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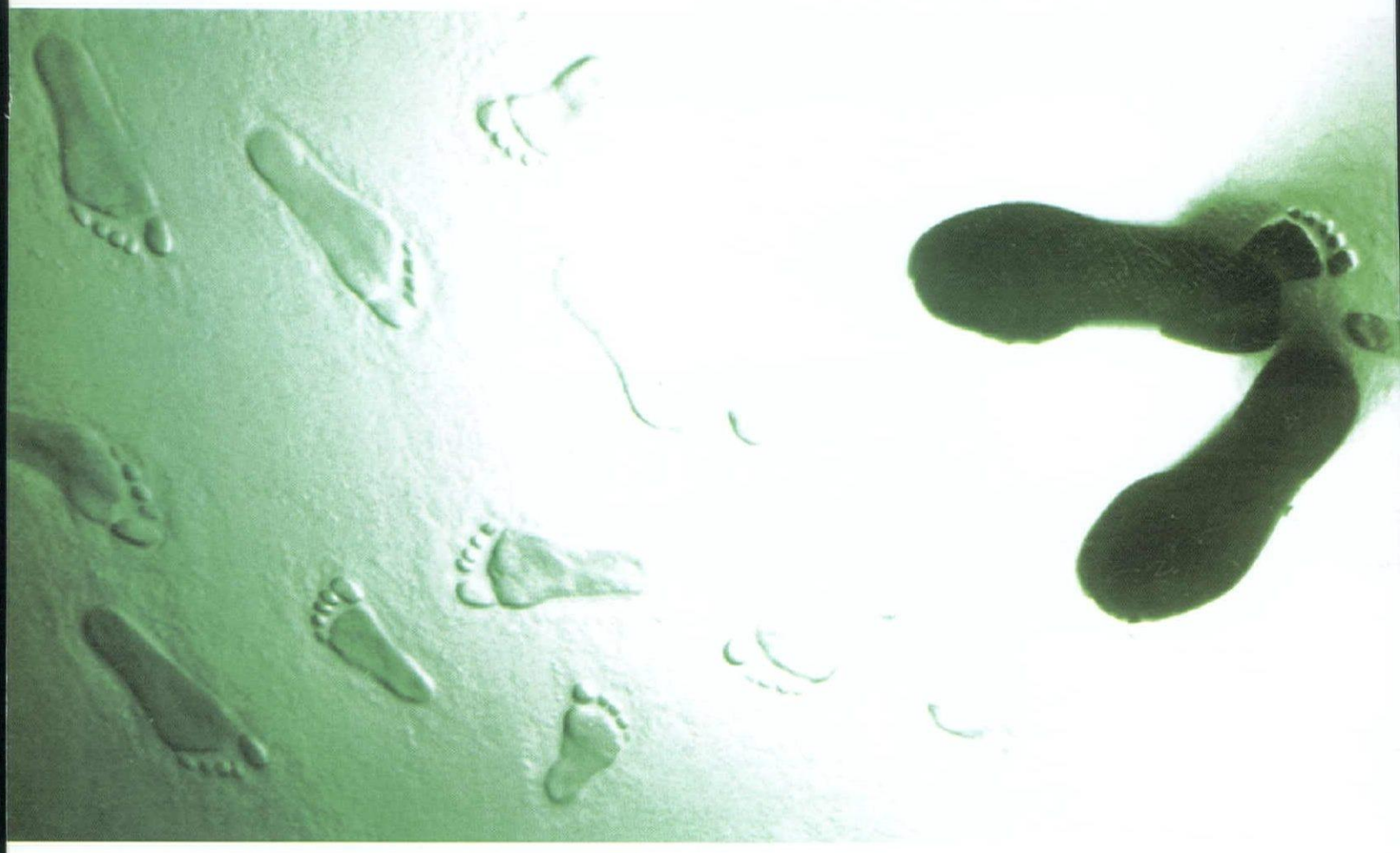
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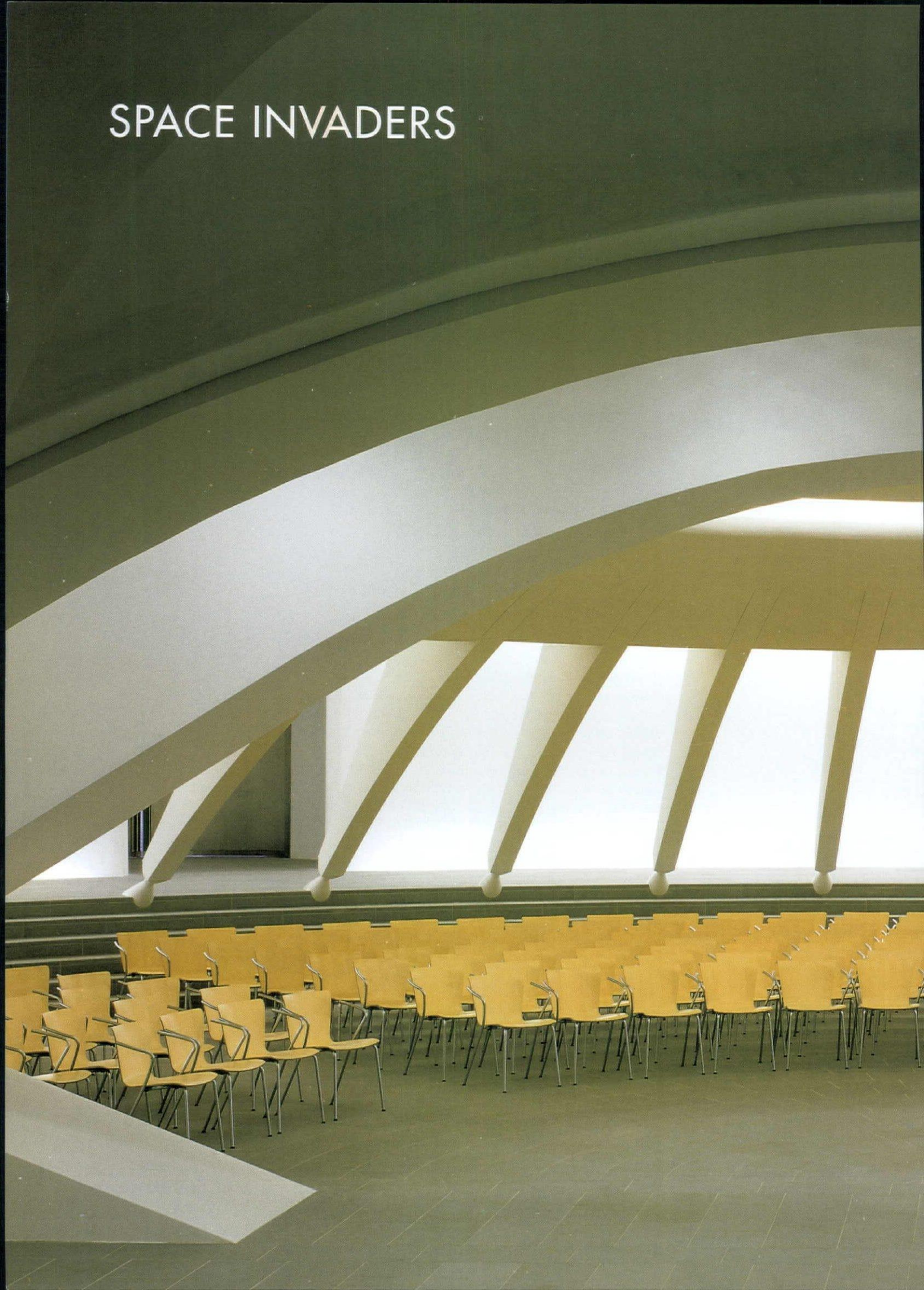
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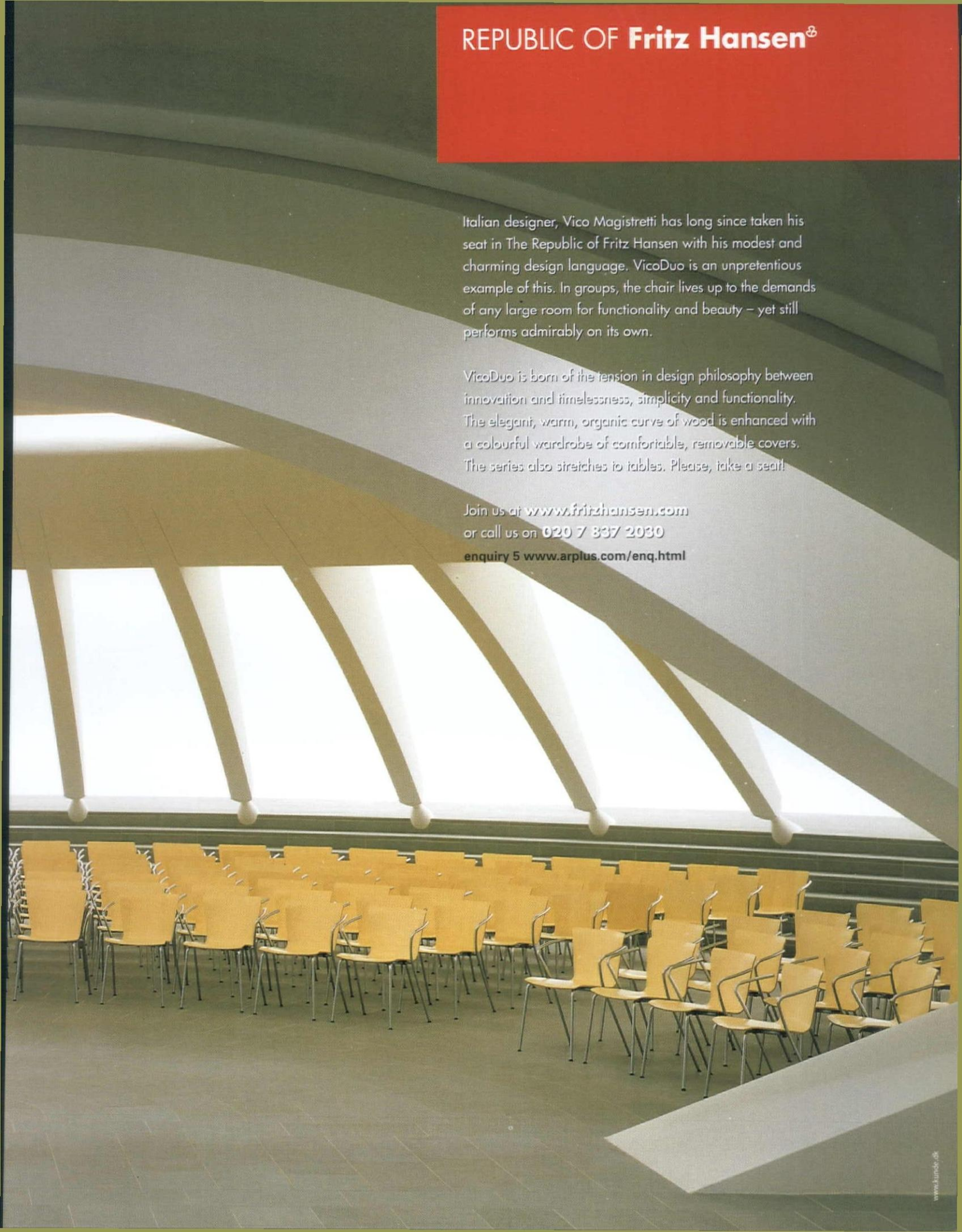
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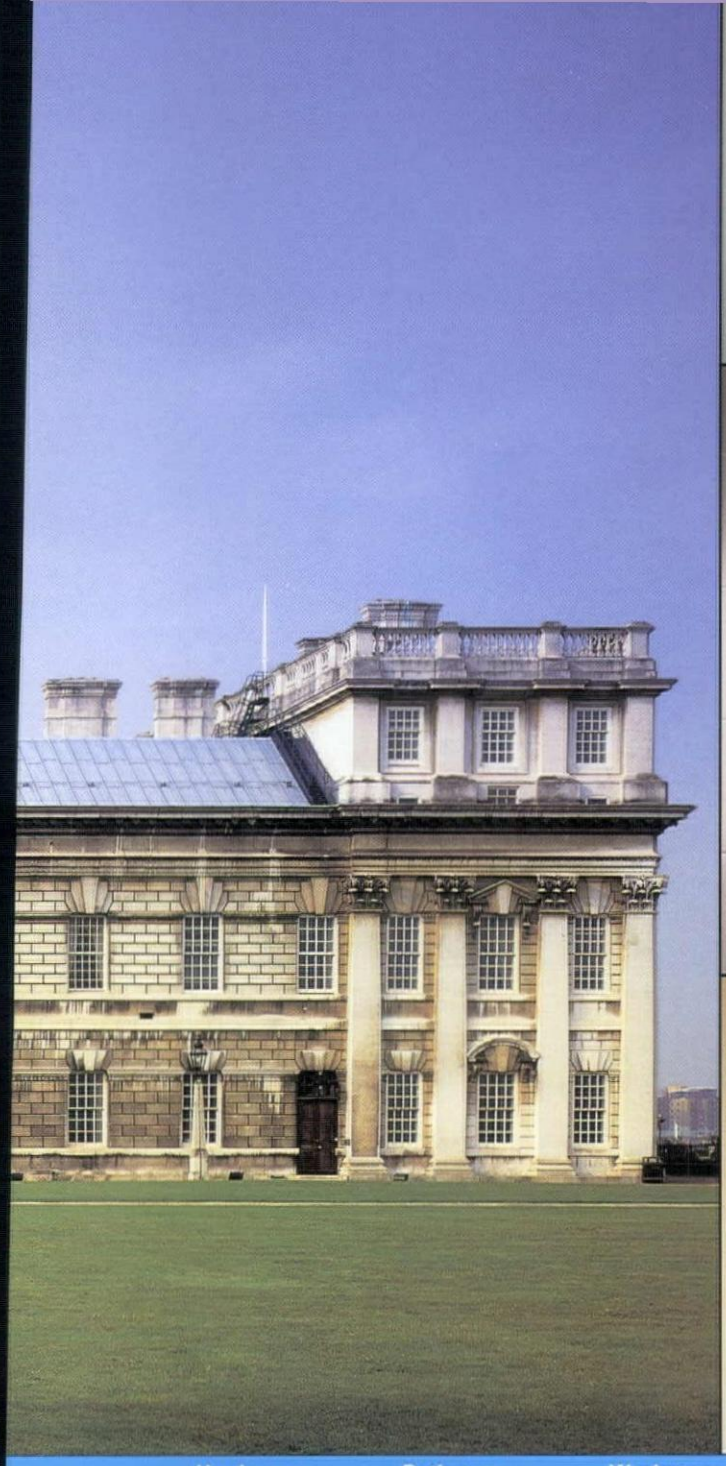
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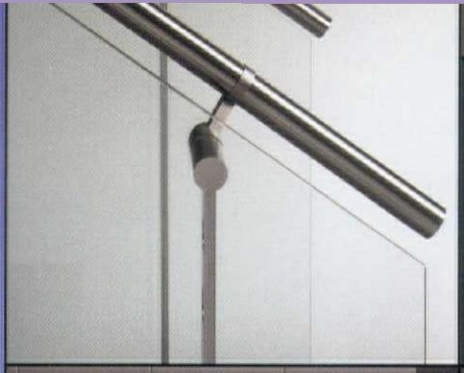
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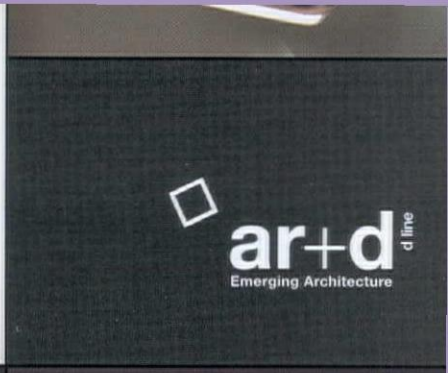
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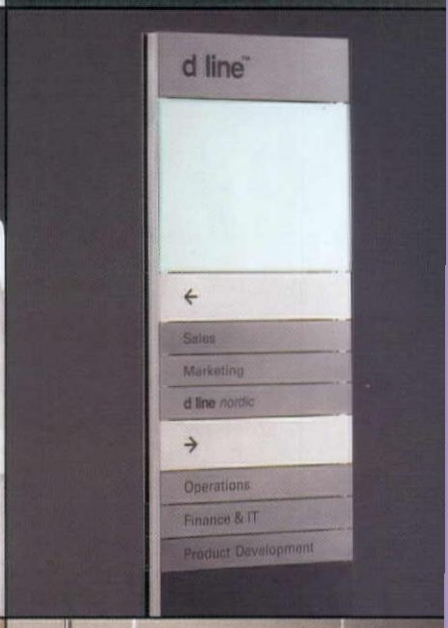
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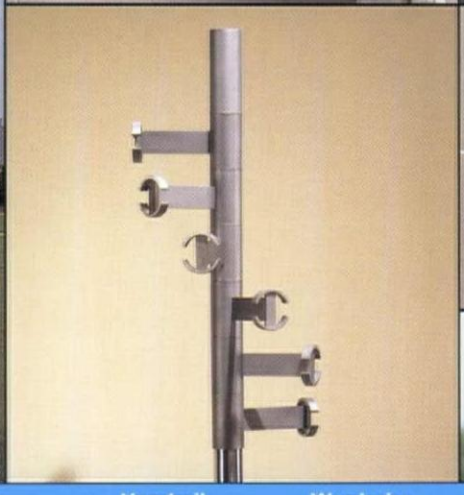
















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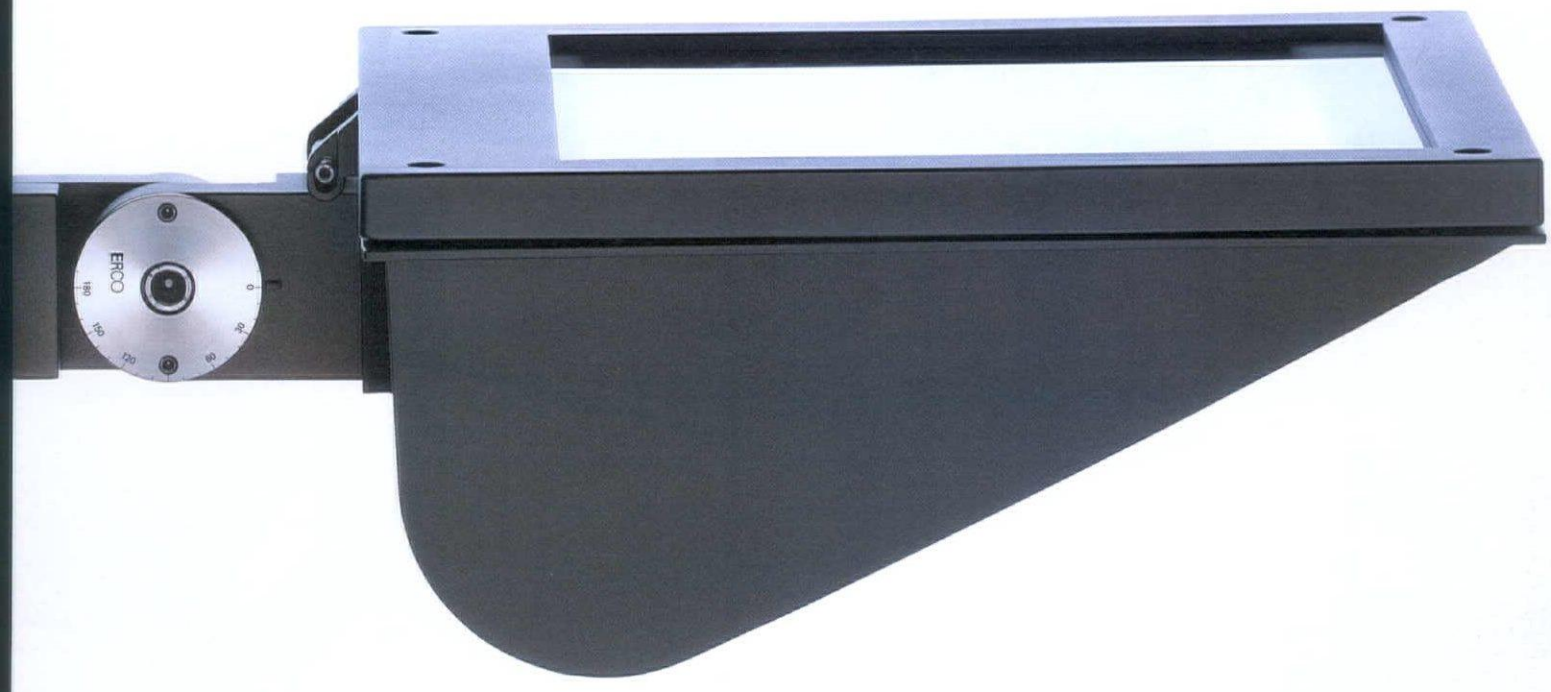
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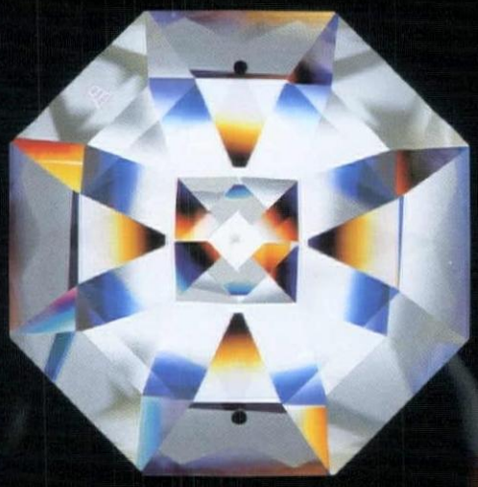
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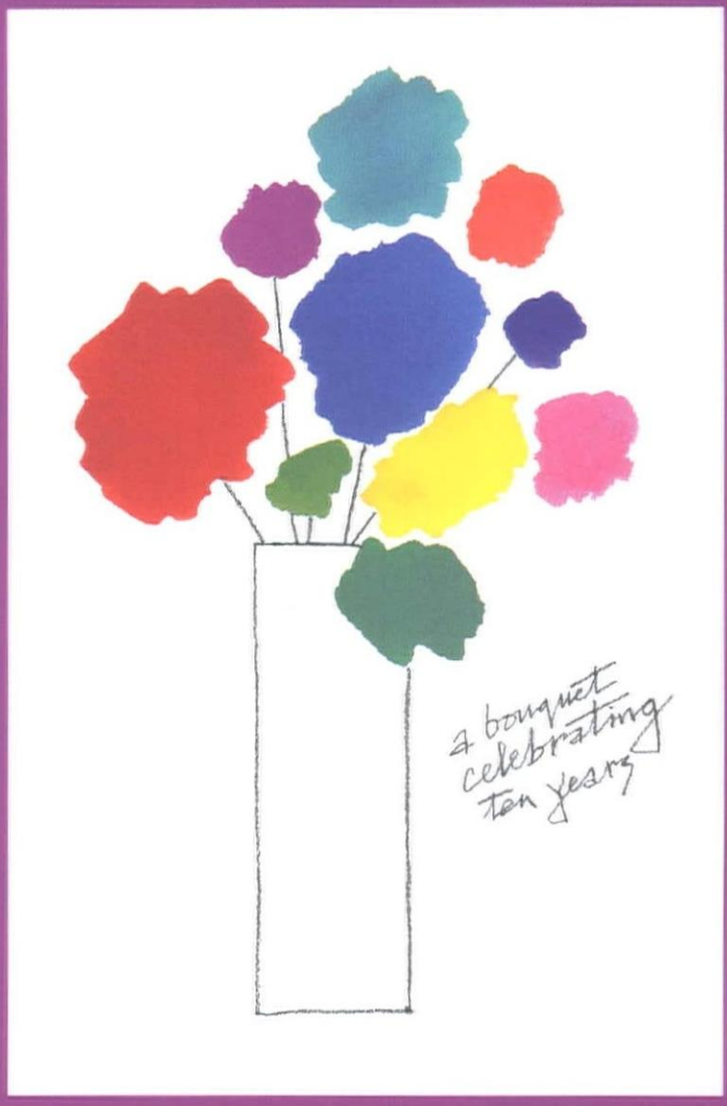
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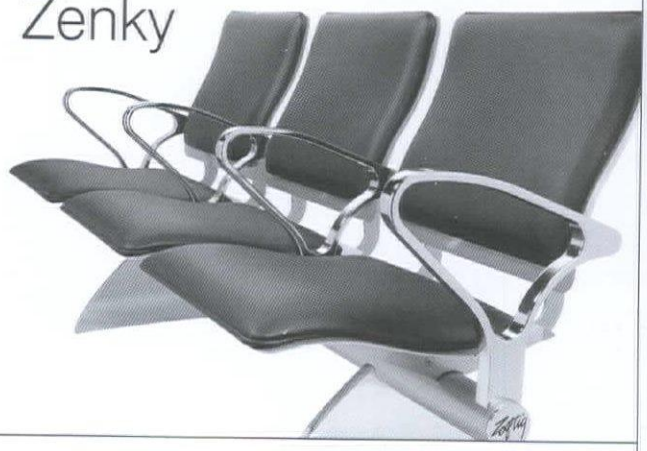
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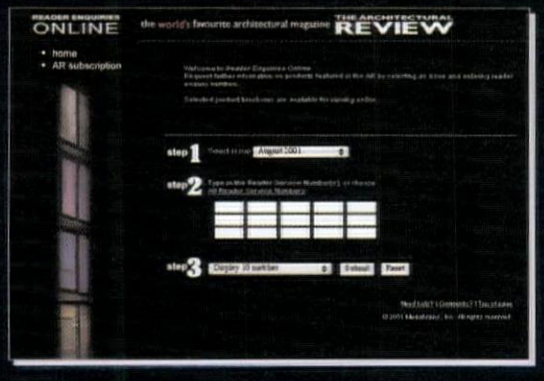
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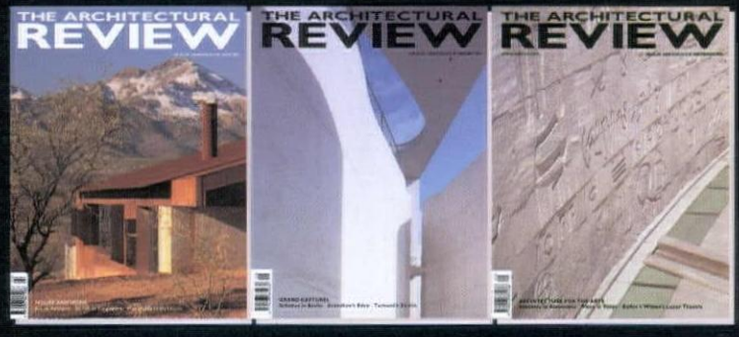
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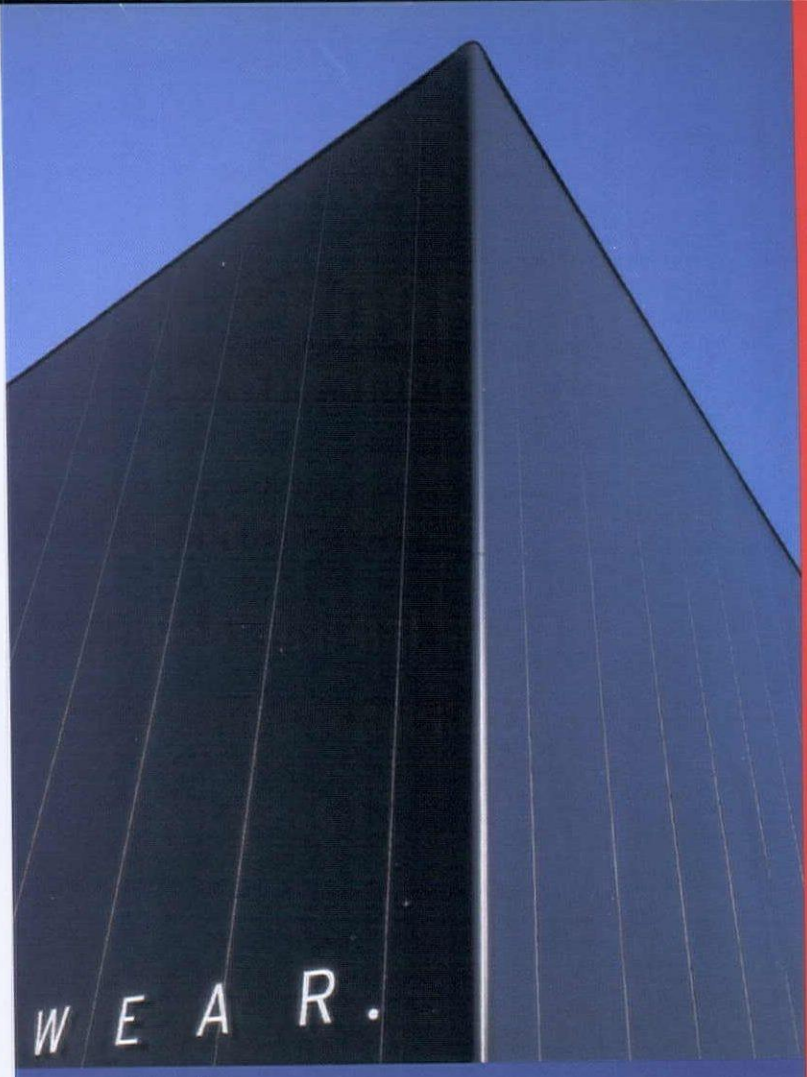
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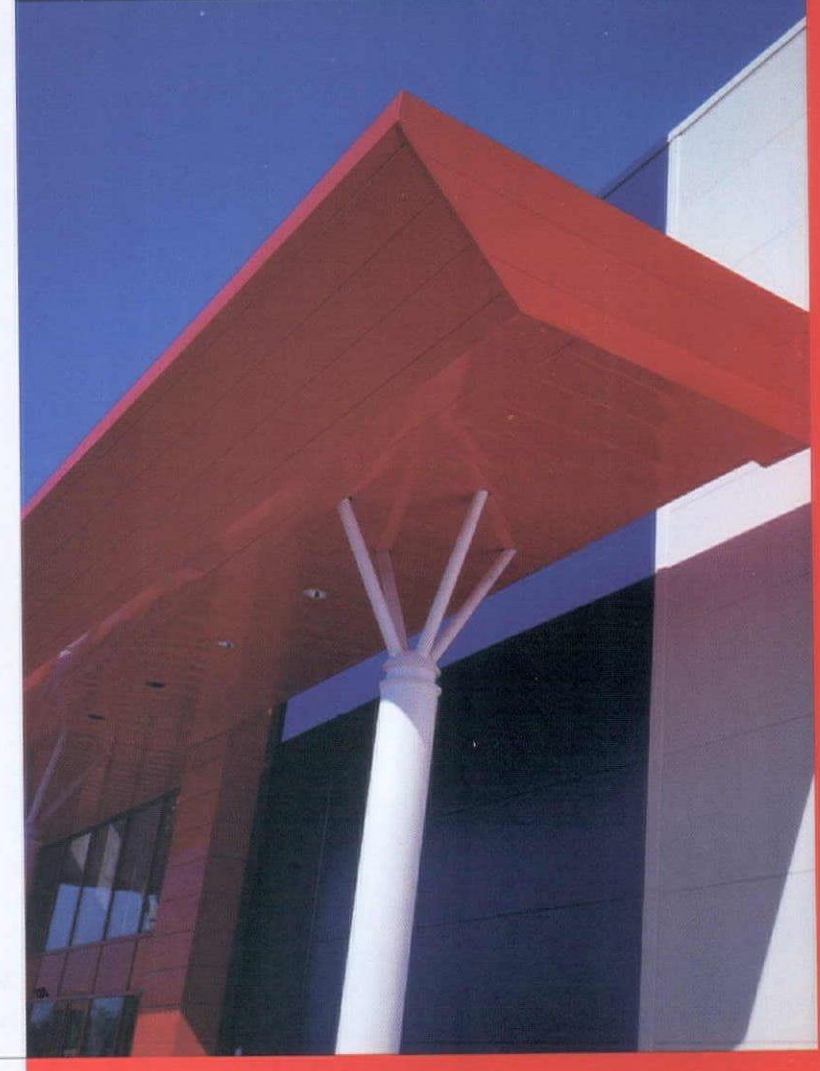
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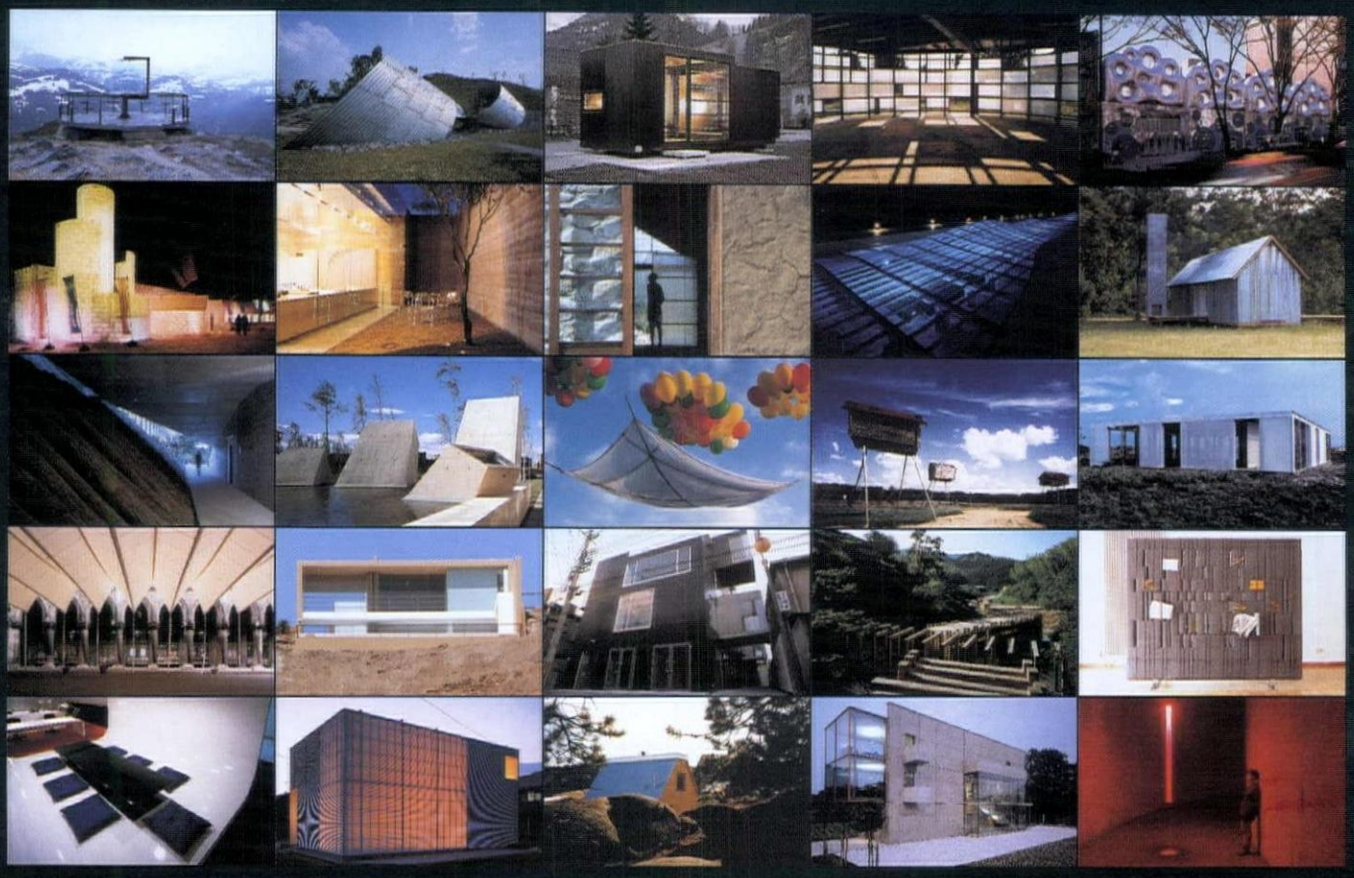
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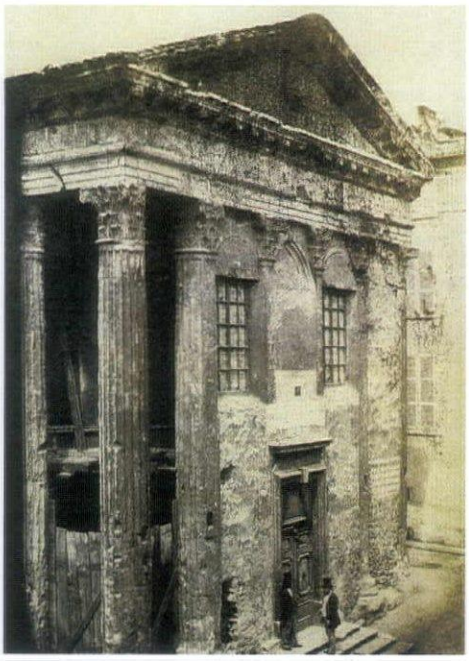
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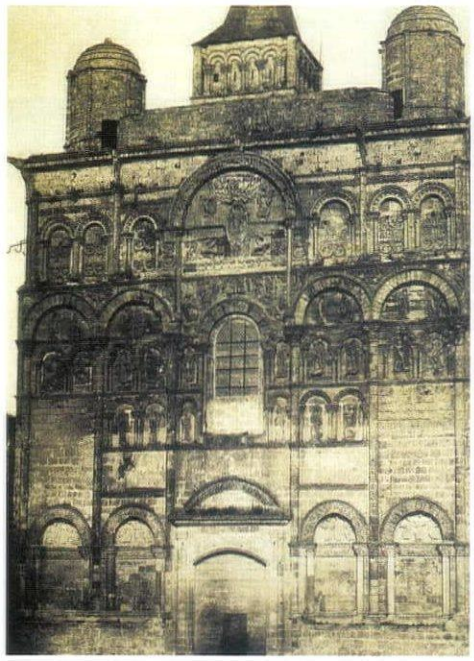
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Roman temple dedicated to Augustus and Livia, Vienne (Isère) by Edouard Baldus, 1851.



