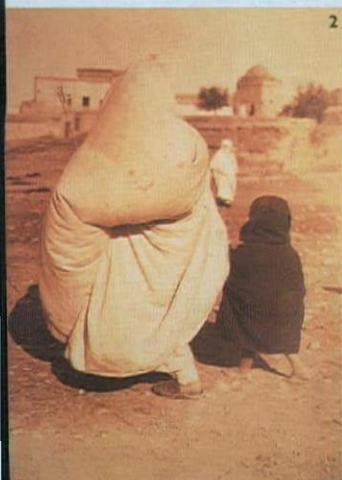
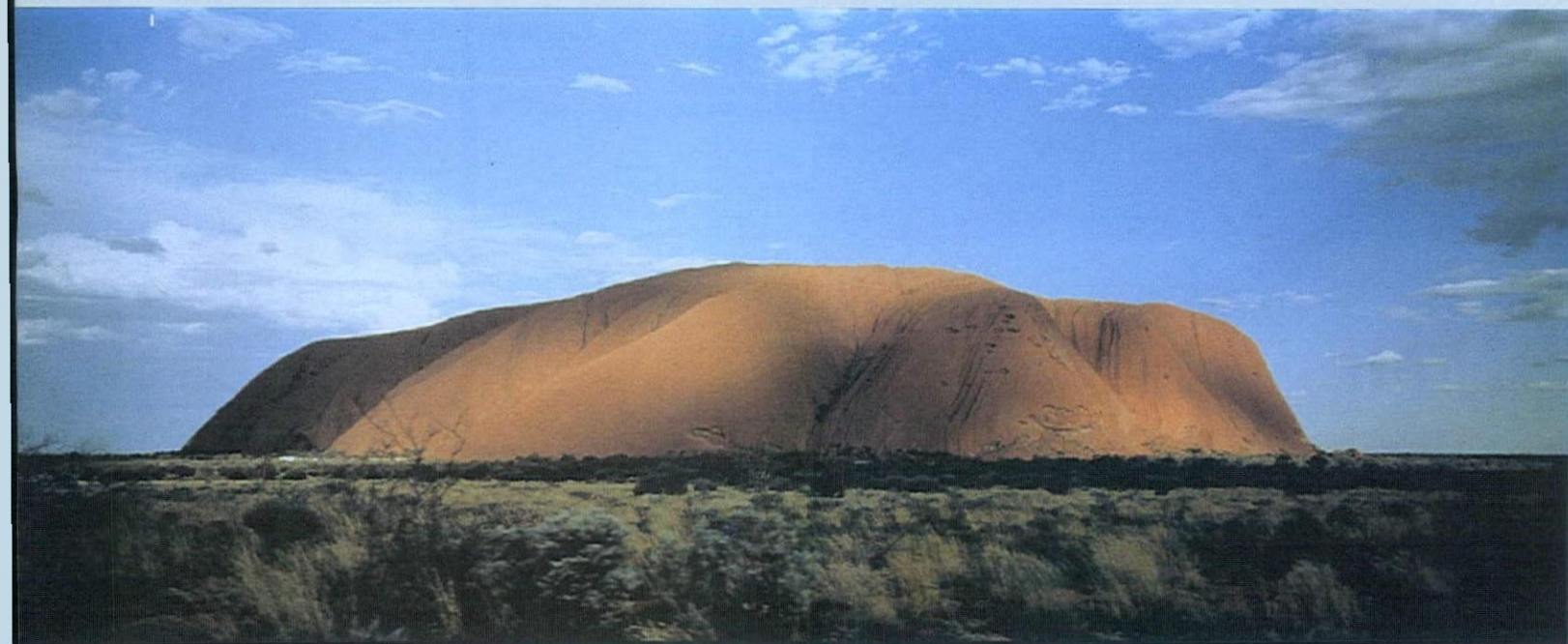
prints by European and American adventurer-photographers with a series of specially-commissioned projects by 10 contemporary artists who travelled to the Sahara and the arid lands and deserts of Namibia, Palestine, Australia and the American South-West.

Rejecting a rigidly chronological or geographical structure, the various works explore humankind's relationship with space and

landscape and bear strangely moving witness to personal experiences of the desert. Examining the historical connection between the invention of photography and European discovery of the desert, the exhibition focuses on the representation of space and landscapes that are perpetually being transformed. Faced with the threat of change, erasure and disappearance, the need to capture traces inscribed on the

desert finds particularly apposite expression in the medium of photography, with its capacity for instant distillation and exposure. It also has metaphorical resonances; for instance, the Arabic expression for photography – 'mirrors that remember' – poetically encapsulates an essential aspect of the desert as a site of memory and reflection.

Nineteenth-century Europe was exposed to the desert



design review

ding power of Uluru (Ayers Rock) red in Beat Streuli's hypnotic ralian montage.

occan women's robes billowing in ind. Part of a mammoth series of ographs by Clérambault.

- 3 Luxor temples by John Beasley Greene.
- 4 Images of Mali by Titouan Lamazou and Raymond Depardon.
- 5 William Eggleston's desolate vision of the California desert.

ough the experiences of the it travellers, scientists and arch teams, assembled for graphical or archaeological ys. Their early photographs oduced images of the desert he Western world, revealing awesome intensity of space, t and landscape. John Beasley rene, one of the most ortant photographers in pt during the 1850s, records orical monuments bathed in elicate golden hue emerging

from the horizon like magical shimmering apparitions. Greene's portrayals of inanimate subjects contrast with Gaëtan Gatian de Clérambault's photographs of veiled women, their robes billowing sensuously in the desert winds.

A psychiatrist and photographer, Clérambault took nearly 4000 pictures of a single subject; the draped clothing of Moroccan women. Much more than simple portrayals of a

human figure, these images are visual metaphors for the desert.

Contemporary visions are more geographically wide-ranging and include William Eggleston's desolate pictures of the American South-West, Balthasar Burkhard's ravishing black and white aerial studies of Namib sand dunes and Swiss artist Beat Streuli's hypnotic slide montage of a journey between Alice Springs and Uluru (Ayers Rock), recording the red,

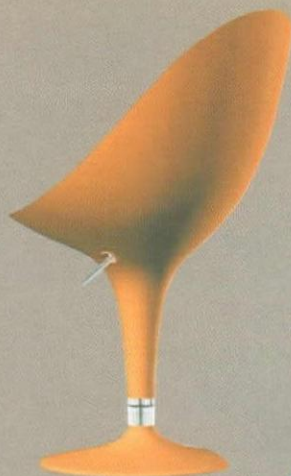
dead centre of Australia.

Dreamlike and compelling, the exhibition embodies an extraordinary diversity of approaches that lyrically express the sublime potency of nature refined and reflected through human imagination.

CATHERINE SLESSOR

Le désert is at the Fondation Cartier pour l'Art Contemporain, 261 boulevard Raspail, Paris, until November 5.
www.fondationcartier.fr





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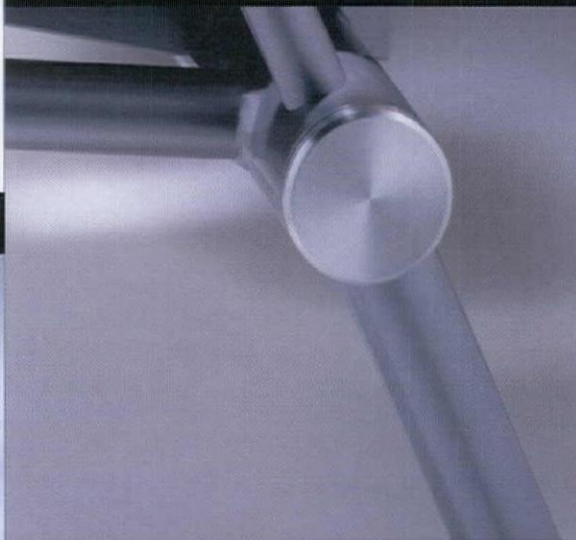
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1 Olympic Place, with remarkable lights, partly solar-powered.

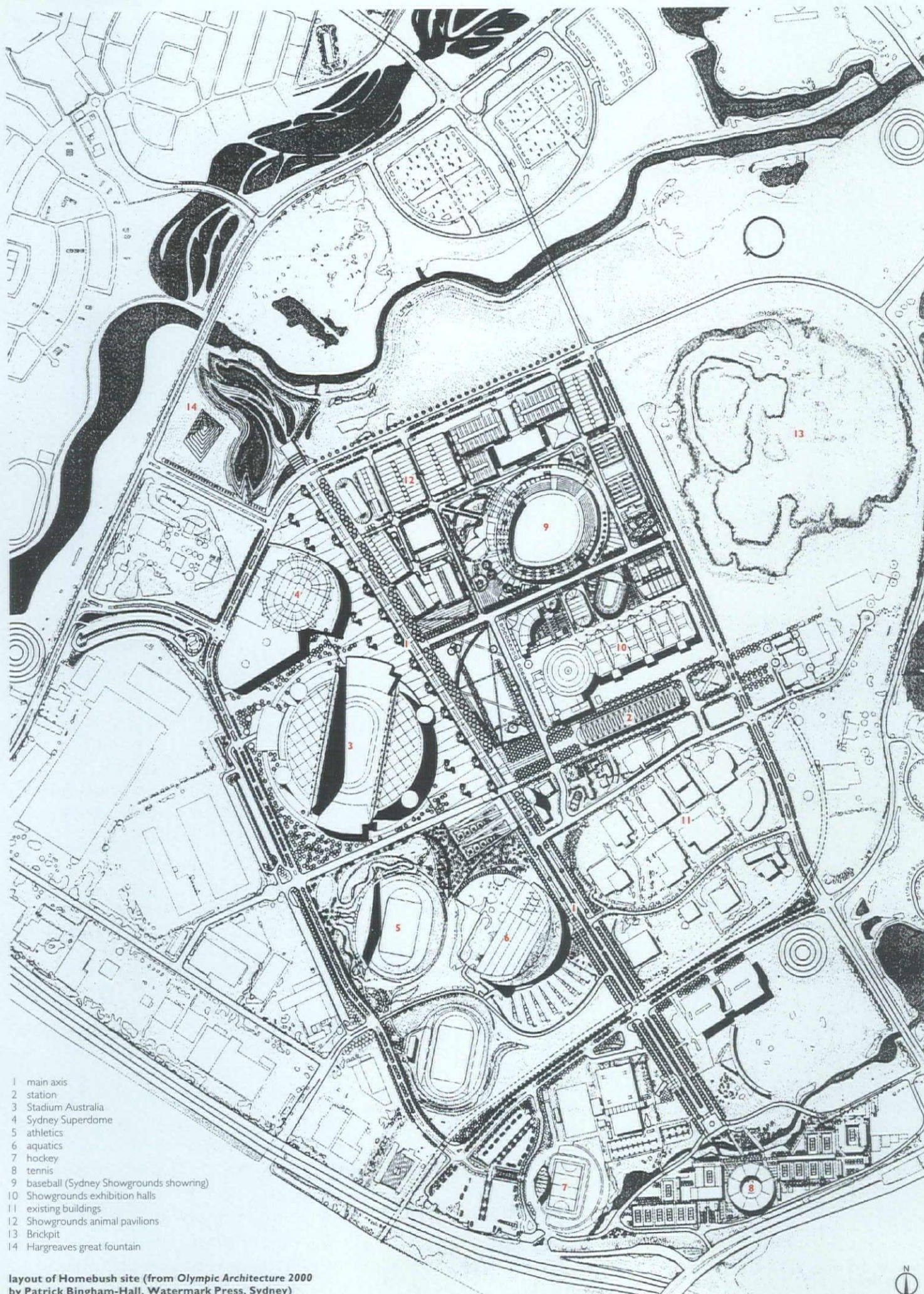
2 Games urban furniture: bus stop by Denton Corker Marshall, and ...

3 ... lavatory and ticket units by Durbach Block Murcutt.

The Olympic Games are supposed to be the most colossal international deployment of humankind's resources apart from a major war. (Appropriately perhaps, as the Games began with exercises like boxing, throwing, running and so on, which were part of a soldier's training in Ancient culture; now they have been supplemented by archery, shooting and synchronized swimming.) Huge quantities of physical, mental and economic resources are poured into a quadrennial orgy of chauvinism and international good fellowship, gluttony and athleticism, ferocious competition and generous sportsmanship, all conducted to the deep, insistent beat of the megabucks of international television companies.

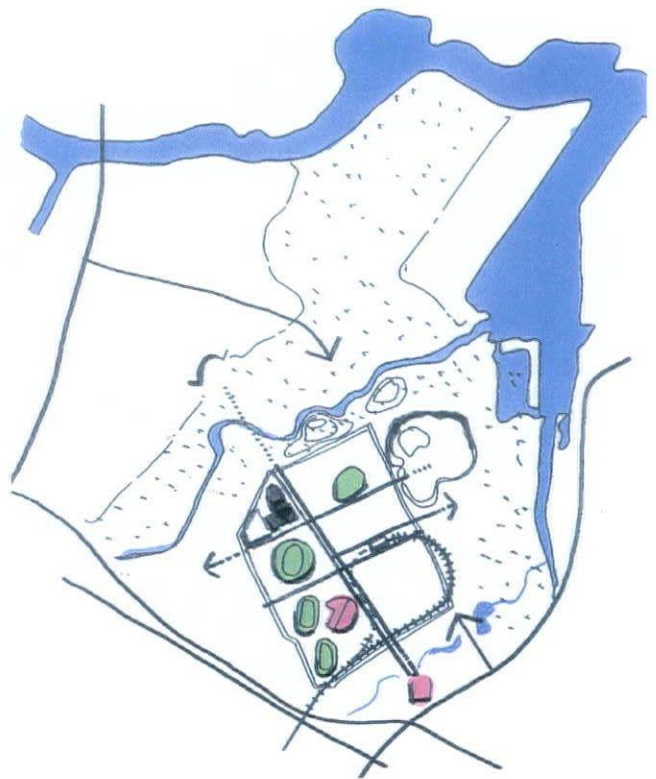
So much money is poured into the Games that, sensibly used, cash from what is essentially a leisure activity can transform the host city. Barcelona's brilliant use of Olympic resources to restructure itself (AR August 1992) is the most dramatic example, but it was not followed by similarly imaginative approaches in Seoul or Atlanta. Sydney seems different. The city will undoubtedly be transformed permanently by the Games, but not in the same way as Barcelona. There, sites all over the city were carefully chosen so that the whole urban tissue was reinvigorated.

Sydney has chosen to concentrate most of its resources on one site, at the demographic centre of the vast amorphous conurbation. Here is a daring attempt to set up the basis of a focus which will perhaps eventually come to balance the world famous centre with the Opera House and CBD. Homebush may be based on leisure and sport, but it could become multi-dimensional, the more so because the initial design has been founded on green principles. It will be both ironic and appropriate if the great city gains new life from leisure, from sport, which sometimes seems to be an alternative Australian religion.





Nield's sketch of existing features



Nield's sketch of main site elements

Like the Hanover Expo (AR September), the Sydney Olympic Games are intended to be green and to extend ideas of eco-friendly planning and architecture. Facilities are scattered around Sydney, but the main centre is at Homebush Bay, on the famous harbour some 15 kilometres west of the Opera House, although it is actually the demographic centre of Greater Sydney. A famously neglected industrial area, it was variously a brickworks, an abattoir, naval armaments arsenal and a rubbish dump.

Clearly, the initial task was to get rid of the mess, but there has been no attempt to transform the place totally. For instance, one of the largest marks of the industrial past, a clay quarry – the Brickpit – has been preserved as a great crater 15m deep, because it was found to be a breeding ground for the rare golden bell frog. It has been lightly landscaped, and forms part of the park that surrounds much of the games centre and separates it from the Olympic village to the north. The green area is to grow to about 900 hectares by 2010, and will combine the normal elements of a metropolitan park with a nature reserve which includes restored mangrove salt wetlands along the harbour. The Olympic complex itself is intended to be a permanent urban core in the middle of the Millennium Park.

The planning group led by Lawrence Nield took several key decisions at an early stage. One of the most important was that transport of people should as far as possible be done without cars. (Private cars are not allowed on the site, and the sports buildings are serviced by a ring road.) In the centre of the complex is the station, which is reached rapidly from central Sydney, and dramatically too, for the line goes underground one and a half kilometres from the site, and you are delivered to a luminous vault (AR September 1998) that opens to the main new public space, Olympic Place. Visitors by bus are delivered to each end of the piazza either direct from the CBD or from Homebush Ferry Wharf on the Harbour.

The Place, which is in some ways a forecourt to Stadium Australia (p54) and the Sydney Superdome (p57), grows out of the main axis of the site, what Nield calls the *cardo* of the sports city, which runs roughly south-east/north-west. In so doing, it cuts through the grid of the abattoir fields which has in part been retained (at least on the eastern side of the site) to act as an ordering device for the smaller buildings, and for the agricultural structures that surround the station and the Sydney cattle showground (which is to be used as the baseball stadium during the Olympics).

Nield and his team (working with American landscape architect George Hargreaves) evolved a plan which had three conceptual layers. The red layer is the organization of the whole, and its detailing, including the strange partly solar-powered lighting pylons which illuminate the piazza designed by Tonkin Zulaikha Architects, the bus shelters by Denton Corker Marshall and the lavatories by Durbach Block Murcutt. The green layer draws the vegetation of the surrounding parkland into the centre of the complex as fingers of planting. As well as native flora (some of the existing trees are surprisingly large), there are exotics like the jacarandas and mongolian plums which add colour to, for instance, the little avenue (Nield's *decumanus*) which runs from station to piazza.

The blue layer of the plan is of course water. Already, the site had three creeks which wind down to the Harbour. At the ends of the piazza are water devices by Hargreaves. The northern one, beautifully carved into the earth, acts as reservoir for surface water and cleanses it using plants and a huge fountain. At the southern end, fountains spray over the paths – cooling devices somewhat similar to ones used at the Seville Expo (AR June 1992). The mottoes of what Australians describe as the Green Games are 'reduce, reuse and recycle'. The Homebush complex gives lessons in all of them. P.D.



4
Looking down Nield's cardo from
north with Sydney Superdome (p57)
and Stadium Australia (p54) right.
5
Looking north up the cardo, with
tennis centre (p60) in foreground.



STADIUM, SYDNEY,
AUSTRALIA
ARCHITECT
HOK + LOBB

- 1 Towering spiral vomitoria frame canopied entrances.
- 2 Huge trussed arches support the polycarbonate velaria.
- 3 Huge raking upper stands north and south of arena are demountable, and will be removed at the end of Games.

Stadium Australia is the biggest structure of the 2000 Olympics. It dominates Olympic Place and will be the site of the opening and closing ceremonies, as well as track and field events and the finish of the Marathon.

The amphitheatre consists of two main grandstands, east and west, each of which can accommodate 30 000 spectators shaded by double curved polycarbonate roofs, modern velaria, the front edges of which are supported on huge trussed steel arches.

At north and south ends are stands for hardier (and poorer) fans, unshaded and raking up at a steep angle to take so many seats that the total capacity of the stadium will be 110 000. North and south stands are partly demountable. Upper layers will be taken off after the end of the Games, and the lower parts will be moved inwards by 15m to make the place suitable for 80 000 strong crowds watching Rugby League and Australian rules football.

Entrance is under canopies on the east and west sides which lead to a lofty gallery that runs round the whole building; lobbies similar in plan give access to upper levels of seating. Food shops line the outer edges (selling, for a Brit, remarkably reassuring grub like sausage rolls, meat pies and fish and chips). An underground complex serves the athletes and officials.

It is all very similar to what the Colosseum must have been like (including even the food), except that in Sydney there are plenty of lavatories, and four elegant spiral vomitoria (two on each side) down the ramps of which the crowds depart at the end of the shows. The bowl itself is rather awesome. Ranks and ranks of seats curve up

STADIUM AUSTRALIA

Amphitheatres are one of the few building types which come down to us intact from the Ancients. Sydney's is bigger and more ostentatious than any since the Colosseum.

**STADIUM, SYDNEY,
AUSTRALIA**
ARCHITECT
HOK + LOBB

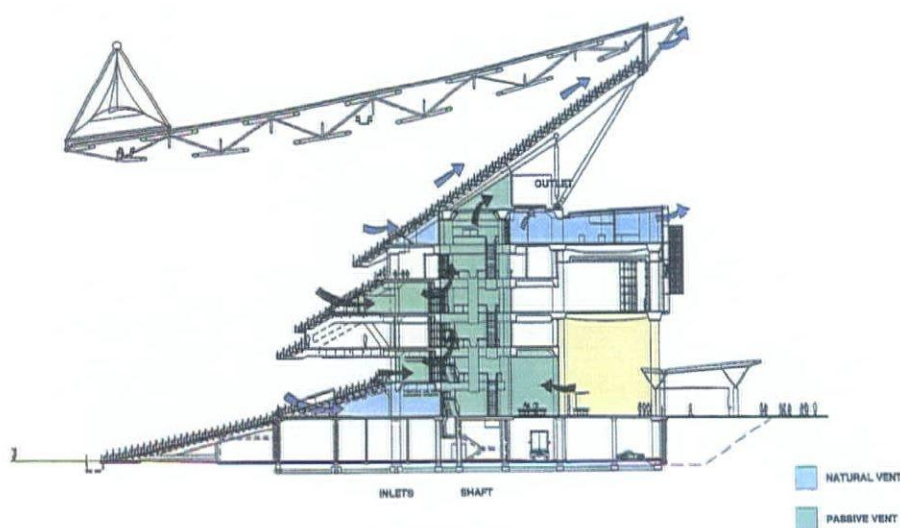
against the sky or the polycarbonate velaria, every place focused on the pitch and tracks in the middle. It must be terrifying to be an athlete down there, surrounded by more than twice the size of crowd that the Colosseum could hold. (At least these days contemporary participants do not have to die or even to shed blood.)

To set an example in the green Games, the stadium is as eco-friendly as possible in a building which is not, of its nature, a massive energy consumer. Gas cogeneration plants provide hot water and electricity to the main stands. Three quarters of all the water used to irrigate the grass and work the lavatories is recycled or collected from the

roofs. Ventilation of the circumferential lobbies is by convection up the vertical circulation voids, and controlled by computer driven louvres and dampers to keep the internal climate stable. The architects claim that such measures save 30 per cent in primary energy and reduce greenhouse gases by 37 per cent compared with

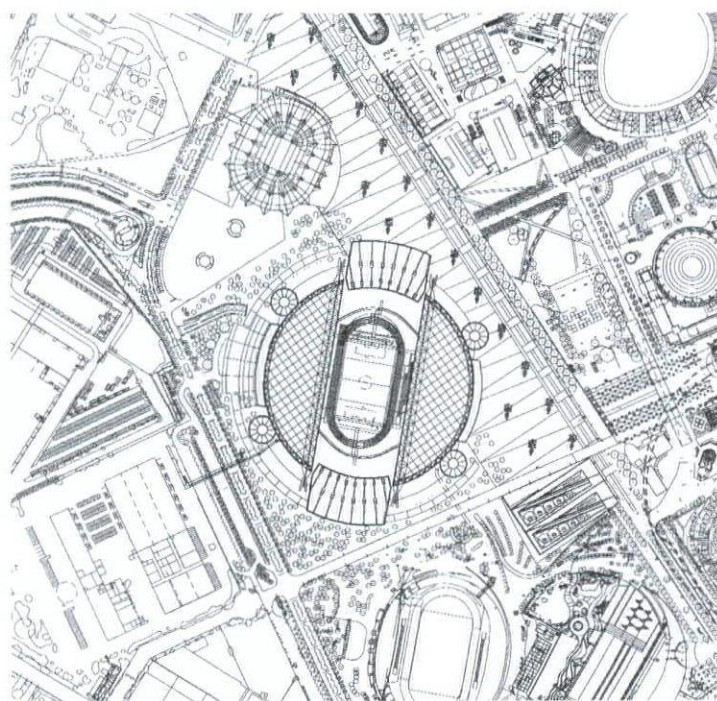
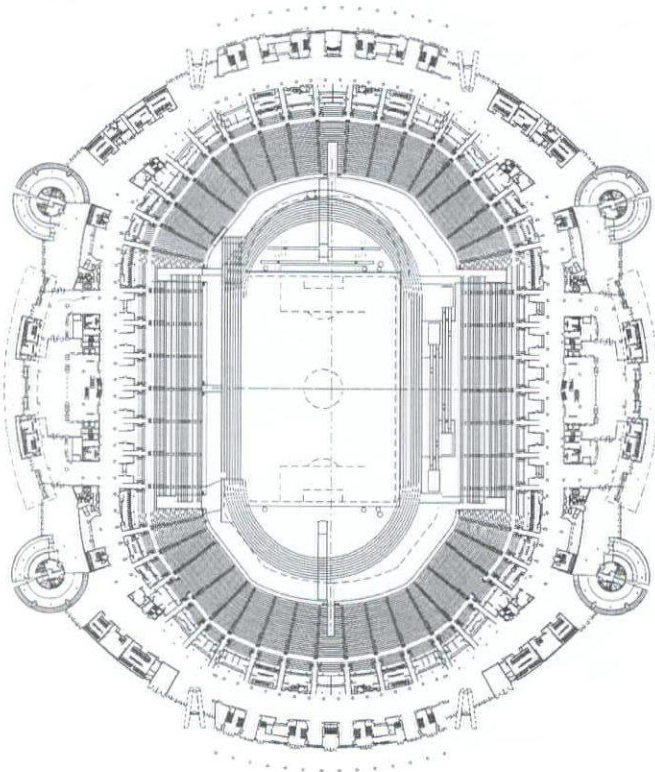
conventional design. They should know by now.

The amphitheatre has been in use for a while as a football stadium, and has worked well so far. I went there before the Games opened, but clearly the place would provide an appropriately grand and dramatic setting for even the most extravagant ceremonies. P.D.



section of east stand, showing natural ventilation principles

Architect
HOK + Lobb, Brisbane
Associate architect
Bligh Voller Nield
Structural engineers
Modus Consulting Engineers
Sinclair Knight Merz
Photographs
Paul Raftery





**REGATTA CENTRE,
SYDNEY, AUSTRALIA**
ARCHITECT
WOODS BAGOT

1 Set in the tranquil landscape of the Blue Mountains to the west of Sydney, the regatta centre forms part of a new rural park.

2 Translucent canvas roof gives the spectator grandstand a festive elegance. Finish tower is a crisply detailed modular cube with a curved roof.

