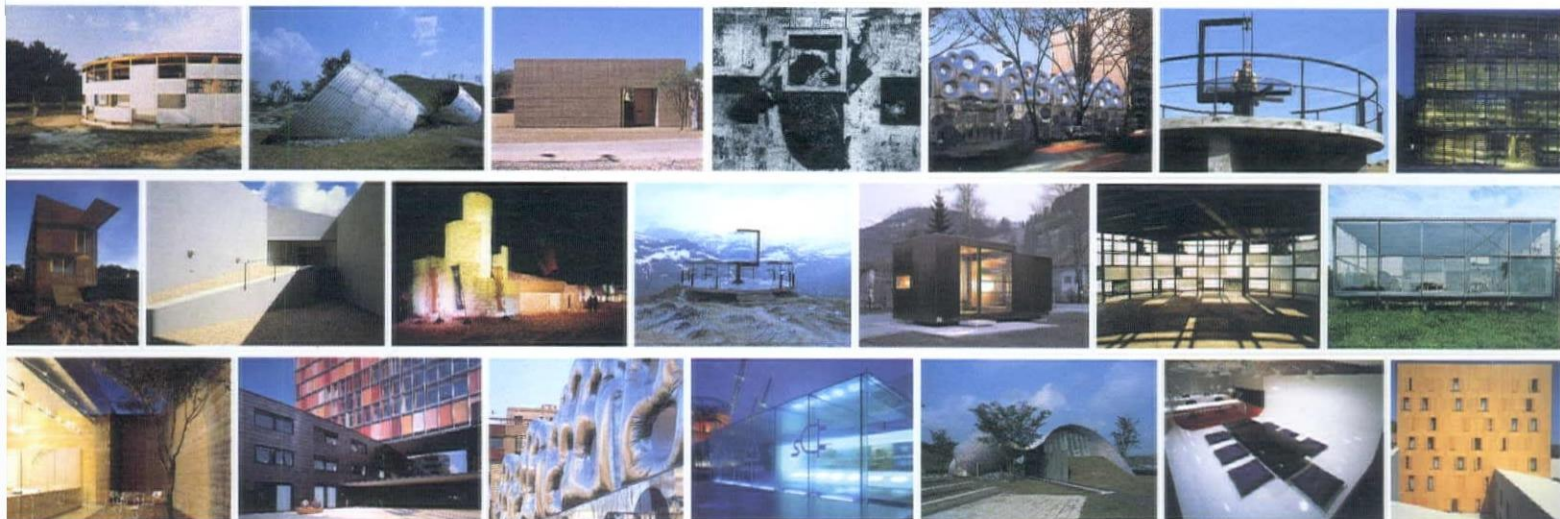


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UK £5.95 USA/CAN \$11.95 DECEMBER 2000

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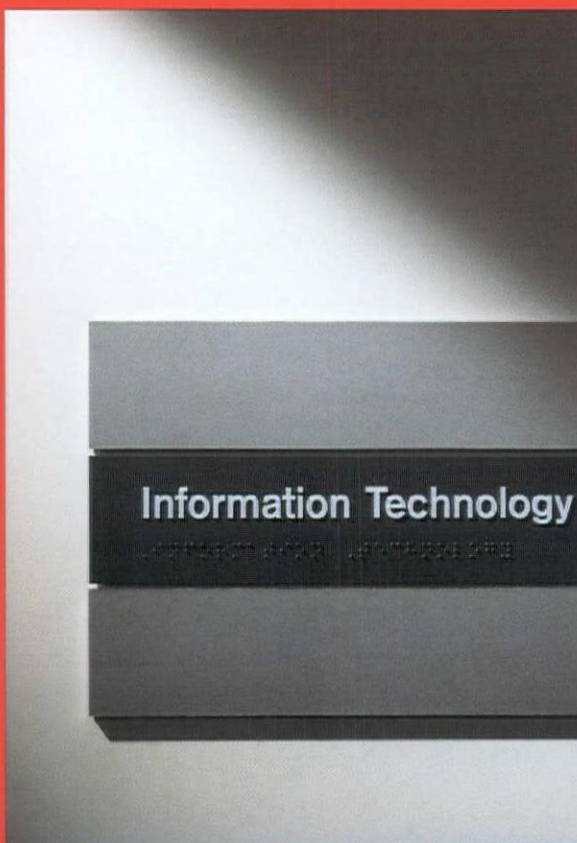




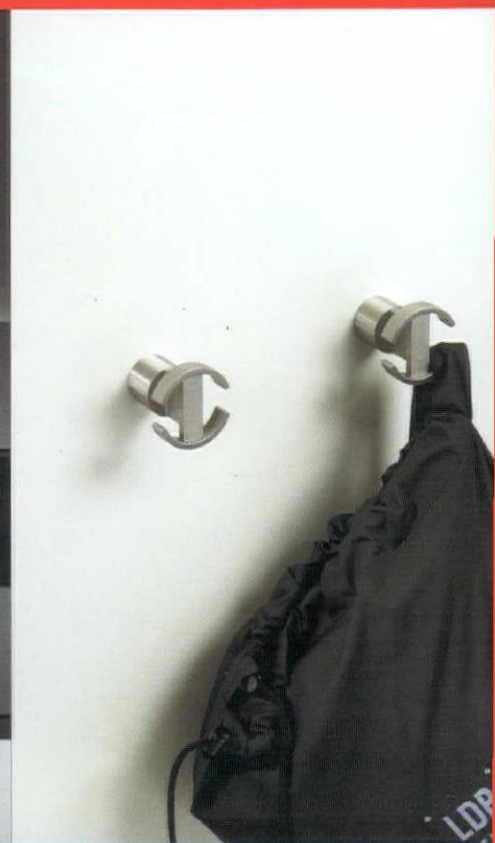
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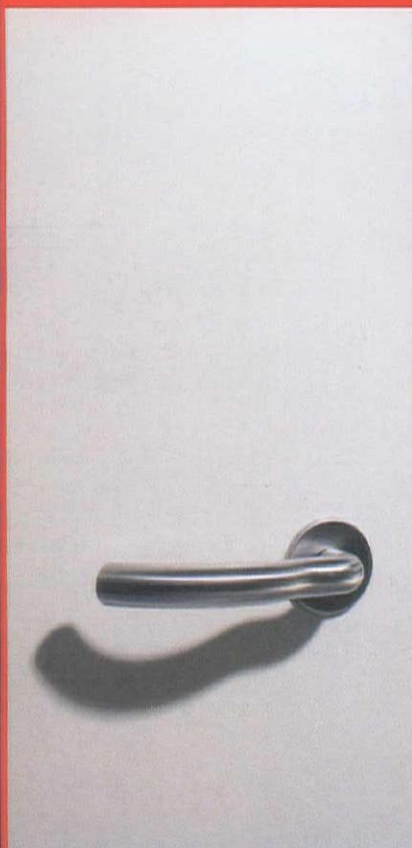
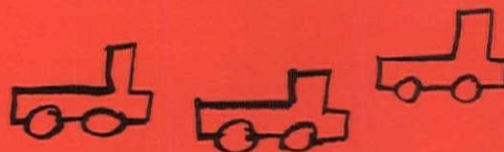
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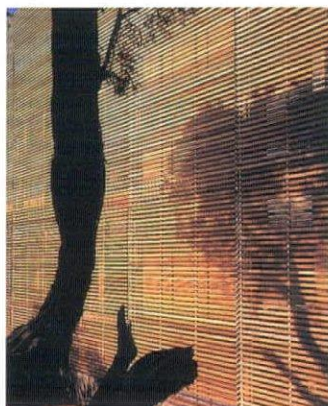
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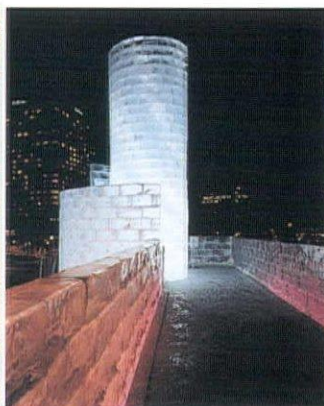
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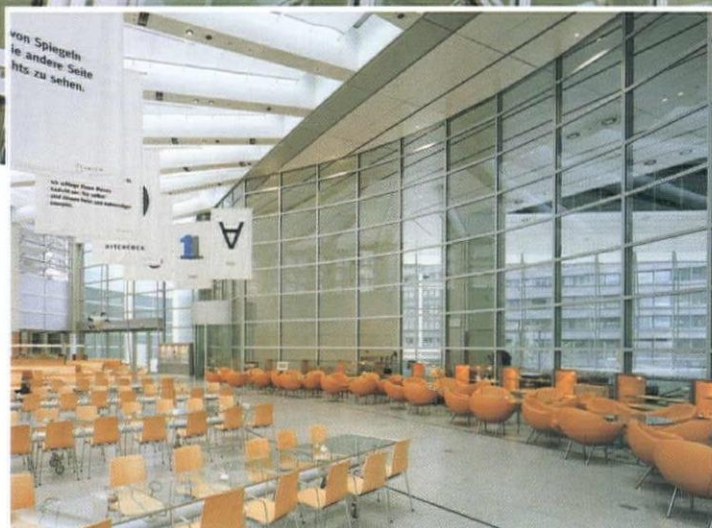
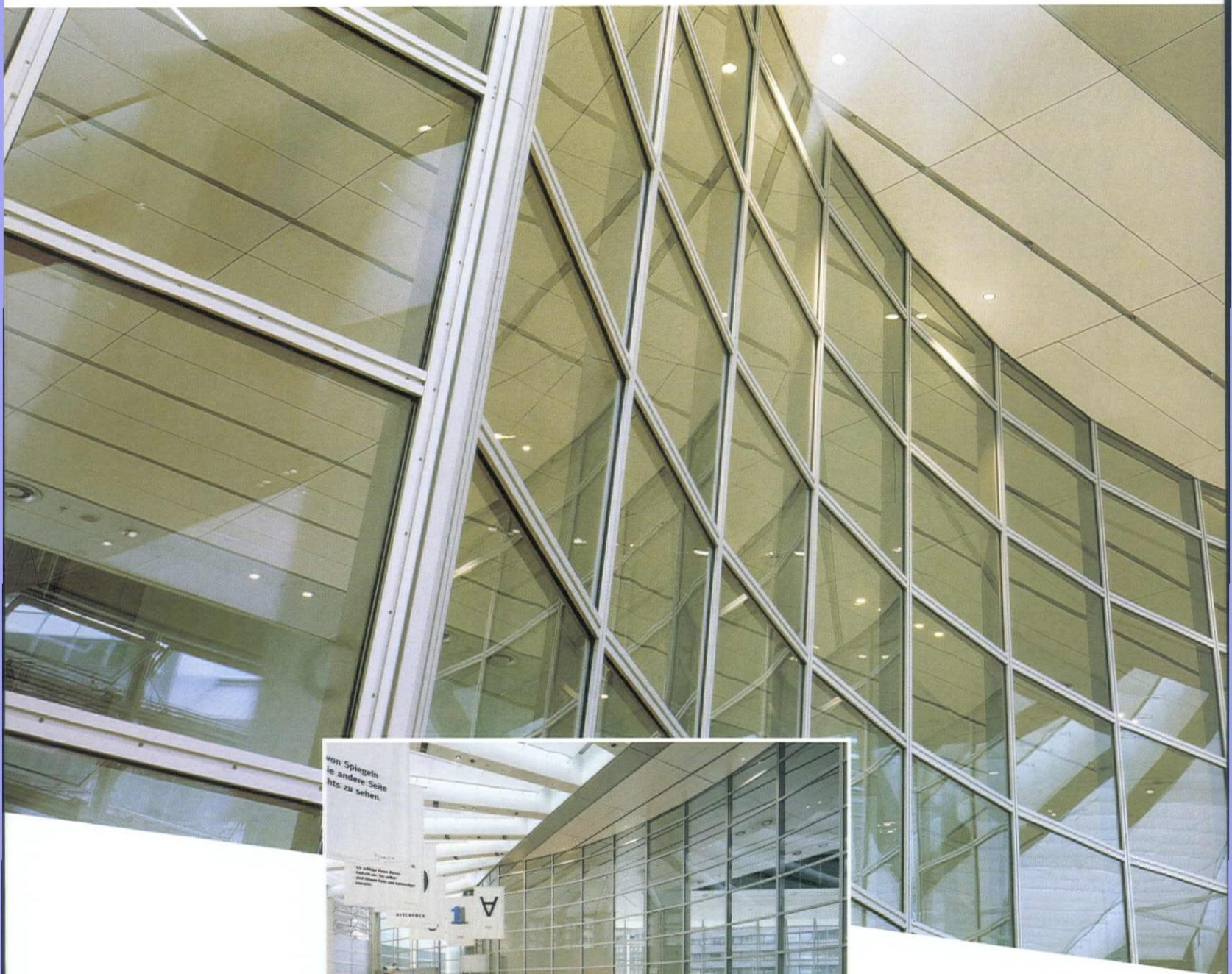
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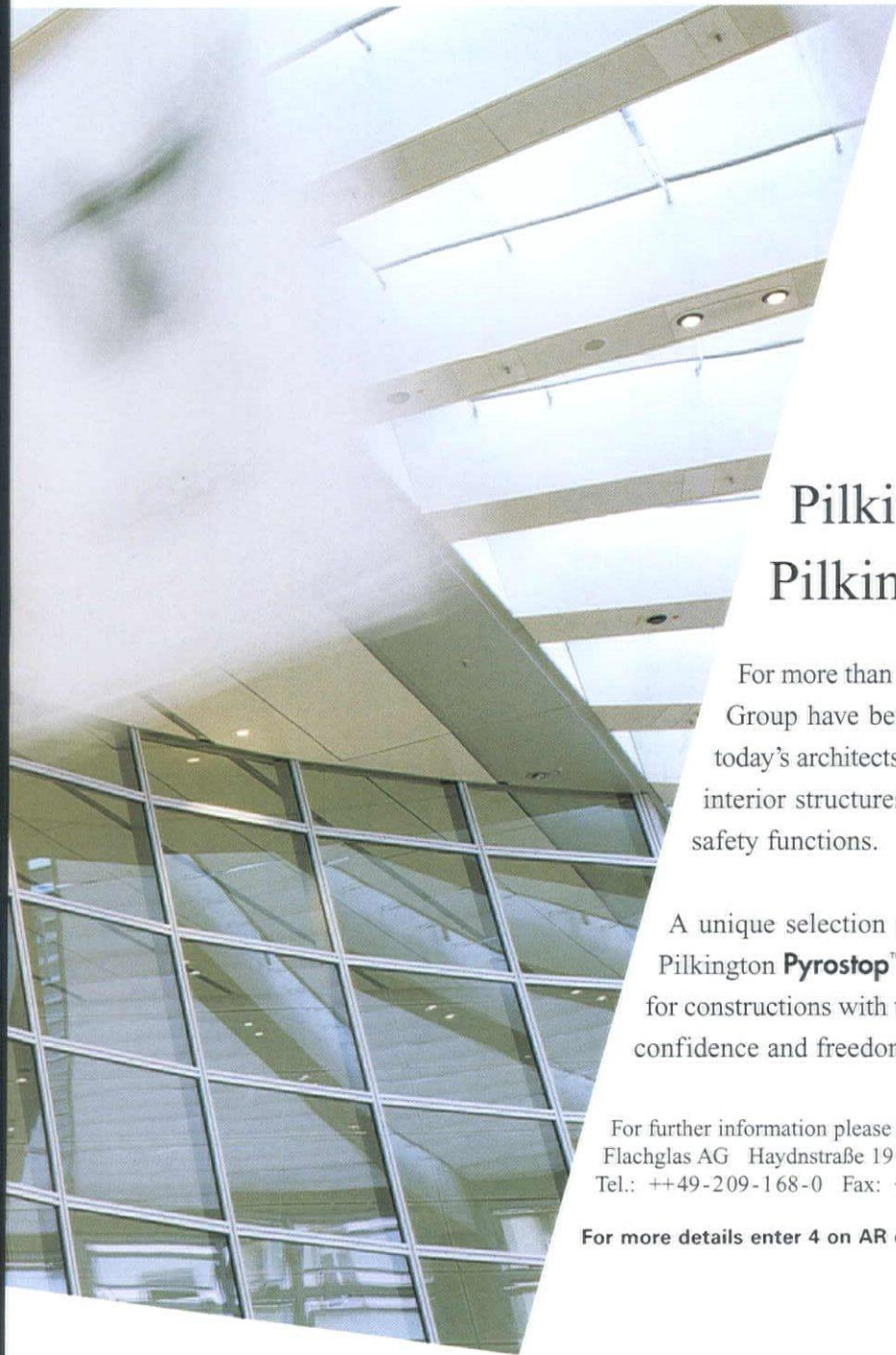
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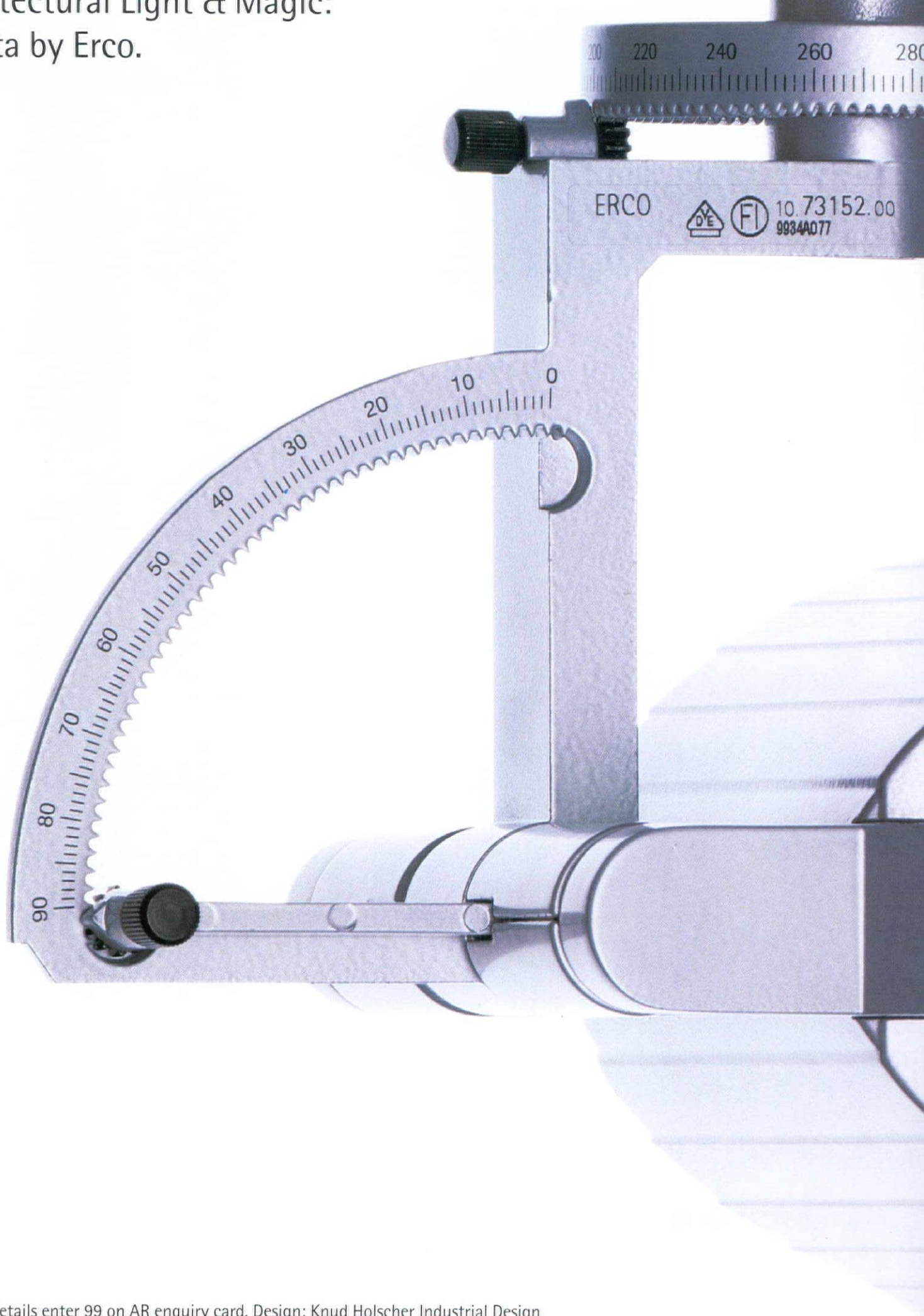
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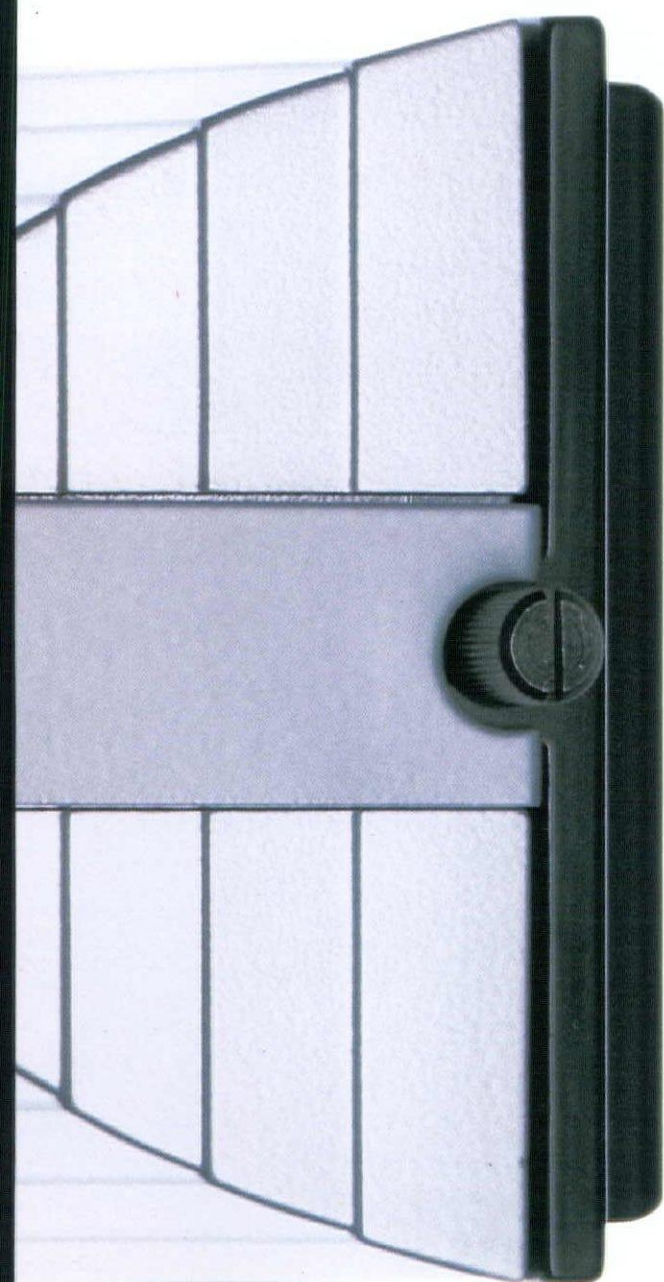


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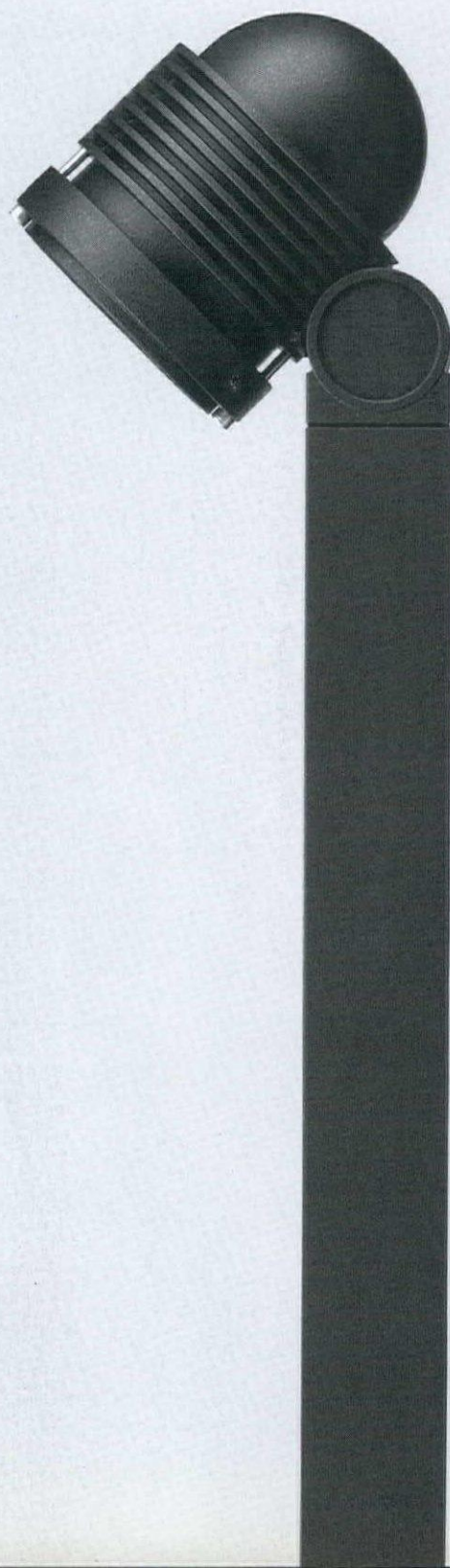
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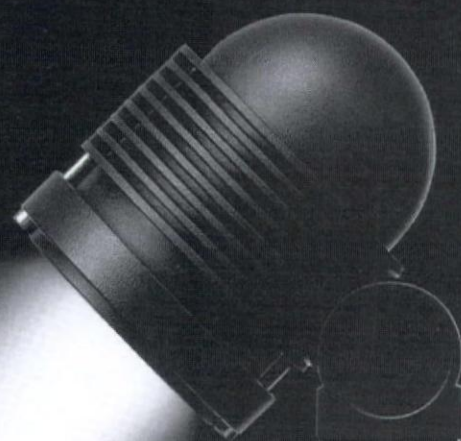
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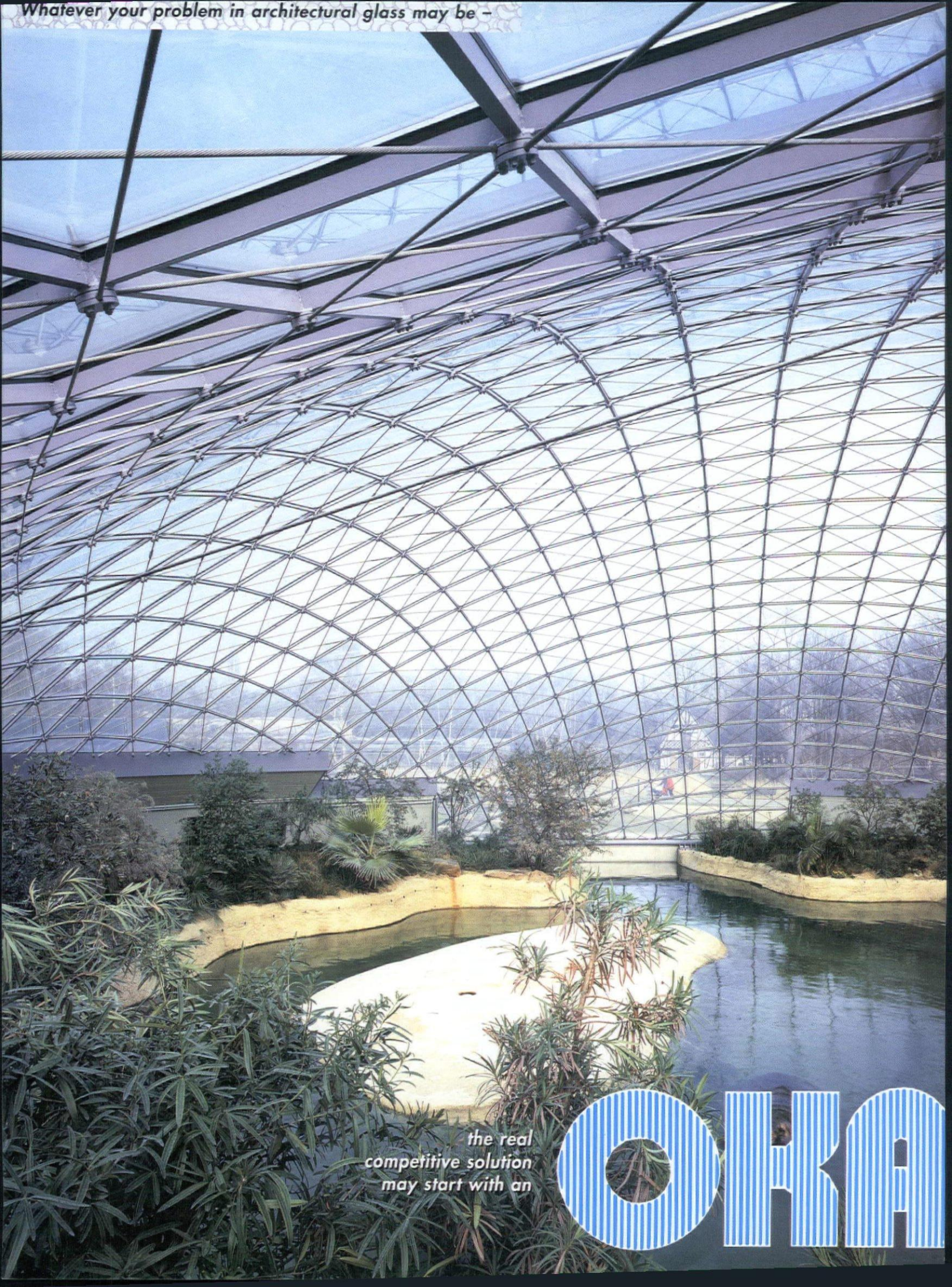
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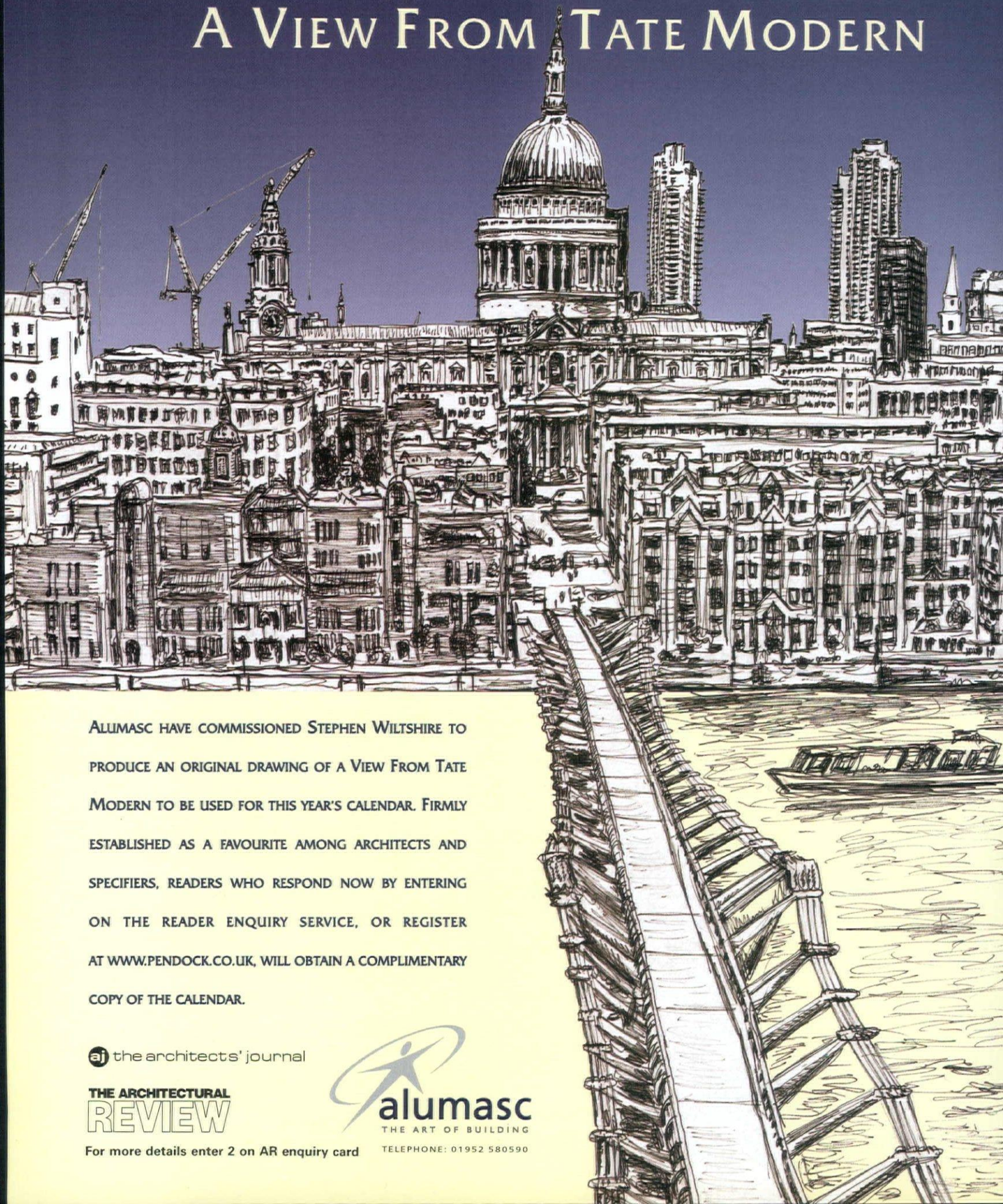
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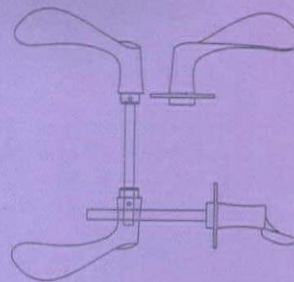
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New ranges with numerous, patented innovations for training, seminar and workshop environments underpin Wilkhahn's claim and goal of strengthening their top position in the design-oriented area of conference interiors.

