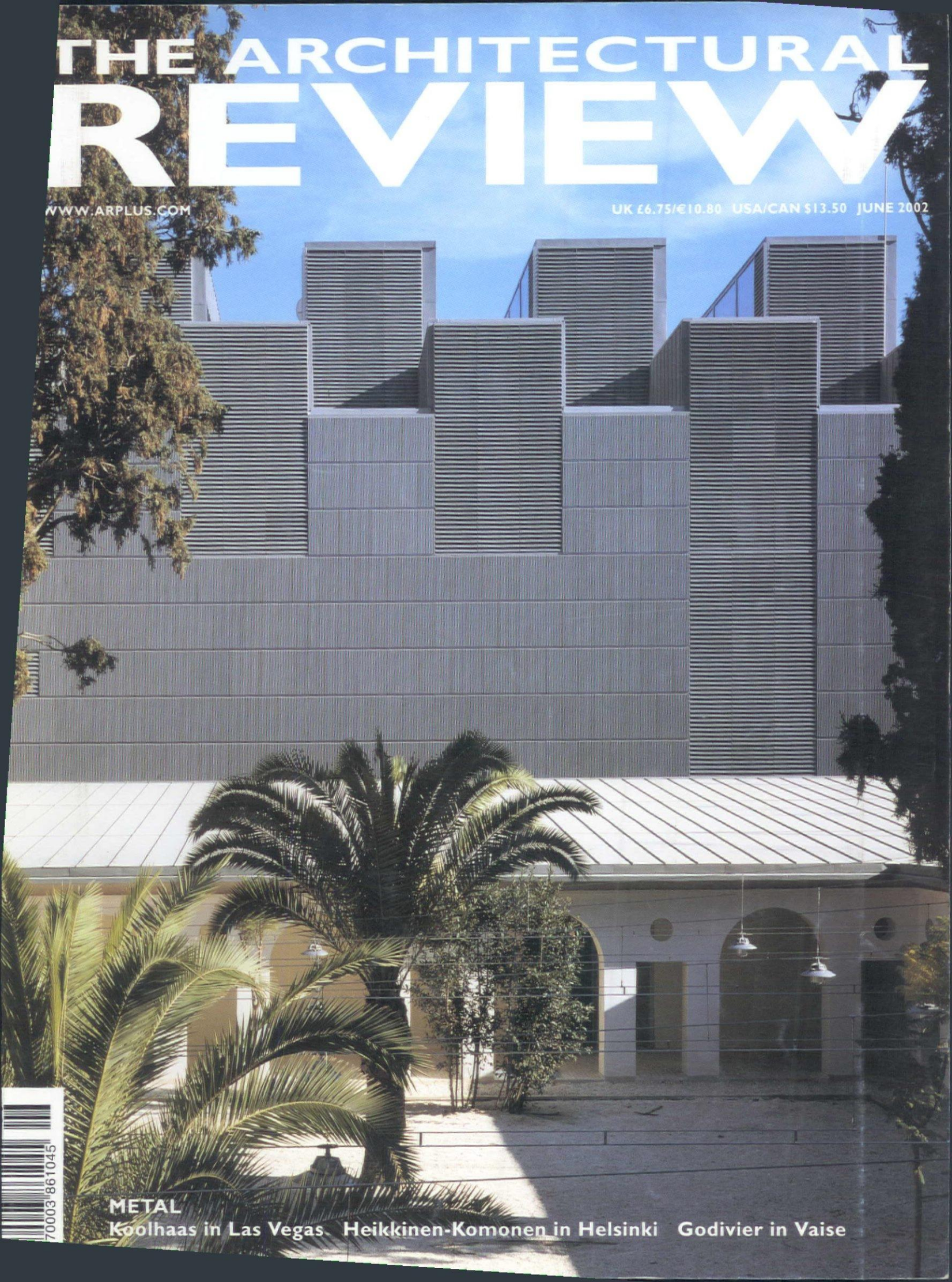
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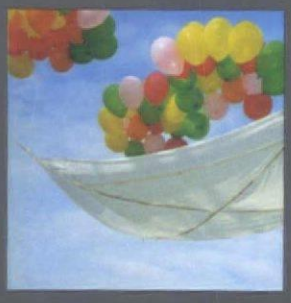


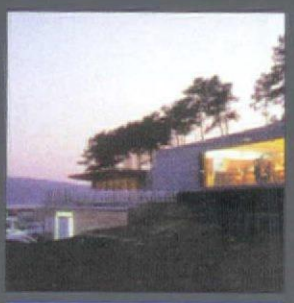
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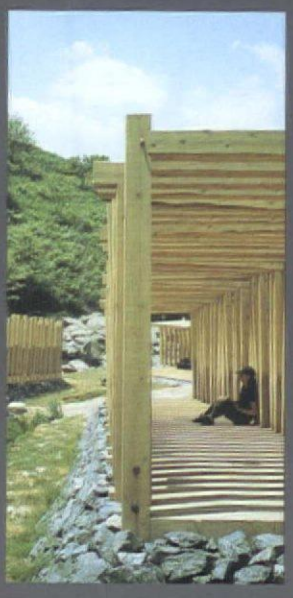
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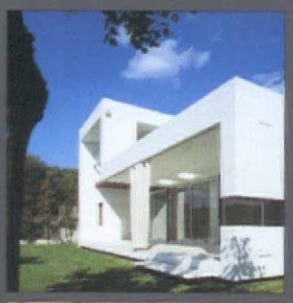
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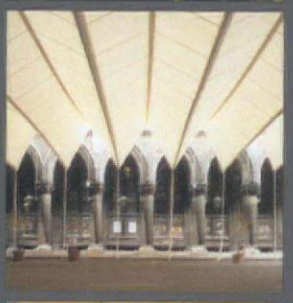


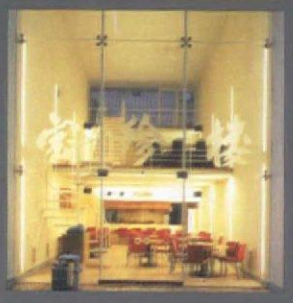














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Tucson, Arizona, USA

CARME PINOS
Barcelona, Spain

HIN L. TAN
Hin Tan Associates, Kuala Lumpur, Malaysia

PETER DAVEY
Editor of The Architectural Review

ELIGIBILITY

1 Who Can Enter

Architects and other design professionals whose qualifications are recognized by their local accreditation organization, provided that they are 45 or younger during the Year 2002.

Entries are encouraged from individuals, groups, partnerships, and those working for larger practices. Those working for larger practices must provide written evidence from their principal in the employing office guaranteeing that the work is that of the entrant(s).

2 Completed Work

ar+d emerging architecture celebrates excellence in completed work. Entries can be made for any building, interior, landscape, urban or product design.

3 Categories

Categories will not be decided beforehand, but decided on by the Jury. Entries to the 1999, 2000 and 2001 awards represented some of the following areas:

- Buildings – new build and refurbishment: offices, shops, schools, houses, housing, industrial, transport, restaurants, recreational, cultural, municipal and religious
- Interiors – new build and refurbishment: similar to building category, in particular restaurants, shops, houses, clubs and galleries
- Urban design
- Product design – light fittings, architectural design, furniture, cladding, and structural systems
- Street Furniture – lights, bus stops, bollards, post boxes, signs
- Landscape – soft and hard
- Bridges
- Temporary or portable structures – exhibition stands
- Theatre works

4 Age Restriction

The age limit of 45 has been chosen on the basis that many emerging architects are unable to realize designs or develop an original vision before that time, either because of the long education and training period, or because of lack of opportunity.

WINNING ENTRIES

5 Prizes

The total prize money is £10 000 sterling. The Jury may choose a number of winners and highly commended entries (there was one winner with 20 highly commended entries in 1999; three winners in 2000 with 12 highly commended entries; and eight winners in 2001 with 18 highly commended entries).

6 Publication

Winners and those highly commended by the Jury will be published in December 2002 issue of The Architectural Review and on the site www.arplusd.com.

7 Prize Giving Ceremony

The **ar+d** prize giving will be held at the new Danish Design Centre, Copenhagen on 28 November. The winner(s) will receive a trophy designed by Knud Holscher Industriel Design, and will be invited by The Architectural Review and **d line**™ *international as* to the event.

8 Lecture Series

In spring 2003, winners will be invited to give talks on their work at the Royal Institute of British Architects in London as part of the RIBA's Spring Lecture Series (schedule to be confirmed). The programme of talks will be accompanied by an exhibition of winning entries at the RIBA.

9 Worldwide Exhibition

Winning and other highly commended entries will be exhibited at the prize giving, and subsequent exhibitions in major cities worldwide (schedule to be confirmed). Winning boards may be reproduced to protect originals.

10 Other Media

The **ar+d** team will provide information on all winning entries to other architectural magazines, newspapers and relevant media worldwide. Please help us by choosing your preferred local media on the entry form.

11 Providing Additional Materials for Publishing

Additional photography, drawings and other information from winning entrants will be urgently requested for the December publication during the week beginning 30 September. Entry will acknowledge that The Architectural Review and **d line**™ *international as* have the right to reproduce materials in whole or part without payment of copyright (where we are made aware of their names, photographers will be acknowledged).

ENTRY REQUIREMENTS

12 Entries

The maximum number of entries from any individual, group, partnership or larger practice is three – with each entry showing only ONE scheme. As there is a new Jury, work entered for the previous awards may be re-submitted on new boards. Incomplete work, unrealized schemes, projects, CD–ROMS, videos, transparencies, models, prototypes and multiple schemes entered on one board will NOT be accepted.

13 No Entry Fees

There are no entry fees to the **ar+d** award to encourage the widest possible selection of entries from around the world.

14 Boards

Each entry should be mounted on two A2 sized boards, and must include photography (in either colour or black and white), drawings, and if appropriate a brief written description in English. The identity and location of the submission is helpful to the Jury. Maximum board size (portrait) is 420mm x 594mm or approximately 16.5in x 23.4in – preferably lightweight art board or equivalent.

15 Anonymity

To ensure anonymity in judging, no names of entrants or collaborating parties may appear on any part of the board. On receipt, each board and entry form will be allocated a number allowing identification – for extra security please include your international telephone number on the back of the board. Only after the Jury has made its decisions, will the identity of the winners be revealed.

16 Entry Forms

Each submission must have a separate entry form. All entrants must be named in the submission. Please copy the entry form where necessary. Complete the forms clearly and enclose in a sealed envelope attached to the board.

17 Entry Deadline

Deadline for receipt of entries is 17 September. To ensure timely receipt, we recommend using a carrier that guarantees delivery. All entries received will be acknowledged on our website at www.arplusd.com/received.htm as soon as possible after the deadline.

DELIVERY AND COURIER

18 Send to:

Entries should be properly packaged and clearly marked '**ar+d**' on the outside. They should be sent to:
The Architectural Review, 151 Rosebery Avenue, London EC1R 4GB, United Kingdom.

19 Documentation

Please ensure that entries are delivered by the closing date. Entries posted on the closing date will be accepted but must be received before 20 September.
IMPORTANT:
Your entry must be marked as NCV (no commercial value) on any courier documentation. The **ar+d** emerging architecture award will NOT accept any courier charges or taxes resulting from delivery. Personal deliveries to the AR editorial offices are accepted during normal working hours.

20 Return of Entries

Entries will not be returned. The **ar+d** emerging architecture award assumes no liability for loss or damage of entries.

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ENTRY FORM

Deadline: 17 September 2002

Please complete this entry form as clearly as possible. Photocopies of this form may be used. Complete in capital letters.

FIRM/PRACTICE

ADDRESS

CITY/TOWN

POST/ZIP CODE

COUNTRY

TELEPHONE NUMBER

FAX NUMBER

EMAIL ADDRESS

CONTACT NAME FOR ENTRY

NAMES OF THE DESIGN TEAM

1

2

3

4

5

PROJECT NAME

CITY

The **ar+d** team will be sending information about all the winning entries to media worldwide. Please let us have your preferred choices of your local relevant media:

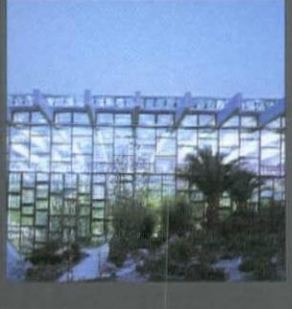
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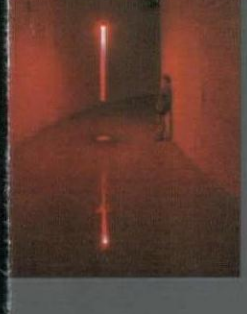
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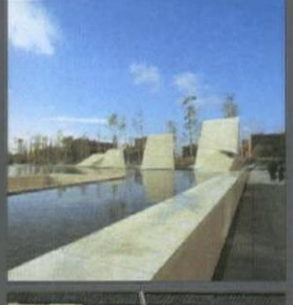
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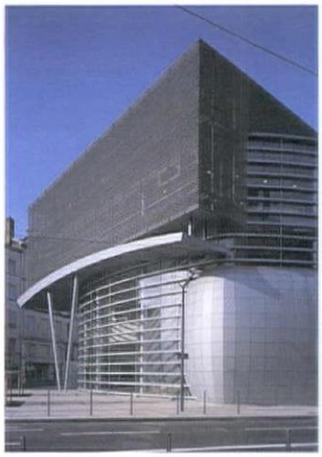
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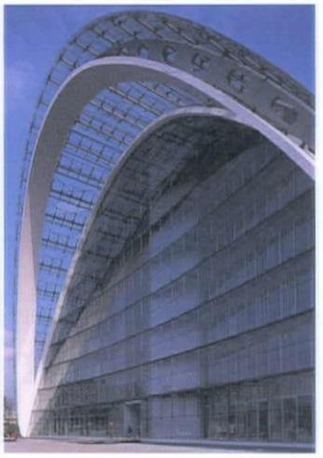
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Mediatheque by Jean-Louis Godivier (p64) Art museum by Mansilla & Tuñon (p46) Offices by Bothe Richter Teherani (p56)

METAL

VIEW
24 Can Yemeni tradition survive? Venice – a new initiative; Browser; Ramallah reaction

VIEW FROM MEXICO
32 By Miquel Adrià

DESIGN REVIEW
34 Baseball field, Newbern, Alabama, USA RURAL STUDIO

COMMENT
38 Metals revolutionize architecture

THEME
40 Cultural centre, Helsinki, Finland HEIKKINEN-KOMONEN ARCHITECTS
46 Art museum, Castellon, Spain MANSILLA + TUÑON
52 Art museum, Las Vegas, USA OMA
56 Offices, Hamburg, Germany BOTHE RICHTER TEHERANI
60 Restaurant, Los Angeles, USA RICHARD LUNDQUIST
64 Mediatheque, Vaise, France JEAN-LOUIS GODIVIER
68 Office block, Saarbrücken, Germany KRAMM & STRIGL
70 Aluminium centre, Houten, the Netherlands MICHA DE HAAS
74 Harbour control tower, Lisbon, Portugal GONÇALO BYRNE

INTERIOR DESIGN
76 Concert hall, Potsdam, Germany RUDY RICCIOTTI
80 Offices, Battersea Bridge, London USHIDA FINDLAY ARCHITECTS

HOUSE
82 House, Kiourka, Greece PANTELIS NICOLACOPOULOS

ROYAL ACADEMY FORUM
86 The city as sculpture: from skyline to plinth. With speakers Phyllida Barlow and Antony Gormley

MATERIALS
94 Innovative metal applications in building today

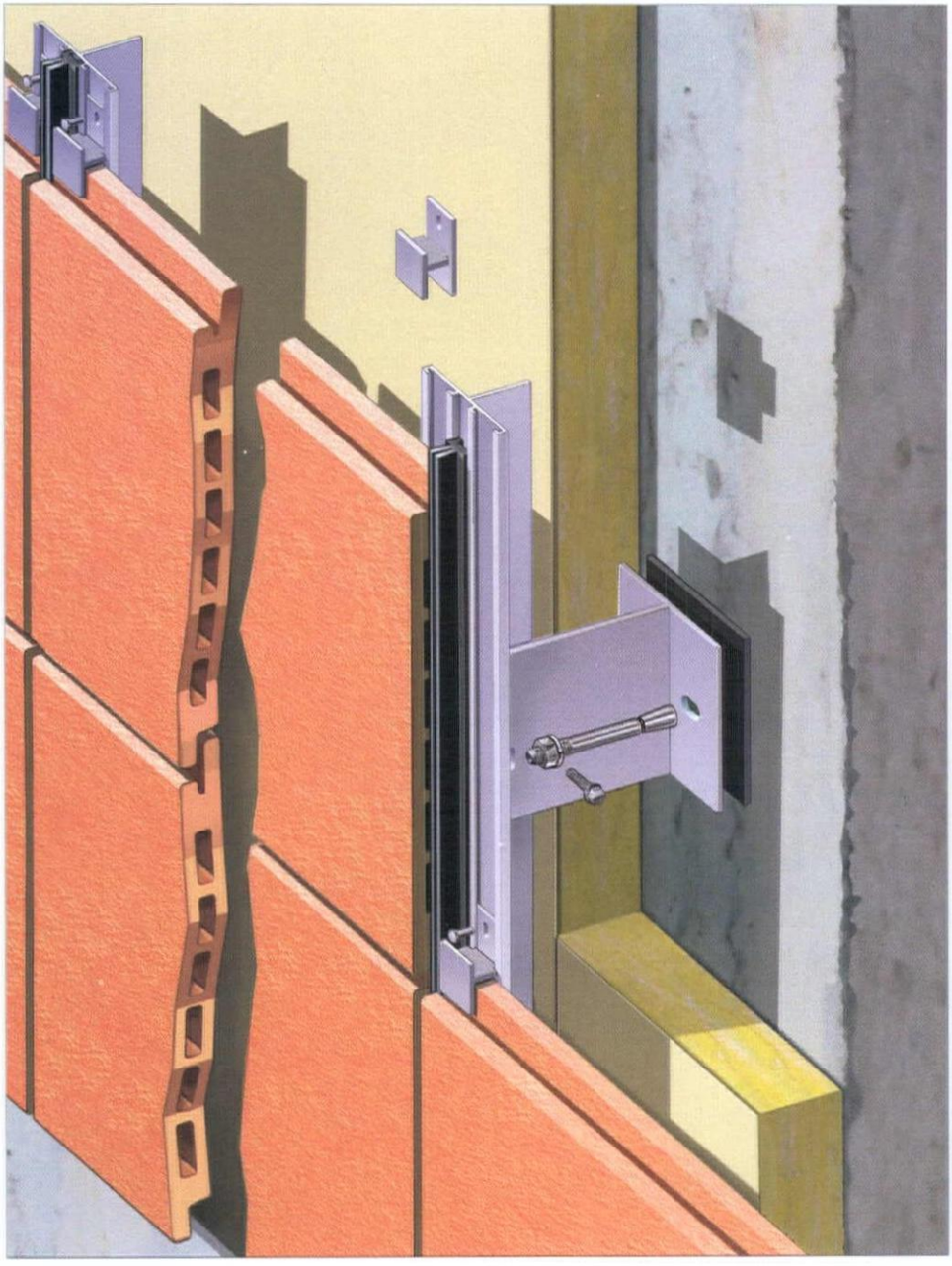
PRODUCT REVIEW
97 Light + Building show, Frankfurt, Germany

BOOKS
103 Hamzah & Yeang; eco-design handbook; classical architecture; central European avant-gardes

DELIGHT
106 Towering timber folly, Archangel, Russia

COVER
46 Art museum, Castellon, Spain MANSILLA + TUÑON Photograph by Luis Asin

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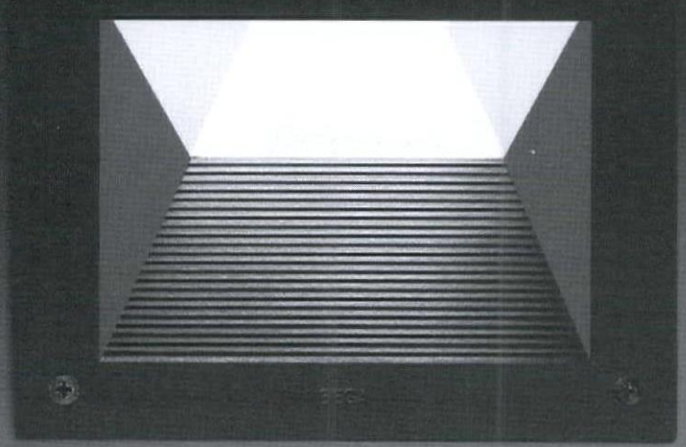
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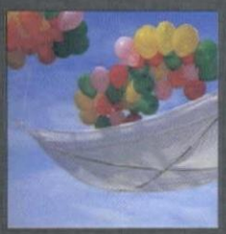
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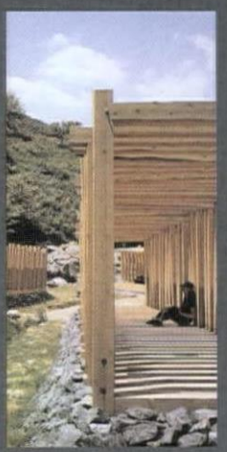
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Inaugurated in 1999, the annual **ar+d award** was conceived by The Architectural Review and **d line™** *international as*, the distinguished Danish architectural design firm. Intended to bring wider international recognition to a talented new generation of architects and designers under 45, last year it attracted entries from over 60 countries, representing every continent. Work submitted ranged from small domestic conversions to large public buildings, light fittings to landscapes.