West face of the Cathedral of Saint-Pierre, Angoulême, 1851 by Gustave Le Gray & Mestral.

RECORDING OLD FRANCE

In 1851, five photographers were dispatched to various destinations in France by the Commission des Monuments Historiques, to make images of some 173 historic buildings and sites where restoration work was envisaged or had already begun: Roman remains, monasteries, churches, cathedrals, fortifications, châteaux and other buildings in public ownership. It was the most ambitious government-funded photographic survey of the period and it offers a startling fresh picture of provincial France as it was during the Second Republic – that brief interlude between the fall of Louis-Philippe and the rise of Napoleon III.

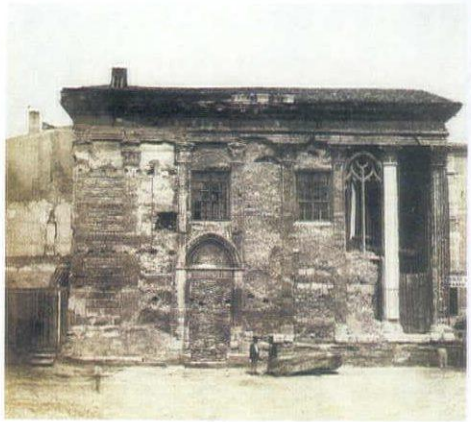
First dubbed the 'Mission héliographique' in 1979 and since pieced together, it has now become something of a monument in its own right. The five photographers – Hippolyte Bayard (1801-1887), the Prussian-born Édouard Baldus (1813-1889), Henri Le Secq (1818-1882), Gustave Le Gray (1820-1884) and Mestral (about whom little is known, not even his Christian name) – were all members of the short-lived Société héliographique (1851-1853). The society's journal, *La Lumière*, followed their progress and fuelled expectations of an exhibition and a publication. But the Commission simply selected and purchased a total of 258 images (negatives and prints) for reference purposes: 120 from Le Gray & Mestral, who had produced some 600 images between them, 92 from Le Secq, 46 from Baldus and none from Bayard, as he seems not to have submitted any.

La Mission héliographique, Cinq photographes parcourent la France en 1851[1] presents magnificent reproductions of many of the original images, including a few thought to be from the set Bayard failed to submit, supplemented by other examples of contemporary French photography. It also contains an illustrated catalogue of the 258 images purchased by the Commission and such complementary information as colour maps of the period overlaid with the routes the five photographers are thought to have followed (reconstructed from their claims for travelling expenses) and lists of the buildings they were asked to photograph.

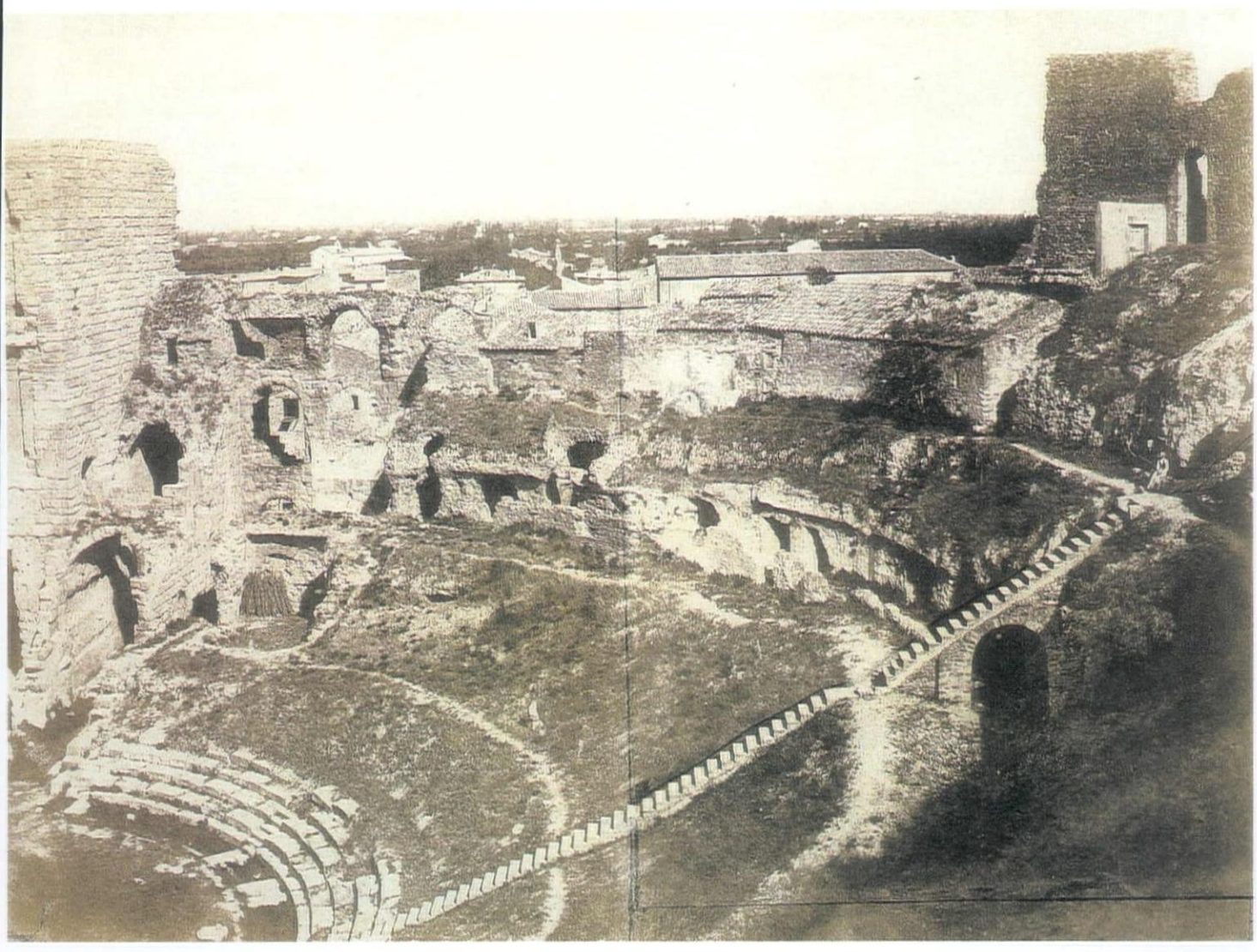
Anne de Mondenard's text seeks to clarify the facts surrounding the 'Mission Héliographique' and to establish its place in a peculiarly French version of photographic history (William Henry Fox Talbot is misspelt and the images he made when touring France in 1843 are not mentioned, only those he made there three years later). The painstaking process of relocating all but four of the negatives and prints the Commission originally purchased is described at length, the photographs are discussed both in terms of technique and composition, but not nearly enough is said about the subject matter – the buildings themselves.

Perhaps a French readership is supposed to know that the Roman temple at Vienne (photographed by Baldus) was about to be metamorphosed into a smaller version of Maison Carrée at Nîmes, or that the church at Paray-le-Monial (also photographed by Baldus) was to be transformed into an idealized version of Cluny. But why did the Commission require photographs of at least 10 different buildings where drastic over-restoration by Paul Abadie (1812-1884) was already in progress or soon would be? (Abadie is not even indexed). And was Le Secq asked to photograph the church at Vignory (Haute-Marne) because the Commission approved, or disapproved, of the way it had been rebuilt by Emile Boeswillwald?

Each photograph sets the mind racing. For instance, the view of the west front of the former cathedral at Lisieux, reproduced on page 192, contradicts a gloomy prediction Ruskin made in *The Seven Lamps of Architecture*. Having drawn one of the spandrels above the south-west entrance in August 1848, while touring Normandy with Effie, he used it for Plate VII and tells us it is from: 'one of the most quaint



Baldus, side elevation of Temple of Augustus and Livia.



Roman amphitheatre at Orange, 1851, by Baldus. A site now astonishingly transformed, made more hygienic and much less picturesque by zealous restoration.

and interesting doors in Normandy, probably soon to be lost for ever by the continuance of the masonic operations which have already destroyed the northern tower'. The new tower appears in Bayard's photograph of 1851, yet Ruskin's spandrel is just visible – still unscathed.

The Bibliothèque Nationale de France subsidized some of the research for the book on the Mission Héliographique, in connection with a major exhibition on the work of Gustave Le Gray.[2] A number of the original images of 1851 by Le Gray & Mestral are on show, as are many other photographs taken by Le Gray during his highly eventful life. Highlights include astonishingly large views of Paris, studies of trees in the forest of Fontainebleau (where he fled to escape a cholera epidemic in 1849), numerous seascapes – some showing the French and English fleets engaged in joint manoeuvres off Cherbourg, portrait photographs of Napoleon III, the Empress Eugénie and their baby son in 1856, a balding Garibaldi and fellow redshirt General Istvàn Türr in Palermo and evidence of their activities there – barricades and war damage – in the summer of 1860, and exotic subjects in Syria and Egypt photographed by Le Gray when on the run from his creditors. He finally settled in Cairo, where he died.

CHARLOTTE ELLIS

1 Anne de Mondenard, La Mission héliographique, Cinq photographes parcourent la France en 1851, *published by Monum, éditions du patrimoine, France, 2002: €68.60.*

2 The exhibition Gustave Le Gray, photographe (1820-1884) *is at the old Bibliothèque Nationale, Rue de Richelieu, Paris, until 16 June 2002. Bibliothèque Nationale de France / Gallimard have published a lavishly illustrated catalogue-book,* Gustave Le Gray, 1820-1884, *under the editorial direction of Sylvie Aubenas, €59.95 until 17 June 2002, €69.95 thereafter, and a postcard-sized fold-out book,* Le Gray, L'oeil d'or de la photographie, *by Sylvie Aubenas, €7.50.*

All photographs from: Anne de Mondenard, La Mission héliographique, Cinq photographes parcourent la France en 1851

COMMONWEALTH STUDENT COMP

The subject of the sixth international student competition to be held by the Commonwealth Association of Architects (CAA) is a dwelling for a famous writer. Entrants must be studying architecture in any Commonwealth country at the time of submission. Site (and indeed writer) can be chosen by individual entrants. Among jury criteria will be response to local culture, site and resources, appropriate materiality and sustainability. Prizes will be £1200 (first), £500 (second) and £200 (third) with a bonus of £200 for the best multi-disciplinary group prizewinner. There is a further £200 for the best scheme entered by students in first or second years. The winners and a selection of other schemes will be published in the AR, which is supporting the competition.

The international jury (which will include CAA president Philip Kungu of Kenya and Peter Davey, the Editor of the AR) will meet in early 2003 and prizes will be announced at the CAA General Assembly on 18 April in Bloemfontein, South Africa.

Further details will be published shortly in the AR, and on our website www.arplus.com. In the meantime, individuals and schools can obtain registration forms from:

Sue Linning, CEO
South African Institute of Architects,
Private Bag X 10063, Randburg, 2125
Johannesburg, South Africa

MURCUTT WINS PRITZKER

Glenn Murcutt has won the Pritzker Architecture Prize 2002, worth $US 100,000. He brings distinction and credibility to a list of previous prizewinners curiously mixed in quality, the first Pritzker having been awarded to Philip Johnson.



Meinhard Von Gerkan and Renzo Piano discussing the problems of height. (Peter Buchanan behind.)

REVITALIZING THE EUROPEAN CITY

The AR's conference at the RIBA was a great success, attended by some of the most distinguished architects and planners in Europe. Sutherland Lyall reports on the morning of the event and Timothy Brittain-Catlin on the afternoon. Seele, the cladding manufacturers, generously sponsored the whole occasion.

The Architectural Review's mid-March one-day conference, *Revitalizing the European City*, packed the RIBA's 250-seat lecture hall. Among an impressive list of names the morning platform was made up of Renzo Piano, Meinhard von Gerkan, paying a flying visit between conferences with the mayor of Moscow (where Piano had also been several months before), Norwegian Niels Torp, who was working in Shanghai, among other places – where the opening speaker, Anglo-Spaniard David Mackay, also had a masterplanning interest. None of these connections was coincidental. These are fully paid-up members of the masterplanning and architectural inner circle, which operates worldwide and, as they discovered, often in the same cities.

One observer at the lunch break casually summed up the collective message: 'We have serious reservations about very big/tall buildings in cities – providing they aren't by us'. Piano has a very tall 'shard' up for discussion for a site over London Bridge and he was plainly bemused by the ferocity of the local conservative nay-sayers. Why, he asked, 'has London such a fear of modernity? Sure, modernity has been responsible for disasters. But if we give up we commit suicide. We *have* to survive. The only place we have left to develop our cities is internally. Now the implosion starts'.

Piano was referring in part to the creative deployment in Germany by von Gerkan of inner-city land which until recently had been occupied by railway stations, marshalling yards, power stations and warehouses. Coincidentally the practice is also redesigning the immensely complicated Lehrter railway station in Berlin. The von Gerkan & Marg practice offices in Hamburg are located in a former riverside beer garden and restaurant, an example of one of his main themes: converting existing structures. Others included the combination of different uses rather than the mono-functionalism of conventional zoning – and the notion of what he called 'urban attraction' best illustrated by the dramatic leisure complex for the middle of Moscow, which he had been discussing in the Russian city the day before.

Niels Torp posed a number of relatively conventional questions, not all of them with answers – Who owns the town? Who has the right to build? and so on – and he warned against making facile judgments about a city from its plan.

He pointed out that, on paper, Barcelona (Mackay's home town) is a tight-packed and apparently boring grid – but the reality is that it's a vibrant place. Here he introduced his notion of the *urban section* in which an understanding of the grain and texture of a city, its cross section, is crucial. As in the case of his annular masterplan for a satellite city outside Shanghai, the cross section is much more important than the formal layout of the plan. Torp kept his largely architectural audience on side by reminding them that they were engaged in a profession – and also in an adventure.

You might expect David Mackay to have settled down to grand-old-manhood. Yet he was the only speaker to offer anything like a revolutionary masterplanning methodology. He embraces the reality that planning is a political activity which architects cannot wish out of existence. He is also deeply suspicious of the conventional notion that it is inevitable that you must first develop a plan and then guide and nurture it into existence. Those sorts of plans take 20 years to develop and are never implemented. What the masterplanner needs to do, as Mackay's practice has done in Barcelona with the Hundred Projects in collaboration with the Barcelona mayor (as well as in a number of Italian cities), is to start with the



David Mackay expounding his revolutionary masterplanning methodology to Peter Davey.



Reflective Niels Torp brooding about who owns the city, and the essential urban section.

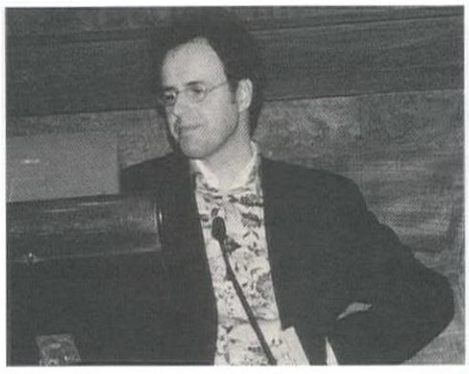
small issues which can be dealt with immediately by whatever professional team is to hand. When enough of these have been completed you put them together as a strategic plan for a zone of the city and do the same elsewhere. By the time someone has produced the big masterplan it has, if you have been following Mackay, already been implemented. He is comfortable with the fact that he may have little control over the architecture – the really important thing is that something gets done.

At the back we searched the attendance lists to see if someone from the new London mayor's office might have heard this. Ominously, no one had come.

SUTHERLAND LYALL

Nicholas Grimshaw kicked off the afternoon's proceedings. Before presenting his office's latest projects he cast an eye back over some of his work from the late 1980s, showing how he had attempted to weave new ideas into 'the tapestry of the cities': the Sainsbury's complex at Camden Town was a demonstration of the 'warmth and interest' that an architect can generate. An architect's perspective of 10 or 15 years is an unusual one and it gave Grimshaw a magnificent opportunity to demonstrate a canon of principles which on the one hand is almost Puginian yet on the other is engaged with the challenge of the diminishing resources of the planet.

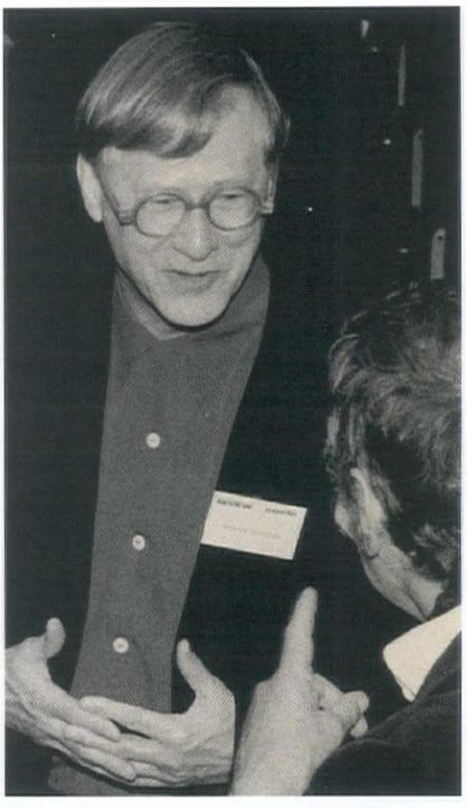
David Chipperfield has worked in some of the most sensitive sites in the built world; he suggested that the fashionable polemic of the free market city, which is about movement and change, can become a fig leaf for architects' own submission to market forces. The direction a city goes in is by no means clear, and the way in which decisions are taken neither predictable nor efficient. In recent American projects, he has sought to re-establish historic centres through public schemes, essentially a reinvention of the modern downtown through an intriguing investigation of scale and association.



Adriaan Geuze: reinventing Red Square.



Gert Wingårdh: eco-urbanism.



Nicholas Grimshaw weaving the tapestry of cities.

John McAslan is doing remarkable things with inherited space, coping with old fabric in a robust way and yet with respect, at the Peter Jones department store in London, within the confines not only of Crabtree's 1930s facade but also those of a number of highly irregular neighbours; a commission which owes something perhaps to the success of his practice's successful refurbishment of Mendelsohn and Chermayeff's Bexhill Pavilion. Other recent projects included the complex reworking of part of the Greenwich Hospital for Trinity College, as well as the vast new-build project for the MaxMara cosmetics company in Bologna.

Peter Davey introduced Gert Wingårdh by saying that more than any other Swedish architect, he is already reclaiming for Sweden its 'wonderful' preeminence of the early 1950s. Wingårdh began by presenting two schemes in Gothenburg, demonstrating his 'eco-urbanism' expressed through a witty, expressive, simplistic structure, with natural ventilation and negligible energy consumption, vast windows and generous canopies. He also related how his somewhat ironic scheme for Sergel Square in Stockholm so caught the public imagination that he was asked to compete in the second round in spite of not having been an official competitor in the first place.

Louisa Hutton prefaced her presentation of Sauerbruch & Hutton's GSW building in Berlin with a thoughtful and critical historical survey of the development of the city, particularly along the site of the Wall, which had led her to retain the existing late 1950s tower on the site, both to commemorate the Cold War and to signify the changes that have come through the end of East Germany. The ecological lessons learnt on this project are being elaborated at the partnership's new Federal Ministry of the Environment at Dessau.

Finally, landscape architect Adriaan Geuze presented Moscow as 'the European City'; his version of Red Square encompasses references to technology, celebrity, society and context, a highly enjoyable and unpredictable tilt at the themes of the conference.

TIMOTHY BRITTAIN-CATLIN

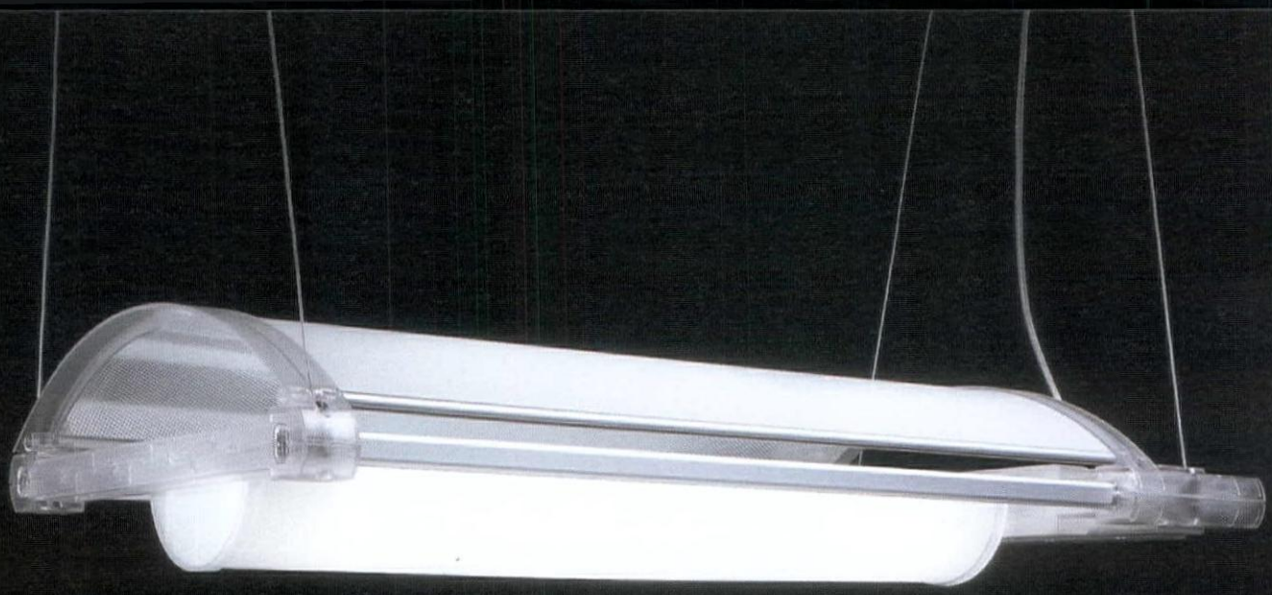
Photographs by Pelham Davey



Meinhard Von Gerkan explaining urban attraction to Finnish architect Pekka Helin.



Louisa Hutton thoughtfully considering combination of history and ecology.



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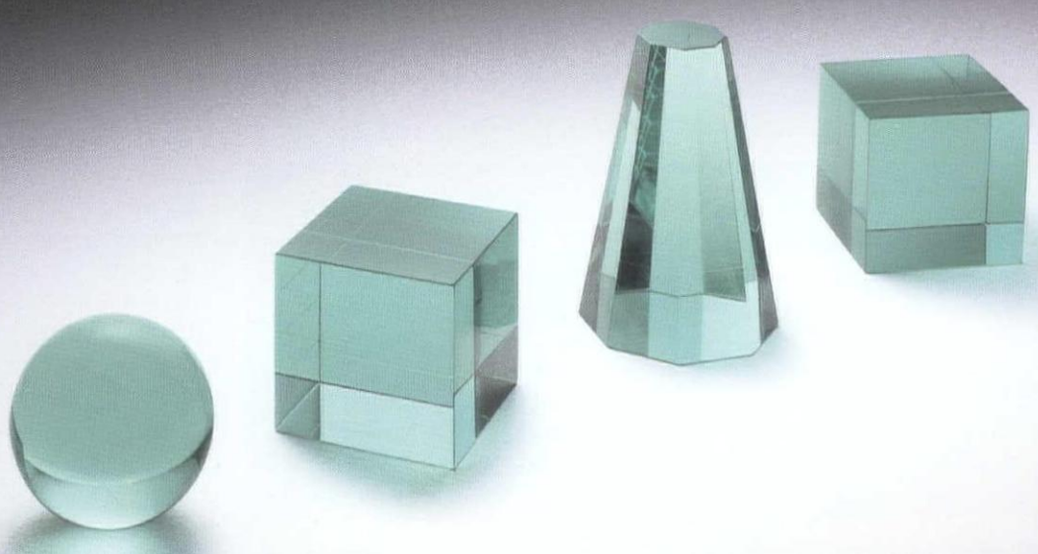
Sistema di illuminazione con fluorescente su cavi paralleli e a sospensione

Fluorescent lighting system on parallel cables and High-bay

Système d'illumination avec fluorescent sur câbles parallèles et à suspension

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browser

Sutherland Lyall trawls the web to find architectural distinction.

Clunky mechanics, impeccable type

With David Mackay star of the March Architectural Review cities conference at the RIBA in London (p26), it seemed proper to take a look at his practice site at www.mbmarquitectes.com. MBM Arquitectes is the 25-strong Barcelona office run by Josep Martorell, Oriol Bohigas and David Mackay – which he pronounces the Irish way as 'macki' with the accent on the first syllable. Unless you run two screens it is really irritating because, accompanied by a short group of electronic chords, the black page takes over your entire screen and you have to give MBM your undivided attention – and have no way of changing the small type to something more readable. But this is a proper design job with its associated sounds and (slightly jerky) opening and closing panels for each new page and impeccable and minimal graphics and typography. It has the usual sections: a profile of the partners, projects, a bit of news and contact details. The opening page has a white title panel with mug shots of the three partners adjacent to the just-readable block of type describing the practice. The nice thing is that when you accidentally wipe your mouse across the partners' mugs the photo changes to reveal them as they were in the first flush of their architectural youth, probably circa the mid '60s. The adjacent block of too-small type illustrates the importance of text editing. Because this text is long you have to do a clunky number involving a down arrow and what, you discover, is an erratic slider bar. But that is detail. A nice detail, which could well be emulated by other architectural sites as beautifully typographed as this, is that MBM have credited designer Marta Linas.

The Great Work

Artcyclopedia, at www.artcyclopedia.com/about.html, says its mission is to become the definitive and most effective guide to museum-quality fine art on the Internet. In February it claimed to have 'indexed 1200 arts sites [and to offer] more than 32 000 links to an estimated 100 000 works by 7500 renowned artists'. This ambitious package is the work of Calgary-based John Malyon who is hoping 'to develop a system for commercializing the Artcyclopedia in such a way as to add value for visitors (by providing them with additional useful and relevant information), rather than subtracting value (e.g. through indiscriminate use of banners)'. It's an interesting idea – although you worry about it being so successful that it monopolizes the field and starts charging lots of dosh for 'added value'. However perverse it might be, one of the pleasures of surfing is the *difficulty* involved in finding obscure architectural images. What Malyon has done is to search out myriad art/architecture collections, many of which have appeared here, and to make links directly to the relevant information. It's a discriminating, tailor-made search engine. In an open letter to sites, he says, rather cheekily I reckon, that 'What we do not do is drop visitors off at your "front door" so they can read a letter from your director, look at a photo of the facade of your building, or take a virtual tour'. Exactly what we all want. Yet quite a lot of sites have their visitor-meter on the home page (where else?) and bypassing it means that the extra visitors Malyon promises can't be verified or even counted. Often financial support for a site depends on verifiable visitor numbers. Still, it seems to work pretty well and architecture is well represented. Try it while it's still free.

Strange, labyrinthine, compelling

When you type in www.geocities.com/ateliermp up comes a black screen with the heading Archive-Grotto, a picture of a rococo, grottesque [subs sic.] architectural detail and the immortal words underneath 'Knowledge, knowledge, knowledge Boomboom, boomboom, boomboom' attributed to TristanTzara and dated 1918. Don't be put off. You click on the box at the top right hand corner labelled 'Yahoo movies exclusive' and you go to Today@Yahoo movies and an advertisement about how to lose 10 pounds. It's a box which appears to support most of the pages on the site so you put up with it. Fed up with this, you hit the Back button, click on the aforementioned grottesque picture and up comes a welcome page and a 'textual map of the site'. There are four main heads: Texts/documents, Projects (by Landscape Agency New York who seem to be the directors of the site), Serious Real – the Anti Journal – and finally the Landscape Agency New York news and information service. There's a warning at the bottom: 'TRAVELLER'S ADVISORY: THE ARCHIVE-GROTTO IS ALSO A LABYRINTH'. This is utterly correct. Still, despite all one says about the need for clarity on the Web, this is a wonderful ramble of a site which is not always very obviously about architecture or landscape but which is pervaded by an architectural sensibility and topicality and which offers links to a wonderfully catholic range of things, ideas and texts to do with those eternally fascinating topics. Quite a lot of the material is strange but, quite untypically for this kind of architectural outer-rim stuff, it's rarely pretentious or pompously sententious. You will need to spend a couple of weeks roaming the labyrinth – but the rewards are likely to be quite high.

Regular reports

One of Archive-Grotto's linked sites is to Archibot (www.archibot.com) – which already sends this column a sort of weekly newsletter. The main headlines at the beginning of April were 'Is There a Gay Aesthetic?', Bruce Mau Design, Three Moving Projects, Only Title 'Architecture' (Magazine) Will Stay, 'Safe Rooms' Come Out Of Hiding, Great-Looking Product (Too Bad Nobody Wants It) with the subhead 'why good design is not always good business' and Architect Prays 4 Churches, Builds 'God's Way'. These are links to news stories in a variety of US newspapers and magazines. There is a small forum, a Who's/What's your favourite, book reviews, the inevitable Amazon links to nice architecture books, a guide to sites, and a smart search engine. The authors of this site, whoever they are, have got together the sort of student-orientated news and update site you might have hoped for.

Architectural ideas boot sale

It's called E-Design Forum – Environmental & Green Design and it's at www.design community.com/e-design/e-forum.html. It's a bit of a disappointment because it is really a big chat room with offers to do very cheap Distance Architectural Designing, discussions around such headings as Airflow on the Beach (about touristic over-development) and quite a lot of things not really very related to either green or environmental design. It's actually closest to a virtual architectural boot sale except what's on offer are raw, not necessarily well-thought-out ideas and rather a lot of dross. But in there may be …

Construction site

A reminder that the great Dutch site, Archined, is being rebuilt and until practical completion the English version is to be found at http://www.classic.archined.nl/endex.html.

Roses are red and snails are bred

And finally something rather sweet. Because it's entirely virtual it's just the ironic thing to send that client who's tardy with the invoice payments. 'It's fast and simple!' enthuses the Make Me Happy.com website at www.makemehappy.com/. You choose a flower, add your message and send it off over the ether. You select from more than a dozen roses, a score of assorted flowers – or a selection of oddities ranging from a Venus fly-trap through earthworms to mating snails. 'Browse the list of great gifts for girls'. Snails? you ask.

letters

THE VULGAR TOUCH

SIR: Your comments on London's tall buildings policy (or the lack of a sensible one, AR April pp30-31) are much overdue. As you say, London is the mother of modern cities. It will be a disaster if it becomes like its deformed American progeny, with cancerous growths emerging at random all over the place.

Kenneth Livingstone, our Mayor, seems totally devoted to vulgarity, and the worship of the market place which has so distorted life in Britain for the last decades, and made the place so unlike the one to which so many of us fled and were happily received fifty years ago.

All power to Paul Finch and CABE if they can override the Mayor and evolve a proper high buildings policy which will dignify the capital. If Paris and Sydney can manage in their different ways, why can't we? Why are we so subservient to every American fashion?

Yours etc
ANTOINE CERVER
Blackheath, London, England

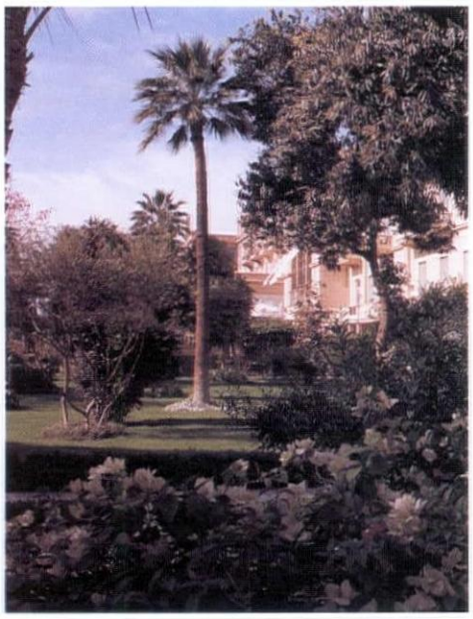
SNEERING SNOBBERY

SIR: Don't be so damnably sneering. Your letter from Luxor (AR April p36), which repeated Amelia Edwards imperialist and jingo comments more than a century later was unbelievably condescending to the poor people who have to make money out of you rich tourists. The faded charms of the Winter Palace as 'A little bit of English heaven' indeed; the inhabitants of Qurna as following Egypt's oldest trade – tomb robbery; the 'yowling of the musak' of the more modern hotels.

All unbelievably snobbish and out of date. The tourists like the new and what you believe to be vulgar hotels. They go there in their thousands, while the Winter Palace sometimes seems to be touched with decay. Citizens of Luxor have to struggle in ways inconceivable to you Westerners, but they can still teach a lot about kindliness and survival.

And to cap all your insults, you say that Hatshepsut's temple looks as if it is made from processed cheese. This is one of the finest and most painstaking pieces of restoration in the whole of the Middle East.

Yours etc
ALI ARGET
Cairo, Egypt



Winter Palace Gardens, Luxor: faded charms or English heaven brought down to Upper Egypt?

COLORES UNDERCUT?

SIR: Mona Heppner moans too much about the Parque de los Colores in Mollet del Vallés, Barcelona (AR April, p34). Landscape design has for decades been deeply in the doldrums, we need people Enric Miralles and Benedetta Tagliabue to give new vision.

