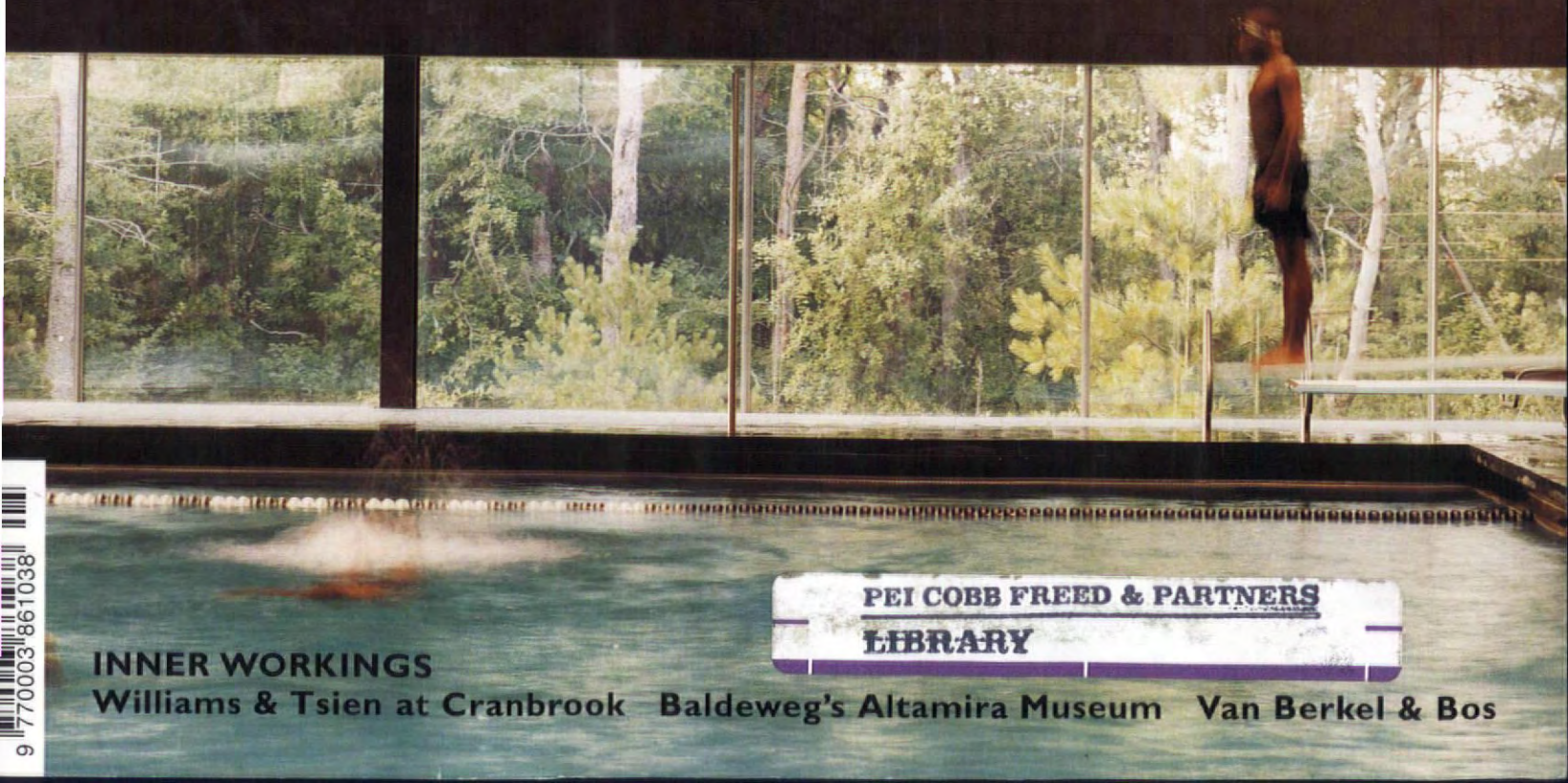


THE ARCHITECTURAL REVIEW

UK £6.50 USA/CAN \$12.95 MAY 2001



PEI COBB FREED & PARTNERS
LIBRARY

INNER WORKINGS

Williams & Tsien at Cranbrook Baldeweg's Altamira Museum Van Berkel & Bos

9 770003 861038

d line
Knud Holscher Industriel Design



National Botanic Gardens of Wales
Foster & Partners

**PEI COBB FREED & PARTNERS
LIBRARY**

DEMCO

Hardware
Bathroom
Washroom
Handrail
Wardrobe
Signs



4 Finance
Hans Weinert

ar+d
d line
Emerging Architecture 2001

Information Technology

Hardware Bathroom Washroom

Handrail

Wardrobe Signs

allgood

allgood plc
Tel: 020 7387 9951
Fax: 020 7380 1232
Email: dline@allgood.co.uk
Internet: www.allgood.co.uk

Handrail Design

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

d line™ systems

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

enquiry card: 104

AR enquiry card: 105

AR enquiry card: 106

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

No visible means of support.

Big feet, who needs them?

Likewise brackets. Clamps. Unsightly bolts. Not exactly the first items on your spec when you're trying to create an aesthetically pleasant loo.

Such were the considerations that weighed on us when designing Oasis. The cubicle you see pictured here. Note the clean, fresh, uncluttered lines. Something we achieve by floating the door. We suspend it from a strong, aluminium headrail above. The stainless steel foot, fitted into the dividers, is invisible from the front.

A patented pivoted cam then anchors the door securely in place. And the whole mechanism is neatly concealed when the finishing surface is added. The result, we believe, is a genuinely superior product. Borne out by sales which, we're happy to say, have been anything but invisible.

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

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

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



Oasis Stainless by Thrislington Cubicles.

FOR MORE INFORMATION CONTACT: PAT BIRD, THRISLINGTON SALES LIMITED, PRINCE WILLIAM AVENUE, NORTH WALES TRADE CENTRE, SANDYCROFT, DEESIDE, CLWYD CH5 2QZ. TELEPHONE: 01244-520677 FAX: 01244-535670.

For more details enter 11 on AR enquiry card

SUBSCRIPTIONS & BACK ISSUES

To subscribe please use the card in this issue

Tel: +44 (0)1858 438 847
Fax: +44 (0)1858 434 958
Email: ARE@subscription.co.uk

UK £ 59
UK student £ 45
Overseas £ 69
Overseas student £ 53
Overseas airmail £ 99
Americas \$ 105
Americas student \$ 85

American copies are air speeded to New York

For back issues:

Tel: +44 (0)20 7505 6622
Fax: +44 (0)20 7505 6606
Email: crc@construct.emap.com

DELIVERY & ADDRESS CHANGES

To notify us of any delivery problems or a change of address: Tower Publishing

Tel: +44 (0)1858 438 847
Fax: +44 (0)1858 434 958

Email: ARE@subscription.co.uk

You can also write to: AR subscriptions,
Tower House, Sovereign Park, Market
Harborough, LE16 9EF, UK

American subscribers – contact The
Architectural Review, c/o PSMJ Resources Inc,
PO Box 95120, Newton MA 02495, USA,
Tel: +1 617 965 0055 Fax: +1 617 965 5152

BOUND VOLUMES

Bound volumes (UK only): contact
John Lawrence, Tel: 01234 346692

The Architectural Review (ISSN 0003-861X) is published
monthly for \$95 per year by EMAP, Royal Mail International
c/o Smartmail, 140 58th Street, Suite 2B, Brooklyn, NY
11220-2521. Periodicals postage paid at Brooklyn NY and
additional mailing offices. Postmaster: send address changes
to The Architectural Review, c/o PSMJ Resources Inc, PO
Box 95120, Newton, MA 02495.

**THE ARCHITECTURAL
REVIEW**

www.arplus.com

FOUNDED 1896

Published monthly
Emap Construct, 151 Rosebery Avenue,
London, EC1R 4GB, England.
Email: lynne.jackson@ebc.emap.com
Fax: 020 7505 6701

EDITORIAL

Editorial Director and Editor
PETER DAVEY 020 7505 6725

Managing Editor
CATHERINE SLESSOR 020 7505 6726

Art Editor
MICHAEL HARDAKER 020 7505 6727

Senior Editor
PENNY MCGUIRE 020 7505 6728

Production Editor
JULIA DAWSON 020 7505 6729

Editorial Co-ordinator
LYNNE JACKSON 020 7505 6725

ADVERTISING

Sales Director
Andrew Knight

Key Account Managers
Ian Warrington 020 7505 6746
Midge Myatt 01902 851645

International Account Manager
Stephanie Rauscher +44 (0)20 7505 6859

Architecture Sales
James Hutchinson 020 7505 6742

Italian Advertising Sales, Milan
Cesare Fiorucci
Tel: 02 58 31 02 19; fax: 02 58 31 57 10

US Advertising Sales, New York
Clive Bullard and Catherine Sidoti
Tel: 212 599 5209; fax: 212 599 5202

Production Manager
Andrew Roberts 020 7505 6762

Marketing Manager
Mike Aplin 020 7505 6615

Marketing Executive
Joanne Head 020 7505 6745

Publisher
David Fox

Publishing Director
Paul Finch

ABC circulation 22 700 (July 1999-June 2000)
© Emap Construct 2001

emap communications



College, Ålesund (p60)



Altamira Museum (p53)

INNER WORKINGS**VIEW**

- 26 Laurie Baker; Prada expansion; Libeskind at Oranienburg; Browser; Letter from Tallinn

DESIGN REVIEW

- 36 Spectrum preview

COMMENT

- 44 The magic labyrinth: the interior public world

THEME

- 46 Natatorium, Cranbrook, Michigan, USA TOD WILLIAMS BILLIE TSIEN & ASSOCIATES
53 Museum and study centre, Altamira, Spain JUAN NAVARRO BALDEWEG
60 College, Ålesund, Norway ODD SLYNGSTAD ARCHITECTS
65 Library, Linköping, Sweden NYRÉNS ARKITEKTKONTOR
70 Catholic Academy, Berlin, Germany HÖGER HARE ARCHITECTS
75 Museum of Asian art, Paris, France HENRI AND BRUNO GAUDIN
80 Town hall, Andújar, Spain DANIEL GOMEZ-VALCARCEL
83 Town hall and theatre, IJsselstein, the Netherlands UN STUDIO

INTERIOR DESIGN

- 86 Health club, Islington, London WALTERS & COHEN
89 Cosmetic surgery, Rome, Italy UDA

HOUSE

- 90 House, Islington, London BENSON + FORSYTH

BOOKS

- 99 Le Corbusier and the continual revolution; space and the architect; oppression in architecture

DELIGHT

- 102 Drawings for Dante's *Divine Comedy*, at the Royal Academy, London SANDRO BOTTICELLI

COVER

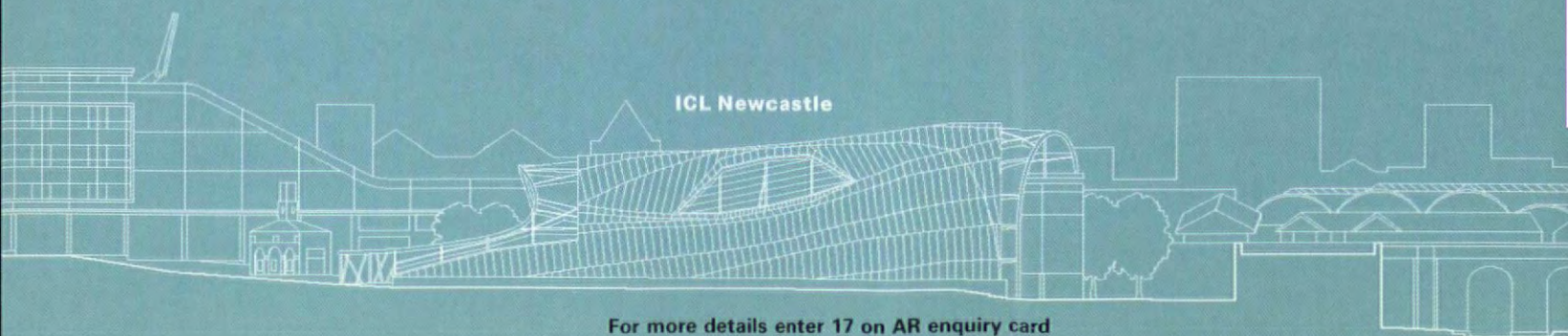
- 46 TOD WILLIAMS & BILLIE TSIEN Natatorium, Michigan, USA Photograph by Michael Moran

www.tecu.com

/projects

Exemplary cladding
in **TECU®-Patina**.

All the best
for roofs and facades.

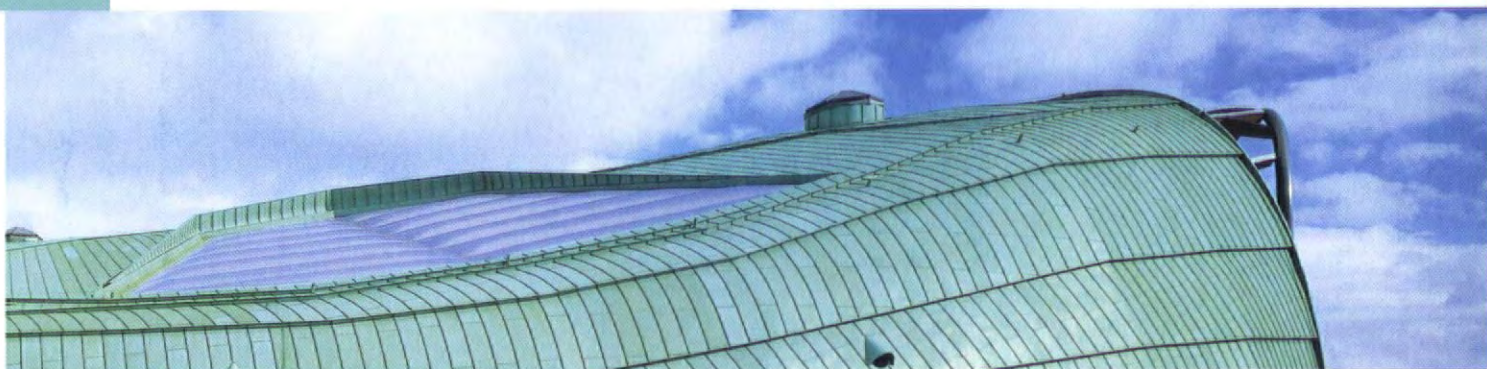


ICL Newcastle

For more details enter 17 on AR enquiry card



Member of the SMI Group



TECU® is a brand name
of the KM Europa Metal AG
www.kme.com

TECU® Technical Consulting Office

Tel. +44 (0)19 05 / 75 18 17

Fax +44 (0)19 05 / 75 18 01

info-uk@kme.com

For more details enter 17 on AR enquiry card

**System Shingles
Cladding Systems**

Classic
Oxid
Patina
Zinn



TECU®
Copper designs.



Progetto 25 and Easy. A free-standing wall system. A beam of light that glides across work tops. A top-performing family of desks that look great, side by side, or combine to form intriguing compositions. An open, flexible and functional space.



LONG LIVE THE REPUBLIC



www.fritzhansen.com

For more details enter 2 on AR enquiry card



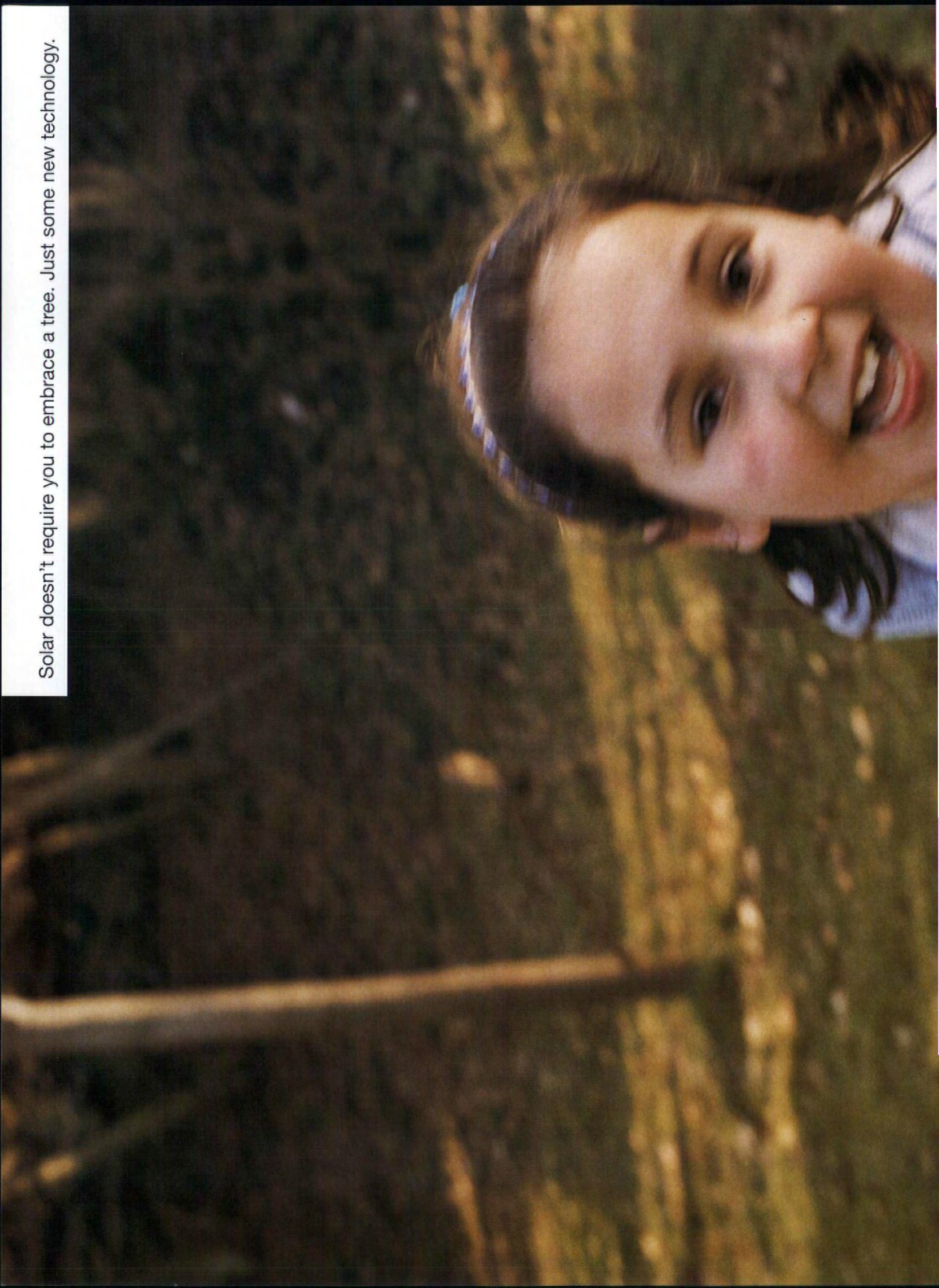
REPUBLIC OF **Fritz Hansen®**

In The Republic of Fritz Hansen, there are no kings. Here, the only rulers are good taste and our design philosophy, which our furniture designers and architects must be faithful to.

Pelikan Design has just created the Plano series – a timeless, innovative, simple and functional table. The beautiful tables with the almost-floating table top pave the way for light and imaginative furnishings. All in all, Plano's discreet presence enriches every room, from conference halls to cafeterias and lecture rooms. Call us on 020 7 837 2030.

An inspiring possibility at DGH-byen in Copenhagen, where a chess-like effect is created with square Plano tables in white laminate and black VicoDuo chairs.

Solar doesn't require you to embrace a tree. Just some new technology.



unless it's with envy. That's because solar is starting to be incorporated into some of the most challenging and beautiful buildings being designed in Britain today.

The technology that is now available means solar cells can be integrated into building materials such as roof tiles, cladding and even glass. It's thin, can be shaped and is also available in all sorts of colours.

Reassuringly, this technology performs as well as it looks. It can even work on cloudy days as the cells require just daylight and not direct sunlight to make electricity.

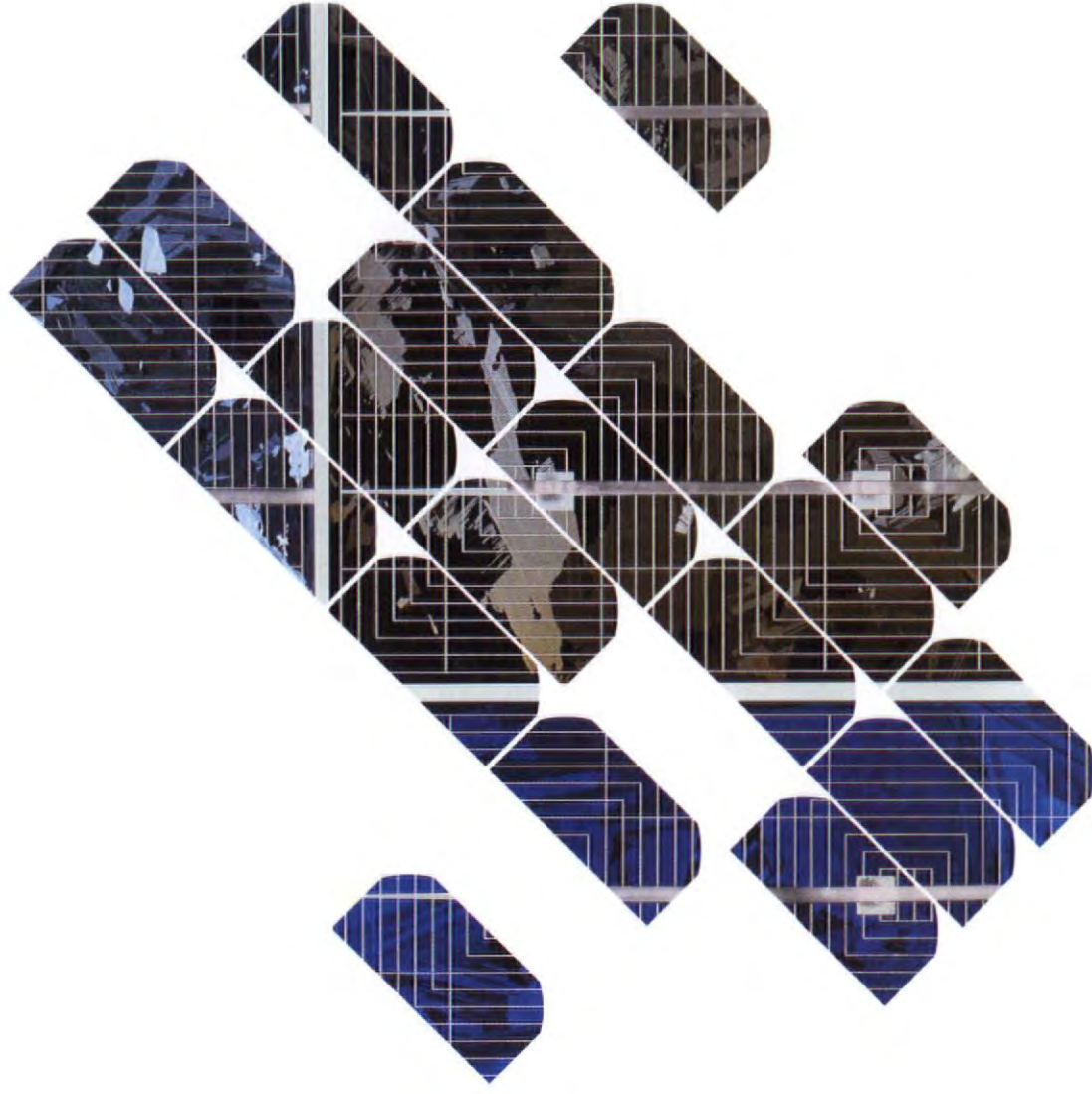
At Solar Century we are helping architects with intelligent and beautiful solutions for incorporating solar energy into their designs. The DTI has a grant programme for large scale solar PV building projects. The invitation to submit bids for these funds is likely to be open in May and June. Solar Century have a strong track record in developing successful bids to the DTI. If you would like help with your proposal please contact us at projects@solarcentury.co.uk

If you would like to build a cleaner world visit www.solarcentury.co.uk. Or for serious business enquiries call 0800 9700733.

For more details enter 29 on AR enquiry card



solarcentury



Multi-crystalline cells



Five-Star Quality

Choosing quality to suit a five-star Thai hotel

Every day, 3,000 passengers ride the Mitsubishi elevators and escalators to access the hotel, offices, shopping arcade, and condominiums in the multipurpose tower on Ploenchit Road in downtown Bangkok, Thailand. The heart of the 37 story complex is the high-rise Le Royal MERIDIEN Hotel with 381 rooms. The top floor holds a luxury fitness club and spa with panoramic all-glass walls that offer an unobstructed 360 degree view of Bangkok. The hotel's aim is to offer guests five-star service, comfort and interior design. Considered as "moving spaces," the elevators had to provide guests with a first-class ride in terms of comfort and reliability. The reason we chose Mitsubishi from among the many elevator companies was not just the quality, but also their immediate response to our detailed requests. The exquisite wood and marble-finished interiors and smooth ride of the 17 elevators and escalators within the hotel are already very popular with guests. We were also very relieved to be able to rely on the company after installation for total after-sales service, including maintenance, running costs, etc. We are confident that choosing Mitsubishi elevators, with their total after-sales support, will serve our extended development in the future.



Le Royal MERIDIEN Bangkok Hotel

*Mr. Vikorn Srivikorn
Director, President Hotel and Tower Co., Ltd.*

Mitsubishi Elevator Asia - Ten great years exporting five-star elevators and escalators from Thailand

AMEC (Mitsubishi Elevator Asia Co., Ltd.), celebrating its tenth anniversary, and WIC (Worachak International Co., Ltd.) are proud to hold the top level market share in Thailand. AMEC's huge factory covers 160,000m² and employs 670 staff. Production began in June 1992, and in the fall of this year the total number of units produced will exceed 20,000. Concentrating on standard-type elevators and escalators, the export ratio is 90% and growing every year. The export destinations include 55 different countries in Europe, the Middle East, South Africa, China, Southeast Asia, South and Central America. Our business support system, Darwin, an internet technology that offers real-time data communication between Japan and Thailand, realizes total system management from order to shipment. This quick-response system greatly expedites delivery. The AMEC factory was recognized as "excellent" by the Thai Board of Investment, and was chosen as the best factory by the Thai Industrial Housing Complex Management Bureau in 1993. In January 2002, the factory will begin production of the new machine-room-less elevators that are packed with the world's most advanced technology. AMEC is to supply all 254 escalators to the new Bangkok subway system (MRTA), further proof of the factory's widely recognized quality and its commitment to the Thai community. For 10 years, AMEC has been exporting five-star quality to the world. That's pure Quality in Motion.



The AMEC plant is the largest elevator and escalator factory in Thailand.



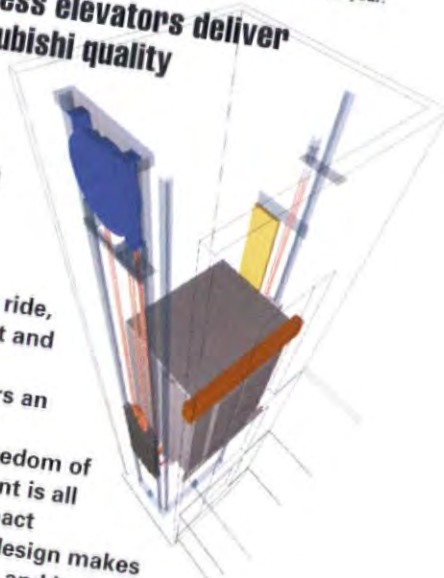
Our internet system Darwin expedites every stage of production.



The escalator line produces 1,000 units a year.

Machine-room-less elevators deliver even more Mitsubishi quality

Mitsubishi's "Quality in Motion" is not a static thing. It keeps evolving and improving, bringing even more quality benefits such as an incredibly comfortable ride, more freedom of layout and universal design. The optimized motor delivers an incredibly smooth ride. Architects have more freedom of design now the equipment is all installed within the compact hoistway. And universal design makes the elevator cars, controls and indicators easy to use for everyone.



Number One for Quality

- Saving energy and space
- High-efficiency transport mechanism
- Environment-conscious industrial waste treatment

EFFICIENCY

COMFORT

- Comfortable, quiet ride
- Smooth door operation
- Welfare-awareness / Universal design

SAFETY

- Riding and boarding safety
- Safety in emergencies
- High reliability
- Safe service spots

Quality
in Motion

ELEVATORS AND ESCALATORS

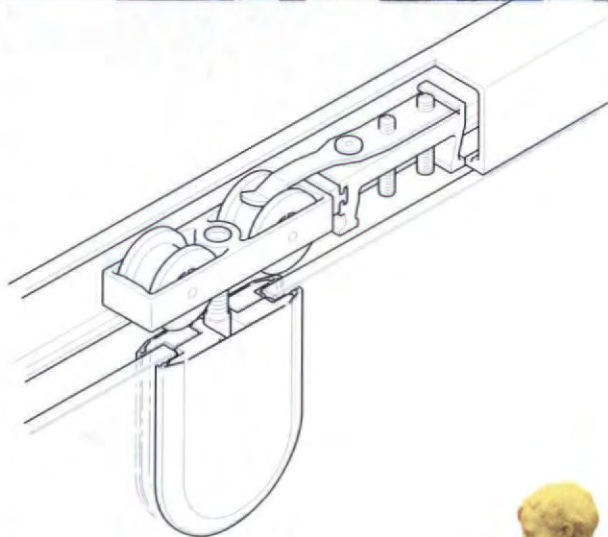
www.mitsubishi-elevator.com

For more details enter 46 on AR enquiry card

The world of Hawa hardware systems. As seen at Vienna Technical University.



CD-3D Wesslingen



HAWA-Junior GP 40/80/120, the ingenious hardware system with point suspension for all- glass sliding doors, with mat- ching lock.



Tomorrow's innovative engineers are being trained within the tradition-filled portals of Vienna Technical University. So it is hardly surprising that the architects charged with renovating the Art Nouveau building selected a similarly innovative hardware system technology: HAWA-Junior GP with HAWA-Toplock, the world's smallest lock for sliding glass doors. Unbeaten for precise, quiet running and ease of assembly, thanks to first-class design and engineering – the hallmarks of Swiss quality.

For more details enter 12 on AR enquiry card

Please send me information about Hawa products. ☐ Furniture hardware systems ☐ Construction hardware systems.

Company

Department

Surname, first name

Address

Post code/city

Phone no.

Fax no.

Hawa AG, CH-8932 Mettmenstetten, Tel +41-1-767 91 91, Fax +41-1-767 91 78, www.hawa.ch

AR 5/01

Hawa SWISS
Succes through quality

2001 THE GRAPHISOFT PRIZE

INTERNATIONAL DESIGN COMPETITION

Graphisoft Prize 2000 1st Prize:
Sam Rajamanickam, from Design Collective Inc.,
United States • Theme: "Cotton Club" by Francis
Ford Coppola

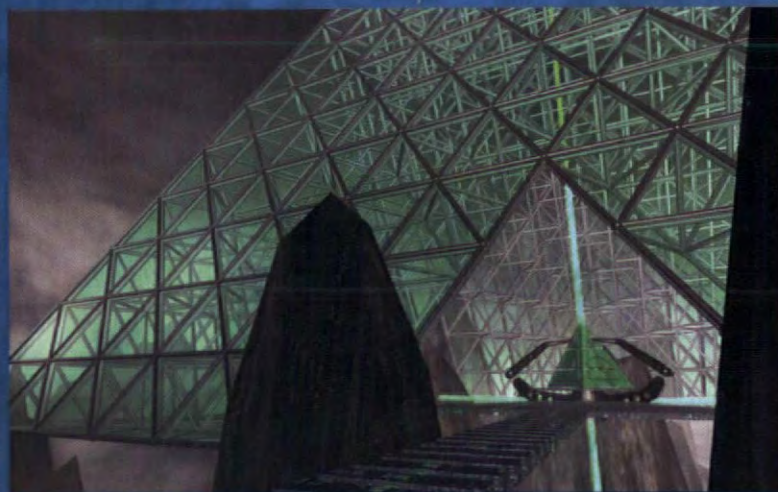


Graphisoft presents the world's largest 3D building simulation competition, in partnership with leading international architectural magazines.

Congratulations to the Winner of the 2000 Graphisoft Prize!

Sam Rajamanickam,
from Design Collective Inc.,
United States

Graphisoft Prize 2000 2nd Prize: Marcel Schuler,
Patrick Schmid, Guido Zimmermann,
Fachhochschule Aargau, Switzerland • Theme: "The
Ministry of Truth" from George Orwell's novel 1984



For details
about the competition
please visit

www.gsprize.com

For more details enter 25 on AR enquiry card

GRAPHISOFT®



ALBRECHT JUNG GMBH & CO. KG
P.O. Box 1320
D-58569 Schalksmühle
Germany
Phone: +49-2355/806-0
Fax: +49-2355/ 806-254
E-mail: mail.vka@jung.de
www.jung.de

JUNG

UK
Barron Controls
Phone: +44 1895 613-300
Fax: +44 1895 678-966



instabus **EIB**

The intelligent way
to future installations

For more details enter 3 on AR enquiry card

Obsessed with chairs

There are many more things that can be fascinating about a chair than book-learning would let us dream. On the occasion of the foundation of our English subsidiary, we would like to invite you to view the subject of chairs and sitting with new eyes – through the lens of the greatest photographers of the 20th century, and in the light of words that illuminate the meaning of seating in our culture from the most varied of angles.

This and much more on 72 pages in the special edition of our book "Obsessed with chairs" that we would be happy to send to you on request.

interstuhl

For more details enter 47 on AR enquiry card

"The chair is an object to which people entrust themselves. Chairs enable them to maintain a position they would be unable to hold without them. Sitting is the position in which people voluntarily place themselves off balance in order to cross borders."

(Obsessed with chairs, p. 58)

Interstuhl. Something of an insider tip on the English market to date. Elsewhere a byword for quality for many years already. Well known for developing ever new seating solutions that are better than what was available before. Better, because they offer more than others for the same price. Better, because they ensure that their form, function and ergonomics fulfil the demands placed on them even more precisely. And most of all better, because they enable the people who use them to work more creatively, efficiently and enthusiastically than would be possible without them.