Deadline for receipt of entries is September 17th 2002.







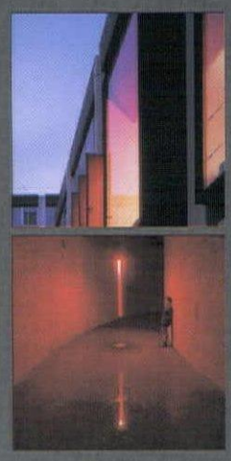






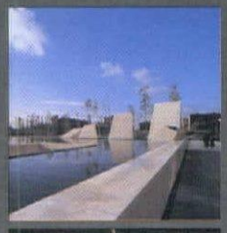
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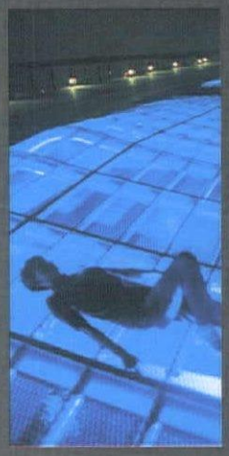






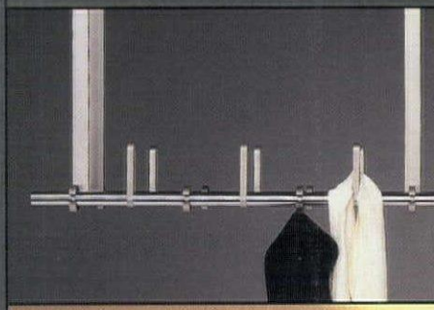


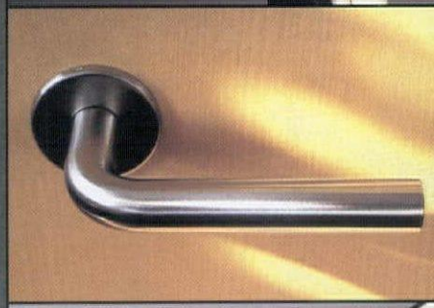


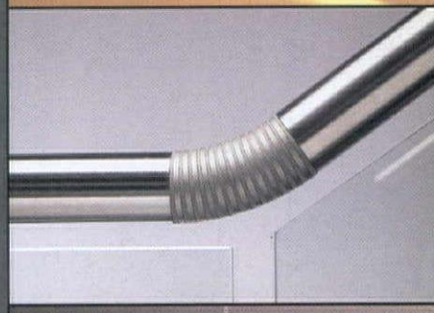




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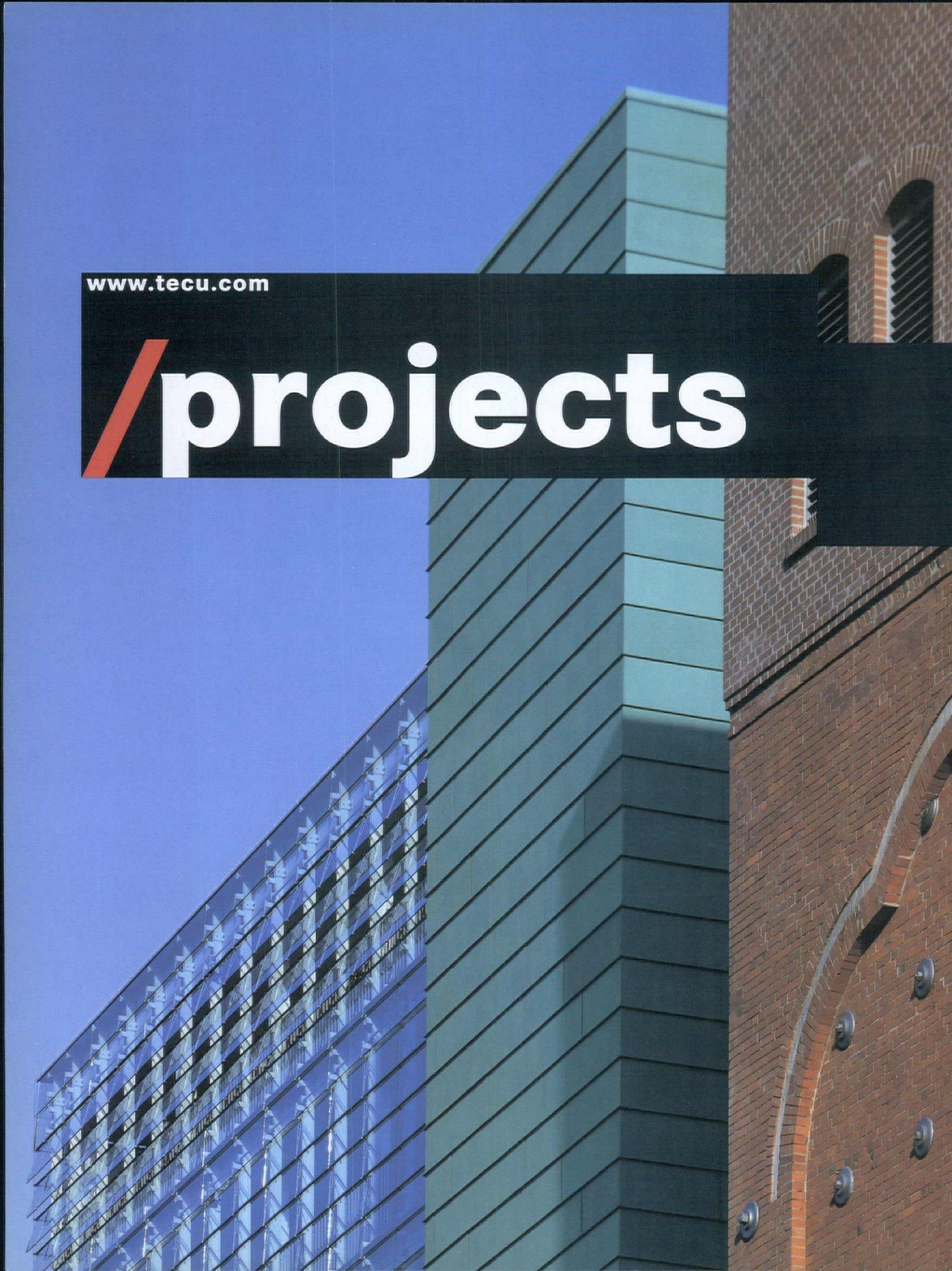


Aluminium foot and door pivot with adjustable fall open or close mechanism.



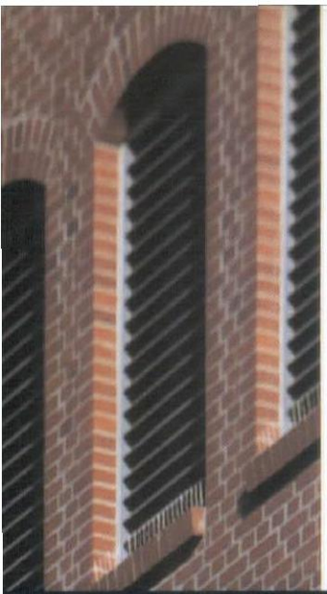
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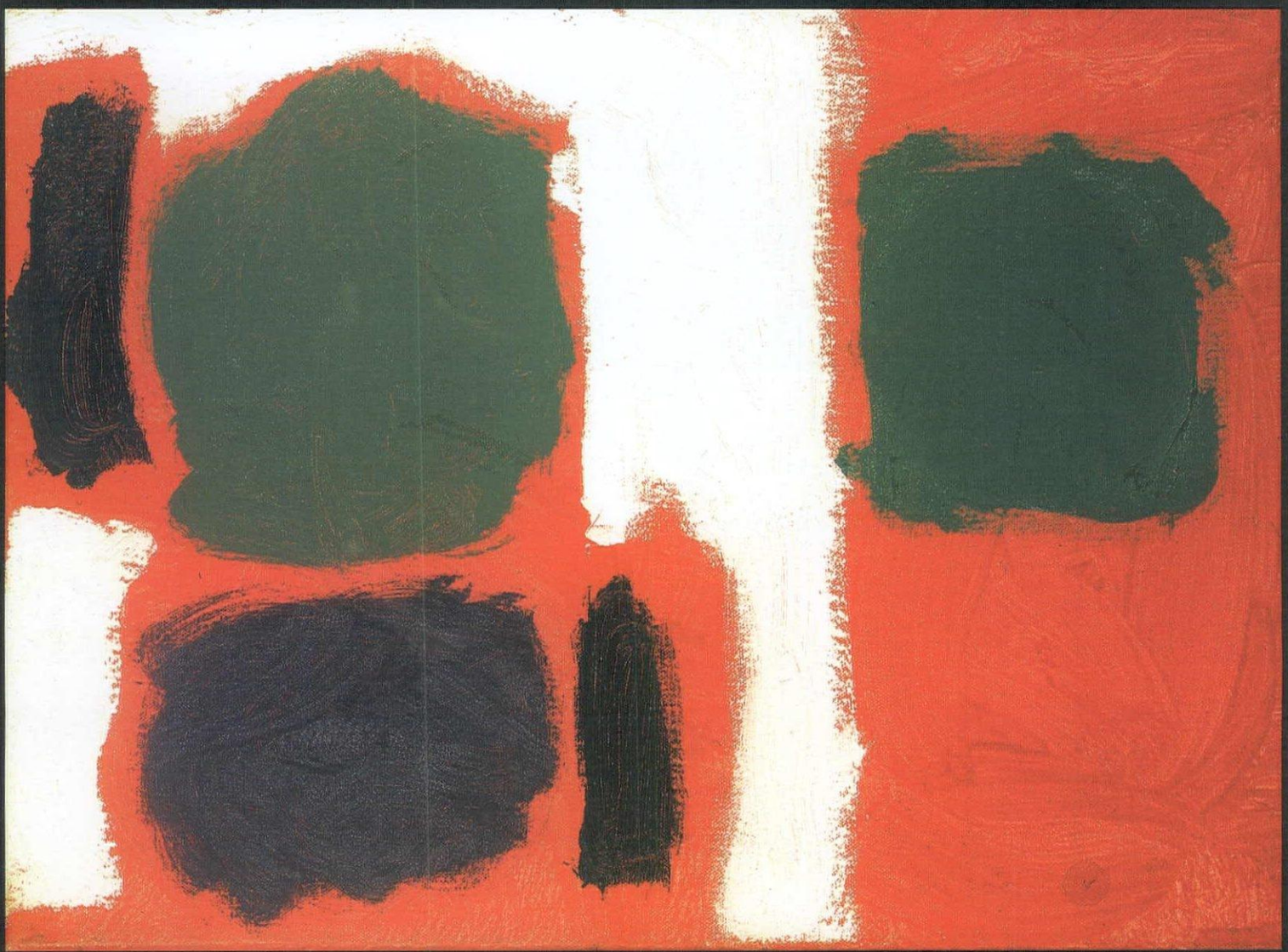
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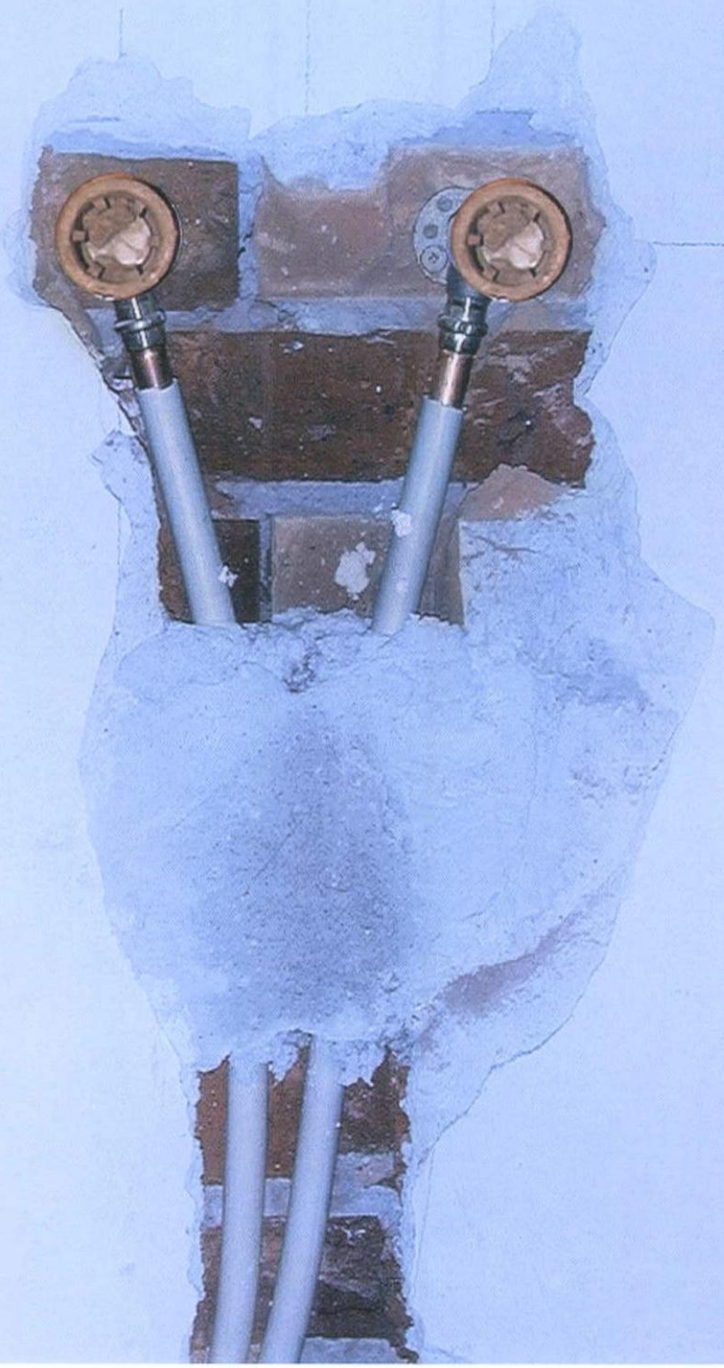
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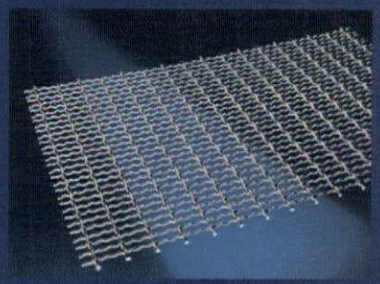
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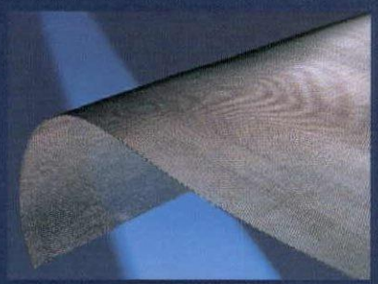
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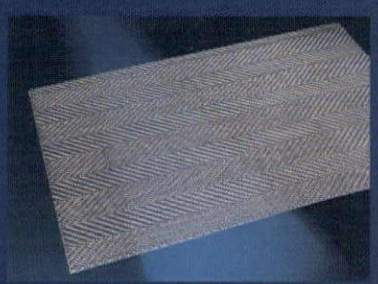
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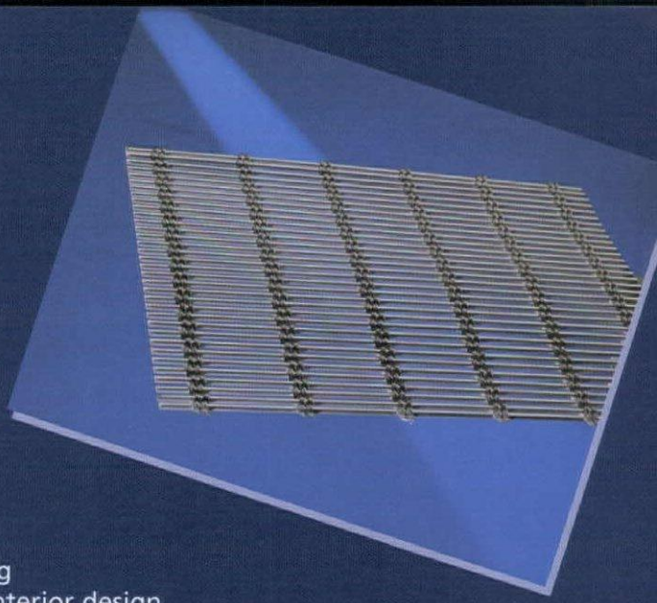