Located 44km west of Homebush Bay, the International Regatta Centre at Penrith Lakes is the furthest-flung of all the Games sites. Here in the Blue Mountain foothills, a former sand and gravel quarry has been transformed into a network of lakes to provide courses for Olympic rowing, kayaking and canoeing (p70). (Sailing has its own separate venue at Rushcutter's Bay in Sydney.) As part of the Games' remit to create a wider public legacy, the site around the boating lakes was extensively landscaped to form a new 2000 hectare rural park. Deferring to the dominant presence of water, the new buildings on the site are conceived as modest, functional pavilions, but they also aim to engender something of the festive spirit of a regatta. (Renoir's *The Boating Party* depicting picnicking revellers by

the Seine conjures up the appropriate mood.)

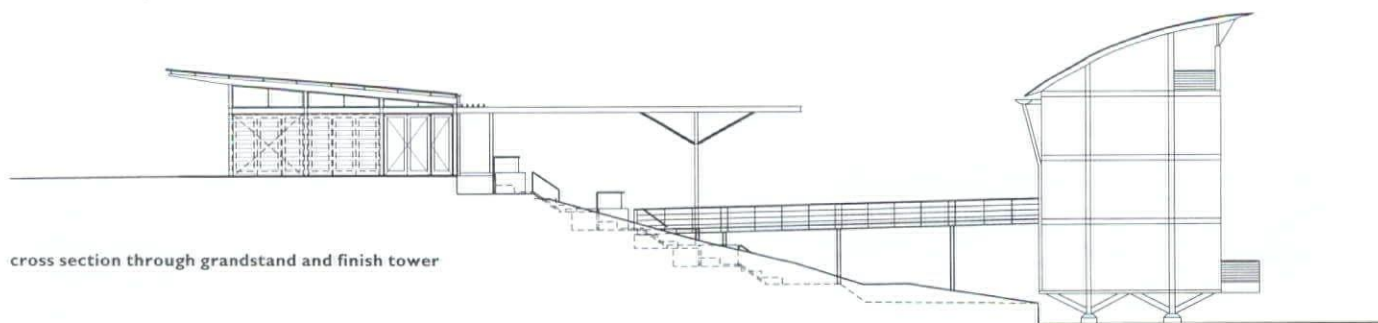
Set on an island between the warm-up lake to the north and 2300m long competition course to the south, the centre consists of four elements: a main pavilion, two boathouses, a grandstand, and general course infrastructure (start and finish towers and timing huts). Containing offices, dining and other facilities, the main pavilion is a lightweight, linear bar slung at an angle between the two blind boxes of the boathouses below. An almost imperceptibly inclined roof shades an external terrace.

Pavilion and boathouses are linked by a pedestrian walkway to the grandstand which overlooks the course finishing line. A broad-brimmed roof of cream canvas supported by slim steel columns extends over the tiered grandstand, which has a

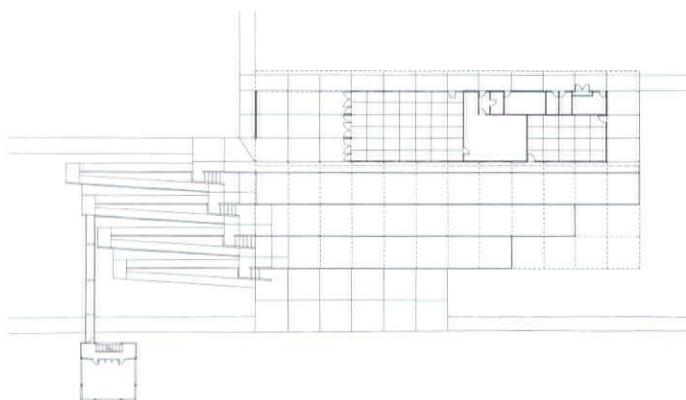
FESTIVE REGATTA

Evoking the jolly spirit of regattas, the rowing centre has a festive functionalism that sits lightly on the earth.

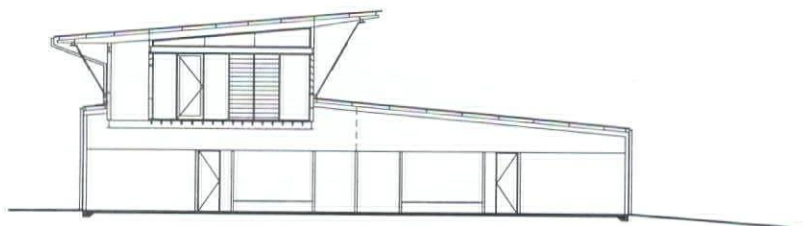




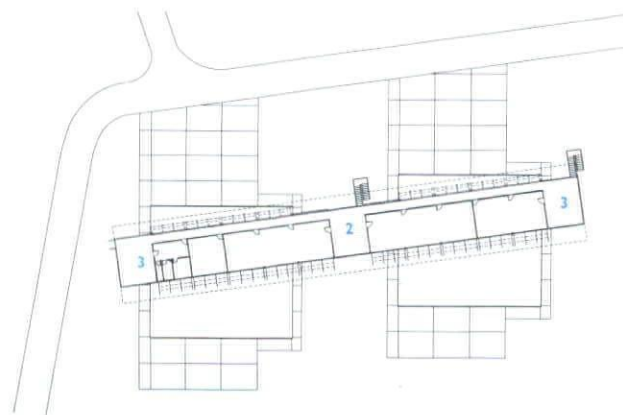
cross section through grandstand and finish tower



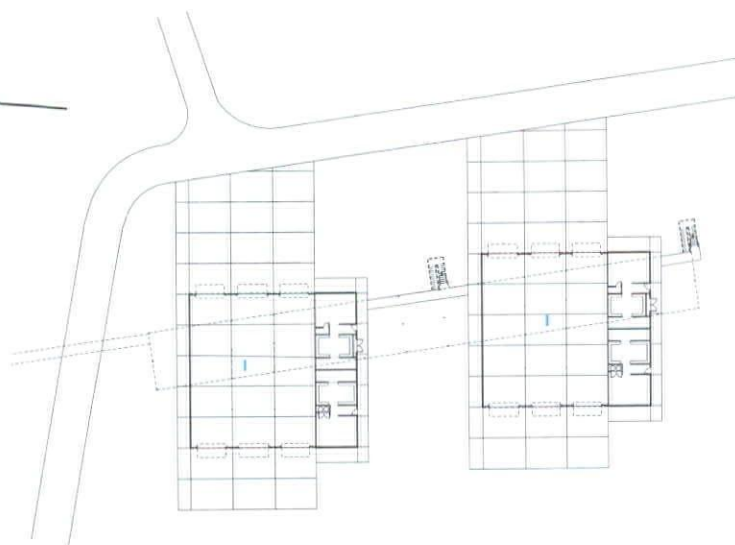
upper level plan of grandstand and finish tower (scale approx 1:1250)



cross section through pavilion and boathouses



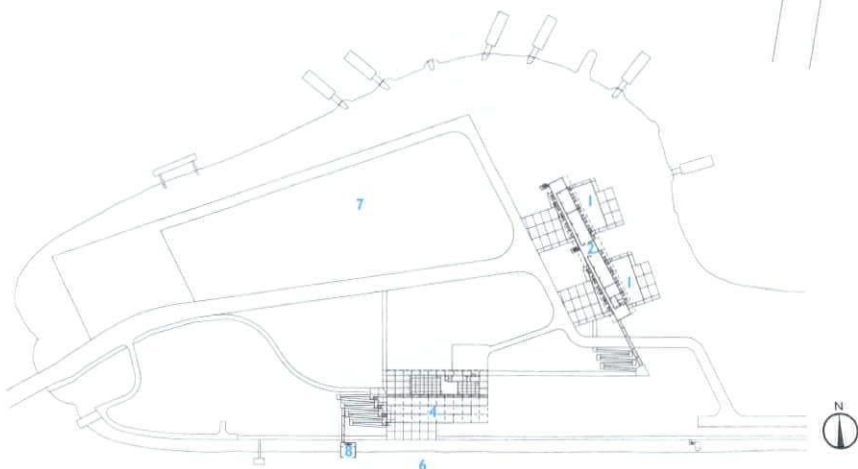
first floor plan of pavilion and boathouses



ground floor plan of pavilion and boathouses (scale approx 1:1250)

**REGATTA CENTRE,
SYDNEY, AUSTRALIA**
ARCHITECT
WOODS BAGOT

- 1 boathouse
- 2 pavilion
- 3 terrace
- 4 grandstand
- 5 function spaces
- 6 competition course
- 7 warm-up lake
- 8 finish tower



- 3 The main pavilion is suspended across the two boathouses. Materials and form have a spare, functional rigour.
- 4 Boathouses are hermetic boxes, with the bar of the pavilion floating above.



series of function rooms to the rear above the seating terraces. Capable of holding 1000 spectators, the grandstand is set into an artificial mound, minimizing its mass. The gentle slope of the mound also provides informal spots for people to picnic and watch the races. Start and finish towers are modular cubes clad in corrugated steel and glass, topped by jaunty curved roofs equipped with solar panels. (These were designed separately by Conybeare Morrison & Partners.) Materials are carefully chosen for both

their elegance and durability: recycled timber, canvas awnings, polished concrete floors and crisply articulated steel frames allude to the functional expressiveness of traditional boat sheds, here reinterpreted in an intelligent yet festive contemporary synthesis. S. H.

Architect

Woods Bagot, Sydney

Project team

Warwick Simmonds, Philippa Randall, Carl Degroot

Structural and civil engineer

Taylor Thomson & Whitting

Photographs

Patrick Bingham-Hall





TENNIS IN THE ROUND

The tennis complex terminates the Olympic site, and the centre court was designed to be a visual stop for the main axis, as well as a congenial focus for the sport.

- 1 Cone shape was chosen partly for its picturesque power in urban scene.
- 2 Elegant superstructure clearly articulated.
- 3 Tennis in the round.



At the southern end of the main axis of the Olympic site (p50) is an inverted cone which provides as satisfactory a visual termination to the boulevard as the great fountain to the north. Designed by Lawrence Nield who chaired the Olympic masterplanning team, this is the centre court of the New South Wales Tennis Centre.

The cone is in the middle of an orthogonal grid of tennis courts. Conforming to the rectilinear pattern is the players' building for administration, changing, dining and so on. But the centre court had to be circular, because, as Nield explains, the rigid north-south orientation of the courts (required by the rules of international competitive tennis) would have created a rectangular building which 'would have sat at an odd angle to the Boulevard'. So the 24 sided amphitheatre

was created as both a landmark, and a slightly unusual way of looking at the game.

You arrive at the small piazza outside the centre court over one of three bridges from the end of the boulevard. They cross Boundary Creek, a natural watercourse, its winding valley enhanced by an installation by Janet Laurence, and by being replanted with native species. The centre court hovers impassively over the paved place like a flying saucer. As a member of the public, you go in at piazza level. Contestants and officials reach the court by tunnels from the neighbouring rectilinear players' building in which they change. Both groups are greeted by a generous amphitheatre in the middle of which is the court itself. The upper tier of seats in the bowl is shaded by a curved metal roof, which intensifies

focus on the central green rectangle. Players are protected from the full heat of Sydney summer by a system of open-air conditioning, whereby cool air is drawn up from the below-ground parts of the complex and directed onto the court. The same system helps to cool the lower spectator seats, which are not normally shaded by the roof.

Speed and lightness of construction were essential because of programme and site. The base, below ground level, is in-situ concrete, but the superstructure above the cross-aisle is prefabricated. What Nield and the engineers (Ove Arup & Partners) call 'tier beams' cantilever from the in-situ base at each angle of the 24 faceted form. On these are put the precast step elements which support the seats. Three ring beams contain lateral thrusts, so virtually all forces are

vertical and are carried down on the propped steel tier beams. The props of these cantilevered members are carried up to become masts from which hangs the light metal roof. Altogether a most elegant structure, which produces a figure essential for the masterplan with economy and simplicity. P.D.

Architect

Bligh Voller Nield, Sydney

Design director

Lawrence Nield

Project team

Andrew Burges, Namaste Burrell, Graeme Butler, Kim Cameron, Catherine Chesterman, Andrew Cortese, Hamilton Cue, Frank Ehrenberg, Bob Gardner, Mike Hale, Neil Hanson, Glenn Scott, John Whatmore

Sports and tennis design consultants

Building Design Partnership, London
Richard Rees

Landscape architect

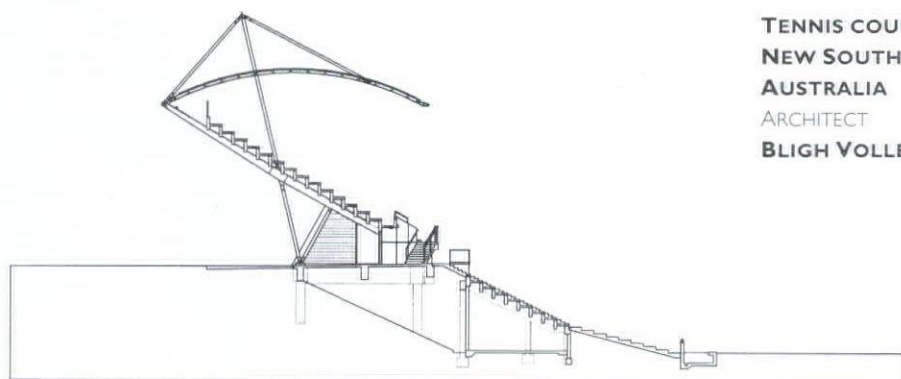
Spackman & Mossop: Elizabeth Mossop

Structural consultant

Ove Arup & Partners
Tristan Carfrae, Robert Pugh

Photographs

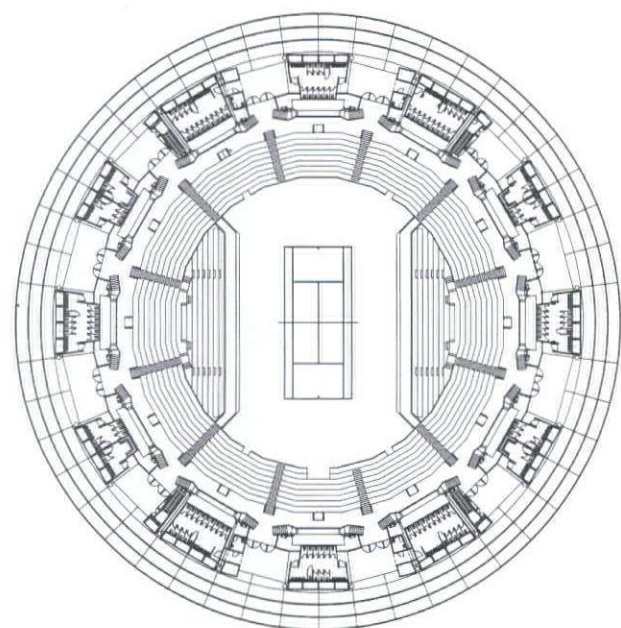
Brett Boardman



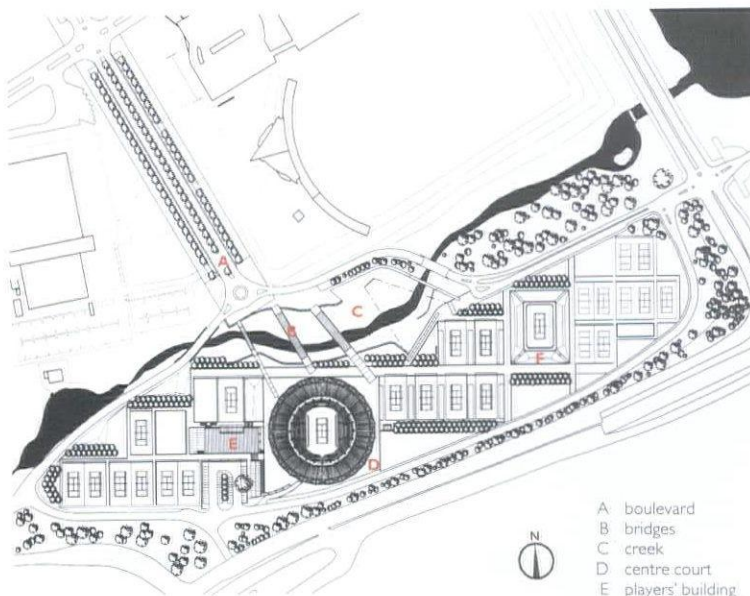
section through west side



principles of superstructure

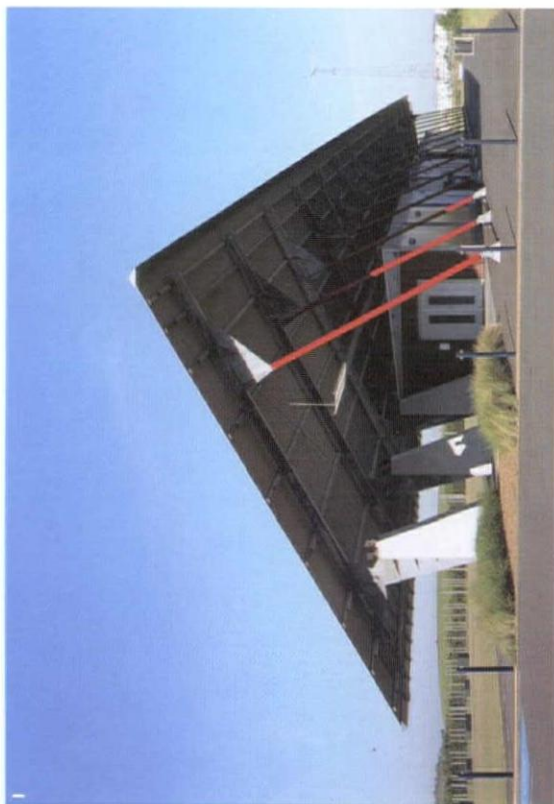


lower tier plan (scale approx 1:1200)



site plan

- A boulevard
- B bridges
- C creek
- D centre court
- E players' building
- F number one court



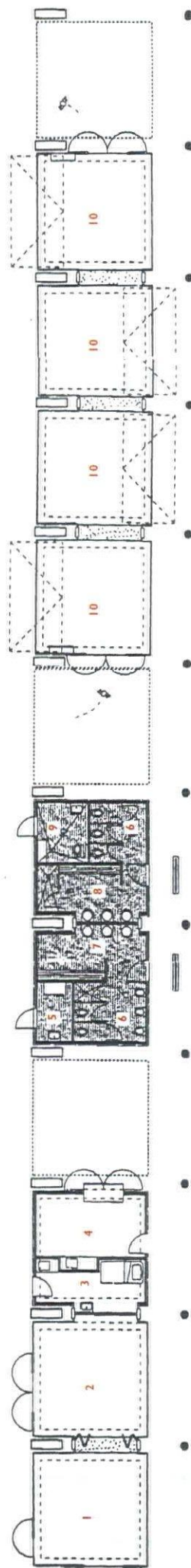
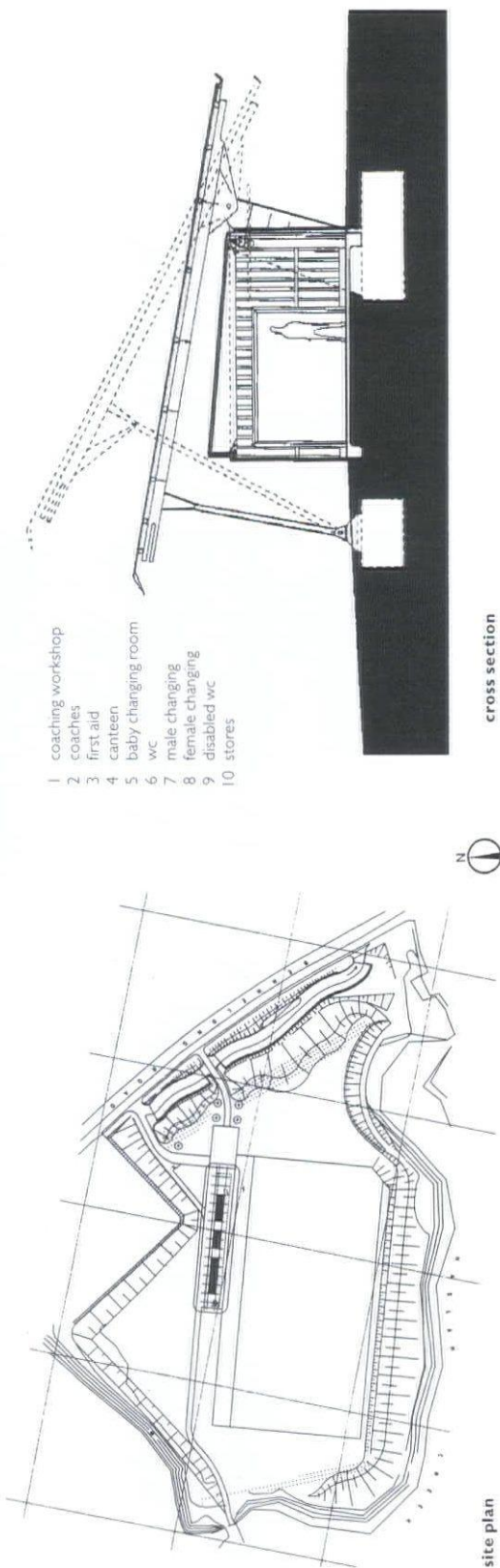
FLIGHT PATH

Drawing on visual metaphors of strength, grace and flight, the new archery centre is a simple yet dramatic linear pavilion in the landscape, crowned by an angular roof.

3

ARCHERY PAVILION,
SYDNEY, AUSTRALIA
ARCHITECT
STUTCHBURY & PAPE





In a field full of athletic structures, Stutchbury & Pape's archery pavilion must count as one of the most refined and expressive of the sport it serves. Built on the northern edge of the 6.5 hectare site, it consists of an enormous tilted and skewed canopy of corrugated metal that sails over a long line of cabins. As an abstract representation of the poise, economy and tensile elegance associated with archery, the structure becomes a metaphor for flight and trajectory.

Along the front of the pavilion

which faces south away from the sun and overlooks the archery range, the roof is anchored by stubby battered concrete columns and big steel plate fins, and is secured at the back by ties, their inclinations following the twist of the roof. Coloured a festive red and capped by metal fins like arrow flights, they look as if shot to ground by archers in formation. Literal allusion to the sport occurs in the main 6m grid of the building which derives from the configuration of archers in international competition.

Underneath the giant canopy, pavilion cabins contain changing and wash rooms, lavatories, a workshop, canteen and stores, their dimensions conforming to the main grid. Clad in recycled hardwood and metal sheeting, this part of the pavilion has a pitched shed roof (references to Australia's rural traditions appear more than once in the Games buildings). For security reasons, the cabins have no windows and are inscrutably hermetic from the outside. Instead, polycarbonate rooflights shielded by mesh diffuse

luminance into their interiors. If the structure is dynamic, then the architects' environmental sensibilities have added other dimensions. The building, much of which has been bolted together, is demountable and could be reconstructed elsewhere. Metal sheeting is in standard sizes and could be reused. But above all, the pavilion's setting has been carefully, if not poetically, considered and the result is a piece of environmental art. The archery field is a turfed expanse of levelled backfilled land, measuring 183 by 100m, and

marked down its length by an abstract forest (a memory of Sherwood perhaps) – a double band of poles which, echoing an arrow's trajectory, diminish in height as they approach the target end. Planting makes use of indigenous species, like the frothy casuarinas (feathery tree native to Australia) along the northern edges of the site and the native grasses which cover low earth berms around the range. When ripe, the grasses will be an alluring fringe of gold against dark mangrove forests beyond. B.A.

BULLY OFF IN THE BOWL

Enclosed by a bonnet-like roof, Sydney's hockey arena is compact yet dignified.

Australians excel at hockey (the women's team won gold at the last Olympics; the men's bronze) and national expectations of these Games are justifiably high. The new State Hockey Centre forms part of the Homebush complex and can accommodate 5000 spectators rising to 15 000 for the duration of the Olympics. It will also host the soccer tournament. Conceived as a vast flat elliptical terrace with a pitch recessed into it like a bowl, the centre is an open-air arena with a covered grandstand along its west side. The flat terrace simplifies the assembly of temporary seating and assists with crowd management. Player, administration and spectator

facilities are arranged on three levels underneath the grandstand, with changing areas on the lowest storey at pitch level. Curved at the corners and sides, the seating lining the sides of the bowl has been carefully contrived for optimum sightlines. A corridor for media and officials is placed between the seating terraces and the boundary wall of the pitch.

Poised discreetly above the basin of the arena, the red brick grandstand is crowned by an elegant, bonnet-like roof. Contrasting material and formal responses inform the two parts of the building. The banded masonry structure forms a robust base for the hovering lightweight steel roof plane held

tautly above the tiers of seating below. Suspended by a network of tensile wires from a central mast, this inverted catenary roof consists of five planes moored to two smaller secondary masts at each end. The thin roof appears to float lightly and elegantly in space, shielding the spectators from the sun's intense glare. On the east entrance side, a shimmering horizontal veil of expanded metal softens and diffuses the mass of the building.