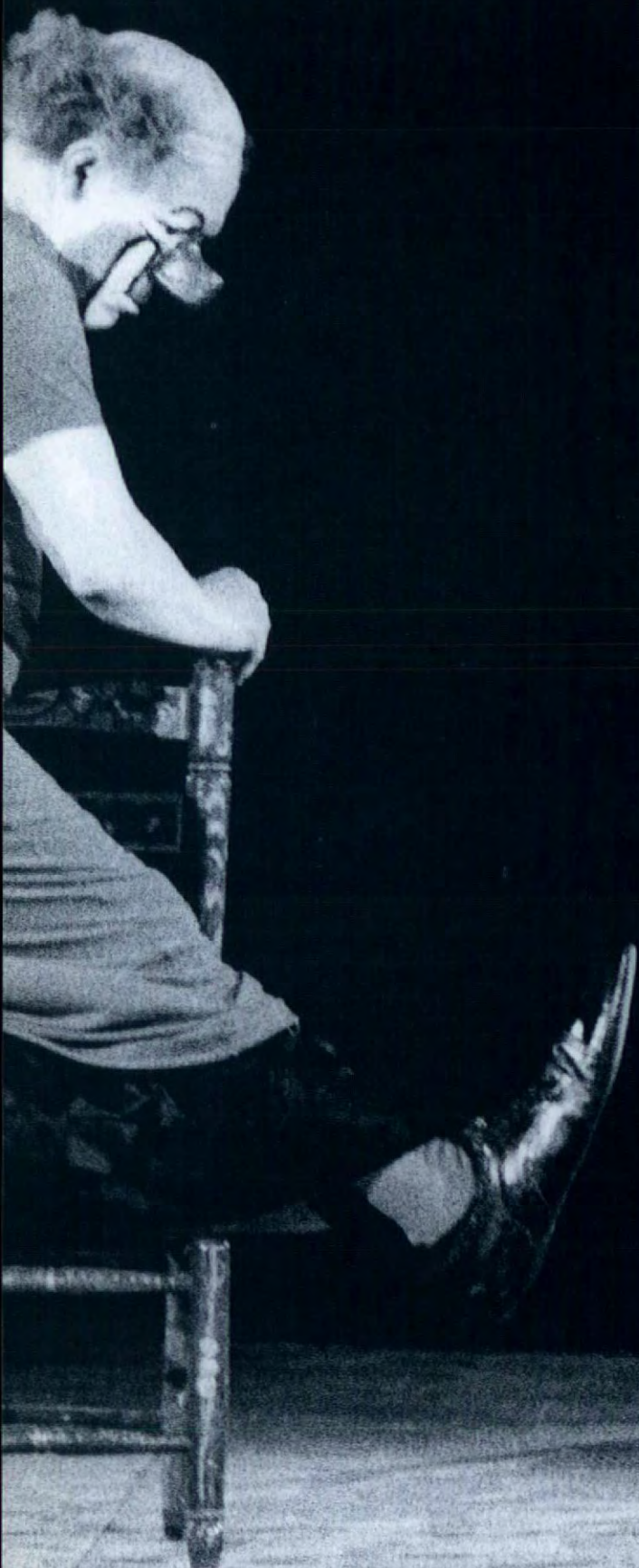
This is what has made Interstuhl Europe's third largest maker of office chairs.

If there is no postcard enclosed, please call us and order your free copy of "Obsessed with chairs" and further information on our company and products:

Interstuhl Limited
1 Britton Street
London
EC1M 5NW
Phone +44 20 7250-1850
Fax +44 20 7250-1890

Or visit us in our new showroom at the above address. We look forward to meeting you.

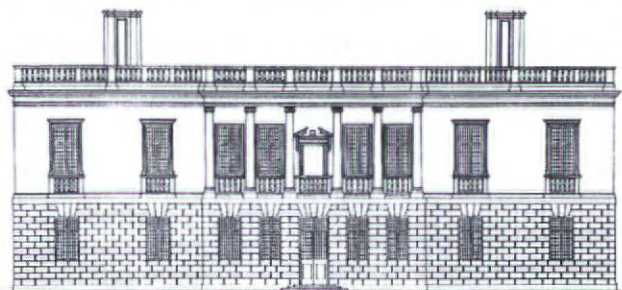
interstuhl



BUILDING CONSERVATION



Post-Graduate Diploma Course at the
Architectural Association School of Architecture



A two-year course for architects and professionals from other, related disciplines. The course takes place on Fridays during the academic year.

The next course commences in October 2001.

Applications should be sent at once to:

The Co-ordinator, Building Conservation
Architectural Association School of Architecture
36 Bedford Square, London WC1B 3ES
Telephone 020 7887 4011 Fax 020 7414 0779
Email: conservation@aaschool.ac.uk
www.aaschool.ac.uk

The School is run by the Architectural Association (Inc.), a Registered (Educational) Charity.

For more details enter 24 on AR enquiry card

www.arplus.com

The Architectural Review website:
online inspiration

- Up-to-date information on architectural and design exhibitions, competitions and events
 - Directories of architects, organizations, websites and photographers. Selected articles from the magazine, book reviews and jobs
 - News on the ar+d competition
 - Subscription information and application forms
- Be inspired – log on today

THE ARCHITECTURAL
REVIEW

Buildings for the 21st Century



PETRONAS TOWERS The Architecture of High Construction

CESAR PELLI and MICHAEL J. CROSBIE

The Petronas Towers took a mere two years to build, an amazing feat considering the size of the structure and the economic crisis in Asia, which hit right in the middle of construction. This detailed record charts the progress of construction from many individual perspectives, from the architect's through to the opinion of the public. Each story is set in the context of Cesar Pelli's world-renowned work.

This highly illustrated work provides:

- The only full account of the Petronas Towers available
- Comprehensive coverage of the building process, technical achievements and design issues
- Extensive colour images of the construction and finished building

Petronas Towers is an outstanding reference to a phenomenal construction feat that will prove invaluable in your architectural or engineering research.

0 471 49547 6 Hardback 128 pages January 2001 £29.95

FUTURE SYSTEMS

UNIQUE BUILDING

LORD'S MEDIA CENTRE

EVERETT COLLECTION

UNIQUE BUILDING Lord's Media Centre

FUTURE SYSTEMS, London, UK


This book charts the development, from conception to completion, of one of the most extraordinary buildings of recent times. The Nat West Media Centre at Lords Cricket Ground in London is the world's first semi-

monocoque building as well as the first ever to have been made entirely in aluminium. Presented in a diary format, this book details the collaboration between Future Systems, the cutting-edge architectural firm behind this innovative structure, and the engineering and boat building industries also involved in the project.

- Comprehensive presentation of this world-acclaimed building
- Diary format including photographs and illustrations
- Interviews with key figures involved in the project: Architects; Boat Builders; Engineers and Clients

0471 98512 0 February 2001 approx 144pp Paperback £24.95



 WILEY-ACADEMY

For a catalogue of our Spring 2001 titles email us at:
architecture@wiley.co.uk

All Wiley-Academy titles are available from leading bookstores, Amazon.co.uk and direct from Wiley – Tel +44 (0)1243 843294 or email cs-books@wiley.co.uk

For more details enter 22 on AR enquiry card

Do you remember?

The Potsdamer Platz being the prelude, now our production series **TERRART** – large-scale ceramic units forming a suspended façade on an aluminium sub-construction – meets a world-wide response. Our latest projects are located in London, Sydney and on the island of Malta.



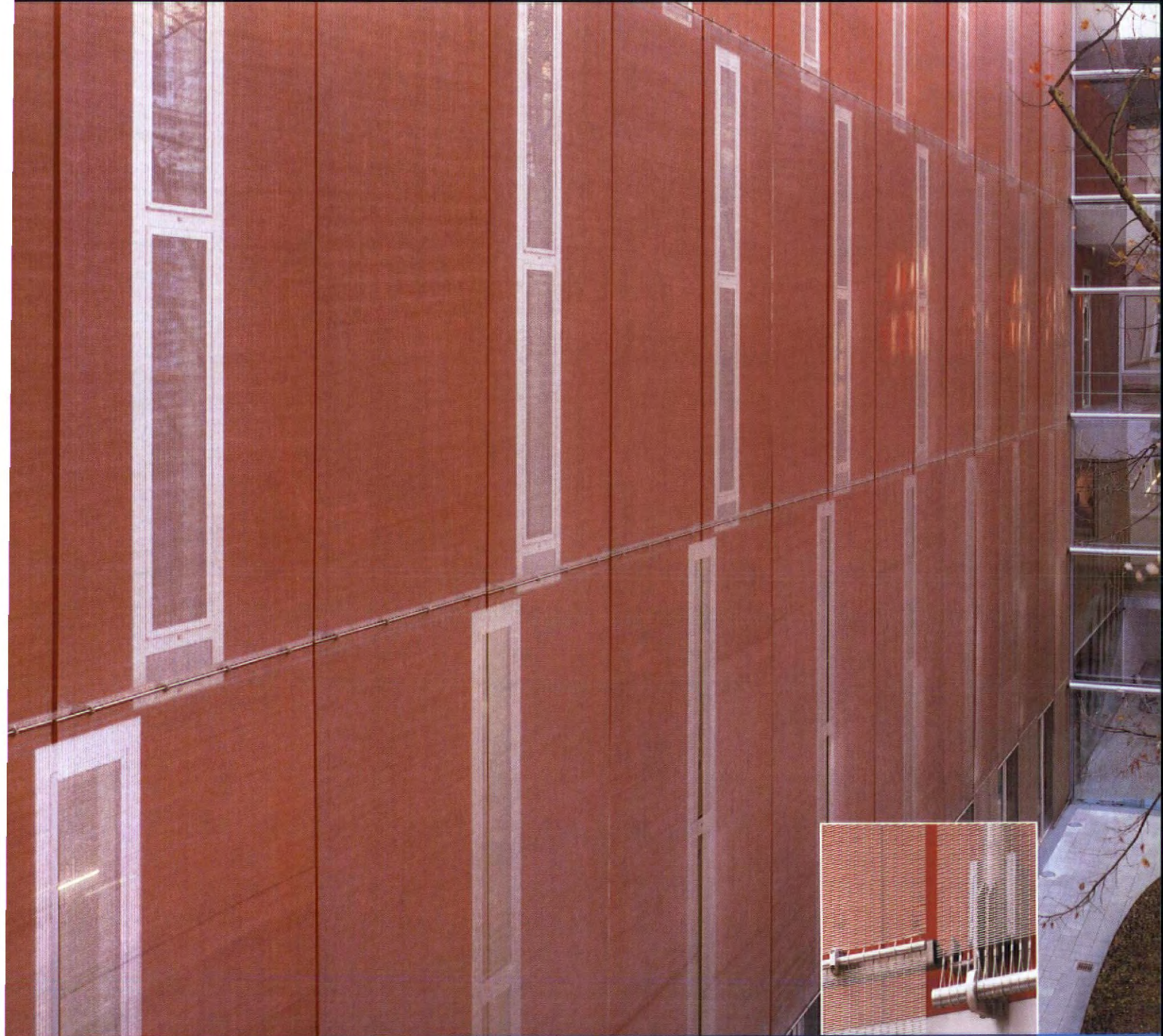
Berlin, Potsdamer Platz, Architect: Renzo Piano

Architectural Terracotta

nbk - Keramik

NBK-Keramik GmbH & Co. · Reeser Str. 235 · D - 46446 Emmerich-Vrasselt · Germany
Tel. 0049 28 22 / 81 11-0 · Fax 0049 28 22 / 81 11-20 · E-Mail: info@nbk.de · www.nbk.de

For more details enter 10 on AR enquiry card



Functional Beauty:

The Arts and Crafts Museum, Hamburg

**CREATIVE
WEAVE**
GKD
TECHNOLOGY

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



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

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

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

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

For more details enter 14 on AR enquiry card



The laser-engraved Signature
on every STRASS® component

is a sign for you
and your customers
that the quality of the original
is guaranteed.

The original.

**The new STRASS® ball
by Swarovski.**

Never has light
had so many opportunities
to refract in optically pure crystal.
The 224 precisely cut and
perfectly polished facets of
the new STRASS® ball reveal
a fire that allows your design
to shine twice as brightly.



STRASS® Crystal Components
The Brilliance of Lighting



For further information
please contact your lighting manufacturer or:
Swarovski Aktiengesellschaft
Dröschstrasse 15, Postfach 567
FL-9495 TRIESEN
Tel. 00423/399 5511, 5065, Fax 00423/399 5010
www.swarovski.com

For more details enter 20 on AR enquiry card





www.erco.com

ERCO

view

LAURIE BAKER, MODERN MASTER OF VERNACULAR INDIAN WISDOM, RECOGNIZED IN WEST AT LAST; PRADA SETS PATH TO BE GREAT PATRON; LIBESKIND'S CHALLENGING STRATEGY FOR SS HEADQUARTERS; SAARINEN'S TWA TERMINAL AT JFK UNDER THREAT; BROWSER – THE IRISH HEAD THE FIELD; HAVE BOLLES+WILSON LOST SCALE IN THE NETHERLANDS?



Laurie Baker: Dolas House, Kerala. (All Baker photographs: Shinkenichiku-Sha.)

INDIAN SUMMER

Laurie Baker is a remarkable person. A Quaker, he trained as an architect in Birmingham, England, and joined an ambulance unit in the Second World War. After serving in China and Burma, on his way back to Britain in 1945 he met Mahatma Gandhi in Bombay who convinced him that (unlike most Englishmen) he would have a role to play in evolution of the new India.



Baker's own house, Trivandrum: easy mixture of Modern, local, and Arts and Crafts.

Baker returned to Uttar Pradesh in northern India to convert refugee centres into hospitals catering particularly for lepers. He worked for 16 years amid the poor in the savage Himalayan climate, married a local doctor, and developed a lifelong interest in indigenous culture and vernacular architecture. The Bakers moved to Kerala in tropical south India in 1963 where they built schools and leprosy centres for the poor, learning from the local vernacular as they had in the north.

Baker does not reject contemporary technology or modernism – he just uses them sparingly, and achieves buildings which are spectacularly less expensive than ones erected by contemporaries who employ constructional and environmental techniques imported directly from the west. Like Gandhi he is a spiritual descendant of the Arts and Crafts Movement, and often works on his buildings himself. Devices like pierced brick or mud walls, timber slats (rather than glass) in windows, cooling pools, lime mortar made from sea shells, recycled materials and woven bamboo floors reduce cost compared with air conditioning and poured concrete (until recently, most cement had to be imported to India). Baker is one of the few Western-trained architects who really can build effectively for the poor, as well as making health and educational buildings for the state and houses for middle-class clients (AR August 1987, pp 72-75).

The range of his work is impressive, and the lessons it teaches are applicable to all cultures and a great diversity of climates. His modesty and (until recently) relative remoteness have rendered him largely unknown outside south

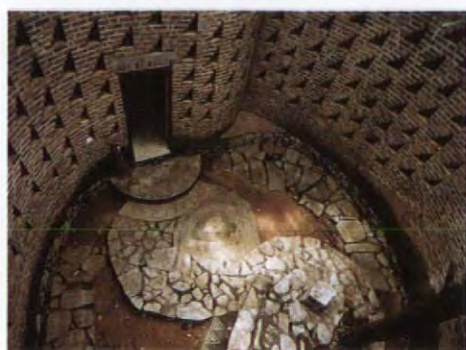
India. At last, he is being recognized in the West, with an exhibition at the Architectural Association in London (17 May until 15 June). It will give a taste of the amazing riches of the Keralan work.

PRADA'S EXPANDING UNIVERSE

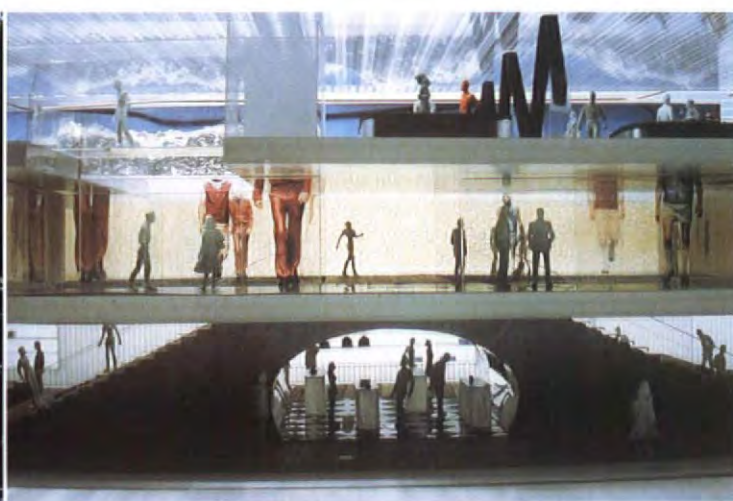
One of the more entertaining side-shows at this year's Milan furniture fair was an exhibition of work in progress for the Prada fashion empire by Rem Koolhaas, Herzog & de Meuron and Kazuyo Sejima. Prada's patronage is characteristically astute and has been rewarded by a series of intriguing and provocative designs for stores in New York, Los Angeles, San Francisco (Rem) and Tokyo (Jacques and Pierre) that attempt to redefine the boundaries between architecture and fashion. Herzog & de Meuron will also design Prada's new production centre in Italy and the firm's New York headquarters (in a refurbished piano factory), while Kazuyo Sejima has been commissioned to devise a modular design for in-store shops selling cosmetics and beauty products. OMA's in-house research group, AMO, is also tackling Prada's website.

Held in Prada's new Milan show space, a converted warehouse with a curiously graceful concrete structure, the exhibition presented a collage of drawings, material samples, posters, component designs, video tapes and slide projections, all exploring and animating the process of creation from initial generative sketches to full-scale mock-ups of facades and furniture. Distinguished by its liveliness and informality – you could peer into models and pick up samples and components to compare textures and weights – the exhibition brought the design process vividly to life. Parallel rows of large laminated glass panels or planks of wood supported by tubular steel frames were the only furnishings, their reductivist quality reflecting the industrial rigour of the surroundings. In the background, slide projectors cast changing images on to the walls and glass tables, providing a hypnotically rhythmic continuo to enthusiastically attended proceedings.

Koolhaas' lengthy theorizings about the changing patterns of contemporary consumption make him a perfect *Pradaista*, and his trio



Baker's Centre for Development Studies, Trivandrum: recycled materials and cooling pierced walls.



Herzog & de Meuron's proposal for Prada in Tokyo (left) and Koolhaas's scheme for Los Angeles, all part of Prada's plans for world domination.

of stores investigate a familiar language of warped and folded planes, invaded by cunning movable storage systems. Herzog & de Meuron's Tokyo store will be enclosed in what appears to be a colossal structural net with diamond-shaped glazed panels, an imposing mock-up of which was on view. Sejima's contribution is more subtle, investigating flexible, modular storage and display systems infused with a spirit of fragile translucence that can be adapted to a range of different interior settings. Italy has an admirable tradition of architectural and artistic patronage and now that shopping has replaced religion, Miuccia Prada seems to have assumed the mantle of a minor twenty-first century Lorenzo de Medici. C.S. www.prada.com

LIBESKIND IN ORANIENBURG

On the sites of crimes against humanity can we remember the dead and warn future generations, without glorifying the criminals? Historians, architects, politicians, students, and concentration camp survivors, discussed this question in relation to Daniel Libeskind's Oranienburg project at a recent symposium in Berlin's Academy of the Arts and in Sachsenhausen Museum.

Oranienburg is the town next to Sachsenhausen, 8km north of Berlin. Sachsenhausen was designed by SS architects as a model concentration camp and functioned between 1936 and 1945. In the adjacent SS barracks, camp commanders and guards were trained. After 1938 the concentration camps inspectorate and administration was centralized at Oranienburg. Here an industrial estate, worked by slave labour, included brickworks for Albert Speer's projects, bakery producing 1000 loaves daily, weapons and equipment stores, supplying all Europe's concentration camps. Over the last decade Oranienburg has been revealed as the logistics and administrative centre for the Nazi death camps [see p101].

Since 1961 Sachsenhausen's concentration camp has been a memorial site. After 1945 the adjacent 38 hectares was used by the Russian and then the GDR army. Finally a police station and tax office moved into the former SS buildings. The rest of the site was left to decay. When in 1993 Oranienburg held a housing competition for the site, research had not yet fully revealed its historical importance, but Daniel Libeskind found it inconceivable that anyone would want to live next to a concentration camp. He suggested flooding the area and marking the outlines of the fallen buildings. His scheme was disqualified, although awarded a special prize. The winner's housing was never built.

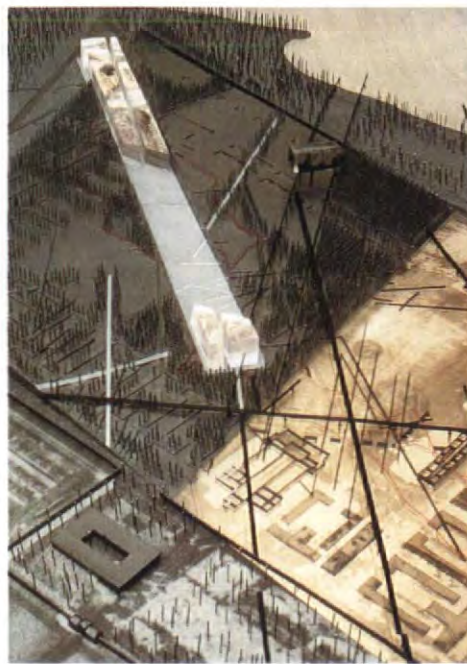
Now, eight years later, Libeskind and Matthias Reese have developed, with Oranienburg, a plan combining contemplative landscapes and new areas for educational,

human rights, and youth organizations. It is a layered concept, reflecting on the past and planning for the future.

Libeskind's 31 hectare 'Geography of Terror' destroys the SS military planning with a Hope Incision of new buildings surrounded by a lake, and footpaths traversing the site with accompanying historical information. Post 1945 constructions will be demolished and SS buildings: a bunker, the commander's Villa Eicke, the Grünen Ungeheuer, the three Hundertschafts buildings and SS Musikkorps building will be restored or remembered in outline. The brickworks will become parkland and forest will border the site. Nine landscaping and four building phases are foreseen. Libeskind hopes young architects will design the new buildings.

Can a site of industrialized murder be 'developed'? Professor James Young, historian from Massachusetts University, who advised on the conservation of Auschwitz and the setting up of Washington's Holocaust Museum said, 'Whatever we do with Oranienburg we are "reusing" it. Once the killing stopped only the buildings remained and they, alone, do not tell us the truth'. It is inevitable that these sites will be reinterpreted by future generations.

LAYLA DAWSON



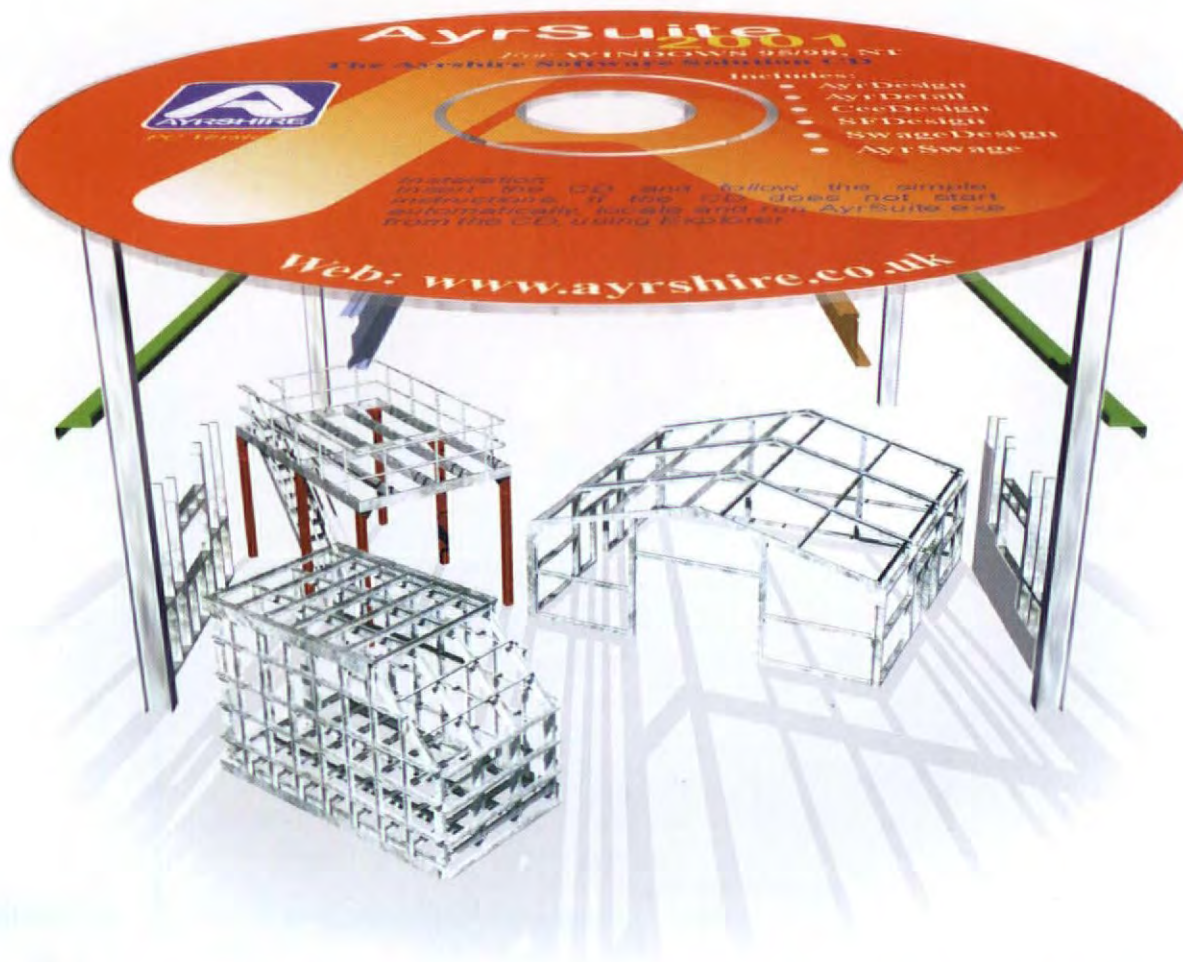
Libeskind's Oranienburg masterplan: contemplation in the Geography of Terror at darkest heart of SS.

Symposium Between History and City Planning at Berlin Academy of Arts and Sachsenhausen 15-17 March 2001

COMPETITIONS AND EVENTS

Because of increasing pressure on space in the magazine, we have decided to move our listings of international architectural competitions, exhibitions and conferences to our website, www.arplus.com.

This allows our coverage to be more comprehensive, up-to-date and detailed than we have been able to provide up to now. Please send information about your competitions and events to julia.dawson@ebc.emap.com



ALL YOUR WALL AND FLOOR DESIGN SOLUTIONS. NOW, UNDER ONE ROOF.

What's under the **AyrSuite 2001** roof!
The latest software from Ayrshire now covers the full Ayrshire range of building products.

- PURLIN & CLADDING RAIL SYSTEMS
- STEEL FRAMING SYSTEMS
- "C" SECTIONS
- SWAGEBEAM SYSTEMS

This allows the designer to have to look no further than **AyrSuite 2001**

for all their structural solutions whether it be a Purlin, Side Rail, Platform/Floor or Framing system.

This software also includes key features and tutorial facilities, which allow the user to gain a full appreciation of what is available and how the programs work.

For your free CD Please call us on



01327 300990 or register on our website www.ayrshire.co.uk



Ayrshire Metal Products (Daventry) Ltd,
Royal Oak Way,
Daventry,
Northamptonshire
NN11 5NR

Tel: (01327) 300990 Fax: (01327) 300885 Email: sales@ayrshire.co.uk Web: www.ayrshire.co.uk

For more details enter 33 on AR enquiry card



browser

Sutherland Lyall reviews important architecture websites.

Archéire

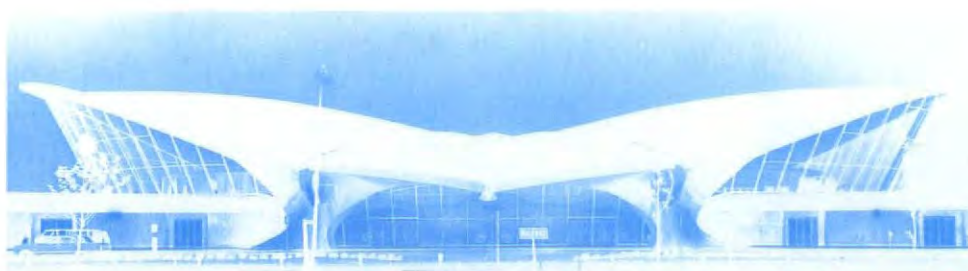
Archéire is the website for Irish architecture and it's at www.irish-architecture.com. Because it's so cleanly designed you miss the fact that it's home for a number of diverse websites to do with architecture, the Irish Georgian Society, Irish Landscape Institute, the Irish Architectural Archive, the Architectural Association of Ireland and the like – though not the Dublin-based Royal Institute of the Architects of Ireland which, though it is not mentioned, is at www.riai.ie. No this is not the place for discussing Irish architectural politics. Archéire also has sections on the architecture of Dublin and on, among others, its most prolific architectural son Michael Scott, best known architectural daughter Eileen Gray and most famous architectural export Kevin Roche. It's pretty much an exemplary national site: cool, unfussy, comprehensive, well laid out and accessible.

Curate's Times

The rambling website of the Royal Institute of British Architects is good in parts, especially its library catalogue. And the institute sends out a small group of excellent newsletters among them RIBAWorld which gives a snapshot of architectural events around the world. It's a weekly pleasure and if you're a subscribing or corporate member you get it from RIBA-World@inst.riba.org.

Gold in the desert

When you study architecture at the university of Nevada, Las Vegas they presumably supply you with sensory overload prevention equipment. That's not just because of the madness of the local architecture but because of the sheer comprehensiveness of its architecture studies library which has clearly spent lots on video and microfiche material. It is at <http://library.nevada.edu/arch>. You can't read the texts online but some extremely helpful person has been busy annotating the material with descriptions which makes a search or even a ramble through the material a pleasure. The main U of Nevada site, visited several years ago, has probably the first proper web-based information site about architecture and construction. It's at <http://library.Nevada.edu/arch/rsrce/webrsree/contents.html> and it is still very impressive



outrage

'lets design the best building in concrete that we can for its purpose ... a building that in every part smells concrete'

Eero Saarinen's interest in exploring the potential of material as an inspiration for design was most emphatically expressed in his proposal for the new terminal for TWA at Idlewild. After receiving the commission in 1956, he created a building whose soaring forms suggested a vivid sense of flight. Completed in 1962, the TWA terminal is now under threat. The Port Authority of New York needs more space for another terminal so it has developed plans to eliminate Saarinen's satellite structures. And although the terminal and one satellite were registered as historic landmarks in 1994 this seems unlikely to stop the Port Authority who seem intent on expanding facilities at all costs.

This design for TWA is particularly significant for its use of concrete to create fluid forms. Working without the help of computers, it was the architect's extensive use of physical models that made it possible to design a building which is extremely complex three dimensionally yet is totally resolved. Eero Saarinen's TWA terminal in New York, one of the most outstanding Modernist buildings in the world, is now in serious danger. BRIAN CARTER

Gridlock

In the same line of business is the Architecture Virtual Library from the Toronto University at www.clr.utoronto.ca/VIRTUALLIB/arch.html. The differences are that quite a lot can be viewed online and that the material is rather miscellaneous. Nevada decided it wanted a great resource, Toronto plainly said you can have one if it doesn't cost us very much. So the latter relies very heavily on contributed material and, lacking a rigorous taxonomy, in consequence is incoherent and extremely patchy. I've looked at a number of similar sites visited several years ago and many of them, starting out with bright hopes and good intentions, have simply stalled. It's partly, you sense, a matter of some academic on his or her way up the tree insisting on the faculty having a website to which the architectural world would flock – and moving on to higher things, leaving the site floundering. Whatever the case here, there are rather a lot of links which are no longer available. Naturally they are the ones you wanted to look at.

You've been had

British artist Nick Crowe realized some time last year that he could have a bit of fun with arts institution websites. You will have heard of

smart people registering well known company names as websites and charging the earth for handing them back. The RIBA apparently paid more than a hundred grand for its www.architecture.com. Savvy companies register their name with the .com suffix – and with their local .co suffix and with .net and .org – and they'll add the new suffixes coming into being later this year. Also they register sound-alike names. Not being particularly up on this kind of thing and normally being strapped for spare cash, arts institutions in England, such as the National Gallery, have tended to register as a .com or .org or even .edu but rarely as all three.

Which is where Crowe came in. He registered 29 gallery and related sites and set up home pages which gently send up the galleries. When the galleries found out they did everything from falling about laughing to sending outraged lawyers' letters. Eventually Crowe, as he had always intended, handed over ownership of the sites to the appropriate institutions. The Architectural Association seems to have liked theirs so much that you can still see the Crowe version. It's at www.architecturalassociation.co.uk. The accompanying audio version of The House of the Rising Sun played on a Bontempi organ is oddly moving. Try it.

LAMMHULTS

Lammhults UK

Mrs Eleanor Darwell-Stone

Tel +44 131 556 7117

Fax +44 131 556 4290

Mobile +44 467 782 345

lammhultsuk@compuserve.com

Ms Alex Knowles

Tel +44 1908 604629

Fax +44 1908 397165

Mobile +44 7967 399759

alexsknowles@aol.com



For more details enter 7 on AR enquiry card

Campus armchair with laptop work surface
Design Peter Hior-Lorenzen & Johannes Foersom

LAMMHULTS

Lammhults Möbel AB

Box 26

SE-360 30 Lammhult

Sweden

Tel +46 472 26 9500

Fax +46 472 26 0570

info@lammhults.se

www.lammhults.se

view

letters

HUMAN SCALE IN HOLLAND?

SIR: I have some regard for the work of Bolles Wilson, particularly their library in Münster, but I'm worried by their latest work in Hengelo, the Netherlands (AR April). The pictures you show run rather counter to the critical text. Blundell Jones rightly points to some of the qualities of the planning, particularly the creation of the smaller square, though surely Wilson goes too far when he compares it to St Mark's in Venice. The comparison shows precisely what is wrong with Hengelo.

In St Mark's, all the buildings from the eleventh to the nineteenth century have a degree of common scale, even the Doge's palace and the great cathedral relate to Sansovino's library and the buildings surrounding the piazza, however much bigger and more important the houses of God and the Prince may have been. That scale is given by the human body and its movements through space, as well as by the limitations of masonry spans. At Hengelo, programme and perhaps planning and construction regulations seem to have conspired to prevent any continuity of human scale. The department store is perhaps the worst offender, though the new housing looks solidly forbidding. From glimpses of the buildings in the old square, it seems that there was a continuity of scale going right up to the 1960s, even in the converted and rebuilt parts.

OK, the store is big, and its size should maybe have been emphasized as it has been. But did it have to change scale in detail so radically? The entrance seems to be no more than a strip of bland and unwelcoming metal doors. Its upper parts are essentially shed-like, pierced by meaningless openings, and the roof seems to be an attempt by the company to hook the sky, rather than offer welcome and shelter to visitors. Maybe there was a need to make a statement, but did it have to be so coarse? As Catherine Slessor says in her Comment: public spaces need a 'resolve to keep private initiatives under public control'.

Yours etc

JONATHAN MEYER
New York

SHARP CRITICISM

SIR: Extraordinarily strange your taste in Delight is sometimes. The April version looked like nothing more than a sharpened up version of an ancient stone circle (the Celtic

ancestors did them better), doused with a thick brew of distilled turbid pond water.

Yours etc

JAMES BRODERICK
Dublin

DESIGN DEVELOPMENT

SIR: Does Latona really act as contractor and developer of his own designs (Tasmanian visitor center, AR March, p66)? If so, for G's sake get him to rewrite the practice books and persuade him to tell us all how to do it. Or dictate them while he's getting on with his work. Architects might get back their prestige again.