The art of landscape is (or should be) a fusion of the natural and artefactual worlds, but throughout the generations, from Roman times to the present, some elements of the art have remained, for instance, surprise, the ability to transform the drab, the possibility of transferring us to a dream-condition. As Carla Bertolucci says, the Parque does all these things. And if a few 'pathetically planted saplings' have to grow, that is the nature of landscape. They will, and show how wrong Heppner is.

Yours etc
JACK KING
Durban, South Africa

BRIT OFFENSIVE

SIR: I was surprised to see your April issue on Budding Brits (surely an offensive title in two ways). If young British architects are so good, why do they never seem to win prizes in your annual ar+d competition? Why devote a whole issue to them?

Young Americans rarely seem to win the ar+d too. Is there a form of prejudice here?

Yours etc
ANNIBILE CARLOS
Boston, Mass, USA

AUCKLAND JEWEL

SIR: Your little article on that bridge in Auckland, New Zealand by de Goey was a real delight (AR March, pp38-39). It is so silly, funny and joyous. After all those dull functionalist excuses for forming spans, here is something that makes a wandering path over the water, and is clearly a pleasure to walk over. The structure looks absurd, but when you think about it, there is clearly more steel where the bending is greatest.



Bridge in Auckland, New Zealand by Marijke de Goey. Silly, funny and joyous, it was inspired by jewellery design.

Jewellery is perhaps a better model for bridges than all those pompous boring results of civil engineers' calculations.

Yours etc
ALEXIS GIRARDET
Rio de Janeiro, Brazil

POOR WIGGLESWORTH

SIR: Poor Wigglesworth, she has been consistently knocked in your pages since you put her (daringly?) on the cover of your January issue, for instance by Shona Mordak in April and Graham Mckay in April. If she had been German, she would have been feted in all the architectural papers. Why don't you Brits grow up a bit, acquire an ecological conscience and a sense of humour?

Yours etc
JAN ANHIER
Bremen, Germany

ELECTRONIC IMAGES

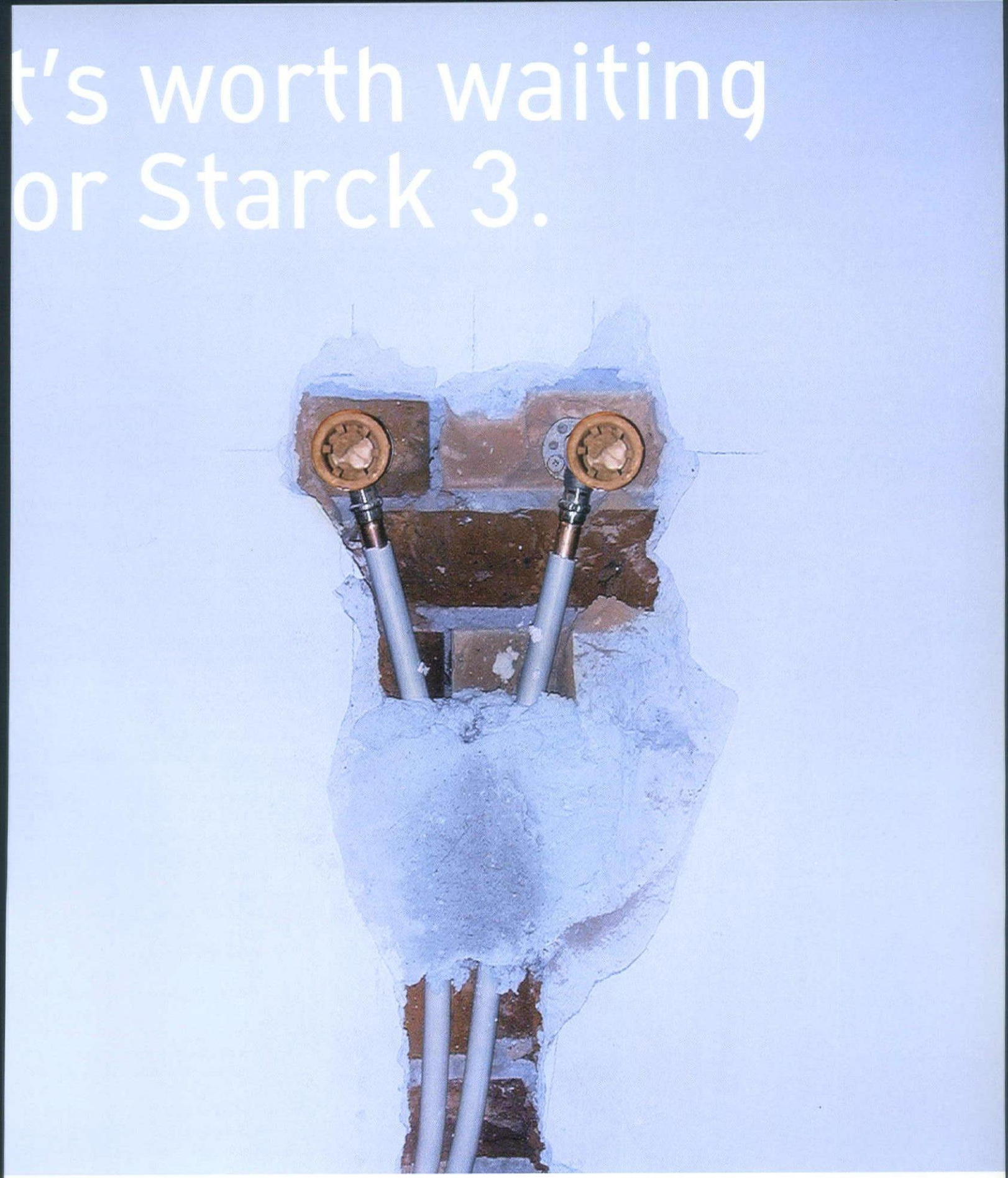
The AR can accept electronic images only in the most exceptional circumstances. Technology is not yet sufficiently integrated.

errata

In View from Singapore (AR March) the top right image on p37 is not the Supreme Court by Foster & Partners. It is the Singapore Management University by KNTA Architects in association with Edward Cullinan Architects. Apologies to all three practices for this error.

The last sentence of Robert Tavernor's book review of *Infinity and Perspective* (AR April 2002) should have read: 'Certainly, as place-makers will concur, it is better to be somewhere rather than everywhere and nowhere'.

t's worth waiting
or Starck 3.



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Starck 3. Making a splash.

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LIVING BATHROOMS

enquiry 2 www.arplus.com/enq.html

View from Ramallah

Three months ago, Tom Kay, a British architect (a Jew who describes himself as such 'only if questioned by an anti-semite'), and his wife Adah Kay, a social policy analyst from London, moved to the West Bank town of Ramallah in Palestine with plans to work and teach at the local university. Extracts from Tom Kay's diary in Ramallah record their experiences and impressions of the Israeli invasion of Palestine, the siege and destruction of the city.

Towards the end of the first week of the invasion

From the front steps, I watched a student being shot through the leg and then his companion shot through the stomach, as he tried to drag the man into the hostel. They were standing on a terrace, quite still and unarmed about 35 metres away. The building had already been searched on the second day. There is an Israeli sniper position at the top of a tall building in Radio Street with a good view of the side of the house and our rear balcony. There is another in the top flat immediately across the road.

During the second week

From our bedroom balcony we have a panoramic view over the North of Ramallah and of the houses and buildings built in the gorge immediately below. Two shots; we went out on the balcony. Later we learned that our neighbour, who was standing in her living room, was killed by the first shot, the second breaking the window above her head. The five soldiers were still aiming, seemingly, at us. There was no gun battle going on. Seeing the soldiers, she was calling in her husband Sami and little boy from the garden.

29 March, 1.00 pm

A continuous roar of tanks, but not able to drown out the machine guns and tank shells. Now there are many more going up and down the hills behind us. The Israelis still don't seem to realize that, although it is frightening, more inconvenient and even more deadly, there is little further deterrent effect unless they go in for wholesale carpet bombing. The invasion has exacerbated the problems but will not stop the Palestinians fighting in the only way they can. Arafat is not in control of the factions, and probably never has been. So the current invasion of the compound (we can see the top of the building only) is stupid and pointless.

I watch the tanks, armoured cars and APCs [armoured personnel carriers] from the bedroom window. Three tanks shell directly into the centre and there is continuous automatic weapons fire. On the south side of the flat in the glazed-in balcony, I watch colourful birds of all sorts in the little fruit tree outside the window. A single shot hit one of the branches. The birds have been ignoring the noise generally, but now they have flown away. Very indignant.

Back in the flat

In mid afternoon, tank cannon and heavy machine gun fire continued for about half an hour. Only later did we discover that they were the tanks breaking into Arafat's headquarters, the Mukata. The sound was deafening, but by then we had become so used to it. We have had no electricity all day – nor for the next two days.

Two Japanese photographers have arrived, walking the last three kilometres with their hands high in the air, shouting 'Japanese' every minute or so. They admit to being very frightened. On a number of occasions they had to walk up to the APCs and tanks and hope that they were recognized as foreigners. They will stay with us until life is less dangerous or until they get their nerve back and take more photographs. (They stayed two weeks.)

30 March

I'm woken by the noise of five tanks carving up the road in front of the house. Armoured jeeps arrived and the soldiers smashed through the building next door, a five-storey new atrium



'Young Israelis' sense of fun seems to be target practice ...



... from the heavy machine gun mounted on top of a tank.' Tom Kay

shopping centre. Instead of breaking the main gate lock, they rammed it until the 8 metre high gates came off their hinges. I walked up to the soldiers with a journalist. They tried to take his camera, but he showed his press card. I sheltered behind the press card and watched the soldier breaking into every shop all the way up the building. A totally pointless destruction which, I am told, is being repeated all over the centre. The soldier I spoke to looked about 16, but I assume must have been 18.

Looking for cigarettes, we were invited in for a coffee by a family of about three generations. There were some 20 people gathered on the terrace; the kids entertained us. The family had stockpiled cigarettes so we were able to buy a few packets.

The atmosphere is extraordinary and since I got here two and a half months ago, there has been a change of mood. Anger is by far the strongest emotion. Hourly we hear of people bleeding to death because the ambulances are either fired on or turned back. There is no conceivable way that Sharon can win here. The Palestinians have had enough and no amount of violence here will make them back off.

We are part of a community of two Palestinian families, beside and below us, and two flats of internationals. Sixteen of us. We swap food, cook for each other and generally provide support. There are huge explosions as I write.

Last night, I mused about the tanks. Inappropriately perhaps, I think that they are wonderful objects. They lumber about like rhinos and roar like angry elephants. Like octopii, their various appendages move independently. They belch different colours of smoke when starting, turning and accelerating. But there is a sort of massive elegance.

31 March

I write this, knowing that you will have the news from the centre itself, which is worse than anything we are seeing only 150 metres away, being in a 'quiet' street, albeit aurally more noisy than I can describe.There has been an unofficial full curfew for three days. I gather it is now official and a 24 hour one. One or two whole families still run up the road, looking for a shop which will open its shutters. Palestinian men on their own really cannot move, for fear of being shot without question or picked up and taken in for questioning.

Early this morning, it seemed quiet enough for me to go out to find a shop. At the road junction two doors away, a group of about eight young men were sheltering at the side of the building. Most, if not all, I recognized as living in the building which was a student hostel for Birzeit University. They asked me to tell them if I could get the shop to unlock and let me in. Eventually with a lot of banging we did get in and the steel shutter was locked again. When I left, the shutter was unlocked for all of three seconds while I slipped out. Once in the road, I found a set of tanks and APCs coming down the road from Al Manara. The second APC stopped about 15 metres from me; the tank and APC having passed me and swivelled



Medical Aid Ophthalmic Centre: echoes of Auschwitz?

round at the corner blocking both roads about 40 metres down the road. I held up the two shopping bags and 5 kilos of rice and waited. Nothing happened. After a minute it occurred to me that I could be holding two bombs, so I put the bags on the ground and moved away from them. Still nothing. So I sat on the pavement. Two soldiers came out of the APC and ran up to me. The conversation was unpleasant with some gun waving and they told me to go home. I started down towards the tank. Some soldiers, not having seen the first encounter, came round the corner and I went through the same little performance in front of the tank.

When I got onto the terrace, I only then realized that I had not been the centre of attraction. They were after the young men who they had probably spotted going into the shop with me. For another hour or so there was a lot of tanks and shouting and breaking of doors, again in the atrium building. I could not see the shop front or rear of the house from our place, but I think the men did get back to the hostel safely.

1 April

Power has been cut again. Quiet night relatively. In spite of some sporadic shooting, the tanks were not continuously on the move. They were in all the streets, including in front of us. The troops came back, still searching.

2 April

Some areas of Ramallah are without water. We have been filling every conceivable container. This afternon Omar said that he was sure there would be a well under the front yard. We found it. I was going to break it with a hammer, but was dissuaded because it might sound like a gunshot. I levered off the padlock with a mason's chisel and, lo and behold, we had huge quantities of water.

We ran out of gas for the heater last night. Freak cold weather seems to be lasting. The sun makes a difference. Every few hours the sun comes out for 10 minutes. We all rush outside, snipers or no snipers. The living room is very dark and gloomy, which must be great in summer, but rather oppressive now.

The temperature has dropped sharply. It is really like winter.

4 April

We are now on well water and the power has been off for 36 hours. It is two days since the curfew was last lifted for two hours. The four households, in the two buildings around our yard, plan meals together and it is as if we have have all known each for years. Mahmood, Omar's father brings over anything he thinks we are short of: hurricane lamp, tomatoes, a sweater for one of the young Japanese photographers (who is bored and frozen).

Another gross act by some troops in the hospital.

Adah was leaving by the convoy which was supposed to have been organized for today but decided to stay. Some of you may not understand. With foreigners leaving when they can, guaranteed 'safe passage', the people here feel that the world has/will forget them. True, there is lots of news emerging in spite of the Israeli instruction to journalists, at the end of last week, to leave. But journalists and TV crews move around in bullet-proof vehicles, and are not connected to the street

5 April

Guns awake, but the sun has come out and our spirits are lifted.

About 10 of us are eating on the front steps. Sater, pitta and baked egg in pitta (no pan to wash). In spite of the curfew the sun has clearly made people optimistic. Very peculiar, because as we sit here the tanks are still blasting their way into buildings and soldiers are continuing the house searches. I have photographed our little breakfast party. It looks like a leisurely breakfast on our terrace in France ... not a care in the world. Two women walk up the road to empty their rubbish in the bins. The sun affects moods and maybe even calms fear.

8 April

I have just spent an hour with Adah walking through the ruins of the Medical Aid Ophthalmic Centre. This is a five-storey building, partly offices and partly examination and treatment rooms. Every floor is vandalized. The sheer scale of the wreckage means that an IDF [Israeli Defence Force] officer must have sanctioned or ordered it. Inside soldiers had wrecked everything, the equipment, the computers, the bookshop, The target was clearly the Medical Centre. They had broken through to the neighbouring building. In the latter they found a beauty parlour. They did not touch it.

I will not forget this for the rest of my life. Destruction of the town is deliberate and has nothing to do with fighting an enemy. These young soldiers want the Palestinians out of Palestine. In the Centre, the Director is wandering around the debris; touching things and saying nothing. In the eye testing/fitting room, we found hundreds of pairs of metal and plastic framed spectacles in piles on the floor. I don't have to be an extremist to remember our visit 25 years ago to Southern Poland and the little museum of Auchswitz. There, there were thousands of pairs, sanitized and dimly lit behind a glass wall. The violence is not of the same order, but the imagery does invite comparison. What has become of a Jewish collective memory?

he rumour is that the IDF have finished their b here and might pull out in the next few days. s I close this, three tank shells are fired. No unfire.

0 April

Ianar Sofren, our neighbour, was killed this norning. Our first information was that she was not hanging out the washing. This afternoon nother neighbour said that she was shot hav- ng breakfast on her front terrace. Whichever, it as within her own property. She was not vio- ating the curfew and even if she had been ...

Journalists are holed up in the City Inn on the utskirts. Neither they nor the photographers an get anywhere near us. The explosions ecame more frequent and violent this after- oon, some either so close or so big that they attle all the windows.

Supper this evening was of beautiful salads. Ve sat eating in near silence.

We see footage from Algezera of one building fter another being dynamited. The Arab news ays that this is because the IDF are facing such esistance that they can't get into these houses. This is almost certainly without warning and he inhabitants are still inside.

11 April

The big rubbish containers on the road are overflowing, with rubbish in bags all around hem. We are lucky that it is warm, but not hot et. Smoking for 50 years has dulled my sense of smell.

Rehab, Omar's mother, stands behind her fly screen and asks me if I can see snipers. From a top floor window above Nahid, the old lady, whose entrance is on the street and thus can't get into the compound, throws down a bag. After being assured that the soldiers are not among the trees across the road, Rehab goes nervously down our terrace steps and across the yard to retrieve the bag.

Borrowing from neighbours has taken on a different meaning here. It happens countless times a day. Scissors, tools, kitchen stuff, staples, luxury goods, candles. Coffee, tea and other goodies are served to whoever is within sight. The computer sits in a very central exposed place on our glazed- in patio.

It is as if we all have been here together for months.

The machine guns are again very active. We hear that the IDF have entered Birzeit village and the tanks have surrounded the university campus, but have not entered it. There are hundreds of students living in the village with families and my guess is 1000 to 2000 live in hostels, built on the hills on the edge of the village.

The British Council rang. The curfew is due to be lifted for 3 hours this afternoon. I arranged to meet Barbara Plett of the BBC in Al Manara at 2.30pm. [Plett's interview with Tom Kay was subsequently broadcast on the *Today* programe, BBC Radio 4, on Friday 12 April].

1.15 p.m

Adah and I up into Al Manara. Already there is traffic and people. There was a small gathering in front of the barbed wire fencing of the soldiers with their APCs at the entrance to Roukab Street. Adah made for the barbed wire and started shout-talking to the soldiers in Hebrew. They were 25 metres behind the wire and conversation over the background noise was a little difficult. Reactions to her questions – 'Can't you understand what you are doing here? How will you live with yourself after all this is over? – never satisfy her, so she continues until they clam up. This time it took about 5 minutes. A little more of a crowd gathered to listen. As we turned to go, something must have frightened one of the soldiers. I heard a shout, turned around in time to see the soldier throw a stone at us. It landed very close and exploded. A sound or blast bomb. We walked away with ringing in our ears.

We passed a church, the railing and front gate flattened by a tank. Inside, the place was probably already in need of repair, before the window glazing had been shot out. The glass had been plain frosted and now the effect was strange because, between the stone tracery, there was a chaotic mixture of jagged shapes in clear coloured and frosted glass. The clear coloured parts were the images from outside. It was very 'modern' like something from the old Stained Glass department (now closed down) at the Royal College of Art in London.

16 April

Don't let anyone tell you that Ramallah is quiet now. The IDF is still blowing up buildings and at times there are hours of machine gun and tank fire, with flares at night lighting up the hills and terraces of the city. It is very depressing.

17 April

Colin Powell left at midday and the explosions, halted while he was seeing Arafat, have started again.

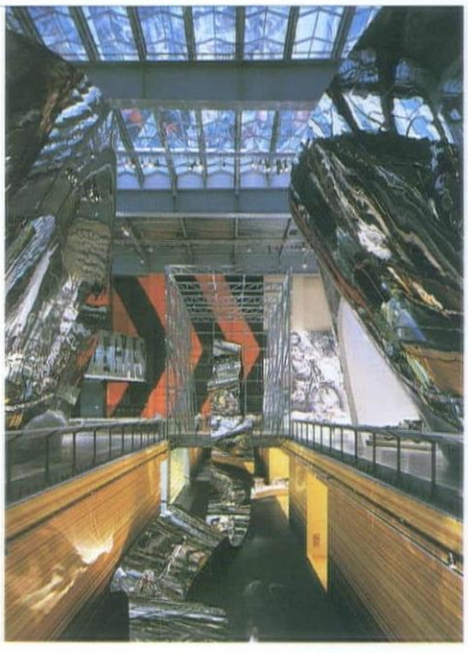
Tom Kay
Ramallah, Palestine

June

The June issue considers inventive examples of metal in architecture from around the world. Since humanity first discovered how to extract copper and iron from rocks, metal has been a vital component of structure and construction. The commercial production of iron and steel had one of the most radical influences on architecture, with the skeletal structural frame effectively liberating buildings from the inhibitions of the loadbearing wall and trabeated construction. Now, metals are used with increasing sophistication and innovation, with architects eager to exploit their formal, functional, haptic and even sustainable qualities.

In Las Vegas, Rem Koolhaas has completed the Guggenheim Museum's latest outpost, a surprisingly austere box clad in massive panels of pre-rusted steel. In Los Angeles, Richard Lundquist has designed a Korean restaurant that demonstrates a mastery of working with steel acquired through his association with Morphosis and Michele Saee. Materiality and bold sculptural forms are the hallmarks of the design. In Saarbrucken, Kramm & Strigl use lightweight stainless steel mesh as a delicate, diaphanous outer skin enclosing an office building. And in Helsinki, Heikkinen and Komonen's cultural centre for a suburban community makes inventive use of steel chain-link to cover the facade in shimmering silver scales.

Plus the usual stimulating mixture of Interiors Design, Delight and Design Review, with a report on this year's Milan Furniture Fair. The June issue also contains proceedings from the Royal Academy's most recent Architecture Forum, reflecting a lively and provocative debate on contemporary issues. Broaden your horizons and keep in touch with the world of architecture by completing the enclosed subscription form or clicking on our ever expanding website www.arplus.com



Spectrum preview

Spectrum 2002, the annual furniture fair, will take place 14-17 May in the Commonwealth Institute on Kensington High Street, London. As in previous years, the AR will be giving an Award for Excellence to a product new to Spectrum and judged the most worthy by an eminent panel of judges (Penny McGuire, AR senior editor and chairwoman, Lorenzo Apicella of Pentagram, Sally Mackereth of Wells Mackereth, and Arnold Chan of Isometrix).
This year Spectrum will celebrate its 10th anniversary in what is now its new home, the Commonwealth Galleries in Kensington. As last year, there are 15 new companies exhibiting alongside firms such as Randers, Thonet, MHF, Kvadrat, K + N International and Chorus. Material Connexion, the American library for new materials and processes, will once again be present. It will be showing 128 new materials and 10 new three-dimensional product samples.
The exhibition will be open from Tuesday 14 May to Thursday 16 May, 11am-9pm, and on Friday 17 May 11am 5pm. Pre-registration can be arranged from now onwards Tel: 0870 4294420 or www.spectrumexhibition.co.uk

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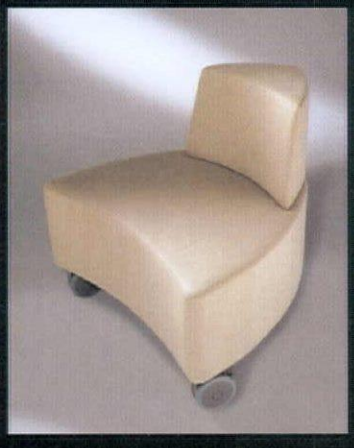
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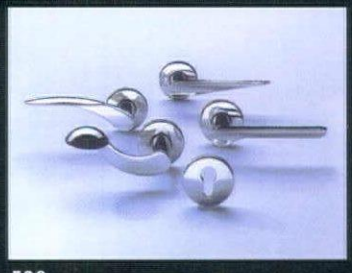
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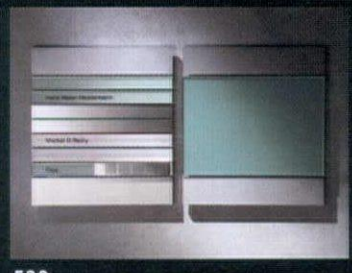
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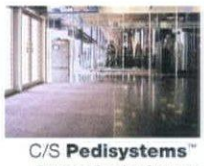
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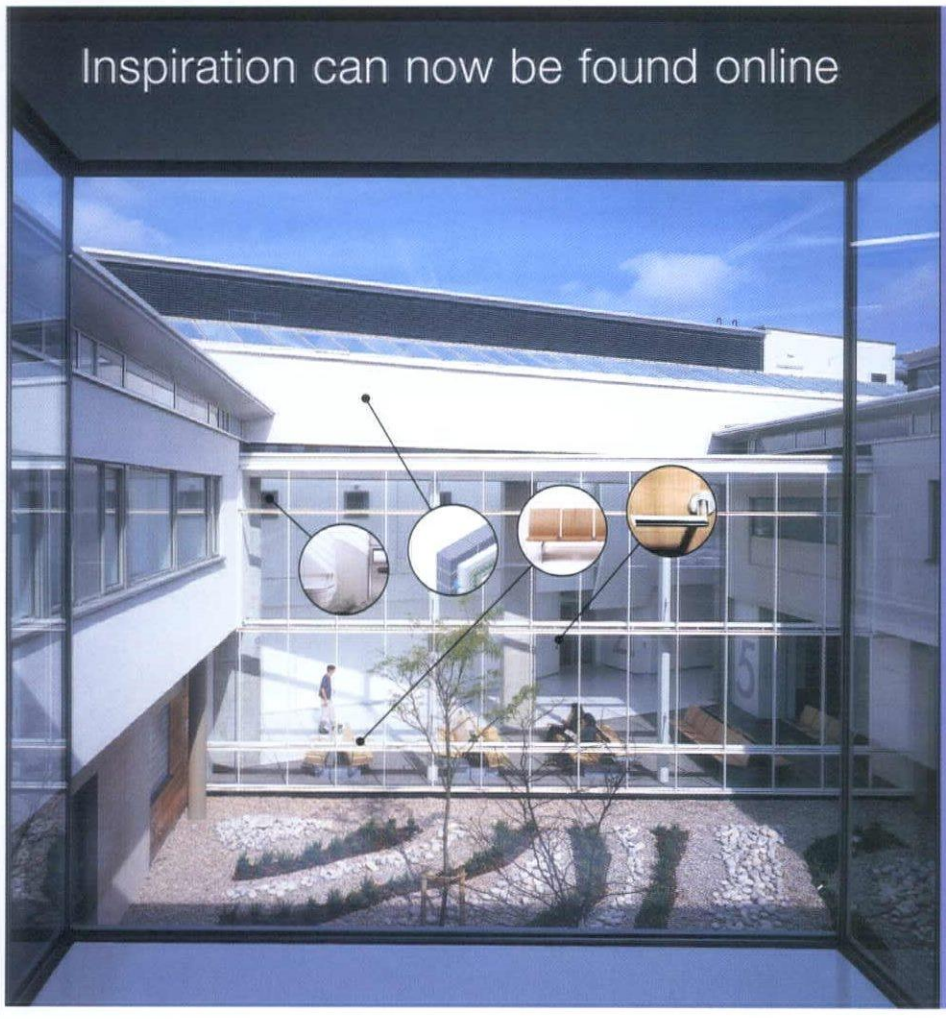
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IN RESPONSE

National Juried Exhibition and Temporary Memorial Commissions

Call for Entries

The Savannah College of Art and Design is sponsoring a memorial tribute exhibition titled ***In Response***, which will recognize New York City as one of the world's great art capitals.

National Exhibition

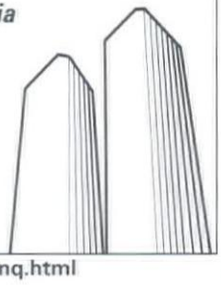
Individuals, teams of artists, and designers working in all mediums are invited to submit works that express their memories, impressions, interpretations and concepts of the city, the tragedy on September 11 or rebuilding for the future. *Juror: Robin Cembalest, executive editor, ARTnews.* **Entry deadline: June 15, 2002.**

Temporary Memorial Commissions

Designers, architects and sculptors are encouraged to submit proposals for temporary outdoor memorials. A number of commissions will be awarded. **Proposal deadline: June 28, 2002.**

EXHIBITION DATES **September 4–November 2, 2002**
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For more information, contact Karen Davies at 912.525.5828 or e-mail kdavies@scad.edu.



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Everyone is agreed that education at all levels is under great pressure, frequently in crisis. In the developing world, the majority of the population is often illiterate; women particularly find it hard to be educated. In many richer nations, education systems are plainly failing to cope with the needs of sizeable sectors of the population, generating a self-perpetuating and ever increasing underclass, often virtually illiterate, and largely unsocialized.[1] At the other end of the scale, good universities in many countries are only accessible by the rich: another self-perpetuating class is establishing itself.

Obviously, architecture and planning can only have a very limited impact on such problems: they are largely the province of politicians and the educational system. But is clear that building designers can have some effect. Think for instance of the Arup school in Ladakh (p52), or the institute which teaches chicken farming in Guinea by Heikkinen & Komonen (AR November 2001, p58). In their very different ways, the two show how architectural imagination, coupled with understanding of local society and its indigenous building techniques (with the judicious introduction of modern technology) can clearly begin to make a radical difference that shows hope of transforming the whole of society for the better.

Industrialization of education

Western societies were transformed when, for instance, the Prussians and the British invested heavily in providing basic education for the poor with systems in which new buildings were as important as creation of a new teaching profession.[2] Peter Hall has remarked that the results 'could be achieved at modest cost, through industrialized rote learning at the hands of very modestly qualified young teachers ... the methods were those of the factory, the standards were low but adequate to their needs'.[3]

Half a century later, the nations of Western Europe (and, curiously, California) used industrialization in another way – to manufacture schools in some of the most ambitious postwar building programmes. The results (apart from one or two well-publicized building system failures) were startlingly effective – at least for a generation.[4] They broke the rigid hierarchies and factory-like methods of the late Victorian schools, they offered flexibility, contact with nature, light and the wider environment (unlike their predecessors, which were almost inevitably surrounded by high blank walls).

In the late '30s, Lewis Mumford had a vision of what the school of the future should be 'From the drill school to the organic school ... from closed issues and mechanical indoctrination to open inquir and co-operative discipline as a normal process of living ... one s steps. From the part-time school confined to a *building*, to the ful time school taking stock of and taking part in the whole life of th neighborhood, the city, the region'.[5]

Electronic Athens?

Compare this to the much less idealistic, but worldly-wise and tech nologically experienced picture that Hall paints of the contempo rary city and the role of education within it. He suggests tha perhaps we are replicating the problems that Engels observed i Victorian Manchester, where the bourgeoisie travelled 'back t their suburban villas along the well-lit thoroughfares lined wit shops, never noticing the proletarian misery behind them'.[6] Ha argues that technology is perhaps '*the* definitive challenge – in th achievement of the urban order for the informational age. By allow ing children and young adults to engage in self-paced learning, care fully adapted to their needs and attractively presented, it woul massively counteract the catastrophic failures of the conventiona school systems in the cities. It could turn information-poor peopl into information-rich ones ... A globalized community could brin huge additional opportunities for its citizens ... an electronic ver sion of Periclean Athens.

'And if not? If technology fails to educate and to train, the night mare scenario takes over: technology is employed to oversee and t control'.[7]

Hall and Mumford are perhaps not vastly far apart, though Mumford could not envision the potential Big Brother horrors o the electronic age, and Hall's idealism is less surely Utopian thar Mumford's. But both are certain that regeneration of the educa tional system, every element from kindergarten to post-graduate institution, is vital for the decent development of society and civi lization. But how are we to transfer the ideals of disseminated learn ing, both physical and electronic, into three dimensions?

A social activity

First of all, it is vital to remember that education is a social activity. Though technology gives us as individuals the ability to learn and acquire knowledge in previously impossible and particular ways, every educational institution is in some sense a society, and every one should be socialized through the experience of education. It is impossible to get any real notion of society by looking at computer

EDUCATION AND ARCHITECTURE

Architecture has a crucial role in the educational system because it provides the spaces in which we grow up and learn about society. But what sort of buildings are needed for the age of electronic information, which is transforming all our relationship

creens. The ways in which the ideals of citizenship and social consideration can be fostered obviously have to change with the age of the participants. As Mumford said, they should be done in steps.

Each step has physical implications. The first day at school is the worst that most people have experienced up to then in their lives. It is essential to provide kindergarten children with a physical environment which gives them physical and psychological protection, is of a welcoming scale to little people, and which offers a kindly transition between home and the outside world. At the other end of the educational spectrum, the university must be permeable to the rest of civilized life. Here, the traditions of the cloister, inherited from the monks who set up the first European universities and so marvellously exemplified in Oxford and Cambridge, and some of their nineteenth-century successors, should perhaps inform contemporary colleges. But in a democratic and plural age other elements should surely be introduced to the mix – think for instance of the Scientia at the University of New South Wales (p44), which serves both academic functions and ones in which the whole of the local community can take part. Young adults are brought into conversation with wider society.

All the steps require different architectural approaches, and different kinds of imaginative input. Architects may not be able to do much to alleviate the crises of education, but at least they can invent humanely intelligent physical devices to help to resolve them.

Provided, of course, that public building procurement systems allow them to do so, and do not institutionalize mediocrity and the second rate – as for instance the British PFI (Private Finance Initiative) and its equivalents in other countries do systematically with ruthless efficiency. The issue is as much about quality as quantity.

PETER DAVEY

1 A recent survey commissioned by the Joseph Rowntree Foundation has shown that almost half of Britons between 11 and 16 have broken the law at least once. One in five 15 to 16 year boys admit to attacking someone intending to do serious harm. A third of all 14 to 15 year olds admitted criminal damage.

2 As Peter Hall has pointed out, New York's public schools dating from the turn of the century acted as the melting pots of the era of mass immigration. Hall, Peter, *Cities in Civilization*, Pantheon Books, New York, 1998, p986.

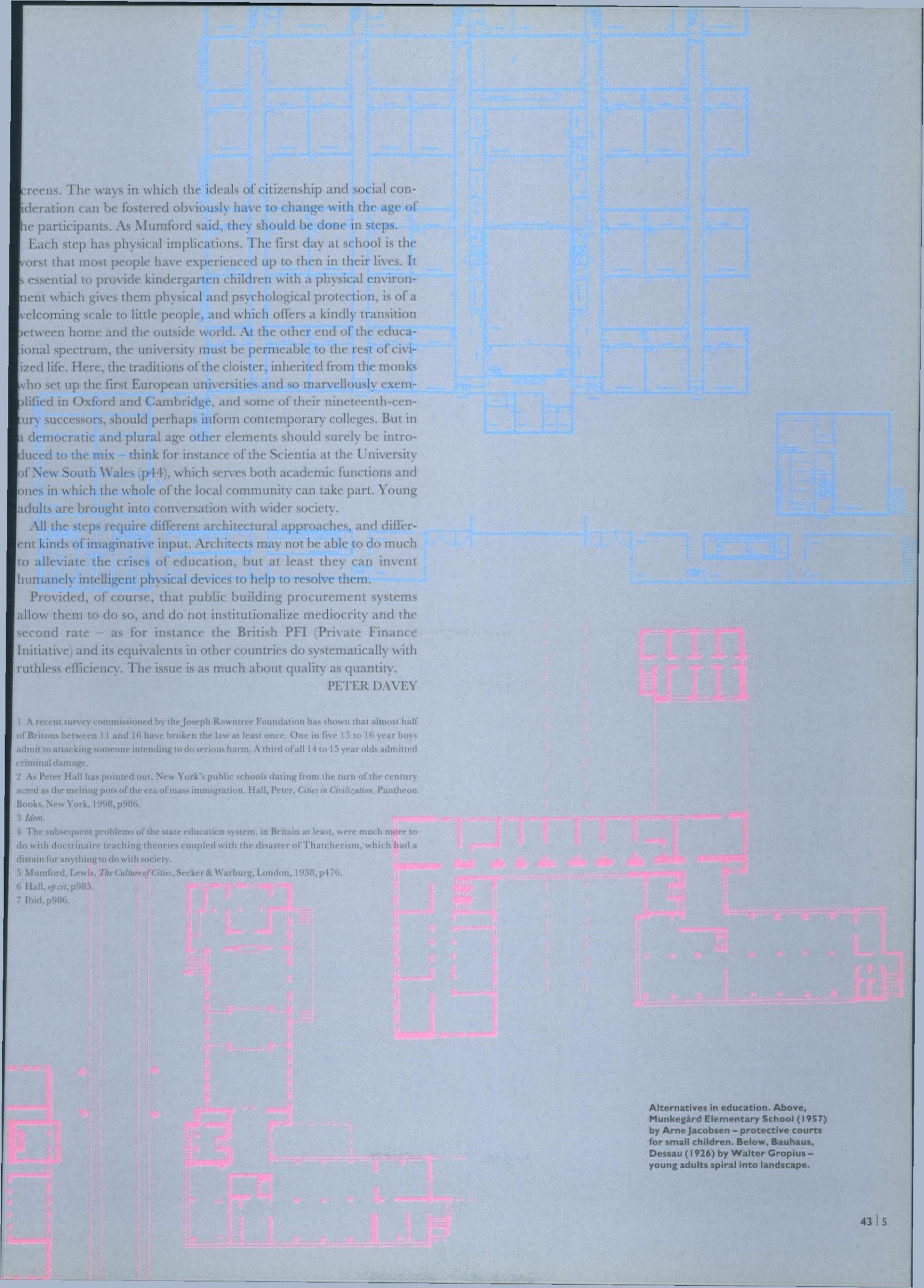
3 *Idem*.