Light towers like giant desk lamps are placed at each corner of the stadium, angled to minimize peripheral light spill over the vivid green synthetic pitch. The towers are skewed both in plan and elevation, taking

them out of the sightlines of the temporary Games seating. While it might appear modest in scale, the Hockey Centre is one of the first of the new Olympic buildings to be revealed from the passing freeway en route to the Homebush site, providing an intriguing foretaste of larger and more dramatic architectural events to come. SHEILA HUGHES

Architect

Ancher Mortlock Woolley, Sydney

Design team

Ken Woolley, Dale Swan, Robin Yeap

Structural engineer

Connell Wagner

Mechanical & electrical engineer

Lincolne Scott

Landscape consultant

Tract

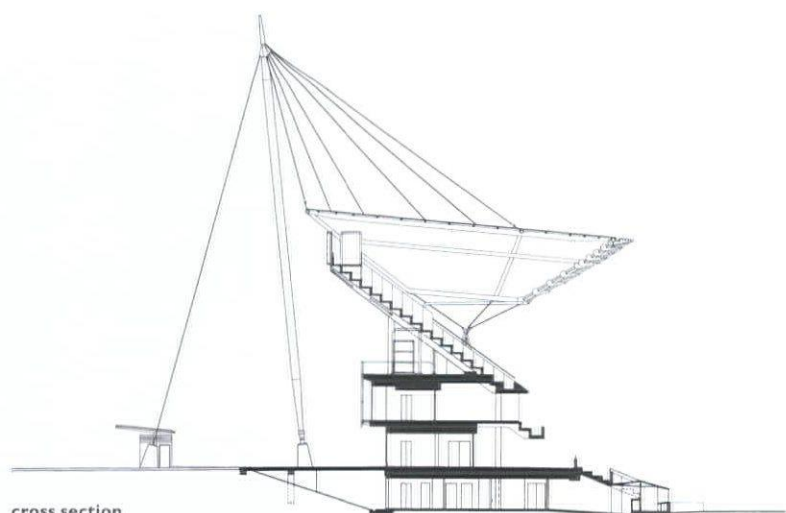
Photographs

1, 2, Paul Raftery; 3, Patrick Bingham-Hall



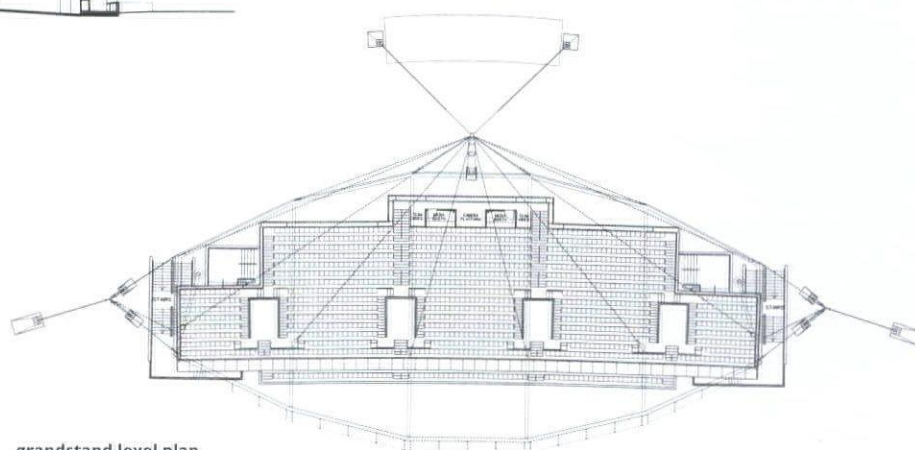
**STATE HOCKEY CENTRE, SYDNEY,
AUSTRALIA**

ARCHITECT
ANCHER MORTLOCK WOOLLEY

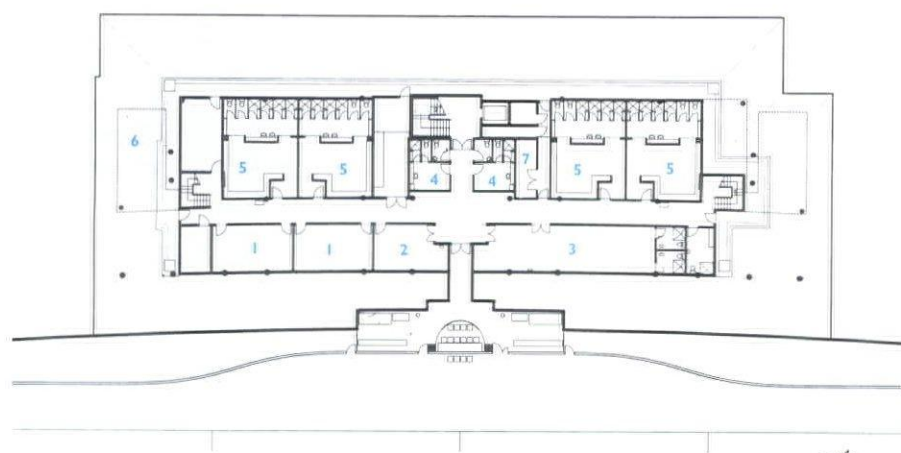


cross section

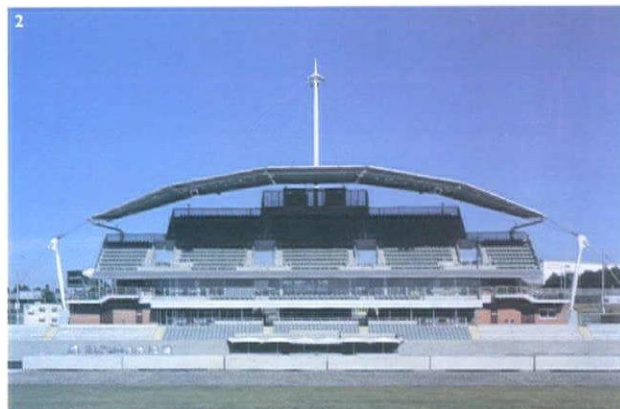
- 1 equipment room
- 2 medical room
- 3 drug administration
- 4 umpire changing
- 5 player changing
- 6 telephone
- 7 store



grandstand level plan



pitch level plan (scale approx 1:1000)



- 1 Suspended from a huge mast, the bonnet-like roof encloses the grandstand lightly and elegantly.
- 2 The faceted roof appears to float over the arena.
- 3 The shaded tiers of the grandstand. The pitch is sunk in a shallow bowl. Angular light towers are like giant desk lamps.

EQUESTRIAN CENTRE,
SYDNEY, AUSTRALIA
ARCHITECT
EQUUS 2000 ARCHITECTS



HORSE SENSE

Informed by simple rural vernacular buildings, Sydney's Equestrian Centre forms part of a new regional park.

1
The massive curved roof of the Equestrian Centre's indoor training area is the dominant element in the landscape.

2
Form and materials take their cues from farm buildings.

3
The building is surrounded by a cluster of training and exercise fields.

Sydney's new Equestrian Centre will cater for events in dressage, cross country and show jumping. Set in 90 hectares of native and regenerated bushland planted with gums, wattles and paperbark, it also forms an important element in a larger regional park to the west of the city. This semi-rural area is gradually being encroached on by suburban development and the new park brings back into community use redundant areas of woodlands and vegetation formerly given over to farming.

The landscape around the centre provides 13km of endurance tracks and trails for cross-country riding.

Fittingly for a sport with strong rural origins, the two principal buildings take their cues from the simple, expressive functionalism of Australian vernacular farm structures. The stables, which will house up to 340 horses during the Games, are enclosed by two hovering roof planes, stepped and ventilated against the heat. The main indoor training arena, is



also defined by its roof. The gentle swell of the great curved plane of corrugated steel mimics the undulations of the landscape.

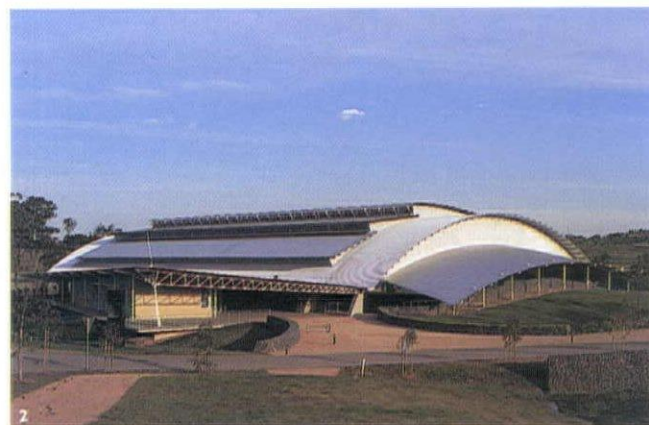
The provision of natural light and cross ventilation was a prime consideration. The roof is spanned by a series of curved trusses supporting secondary cleated frames that allow the roof plane to sit back from the upper chord of the truss. So the roof is a kind of mutated barrel vault; its northern (sun-facing) section steps down to form a series of slot-like rooflights. This

technique of transmitting light through a big shed has a long history in Australian rural building. Stables and arena are set on intersecting axes lined by training and exercise fields for the horses. There is also temporary accommodation for 260 grooms together with veterinary and support staff.

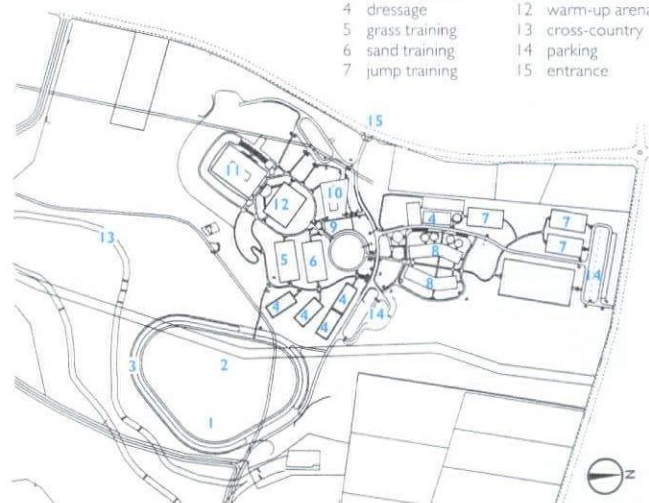
As with all the Olympic buildings and sites, a green approach prevails. Gabion walls are used extensively as a means of connecting the buildings to the site. Rainwater is directed to

a series of dams for animal watering and landscape nurturing. Water quality is maintained and the potential for flood damage minimized by a series of settling ponds and an integrated stormwater drainage and wetland filtration system. Habitats of threatened species were identified and protected during construction. The recognition and preservation of significant Aboriginal sites was also vital in helping to reconstitute a sense of place.

SHEILA HUGHES



- | | | | |
|---|--------------------------|----|-----------------|
| 1 | Aboriginal heritage site | 8 | stables |
| 2 | hacking area | 9 | warm-up area |
| 3 | steeple chase | 10 | indoor training |
| 4 | dressage | 11 | main arena |
| 5 | grass training | 12 | warm-up arena |
| 6 | sand training | 13 | cross-country |
| 7 | jump training | 14 | parking |
| | | 15 | entrance |



site plan

Architect

Equus 2000 Architects, Sydney
(Joint venture between Scott Carver,
Timothy Court & Co and SJPH Design
Partnership)

Civil engineer

Kinhill

Landscape architect

Edaw

Environmental consultant

Manidis Roberts

Photographs

Paul Raftery



SHOOTING STAR

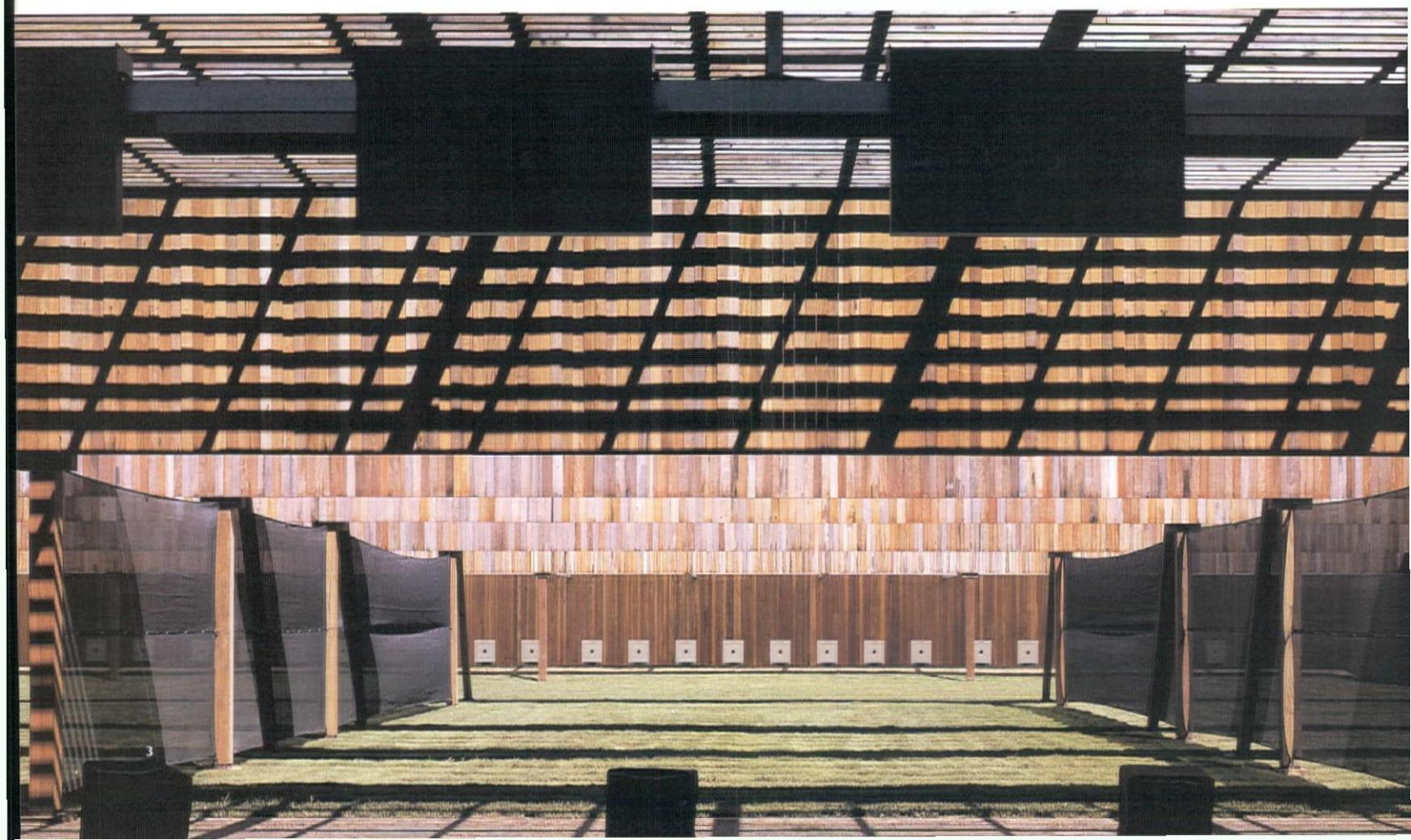
A linear bar capped by a huge roof, the shooting centre is muscular yet precise, like the sport itself.

Olympic shooting events will be held at a purpose-built complex at Cecil Park, 50km to the west of Sydney. A linear, low slung bar in the landscape, the centre has three Olympic ranges – 10m, 25m and 50m – together with a fully-enclosed finals range and covered spectator and support areas. Trap and skeet layouts are provided in a separate external enclave on the south edge of the building. Shooting is a discipline that has come off the land and this is reflected in the building's simple forms, robust materiality and connection with the outside.

Like the sport itself, the building is tough yet precise. The various ranges form a necklace along a thin double-height spine enclosed by an oversailing monopitch roof. Cantilevered off a massive truss that runs the length of the building, this powerful angular form is the centre's dominant element. At 280m long and 9m high, the roof is much more heroic in scale than the Archery Centre (p62), with which it has an apparent formal similarity. The large overhang gives protection from glare and assists with cross

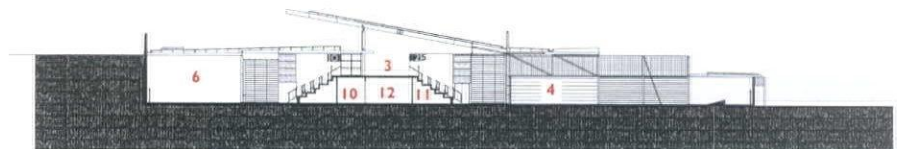
ventilation. On the north side, the building digs into the site, so minimizing its impact in the surrounding landscape of mature eucalyptus trees.

A mixture of bunker and shed, the centre exudes a taut, functional elegance. Circulation is logical and legible. From an entrance concourse at the west end of the building, spectators are directed along the upper storey of the spine, while the lower level is for competitors. Linked to the upper part of the spine are terraced viewing and seating areas at the end of each range, with an overall capacity for 10 000 spectators. The building is most strongly expressed through its section and the repetition of the cantilevered galvanized steel roof beams that march off into the distance along the spine. Steel is combined with slabs of rough sawn hardwood cladding, veneered plywood ceilings (for acoustic absorption) and concrete floors, emphasizing the pervading sense of rusticity and unassuming toughness. Bold graphics complete the composition. S. H.





**SHOOTING CENTRE, SYDNEY,
AUSTRALIA**
ARCHITECT
GROUP GSA



cross section

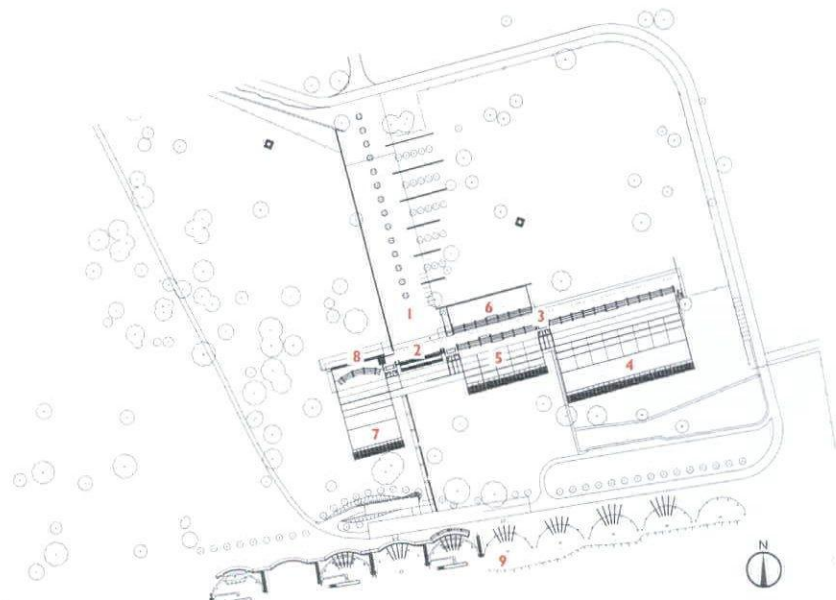
1 Shooting centre is a linear bar in the landscape, enveloped by a monopitch roof.

2 Finals range is fully enclosed and can accommodate 10m, 25m and 50m competitions.

3 Typical shooting range.

4 Ranges are linked by a long spinal concourse.

- 1 entrance
- 2 main concourse
- 3 pedestrian spine
- 4 50m range
- 5 25m range
- 6 10m range
- 7 finals range
- 8 administration
- 9 trap and skeet ranges
- 10 armoury
- 11 store
- 12 access corridor



site plan

Architect
Group GSA
Project team
Edward Lynch, Jeffrey Klein,
Brian Graham, John Andreas
**Structural, civil and mechanical
engineer**
Sinclair Knight Merz
Landscape consultant
Spackman & Mossop
Photographs
Paul Raftery



section



elevation

**WHITewater CENTRE, PENRITH,
NEW SOUTH WALES, AUSTRALIA**

ARCHITECT

BLIGH VOLLER NIELD

Architect

Bligh Voller Nield, Sydney

Project team

James Grose, Sarah Kirkham,
Catherine Chesterman

Structural and services engineer

Pacific Power International

Landscape architect

Lorna Harrison & Associates

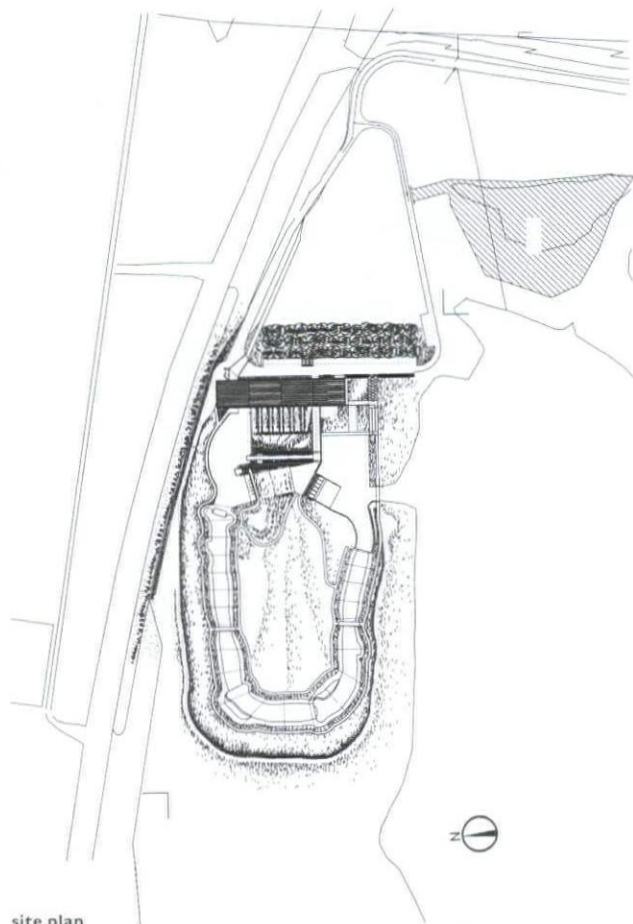
Photographs

Anthony Browell

- | | |
|------------------|----------------|
| a administration | e open terrace |
| b tickets | f changing |
| c café | g switch room |
| d café terrace | h boatstore |



plan (scale approx 1:1300)



70 | 10 site plan

WHITewater

Whitewater boating is not what everyone thinks of as an Olympic sport, nor is the pastoral country of New South Wales where you would expect to find it.

The whitewater centre is the least formal and most distant of all the Sydney Olympic facilities. Situated at the eastern end of the Olympic rowing course (p57), it is rather incongruously set in a green and tranquil landscape.

Intended for rafting and canoeing, water can be varied in speed according to the nature of the event. Obstacles representing rocks can also be changed. Water is pumped round the course from the lower level of the rowing lake by large pumps which raise it 5m to the top of the site, from where it is discharged down the course.

Grose Bradley (now part of

Bligh Voller Nield), with Lorna Harrison the landscape architect, were commissioned at the last minute to rescue a scheme prepared by engineers for Pacific Power International, the project managers.

The new design team decided to link all enclosed elements under a rectangular roof. It is 100m long, and slopes down the site 5m from the café and manager's office at the highest point to the changing rooms, boat storage and maintenance at the lower end. A series of platforms locked into the landscape is linked by ramps for disabled people. Everything is shaded by the long roof. (Penrith can get very



- 1 Building stretches across width of site, offering views of boiling rapids. Other spectators use winding paths to follow boats.
2 Boat storage.
3 Cafeteria with pedestrian ramps and platforms leading to water.

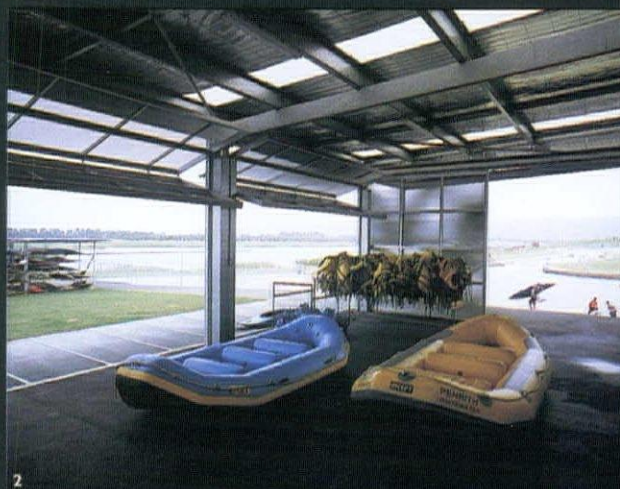
hot in summer – up to 40°C.)

Like the other Olympic buildings, the whitewater centre is to be opened to the public after the Games are over. Canoeists will enter the building at the top end, buy a ticket and go down the ramps past the cafeteria and an open shaded area in the middle of the plan to the changing rooms, then further down to the boat storage area. From there, the craft are carried down a ramp to a pool of flat water, whence boats and crews are hauled up a conveyor belt to begin the ride.

The building is very simple. Roof height is determined by the need to store canoes upright in

the store at the lower end of the building. Their height is then projected up the slope at the minimum pitch of steel cladding, which is approximately the same as the slope of the land. The structure is essentially three column portal frames that carry longitudinal channels, which bear purlins at 2m centres. Roof sheeting rests on the purlins, and the whole is stabilized by diagonal ties under the deck. Steel is galvanized, walls are fairfaced concrete block, and floors are concrete or asphalt.

The whole affair has a similar austere and simply expressive air: appropriate for the sport it serves. E. L.



MUSEUM OF CONTEMPORARY MUSIC,
SEATTLE, USA
ARCHITECT
FRANK O. GEHRY & ASSOCIATES

- 1 The polychromatic hulk is a conspicuous addition to the Seattle skyline.
- 2 The old World's Fair monorail shears through the south-east corner of the EMP.
- 3 Steps lead up to an entrance piazza.
- 4 Main entrance on the west side under a billowing skirt of stainless steel.
- 5 Vivid red enamelled aluminium panels add to the feverish composition.
- 6 Contorted stainless-steel carapace.

ARE YOU EXPERIENCED?

Frank Gehry's kaleidoscopic palace of American pop culture has a radical but inventive formal and material vigour.

As a relatively recent type, pop museums do not have an auspicious history. Nigel Coates' Museum of Popular Music perked up a dreary corner of Sheffield, but the internal displays (not Coates' work) have not attracted the expected visitor numbers. I. M. Pei's Rock and Roll Museum in Cleveland remains a plodding exercise in monumental symbolism. (Building as record turntable.) Pop and rock music's natural territory oscillates between sweaty clubs, recording studios, hotel bedrooms and fortified mansions, all at some remove from the attentions of serious architecture. Mark Fisher's fantastical Brobdingnagian stage sets (AR June 1992) are about as close as architects ever get to rock and roll, which remains, despite Halls of Fame and Hard Rock Cafés, essentially uninstitutionalizable.