Yours etc

FRED CONSTANT
San Francisco

MODERN CORRUPTIONS

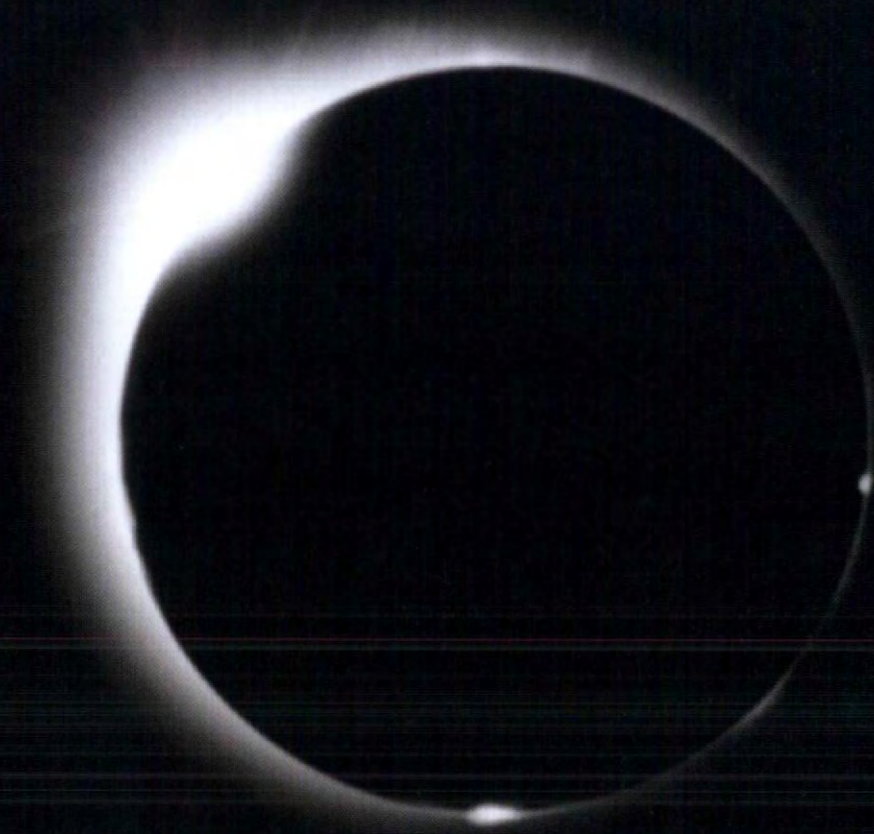
SIR: Andrew Saint in his review of the Perret book notes mentions Auguste's unfinished essay of homage to 'Mussolini bâtisseur' (AR April, p96). This is one of the few mentions of the way many famous Modern architects were prepared to lick the boots of dictators and authoritarian regimes in the inter-war periods (and in the occupied countries during the Second World War). For instance, Mies's attempt to come to terms with the Nazis in 1933 is always underplayed, so (for all the efforts of Charles Jencks) are the roles of Le Corbusier as Mussolini worshipper and pander to the Vichy government. The co-father of the International Style, Philip Johnson being a devotee of the American Fascist movement is not often mentioned in the hagiographies of the old gentleman: now seen as patron saint of New York architecture.

There must be many more examples. Isn't it about time to examine all this clearly, and find out how far heroes of the Modern Movement would have gone to get work. In a sense they were lucky that Hitler, Stalin and later Mussolini – after some sort of conversion – all preferred forms of Classicism. Rejected by the authoritarians mostly on grounds of style, they could present themselves after the War as champions of democracy, cruelly punished for maintaining their beliefs. What if (as might once have just been the case) taste had gone the other way and Speer, Troost and the rest had been the ones who did not get the work? Would we all be post neo-Classicists now?

Yours etc

ADA HAVNAR
London SE1

You can forget the sun. For 5 days.



INTEL 2001

May • 23-27 • 2001

Fiera Milano



world light show

WLS



**The Science, Technology
and Design of Light**

For more details enter 18 on AR enquiry card



Vilen Künnapu: Ain Padrik, Hotel Radisson SAS in Tallinn, 2001.

Letter from Tallinn

Tallinn, capital of Estonia, miraculously preserved its medieval heart through all the Baltic political changes of the twentieth century. Now, as Leonhard Lapin writes, things are changing.

The life and culture of the small Republic of Estonia, a country sandwiched between Russia and western Europe, has always been influenced by currents flowing east-west. The Baltic, which separates Estonia from the west, works as a kind of northern reflection of the Mediterranean, using its waterways to integrate Baltic, Russian, Finnish, Swedish, Danish and German cultures. Effects of this artery can be traced far into distant history – the days of the Hanseatic League, for example, as feeding ideas from the south and east to the far north; for this reason Estonia's capital, Tallinn, with its medieval core, has quite an exotic and historically stratified coloration. Like that of many smaller cities in Estonia, Tallinn's architecture, too, is significantly more 'old-fashioned' than that found to the north in Helsinki and St Petersburg. So, history through Modernism of the twentieth century has been a backdrop of great importance in Estonian architecture and an influence in even the most radical of trends. Estonia's mediaeval architecture was greatly shaped by Swedish and German buildings – their origin the same as that

of the country's conquerors. In the seventeenth to nineteenth centuries, Russian influences were powerful in Estonia, because the Tsarist realm introduced Baroque and Classical styles, imported from Italy, as the mandatory official styles of this country too.

Consequently, Tallinn's mediaeval facades were largely rebuilt in the new style. Paradoxical as it may seem, Estonian architecture came into itself on discovering international Functionalism, picked up mainly from German universities; yet in practice it became one with the local – a multi-layered and eclectic architectural environment – maintaining some discernible features. Indeed,

the best examples of Estonian Functionalism are found in the buildings constructed of local materials (natural limestone and wood) romanticizing machine aesthetics. Yet, locally-produced cheap cement led to proficiency in constructing concrete buildings as well as in utilizing the technology involved. Estonian-schooled August Kommendant, the builder of Louis Kahn's many concrete buildings, later represented this technology in the US.

Having conquered Estonia in the Second World War, Soviet Russia and its cultural ideology did not accept this Western historical background and called for the mass building of industrially produced, architecture-less grey boxes for sleeping quarters (not 'homes'), created by an imported labour force beside the hearts of the rejected historical cities. The Estonians' only sign of protest to the occupation and Russification was the worship of private homes, a passion originally dating back to the 1930s, in which the standard, gabled-roofed cubicles were decorated with detailing of various local materials and attractive landscaping. But in the 1970s the Estonians, experiencing an ever-intensifying identity crisis, turned increasingly to their own architects. The 1970s and '80s did see a kind of boom in villa-style architecture, which at first followed the neo-Functionalist line inherited from the independence era (1918-1940) and, later, the showy trend carried over from international Modernism. This extraordinary movement, unique in Eastern Europe, can be characterized as follows: whereas the Poles mounted barricades to oppose the Russian supreme power, the reserved Estonians headed home to their building scaffolding – both clutching the flag of Freedom and Solidarity.

It was this villa boom of the '70s that gave birth to the Tallinn school of architects – the school of Estonian architecture most recognized internationally – which approached design from the experience of international Functionalism, the style which offered the best creative potential



Capitalist towers grow round traditional city centre.



Toomas Rein: Otepää Grammar School extension (2000).



LAPIN 2000

Leonhard Lapin: ecological family house, Nonova (2001).

considering the primitive building technology and very limited building materials available in the Soviet Union. Leaders of the Tallinn school – Toomas Rein, Veljo Kaasik, Vilen Künnapu, Ain Padrik, Avo-Him Looever, Leonhard Lapin and Tiit Kaljundi – continue to have a significant impact on architecture and city planning, architectural training and the ideology of architecture today, acting as the conscience of the artificial environment found in this young and unripe Republic of Estonia.

The road of Estonian national architecture through 50 years of occupation was also a battle for preserving old city centres and approximately 1000 country manors. The best of Estonia's architectural scholars were mobilized – science being the only argument against the simplified ideology of the occupying powers. When Estonia regained independence in 1991 it had managed to keep its historical architecture and dignified environment. But it was the Tallinn school that brought home Europe's newest architectural experiences that included clearly discernible regional architecture. It seems the golden age for Estonia's own achievements in architecture has finally arrived, fostered by ideological freedom and a free market economy, and complemented by an open market for building materials and new, previously unobtainable technologies.

Yet, 1991 also brought chaos, a type of architectural anarchy, to both architecture and city planning, at first in the form of temporary wooden kiosks which quickly rose in huge quantities, which – with increased investments – were soon rapidly and often thoughtlessly replaced with large department stores, banks, office buildings and hotels. Now we are seeing the rise of new skyscrapers – symbols of the new religion, capitalism – close to medieval city towers.

Add to that the complete over-abundance of cars that has brought on hopeless traffic and parking problems to city life; together, these prove a threat to historic cities, and a particular threat to the preservation of the neighbourhoods of wooden houses surrounding the city centre.

New architecture is brutally destroying the old. New investors are often uninterested in the traditions of Estonian architecture, and instead of looking to Finland – as has traditionally been the case – example is now being found in build-

ing types of the US and Hong Kong. One possible escape from such banal big-city, packaged architecture is a route utilized since the occupation era: a turn to the countryside, to infilling small settlements and villages with buildings characterized by the local charm. In fact, rural architecture gave way to the 1970s architectural movement seeking regionalism. After experiencing a temporary slowdown due to the uneven economic development, the ideas of rural architecture are again gaining popularity.

Because Estonia has a number of natural resources with which to build – with the exception of metal – more recent rural architecture has strong ecological undertones stemming from the use of raw materials such as wood, natural stone and clay. Local and environment-friendly energy resources are also utilized. This said, the best of rural architects have given up century-old archaisms and now use the wood and clay technologies of modern day, uniting the traditional with the contemporary.

After all, throughout the past century Estonians have been actively interested in new technologies and modern lifestyles, as is evidenced in the fact that Estonia is one of the leading Internet-using countries in Europe. The President personally oversees the computerization of the country's schools, a strategy that is seen as Estonia's opportunity to become one of the most educated countries in the world. Estonian life, ideology and even architecture are like a difficult-to-balance boat jostled by the currents – rocked by the information technology-loving consumer society from one side and the flower children, Sun, Water, Wind and Forest worshippers on the other. Estonians can spend the entire day busily clicking away behind computer terminals in the glass offices of downtown, just to spend the evening partying with friends at a country sauna somewhere, where there isn't even any electricity, basking in the moonlight and dancing their shaman dances around bonfires until dawn. LEONHARD LAPIN

Photographs: Ehituskunst (the Estonian Architectural Review)



Toomas Rein: Taevo Gans bank extension, Tallinn, 1998.



june

The June Architectural Review is devoted to the latest thinking in grouped housing, applicable to both city centre and the suburbs. Examples shown in the issue will cover a very wide range, from Harry Seidler's tower in Sydney (one of the best recent additions to the inner area) to the pair of houses constructed in Oslo's densely forested suburbs by Lund Hagem to respond with great grace to nature and the constricted site. AVI Architekten have produced a terraced version of the modern glasshouse at Bentzenberg in Germany, while Marja-Riita Norri has reworked the terrace type for the light and topography of Helsinki's fringes, and Alex Popov rethinks the housing cluster in New South Wales.

Other urban housing will include work by MBM in Maastricht, Tegnestuen Vandkunsten in Copenhagen, and proposals by Bill Dunster for new forms of ecologically appropriate housing in south London. Of course, the AR will have its full complement of perceptive regular articles like Design Review, Delight, Product Review, Interior Design and a newly reinvigorated Browser, our critical commentary on websites of interest to an architectural audience. Buy (and have delivered) the June issue and 11 other wide-ranging and perceptive analyses of the architectural scene world-wide by using the subscription form. Or use our website, guaranteed secure for monetary transactions:

www.arplus.com

Beauty, Elegance & Versatility of Malaysian Timber *At Its Best*

Malaysian timber products give you the beauty in tropical wood. The versatility and elegance of Malaysian timber surpasses man-made materials in beauty and value for money. Our timbers make excellent products such as window frames, staircase railings, wall panelling and partitions, parquet floors, doors and furniture.

And while our timber industry grows so do our forests. We manage our forests as a renewable resource consistent with International Tropical Timber Organisation's criteria for sustainability.

For more information please contact us.



MALAYSIAN TIMBER INDUSTRY BOARD
Ministry of Primary Industries

Level 13-17, Menara PGRM,
No. 8, Jalan Pudu Ulu, Cheras,
P.O. Box 10887, 50728 Kuala Lumpur.
Tel: 603 - 9822235 (12 lines)
Fax: 603 - 92003769,
9851477 & 9851744
E-mail: mtib@po.jaring.my
Website: <http://www.gov.my/mtib>

Yes! I would like to know more of your products and services.
Please mail or fax back to us at:

Name:

Address:

Tel/Fax:

From which publications/occasion have you received our information?
.....

For more details enter 35 on AR enquiry card

SPECTRUM 2001

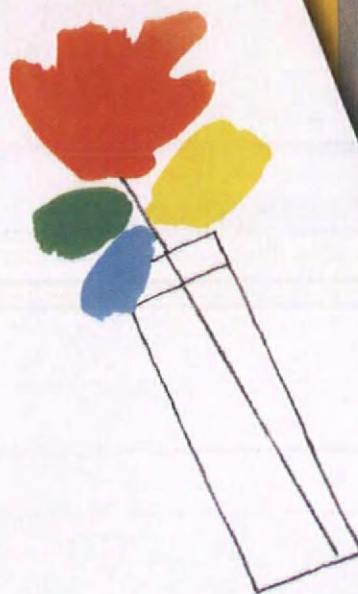
Definitive design in interior products:
furniture, textiles, surface coverings,
architectural fittings, lighting,
accessories, materials and processes.

Tuesday 15 - Friday 18 May
Tuesday-Thursday 10am-9pm
Friday 10am-6pm

Commonwealth Galleries
Kensington High Street
London W8

Information & Pre-registration
www.spectrumexhibition.co.uk
phone 0870 4294420

Accommodation
For negotiated rates on hotels phone
First Option 020 7454 5005 quoting Spectrum



Spectrum 2001, the annual furniture fair, will be taking place 15-18 May in the Commonwealth Institute on Kensington High Street, London. As in previous years, the AR will be giving an Award for Excellence to the product new to the UK and judged the most worthy by an eminent panel of judges (Penny McGuire, AR senior editor and chairwoman; Alison Brooks, of Alison Brooks Architects; designer Thomas Heatherwick; and Steven Tompkins of Haworth Tompkins Architects). This year there are 15 new companies, exhibiting alongside firms such as Vitra, Herman Miller, Kvadrat, Ergonom, Knoll International, Kusch, Thonet, Wilkhahn and Fritz Hansen. In addition Material Connexion, the American library for new materials and processes, will be holding an exhibition.

The annual Spectrum lecture by Jan Kaplicky of Future Systems, with contributions by his Future Systems partner, Amanda Levete, will be taking place on Wednesday 16 May at 6pm. The lecture, featuring recent architecture, interiors and furniture design, will be chaired by Paul Finch, editorial director of Emap Construct. It will be followed by drinks in the galleries for exhibitors. AR award announcements will be made at 7.30pm on the central podium.

The exhibition will be from Tuesday 15 May to Thursday 17 May, 10am-9pm, and on Friday 18 May 10am-6pm.

Pre-registration can be arranged from now onwards. Tel: 0870 4294420; or www.spectrumexhibition.co.uk.

For information about special hotel and travel discounts, telephone First Option at +44 (0)207 7454 5005 (quoting Spectrum). Press contact: Danielle Benson, 27 Southover, Woodside Park, London N12 7JG

Tel: +44 (0)208 446 9580

Fax: +44 (0)208 373 7677



501



502



503



506

501 MARTELA

Promo: a task chair which can be used with a sit/stand workstation. Designed by Pekka Toivola.

Tel: +44 (0)1908 257900

Fax: +44 (0)1908 604799

<http://www.martela.co.uk>

502 MHF

Loafa range of contract chairs in beech ply with a steel frame, designed by Simon Pengelly.

Tel: +44 (0)1939 290280

Fax: +44 (0)1939 291173

Email: info@mhf-furniture.co.uk

<http://www.mhf-furniture.co.uk>



504

503 WIESNER-HAGER

Point: an executive swivel chair with a mesh backrest. Designed by Martin Ballendat.

Tel: +44 (0)20 7749 2650

Fax: +44 (0)20 7749 2655

504 HOWE UK

40/4 stacking chair in glass fibre reinforced polymer resin, designed by David Rowland.

Tel: +44 (0)208 673 9777

Fax: +44 (0)208 675 9111



505

505 DAUPHIN

Zuco Project F, an office chair with cruciform base and transparent mesh backrest, designed by Roland Zund.

Tel: +44 (0)1254 52220

Fax: +44 (0)1254 680401

Email: marketing@dauphin-plc.co.uk

506 DAVISON HIGHLEY

Settle upholstered in leather, fabric or suede, designed by Barry Davison.

Tel: +44 (0)1494 881912

Fax: +44 (0)1494 881572

Email: magic@davisonhighley.co.uk

<http://www.davisonhighley.co.uk>

507 SENATOR INTERNATIONAL

Trillipse; a range of general purpose/conference seating with frame and arms of elliptical tubing.
Tel: +44 (0)1282 725000
Fax: +44 (0)1282 725013
Email: sales@senatorinternational.co.uk

508 SCANDIA

SEA; a range of public bench seating for foyers, halls and other public areas. Available with timber or upholstered seats and backs.
Tel: +44 (0)1844 237561
Fax: +44 (0)1844 238181
Email: sales@scandia.co.uk
http://www.scandia.co.uk

509 RH FORM

The Visitor; a contemporary chair designed by Lars Holstenson.
RH Extend; an operator chair suitable for multi-purpose use.
Tel: +44 (0)20 8764 4111
Fax: +44 (0)208674 8887
Email: info@rhform.com
http://www.rhform.com

510 SEDUS STOLL

Corner; an individual conference chair with leather upholstery and a chrome frame designed by architect Peter Wilson.
Tel: +44 (0)1285 713913
Fax: +44 (0)1285 713920
Email: sedus@sedus.co.uk
http://www.sedus.co.uk



507

design review



508



509A



509B



510



511



512



513

511 K+N INTERNATIONAL

UNO.S (Unlimited Office System): multi-modular office system by the firm's design team and Karl Johannes, Cornelius Mueller and Frank Born Kessel.
Tel: +44 (0)20 8658 2249
Fax: +44 (0)20 8658 2246
Email: info@kn-international.co.uk
www.kn-international.co.uk

512 HERMAN MILLER

Resolve office furniture system, designed by Ayse Birsel.
Tel: +44 (0)1027 388 7331
Fax: +44 (0)1027 387 3507
Email: david-taylor@hermanmiller.com

513 MAUSER OFFICE

Flexport 21; a new concept in desk sharing designed by Rainer Moll.
Tel: +44 (0)20 7735 4565
Fax: +44 (0)20 7735 4989
Email: info@mauser.co.uk
http://www.mauser.co.uk

Furnish your virtual worlds

with high quality, affordable CAD & 3D models



For more details enter 28 on AR enquiry card

cabinets



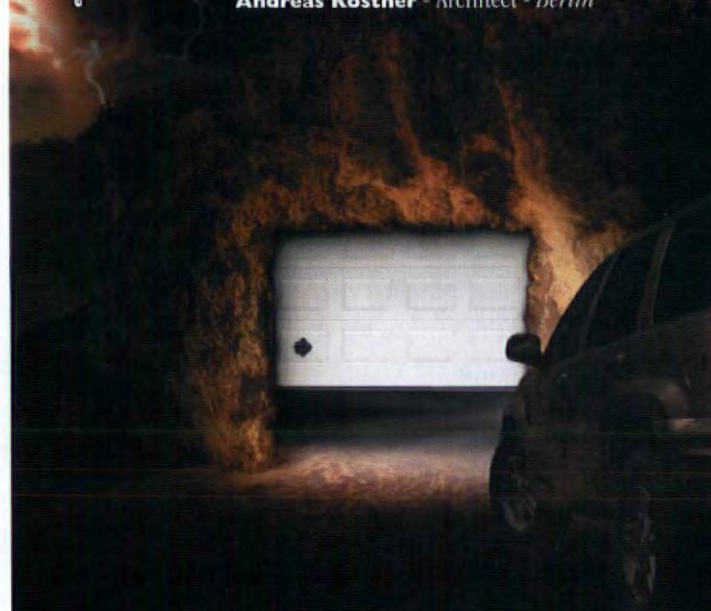
For more details enter 50 on AR enquiry card

BREDA SECTIONAL DOOR

*"Perfect
whatever your
idea of a house
may be"*

Andreas Kostner - Architect - Berlin

ecleptika



I built my second home here. Everything had to function to the millimeter; the rock doesn't leave room for errors.

The door for my garage had to be beautiful and strong, like everything else up here. Equipped with security devices, able to expand the space, and silent, so as not to disturb nature.

I chose a Breda sectional door; perfect with its mechanism which allows it to disappear into the ceiling!

This little Italian masterpiece is produced by Breda, an experienced and versatile company that creates sectional doors for both residential and industrial use, with a range of materials, finishes, and sizes, which can also be personalized.

So, I felt that need to suggest Breda sectional doors to my clients as well.

For more informations, please call: Breda Sistemi Industriali



Breda Sistemi Industriali spa Via Cecilia Danieli, 2 - I-33090 Sequans
Tel. +39 0427 939311 - Fax +39 0427 939321 - E-mail: breda@bredasys.com
www.bredasys.com

For more details enter 19 on AR enquiry card

design review

514 RANDERS

Saxo stacking chair with the option of added armrests. Designed by Jorgen Kastholm
Tel: +45 8780 2222
Fax: +45 8780 2244
<http://www.r-randers.dk>



514

515 VITRA

MVS Chaise: an executive daybed with a minimal profile, formed of polyurethane material. Designed by Maarten van Severen.
Tel: +44 (0)20 7608 6210
Fax: +44 (0)20 7608 6201
Email: info@vitra.com
<http://www.vitra.com>



515

516 THONET UK

S555: a range of moulded plywood chairs on stainless-steel frames, designed by Jehs and Laub.
Tel: +44 (0)20 8998 4806
Fax: +44 (0)20 8248 4326
Email: ph@hemsleyassociates.com



516

517 JGH DESIGN

Suck: a glass trestle table using suckers to attach the glass, allowing it to be lifted and dismantled. Designed by Jonathan Harvey.
Tel/fax: +44 (0)20 7371 9845
Email: admin@jghdesign.co.uk
<http://www.jghdesign.co.uk>



517

518 CHORUS CONTRACT FURNITURE

Jakin is a comprehensive shelving, storage and table system for libraries and learning resource centres. They are available in various hardwoods, metal and frosted glass.
Tel: +44 (0)208 673 2244
Fax: +44 (0)208 8675 9111
Email: chorus@howeuk.co.uk



518

519 KUSCH

Surf chair and Surf Rack, an adaptable chair and integral board for computer use. Designed by Udo Feldotto.
Tel: +44 (0)20 7336 7561
Fax: +44 (0)20 7336 7562
Email: r.drew@showroom.kusch.co.uk
<http://www.kusch.de>



519



LIGHTING

Hacel



Breeze

ENERGY EFFICIENT RANGE OF WALL, PENDANT
AND FREE STANDING LUMINAIRES

Architectural

HACEL LIGHTING LTD.
THE SILVERLINK
WALLSEND
TYNE & WEAR
NE28 9ND

(0191) 280 9911

Fax: (0191) 263 1144

Web: www.hacel.co.uk

NEW PRODUCTS CATALOGUE AVAILABLE ON REQUEST

For more details enter 36 on AR enquiry card

RANDERS

SAXO

Design: Architekt Professor
Jørgen Kastholm

R. Randers A/S • Rådhusgade 100
Postbox 70 • DK-8300 Odder
Tel. +45 8780 2222 • Fax +45 8780 2244

www.r-randers.dk



For more details enter 40 on AR enquiry card

design review

520 KVADRAT

Mega; a 100 per cent Trevira yarn-dyed chenille fabric, designed by Georgina Wright.

Tel: +44 (0)20 7229 9969

Fax: +44 (0)20 7229 1543

Email: kvadrat@kvadrat.co.uk

<http://www.kvadrat.dk>

521 MARTELA

Sebastian; a curved screen constructed of flexible rubber faced with grooved birch plywood. Designed by Sebastian Lonqvist.

Tel: +44 (0)1908 257900

Fax: +44 (0)1908 604799

<http://www.martela.co.uk>

522 TRACY HILLIER

Fissure; a new collection of rugs and wallhangings hand tufted from 100 per cent pure new wool, with 16mm pile and carved detailing.

Tel: +44 (0)20 7251 2909

Fax: +44 (0)20 7837 2999

523 COLEBROOK BOSSON SAUNDERS

Hana; a system of light stems anchored in a cylindrical base. Designed by Andrew Ewing.

Tel: +44 (0)20 7587 5283

Fax: +44 (0)20 7587 5275

Email: sales@cbsproducts.co.uk

<http://www.cbsproducts.co.uk>

524 GABRIEL UK

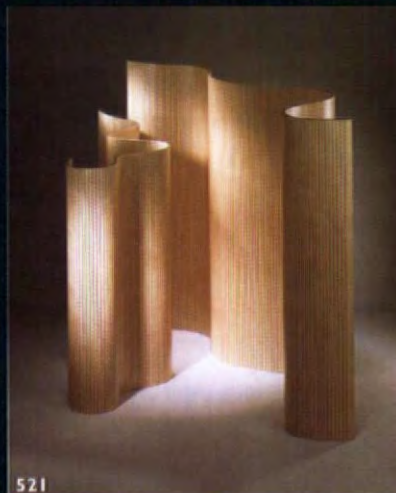
Design Olympia is a high quality upholstery fabric with a metallic effect, designed by Mette Mikkelsen.

Tel: +44 (0)207 470 8828

Fax: +44 (0)207 470 8829

Email: mail@gabriel.dk

<http://www.gabriel.dk>

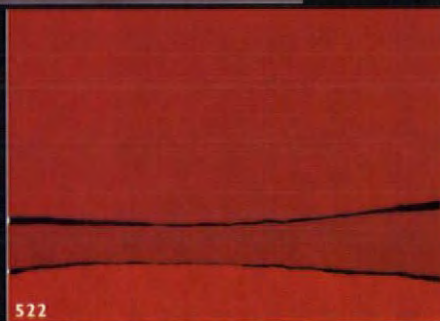


520

521



523



522



524



528



527



525



526

525 ARC LIGHTING

Illuminated glass tiles; in five vivid colours, they are waterproof, loadbearing and can be wall-mounted or recessed into a wall. Designed by Michael Russell.

Tel: +44 (0)1983 523399

Fax: +44 (0)1983 821537

Email: enquiries@arclighting.com

<http://www.arclighting.com/>

526 IZE WORKSHOP

The Crown Grange Collection; a new range of door furniture designed to express the qualities of cast stainless steel. Designed by Kenneth Grange.

Tel/fax: +44 (0)20 8789 5668

527 ERGONOM

Mobile screen and shelving, part of Mabeg's POC conference furniture range. Side doors hinge and the whole folds into a neat rectangular column. Designed by Werner Baumhagl, designafairs, Munich.

Tel: +44 (0)207 323 2325

Fax: +44 (0)207 323 2032

Email: sales@ergonom.com

www.ergonom.com

528 INTERFACE FABRICS

Gecko; a three-dimensional upholstery fabric of randomly repeating organic shapes, designed by Penny Lovatt.

Tel: +44 (0)1924 490591

Fax: +44 (0)1924 495605

Email: fabrics@eu.interfaceinc.com

<http://www.InterfaceFabrics.com>

PERFECTION IN CLADDING



GASELL ARCADE ROOFING



GASELL GA50-150 HALF-ROUND PROFILE



GASELL KASSETT RAINSCREEN PANELS



GASELL APX SOFT METAL ROOFING



GASELL METAL ROOF TILES



GASELL GA50-150 HALF-ROUND PROFILE



GASELL SHINE COATING SYSTEM



GASELL DEEP DECKING

40 years experience of coil coating, manufacturing and worldwide supply. Fully **ISO 9001** and **ISO 14001** Certified.

Please ask for more information and samples.

Gasell Profil AB

Gasell

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

For more details enter 31 on AR enquiry card

Hedley's Humpers
Worldwide part-load shipments by air, sea and road
London • +44 (0)20 8965 8733
Paris • +33 (0)1 48 13 01 02
New York • +1 (718) 433 4005
Avignon • +33 (0)4 90 38 02 69
Nice • +33 (0)4 93 74 37 50
www.hedleyshumpers.com

For more details enter 30 on AR enquiry card



key
london

Key London Ltd.
92 Wimpole Street
London W1G 0EG

T +44 (0)20 7499 9461
F +44 (0)20 7499 9468
E mail@key-london.com
www.key-london.com

For more details enter 21 on AR enquiry card



Vieler. Area for ideas. Ideas for areas. The complete programme covers everything from door hardware or bathroom accessories to cloakroom fittings, ashtrays and waste bins.



For more details enter 27 on AR enquiry card

comment

This is about the Pantheon, not the Parthenon. Some 2000 years ago, the Romans evolved systems of enclosing large spaces to contain public life. The traditional temples of the east, from ancient Greece to China, are on the whole objects in space, and though they do have interior volumes, those were usually reserved for privileged ceremonies. As Christian Norberg-Schulz put it, 'In Roman architecture, for the first time, there are grand interior spaces and complex groups of spaces ... The Romans treated space as a substance to be shaped and articulated, making it active and no longer an "in-between", secondary to the surrounding plastic bodies. It becomes a primary concern of architecture, and is defined by walls which are intended as continuous surfaces, rather than by masses'.¹

Only the Pantheon from the second century AD remains to us of the great enclosed public spaces of Classical times. But this one fragment is enough to show how different religious ceremonies must have been under the dome than for instance at the temple of Jupiter Best and Greatest built in the Greek pattern on the Capitoline where the Consuls were sworn in. Here, rites must have mostly taken place in the open: attended by greater crowds perhaps, more energetic probably, but much less intimate and intense than those in the Pantheon. That building has been (more or less) preserved by a fluke: because it has continued in religious use throughout its history (and perhaps because once the marble and bronze plates had been torn off over the centuries, there was very little of value left to steal).

Yet the great temple/church (in which its reputed designer the Emperor Hadrian is supposed to have presided both as judge and god) gives some notion of what the other great public buildings of

Rome and its provincial cities must have been like: the baths, the basilicas, the libraries, the markets. The whole range of extra-domestic human activities from worship and the creation of laws to pleasure, scholarship and commercial transactions could be conducted in a very wide variety of enclosed spaces. In the Athenian world, many of these activities were carried out in the open air in places that allowed the citizens to communicate directly with each other (and with nature). The differences in public life cannot be explained by climate alone, but by differences in society and human relationships. Norberg-Schulz suggested that in imperial Rome 'architectural thinking had been turned outside in'.² For better or worse, the (perhaps idealized) simplicity of life in Greek city states had been replaced by much more complex social structures, ancestors of the ones we have today. Architecture responded. Norberg-Schulz's 'active' space was articulated not only by formal and constructional issues but also by human concerns: a new spectrum of public volumes offered a huge range of experiences, intensified because they were indoors.

From the great Roman precedents were developed the basic types of public building that dominated architecture for the next one and a half millennia. For instance, the covered Roman market was the direct ancestor of the vaulted souk. The basilica, and the Parthenon itself, became the forefathers of the mosque and the church. In the latter case, Gothic evolved from Romanesque vaulting (modelled on Roman precedent) following brilliant experiments in the eleventh century. Gothic glazing brought daylight to the public interior as never before. Light manipulated for drama and mystery (as in the

Pantheon, Rome, second century AD. Only remaining great Classical public interior. Not to scale with other drawings. (From *A History of Architecture* by Banister Fletcher.)



THE MAGIC LABYRINTH

At a time when public and architectural attention seem more and more focused on the external appearance of buildings, and the importance of their figure, it is vital to re-emphasize the significance of the public interior and its role in social and political life. This issue sets out to explore the nuances of the internal public realm.

Baroque) or transparency and openness (in Lutheran churches for example) became an essential component of interior space.

Industrialization of glass and metal manufacture in the nineteenth century added new types to the Roman repertoire that had remained virtually unaltered for centuries. From Stockholm to Milan, arcades, winter gardens, train sheds and other innovative forms of public building added new dimensions to urbanity. Present day descendants of the arcade include shopping malls; those of the great Victorian railway termini are clearly airports. Lobbies of office blocks and hotels are often derived from winter gardens. Not all present-day examples of these types are crass and drear, though it has to be admitted that very many are, yet they are often the only public spaces in the deserts of suburbia.

A new emphasis on space emerged in the late nineteenth century. Anthony Vidler suggests that 'Space ... gradually became the key to the study of architecture ... As a concept, space was adumbrated as a product of, and experienced through, bodily movement and psychological and optical projection. Space was interior, enveloping, enclosing, ritually sanctioned and structured by the body's motion through it'.³ Vidler's reference to ritual surely does not imply just religious rites but memories and continuation of habitual, ingrained usage of all kinds. Memory is an important component in our perception of enclosed public spaces which, because of their nature, are more specific and settled in use than their open-air counterparts.

Memory can be much deeper than musings on functionality. Think for instance of the Hagia Sophia. Though it has long ceased being a church, was a mosque for over 450 years, and is now a

museum though it has lost its iconostasis and its mosaics are largely destroyed, it is still possible to feel something of the joy of Justinian when he saw his great work and cried 'Solomon, I have surpassed thee', or the awe of the congregation as they moved into the great luminous space from the inner narthex, or the triumphant pity of Mehmet II as he rode into the great building after the conquest in 1453. Or consider Scharoun's Philharmonie, where the foyers allow so many diverse choices for perambulation, idle observation, casual conversation and social strutting. In complete contrast to the Hagia Sophia, it is a celebration of a peaceful, civilized society of equal citizens, who are later gathered round the orchestra in an act of common aesthetic enjoyment. In many ways, the building carries memories of the ideals of democratic postwar Germany, and speaks to us of hope and the rebirth of the individual.