4 The subsequent problems of the state education system, in Britain at least, were much more to do with doctrinaire teaching theories coupled with the disaster of Thatcherism, which had a distain for anything to do with society.

5 Mumford, Lewis, *The Culture of Cities*, Secker & Warburg, London, 1938, p476.

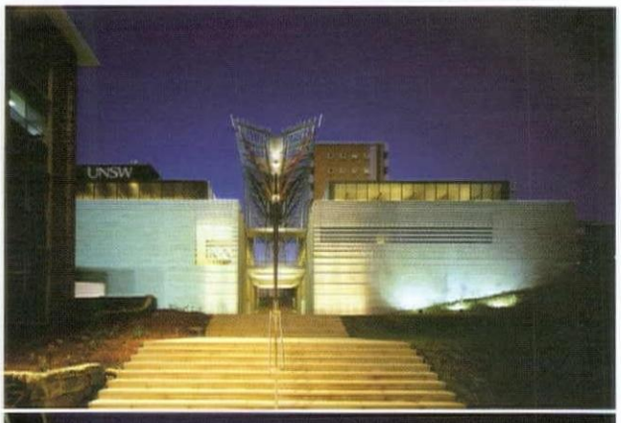
6 Hall, *op cit*, p985.

7 Ibid, p986.



Alternatives in education. Above, Munkegård Elementary School (1957) by Arne Jacobsen – protective courts for small children. Below, Bauhaus, Dessau (1926) by Walter Gropius – young adults spiral into landscape.

EXHIBITION AND PERFORMANCE BUILDING, UNIVERSITY OF NEW SOUTH WALES, AUSTRALIA
ARCHITECT
MGT ARCHITECTS



1



2

WINGED PRESENCE

One of the most important things in an educational institution is to engender a sense of place: an area of the mind we can relate to for the rest of our lives. Here is a powerful focus.

Quite the most dramatic part of the University of New South Wales at Kensington, Sydney is the Scientia, which houses the institution's main ceremonial and social spaces and forms a formal focus for a rather ragged campus largely inhabited by utilitarian buildings. But the place has a mall that has largely been respected by successive generations of architects.

Scientia is on the mall in the middle of the university, at a point where there is a change in level in the site, which falls here from east to west. It focuses on a dramatic timber and glass portico which acts as foyer to the public spaces on each side. At first, the whole design seems very simple: big plinth with metal boxes on top penetrated by portico, a bold, monumental, almost classical composition needed to bring order to the campus. In fact, the building is extremely carefully tailored to its location and the handling of spaces and levels is remarkably thoughtful.

One of the main problems of the site was the proximity of the Civil Engineering department to the east, a remarkably uncivil '60s complex that comes almost to the top of the bank, and is made the more unwelcoming by a brick tower almost aggressive in its dullness. To the west of the slope is Electrical Engineering, so the falling site was uncomfortably narrow. On it had to be placed the main ceremonial hall of the university, the main performance spaces and a major function room.

The performance spaces are inside the blank plinths, which are faced in sandstone as a reminiscence of the bank into which the Scientia is built. Stone courses are carefully differentiated into strata by thin strings of precast concrete that become closer together as the plinth rises until they form the balustrades of the terraces that surround the two big aluminium clad boxes that contain the ceremonial rooms.

Over the north side of the plinth is the Leighton Hall, a dramatic double-height galleried space in which a folded roof (à la Festival of Britain) is supported on slender laminated Oregon pine columns that have profound entasis following the bending stresses between stainless-steel pin joints at top and bottom. Bright reds and yellows are offset by calm beech and silky oak panels; the big volume is bathed in light from clerestories. Across the mall, on top of the other plinth, is the Tyree function room, similar in many ways, but only one storey high, over the (as yet unused – and unnamed) steeply raked main music space. Across the mall, under Leighton Hall is the much less steep Ritchie theatre.

It is not too difficult to arrange such big spaces above each other in a dignified way. The really clever parts of the parti are concerned with relating them ingeniously. The slopes of the volumes inside the plinth run at right angles to the natural fall of the site. This allows the spaces to be reached from bridges over the mall between the

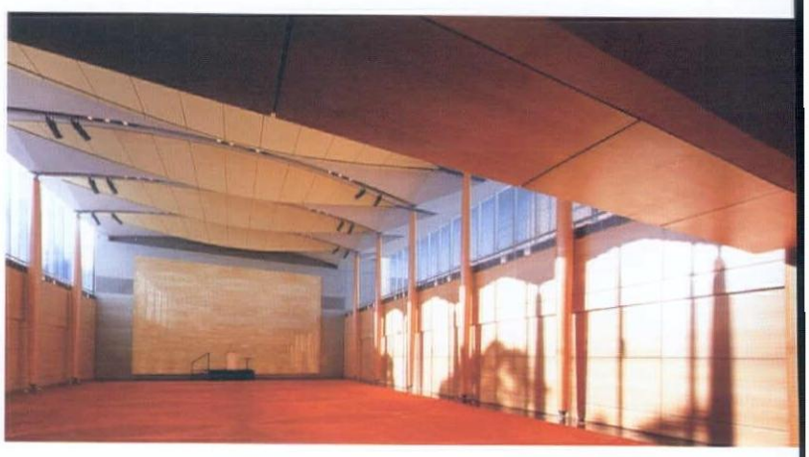
1
Moving to the Acropolis from the mall ...
2
... and arriving at the new academic square.
3
A combination of nautical and botanical metaphors. Main civil space hovers over steps up from mall.



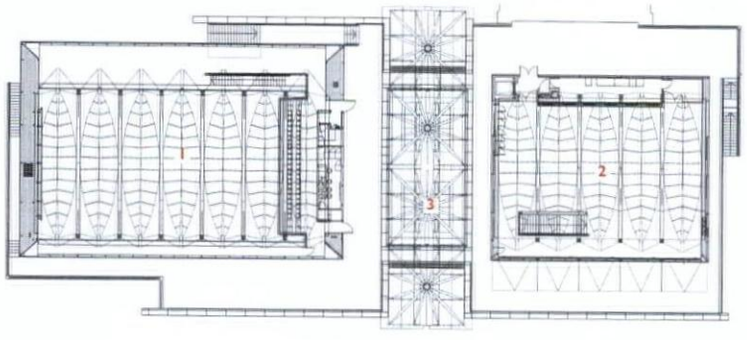
EXHIBITION AND PERFORMANCE BUILDING, UNIVERSITY OF NEW SOUTH WALES, AUSTRALIA

ARCHITECT

MGT ARCHITECTS

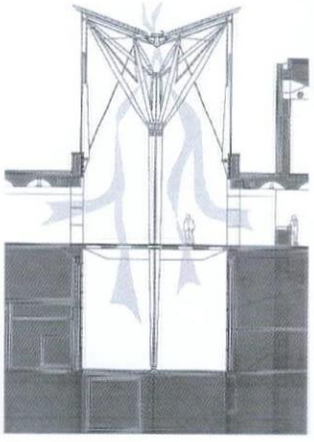


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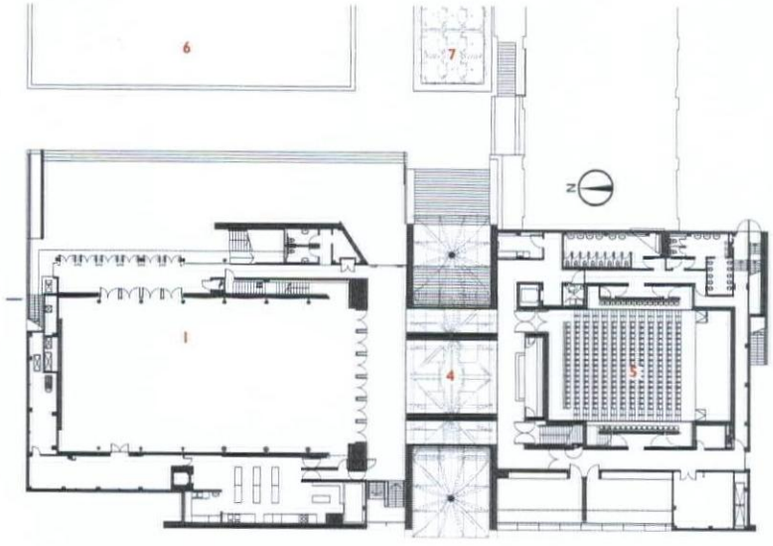


upper, Tyree, level

1 Leighton Hall
2 Tyree Room
3 mall
4 bridge over mall
5 music auditorium
6 new square
7 poplar grove

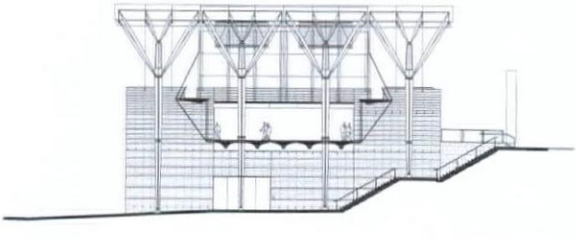


principles of natural ventilation

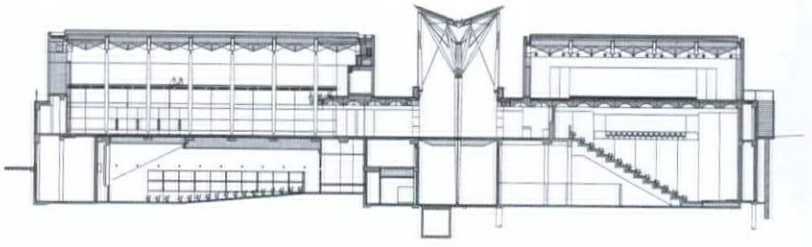


level of Leighton Hall (scale approx 1:800)

4
Leighton Hall, main academic space of the whole university.
5
Laminated and turned jarrah is, with stainless steel, main structural element of the great glass portico.



west-east section through stairs in mall



north-south section

wo parts of the plinth. The main ridge is about the height of the ew academic square that has been nade at the upper level of the site.

Approaching down the mall om the west, you see the plendidly dramatic glass roof of he Scientia, supported on mast-r-tree like columns beautifully nade of turned and laminated arrah. Sunlight is modified by metal ouvres, and the whole floats delicately over the central gulch. Climbing the formal stairs under the bridge, you come to the new square, and the alley of poplars that will, when grown, partly mask the un-Civils building, and emphasize the mall and its relationship to the new square.

At this level, coming from the west, you have to turn round to enter the Leighton, which can throw itself open on suitable days through an array of doors. Getting to the southern part of the complex at this level is more complicated, because the Civils building prevented direct access, so there is a special entrance in a return of the plinth that leads through a glass wall to the approach to the main bridge. The bridge platform then becomes a major element in the interaction of the plan. Another bank of doors to the south side of the Leighton opens onto the platform which suddenly becomes a proper volume, enclosed by glass roof and walls and faces the bar and the (as yet unused) entrances to the concert hall. Above, in the glass box, is the rigging of the university flagship (or the branches of the Grove of Academe). On one side is the calm square and poplar grove, on the other is the busy mall over which you hover. It is a truly memorable, democratic and generous academic space and deserves its rôle as the centre of the university.

GEMMA HENRIKSON

Architect
MGT Architects, Sydney
Project team
Richard Francis-Jones, Jeff Morehan, Romaldo Giurgola, Angelo Korsanos, Conrad Johnston, Rhiannon Morgan, Richard Thorp, Jason Trisley, Douglas Brooks, Ninotschka Titchkosky
Structural and civil consultant
Taylor Thomson & Whitting
Landscape architect
Context Landscaping Design
Photographs
John Gollings



University Great Hall, Stockholm, Sweden
Architect
Ralph Erskine

ERSKINE'S AULA

Ralph Erskine and his colleagues continue their reinvention of the Stockholm University Frescati campus as a humane model for higher learning institutions.



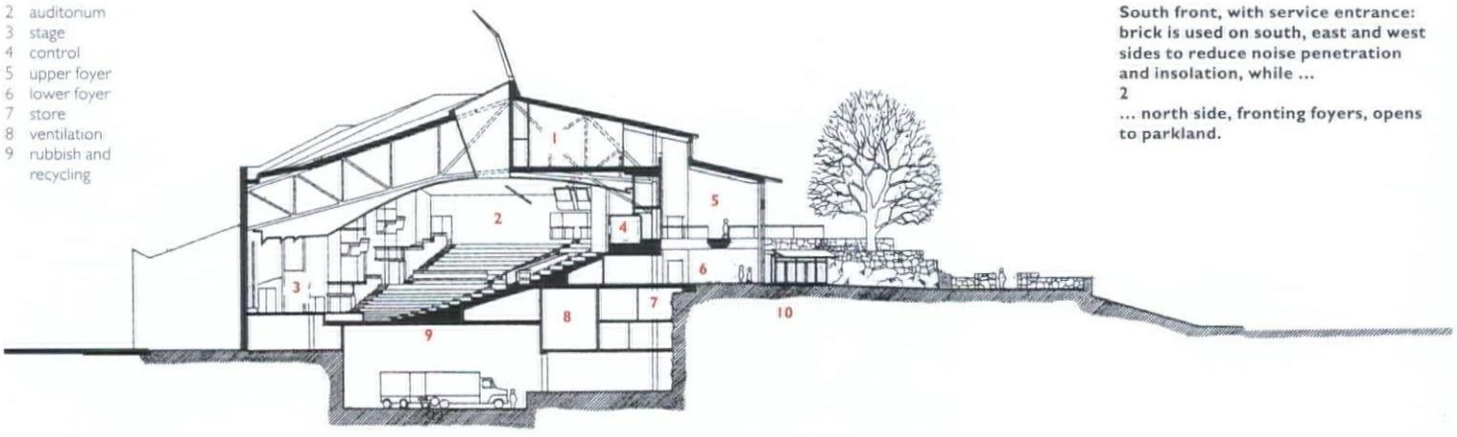
The University of Stockholm's campus at Frescati is in many ways a disappointing place. This is a country that has a proper long-established European respect for education and scholarship; it has produced the wonderful ancient university at Uppsala, still setting the tone in its medieval and eighteenth-century Baltic city (founded in 1477 – Stockholm is 400 years younger). So it was sad to see such a lot of '70s soulless contractor-dominated utilitarian construction at the new campus at Stockholm (like, to be fair, almost everywhere else in Western Europe at the time).

It was a grim place until Erskine arrived. His Allhus (AR November 1981) gave the campus a social centre; his university library was full of humane invention, setting an example for the building type throughout the world. It offered an extraordinary range of experiences, from individual private brooding, to communal chatting, from smoking on balconies to delving in the stacks.

All these are clearly quite different from the original mass of the campus – they are (to use Aldo van Eyck's terminology) full of individual places, rather than vacuous spaces. They have a proper sense of the importance of the particular, the nature of the small group, complex widening social inter-relationships and the simultaneous need to remain an individual – perhaps the most difficult challenges facing people of undergraduate age. All with prolific invention and a sense of fun: all at a time when Swedish architecture in general was in the ice-clammy grasp of a deadly alliance between the bureacracy and the contracting industry (the Swedes were the inventors of PFI). How did Erskine do it? Partly at least through a profound understanding of the system, using prefabrication and standardization on the whole and saving resources for special moments like light chutes and key elements you touch, like handrails.

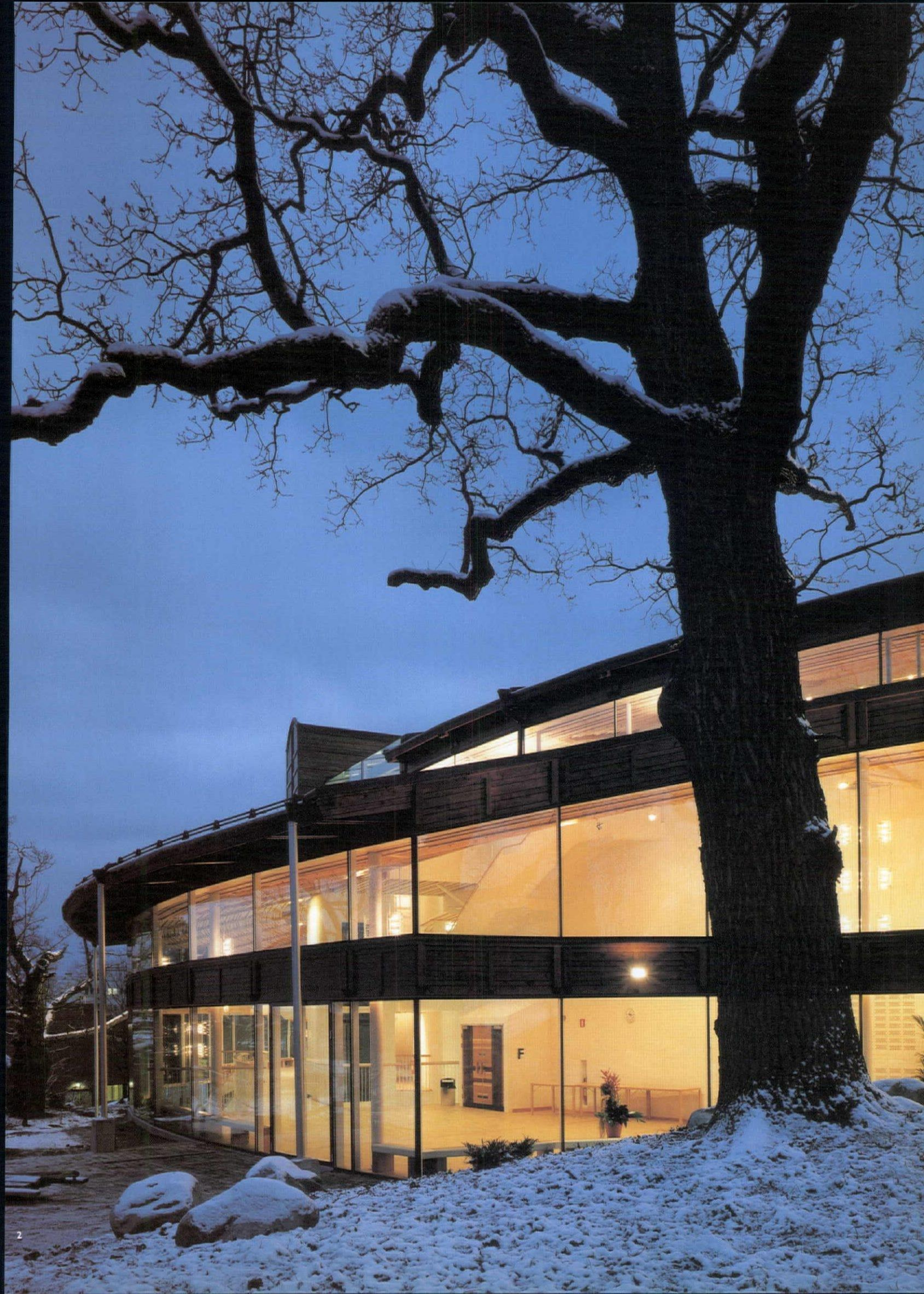
Erskine's latest contribution to the Frescati site is the Aula Magna, the university's main ceremonial space. Here, the usual constructive disciplines had to be relaxed to a degree because it would be impossible to make a hall for 1200 people with the building techniques so beloved by the Swedish building industry. The main volume is based on a Greek (or rather Roman) amphitheatre with steeply raked seating that offers good sight and sound lines. Strongly profiled

1 seminar
2 auditonum
3 stage
4 control
5 upper foyer
6 lower foyer
7 store
8 ventilation
9 rubbish and recycling



1
South front, with service entrance: brick is used on south, east and west sides to reduce noise penetration and insolation, while ...
2
... north side, fronting foyers, opens to parkland.

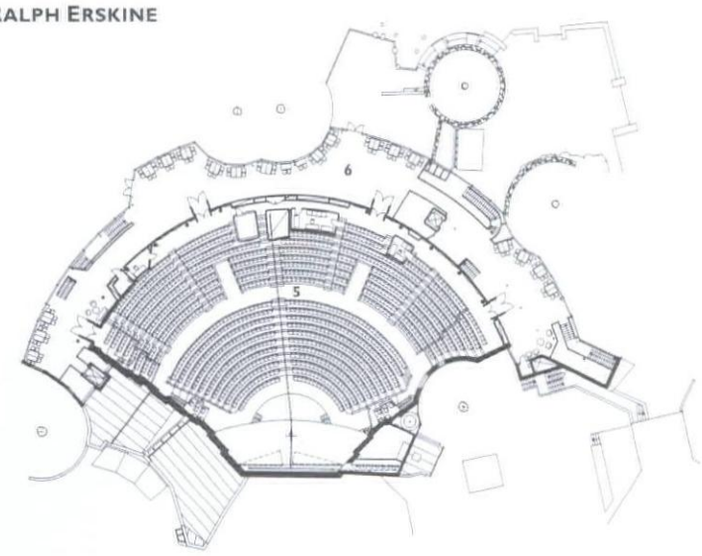
5 south-north section


F

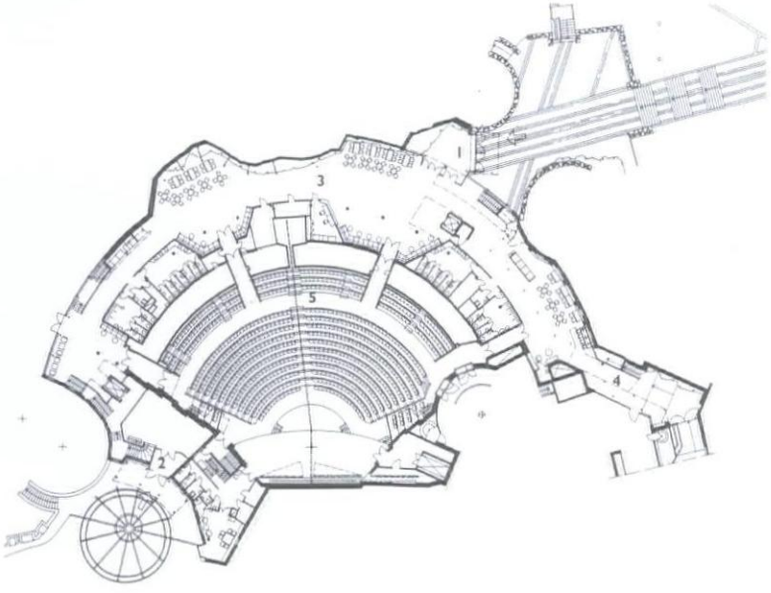
UNIVERSITY GREAT HALL, STOCKHOLM, SWEDEN

ARCHITECT

RALPH ERSKINE

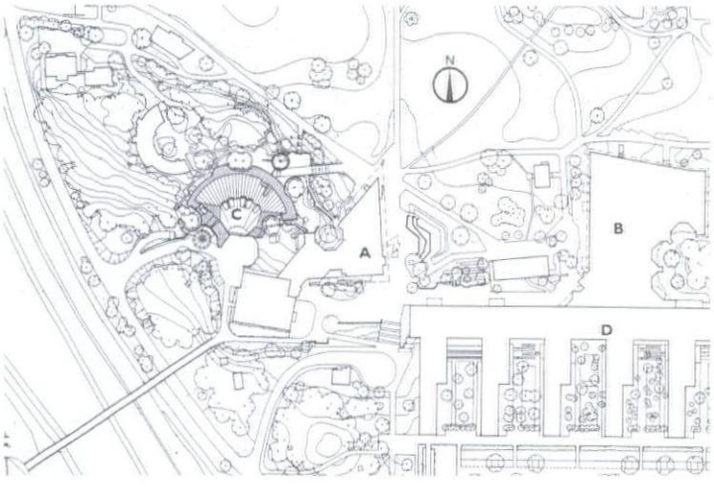


upper foyer level



1 main entrance
2 service entrance
3 lower foyer
4 link to Allhus
5 auditorium
6 upper foyer

lower foyer level (scale approx 1:700)



A Allhus
B library
C Aula Magna
D faculties

site plan

wooden panelling is used on the walls and the ceiling is lined with timber as well. The hall's shape and the reflective and absorptive qualities of the panels make the space very responsive to speech – it is possible to give a speech without using the electronic amplification system. The volume can be divided into two, with seating for 500 and 700, so that it may be used for normal lectures, as well as large meetings.

The foyers take their outline partly from the magnificent oaks that scatter across the Frescati site (Erskine was equally respectful to existing trees in the neighbouring Allhus, and in parts of the university library). The upper foyer is entirely glazed, offering views north over the park-like landscape. It is laid out so that it can be used for student study when it is not acting as gathering area before and after lectures. Because of the slope in the site, the lower foyer is partly cut into the rock, and has a more cave-like atmosphere.

The foyers curve round the perimeter of the fan-like plan with genial and transparent openness. The sides and base of the plan (east, west and south) are impervious and clad in patterned brickwork, an Erskine favourite for blank walls that dates at least as far back as the mighty face of the Byker housing estate in Newcastle (AR April 1985). Both in its expression and its splendid volume, the Aula Magna is a proper focus for the ceremonial life of the university. H. M.

Architect
Ralph Erskine, Stockholm
Project team
Ralph Erskine with Lars Wilson (project leader), Jonas Claeson, Vernon Gracie, Dina Hermelin, Jan Liedström, Johannes Toavatt, Lena SjöbergNilsson, Jörgen Wohlert, Ingemar Gustafson, Bo Berggren, Bo Olsson, Simon Scheiwiller, Per Nyström, Ronnie Kristola, Hans Åberg
Photographs
Åke E:Son Lindman

3
Upper foyer looks directly at magnificent trees round which it is moulded.
4
Connections between upper and lower foyers are designed for promenade.
5
Auditorium is based on Roman amphitheatre.







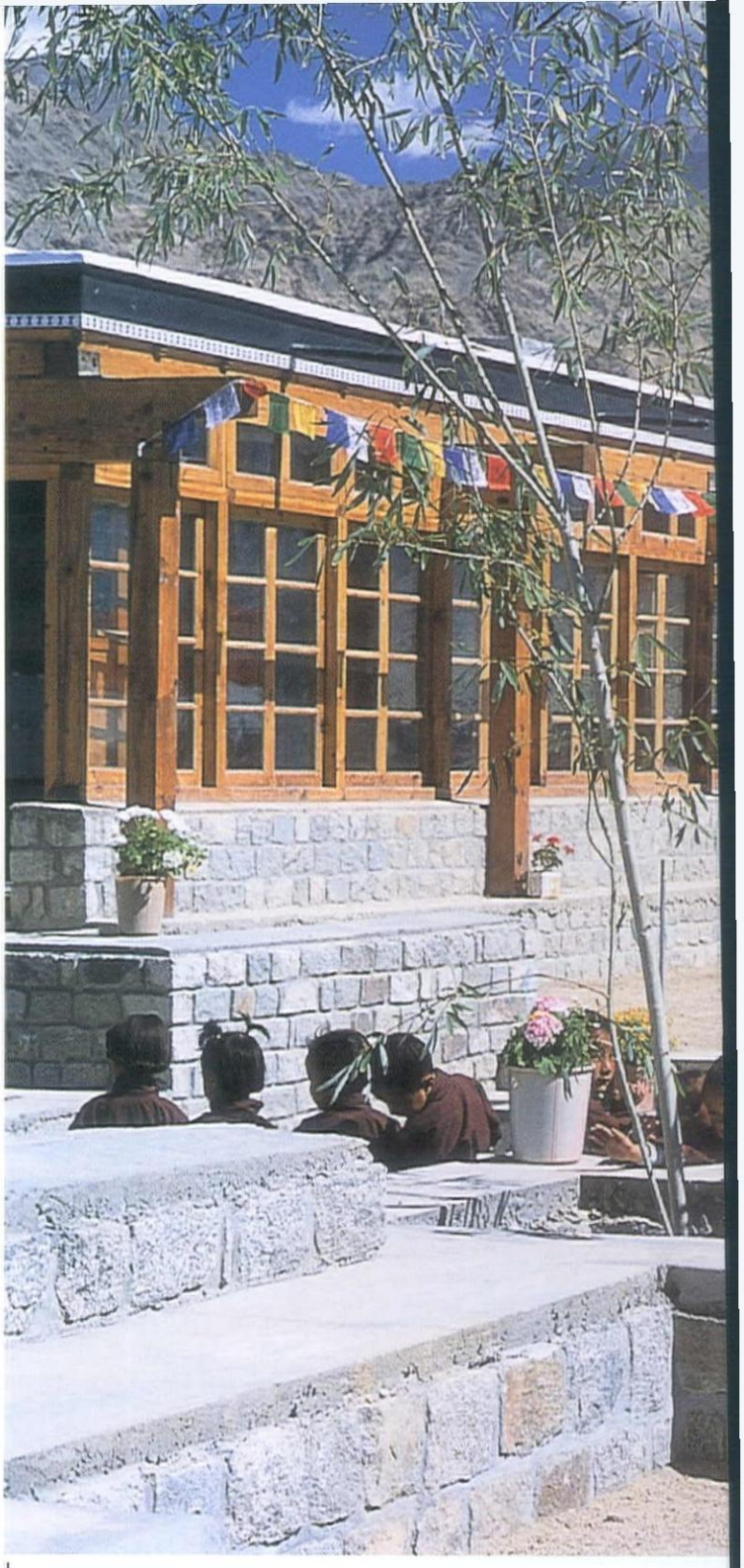
SCHOOL, LADAKH, KASHMIR
ARCHITECT
ARUP ARCHITECTS & ENGINEERS

LADAKH LEARNING

An idealistic school in the Himalayas aims to transform education for poor and remote people and be an example of sustainable building for the area.

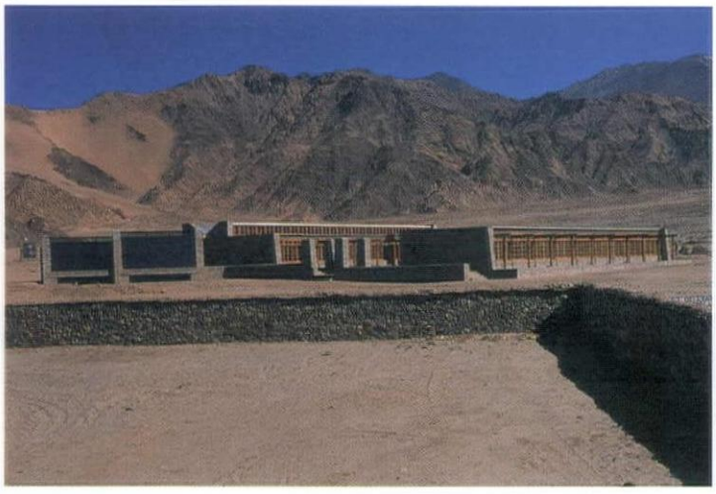
The Druk White Lotus School is part of the village of Shey, Ladakh in the upper Indus valley under the awesome arid slopes of the western Himalayas. At the moment, it consists of a nursery and an infants section, catering for 86 children in two classes, but it is expected to grow gradually to provide 800 places for three to 18 year-olds. Eventually, it will have 200 residential places for orphans and children from remote areas who now do not receive formal education. The school is intended to blend a modern academic education with local Buddhist culture. Some of its elements, like the court that separates the two pavilions, are based on local monasteries (see for instance AR November 2001).

One of the chief determinants of the school's form was sustainability. The building is intended to be a pattern for new development in Ladakh, a place where the supply road to the south can be cut off by snow for six months a year. Nonetheless, the area receives a great deal of sunshine, and the school needs no energy from outside. Passive solar heating has to warm the building, so the main areas of glass face south, and the northern walls against the mountains are made of local masonry whose masses act as thermal flywheels. Daylight provides illumination. Ventilation is natural. Electricity for powering machinery (including the school



1

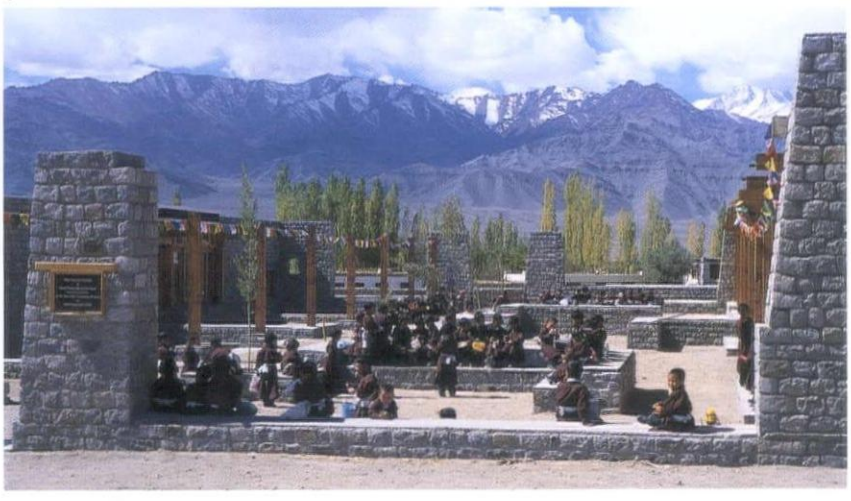
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3



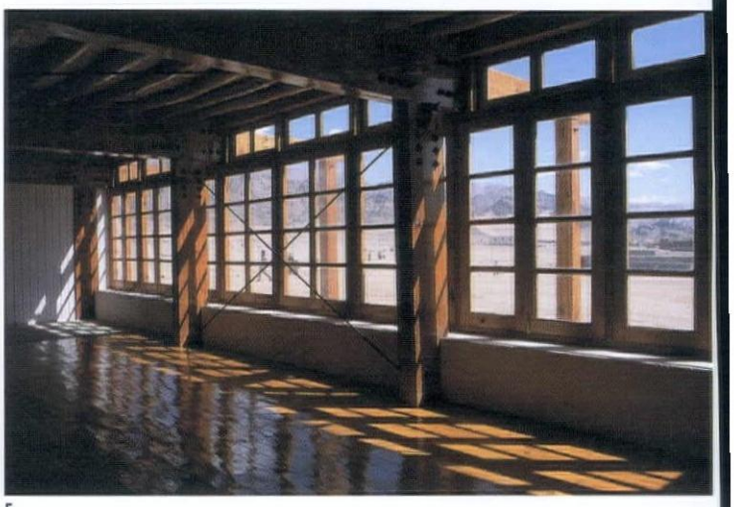
4



1
Court separates nursery and kindergarten pavilion, left, from infants, right. On hot days, retractable parachute silk awnings will be used to provide shade.
2
Glazed walls face south. Lavatory blocks (left) have black sun-facing walls to encourage convection-induced through drafts. Second phase is starting on site.
3
Heavy walls are made of granite from site with added mass from inner adobe leaf.
4
More trees will be irrigated with waste domestic water.

computers) is provided by photovoltaic arrays; batteries store power for cloudy days.