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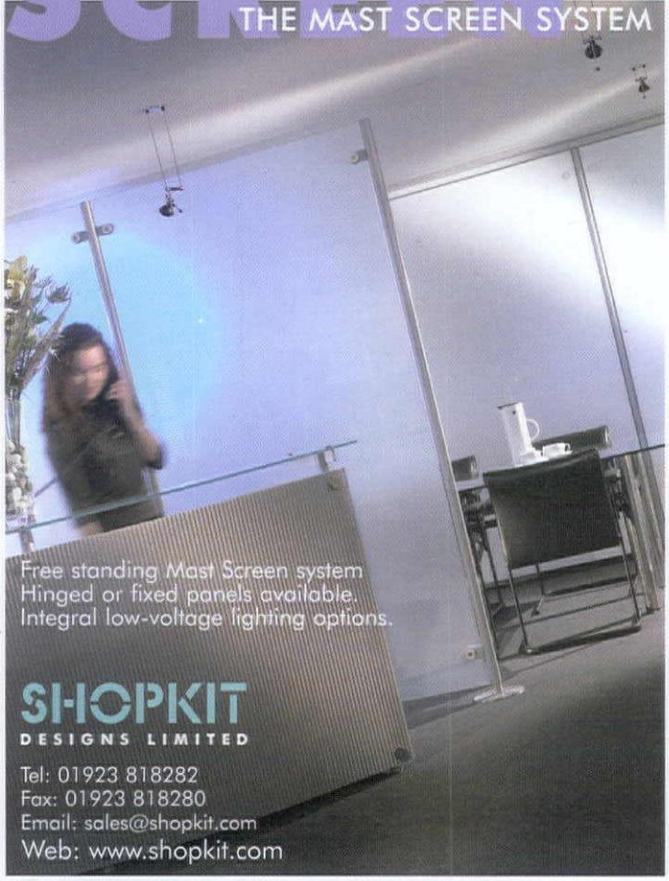
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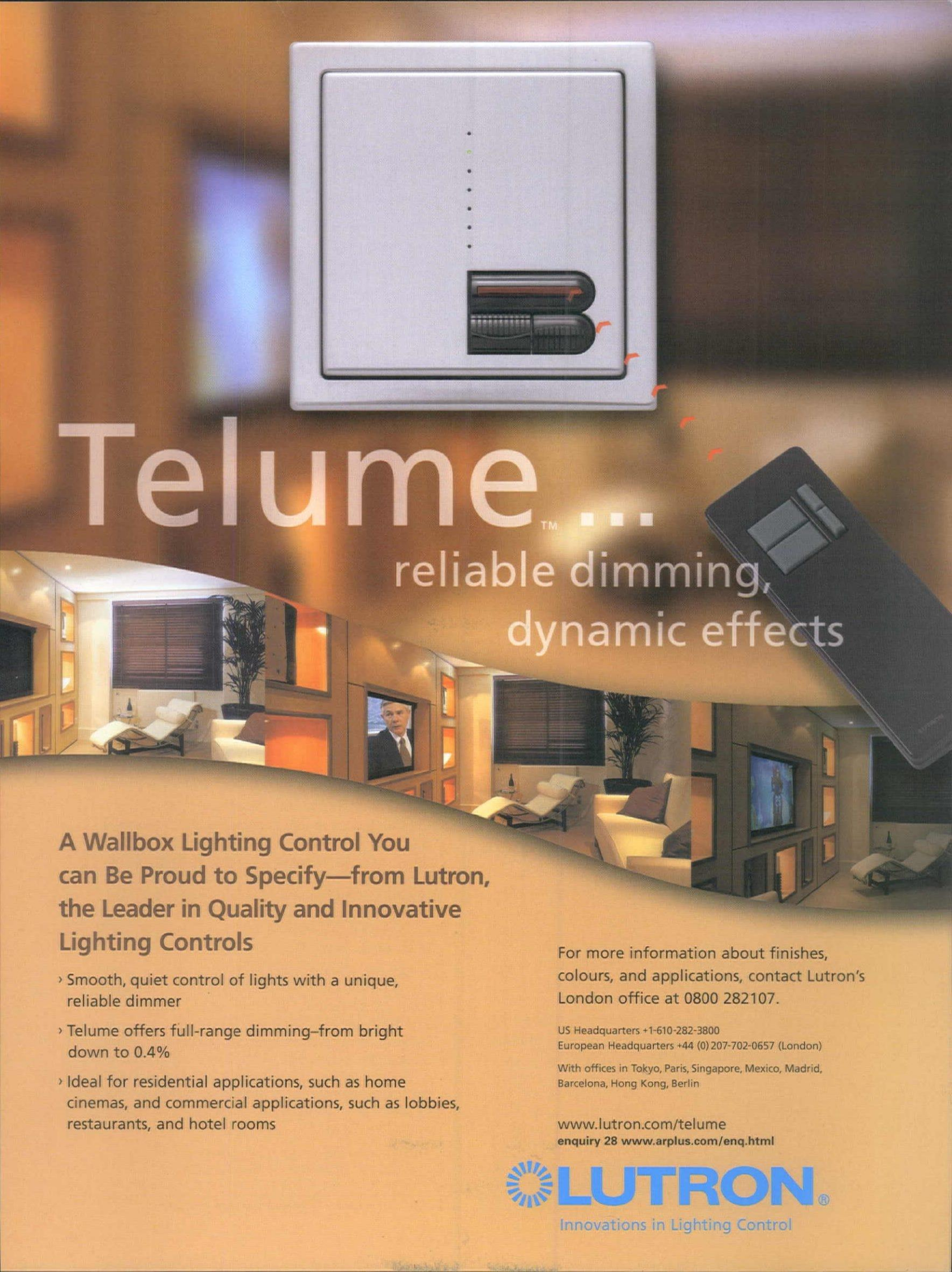
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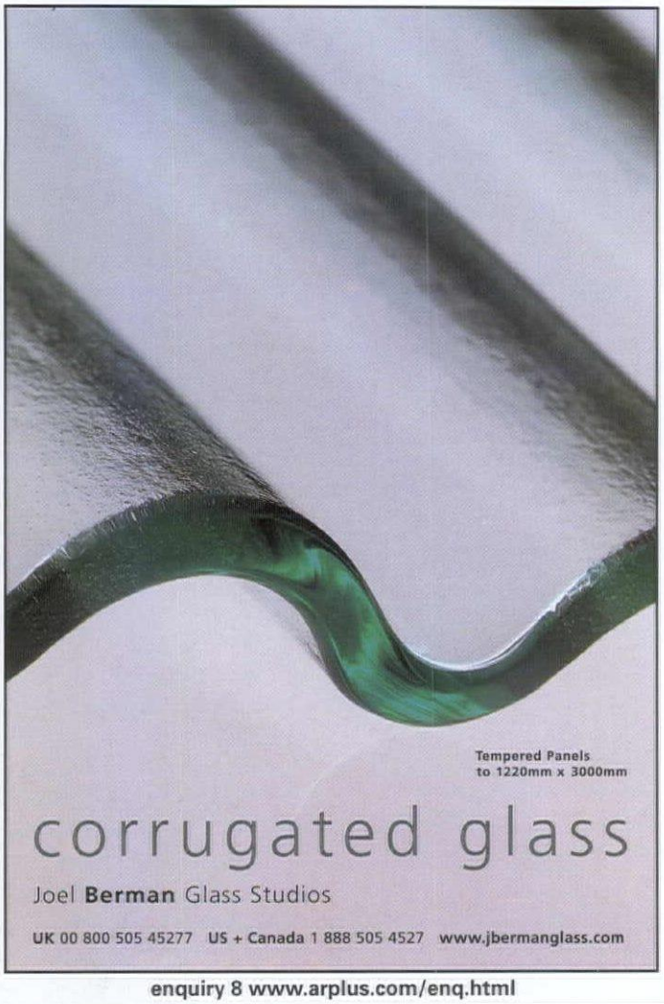
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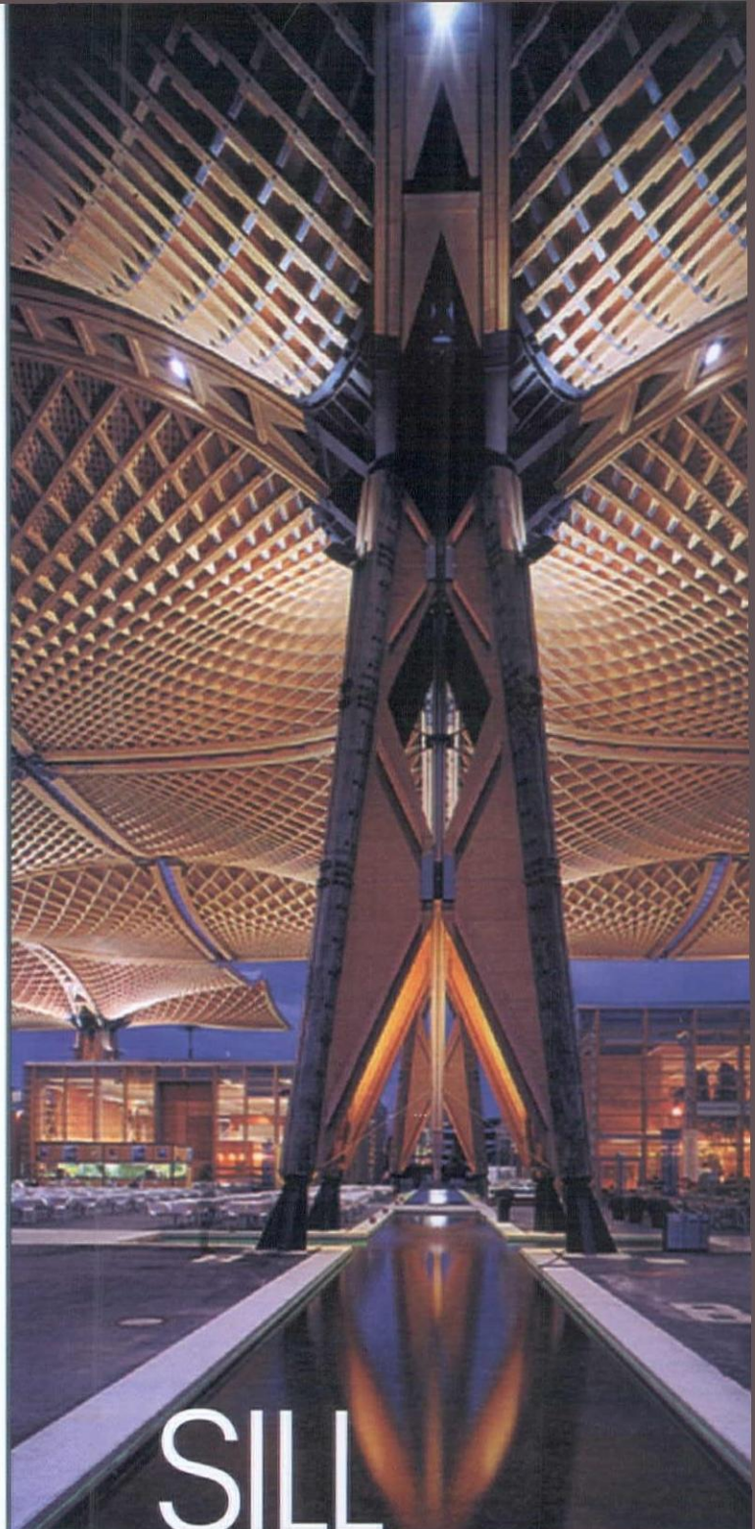


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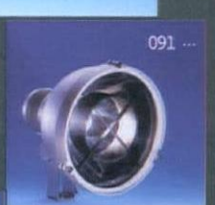
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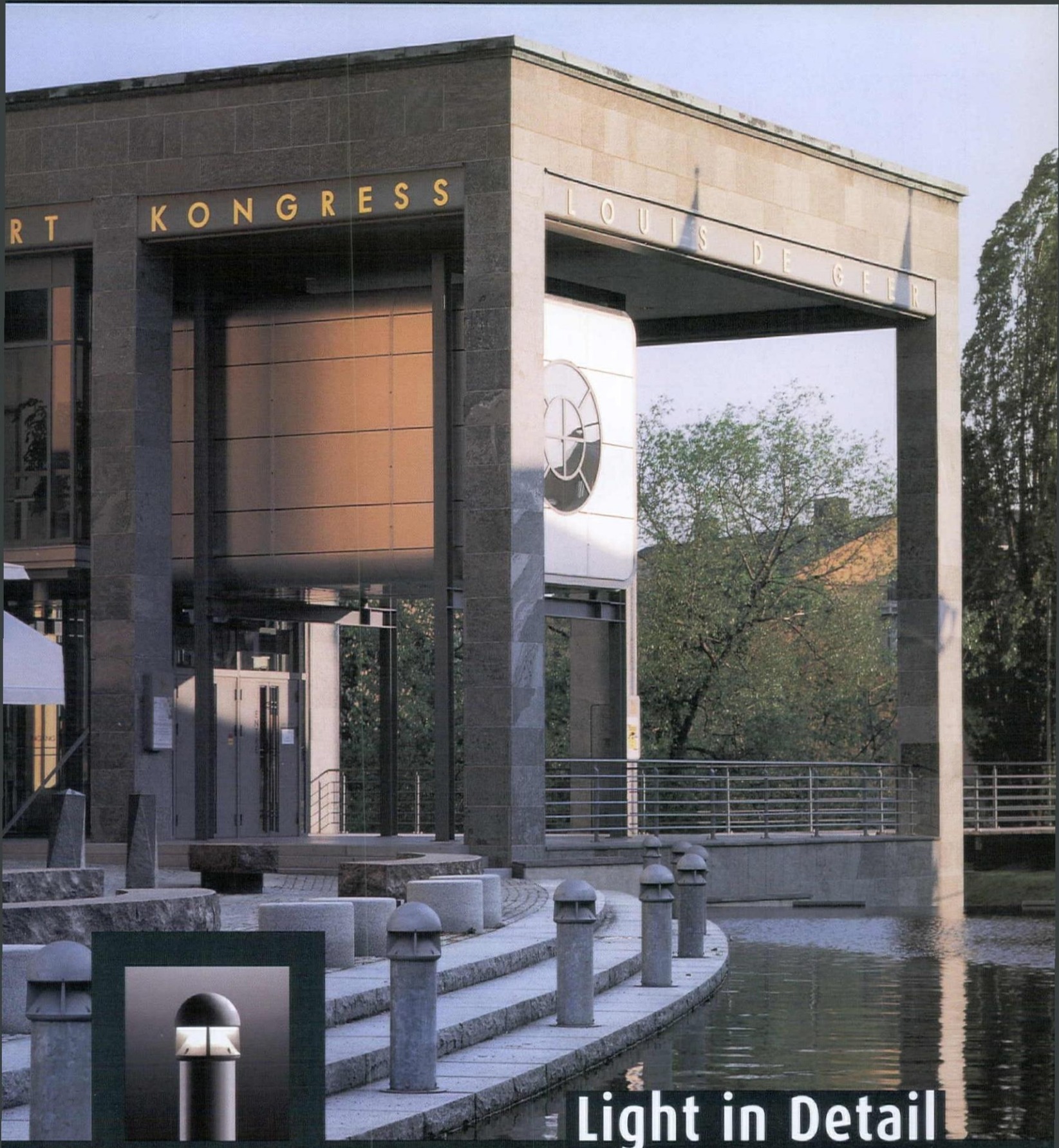




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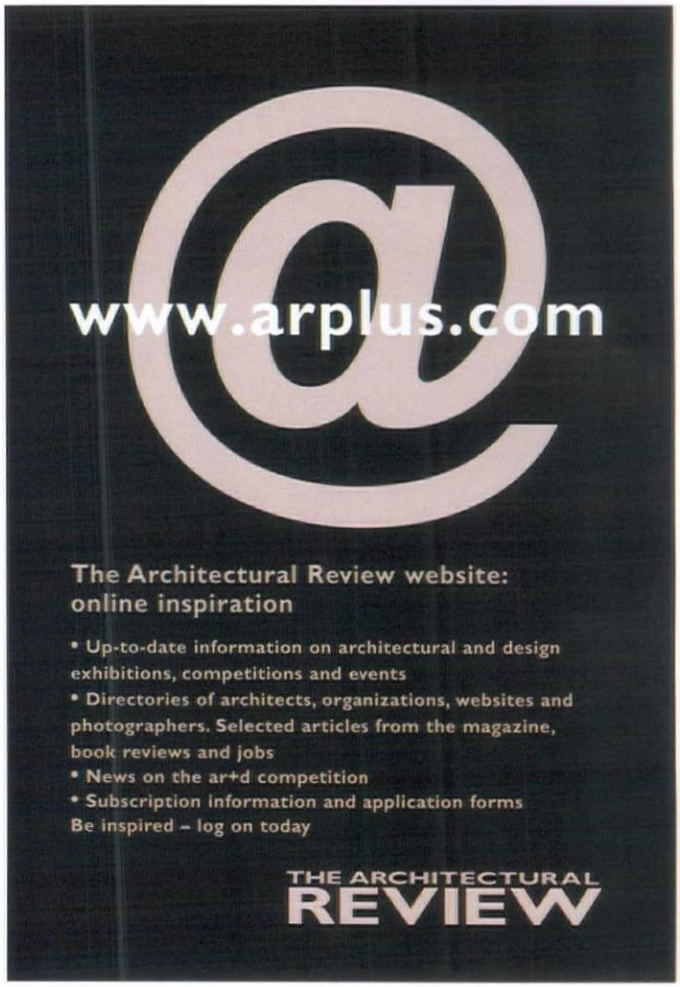
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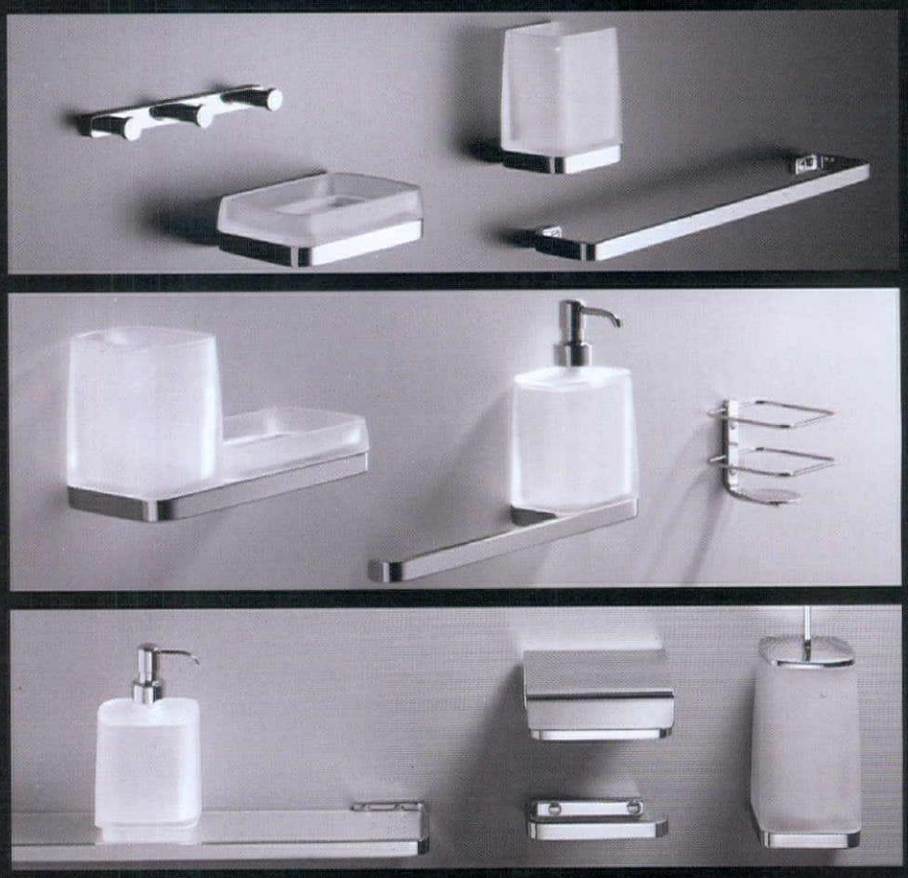
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Featured Project: ACAD Centre, Middlesex Hospital, West London. Photo Nicholas Kane / Arcaid. Just one of the inspirational buildings to be found at www.ajspecification.com
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YEMEN IN PERIL

The Yemen Republic has one of the longest continuous architectural traditions in the world. As a fine and provocative exhibition on the Queen of Sheba at the British Museum in London shows,[1] the traditional way of building has changed little since the first millennium BC. Tall tower houses six or seven stories high are owned by individual families, who have added to them vertically over the centuries. Made of stone in the mountainous north, and of mud brick in the more southern parts, the houses nudge each other to make the defensive perimeters of each settlement, and the enclosing walls of the urban spaces. South Arabia (the Roman Arabia Felix) had a civilized society based on the wealth of its spice and incense trade – this is where the gold, frankincense and myrrh of the Bible came from. In places, the land is surprisingly fertile and the climate propitious for cultivation (though there is a great deal of desert).