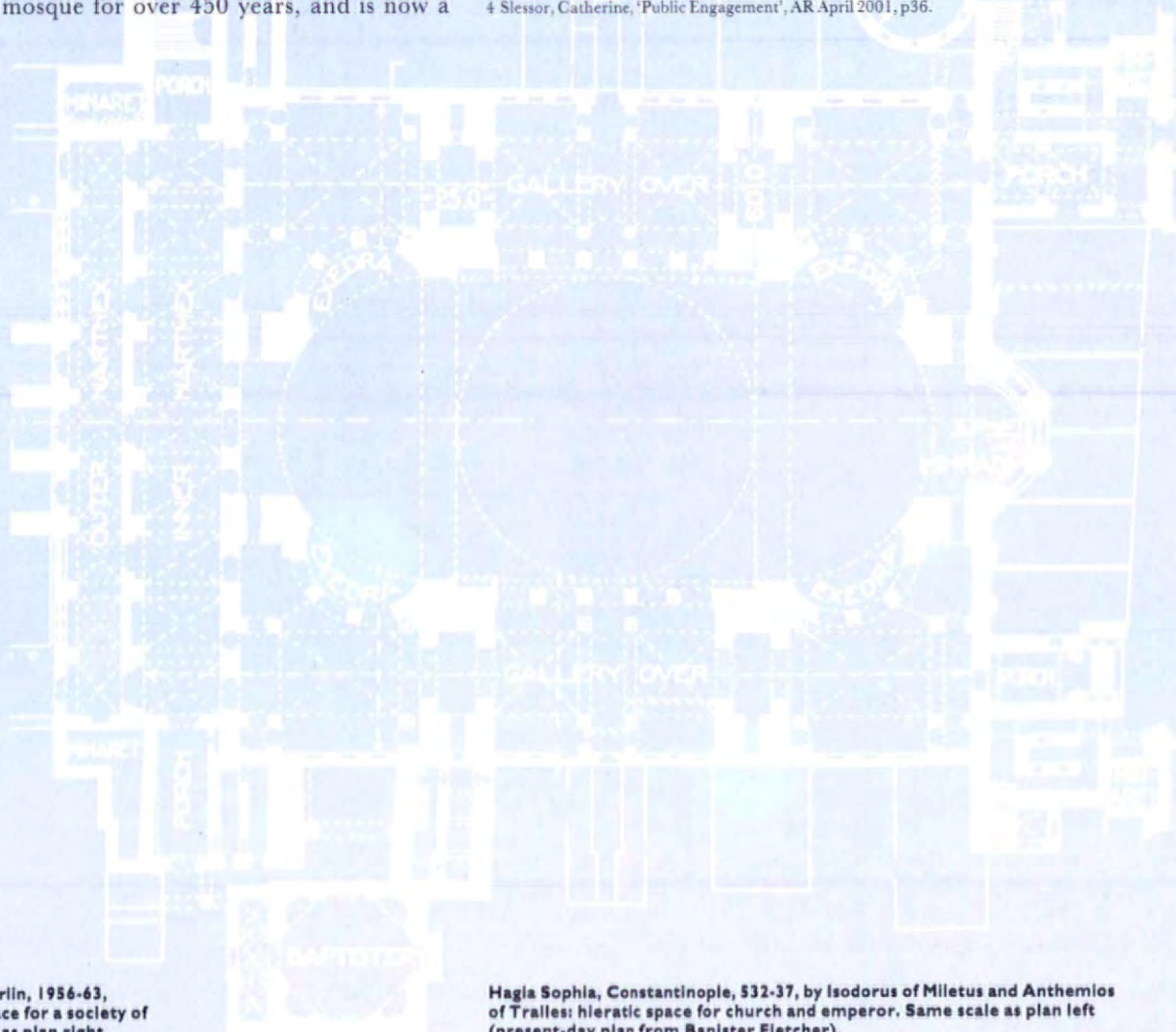
Such intensity of feeling and experience is only possible because it is conjured by enclosure, and enclosure implies restriction. Last month, Catherine Slessor was right to attack the way in which contemporary social and political systems encourage privatization of public open spaces.⁴ But enclosed ones must always be part of a spectrum that ranges through all manner of wonderful spatial nuances between the wholly public exterior to the wholly private realm of the house. Creation of this magical labyrinth is one of the main tasks of architecture. PETER DAVEY

1 Norberg-Schulz, Christian, *Meaning in Architecture*, Studio Vista, London, 1980, p42.

2 Ibid, p50 footnote 16. One of Norberg-Schulz's only known jokes.

3 Vidler, Anthony, 'Full House', *Werk, Bauen + Wohnen*, 3, 2001, p64.

4 Slessor, Catherine, 'Public Engagement', *AR* April 2001, p36.



Scharoun's Philharmonie, Berlin, 1956-63, podium level: democratic space for a society of equal individuals. Same scale as plan right.

Hagia Sophia, Constantinople, 532-37, by Isidorus of Miletus and Anthemios of Tralles: hieratic space for church and emperor. Same scale as plan left (present-day plan from Banister Fletcher).



NATATORIUM, CRANBROOK, MICHIGAN, USA

ARCHITECT

**TOD WILLIAMS BILLIE TSIEH &
ASSOCIATES**

1
The new long lawn (designed with
landscape architect Peter Osler),
which continues Saarinen axis, and
terminates...

2
...against an inflected garden wall,
behind which is the ramped approach
to pool level.

3
Lawn level entrance, carefully offset
from main axis of lawn.

4
The still pool of water in its cave at
the end of the journey.

The Cranbrook Educational Community, founded in the 1920s by newspaper magnate George Booth, was conceived as a utopian society set apart from the industrialized world. Located just a few miles from Highland Park and River Rouge, where Henry Ford's assembly lines were perfecting Taylorist principles of mass production, Cranbrook looked to the Arts and Crafts Movement for its inspiration. Based on the belief that the integration of craft into daily life yields moral as well as material benefits, Cranbrook was an educational and architectural experiment. Eliel Saarinen worked with Booth over a period of some 25 years both to shape the educational philosophy of Cranbrook and transform over 300 acres of farmland into one of the finest examples of integrated architecture and landscape design in North America.

Now surrounded by the suburbs of Detroit, Cranbrook still remains a world apart. Its utopian ethos is palpable at every turning but, even in this idealized community, the realities of growing enrolment and the need to modernize have

to be addressed. As a consequence, during the past 10 years, Cranbrook has commissioned a series of new buildings. The Natatorium by Tod Williams Billie Tsien + Associates is the most recent of these to be completed.

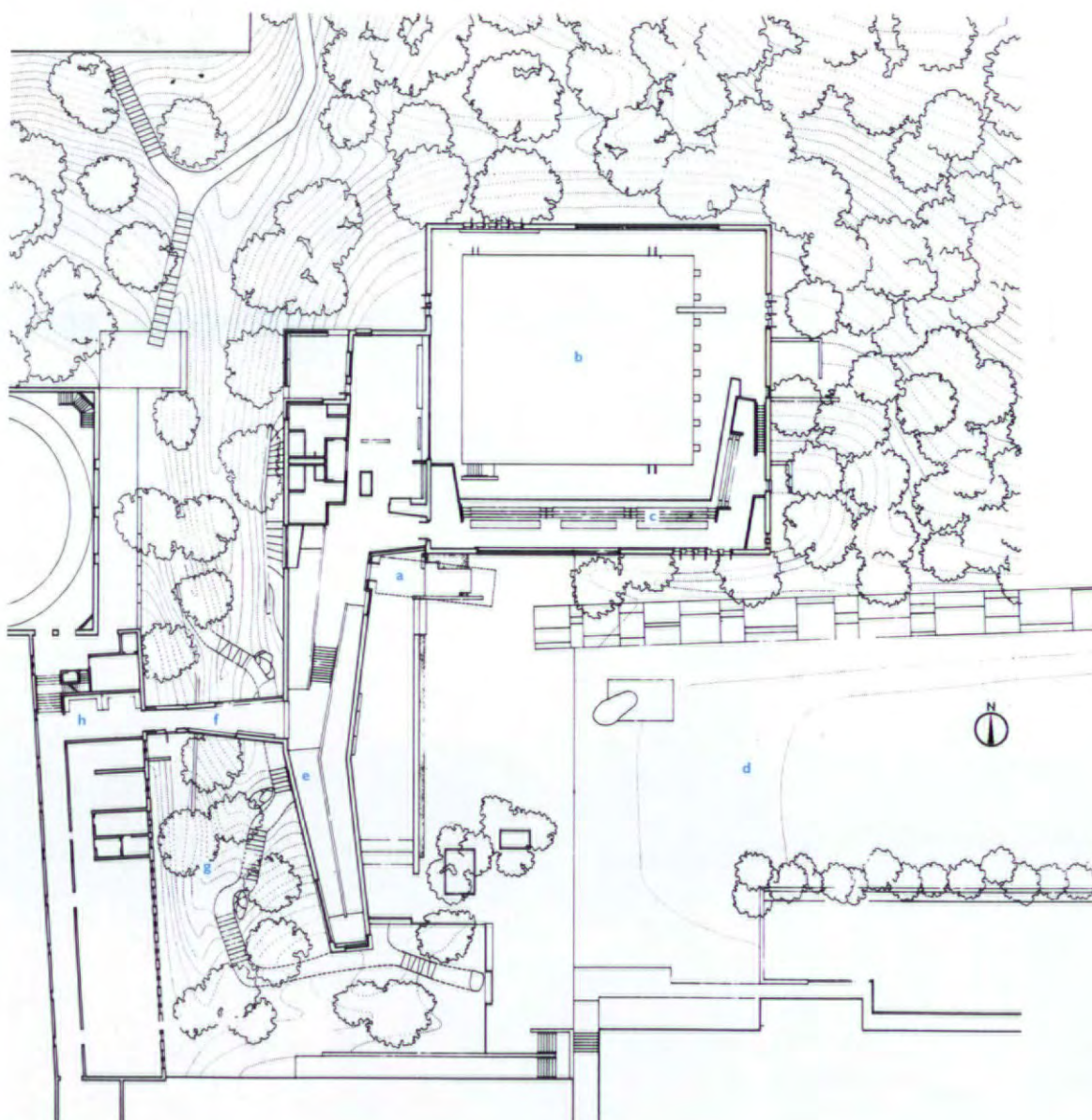
The initial instinct of both the architects and the client was to locate the new 'big box' athletic facilities away from the historic heart of the estate. However, after considering the problem, Williams and Tsien concluded that, to maintain the close relationship between mental and physical life that is central to Cranbrook's educational philosophy, academic and athletic facilities should remain closely integrated. The selected site, located just to the north of Saarinen's Boys' School, was a ragged and unkempt 'backyard' of the existing campus.

In the Cranbrook tradition, Williams and Tsien have designed the building to make space in the landscape rather than to call attention to itself as an object. In the predominantly pedestrian environment of the campus, client and architect agreed that parking should be removed from the

CRANBROOK COMPLEXITIES

Adding to the Cranbrook campus is one of the most testing experiences for architects. Here, a building type often realized as dumb boxes is given integral relationship to landscape and becomes a new kind of public space.





- a entrance
- b pool
- c spectators
- d lawn
- e ramps
- f bridge
- g ravine path
- h existing sports buildings



**NATATORIUM, CRANBROOK,
MICHIGAN, USA**
ARCHITECT
**TOD WILLIAMS BILLIE TSIEH &
ASSOCIATES**

5, 6

Ramps and stairs which connect
pool level to existing gymnasium
and playing fields.

7

Thick, dark blue cave ceiling hovers
over water, penetrated by two
oculi, one turned to morning sun,
other to evening.

8

In the bridge which connects
existing athletic buildings to pool
ramps.





**NATATORIUM, CRANBROOK,
MICHIGAN, USA**

ARCHITECT

**TOD WILLIAMS BILLIE TSIEH &
ASSOCIATES**

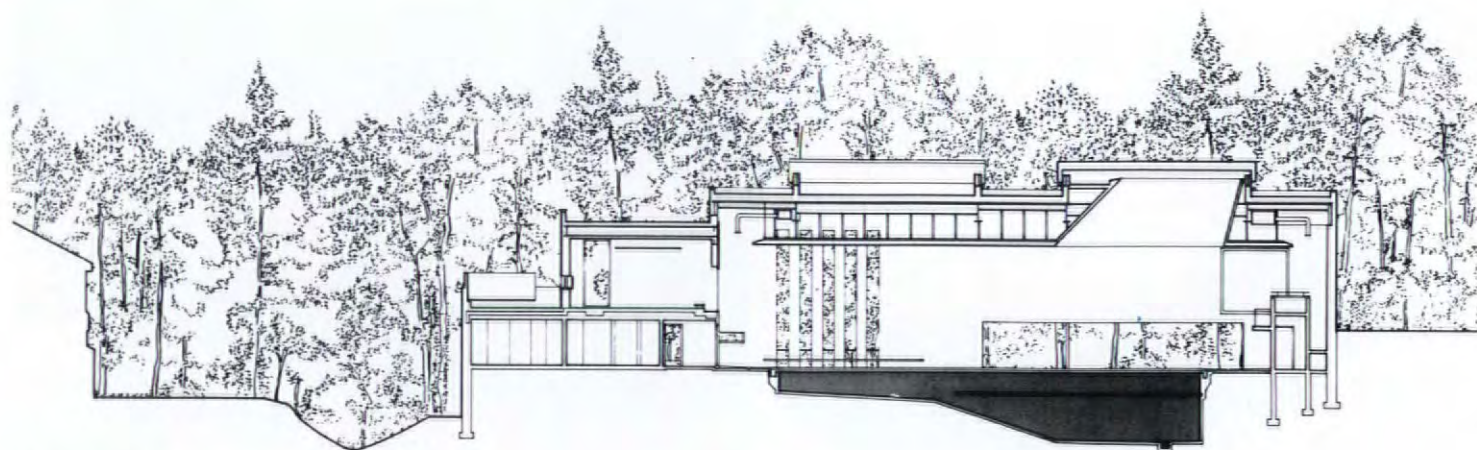
9, 10

Spectator seating is wrapped around south and east sides of cave to avoid formality of conventional long narrow competition pool, helping to make place both colosseum and agora: spectacular sporting centre and place of informal meeting.

forecourt of the building. In its place, a new elongated lawn – designed by landscape architect Peter Osler in collaboration with Williams and Tsien – is defined by existing buildings to the south and by a new garden wall to the north and west. The lawn and wall provide a western terminus to the axes previously established by Saarinen leading from Cranbrook House to the Lion Gate and Orpheus Fountain.

The Natatorium is discreetly tucked behind the single-storey wall. Placed at the edge of the lawn within the pine forest, the tall interior volume required by the pool is created by taking advantage of the slope down to the north. The new building is connected to the existing gymnasium and playing fields by a long, narrow arm of

circulation concealed behind the wall that reaches out to the south. A stair and an extended ramp that folds back on itself descend to the changing rooms and pool as well as to an enclosed bridge to other athletic and academic buildings. A new exterior footpath in the ravine under the bridge leads to the lower playing fields. At the upper level, ramp and stair connect to an entrance from the lawn and to spectator seating above the pool. Sensitive to the nuances of Saarinen's planning principles on the estate, Williams and Tsien have placed this upper level entrance at the end of the lawn but off-axis. Instead of the idealized geometry of the right angle, the brick wall is folded to a softer, non-orthogonal profile, and the lead-coated copper entrance canopy





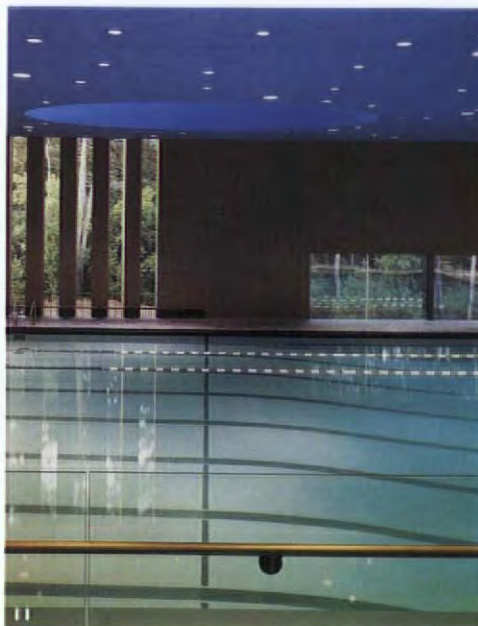
**NATATORIUM, CRANBROOK,
MICHIGAN, USA**

ARCHITECT

**TOD WILLIAMS BILLIE TSIEH &
ASSOCIATES**

11
Views from cave are carefully
orchestrated to relate to
surrounding woods.

12
Changing rooms are subject to the
rigorous tectonic discipline which
gives whole building its sensuous
qualities.



is offset from the footpath along the side of the crisp, green lawn.

Empathy with the landscape is expressed not only through the extended architectural promenade that traverses the contours of the site, but also through the material character of the Natatorium. Instead of the light, sandy 'Cranbrook' brick of the historic buildings, a hard brick with a rough wire-cut surface has been used that ranges in dark tones from plum to rust. Its colour and texture merge with the tree trunks and the dried pine needles on the forest floor. In a Wrightian manner, the horizontality of the lawn and the density and compression of the garden wall are reinforced by the elongated proportion of Norman bricks with deeply raked bed joints and by the long shadows cast by projecting metal heads and stone sills of windows. Inset horizontal courses and panels of the same brick, partially glazed in variegated shades of pale blue or green, translate water, sky, leaves and the copper roofs of adjacent buildings into simple abstract planes of colour.

The picturesque, romantic orchestration of landscape is reinforced by the unfolding interior topography of the building that culminates at the lowest level with the still pool of water. Because the campus is punctuated by a series of natural and man-made lakes, streams and fountains, water plays an important sensate role in the psyche of the community. In place of the strident brightness that characterizes many sports facilities, the interior of the Natatorium is dark and earthy. The serene, cave-like space is defined by floors of smooth grey Italian stone and walls of ground faced concrete

block with black aggregate and charcoal mortar. A thick dark blue ceiling, pulled away from the walls, seems to hover above the water. Benches, handrails and screens are of rich mahogany. The rational ordering systems of the building such as structure and services are suppressed in favour of surface and sensate experience.

Long horizontal glazed slots reinforce the horizon line, each providing a particular view of ground or sky. In contrast with the windows, tall narrow slots with pivoting mahogany shutters focus on views of closely spaced trees in the adjacent woods. The ceiling is punctuated by a random constellation of recessed lights and by two conical oculi, one rotated to capture morning light and the other facing the afternoon sun. Instead of conventional skylights, each oculus has an opaque cover that slides away to open the building to the sky. Williams and Tsien have detailed window, shutter and oculus to create the illusion of an unmediated, rather than framed, relationship with nature – an instinct both ancient and modern, as familiar to the Romans as to Le Corbusier. When shutters and oculi are open, there is an enormous sense of release, like a spectacular theatrical scene change that underlines the ambiguity between architecture and landscape, transforming dark interiority into the open air. So the building has distinct seasonal characters and, at a practical level, the gentle breeze created by natural ventilation means that the pool is comfortable without air conditioning, even on hot summer days.

In addition to providing for competitive as well as recreational swimming, the

Natatorium plays a civic role in the community. It does not have the regimented feel of most competition pools. Instead of being long, thin and linear, it is nearly square in plan, surrounded by a generous deck and by spectator seating wrapped asymmetrically around the south and east sides. Knitting together and extending interior and exterior circulation paths on campus, it functions not only as colosseum, but also as agora – a place of informal social exchange.

The Natatorium is a distinguished addition to the Cranbrook campus that, without shallow historicist quotation, respects and strengthens the integrated vision of architecture and landscape developed by Eliel Saarinen. Well crafted and finely tuned to the special ethos of the place, it combines the sensuous, physical and intellectual to create a space in which it is possible to be reflective or active; to be close to nature and cultivate human society, and to develop in mind and spirit as well as in body.

ANNETTE LECUYER

Architect

Tod Williams Billie Tsien & Associates, New York

Principals

Tod Williams, Billie Tsien

Project architect

Martin Finio

Collaborators

Kyra Clarkson, Leslie Carol Hanson, Vivian Wang

Structural engineer

Severud Associates:

Ed Messina, Brian Falconer


Mechanical and electrical engineer

Ambrosino, DePinto, and Schneider:

Domenick DePinto, Dennis Michel

Photographs

Michael Moran



MUSEUM AND STUDY CENTRE,
ALTAMIRA, SPAIN
ARCHITECT
JUAN NAVARRO BALDEWEG

|
Suspended by a network of tensile wires, the shell of the artificial cave (recreated because the original can no longer sustain the presence of visitors) forms the focus of the museum.

GEOLOGICAL CULTURE

Built on the site of Altamira's prehistoric caves, Juan Navarro Baldeweg's new museum has a poetic affinity with the surrounding landscape. Within this subterranean realm is a diverse set of spaces for exhibition and research.



**MUSEUM AND STUDY CENTRE,
ALTAMIRA, SPAIN**

ARCHITECT

JUAN NAVARRO BALDEWEG

2 Embedded in rolling topography, the building merges with the landscape.

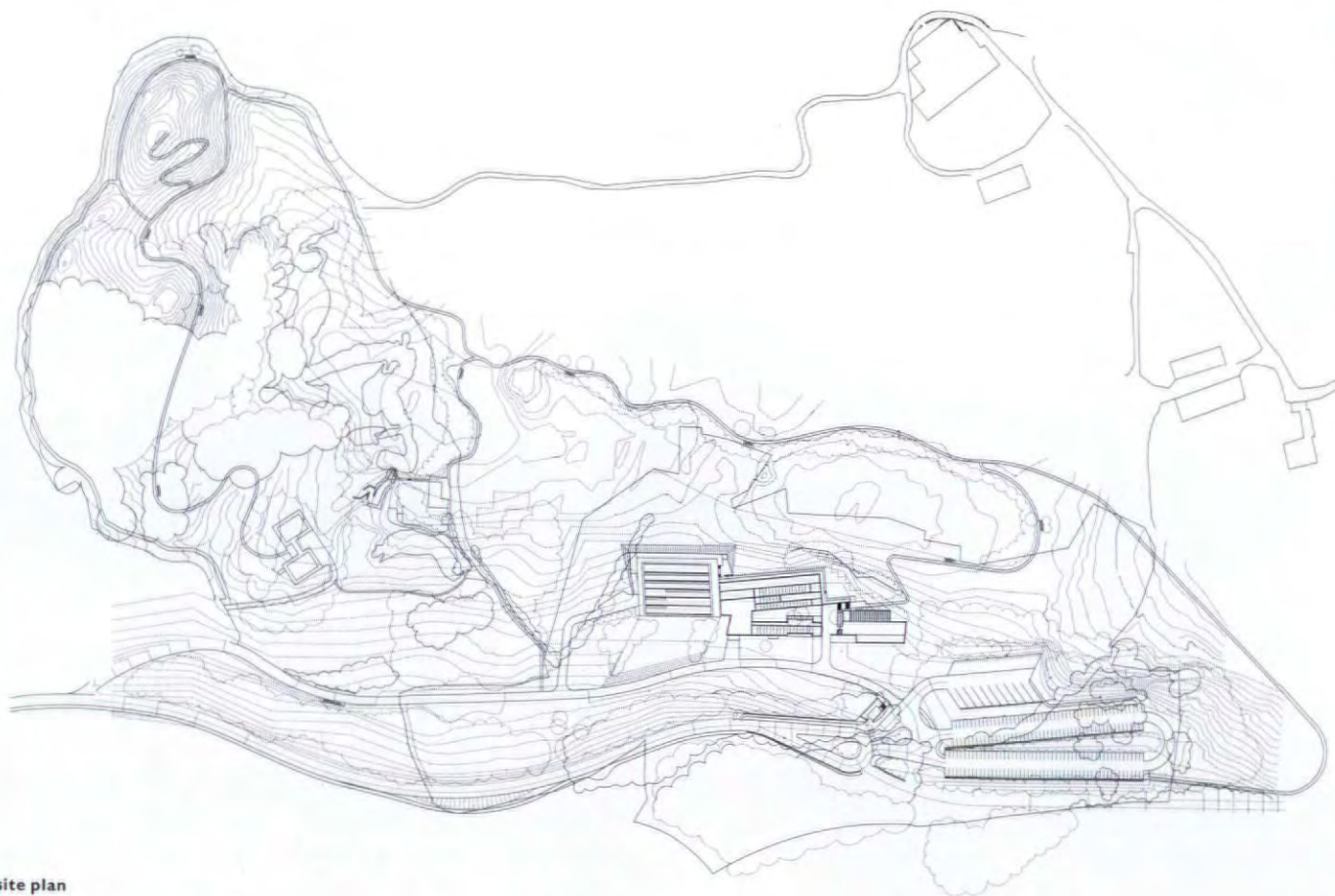
3 Walls of local ashlar reinforce the building's geological presence.

4, 5 Linear light monitors protrude from turf roofs and the dense stone walls define a series of stepped terraces.

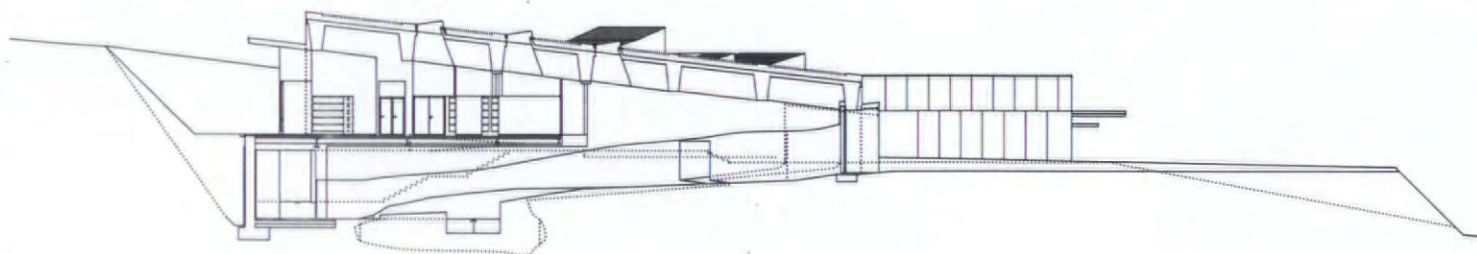
6 Part of the entry sequence – a pergola connects the building with the car park.

The museum constructed by Juan Navarro Baldeweg on a hillside in Cantabria is somewhat paradoxical. This container houses a replica of the famous Altamira Caves: the underground site of prehistoric art is nearby but – for essential preservation reasons – no longer accessible to camera-toting, vapour-breathing tourists. The new building protrudes only slightly above ground level, follows the slope of the land, and is coloured or textured using a palette that is almost like environmental camouflage. Yet Baldeweg's latest addition to Spanish architectural culture is neither subservient to its context nor apologetic of its true nature and intent. It is elegant and bold within reason.

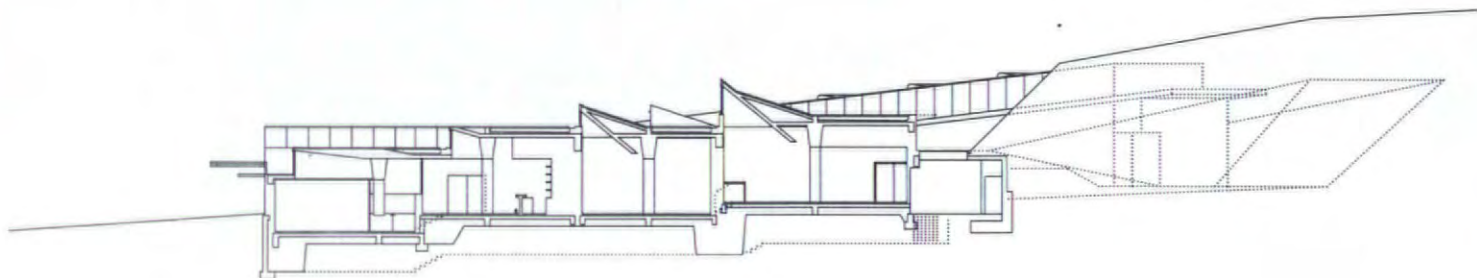
The design, which dates back to 1994, seems to evolve around sets of dualities. There is, first of all, the authentic cave now secluded from view and its facsimile double, a situation that in lesser hands might have led to second-hand kitsch and a ridiculously inferior experience. There is the duality in section between the (second) cave hollowed out of the ground and the expansive dome of the sky high above. And there is the duality in plan between the column-free box sheltering the surrogate cave and the immediately adjacent exhibition wing arranged as a perpendicular cascade of interior terraces. This other half is not unlike one side of a Baroque garden parti.



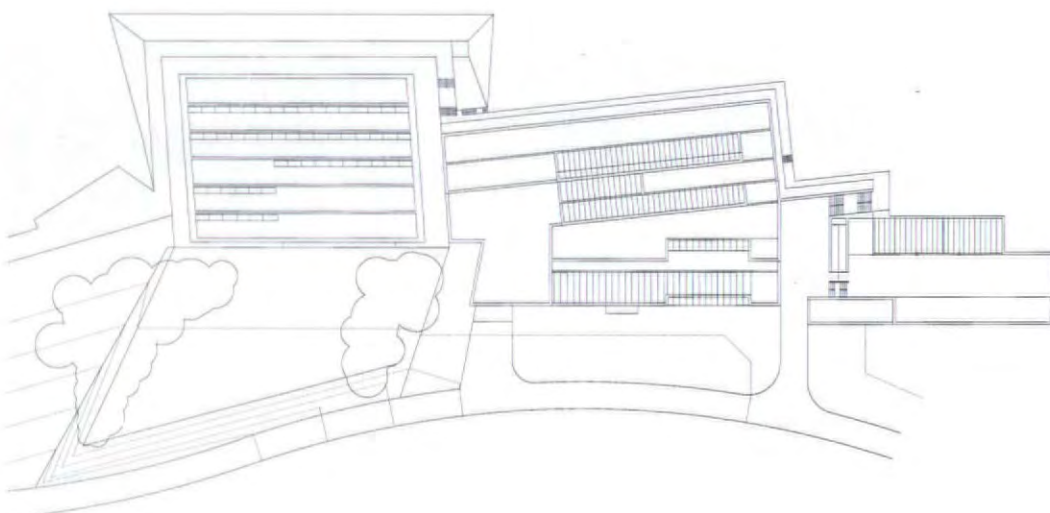




cross section through artificial cave

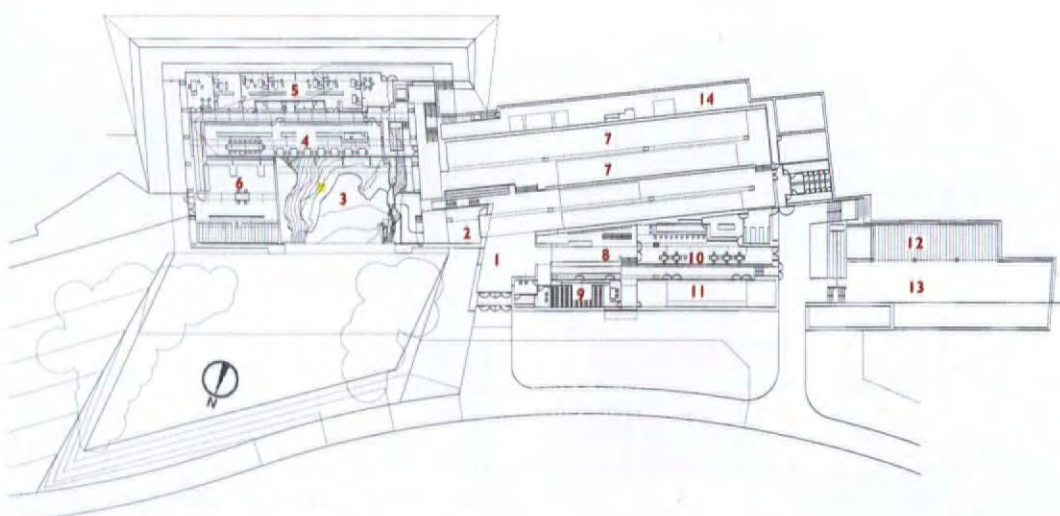


cross section through exhibition halls



roof plan

- 1 museum entrance
- 2 artificial cave entrance
- 3 artificial cave
- 4 library
- 5 offices
- 6 laboratory
- 7 exhibition halls
- 8 bookshop
- 9 conference room
- 10 café
- 11 multipurpose space
- 12 pergola
- 13 terrace
- 14 technical space

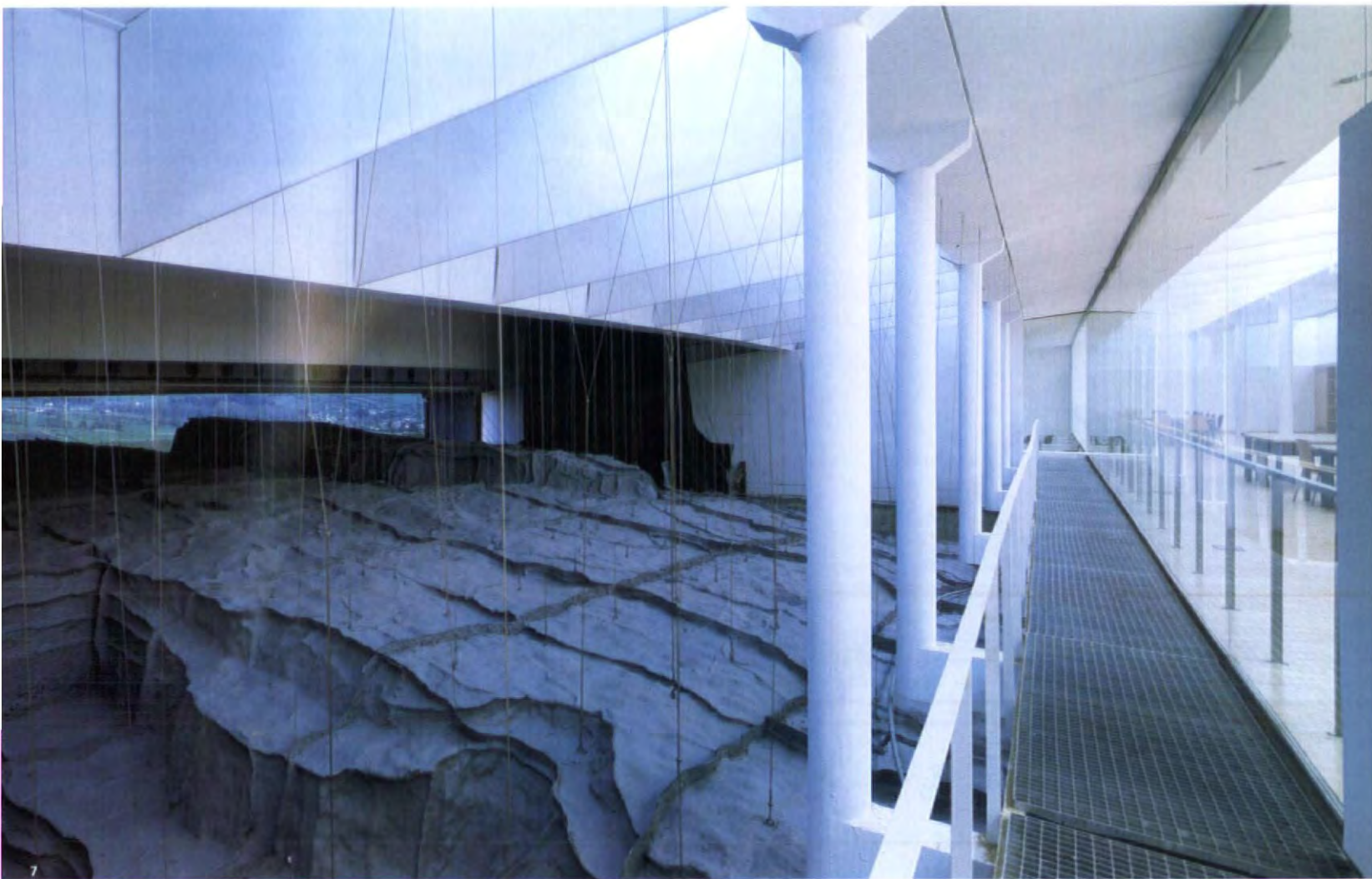


MUSEUM AND STUDY CENTRE, ALTAMIRA, SPAIN

ARCHITECT

JUAN NAVARRO BALDEWEG

7
The library overlooks the suspended shell of the cave. A slash of glazing gives view out over the landscape, connecting interior with wider world.