In the upper Indus, rushing gorges alternate with wide desert-like valleys which, where they are irrigated by river water, become lush piercingly beautiful strips of green cultivation in the middle of grey aridity. But there is not much water to spare and the relatively high consumption of the school (60 litres a day for residents and 10 for students – most unusual in Ladakh) has to be provided by a solar-powered pump from a borehole. Domestic waste water is infiltrated down slotted pipes to provide shading rows of trees. Vegetable plots (part of the educational system) are watered direct from the bore-hole to prevent infection. Lavatories have ventilated improved pit (VIP) latrines in which solar energy collected in black south-facing walls heats a long duct so that air is drawn through the latrines and expelled up the duct above roof level to obviate fly and smell

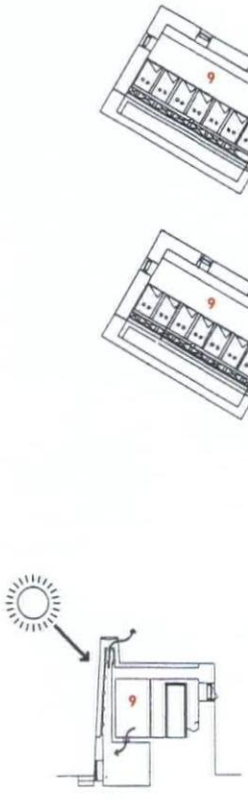


5

SCHOOL, LADAKH, KASHMIR

ARCHITECT

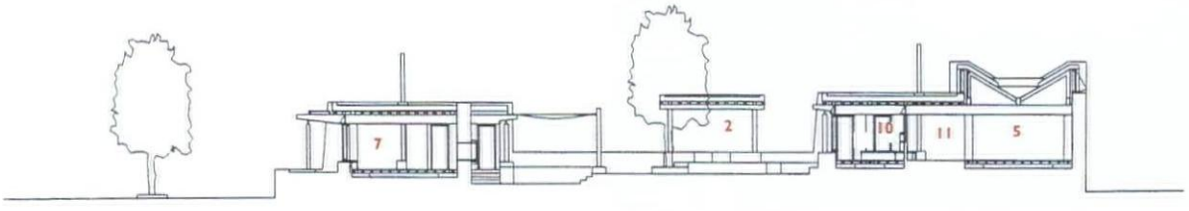
ARUP ARCHITECTS & ENGINEERS



cross section showing VIP lavatory principles

plan (scale approx 1:450)

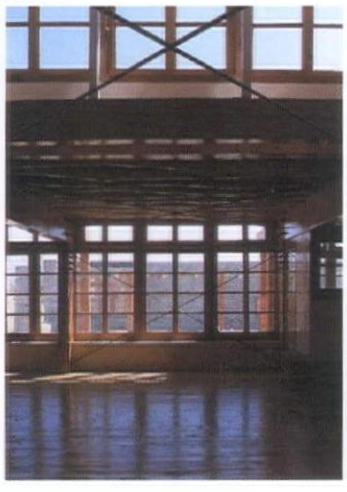
1 entrance
2 external teaching
3 water play
4 nursery
5 lower kindergarten
6 upper kindergarten
7 infants
8 administration
9 VIP latrines
10 lockers
11 quiet corner



south-north section

6

7



8



5
Roofs are carried on local fir frame with willow rafters and laths bearing earth roof. Infants pavilion.
6
Nursery pavilion.
7
Construction is by local labour, so details are simple and able to be made with few power tools.
8
Clerestories in infants wing.

problems. Double chambers allow waste to be converted to humus for use as fertilizer.

Materials and labour are local as far as possible. The granite blocks of external walls were quarried on site and used in more or less traditional ways. The inner leaves of these cavity walls are made of adobe brick – limited to preserve precious fertile mud from the river banks. Fir structural frame components are imported from local renewable sources. Rafters and the lath-like infill between them are of willow from monastery plantations. The willow is covered with a traditional special earth from a local source within 16km of the site. It was layered and compacted in a day by everyone in the village, who gave time as a contribution to the project. All timber and stone was processed on site.

The Druk White Lotus School is a project of the Drukpa Trust – a British charity under the patronage of the Dalai Lama – which raised money from trusts, individuals and fund-raising events. The design team, architects and engineers from Arup Associates and Arup, London, worked on a semi-voluntary basis, with one full-time member on site during the summer building season.

The second phase of the project will have a junior school, residential court, dining hall and kitchens. It is under construction and should be completed in 2004. E. M.

Architect
Arup Architects & Engineers, London
Project team
Sean Macintosh, James Fleming, Dorothee Richter, Roland Reinardy, Caroline Sohie, Gwenola Kergal, Ian Grace with Duncan Woodburn
Photographs
Caroline Sohie and Roland Reinardy



1

SUBURBIA UNDERMINED

An underground kindergarten near Graz in Styria that protects and cherishes small children, while being a fairy story in itself in its evocation of archetypes.

In all of us, there lurks a hobbit. We may be embarrassed about the residual Baggins, but the notion of living under a green hill in a cave somehow bathed in sunlight seems deeply embedded in all our psyches, and Konrad Frey has called on it in his little school for small children at Hart near Graz in Styria.

Hart is one of those dull places that, neither suburb nor village, spread across much of the land between cities in Western Europe. All perfectly couth and prosperous, not a blade of grass out of place, but unbelievably boring, with smug detached villas surrounded by little bits of garden that make them seem totally detached from nature.

The kindergarten is quite different. Frey has made the most of a grassy slope, into which he has dug his school. The classrooms face south, seeking the sun. The four spaces open onto little terraces that lead onto a wider green. Above the vaulted little spaces is an undulating hill, where the children can play on grass, and slide down to the lower level on a translucent chute.



2



3

SCHOOL, HART,
STYRIA, AUSTRIA
ARCHITECT
KONRAD FREY

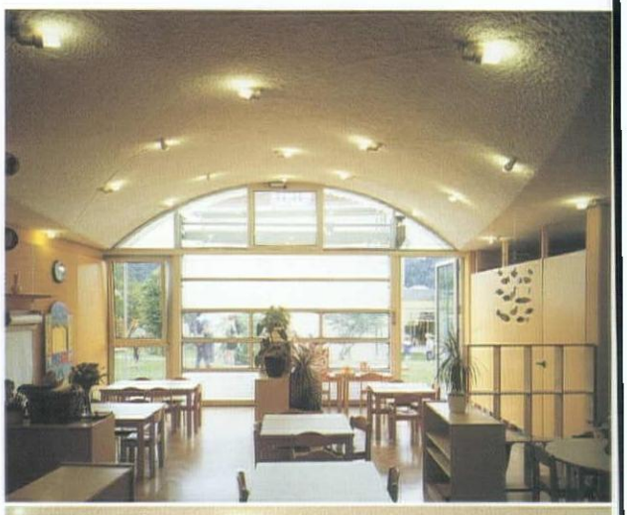
1
From up the bank with village beyond.
2
Chute links undulating roof lawn with green in front of classrooms.
3
Each classroom has small individual terrace. Sunlight modified by polyester eyebrows and adjustable blinds.

Frey's strategy was very simple. He dug the services elements – lavatories, cloakrooms, stores and so on – into the back of the hill. A curved corridor and entrance hall links and unites the rooms, and with much ingenuity, Frey has introduced daylight into it, from sky windows and a sort of gentle ditch that captures the north sky. Natural ventilation flows from south windows to north rooflights.

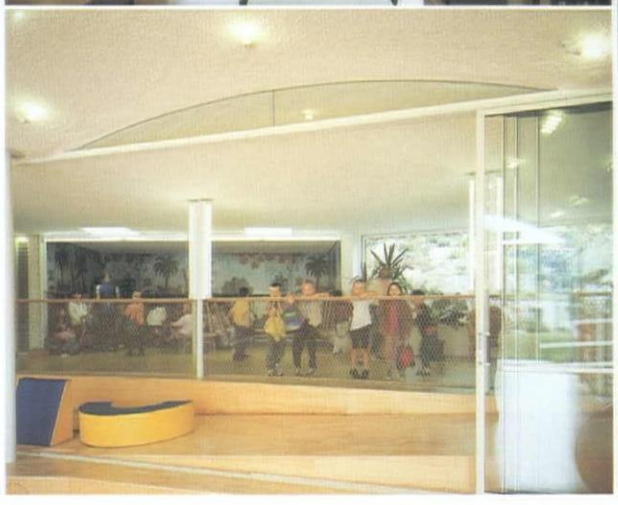
Frey had a good deal of difficulty in persuading the local planning committee (the members of which live in the villas) to accept his subversive, subterranean design. And he had quite a lot of trouble in creating it, because he had to make it on a slender budget, and face the costs of making spaces underground as solid concrete shells. In use, of course, the parti is extremely economical, for the mass of the earth makes it energy conserving, and the school ventilates itself without mechanical means. Excessive insolation is controlled by eyebrows of polyester and extendable fabric blinds, but the big windows accept the heat of the sun in winter.

Frey wanted to 'show the children a different world to the one familiar from their homes'. His 'play-caves in the slope' do so with almost archetypal magic. P.D.

Architect
Konrad Frey, Graz
Project team
Konrad Frey with Helmut Dominikus
Photographs
Angelo Kaunat

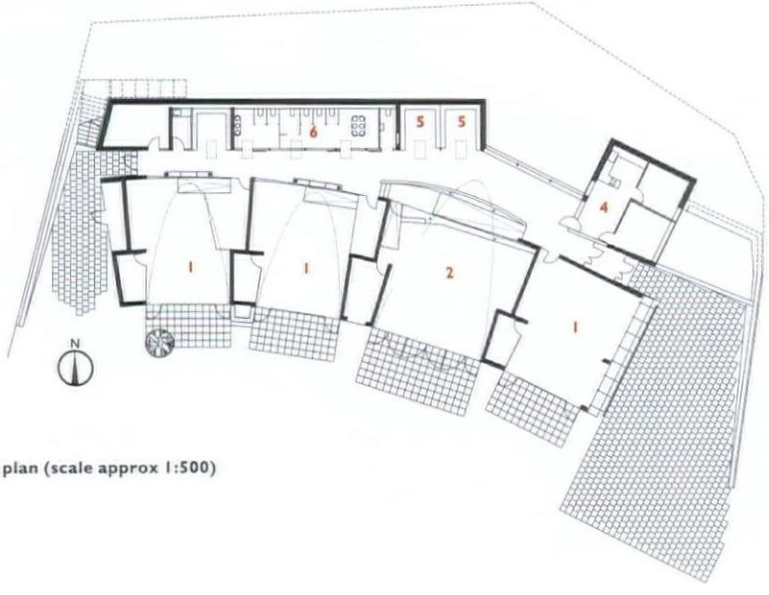


4



5

4
Classroom.
5
Curved corridor links classroom underground.
6
East vault is different from the others, with glass wall facing east.

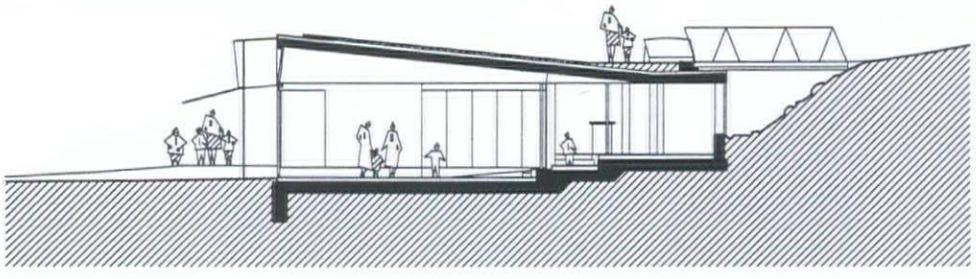


plan (scale approx 1:500)

1 classroom
2 multi-purpose
3 corridor
4 kitchen/office
5 cloaks
6 lavatories

SCHOOL, HART, STYRIA, AUSTRIA

ARCHITECT
KONRAD FREY



south-north section through multi-purpose room



STUDENT CENTRE,
PASADENA, CALIFORNIA, USA
ARCHITECT
HODGETTS & FUNG

1
Pavilion in the landscape marks a new phase in the college's evolution.
2
Approach to the pavilion. Skewed geometry and robust materiality combine to give it a tough presence.
3
The inside/outside space is conceived as an armature for various activities.
4
Flashes of vivid colour animate the industrial palette of grey and silver. Detailing is legibly articulated.

Over the past 26 years, the varied activities of Pasadena's Art Center College of Design have been confined within Craig Ellwood's black steel box, an acclaimed exercise in Miesian minimalism that is, regrettably, sealed off from an idyllic site and a generally benign climate. (Neil Jackson's recent book on Ellwood credits the design to his associate, Jim Tyler.) Richard Koshalek, the new president, intends to burst out of the box with an ambitious plan to expand the campus and move the Center's public education programmes and exhibitions to a former power station on the south edge of Pasadena. Gehry Partners have begun to design a spiral library and have also developed a master plan that includes classroom buildings by Alvaro Siza. As a first step in this programme of growth, Koshalek – who has become the godfather of adventurous architecture in LA, working behind the scenes on a succession of important projects – invited Craig Hodgetts and Ming Fung to design a new building for the students.

'We wanted to build a greater sense of community among the 13 different disciplines of the college,' says Koshalek, 'and the students expressed a desire to have greater interaction and a place to gather. I see Craig and Ming as heirs to the legacy of Charles and Ray Eames and I was sure they would have a lively dialogue with the users.'

Fifty of the 1500 students participated in a charrette, developing a programme for an outdoor space where they could hang out, display images and videos, organize events and even smoke without feeling like pariahs. The architects picked the site, on the steep slope between the main parking lot and the college, creating a way station on a route already defined by concrete steps and a wheelchair ramp. Their choice was validated by Gehry's plan, which makes this the hub of the expanded campus, conveniently accessible to all the buildings. A first design proved too costly to build. The second is tough, rational and permeable: a galvanized steel canopy that provides shelter from summer sun and winter rain but is open to the breezes, framing views of mountains and rolling hills and the city in the valley far below.

Muscular and scintillating, with a skewed geometry that provides a constantly shifting profile, the pavilion plays off the Ellwood like a David Smith sculpture beside a Donald Judd. From below, it appears as a truncated wedge that broadens and flares out in response to the contours of the site, and is cantilevered off three slender columns. From the parking lot it appears as a slash of silver glimpsed through the trees. A sliding entrance opens to an upper-level sitting area, with a built-in refreshment kiosk, lavatory, and gallery with plywood display walls. Steps lead down past concrete bleachers to an open space that could serve as a stage and a side terrace with vending machines.

Inspired by the college's focus on industrial design, the architects have created an interactive building that is full of

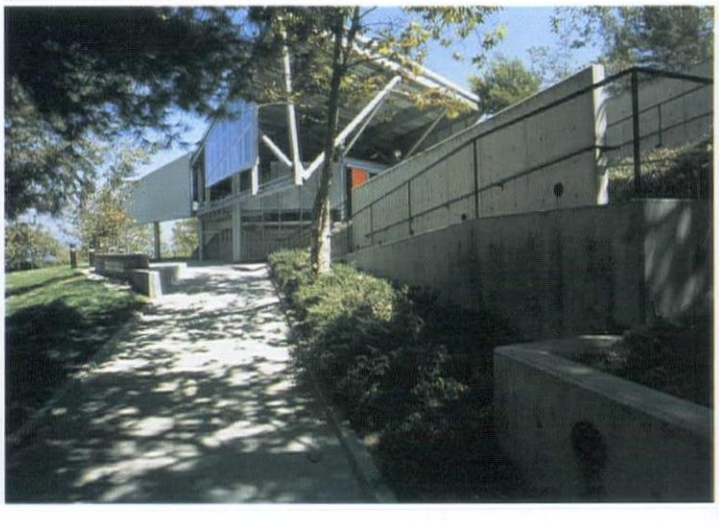
STEEL BELVEDERE

Docked onto the edge of an iconic Ellwood building, this new student pavilion at Pasadena's Design College is an industrially inspired armature for different activities.

1



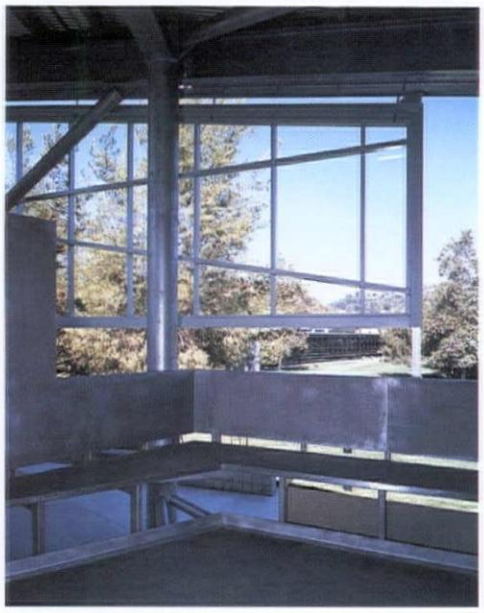
2





3
4





5

STUDENT CENTRE,
PASADENA, CALIFORNIA, USA
ARCHITECT
HODGETTS & FUNG

kinetic elements. A door pivots to shut off the gallery. A trapezoidal window can be hand-cranked down and to one side to protect the sitting area from wind or rain. The kiosk is concealed behind a steel casing with a projecting counterweight that allows it to pivot open diagonally at a touch (Hodgetts likens it to a Lamborghini). The lining of the casing is painted a searing orange, signalling to the eye when it is open and enlivening the grey and silver palette of the pavilion. There is a built-in wall bench and moveable steel and concrete tables, but the interior is intended to be a tabula rasa – a deliberate challenge to its inventive and lively users.

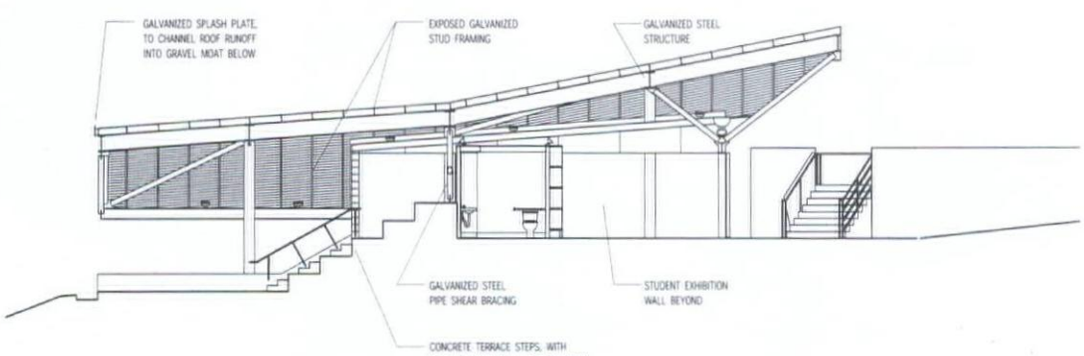
As a structure, it reveals all. Every element – steel tubes and I-beams, corrugated roof and cladding, cement-board storage compartments and partitions – is separately articulated, as are the industrial up-lights and sprinklers. A steel plate is bolted to one side of the bleachers to serve as a balustrade. Three tubes branch from a cantilevered I-beam like an acrobat on a high wire to support the roof at the west corner.

In contrast to the firm's UCLA Towell Library (AR June 1993) which was inspired by a circus tent and was designed to be lightweight and transportable (it will soon enjoy a second life as the school of architecture at Cal Poly), the new pavilion is massive, rooted, and should prove happily maintenance-free.

MICHAEL WEBB

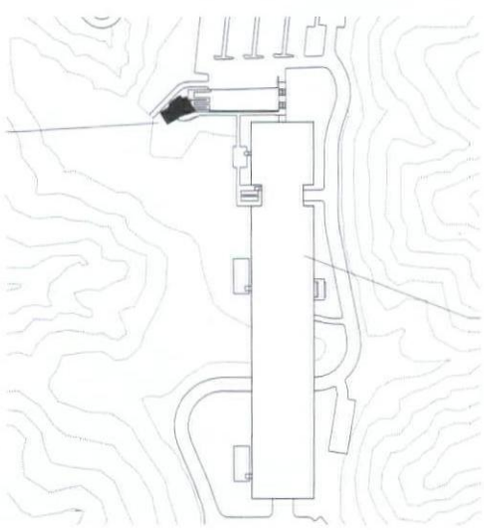
Architect
Hodgetts & Fung, Los Angeles
Photographs
All photographs by Marvin Rand except No 2

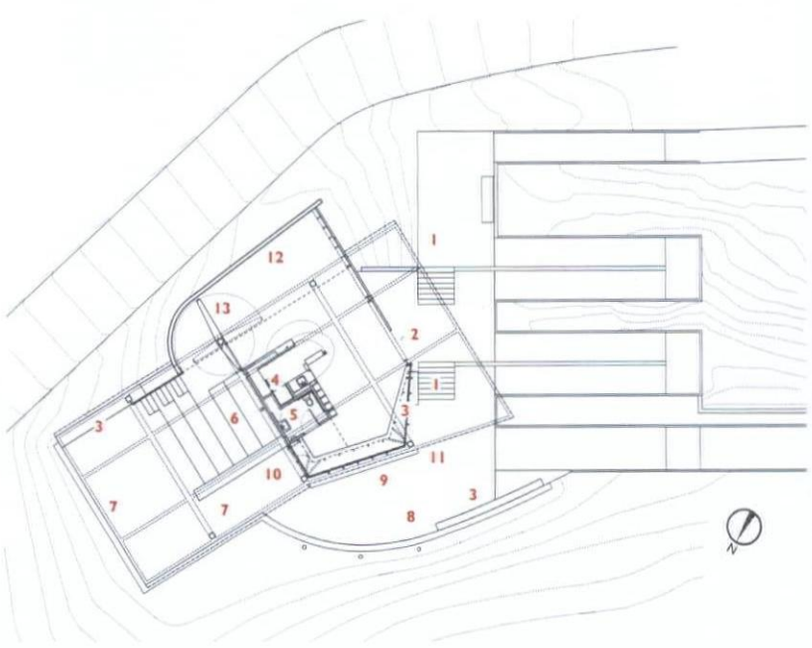
5
Craig Ellwood's Miesian black box broods in the distance.



long section

1 existing stairs and ramps
2 entry/sliding gate
3 bench
4 food service/pendulum door
5 wc
6 terrace steps
7 access to outside
8 patio
9 vending machines
10 a/v storage below
11 sliding window
12 student exhibition wall
13 pivot gate





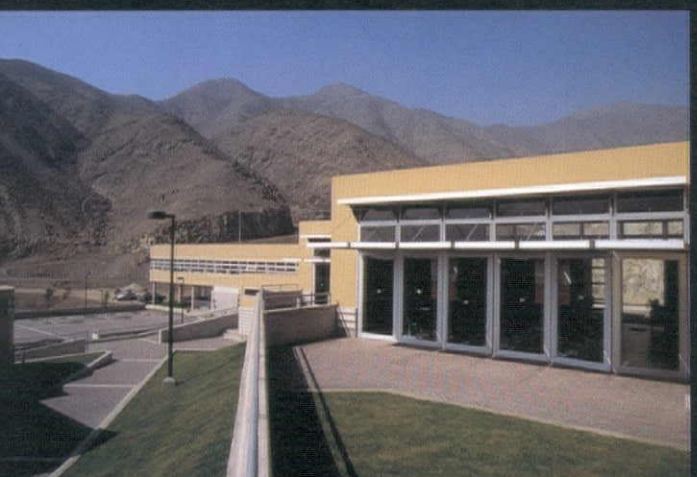
 site plan

ground floor plan (scale approx 1:500)

CHOOL, LA MOLINA, PERU
RCHITECT
OOPER GRAÑA NICOLINI
RQUITECTOS

STEPPING FORWARD

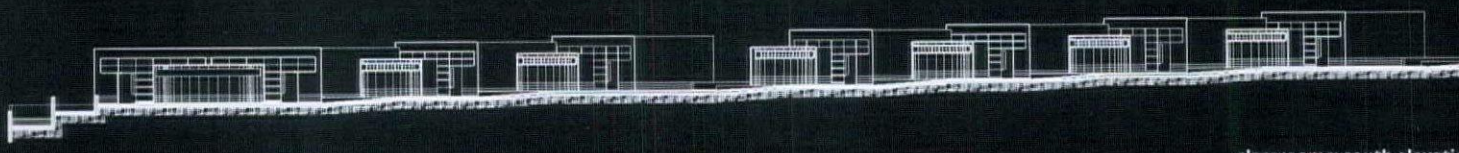
school cut into the misty dry desert of Peru's coastal plain sets up a sense f place for small children, even in the most inhospitable of regions.



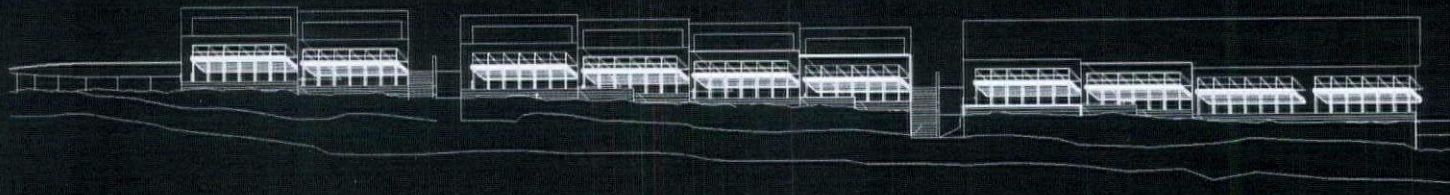
The Colegio San Pedro is an ambitious project that will eventually cater for 1000 pupils at a new settlement in La Molina in the desert coastal strip near Lima, Peru. The first phase, which will cater for children between three and seven, shows the basic strategy and sets the grain of the whole proposed development.

Taking its form from the slope of the landscape, which falls towards the north-east, the layout is dominated by classrooms, each 8m square and laid out diagonally in echelon along the slope. All face the

1
Desert is terraced, almost in reminiscence of the Incas: main square of the first phase.
2
Classrooms are set in echelon to



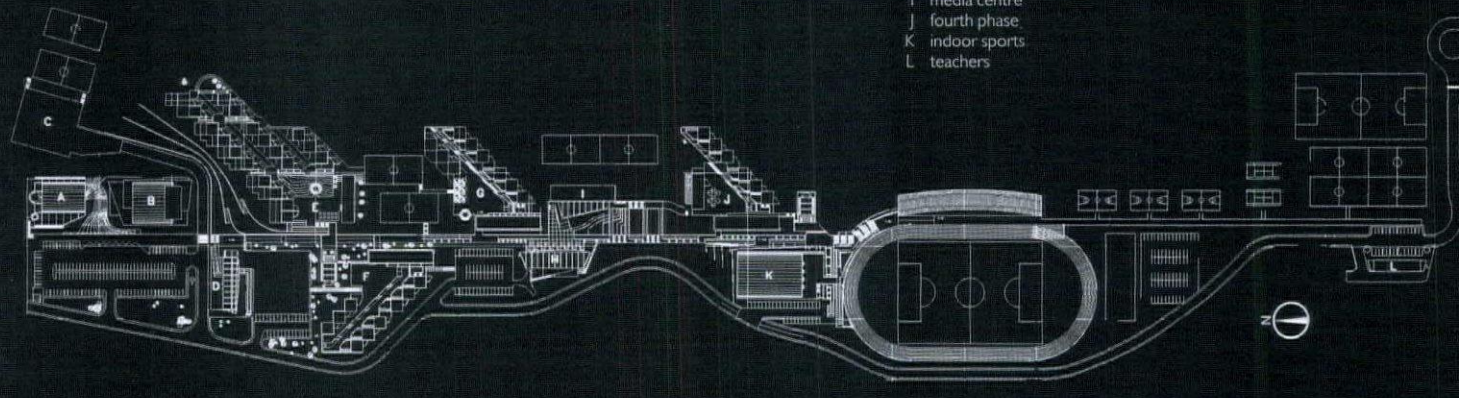
classrooms: south elevati



classrooms: north elevati

SCHOOL, LA MOLINA, PERU
ARCHITECT
COOPER GRAÑA NICOLINI ARQUITECTOS

A church
B theatre
C sanatorium
D administration
E first phase
F second phase
G third phase
H refectory
I media centre
J fourth phase
K indoor sports
L teachers

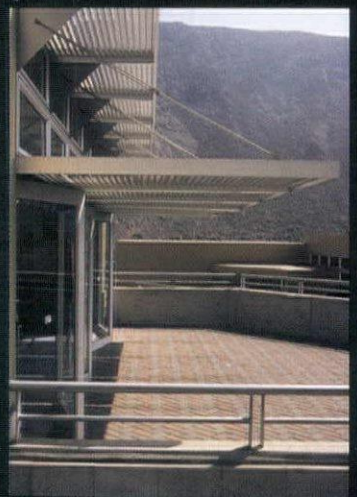


site plan

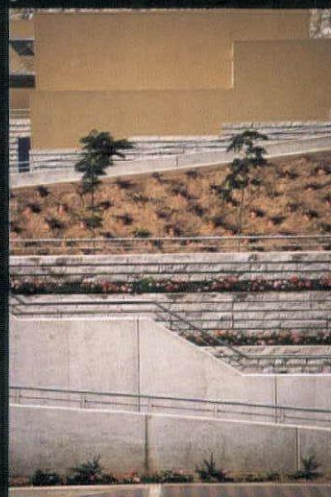
3



4



5

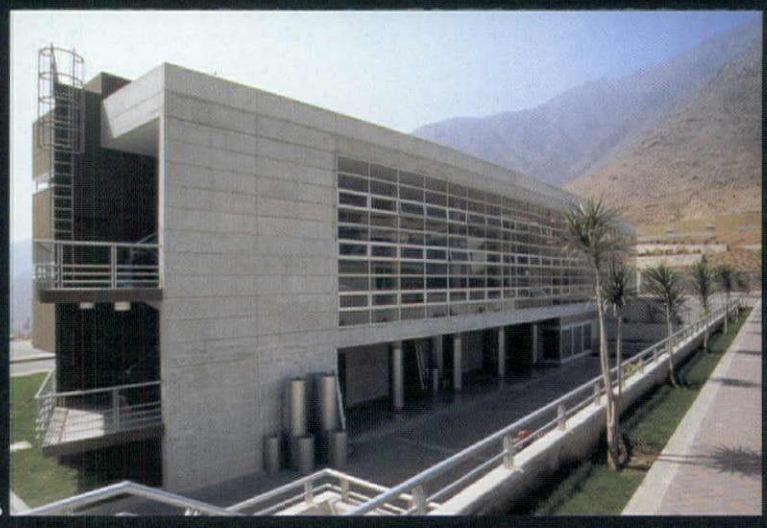


north and the sun, and all have a shaded terrace and a little garden (usually a lawn, though they could presumably be cultivated as private plots by each class). Each classroom is entered from the shady south side and so a social structure is suggested by the spatial one. The ramped pedestrian street which links the classrooms debouches into a public square. This forms the first part of a pedestrian urban spine which will flow through the whole complex from north to south.

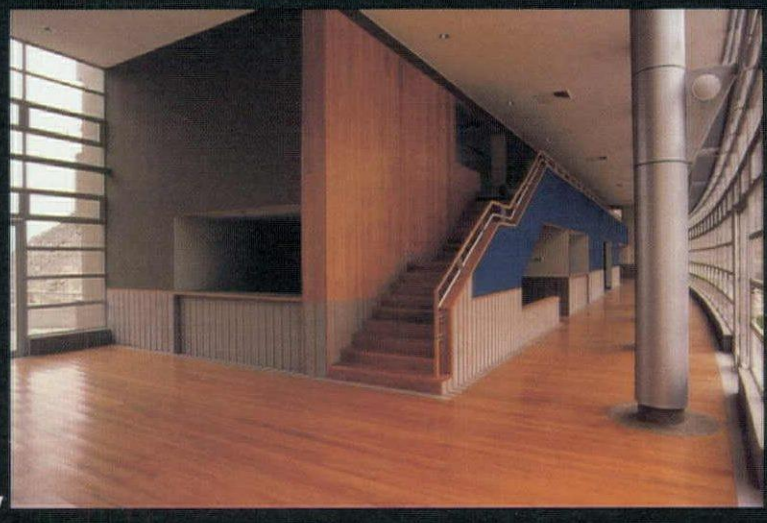
Landscaping is very thoughtful, with retaining walls and terraces cut with almost Inca sensitivity and precision into the arid slopes. The need to provide access for everyone has given wonderful opportunities for dramatic ramps and stairs. A general-purpose and staff building defines the south side of the square, the first part of the whole place. The administration block which greets you as you come into the complex from the north is rather more formal and grand, with a double-height balconied hall that has a curved glass wall looking south over the pedestrian spine and its little piazzas.

This first phase of the complex bodes well for the whole, which is expected to take a decade to build. EM

Architect
Cooper Graña Nicolini Arquitectos
Associate architect
Adolfo Chavez
Project team
Julio Caipo, Isaac Sotilla, Jaime Rodriguez

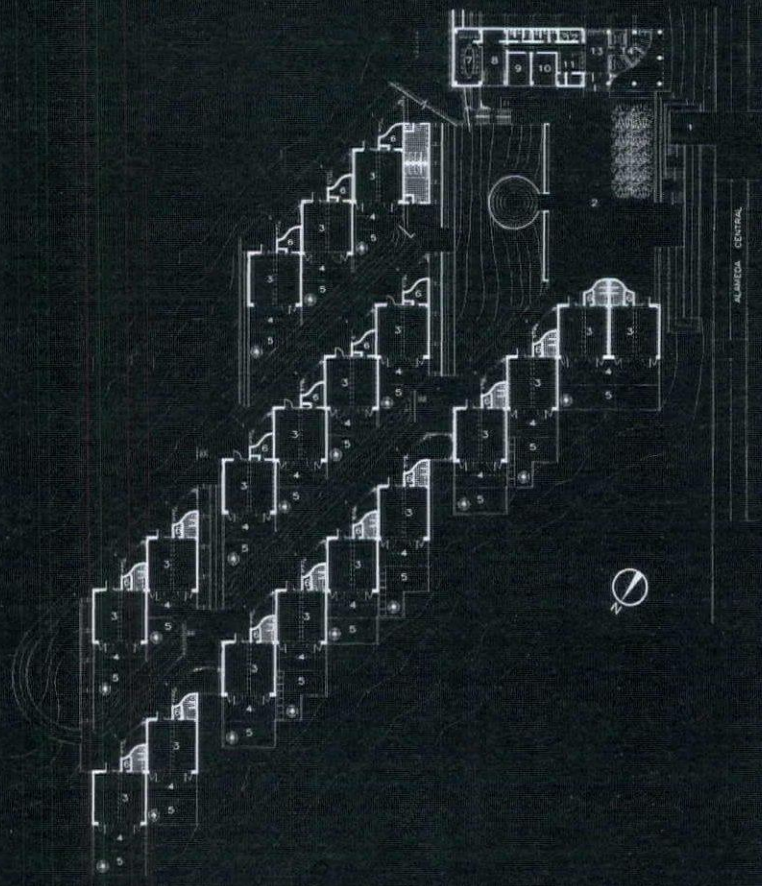


6



7

1 patio
2 entrance square
3 classroom
4 terrace
5 garden
6 lockers
7 teachers
8 teachers ante-room
9 coordination
10 psychology
11 secretaries
12 services
13 hall
14 counselling



3
Sun-facing classrooms are ...
4
... carefully shaded to prevent overheating.
5
Slope of site gives splendid opportunities for stairs and ramps.
6
Administration building ...
7
... an adult scale compared to the much smaller spaces for children.

first phase: kindergarten classrooms and main square (scale approx 1:1330)

Odense University was one of the minor architectural Meccas of the early 1970s. The ordered modular ranks of the small technological and business institution, designed by Knud Holscher working with Alan Tye, contrasted with the tranquil green countryside of Fyn, the still largely pastoral island between Sealand and Jutland. The contrast was intensified because the buildings were clad in Cor-Ten rusted steel, that wonder material which promised economical, eternally maintenance-free metal buildings. Brown against green, precise, almost timber-like detailing contrasted with fecund vegetation. On the whole, the place has worn well, and become even more bosky.