Until 1994, when the two parts of the Yemen were finally effectively associated following a bloody civil war (the last to date of many), society and architecture was little changed from ancient times, except of course by high explosives, kalashnikovs and land mines. Now, everything has calmed down, and the nation is united, and in some ways more prosperous, but the immemorial fabric of the cities and towns is on the edge of destruction.

Sana'a, the capital, is in the transition zone between the earth architecture of the south and the stone work of the north. It is also on the critical hinge between ancient and modern. Declared a UNESCO world heritage site, in 1984, the old walled city is largely still intact, though numerous horrid things have been done in the name of progress. For instance, the old city wall built in the eleventh century AD by a brother of Saladin, was destroyed 10 years ago by a doubtless well-meaning French initiative: its generous 3m wide promenade was replaced by a structure a third of the width, made in the wrong earth which will inevitably lead to decay in quite a short time. Less controversially, the *wadi*[2] has been turned into a road (it always was a sort of thoroughfare). Its sides have been lined with ashlar, but at least it is not the city's rubbish dump, filled with plastic, like so many other Yemeni urban *wadis*.

The city has conservation rules agreed with UNESCO – but very few funds to implement them. As each house has been owned by a single family from time immemorial, changes can be made at whim: many additions are made in coarse, harsh burnt brick, rather than the softer muds. Many seem to put so much weight on the basic structure that collapse will be difficult to avoid. As wealth grows, more and more radical changes and demolitions are to be expected.

To many of the residents of the old centre, the fabric of the town is ridiculous: an old lady came up and asked us why we were taking pictures of the traditional buildings. 'We want to live in modern houses', she said. One can see her point after climbing lots of traditional stairs: they are very high in the risers and short in the goings: a pitch not calculated to be easy for people with arthritis. All the new buildings spread out over the Sana'a plain, almost to the surrounding mountains. Styling is often based on concrete kitsch versions of tradition. The city's population has grown from about 50 000 to over a million in 20 years. A most fragile fabric is in great danger.

We shall have a more extensive article on traditional Yemeni architecture in the next issue.[3]

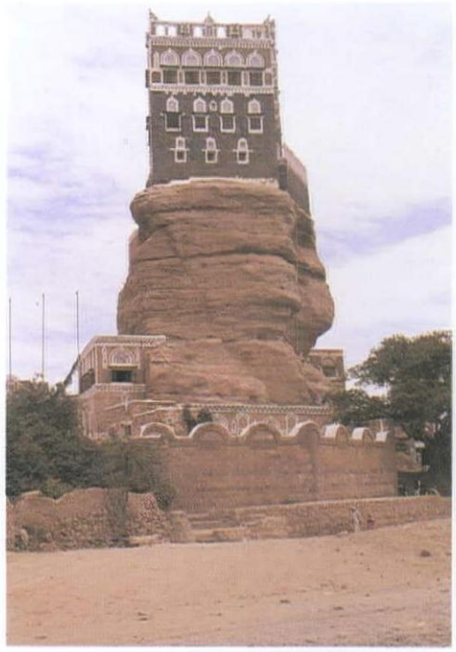
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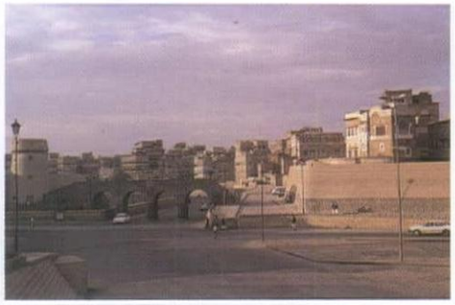
Tank in stone highland village.



Town square in mud built Shibam, Hadramaut.



Dar-al-Hajar, the Imam's summer palace.



Unhappily rebuilt Sana'a wall and tidied *wadi*.



Sana'a: new crude built stories piled on old foundations.

1 Queen of Sheba: Treasures from Ancient Yemen. From 9 June to 13 October.

2 River valley, usually dry, but prone to flash floods in the monsoon season.

3 My visit was made possible by the kind help of the British Museum, Universal Travel and Tourism of Sana'a, and Yemenia, the national airline. I am most grateful to them all.

AR+D 2002

The ar+d awards for emerging architecture are intended to bring wider international recognition to a talented new generation of architects and designers under 45. Entries for this year's awards are now being called for. Last year the competition attracted more than 700 entries from nearly 60 countries.

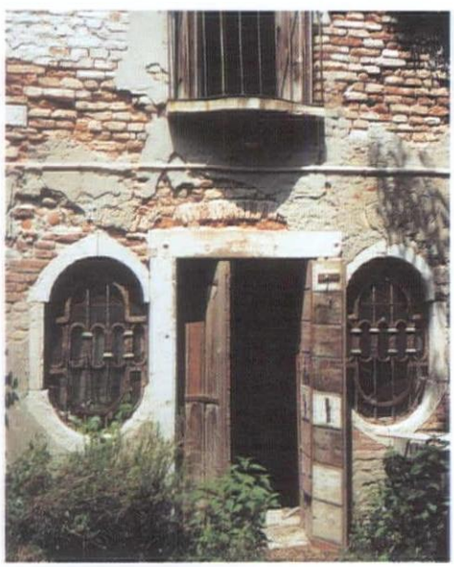
Inaugurated in 1999, the ar+d emerging architecture award was conceived by the AR and d line™ international as, the distinguished Danish architectural design firm, and is supported by Buro Happold, the international multi-disciplinary consulting engineers. It has become the biggest and best award for young architects in the world and has £10 000 prize money.

The Jury for 2002 will be: Stefan Behnisch, Behnisch, Behnisch & Partner, Stuttgart, Germany; Margrét Hardardottir, Studio Granda, Reykjavik, Iceland; Rick Joy, Tucson, Arizona, USA; Carme Pinós, Barcelona, Spain; Hin L. Tan, Hin Tan Associates; Kuala Lumpur, Malaysia; and Peter Davey, Editor of The Architectural Review.

Deadline for receipt of entries is 17 September. Full details of this year's awards and previous years' winners are available on www.arplus.com. Or look at the first pages of this issue.

VENICE IN PERIL: THE 31ST SYMPOSIUM

Venice, a city so beautiful and haunting, inhabits the imagination of most who visit her. A time-share in the dream has inspired hundreds of organizations to devote themselves to her preservation and enhancement. Venice in Peril, the English charity, was generated by the worst-ever flood there in November 1966.



To be restored for affordable housing.



For a city that owes its existence to the Bosporus, Istanbul has had an unsatisfactory relationship to the sea since serious ships became too large to use the Golden Horn. This proposal by Tabanlioglu Architecture will make a new 1.2 km long wharf below Galata hill (here with Bosporus left and Golden Horn right). It promises to renovate existing historic buildings, to provide access for the public to the water's edge (impossible with the present arrangements), to offer a mixture of new uses, both commercial and cultural, and to make a proper maritime gateway to the city. Bidding for the project by international contractors will start soon.

With an impressive record of monumental preservation and restoration behind it, the charity's latest project, the 31st, is of a different order. Domestic, family-oriented, it is the brainchild (15 years in gestation) of a woman, Sheila Hale, author of the American Express guide to Venice. In the San Giobbe area, by the Ponte di Tre Archi, it is an ordinary house, derelict now, opposite the old slaughterhouse on the north-eastern skirts of the city. Four families of 'ordinary Venetians', thousands of whom have given up and gone to live on the mainland, will eventually be able to live in it, paying a subsidized rent and selected from the City's housing list. Their perfectly restored apartments using techniques and materials peculiarly suited to the age and character of the house – plus communal use of a shady back garden – are intended to be models of public housing: exemplary alternatives to casual demolition and wholesale rehousing.

The two architects selected, Leo Schubert and Frank Becker, have been lined up with their plans for five years. At this October's city planning meeting they hope at last to get the go-ahead. Schubert and Becker, with their intimate knowledge of the house, their experience of traditional building methods, their research into hinges that cope with sloping floors, lime washes and plasters that adapt to elderly walls, pipework and plumbing at ease with frail structures, seem as keen on the project as when they took it on five years ago.

CYNTHIA KEE

browser

Sutherland Lyall charts the vast expanse of the architectural cyberwaves.

The Murcutt oeuvres complètes

You may not have a Glenn Murcutt (he of this year's Pritzker prize) monograph on hand so the next best thing is nearly 100 downloadable images of Murcutt buildings, drawings and, amusingly, front and back views of the Pritzker medal. The direct link is http://209.15.130.81/pages/index.htm. This is not the main Pritzker Prize site which is at www.pritzkerprize.com and has a nice picture of the bloke himself plus the official encomium on his manifest talents but no images. However, now that he's known outside the international architectural world, there are around 1200 references to him in a Google search of the internet. Still no official Murcutt web site on the web yet.

Great architect site of the month

So some of the great and good find it a waste of time to create a web site or are too modest or grand. But newly knighted and extremely grand Nicholas Grimshaw's eponymous practice certainly has one and it's at www.ngrimshaw.co.uk. It runs with a black background white text and grey images plus what interior decorators probably call an occasional accent red. Nothing whimsical about this site though. The design, like the accompanying text, is plain and readable (except the type is tiny and, lots of bad

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marks, can't be adjusted) and the navigation is positively Calvinist with just three main sections: Practice, Project Archive and News. Naturally you click on project archive and start drooling when you finally make out that the sans serif text reads 'click below view the entire archive'. The whole lot, you whisper greedily to yourself. You click and wonder if you have inadvertently gone back to the U of Tulane site for there are three possibilities: Project type, Location, Completion date. Enraged you click on London because you want to see if there is any mention of his acrimoniously long-ago departed partner Terry Farrell (also recently knighted) with whom he designed the Park Road flats near Lords in 1967. Not a whisper about Farrell. OK they probably did a practice-divorce agreement about credits. Bile subsiding, you start clicking at random and though it would be useful to have a page full of thumbnails, the interesting ones of which you could enlarge, it's probably easiest to browse by hitting the Completion Date tab and starting at the top date, 2006, start peeking at the projects. A nice touch is that, once you've clicked on a building and the image come up with the basic details, you can click to look at it from another point of view and then click to move on for further and better particulars. Two carps: the inexcusable non-adjustable text size; and no easily discovered credit for the designers. You would like to be able to pass their names along. To quite a lot of other architectural practices.

Ultra librarian

You've got to start somewhere and where better to start than with your existing resources and in your home town? So the architecture school at Tulane University has opened its New Orleans Architecture Database at www2.Tulane.edu/arch. This is not the fastest of sites and unless you know exactly what you are looking for or have an accession number well, tough. Following time-hallowed Browser practice of using well known architectural words to test out site-resident search engines I dutifully entered 'Lysikrates' and then changed the y and I around and then the k and the c and then tried 'Corinthian' and 'entasis' and then, a bit in despair,'gutter'. Not a sausage. Eventually 'classical' produced a single bank building in the 'late Neo-classical style' which, I swear, had a little circular structure on top which looks remarkably like the choragic monument of the aforesaid Lysicrates. The thing about sites, architectural or not, is that you either make them accessible to ordinary Joes – or keep them strictly for people in the know and for people who are in possession of accession numbers. In which case you keep the site secret and don't send postcards halfway across the world asking people to look at it.

Surf out, plug in, pop up

It's unfair to compare the newest with probably the best but the Tulane people might take a look at the university of Nevada, Las Vegas site, whose main catalogue lets you search on keywords, author, title, subject, author/title – and then that accession number stuff. Browser looked at its architecture studies sub-section at http://library.nevada.edu/arch/ in 1999 when it was reckoned to be one of the best architectural sites going. Three years later it has grown but there is a worrying development: you have to pay ('subscribe' is the disarming way of putting it) to use many of the catalogues. You can (just) understand charging people for physically using a library, as the RIBA does, but charging for using a catalogue seems self defeating on the grounds that if you don't know what a library contains you won't pay a year's sub to find out that it doesn't have what you want. I checked the search engine with above keywords and had success only with 'classical' – and 'Venetian', the latter producing a thumbnail of the celebrated casino and hotel of that name. Despite that this is a site which has so much on it that there is a whole section devoted to using it and, an innocent, dumb, librarian thing this, a Quicktime virtual walk through the library. You could spend days surfing the many sections of this site – especially if you were at all library minded. Closing down there were a lot of floating ads on the desktop underneath for casinos and other not very novel ways of losing your shirt.

Virtual studio, chatroom crits

We try not to report sites which look dodgy or have been left untended but after coming across an old BBC report about a 'virtual learning initiative' involving more than 130 students and 20 teachers from seven central and south American schools I checked out the site of the bloke who seemed to be running it, Dr Alfredo Stelzer, of Florida International University at www.fiu.edu/~andiaa/aa.html. There is a link but it's not certain whether the set of pages describing the project is up to date. It's pretty difficult to follow. Whatever, the idea sounds really interesting: the interaction apparently ended up being very successfully conducted by the low-rent-but-immediate medium of chatrooms. I guess the thing is to quiz Stelzer – if you can find his email address.

Sweet ...

Amid all the earnestness and garbage and tedium of the internet you occasionally come across strange and intriguing sites such as Zuper!'s at http://entropy8zuper.org/. Zuper! is a Belgian hypermedia studio and this is a strangely innocent, often beautiful and certainly puzzling site. Don't bother if you always ask 'what does it all mean'.

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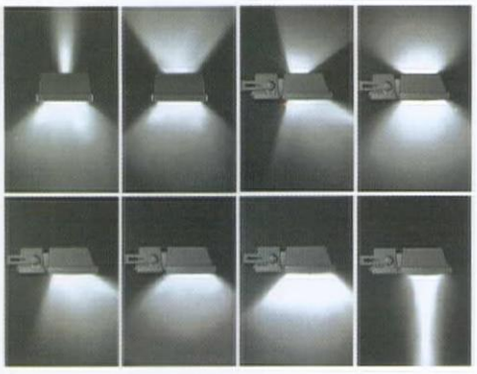
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VIEW FROM THE OTHER SIDE

SIR: I was surprised to find that I subscribe to a magazine that covers not only the world of Architecture but is also used as a platform for architects to express their political views. The letter View from Ramallah (AR May) by Tom Kay, which is actually a four-page article, has got absolutely nothing to do with Architecture or Urbanism.

If the editor truly believes that photos of broken windows teach us anything about architecture and that 'The birds have been ignoring the noise ...' is a sentence describing a spatial condition he should at least be professional enough to show photos of carnage in Tel Aviv and record the birds reaction to the sound of a bomb detonating in a Jerusalem Pizzeria.

The fact that Mr Kay is a Jew is your only excuse and justification to publish such a letter. Would you publish it if a Muslim wrote it? Unfortunately, like in other English media Groups (BBC and *The Guardian* newspaper for example) the Israeli-Palestinian conflict is not reported in a professional objective manner but with a clear Pro-Palestinian point of view that tends to strip such complex issues down to 'the good guys' and 'the bad guys'.

If Tom Kay (the 'Jewish Architect') went all the way to Ramallah, he should have made the effort to examine Palestinian Architecture, which is interesting indeed. Unfortunately he was too busy being the conscience of the world. Lately we hear how millions of dollars of aid from the US and European countries are being used to finance terror attacks, weapons and explosives. The day when Palestinian leaders will invest this money in new buildings (housing, hospitals or maybe even a new architecture school) will be a day to celebrate and certainly a good subject for an article.

If you do want to write about contemporary Palestinian architecture, why not show how corrupt Palestinian leaders live in grand, luxurious villas, while their own people in the West Bank live in inhuman conditions?

As for Tom and Adah Kay; if you happen to pass through or visit Israel please beware; suicide bombers blow themselves up in coffee shops, clubs, in wedding ceremonies, in schools and kindergartens. From what I have heard they don't ask insightful people, with such high morals like you, to leave the place before they pull the trigger in the name of Allah.

Yours etc
OSHRI YANIV
London, England

ROLE OF ARCHITECTURAL MAGAZINES

SIR: I do not remember you ever publishing articles about the behaviour of the British army in Northern Ireland during the Troubles. There too, innocent people were killed, buildings were destroyed and vandalized, curfews imposed, and the whole apparatus of state force was unleashed to try to achieve peace. I am sure that, rightly, you did not consider it the role of an architectural magazine to comment on such matters.