I visited the caves, as a teenager in the 1970s. The former visitors' centre and car park seem smaller when revisited a quarter of a century later. The new museum is further on along the contours, further away from the road leading from the picturesque rural town of Santillana del Mar (a distance also less than that remembered). Baldeweg is a native of this temperate province between the Pyrenees and Galicia. Although based in Madrid, he retains an indigenous respect for topography and climate, an ease also manifest in his early and well-named *House in the Rain* in the hills behind Santander. The architect's own memory and knowledge have undoubtedly assisted Altamira.

Approaching from the east, you first glimpse the slanting parapet, its ochre or dull gold-coloured aluminium siding glinting in the morning light. Then, as the extended range of the building presents itself to the north, the great sloping roof is revealed as a series of striations, an artificial geology including linear light monitors and strips of grassed turf. Walls of local ashlar to the left and a flush stone dado to the right augment

this feeling of sedimentation, of Baldeweg's building being literally of the earth. The dado looks as if each panel of stone might, like some prehistoric machine, have been simply tilted up in place.

Crudely put, the museum is a shed. Having driven past to where cars and buses are parked in tray-like extrusions out into the fields, visitors approach the building again from the north-west. Another wall of honey-coloured ashlar comes forward with a further layer behind of a pergola and café terrace. Cows can be seen and heard on the meadows above, towards the south. The museum wing with its low light monitors (reminiscent, perhaps, of certain instamatic cameras) rises towards the deep green farmland, the monitors' upright north faces made of cool frameless glass.

Entry takes place in the terraced section at the point where it and the sheltered cave diverge – the latter seems to shear subtly to the left and into the hillside. The entrance, identified by a sharp flat canopy, has its flanks painted a telluric red. To the left, an orthogonal void cut like a proscenium or

picture frame is clearly a signal of something important deep in the interior. From the entry, internal trays ascend to the right, each with a single horizontal band of ceiling tipped to allow north light in. Just inside the north elevation, a strip of floor used for lectures and meetings is lowered so that you find yourself momentarily below ground.

Access to the facsimile cave is by a sequence of internal stairs slotted into the seam between the project's two principal parts. From down there, buried one storey deep in the earth, you look up and see the sky framed by the single aperture, a glimpse positing today's tourist in a relationship with the outside similar to that of the cave's original visitors. Baldeweg's work is in general noticeable for its investigation of primary volumes (cubes, cylinders, hemispheres) – his library at Madrid's Puerto de Toledo, for instance, or the Conference Centre in Salamanca (ARs December 1994 and July 1990). Being unusually contingent upon context and content, Altamira is also a resonant reflection of Baldeweg's other interests as a painter.

**MUSEUM AND STUDY CENTRE,
ALTAMIRA, SPAIN**

ARCHITECT

JUAN NAVARRO BALDEWEG

8

One of the series of long, toplit exhibition halls.

9

Part of the staff areas.

11

Calm, luminous volume of the library; the building also houses a study centre.

12

Entrance foyer and exhibition galleries, as yet without contents.

13

Light streams into the galleries from linear roof monitors.

There is, undoubtedly, a painterly quality about the yellow aluminium with two finishes of stone (vertical surfaces), and the tilted grey aluminium strips – the light monitors' southerly face – inserted amid striations of green grass (horizontal canvas or roofscape). Emerging from this latter surface, the artificial meadow, are of course the light monitors. Baldeweg is interested in colour and aesthetic composition but also in the devices that illuminate his interior world. Considering the other half of the building, especially the rectangular void in front of 'the cave', we realize perhaps that the architect is primarily concerned with mechanisms of seeing.

This is the connection between his painterly palette and typical exploration of (interior) space. Above the new cave at Altamira are trays housing offices, a library and a laboratory. Interior partitions are of floor-to-ceiling butt-jointed glass. To the south, where the office suite digs into the hillside, the fascia is again that red, first

seen at the entrance flanks, that seems to signal cut surface. Inside, the library looks out over the cave. Not only are you shown that this artificial structure is hung from the upper ceiling of Baldeweg's building (another roof punctured with linear lights, but ones less visible to the exterior), you can see over this glove-like insertion out through that single rectangular void to the hills beyond. In this way, the architect has cleverly linked the everyday life of academics and staff with the experience of the tourist.

RAYMUND RYAN

Architect

Juan Navarro Baldeweg, Madrid

Project team

A. Lupberger, A. Galmés Cerezo, J. Bretón Lesmes, D. Delbrück, A. Kaiser, A. Jaque Ovejero, M. Bernardini Asenjo, M. Maugeri, S. Streck

Structural engineer

MC-2 Julio Martínez Calzón

Services engineer

ARGU Ingeniería y Servicios

Photographs

Roland Halbe 1, 2, 4, 7, 8, 10, 13

Duccio Malagamba 3, 5, 6, 9, 11, 12



8

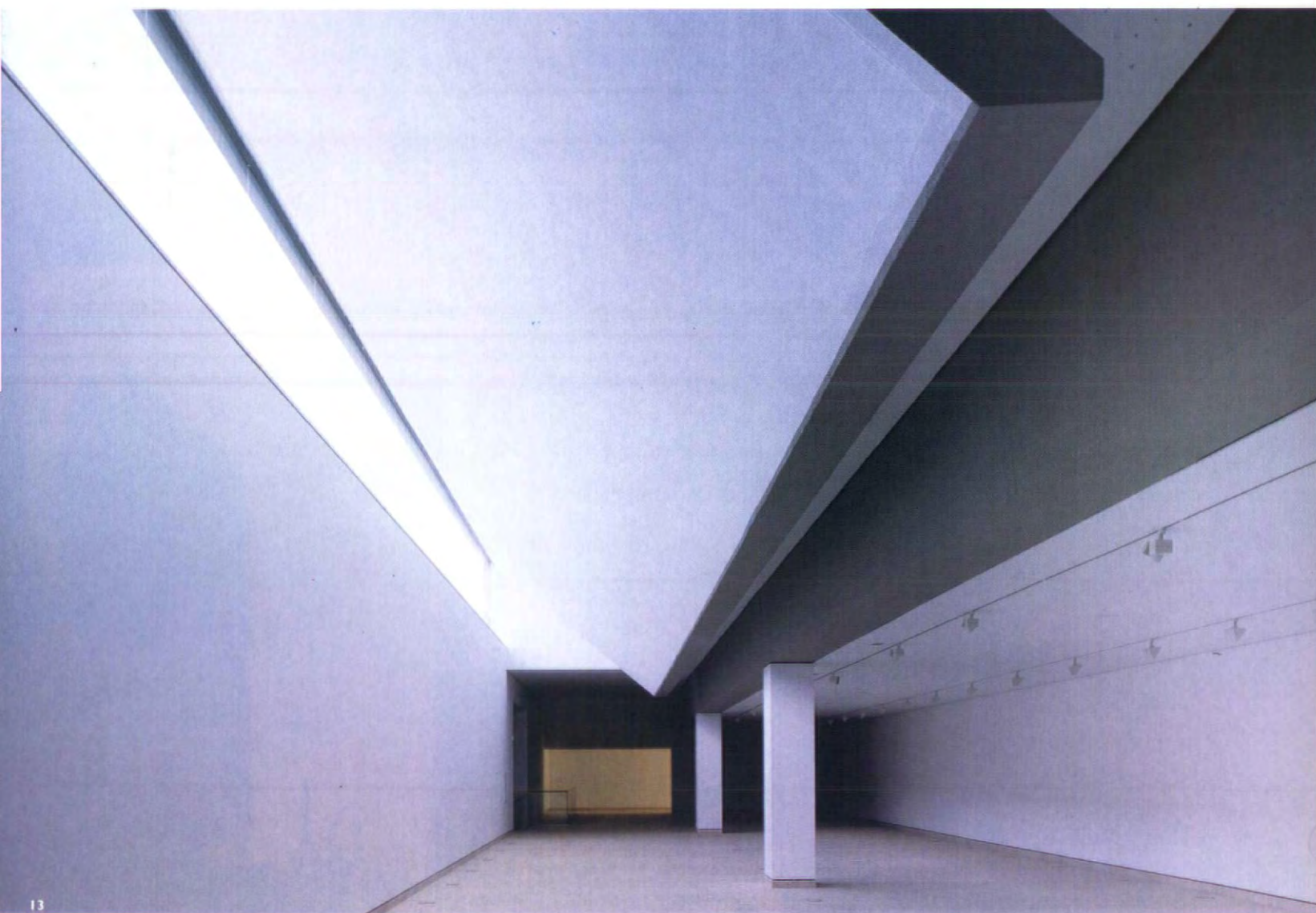


10



9







COLLEGE, ÅLESUND, NORWAY
ARCHITECT
ODD SLYNGSTAD ARCHITECTS

- 1
South-east corner, with south block containing library over cafeteria in foreground.
- 2
East front with library/cafeteria left and main entrance through curtain wall of hall right.
- 3
Detail of main entrance.
- 4
Main hall looking south. Layered periphery adds to spatial and human potential of central space.

COMING TOGETHER

Architecture provides the setting to give hope for generating social cohesion and identity for a newly amalgamated college for young adults on the west coast of Norway.

Ålesund is a busy little port with a strong nautical tradition on the west coast of Norway above Bergen. To foster it, Ålesund College was set up as an organization in 1994 to offer studies in maritime subjects, engineering and health care. It has 1200 students, and was formed by the amalgamation of three previously independent schools which have now been brought together in a new building in Fogdegaarden, a little to the east of the town centre.

The new college was designed to foster contacts between all staff and students, so that the institution can start to build up a character and personality of its own, rather than remaining as three separate entities set within one complex. Key to the strategy was the creation of a large square central hall, the social focus of the whole place, which is flanked on each side by rectangular blocks of teaching accommodation. Externally, expression is crisp, with planes of pale pinkish Finnish brick defining the teaching blocks; these alternate with the glass curtain walls of the central hall (where it is revealed) and the





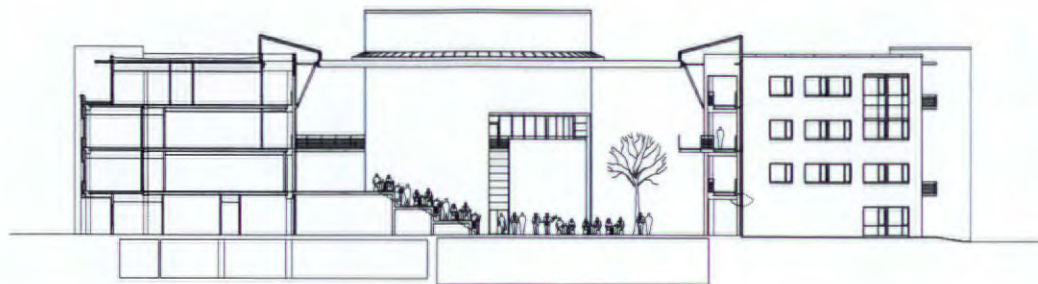
COLLEGE, ÅLESUND, NORWAY

ARCHITECT

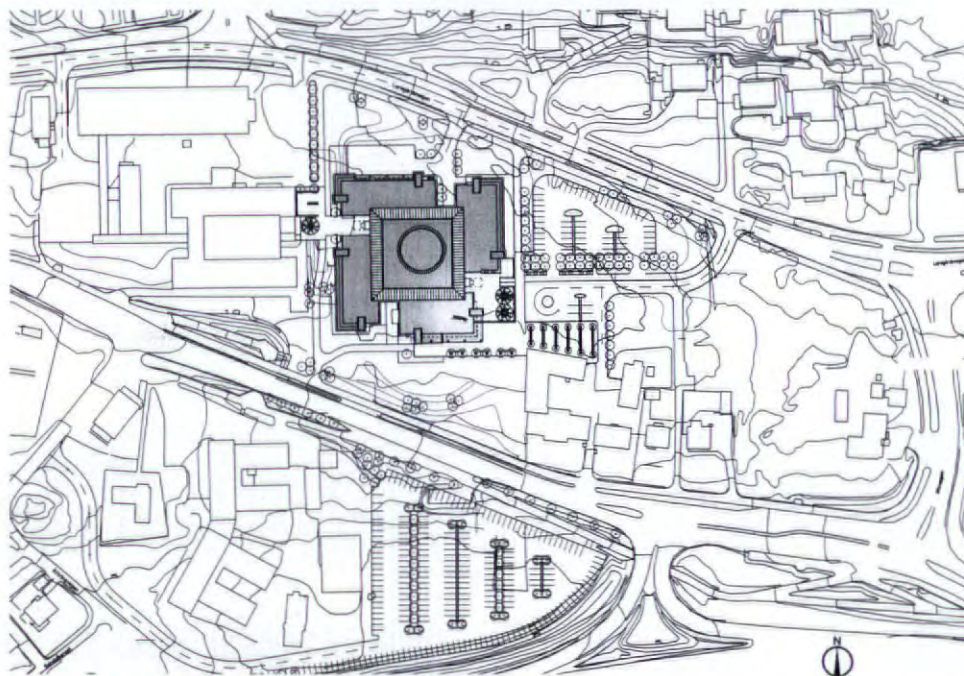
ODD SLYNGSTAD ARCHITECTS

5

Drum containing main lecture theatre symbolically dominates central hall, while picturesque events on periphery offer wide variety of opportunities for informal conversation and meeting.

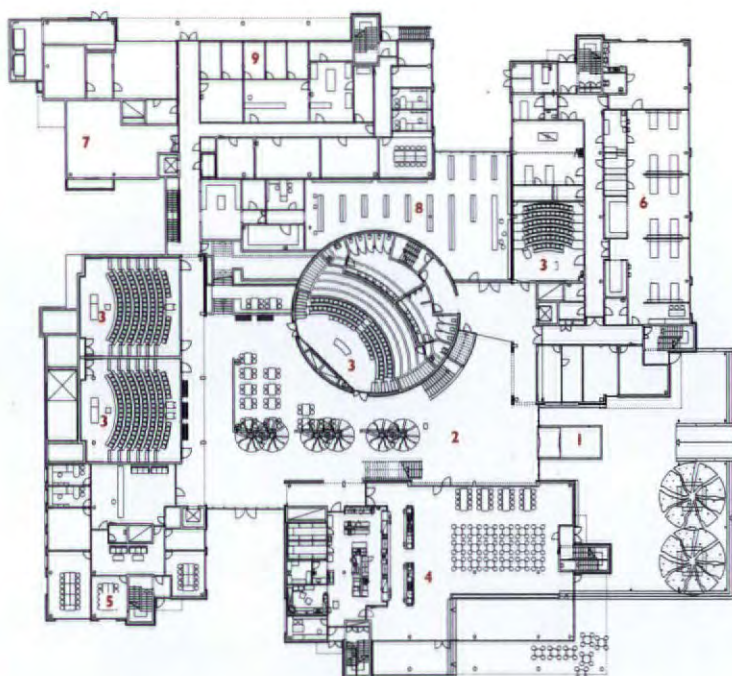


north-south section

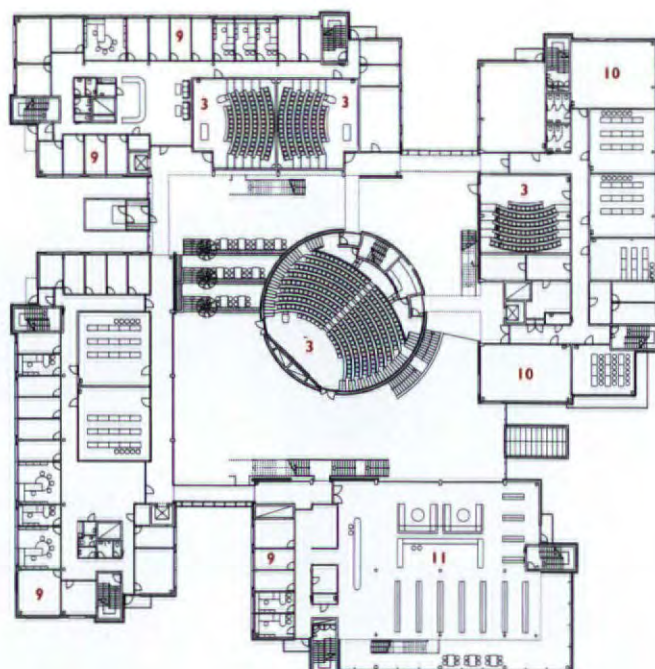


site plan

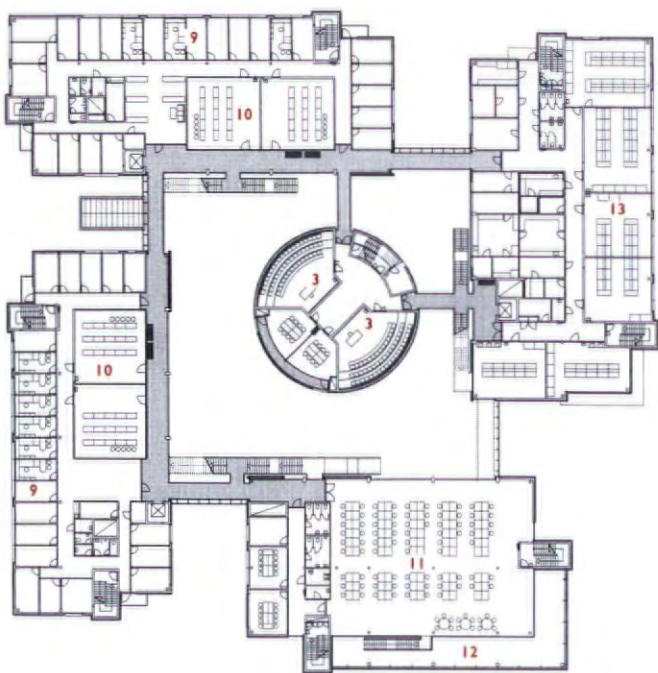
- 1 main entrance
- 2 hall
- 3 lecture theatre
- 4 cafeteria
- 5 group activities
- 6 health
- 7 plant
- 8 book store
- 9 offices
- 10 seminar
- 11 library
- 12 void
- 13 laboratories
- 14 engine simulator
- 15 navigation simulator



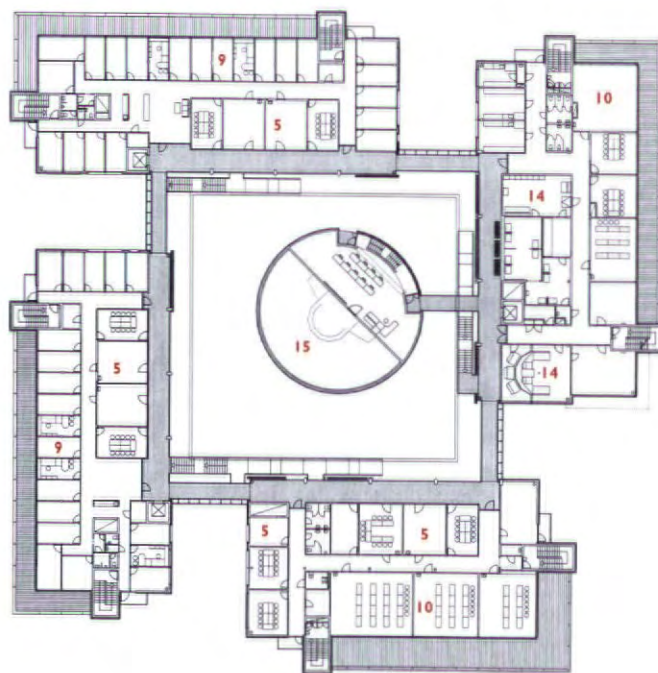
62 | 5 ground floor (scale approx 1:850)



first floor



second floor



third floor

COLLEGE, ÅLESUND, NORWAY

ARCHITECT

ODD SLYNGSTAD ARCHITECTS

glass fronts of the south block that contains cafeteria and library.

Almost all the drama takes place in the central volume. It is given dynamism by a big brick drum which contains the main lecture theatre, and is positioned asymmetrically to ensure that the space does not become rigid. Because of the rise of the site towards the north, the hall is arranged on two levels, with the main entrance to the lecture theatre at first floor level and generous flights of stairs connecting the two, luxuriant (if slightly suburban) vegetation binds them visually. At the lower level there are informal tables and chairs, decorous spillovers from the rather more rigidly organized cafeteria which looks over the space through a glass wall. Further dynamism is given by the stairs and galleries that

overlook the volume, and by the bridges that connect to the upper levels of the drum (which contain smaller lecture rooms, and a navigation simulator).

A large white square shade hovers round the drum to reduce the amount of glazing in the roof and prevent the volume overheating. None the less, the hall is full of constantly changing daylight, not only from the roof but the curtain walled parts of its perimeter as well. Luminosity is enhanced by planes of the pale brick, and by using birch veneered panels on the inner walls of the galleries. Detailing is spare and precise, with the grey steel stairs, their handrails, and those of the balconies and bridges almost nautical in their elegant simplicity. The fineness of the balustrades, and the blond wood behind the galleries, layers the perimeter of the space, so its edges become animated in

6

White ceiling allows daylight to wash down walls without generating excessive glare. This is auditorium entrance level looking towards library.

7

Bridges ...

depth, both by light and shadow and continual almost random passage of people.

Most of the teaching rooms are utilitarian and economical, with suspended ceilings and blond furniture; sense of location is given by strong colour coding. Of course, the large central lecture theatre has presence, with chastely panelled walls and black upholstered seats. But the most interesting spaces (apart from the central one) are in the south block, where the cafeteria is drawn back to allow an arcade to become an overspill area on sunny days. Above is the glazed volume of the library, double-height on south and east sides, and full of light. Putting a library in a glass box facing south is of course tempting fate to cook the books, but the stacks are kept to the inner area, under the intermediate floor, and so

8

... and galleries enliven what might in other hands have been a very institutional parti.

provided with a good degree of protection. (There is also a large book store safely environmentally controlled underneath the first floor entrance level of the drum on the other side of the great hall.)

Clearly, the whole meaning of the place is embodied in its central space. So far, after a term of use, it seems to be working and offering a very wide range of social opportunities for students and staff alike. HENRY MILES

Architect

Odd Slyngstad Architects

Project team

Odd Slyngstad, Ivar Aamlid, Harald Hjelte, Renate Giske, Bjørn Horten, Ana Maria Hoyos, Thor Slynstad, Atle P. Larssen, Norvald Sjøholt, Øystein Bjørkavaag

Interior designer

Odd Slynstad Architects with Milla Krogstad and Ingvild Holmøy

Landscape architect

Odd Slynstad Architects with Bjørbekk and Lindheim (Jon Christian Dannevig)

Photographs

Jaro Hollan



LIBRARY, LINKÖPING, SWEDEN

ARCHITECT

NYRÉNS ARKITEKTKONTOR

1

Main entrance on west front. New forecourt in front of ...

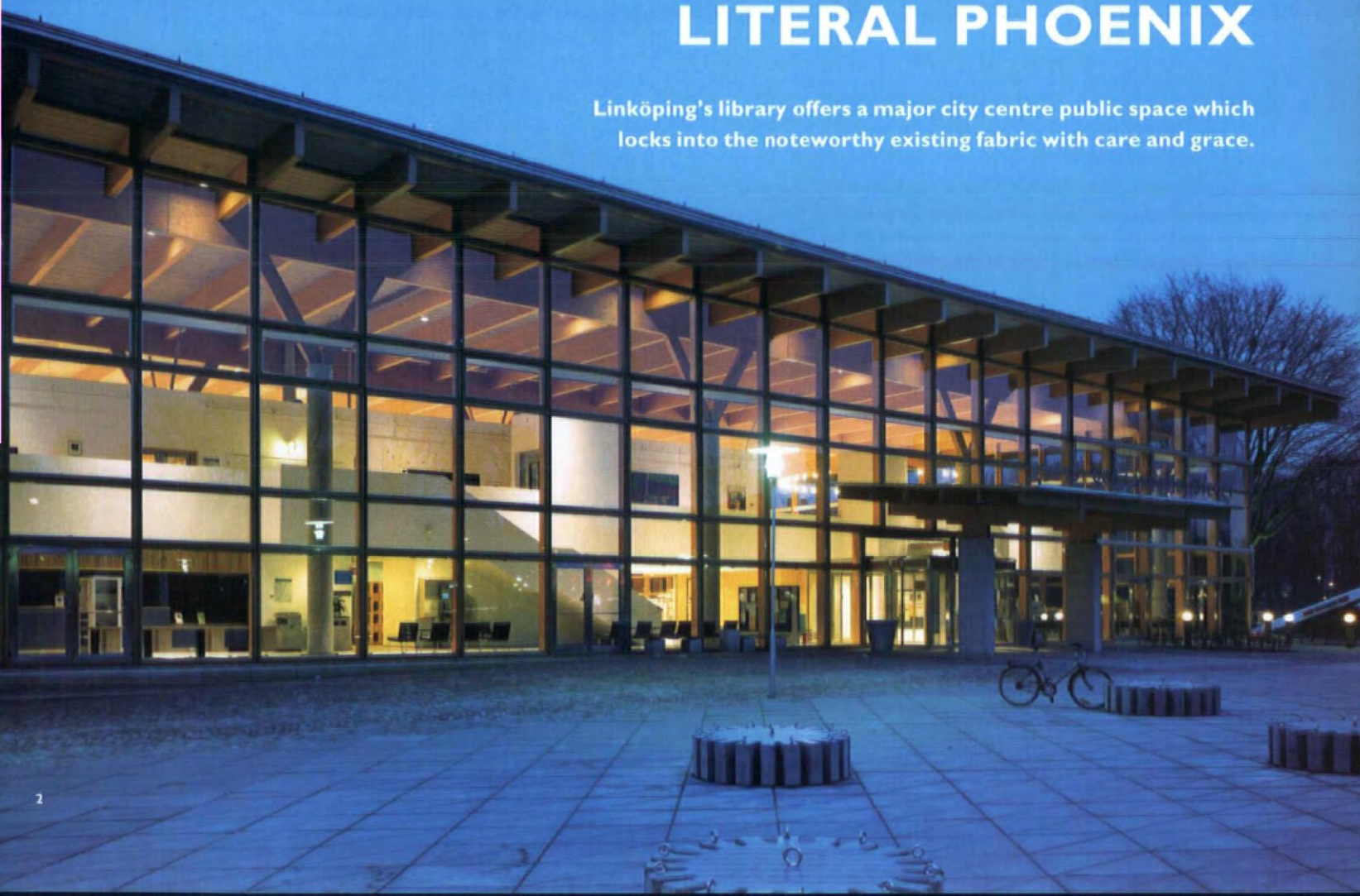
2

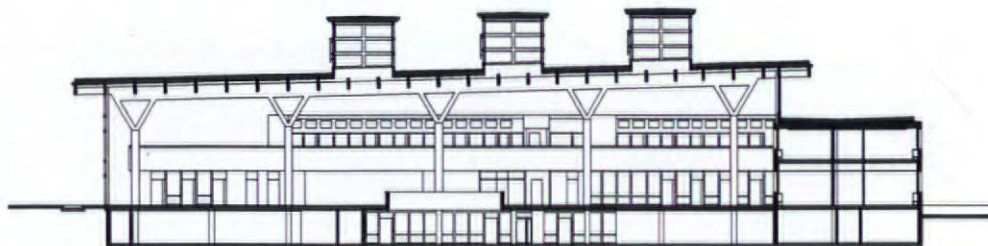
... the glazed wall, which at night reveals the inner building with its gallery floor and generous foyer.



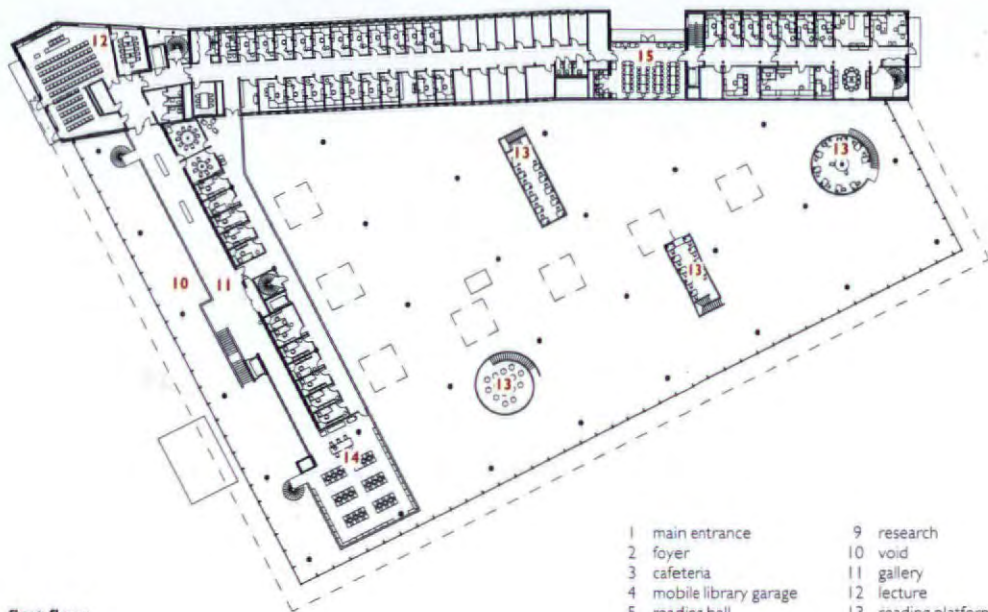
LITERAL PHOENIX

Linköping's library offers a major city centre public space which locks into the noteworthy existing fabric with care and grace.



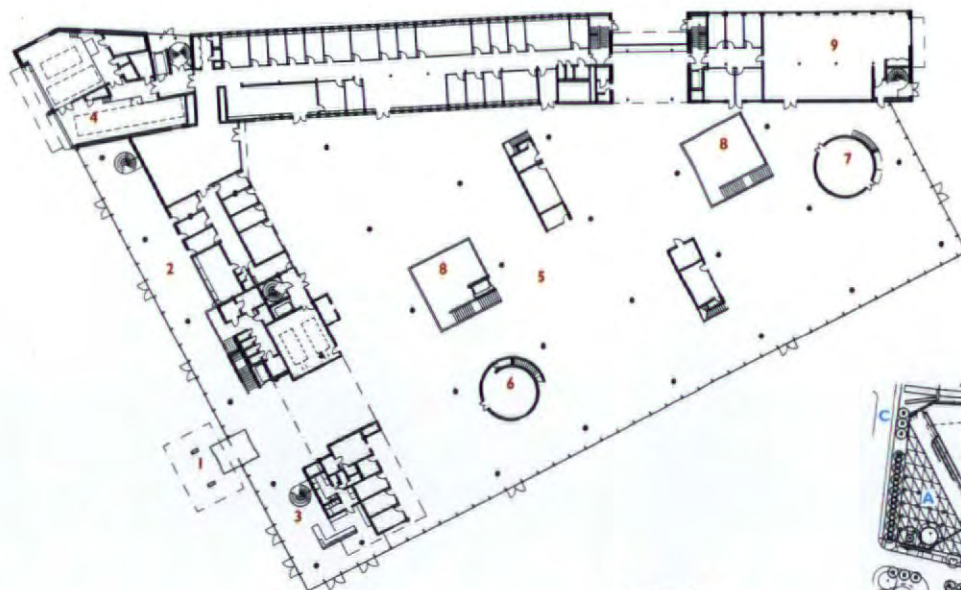


north-south section



first floor

- | | |
|-------------------------|---------------------|
| 1 main entrance | 9 research |
| 2 foyer | 10 void |
| 3 cafeteria | 11 gallery |
| 4 mobile library garage | 12 lecture |
| 5 reading hall | 13 reading platform |
| 6 children's stories | 14 newspapers |
| 7 East Gothland room | 15 staff |
| 8 light well | |



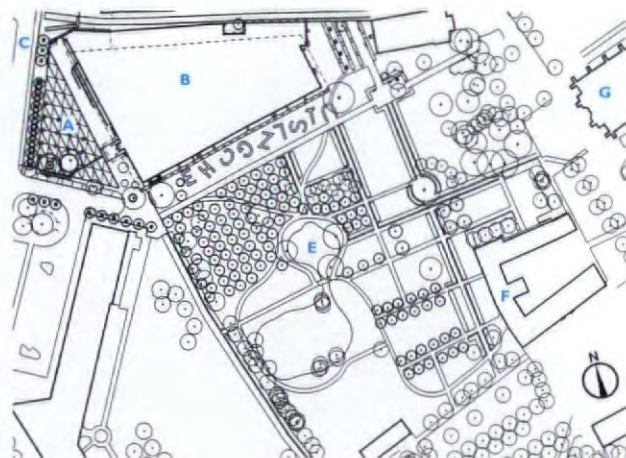
ground floor (scale approx 1:1000)

LIBRARY, LINKÖPING, SWEDEN

ARCHITECT

NYRÉNS ARKITEKTKONTOR

- | |
|-------------------|
| A forecourt |
| B new library |
| C Östgötagatan |
| D Hunnebergsgatan |
| E park |
| F county offices |
| G cathedral |



site plan

In September 1996, the library of the city of Linköping, the county town of East Gothland, burnt down. This was a disaster for both town and scholarship, for it was not only the civic lending library, but the information centre, the diocesan and county library and the local public record office – parts of the organization are 700 years old. Much was saved from the blaze, and a competition was launched for a new library to rise from the ruins of the old. The Nyrén office won with a design that responds generously to both programme and site.

A big glass and timber box dominates the composition; this is the book hall, the main public space that looks out over a quiet park to the castle, cathedral and county hall. Entrance is from the west, where a new small triangular piazza against Östgötagatan has been created, making a welcoming forecourt in which bicycles can be parked at

- 3 South front which overlooks park and county buildings.
- 4 East front: lower white block is new, but in scale with other buildings in street and remains of previous building.
- 5 Reading hall is ordered by column grid and given incident with events like study aediculae and light wells to basement stack level.
- 6 Generous foyer runs along whole length of west front; gallery is on upper level.

decorous round concrete stands. The northern third side of the roughly triangular site is two storeys high to conform to the scale of Hunnebergsgatan, the medieval entrance to the city. Here, part of the earlier '70s building (by Bo Cederlöf) survived the fire; it has been retained and complemented by a new piece in white stucco which echoes the scale of the brick original in the north-east corner of the composition.

From the entrance forecourt, something of the life of the organization can be seen through the glass wall. A generous, wide foyer runs along the whole length of the west wall, terminating to the south against the park in the cafeteria. Beyond the foyer is a long white inner building, which has an upper foyer for exhibitions at first floor level. Stage-set like stairs link the two foyers, making citizens into actors in a quiet and gentle civic play. If instead of

going upstairs to the exhibitions, you go straight ahead from the entrance, under a bridge formed through the inner building, you emerge from that spatial constriction into the airy, luminous volume of the book hall.

Here, a generous wide path runs between the rows of bookstacks straight along the whole from west to east. The route is emphasized by roof lanterns which bring daylight into the middle of the deep plan, and by a line of artificial lights, not far above one's head which perform something of the same function as street lamps in open air thoroughfares. A grid of cylindrical grey concrete columns gives order to the space and provides support for the roof, where laminated pine primary and secondary beams support structural woodwool slabs. The timber roof, combined with the oak floor make for a warm quiet atmosphere in a place that might





**LIBRARY, LINKÖPING,
SWEDEN**
ARCHITECT
NYRÉNS ARKITEKTKONTOR

7
Swedes are fond of the sun; Jacobsen chairs along south wall can turn to give shade when it gets too intense.

8
Wide limestone surround to oak floor of reading hall covers heating and cooling pipes.

9
Aediculae (nearest one is for children's stories) are emphasized with colour. Instead of a dreary waste of parallel stacks, there is a great variety of places for individual and group study.