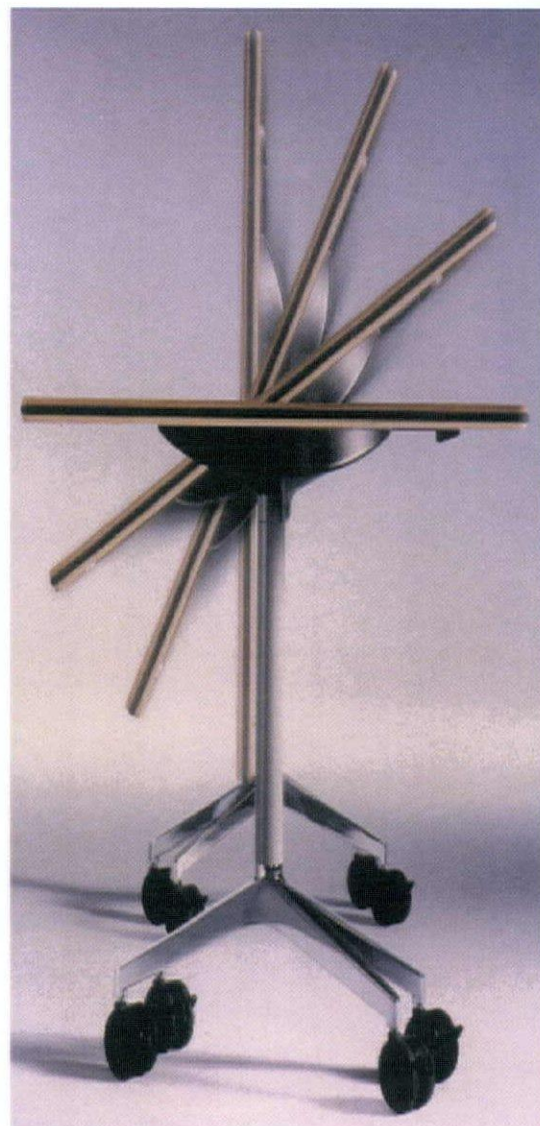
### Timetable range

Design: Andreas Störko

To extend the scope of application for work and communication environments, the Milan designer, Andreas Störko, together with Wilkhahn, has developed a set of mobile tables for work and training applications which have lockable castors. The answer can be found in the easy to operate, ingenious, patented mechanism which permits the table top to be folded along the horizontal axis. This automatically causes the foot sections to rotate to allow the tables to be transported easily through narrow spaces, doors and lifts and to be compacted economically. Users themselves can keep any tables they may require on standby by simply folding down the table tops, an action which pivots the frame permitting compact storage. When the tables are unfolded, the foot sections automatically regain correct alignment and the table top automatically locks into the horizontal position. The key to this ingenious mechanism can be found in the two curved guide rails underneath the table top, integrating one rigid and one articulated table top bearer. When the table top folds, the rigid table top bearer activates the rotational movement of the uprights with the mobile foot sections. The opposed movement of the spring-loaded, articulated table top bearer provides the necessary impetus to ensure that the table top is firmly fixed.

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The table edging has the characteristic impact-resilient profile and the foot design of the Confair folding table range and the Logon table range, both of which were designed by Andreas Störko. This means that all conference and cooperative zones in a company can now be furnished in a coherent design language, thus increasing scope for combining furniture from different Wilkhahn ranges within given interiors and for flexible room applications.



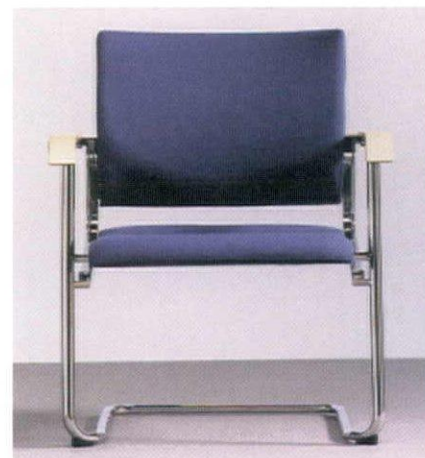
### Sito range

Design: Wiege

With a view to being able to offer a range of cantilever chairs, in a coherent design language, for all meeting, conference and seminar applications, Wiege, under the leadership of Michael Englisch, has developed a cantilever model which can truly be called a "universal cantilever chair". Sito can meet any requirements regarding comfort, high quality and design due to the versatility of its design features. The frame of this lightweight cantilever chair, in round steel tube, has flat steel side suspension strips on which the seat shell and the backrest are mounted. There are two different versions available: in plastic or with slim upholstery. For prestigious environments there is also a version with slim, leather cushions. Backrests are also available in three heights (low, medium, high).

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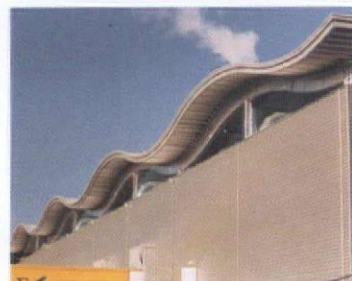


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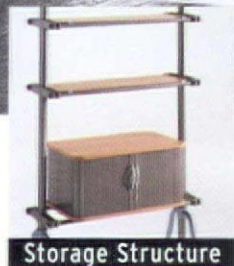
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# view

**A MAJOR EXHIBITION OF CONTEMPORARY DESIGN AT THE NEWLY INAUGURATED SCANDINAVIA HOUSE IN NEW YORK DEMONSTRATES THE DIVERSITY AND SPIRIT OF NORDIC DESIGNERS; PAN AM TERMINAL AT JFK AIRPORT UNDER THREAT; LETTERS; INFORMATION TECHNOLOGY AND ARCHIPRIX INTERNATIONAL COMPETITIONS.**

## SCANDINAVIAN SAPPLINGS

Back in the 1950s, an exhibition called Design in Scandinavia made its way through 24 cities in the US and Canada thus establishing internationally the region's collaborative spirit based on functionality and craft. In particular, memorable (and stackable) objects for the home flourished, as they suited the economical spaces of massive, post-war housing projects. While mystique still lies in names such as Alvar Aalto and Kaj Franck, and a visit to Finland today confirms the presence of a plethora of young designers, the world has since turned to other countries for design leadership.

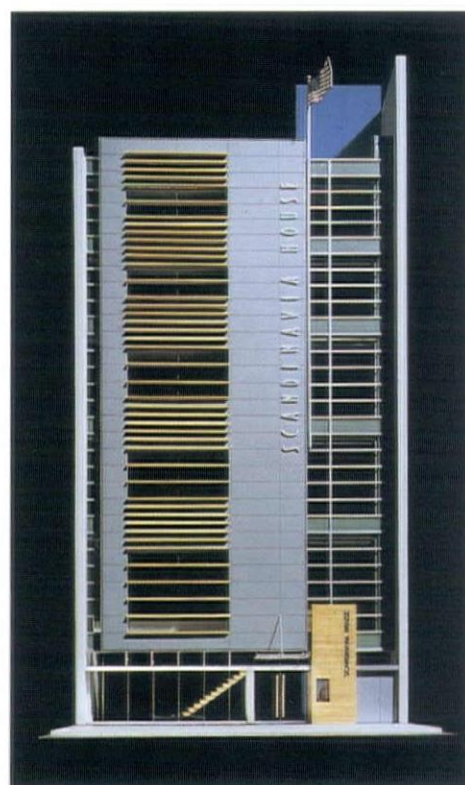
But now, thanks to the American-Scandinavian Foundation in New York, Scandinavian design – more evocatively called Nordic – is back in town in a grand gesture of a show that also inaugurates the foundation's new Scandinavia House on Park Avenue, an unabashed Modernist salute by the American architect James Stewart Polshek to his own formative experiences of studying and travelling in Scandinavian countries. Iceland now joins the original four from the '50s – Denmark, Finland, Norway and Sweden – in this juried display of nearly 50 young designers or design firms selected by Anne Stenros, the knowledgeable and activist director of Design Forum Finland. In contrast to a past emphasis on industrial arts, ceramics, furniture, glass and textiles as separate entities, she describes the wider scope of today's 'rethink' as 'a cross between technology and craft.'

Lined up in typical showroom style in the

clean, versatile exhibition gallery, the objects at times echo the past in both form and materials, but unmistakably fresh, young voices – some of them present at the opening – invited viewers to enter into new solutions for improving and enhancing daily life often with a dollop of humour. Symbolic of this enterprise was Denmark's Astrid Krogh, who wove fiberoptic 'threads' on a traditional loom for 'Light Mail', a wall curtain/lamp that sparkled with waves of coloured light in bright patterns where the threads were purposely damaged.

The human form is still the ultimate inspiration for both chairs and clothing. Sweden's Peter Andersson created a café chair with an extra perch for a visiting friend and a white mug with a handle cum spout to divide the coffee as well. Kaja Gjedebo from Norway gives a sleek bentwood chair some bounce with a wire mesh seat and back, and the Finnish firm Valvomo's 'Chip Lounger', an ergonomic, form-pressed plywood rocking seat, is forked to support each leg. Its shape is curiously like Norwegian Sigbjørn Windingstad's plastic figure called 'Bagman' that attaches to bicycle handlebars as a plastic bag carrier. (There's also a new yellow bicycle by Denmark's Lars Pedersen that demonstrates increased efficiency with lowered pedals.)

Since experience dictates that to survive deep Nordic winters requires nothing less than an astronaut suit, Reima's 'Cyberia', a smart snowsuit developed with Finnish university technology, may revolutionize cold weather apparel with sensors that maintain body heat and, if the wearer were stranded, relay position

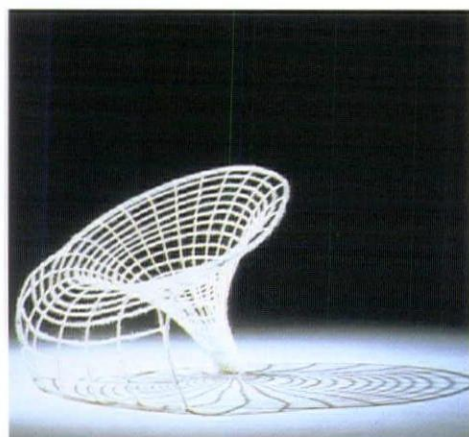


Model of Scandinavia House, by James Polshek, just opened on Park Avenue in New York.

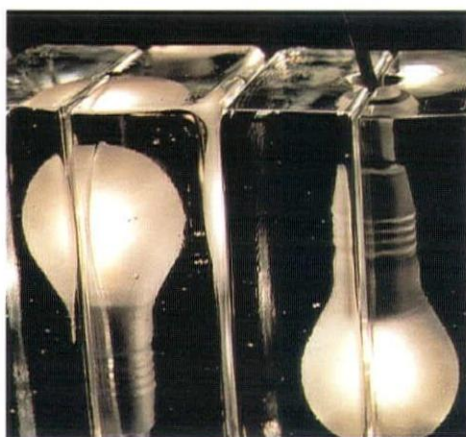
and vital signs. On the other hand, Dane Alex Soza's gravity-free jacket conveniently remains suspended in air upon removal.

Frigid surfaces inspired such objects as a flat plastic sheet that snaps into a snack bowl designed by Norway's Permafrost; a video/wall lamp called 'Skylight' by Iceland's Asmundur Hrafn Sturluson that records scudding clouds over a 24-hour period through a central rectangle of etched glass; and finally, the already popular 'Block Lamp', a light bulb embedded in an ice-like block of glass that Finland's Harri Koskinen designed for Iittala Glassworks. (His flat, shiny steel barbecue utensils, perhaps the first, are already a runaway bestseller.)

And for sheer glowing warmth, a book-shaped lamp called 'Enlightenment' by Sweden's Matti Klenell fits cleverly between volumes to illuminate bookshelves; a blanket of lights called 'Glory' by Denmark's Anette Hermann beats out the old electric blanket; and a full-size though compact sauna with corner butterfly joints by Kauko Leskinen and Hanna Louhelainen of Norway should convert the



'Retreat Funnel' chair, 1998, by Louise Campbell (Denmark); organic form and clever use of materials.

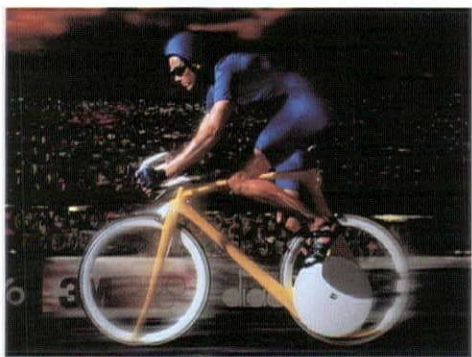


'Block Lamp', 1999, by Harri Koskinen (Finland); light bulb embedded in glass; simple and witty.





Barbecue utensils by Harri Koskinen for Hackman, already in production and proving popular.



Danish designer Lars Pedersen's increased efficiency bicycle with lowered pedals.

world to the spare, elegant and inventive Nordic way of life.

If not, the building will. With this new ground-breaking show under its belt, Scandinavia House will carry on its special cultural world in a six-story building that while influenced by Scandinavian streetscapes (the zinc facade, recalling to Polshek the roof cladding of old Norse churches, is collaged with horizontal spruce fins, glass and lettering based on old Scandinavian typography) offers New Yorkers an inviting place to be. The ground floor is a public café looking out onto the street and decked out with colourful Arne Jacobsen chairs, a long undulating snowbank of an Aaltoesque wall and end-grain spruce floors bordered in Norwegian alta quartzite. With a wall of painted wood slats, the space can be converted instantly into a gallery of hanging pictures. From an open staircase silhouetted against the ground floor glass facade, one can glimpse above the fanciful hanging artichoke lamps by Louis Poulsen and Alvar Aalto chairs in a meeting area. The paleness of all the materials contrasts with deep-blue plastered walls that sheath the vertical core. Above all, Polshek celebrates the lightness of spirit, practicality and wit that unifies Nordic modern design. PAULA DEITZ

Young Nordic Design: The Generation X, Scandinavia House: The Nordic Center in America, 56-58 Park Avenue, New York City, until 30 December. Further information from: [www.designforum.fi](http://www.designforum.fi)

## competitions

Latest international competitions for architects and students.

### 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 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.

Schools can apply through the website [www.archiprix.org](http://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 at our website: [www.arplus.com](http://www.arplus.com).

## Information Technology and Architecture

Registration: 6 February 2001

Submission: 6 February 2001

Entry Fee: None

Awards: Total prize fund of over 1 million DKK, with a first prize of at least 200,000 DKK

Eligibility: All architects and designers

Jury: Not yet announced

Competition run by the Federation of Danish Architects (DAL) to stimulate a debate on the physical form of our surroundings in the information technology society of the future. The specific aim is to generate visual representations of the architectural consequences of the information technology society. These consequences can cover a range of fields, from design through building to town planning and landscape. Interdisciplinary entries are welcome.

Further information and registration:

Jesper Kock

Competition Secretariat

Federation of Danish Architects

Tel: 0045 32 83 60 00

Email: [konkurrencer@dal-aa.dk](mailto:konkurrencer@dal-aa.dk)

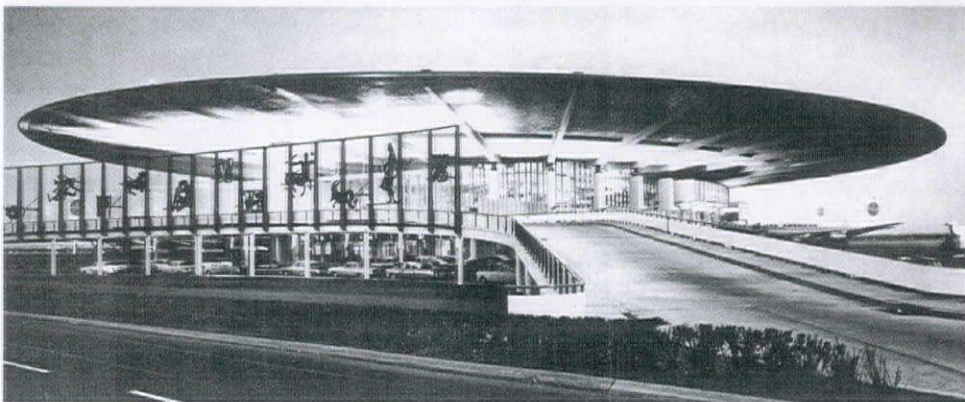
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## outrage

The extraordinary Pan American terminal (Worldport) at JFK International Airport in New York is now sadly under the threat of demolition. Designed in 1958 by Walter Prokosch of Tibbets Abbott McCarthy Stratton, it has great historical and formal significance. Among other innovations, it was the first jet terminal to provide shelter for embarking passengers under an elliptical four acre cantilever roof. Passengers would watch their aircraft nose up to the perimeter glass wall and then cross over by open, elevated bridges. The ground level was freed for servicing and baggage handling. Entrance to the building was through a 100ft wide air curtain, protected from winds by a 200ft long glass screen adorned with large bronzes. These sculptures, by Milton Hebard, now gather dust in a Port Authority hangar.

In a time when air travel now approaches bus travel in levels of grimness and banality, the terminal is a marvellous reminder of a more civilized, leisurely era, when people dressed up to fly and had proper meals from menus. Elegant in its simplicity and scale, the Pan Am terminal provided a memorable gateway to New York and certainly deserves preservation and re-use.

CHRISTOPHER PROKOSCH







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## view

### letters

#### MUSICAL GESTURES

SIR: Enric Miralles was undoubtedly a favourite of the press, and a budding international superstar. But can you really condone the utter clumsiness of his music school in Hamburg (November)? It seems from your pages to be a series of heavy gestures bound together only by contiguity, and I'm very surprised that Layla Dawson thinks that it responds to the scale of its neighbourhood. Modelling buildings on other things, natural and artificial, perhaps particularly grand pianos, is most unwise.

Yours etc

LOUISE EDWARDS

Sydney, Australia

#### NEWS FROM THE SWAMP

SIR: The recent announcement of the UK's Stirling Prize, surrounded by a huge amount of PR and television coverage made one's heart sink to the bottom levels of the swamp. The values of television events and real architecture are so far apart that it is completely surreal to try to associate them.

Television can cover architecture extremely well and thoughtfully, but the event, with the dreaded climax of 'and the winner is ...' can, it seems only produce flashy instant-image buildings, where human values have been forced into the background by splash and gesture. Architecture is long, telly short. I'm all for popularizing architecture: but should it be at this expense? If the trend goes on, we shall end up with a country full of quirky object buildings shouting at each other – just when we thought we'd begun to get over such selfish formalism.

Poor old Big Jim. He was in his day not afraid to gesture, nor to make a splash, but his buildings were much richer and deeper than the ones that have so far won the prize named after him.

Yours etc

JOHN JACOBY

Leeds, England

#### VILE VILLA?

SIR: The report on the Villa Müller was very welcome (AR November). And what a shock to find that all those black and white photographs with which we have been vaguely familiar concealed the reality: strange writhing wood and stone veneers which make the house so repul-

sive to most twenty-first century taste. Is the dreadful late Biedermeier furniture really authentic?

But the drawings do really repay attention. Only in an immediately post-Freudian society can anyone have dreamt of making so many stairs and special places, and, if you half-shut your eyes, you can understand how delightful it must have been to be a member of the Müller family. A winding path through the labyrinths of the mind?

Yours etc

JOHAN ELIASSON

Stockholm, Sweden

#### ABSTRACT THOUGHT

SIR: It was terrible to be assaulted with the horrible flickering patterns of Loos's Villa Müller (AR November). Please do try not to publish such things in future – or at least abstract, if you have to.

Yours etc

HELMUT LENE

Dubai, United Arab Emirates

#### ROUGH JUSTICE

SIR: In an issue which you say yourself is devoted to decency in public building, I was surprised to see Nouvel's Palais de Justice at Nantes (AR November). It is as you say, a brooding presence on the Loire. Both your cover and the internal coverage suggest that this building (which I have not seen) is entirely inappropriate for a modern, open justice system. I don't doubt that the building works well, but the dark, gridded exterior and the equally gloomy corridors are more reminiscent of eighteenth- and nineteenth-century attempts to embody the terrifying majesty of the law and its powers of punishment. Study of the plans reveals that the interiors must be stultifyingly utilitarian – and when they are not, as in the courtrooms, they are apparently almost blood red – is this the right atmosphere to conduct trials in? Your reviewer rightly describes the courts as 'shocking', and she quite properly describes them as a pitiless place devoted to the 'pure ideal of justice'. Your coverage is most questionable.

Nouvel is a talented architect, sometimes approaching greatness, but do you have to print all his big works? Outrage would have been a better place to publish it.

Yours etc

EDWARD JAMES

Boston, USA



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St Petersburg architectural heritage includes this textile factory at Pionerskaya street, on the Petrograd side, which still conveys a dynamic, pioneer design by Erich Mendelsohn in 1927.

## Letter from St Petersburg

**St Petersburg's magnificent centre is becoming one of the most sought-after places in Russia; planners are caught between high morals and low budgets.**

In 2003, the Baltic Sea metropolis St Petersburg celebrates its 300th anniversary. It is one of the few European capitals whose city

centre was left intact after the war and is today prospering. After many generations of no dialogue between the town planners and the business community, architect and client, public sector and taxpayers, town planners again have to listen and come to an overall agreement for the aims of the city. The city centre is on UNESCO'S World Heritage List, and although this part of the city is the most attractive to private investors, not enough developers are ready to pay to get through the complex regulations and unclear

ownerships to renovate St Petersburg's cultural heritage

The city centre is generally declared cultural heritage: the municipality and private developers alike must invest in renovation rather than in new constructions. The citizens are proud of their heritage, well aware of its value, and want their voices heard in the development of the city. They have also, if they had the means, bought their apartments.

Nevsky Prospect is the main artery of the city, beloved by citizens, tourists and business people, with its buildings and secondary streets being briskly renovated. For instance, Malaya Sadovaja street has (by private investment it is said) recently been pedestrianized, and Parisian-like cafés are opening up. Cash flow in the downtown area comes mainly from domestic business and partly from tourism, which is slowly picking up.

'To attract investments, the city authorities must create conditions for a favourable business climate', says L. E. Limonov, head of the Strategic Plan office. Their latest project is called the Rehabilitation of the Centre of St Petersburg, where the general idea is to unite all the resources of the city administration, international organizations, private investors, and residents of St Petersburg for urban revival.

'Real estate developers are taking considerable risks today, with unclear regulations, vagueness of investors' rights to the objects they are investing in as well as the understanding of the legal aspects of real estate', Limonov continues. 'Building regulations should be co-ordinated between different city regions. In fact, we need to establish a regulation for land-use and construction, or zoning, on a regional level.'

Accessibility is another keyword for renovating St Petersburg. Out of the nearly five million inhabitants, 17 per cent live in the city centre. The next ring consists of outdated factories and manufacturing units, while the vast majority of the people live in the suburban third belt.

The Neva divides St Petersburg into north and south, with three bridges over the river as the only connections. An estimated two million people go through the city daily. Nearly all passengers in St Petersburg go by public transport: metros, buses, trams, and trolley-buses. Only 10 per cent of passengers go by car, with an average (but steadily growing) of 160 cars per 1000 residents. While looking for buildings to renovate, most private developers will only consider buildings close to the efficient city metro stations.

Accessibility also means access to information and to civil servants and decision-makers. The nineteenth-century building at Lomonosova Square, in the city centre, which houses the St Petersburg Committee for Urban



By St Isaac's square in St Petersburg, Hotel Astoria has been sailing along since the year 1912. The five star hotel, drawn by architect Feodor Lidvall, has witnessed much turbulent twentieth-century Russian history.



Planning and Architecture, poses few problems of accessibility. Although imposing, with giant stairways and halls, accommodating staff create a welcoming atmosphere. On public days (Wednesdays and Fridays), the main city architect, Oleg A. Kharchenko and deputy city architect Victor E. Polischchuk and their staff are usually available. 'It's part of the city culture and tradition to consider St Petersburg as an entity, as a whole, and not as separate units', says Kharchenko. 'I feel my architectural and historical responsibility every day. For the benefit of all, it is necessary for us to convey this responsibility and to be open and clear with possible investors. If there is a suggestion for an investment plan with clear architectural objectives, we approve or disapprove on a professional level. And when and if the governor calls, we are ready to argue our standpoints.'

The municipal urban committee is running its domain on high morals and a low budget. The trick is to keep a balance between the need to keep a cultural heritage, with all the rules and regulations from different committees, and yet keep the interest of developers and real estate investors. The city architects also believe that a favourable business climate, with better transport as a priority and less urban manufacturing units, would create a financially stronger city and municipality.

'Urban planners and architects have up to recently had only one customer, i.e. the state', explains Polischchuk. 'But when you look at the well-kept master buildings by architects like Feodor Lidvall from the turn of the twentieth century, you realize the need for a close rela-



The Azov-Don-Bank, in the St Petersburg city centre, was built in 1908-09 by architect Feodor Lidvall, in the then starting Neo-Classical style, and is today admired by architects as well as customers to the former bank turned into the Central Telegraph.

tionship and understanding between customer and architect. These buildings – several living quarters, corporate headquarters, the former Azov-Don-bank, now the Telegraph – were not only technically advanced but have kept their spirit intact. This user-architect understanding we would like to revive today.'

CHRISTINA FAGERSTRÖM

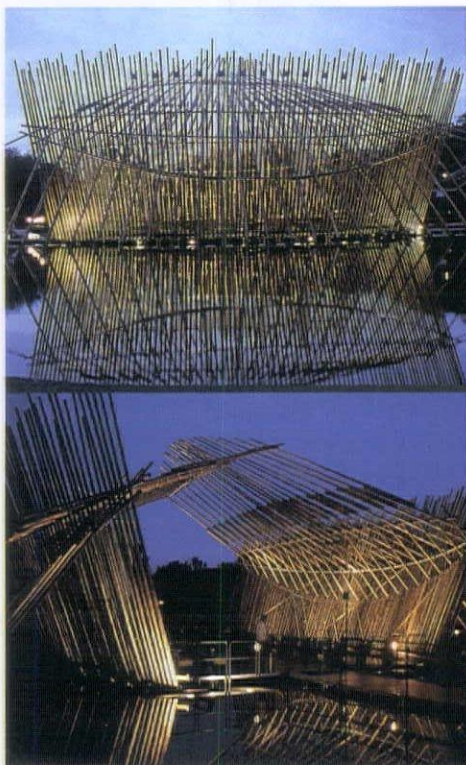


The former Civil Engineers building from 1904 at Serpuhovskaya street, bordering the St Petersburg city centre, was a ruin when a small developer decided to put time, money and energy at stake to renovate the house with an outcome that pleases everybody.

For further reading of the Modernism in Russia, see *The Origins of Modernism in Russian Architecture*; William C. Brumfield, University of California Press, 1991.

For the splendid St Petersburg cultural history, seen from the point of view of the Hermitage Museum and its art collections, see *The Hermitage – the Biography of a Great Museum*, Geraldine Norman, Jonathan Cape Ltd, 1997, Pimlico 1999.

Further information can be obtained from the Strategic Plan office of St Petersburg which can be reached at The Leontief Centre, telephone: +7 812 316 62 46, or by email: [sin@leontief.spb.su](mailto:sin@leontief.spb.su)



## january

The year's weather, when the Nile dwindled and rain poured unceasingly on northern Europe, has shown us how important it is to try to limit global warming. That architects can make a very creative addition to the effort is demonstrated by the buildings and projects shown in our January 2001 issue. They include Thomas Herzog's administration building at the Hanover Messe (not to be confused with his Expo buildings shown in September); it is a major contribution to understanding how that immensely wasteful twentieth-century building type, the large office block, can be made more environmentally responsible. At the other end of the scale are Hubert van Henket's Greenhouse in Leyden and Rocco Architects' little Bamboo Exhibition building in Berlin. Stanton Williams' Millennium seed

bank for Kew Gardens at Wakehurst Place in Sussex, England holds hope for the Earth's future, as does the big but exemplary forestry institute at Wageningen in the Netherlands by Stefan Behnisch. Peter Hübner's school at Gelsenkirchen, Germany shows how a run-down industrial area can be transformed by ecological thinking. Studio Granda and H2O architects demonstrate how the same values can lead to radically different buildings in Iceland and Australia. In addition to the green theme there will be a review of the rebuilding of Dubrovnik and, of course, Delight, House, Design Review and Outrage.

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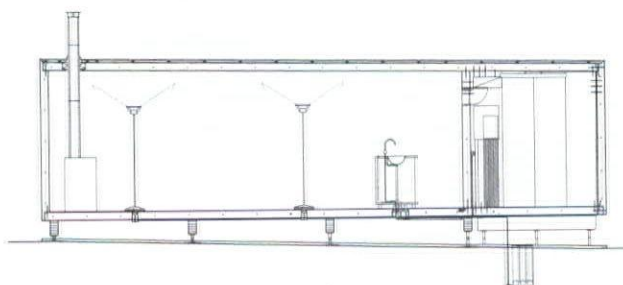


1 Pavilion is a box with two transparent sides. Beyond is Aalto's Finlandia Hall.  
2 Site is at edge of Finlandia's asphalted car park and newly greened art area.