So it seems very strange and biased that, whatever your personal beliefs, you should have published the 'View from Ramallah' in the May issue. Leave such matters to the newspapers – who in any case produce the facts much faster than you can in a monthly.

Yours etc
BEN COHEN
New York, USA

APPROPRIATE IN THE AR

SIR: The Review dropped onto the doormat during breakfast this morning. I took it with me to London and read Tom Kay's piece on the train coming back.

It's a profoundly depressing but extraordinary account. It may appear slightly strange to read such matters in the AR but, as far as this reader is concerned, it's entirely appropriate: an architect's account of the seemingly wanton destruction of a people's habitat. Kay's prose may be calm – but, my God, it's telling.

Yours etc
PETER CAROLIN
Emeritus Professor of Architecture,
Cambridge University, England

CULTURAL COLONIZATION?

SIR: Anthony Hunt expresses both admiration and disrespect for Peter Rice when he describes Rice as 'the greatest British engineer of the twentieth century'. Next AR will be telling us that Eileen Gray, Oscar Wilde and George Bernard Shaw were really English. Poppycock. Rice was the greatest Irish engineer of the twentieth century. Rice was born in Ireland where he received his education before going on to study engineering at the excellent Queen's University in Belfast, Northern Ireland.

The rest you know. He worked for Ove Arup in London, collaborating on projects with a host of nationalities in almost every continent in the world. This does not make him Norwegian, Polish, Indonesian nor any other nationality that comes to mind. It is a tribute to the cultural confidence of the French that Joyce, Beckett, Stravinsky and Picasso could all work in Paris without having their identities hijacked by France. Sadly, the insecure British have made a habit of plundering the achievements of others as their own.

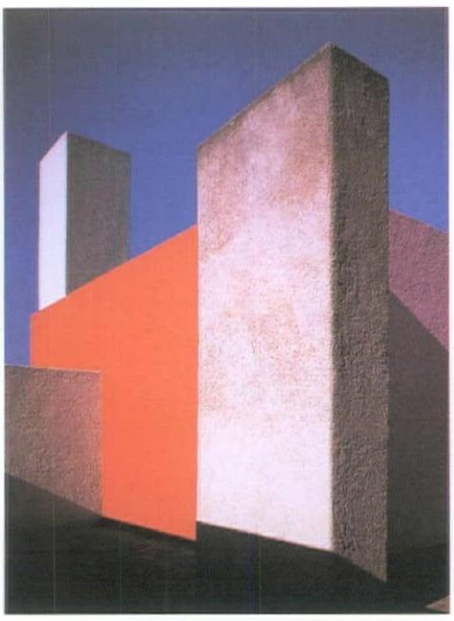
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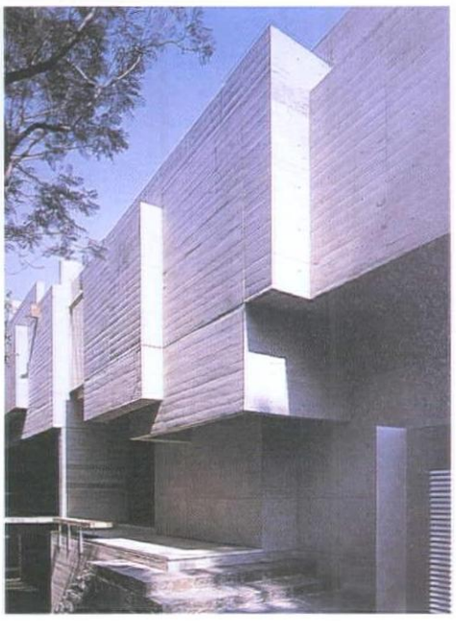
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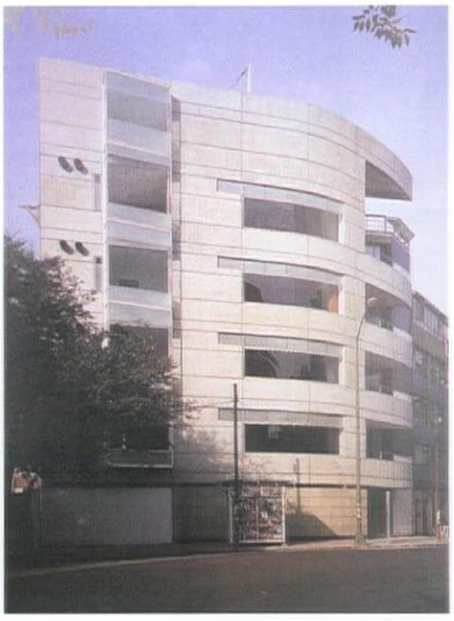




Casa Barragán by Luis Barragán.



GGG house by Alberto Kalach.



Veracruz building by Sánchez-Higuera.

View from Mexico

Mexican architecture, that astonished the world in the mid twentieth century and then seemed to fall quiet, is reawakening.

The centenary of the birth of Luis Barragán, the most important figure in the history of Mexican architecture, offers a good occasion to reflect on his legacy, to confront the country's obsession with its own reality and to take a panoramic view of the architecture of the planet's most populous metropolis.

A product of the syncretism between modernity and Mexican idiosyncrasy, the work of Luis Barragán continues to represent an architectural manifesto for universal culture. His works are silent, sober dialogues between sunlight and blind walls. After Barragán, a preference for form, even form emptied of content, would be a given for the various currents of Mexican architecture: the ascendancy of the closed over the open, the representative over the functional, aesthetics over ethics.

At the end of the twentieth century, Mexican architecture wavered between the weighty, institutional work of Teodoro González de León, the painted walls and metaphysical towers of Ricardo Legorreta, and those seeking a new vision.

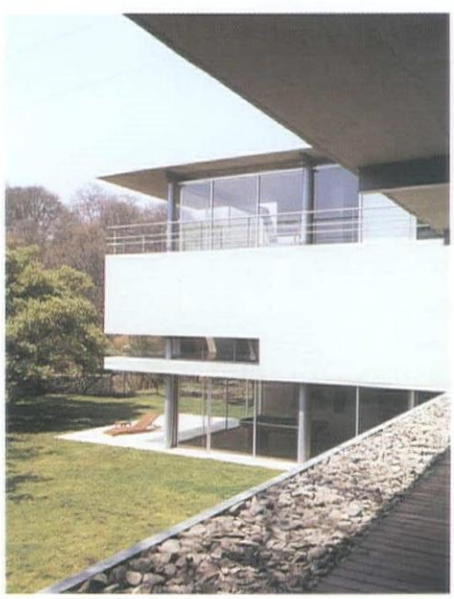
While González de León scattered landmarks over the formless, ritualized magma of Mexico City, expanding under the pressure of economic liberalism, demographic explosion and corruption, Ricardo Legorreta received the Gold Medal of the AIA in recognition of his career achievements, and TEN Arquitectos (Enrique Norten and Bernardo Gómez-Pimienta) were awarded the first Mies van der Rohe Prize for Latin America. Their Televisa building (AR November 1998) was conceived as an iconic object rising from the crowded and chaotic city centre to be identified with the well-known television station's logotype. The programme demanded the integration of functions (car parks, offices, banking services, cafeterias, dining areas and conference halls) under an elliptical metallic shell that defines a single continuous space. Gómez-Pimienta's furniture designs, blending an exquisite contemporary minimalism of stainless steel and glass with traditional Mexican crafts, have received some important awards.

Among emerging firms, those of Alberto Kalach, Adrià+Broid+Rojkind and Sánchez-Higuera deserve mention. Perhaps Kalach's work is the most original and sculptural. His buildings are radical, from the geometry of their floor plans to the perforated walls that filter light into the interiors. The GGG house, which received recognition in 2000, is a mausoleum of concrete and light, full of spatial surprises, starting with the obligatory promenade architecturale.

Adrià+Broid+Rojkind were awarded the Cemex Prize 2001 for a house erected on the edge of Mexico City's metropolitan area. A concrete box, embedded between two floors, contrasts the opacity and solidity of its volume with the transparency and lightness of the horizontal planes. The predominant use of concrete throughout the construction, and the highly plastic treatment of the material, allowed sensual, expressive solutions without the need for finishes.

Sánchez-Higuera have been weaving, piece by piece, the new texture of Mexico City's trendy Condesa neighbourhood. What began as the renovation of an existing corner construction has grown to include three other buildings. The idea of interrelating the projects and their context as construction progresses has allowed a redefinition of the urban texture. Adjoining walls need not be exposed, and a series of open landscape spaces has been incorporated into the block.

Two massive projects, on the borderline between reality and utopia, fill the future of Mexican architecture with hope. In Guadalajara, 12 distinguished architects will furnish a 300-hectare lot with auteur projects: a great open-air museum of contemporary architecture, headed by TEN. Carme Pinós of



Adrià+Broid+Rojkind's Casa F2. Photo: Undine Prohl.



González de León's Arcos Bosques. Photo: Pedro Hiriart.



TEN Arquitectos (Enrique Norten and Bernardo Gómez-Pimienta): Televisa building.

Barcelona will be responsible for the fairground; Morphosis (Thom Mayne) of Los Angeles will construct the arena; Coop Himmelblau (Wolf Prix) of Vienna the shopping mall and cinemas; Daniel Libeskind of Berlin the school of architecture, education and political science; Tod Williams and Billie Tsien of New York the open-air amphitheatres; Toyo Ito of Tokyo the museum; Jean Nouvel the corporate offices; Teodoro González de León the staff dining areas; and Philip Johnson the children's museum.

The proposal by TEN Arquitectos for the exhibition and convention centre is an oval, 240m long, all of whose parts are connected by the fluid interplay of elliptical perimetric ramps that enclose the central part of the exhibition hall and the ring of lobbies and services. A ribbed covering that sustains a translucent Teflon skin constitutes one of the most striking features of the new complex, which should act as a spark plug for the engine of future growth of Guadalajara.

In Mexico City, Alberto Kalach and Teodoro González de León propose the recovery of the lakes of the valley of Mexico, and the reurbanization of their shores, with the location of the new international airport in the middle of one of the lakes. A return to the pre-Hispanic lacustrine city offers new hope to this immense metropolis that is sinking under the dehydration of its surface. The fundamental thesis of the project is simply that Mexico City was not only once an enormous lake, but continues to be so.

The twentieth century began for Mexican architecture with the assimilation of the austere and radical language of the Modern Movement; its finest moment was the syncretism of modernity and Mexican idiosyncrasy in Luis Barragán; our new century begins with these grand projects that manifest a respect for place and long-term economic sustainability. MIQUEL ADRIÀ

July

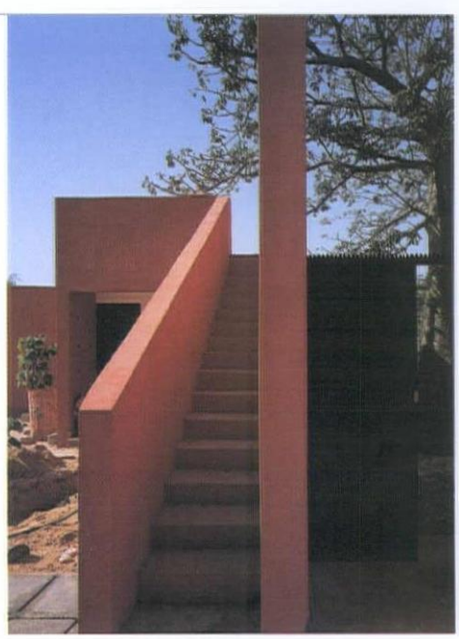
The theme of AR's July issue is Space and Identity, one of the main topics at the triennial International Union of Architects conference being held in Berlin at the end of the month.

In a world that is becoming increasingly homogenized by the growth of the global economy, architecture offers one of the few opportunities of fostering identity, of giving people and communities a sense of rootedness in an ever-more confusing and disorienting culture. Just as we need the global economy, we need physical and mental spaces that we can call our own.

The July issue will look at some of the most imaginative attempts to create a sense of identity in architecture. The range will be very wide both geographically, and in terms of building types and will include Hans Hollein's Vulcanology Museum in France's Massif Central, and Annette Gigon / Mike Guyer's Kalkriese Archaeological Museum Park in Germany, which evokes the battle of the Teutoburger Wald, where the German Arminius destroyed the legions of the Roman general Quintilius Varus in 9AD. The women's centre in Senegal by Hollmén Reuter Sandman shows how traditional building techniques can be adapted to serve modern functions. Herzog and De Meuron's housing in Paris shows an ingenious way of reinterpreting quite different traditions. Nicholas Ray re-examines the Cambridge college morphology.

Our Place article shows how the traditional architecture of Yemen retains its incomparable identity and urban spatial qualities.

And of course there will be our usual regular articles Design Review, Delight, Books, Outrage, House and Interior Design. Have this and 11 other issues delivered to your door at a discount by using the subscription form inside this issue or subscribe online at **www.arplus.com**



The Rural Studio at Auburn University's College of Architecture, Design and Construction was founded in 1992 by the late Sam Mockbee (AR February 2002), with the aim of extending the study of architecture into a socially responsible context. Every quarter, groups of students elect to and live and work off campus in impoverished parts of western Alabama. The students produce architecture that challenges convention in terms of methods, materials, and forms (AR March 2001). They inventively scavenge and incorporate discarded objects such as tyres, scrap timber, bottles and even car windows and number plates. The result is an architecture that combines vernacular archetypes with more adventurous form making, grounded by a strong sense of place.

The recently completed renovation of Newbern Baseball Club is more than a simple physical improvement. Baseball occupies a hallowed place in American culture and in Newbern, a tiny country hamlet, the baseball field acts as strong civic focus for the community. Lying to the north-east of the hamlet (Newbern consists of just six buildings), a small piece of farmland has been the site of regional baseball games for the last 100 years. Under the auspices of the Rural Studio, three fifth-year architecture students planned, designed and built a new fence, seating and other general site improvements. Part funding was provided by the Alabama Civil Justice Foundation.

The main element of the refurbishment is a tall steel chain link fence that surrounds the playing area. The aim was to create a protective, permeable enclosure without horizontal bracing, which might impede views of the game. The outcome is a structure made up of a series of chain-link sheets moored by horizontal tensile cables. The form of the backstop (the place where the batsman stands) encourages close interaction between fans and players.

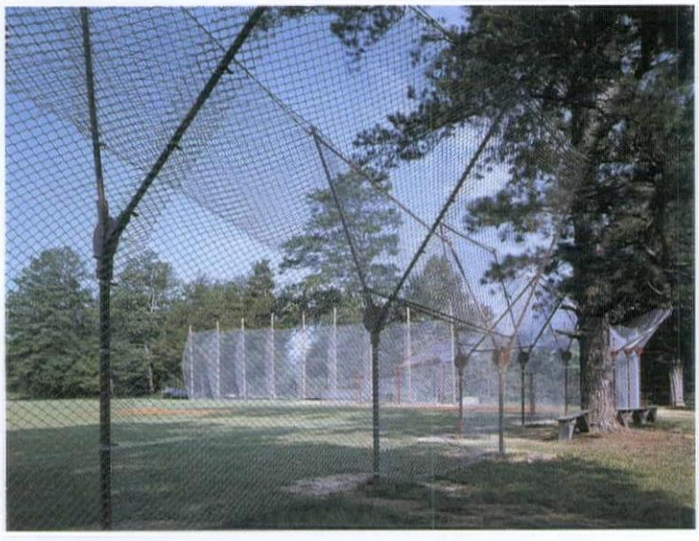
Materials used are common to the area. Black tube steel was sourced from local foundries, together with telegraph poles and guy wires which were donated by a power supplier. Methods of construction are derived from several trades, such as telegraph workers, machine shop welders and farmers. The site had no electricity or water, so everything was built using hand or gas powered tools by the three students, who learned how to weld, operate heavy machinery and survey, together with basic turf maintenance and carpentry.

Typical of the Rural Studio capacity to elevate and transform everyday materials, the chain link billows and wafts lightly around the ground, like mesh sails. The unusual geometry was dictated in part by the trajectories of baseballs flying through the air. Detailing is simple and economical, yet the entire construction has a curiously lyrical quality.

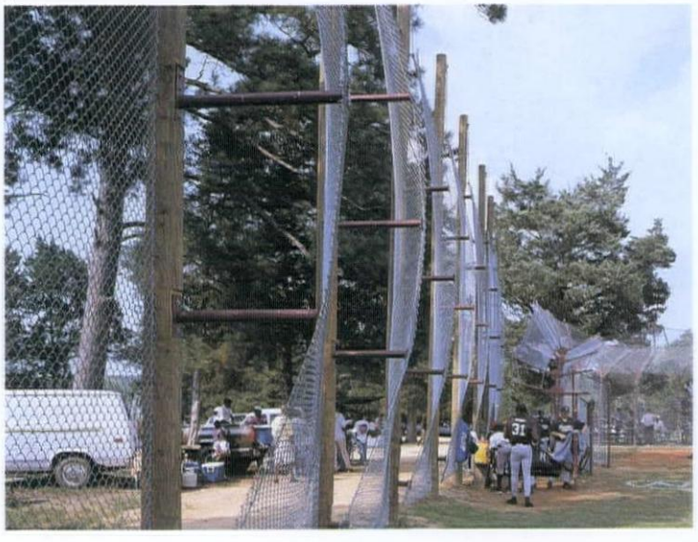
The renovated field has proved extremely popular with the local community, who avidly flock to it every Sunday afternoon to watch games and enjoy picnics. Mockbee was no sentimentalist; this project is rooted in reality, yet like all Rural Studio work, it somehow brilliantly transcends its unassuming surroundings. C. S.