Yet Jimi Hendrix, one of rock's most flamboyant performers and pharmaceutical enthusiasts, shows every sign of being institutionalized. The site of his untimely demise in London's Mayfair was recently adorned with an English Heritage blue plaque, the imprimatur of metropolitan respectability. Now Seattle, the place of his birth, has gone several stages better with an entire building dedicated to Hendrix's legacy,

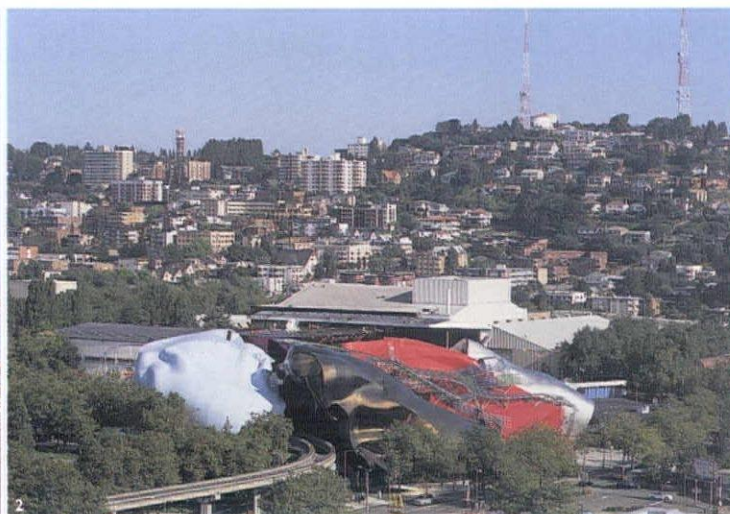
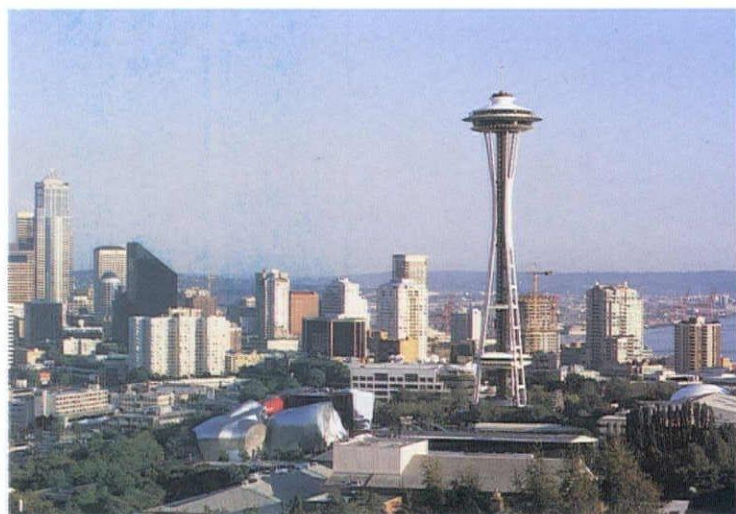
underscored by wider, finer museological aims such as being able to explore and learn from the history of American popular music.

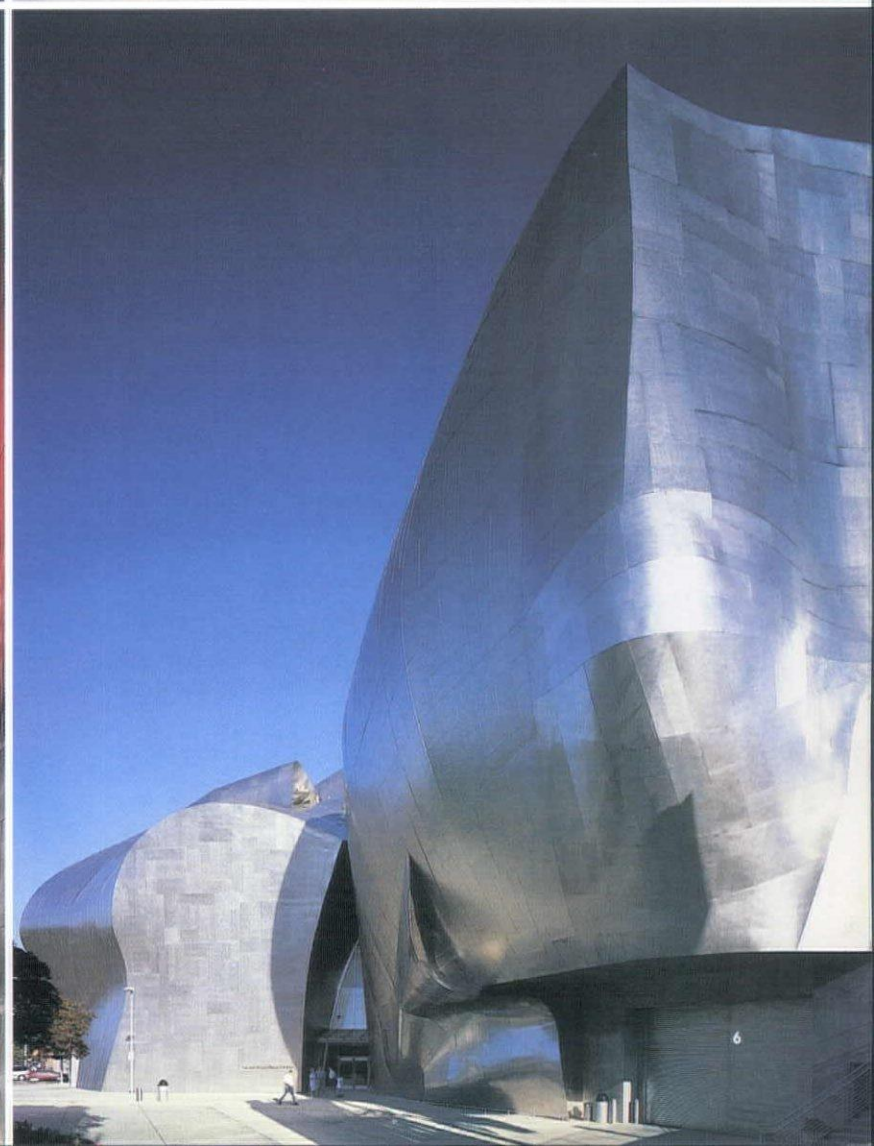
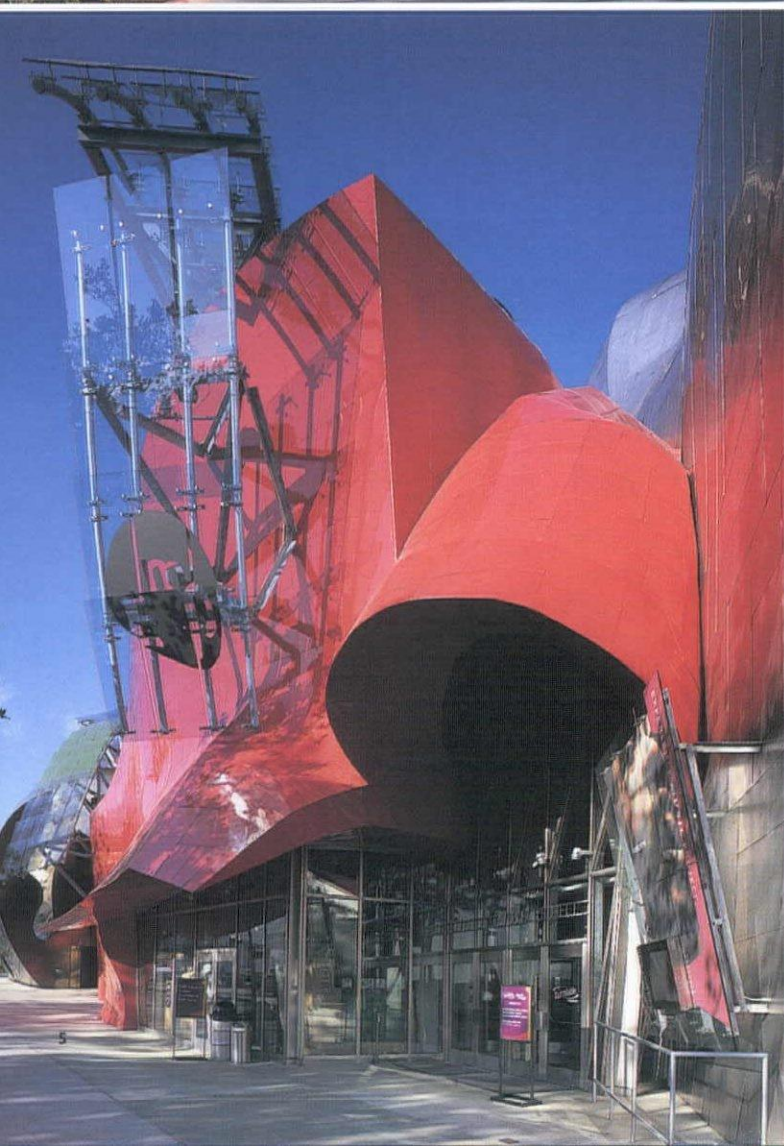
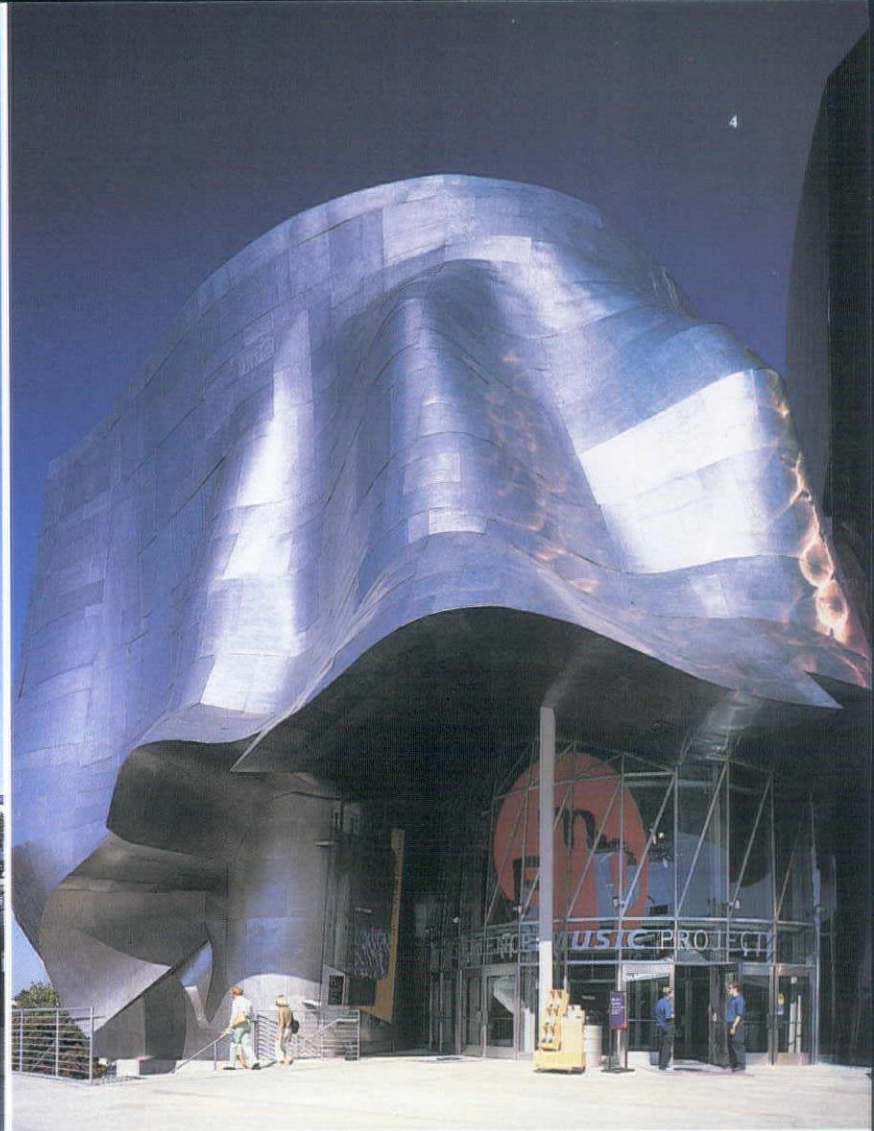
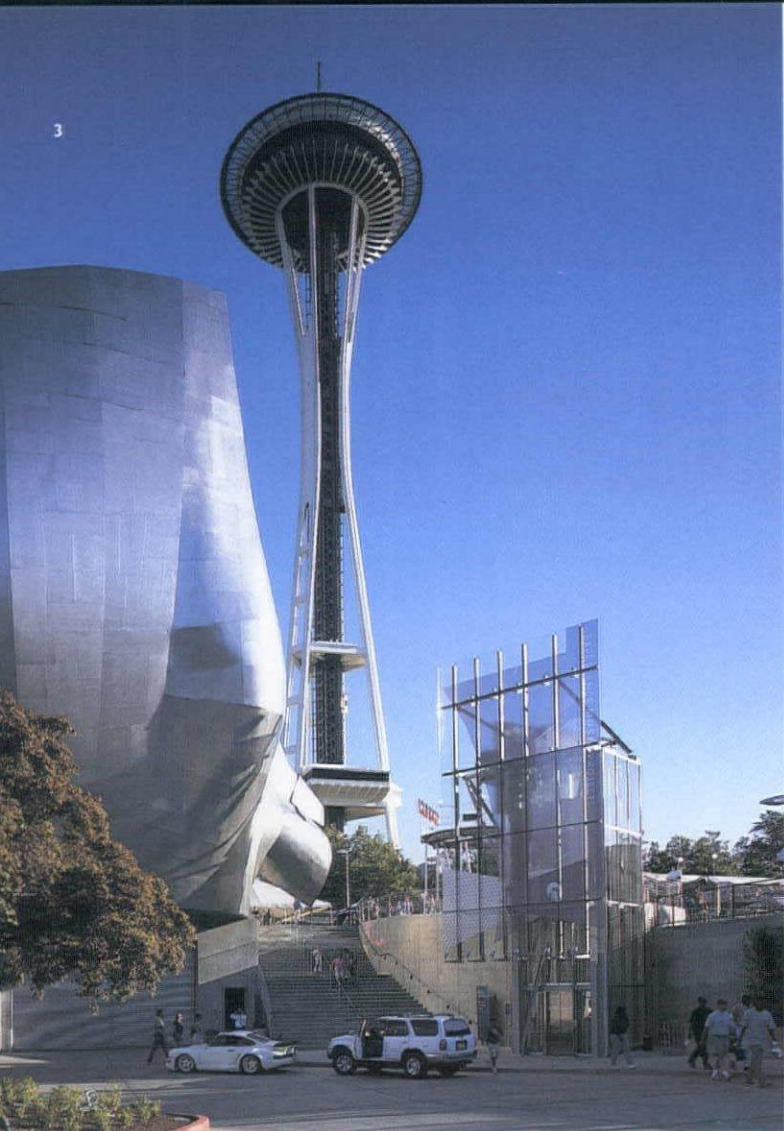
Designer of the Experience Music Project (named after Hendrix's old band The Experience) is Frank Gehry, no stranger to excess of the architectural kind. It seems a logical match, being temptingly easy to see Gehry's career of radical, inventive otherness reflected in Hendrix's dazzlingly creative but ultimately brief life. However, Gehry himself was not a card-carrying Hendrix aficionado. When the project was first mooted in the mid-1990s, he told the client 'This isn't my thing. I listen to Haydn'. Immersion in the Hendrix life and legend came later, through the tactful coaching of his associates.

The EMP was the brainchild of Paul Allen (a real Hendrix buff), who co-founded Microsoft with Bill Gates and so had the means and motivation to realize such an ambitious project. Conceived as a homage to Hendrix, the museum has 35 000 sq ft of exhibition space, housing an eclectic range of paraphernalia (guitars, photos, posters, costumes) together with an education centre, library and computerized interactive displays, chronicling the evolution of

American popular music and the chance to add to history by hands-on creation. Choreographed by specialist exhibition designers, this gaudy panoply of 'edutainment' is housed in Gehry's kaleidoscopic sextet of squirming, writhing volumes, melded into each other like a pile of outsized tropical fish gasping their last on the streets of Seattle.

Located on the site of the 1962 World's Fair, EMP's psychedelic contours are an unmistakable presence on the city skyline, rivalling the Space Needle, a cod-futuristic tower left over from the Fair. Other adjacent relics include a small amusement park and monorail designed to link the Fair site with downtown Seattle. Somewhat surreally, this curves through the EMP at its south-east corner, neatly separating the Artist's Journey component ('lives and histories of popular music artists'; its billowing mass of sky blue folds have earned it the sobriquet 'The Madonna') from the main mass of the building. The stage-set quality of the site is reflected in EMP's extraordinary, almost scenographic architecture. In effect, the building is a huge black box, dissected, contorted, dandified and dressed up in some very fancy clothes.

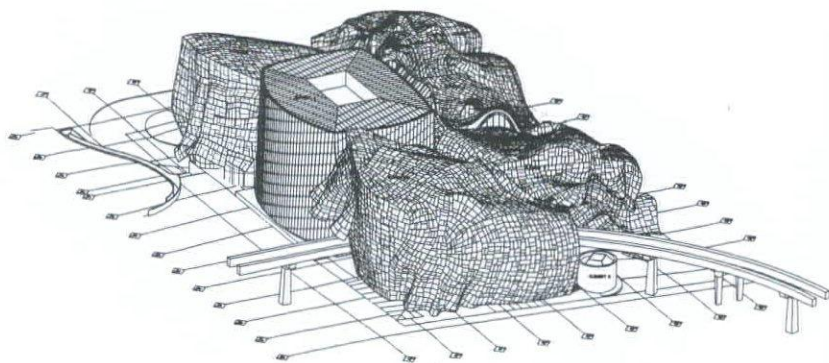




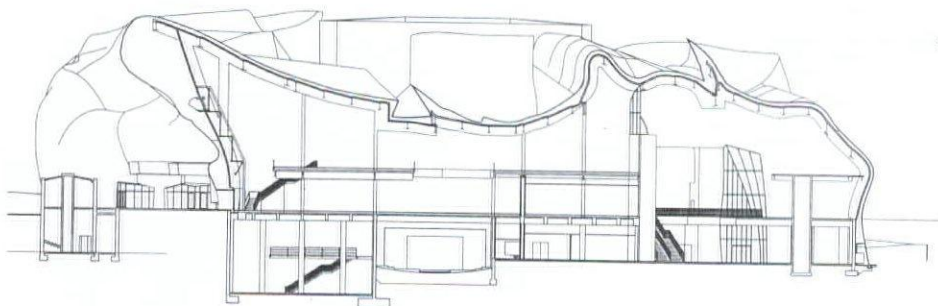
**MUSEUM OF CONTEMPORARY MUSIC,
SEATTLE, USA**

ARCHITECT

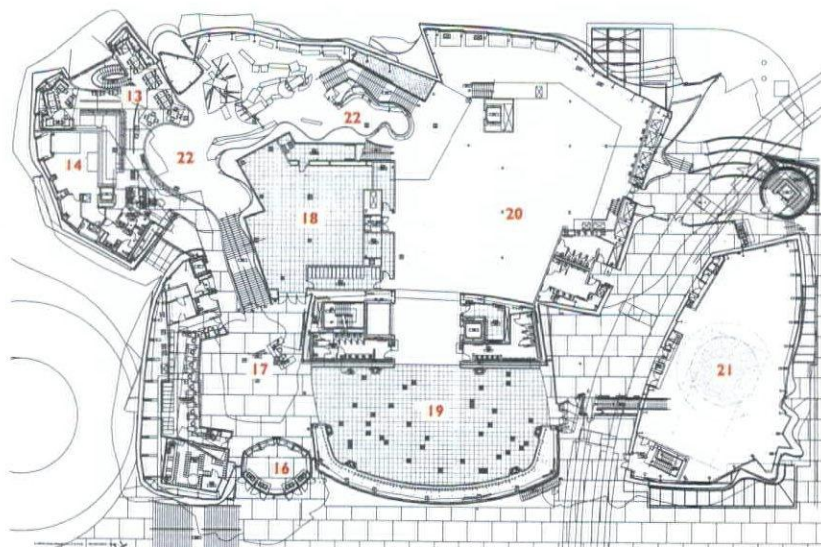
FRANK O. GEHRY & ASSOCIATES



axonometric projection

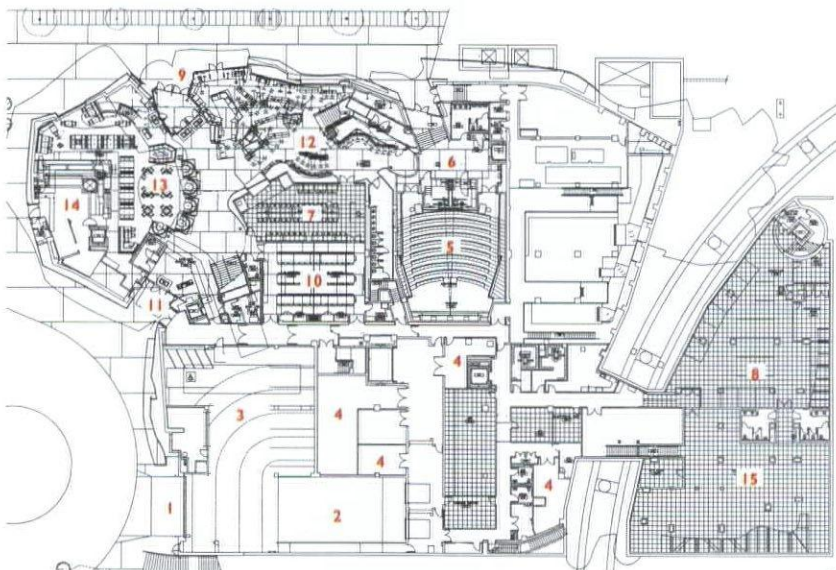


longitudinal section



first floor plan

- | | |
|---------------------|----------------------|
| 1 service entrance | 12 shop |
| 2 loading dock | 13 café |
| 3 garage | 14 kitchen |
| 4 store | 15 gallery |
| 5 theatre | 16 main entrance |
| 6 theatre lobby | 17 main lobby |
| 7 electric library | 18 temporary gallery |
| 8 open plan offices | 19 Sky Church |
| 9 east entrance | 20 Crossroads |
| 10 classroom | 21 Artist's Journey |
| 11 groups entrance | 22 void |



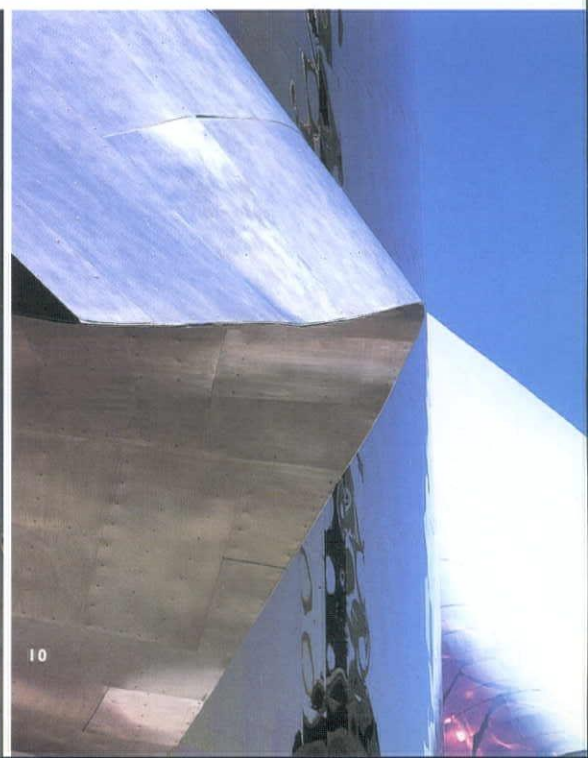
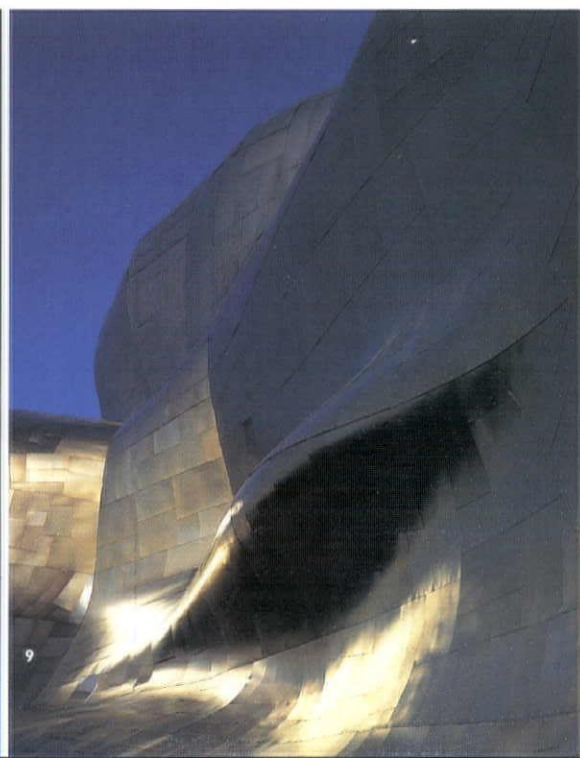
ground floor plan (scale approx 1:1250)

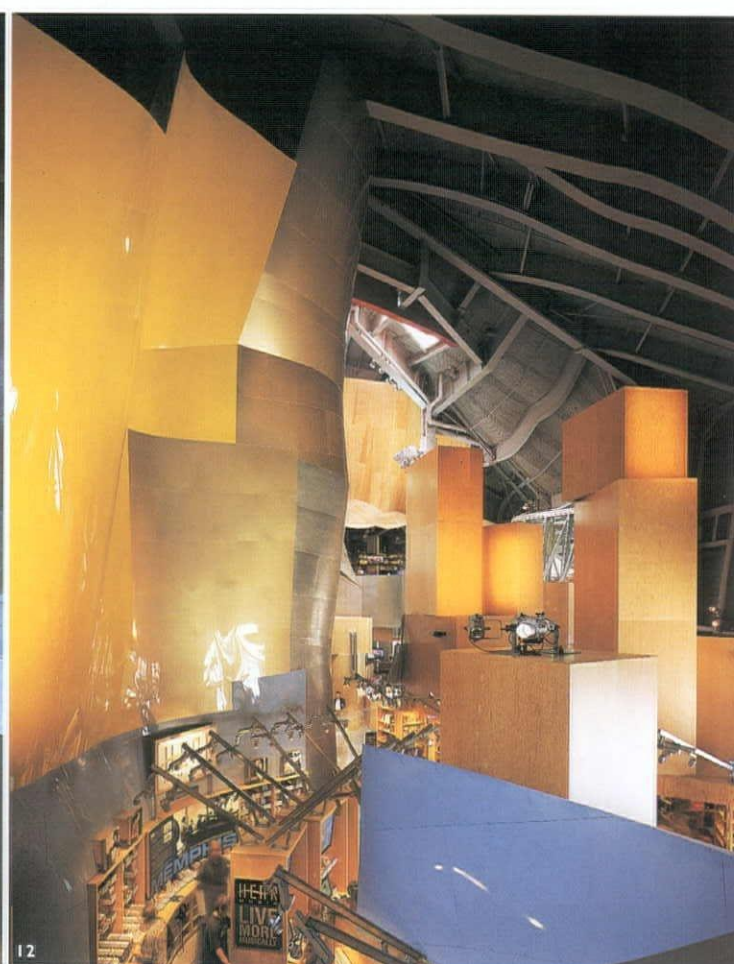
7
Gorgeous purple iridescence of the Sky Church and sky blue cladding of the Artist's Journey are combined on the west elevation.

8
Detail of stainless-steel cladding. Individual panels were assembled in larger units and attached to a tubular armature. This in turn is fixed to the steel structure. An intervening layer of sprayed concrete (shotcrete) stabilizes the structure.