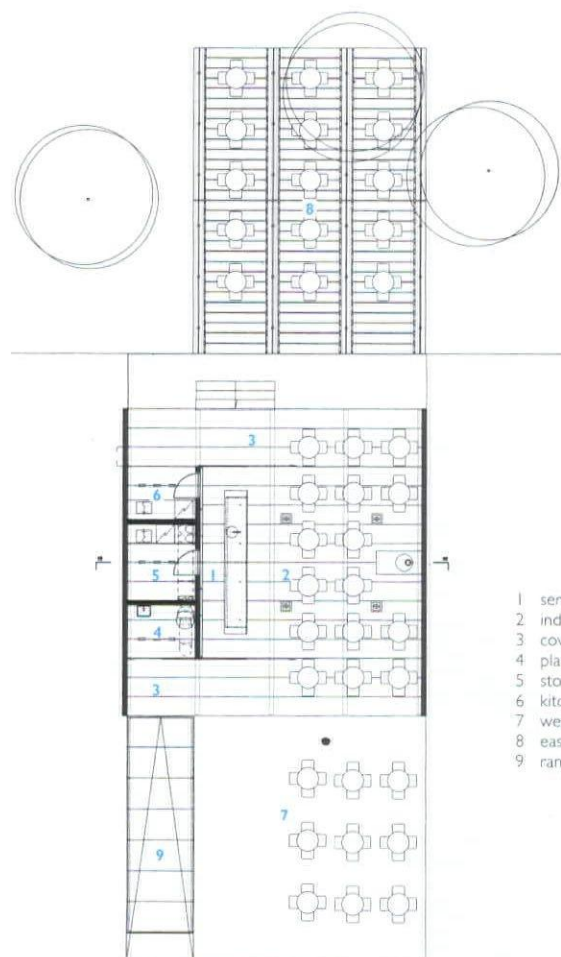
3 Wood is blackened and roughened by burning, leaving smooth brown knots as relief.  
4 Baulks of laminated timber, similar to those in walls and roof form outdoor seats on hot summer days.

# Burnt offering

The latest practical exercise of the Department of Architecture at Helsinki University of Technology, shows how flames can help preserve a building.



cross section



- 1 service bar
- 2 indoor seating
- 3 covered terrace
- 4 plant
- 5 store
- 6 kitchen
- 7 west terrace
- 8 east terrace
- 9 ramp

The area between Helsinki city centre and Aalto's Finlandia concert hall was traditionally run-down and covered with railway lines and dreary warehouses – a scab on the face of the city, which numerous architects and planners desperately tried to salve. Now, a good deal of it has been transformed into an art park, with permanent and changing exhibitions. One of the most obvious new additions is CARBON, a summer café designed by Niko Sirola, a student at the Department of Architecture, Helsinki University of Technology. Every year, the Finnish Timber Council sponsors a competition for the students of the Wood Studio which is run by Jan Söderlund.\* (A previous winning scheme, for a movingly elegant sauna, was published in AR June 1997).

Sirola's scheme is intended to focus and intensify views of the city and Finlandia. It consists of a big simple rectangle of wood which frames glass walls, so you can look through the building from one side to the other. Construction and design development were by Sirola and 14 students, who were chosen to take part following results of the competition. A glulam ring was assembled on site from industrially prefabricated units which had been dried using a new method. Floor, walls and roof were made from laminated timber elements 625mm wide and 140mm thick, which are fixed together with coach bolts

and stainless-steel pins.

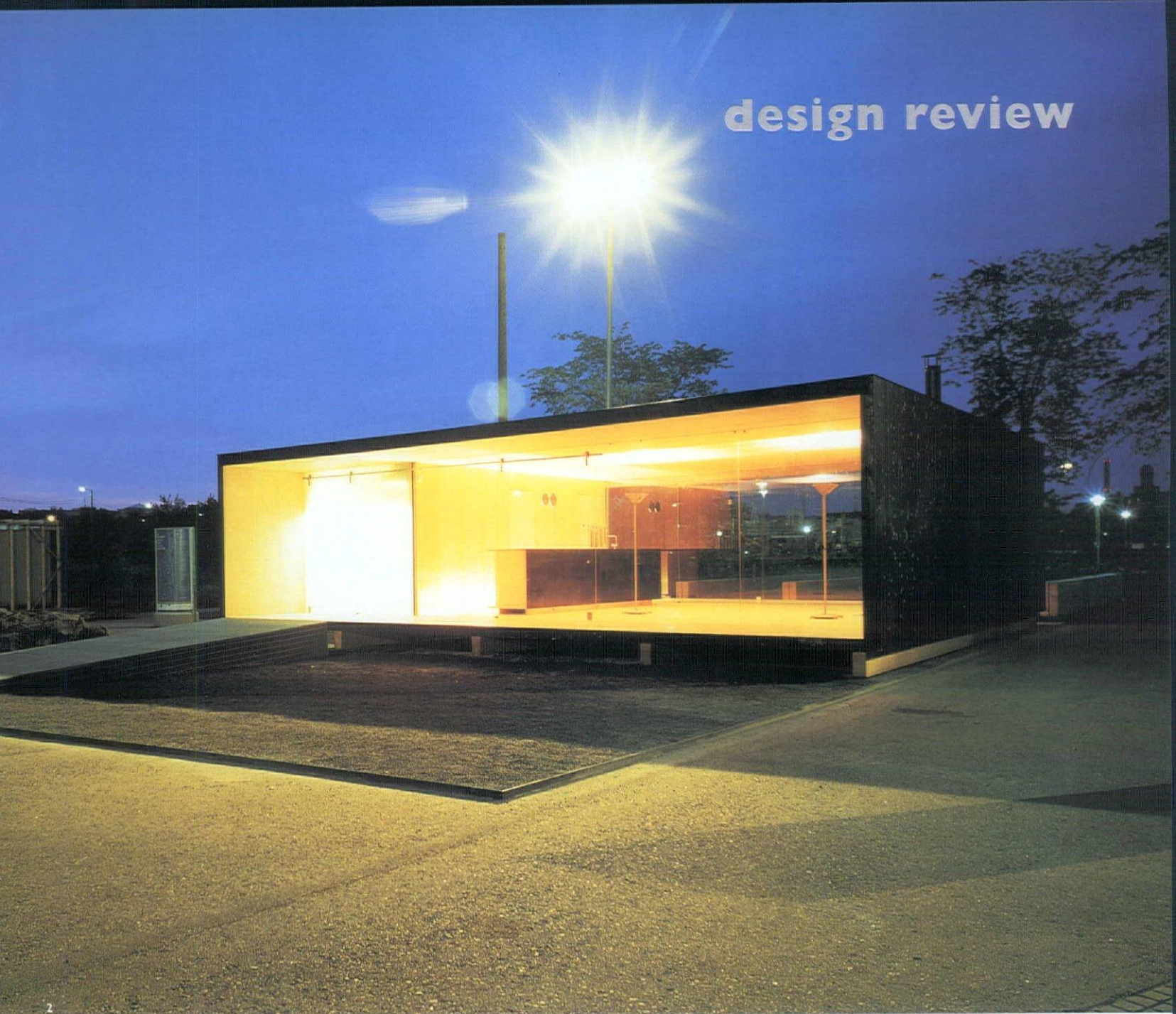
The timber exterior of the pavilion has been blackened and preserved by charring, then creosoted to prevent water penetration. Black walls are patterned with a brown spatter of knots. Close up, the natural texture of the components is revealed to eyes and fingers with great intensity: the deep resonant aroma of burnt and distilled wood is poignant, evocative of bonfires and the taming of nature by humankind.

Inside, wood is left natural and has its own, less elemental, softer scent. A simple bar and a stove are made of black steel. Sliding glass partitions separate the main café and covered terraces. Laminated elements similar to those used in the main structure are laid out on the grass at right angles to the main axis of the pavilion; on hot days, they become long park benches. Lavatories are in a separate small building faced with plywood covered in black recycled rubber. CARBON itself shows great sensitivity for the sensuous and technical potential of timber. It will be very interesting to see how the pavilion will survive winter: will that strange external treatment really perform as its creators hope? They certainly deserve success. P.D.

\*For further information email: jan.soderlund@hut.fi

**Architect**  
Niko Sirola/Wood Studio  
**Photographs**  
Marko Huttunen 1, 2  
Antti Luutonen 3, 4





2



3



4





Malmo Pendant



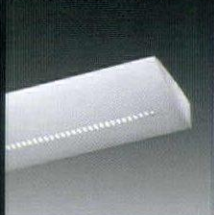
Malmo Trio Pendant



Malmo Wall



Malmo T16 Wall



Malmo T16 Pendant



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Design Mats Thorén & Lars Bylund

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The ar+d award was conceived by The Architectural Review and d-line, the distinguished Danish ironmongery firm,<sup>1</sup> to discover and celebrate the work of architects who are not as yet widely recognized: people at the moment in their careers when they first begin to show individual talent (or group of collaborative talents) for making things with confidence and authority.

Often, the award celebrates the critical progression from theoretical, drawn work to built form. We chose the limiting age of 45 because, before that time, it is often very difficult for many architects to express their particular vision: education and apprenticeship is so long, and in the early part of the last decade it was so difficult to get work because of the economic depression.

The 2000 jury was truly international and distinguished, made up of people who are slightly (if indeed at all) older than the age limit for the awards. They are architects who all now have international reputations, but whose work is very different. We had Odile Decq (France), Will Bruder (Arizona, USA), Adalberto Dias (Portugal), Christoph Ingenhoven (Germany), and Erick van Egeraat (the Netherlands). I, a non-practising architect, was chairman.

The jury found it extremely difficult to choose from more than 700 entries which came from over 60 countries. It was a quite astonishing world-wide response. I am very grateful to jury members for thorough, keen and perceptive debates. Discussion was often animated, but there was only one moment when I feared that some of us might come to blows.

In the end, we were unanimous in deciding that the £10 000 prize money should be divided equally between three entries,<sup>2</sup> and that a further 12 should be singled out for high commendation. All these schemes are shown on these pages, as is a selection of others which got through to the last stage of judgement.

### Principles

Looking back, I realize that there were underlying principles behind our choices, critical structures only partly articulated by us all at the time of our discussions.

First, we wanted to find courage: to find people who had something new to say, and who were inventively prepared to seek architectural essence.

Second, we were clearly concerned to celebrate honed schemes – those that are most capable of changing the world with least input of resources.

Third, underlying our decisions was a clear concern for appropriate materiality: materials should be used (in whatever new ways) in ways proper to their nature.

Fourth, and perhaps most importantly, it was clear that the winning and commended schemes had to offer the potential of enhancing human existence. Although very different, all the schemes recognized by the jury show ways of making the world a better place to live in.

### Prize-winners

We felt that the three prize-winning entries combined all these characteristics in slightly varying measure. All, without doubt, had courage, all were honed to essence, all were extremely conscious of materiality. But here, there were some differences. Material contrasts between the work of Jae Cha, Shuhei Endo, and Klein Dytham could not be more different. Cha in Bolivia (p42), used conventional materials: simple timber and translucent plastic, which can be bought almost anywhere at a builders' merchant in all but the poorest countries. But, with these, she and the congregation she worked with made a place of great intensity using conventional techniques: screws, saws, hammers and nails. Endo (p44) took a similar conventional material, corrugated metal, but used it with all the powers of the modern Japanese construction industry, in totally new ways to create a memorable and strange result, which makes a remarkable contribution to the landscape traditions of both east and west. Klein Dytham (p46) used an entirely new material to building: modern balloon fabric, which is assembled in ways that are novel to construction, and made a memorable, if transient, contribution to Tokyo's townscape.

# EMERGING ARCHITECTURE

The ar+d awards 2000 received an astonishing number of entries from more than 60 countries. Peter Davey, editor of the AR and chairman of the jury, reports on a very varied and talented input.



And, of course, each of the winning schemes makes a different contribution to enhancing our existence. The chapel in Bolivia, the pavilion in the Hyogo park and the temporary Tokyo wall touch quite different aspects of our personalities.

#### Highly commended

The highly commended schemes share the range of invention of the winning ones, and they display a very diverse, but interlaced range of values and expressions. For instance, it is easy, if not facile, to relate the two buildings where an inner building is surrounded by an outer one of wooden slats: Sean Godsell's little holiday house in Victoria, Australia (p50), and the Finnish Embassy in Berlin by VIIVA (p66). But, deeper than the obvious similarities is a concern for modulating interior space and climate with maximum use of ambient energy. In a quite different way, Sauerbruch & Hutton's major contribution to the fabric of Baroque Berlin (p72) is concerned with the same issues. And so are, at a different scale, with different technology and materials, the little buildings by Daniel Dethier (p63) and Rick Joy (p47).

Curiously, several schemes are temporary or subject to change and movement: not just Klein Dytham's Pika Pika Pretzel, but Pierre Thibault's Quebec ice palace (p56), Sam Hecht's water pavilion (p57), Dytham's office meeting place (p62), and Oskar Kaufmann's mobile house (p54) are all of this kind. Perhaps there is something about transience that brings out edge in design.

Clearly João Mendes Ribeiro's stage set (p64) must by its nature be temporary and subject to change and movement, but it exemplifies another factor common to a number of winning and commended schemes: concern with elucidation and explanation. Carl-Viggo Hølmekbakk's strange mechanism for viewing Norwegian peaks is an obvious example (p70), but Thibault's ice palace, and Hecht's water pavilion also have explicatory functions. And, if you extend the analogy, so does Joy's studio in Arizona, which (among other things) is intended to be a demonstration of how ergonomically appropriate building methods could be reinvented in the US south-west.

In another sense, the student housing at Coimbra in Portugal by the Mateus practice (p58) is an explicatory building. Clearly it is an excellent place for students to live in, and it tells an abstracted story of their lives in the movements of its wooden walls. There are similarities here with the animated facades of both the Berlin Finnish Embassy and Sean Godsell's house.

#### The award develops

As a jury, we were pleased not only by the number of entries, but by the variety of work we could celebrate: from a massive piece of furniture (Klein Dytham's office meeting place), to a stage set, to a chapel, to Hølmekbakk's little mysterious monument in the wild, to major urban pieces like the Mateus hostel, and Sauerbruch & Hutton's important contribution to Germany's new capital. Here is a wider range of design and talent than last year.<sup>3</sup> All the entries shown here, and more, will be exhibited at the RIBA in London between 1 and 21 December, after which the exhibition will travel.<sup>4</sup>

The award is annual. Details of next year's event will be published shortly in the magazine and on our website [www.arplust.com](http://www.arplust.com). We hope that entries will be as imaginative, varied and full of invention as they have been this year. P.D.

<sup>1</sup> Their agents are: Keeler Hardware Pty. Ltd, Australia; Vola Vertriebs GmbH, Austria; Elames Builder's Hardware, Bahrain; MCH modern comfort home nv, Belgium; Carl Fa-s, Denmark; TAMSALE OY, Finland; Euxos Diffusion S.A., France; HIGH TECH Vertriebs GmbH, Germany; EXPO Ltd, Greece; Tung Fat Ho Building Material Limited, Hong Kong; Aseta ehf, Iceland; d line™ india pvt ltd, India; Architectural Hardware Ltd, Ireland; d line™ italia srl, Italy; Sugatsune Kogyo Co Ltd, Japan; M. H. Alshaya Co. W.L.L., Kuwait; ABS Marketing Sdn. Bhd, Malaysia; AXA Stenman Holland B.V., Netherlands; Dizain interior as, Norway; Khimji Ramdas, Oman; Hamburg International Sales Corp., Philippines; Philman Commercial, Inc., Philippines; Carvalho, Batista & Ca, Sa, Portugal; Jamco Trading & Cont., Qatar; Architectural Building Supplies Pte. Ltd, Singapore; MODUL BESLAG Kungsbacka AB, Sweden; Beschläge U.S.W., Switzerland; Hakon Company Ltd, Thailand; Haroon Company W.L.L., United Arab Emirates; Allgood Holdings Ltd, United Kingdom; Handrail Design Ltd, United Kingdom; d line™ uk ltd, United Kingdom; Norup/Clark Inc., United States of America

<sup>2</sup> Each winner receives a third of the £10 000, and a special trophy by Knud Holscher, who designs all d-line products.

<sup>3</sup> See AR December 1999.

<sup>4</sup> The exhibition was shown at the Danish Design Centre in Copenhagen during November.

**JAE CHA + SHUHEI ENDO + KLEIN DYTHAM + CARL-VIGGO  
HØLMEBAKK + TONI PELTOLA, RAUNO LEHTINEN, PEKKA  
MÄKI + SEAN GODSELL + RICK JOY + SAUERBRUCH HUTTON  
+ JOÃO MENDES RIBEIRO + DANIEL DETHIER + MANUEL  
ROCHA DE AIRES MATEUS + SAM HECHT, IDEO +  
KAUFMANN KAUFMANN ARCHITEKTUR + PIERRE THIBAUT**



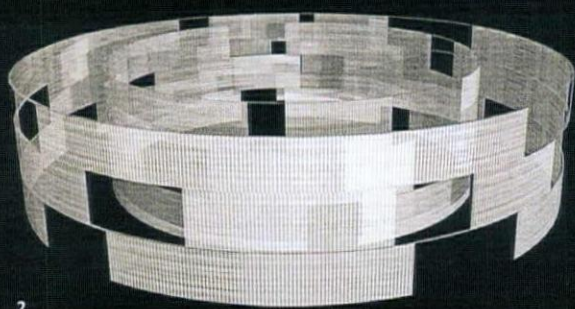


ar+d **OVERALL WINNER**  
**CHURCH, URUBO, BOLIVIA**  
 ARCHITECT  
**JAE CHA**

1 Church glows outwardly at night ...  
 2 ... and, because of arrangement of translucent cladding ...  
 3 ... inwardly by day.  
 4 Simple structure was erected by community.  
 5 Ambulatory formed by the two translucent cylinders.

## SACRED SCENE

A very young architect, working with a poor rural community, has generated an intensely spiritual space.



2

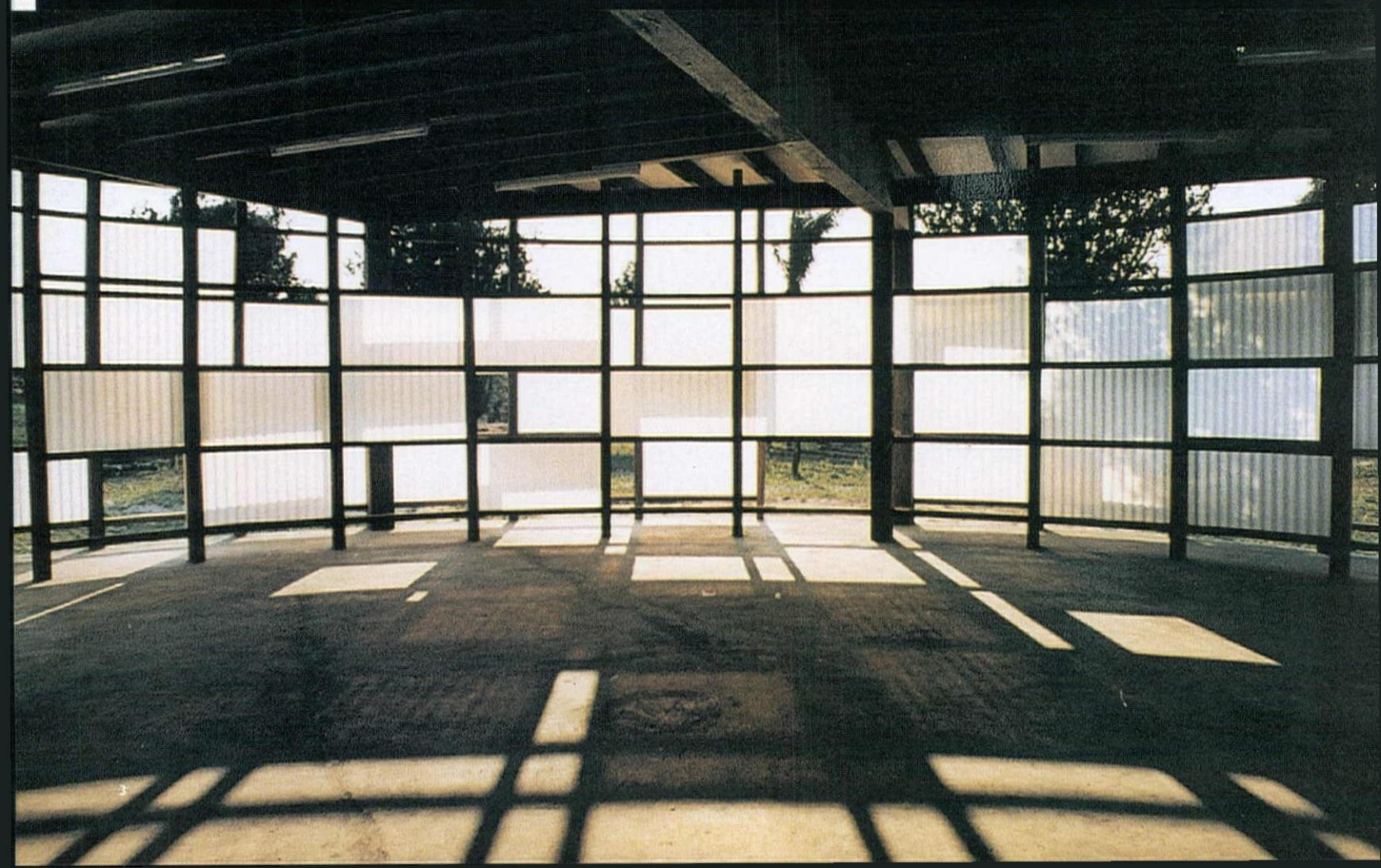
The jury was much moved by the quality of space of the little church at Urubo in rural Bolivia, completed on 4 August this year. Using the simplest of materials: traditional timber (but pressure treated) and modern translucent polycarbonate sheeting, the recently graduated architect has managed to conjure an intense feeling of the numinous. The work is the more powerful because it was partly designed by the architect on site, when the exact positioning of the translucent sheets was determined.

Patterns of light and many degrees of shade record the

movements of the sun against the heavens, the times of year and of day. They talk of the transience of existence, and yet reassure with the regularity of the simple rhythms of the almost archetypal structure.

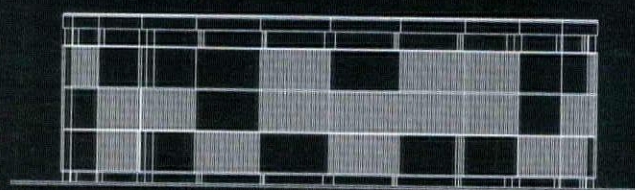
Construction was carefully worked out so that the congregation could build their church themselves. The result is extraordinarily powerful, and shows an exemplary relationship between architect and community.

**Architect**  
 Jae Cha, Washington DC  
**Photographer**  
 Daniel Lama

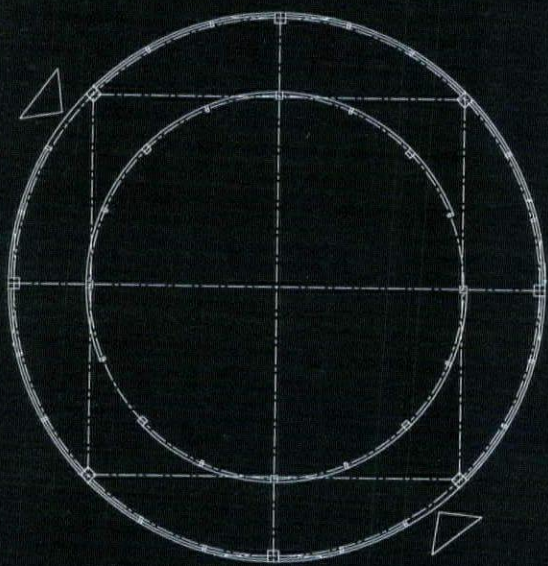


3

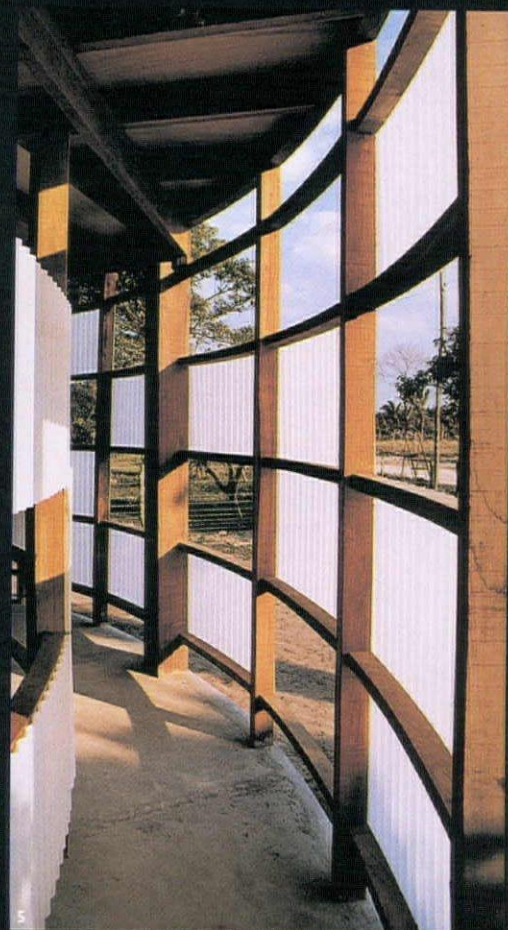




elevation



plan (scale approx 1:100)





ar+d OVERALL WINNER  
LAVATORIES, HYOGO PREFECTURE, JAPAN  
ARCHITECT  
SHUHEI ENDO

1  
From east, with large window of park  
keeper's accommodation overlooking  
main approach.  
2  
The little structure changes  
continually and unpredictably ...



## SPRINGTIME IN THE PARK

Using the undiscovered potential of a commonplace material, Shuhei Endo has evolved a picturesque monument.

The jury was deeply impressed by the liveliness and freshness of this little building in a park in Shingu-Cho, Hyogo Prefecture, Japan. With great economy of means, it makes a memorable moment in the landscape, and forms a landmark out of public lavatories, a normally embarrassing building

type that is suppressed visually.

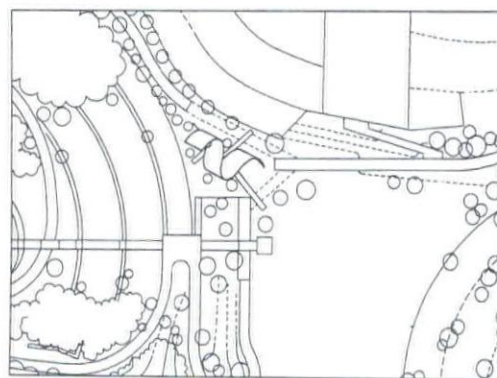
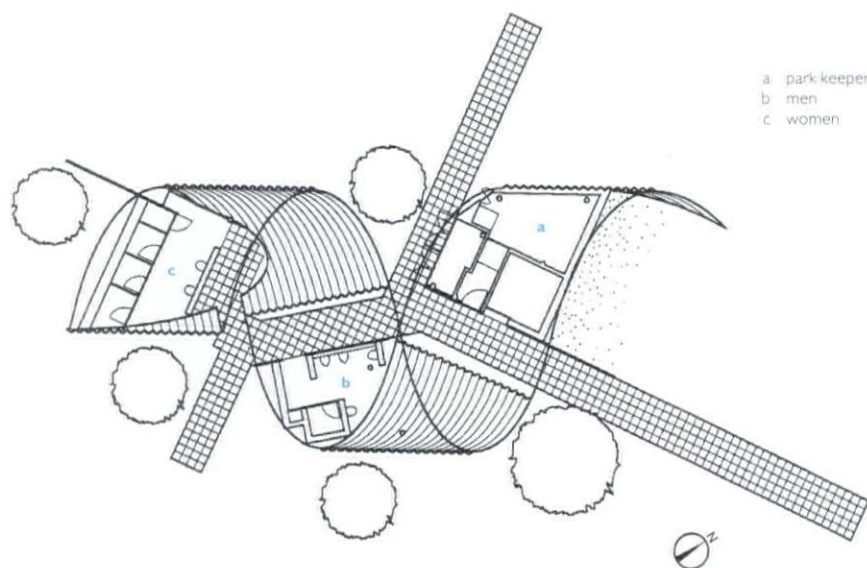
The pavilion is both an event in a picturesque landscape tradition shared by both Japan and Europe, and an exploration and celebration of the potential of galvanized corrugated metal. The dramatic shape grows out of the nature of the material and,

once seen, seems natural, logical and economical. But the form is entirely new, and has mysterious echoes of the geometrical complexities revealed by modern science.

As the architect says 'Springecture architecture is not composed of roof, wall,

pillar girder and slab ... It is another architecture completed by original thought'. The building appeared in AR October 1998.

**Architect**  
Shuhei Endo  
Shuhei Endo Architect Institute, Osaka  
**Photographer**  
Yoshiharu Matsumura





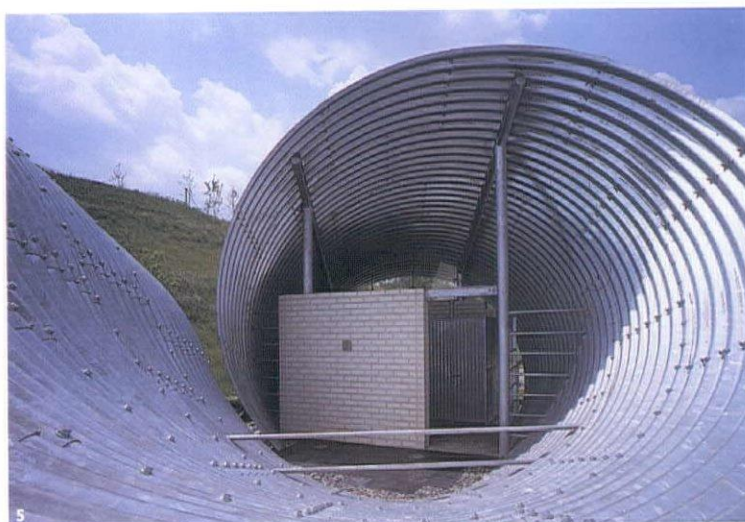
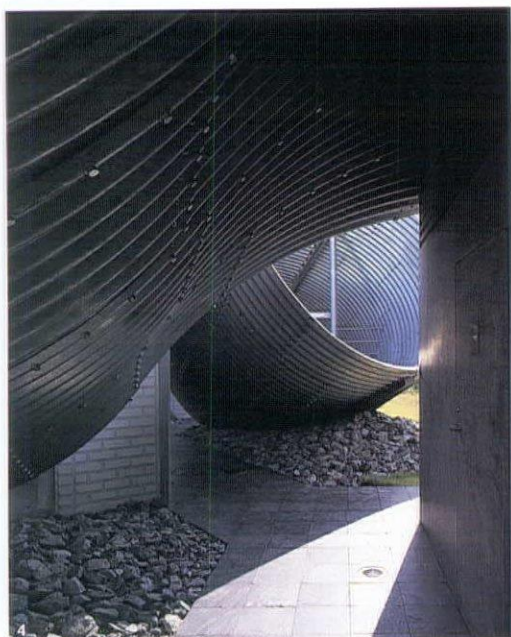


3

3  
... as you move round it.

4  
Entrances are both mysterious and  
inviting.

5,6  
Standard sheets are joined in  
conventional ways.



5



6





**ar+d OVERALL WINNER**  
**TEMPORARY WALL,**  
**HARAJUKU, TOKYO, JAPAN**  
 ARCHITECT  
**MARK DYTHAM**  
**AND ASTRID KLEIN**

- 1 Erection process: inflation under way.
- 2 Webs of translucent fabric tie pretzel sides together.
- 3 Material is also used in high-altitude balloons.
- 4 Wall is built of contiguous sections, stiffened to resist wind.



The pika-pika pretzel structure, featured in AR June 2000, is a temporary building site wall 34m long in Harajuku, Tokyo: on Omotesando, the city's Champs Elysées. It makes a dramatic contribution to the grey and messy streetscape of the city, where ordinary site hoardings are covered with anodyne posters of country scenes, rich in ivy and wild flowers. The architect was concerned to create a fence that would cost little more than a normal one, but would be a memorable and picturesque event.