Project team
Jay Sanders, Marnie Bettridge, James Kirkpatrick
Photographs
Timothy Hursley

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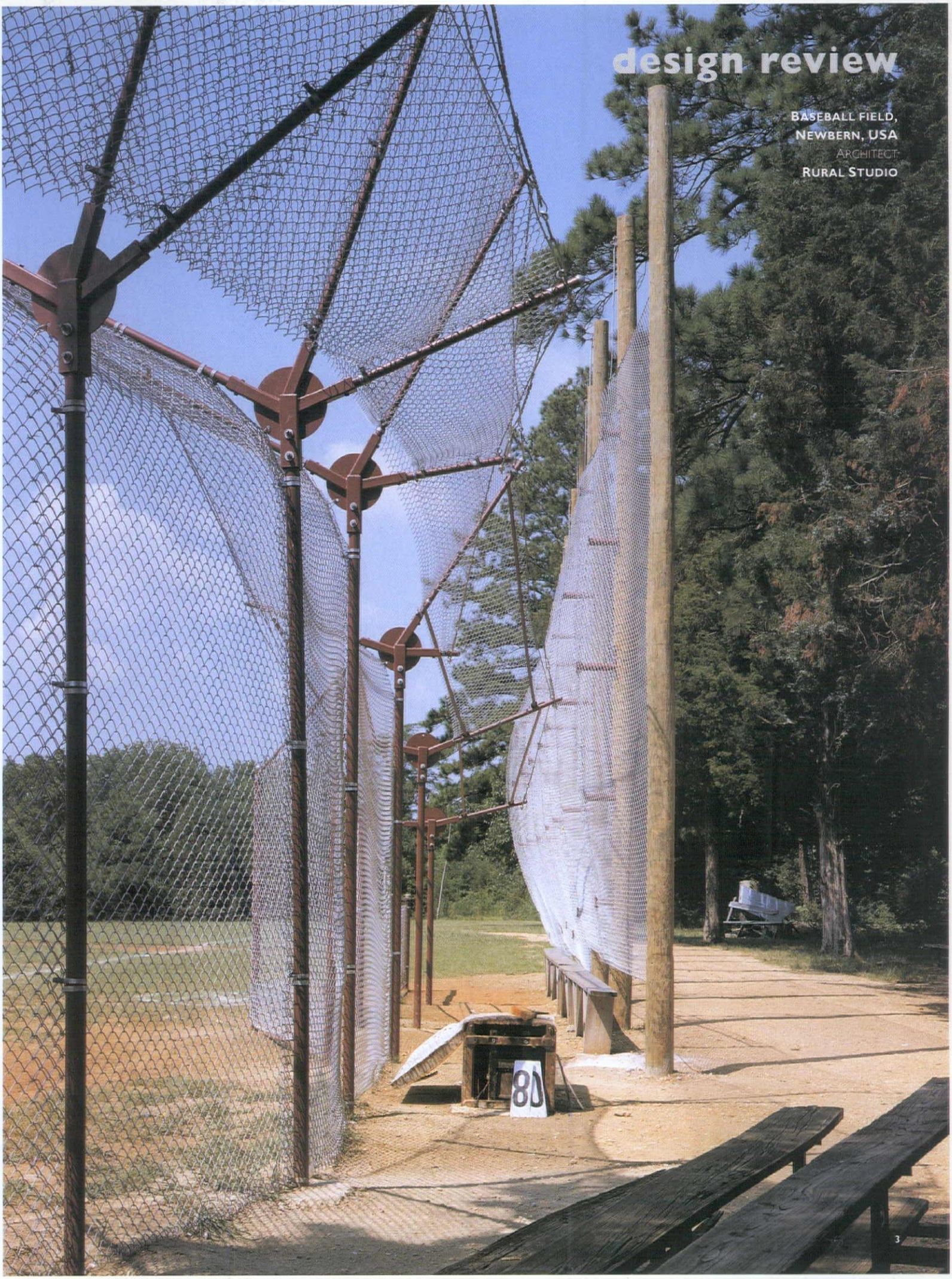
Home run

Three students designed this scheme, taught themselves to work in metal, and made it.

1
Vertical members are stayed by horizontal cables.
2
Chain link billows like mesh sails.
3
All materials are common to area, many donated by local firms.

design review

Baseball field,
Newbern, USA
Architect
Rural Studio



Ball.

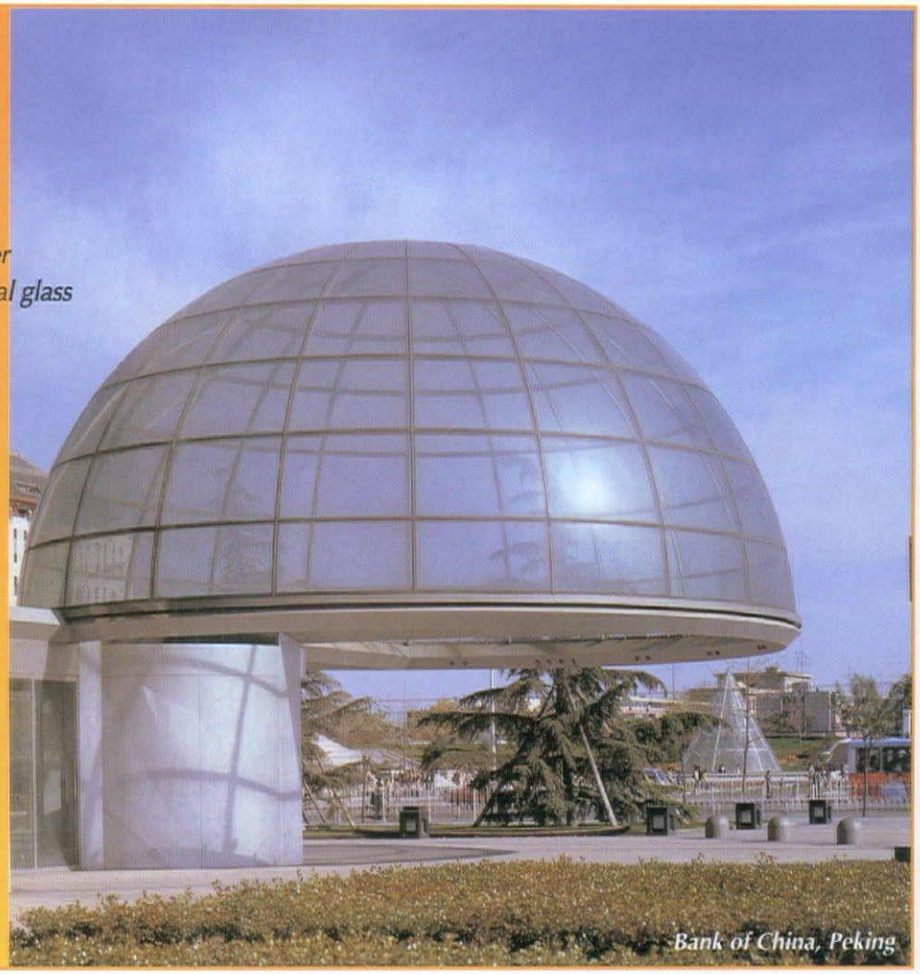
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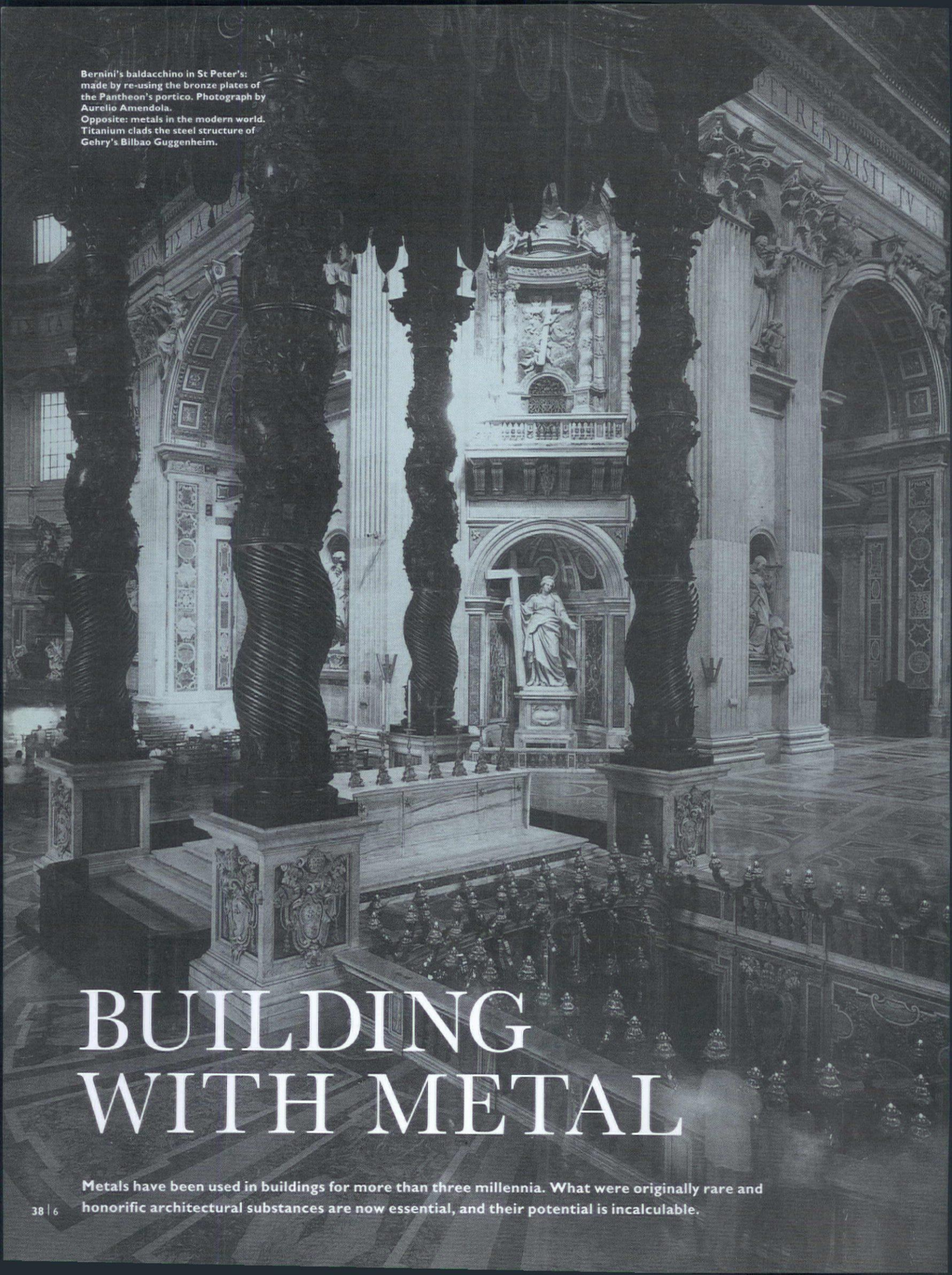
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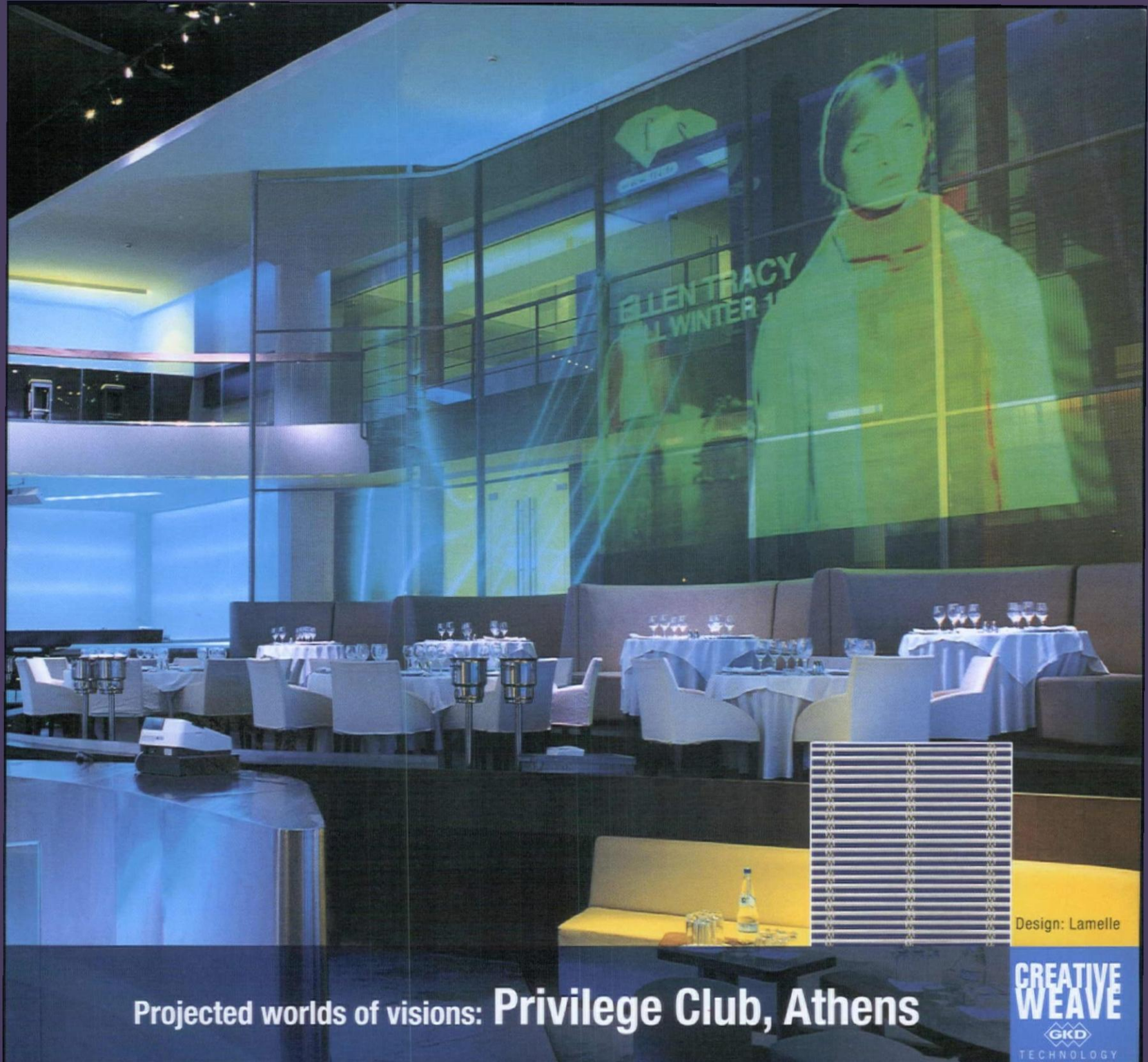
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Bernini's baldacchino in St Peter's: made by re-using the bronze plates of the Pantheon's portico. Photograph by Aurelio Amendola.
Opposite: metals in the modern world. Titanium clads the steel structure of Gehry's Bilbao Guggenheim.

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CULTURAL CENTRE,
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HEIKKINEN-KOMONON
ARCHITECTS

The suburbs of Helsinki, as of many other northern European cities, often show the least cheering aspects of Modernist planning, with individual buildings and blocks scattered into a vacuous waste of roads and meaningless unusable green. Socially, the fabric is often as fragmented as the physical one, with immigrants from rural areas or from abroad mixed hugger-mugger with some of the least privileged traditional citizens. Recently, there has been a programme for building a network of suburban cultural centres round the Finnish capital to try to create more focused communities. The Vuotalo centre attempts to knit the community of an eastern Helsinki suburb physically as well as socially. Heikkinen & Komonen's work has long been characterized by bold and apparently arbitrary geometric moves which, on close inspection, turn out to be subtle and humanly rewarding.

At Vuotalo, the parti is based on an 80m diameter circle which relates the major elements of the surroundings, the Vuosaari High School to the east; south, a big shopping centre which bridges over the motorway, and to the north housing and an as yet unbuilt elderly persons' day centre. The axis of the shopping centre cuts the circle in half. To the west is the building, to the east is a new civic piazza, or rather two piazzas, one carved out of the open half of the circle to reflect the axis of the school, and sunk 3m. This wedge is planted with whitebeam, and should eventually be almost as magical as the sunken citrus groves of Marrakech.

The upper wedge of the piazza is paved, and forms a forecourt to the building itself that rises two storeys above ground and is clad on its piazza side by a continuous clear curtain wall. Here, the footpath that runs between the housing to the north and the shopping centre (and crosses over the lower piazza wedge on a bridge) is paralleled inside by a double-height continuous glazed foyer. Over the path are slender steel arches designed to carry banners that give a festive and heraldic flavour to both internal and external paths. Light fittings are suspended from wires.

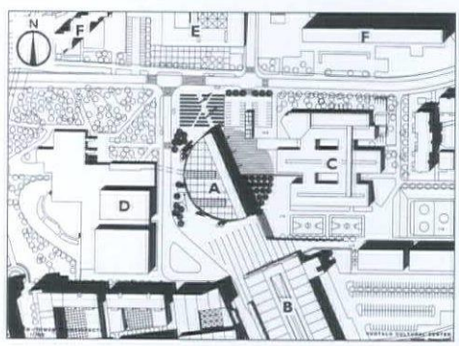


1

A cultural centre
B shopping centre
C school
D commercial
E projected old people
F housing

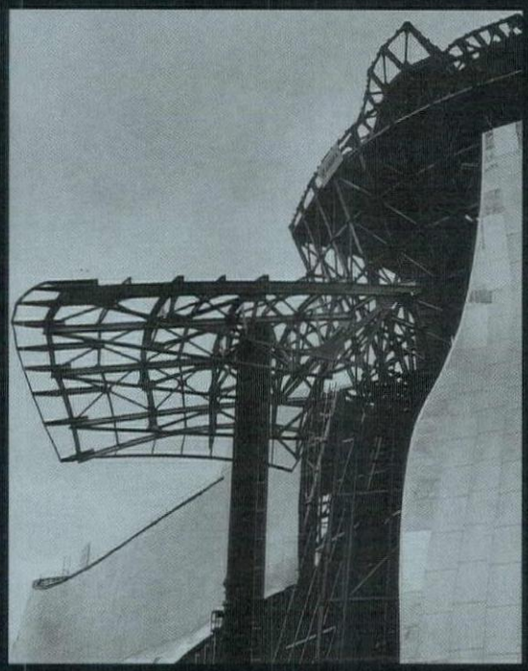
COOL URBANITY

Metal is the main material that allows this centre to help make a Finnish suburb into a real piece of civic design, and focus for a disparate community.



site plan

Our use of metals is as old as civilization – indeed the two are intimately connected, for metal cannot be worked from ore without sophisticated social and economic structures. And without metals – copper, bronze, lead and iron – we would still have to make do with tools of stone and wood, and could scarcely have set out to tame the world as we have done. Bronze (the alloy of copper and tin) was the initial key to commanding large scale, fine wrought construction (copper itself was too soft to make much impact on stone – though the Pyramids were probably built with copper and stone tools).



So it is in some ways surprising that until about two and a half centuries ago, metals played a rather small part in making building fabric (as opposed to the tools with which it was made). In Greek and Roman times, metals were used almost only honorifically: as decoration in for instance the metal acroteria of some Hellenistic temples, and in the gilded bronze plates of the Pantheon's roof and portico (the latter only finally wrenched off in the early seventeenth century by the the Barberini pope Urban VIII to make Bernini's baldacchino in St Peter's – hence the comment *Quod non fecerunt barbari, fecerunt Barberini*). In medieval times, churches and cathedrals were often roofed in lead, easy to extract and work. And decorations (at least for the tombs of the rich) were often made in glittering brass – the alloy of copper and zinc, in some ways a substitute for gold: a shiny substance which has been used in the same way into our own times. Almost pure copper clad the marvellous early Renaissance green spires of northern Europe but, like lead, it was not suitable for other purposes than protection from the elements. Zinc too was a cladding, its greyness giving calm coolness from the roofs of Switzerland to the bar tops of Paris.