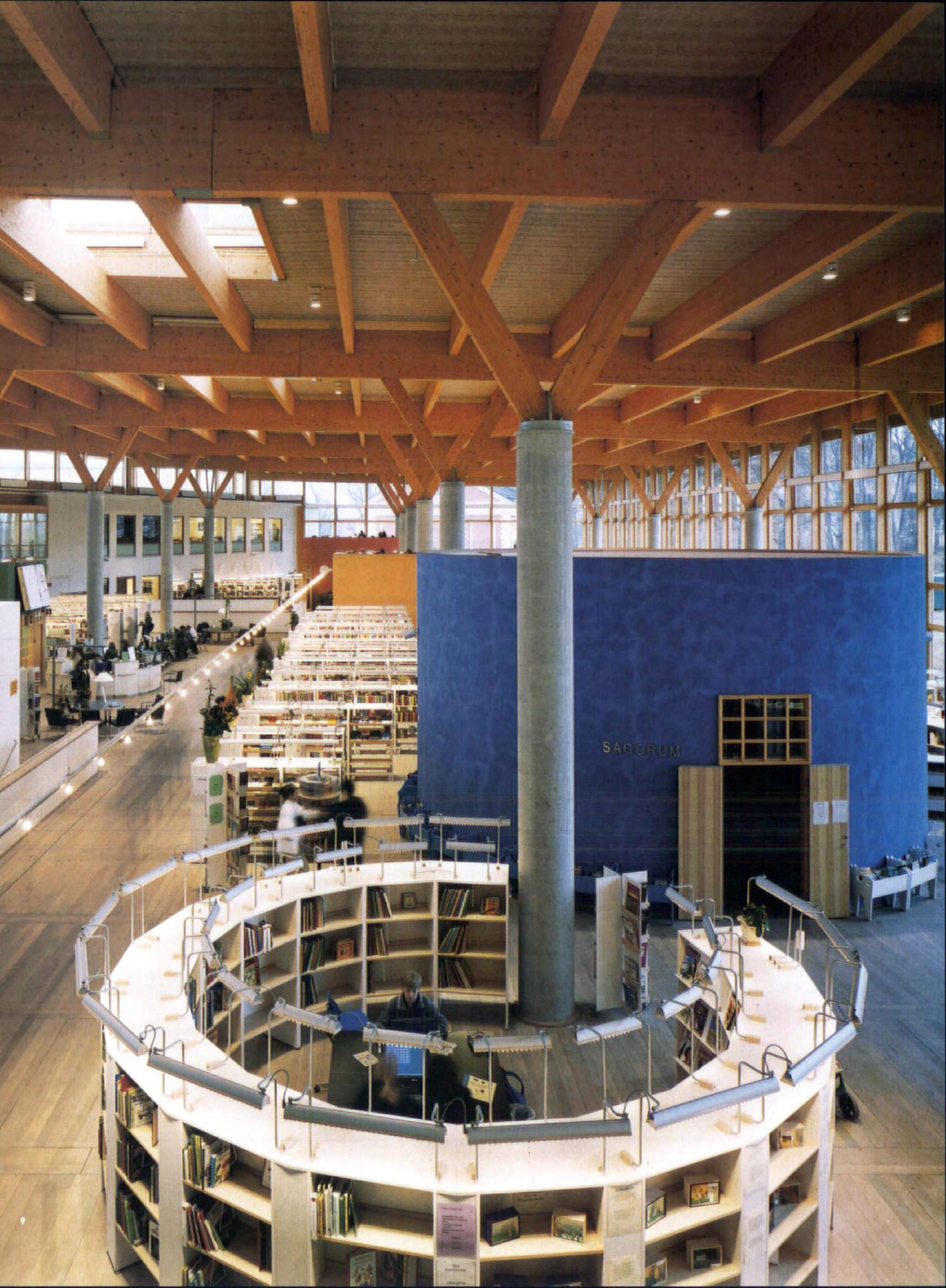
Architect, landscape and interiors
Nyréns Arkitektkontor, Stockholm
Project team (architecture)
Johan Nyrén, Pontus Pyk, Lars Rosell, Olle Ahlborg, Susanna Juhlin, Pirkko Lampila, Liz Svedenius, Minna Tammisto
Project team (landscape)
Bengt Isling, Nina Medén-Britth
Project team (interiors)
Karin Nyrén, Matti Klenell, Karin Broms, Anders Pyk, Sarah Meiling, Stephanie Kaseva, Delia Raileanu
Photographs
Åke E:Son Lindman

otherwise have seemed rather institutional with its orderly parallel rows of stacks. In fact, the architects have been careful to alleviate possible monotony by creating events almost randomly within the grid. Two coloured cylinders (one for children's tale telling) become aediculae, on top of which are terraces for quiet study. A couple of little rectangular blocks offer similar upper level terraces with private study rooms below. Two generous light wells in the main floor bring light and public access down to the basement, where stacks are both open and reserved. One of the great delights of the place is the proximity of the park, and the long row of leather-covered Jacobsen chairs in which visitors can snuggle with their books. When the sun becomes strong in summer, people can simply swivel so that they are shaded from it by the chair backs. Of course, the building cannot do this, and it might seem to be brave to make a library in an almost triple-height space which is glazed on all sides (to the

north there is a clerestory above the roof of the lower blocks on Hunnebergsgatan). The huge south-facing wall, where glass is supported in thin frames of laminated timber faced externally in oak, seems particularly problematical. But the architects and their advisers are convinced that a combination of automatically actuated windows in walls and lanterns, wide roof overhangs and automated blinds will be able to hold radiation and heat gain to acceptable limits for both people and books. Further climate control is added by the generous limestone strip that surrounds the oak floor of the big room. Under the stone are pipes which can contribute radiant cooling, and of course heating in winter – very necessary in such a cold climate.

Time will tell if the climate control methods will work as expected by the designers. But what is certain at the moment is that the city has acquired a gentle addition to castle and cathedral, which dignifies the centre in our time as they did in theirs. HENRY MILES





TRANSCENDING THE EVERYDAY

A mixed-use building, the headquarters of the Catholic Church in Germany, encompasses both sacred and profane functions and locks into the fabric of the city with imagination and grace.



CATHOLIC ACADEMY, BERLIN, GERMANY

ARCHITECT

HÖGER HARE ARCHITECTS

- 1 Austere, Berlin-rational exterior: Bishops' Synod from Hannoverische Straße, with chapel expressed lower right, and ...
- 2 ... guesthouse looking east from main court, with cloister of St Thomas left.
- 3 St Thomas Aquinas without pews, stone walls dematerialize with light as they rise to heaven.
- 4 The wall of the church dissolves skyward at night as stone slabs are replaced by glass.
- 5 Sliding entrance door to church.

The benefits mixed-use buildings bring to the life of a city have been rediscovered and embraced. Traditionally defined by dual functions such as living and working, or shops and offices, it is now taken for granted that other building types – such as museums, for instance – should contain all sorts of programmes. Mixed use may have a more developed history on the continent of Europe, but the new Catholic Academy and Bishops' Synod in Berlin pushes it to heady extremes. A chapel and underground parking, a cemetery and a guesthouse, the programme ranges from the spiritual to the mundane.

The competition brief for this project in former East Berlin was to expand significantly the existing Catholic Academy and to add to it the headquarters for the Catholic Church in Germany (then situated in Bonn). These two institutions, though, have very different characters. The Academy is public and a place to meet, with a restaurant, 350-seat auditorium, seminar rooms, guesthouse with eight apartments and 40 rooms, office space, and underground parking. By contrast, the headquarters buildings are private and privileged. They function as an embassy, chancery and a residence for the Archbishop and must accommodate German Catholic bishops during regular conferences and debates.

The strategy for incorporating these two distinct kinds of programme is more complex, however, than simple duality. The architects chose to articulate the different programmatic elements as distinct buildings, each with its own palette of materials. What helps unite this potentially

cacophonous assemblage is use of the typologies of the monastery and the Berlin courtyard block. Reference to the former can be seen in some of the formal language, such as the colonnade in front of the church, and in the landscaping and character of the external spaces. Typically, the Berlin courtyard was not a single, elegant space, but rather a series of semi-public voids that reached deep into the block. Its development was a pragmatic response to the size of the nineteenth-century urban grid. By drawing on both these traditions, one composed, the other grittier, the architects have come up with something new.

The resulting five outdoor spaces each have their own character and offer varying degrees of privacy. The first courtyard, which slopes down to the street to meet you, functions the most like a traditional square. It is generously scaled, harmonious and provides access to all the complex's components. The other courtyards are part of a network of secondary spaces which includes foyers, paths and even views. These not only join the buildings, but also allow for shifting hierarchies and changing types of occupation. For instance, the processional route of the ambulatory, along which the cross is carried into the church, also acts as a shortcut from the restaurant to the foyer of the auditorium, which is also the lobby for the guesthouse.

The facades on this main square are an accomplished play of solid and void, horizontal and vertical. Tucked in behind them are the Academy's church and the Synod's chapel, the two transcendental pieces of the assembly. Their differing

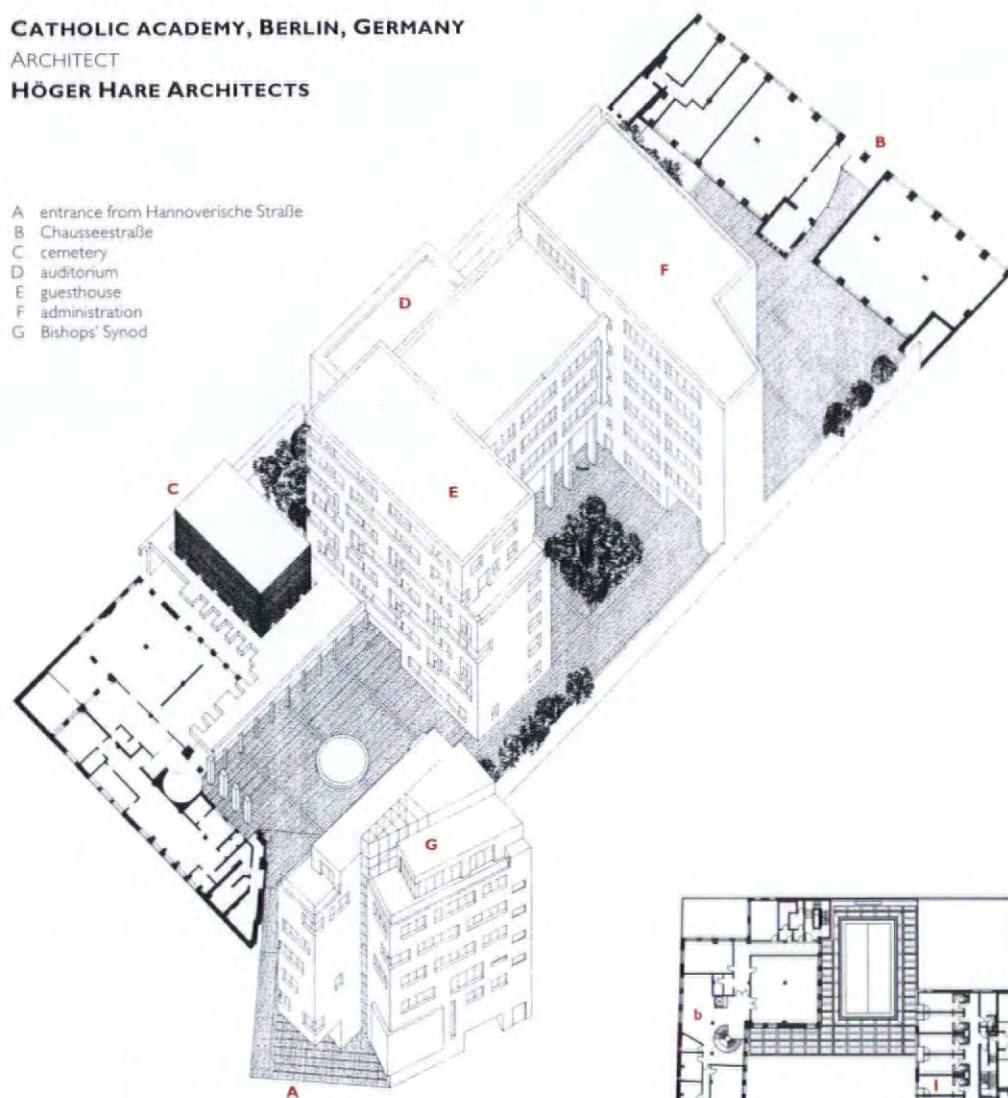


CATHOLIC ACADEMY, BERLIN, GERMANY

ARCHITECT

HÖGER HARE ARCHITECTS

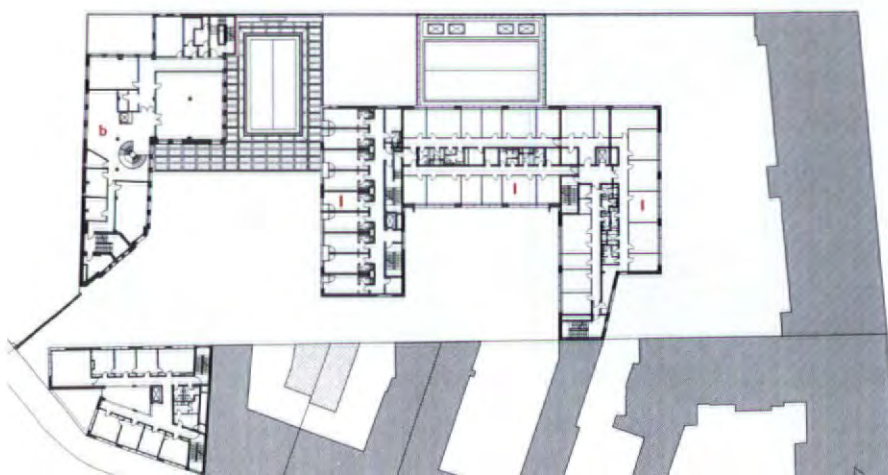
- A entrance from Hannoverische Straße
- B Chausseestraße
- C cemetery
- D auditorium
- E guesthouse
- F administration
- G Bishops' Synod



excavated axonometric

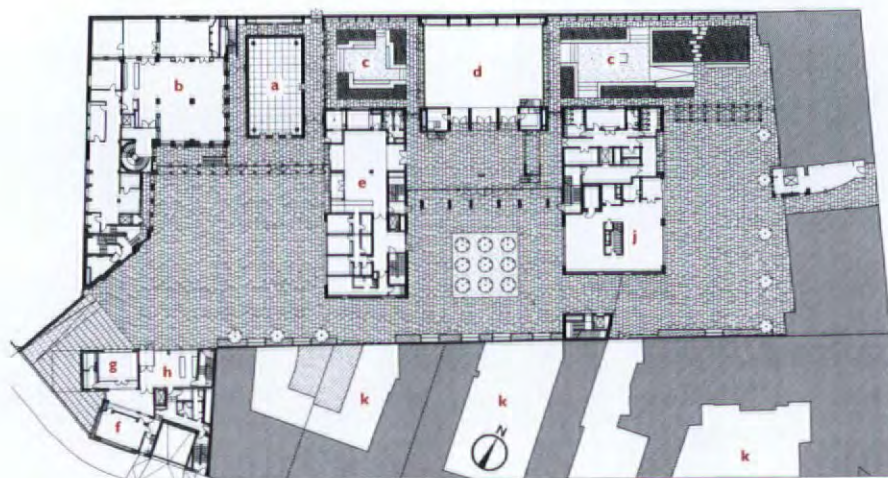
- 6 St Thomas's pews.
- 7 Altar.

8 St Thomas, baldacchino roof allows daylight to wash down the striated stone walls.

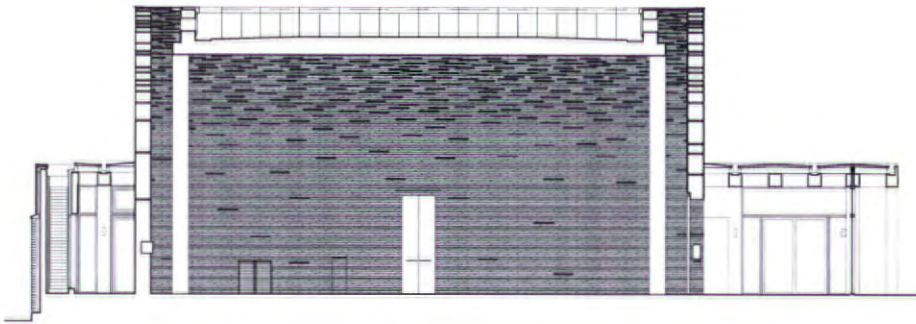


third floor

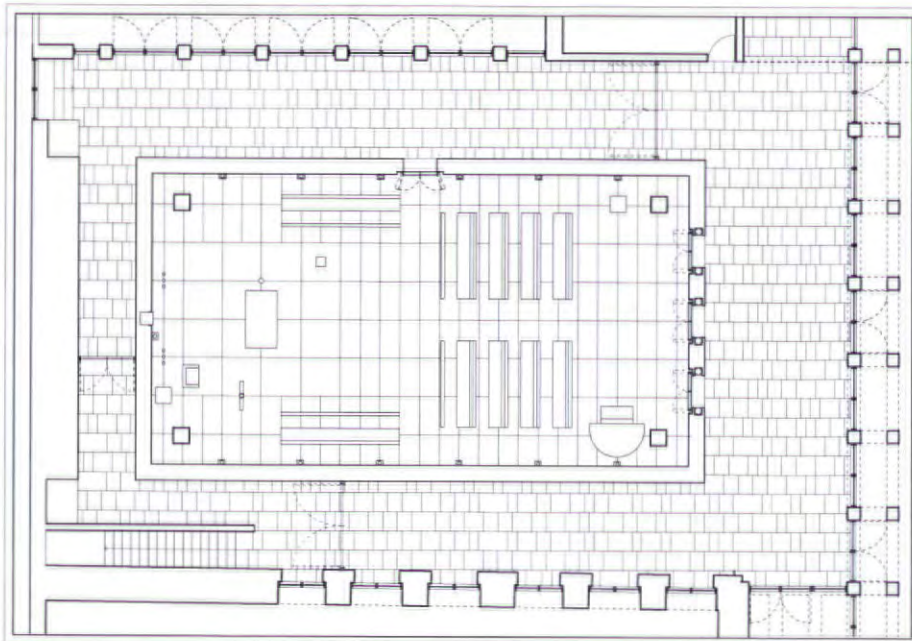
- a Church of St Thomas Aquinas
- b existing Catholic academy
- c garden
- d auditorium
- e guesthouse
- f chapel in Bishops' Synod
- g breakfast
- h reception
- j offices
- k courts in existing block
- l guest rooms



ground floor (scale approx 1:1100)



long section through church showing baldacchino roof



Church of St Thomas Aquinas (scale approx 1:260)

characters as places of worship reflect their place in the complex. The church is open to the general public and sits discretely on the main courtyard behind a concrete colonnade. It pushes itself upward from within a glass ambulatory linking the restaurant in the existing building to the guesthouse, entrance courtyard, small garden and cemetery (in which Hegel, Schinkel and Brecht are buried). Its simple volume is defined by stone bearing walls built up in layers of rough hewn yellow-grey granite from Santiago de Compostela that seem neither monolithic nor massive because of the thinness, striation and texture of the blocks. The walls slip by a plain white ceiling held on four slim concrete legs. A metaphor for the sky, this modern baldacchino also frees them from any technical requirements except supporting themselves.

The church's construction and materials are elemental. They are used, however, in such a way as to transform those qualities into the very mysteries of the Church. Interspersed with the stones of the walls are cast glass slabs laid with increasing frequency as the wall rises. If stone is the earth itself, then sand is even more primordial and when transformed into glass becomes its opposite. The wall changes from opaque to translucent, from textured to smooth, from grey to blue-green, dematerializing as it rises to heaven. This is most dramatic from the exterior at night when the wall dissolves skyward. The altar is made of the same stone slabs but more roughly hewn; the tabernacle is carved into the end wall; apostle lights project out of the walls on slabs. These elements are integral with the building fabric, but others are portable: the lectern is wrought iron, the cross is timber and can be carried in processions. The 60 wooden seats are fixed, but stools can be freely positioned according to the event. Materials are basic and allowed to function in the most fundamental and profound sense.

Designed for the staff of the Bishops' Synod and their guests, the Synod chapel is not open to



CATHOLIC ACADEMY, BERLIN, GERMANY

ARCHITECT

HÖGER HARE ARCHITECTS

9

Chapel in Bishops' Synod with daylight seeping in through alabaster panels.

10

Auditorium.



the general public and thus more intimate. As in the church, the architects have effectively dematerialized stone into air, but rather than magically bringing light in between something heavy, here stone is itself made translucent. Daylight seeps through thin alabaster panels floating within two adjoining external walls. Separated by stainless steel wedges, they allow varying qualities of light to penetrate without shadows from the construction system or street noise. The subtle veining and white of the stone make the panels look extremely delicate, parchment-like, with an aura of fragility much like stained glass. Though the chapel is private, its double-height translucent windows cantilever over the street corner to mark the entrance to the complex.

Such a mixed-use building involved the architects in negotiations not only with the

city at a time when the debate about how to build in Berlin was at its most strident, but also at high levels within a Church that also enjoys diplomatic status. (Incidentally, neither of the architects is Catholic.) The scheme generates an architecture that matches the wide-ranging needs of the Church, from accessible to privileged, from the transcendental to the quotidian.

STEVEN SPIER

Architect

Höger Hare Architects, Berlin and London

Associate architects

RKW Architects, Berlin

Interiors and landscape

Höger Hare Architects

Structural engineer

Leonhardt, Andrä & Partner

Environmental engineer

Integ

Lighting designer

Lichtdesign

Artist

Norbert Radermacher

Furniture designer

Axel Kufus

Photographs

M. Broneske, Simone Rosenberg

MUSEUM OF ASIAN ART, PARIS, FRANCE

ARCHITECT

HENRI AND BRUNO GAUDIN

ENTRE GUIMET

Remodelling of a museum of Asian art in Paris traces the development of ancient civilizations, focusing on their evolutions and mutual influences through geographical juxtapositions and the emergence of trade routes.



1
Entrance on south into tall drum.
Circular gallery at top gives views
over Paris.

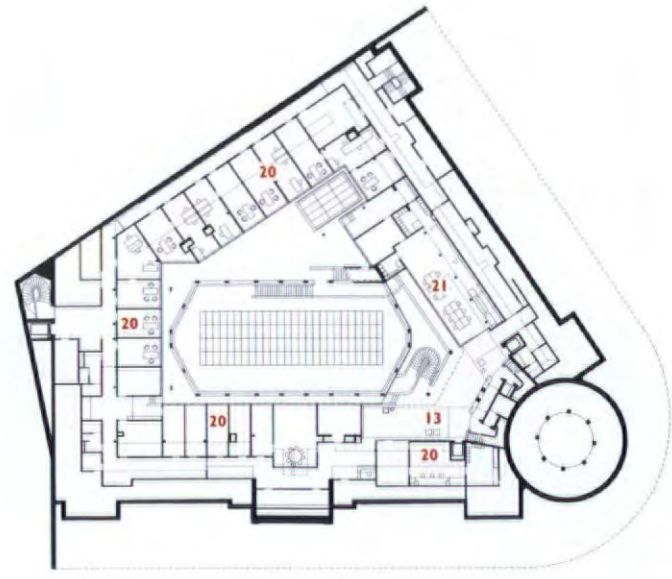
2
One of the main staircases curling
around central fissure.

The Musée Guimet, on the north corner of the Place d'Iéna in the 16th arrondissement, is France's national museum of Asian art. It is dedicated to the memory of Emile Guimet, a nineteenth-century industrialist from Lyons, who during his lifetime travelled widely in the Far East and was a passionate collector of Asian art. His own museum in Lyons, set up in 1878, traced the history of Eastern religions through sculptural iconography – fine Khmer stone sculptures and other riches garnered from expeditions to Tibet, central Asia, China and Cambodia.

In 1889 Guimet's collection was transferred to Paris, into Charles Terrier's neo-Greek building. In 1928, the museum was declared a national institution. Closed for four years for renovation and reorganization by Henri and Bruno Gaudin, the museum reopened in January this year

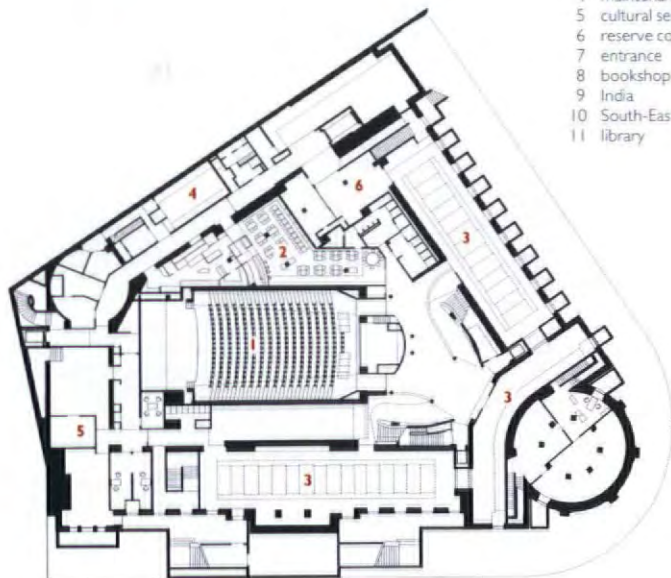


ground floor plan



third floor plan

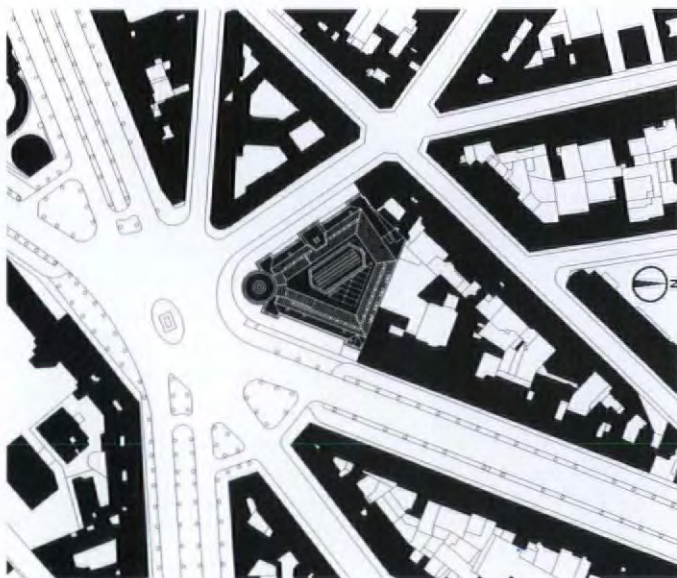
- 1 auditorium
- 2 cafeteria
- 3 temporary exhibitions
- 4 maintenance
- 5 cultural services
- 6 reserve collection
- 7 entrance
- 8 bookshop
- 9 India
- 10 South-East Asia
- 11 library
- 12 Himalayas
- 13 China
- 14 central Asia
- 15 Afghanistan-Pakistan
- 16 Riboud gallery
- 17 void
- 18 Japan
- 19 Korea
- 20 administration
- 21 photographic archives



lower ground floor plan (scale approx 1:960)



second floor plan



site plan



first floor plan

**MUSEUM OF ASIAN ART, PARIS,
FRANCE**

ARCHITECT

HENRI AND BRUNO GAUDIN

3

Main rooftop courtyard gallery with
Khmer sculpture.

4

Main courtyard, reverse view.

5

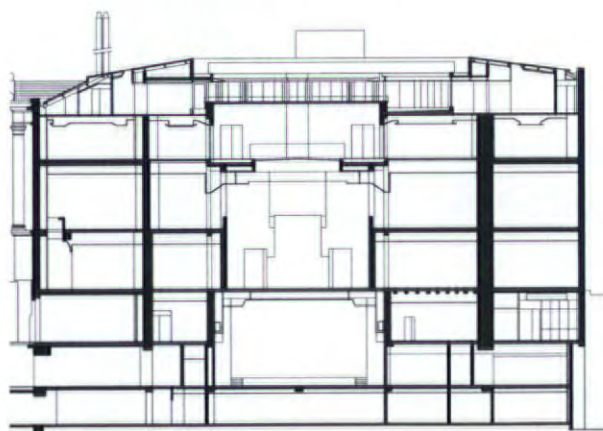
Chinese gallery, first floor.

to great acclaim. Rather in the manner of museums of the past (though without their didacticism and insistence on empire), the Guimet has a clear educational purpose. Its brochure states that its objective is to emphasize the importance of art and Asian cultures to development of civilization, and to make public knowledge of these cultures more profound. At the root of the declaration is the suggestion that the museum would like its role to be an interpretative one, to act as ambassador for the peoples of Asia. This accords with Guimet's original intention. He defined the museum's purpose as '*propager la connaissance des civilisations de l'Orient*'.

The sentiments have had their effect on the Gaudins' design. In it, visitor circulation routes through the building are fused with circuits that suggest links and mutual influences between cultures, established through geographical juxtaposition and those trade routes so redolent of romance, such as the Silk Route that historically connected lands between India and China. The visit begins with the civilization of ancient India, with Maurya and Sunga terracottas, Mathura and Amaravati sculpture and medieval bronzes. From here, you are led to Indianized south-east Asia and by degrees to the museum's central exhibition of Guimet's Khmer sculptures.

Guimet's treasures form the nucleus of the new museum's collection which includes works previously in storage and never before shown. Its collection of Far Eastern porcelain is one of the two most important in the west (the other belongs to the Percival David Foundation in





west-east cross section

London). A recent donation, the Riboud gallery (set apart on the first floor in the rotunda and adjoining spaces) shows the extraordinary richness of applied arts in India between the sixteenth and nineteenth centuries, the beauty and diversity of antique textiles from the various Indian provinces: Gujarat, Rajasthan, Bengal and Coromandel.

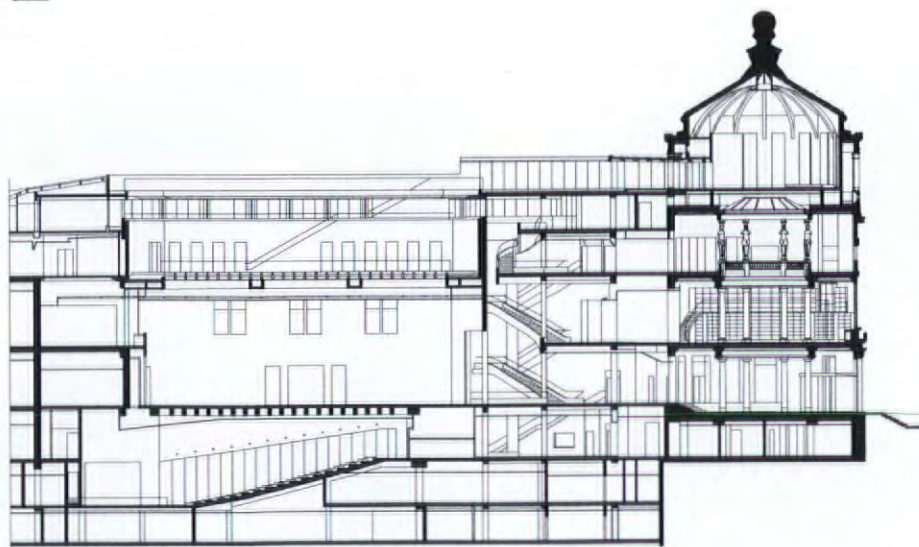
The building's plan, conforming to the confines of its corner site, is roughly triangular in plan and built around the central double-height courtyard. A tall drum, dramatizing the corner and appearing the fixed point from which space flows, contains the entrance at its base, and a gallery of Chinese screens in the fourth floor rotunda. From it you can step onto a circular terrace with views over the city and directly south to the Eiffel Tower.

In between, the architects have restored the building to its original splendour while discreetly opening it up vertically and horizontally. In adding or subtracting, their touch has been light. By cutting plainly detailed and strategically placed openings through walls they have created carefully composed vistas through the building, establishing visual as well as physical liaisons between one department and another. Vertical openings work in the same way, shedding luminance through the building and more obscurely suggesting cultural links. For example, from

first floor galleries where the spread of Buddhism is the main unifying theme, you gaze down onto the Indianized world that occupies the ground floor. Niches cut into wall planes and containing smaller objects animate surfaces, as does luminance shed from peripheral light slots over bas reliefs. While being part of a coherent whole, each object given space has been accorded its own dignity and value.

Two slender staircases, to right and left of the circular entrance hall and replacing the original ones, take you up through the building, curving gracefully at each landing around a thin distorted fissure. The heart (and says Henri Gaudin, the 'lungs') of the museum is the double-height courtyard that rises to a glass roof and draws light down to the ground floor. Above the glass roof, on the second floor, galleries devoted to Chinese, Korean and Japanese works, surround an open illuminating void. With a large auditorium, café and galleries for temporary exhibitions in the basement (the *rez-de-jardin*), the museum is capable of entertaining cultural events; the well equipped library on the ground floor and the old circular library, now restored above, supply the needs of research. V.G.

Architect
Henri and Bruno Gaudin, Paris
Photographs
Paul Raftery/VIEW



north-south long section



**MUSEUM OF ASIAN ART,
PARIS, FRANCE**
ARCHITECT
HENRI AND BRUNO GAUDIN



- 6 Main staircase, south side, from ground floor to first floor.
- 7 Main staircase, north side, and entrance to central court.
- 8 Old library, newly restored.
- 9 Chinese and Asian galleries.



- 1 Facing the square, the town hall's main elevation has been restored and its colonnade unblocked.
- 2 Main circulation axis establishes a public route through the building, connecting with a new office wing to the rear.
- 3, 5 Details of main colonnade, strengthened by the tactful addition of a steel exoskeleton.
- 4 Internal patio courtyard at the heart of the building.
- 6 Luminous internal street forms the focus of the new office wing.
- 7 Detailing has a taut elegance.
- 8 Upper level of main colonnade.

Andújar's town hall dates back to the early seventeenth century. Built incrementally, it was originally a theatre, with a pleasingly symmetrical Italianate colonnaded frontage facing the town's main square. Seriously damaged in the Lisbon earthquake of 1755 (Andújar lies in Spain's southernmost province of Andalusia), it was extended in stages throughout the eighteenth century, with spaces organized around a traditional Mediterranean patio courtyard. By the late 1990s, despite being a prominent urban element, it had become shabby and dilapidated, a scruffy repository of various municipal

functions, its handsome colonnaded facade thoughtlessly blocked up to create more rooms inside.

Daniel Gómez-Valcárcel was asked to restore the building's historic fabric and add a new extension. His first act was to unblock the facade, reinstating the form of the original three-storey colonnade. Space that had been appropriated by the building is thus returned to the public realm. The colonnade provides shade and shelter, mediating between public and private domains, its semi-circular arches of honey coloured stone rhythmically articulating the facade. Because

of the fragility of the colonnade, a new steel structure, like an exoskeleton, has been tactfully added to give it the necessary support. Cleaned and consolidated, the building now forms an appropriately dignified focus of the square, terminating the main axis of the town's historic core.