9
Detail of bead-blasted, gold-tinted stainless steel.

10
Purple haze effect on the Sky Church cladding is achieved by dipping stainless steel in an acid bath.





Where the Bilbao Guggenheim (AR December 1997) explored a relatively muted palette of titanium and stone, here the special effects are unremitting. Inspired by the client's guitar collection, the coruscating variations in colour and texture have a hypnotically intense, painterly quality. Distinguished by their different skins, but sharing a formal kinship of languid fluidity, each of the six volumes houses a different aspect of the programme. Like a floating, three-dimensional puzzle, each piece is critical to the nature of the whole. The symbolic and physical hub is the Sky Church, envisaged by Hendrix as a place for people to gather spontaneously and make music. Clad in the stainless steel dipped in an acid bath to generate a luscious purple iridescence, the Sky Church forms the shimmering, voluptuous heart of the building. Red and sky blue enamelled aluminium panels, bead-blasted gold-tinted stainless steel, and matt stainless-steel cladding are employed on the other volumes, piling on the polychromy. Compared with this architectural acid trip, Bilbao seems almost sedate.

Gehry is known for testing the limits of construction, but the geometric complexities of this project were very nearly unbuildable. As ever, the translation of initial ideas to built form was achieved through a design and construction process that combined

sophisticated computer software programs with a craft approach to building. Gehry uses the computer as an instrument of translation, rather than a generative device, to create his compellingly tactile architecture (ARs January 1995 and December 1997). Ideas evolved gradually, from initial sketches through a long series of handmade models. These were scanned into the computer and digitally translated back into working models and drawings, using the CATIA aerospace design program.

The cladding contractor developed software to derive the roof and wall panel shapes from the apparently random pattern modelled by the Gehry office. The programme flattened out each panel (some were double curved) and guided fabrication equipment which cut, drilled attachment holes and assembled the panels into units of 10 sq ft (approx 1 sq m). Units lock into one another with hidden connections and are clamped onto an armature formed from a network of 5in (130mm) diameter steel tubes. The armature is anchored directly to the undulating steel frame, which was also cut robotically, its contours derived from Gehry's computer models. Between cladding and structure is a sandwich of waterproofing, insulation and concrete (shotcrete), which was sprayed over steel reinforcement and wire mesh stretched between the steel ribs.

The shotcrete locks the structure together, like architectural papier mâché, giving it the necessary rigidity. Inside, the curved ribs are periodically visible, like a warped ribcage, as is the shotcrete shell, communicating some sense of the ingenious tectonic processes underpinning the architecture.

Distinguished by its spirit of messy vitality, EMP is a heady cocktail of gee-whizzery and techno-glitz. Perhaps it tries a bit too hard – its relentless exuberance is at times overwhelming – but it certainly extends the Gehry oeuvre, with its formal vigour and constructional dexterity. You slightly fear for the effect of Seattle's notoriously wet climate on all those seductively glossy surfaces, but like the Bilbao Guggenheim, EMP puts a geographically far-flung city well and truly on the architectural map. C. S.

Architect

Frank O. Gehry & Associates, Los Angeles

Project team

Frank O. Gehry, James Glymph, Craig Webb, Terry Bell, George Metzger, Laurence Tighe

Associate/exhibit architect

Loschky Marquardt & Nesholm

Engineers

Skilling Ward Magnusson Barkshire (structural)

Sparling (electrical)

Jaffe Holden Scarbrough, Cerami Associates (acoustical)

Sky Church designers

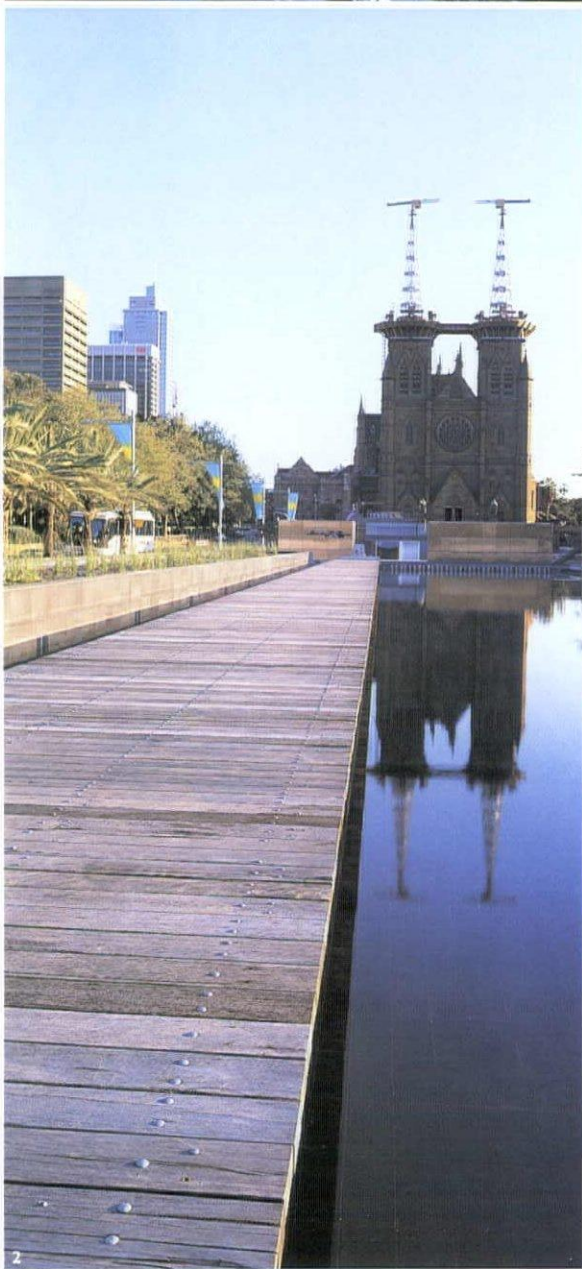
The Floating Company

Photographs

John E. Linden



- 11
Museum café overlooks the shop below.
12
Warped ribcage structure is exposed in places, giving some sense of the building's tectonic ingenuity.
13
Interiors display an uninhibited mixture of materials and forms. Ceremonial staircase links the entrance lobby with the shop.



1
Cook and Phillip Park: pools at
top of rise with Hyde Park and
CBD behind.

2
Wardell's cathedral with his
spires under construction
reflected in new pool.

3
You are always conscious of
water in the new park; this is
one of seven fountains.

4
Lively activities inside the hill.

SYDNEY'S HINGE

The first urban park to be created in Sydney for 100 years is a splendid amenity which is simultaneously a major new green link, and provides important and varied recreational facilities in the heart of the city.

Sydney is surely one of the most blessed cities on earth. It may have started as part of a penal colony, but history, geography and a benign climate made it one of the outstanding civic artefacts of the twentieth century (well, the centre at least – the western suburbs are endless and could be anywhere in the new worlds).

The city was founded on a promontory sticking out into the magnificent natural harbour. By accidents of fate (and some pretty clever nineteenth-century planning), a huge part of the peninsula is green. Botanical gardens sweep south from the Opera House point, then join the Domain (the site of the continent's first farm) from which greenness moves round to Hyde Park, the big Beaux Arts formal axis of the city centre on the ridge of the promontory. An abominable American-style motorway chews through the middle of what was intended to be continuous green, but at least it has the grace to disappear into a tunnel under part of the Botanic, so the great concept is not entirely compromised.

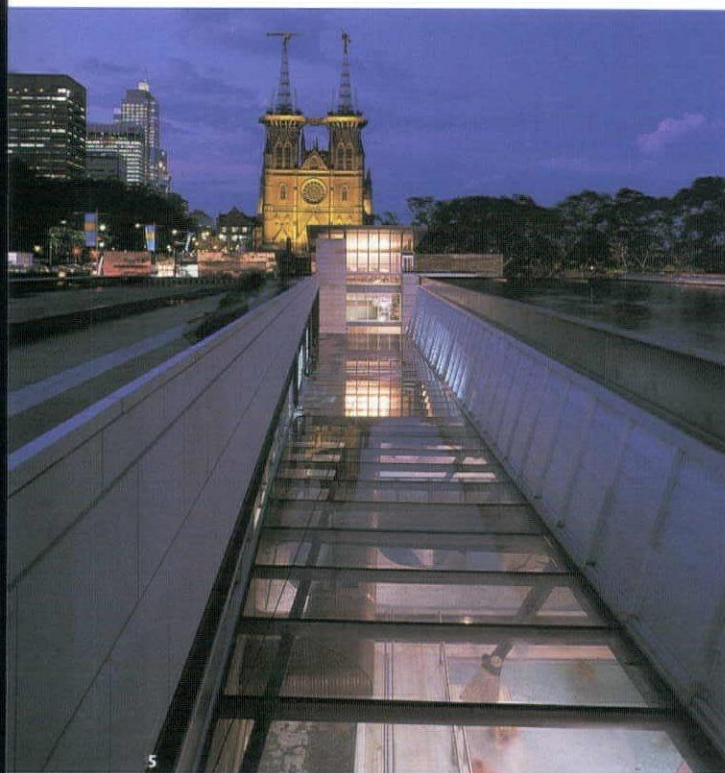
The great green swath has recently been greatly enhanced by Lawrence Nield, as architect, and Elizabeth Mossop, landscape designer. The critical link between the Domain and the Beaux Arts axis was a rather

ratty bit of green called Cook and Phillip Park (after the commander of the first British ship to make landfall, and the first Governor of New South Wales). Now, it has been ordered and made not only into the pivot of the green sequence, but a strange and very surprising public amenity.

College Street runs roughly north-south along Hyde Park. At its northern end is St Mary's Cathedral by William Wilkinson Wardell, and about halfway down is the James Barnet's Australian Museum. Wardell's Catholic cathedral is having the spires its architect intended (which is why it looks rather weird in these photographs). Barnet's museum is a solemn neo-Renaissance Victorian palace of learning which satisfactorily terminates the axis.

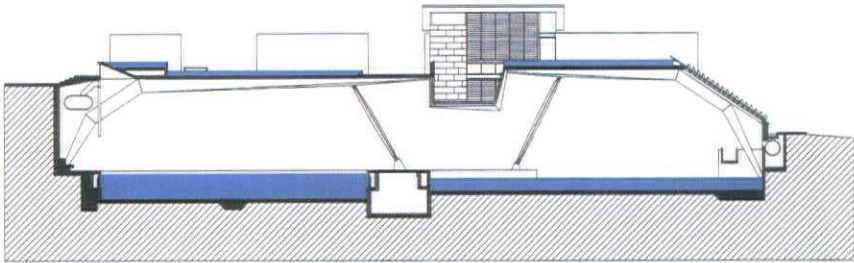
Between the two is the Cook and Phillip, which slopes down from the Hyde Park Ridge towards Yurong Creek and Woolloomooloo (formerly working class, but now pretty posh, as the descendants of its original inhabitants have moved out to the comfort of the western suburbs). Cook and Phillip is made to emphasize the relationship of the two monumental buildings, and to connect the green parts of the town as terraces which move



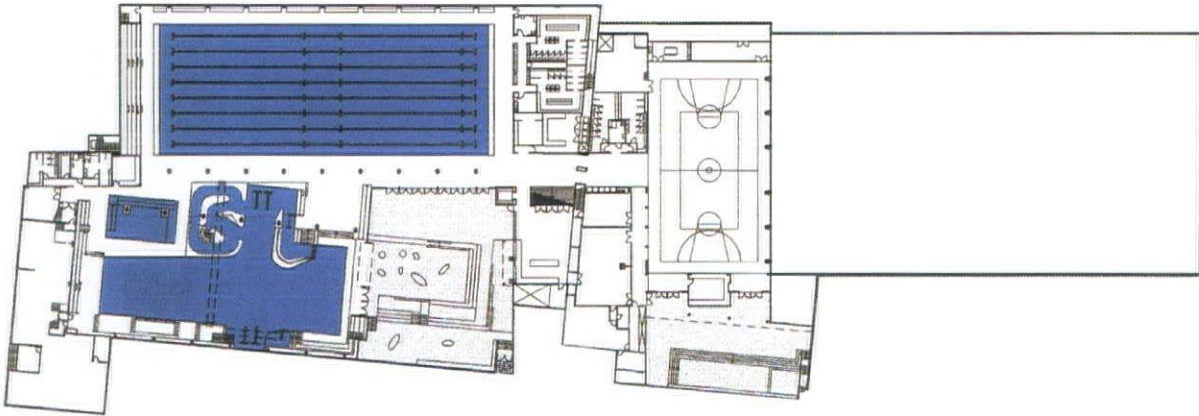


**PARK AND SPORTS COMPLEX, SYDNEY,
NEW SOUTH WALES, AUSTRALIA**
ARCHITECTS
**LAWRENCE NIELD & PARTNERS WITH
SPACKMAN AND MOSSOP**

- 5 Looking down into pool halls from street level.
- 6 Cafés and fountains relate cathedral parvis to long pools.
- 7 Main 50m pool with Wendy Sharpe's mural of the life of Annette Kellermann.

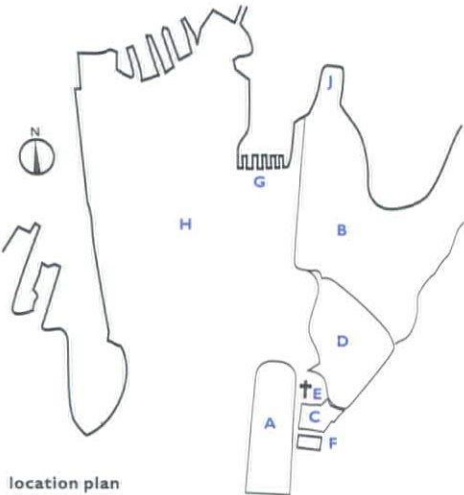


section through pools

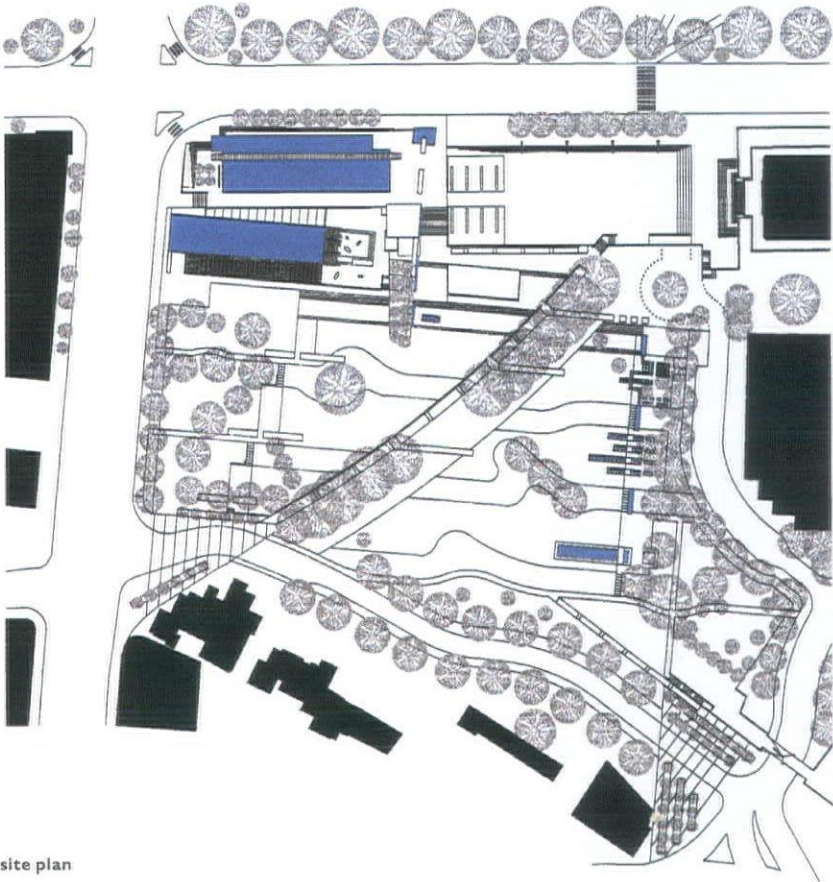


plan at pool level (scale approx 1:1 500)

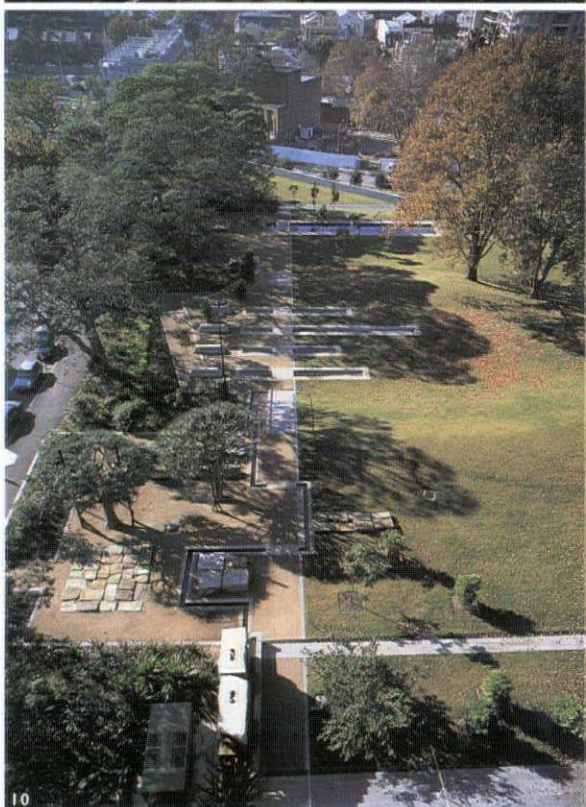
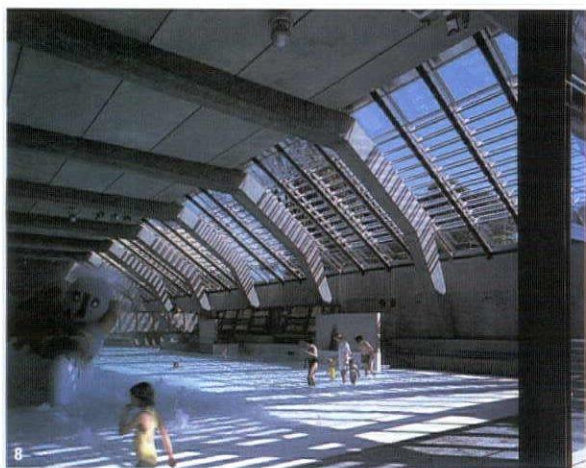
- A Hyde Park
- B Botanical Gardens
- C Cook and Phillip Park
- D Domain
- E St Mary's Cathedral
- F Museum
- G Circular Quay
- H CBD
- J Opera House



location plan



site plan



8
Louvred east wall can be opened in summer to create natural ventilation.

9
The curved avenue which links top and bottom of park.

10
Cascades and rills bring (recyclable) water to the path at the north end of park.

PARK AND SPORTS COMPLEX, SYDNEY, NEW SOUTH WALES, AUSTRALIA

ARCHITECTS

LAWRENCE NIELD & PARTNERS WITH SPACKMAN AND MOSSOP

down the slope eastwards in gentle sequence, preserving the magnificent existing trees. Its essence is derived from a single bold move. A long pool runs parallel to College Street, accentuating the axis between the monuments. Water lilies, reeds and sometimes, on hot days and nights, mists articulate the change between the heavily trafficked street and the park. Alongside that long pond is another which reflects the trees of the park, rather than the cathedral.

Below is more water – several swimming pools, one 50m long for serious work, and the others, much less formal, for fun with lots of waves, hydrotherapy and similar aquatic delights. In the centre of a world city, this is an amazing resource: it can be used for very little cash from five o'clock in the morning to late in the evening. (One of the pleasures of sauntering down College Street in the evening is to glance down into the underground halls and see the strange and lively activity of a completely different world.) Though partly underground, the pool halls are filled with daylight because of the ingenious section.

At the north end of the composition, in front of the cathedral is a new parvis which is intended to be a place of congregation and recreation. In

the complex, there are cafés, netball and badminton pitches, a playground for nippers, and an avenue for the elderly to dream in (which also connects the lower part of town with the ridge and is used by thousands of commuters a day). Nield says that what has been created 'is not a repeat of a nineteenth-century park. It is not a romanticized bit of the country brought into the city [as are the Royal Botanical Gardens and the Domain]. We have challenged the old view of parkland as a passive space and turned it into an active place'. Perhaps he is right – time will tell. It is the first new park in Sydney for 100 years. At the moment, it wonderfully adds to the manifold pleasures of the city. P.D.

Architect

Lawrence Nield & Partners, Australia (Joint Venture with Spackman & Mossop)

Design director

Lawrence Nield

Project architects

Bill Dowser, Kim Humphreys, Jane Williams

Project team

Victor Buryseck, Leanne Hodyl, Leny Lembo, Terry Roland, Derek Mah, Alvaro Gonzalos

Project team interiors

Malinda Dark, Damien Mulvihill

Landscape architect

Spackman & Mossop

Artists

Anita Glesta (park water garden sculpture)

Phillipa Playford (leisure pool sculptures)

Wendy Sharpe (pool murals)

Photographs

Brett Boardman, 2,3,4; all others by

Anthony Browell



**FOOTBALL STADIUM,
AMIENS, FRANCE**
ARCHITECT
CHAIX & MOREL

- 1
Rising above the fields, the glass roof resembles a giant greenhouse.
- 2
Detail of the crisply chamfered corners of the glass roof canopy. Rainwater is collected in long gutters fixed to the base of the roof.
- 3
The stadium is a light and spacious outdoor room.

In partnership since 1983, the French duo of Philippe Chaix and Jean-Paul Morel has a reputation for spare, elegant buildings that exploit Modernist qualities of transparency and articulation of structure. Their Archaeology Museum at Vienne (AR Sept 1997), for instance, is a finely-detailed

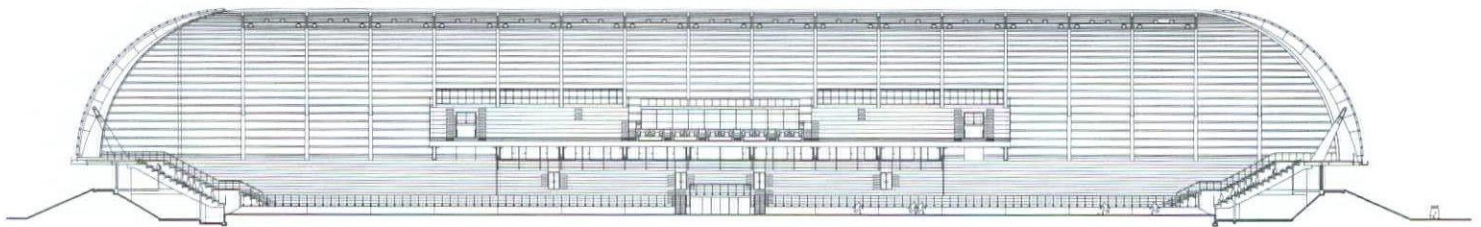
diaphanous box floating on slender steel pilotis above the rural landscape. The museum marked a crucial increase in scale, consolidated by this most recent project for a new football stadium in Amiens, a club in the French First Division. Since France's successful hosting of

the World Cup in 1998 (AR July 1998) and victory in this year's European championships, football has enjoyed an increase in popularity, with corresponding improvements in grounds across the country. Here, Chaix & Morel have turned their attention to a stubbornly

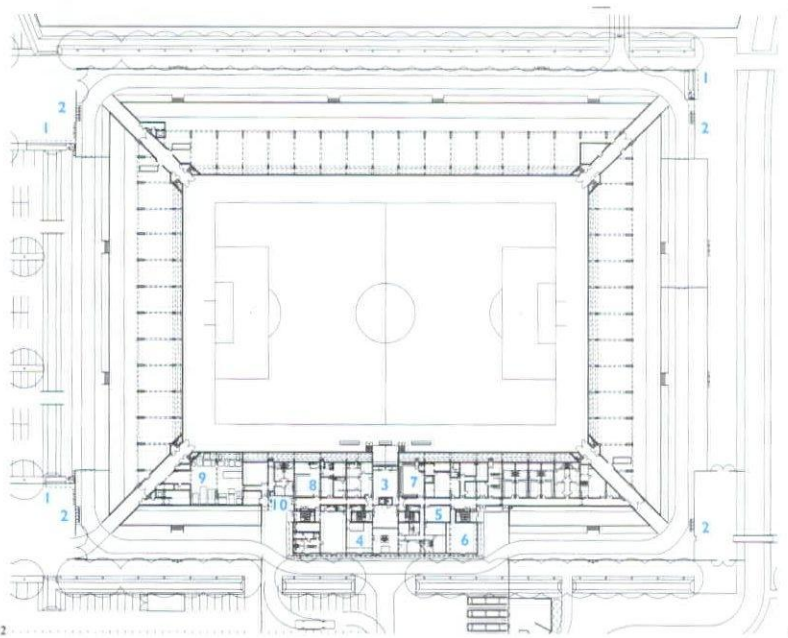
THE BEAUTIFUL GAME

Enclosed by a transparent roof, this soccer stadium is a haven of civility and openness.