Metal was rarely used structurally until the Industrial Revolution, when the mass production of iron (cast and wrought) became possible through developments in ore refining and metal processing. Cast iron gave us slenderness in compression. Before the easy production of poured iron, compression had to be dealt with by large masses of masonry. Suddenly it was possible to carry heavy loads almost transparently. Wrought iron greatly multiplied the possibilities of tension: much wider roof spans than those offered by timber alone were now possible. Steel, cheaper to produce than very labour intensive wrought iron, transformed the world. Wrought iron was endlessly hammered by artisans to make commonplace material into a strengthening substance. Its main purpose was to produce sharp and bendable weapons. Steel produced the great train sheds of European railway stations, skyscrapers in America, the Galerie des Machines at the 1889 Paris Expo and the Eiffel Tower at the same time.

Metals explode

In the nineteenth century the French, basing their work on British Industrial Revolution prototypes, developed a new form of construction that combined masonry (usually brick) with iron and steel. The marvellous invention of the jack arch (a combination of brick vaulting stiffened by wrought iron or steel beams and often supported on cast iron columns) allowed new perceptions of mass carried apparently effortlessly – potentially as powerful a spatial device as the dome floated over Hagia Sophia by Isodorus of Miletus and Anthemios of Tralles. The jack arch reached its artistic apogee in the 1960s in the viscerally moving St Peter's church, Klippan, Sweden by Lewerentz.

In the twentieth century, uses of metals in building increased exponentially, in both applications of familiar substances and the introduction of new ones. Aluminium for example, though one of the commonest elements, was a precious metal until the end of the nineteenth century, and was used largely decoratively for a decade or two after it was possible to smelt the metal economically (think for instance of Otto Wagner's ornamental cast aluminium bolt heads at the 1906 Post Office Savings Bank in Vienna). But suddenly, aluminium became one of the most important of building materials, relatively resistant to corrosion compared with steel, lightweight and cheap, it became the great cladding material of the mid twentieth century, the extruded anodized metallic component of millions of curtain walls. Aluminium has had a bad time, because the canonical buildings in which it was used are now unfashionable, it is very expensive in energy terms to extract, but its obviously useful properties will doubtless reassert themselves: perhaps it needs a new Wagner to show radical ranges of possibilities.

Metals proliferate. Frank Gehry is titanium's Wagner. His Bilbao Guggenheim showed the potential of a seemingly incorrosible material, flexing shiny in the sun. Stainless steel is now relatively cheaper than it was even a few years ago, and its applications in building are becoming manifold, as Heikkinen & Komonen show in this issue with their adaption of the stainless-steel mesh made for supermarket conveyor belts into a translucent veil for their community centre at Vuotalo (p40).

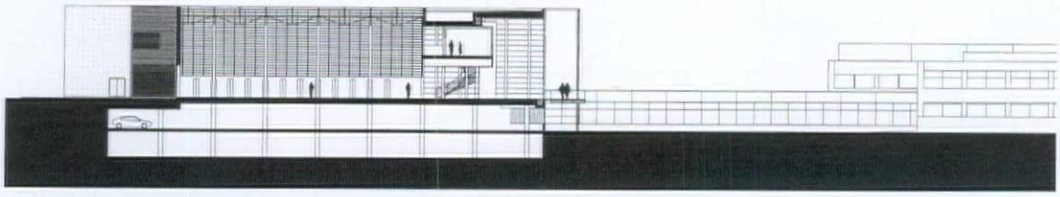
Other new elements, alloys and applications will doubtless be invented. The potential of metals for climate modification is just beginning to be explored. Our main task as a profession is to reduce consumption of energy in buildings, both in construction and running. Metals offer many possibilities for climate control, ranging from lightweight movable louvres to elaborate electronic photo-responsive devices, the potential of which we are only beginning to glimpse. Since the first cast iron bridge was built at Coalbrookdale, Shropshire in 1779 (in some ways a masonry structure realized in another material) the potential of metals in construction has immeasurably increased.

We cannot now say what the architecture of the future will be like, but it is quite clear that metal components, lightweight, capable of instant adaption and able to respond quickly to the moods of climate, are vital elements of new ways of building that we can only dimly comprehend. The light-weight, adaptable qualities of metals will complement the thermal and acoustic properties of mass: masonry, concrete or even earth. The new architecture will, somehow, be an orchestration of the dancing high notes of metal components and the deep percussion bass of the heavy bits. It is up to us to write the score.

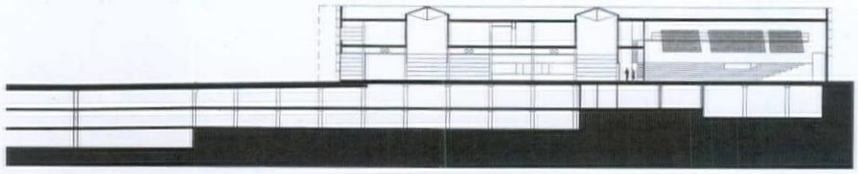
PETER DAVEY



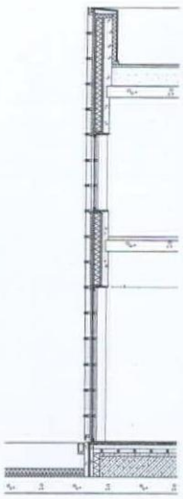
1
Urbane front (left) turns its back on semi-industrial west.
2
Transparent glass foyer is an inner reflection of public life in the piazza.



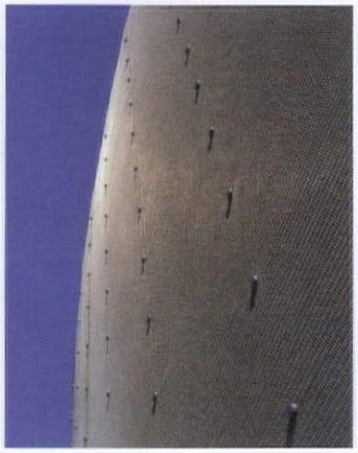
west-east section through adults library



south-north section through toplit libraries and auditorium



section through back wall



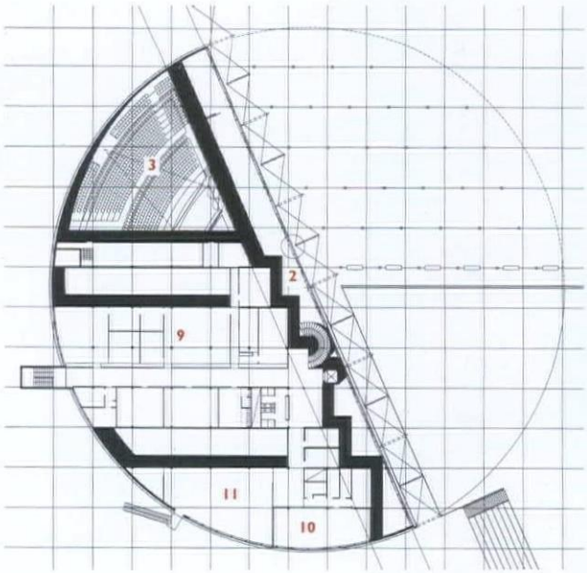
3

1 piazza
2 foyer
3 auditorium
4 offices
5 adult library
6 meeting
7 coffee shop
8 children's library
9 art studio
10 music studio
11 multi-purpose
12 parking
13 lower piazza
14 plant
15 housekeeping teaching
16 exhibition gallery

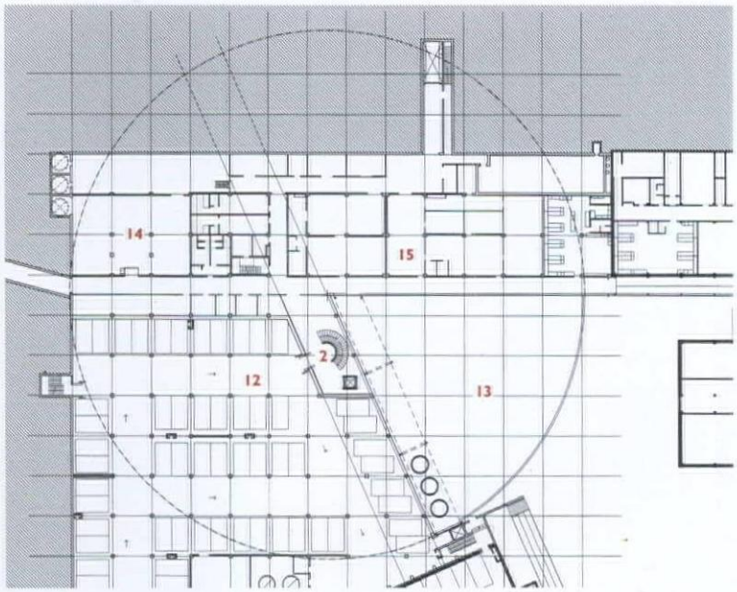
CULTURAL CENTRE, HELSINKI, FINLAND

ARCHITECT

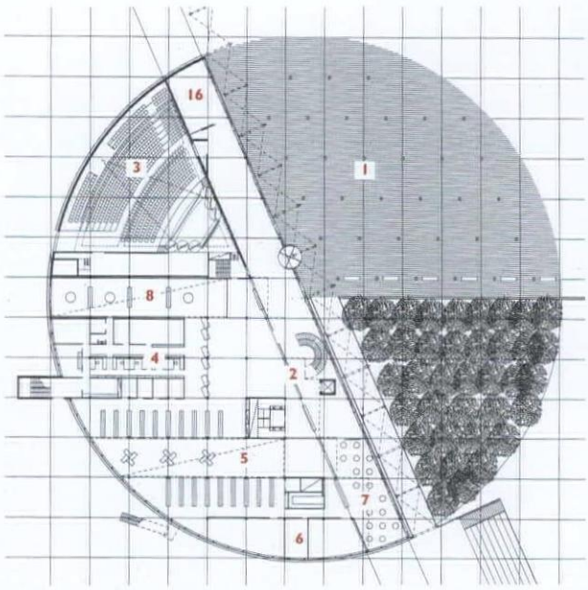
HEIKKINEN-KOMONON ARCHITECTS



first floor



lower floor (scale approx 1:1500)



entrance floor



3, 4
Fabric is of woven stainless-steel fabric, normally used for conveyor belts. This side changes with weather and time of day.

CULTURAL CENTRE, HELSINKI, FINLAND
ARCHITECT
HEIKKINEN-KOMONON ARCHITECTS

The west (curved) side of the building is completely different. While piazza and foyer are visually united through the glass wall, the back of the building – clad in a woven stainless-steel product that is normally used in industrial conveyor belts – is impassive during the day, with the taut steel mesh glittering in sunshine or calmly grey in winter. At night, the mesh becomes almost transparent, with those parts of the interior (unlike the auditorium) that can be open radiating light outwards through the metal fabric and giving an abstracted image of the inner life of the cultural centre. The impassivity is a response to the busy bus road to the west of the site, and mesh and its light-modifying properties is one of the continuing fascinations of the practice (see for instance AR March 1990 and AR August 1998).

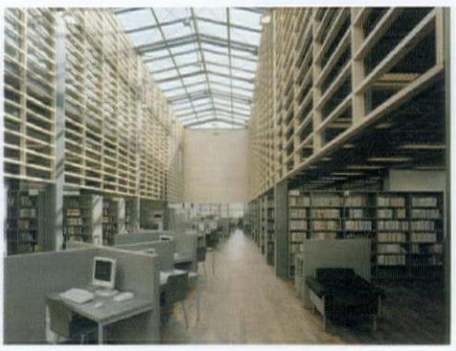
Internal planning is very straightforward, but made spatially and formally rich by the clash of grids between the east-west orientation of the school and the diagonal slash of the foyer. The large southern part of the ground floor is a public library, with a northern wedge containing the auditorium. Above on the first floor is a complex of small rooms: art studios, music practice spaces and the like. The levels are related by bold moves. Two wide trenches in plan allow skylight to be brought into the middle of the deep plan (a continuing Finnish preoccupation this). The other big move is the spiral stair that winds from the foyer to the upper floor (and down to car park level).

The treads of the spiral are in birch: a moment of relaxation from the otherwise rigorous foyer discipline of sealed concrete floor with glass and steel walls. Pale wood is used again to make the reading spaces of the library welcoming and easy places to study in, with top light flooding over latticed timber walls that conceal the small rooms on the upper floor, and relate them to the reading rooms below. Here are floors of heat-treated birch (a process which hardens and darkens the wood). Stacks are under the studios on the first floor, providing book-lined caves on each side of the luminous main adult reading room. Through the glass walls of both libraries are views of the new landscape – at the moment, until it grows to mask the bus road, vistas are mercifully muted by the stainless-steel mesh.

Vuotalo is simultaneously open and closed, functional and heraldic, tough and rigorous yet gentle to individual users. It is a civic hub in what was previously a disjunct part of the city. And it was produced to a remarkably small budget. HENRY MILES


5

Architect
Heikkinen-Komonon Architects, Helsinki
Project team
Niklas Sandås, Mikko Heikkinen, Markku Komonen
Landscape
Maisema-arkkitehdit Byman & Ruokonen
Structural engineer
Pöysälä & Sandberg
Acoustics
Akukon
Photographs
Jussi Tiainen


6



5,7
Curved stair with the bits you touch in wood.
6
Wood used again to make adults library to create sense of calm and warmth. Top lights slash though three dimensions.



1
Impervious panels contrast with veil-like window grilles, both in recycled aluminium, showing the material at its most noble.
2
Entrance in north-east corner is through court in plinth.

ART MUSEUM, CASTELLON, SPAIN
ARCHITECT
MANSILLA + TUÑON

Madrid-based Luis Mansilla and his partner Emilio Tuñon began their careers in the office of Rafael Moneo and their work is strongly inflected by similar formal concerns. Neutral, toplit containers, solid, alcazar-like walls and the subtle play of light are intelligently choreographed to create a sense of depth and solidity. Critic David Cohn notes that 'They profess a formal restraint which recalls the late Spanish master Alejandro de la Sota. As they themselves describe it: "Architecture isn't exactly silent. It is more like a conversation in lowered voices. Ideas are present, but the true effort lies in making them invisible".'

One of their largest and most recent projects is the new Museum of Fine Arts in Castellón. Surrounded by undistinguished mid-rise apartment blocks dating from the 1980s, the museum lies, unusually, in a residential area on the edge of town. Its collection is diverse, ranging from Roman archaeological specimens to paintings by local artists such as Francisco Ribalta and José Ribera. Incorporated into the new complex are the surviving chapel and cypress-filled cloister from a Catholic school (the Serra Espada) that originally occupied the site.

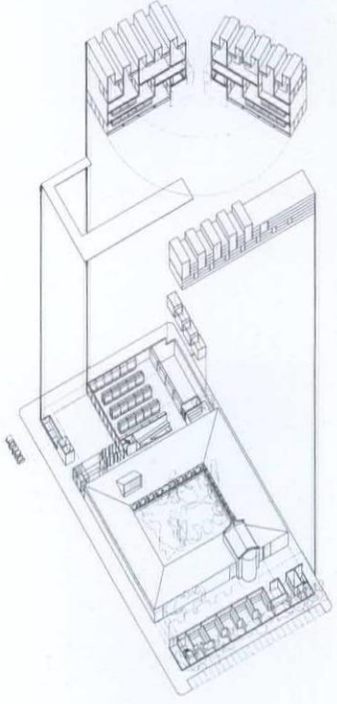
These existing historic fragments have been joined by two legibly contemporary new additions. To the east of the cloister, a five-storey cubic volume, sphinx-like and inscrutable, houses the new exhibition spaces and forms the public focus of the museum. To the west, a long low bar contains restoration studios, workspaces and storerooms, marking out a more private, specialist domain. In between, the restored courtyard building mediates between the two realms, with a library, auditorium, offices, technical spaces and a long gallery for temporary exhibitions arranged around the cloister. The three volumes are linked by a plinth, creating a gradient of intimacy between the public areas to the east and the workshops on the western boundary.



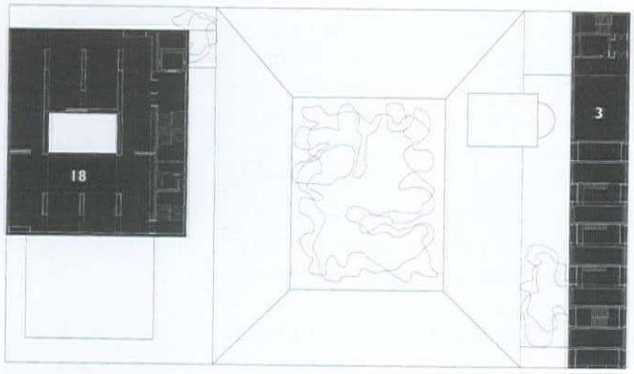
2

TREASURE CHEST

Castellón's museum is conceived as a hermetic, almost impervious aluminium chest that guards the city's fine collections. Inside, it allows its treasures to be eloquent.



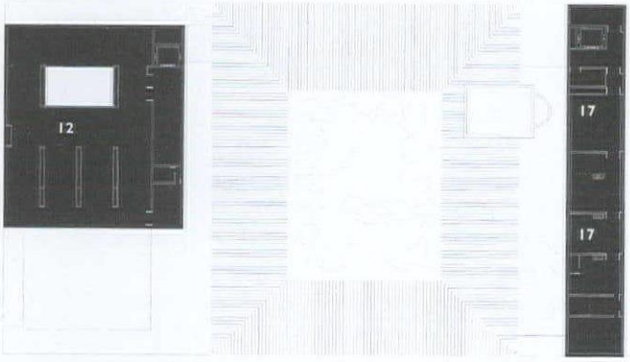
dissected axonometric: existing cloister in middle of composition



second floor

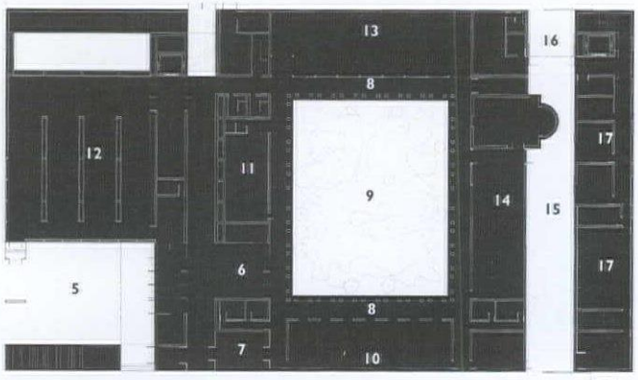


3

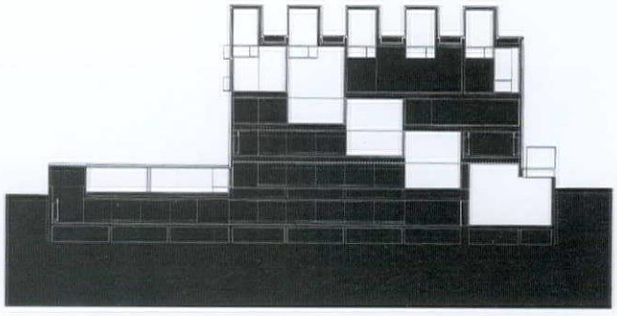


first floor

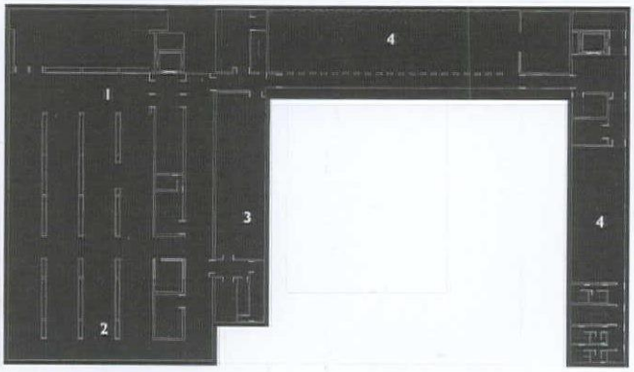
1 ethnology
2 archaeology
3 technical space
4 store room
5 entrance courtyard
6 entrance hall
7 café
8 existing cloister
9 cypress garden
10 offices
11 auditorium
12 ceramics
13 temporary exhibitions
14 library
15 patio
16 shipping and receiving
17 restoration workshops
18 fine arts



ground floor (scale approx 1:1500)



east-west section through galleries showing double-height spaces



basement

3
South-west corner, with restoration studios in foreground, and cypresses of cloister behind.
4
Dramatic diagonal prospects unite whole interior.