Behind the existing structure, Gómez-Valcárcel has added a new set of offices and public spaces, organized around an internal street. The street is aligned on an axis from the main entrance, strengthening the public route through the building and replacing the original labyrinthine circulation. From

the main entrance you pass through the existing patio courtyard, also sensitively restored, before finally connecting with the new wing. The welcoming promenade of spaces evokes traditional Mediterranean inside/outside types – colonnades, courtyards and internal streets – all designed to temper the effects of climate and provide a fitting armature for human activities.

Offices in the new wing are arranged around the double-height internal street, with public areas at ground level. Light floods into the space from a series of sawtooth rooflights. Galleries at first floor level are

TOWN HALL, ANDUJAR, SPAIN
ARCHITECT
DANIEL GÓMEZ-VALCÁRCEL

ANDALUCIAN ABSTRACTION

This project for the rationalization and revival of a town hall in Andalusia sensitively combines a restored seventeenth-century town hall with a new office block, making a clear distinction between old and new parts.





made of translucent glass to encourage the transmission of light through the space. Here the architectural language is consciously more abstract – white wall planes, simple geometry and taut, spare detailing. The unremitting whiteness of the walls is anchored by a black marble floor that casts seductive glossy reflections and will age gracefully despite intense use.

Throughout, new and old parts are clearly distinguishable, from the new steel structure inserted into the colonnade to the new office wing, with its minimal, contemporary language. Gómez-Valcárcel has resisted

the lure of pastiche – not an entirely easy option given the historical significance and sensitivity of the existing architecture. But the outcome is worth the effort, endowing his scheme with both logic and rigour, while reinvigorating an important piece of townscape and creating a highly civilized internal public realm.

CARLA BERTOLUCCI

Architect

Daniel Gómez-Valcárcel, Madrid

Project team

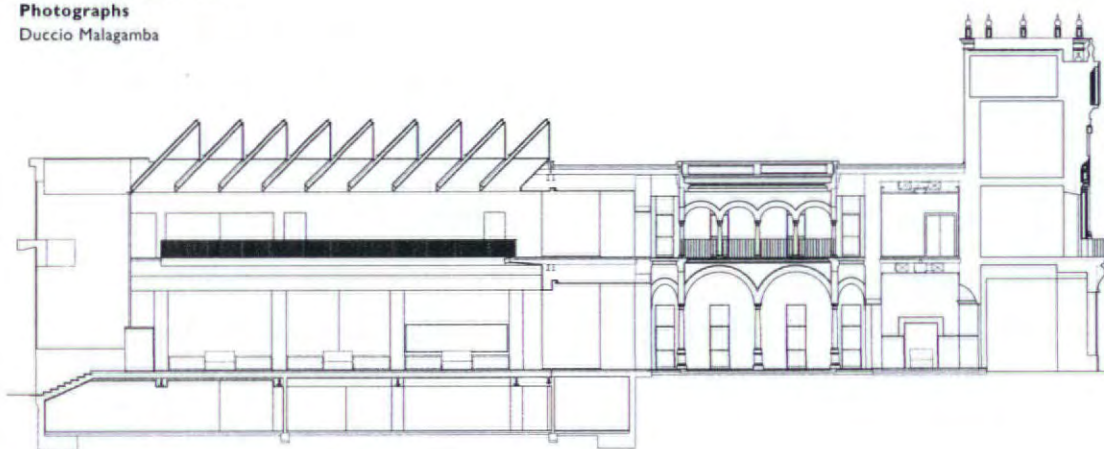
Daniel Gómez-Valcárcel,
Helí Sánchez Berzal, Juan Carlos Ruiz Apraiz,
Juan Carlos Yagüe, Manuel Pérez Romero,
Francisco Sepúlveda Molina

Photographs

Duccio Malagamba



cross section

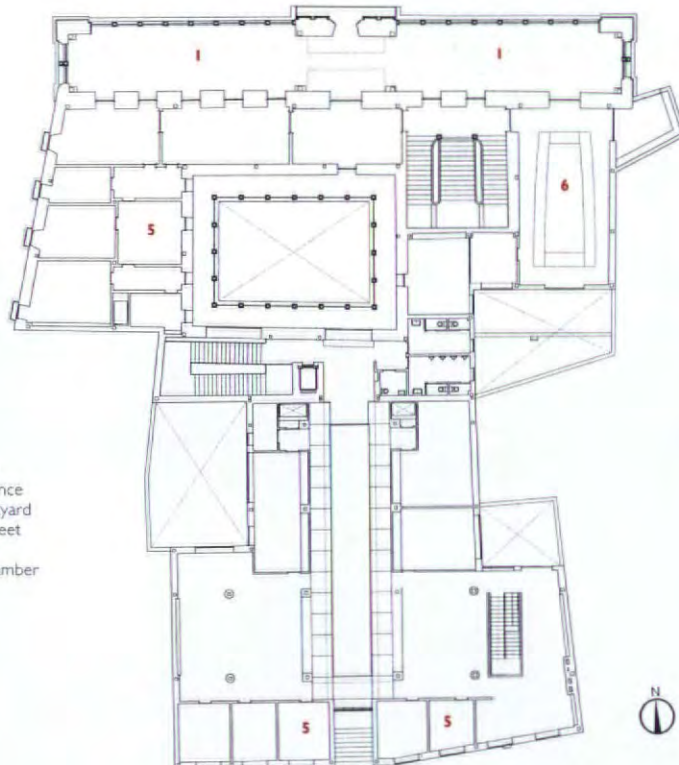
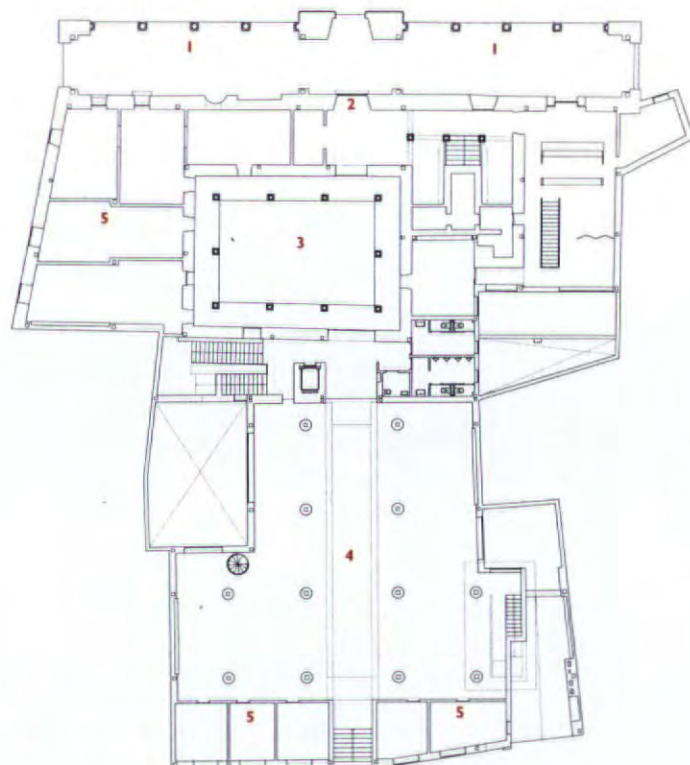


longitudinal section

TOWN HALL, ANDUJAR, SPAIN

ARCHITECT

DANIEL GÓMEZ-VALCÁRCEL



- 1 colonnade
- 2 main entrance
- 3 patio courtyard
- 4 internal street
- 5 offices
- 6 council chamber



**TOWN HALL AND THEATRE,
IJSELSTEIN, THE NETHERLANDS**

ARCHITECT

UN STUDIO

- 1 Main frontage overlooks a new public square. The building's different functions are identified by changing rhythms in the diaphanous glass skin.
- 2 Translucent green glass cladding helps to dematerialize the building's mass.
- 3 Cranked volumes enclose a series of internal courtyards.
- 4 A public route runs under the elevated part of the building, linking the square to the town centre.



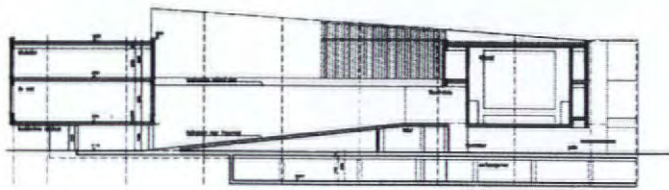
CIVIC THEATRE

A new town hall and theatre in a provincial Dutch town combines municipal and cultural functions with sensitivity and refinement to create a dignified civic focus.

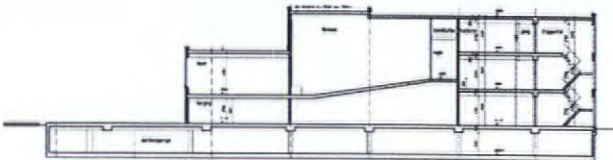


Modest, provincial and unremarkable, like so many small Dutch towns, IJsselstein lies just to the south of Utrecht. The town needed a new building that combined the civic role of a town hall with the cultural dimension of a small theatre. For the local community it would be an important embodiment of municipal self-esteem through its public spaces and functions. UN Studio were commissioned to produce a solution which brings an exotic whiff of contemporary architectural thought to the provinces. The new building continues the thread of radical spatial experimentation based on 'circulation wrapped around internal landscapes' manifest in such recent projects as the Nijmegen Museum (AR March 2000) and Möbius House (AR September 1999).

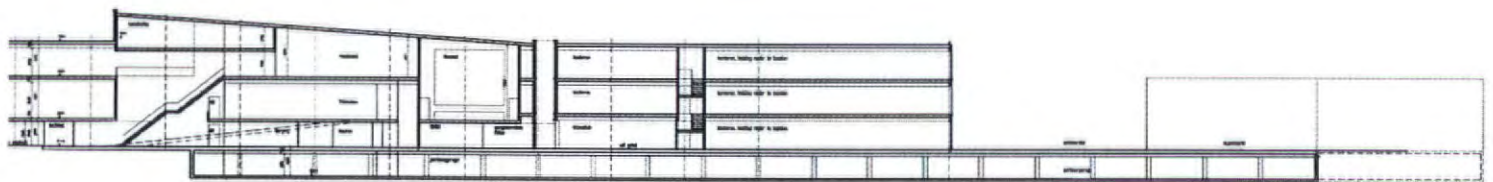
There are clear formal and material similarities with Nijmegen, especially in the use of translucent glass cladding that sheathes the building in a diaphanous membrane. At night, light palpates gently through the delicate glass skin, dematerializing the building mass and hinting at the activities inside. Set on a tight site on the edge of the old town centre, the compact parti resembles a kite with its tail wrapped around it. The larger volumes of the



cross section



cross section



longitudinal section

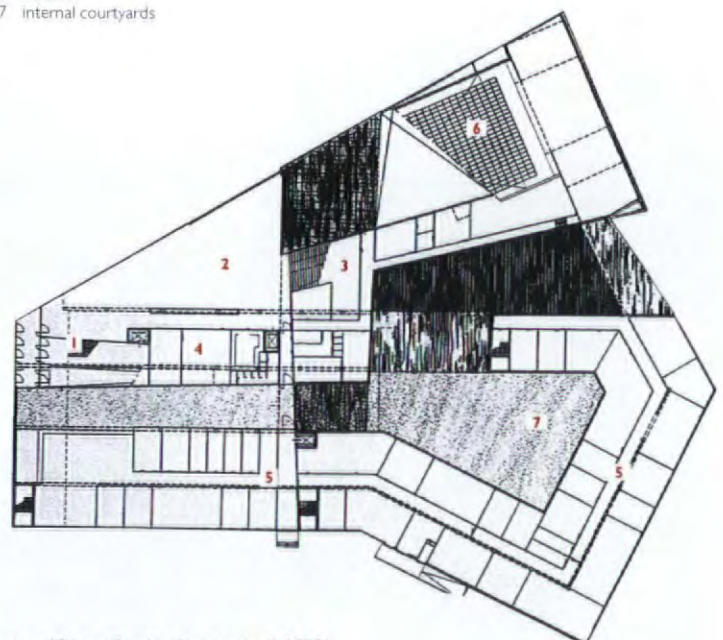
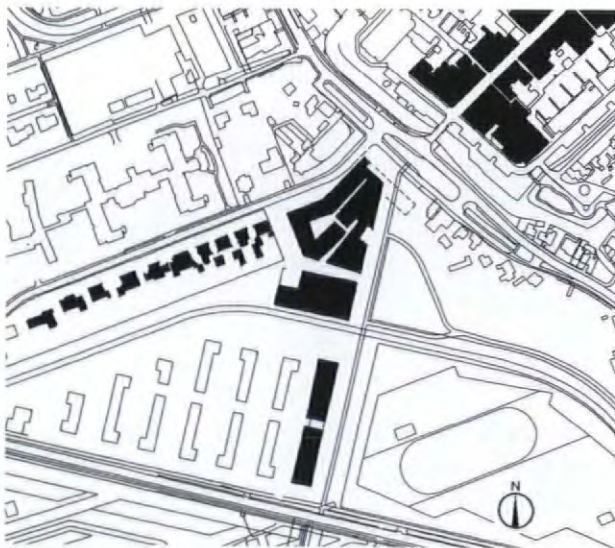
theatre and council chamber form the body of the kite, with a long, low bar of municipal offices cranked around it like a trailing tail. Other spaces include a smaller hall for civil marriage ceremonies and a public café attached to the theatre. The kinks of the office bar form a series of internal courtyards, landscaped in a fashionably stark manner with rocks, saplings and thin rectangular pools.

The narrowest end of the site confronts the main street of the town centre and it is here that the building presents its principal public face. Both theatre and town hall required a presence on this constricted frontage, as both fulfil emblematic public functions. Subtle variations in the rhythm of the glass cladding distinguish the

theatre from the town hall and the theatre foyer is also elevated on pilotis formed from blade-like concrete slabs. This generates views and routes through the building to the internal courtyards behind the main public facade enhancing a sense of openness and permeability.

Theatre and town hall share a common entrance, from which a gentle ramp leads up to the marriage hall and a staircase to the council chamber. UN Studio's 'internal landscapes' are a series of dignified, luminous spaces, linked by a promenade architecturale. Materials such as raw concrete, glass and wood are used with characteristic economy and refinement. A rare flash of colour is provided by the sensuous womb-like

- 1 entrance
- 2 café
- 3 stairs up to theatre
- 4 stairs up to municipal offices
- 5 offices
- 6 theatre
- 7 internal courtyards



theatre, with its walls of vivid red. Throughout, the intermingling of public and private activities and spaces is sensitively resolved; it might seem perverse to attempt to integrate hermetic municipal offices with the gaiety of an evening at the theatre, but it does mean that the building has a life after dark, becoming a social as well as civic focus and attracting people to the town centre. CONNIE VAN CLEEF

Architect

UN Studio, Amsterdam

Project team

Ben van Berkel, Aad Krom,
Harm Wassink, Henri Borduïn,
Jeroen Steur, Oliver Heckmann,
Luc Veeger, Casper Le Fèvre,
Marion Regitko, Marc Dijkman,
Kiri Heiner

Photographs

Christian Richters

TOWN HALL AND THEATRE, IJSELSTEIN, THE NETHERLANDS

ARCHITECT

UN STUDIO

5

Womb-like theatre, with its sensuous red wall contrasts with ...

6, 7

... the calm, dignified austerity of other parts of the interior. Materials are used with great economy and refinement and the play of light is deftly handled.



interior design

HEALTH CLUB, ISLINGTON,
LONDON

ARCHITECT

WALTERS & COHEN



- 1 Entrance through a new glass box off a landscaped courtyard.
- 2 Club room, lined on one side by a glazed wall, and on the other by the corridor's illuminated screen.
- 3 Main corridor opening onto club room. Illuminated screen made of Dorma shower fittings and glass panels, behind which are fluorescent lights. Stone floors in corridor, wood in club room café and bar.
- 4 Main stairs and illuminated screen over back wall.

Holmesward bound

A health club, inserted into an anonymous '60s office building in north London, has been designed with great imagination to appeal to a youthful, but not necessarily wealthy, population.





Holmes Place is a chain of health clubs that began in the '80s with one in west London, and gradually expanded over the subsequent decade before being floated on the Stock Exchange. The company appears concerned to employ lively architects and run civilized establishments, and as a result, the clubs are enormously popular. Rather than conforming to a formula, each one is designed for local clientele.

In Islington, north London, Holmes Place was calculated by Walters & Cohen to appeal to young people with possibly limited resources; and is the result of the architects' imaginative and inexpensive conversion of the ground, first

and part of the second floors of an undistinguished '60s office building. The plan of the building was deep and spaces illuminated by perimeter windows were low-ceilinged and oppressive. Health clubs – requiring warm studios, showers, steam rooms, and saunas, for large numbers of people – demand a great deal of discreet servicing and the provision within an intractable structure taxed the architects' ingenuity.

In general, all was stripped back to the shell and logically ordered with new divisions. A glass box forms a communal entrance to the reception and a long open corridor. This corridor is the division between the social (the club room and





**HEALTH CLUB, ISLINGTON,
LONDON**
ARCHITECT
WALTERS & COHEN

5
Treads and balustrading are
silhouetted black against yellow.

6
Well detailed shower cubicles with
translucent glass panels raised off the
ground (for easy cleaning), and non-
slip tiles.

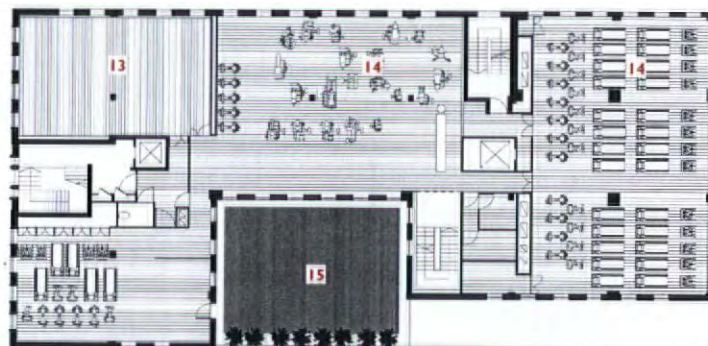
bar), and the functional (the
changing rooms), and leads to a
triple flight of skeletal stairs up
to the various gyms and studios
on the upper floors.

The architects have used
colour to add drama, lining the
long inner wall of the corridor
with an illuminated screen. Made
of panels of glass held by Dorma
shower hinges, the screen
conceals yellow fluorescents so
that it emits a brilliant glow and
casts primrose light over the
adjacent ceiling. The same
system applied to the back wall
of the stairwell is particularly
striking as slender treads and
balustrading are silhouetted
black against yellow.

Throughout, this modest
scheme has been thoughtfully
worked out with care and

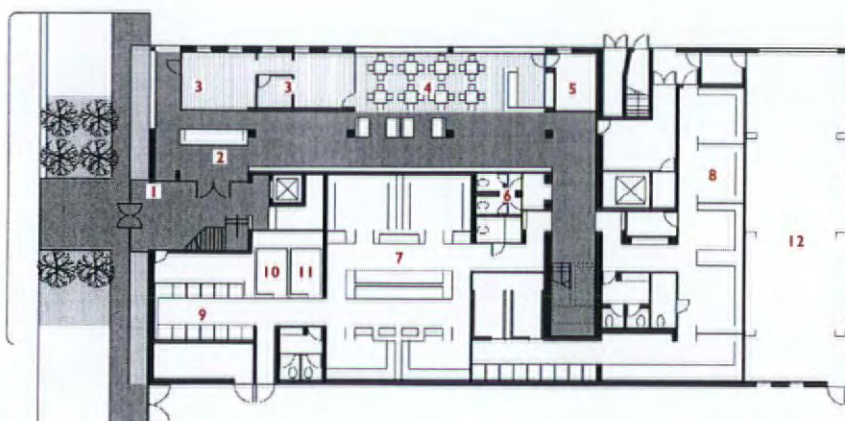
attention to detail. Offices at the
reception are housed in a
handsome wooden box, and
wood is carried over into the
clubroom and bar and used for
floors there. In communal areas
(apart from showers where non-
slip tiles have been used), floors
are grey stone, and the same
material is continued in paving
around the entrance and external
courtyard. Shower cubicles are
sturdy, private, enclosed with
opalescent glass and hygienically
designed. Upstairs, gyms and
studios have sprung floors and
are illuminated by soft light
diffused through translucent film
over windows. P. M.

Architect
Walters & Cohen, London
Photographs
Dennis Gilbert/VIEW



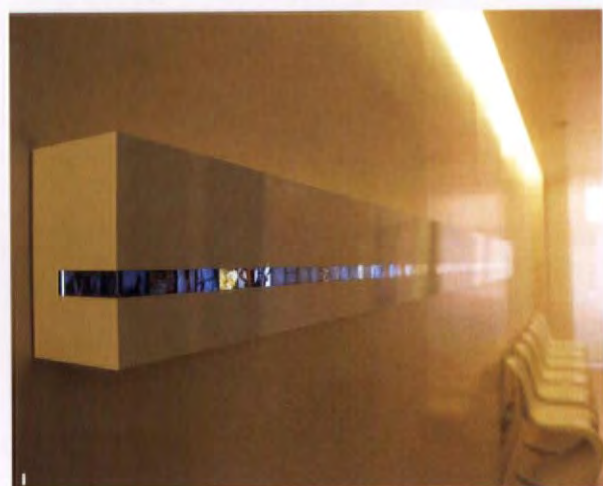
first floor plan

- | | |
|-------------------------|---------------|
| 1 entrance | 9 showers |
| 2 reception | 10 sauna |
| 3 offices | 11 steam room |
| 4 club room/bar | 12 plant |
| 5 kitchen | 13 studio |
| 6 lavatory | 14 gym |
| 7 women's changing room | 15 terrace |
| 8 men's changing room | |



ground floor plan (scale approx 1:250)

1
Carefully controlled light
prevents gloom in a very tight,
partly internalized plan. This is
the waiting area ...

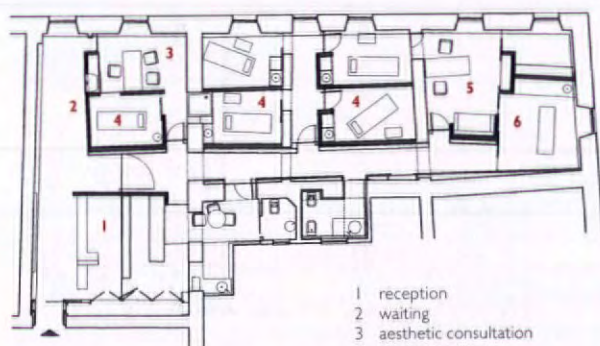


2
... here, the reception, and ...
3
... long internal corridor, enlivened
by backlit bamboo images.



COSMETIC SURGERY, ROME, ITALY

ARCHITECT
UDA



plan (scale approx 1:300)

- 1 reception
- 2 waiting
- 3 aesthetic consultation
- 4 treatment room
- 5 surgical consultation
- 6 medical



The cosmetic surgery clinic, by the youthful practice Uda, has been inserted into the ground floor of a wing of a seventeenth-century palace. Located between Piazza di Spagna and Piazza del Popolo, the palace is in the heart of baroque Rome. The architects point out with some relish the tension between exuberant context ('the dominion of form'), and their approach to the scheme which was dedicated to cleansing historical form – rather as the clinic presumably does to its patients.

Originally, the wing consisted of a series of large volumes running across it, leading one into the other and illuminated on one side by windows onto the street. In response to the brief, which asked for a logical progression of different treatment rooms, the practice established within the old divisions a kind of internal urban plan. A long corridor, like a street, runs down the inner side of the building with side aisles

and sliding doors giving access to the treatment rooms on the street side, and ancillary services and archives on the other. The corridor runs from reception to medical supplies and records, and the operating theatre. In between, are pairs of treatment rooms running down the long axis of the building.

Uda's spare stripped down aesthetic reflects the centre's purpose and is articulated through materials and light. Strong southern light from peripheral windows is diffused through screens and translucent doors, reflected off gleaming white walls and stainless steel fittings. Backlit images of bamboo form full-height screens, indicate the exteriors of treatment rooms and cast cool greenish luminance along the length of the corridor. P. M.

Architect
Uda, Turin
Project architects
W. Camagna, M. Camoletto, A. Marcante,
with Sonia Opiatti
Photographs
Emilio Conti

Face lift

A difficult plan, inherited from Baroque Rome, has been adapted to form intimate spaces for delicate medical transactions. Light, both natural and artificial, is the key.



- 1 West face onto canal of complex unified by metal sheet cladding. House at far (west) end.
- 2 North face of house with original brick wall and projecting bay (to right) over front door. Workshop at far end (to left).
- 3 East glazed face of house, and north face of wing (with roof terrace), onto courtyard.

The house, by Benson + Forsyth in Islington, took shape over a period of about ten years, and as a result of its long gestation, it quietly evaded notice. But as an architectural essay by Gordon Benson and Alan Forsyth, it demonstrates in miniature many of the preoccupations they have shared since their AA days, and which have been worked out in various ways ever since. These architects are masters of light and space, of spatial layering and connection (with history, context, landscape). Their compositions are complex, each element distinct, interspersed with scholarly quotations, and

woven into a coherent whole.

The clients, who are the founders and proprietors of Marico furniture, originally acquired the site in the late '70s for a new workshop. Islington then, with its terraces of eighteenth- and nineteenth-century houses, Georgian squares and canalside industries, was a much poorer and shabbier place than it has become (inhabited by Tony Blair and family before their move to Downing Street). Running along the north bank of the Grand Union Canal, the site contained the shell of a derelict factory and two brick-built cottages next to

the towpath. To the west, serving a neighbouring housing estate, is a children's playground and small park.

Benson + Forsyth were employed to design a new workshop within the old factory shell, and only gradually did the idea take root of making a house out of the cottages.

The building takes its cues from the context. Connections, resonances, are established in quite complex and subtle ways. Scale, height and materials relate to buildings along the canal, to the factory and a neighbouring Victorian terrace. To maintain continuity with the existing

fabric and memory of previous occupation, the architects retained the site's peripheral walls – the brick boundaries of gardens to the north, and single-storey wall of the canal towpath along the south. Cottage walls on north and west were kept as a familiar external envelope and patched up, and these residual fragments, so obviously filled and mended, speak of historical passage. Insertion and the original are clearly differentiated: the soft old walls, pierced in places by hooded windows, like eyes, have hard edges of engineering brick. A projecting bay over the front door on the west side is clad in

HOUSE, ISLINGTON, LONDON

ARCHITECT

BENSON + FORSYTH

GRAND UNION

Design of a canalside house in north London is a distillation in miniature of the architects' enduring preoccupations.



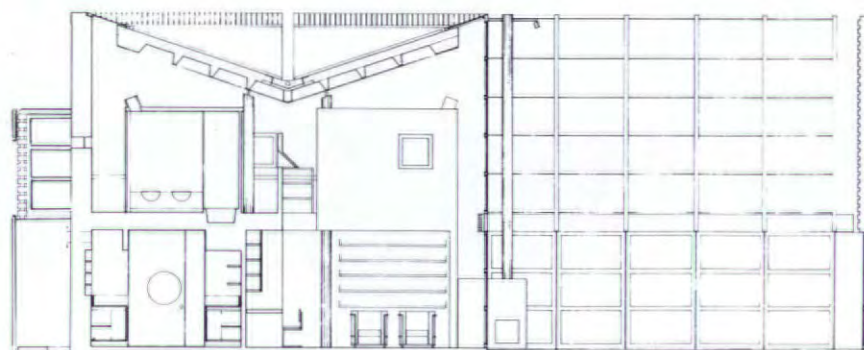
ar house



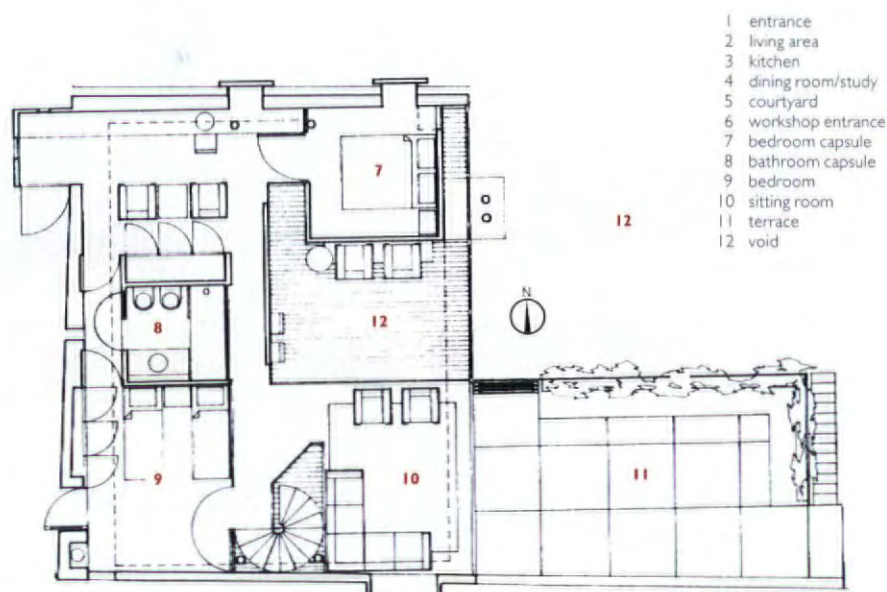
HOUSE, ISLINGTON, LONDON

ARCHITECT

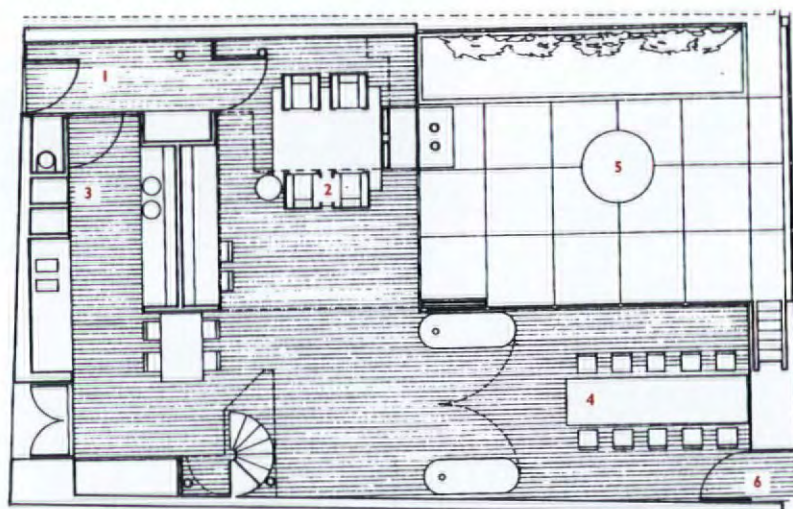
BENSON + FORSYTH



west-east cross section



first floor plan



the same corrugated metal sheeting used on the exterior of the workshop, so unifying the canalside perimeter of the complex. Unification of the two parts of the site continues in the structural system adopted for both. For technical and expressive reasons, the loadbearing function of the existing walls has been removed and a new steel frame inserted. As in the workshop, the insertion is made plain by disassociating new (metal valley-roof and walls) from old with peripheral glazing strips.

Echoing the traditional form of Islington roofs and that of the workshop (though rotated through 90 degrees), the roof is





4 Staircase by Marico and dining room/study wing (with workshop entrance at far end).
5 Detail: south clerestorey and light reflected off water outside.

6 Bedroom capsule suspended over living room.
7 Balustraded gallery around living room void and upper sitting room onto roof terrace.

carried centrally on two pairs of steel columns. Internally it reads as a free-standing umbrella, similar say the architects to 'one half of the sine-curve canopy of the Heidi Weber pavilion in Zurich'; and its orientation establishes an axis within the house from the park on the west to courtyard on the east. Here a single glazed screen rises the full height of the building and mirrors the opposing face of the workshop.

Entering the house from the courtyard, you come to a luminous sitting room, a double-height void defined at the upper level by the balustraded edges of a gallery where bedrooms and more private quarters are to be

found. A single-storey wing, containing a long dining table (designed and made by Marico in American cherry), links the main body of the house with the workshop, and supports a roof terrace overlooking the towpath. The wing too is glazed, with glass doors onto the courtyard so that it can become an extension of the ground floor, an external room.

Marico's spiralling wooden staircase (fitted together without a central column) takes you up to the gallery where privacy takes a different form. For whereas the ground floor is protected from public scrutiny by an external carapace, only minimally breached and given an

internal focus, the gallery has been given glimpses of the external world through angled slots, reminiscent of medieval arrow slits. A secluded sitting room giving onto the roof terrace through glass doors has elevated views across and down the canal and over gardens. Boxes-within-boxes are devices that occur in complicated abstract form in the Museum of Scotland (AR April 1999); here, more literally, two cubes enclose most private functions. One of opalescent glass contains a bathroom; the other, suspended above the sitting room, is the main bedroom, a capsule under a translucent illuminated ceiling. Throughout

this small house, connection and opposition – between exposure and shelter, public and private, light and twilight – is subliminally felt. A certain obliquity, which you associate with this practice, and which occurs in the angled glimpses and looking glass reflection, has a teasing medieval quality and is an occasional source of delight. On a sunlit day, ripples of light off water in the canal spill through the louvred clerestorey in the south wall and across luminous white planes of the interior.