Now, the university campus has acquired a social centre and a couple of new faculties as the first part of an expansion programme put out to competition in 1997. CUBO, the firm that won, decided to reverse the relationships between concrete and steel of the original complex. The original buildings are largely brown with very little grey. In the new ones, concrete often predominates, to the extent that the new entrance to the whole campus seems rather unwelcoming, if elegant, with a glazed volume projecting slightly proud of two concrete planes. The glass box hovers over a cavern, which in many lights seems dark and mysterious.

Once in the cavern, a generous pair of stairs beckons upwards towards the luminous box. Here is the main new space of the university: the double-height interior *campustorv* (campus square). Its big volume is flanked on both sides by pierced opaque walls, but it is surprisingly luminous – one of the criticisms of Holscher and Tye's original design was that it was too impervious to the external elements. Light pours into the campustorv from the huge north-facing window over the entrance cavern, and from a clerestory that runs along the whole east side of the hall. But there are more subtle sources of luminance as well. A long thin skylight draws you forwards towards the university's central street that runs south from here through the whole complex. The most subtle source of luminance is the west wall. Here a series of horizontal slots pour patterns of brightness onto the floor; the slots open into a long thin light-chute that can in some conditions even deliver sunlight through the slots to the hall.

To left and right of the top of the stairs are glazed links to the new faculties: a bridge to the right (west) takes you over the university's service road to social sciences; to the left is the health science faculty. Two internal bridges fly across the great hall. Above the entrance stairs is the restaurant bridge, a broad platform that looks north over the new arrival piazza towards the protected traditional woodland beyond. Southwards, the restaurant looks down into

UNIVERSITY, ODENSE, FYN, DENMARK
ARCHITECT
CUBO ARKITEKTER



1



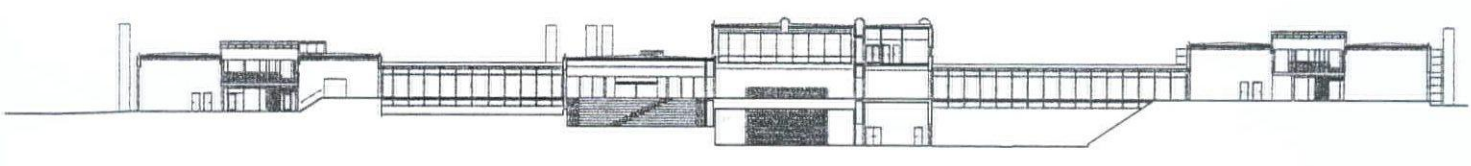
2

RUST IN URBE

One of the most daring and inventive university complexes of the 1970s has been extended and augmented with sympathy for the existing buildings and for the students who use them.

1
New and rather daunting entrance is in cavern under glass box.
2
Original handling of Cor-Ten (right) contrasts with new (left), in which ...
3
... adjustable shades moderate insolation.

3



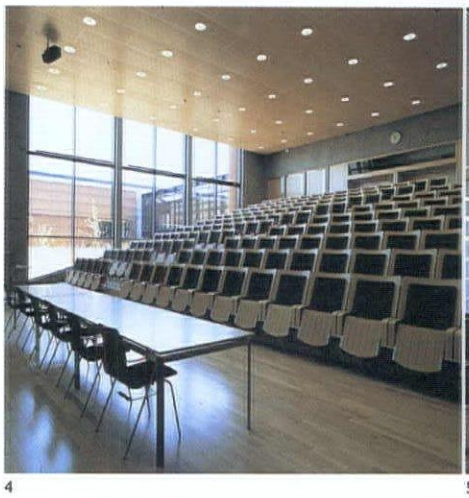
site cross section (east-west)

UNIVERSITY, ODENSE, FYN, DENMARK

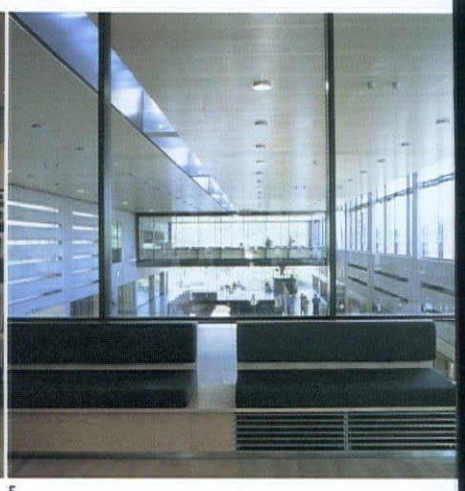
ARCHITECT

CUBO ARKITEKTER

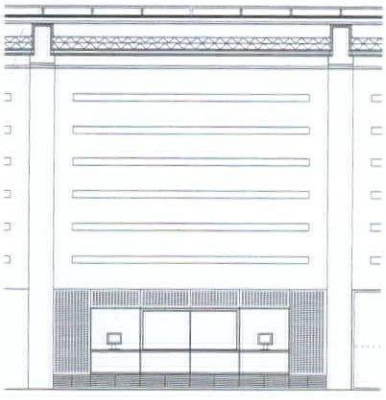
4
One aim of new work was to introduce daylight, even to lecture theatres.
5
The big internal campus hall (campustorv).



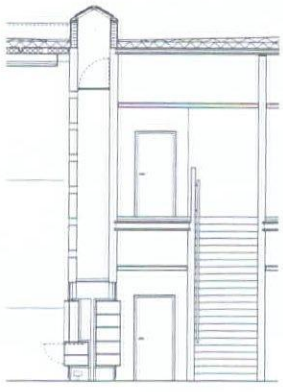
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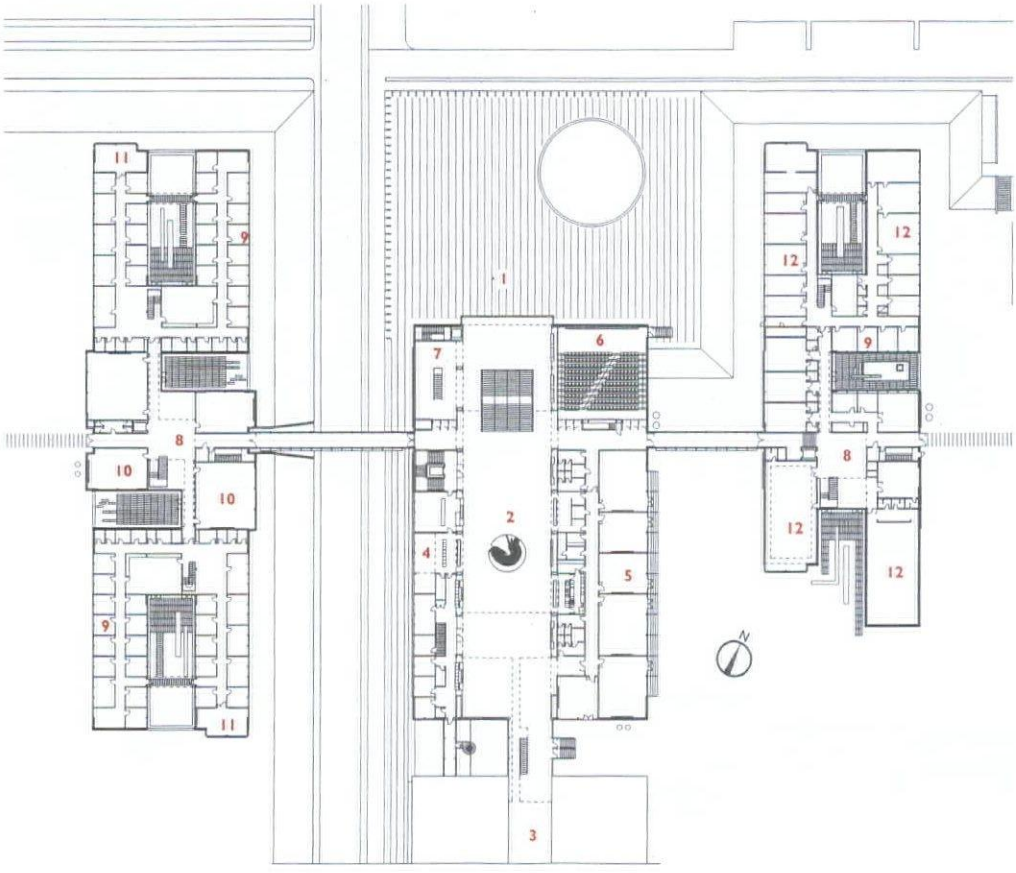


elevation of slotted west light-wall

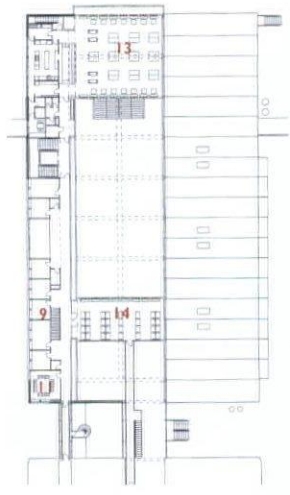


section of slotted light-wall

1 entrance piazza
2 *campustorv*
3 link to existing buildings
4 student centre
5 conference
6 lecture theatre
7 bookshop
8 institute centre
9 offices
10 teaching
11 meeting
12 laboratories
13 restaurant
14 reading bridge



main level plan (scale approx 1:1500)



upper level of new campus

he hall towards the other ridge, which is a long glazed reading room, from which weary scholars can gaze down on the busy life of the campus below.

The two flanking faculties have similar spatial and functional strategies. Fundamentally rectangular blocks are carved into by green courtyards. Links to the main building arrive at internal institute squares, which are surrounded by rooms used by the whole faculty. Rooms (laboratories or studies overlooking the courts) become more specialized and personal towards the ends of each block.

Differences in function are indicated outside by changes of material. External and some internal walls are in-situ concrete. Floors are of pre-stressed planks. Sun-facing windows of teaching spaces, auditoria and laboratories have adjustable screens that can be arranged to provide blackout for lectures.

Odense has been amalgamated with another institute to form the South Danish University. But the recent additions show that the heroic idealism of the 1970s has not been lost nearly 40 years later, and the identity of the place has been reinforced.

HENRY MILES

Architect
CUBO Arkitekter
Project team
Peter Dahl Larsen, Ove Holm, Robert Hansen, Heiko Weissbach, Jens Martinsen, Torben Buch Schytt, Helge Davidsen, Tom Møenbo Gregersen, Sanne Lenler Schou Broeng, Martin Horsager Clausen, Egon Åge Jacobsen, Jette Rix, Niels Straarup
Engineer
Lemming & Erichsen
Landscape architect
Landskab Århus
Photographs
Poul Pedersen



6



7



long (south-north) section through campustorv

6
Daylight floods campustorv from several sources including ...
7
... the ingenious slotted wall, which can project sunlight deep into the building.

MUSIC BUILDING,
HITCHIN, ENGLAND
ARCHITECT
PATEL TAYLOR ARCHITECTS

HARMONIC SCALE

In Hertfordshire, an extension of a music school is sensitive to its Victorian context while providing a tranquil and spiritually inspiring setting.

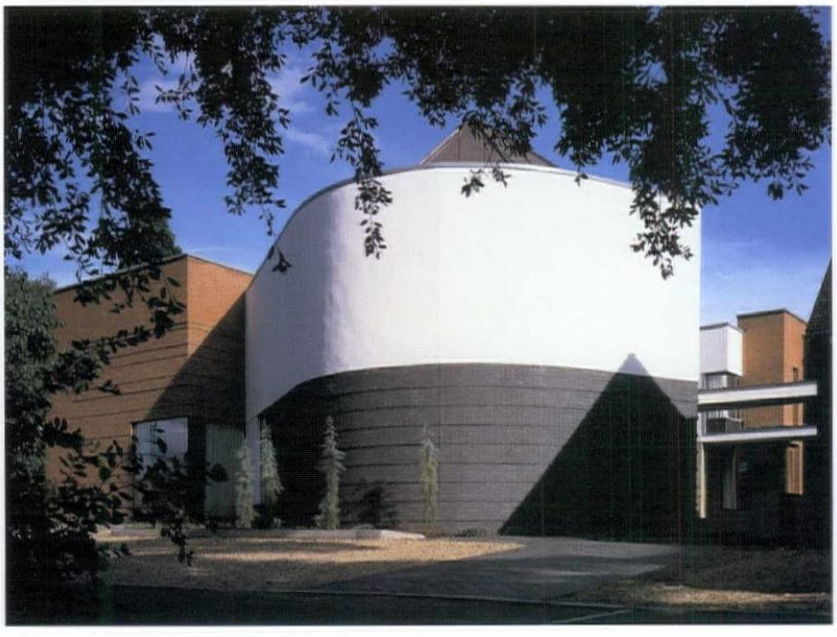
The Benslow Music Trust, established in the late 1920s in the grounds of a late nineteenth-century house in Hitchin, Hertfordshire, runs residential courses for musicians. Until the addition of Patel Taylor's beautifully resolved and crafted courtyard scheme (won in competition and built with Lottery money), accommodation was contained in an old stable block, and performances took place in a recital hall built in the 1970s. Victorian gardens spreading over the top of a hill are romantic, and musicians were – and are – encouraged to use them.

Patel Taylor's site is to the north of the main house and stable block. To the east is an orchard, and to the west, the main entrance to the grounds. A car park runs around the north side of the site and its southern perimeter is formed by the back wall of the stables.

Patel Taylor's architecture, quiet, controlled, and infused with material poetry, deploys quite a complex vocabulary of layering, interlocking planes, and changing textures. By such means are relationships between interior and exterior, between exterior and the wider context subtly indicated and routes defined. One of the most beguiling aspects of this practice's work is the way order is quietly subverted by random expression and pattern.

The plan of the Hitchin scheme gives an indication of how intricately it has been put together. The two-storeyed courtyard complex, that provides a rehearsal hall, four practice rooms, six bedrooms and kitchen, fits into the loose arrangement of outdoor rooms – formal stable yard, informal garden enclosures and orchard – that already existed. Lined by a glazed cloister, the new courtyard becomes, on summer days, a delightful place in which to rehearse. On the east, an old brick tower (divested of a lean-to

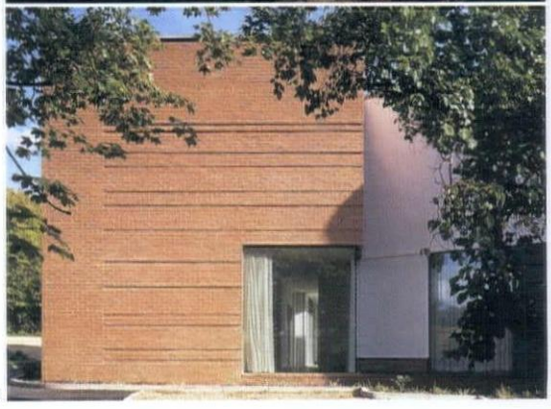
1
Exterior of recital hall and entrance to courtyard.
2
Glazed north-east corner.
3
Door to foyer.
4
Cloistered courtyard with practice rooms and bedrooms above; black brick and white render exterior of hall carried inside. Stelae in pool by Christine Fox.



1

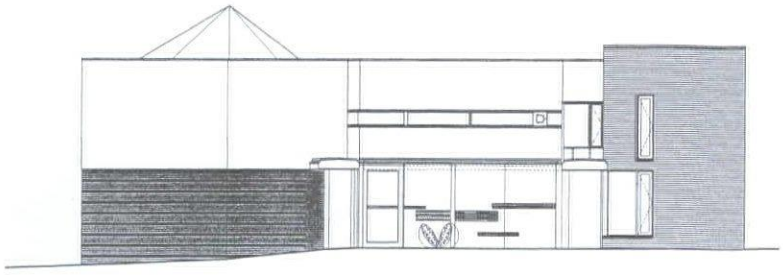


2

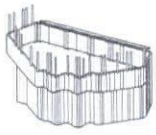


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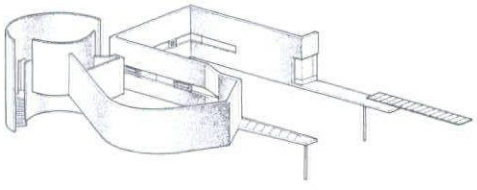




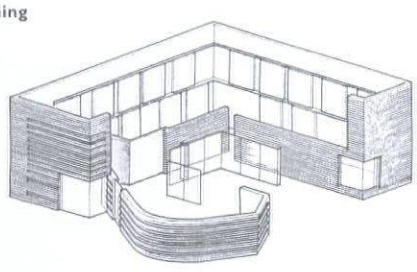
south courtyard elevation



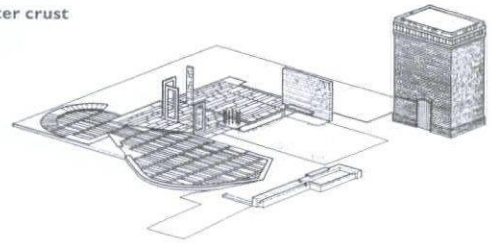
acoustic panelling



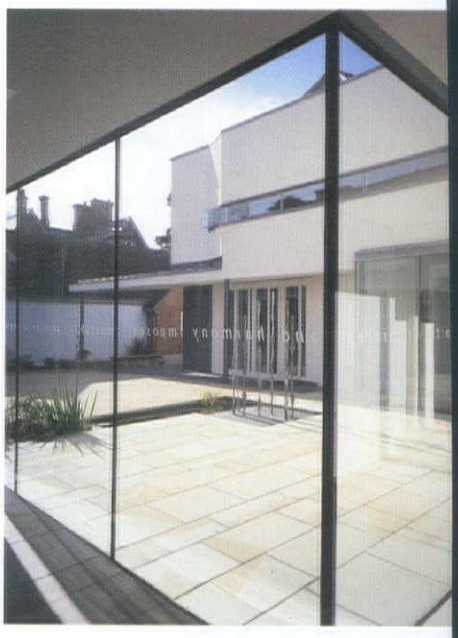
render lining



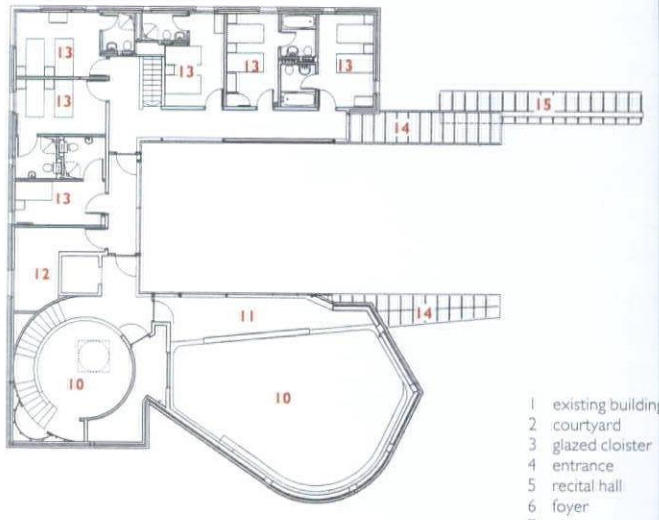
brick outer crust



landscaping and lavender tower

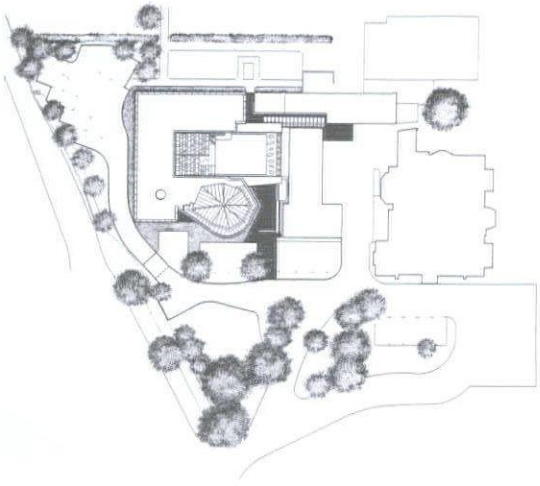


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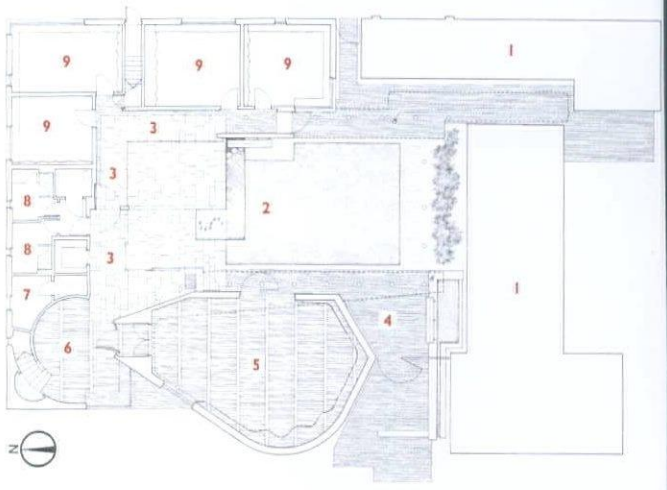


first floor plan

1 existing building
2 courtyard
3 glazed cloister
4 entrance
5 recital hall
6 foyer
7 plant
8 wc
9 practice room
10 void
11 gallery
12 kitchen
13 bedroom
14 canopy
15 glazed canopy



site plan



ground floor plan (scale approx 1:350)



MUSIC BUILDING,
HITCHIN, ENGLAND
ARCHITECT
PATEL TAYLOR ARCHITECTS

5
From cloister to entrance and recital hall.
6
Recital hall with acoustic screening and stepped ceiling. Gallery top left.

MUSIC BUILDING, HITCHIN, ENGLAND
ARCHITECT
PATEL TAYLOR ARCHITECTS

and once used for drying lavender), marks passage to the orchard, and a glazed canopy lightly covering a link to the stable yard flies into the courtyard at cloister level.

Like a hard shell with a smooth luminous centre, the complex has a protective outer skin of textured red brickwork and precast banding which, giving way to softer white render inside the courtyard, alludes to the brick and stone dressings of the main house and to the rough warmth of a garden wall, now demolished.

Since accommodation is diverse – extending from small rooms (some enlarged for disabled people) to the big volume of the recital hall – the architects felt it necessary to impose order in the form of a building grid. Externally, it is realized in the standardized brick panels that form the crust, but any hint of dullness is avoided by recessing some to create a textured surface, and by the apparently random pattern of openings that indicate different volumes inside. Another layer of coherence derives from uniformly designed oak framing around windows and ventilators. Glazing dissolves the eastern corner, so that the interiors of a ground floor practice room and the bedroom above flow into the garden.

The curving mass of the recital hall, bursting away from the orthogonal on the west, denotes its status as a public hall and signals entrance to the courtyard. Surmounted by a copper cone, the interior is illuminated by a rooflight around the cone's edge, so that daylight spills down the walls of the asymmetrical volume, the bulge neatly embracing a grand piano or chamber orchestra. For acoustic reasons, the chamber is lined by free-form wooden screening, and the ceiling rises in random steps. Both devices diffuse sound, but the visual effect is to lend a sculptural dimension to the space. Overlooking it is a first floor gallery with wooden coping slanted to take sheets of music.

An intervening knuckle – a curving foyer inside a circular staircase – links the hall to studios and bedrooms and is, with the courtyard, one of two incidental spaces for practice.

As in previous schemes by Patel Taylor, detailing is constantly intriguing (AR August 1999). Materials – York stone, black brick, white render, wooden screening – spilling from one area to another establish continuity; and oak floors have pleasing textures and patterns, consisting as they do of random strips between regular ones concealing services. Outside in the courtyard, a handsome slab of wood supported by a waterspout forms a bench over one of the two rectangular pools; and you are prevented from having accidents by quotes about music inscribed in white across glass doors. P.M

Architect
Patel Taylor Architects, London
Project team
Pankaj Patel, Andrew Taylor, Adam Penton, Tim Riley, Paul Allen
Structural engineer
Alan Conisbee & Associates
Services engineer
Arup Cardiff
Photographs
Martin Charles



7
Gallery with wooden balustrade for music sheets.
8
Curving foyer and door to courtyard.





The hard exterior is in fact carefully thought out to allow energy conservation and allows individuals to adjust their own ventilation.

BOTANICAL RESEARCH INSTITUTE, HALLE-WITTENBERG, GERMANY
ARCHITECT
KISTER SCHEITHAUER GROSS

CLINICAL RIGOUR

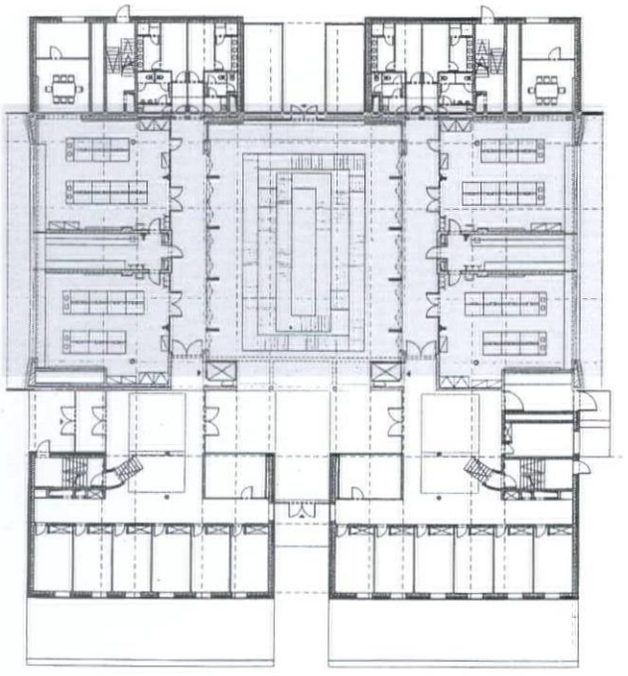
A functional rationalist exterior conceals a gentle and convivial social space which encourages the casual encounters necessary in higher academia.

Halle lies on the Saale river in the former GDR, 30 kilometres north-west of Leipzig. Unemployment is high. Many have left the city to find work in the West. At the main railway station, the pervading impression is of deserted and dilapidated buildings, broken windows and cracked plaster. Many of those still in work have to commute long distances, returning to Halle only at weekends. One of the few thriving institutions in the city is the Martin Luther University. As healthcare has moved from repair towards prevention, the potential to manipulate and reprogramme DNA has turned genetic engineering into a commercial undertaking. Botanical research into more efficient farming techniques and medicinal uses has had a substantial direct impact on world health, and research institutes have become part of the new market economy, metamorphosing into companies quoted on stock exchanges to attract the finance for expensive experimental work.

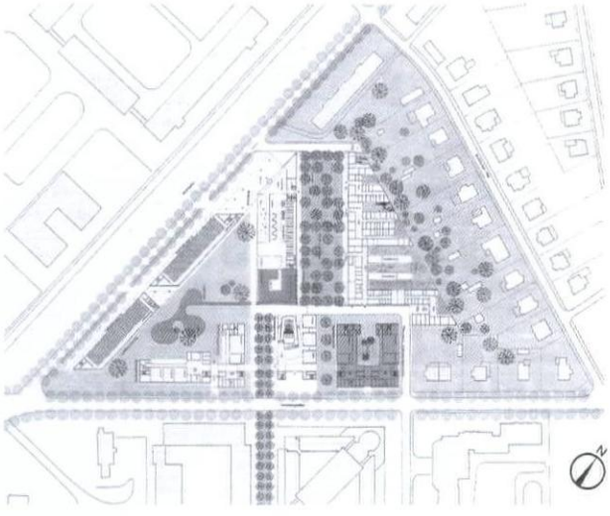
A second campus for these expanding offshoot enterprises is being developed overlooking the Saale. Headquarters, like those for the Max Planck Institute, have been built and former barracks will be refurbished for science departments. Underscored by an ecological development brief, the new campus has a green landscaped centre, ringed by lecture halls and a university library. Surfaces are kept porous, allowing ground water to be replenished, while elsewhere rainwater is collected for fire-fighting and plant irrigation. District heating, which was common in the former GDR, reduces costs, and green roofs and passive solar measures help temper the internal climate and save



2



ground floor plan (scale 1:750)



site plan

resources. Air conditioning is installed only where necessary. Personal and manual control of internal environments is the norm.

Kister Scheithauer Gross won the architectural competition for the Biologicum against 20 European contenders in 1996. It houses two research centres, one for botanical genetic engineering and the other for plant and cell physiology. Two identical building halves embrace an inner courtyard with a pitched glass roof. This quiet and reflective heart is symmetrically planned, with trees, shallow steps and seating focusing on a sunken pool. Art installations, including an oscillating cable (symbolizing the DNA double helix) hanging between roof and water, and a green 'life-line' on the ground, running through the centre of the courtyard, were separately commissioned. Side walls of the courtyard are clad in horizontal strips of timber. Animated by the gentle rustle of leaves and daylight patterns moving across the various surfaces (brick, timber, bamboo sun blinds, roof glazing, stone and water), this restfulness contrasts with the hard-edged and highly ordered design of the external envelope. Transparency, with uninterrupted views through laboratory areas on the ground level and up to the sky, forms a further contrast with the solidity of enclosed laboratories and cellular administration spaces.

With a tight budget (37 million DM for 8000 sq m), the building relies for its effect on starkly simple finishes and basic building methods. Based on its experience of precast concrete unit production, a local Thuringer construction firm suggested manufacturing precast sandwich units. The distinctive yellow-flecked cladding brick (coke-fired in Münsterland), is a mix of two parts yellow and one part red and recalls the traditional bricks of the area, which are no longer available. Internal fair-faced concrete walls have been polished without attempting to correct irregularities. Vertical circulation within the two institutes, which are mirror images of each other, is by means of two internal halls. Mortadella patterned terrazzo or black tiled floors, flanked by straight flights of black steel open-tread stairways and discreetly lit with wall mounted downlighters, impart a monastic asceticism to the interior. Corridors are floored with black linoleum, which deadens noise and adds to the devout atmosphere, as if science were some kind of holy order. Eye-level porthole windows in doors avoid collisions between white-overalled technicians carrying test-tube racks, and rooms are graphically distinguished by superscale floor-to-ceiling typography in blue or green institute colours.

Black concrete planes frame direct views into the practical rooms on the outer face of the building and extend to form a cantilevered canopy and apron terrace. Letterbox slits and horizontal window bands punctuate the building block facing the road and the office windows have black metal protruding cowls which, because of their deeper reveals, help protect the internal space from glare.

Imbued with clarity and rigour, this is a decidedly antiseptic architectural language, catering for a specialist group of scientists chiefly concerned with the functional efficiency of their working environment. In its supporting role for the pharmaceutical and nutritional sciences, the Biologicum does not have to console the sick; yet, as if to reflect on the relationship between science and nature, its severe outer crust houses a softer centre.

LAYLA DAWSON

Architect
Kister Scheithauer Gross Architekten, Cologne
Structural engineer
W. Naumann
Services engineer
Hofman + Mittnenzweig
Electrical engineer
Büro Knipping
Landscape architect
Hegelmann + Dutt
Photographer
Christian Richters

UNIVERSITY FACULTY, CÓRDOBA, ARGENTINA
ARCHITECT
MIGUEL ROCA

1
Volumes share a common language of concrete planes and black steel panels. Sculpture studio on the right, with the film department on left.
2
Main auditorium is distinguished by oblique incisions of glazing.
3
Inside the main auditorium.
4
Experimental studio theatre.



1

CREATIVE FACTORY

Combining rational form with simple materiality, this new School of Arts in Córdoba forms the latest addition to the city's evolving university campus.

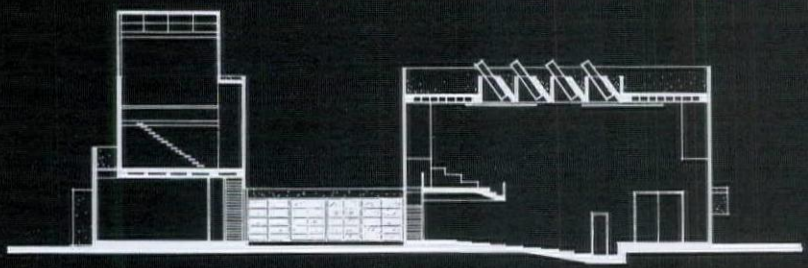
Córdoba is Argentina's second city and historic centre of learning, with one of the oldest universities in South America, founded in the seventeenth century by the Jesuits, whose need to train priests led to the establishment of a theological college. Today, with a student population of around 80 000, Córdoba's university is still an important institution and focus of local cultural life. Faculty buildings are spread throughout the city and suburbs and new elements intermittently add to the university's organic growth.

Miguel Roca has made regular contributions to the ongoing development of the university (AR November 2000), creating a series of modestly scaled object buildings ('portals of knowledge', as Roca describes them) in the campus landscape, united and defined by a common architectural language. The new School of Arts forms part of this latest wave of development, providing space for the departments of drama, film studies, music and sculpture.

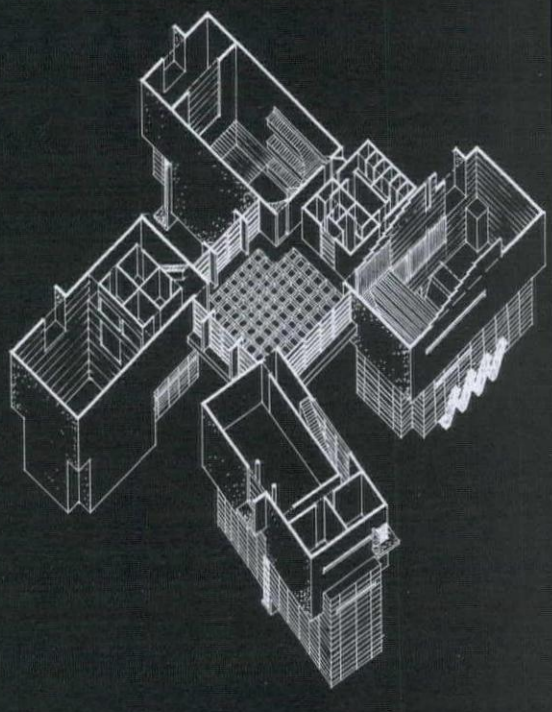
Each department occupies a two-storey cubic volume, broadly similar in scale, form, and materials (rough in-situ concrete combined with black oxidized steel panels). Yet each is also subtly different, expressed by variations in modelling, patterns of glazing and the relationship between the two materials. The film and sculpture workshops are more akin to blind boxes, but the main auditorium, which is used as a performance space for both music and drama, is distinguished by oblique skylights carefully incised into the black steel roof like cuts in a fabric.

To ensure acoustic privacy, each department had to be physically separate, so in plan, the quartet of volumes cartwheels around a glazed central communal hall, its lightness and transparency acting as a foil to the massiveness and solidity of the departmental boxes. The hall acts as a general meeting, mingling and break out space for students, encouraging social interaction. Other communal spaces, such as dressing rooms and lavatories, are directly accessible from the central hub.