Pika pika is the Japanese for 'shiny', and the pretzels are made of the same new high-tech

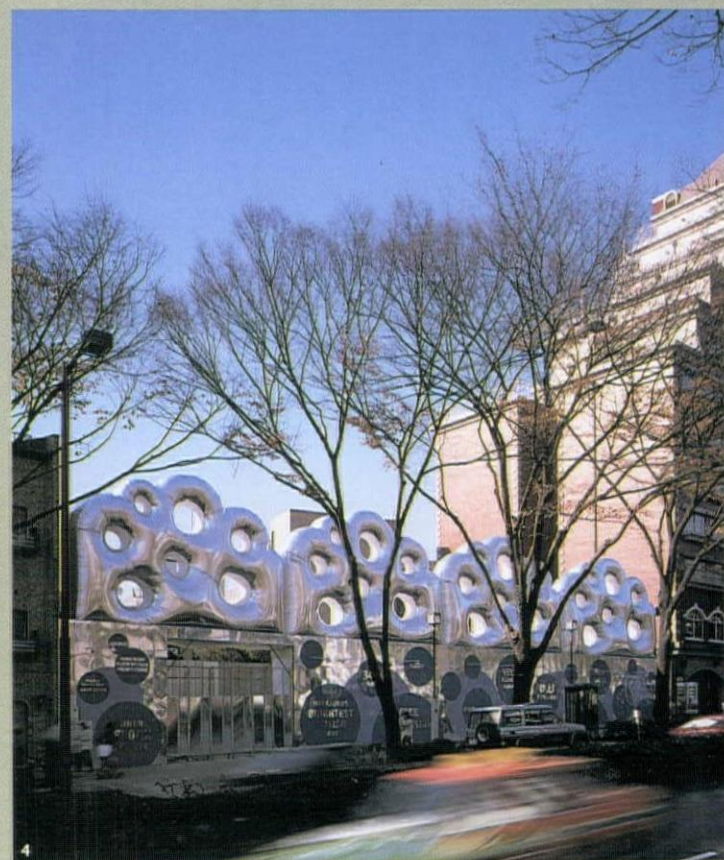
fabric as high altitude, round-the-world balloons. The holes have webs of translucent fabric, which tie the inflatable's sides together. The pierced form of the wall reduces wind loadings and maximizes enclosure with least material.

At night, the webs in the holes glow as inflatable elements are internally lit. The jury was impressed by the invention and economy of the idea, the transfer of technology, and the wall's wit.

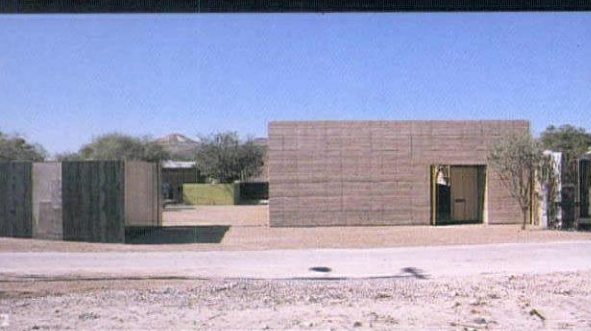
**Architect**  
 Mark Dytham, Astrid Klein  
 Klein Dytham Architecture, Tokyo  
**Photographer**  
 Katsuhisa Kida

## SHINING EXAMPLE

A site wall became a memorable landmark in central Tokyo by using aeronautical technology.







**pr+d HIGHLY COMMENDED**  
**STUDIO, TUCSON, ARIZONA**  
 ARCHITECT  
**RICK JOY ARCHITECT**

Entrance to almost imperforate  
 block from ...

... dusty and dishevelled  
 environs.

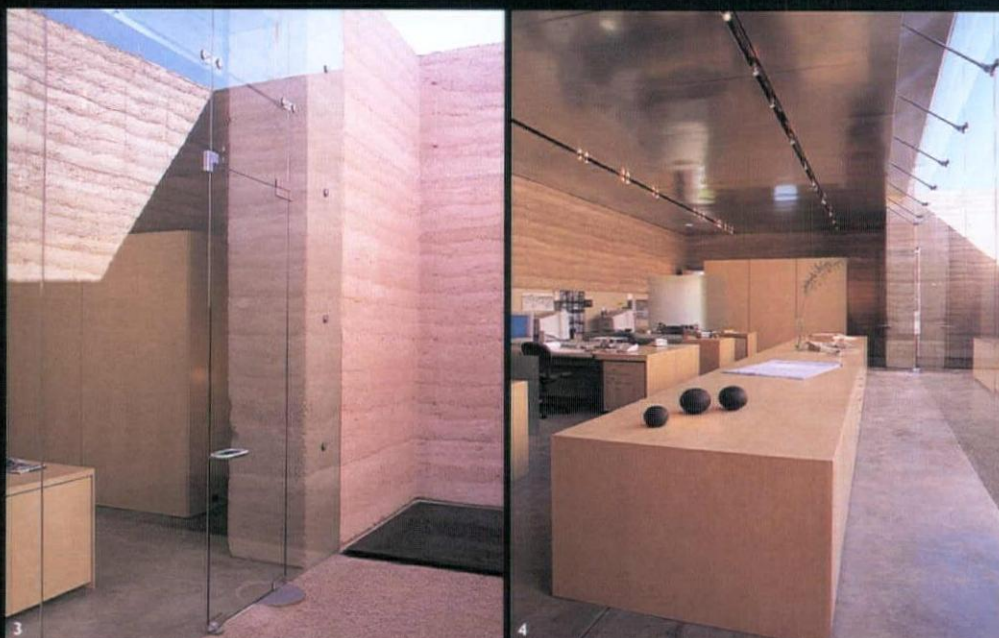
## EARTH MOVES

**Combining contemporary and reinvigorated traditional techniques, this small studio shows fine command of space, light and materiality.**

Re-working and re-evaluating traditional building techniques are not usually associated with contemporary architecture in the United States. The jury did not commend this studio building only because it draws from traditions of building in Arizona, but because it clearly commands control of space and light and materiality in a way appropriate for its latitude and climate. Here is a mediterranean type moved to south-west North America, with an impassive exterior and the whole life of the affair turned inward.

It is located in the heart of the Barrio Historico: a dense urban neighbourhood of some 20 blocks which was first settled in the mid nineteenth century. Today the area is occupied by a wide variety of people with different ethnic and economic backgrounds. But the





ar+d **HIGHLY COMMENDED**  
**STUDIO, TUCSON, ARIZONA**  
 ARCHITECT  
**RICK JOY ARCHITECT**

- 3  
 Modern glass meets age-old earth.  
 4  
 Looking west down studio.  
 5  
 At night, both contained spaces flow together.  
 6  
 Towards east, main gate and conference area (behind books).

immediate environs of the site (car park, service alley and yards) were not particularly salubrious: hence the decision to create an inward-turned building.

You enter through wooden gates in the 1.2m thick wall to arrive in a long narrow court 18m long and 4.3m high, with a tree in the middle, reflecting pool at the other end, and the flush glass wall of the main studio space to the left. The building proper is in virtue one large room, with a conference area defined by a simple maple bookcase at the east end, and a kitchenette and lavatory to the west.

It is a simple structure of exposed rammed earth walls (but three kinds of earth were chosen to make a coloured pattern of layers). Some stabilizing structural steel components are incorporated, as is three per cent Portland cement. The layered effect is enhanced by including a small amount of iron oxide. Layers were made in 250mm lifts, rammed down to 125mm, achieving 95 per cent compaction. The walls emerged from the standardized shuttering normally used in concrete construction like a sort of rich cake, carved into by the thin courtyard. Apart from the glass and rammed earth walls, all construction (including the roof) was done by members of the office.

#### Architect

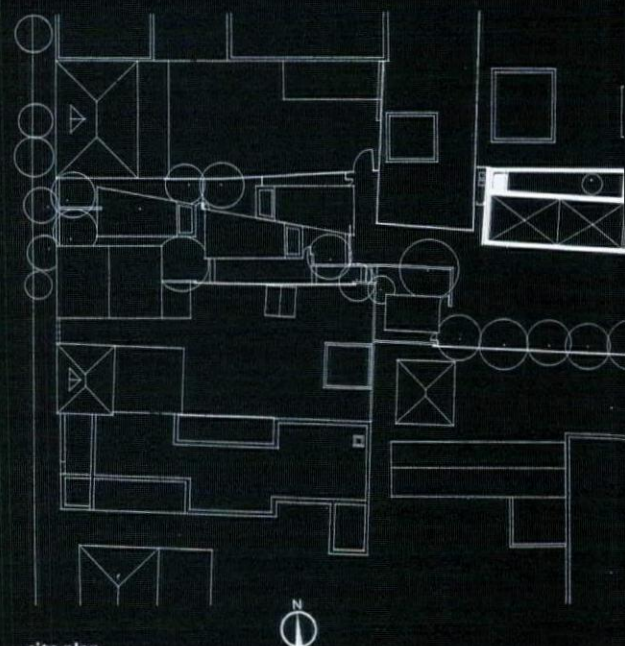
Rick Joy Architect

#### Design team

Rick Joy, Andy Tinucci, Chelsea Grassinger

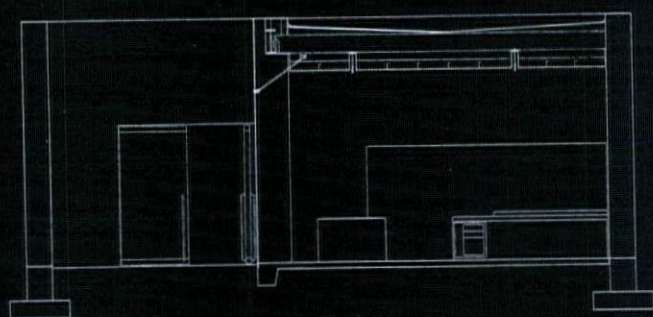
#### Photographs

James McGoon

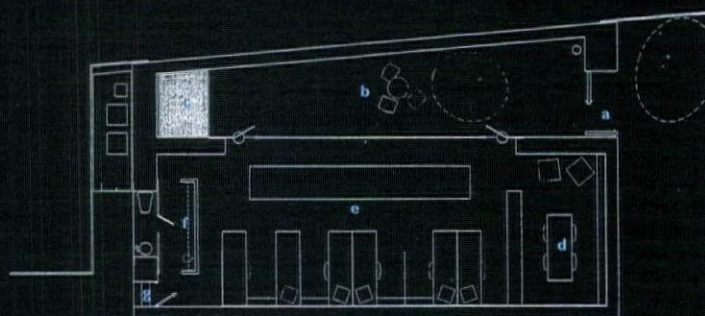


site plan

- a main entrance  
 b court  
 c pool  
 d conference  
 e studio  
 f services  
 g back door

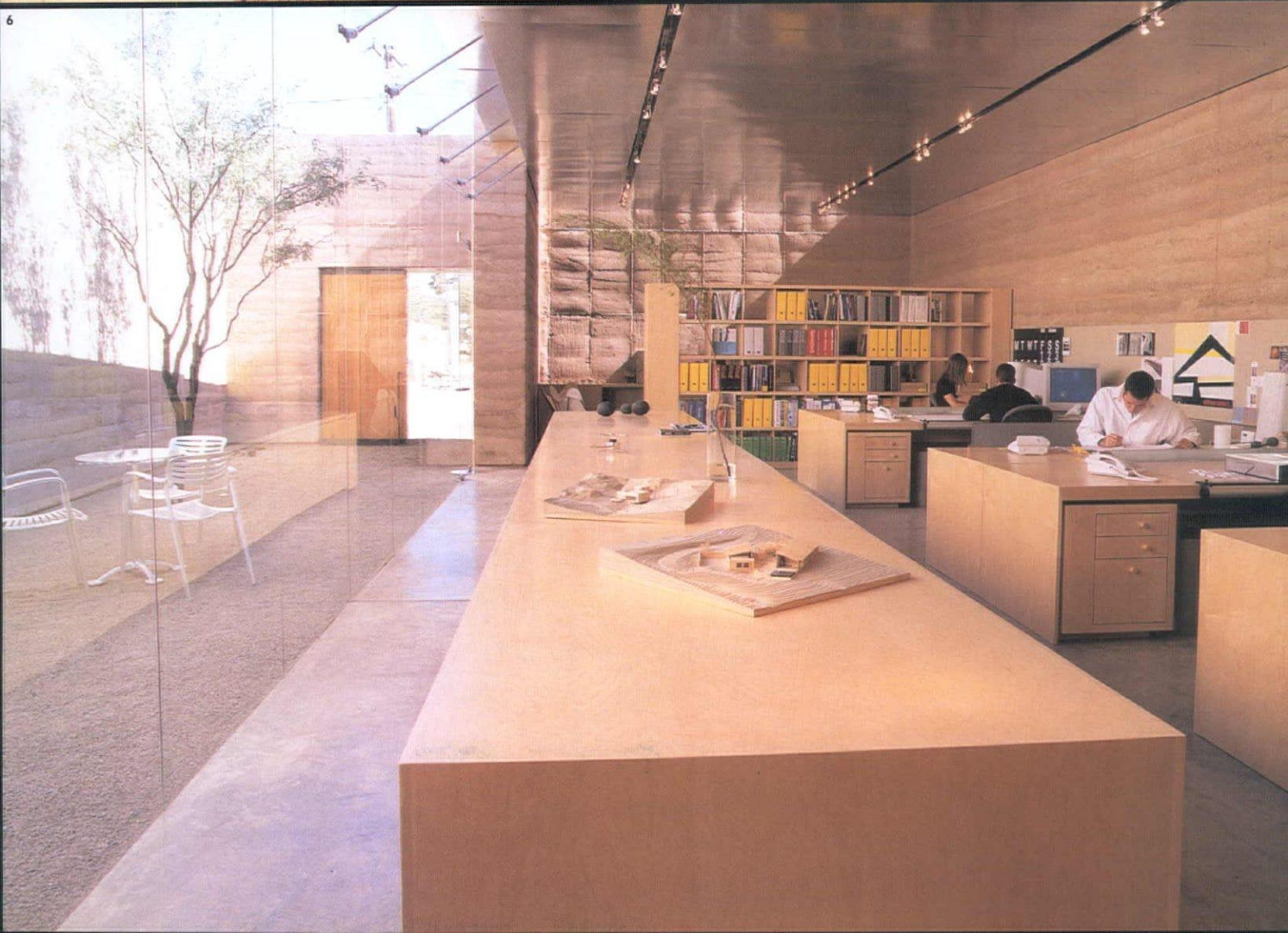


cross section



plan (scale approx 1:300)







ar+d **HIGHLY COMMENDED**  
**HOUSE, VICTORIA, AUSTRALIA**  
 ARCHITECT  
**SEAN GODSELL**

1  
 The box closed ...  
 2  
 ... and opening ...  
 3  
 ... is revealed on close inspection  
 to be one inside another, with a  
 beautifully made outer skin of  
 local hardwood slats.

Around traditional Australian country and suburban houses is an intermediate space: the verandah, which forms an area intermediate between exterior and interior, shaded but partly open to the elements. The Carter/Tucker house abstracts the notion of the verandah by making an external skin of slats that cover the walls of the 6m by 12m box which is embedded into the side of a sand dune in Victoria.

Sean Godsell built it as a holiday place, which is approached from the bottom of

the site, from where the car journey is extended on foot: a pilgrimage to the country, up the hill to the middle of three levels, approached over a little bridge or deck. A rusted steel portal signals entrance into what at first seems to be an impervious box. You arrive into a space where you almost float, with light pouring in from above and the lower floor perceived below.

Although the house has very open plans, each level is devoted to different uses. The basement is for sleeping, and gives access to the main north-facing deck

(the sun shines from the north in Australia). The entrance floor has a combined master bedroom and sitting area. And the top floor blends kitchen, eating and living room.

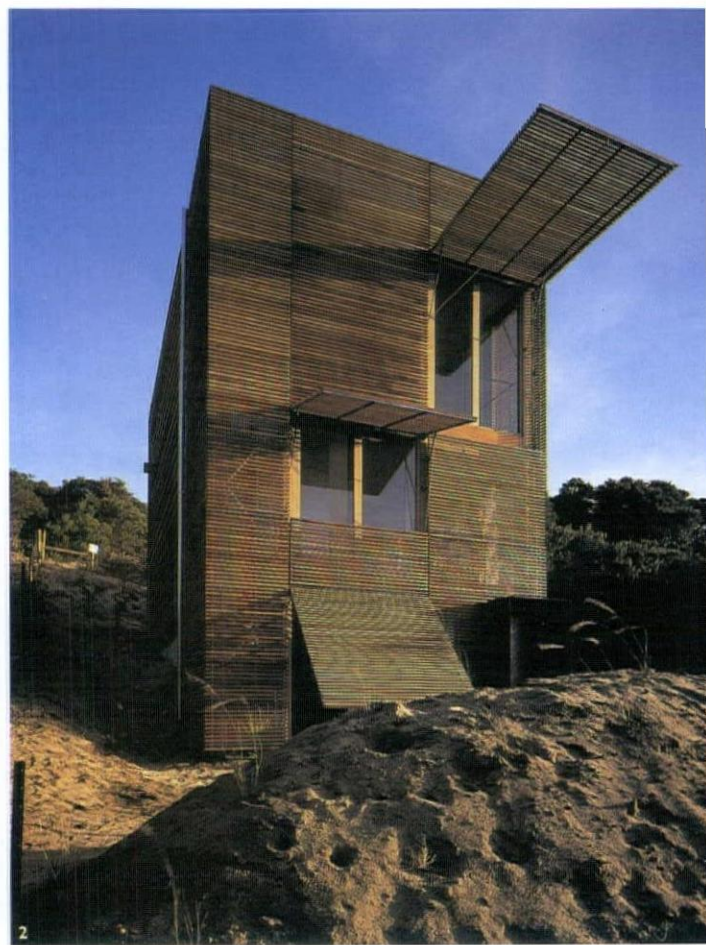
All spaces are permeated by light striated by the louvres, but the effect can be changed radically. Panels of the skin can tilt open, allowing inner spaces to be completely open, or enclosed by sliding fly-screens or glass, according to time of day and year. A rather complicated system which involves pulleys and adjustable gas-powered

brackets moves the panels, an action compared to hoisting a spinnaker by one visitor. When fully raised, the panels become awnings at the same height as the ceilings so, particularly on the top floor, spaces seem to extend into the landscape. As your hand can be held over your eyes to reduce the glare of the sky and help focus the view, the panels comfort by modifying the intense forces of nature.

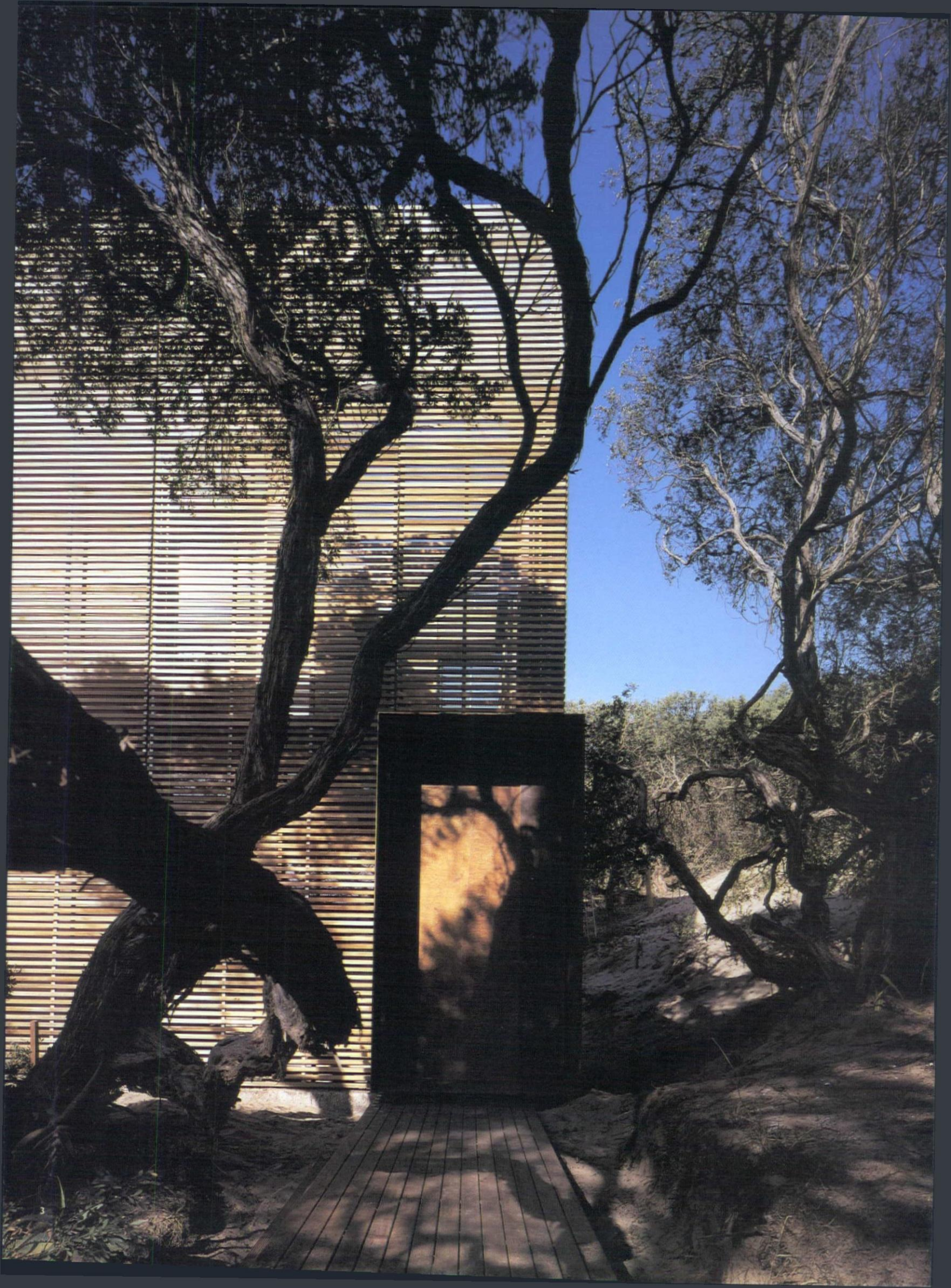
Internally, sliding screens allow spaces to be divided or amalgamated as occupants and their guests change their needs

## MAGIC BOX UNFOLDED

A summer house in Victoria, Australia intended to fuse European and Asian traditions by abstracting form and space

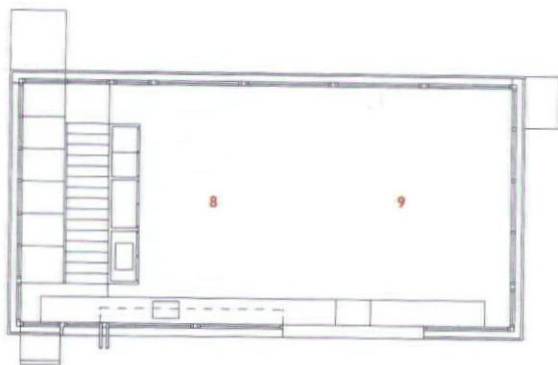




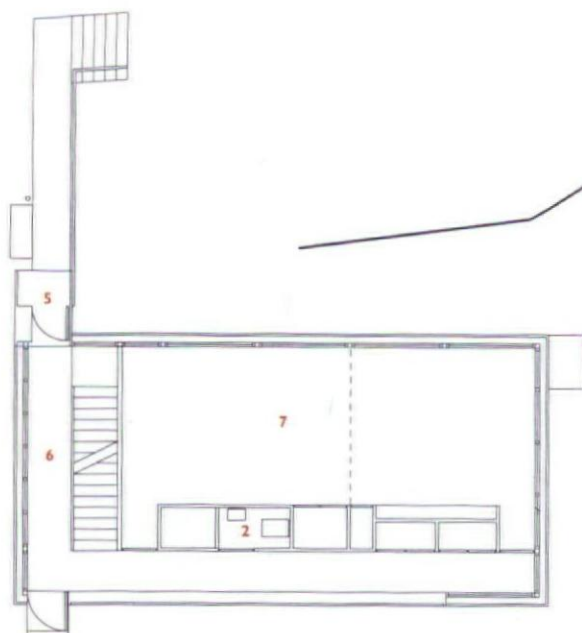




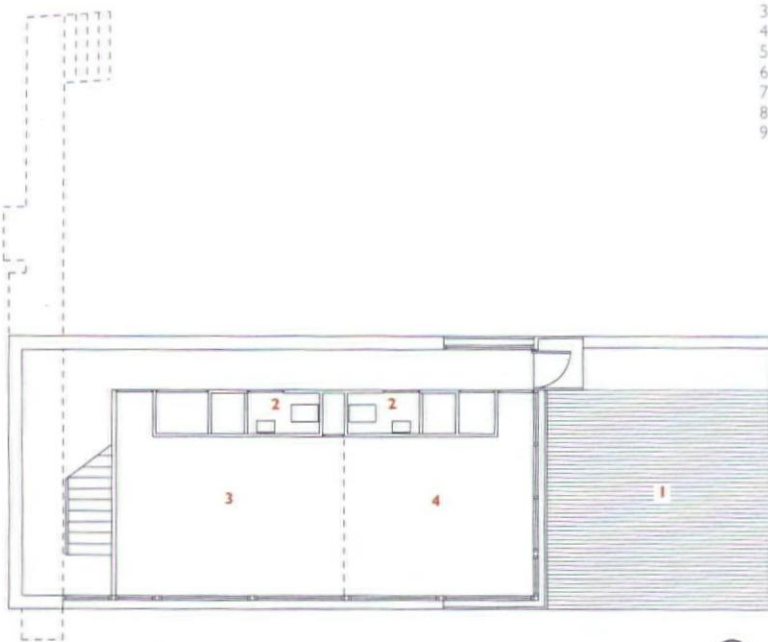
**ar+d HIGHLY COMMENDED**  
**HOUSE, VICTORIA, AUSTRALIA**  
 ARCHITECT  
**SEAN GODSELL**



upper floor



middle (entry) floor

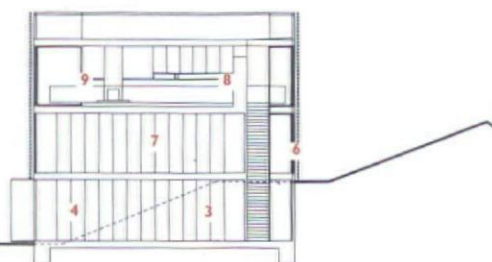


lower floor (scale approx 1:170)

The external moving panels tell continually changing stories about life in the house. This potential for change, both externally and inside, particularly attracted the jury, so did the qualities of light generated by the abstracted verandah. Godsell himself hopes that the verandah is more than just a modern reflection on Australia's European past. Like many Australians, he is concerned about redefining the country's cultural location,

almost in Asia, and he talks about the 'aisle' of Chinese and Japanese traditional architecture, in which fluid outer spaces surround inner buildings, providing transitional living spaces. The house, he hopes, 'is primarily an investigation of the verandah/aisle and its potential as an iconic element common between Eastern and Western architecture.'

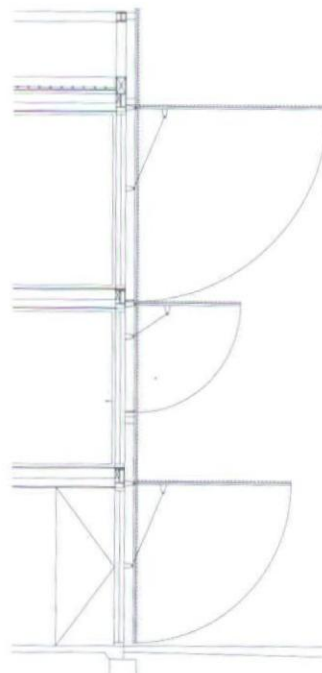
**Architect**  
 Sean Godsell, South Yarra, Victoria



north-south section (scale approx 1:500)

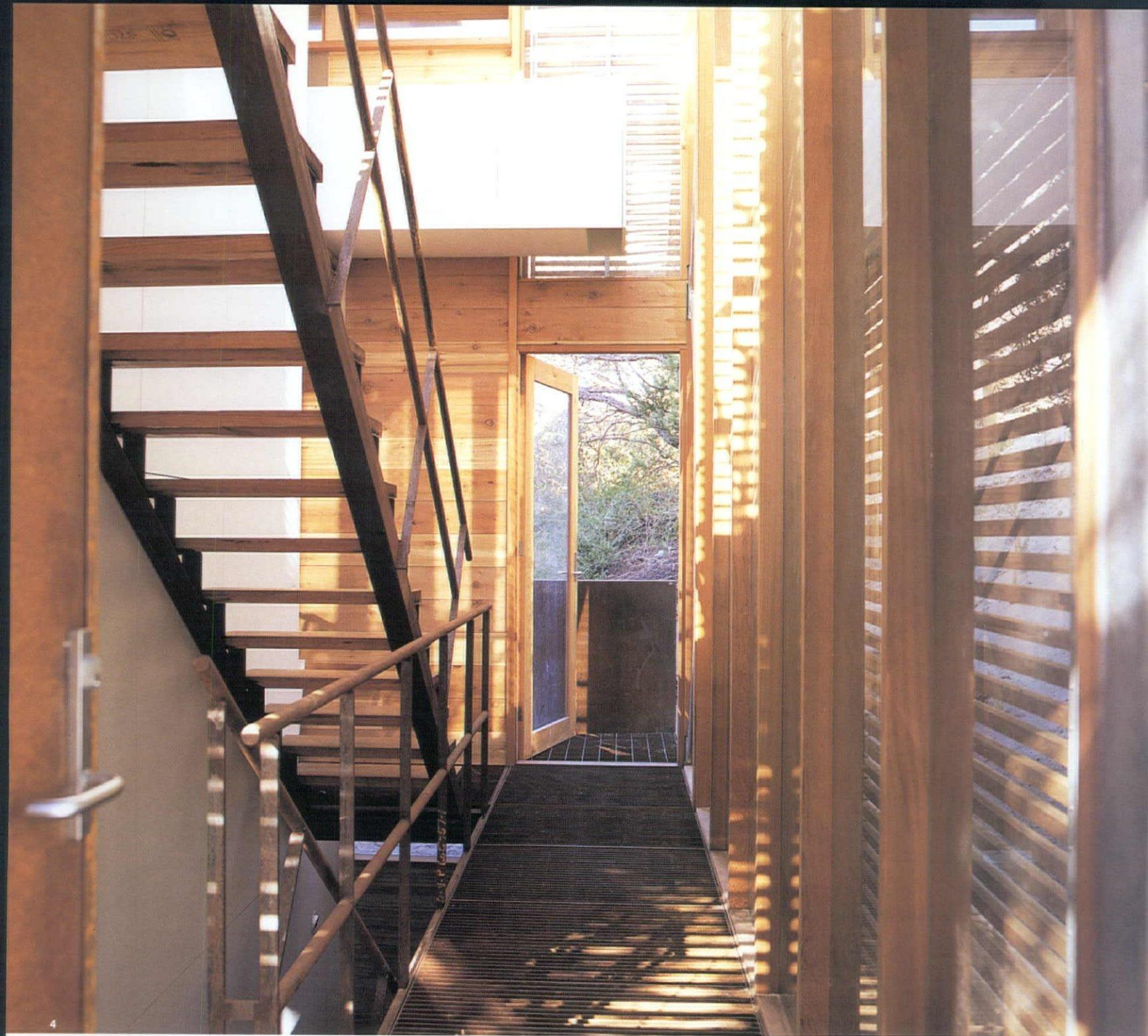
- 4 Entrance hall, with light pouring from top and side, and through slatted floor to lower level.
- 5 Throughout, light is constantly modulated by the outer skin.
- 6 Living-kitchen on top floor.