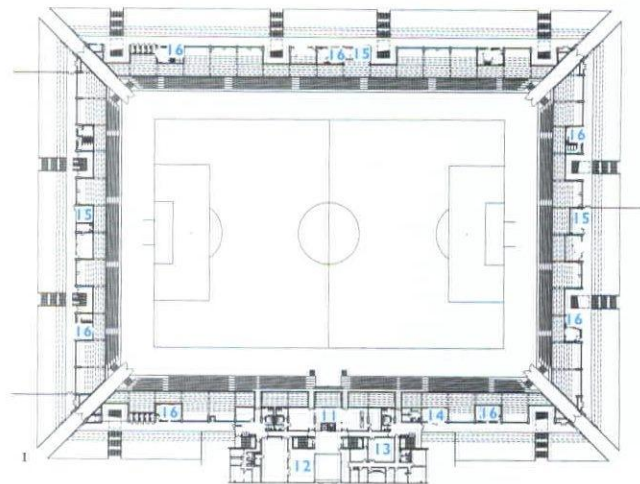




longitudinal section



ground floor plan (scale approx 1:1250)



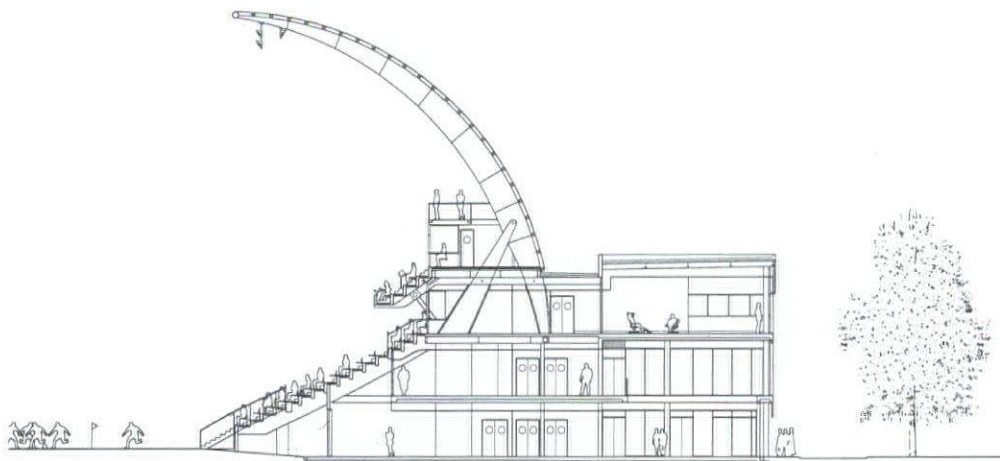
first floor plan

FOOTBALL STADIUM, AMIENS, FRANCE

ARCHITECT
CHAIX & MOREL

- | | |
|------------------------|-------------------------------------|
| 1 ticket office | 9 store |
| 2 spectators' entrance | 10 visitors' and referees' entrance |
| 3 players' entrance | 11 VIP room |
| 4 shop | 12 reception |
| 5 press room | 13 club offices |
| 6 massage room | 14 police |
| 7 home team | 15 first aid |
| 8 away team | 16 wcs |

- 4 Concrete seating tiers support the steel and glass roof.
5 Curved steel cantilevered beams form a huge, enveloping ribcage.



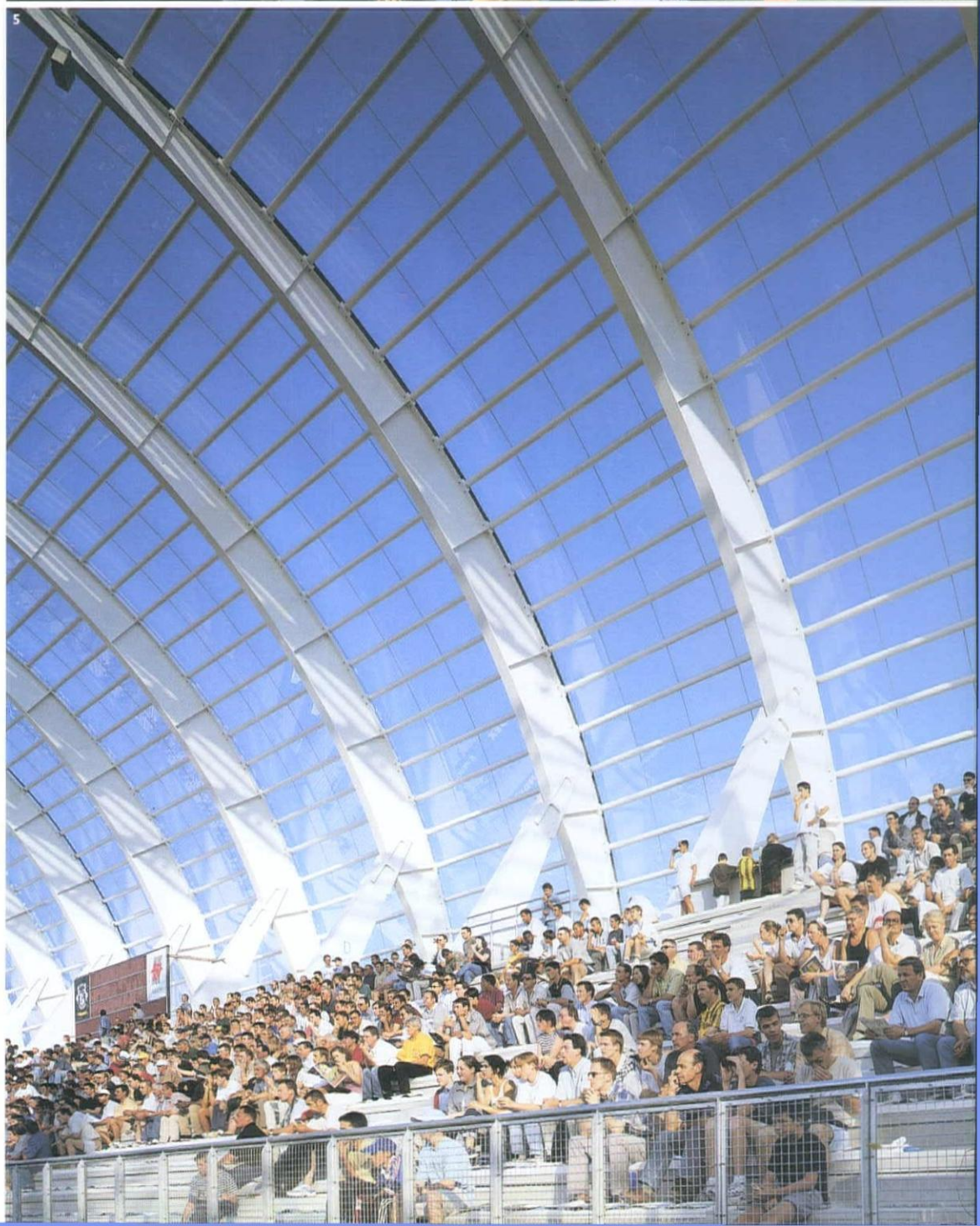
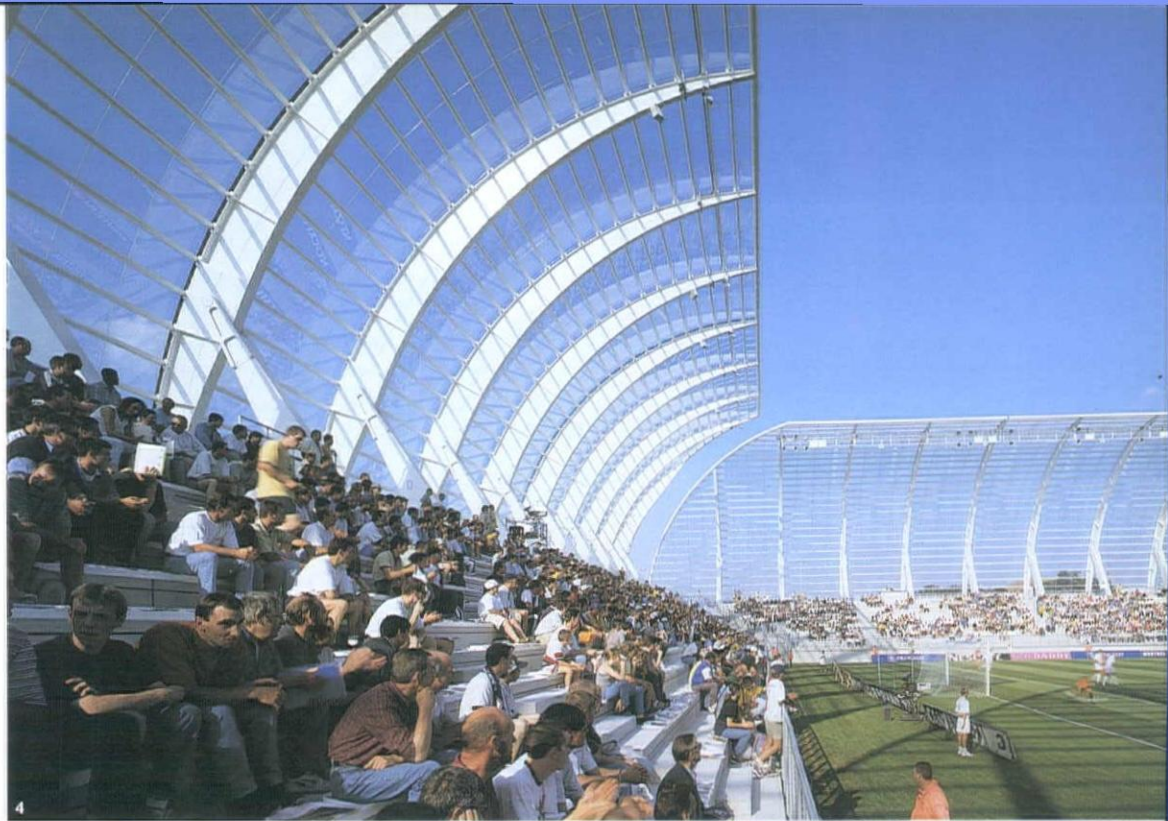
Architect
Chaix & Morel, Paris
Project team
Philippe Chaix, Jean-Paul Morel,
Rémy Van Nieuwenhove,
Anabel Sergent, Benoît Sigros,
Emmanuel Laurent, Laurent Bievelot
Structural engineer
Ingérop
Landscape design
Atelier de Paysages Bruel-Delmar
Photographs
Christian Richters

functional building type that might have proved resistant to their evident sensitivity; happily, this is not the case. Extending the partnership's recent body of work, the Amiens project also draws on their experience of temporary stage set and exhibition structures that embody the engineering finesse of Jean Prouvé.

Modest in size and cost, the stadium lies on the south-west edge of the old city, surrounded by a rural idyll of cornfields and trees. From a distance it resembles a giant greenhouse, rising ethereally above the rolling fields. Seen from close range, the structure has a pleasing clarity of formal and material expression. The pitch is flanked by four shallow, raked tiers of concrete seating for 12 000 spectators. On the west side, an additional tier accommodates press and hospitality boxes; eventually the entire stadium may be extended in this way, significantly increasing its capacity. Curved, diaphanous glass roofs are supported at 8m intervals by gently arching steel beams, like great ribcages. Soaring 26m above the pitch, the steel and glass canopies have a surprising delicacy and transparency. Open areas at each corner provide escape routes and ventilation.

The roof structure is simple and legible. Slim, tubular horizontal steel members are fixed at 1m intervals to curved ribs. The tubes support 10mm thick toughened panels of clear glass. When it rains, water flows off the glass to be discharged into lateral gutters fixed to the base of each roof canopy. The external walls of the seating tiers are painted sky blue, so the glass canopies appear to float, adding to the sense of lightness.

The stadium forms a vast outdoor room both spacious and welcoming, that confounds the traditional typology of football grounds as hermetic cauldrons fermenting tribal animosities. Instead, Chaix & Morel's graceful structure is a haven of civility and openness that shows how an unpromising programme can be transformed into inventive and inspiring architecture. C. S.



interior design

1
Central banquettes veiled by glass
walls and threaded by pathway.

2
Transparent walls suggest
communality. Café tables covered
in yellow plastic laminate.

3
Booths at the periphery enclosed
by titanium clad walls. Opposite,
banquettes elevated on wood clad
concrete bases. Floor of light ash
and lamp designed by the practice.

Times change

Design of a New York cafeteria for a large publishing company with stylish expectations provided an opportunity for material experiment.

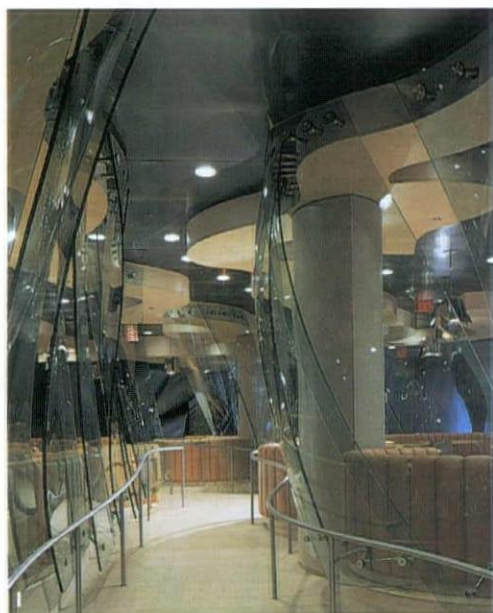
Frank Gehry's continuing experiments with materials have strayed into glass. In his design of Condé Nast's cafeteria in New York, he has treated glass as if it were fabric, creating billowing veils of the stuff like transparent curtains dividing one area from another.

Faced with the prospect of housing all its titles in one building at Four Times Square, Condé Nast asked Gehry to design four private dining rooms and a communal cafeteria for 260 or so people (which for atmosphere had to rival the Royalty's restaurant booths, the favourite Philippe Starck refuge of the more style conscious staff). In asking for a democratic ambience, the clients knew that Gehry's version of democracy would have visionary edge.

The cafeteria was inserted into one big 4200mm high space. Within this amorphous volume, Gehry has employed biological mimicry to shape cafeteria space horizontally and vertically.

Under a titanium-lined ceiling, clusters of cells (Gehry's version of Starck's booths) flow around three sides of the building and into the centre to form islands. Around the periphery where the clusters are tight, they are lined with titanium ('Giotto blue') and feel more secluded than those snaking around the centre. Booths are defined by curving banquettes; in the centre they are elevated on concrete, wood-clad bases, and between and around them winds a path which rises and falls with the seating's change in level.

Transparency suggests the communal and the cliquishness that the cell arrangement implies is dispelled by extraordinary walls of billowing glass that veil the central booths. Walls are composed of immense laminated panels, 22mm thick, 3650mm high and 1200mm wide, all of them different. Weighing up to 360kg, each panel is fixed with stainless-steel connectors at top and bottom to a steel frame



CAFETERIA, TIMES SQUARE,
NEW YORK, USA

ARCHITECT

FRANK O. GEHRY & ASSOCIATES





(hidden at the top by curving soffits). Modelled by computer, the panels were fabricated by a Californian firm, CTEK, which specializes in automotive glass engineering.

This complex essay in material science and engineering was poetically inspired for Gehry has observed he was thinking of landscape and that the dark edges of the glass panels look like reeds 'swaying in the breeze'. Elsewhere, in the private rooms glass walls under sinuous floating ceilings take a slightly different form. Panels overlap and glass has been sandblasted, so that undulations are shaped by the play of translucent light and shadow.

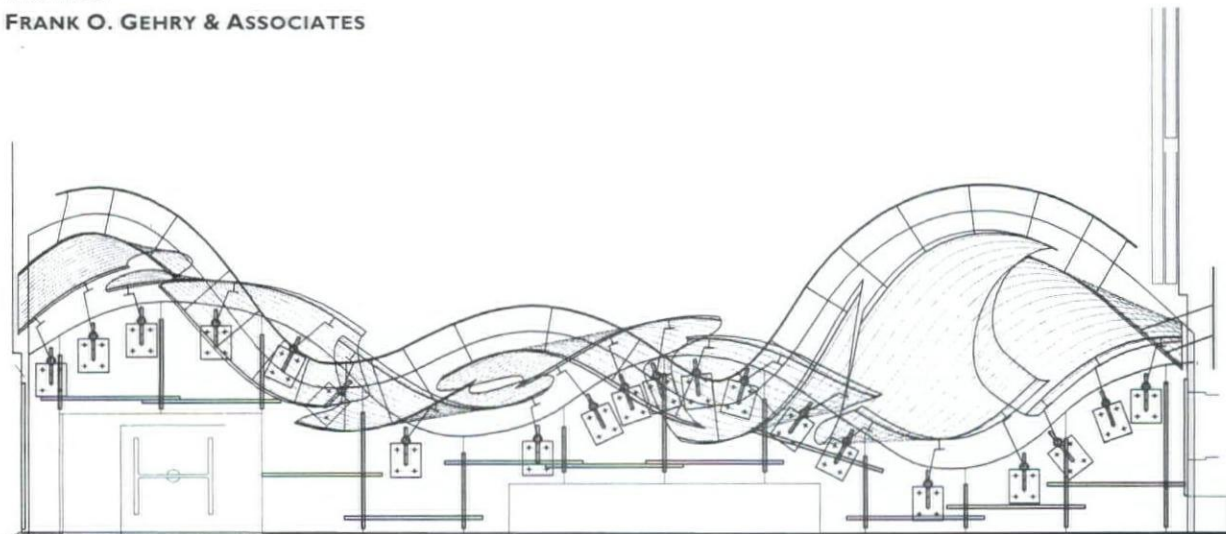
Part of Gehry's appeal as an architect is that the interiors he creates do work. Here, where with glass and titanium you might have expected unbearable noise, he has taken measures to reduce it – mainly by perforating the titanium and lining it with acoustic panelling – and the place is not noisy.

Otherwise, something approaching an old-fashioned café ambience is impressed by bright lighting from suspended luminaires (designed by the practice) and downlights, by furniture (tables covered with yellow laminated plastic and quilted Naugahyde banquettes) and by the light ash used for floors and ceiling soffits. B. A.

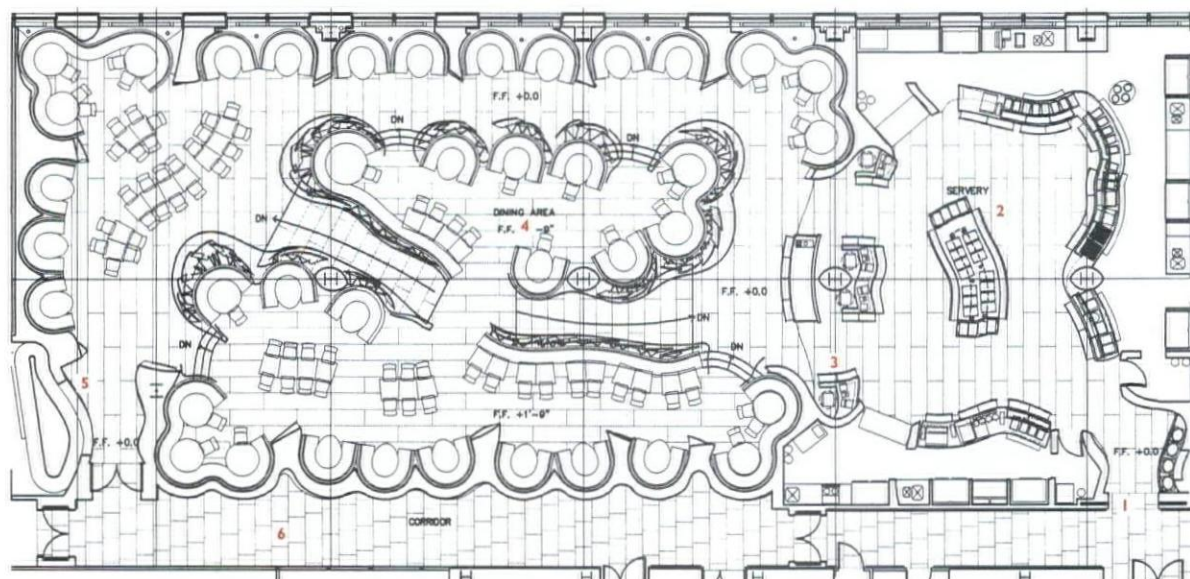
CAFETERIA, TIMES SQUARE, NEW YORK, USA

ARCHITECT

FRANK O. GEHRY & ASSOCIATES



plan of ceiling soffits and specially designed glass panel connectors



- 1 entrance
- 2 servery
- 3 service desk
- 4 cafeteria
- 5 tray deposit
- 6 corridor



4
Detail: glass fixed by stainless-steel connectors about 300mm long, to steel frame. Specially designed ball joint in resin grommet prevents glass from cracking.

5,6
Serpentine soffits under titanium ceiling conceal metal frame and ducting.

7
Private dining room with wall of translucent, overlapping glass panels.

Architect

Frank O. Gehry & Associates, Los Angeles

Project team

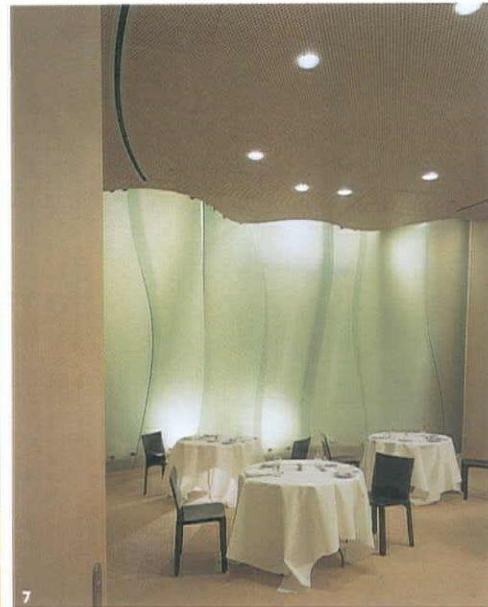
Frank O. Gehry, Randy Jefferson, Edwin Chan, Christopher Mercier, Michelle Kaufmann, Leigh Jerrard, Kamran Ardan, David Nam

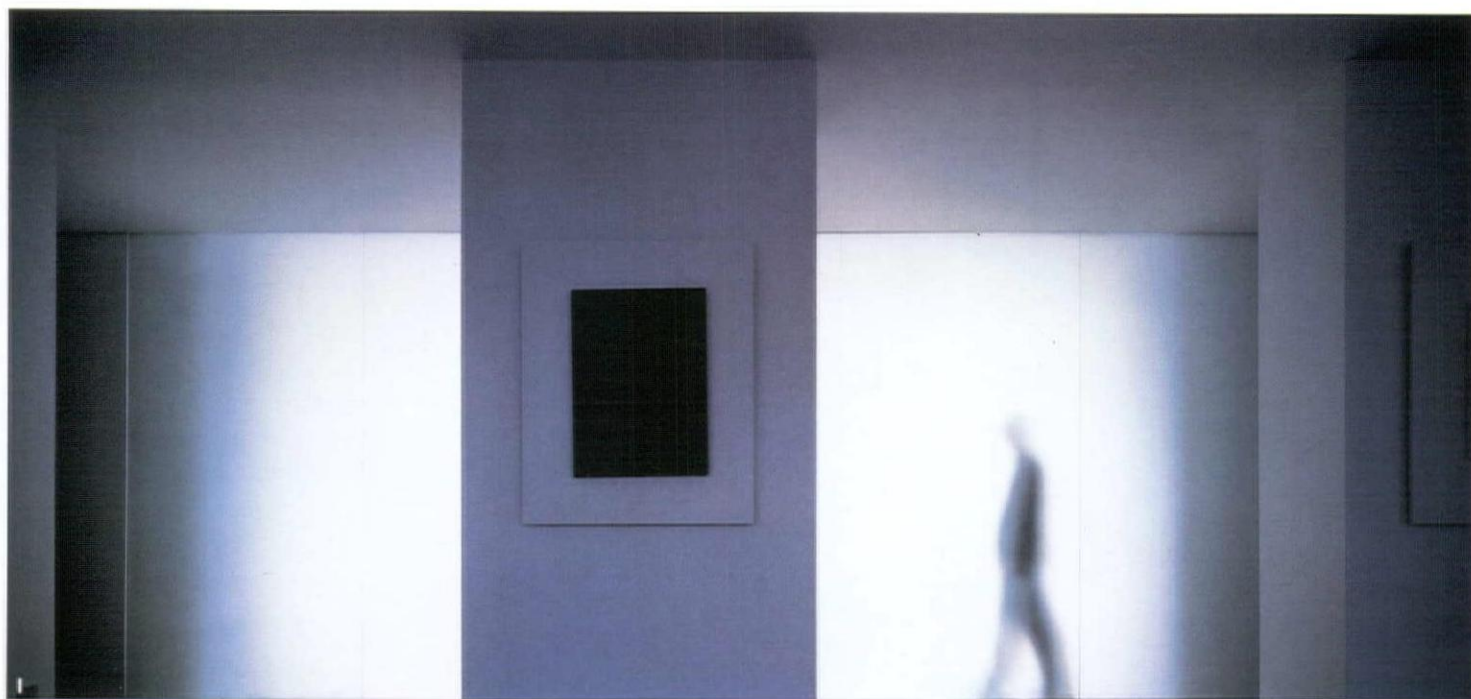
Associate architect

Mancini Duffy

Photographs

Eduard Hueber





FLAT, MILAN, ITALY
 ARCHITECT
CLAUDIO SILVESTRIN

Milan minimal

Paring form and materiality down to its monastically rigorous bare bones, this new apartment in Milan is a sensuous synthesis of big spaces and ethereal light.

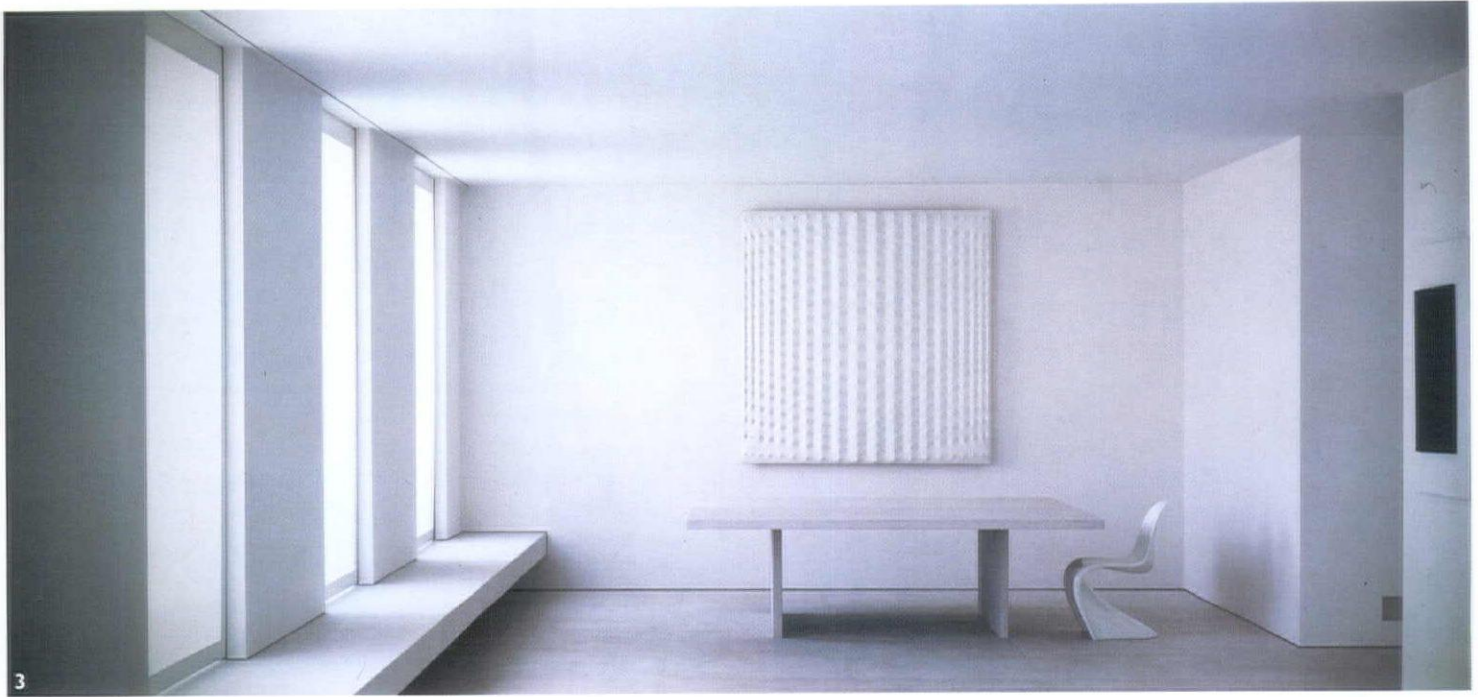
This new 300 sq m apartment by Claudio Silvestrin is on the top floor of an early twentieth-century block on Milan's most stylish shopping street. Silvestrin stripped the space back to the shell, keeping only the internal wall as columns. In characteristic fashion, he has unified the volumes, paving the floor throughout with delicately pale Mediterranean stone.