The internal organization of



cross section through sculpture studio and main auditorium



axonometric projection



Botanical Research Institute
Halle-Wittenberg, Germany
Architect
Kister Scheithauer Gross

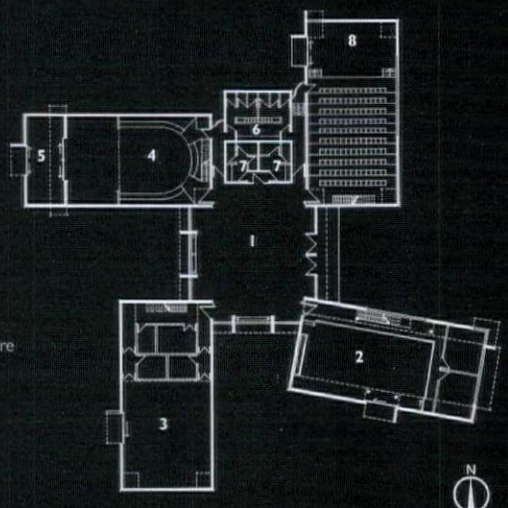
2
Precisely articulated facades enclose ...
3
... much softer and more genial central atrium, designed to encourage socialization.



2

each box is a rational response to the activities it houses, based on double-height volumes for performing or making, surrounded by smaller ancillary study, rehearsal and workshop spaces. The drama department, for instance, contains a horseshoe-shaped experimental theatre, with a stage design workshop to the rear. The cinema department combines a film set with mezzanine gallery spaces for production, sound and editing. Sculpture is housed in a double-height studio overlooked by a library and reading room. The music and drama auditorium has a conventional stage and is partly lined with timber for acoustic enhancement, but this also brings an honorific quality to the principal performance space. Made on an inevitably restricted budget, the building is conceived as a kind of creative factory or work in progress, a robust armature awaiting the energy, imagination and animation of its student users. C. S.

Architect
Miguel Roca, Córdoba, Argentina



1 central hall
2 sculpture studio
3 film set
4 experimental theatre
5 set design
6 wcs
7 dressing rooms
8 main music and drama auditorium

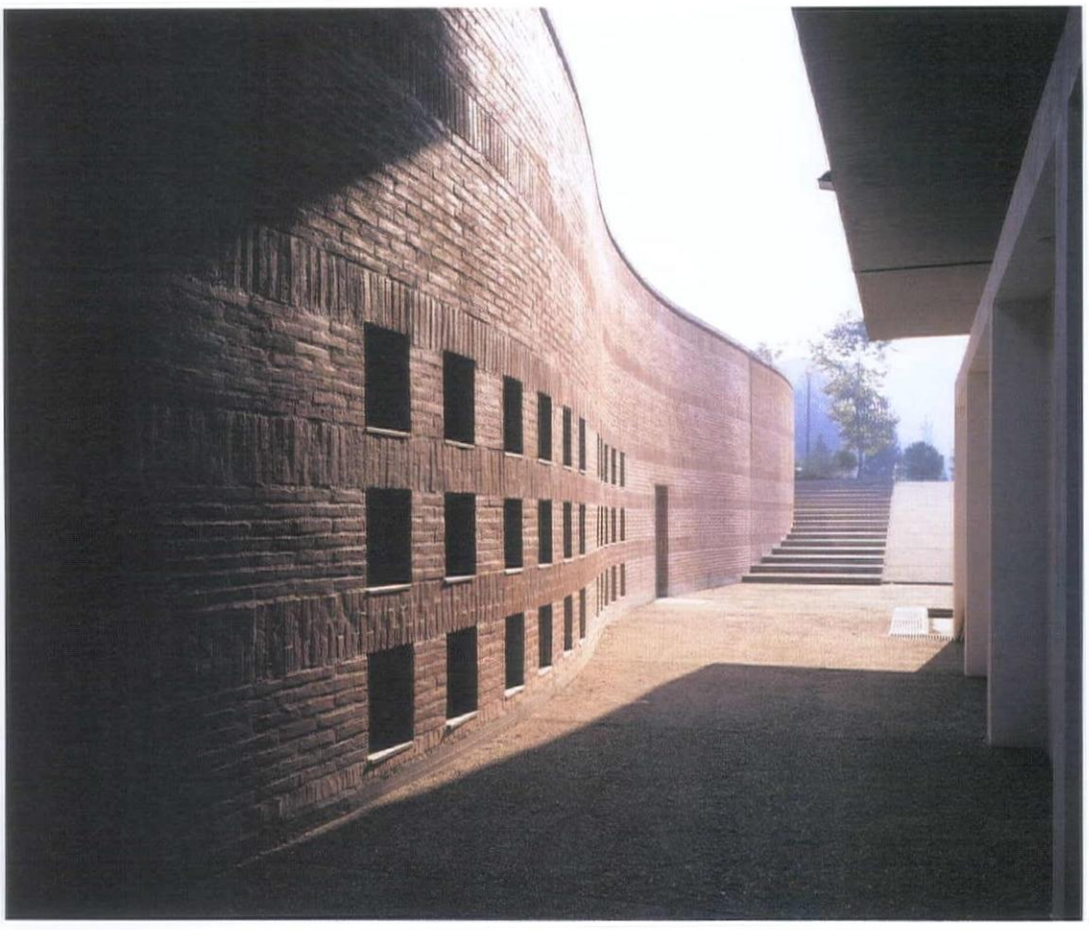
ground floor plan (scale approx 1:1000)

3



4





1

1
The sinuous gulch, of which the curving brick wall ...
2
... emerges inside. Bridge at high level (behind the louvred windows) delivers people to entrance drum.

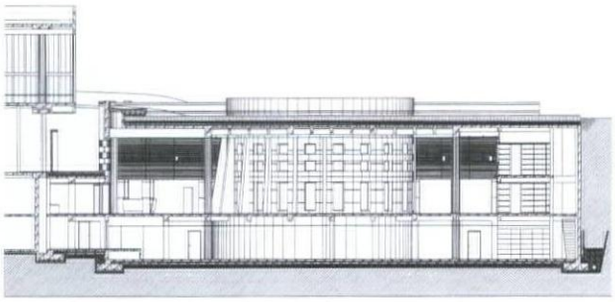
Underground thoughts

The University of Thessalonica has dug in to create an underground library that gives the comfort of the cave, while being a powerful academic machine.

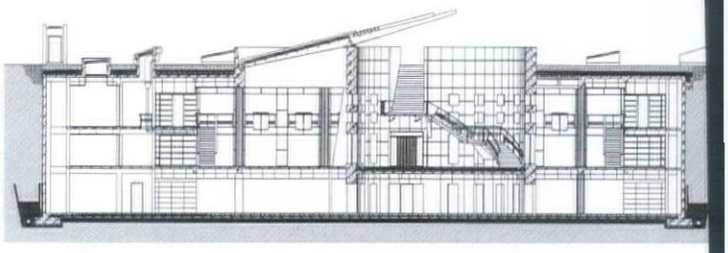
The main campus of the Aristotle University of Thessalonica was started in the 1950s and, like many of its contemporaries, it is an ordered structure of cleanly designed concrete buildings permeated by large amounts of greenery. On the whole, it has stood up well, and (with some exceptions) additions have conformed to the intentions of the master plan. But the university continues to grow, and it is running out of sites.

So when the library needed to expand, it was decided to put the extension underground. The approach is part of an overall university strategy, by which new work will largely be underground in a series of fragments intended to restore the essentially urban character of the campus. The new part of the library is apparently entirely separate from the original 1960 building by Papaioannou & Fines which stands alone like a pavilion in a park. The landscape sweeps round to the north-east of the old building, over the roof of the new bit. New and old are separated by a sort of gulch in which the severe facade of the Papaioannou & Fines building is faced with an almost Aaltoesque brick wall, rough faced and sensuous as a metaphor of the earth from which it is excavated.

The gulch is in fact a reinforcement of the pedestrian axis across the campus, a route that connects university to city. A path breaks through the brick wall, almost at right angles to the axis. A triangular glass sail hovers over it, drawing you on into a béton brut drum, open to the sky. Down into the drum curves a stair that delivers you to the entrance level of the

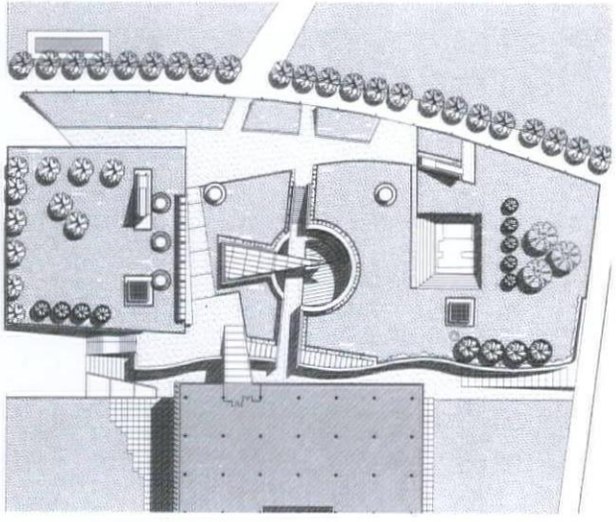


south-west/north-east section

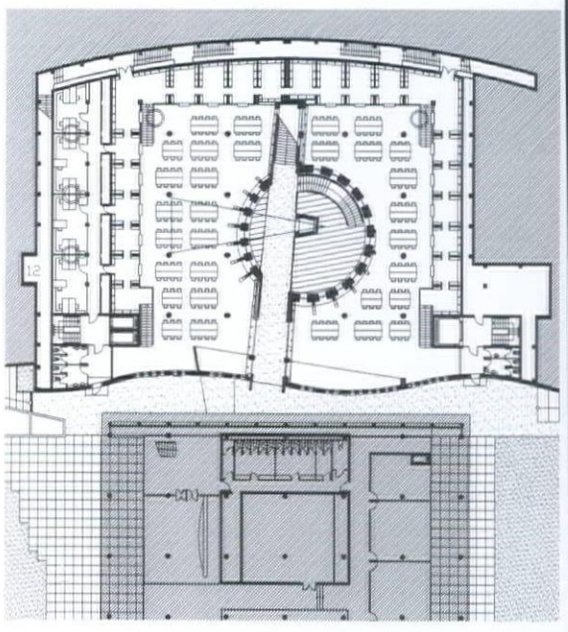


north-west/south-east section through drum

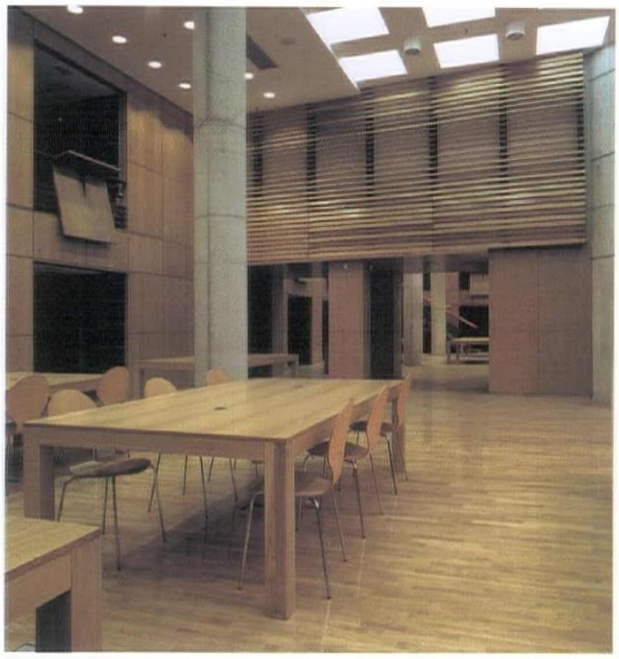
LIBRARY, ARISTOTLE UNIVERSITY OF THESSALONICA, GREECE
ARCHITECT
ANASTASSIOS KOTSIOPOULOS, MORPHO PAPANIKOLAOU, IRENA SAKELLARIDOU



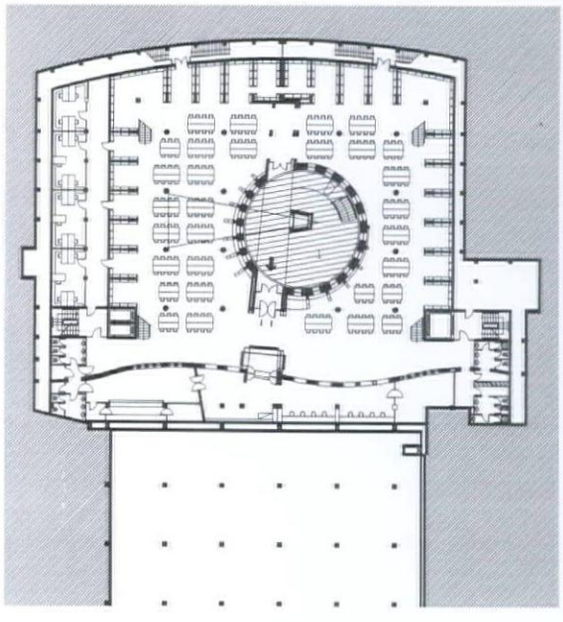
site plan



upper level



3



lower (reading) level (scale approx 1:820)

interior design



Library, Aristotle University of Thessalonica, Greece
ARCHITECT
Anastassios Kotsiopoulos, Morpho Papanikolaou, Irena Sakellaridou



4

library extension. In a sort of Alice in Wonderland progression, you go through a constricted tunnel-like entry lobby to come out facing the reception desk. Gradually, it becomes clear that on each side of the compressed entrance sequence is a majestic space, lit from the top and panelled in wood.

This is the double-height reading room, the focus and raison d'être of the place. It is at once intimate and grand, with the concrete of the drum and its battered buttresses contrasting with the warm panelling, almost as if a huge and delicate study has been built round the very well preserved remains of a mysterious Hadrianic ruin. Luminance pours in from varied sources. The biggest is the nether part of the triangular glass sail that greeted you at the entrance. Daylight is always supplemented by artificial sources.

The wood walls of the great study are cut back to make small individual study spaces lined with open access shelving. Detailing is simple, and the finished result would have been elegant and fine, were it not for the clumsiness created by the contracts used in Greek public works, which give contractors far too much power over finished buildings. It will be used largely by graduate students, so its separation from the original library, though contentious, is perhaps justified. (The two parts are linked by a lowest floor containing closed stacks.)

But the force of the proposal remains. The great space is an inspiring invention, calm and appropriate for study. And multi-layered ideas are carried through into every part of the building (as far as the contract has allowed). P.D.

Architects
Anastassios Kotsiopoulos, Morpho Papanikolaou, Irena Sakellaridou
Collaborator
Alexandra Economidou
Landscape Designers
I. Tsalikidis, O. Kosmidou
Photographs
C. Louizidis

3
Main reading room is double height, crossed by access bridge.
4
A Hadrianic ruin (the drum, right) is surrounded by a generous and welcoming study.

Precise jewel casket

A small space has apparently been vastly expanded by using reflective surfaces. And it has been greatly enriched by judicious use of fine materials and detailing.

JEWELLERY SHOP, WEST END, LONDON
ARCHITECT
GUMUCHDJIAN ASSOCIATES

The jewellery shop on Conduit Street is the third designed in London by Philip Gumuchdjian for Van Peterson, and heralds more shops planned for Tokyo, New York, Paris and Geneva.

Measuring 30m², it is a tiny space; but is made larger by reflective surfaces – by wall mirrors and a light diffusing ceiling in stretched fabric. Gumuchdjian's talent as a miniaturist (already seen in design of a studio in southern Ireland, AR April 2002) is revealed here in the exquisite craftsmanship that echoes that of the jewellery, in the quality of light and texture and in evident pleasure in materials. He wanted, he says, to avoid the stereotype of the white box that continues to dominate retail design, and that 'looks as if it were produced by machine'; brass, suede, dark wood and pale limestone, used sparingly, create an impression of sensuality that is all the more seductive for being restrained.

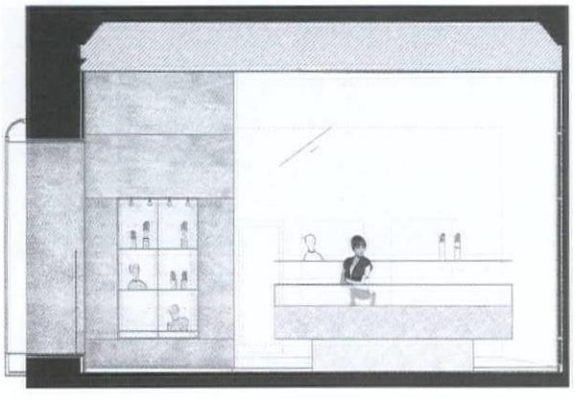
Externally, the original brass-framed window was retained and cleaned. Inside, the suede-covered walls of soft green provide a background for display cases composed of sheer glass panels and elegantly detailed (as are the floor-based ones). A massive marble panel, back-lit to bring out its wonderful fibrous patterning, is counterpoised to the more subtle variations in the limestone floor. Gumuchdjian's manipulation of materials, light and texture transforms experience of a small box with such reticence that it is the details you notice first – the jewellery and the delicate feminine stands, designed as one-dimensional heads and hands by the Japanese graphic designer, Massako Ban. V.G.

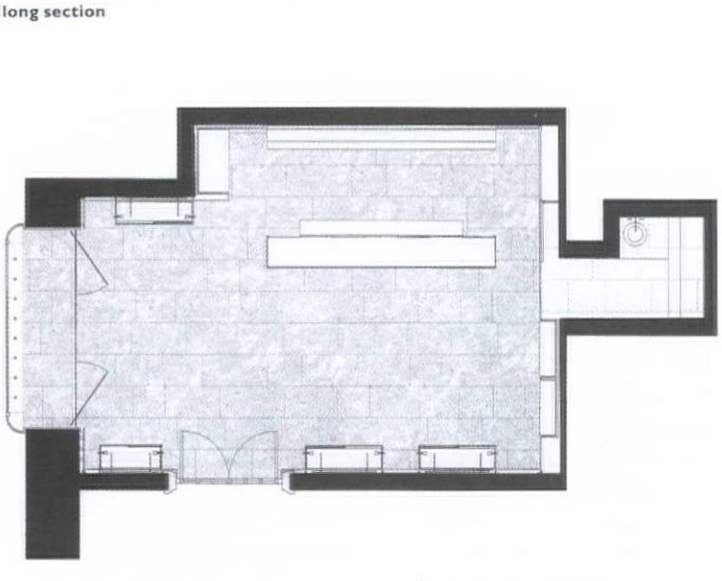
Architect
Gumuchdjian Associates, London
Photographs
Chris Gascoigne/VIEW



1


2


long section


plan (scale approx 1:100)



1
Old brass-framed shop window was retained.
2
Jewellery stands designed by Massako Ban offset agains soft green suede walls.
3
Small box transformed by mirrors.

1
The calm black cube of the house quietly asserts itself amid the jumble of suburban Tokyo.
2
Incisions in the cube palpitate with light.
3
The mass of the cube. Cladding of black galvanized steel creates a subtle pin-stripe effect.

The black cubic house constructed recently by the young Tokyo architect Manabu Chiba is, in plan, longer in one direction than the other and, in elevation, slightly taller than either plan dimension. These nuances of scale or proportion give the strictly orthogonal form a certain plastic energy. Furthermore, the house's elevations have a graphic appeal achieved by the careful balancing of solid and void. In its curtailed interior, especially in the living zone at piano nobile level, space flows horizontally and – most importantly – vertically so that this small three-storey dwelling is experienced not unlike a volumetric puzzle. Close to the Den-en-Chofu suburban railway station, and north of a swathe of open territory between Tokyo and the adjacent Kawasaki City, the house sits at the intersection of two narrow streets. It looks northeast across a stream to roofs and vegetation accumulating on a gently inclined hillside opposite. Its four sides are sheer flanks rising simply from a ground plane of gravel, one rectangular concrete slab (for pedestrian access and car parking) and several retained slender trees. The house's walls are clad in black galvinized steel panels laid almost flush with aluminum-framed windows and the most minimal of parapet details. Their vertical profiling creates a subtle pin-stripe effect.

The structure is a light steel frame with thin concrete floors, the uppermost floor with a further plywood layer. Engineering is surprisingly balletic, the house less a conventional cage than a multi-dimensional composition. At the street corner, the carport and entry is eroded from the building mass. Its soffit extends outwards to create a hovering canopy and inwards to roof an internal glazed foyer. Ascending via parallel single-rise stairs, the interior opens up towards double-height slots of space pinned by an occasional steel rod behind the high opaque facades. The interior is primarily illuminated by a crisp trough sliced through the house's upper storey.



1



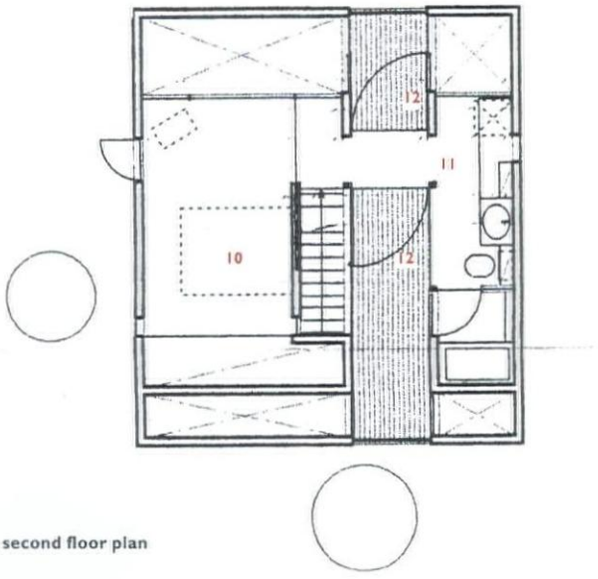
2

Japanese puzzle

Embodying a serenity born of formal and material economy, this family house in the suburbs of Tokyo is also spatially inventive.



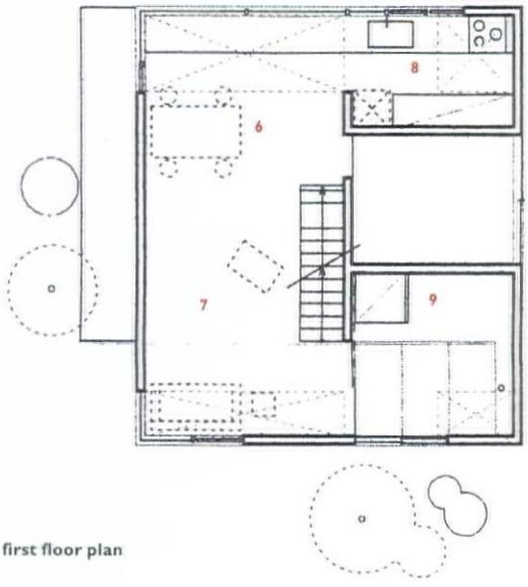
location plan



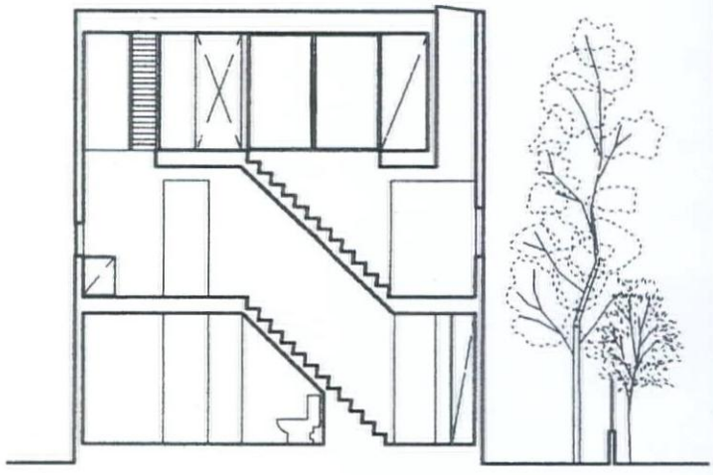
second floor plan

The clients are a young married couple. She uses the darker spaces at ground level as a music studio and piano rehearsal and teaching room; the glazed foyer can be used by waiting students and the upper house accessed separately by an adjacent door if need be. Although its external envelope is characterized by that cut through the parapet, by International Style ribbon windows, and by a few static or more orthodox windows, the interior of this small urban villa is remarkably fluid. Minimal banisters, sliding doors and white vinyl covering on both ceilings and walls create a seamless private world with provocative internal and external views.

The upper house is, in essence, a single space. While a tatami room and a room for a child occupy the eastern portion of the first floor plan, dining, cooking and recreation spaces flow into one another unhindered by vertical partitions. The parents' domain upstairs is similarly open. Walls between it and the dramatic void above the galley kitchen are entirely of glass, whereas those to the rear rise as opaque membranes to the roof. The orthogonal cut or trough animates this private loft,

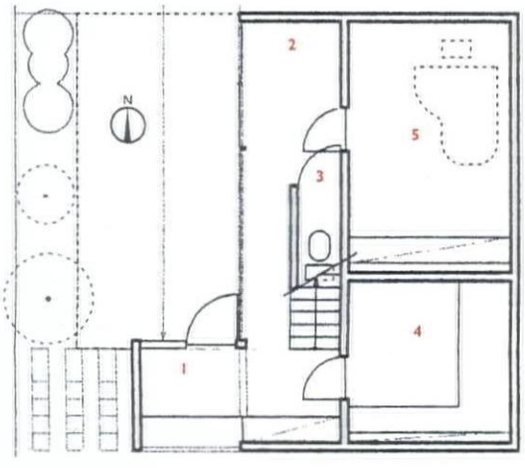


first floor plan

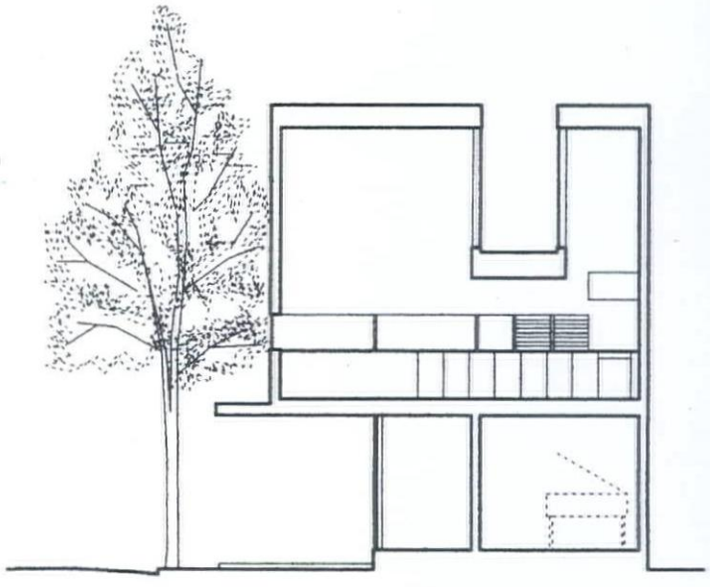


cross section

1 entrance
2 wc
3 foyer
4 music studio
5 piano room
6 dining
7 living
8 kitchen
9 tatami room
10 master bedroom
11 bathroom
12 deck



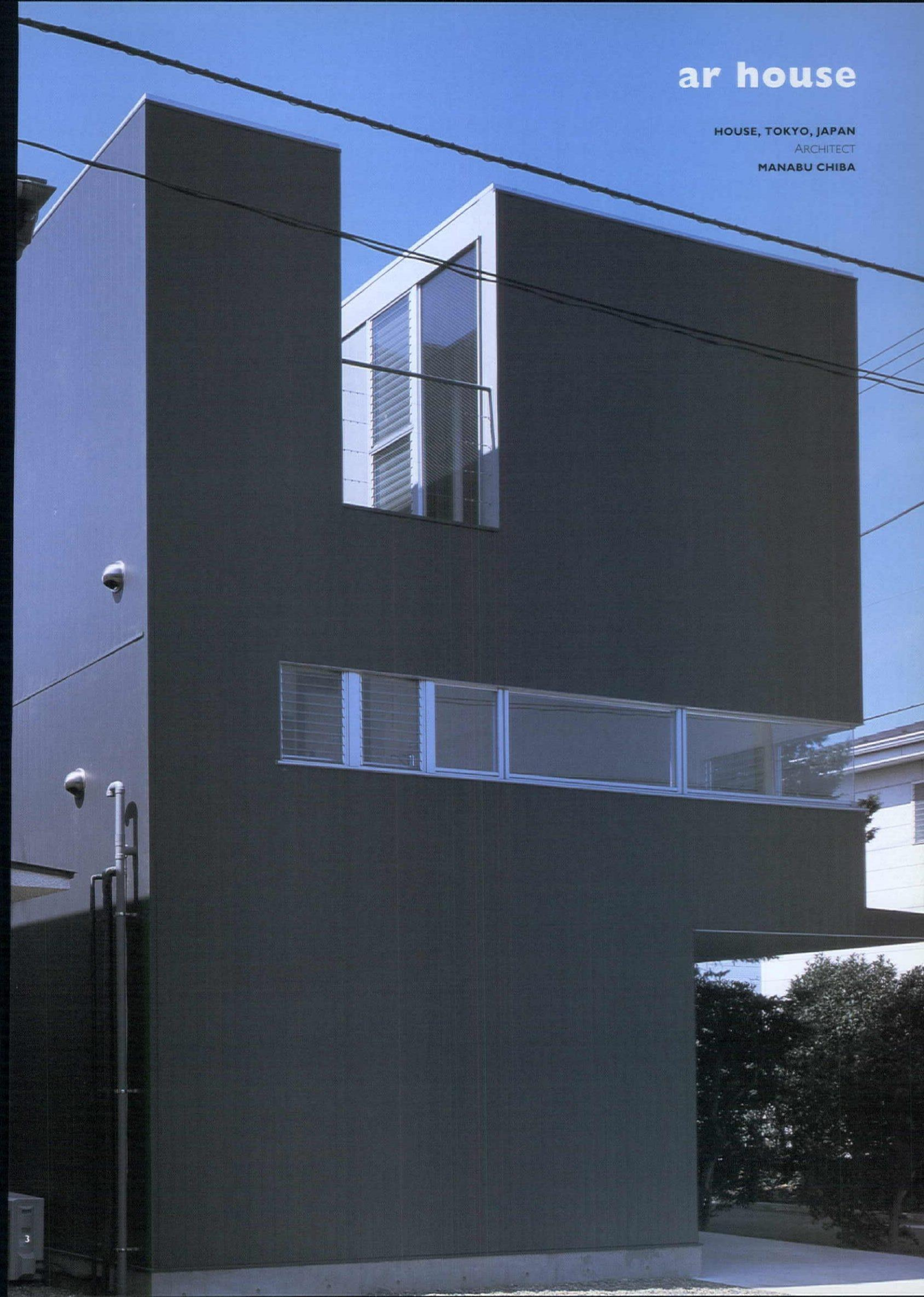
ground floor plan (scale approx 1:200)



cross section

ar house

HOUSE, TOKYO, JAPAN
ARCHITECT
MANABU CHIBA



HOUSE, TOKYO, JAPAN
ARCHITECT
MANABU CHIBA

4
A vertical cut through the loft space creates a roof deck.
5
Light seeps down through the cut.
6
Dining space on first floor.

4

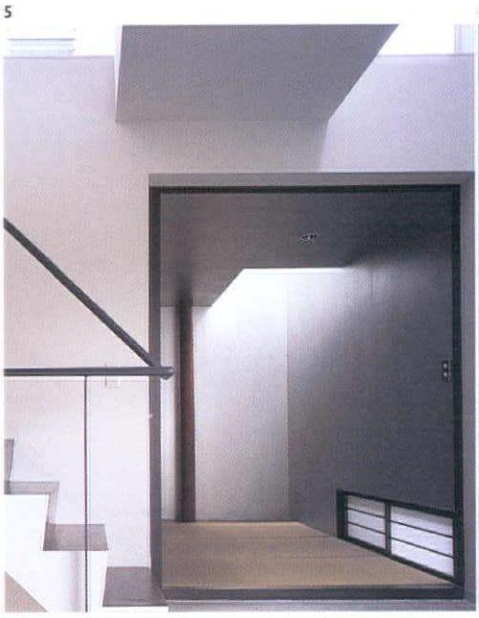
separating sleeping space from a linear open bathroom with a doubly-accessible cedar deck and allowing peripheral light seep at both extremities into the encasing volume below.

Manabu Chiba organizes space economically and to vivid experiential effect. Within his Black House are the seeds of larger structures and an urbanistic intent to connect the geometric with the social.

RAY RYAN

Architect
Chiba Manabu Architects, Tokyo
Photographs
Dennis Gilbert/VIEW

5



6





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BUILDING

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501

Susan Dawson reviews the latest interior finishes to hit the market.

501 SPANISH CERAMIC TILES MANUFACTURERS ASSOCIATION

Ascer, the Spanish Ceramic Tile Manufacturers' Association, is launching a new competition, the Tile of Spain Awards for Architecture and Interior Design. It is open to architects and interior designers from both Spain and abroad; projects submitted must include the use of ceramic tiles manufactured in Spain. The deadline is 26 July 2002 and the prizes will be awarded in October.

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502 ARIOSTEA MARMI

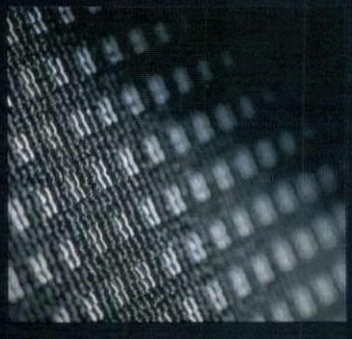
Ariostea Marmi flooring materials are industrially produced to achieve natural stone and marble-like qualities. They include Madras, a manufactured stone with warm amber tones; Albino Light, a manufactured stone identical to white quartzite; and Cardoso, a dark grey material with blue hints which recalls Tuscan stone.
Fior di Bosco, a manufactured marble, has full-body veining and is available in two surface finishes, honed and polished, and pre-polished. It is shown here with inserts in Statuario Venato.

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502

503



503 CARPET CONCEPT

NET is an innovative woven floor covering with metallic highlights. The metallic-looking textile yarn, used in a tough loop pile, traces graphically-aligned squares to achieve diaphanous spatial effects. The carpet, conceived by Thomas Trenkamp, has been awarded the AIT Architecture and Floor innovation prize.

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aj the architects' journal

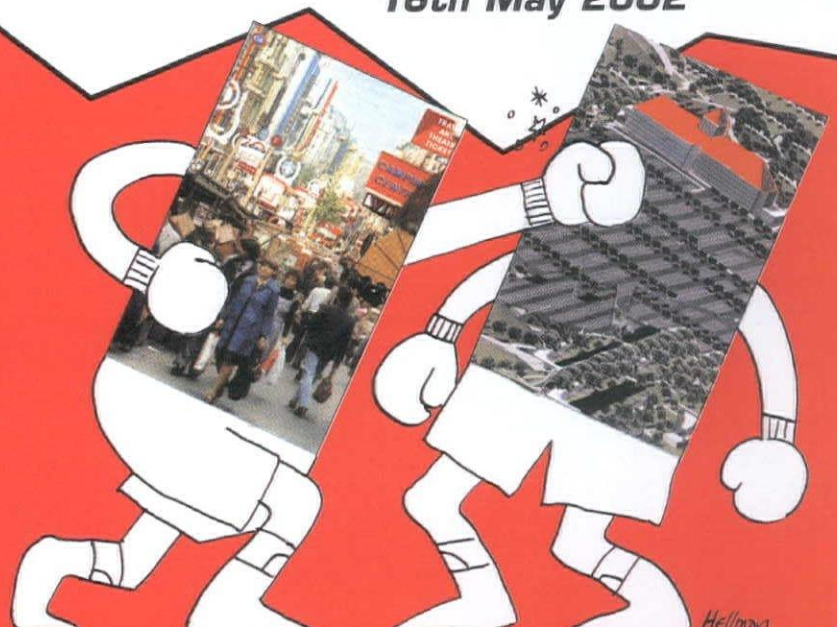
Cities Fight Back!