PENNY MCGUIRE

Architect
Benson+Forsyth
Photographs
Hélène Binet



FIRE PROOF PANELS

WITH MINERAL WOOL

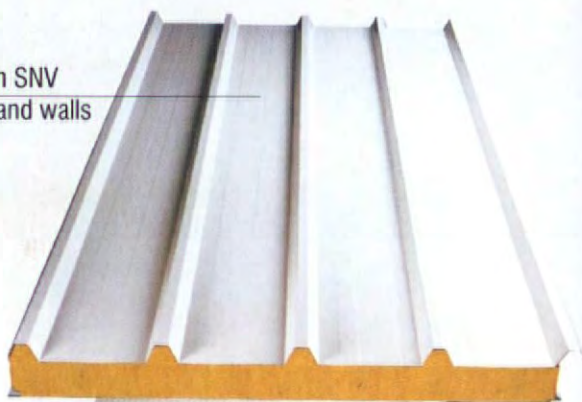
excellent fire retarding properties

excellent thermal insulation

good sound reduction

modern design

Trimoterm SNV
for roofs and walls



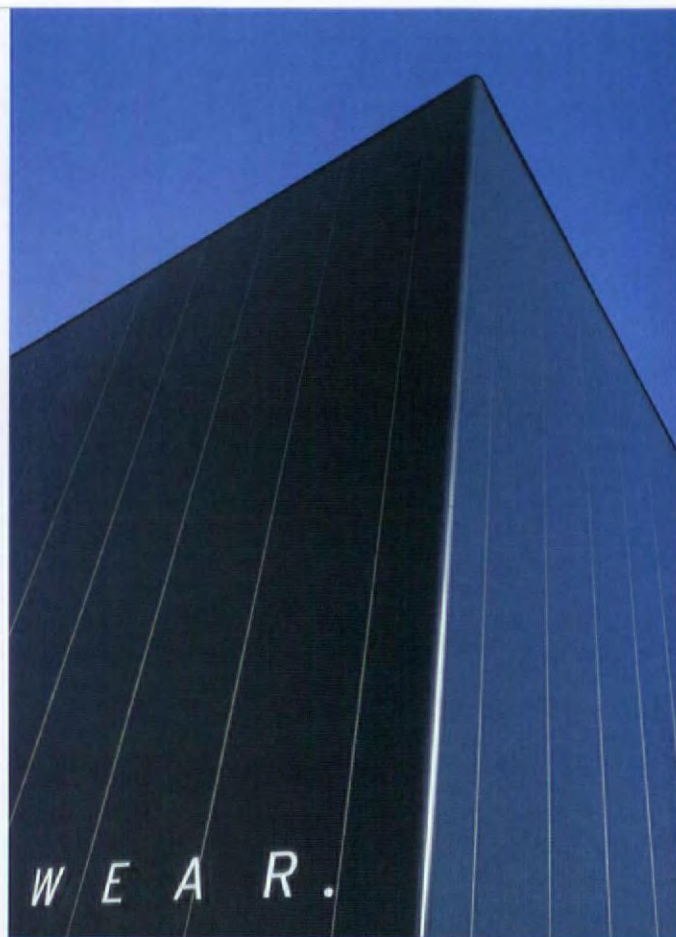
Trimoterm FTV
for walls



TRIMO d.d. (joint-stock company)
Prijetljiva 12, 8210 Trebnje, Slovenia
Tel.: +386 7 34 60 200, Fax: +386 7 30 44 569
e-mail: info@trimo.si, Internet: www.trimo.si

Sale:

- TRIMEX: trimex-Muenchen@t-online.de
- Vertriebsniederlassung Deutschland: trimo@t-online.de



ROOF & FACADE PANELS



Colour
Simplicity
Innovation

Satu

Upholstery in wool épinglé
Design: Satu Montanari
29 colours

See the beautiful colours during
Spectrum 2001, 15.-18. May

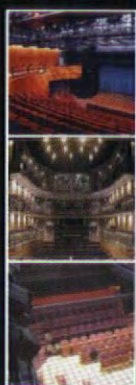
Kvadrat Ltd.
62 Princedale Road
London W11 4NL
T 020 7229 9969
F 020 7229 1543
kvadrat@kvadrat.co.uk
www.kvadrat.dk

Kvadrat®

For more details enter 39 on AR enquiry card

 **CABLEnet™**

high tensile virtual floors for rigging access



Our Cablenet system - the most widely used high tensile wire grid on the market - creates a permanent, high level access platform strong enough to support lighting/sound engineers in complete safety.

Cablenet platforms are virtually invisible from ground level, cast no shadows and can incorporate sleeves to allow cable-suspended equipment to be raised or lowered as required.

Call for more information or visit us at www.thecablenet.net

slingco

Slingco Ltd • Regent Street • Rochdale • OL12 0HH
Tel: 01706 632225 • Fax: 01706 649025
email: sales@thecablenet.net

For more details enter 26 on AR enquiry card

Hong Kong invites you to help design its new integrated arts, cultural and entertainment district

Entries are invited for the Concept Plan Competition for the development of a prominent waterfront area of 40 hectares into an Integrated Arts, Cultural and Entertainment District at the West Kowloon Reclamation in Hong Kong. This Competition is organized by the Planning and Lands Bureau of the Government of the Hong Kong Special Administrative Region. The objective is, through the development, to enhance Hong Kong's position as Asia's premiere centre of arts, culture and entertainment and help create a new look for Victoria Harbour.

The competition is open to all qualified planners and architects.

Awards for the winners of the Competition are:

First prize:	HK\$ 3.0 million
Second prize:	HK\$ 1.5 million
Honourable mentions (3):	HK\$ 0.8 million each
Registration begins:	7 April 2001
Registration deadline:	8 June 2001 (5:00 pm Hong Kong Time)
Submission deadline:	29 September 2001 (12:00 noon Hong Kong Time)

For further information:

Address: Coordinator for the West Kowloon Reclamation
Concept Plan Competition
Room 723, 7/F., North Point Government Offices
333 Java Road, North Point, Hong Kong

Fax: (852) 2117 0772

E-mail: wkrcpc@pland.gov.hk

Website: <http://www.plb.gov.hk/competition>

For more details enter 23 on AR enquiry card

Are you standing comfortably?
Then we'll begin . . .



B8

Offices for people

. . . just add people

For more details enter 32 on AR enquiry card

System B8 UK Ltd
1 Melior Place, Snowsfield
London SE1 3S
Tel 0207-403 3500 Fax 0207-403 3500
e-mail twk@b8.co



Munkegaard



Ø 265
Ø 460
Ø 525

Munkegaard

Design Arne Jacobsen

Light in Detail

**louis
poulsen**

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

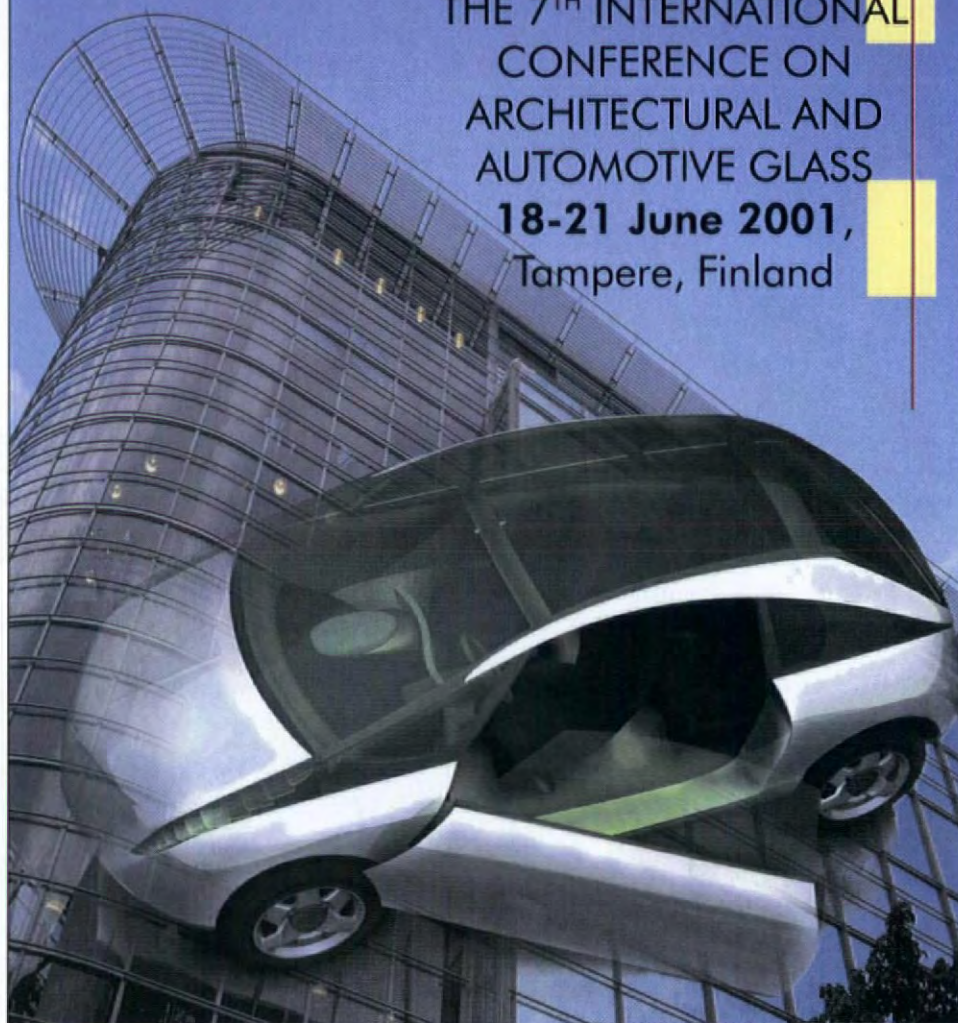
For more details enter 6 on AR enquiry card

The Leading International Glass Conference



GLASS PROCESSING DAYS™

THE 7TH INTERNATIONAL
CONFERENCE ON
ARCHITECTURAL AND
AUTOMOTIVE GLASS
18-21 June 2001,
Tampere, Finland



● GLASS PRODUCT
AND POSTER
EXHIBITION

● Over 190
presentations

● 20 Short courses
15-18 June 2001,
Helsinki and
Tampere

detailed programme
glassfiles.com
by GPD
web service for glassprofessionals

FINAL PROGRAMME IS READY!

E-mail jorma.vitkala@tamglass.com

Tel.Int. +358-3372 3111

Fax +358-3372 3180

SESSIONS:

ARCHITECTURAL GLASS

- Tempered Glass Shapes the Future
- Quality Control & Pre-processing
- Current Trends for Glass Exterior Glazing and Interior Use
- Safety Glass in High-rise Curtain Wall Structures
- New Technical Developments and Applications
- The Properties of Laminated Glass

AUTOMOTIVE

- Body Design, Construction and Glazing
- Automotive Replacement Glass Market Trends
- Laminated Windscreen, Sidelites and Lightweight Glazing
- Processing and Heat Treatment
- Quality and Production Control

GENERAL

- Numerical Modelling of Flat Glass Forming and Tempering
- Standards and Regulations World-wide
- Factors Influencing the Glass Market
- Company, Product, Internet and Multimedia presentations

INSULATED GLASS

- Insulated-Glass (IG) Units

For more details enter 38 on AR enquiry card

GENIUS UNFOLDED

LE CORBUSIER AND THE CONTINUAL REVOLUTION IN ARCHITECTURE

By Charles Jencks. New York: Monacelli. 2000. £35

Books about Le Corbusier are like Beaujolais Nouveau: they come out every year. But this year's is exceptional: 380 pages amply illustrated with seductive black cover and very attractive size, weight and quality of paper.

Right from the first lines of the introduction we understand the originality of Jencks' book: showing, through the writings of L.C., the importance and the extent of his work, as an architect, a painter, a polemicist and *homme de lettres*, this last epithet being used by the artist himself on his French passport in 1930. So the conclusion is reached that he was the eighth genius of the twentieth century, after Einstein, Picasso, Freud, Stravinsky, Eliot, Graham, and Gandhi, according to the classification made by Howard Gardner who also writes that L.C. 'chooses the perfection of work above the perfection of life'.

At the beginning of the '70s, the publisher Delpire printed a small gadget designed as a key-ring titled 'the words of Le Corbusier'. Among these 'words' the one which struck me was the famous aphorism '*être bien dans le sac de sa peau*', Jencks' work reveals implicitly that L.C. always felt at home in his own shoes, in spite of the blows he had to face throughout his life.

Instead of considering L.C. as first and foremost an artist of genius, Jencks is trying to show him, first, as a man with his *franc-parler* and then continues his story in an intimate manner, showing the influences of his family, the relationship with his parents and more specifically with his father who considered 'Edouard' a rebellious and difficult character.

Those claiming that L.C. was not a visionary artist will reach a different conclusion when reading this book, discovering the richness of the quotations taken from some of the 57 books written by L.C. throughout his own career.

You discover the arrogance of Le Corbusier's resolutions, whom Jencks describes as a young polemicist already in 1914 (at the age of only 27 years old), after he left the new section of the school of art, founded in 1911 in La Chaux-de-Fonds.

L.C. then wrote his first pamphlet '*Un Mouvement d'Art*'. According to Jencks, 'L.C. SUPER-MAN' was revolutionary in four areas: architecture and planning, painting, furniture design, and theory of aesthetics.

Jencks supports his thesis with the help of the research of Allen Brooks, who rediscovered the manuscript, written in 1910, '*La Construction des*

Villes' (which was illustrated with 150 drawings).

The author proves elsewhere the weaknesses of L.C. as an autodidact. He also explains how L.C. derives his own strength from that, by quoting his famous sentence 'LIFE BELONGS NOT TO THOSE WHO KNOW BUT THOSE WHO DISCOVER'. As a self-taught man, L.C. is deeply influenced by the esoterism of the 600 pages of Edouard Schure's book *Les Grands Initiés* given to him by his master l'Eplattenier.

But L.C. is also influenced by the reading of Nietzsche (according to Jencks he remained influenced all his life) and especially by his famous statement 'Burn what you love, love what you burn' which is recurrent in L.C.'s writings. We should not forget L.C.'s reaction against his own master l'Eplattenier to whom he was to give lessons. (He treats him with absolute contempt.)

Jencks reveals the frantic ambition of L.C., especially after his first trip to Greece, where he discovers the 'terrible machine' of the Parthenon. The difficulty of finding big commissions in La Chaux-de-Fonds pushed him to look elsewhere, in particular towards industry, and from 1922, to realize perfect objects like the machines produced by industry.

Besides the sketches and the drawings, many unknown writings, rare and intimate, giving a deep understanding of L.C.'s thought, are covered by Jencks, giving a real psychoanalytic dimension to his work, as for instance, when he reveals L.C.'s discovery of

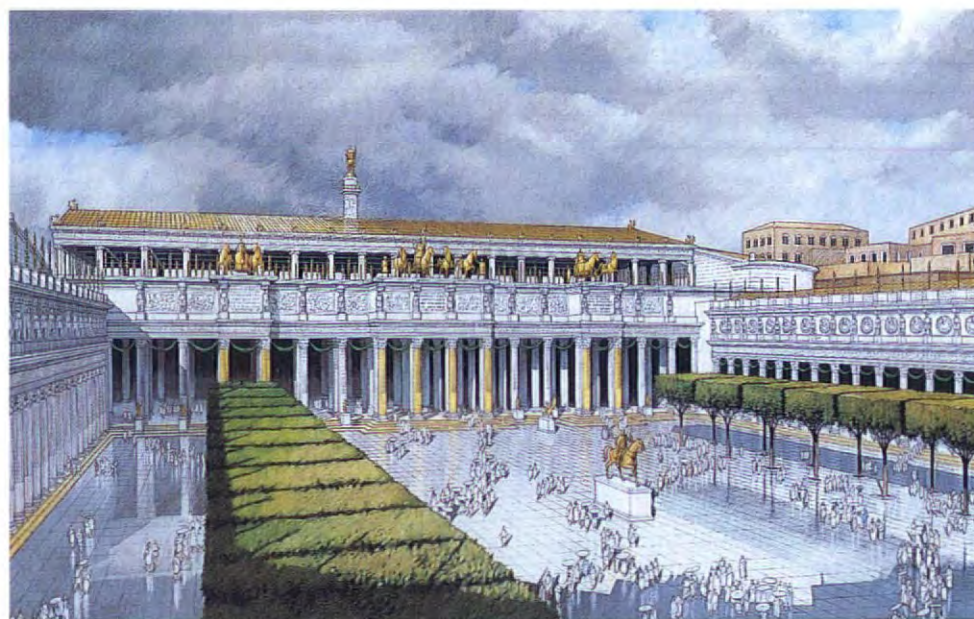
sex and ecstasy on Mount Athos. Jencks believes that after L.C. discovered the Acropolis and Parthenon he started using 'asymmetric' symmetry – used already in the classicism of the *style libre* of 1900) for the design of the Favre-Jacot villa in Le Locle; he also thinks that this period of L.C.'s work influenced the Post-Modern Classicism of the '80s, but he does not prove it.

How, almost from one day to the next, did L.C. pass directly from Villa Favre-Jacot to 'Maison-domino' in 1914-1915 and how did he hope to make money from this patent, enough to fend for himself solely as a painter?

One of Jencks' achievements is to show us how L.C., right from the beginning in his La Chaux-de-Fonds period (that is up to the age of 30), has the determination and the will to become the greatest architect of the century. But Jencks does not prove that 'Edouard', as he sometimes calls L.C., reaches the same levels as PHIDIAS or MICHEL-ANGE.

In a few words (see p105), Jencks illustrates the title of his own book by showing how L.C., during more than five years, does not repeat the same ideas, and he compares him to Zarathustra's Superman. Then he shows how L.C. was influenced by Ozenfant who made him discover and accept cubism, and the real origins of the Modern Movement, in October 1920, with the first issue of *L'Esprit-Nouveau*.

The book also shows how L.C. draws strength from the modern streams, while remaining above the conflicts, and criticizing



Reconstruction of the forum of Trajan, Rome from *Principles of Roman Architecture* by Mark Wilson Jones, Yale University Press, London, 2001, £40.00 – one of the most thorough and imaginative analyses of imperial architecture, which avoids the conventional stress on structure and concentrates on theory (Vitruvius), number, geometry, the design process (using rare papyrus drawings and models as well as the usual evidence). The hero is the Corinthian Order. Case studies on the Pantheon and Trajan's Column.

Russian Constructivism, as well as German Expressionism, accusing them of 'vicious ejaculations'. At this point, his uncompromising character is very sharply expressed by L.C.'s father's letters.

We learn how L.C. wrote, during the five years of *L'Esprit-Nouveau*, 10 000 words a month, and turned his articles into four major books heralding the International Style: *Vers une Architecture*, *Urbanisme*, *L'Art Décoratif d'Aujourd'hui*, and *La Peinture Moderne*.

Jencks demonstrates throughout his book the connections between L.C.'s work and his writing, and the influence of his reading and discoveries (like the EMA's Chartreuse). He also shows his intellectual utopias like 'the city of 3 million habitants' born from a joke, as the originality of the cosmic dimension of his architecture but also the witticism of his personality as: the monk and the scholar/the modern man and the naked man/the athlete and the searcher.

Jencks makes an excellent analysis of the Villa at Garches and the Villa Savoye. He even suggests that this work should be considered Expressionist in its rhetorical aspects. He shows too, in L.C.'s period of the '30s, the relation between his sketches of nudes and female bodies with his freedom of form, but also his rather functional perception of sex.

We learn a lot about L.C.'s love affairs, in particular with Josephine Baker, Marguerite Tjader-Harris and Minette de Silva whom he called the 'petit oiseau des îles', and later on with the journalist Taya Zinkin.

Here, we see him as rather naive and shy, and far from love crazed (probably from lack of time). But further on, his relation of the woman's body with nature and landscape are shown as his sensual inspirations.

Jencks's work naturally deals with the creation of CIAM, called by him 'the Vatican of Modernism', with his own rules, rigid as those of an academy. He also shows the attitude of L.C. during the Second World War, and incidentally his connection with Petain's Government, concerning especially his third plan for Algiers in which he tried to interest Petain.

But in 1942 he came back from Algiers where he narrowly escaped being arrested as a Bolshevik while presenting his masterplan and his famous skyscraper. He then broke for ever his ties with the regime and wrote 'adieu cher merdeux Vichy'. Jencks shows, then, L.C. as an artist who will not compromise his art for political ends.

After the chapter about Marseilles that frankly unveils nothing new, and even omits to mention the role of Claudius Petit, Jencks comes to Ronchamp which he considers an opening to fractal design, and the catalyst of Neo-Expressionism. Then he analyses La

Tourette as L.C.'s self-portrait-building and finally comes to Chandigarh.

He makes an excellent criticism of the Open Hand monument, symbolizing L.C.'s return to sources through his influence of Nietzsche. There is also a very good criticism of the high court and its dysfunctions.

Jencks recognizes the presence of monumental space in the Capitol, comparable to a modern reinforced-concrete version of Fatehpur-Sikri. Despite that, the author cannot help showing a certain sympathy with the point of view of the MIT Boys. These strange 'soldiers' came from MIT to Chandigarh, two years ago, for the celebration of the 50th anniversary of the city: they wanted to teach the Indians about densification of housing sectors, remodelling of road-systems, public transport and so on.

Finally, this book has the usual taxonomic method used by Jencks where, reaching the end of the book, he recapitulates. In this case, he develops a new idea about, not the five points but the five languages of L.C.'s architecture:

naturalism and geometry/Art Nouveau at 18
regional Classicism at 25
purism at 31
heavy Brutalism and metaphoric Post-Modernism at 60
light proto-High-Tech at the end of his life.

All of this is related to one of L.C.'s secrets: painting and sculpture. Then follows a description of Renaissance man, of a dialectic creator, another specimen of Don Quixote, of Panurge and UBU.

The last chapter, in itself, is a remarkable, sharp and objective analysis, showing how the methods of L.C.'s work in his paintings and writings pushed him in a process of continual renewal.

His 57 books put him always in the situation of a prophet of twentieth-century architecture and forced him to reconsider the polemic and philosophical bases of his architecture.

If you want to know more about L.C., you have to read this very interesting book, especially the last chapter titled (modestly) 'Who was Le Corbusier?'. **GEORGES MAURIOS**
Georges Maurios worked for Le Corbusier in Chandigarh

HUMANISM EMBODIED

SPACE AND THE ARCHITECT: LESSONS IN ARCHITECTURE 2

By Herman Hertzberger. Rotterdam: 010 Publishers. 2000. NLG59.50

This book is a follow-up to Hertzberger's *Lessons for Students in Architecture* published in 1991. Similar in approach to the earlier book, it aims to trace some of the sources for, and

examples of, the author's architectural projects of the last 10 years.

Hertzberger is the pre-eminent father-figure of contemporary Dutch architecture. Best known for the 'sociability' of his Centraal Beheer office building in Appeldoorn (1968-72), he has also played a key role in shaping architectural education in the Netherlands. The Dutch edition of this book coincided with his retirement as Professor at the TU Delft in 1999. In that year Aldo Van Eyck, to whom this book is dedicated, died.

In common with Van Eyck, Hertzberger is concerned with the way activities take place – how they become actual. The role of the architect is to construct the framework and situation for the manner things are to happen. The strength of *Space and the Architect* is in its visual articulation of this kind of spatial anthropology. Hertzberger's illustrations are derived from diverse sources and locations across the world. Their poignancy comes from their attention to particularities – the small detail of things, the sociology of the table, the quality of light at Budapest railway station, the way public baths are used, and so on.

The photographs frequently focus on the occupation of interior space – a much-neglected territory of investigation. *Space and the Architect* is constructed around seven chapters with an end section: 'Lessons for Teachers'. Each chapter begins with a short text with a title such as 'Mental Space and the Architect', 'Space and Idea', and so on, followed by building examples from different eras. There are more overlaps and similarities between the chapters than differences – for example, the Maison de Verre by Pierre Chareau used in the section on 'Mental Space and the Architect' could easily fit into a number of others, such as 'Spatial Discoveries' or 'Anticipating the Unexpected'. The texts describing the various projects are, however, akin to extended captions. At times full of one-liners, they nevertheless exhibit Hertzberger's energy and enthusiasm.

This is not the type of book that one would be expected to read in a particular sequence. In a sense, it is a book of aphorisms and a repository of inspirational images – of relevance for anyone interested in architecture; though some of Hertzberger's own recent projects are not, as presented in this context, always the most convincing demonstrations of the lessons he wants to teach us. The underlying difficulty with this 'image-with-words' approach is that it can too easily become a recipe book for the production of a 'humanist' architecture whose legitimacy is too literally linked to the idea of its conceptual referent. Then, form comes to 'embody' content, rather than instigate it.

MOHSEN MOSTAFAVI

SUPPORTING HUMANITY

HOUSING FOR THE MILLIONS, JOHN HABRAKEN AND THE SAR (1960-2000)

Edited by: Koos Bosma, Dorine van Hoogstraten, Martijn Vos. Rotterdam: NAI. 2000. NLG99,50

This book is a welcome tribute to John Habraken and the Foundation for Architectural Research (SAR) which he helped set up in 1964. Habraken's work and ideas have profoundly influenced the practice of housing. They have helped shape new theories of design and production which he first articulated in his book *Supports – an Alternative Mass Housing* published in Dutch in 1961.

In *Supports* and in his subsequent and prolific work, Habraken was critical of mass housing which he saw as professionally controlled, anonymous, socially inappropriate and unresponsive to change. His proposal was to differentiate clearly between what he called 'Supports' and 'Infill' and associate with each discrete decision-making responsibilities. Families would be responsible for deciding house plans while housing authorities, with producers and communities, the layout and design of supports.

This differentiation, he argued, would enable the industry to take full advantage of the cost benefits of standardization, without the uniformity that gives much housing its institutional form. As testimony to the freshness and currency of his ideas, he offered a basis for understanding stakeholder participation in the design and production of housing, and an insight into new partnerships between people, authorities, manufacturers and architects.

Housing for the Millions tracks historically and in lively narrative style Habraken theories and his career with SAR, at Eindhoven Technical University, and then at MIT. The book is based on three years of research into archival sources and numerous interviews with friends, colleagues and critics. It collates valuable critique of Habraken's ideas – some threatened by an undermining of the creative and professional role of architects, others by an ideology which seemed to play into the hands of big industry – an anathema in the ideologically heady days of the '60s.

The setting for the book is naturally and substantially Dutch. The title, with its FOR rather than WITH the million is ambitious and dates the book unnecessarily. However, it is an important historical document, easy to read, well referenced, well presented and an excellent source of information and ideas.

NABEEL HAMDI

Reception hall in Schinkel's palace on the Acropolis, a serious proposal for the residence for the (Bavarian) king of Greece in the early 1830s. The palace would have partly surrounded the ruins of the Parthenon, and deferred to them in height, but even so it was to be grand and an embodiment of the dignity of the newly independent state. One of the superb perspectives from *Karl Friedrich Schinkel, Late Projects*, Edition Axel Menges, Stuttgart, London, 2000, £132, a splendidly produced two-volume homage to the last master of neo-Classical picturesque, which covers Schinkel's designs for the Athenian palace, the one in the Crimea (Orianda) and the reconstructions of Pliny's villas at Tuscum and Laurentinum. Perceptive, critical text by Klaus Jan Philipp in both German and English.



CIVILIZATION BETRAYED

THE ARCHITECTURE OF OPPRESSION: THE SS, FORCED LABOUR AND THE NAZI MONUMENTAL BUILDING ECONOMY

By Paul B. Jaskot. London: Routledge. 2000. £18.99

We have long known that the celebratory architecture of the Third Reich was built by slave labour, but not the gruesome details of how it happened. This book is the result of painstaking research into questions such as how many thousand cubic metres of stone were required for Speer's Nuremberg stands, where it was obtained, who dug it and transported it, how it was accounted for within the bureaucracy of the Nazi regime, what kind of laws were passed to make all this possible, how it was affected by the rivalry between leading Nazi figures and their departments, and so on. It is clear that concentration camps were sited with stone quarrying for particular projects in mind, and that they were run with great brutality, working not only Jews and Communists but also Jehovah's witnesses and prisoners of war to their deaths. All these people were expendable, mere raw material for the production process, and even the inefficiency of failing to look after them could be disregarded as punishment. The megalomaniac Hitler/Speer projects required immense quantities of stone and brick, and

despite the war, production went on even as late as 1944, though at reduced scale.

Indeed, about a quarter of the stone for Kreis's gigantic Soldier's Hall was actually quarried and delivered to Berlin. This temple to the fallen would have been part of Speer's new Berlin Axis, sited where the Philharmonie now stands. The area was cleared in preparation for it, including of course the convenient expropriation of Jewish property. Jaskot has done much useful research, and his facts and figures as well as translated extracts from key letters will be of great value to scholars working on the period and on architectural politics more generally. But the book is too repetitive and poorly written to interest the general reader, and its scope is too narrow for it to serve as a general account of the period. It has the pedantic style of a raw PhD, and the new material could surely have been presented much more concisely. Jaskot has nonetheless put another nail in the coffin of Leon Krier's extraordinary attempt to exonerate the Nazi monuments by removing them from their political context. The intimidating and oppressive nature of this architecture is reflected quite as much in the way it was procured and built as in its style.

PETER BLUNDELL JONES

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



BROUGHT TOGETHER AGAIN FOR THE FIRST TIME SINCE THEIR CREATION OVER 500 YEARS AGO, BOTTICELLI'S CYCLE OF DRAWINGS FOR DANTE'S *DIVINE COMEDY* CHARTS A JOURNEY OF HORROR AND REDEMPTION.

In the 1480s, the great Florentine painter Sandro Botticelli was commissioned by Lorenzo de' Medici to illustrate Dante's *Divine Comedy*, the poetic masterpiece that laid the foundations of Italian literature. Botticelli's genius as a pictorial narrator made him ideally suited to the commission and he followed the text meticulously, giving extraordinary visual form to the poet's epic tripartite journey through Hell, Purgatory and Paradise. Executed on large sheets of sheepskin parchment, each extraordinarily delicate ink line drawing illustrates one canto or section of Dante's poem.

Botticelli worked on the cycle for almost 20 years and made 100 drawings. Of these, 92 survive and have an intriguing history. Left incomplete, possibly as a result of the flight of the Medici from a turbulent Florence in 1497, the cycle of illustrations was split up in the mid-seventeenth century. Some drawings made their way to the Vatican, some to Scotland and then to Berlin in 1882. Split between the collections of two museums by the Berlin Wall after the Second World War, the Berlin drawings have only recently been reunited. Today, 84 belong to the Kupferstichkabinett in Berlin and the remaining eight to the Vatican. Over 500 years after their creation, the existing illustrations have been brought together once more in a spectacular new exhibition currently running at London's Royal Academy.

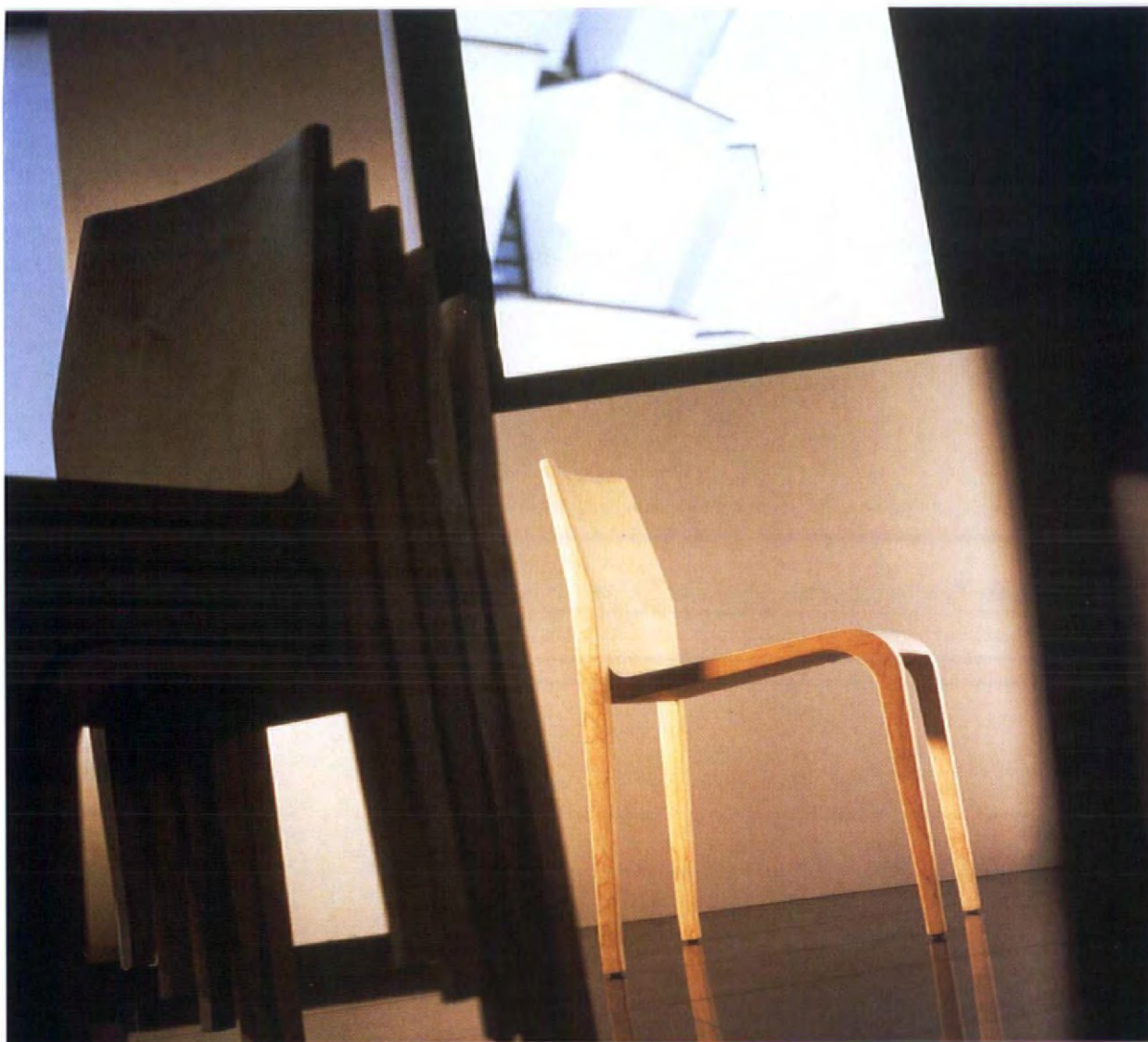
Mapping the infernal regions of Hell and Purgatory with a geographer's precision, Botticelli takes the viewer on a journey of visceral, blood-curdling horror. Led by the poet Virgil, Dante descends through

successive circles of Hell, where the souls of the damned are condemned to endure a variety of ingeniously agonising punishments, depicted in exquisite detail. Heretics are imprisoned in flaming sarcophagi, corrupt clergy flail upside down in holes, flatterers wallow in sluices of pitch-black excrement. Squirming, goggle-eyed demons equipped with whips and pitchforks lurk in every crevice. At the epicentre of this nightmare world stands the hairy, horny Devil himself, frozen for eternity in a lake of ice. From the claustrophobic cone of Hell, Dante and Virgil move up through the terraces of Purgatory, where the torments are equally graphic and inventive – the envious have their eyes sewn shut, the proud are weighed down with huge boulders – but here at least there is the prospect of redemption. The final part of the journey explores the ethereal realms of Paradise, where Dante is guided by a ravishing Beatrice through the shimmering, starry firmament to touch the face of God.

Over 700 years later, Dante's poem and its imagery still haunt Western sensibilities. Driven initially by anguish and spiritual confusion, then by curiosity and a thirst for knowledge, his protagonist undertakes a daunting physical and spiritual journey that finally culminates in moral elevation and divine illumination. Through his consummate technical skill and artistic vision, Botticelli brings this heroic progress brilliantly and miraculously to life. CATHERINE SLESSOR

Sandro Botticelli: the Drawings for Dante's *Divine Comedy* at the Royal Academy, London, until 10 June. www.royalacademy.org.uk

Alias



Laleggera, a design by Riccardo Blumer.



ATRIUM

Atrium Ltd. Centrepoint 22-24 St Giles High Street London WC2H 8TA Tel: 020 7379 7288 Fax 020 7240 2080 Showroom entrance on Andrew Borde Street
e-mail: all@atrium.ltd.uk website: www.atrium.ltd.uk

For more details enter 1 on AR enquiry card



All set for team spirit!?

What is the use of one person's top performance if things in general are not running smoothly? Changes are more complex and fast paced. Processes can only be fully optimized and successfully completed within the framework of project-oriented teamwork

Team spirit and creative flexibility need a suitable environment. Depending on the stage of the project, individual work or joint solutions are required. Variable and mobile tools with a coherent design language help to combine identity and change.

For further information, quoting reference AR Project Office, please contact:
Wilkhahn Headquarters, Germany, Tel. ++49 5042 999-118,
Fax -245, e-mail: info@wilkhahn.de

For people with a vision.

Wilkhahn

New release! "Interior and specifiers' handbook for communication areas". The complete guide to the planning and specification of communication processes. 156 pages, hardcover. ISBN 0 9533421 0 7. Available through all leading bookshops, or order through Wilkhahn at DEM 49 including VAT and p&p. Please send cheque made payable to Wilkhahn.

For more details enter 4 on AR enquiry card