A 14m wall of frosted glass runs north-west down the centre of the apartment,

separating day from night zones and diffusing east and west light. The main bedroom and bathroom and housekeeper's quarters are on the west side, and there is a small guest room and study on the north-east. This leaves the grand space of the living room running almost the length of the apartment on the east side.

Furnishings are monumental and austere. A bench, a single slab of stone, lines one wall of the living room which is

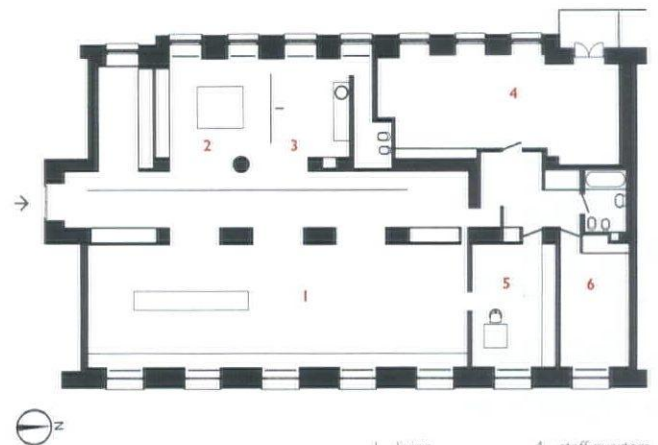




otherwise furnished by Silvestrin's minimalist table. Panels of satin glass divide the bedroom from the bathroom where the architect's familiar hollowed stone basin stands on another floating slab and a slender curving spout constitutes the showerhead. Throughout, in habitual fashion, Silvestrin allows soft light, diffused through white fabric stretched over the grand windows, to enhance the beauty of adamantine surfaces. V. G.

Architect
Claudio Silvestrin Architect, London
Project architects
Claudio Silvestrin, Ben Collins,
Giuliana Salmaso
Bathroom basin, shower, and benches
Claudio Silvestrin
Photography
James Morris

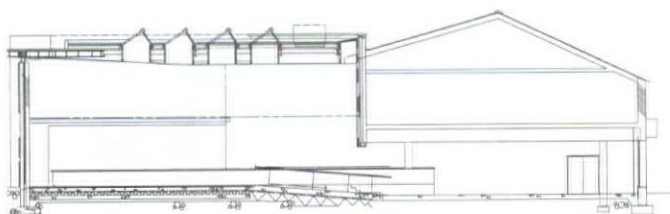
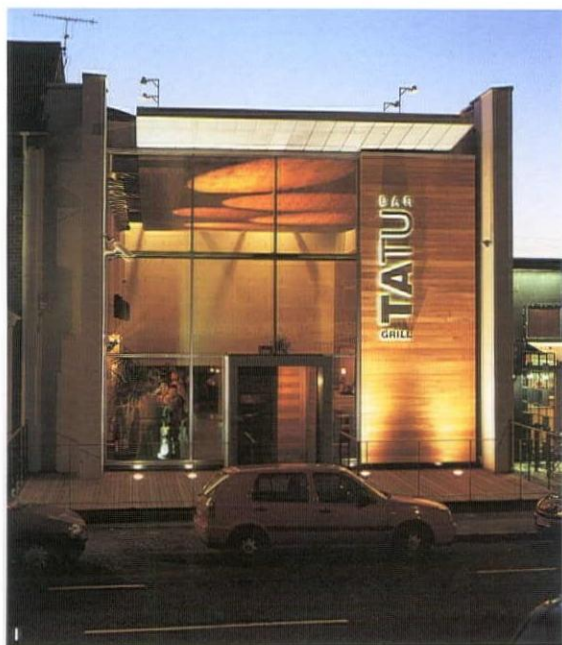
- 1 Light gently diffuses through stretched fabric screens
- 2 Bedroom and bathroom.
- 3 Austere furnishings reveal the space and heighten the senses.
- 4 Elemental bathroom with hollow stone basin.



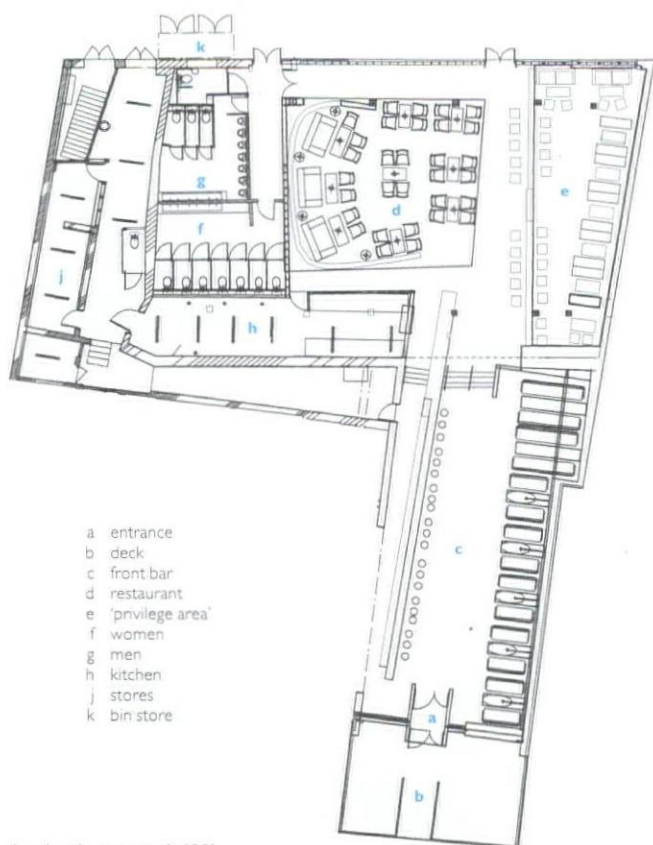
plan (scale approx 1:500)

- 1 living
- 2 bedroom
- 3 bath
- 4 staff quarters
- 5 study
- 6 guest room





long section



- a entrance
- b deck
- c front bar
- d restaurant
- e 'privilege area'
- f women
- g men
- h kitchen
- i stores
- j bin store

A new and quietly dramatic elevation has emerged on Belfast's mediocre Lisburn Road. The glass wall reveals an elegant, calm interior topped by an austere, beautifully figured plane of dark wood. This is surrounded by slots from which daylight pours down the walls. A silvery zinc canopy, a projection of the dark walnut plane, hovers over the glass wall, uplit at night by lamps in the deck which stretches across the whole facade – including the opaque bit, an iroko screen which carries a simple logo.

You go in through a zinc box, the porch, which mediates between street and the lofty (9m high) front bar. To the right is a smooth and chastely detailed plane of the same dark walnut as the ceiling. It is articulated by ventilation slots and specially designed light fittings, in which stainless-steel brackets suspend luminous cylinders of sandblasted glass over long walnut tables that stretch out into the room.

The aim is to create a relatively quiet area, in contrast to the other side of the space, where a 25m long bar is based on a massive concrete plinth that runs the whole length of the room and links it to the smaller volume at the back. A light slot in the floor shines upwards against the front of the concrete, illuminating the nether portions of the drinkers who sit and stand and chat against the bar. Further light comes from sandblasted glass lamps set in the bar top, and from spots that replace daylight in the slots at night. Projectors above the bar hurl circles of light onto what the architects call 'the walnut cloud', bringing out the warmth and pattern of the veneer.

From the white wall above the bar protrude adjustable nozzles projecting conditioned air down

towards people below. Return air goes into the slots in the walnut wall opposite.

You get to the back bar down a few steps through a white wall studded with stainless-steel rods which project 50mm from the vertical plane and are set in a 750mm grid. Changing angles and qualities of light from above cause remarkable alterations in the patterns and shadows of these silver pins.

At the other end of the back bar is a wall of translucent glass which allows what would otherwise be a gloomy, cellar-like space to be cheerful and luminous in daylight. (At night, artificial light takes over, just as it does in the slots round the walnut cloud in the upper room.) The existing concrete structure of the back bar is exposed, but modified by a gentle curve of walnut veneered ply which encloses a long quiet volume. This is raised from the general floor level so that along the bar that divides the two levels, people can drink standing up on the main floor, while others can sit on cubic stools at the higher level and chat over the division. Further in, under the curve, the space becomes intimate, with low walnut tables, and more cream alcantara stools. Most of the lower level is devoted to the restaurant, where big, brightly coloured leather sofas and armchairs are arranged round walnut tables which incorporate their own specially designed lighting.

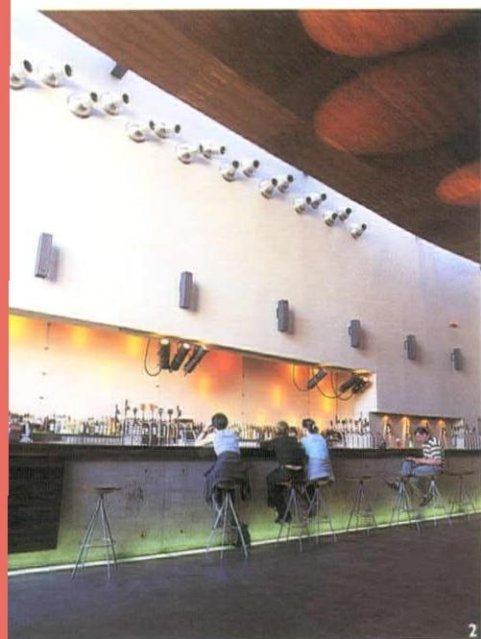
Tatu is a triumph. It shows splendid command of space, light and materials. And, more importantly, of atmosphere and human feelings.

PEGGY CAMPBELL

Architect
Box Architects, Belfast
Photographs
Todd Watson

URBAN QUALITY

A dramatic bar and restaurant in Belfast which uses an untidy inner-city site with ingenuity, and shows a sensitive understanding of materials, space and light.



2

BAR AND RESTAURANT, BELFAST, NORTHERN IRELAND

ARCHITECT

BOX ARCHITECTS

1
Front reveals calm and lofty interior.

2
Front bar on a long massive concrete
plinth which penetrates lower space at
back, linking the two volumes. Light
pours down walls from slots round
'walnut cloud'.

3
Bar, left, and ...

4
... quieter side, lined with same walnut
as ceiling.

5
In back bar, walnut curve embraces
intimate space of 'privilege area'.



3



4



5

ar house

The site is part of a subtropical garden which belongs to the Addison family house, occupied first by the architect's grandparents and then by his parents. Planted in the 1920s, the garden is lush with overgrown palms and ferns and falls by degrees from a barbecue shelter to a gully. Beneath the palms and buried among the vegetation are retaining walls,

terraces and paths built over the years by Addison's grandfather and father. On the far side of the gully, across the footbridge, the architect's studio emerges from the trees. Prefiguring the house, this pavilion on a raised deck is a confection of gables and bays with intersecting corrugated metal canopies oversailing the wooden structure. With its

metal projections and angles, wooden recesses and thin walls it has a serendipitous quality.

That same quality is elaborated in the design of Addison's new house. In placing it in the garden so that it faces the studio to the north across the gully, he has been careful to weave through the trees, treading with care above and around the man-made incidents.

An old path runs through the site from barbecue to studio and the house sails over it at head height with the undercroft supported on red columns adding to the garden structures.

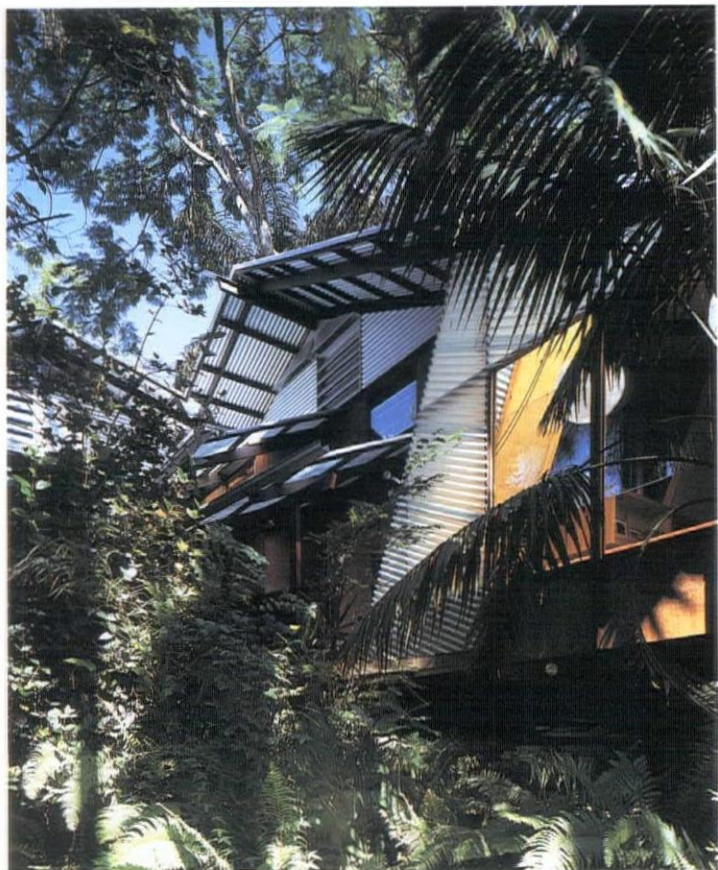
Raised above the sloping site on columns and deck, the house is of lightweight construction, designed to a 1200mm grid, with exposed rafters and beams and a plywood skin around

DOWN THE GARDEN PATH

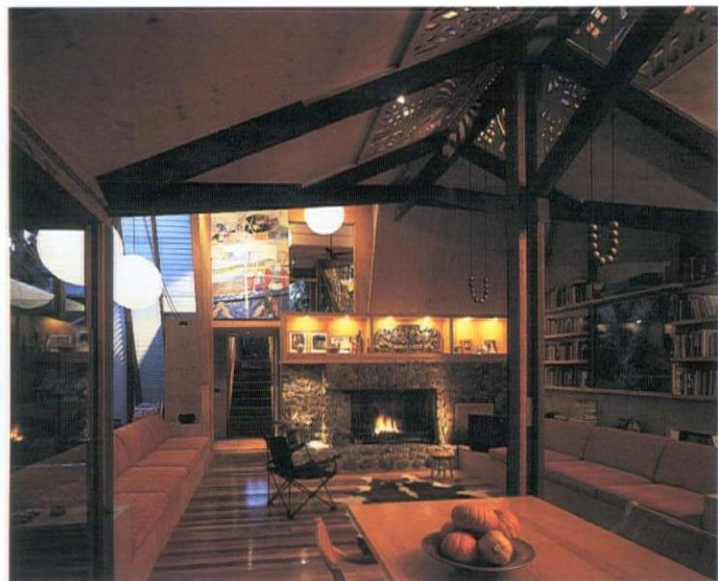
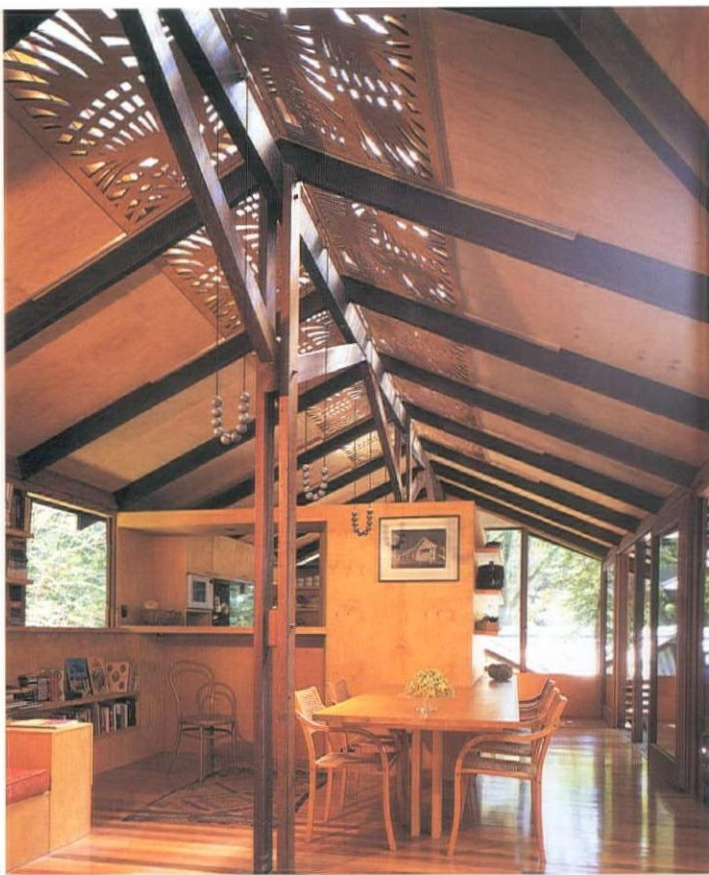
Rex Addison has evolved a way of building appropriate for subtropical countries which draws on nineteenth-century prototypes as well as modern spatial perceptions and technology.



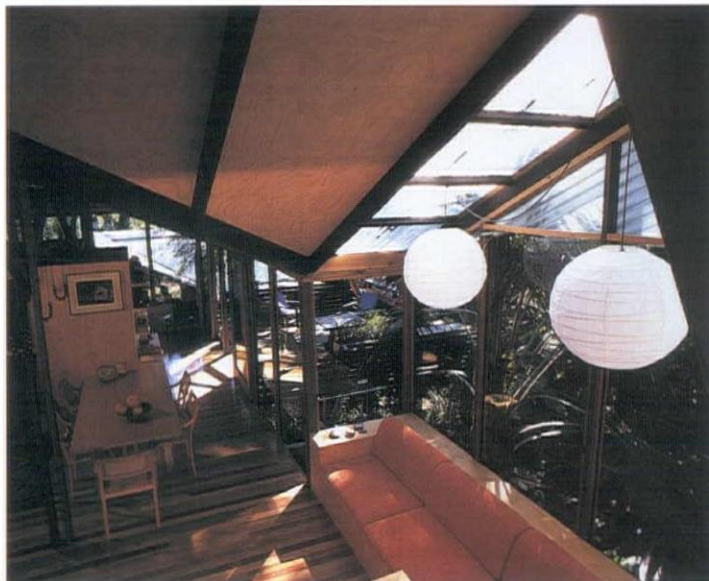
HOUSE, TARINGA,
BRISBANE, AUSTRALIA
ARCHITECT:
REX ADDISON



2 3



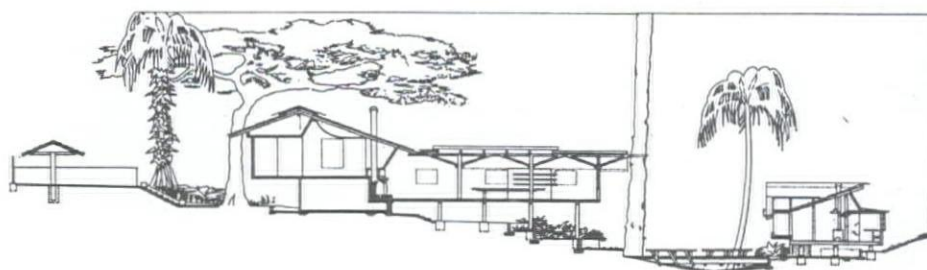
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6

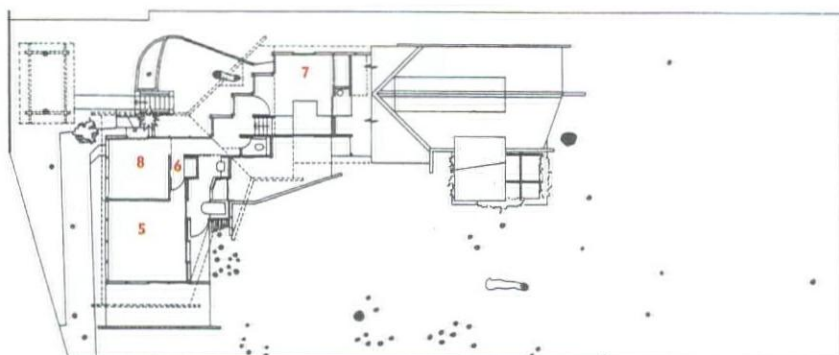
- 1 Deck projects from dining space at south-east corner.
- 2 Entrance porch, with living area right.
- 3 Dining area continues living space under fretted ridge-light; kitchen beyond.
- 4 Living area looking south.
- 5 Looking down on living area from upper level retreat.
- 6 Bedroom and bathroom have 'the enchantment of a private tree house'.

**HOUSE, TARINGA,
BRISBANE, AUSTRALIA**
ARCHITECT
REX ADDISON

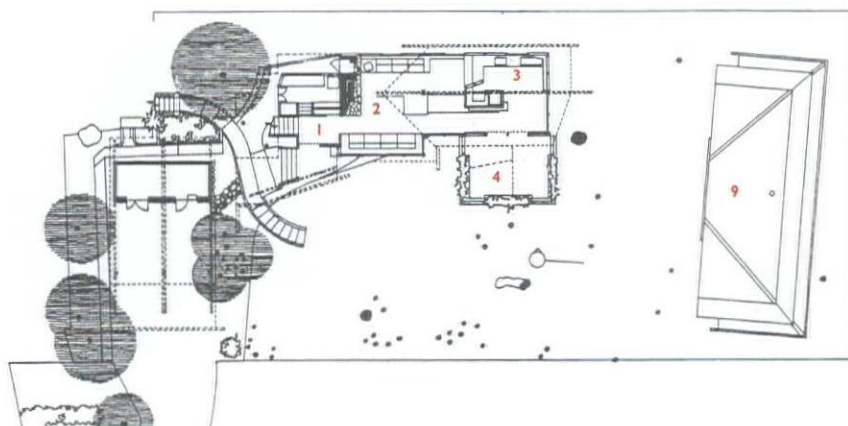


south-north section

- 1 entry
- 2 living/dining
- 3 kitchen
- 4 deck
- 5 master bed
- 6 bath
- 7 bed
- 8 study
- 9 studio



upper level



lower level (scale approx 1:500)

double-hung windows and sliding doors. The interior is further illuminated by slatted or fretted skylights while lower down, translucent canopies over bathroom and entrance act as light diffusers.

The house extends into the forest on two interlocking levels dropping down from south to north, the layers and corrugations of roof mingling with light-fringed palm fronds. The interior is filled with luminance made rich by reflection off wooden surfaces.

From a compressed entrance on the south, you step into the living area which flows under exposed beams and rafters into a kitchen/dining room. To the east is a semi-covered deck. At the back of the building and raised up a half-level, a complex interlocking series of volumes – for the main bedroom and bathroom, study, passage and guest room – are stepped on plan diagonally across the building. In particular, the master bedroom under a curving ply ceiling, and the adjoining bathroom, both barely enclosed by glass walls, have all the enchantment of a private tree house. Each room in the house has built-in seating, storage and recesses for artworks.

The architect Peter Skinner has observed² that over the years Addison has 'mastered the language of gables, hips and valleys to stitch his works into local environments'. A complex elaboration of three intersecting gables, the Taringa roof is made up of the long ridge shooting north over the living area and the twinned intersecting gables over the two bedrooms that merge above the entrance – 'a dignified figure observed in [the architecture of] Queensland state schools'.

²'Jungle Rhythms', Peter Skinner, *Architecture Australia*, July/August 1999.

Architect
Rex Addison, Brisbane
Engineer
Mani Salmon
Builders
Lon Murphy, Ian Campbell
Photographer
Patrick Bingham-Hall

MUSEUM OF MODERN ART OXFORD

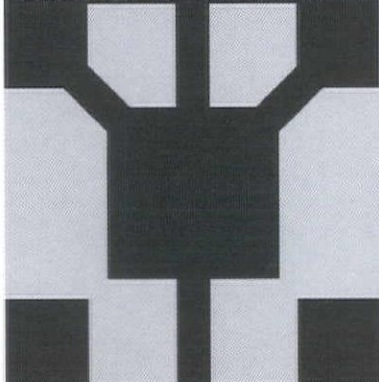
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Julie Sylvester Edition/Courtesy Galerie Mai 36, Zurich

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Frankfurt am Main**

is inviting applications for the post of a

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**for conceptual design in architecture
(Pay scale C4)**

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A person is sought to manage the class for conceptual design (formally Professor Enric Miralles) and who can work together with the classes for fine arts in a teaching and research capacity in accordance with the unique organisation of the STÄDELSCHULE. He/she ought to be able to present and articulate his/her own theory as well as being able to demonstrate a knowledgeable interest in the fine arts and contemporary art.

The architecture class is a 2-year post-graduate course of study concentrating on conceptual design leading to a diploma degree. Recently, the work of students has on frequent occasions been put on display and been published. Studies are based on work in the studio as well as on detailed criticism by jurors with an international reputation in the course of final presentations.