- 1 deck
- 2 bathroom
- 3 guest bed 1
- 4 guest bed 2
- 5 entrance
- 6 hall
- 7 master bed/sitting
- 8 kitchen/dining
- 9 studio/living



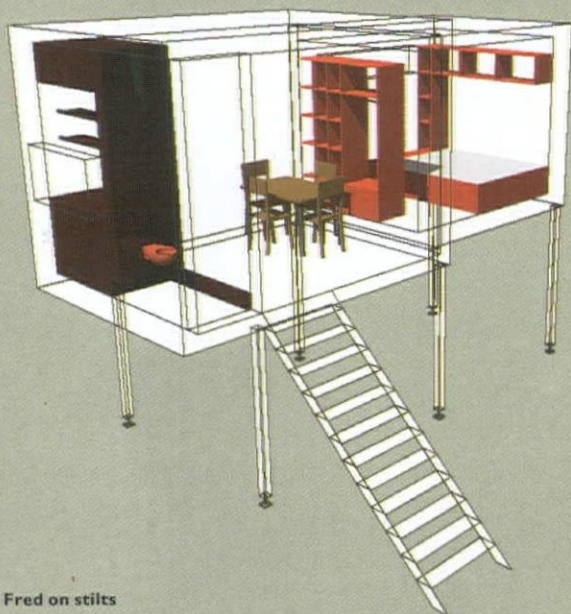
section through opening wall







ar+d HIGHLY COMMENDED  
EXPANDABLE ROOM UNIT  
ARCHITECT  
KAUFMANN 96 ARCHITEKTUR



Everyone on the jury fell for Fred. He (or it) has a cheeky personality, which seems capable of adaptation to almost any social and topographical location. 'Call your trucker', says the architect, and 'next day you live somewhere else'. Clearly technologically advanced, Fred is not an answer to refugee problems, nor to the predicaments of folk made homeless after an earthquake. But the proposal perhaps has potential for people living in the barrios of the second world, mobile workers, and many others who need temporary accommodation.

Fred starts as a 3m cube, which is extended, when he settles down, to provide 18m<sup>2</sup> of floor space as he expands telescopically. He comes

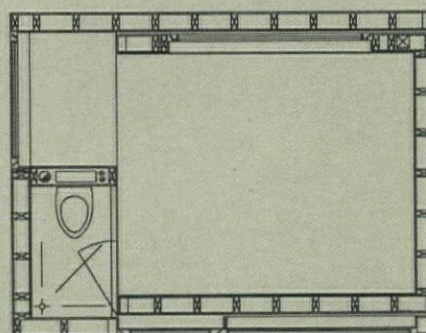
complete with bathroom, kitchen and sleeping area – and large windows. And Fred is green, being almost entirely made of wood with thick thermal insulation and the possibility of water collection from the roof.

Yet, of course, Fred asks as many questions as he answers: whom, or when, or why, or what does he hope to serve? And how do you do the plumbing services? All these questions have been answered in existing caravan (trailer) parks. Fred is much more elegant and unobtrusive than a typical trailer, and he could at least make a very great difference to the coastlines of much of Europe.

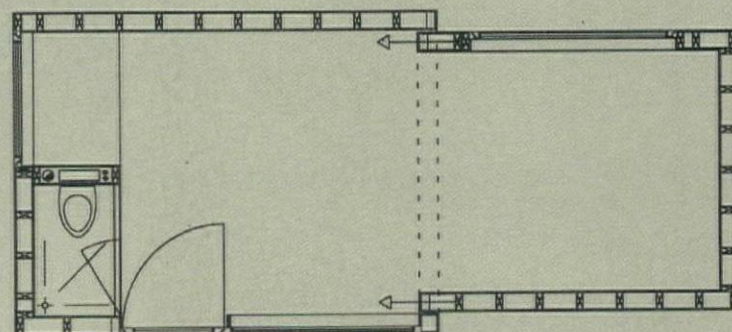
**Architect**  
Oskar Leo Kaufmann, Kaufmann 96  
Architektur, Dornbirn, Austria

## FRED'S TRAVELS

Architects have been fascinated by temporary and mobile housing for ages, but few systems ever make it past prototype stage. Fred seems to have more hope.



plan closed



plan open (scale approx 1:70)





- 1 Fred extended offers 18m<sup>2</sup> of floor space.
- 2 Fred ready to travel – a 3m cube.
- 3 Structure is mainly timber and heavily insulated.
- 4 Sanitary and cooking facilities are built in.



ar+d HIGHLY COMMENDED  
ICE PALACE, QUEBEC, CANADA  
ARCHITECT  
PIERRE THIBAUT



1  
A picturesque parade leading  
from ...  
2  
... huge igloo ...  
3  
... to much more visceral spaces.



Every year, the Quebec Carnival has an ice palace as the focus of festivities. The architects were asked to renew the idea, and responded with the notion of producing a transitory new public space, Time Line, which could offer visitors the possibility of exploring the world of ice, the history and prehistory of the site. A route was organized starting from huge randomly scattered sheets of ice, that were intended to recall the age of the glaciers, to today, where towers of frozen water were designed to evoke a modern CBD. The path led through an evocation of a 15m high igloo, the traditional winter dwelling of the Inuit, and an ice village, a memorial of European

colonial days when the wild was tamed by humanly imposed order.

All this could have been pretty kitsch, but everything was abstracted. Light, both artificial and natural, constantly modified the place and added to its mysteries. The path was ordered by translucent ice walls, but each thematic space was opened to the surrounding city, contrasting abstraction with reality, snow and ice with stone and concrete, the fleetingly transitory texture of the ice palace with the more slowly changing fabric of the North American city.

**Architect**  
Pierre Thibault  
**Photographs**  
Alain Laforest

## ICE CITY

A transient building of snow and ice in Quebec focused visitors on the nature of history and urbanity.



ar+d **HIGHLY COMMENDED**  
**WATERCYCLE PAVILION,**  
**GREENWICH, LONDON**

DESIGNER

**SAM HECHT, IDEO**

1 The totally transparent building ...  
 2,3 ... has complex messages to tell.

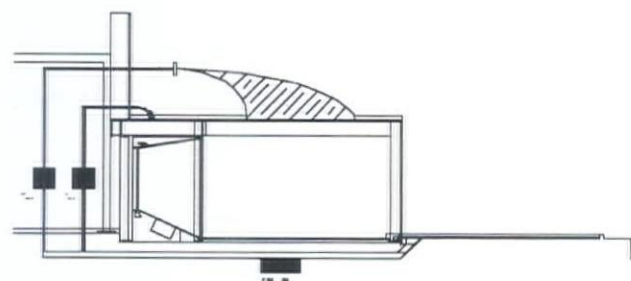
The sheer naughtiness of its contents and crass business inability of bureaucrats and businessmen who manage it have made the Millennium Dome at Greenwich a laughing stock. But its notoriety should not detract from some very important achievements. The peninsula has been reclaimed from being a polluted waste, and after all, the Dome itself is an elegant structure, with structure and services economically and elegantly organized. The little Thames Water Pavilion snuggles in the shadow of the Dome, and is part of an exploratory environmental control system. The pavilion's all glass structure, with its transparent mullions and ceiling joists, is perhaps no longer very radical: we have had several varieties of such transparent sheds over the last decade. But it is fascinating as part of an experimental environmental system.

Rain on the roof of the Dome is channelled into 12 hoppers, through which it passes, like grey water from hand basins and spring water from a borehole through reedbeds which cleanse it naturally. Symbolically, it is sprayed onto the roof of the glass pavilion, in which are displays of Thames Water's treatment systems. The cleaned water is used to flush the lavatories that serve the Dome. Sludge from the sewage treatment plant, and from others over Thames Water's area of activity, is used to generate methane, or becomes a solid fuel, both burnt to make electricity to power the Dome.

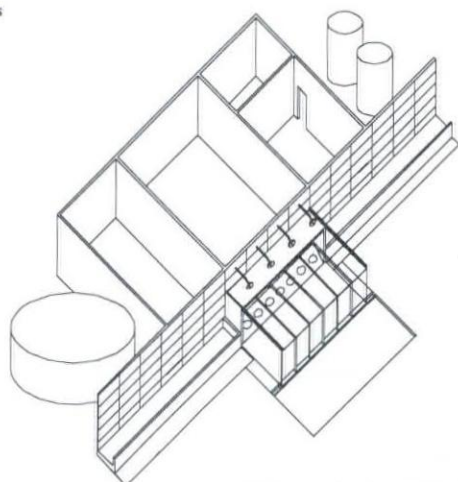
The jury wanted to celebrate the pavilion's environmental thinking (both symbolic and actual) as much as its transparency.

Designer

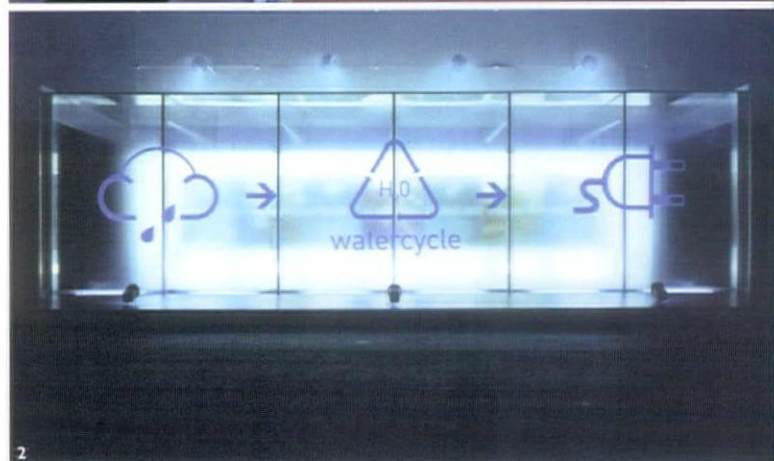
Sam Hecht, IDEO Europe



sectional diagram of process



pavilion as part of water plant



## WATER GLASS

A demonstration pavilion transparently involves the public with the complexity and drama of water.





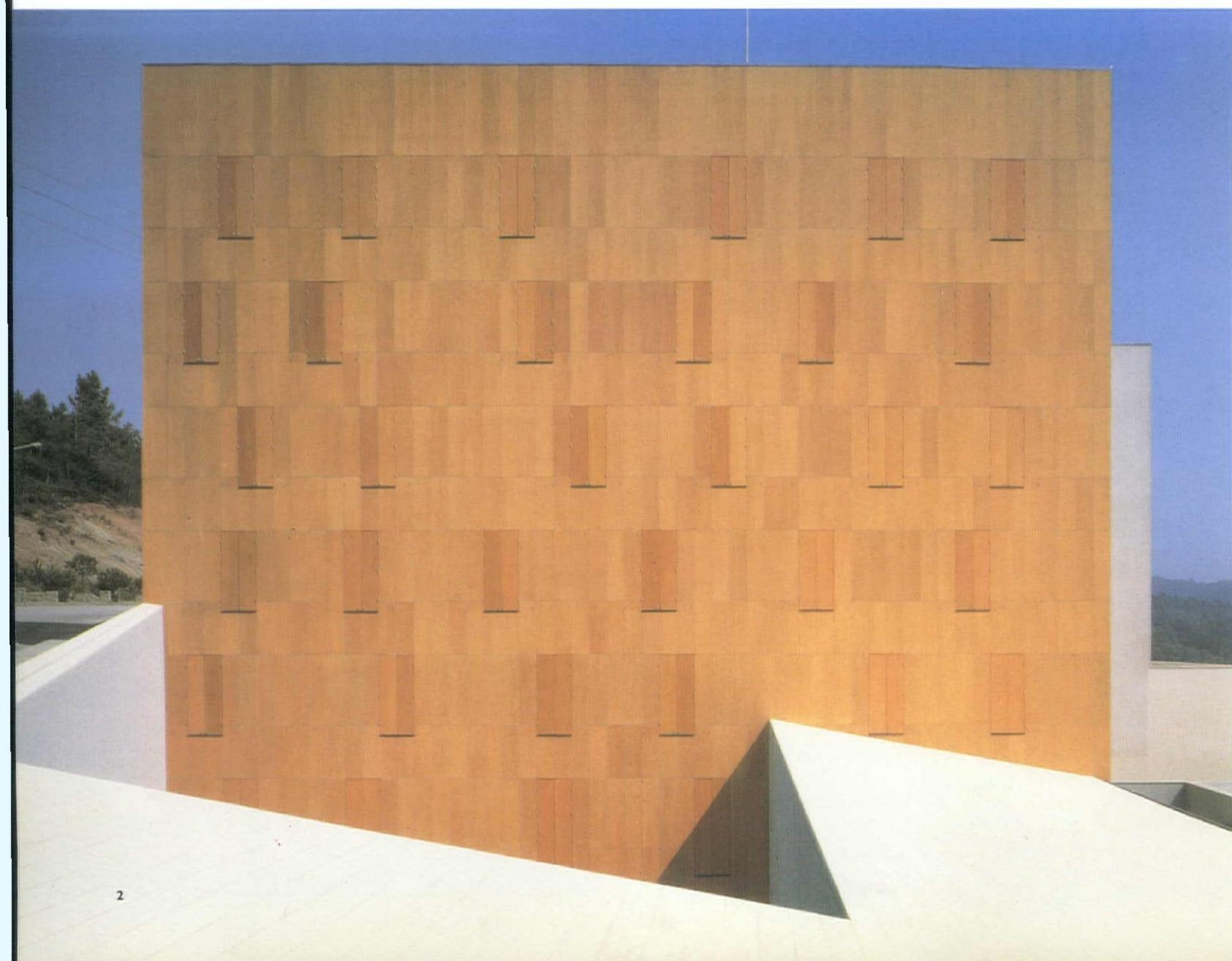


ar+d **HIGHLY COMMENDED**  
**STUDENT HOSTEL, UNIVERSITY OF COIMBRA, PORTUGAL**  
 ARCHITECTS  
**MANUEL ROCHA DE AIRES MATEUS AND**  
**FRANCISCO XAVIER ROCHA DE AIRES MATEUS**

1  
 From south-east, with forest behind.  
 2  
 From east, shut ...  
 3  
 ... and opening, as students inhabit the  
 wall.

## OPEN AND SHUT CASE

A university hall of residence in which inner life is made clear by the movement of the elevations.







The elegant student hostel for the new campus of the University of Coimbra in Portugal is a lesson in reserve and clear planning. The site is triangular, a corner formed by the arbitrary junction of two routes. To the north, the street gently rises up the slope; the southern one is a level and pedestrianized path.

Compared with the site area, a large quantity of accommodation was demanded by the brief, resulting in a dense development with two main elements: a triangle and a tower. In the triangular base, the lower levels of the composition abstract the form of the site. At the wide west end is a seven-storey

tower, built to the maximum height allowed on the area, so becoming the climax of several existing buildings further west.

The main requirement of the brief was for bed-sitting rooms, which are arranged in pairs with a shower and lavatory shared by each couple of rooms. Common rooms were also needed: there is one in the south-west corner of each floor of the tower, and a large one to the east end of the triangle. This looks out through a glass wall over a ramp which leads down one level to the small gravelled courtyard at the heart of the place. The main entrance is on the outer angle of the L-shaped entrance level. It gives access to the south-north and

west-east running corridors (the circulation spines). Some members of the jury were worried about the darkness of these, and the rather tortuous connection between entrance and tower stairs (but there are two lifts).

Walls are of two kinds. To the north, west and (on the tower) south, they are largely imperforate, apart from the slits which illuminate the tower's common rooms. These are clad in off-white concrete blocks, split to provide a slightly rough and sparkly surface which relates to, but contrasts with the concrete of the other university buildings. Window walls are quite different. Windows on the

lowest floor look over the court. At entrance level, they face south over the university refectory. In the tower, they look east over the best views of forest and distant river. Almost all bed-sitting room windows are set in walls clad in wood panelling. Windows themselves are tall and narrow, humanly proportioned rather like doors, and each has two wooden shutters, made in exactly the same module as the timber panels that surround them. So the inhabited facades change continuously as occupation and use varies throughout the day: the pattern of the outsides becomes a reflection of the inner workings of the building. It

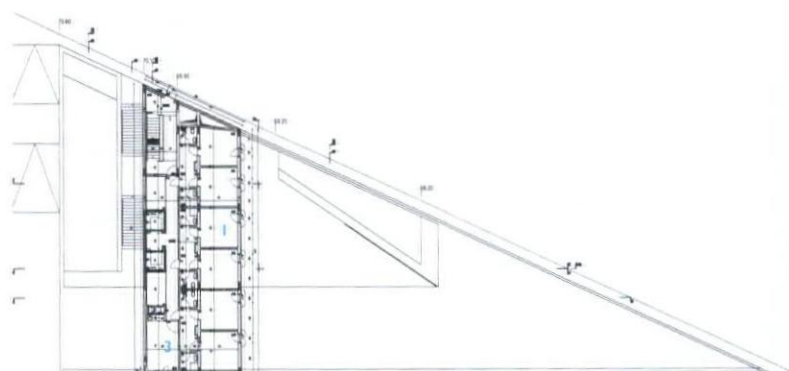


ar+d **HIGHLY COMMENDED**  
**STUDENT HOSTEL, UNIVERSITY OF COIMBRA, PORTUGAL**  
 ARCHITECTS  
**MANUEL ROCHA DE AIRES MATEUS AND**  
**FRANCISCO XAVIER ROCHA DE AIRES MATEUS**

was this understated, abstracted,  
 animated relationship between  
 human life and form which most  
 attracted the jury to the scheme.

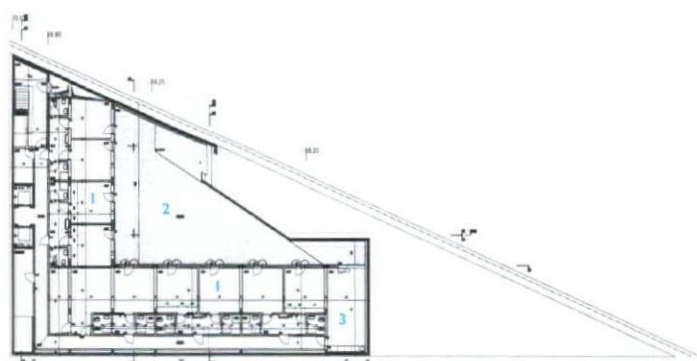
**Architects**

Manuel Rocha de Aires Mateus and  
 Francisco Xavier Rocha de Aires Mateus, of  
 Aires Mateus e Associados, Lisboa

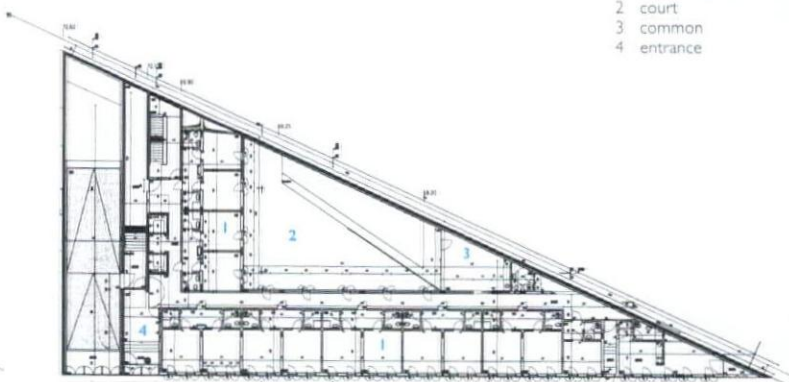


typical tower floor

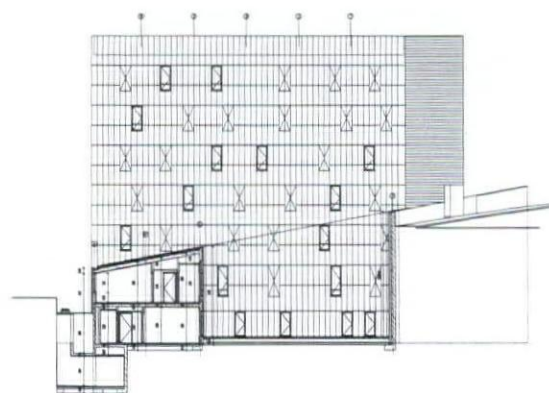
- 1 bed-sitting
- 2 court
- 3 common
- 4 entrance



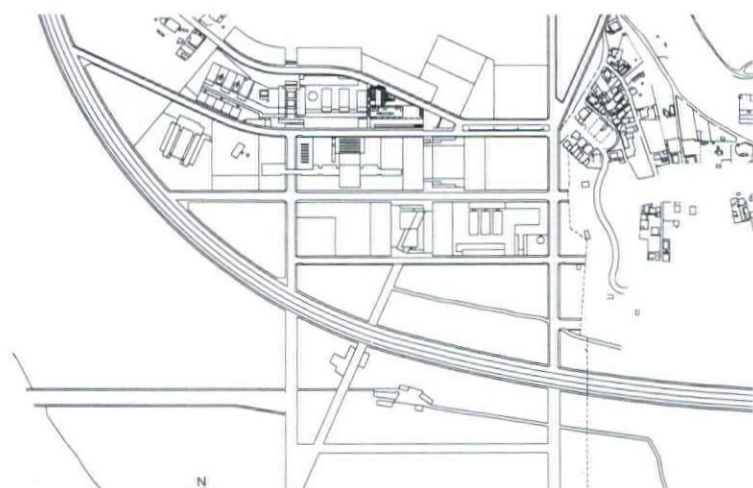
lowest floor



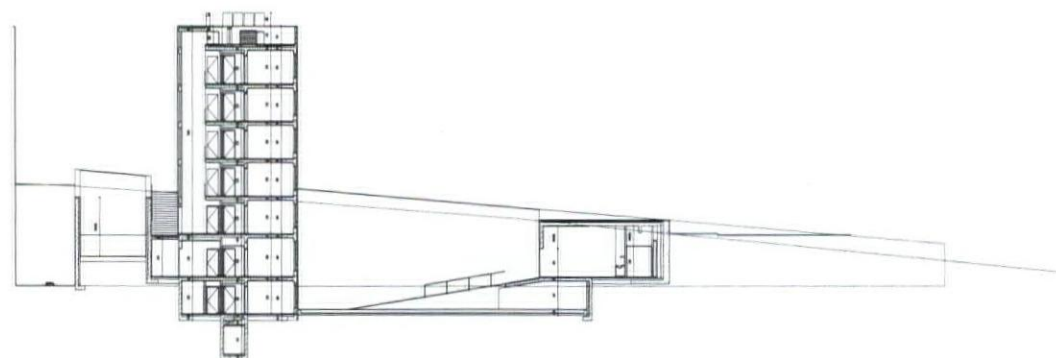
entrance level (scale approx 1:700)



south-north section

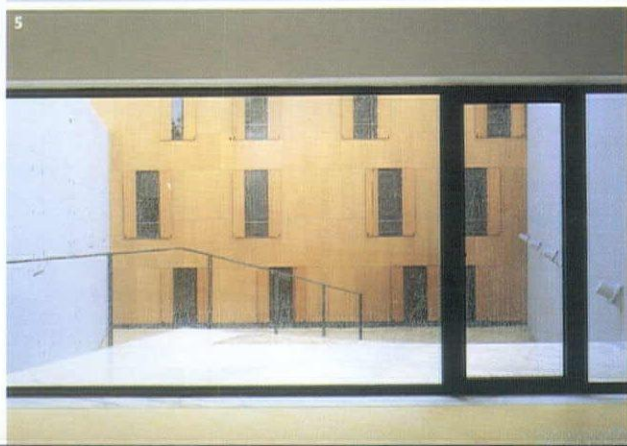


site plan



- 4 White and sparkling impervious walls are made of split concrete block.
- 5 Main common room looks down over ramp to court.
- 6 Court is centre of composition.
- 7 Typical bed-sitting room.









ar+d **HIGHLY COMMENDED**  
**OFFICE MEETING PLACE, TOKYO, JAPAN**  
 ARCHITECTS  
**MARK DYTHAM, ASTRID KLEIN**

1  
 Traditional Japanese device of  
 people clustering round hole in  
 which they put their feet.

2  
 Meeting place is part of a  
 coordinated suite of furniture.



Bartle Bogle Hegarty's Tokyo office meeting place was the only interior design project (out of many) that won through to the final round of jury debate. In effect, the affair is a huge, movable (the firm plans to relocate in a couple of years' time) and very well-crafted piece of furniture. It had to make no impact on the building in which it is temporarily housed, but it had to generate intensity of feeling and focus discussion.

It is a calm wide U made exquisitely in polished Japanese lacquer: almost a toy, which you have to take off your shoes to

enter. The form hovers over the bright red carpet and the table. Carefully considered lighting fixed to the contraption ensures that the place has a special intensity, quite different from the normative level of cool grey luminance provided by the usual open-plan office.

The space can be made more intense when it is enclosed by its silver curtains which not only allow the exchange of whispers, but allow the executives to show each other secret images.

**Architects**  
 Mark Dytham, Astrid Klein  
 Klein Dytham Architecture, Tokyo

## JAPANESE POLISH

Business meetings in Japan are rather different from elsewhere, as this huge piece of furniture makes clear.



ar+d HIGHLY COMMENDED  
HOUSE, JEHANSTER-VERVIERS, BELGIUM  
ARCHITECT  
DANIEL DETHIER

## CASE STUDY

A Miesian attempt to generate a replicable relatively cheap form of suburban house which combines modern technology with respect for nature.

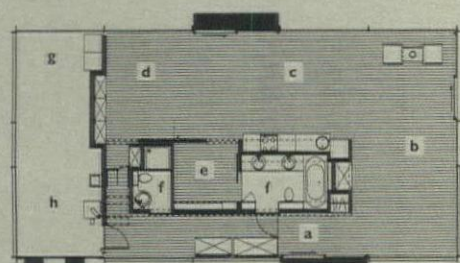
The architect intended this single-family house to be a challenge to the volume builders who surround the cities of Europe with a meaningless maze of pseudo vernacular rubbish. He argues such construction is polluting, causes ground damage, flooding and massive wastes of energy. This house is meant to counteract such problems of modern society and technology

by adopting the mechanisms that enable large-scale environmental destruction, and using them to make an example of how it might be curbed. Industrial methods are used to create a volume with minimum surface area. The house is clad in insulated glass and has a steel roof covered in turf. All is prefabricated in a simple, easily assembled system. Impact on the ground is

minimized by making the whole thing light, so that foundations made as little mark as possible on the surrounding orchard. Internally, sliding partitions can divide some of the spaces for visual privacy.

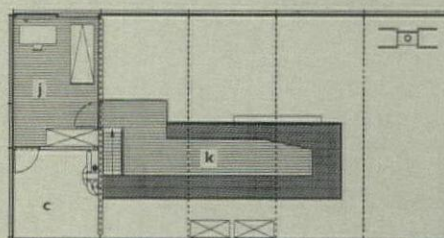
There is mechanical ventilation, but externally, vines are going to grow over cables stretched over the sanded glass of the south front. They will shade the interior

of the transparent box from the most intense heat of the sun, and provide changing patterns of colour, light and shade as the seasons change. The jury was moved by the attempt to create a modern primitive hut, trying to generate symbiosis between the mechanical technology of the late twentieth century, and the growing ecological awareness of the new times.

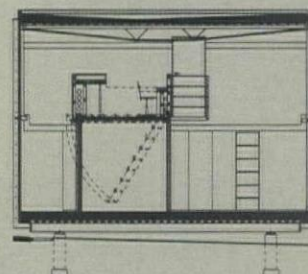


ground floor (scale approx 1:300)

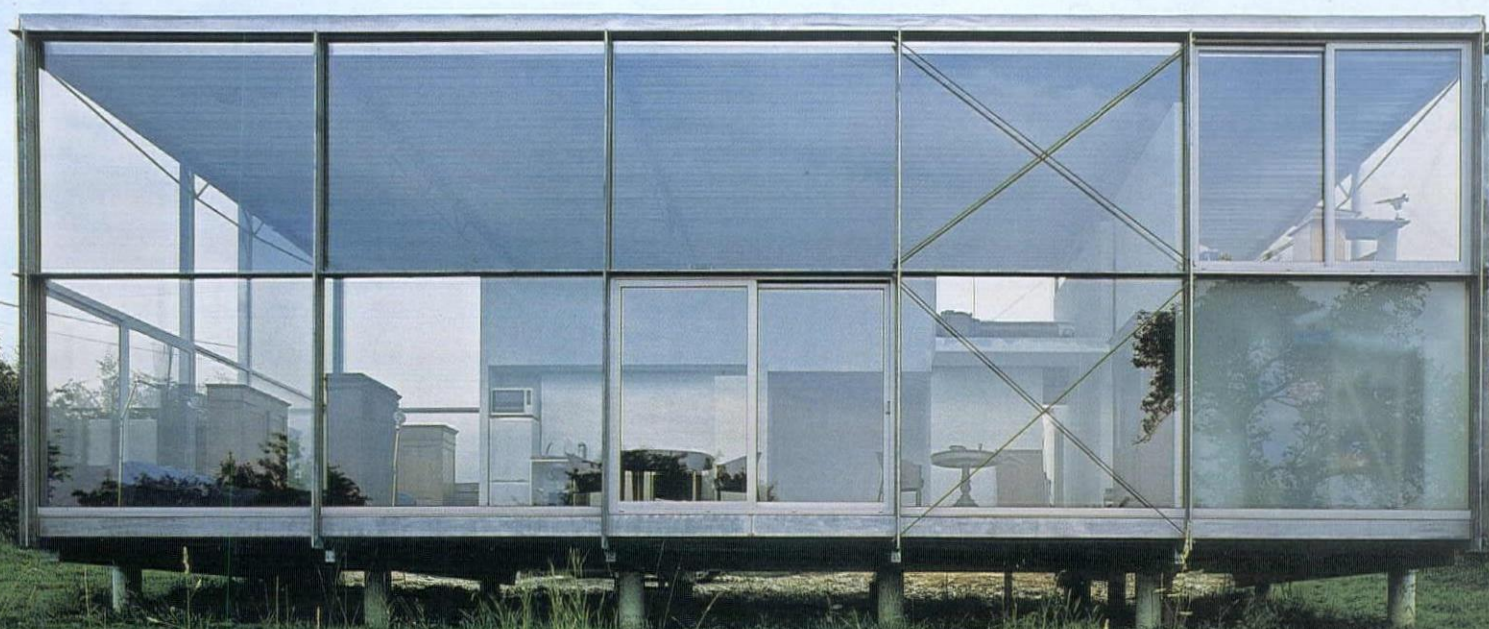
- a entrance
- b living
- c dining
- d library
- e master bed
- f bath
- g laundry
- h garage
- j study
- k bed



first floor

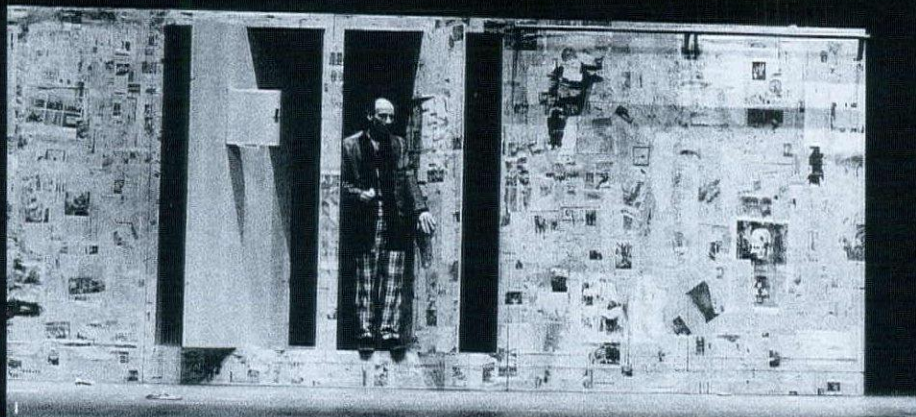


cross section



Made of prefabricated components, Case Study fashion, the house sits lightly in its orchard.





ar+d HIGHLY COMMENDED  
STAGE SET  
ARCHITECT  
JOÃO MENDES RIBEIRO

- 1 It can be a house, or ...
- 2 ... a street.
- 3 A place of great intensity ...
- 4 ... and diversity.

## GAME, SET AND MATCH

The jury was impressed by the remarkable versatility of a stage set which seems to have almost infinite possibilities.