Retail Spring Conference. A one day conference at the RIBA London W1

in association with BCSC
REPRESENTING THE RETAIL PROPERTY INDUSTRY

sponsored by LandSecurities

16th May 2002



'Cities Fight Back!' is a one-day conference brought to you by the BCSC and The Architects' Journal and takes place at RIBA, London W1 on Thursday 16th May 2002. This conference is specifically aimed at all those involved in the procurement of retail space.

As well as key note addresses from Nicky Gavron of the GLA and Jenefer Greenwood, BCSC President; 'Cities Fight Back' will give you the opportunity to hear the experts illustrate the changes underway in this key area of economic activity - and how these changes will affect you and your business.

Conference sessions include:

- **Mixed use in the city.** Do planners always successfully interpret the needs of the community? How do their decisions impact on investment values?
- **Chester: Size versus Soul.** How well do the development proposals for Chester benchmark against the BCSC Urban Design for Retail Environments Guide?
- **W1 – A New Renaissance?** How the New West End Company is playing a significant part in the rejuvenation of what was the premier UK retail experience

Conference Fee

£250+VAT
£225+VAT (AJ Subscribers/BCSC Members)

Places are limited, so return the booking form today to guarantee your place.

Or for further information contact Clare Fitzelle on 020 7505 6850, email clare.fitzelle@construct.emap.com or visit www.ajplus.co.uk/promotions/cities

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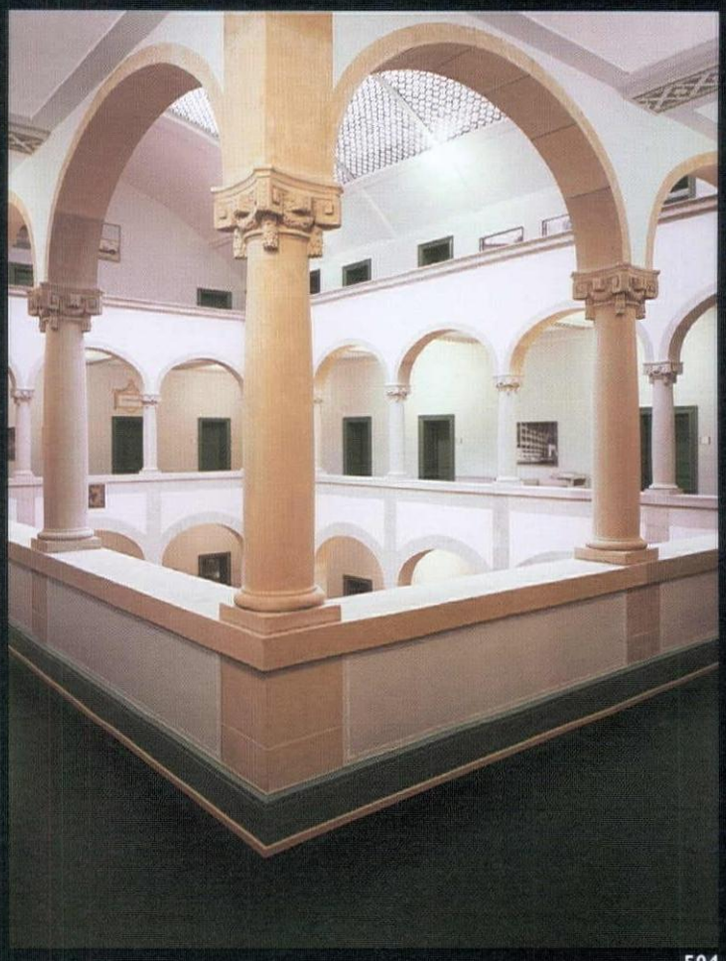
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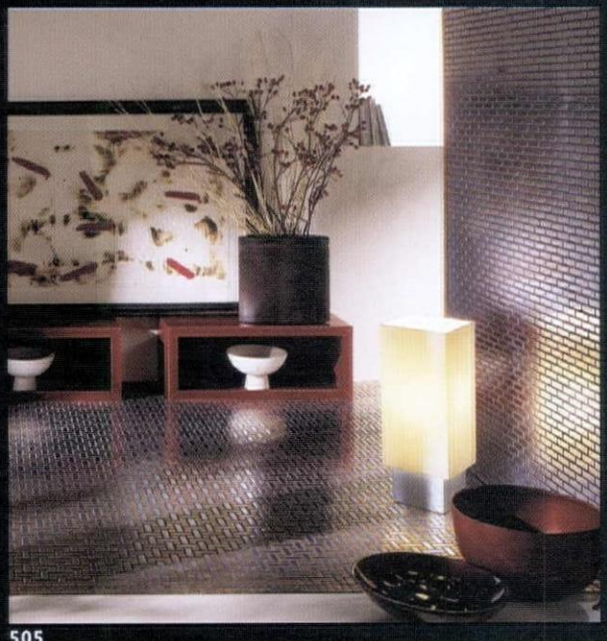


504

504 FREUDENBERG BAUSYSTEME

The Building Construction Department of the city of Basle, Switzerland, is housed in the Münsterplatz, a historic early twentieth-century building reminiscent of an Italian palazzo. It has been refurbished, including a new rubber floor covering, Noraplan Stone from Freudenberg Bausysteme. The floor harmonizes with the historic interior and is environmentally friendly – rubber floorcoverings contain no plasticizers and are installed with solvent-free dispersion adhesives.

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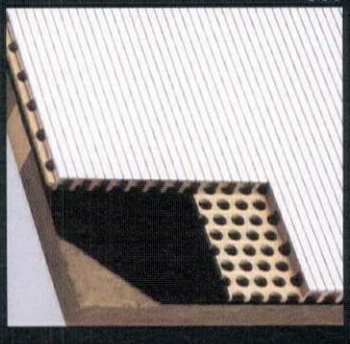
505

505 SICIS

Sicis, manufacturer of marble and glass mosaics, has introduced a metal mosaic, Metallismo. Various shapes and sizes are available, including 75mm squares, mini-bricks, ovals and dots, rhomboids, octagons and large tiles. The mosaics are formed of brushed stainless steel or brass, and each is rubber-backed to prevent metal conductivity. For easy installation, the mosaics are mesh-mounted.

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506



506 FANTONI

Topakustic sound-deadening panels are suitable for covering ceilings, walls and partition walls. They take the form of melamine-faced slats and are available in white, maple beech and silver finish.

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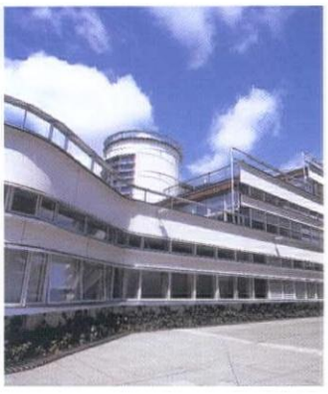
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North 4 Design

Vision panel specialist North 4 Design has added a 30-minute fire integrity to its expanding range of vision panels for doors and walls. Finished in brushed stainless steel with a choice of glass and fixings, they provide an attractive solution to functional vision requirements. All vision panels are designed for simple installation and are supplied as complete kits. A custom etching/signage service is also available.

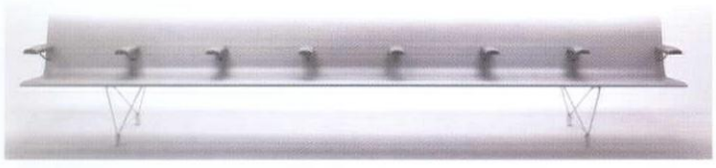
900 www.arplus.com/enq.html



Levolux

The Faculty of Divinity at the University of Cambridge, designed by Edward Cullinan Architects, has brise-soleil and external blind systems designed and installed by Levolux. The building is naturally ventilated and the products play an essential role in maintaining comfortable temperature levels by shading windows during the day and allowing ventilation at night. The brise-soleil provides solar shading and sheds water away from the facade. It has cast aluminium brackets, between the window mullions, which curve down to project 350mm from the facade.

901 www.arplus.com/enq.html



Chorus Aero, an innovative bench designed for public areas, has won the 'product of the show' award at Valencia, Spain. The bench is formed by slotting together three sections of extruded aluminium, which are supported by a simple 'space frame' of solid stainless steel rods. The longer the bench (to a maximum length of 6.2m), the stronger the visual impact. The surface of the aluminium seat and back is serrated to give a non-slip finish. It comes with or without arms, and can be clad with leather seat pads to create an elegant version for office reception areas and executive lounges.

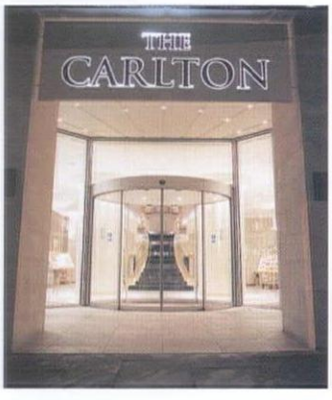
902 www.arplus.com/enq.html



Corus Kalzip

Over 153,000 square metres of Kalzip aluminium standing seam roofing has been specified for the new international airport at Guangzhou, capital of the Chinese province of Guangdong. The airport was designed by the US-based Parsons Design Group in conjunction with the Guangdong Architectural Design and Research Institute. It comprises a central building flanked on both sides by curved terminals which connect with road and rail transport interchanges. Five spurs project from each terminal with aircraft boarding gates on either side.

903 www.arplus.com/enq.html



904 www.arplus.com/enq.html

Dorma

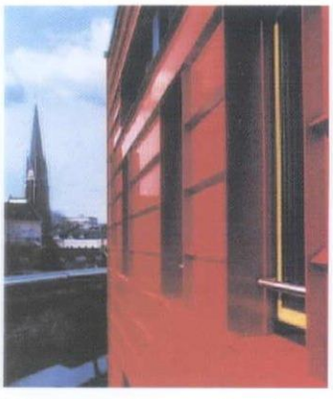
The Dorma BST curved sliding door system has been installed in Carlton Highland Hotel, Edinburgh in a £7 million refurbishment. The sliding door, set below a glass canopy, forms the main entrance. It is powered by a Dorma ES 90 curved sliding door operator, a high performance unit incorporating the latest generation microprocessor with built-in intelligence. This means that, during commissioning, the unit automatically performs the necessary adjustments and 'learns' the operating parameters of the installation and then regularly monitors them.



905 www.arplus.com/enq.html

Vetrotech Saint-Gobain

Pyroswiss Extra, a specialist fire-resisting glass from Vetrotech Saint-Gobain, has been used in a glazed flyover tunnel in Hong Kong. The tunnel, which carries a dual carriageway, was built to reduce traffic noise for the benefit of nearby residents. It is 519m long and covered with a noise-reducing roof structure. The curved walls consist of Pyroswiss Extra panels glazed into steel profiles. The system has been tested to BS476 to give 60 minutes integrity for both smoke and fire resistance. Each panel, with an average size of 2.8 x 1.2m, reduces traffic noise by up to 32dB.



906 www.arplus.com/enq.html

Laukien

The new Max-Brauer office building in Hamburg is clad with an aluminium facade produced by Laukien. The building, designed by Architekturbüro A6, uses 2mm external facade panels with curved corrugated aluminium sheets on the second storey. Striking sections of bold colour – signal red, black, white polyester powder-coated aluminium, together with natural aluminium – are incorporated into the design. Anti-graffiti finishes were used at ground level.



907 www.arplus.com/enq.html

James Latham

Lathams is a specialist national importer and distributor of wood-based panel products and processed quality hardwoods and softwoods. The range has recently been extended to include high quality laminated hardwood panels produced by the Italian processor Piarottolegno. Known as Texwood, the panels are used for furniture manufacture as kitchen surfaces, doors and bathroom fittings. They are available from Lathams nationwide distribution bases including the new sites at Hemel Hempstead and Dudley, West Midlands.

ANHAM ENHANCED

EYNER BANHAM, HISTORIAN OF THE IMMEDIATE FUTURE

y Nigel Whiteley. London: MIT Press. 2002. 27.50

To write a 400 page book about Reyner Banham's writings – not his life, but his writings – seems like a terrible idea at first. Why waste time reading about his writings when you could be reading the writings themselves? A straight biography would have been a more obvious project to undertake. There are times reading this book when one longs for more information about, and interpretation of, Banham the man rather than Banham the historian and critic. What exactly, for example, was the nature of the work he did for the Bristol Aeroplane Company during the war, and why exactly was he 'invalided out', having failed his Higher National Certificate? Banham's own explanation was stress and overwork: 'The weakest went to the wall and I was a very callow youth' – this from a macho critic who admired 'toughness' above all and was contemptuous of any 'loss of nerve'. Was it perhaps more to do with aptitudes and ambitions, the desire to cut off his working class roots? Nigel Whiteley skims over such questions, exciting our curiosity but leaving it unsatisfied. They may not be strictly relevant to the development of Banham's critical position, but they are interesting in themselves and answers to them might help to explain his instinctive enthusiasm for technology and popular culture, and his refusal to follow the elitist example of his teacher, Nikolaus Pevsner.

But, despite its limited scope, this book turns out to be a surprisingly good read. It is not a dry textual analysis but more like a quirky history of postwar, mainly British, architectural and design theory. The Independent Group and the Smithsons, Archigram and Cedric Price, High-Tech, Post Modernism and the New Right – all are seen in a new, more revealing light when set against the background of Banham's loves and hates, his alliances and enmities, his occasional brilliant insights. Whiteley is no hagiographer – he can be coldly critical of his subject's blind spots and prejudices – and yet Banham's stature is enhanced rather than diminished by this study, which was no doubt the intention. And it leaves room for someone else to write a proper biography.

COLIN DAVIES

PURPLE HEAT

GREAT CITY PARKS

By Alan Tate. London: Spon Press. 2001. £49.50

Alan Tate tells us that he has been Hong Kong head of the Clouston landscape design empire and is now head of the landscape department at Manitoba University. His book is, he says, not a history but a comparative study of 20 public parks in the northern hemisphere based on the proposition that well planned, well designed and well managed parks remain invaluable components of livable and hospitable cities. So this is not exactly groundbreaking stuff – especially when you look at his list of case studies: Paley Park, Seattle's Freeway Park, Regent's Park, Berlin's Tiergarten, Central Park and the Amsterdam Bos among them. All their stories have been well documented by others and the material in this book has been gleaned largely from visits and via non-probing questionnaires answered by their managers. So you are not exactly surprised to find the reading a bit dull. Until, that is, you come to the modern gardens of which Tate disapproves. Poor old Bernard Tschumi, author of the wonderful concept of Paris's Parc de La Villette.

At the point in the book where his garden falls under the professor's scrutiny the dry narration of dull fact suddenly turns into a stream of bile. Johnny Foreigner Tschumi ('culturally diverse background – studying in Zurich and Paris, teaching in London and the United States') he says, '... came to the project with little practical experience ... his investigations did not directly address issues in landscape architecture – other than to make some broad generalizations about urban parks. This is a pity,' intones Tate. Here and in subsequent passages ('sea of metal', 'culturally programmed, architecture-theory-driven') you can feel the purple heat of the author's indignation. The trouble for Tate is that, looking back, it was precisely the absence in landscape of even a whiff of theory which made the corporate landscape dross of which Tate seems to approve, a kind of laughing stock in the design world. There certainly wasn't much visual design talent either. Tate may not see it but I'm happy to say that there now is both talent and some supporting theory. This is a dull and pointless text by a boring writer with a determinedly narrow view of landscape design. I can't think why anybody should want to read it.

SUTHERLAND LYALL

RICE LATERAL

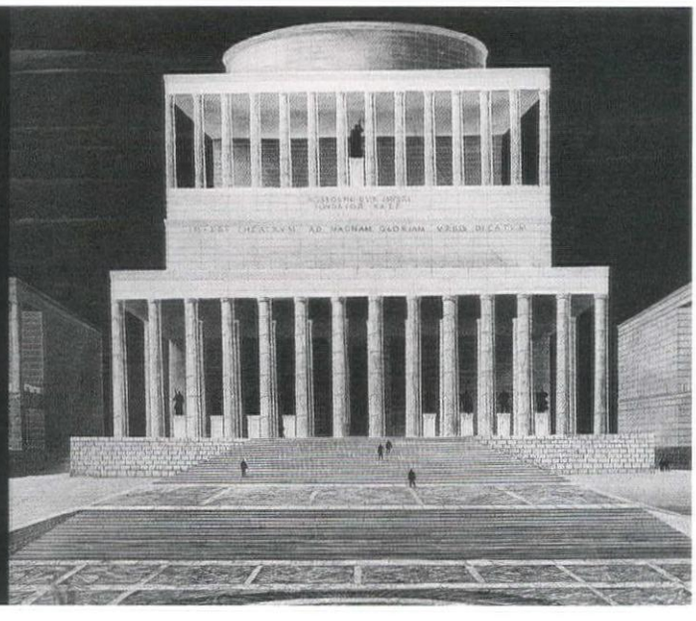
THE ENGINEER'S CONTRIBUTION TO CONTEMPORARY ARCHITECTURE SERIES: PETER RICE

By André Brown. London: Thomas Telford Publishing. 2001. £25

If you want to know about structural innovation, and you should, then this is a wonderful example of the lateral thinking and creativity of a great engineer.

Peter Rice was probably the greatest British engineer of the twentieth century and his early death robbed both architects and engineers of the imagination of a great man. He had huge talent and charisma and was a favourite engineer of many famous architects. He was also a great innovator and one who was able to impart his structural ideas in clear free-flowing graphic sketches, unlike some other engineers.

This monograph is almost a history of the great structures of the twentieth century – Sydney Opera House, Centre Beaubourg, the Menil Collection, Bari stadium, Lloyd's of London, Kansai Airport and many others. The



Piero della Francesca-like Theatre in the Piazza Imperiale project at E42, Rome, one of the most Neo-Classical designs by Luigi Moretti, who after the demise of Fascism became a thoughtful, witty and inventive architect of Modernism. From *Luigi Moretti, Works and Writings* by Federico Bucci and Mark Mulazzani, Princeton Architectural Press, 2002, £42. Images are powerful and the writing often very revealing of Italian thinking in the second half of the twentieth century.

list is mind-blowing in its scope of type of building, structural invention and use of different structural materials.

The preface contains paeans of praise from both architects and Jack Zunz of Arups, the firm that he worked for all his life. This is followed by a chapter on his relationship with architects and then one on Themes and Influences, followed by chapters on specific and important buildings for which he was engineer.

Rice claimed that he was not an architect-engineer but he had the sensibilities to collaborate with architects in creating great works of combined architecture and engineering in a sympathetic way. He was a master of all the structural materials – stone, concrete, cast metals and membranes and sometimes used daring combinations of disparate materials i.e. stone and stainless steel.

This book is the fifth in a series of 'The Engineer's Contribution to Contemporary Architecture' and illustrates the varied range of skills deployed by engineers in support of great architecture. ANTHONY HUNT

DEFEATED BY EMPIRICISM?

KANT, ART AND ART HISTORY: MOMENTS OF DISCIPLINE

By Mark A. Cheetham. Cambridge: Cambridge University Press. 2001. £37.50

I look sometimes with envy but more often with disappointment at the ordered methodological discipline of art history, in comparison with the almost do-it-yourself way in which architecture is written about. This book by Mark Cheetham, Professor of Fine Art at the University of Toronto, is a short, careful investigation of some of the ways in which Kant's ideas have been deployed by critics, usually dependent on several aspects of the philosopher's ideas that they prefer or understand rather than on an appreciation of the full body of his teaching: in the words of the American critic Thomas McEvilley, Kant – and Clement Greenberg – 'keep arising from the grave like zombies'. There are two valuable chapters (on Kant in his own time, and on his reappearance in the critique of Cubism), and some decorations: these include a piece on the phrenological investigations of Kant's skull, and a chapter on the sublime, which was both the most easily comprehensible, but also the least interesting part of the book.

This is the second book I have read where only a cameo appearance by Ruskin separates Kant from Nietzsche. My assumption must now be that interest in Kant by artists and critics ceased entirely during the greater part of the nineteenth century, and yet surely Pugin himself faced a 'Kantian' crisis in his final years: it would be good to see that addressed one day. The empirical nature of architecture always seems to defeat philosophical enquiry, and strange lacunae have arisen in architectural history, in which, for example, the sublime is conflated with the 'Picturesque' (with its silly little houses) in England. The mutual exclusion zones set up by philosophers, art historians and English architectural historians are astonishing.

So if you have ever asked yourself what the apparent marriage of Modernist architecture and 'Kantian' modern art was all about, you will find no answers here: this is a disciplined book about specific events in art history, marred by some lazy aspects which are no credit to CUP, who have made a dog's breakfast of some German and Russian words, and provided an inadequate index. TIMOTHY BRITTAIN-CATLIN

JAPAN BUILDS

JAPANESE ARCHITECTURE AS A COLLABORATIVE PROCESS

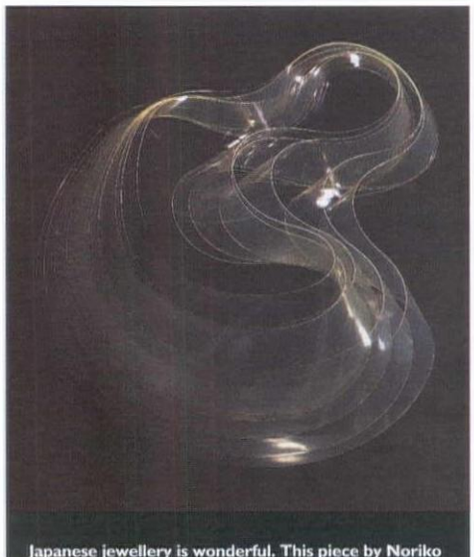
By Dana Buntrock. London: E & FN Spon. 2001. £32.50

'There is no more satisfying experience than building in Japan' says Cesar Pelli, and most of us envy a country that has a building industry with a care for craft, a wish to innovate and a tradition of co-operation.

Dana Buntrock describes the history and set-up of the Japanese building industry as seen from an American perspective. This makes for a very interesting book. How strange that th architects of Japan and the West seem t belong to a single culture, yet the means of rea ization of their buildings are worlds apart.

The picture that emerges is of an efficien industry committed to the avoidance of dis putes, of great teams sharing the aim of creat ing a fine building. Buntrock is clearl impressed by the co-operative stance of the di ferent members of the building team, with blu collar workers contributing to design ideas an to the solution of technical problems. Con tracts, we are told, are deliberately incomplete with contractors pricing on 1:100 drawings an detailing being evolved as the structure goe up. Fumihiko Maki states in his forward that good Japanese building is 'beautiful not jus because it appeals to the eye, but because i represents the product of human collabora tion'. That's a far cry from the Western notio of the architect as lonely genius.

Decisions in the Japanese building industry are reached at endless meetings. Architects can expect to spend 40 hours a week in meetings, but as they also have to do their norma work an 80-hour week is the norm. Buntrock pulls no punches here, and the shortcomings o the system are becoming more apparent now that money is tighter. Maki states that their building methods are not exportable and is extremely gloomly about the future for Japanese architecture. One is left with the conclusion that the Japanese system has produced some wonderful buildings, but perhaps life in Europe is more pleasant. JOHN WINTER



Japanese jewellery is wonderful. This piece by Noriko Nagano, made of urethane rubber, is one of the remarkable and thoughtful explorations of materiality shown in *Contemporary Japanese Jewellery* by Simon Fraser and Toyojiro Hida, London: Merrell Publishers, 2002, £19.95. The book looks at inventiveness in plastic, stone, fur and many other things, from which architects can learn a great deal about the nature of materiality and tactility.

'OH MY GOD, SO MANY THINGS'

WILLIAM BECKFORD, 1760-1844: AN EYE FOR THE MAGNIFICENT

Edited by Derek E. Ostergard. Yale. 2002. £50

This lavish catalogue was published to accompany an exhibition at the Bard Graduate Center, New York and at Dulwich Picture Gallery, London, but though the exhibition focuses mainly on Beckford's collections of porcelain, metalwork and furniture – all of them superlative pieces – the catalogue goes much further with 16 essays covering supposedly neglected aspects of the life of this great English Romantic. It is very much the last word on the subject, if that can be believed, for the immense Bibliography (itself only a concise version) demonstrates that Beckford studies are enduring. There are already nine biographies and many of the essays tackle themes already covered 30 years ago. It is, however, useful to have such an overview in one volume though I regret it was not more tightly edited. For example, sustained references to Batalha Monastery occur in Malcolm Jack's essay on Portuguese Palaces, which

re repeated in the Fonthill Abbey essay and gain in the Catalogue section. Many similar epetitions occur.

The strength of the volume, however, is in he essays on Beckford as a collector and the atalogue entries for these virtuoso pieces are neticulously detailed. On the architectural side David Watkin's essay on 'Beckford, Soane and Hope: The Psychology of the Collector' is origiıal and interesting in describing how Beckford vas not the 'unique and exotic creature' as has ommonly been supposed, but shared many of he intellectual and literary tastes of his two ontemporaries as well as the concept of the ouse as a museum. Beckford's personal taste, owever, for the overwrought works of art of he Renaissance and Mannerist eras separates im from the more fastidious collections of Hope and Soane. MARGARET RICHARDSON

CITY-WISE

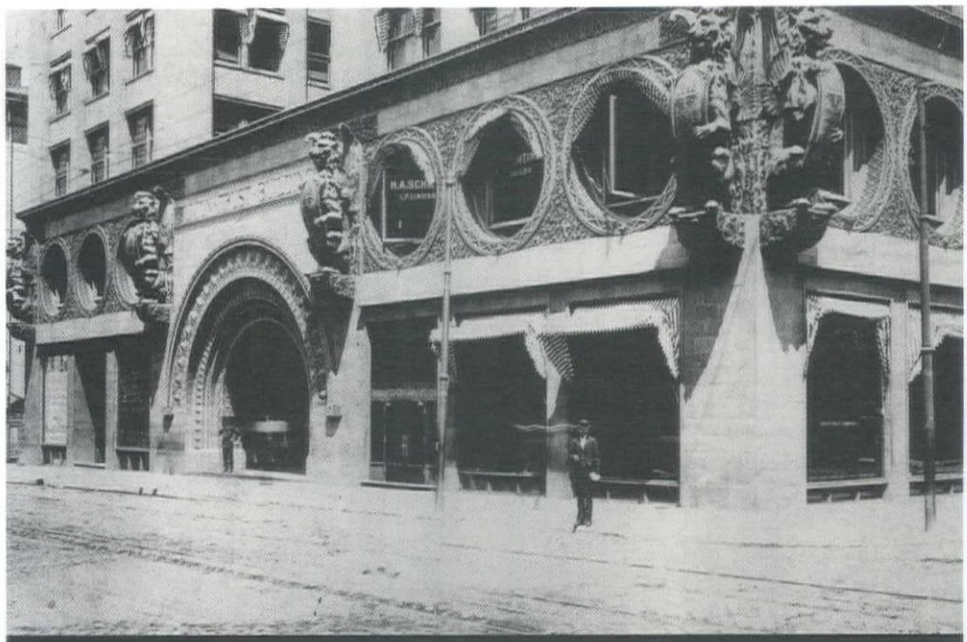
PLANNING THE TWENTIETH CENTURY CITY: THE ADVANCED CAPITALIST WORLD

By Stephen V. Ward. Chichester: John Wiley. 2002. £29.95

We have already seen several global surveys of twentieth-century town planning, and Professor Ward (who is no relation, but has been a valuable president of the International Planning History Society) is aware of the limitations of the 'grand narratives' approach to the chronology of attempts to manage city growth and to cope with the inheritance of sub-standard housing as well as with the management of urban growth.

In a well-illustrated international narrative, he traces innovations in changing trends in planning ideology, and their diffusion round the world. To select just one aspect of recent history, he is particularly sensitive to the changes in the climate of ideas in the Reagan/Thatcher era which appeared to demand 'a wholesale rejection of twentieth-century planning' in favour of 'a much older style of rampant, free-enterprise capitalism'. Out then the ideological innovation of a quite different and contradictory ideal, that of sustainability, formed the basis, he notes, for 'a new self-confidence amongst western urban planners,' which in Britain, at least, was vitiated by the way Thatcherism had established a pattern of chronic under-investment in all public services.

And Ward suggests that too often British planners have been working with at least one, and sometimes both, 'hands tied behind their backs.' He is equally shrewd and frank in his judgements on the evolution of planning policies in all the other advanced economies, concluding that the next series of planning innovations will emerge from the 'great inchoate cities' of the emerging world. COLIN WARD



The Early Louis Sullivan Building Photographs **by Crombie Taylor and Jeffrey Plank, San Francisco: William Stout Publishers, 2002, shows 125 black and white images in large format of brilliant photographers who illustrated the master's work almost as soon as it was built. Taylor restored Adler & Sullivan's Auditorium building in Chicago and Plank restored the Van Allen department store in Clinton, Iowa, so they both approach Sullivan's work with great reverence. Their compilation shows not only how wild he could be with ornament (as here in the Union Trust building in St Louis, Missouri) but also how much he prefigured Wright's clean, calm handling of fluid domestic space.**

GETTING DOWN TO EARTH

RAMMED EARTH: MARTIN RAUCH

By Otto Kapfinger. Basel: Birkhäuser. 2001. €58

The benefits of building with earth are widely recognized by now, at least among the green fraternity. It is abundant and it is cheap; used locally (as it should be), it reduces transport costs, and an earth wall uses about two per cent of the energy needed for an equivalent wall of concrete; it is fire-proof, it is a good regulator of indoor climate (the oldest extant earth building in Europe, built in 1270, now houses a library for moisture-sensitive books) and it can be recycled easily. The downside is that its thermal insulation value is not particularly good, which needs compensating for by building thick, and earth walls must be protected from the wet, making them less viable for external use in Britain (but not impossible – see Clough Williams-Ellis's classic work on *Cob, Pisé & Stabilized Earth*, 1947).

This is a lovely book which extols the beauty and potential of rammed earth when moulded in the hands of an artist. Martin Rauch started as a ceramicist and sculptor, and later worked for a time as a development aid worker in Africa. Research work and an exhibition on Loam-Clay-Earth in the 1980s prefaced his involvement with buildings, and from 1990, he has been working with architects mostly in his native Austria but now increasingly further afield.

Although rammed earth walls are most easily built in long straight lines, they can be curvy and voluptuous, though I have yet to see curves in two dimensions. Always they are thick and monolithic, providing a visual contrast with lighter infill panels, and they have a striated ruggedness which appeals today in a way which probably didn't in the past, when earth walls tended to be hidden behind plaster and whitewash. Rauch experiments with the texture of the earth, often introducing patterns and clay tile string courses to help with weathering. Being so thick, the walls can incorporate heating pipes, and hypocausts feature in at least two of his projects. My favourite is a small chapel in Berlin (Reitermann and Sassenroth, Architects), on plan an oval inside another oval. The inner wall is made of earth mixed with coal dust and polished with wax emulsion, the outer one of vertical timber slats and glass.

Martin Rauch was not involved with the AtEIC building at the Centre for Alternative Technology at Machynlleth, mid-Wales, but those wanting to see rammed earth need not go as far as Austria to admire its Brutalist charm.

ADAM VOELCKER

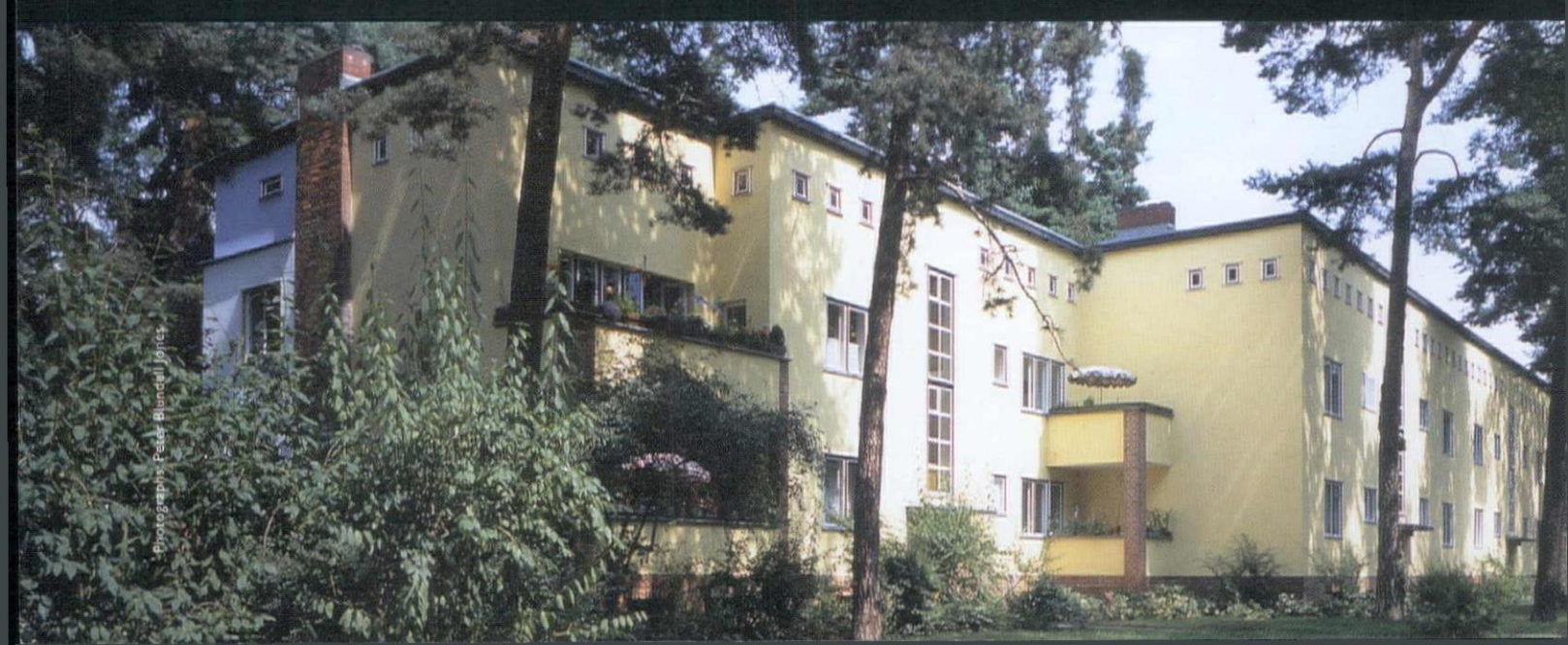
Book reviews from this and recent issues of The Architectural Review can now be seen on our website at www.arplus.com and the books can be ordered online, many at special discount.

delight



ONE OF THE SADDEST THINGS ABOUT THE HIGH MODERN MOVEMENT IS THE WAY IN WHICH IT WAS ALMOST ALWAYS PHOTOGRAPHED IN MONOCHROME, SO EVERYONE THOUGHT THAT THE BUILDINGS WERE WHITE.

Among the most unfairly neglected of Modernist Architects, Bruno Taut (1880-1938) played a leading role as spokesman and convenor for the Expressionist movement. Later he became chief architect for GEHAG, the largest Berlin building society, which in the late 1920s constructed some 12 000 dwellings. His innate interest in colour was sharpened by a spell as City Architect in Magdeburg, where economic collapse forbade building and only paint could cheer things up. Later he found that paint could also be used to great effect to add spice and variety to housing schemes, but black and white photography restricted the spread of his ideas. Under the Nazis, the colours were lost, but a painstaking rediscovery and repainting programme by GEHAG guided by architects Pitz & Brenne over the last 10 years has restored many of Taut's estates to their former glory. Shown are terrace houses and flats of the Waldsiedlung at Onkel Toms Hütte. PETER BLUNDELL JONES



Photographs: Peter Blundell Jones