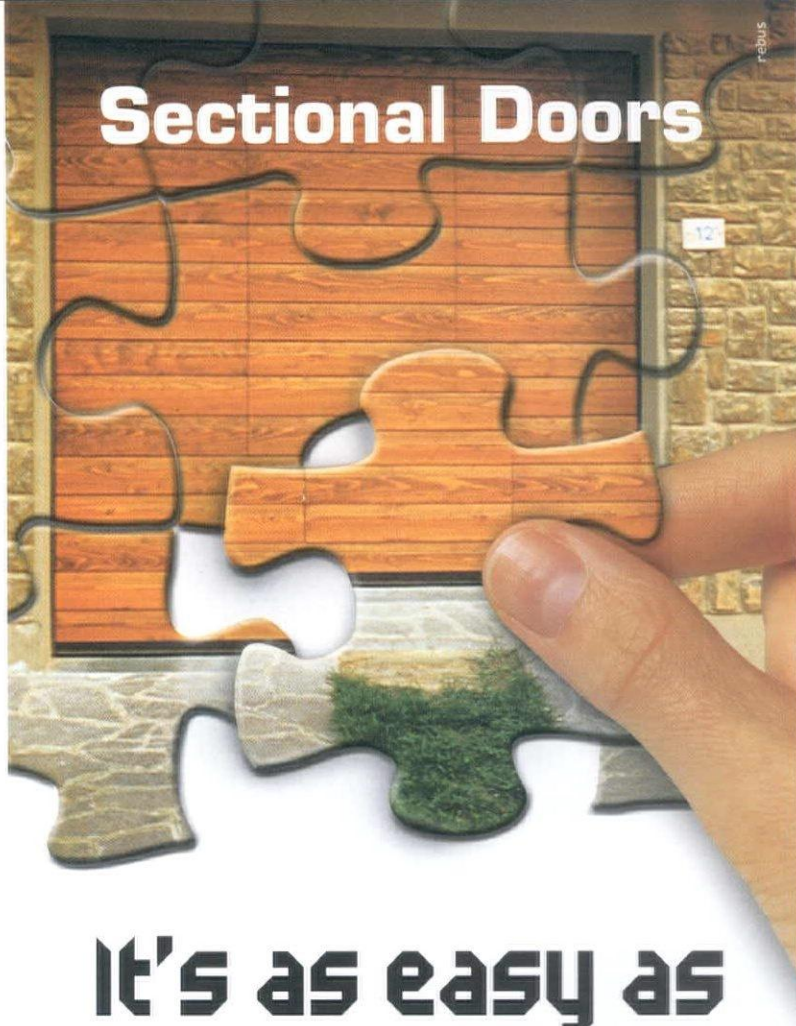
The successful applicant will be awarded the full professorship of architecture. He/she must play a central role in the activities of the architecture class. Professor Peter Cook (Design) and visiting guest-professors will work together with the post-holder.

Applications for the advertised post are to be sent to the **rector of the STÄDELSCHULE, Dürerstraße 10, D-60596 Frankfurt am Main**, no later than 12.11.2000.

Please enclose documents with evidence of work to date. Samples of work are to be sent upon request. Applicants must satisfy the requirements for employment for professors in accordance with § 71 of the Hess. Universities Act. In addition to this, they must be capable and prepared to take over the post of rector if required.

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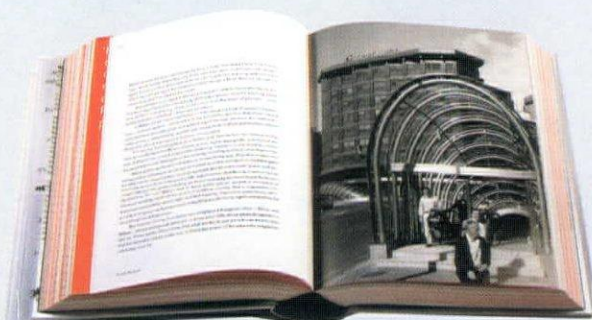
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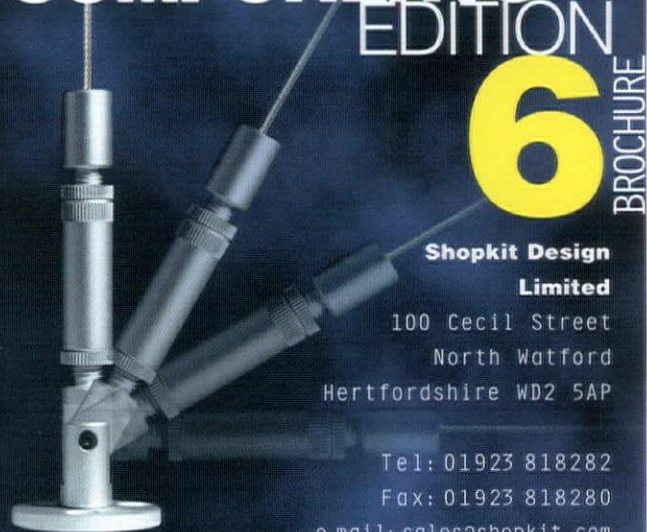
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510 LAMMHULTS

Chicago (510A): modular seating, designed for the library in Linköping, Sweden, by Gunilla Allard. The frame is plywood, mounted on steel tubing,

with polyurethane upholstered in fabric or leather. Linking tables can be high or low and equipped with lighting. Atlas (510B): meeting table by Peter Hiort-Lorenzen and Johannes Foersom. There are eight sizes, accommodating from eight to 30 people, and four different widths. Frames of light aluminium, either sandblasted or polished, and tops in beech or birch. Hall 10.1. Stand C020-D021 Tel: +46 8 411 85 70 Fax: +46 8 411 85 72 email: info@lammhults.se www.lammhults.se

511 BENE

Compact Office: components of the system include the O1 AL-K Tambour cabinet (511A) with an aluminium coloured roll front (which won an IF Product Design Award), and the O2 Lift (511B) round or square table (winner of a Red Dot from the Design Zentrum, Westphalia). A gas lift allow adjustment of height. Hall 13.1. Stand D010-E009. Tel: +43 (0)77442 500 email: office@bene.com <http://bene.com>

512 HAWORTH

At Orgatec, Haworth will be celebrating its acquisition and integration of the DLV group of companies, including Roeder, Nestler, Art Collection, D-Yes, Comforto. Haworth will be showing its Process Oriented System (POS), clamped office furniture that, when reconfigured, requires no special tools. Hall 13.1. Stand E010-F009. Tel: +44 (0)207 841 5000 email: josephine.kirk@haworth.com





501A

501B

501 THONET

S 360 F: new lightweight, space-saving and inexpensive linking chair, designed in collaboration with Dirk Löff and Thomas G. Wagner of Delphin Design. The frame is chromium-plated steel and seat of scratch-proof heavy duty plastic or plywood.

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503 FREZZA

TW Collection: office furniture system by Claudio Bellini and John Bennett of Atelier Bellini. The system includes ergonomically formed desks and work tables, mobile storage units and screens. Forms and components are elegant; frames are of aluminium and combined with surfaces in beautiful fresh colours. Available in London from Robert Webster.

Hall 14.1. Stand B020-C019.

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Robert Webster

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Email: robert@robertwebster.co.uk

504 UNIFOR/ERGONOM

P4: screen by Luca Meda for Unifor with metal frame, veneered panels and integral track for shelf or other attachment. The screen is combined here with Unifor's Easy desking and storage by Fernando Urquijo supported either by a slab end or leg.

Hall: 10.1. Aisle F/G. Stand 20/21.

Unifor

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www.unifor.it

Ergonom

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505 BULO

Normal: a new desk by Jean Nouvel consisting of a work top above storage units, connected by two steel star-shaped elements containing vertical wiring and a data plug. In wood veneer or white or black laminate.

The firm will also be showing an adjustable M2 footrest and desk in eight new colours, and new work tables by Dirk Bikkembergs and Hannes Wettstein for the Carte Blanche range.

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506 LENSVELT

Elephant (506A): prototype chair by Herbert Schultes of Siemens Design Centre. Core of reinforced glass fibre, covering of leather, stainless steel base. Rizzato System (506B): office furniture with slender worktop and moulded drawers and screens by Paolo Rizzato.

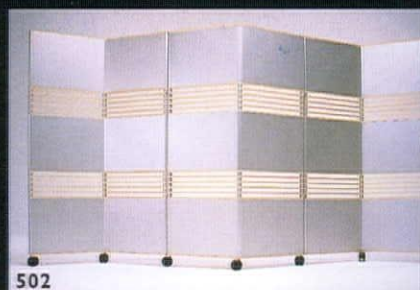
Vlag (506C): ergonomically designed office chair with upholstered moulded seat and various bases, with or without arms, by Gerard van den Berg.

Hall 12.2. Stand J021-H028

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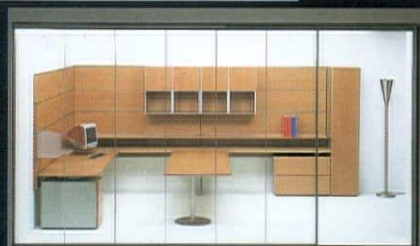
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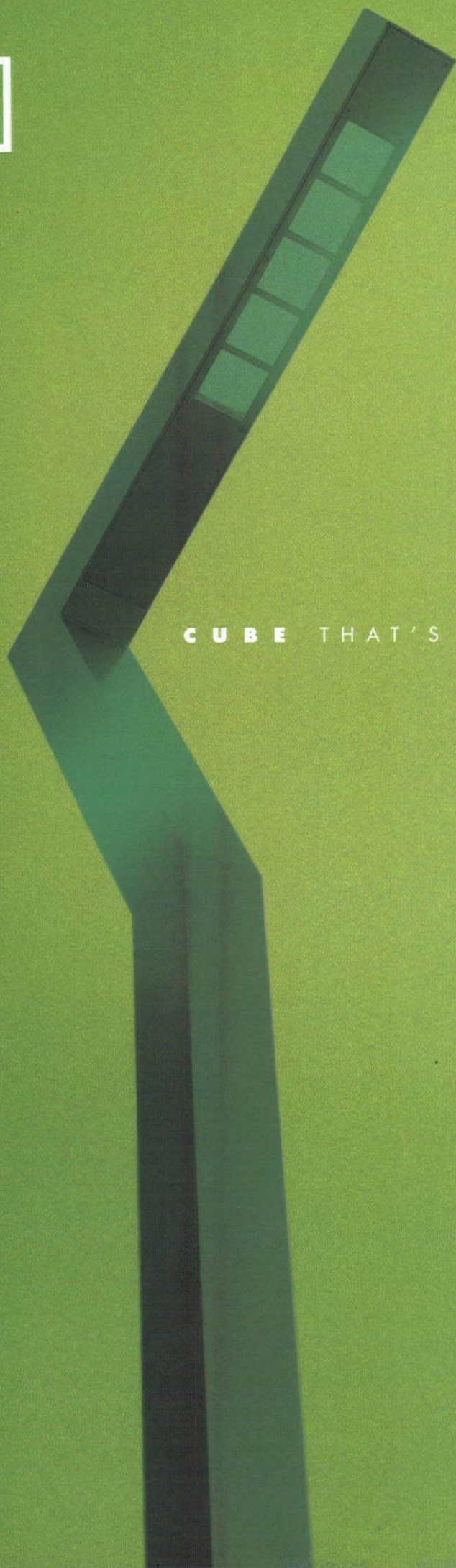
506A



506B



506C



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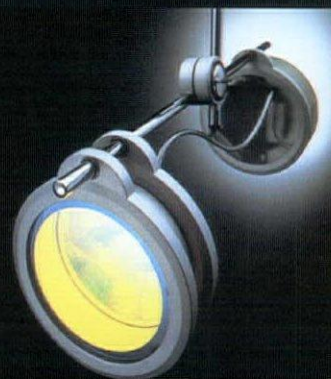
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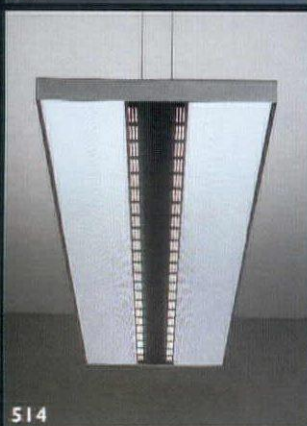
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520A



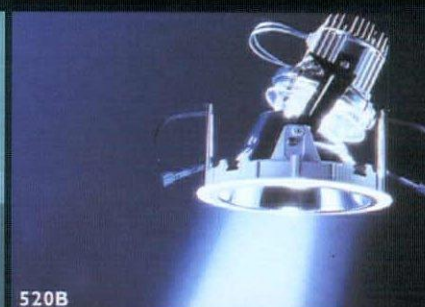
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517



519



520B

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516 FOSCARINI

Supernova: part of the Griffe series of luminaires. Designed by Ferruccio Laviani, the Supernova diffuses light through parallel aluminium discs, polished or opaque.

Tel: +39 04 15 95 11 99

Fax: +39 04 15 95 92 32

Email: foscarini@foscarini.com

www.foscarini.com

517 MARTIN

MiniMAC Maestro: compact automated luminaire which projects images onto walls, ceilings and floors. A remote focus keeps the projection razor-sharp, a colour flag changes the colour and light can be blacked out by a remotely controlled shutter.

Tel: +45 87 40 00 00

Fax: +45 87 40 00 10

Email: larry.beck@martin.dk

www.martin.dk

518 WOODHOUSE

Geo: public lighting for ceramic discharge, high pressure sodium and metal halide lamps. Cast aluminium body, finished in silver, with glass diffuser and specially designed reflector. Lamps can be changed rapidly and safely without special tools.

Tel: +44 (0)1926 314313

Fax: +44 (0)1926 883778

Email: enquire@woodhouse.co.uk

www.woodhouse.co.uk

519 DAL (DESIGNED ARCHITECTURAL LIGHTING)

Ambiance QT12: new low voltage downlighter. Two versions are available: fixed and adjustable. Both are small, robust and designed to house tungsten halogen lamps. Aluminium reflector within a diecast aluminium housing is protected by a removable heat resistant glass cover.

Tel: +44 (0)1708 38199

Fax: +44 (0)1708 381585

Email: cs@dal.uk.com

520 TARGETTI

Smarmhead (520A): a range of spotlights by Ron Harwood that can be track or ceiling mounted and can rotate in all directions. The spots have polished anodized reflectors, an anti-glare device, and special easily cleaned surface.

CCT Arc (520B): a new series of adjustable, flush-mounted downlights by Targetti's research and development team. They provide a high level of illumination with low voltage and can be rotated in all directions. They have an anodized aluminium reflector and a white, epoxy-powder coated outer ring.

Tel: +39 055 3791 217

Fax: +39 055 3791 266

Email: c.magini@targetti.it

www.targetti.com



515A



515B

ECOLOGICAL IDEALISM ...

ACHIEVING SUSTAINABLE URBAN FORM

Edited by Katie Williams, Elizabeth Burton and Mike Jenks. London: E & FN Spon. 2000. £35

Does intensifying cities make them more sustainable? Do higher densities promote social equity? Does urban intensification really reduce car traffic, fuel use and carbon dioxide emissions? Are mixed-use areas always preferable to single-use areas? Are apartments more sustainable than detached houses? What is urban sustainability anyway? These are some of the many questions raised in this collection of papers by planning academics across the world. The book is a sequel to *The Compact City: A Sustainable Urban Form?* (1996) which concluded that there are many ways of achieving sustainable urban form other than through compactness. This book explores those alternatives. Papers are wide-ranging; some are theoretical, others are historical or practical and deal with actual built schemes. Examples come from Britain, Sweden, Denmark, Australia and California. Some papers lost me completely, others seemed obvious.

No great conclusions are reached by the end, except to state that there seems to be no clear consensus of opinion among the experts (surprise?). So where does this leave us? I fear not very far forward. Trying to make our towns and cities sustainable will remain a useless pursuit until we see urban life in relation to its rural counterpart as one symbiotic whole. And we will get nowhere as long as growth remains the underlying force of our lives – whether it is private (getting richer, having more leisure time, living longer) or corporate (expanding companies, increasing profits, boosting GNP). Simply said, growth is not sustainable.

ADAM VOELCKER

... EVEN IN THE US

THE LAND THAT COULD BE: ENVIRONMENTALISM AND DEMOCRACY IN THE TWENTY-FIRST CENTURY

By William A. Shutkin. London: MIT Press. 2000. £17.50

This book is a progress report on the successes and failures of environmental agencies in the United States, rather like British equivalents detailing initiatives under Agenda 21 initiated as a result of the Rio Earth Summit. Shutkin argues that the Federal government's Environmental Protection Agency 'has historically shied away from its role as public educator and promoter of democratic decision-making', pre-

sending itself as a legal-technical elite above the fray of politics and public pressure.

The US did not sign the Rio agreement, is by far the largest polluter of the environment and has no realistic plan for reducing carbon dioxide. Just one sad fact in this fact-packed book is that the growing popularity of 'the now ubiquitous sport utility vehicle', now half the cars on the US roads, has 'almost single-handedly' undermined the nation's efforts to achieve clean air goals, since they have drastically higher levels of emissions, less stringent emission standards than cars, and lower fuel economy.

Shutkin shows what an uphill task his fellow crusaders have and demonstrates the links between the campaign for environmental reform and the crusade for social justice.

COLIN WARD

VANBRUGH IN INDIA?

SIR JOHN VANBRUGH AND LANDSCAPE ARCHITECTURE IN BAROQUE ENGLAND 1690-1730

Edited by Christopher Ridgway and Robert Williams. Stroud: Sutton Publishing in association with the National Trust. 2000. £25

The most startling disclosure in these 11 essays by different scholars is that Vanbrugh was in India in 1683-85 as a junior merchant in the East India Company. Moreover, Robert Williams reproduces a previously unpublished plan by Vanbrugh of 1711 for a six acre garden cemetery on the edge of London which, he claims, is based on the cemetery Vanbrugh knew at Surat on the west coast of India. With

its pyramids, obelisk, spires, and domed mausolea, set among trees, Vanbrugh's accompanying elevation is a visionary drawing which is 'by far the earliest-known English design for a cemetery'. As well as anticipating the Enlightenment movement against interment inside churches which led to garden cemeteries such as Père Lachaise, it was also the inspiration behind Vanbrugh's landscape at Castle Howard.

Timothy Mowl shows how late seventeenth-century drama and antiquarian studies stimulated Vanbrugh with images and ideas about the past. Giles Worsley, in a stimulating essay on antique influence, suggests that Castle Howard was probably the earliest European landscaped park dotted with buildings. However, one might add Hadrian's Villa at Tivoli as an antique precedent. Derek Linstrum, in 'Remembering Vanbrugh', illustrates the remarkable Dilushka Palace, Lucknow (1798-1814), modelled on Vanbrugh's Seaton Delaval. Other essays cover estate management and horticulture.

The National Trust is to be congratulated for promoting the publication of these papers from an academic conference on Vanbrugh held at Castle Howard in 1999 which will be a welcome contrast to the pot-pourri and picture books in its gift shops.

DAVID WATKIN

COMPULSORY BENTHAM

ETHICS AND THE PRACTICE OF ARCHITECTURE

By Barry Wasserman, Patrick Sullivan, and Gregory Palermo. Chichester: John Wiley & Sons. 2000. £35.50

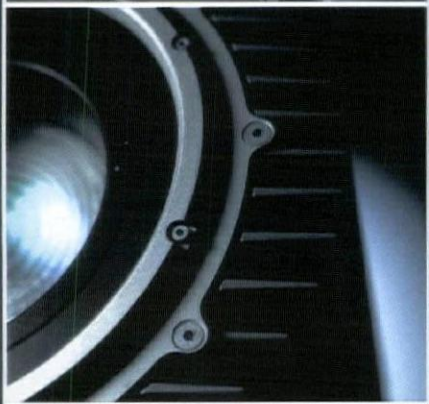
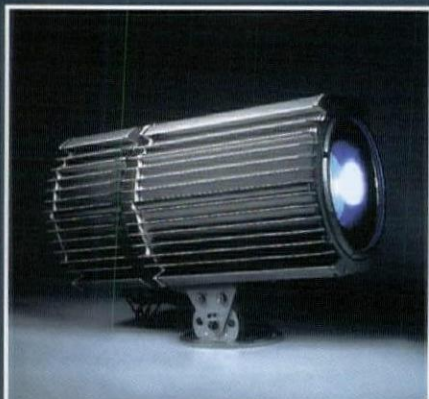
Conscience alone does deter everyone is probably the most significant phrase in this highly efficient and comprehensive textbook guide to professional ethics, produced by three American academics with the encouragement of the American Institute of Architects. This is a concise overview of ethics from Aristotle to John Rawls, leading to 30 practical case studies ranging in content from political integrity to relations with junior office staff.

Since this is an American book, the European reader will be constantly aware of political (and legal) differences between the US and Europe; furthermore, there are some oddities, such as a peculiarly positive view of Bentham's Utilitarianism: perhaps American academics are able to look beyond the workhouses and the control mechanisms that the words conjure up in Britain. A generally open-minded tone is compromised by a few of the authors' prejudices: a tendency to see the architects' loyalties as being inordinately subject to fuzzy environmental priorities and to undefined local public

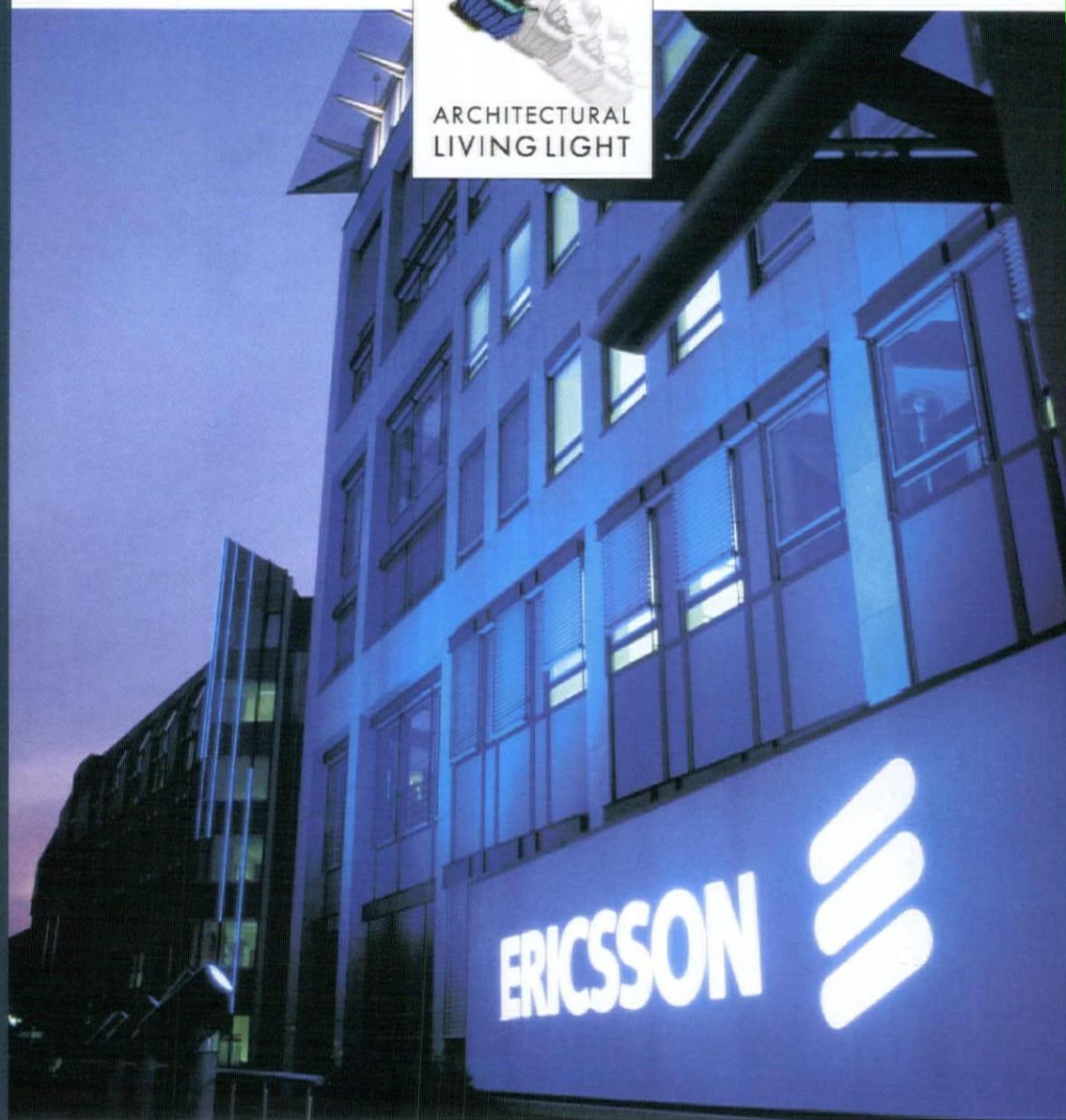


A Dwelling ... for a Man and his Wife with a Servant and Two or Three Children, with a Cow-house and Pigsty, from John Claudius Loudon's 1846 *Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture*. A classic of eclecticism, and picturesque ingenuity, now republished by Donhead, Shaftesbury, Dorset, England, £99.

Exterior 600



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These are however minor objections to an invaluable piece of work, which, with its brisk tables and summaries (Five Framing Lenses; Four Principal Ethical Theories; Significant Questions for Ethical Consideration, and so on) should be compulsory reading for architecture students. TIMOTHY BRITAIN-CATLIN

These are however minor objections to an invaluable piece of work, which, with its brisk tables and summaries (Five Framing Lenses; Four Principal Ethical Theories; Significant Questions for Ethical Consideration, and so on) should be compulsory reading for architecture students. TIMOTHY BRITAIN-CATLIN

delight

LONDON'S PUBLIC LIFE HAS BEEN ENRICHED BY NEW MONUMENTAL FOUNTAINS IN THE RECENTLY RESTORED EIGHTEENTH-CENTURY COURTYARD OF SOMERSET HOUSE ON THE NORTH BANK OF THE THAMES.

The new fountains in the great courtyard of Somerset House on the north bank of the Thames are the first public fountains to have been commissioned since those by Charles Barry were installed in Trafalgar Square. This would be celebration enough – for everyone in his right senses loves a fountain – were it not that this adornment of London's grandest square has been contrived so elegantly by Jeremy Dixon, Edward Jones with Donald Insall Associates (architects responsible for restoration of parts of Somerset House).

A grove of 55 jets of water in the centre of the square (more a *cour d'honneur* in French tradition) spring up from bases set flush with its granite paving. The display is choreographed electronically (by Light Matters) so that at intervals throughout the day the fountains ascend and descend in playful formation, and at night are magically illuminated by tiny fibre-optic lenses around their bases.

Elegance derives from discretion – only the shining columns of water disturb the gravity of William Chambers' Neo-Classical

architecture – and from detailing. Although the courtyard slopes from north to south there is no great flood at the bottom. Water flows in a gleaming sheet over the granite surface into a perimeter channel around the fountain grid and drains back to subterranean pumps. The surrounding paving is dry.

Monumental fountains are rare in London and these, dedicated to Edmond J. Safra and made possible by support from his family and others, are a welcome addition to the city's public life. PENNY MCGUIRE