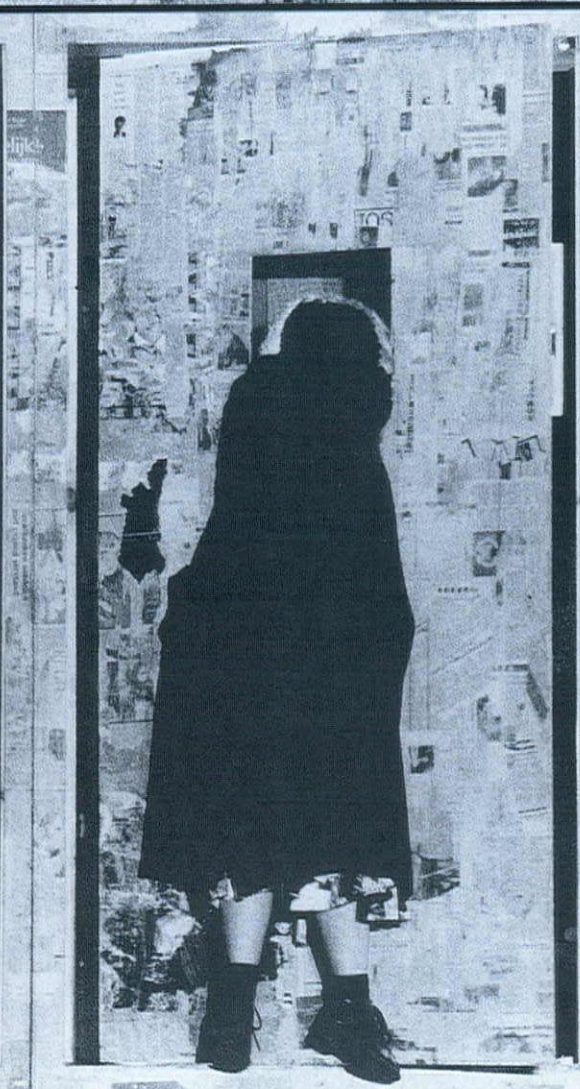
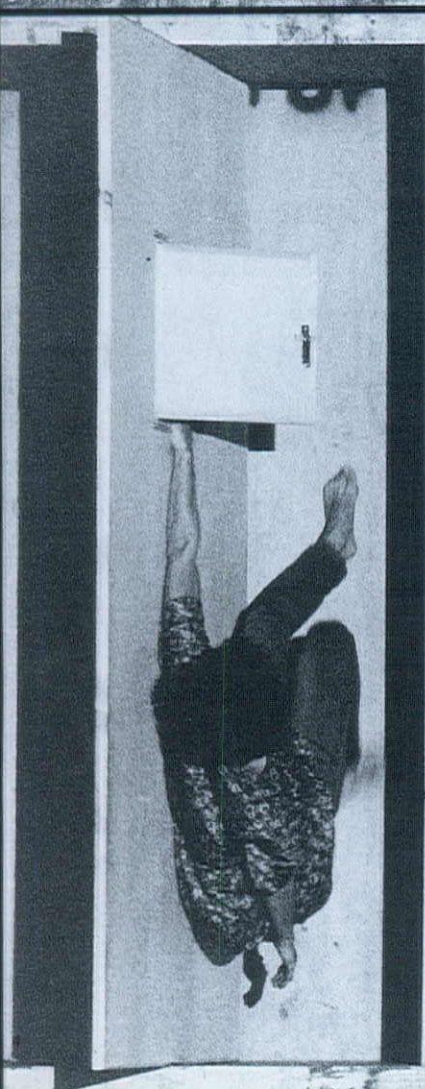


The Propriedade Privada (Private Property) stage set for the Olga Roriz Companhia de Dança is a remarkable exercise of architectural skills. It can vary from a road to a lift, a corridor to a chamber, part of a city to a bed or living room, a dwelling (or two, or even more). It is a changeable wall, penetrable sometimes, sometimes inhabited, sometimes enigmatically impervious. As João Mendes Ribeiro says, 'the architecture holds a world within itself: a street where things happen, a wall that confines escape, an inhabited wall which sometimes becomes wide open and lets the bodies circulate, an oppressive house'.

The jury was impressed by the ingenuity and versatility of the strategy.

Architect  
João Mendes Ribeiro, Coimbra







**ar+d** HIGHLY COMMENDED  
**FINNISH EMBASSY, BERLIN, GERMANY**  
 ARCHITECTS  
**TONI PELTOLA, RAUNO LEHTINEN,  
 PEKKA MÄKI**



## BERLIN FINN

The Finnish Embassy in Berlin is one of the best new buildings in the city. Courageously, the Finnish government commissioned a team of young architects.

The Finnish Embassy in Berlin is in the new Scandinavian compound on the corner of Stülerstraße and Klingelhöferstraße, where it shares space with the legations of the other four Nordic countries (AR March 2000). The oxidized copper wall of the whole may be controversial – is it a barricade or a statement of dignified reticence? But the quality of the buildings within the undulating green perimeter is undoubted.

None of the jurors could pretend to be ignorant of the prismatic Finnish building, but we were all very impressed by its reticence and dignity. A glass-clad volume is layered within an outer screen of aspen slats: a facade strategy which both acts as climate modifier, and allows the building to speak of its inner life at night, when its activities can be inferred from its idiosyncratic light patterns.

During the day, too, the building changes, for parts of the outer layer can be opened by the occupants using hydraulic mechanisms, and it alters appearance as the sun moves round, and people change their activities.

Inside, the noble progression of spaces from the entrance to the atrium to the light of the terrace is particularly impressive. The terrace is a wooden deck in the middle of which is a real rowan (the sacred mountain ash of the north). From under its (as yet small) branches are views out through the copper wall into the trees of Klingelhöferstraße and the city. Inside, again, spatial complexity is multiplied by hanging the curved form of the conference room over the galleried atrium, and introducing light round it.

Detailing is always precise and materials appropriate. The stair which winds itself upwards in the central space is made of thick aluminium plate. Ceilings are generally of perforated galvanized steel plate. Exposed concrete structure is left untreated. The conference room is formed in wood, and clad in pale birch. Black linoleum covers the floors. All is calm, essential, Finnish. What could otherwise have perhaps seemed cold and hard is relieved by the brilliance of the ground floor mural by Sil Rantanen, which overwhelms you with colour when you enter the spatial sequence.

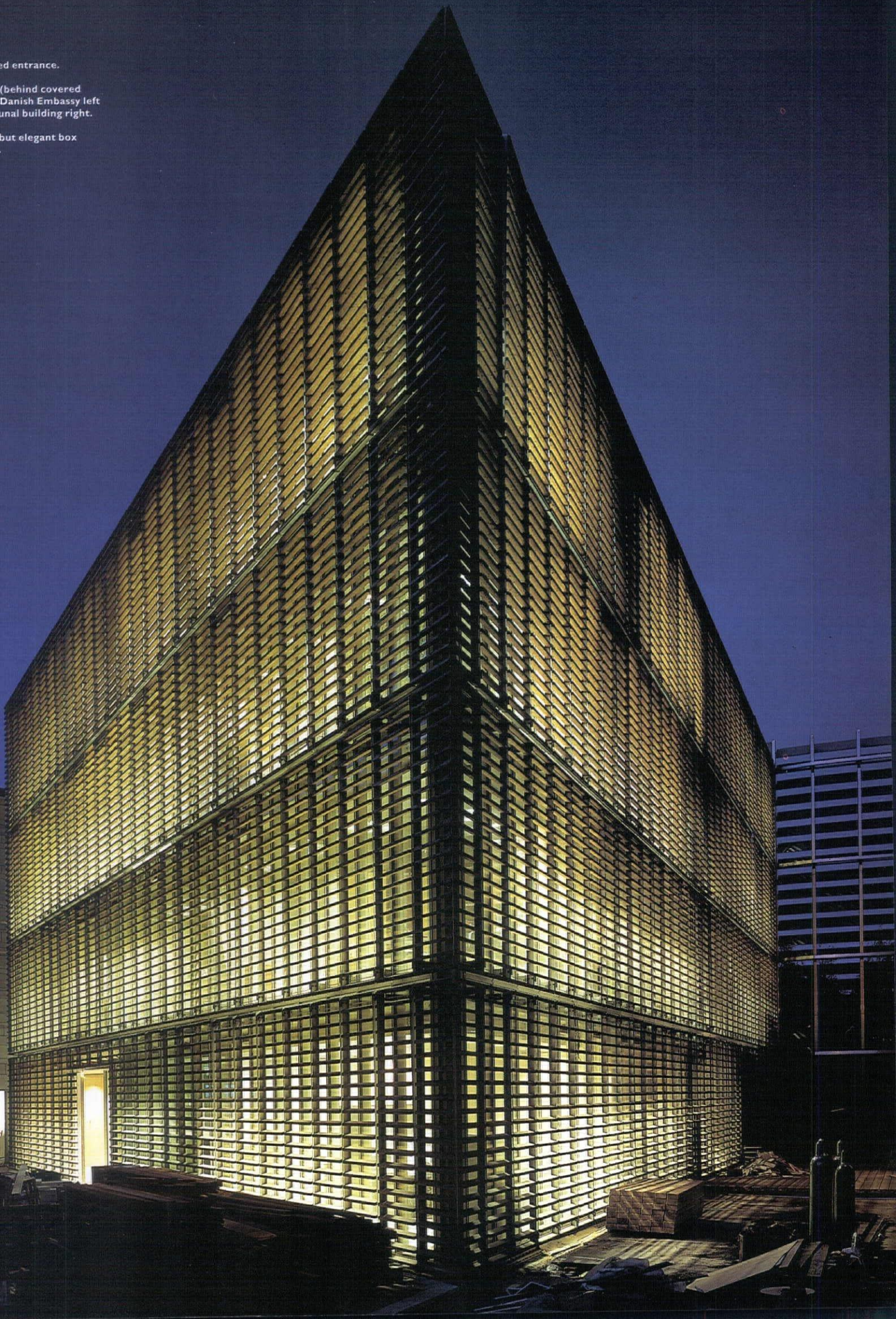




ed entrance.

(behind covered  
Danish Embassy left  
unal building right.

but elegant box





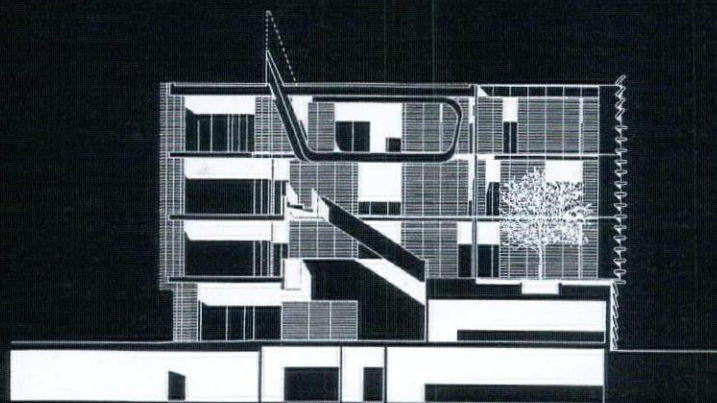
ar+d **HIGHLY COMMENDED**  
**FINNISH EMBASSY, BERLIN,**  
**GERMANY**  
 ARCHITECTS  
**TONI PELTOLA, RAUNO**  
**LEHTINEN, PEKKA MÄKI**

Much has been achieved with great economy of means. Light, always important in modern Finnish architecture, is controlled with great subtlety, as it filters through the slats of the office areas and through their translucent walls down to the hall. As the architects say, the embassy is a combination of 'simplicity, clarity and modesty, which gives it a truly Finnish identity, while providing a timeless and dignified setting'.

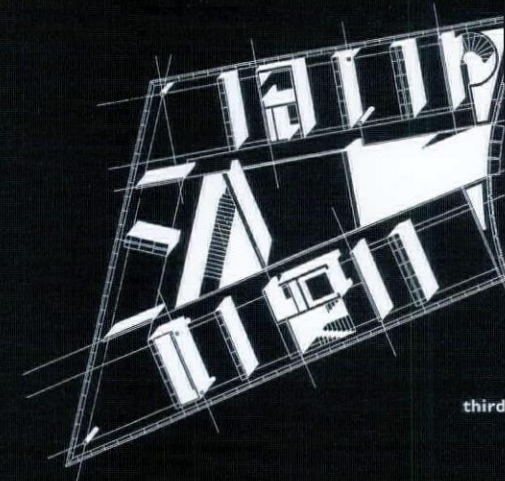
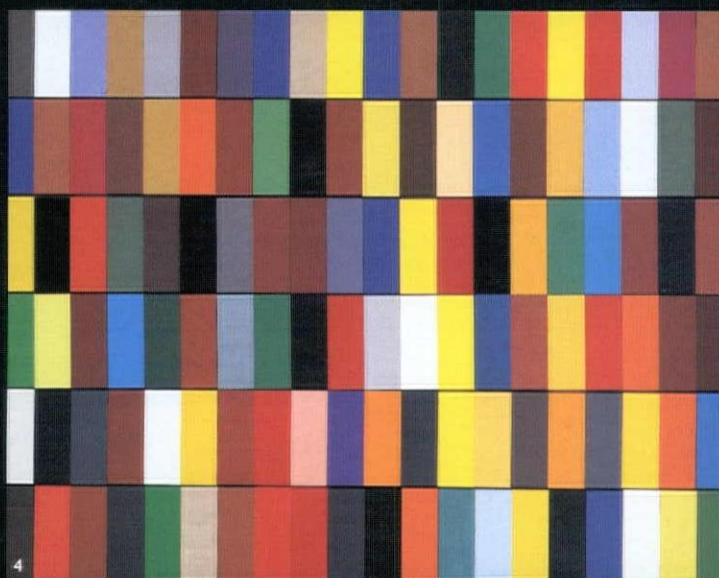
- 4  
 Detail of Silja Rantanen's ground floor mural which fills entrance with colour.  
 5  
 Sacred tree on terrace – climax of route from ground to first floors.  
 6  
 Looking up in atrium to ...  
 7  
 ... conference room which floats above.  
 8  
 Stair precisely detailed in thick aluminium plate.

The jury was impressed not only by the building, but by the fact that the government had the bravery to give such a prestigious and nationally important job to a young team of architects after an open competition.

**Architect**  
 Toni Peltola, Rauno Lehtinen, Pekka Mäki:  
 VIIVA Arkkitehtuuri Oy, Helsinki  
**Associate architect**  
 Pysall-Ruge architects:  
 Justus Pysall, Peter Ruge  
**Photography**  
 Jussi Tiainen



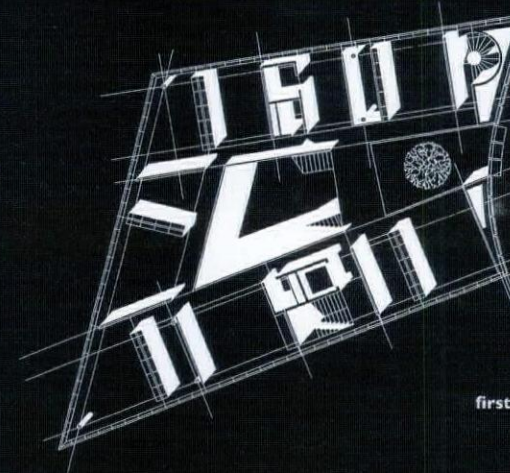
west-east section



third



second



first 1



ground floor (scale approx 1:1)

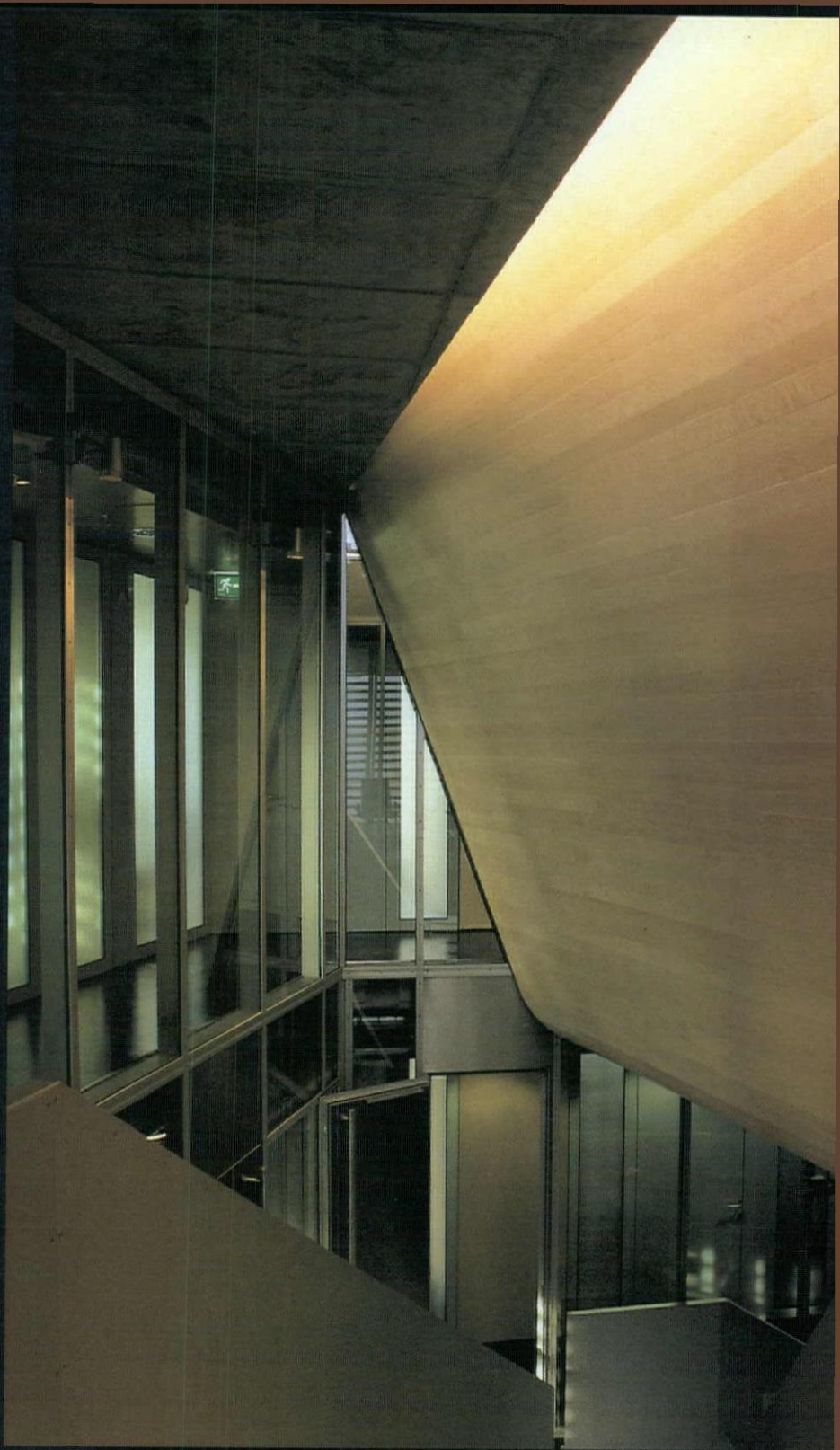




5



6



7



8





**ar+d** **HIGHLY COMMENDED**  
**VIEWING PLATFORM, SOGNEFJELL, NORWAY**  
 ARCHITECT  
**CARL-VIGGO HØLMEBAKK**

## VIEW NORWAY

A strange presence in the Norwegian mountains reduces human impact on a precious landscape.

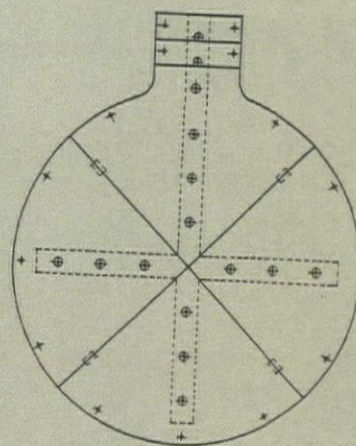
The jury was fascinated to find that they had chosen the viewpoint platform at Sognefjell in Norway by Carl-Viggo Hølmekbakk, whose brick drum of a garden shed (AR October 1997) echoed round the world. Clearly Hølmekbakk's talent is for generating intensity of feeling expressed in the simplest tectonic terms, and with remarkable economy of means.

A way of preventing tourists' feet from destroying the delicate ecological balance of the high mountain landscape was desperately needed at Norway's highest mountain road in the Sognefjell range. From here, there are magnificent views over the peaks of the Hurrungane which are so popular as a vista that traffic jams can occur on the road in summer, and the fragile high mountain vegetation is destroyed, leaving sand, earth and rock to be further eroded by the elements. It was essential

to discourage people from destroying the very landscape they had travelled to see. But the normal obtrusive and suburban apparatus of tourist control: signs, fences, asphalt paths and so on, were to be avoided.

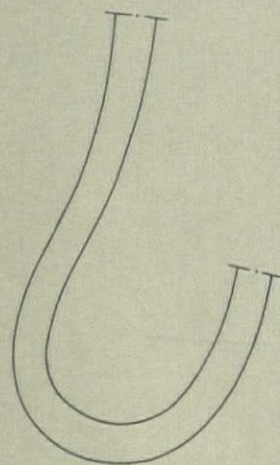
Instead, at a key outlook some 1100m above sea level, there is a modest but monumental circular concrete platform, 4.8m in diameter and reached up a few steps. It was made by casting a cross foundation on site to carry the four precast quadrants of the platform.

On top is a steel armature, with what Hølmekbakk calls a foot and an arm. This structure bears a circular glass table, and a simple but fascinating sight apparatus of two vertical steel wires that can be rotated to show which of the peaks on the horizon you are looking at. It is hoped that the mechanism, by its strange and mysterious presence



platform base (scale approx 1:100)

- 1 Glass table with ...
- 2 ... manoeuvrable sight identifies peaks of the Hurrungane.
- 3 An eye-catching figure on the horizon ...
- 4 ... gradually reveals its nature as you approach.



site plan

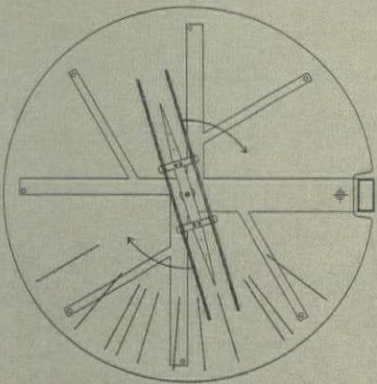


on the near horizon, will focus people's wanderings.

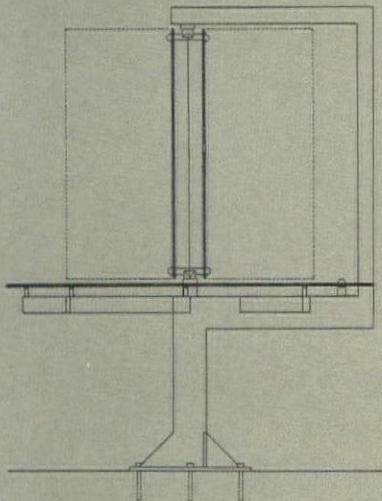
Glass panels protect the steel wires and act as handles to rotate the affair. The device is 2m high so that the wires are suitable for both short and tall people. Much had to be worked out to make the design capable of coping with the wild strength of the elements. For instance, the protective panels are mounted 20mm off centre to prevent the affair rotating in a storm; the prototype model whirled at 100 revs a minute.

Using the device is as powerful an experience as moving up the slope towards its strange silhouette. You seize the glass panels, and rotate the sight causing multiple reflections of the peaks to roll against the sky. You stare at your chosen mountain, and feel the landscape through your hands and eyes.

**Architect**  
Carl-Viggo Holmebakk, Oslo



viewing table (scale approx 1:40)



elevation











The GSW (Gemeinnützige Siedlungs und Wohnungsbaugesellschaft) is Berlin's largest housing association, and its new building forms an important chunk of the new capital. It is on Kochstraße, part of Friedrichstadt, the Baroque inner city, just south of the great streets and squares of the centre. The whole area was bombed to bits, then languished in a limbo caused by the Wall (though the efforts of the Internationales Bauausstellung, IBA, in the '80s tried to draw it together).

For all IBA's efforts, the GSW site was bleak, with only a solitary '60s tower standing in a kind of negative urban space well back from the road (which was to be widened). The architects (who won a prize in last year's ar+d awards) were asked to make a new headquarters for the association. They seized the opportunity to try to return the site into conversation with the remaining fragments of the eighteenth- and nineteenth-century cityscape. A low (10m) building on Kochstraße restores the street to decency; another

low block to the west of the site is set back from the street with a west-facing terrace for the bistro. Other new small public spaces, and a policy of encouraging mixed use in lower levels, make the place an important constituent of the rejuvenated city. A new tall office building straddles the two low blocks, making a backdrop to the existing tower (now renovated).

Many new German buildings have lessons to teach about energy efficiency, but the jury was impressed with the originality and complex

integration of the GSW's strategy, particularly in the new high building. Its plan is narrow to maximize daylight use and natural ventilation; the facade is carefully shaded to reduce solar heating in summer; concrete structure is exposed to act as a thermal flywheel. A thermal flue is created in the double west wall, and a rather narrower double wall on the east acts as thermal buffer. Perhaps the most interesting device is the 'wind roof' into which the double walls feed. The roof assists natural ventilation by drawing air from

## URBAN GREEN

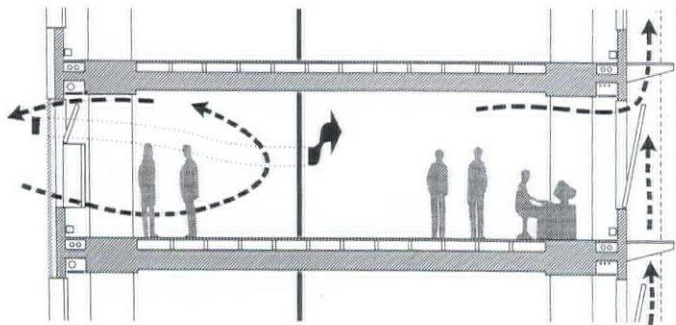
An office complex in the middle of Berlin sets standards of urbanity and environmental control for the new CBD.



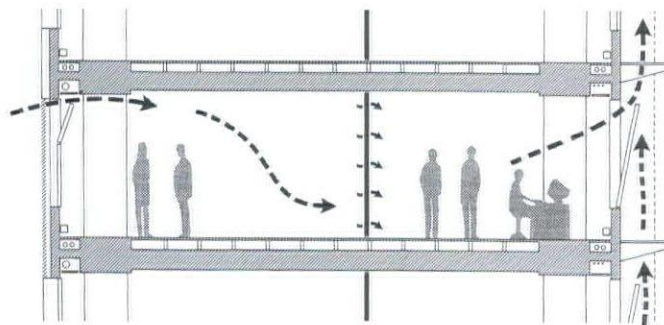
1 New complex greets street with low block, while ...  
 2 ... taking its place among tall buildings of city's new CBD.  
 3 Existing tower (foreground) has been renovated.

4 Mixed uses in street ...  
 5 ... and new urban spaces.

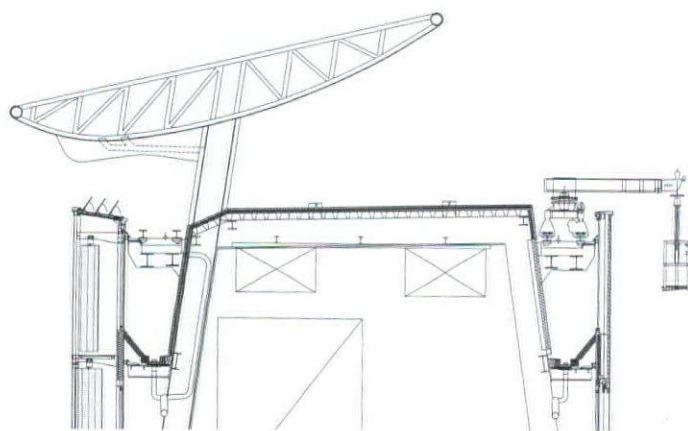




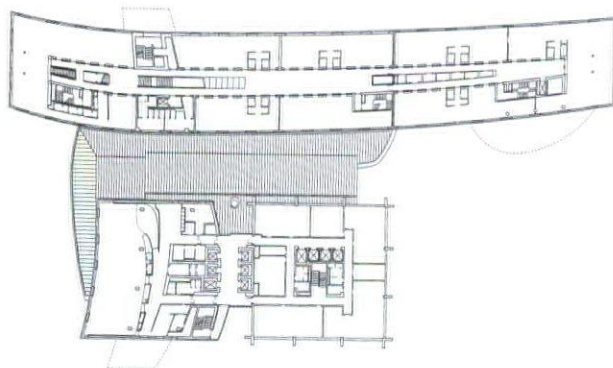
ventilation – cellular rooms



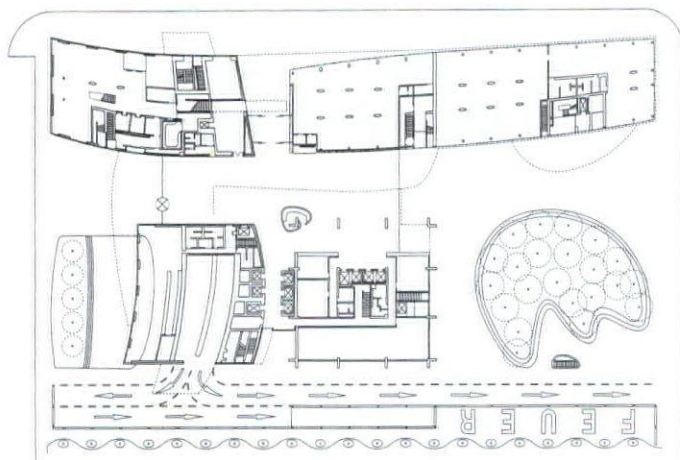
cross ventilation: combi offices



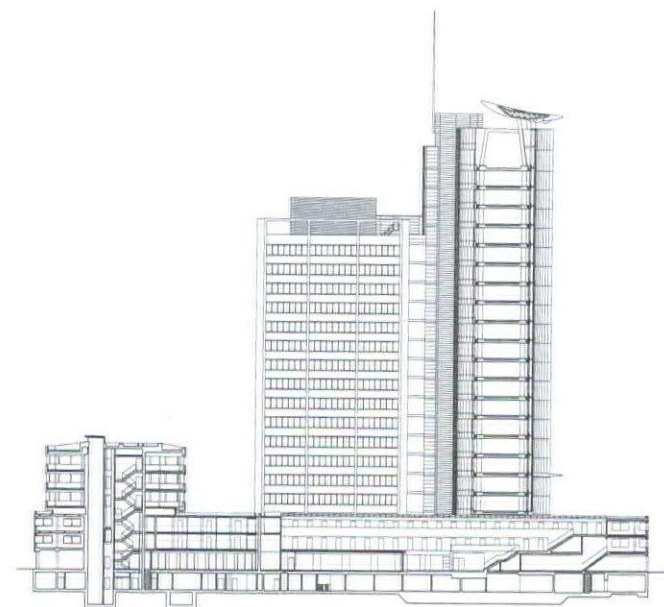
detail of wind roof



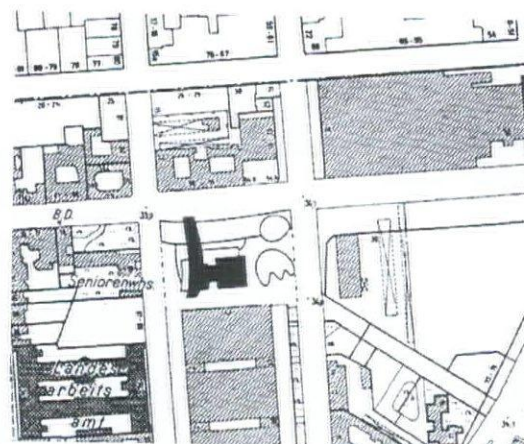
first floor



ar+d HIGHLY COMMENDED  
HEADQUARTERS BUILDING, BERLIN, GERMANY  
ARCHITECT  
SAUERBRUCH HUTTON ARCHITECTS



section through new tower with old tower behind







6  
Top floor office in low block.  
7  
Main reception.

the building when the wind is in the right direction, using the Venturi effect. Naturally, in winter, the mechanical ventilation system feeds back heat from exhaust air to a central plant. The strategy is based on using ambient energy as extensively as possible; it is intended to reduce the amount of energy needed to run the building by 40 per cent compared with a conventional one.

The whole jury was impressed by the urban and environmental aspects of the building, but some members had reservations about its expression.

#### Architects

Sauerbruch Hutton Architects,  
London/Berlin

#### Design team

Matthias Sauerbruch, Louisa Hutton,  
Juan Lucas Young, Jens Ludloff,  
Brian Lilley, Philip Engelbrecht,  
Anna Bader-Hardt, Govert Gerritsen,  
Moritz Theden, Giovanna Albretti,  
Michail Blösser, Anne-Françoise Chollet,  
Denise Dih, Christian Galvão,  
Iman Ghazali, Christopher Hagmann,  
Felix Held, Susanne Hofmann,  
Karl-Friedrich Hörnlein, Heinz Jirout,  
Fredrik Källström, Jeff Kirby,  
Harvey Langston-Jones, Claus Marquart,  
Matthias Matschewski, Roger Mullin,  
Florian Öttl, Wolfgang Thiessen,  
Andreas Weber, Stefan Wirth

#### Photographs

Annette Kisling 1, 2, 3, 6  
Bitter + Bredt 5, 7  
Kisling & Bruns 4







ar+d EDITOR'S SELECTION  
RECREATION CENTRE, EAST  
HAMPTON, NEW YORK, USA  
ARCHITECT  
FRANK MICHIELLI

1  
Pool area made welcoming by  
stepped timber roof.

East Hampton Recreation Center serves the needs of the community's young. It includes socializing areas, a technical (computer) area, and fitness training, with pools and a gym. Main vertical circulation is on ramps to encourage casual communication, and the route from the entrance becomes a promenade architecturale to lounge, juice bar, gym and finally the pool area, which is beautifully lit and scaled with a timber ceiling

that descends over the lap pool. Construction is ingenious and apt, with social areas in balloon frame, and steel tube columns in the pool space. Materials are excellent, ply and cedar cladding, with mahogany sunshades protecting south openings. The jury held back from taking the scheme further in discussion because of its unwelcoming exterior.

Architect  
Frank Michielli of Davis Brody Bond

## GUILDED YOUTH

A centre on Long Island civilly caters for local young people with a splendid variety of interlocking spaces.



ar+d EDITOR'S SELECTION  
OFFICES, TANIGAMI, KOBE, JAPAN  
ARCHITECT  
JUNYA TODA ARCHITECT & ASSOCIATES

1  
External stair makes building's  
mark ...  
2  
... and is reflected in interior.



This temporary office building has been given planning permission for 20 years on a site north of Kobe, part of an area which is being planned for future development. Externally, it seems to be a staircase; internally, it is a set of long thin glazed spaces, linked by the stair, which is projected indoors,

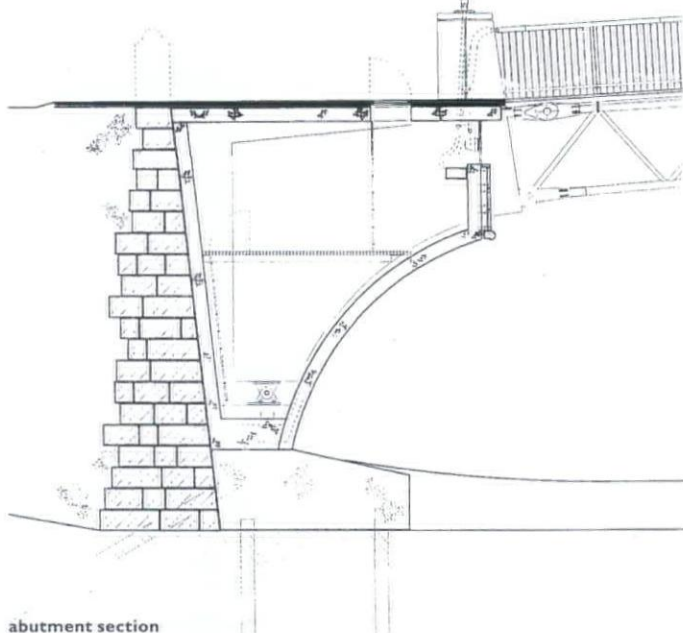
linking the human events on the theatrical planes. Several jury members were attracted by the project but, even though the building is temporary and one of the aims of the design is drama, the staircase seemed to take too much of the plan.

Architect  
Junya Toda Architect & Associates

## STEPPED OFFICE

A temporary building which dramatically defines Kobe's perimeter and provides inner theatre.





abutment section

ar+d EDITOR'S SELECTION  
BRIDGE, DUBLIN, IRELAND  
ARCHITECT  
SEAN HARRINGTON

1 Abutments are worked out to smooth flows of people and water.

## OVER THE LIFFEY

Dublin has chosen a sensible, delicate civic monument with which to celebrate the Millennium.

Pedestrian bridges seem all the rage at the moment, and unlike those in Paris and London, Dublin's Millennium footbridge does not seem to move too much. The arched portal frame spans 41m with admirable economy. Abutments are elegantly designed in stone-clad concrete, and designed to smooth flows of both people and

the tidal river. Fibre-optic lighting is ingeniously incorporated into the bronze handrails, flooding the aluminium deck with luminance, which is offset by small uplighters that change colour with the time of night, and mark the middle of the route over the river.

Architect  
Sean Harrington: Howley Harrington Architects



ar+d EDITOR'S SELECTION  
THEATRE, SHOREDITCH, LONDON, ENGLAND  
ARCHITECT  
HAWORTH TOMPKINS

1 The dereliction of the old power station becomes part of the experience.

2 Minimally transformed.

## PLAY ON DECAY

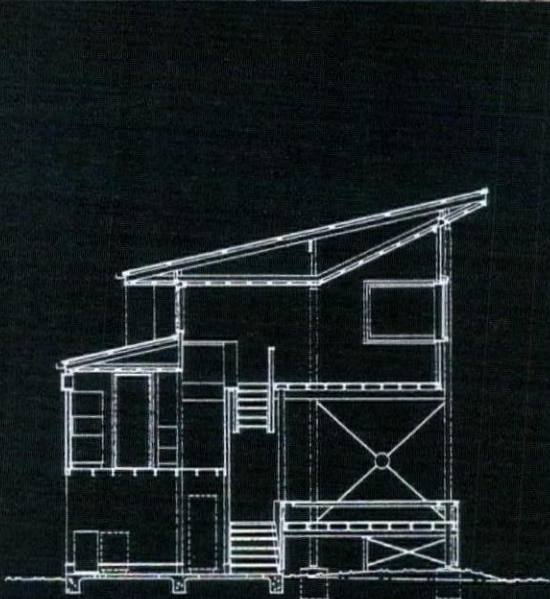
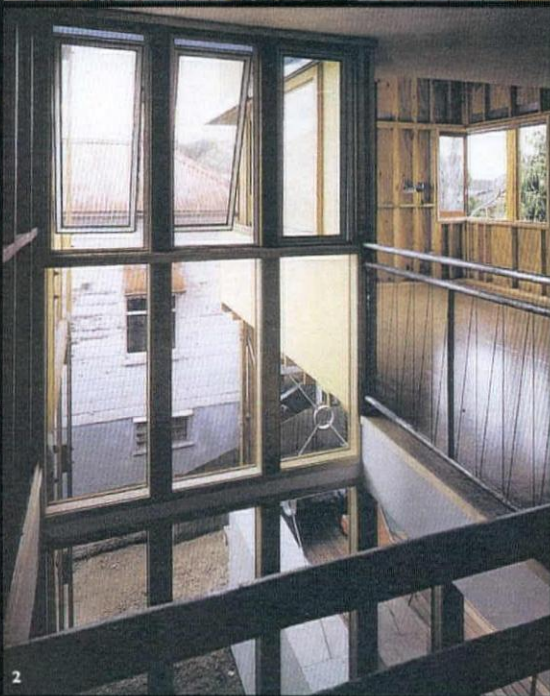
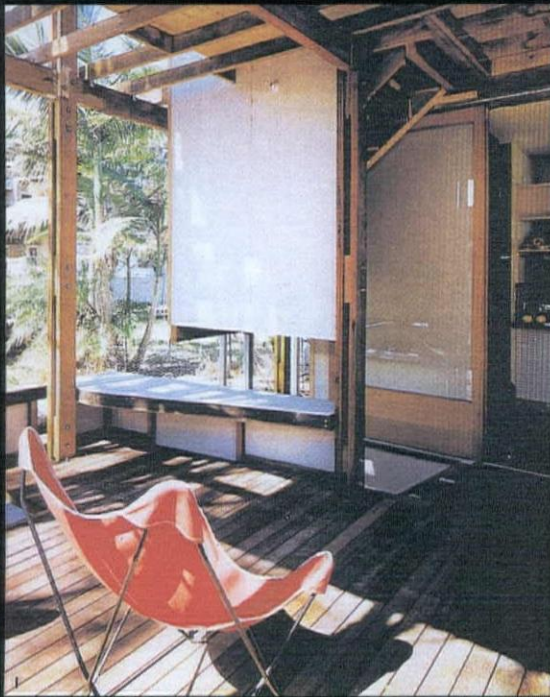
The architects seized the picturesque possibilities of dereliction to create memorable theatre.

A derelict former electricity generating station in one of London's poorer districts was made into a temporary theatre for Shakespeare's *Richard II* and *Coriolanus*. The great gash slashed by decay into the gable of the building made the whole place unstable.

The architect made it usable and safe by tough steel props, and an ingenious arrangement of padded benches. The jury was moved by the celebration of dereliction, creativity and time.

Architect  
Haworth Tompkins





section

**ar+d EDITOR'S SELECTION**  
**ADDITIONS TO TIMBER HOUSE,**  
**BRISBANE, AUSTRALIA**  
 ARCHITECT  
**JEREMY SALMON**

Brisbane's nineteenth-century suburban houses are very likable. Victorian detailing which would seem stolid in Britain is made cheerful by being seen in wonderful light, made in timber, and heaved up on posts to avoid flash floods. The owners wanted to replace rotting additions at the back of their house. The architects responded with a lightweight wooden structure inspired as much by Japan as early Australian workers' cottages.

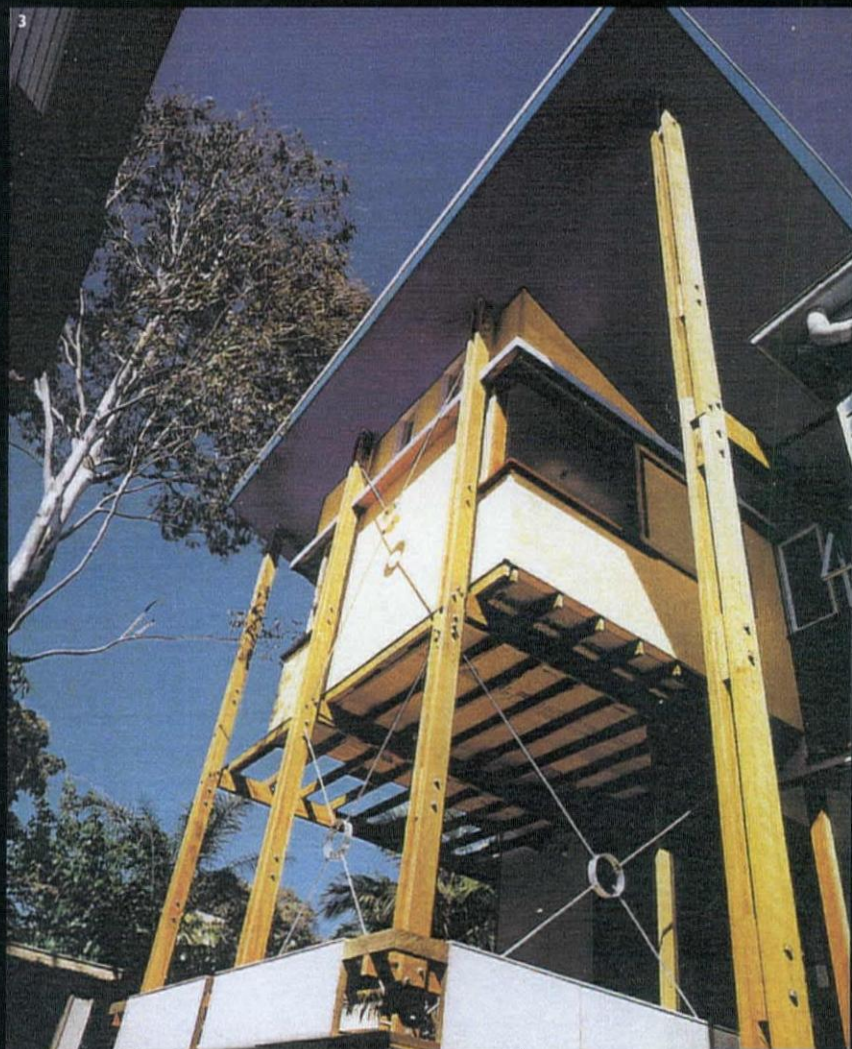
- 1 Deck in middle of building.
- 2 A generous feeling of spaciousness.
- 3 The wonders of native Australian hardwood.

New kitchen and bathroom were designed at the clients' request to have a '50s look (which may have prevented the building from getting further in jury debate). The new bedroom is ingenious, with north (sunny) light introduced at high level and reflected down by a sloping ceiling. A cleft between old and new opens onto a deck and introduces light deep into the house.

Architect  
 Jeremy Salmon Architect

## BACK TO OZ

A deep understanding of Queensland's position between Western tradition and Asian future infuse this extension.





ar+d EDITOR'S SELECTION  
**SAUNA, OULU, FINLAND**  
 ARCHITECT  
**JUHO PAAYO MIKKONEN**

- 1 The happy bridge.
- 2 Court for cooling.
- 3 New and old timber are both treated with grace.

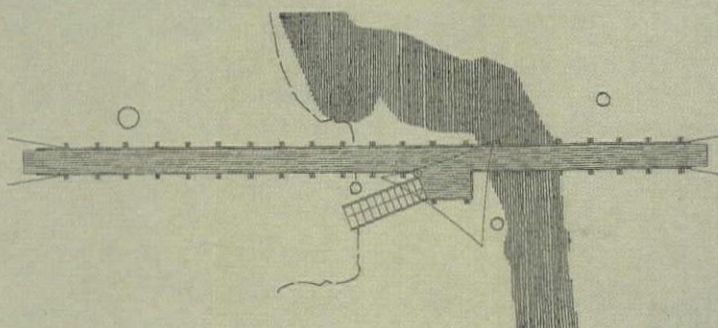
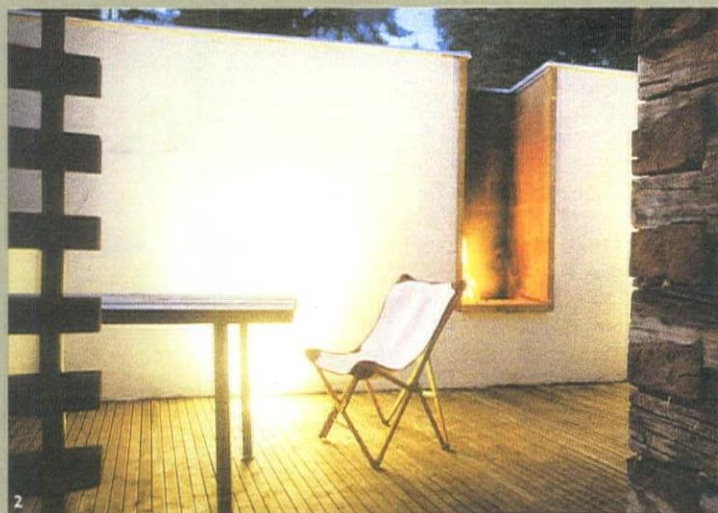
# FINNISH IDYLL

**A most sensitive exercise in timber building, both old and new, and in understanding landscape.**

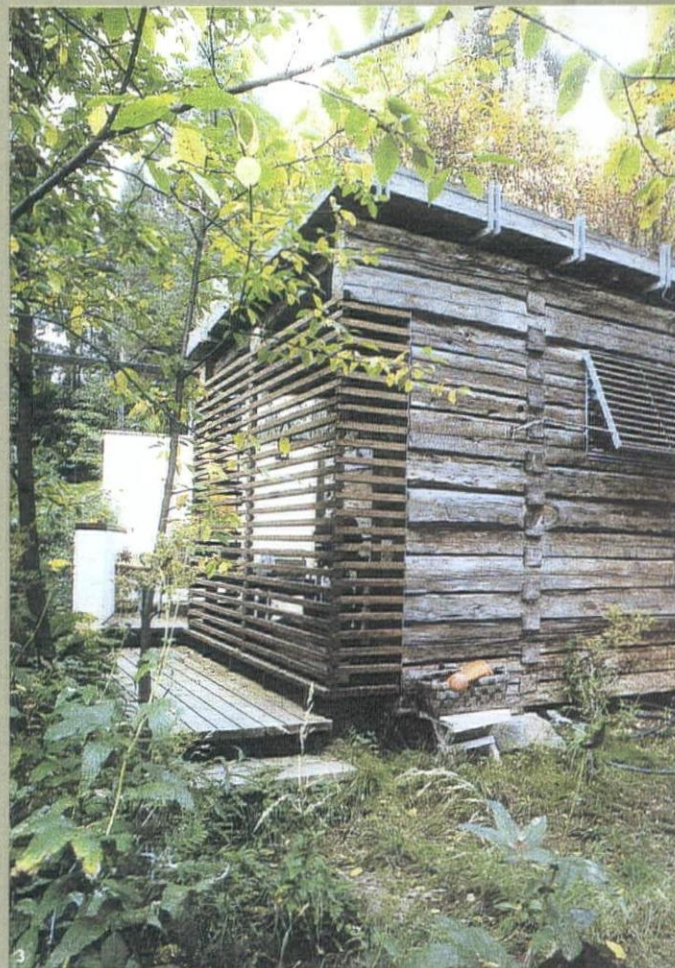
The Finns continue to distil the essence of the sauna, which is not just a famous (or notorious?) place for conviviality, but an evocation of the ancient hut where the nation's fathers (cooked, steamed and smoked) evolved their culture. And developed a strange, particular and deep relationship to nature. This little shed is beautifully

crafted, using both new wood, and century old logs (reinforced by steel), and its traditional grass roof becomes part of the landscape of the house it serves. It looks to the evening sun over a small ravine, and its happy bridge is part of the whole experience.

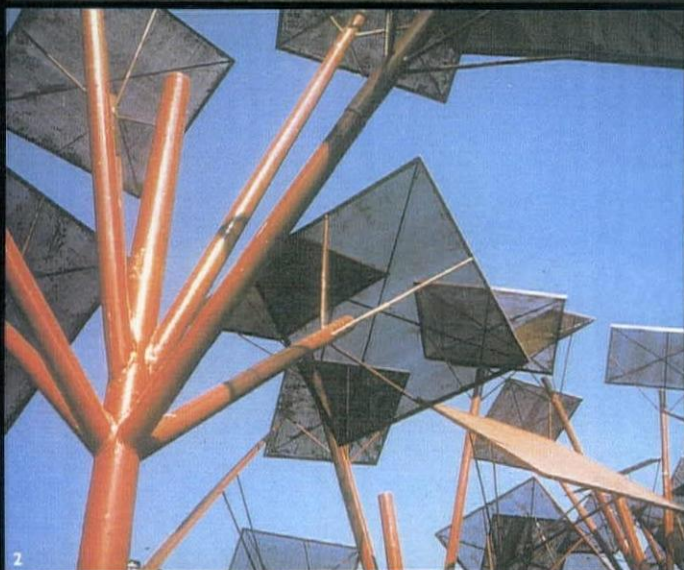
**Architect**  
 Juha Paavo Mikkonen: Archeus oy Architects



bridge plan (scale approx 1:200)







**ar+d EDITOR'S SELECTION**  
**RESEARCH CENTRE,**  
**KANYE, BOTSWANA**  
 ARCHITECT  
**RIK LEUS**

1 Multifarious devices ...  
 2 ... to create shading.

The Botswanan government needed a national food technology research centre to find out how to make the best of a difficult semi-dry climate. It had to include chemistry and micro-biology units as well as a demonstration kitchen and all the administration and services spaces they needed.

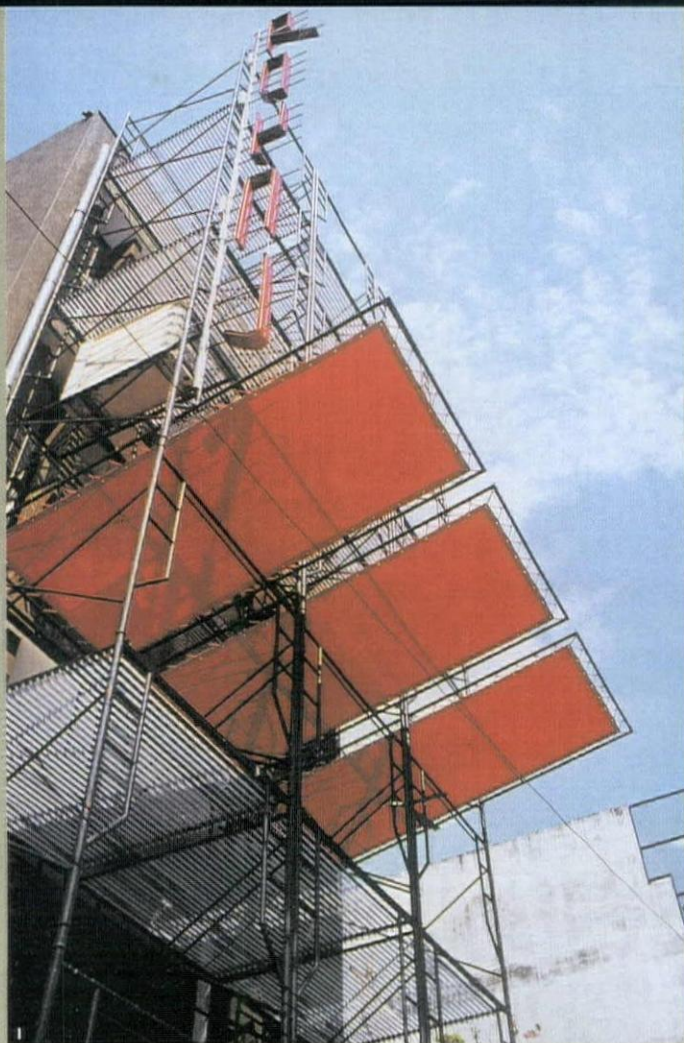
The architects were concerned to make a cool building, and one which reflects

on nature. Window shading excludes year round solar penetration, specially from the north, from where the sun shines in the southern hemisphere. Reflective highly insulated roofs further reduce solar gains. The jury was impressed with what should be a model for building in the region.

Architect  
 Rik Leus

## BOTSWANA LAB

Building in a hot, dry climate for the future of a nation's agriculture needs careful environmental design.



**ar+d EDITOR'S SELECTION**  
**BAKERY, COLOMBO, SRI LANKA**  
 ARCHITECT  
**RAHUL MEHROTRA**

1 Permanent, heraldic scaffolding  
 shades open front of lower storeys.

## SRI LANKA BAKING

A functional type, the open-fronted shop, has been reinterpreted for a vibrant part of Colombo.

The Royal Bakery in Colombo, Sri Lanka, is in the middle of one of the city's busiest districts: a second generation family-owned business that needed to expand. The architect ingeniously adapted a traditional type: the facadeless shop (*kadé*), common in all hot countries, in which once the front shutters are thrown open, the interior is accessible directly from the

street, with no intermediate screen. The type is particularly appropriate for a bakery, which generates so much heat, and it has been developed here by opening its lower two levels. A permanent, heraldic scaffold protects the interior from the sun with blinds and allows for signs and additional services.

Architect  
 Rahul Mehrotra



ar+d EDITOR'S SELECTION  
OFFICES, COIMBATORE, INDIA  
ARCHITECT  
RAHUL MEHROTRA

1 Dignified perimeter.  
2 Artists' contributions.  
3 Courts gently combine modernity and tradition.

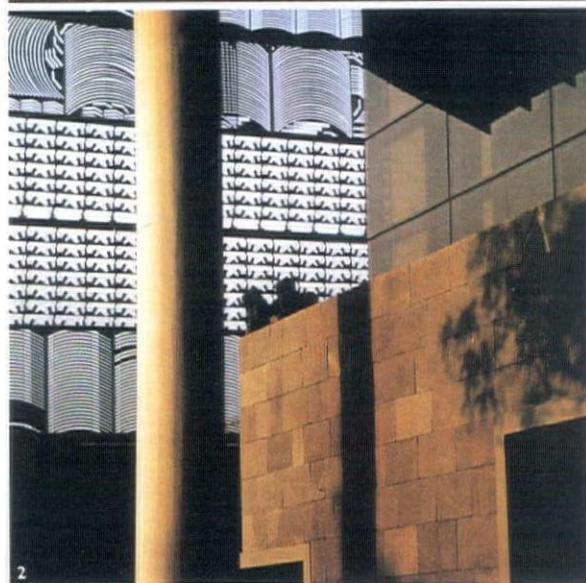
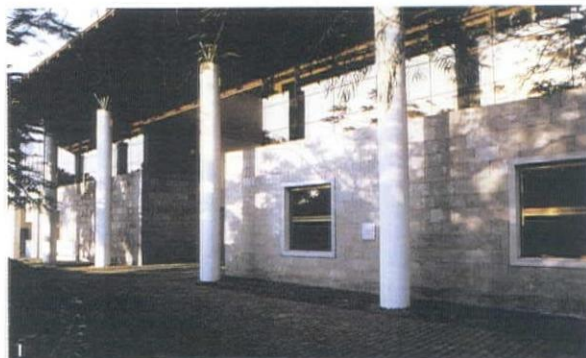
The brave LMW corporate office building in Coimbatore, India, sets out to relate a modern society to tradition: the spaces and local climates are informed by contemporary technology and age-old South Indian patterns of living. In a busy district of the city, the building was nevertheless allowed a large footprint, so it could be low. Its mass is penetrated by three courts, varying from the outer

one, where you can park a car, to semi-private, where the inner management operates. Courts are full of water to humidify and cool. Contemporary artists were asked to contribute using scrap metal from the owners' metal works. It is a sophisticated gesamtkunstwerk which perhaps did not get further in debate because of literalness.

Architect  
Rahul Mehrotra

## INDIAN RHYTHM

Traditional devices are reinterpreted to control environment in a new Indian office complex.





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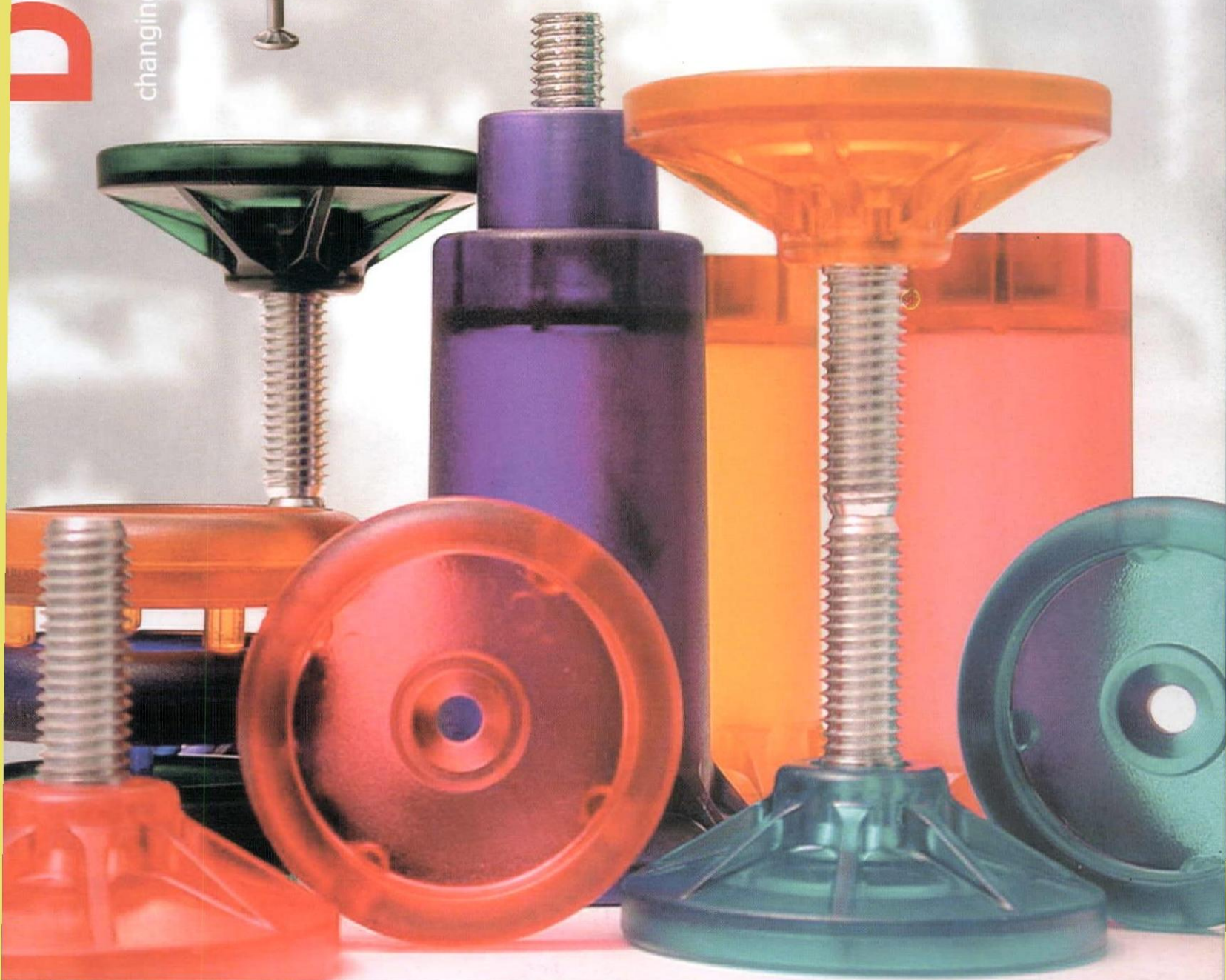
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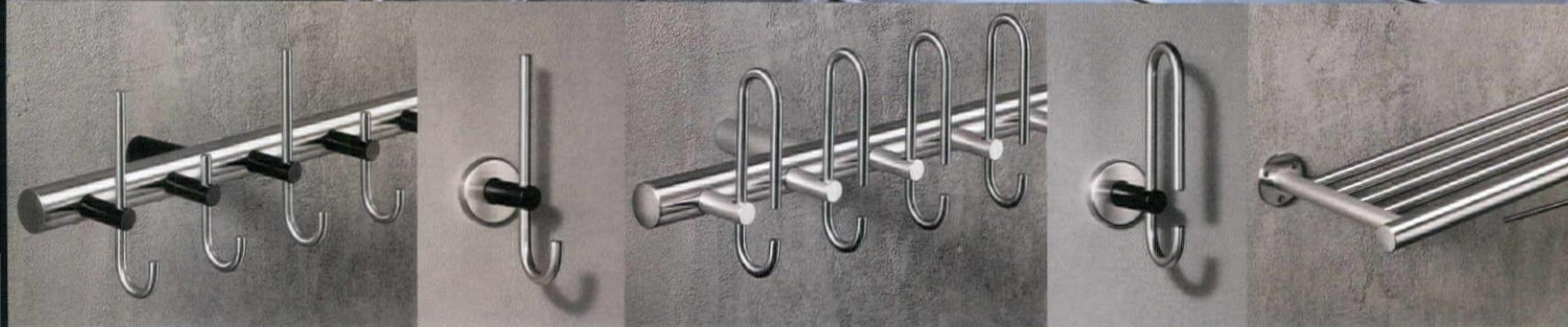
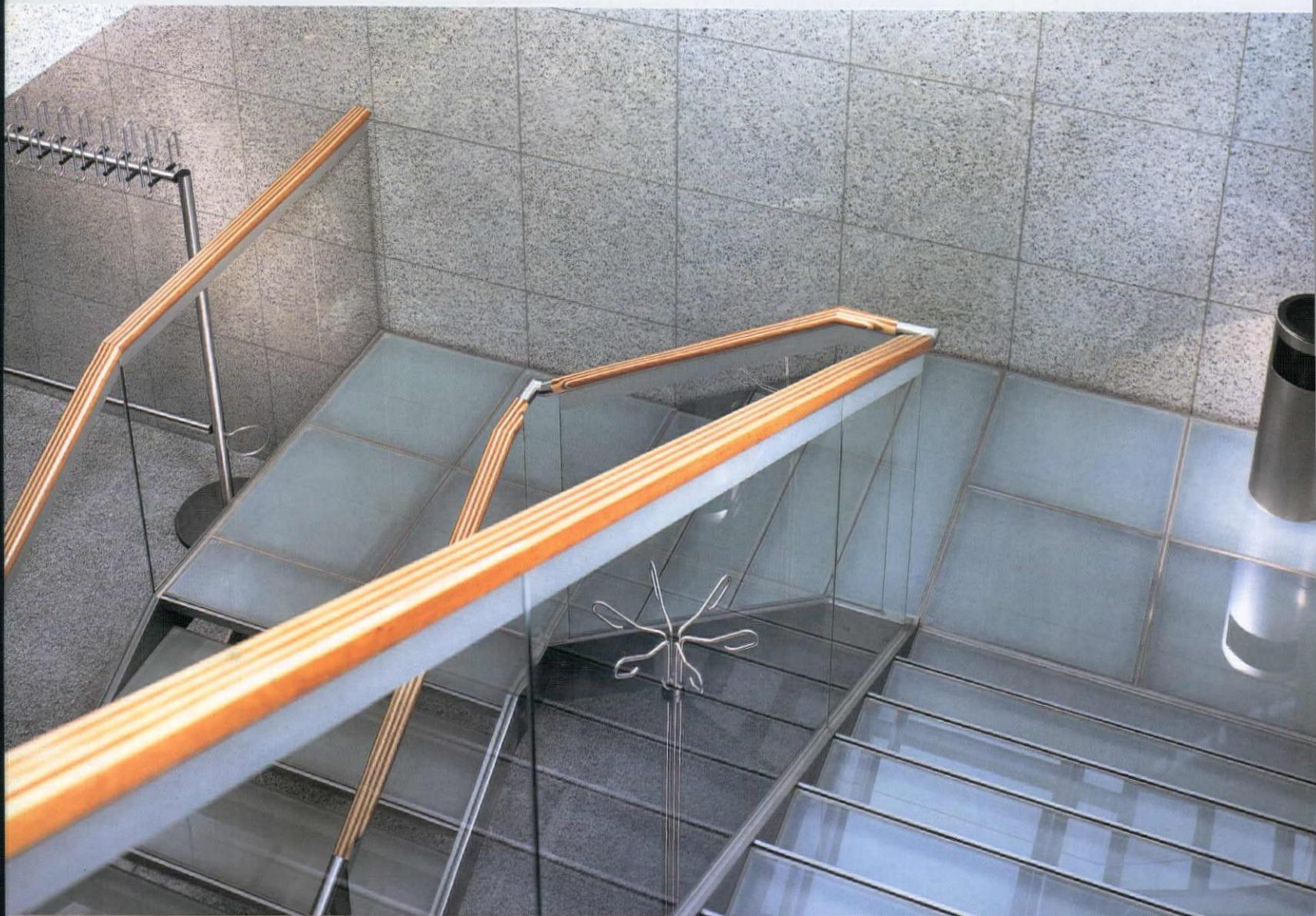
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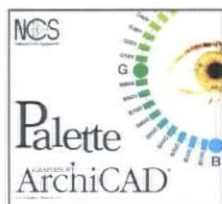


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## Luminous Ceiling

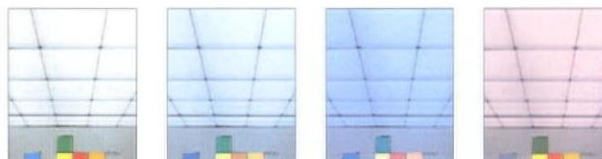
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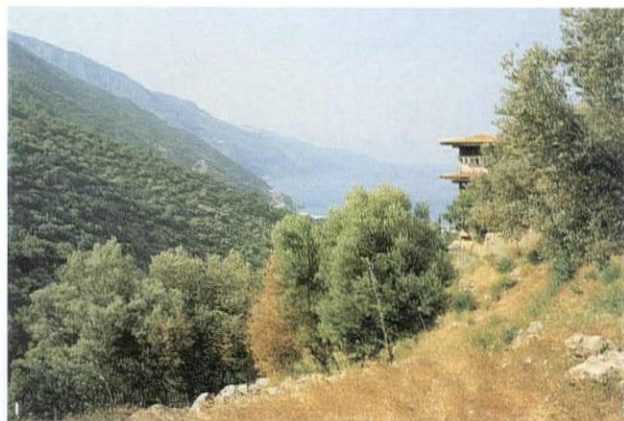
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## HOUSE, FETHIYE, TURKEY

ARCHITECT

WALTER STELZHAMMER

- 1 North-east corner, bay and mountains.
- 2 Main face of building.
- 3 North-east corner.
- 4 Inner courtyard ventilated by open stairs linking stone and wooden structures. Kitchen door and caretaker's quarters above.

In 1972 Walter Stelzhammer paid a visit to Turkey and by degrees to Fethiye, on the south-west coast opposite the island of Rhodes. Confrontation with the Bay of Ölü-Deniz nearby was for him a moment of epiphany. One of the Mediterranean's most beautiful natural bays, it is surrounded by mountains and scattered olive groves and embraces a peaceful reed-fringed lagoon, a nature reserve and habitat of rare birds. At that time, there were no tourists, just a remote unspoiled landscape traversed by sandy roads and donkey tracks.

Some 10 years and many visits later, and by now eager to build a house, Stelzhammer acquired a plot of mountain land from a local farmer. Foreseeing that altitude might mitigate the fierce summer heat he chose the

steepest, most inaccessible corner of an olive grove. With no electricity, no machines and no water, he acquired some hand tools with which to break the rock and dig out the site.

Over the following three years, retaining walls were built from stones taken from the hillside. A spring was tapped 200m up the slope and water channelled down to the building site; a shelter was constructed against wind and rain and a kitchen built at right angles to the uppermost retaining wall.

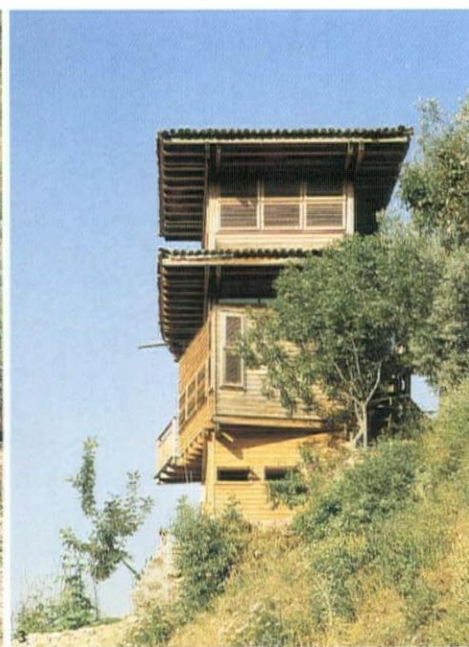
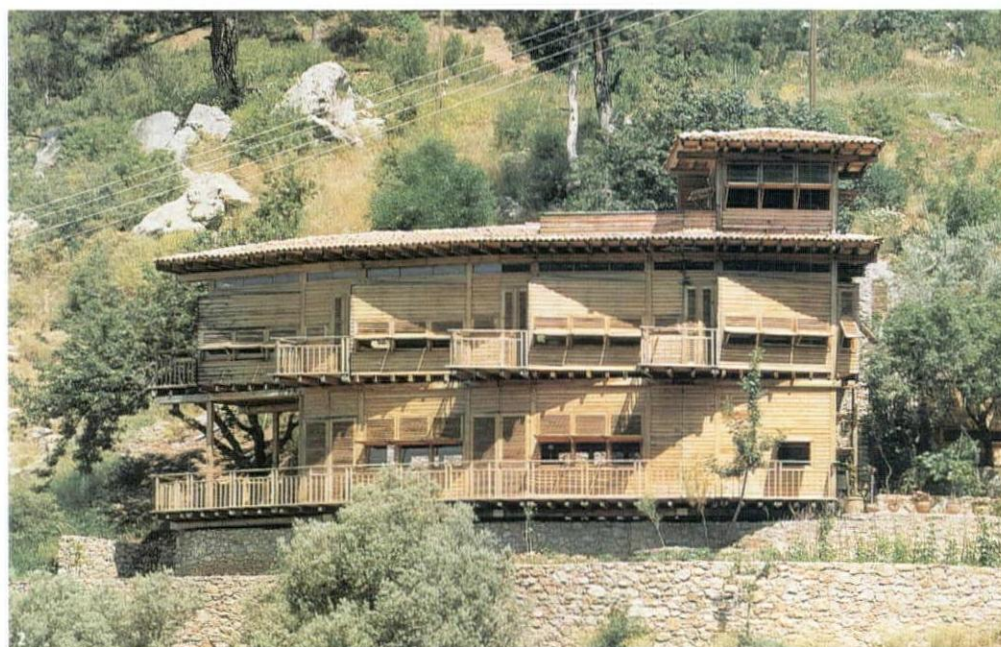
Set upon stony foundations, the house was to be wooden; considered a temporary structure in Turkey, it was exempt from planning consent. Over a period of 10 years it was built at various times by Stelzhammer, his uncle (a retired engine-driver), a young Austrian carpenter and two young sons (of

pre-military service age) of a Turkish farmer. Wood, sawn and prepared, was successfully imported from Austria, together with machinery for dressing and assembling it. In 1987, importation was not without difficulties because of the necessity of passing through what were still eastern bloc countries.

A more magnificent site is hard to imagine and Stelzhammer has made the most of it. Backing north-west against the mountain and elevated above the olive grove, the house overlooks the bay and wild encircling landscape. Its design is more sophisticated than the simple structure conjured up by the idea of a timber frame. On plan the building describes a shallow articulated arc which follows the curve of the terrace on which it stands, and is linked back to the hillside by

# MEDITERRANEAN LOOK-OUT

A house built on the precipitous slope of an olive grove in Turkey celebrates tradition and a remarkable site.









# HOUSE, FETHIYE, TURKEY

ARCHITECT

WALTER STELZHAMMER

the stone structure providing kitchen and caretaker's quarters, and from which a flight of steps leads towards the road. Space between the outer convex curve and the concave one of the retaining wall has created an almond shaped courtyard, an inner sanctuary shaded by two ancient baobabs. It is ventilated by the open wooden staircase which connects wooden with stone structure and, overlooked by verandahs, is paved with coloured stones found by family and friends in the sea. In the rain, the close-textured composition has the colours of a kelim.

Set about by shady overhangs, the wooden house stands two storeys high and one room deep, broad when seen head-on and slender from the side. Its north-east corner is

punctuated by a kind of tower formed by a pavilion (for a studio) perched on the roof. Bedrooms on the first floor are skewed away from the thrust of the arc so that they look back towards the east and their balconies, projecting from the main body of the building, create intriguing asymmetries.

Like all good architects, Stelzhammer works with the climate making use of convection to draw air through the building. High-ceilinged rooms give onto shady verandahs and covered terraces and are further ventilated by slots, cut between ceiling joists and closed by sliding shutters. Louvred shutters over doors and windows protect interiors from the heat and allow air to circulate; they can be hinged up from the middle adding another layer of animation to the building's exterior.

5

View through dining room with verandah and southerly terrace.

6

Ground floor interior.

This house has of course much in common with buildings found on mountains elsewhere: the inherently sturdy structure built of few materials, the oversailing roofs. But the indefinable delicacy of the wooden composition with its shady overhangs and balconies, upper lights and arrangement of windows in series, is reminiscent of Turkish tradition, and the romance of old Turkish houses. P.M.

## Architect

Walter Stelzhammer, Vienna

## Planning assistant

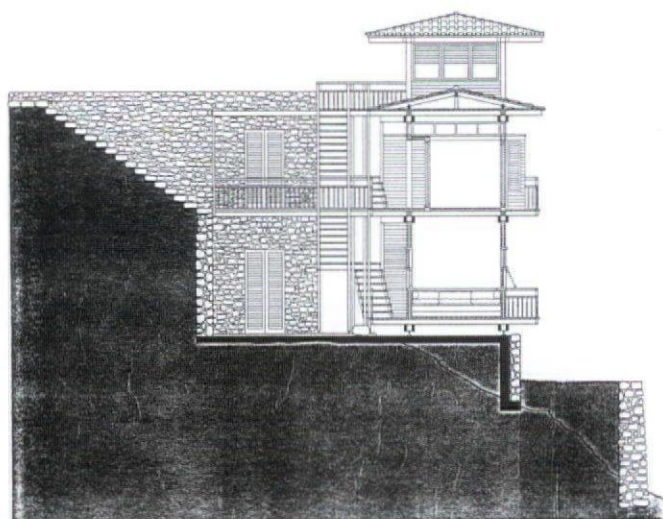
Ahmet Igdiriligil

## Construction

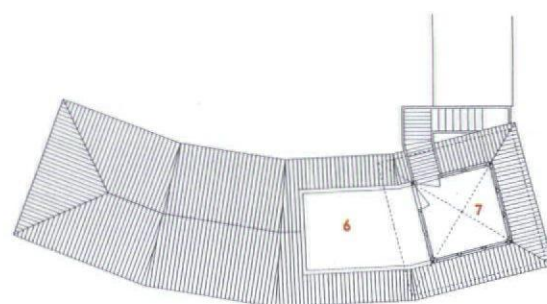
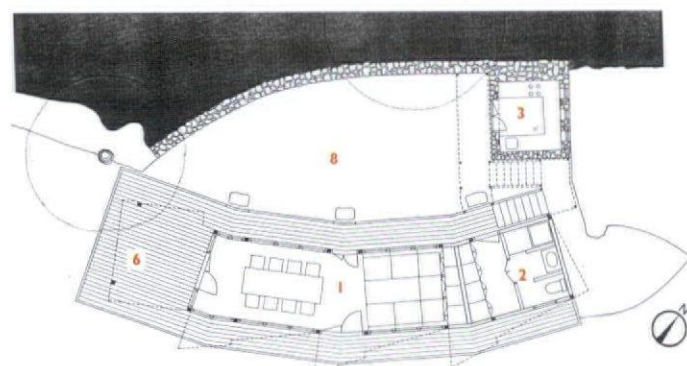
Franz Schneeflock, Josef Reiter, Johann Reiter, Emin Usta, Mustafa Cardas

## Photographs

Rupert Steiner

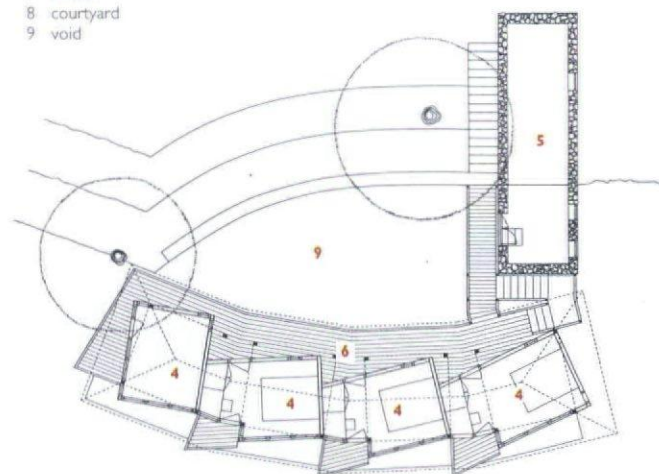


cross section: south-west/north-east



second floor plan

- 1 living quarters
- 2 bathroom
- 3 kitchen
- 4 bedroom
- 5 caretaker's quarters
- 6 terrace/verandah
- 7 studio
- 8 courtyard
- 9 void

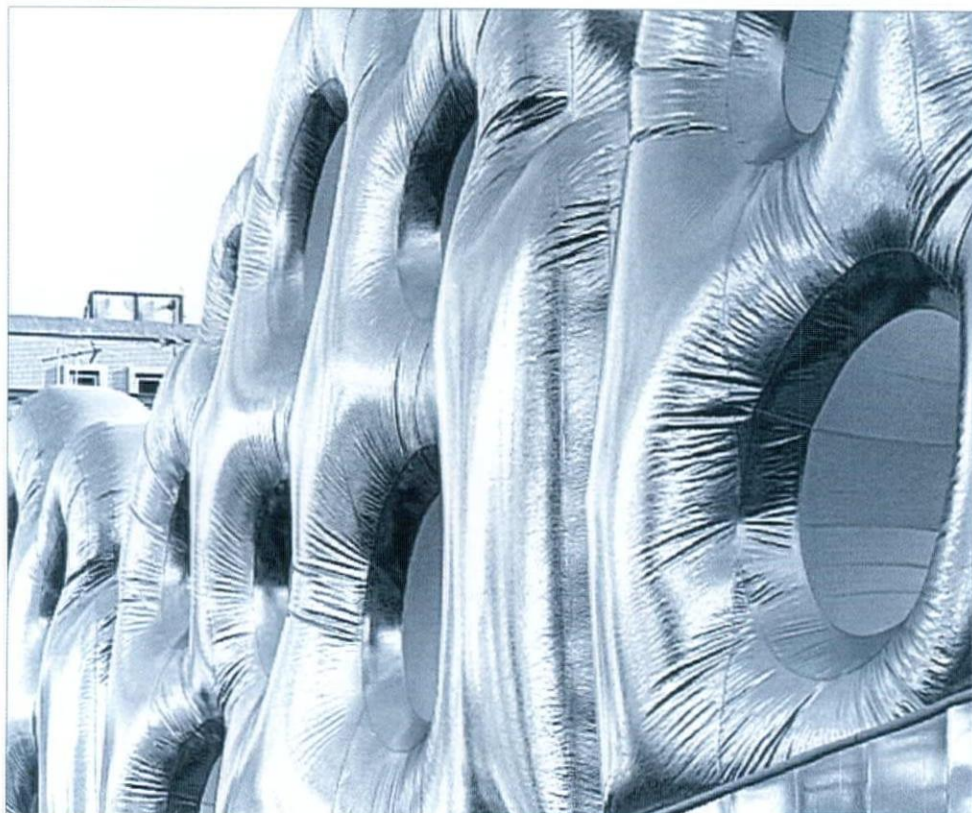


first floor plan









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## SIMULATING ENERGETIC MOVEMENT

## REFLECTIONS ON BAROQUE

By Robert Harbison. London: Reaktion Books. 2000. £19.95

This complex and stimulating book explains Baroque, 'the first style to be diffused across the world to a wide range of non-European cultures', as a total cultural entity. Covering architecture, painting, poetry, music, natural science, and new forms of piety, Harbison writes compellingly on topics as varied as Milton's *Paradise Lost*, St Ignatius' *Spiritual Exercises*, Monteverdi, Handel, Pope's *Dunciad*, Sterne's *Tristram Shandy*, and the Sacred Heart.

Harbison defines Baroque as 'striving after simulations of energetic movement' in nine chapters, beginning with 'The Case for Disruption', followed by 'The View from Above', where an account of Sicilian Baroque cities contains the bizarre claim that 'The nearest thing to Noto in England is probably Blandford Forum in Dorset'. The chapter on 'The End of Heroism' draws thrilling analogies between Mozart and the Bavarian interiors of the Asam brothers, showing how all 'have unexpected depths below nonchalant surfaces'. 'The World as Scenery' contrives to include Congreve, Pope, Bibiena, Piranesi, Soane, Gothic novels, Venice as scenery, and Vanbrugh.

The twentieth-century chapter similarly includes Beardsley, Guimard, Constructivism, T. S. Eliot, Saarinen, a 1955 Cadillac, Coop Himmelblau, and Gehry. Perhaps this indigestion derives from Harbison's definition of Baroque as the 'distortion of classical models and norms'. Yet Bernini, studying antique architecture, did not know he was 'Baroque', seeing himself as simply working in the Classical tradition. William Chambers, called 'Neoclassical' today, would not have recommended his pupils to study Bernini in 1774 if he had considered him a Baroque distorter of classical models. It would have been helpful to have included a consideration of Baroque elements in classical antiquity, a topic to which a few lines are devoted towards the end of the book. But the only serious irritation is the illustrations, reproduced in dismal, inky sepia. DAVID WATKIN

## CAULDRON OF MODERNISM

## THE CIAM DISCOURSE ON URBANISM, 1928-1960

By Eric Mumford. London: MIT Press. 2000. £29.95

Even as the New Modernism grows in importance, it is more about style than a social agenda. Eric Mumford in his informative his-

tory of CIAM, whose works and views are mostly unknown even though the name has almost mythic status, restores an architectural discourse that not only defined a new aesthetic but saw design as the linchpin to a social agenda aimed at changing the very nature of urban life.

Unlike the CIAM of myth, Mumford describes an organization that was never attached to one set of principles. Rather, it was a fluid organization whose membership changed over time, whose members often held different views and whose core debates shifted as the social and political climate changed. Even at its inception it was an organization divided between those who were willing to work to temper corporate capital and those who wanted to serve the socialist revolution. What they all shared, however, was a view that architects should be a vanguard for social change. Even as CIAM, after the Second World War, became both more technocratic and more interested in architecture as art, its members still imagined themselves providing the leadership necessary to create good urbanism.

Mumford sets out the story of an organization whose views, for better or worse, have had a profound influence on much twentieth-century urban design and whose ideas, and the few projects that were realized, formed much of the basis for the post-modern reaction to modernism. It would serve this generation of architects well to understand out of what cauldron so much of what they react to was forged and what an architecture of social and political engagement might offer. Mumford's work is an excellent place to start although I wish he had addressed CIAM's legacy more thoroughly. That is perhaps for another book. One small problem, the list of attendees at each and every conference in the text gets tedious. Otherwise it is a well-told story and one that those interested in twentieth-century architecture and urbanism will find rewarding. EDWARD ROBBINS

## HEAVY ALTERNATIVES

## ALTERNATIVE CONSTRUCTION - CONTEMPORARY NATURAL BUILDING METHODS

Edited by Lynne Elizabeth and Cassandra Adams. Chichester: John Wiley. 2000. £38.95

'In honouring the character of natural building materials, we can create joyful places with souls ... Through natural building, we can begin to make safe places within which our own hearts can open, join with others and flourish.'

The natural materials discussed in this American book are mostly earth-based adobe, cob, rammed earth. Light-clay and straw-bale are also included, and less common here at home, earthbag, earth-rammed tyres and bamboo.

Interestingly, timber is excluded as it consumes trees and timber-framed buildings have poor thermal performance compared with adobe, straw-bale etc. Most of the examples are from the US, which, being a continent of vast climatic contrasts, are wide-ranging and allow, to a limited extent, comparison with elsewhere. The chapter on bamboo is interesting, and the amazing structures built by Simón Vélez in Colombia surely deserve to be better known. There are discussions about the thermal performance of earth materials, and a full bibliography. There is no lack of practical information for those embarking on building with earth materials; photographs illustrate almost every page, but it's a pity there are not a few in colour considering how beautiful many of the buildings are.

Most of the construction techniques discussed are labour-intensive (part of the point, of course, from another perspective) and in the so-called 'developed' world we live in today, are unlikely to become mainstream. ADAM VOELCKER

## SHOP TO SKYSCRAPER

## THE CONSUMPTION OF KUALA LUMPUR

By Ziauddin Sardar. London: Reaktion Books. 2000. £17.95

It is not often that what appears to be a sober academic history of a city's development, even one set in the hot and humid climate of the South-East Asian tropics, culminates in a saga of sodomy, police brutality and judicial corruption.

'Kuala Lumpur began as a shop' in 1857, a trading post to serve tin miners at Ampang, upriver from the junction of the Rivers Klang and Gombak, the geological accident that would give the city its name, literally translated as the 'muddy confluence'. The book charts the development from remote backwater to bustling Capital City, with the tallest building in the world.

The author delights in challenging the colonial view of history. Few will not enjoy the story of two Tunisian merchants meeting the explorer Vasco Da Gama on his 'discovery' of India. They puzzled over why he had bothered, since the trade routes to India and the Far East were no mystery; except to the Europeans. He also takes to task those who criticize the apparent racism of the Country's New Economic Policy with its affirmative action in favour of the 'bumiputera' Malays, while ignoring the colonial history that independent Malaysia inherited.

That he is normally to be found siding with anti-colonial voices gives authority to his account of the events leading up to the trial and conviction of the Deputy Prime Minister, Anwar Ibrahim, that has so outraged Western opinion. Convicted of sodomy and using his authority to cover up his offence, allegations



that the author claims 'no one but no one' believes, Anwar has been sentenced to a total of 15 years imprisonment. He is paying the penalty for attempting to demolish the feudal domain of Malaysia's veteran Prime Minister, Mahathir Mohamad. The book explains how over the last 20 years this fiefdom has determined the most rapid changes in the history of the City and the Country. **BOB GILES**

10X10 = ?

## 10X10

Commissioning editor: Vivian Constantinopoulos.  
London: Phaidon, 2000. £35

Any substantial, beautifully illustrated collection of work by emerging architects – in this case, a hundred practices selected by 10 critics – will always have some value. The question is: what are Phaidon trying to achieve? Several hundred projects without any common theme can't be digested without a clear framework, and the book can therefore really only be about the 10 critics: their choices, their ability to describe a single work clearly, their 10 individual essays and their choices of 10 sources. I assume that some contributors are accepting that there's no prevailing order when they describe their choice of subjects as 'catholic'. Neil Spiller, for example, generously promotes ex-students. There's no kind of ordered language or way of thinking about architecture special to the book as a whole.

Phaidon are evidently primarily interested in the book's appearance: this is a heavy, glamorous volume which scarcely anyone will buy, a classy 'life-style' product not designed for convenience. Minute captions are printed vertically, and the critics' final references to their chosen works are perhaps 400 pages away from the material referred to, so that only book reviewers and real groupies will bother flicking between the two. **TIMOTHY BRITTAIN-CATLIN**

## KEN'S CORE

### SERVICE CORES

By Ken Yeang. Chichester: John Wiley. 2000.  
£18.99

This book is the latest in the 'Detail in Building' series. It deals with the design and placing of cores, particularly in office buildings.

Considering the exuberance of Ken Yeang's architecture, I was surprised to find such a down-to-earth book, full of practical advice on planning the vertical elements in office buildings. The book records the history of the planning of office buildings over the last half century; starting with the minimalist SOM offices of the '50s and '60s where vertical ele-



This is one of the marvellous images from *Re-inventing the Wheel*, the construction of British Airways London Eye designed, edited, and largely photographed by Ian Lambot (Watermark Publications, Haslemere, £35). It chronicles the very complicated generation of Marks Barfield's splendid landmark, from fabrication of components all over Europe to its erection and astonishing reality.

ments were placed in the centre of the plan and hence became known as cores. These buildings, with their unbroken glass skins, I find marvellous, but Ken Yeang finds them a bit boring and decidedly energy wasteful. He loves that other tradition stretching from Wright's Larkin Building to Lloyd's, where the vertical elements are placed on the outside and hence can contribute to the imagery and can be positioned so as to reduce sun on glass and hence to minimize air-conditioning loads.

The book succeeds in two directions. It is an excellent primer on the practical aspects of office building design, and it gives a clear insight into Yeang's approach to high-rise buildings. **JOHN WINTER**

## STIFLING PRISONERS

### PRISON ARCHITECTURE: POLICY DESIGN AND EXPERIENCE

Edited by Leslie Fairweather and Seán McConville. Oxford: Architectural Press. 2000.  
£39.50

This book is the outcome of a symposium on penal ideas, held in London in April 1998. Reflecting the symposium form, it is a valuable compilation of self-contained essays related to prison architecture by architects, engineers, academics and experts from governmental prison services. Experience and authorship has been drawn from the UK, the US, France and the Netherlands. Given this background, it is not surprising that there is no clear nor coherent message.

Over the last 30 years, the design of prisons

has been dominated by political reaction to the phenomenal rise in crime which resulted in dramatic increases in prison population. In such circumstances, housing the convicted and remand occupants in a secure environment has taken precedence over other thinking and experimentation. During this period when there was no real consensus of agreement, even in one country, of the balance of purpose of incarceration, the accepted design process by which form follows function has been little in evidence. Successful containment of the prisoner continued to be an all important political response to public opinion. Creating a civilized and humane prison environment, dedicated not only to security, but to education, reform and rehabilitation of offenders demands a consistent approach in imaginative thinking and constructive dialogue by prison officialdom and architects.

In the US there have been impressive examples of new types of Federal prisons in which the buildings and the regime matched each other in good architecture. Efforts in the UK in the last 15 years to inject new thinking, such as the Prison Design Briefing System, have been stillborn because of inconsistent views and a reluctance to experiment. One conclusion that can reasonably be drawn from these collected essays is that the imaginative response of architects working in this field in Britain continues to be stifled by expediency. **JOHN PARTRIDGE**

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



# delight



**THESE BEAUTIFUL AND EXTRAORDINARY RELIGIOUS ARTEFACTS TESTIFY TO THE SURVIVAL OF THE ARMENIAN PEOPLE AND THEIR CHRISTIAN FAITH THROUGH THE CENTURIES, DESPITE THE HORRORS OF WAR AND DIASPORA.**

Closely linked with biblical legend, Armenia is the site of one of the world's oldest living cultures. Historically it is the location of Mount Ararat, where Noah's Ark supposedly came to rest. Next year marks 1700 years since the proclamation of Christianity in Armenia and the founding of the Armenian Apostolic church. This anniversary generated the impetus for an exhibition on *Rescued Armenian Treasures from Cilicia* at the Museum of Art at Moritzburg Castle in Halle, Germany.

Following the Seljuk invasion of Greater Armenia, Armenians emigrated to the south-west where they founded the Cilician-Armenian kingdom. Despite the devastation of this kingdom in 1375 by the Mameluks, Cilician-Armenian culture flourished over the centuries in the Ottoman-Turkish empire up until the First World War. In 1915, the Armenians of Cilicia rescued the treasures of the old see of Catholicosate in Sis and brought them first to Aleppo and eventually to Lebanon. After 70 years, the treasures have now found a new and appropriate home at the Kilikia Museum in Antelias near Beirut.

The Halle exhibition showed all of the Kilikia Museum's collection, including precious reliquaries, episcopal vestments, candlesticks, mitres, staffs and rings, a large assortment of Armenian miniatures, metal book bindings and many other artefacts. It emphasized not only the treasures' artistic worth, but also their symbolic value, representing the survival and rebirth of the Armenian people following war and diaspora. Shown here are a nineteenth-century bishop's robe, an eighteenth-century book cover and a reliquary of the Arm of St Nicholas dating from 1325 and made of gold-plated silver inset with emeralds and rubies. Nicholas was Bishop of Myra (now called Dembre in Turkey) and is traditionally represented as an elderly bearded man in episcopal vestments. Among the many miracles attributed to him are several in aid of seafarers and children. He is one of the most popular saints both in East and West, and is perhaps better known under his nickname, Santa Claus, from the Dutch Sint Niklaas. CATHERINE SLESSOR