5



6

Art Museum, Castellon, Spain
ARCHITECT
Mansilla + Tuñon

Conceived as a hermetic chest guarding the city's treasures, the new exhibition block is a sealed, impassive cube topped by rows of tall rooflights. The geometry of the rooflights gives the building a crenellated profile so it looms over its surroundings like a brooding castle battlement. The same serrated silhouette rounds off the long workshop volume on the opposite side of the cloister. This slightly daunting mood is lifted by playful superscale letters spelling out MUSEU supporting a canopy that defines one edge of the entrance parvis. (A giant photograph of the individual letters being transported on lorries barrelling along the motorway from Madrid forms one of the museum's more surreal exhibits.)

The idea of the building as a chest or case is further elaborated by its enveloping metal carapace made from panels of recycled aluminium. Two kinds of panels are used, one opaque with vertical ridges, and the other resembling a veil, with horizontal louvres that allow light to filter into the gallery spaces. The narrow borders of each panel are stamped Museu de Bellas Artes, a mark that identifies the building for which they were made, in the manner of the Roman bricks in the museum's collection. The horizontal and vertical striations of the aluminium panels create a strong geometrical rhythm and texture, softening and breaking up the immense mass of the exterior. Seamed zinc sheeting is used to clad the opaque parts of the roof.

Spread over five floors, the museum's collection is divided into four themed sections (fine arts, craftwork, ceramics and archaeology). Rooms are linked by a series of double-height voids that cascade down diagonally through the interior. Drawn upwards from floor to floor, visitors are simultaneously confronted with three different scales and aspects of the building: individual rooms, the double-height voids and a dramatic diagonal prospect of the entire volume. A 7.3m x 6.6m grid, common to both plans and sections, ensures formal coherence. The spatial sequence is crowned by the parallel skylight bars which diffuse a soft luminance into the gallery spaces. In places, milky glass external walls give diffused views of the louvred metal skin beyond. A spirit of elegant materiality prevails (another characteristic of Moneo), with benches and display cases fashioned from modular assemblies of iroko strips and thin sheets of glass. Calm and ascetic, the interior acts as a discreet backdrop for treasures on show. Like Portia's lead casket in *The Merchant of Venice*, Mansilla + Tuñon's sober metal container conceals a radiant richness at its heart.

CARLA BERTOLUCCI

Architect
Mansilla + Tuñon Arquitectos, Madrid
Associate architects
Santiago Hernán, J. Carlos Corona
Structural engineer
Alfonso G. de Gaite
Mechanical engineer
J. G. Associates
Photographs
Luis Asin



Art Museum, Castellon, Spain
Architect
Mansilla + Tuñon

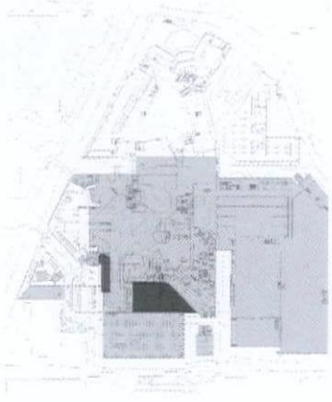
In urbane European cities, Rem Koolhaas is the most bad-mannered boy on the block. But he ripostes to the world's capital of kitsch with minimalism, and elegance.

RESTRAINED EXHIBITIONISM

When the Russian-born theatre designer Theodore Komisarjevsky borrowed from Venice in creating the interior of the Tooting Granada – a super-cinema of 1931, now relegated to use as a bingo hall – he did it with bravura, inventing as much as he copied. By contrast, the Venetian Hotel in Las Vegas merely mimics: its version of La Serenissima is pinched yet bombastic, blowsy and vapid, from the vast porte-cochère to a canal that's as grand as a drainage ditch. You look, you shudder, you know what is to come. There are no surprises – until you turn into a vaulted concourse that's expensively frescoed, gilded, and marbled in a style best described as *Reader's Digest* Renaissance. Beneath one of the porticoes is a wall of Cor-Ten steel plates that casual tourists may mistake for a construction fence concealing new boutiques. Look closer: the giant silk-screened letters spell out 'Guggenheim Hermitage', signalling the association of Russia's greatest art museum with Thomas Krens's burgeoning empire.

Equally surprising is the refinement of this 760 sq m insertion. In the past, Rem Koolhaas has been all sharp elbows and abrasive manners; here he creates surprising order and serenity. The steel plates have the rich tone and silky texture of Hermès leather, and are attached to both sides of the structural frame with 15mm spaces between them to create a geometry very similar to that of a tatami matted floor. The walls appear to levitate 150mm off the ground plane, strengthening the illusion that they have flown in from another planet, like the astronaut's capsule in the period room at the end of *2001 – A Space Odyssey*.

A tall narrow foyer links the concourse to a second entrance off the hotel driveway, and leads into the gallery. A maple-strip floor and folded maple soffit flow beneath and above steel-clad blocks that divide the long rectangular space into four symmetrical rooms, or pivot to define two linear galleries. The separation of the planes, like the spacing of the plates, gives depth and dignity to the room – exactly what is missing from the stage set



location plan

ART MUSEUM,
LAS VEGAS, USA
ARCHITECT
OMA



1

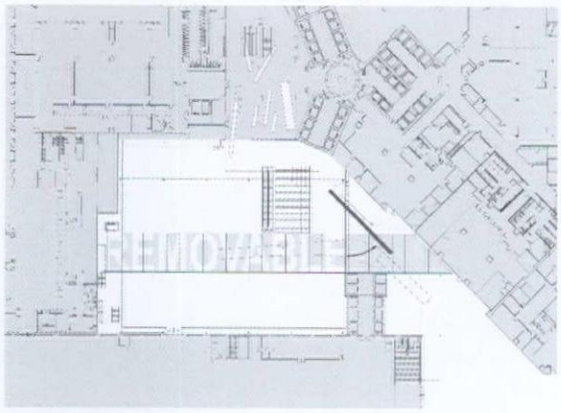
1
Surprisingly restrained moment in vacuous vulgarity of Las Vegas.
2, 3
Chunky metal partitions of Hermitage satellite can be rotated to form two long thin galleries, or, as here, four individual rooms. Pictures are held to partitions by magnets.



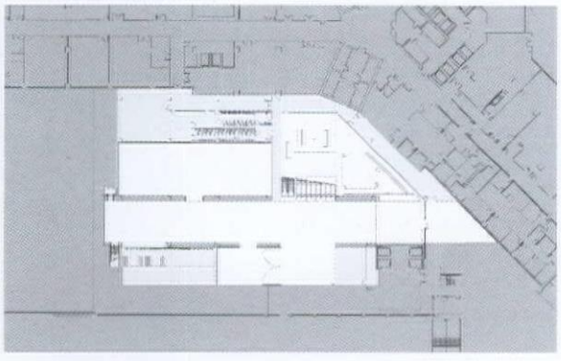
5
Ground floor reception area.
6,7
Contrasts between the majestic volumes of the promenade architecturale and the more intimate volumes of the galleries allow opportunities for display of objects of all kinds.



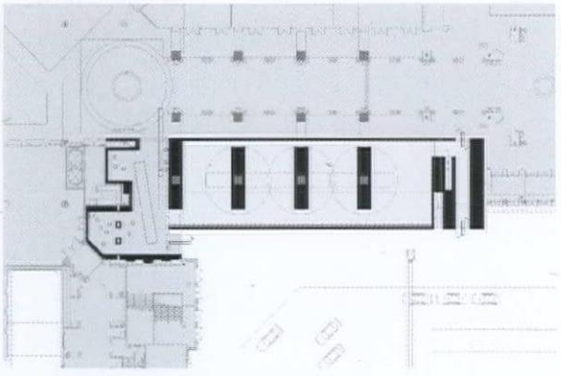




Guggenheim gallery upper level



Guggenheim gallery lower level (scale approx 1:1800)



Hermitage gallery (scale approx 1:1300)

beyond these walls. The slot at their base reveals passing feet on the patterned marble, but you feel protected and contemplative within. The plates invite your touch, and they serve as a scaling device for the paintings, which are suspended from the steel by magnets. The magic soon ends: visitors exit through the inevitable gift shop and are quickly swallowed up in the throng.

The Hermitage satellite opened last October with an exhibition of classic modern canvases appropriated from pre-Revolutionary collections, supplemented by later work from the Guggenheim in New York and in Venice. Koolhaas also designed the Guggenheim's own 6400 sq m exhibition space within a void just off the casino. Here the collision of styles is even more violent, as marble and faux brocade abruptly give way to a wall of ribbed polycarbonate, raw concrete floors and a tilted aluminium canopy spelling out the name in massive block letters. The hangar-like space rises 23m to a grid of steel trusses and a skylight that can be blacked out by a telescopic blind, painted (in a wonderfully tongue-in-cheek spirit) with a reproduction of the Sistine Chapel ceiling. High winds blew it off a few months after the opening, so visitors will be denied this added treat until it is restored. However, they can take a free peek into the soaring volume through the glass wall of the walkway as they enter the hotel from the parking decks.

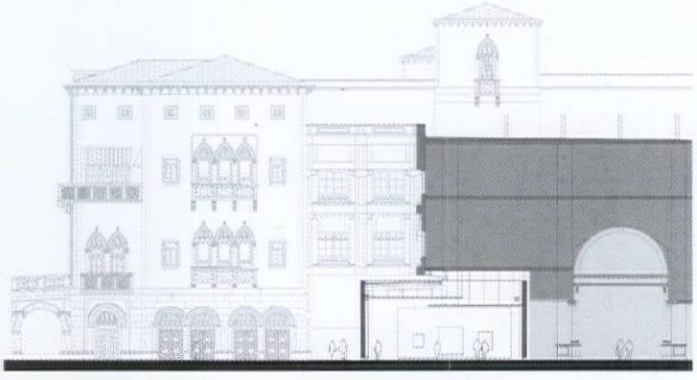
The north wall doubles as a media screen, and part of the south wall, boldly painted in red and black chevrons, pivots open to allow the largest works of art to be trucked in. These can be lowered into place by an industrial bridge crane that is suspended from overhead tracks. An open trench reveals the lower level galleries, which are reached by a 10m wide staircase and escalator. The trench can be covered, wholly or partially, with massive plates to provide a single enormous gallery.

The Las Vegas Guggenheim was launched with 'The Art of the Motorcycle', a dazzling historical survey that Edwin Chan of Gehry Partners previously installed in the Wright rotunda in New York and later at Bilbao. Chan's vortexes of polished stainless steel (a nod to Serra), steel mesh drapes, and a polished steel ribbon that arced over the stair and into the basement gallery, matched the scale of the space, and mediated between the bare shell and the sensuous lines of the bikes, which were displayed as sculptures. It is hard to imagine this huge volume being better used.

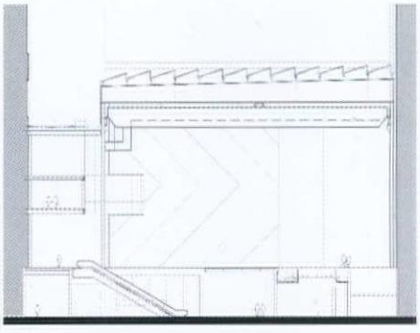
In these two galleries – one intimate and tailored, the other raw and expansive – Koolhaas has displayed the range of his skill and the potential of his primary material, slicing through the stucco fakery as though it were a wedding cake, and exposing the steel to lure tourists to unanticipated delights. MICHAEL WEBB

Architect
Rem Koolhaas/Office for Metropolitan Architecture (OMA)
Photographs
Timothy Hursley

4
The Guggenheim's own gallery with Edwin Chan's 'Art of the Motorcycle' exhibition installed. Big space can be reconfigured by laying steel plates over trench to separate upper and lower galleries.



cross section through Hermitage gallery



cross section through Guggenheim



Art museum,
Las Vegas, USA
ARCHITECT
OMA

OFFICES, HAMBURG, GERMANY
ARCHITECT
BOTHE RICHTER TEHERANI

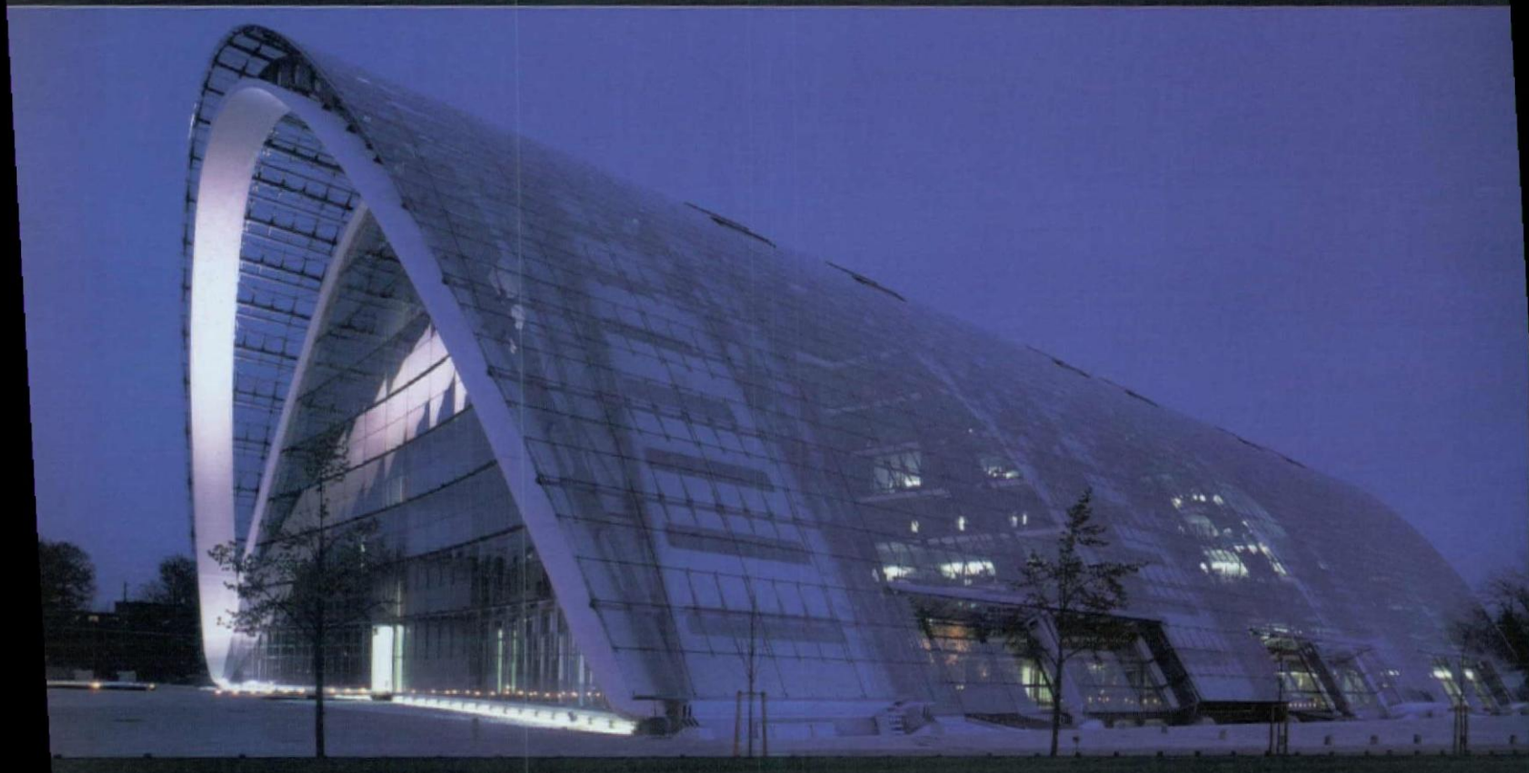
In reality, the Berliner Bogen, a 140m-long steel and glass barrel vault of offices, has no site. The building is a bridge, hanging over a water basin at the end of a canal. It could be classified as a land reclamation project. The primary structure of steel arches was chosen to span a cavernous underground cistern, part of the city's drainage system, and avoid underwater foundations. The difficulties of the location, which the city wanted to be developed because of its prominence at the eastern gateway into Hamburg from Berlin, resulted in a bargain price for the buyer. The huge project cost only €1300 per sq m to complete.

The brief called for a landmark on water. The entrance in the north facade of the barrel vault is over an open, hard paved, elliptical piazza. Set on a raised metal podium in the centre, a glass cube containing a pump house is a multi-media information box publicizing the city waterworks. Opposite, the Berliner Bogen is reached over a footbridge spanning a shallow pool. A milky green glass funnel leads through two glass doors into the long public mall which feeds into lift foyers for the offices above and, at the end, onto an open balcony overlooking the canal to the south.

Eleven tubular steel arches, fixed with pin-joints on either side and rising to 36m, support the structure. Each arch bifurcates as it springs from the ground and is welded at the roof apex to its neighbour, forming a net of steel arches from end to end of the barrel vault. The external envelope is a glazed umbrella, below which tubular steel hangers, suspended from the spanning arches, carry eight concrete floor slabs to form a house within a house. By hanging the building from above, as opposed to supporting it from below, floors are left virtually free of columns. Only the weight of the ground floor and two basements, with plant rooms and parking for 190 vehicles, keeps the underground cavern submerged 7m below water level.

The double skin concept dramatically reduces energy use. In plan the floors are two combs, back to back, along a central spine containing four nodes of vertical circulation and plumbing. Between the teeth of the combs, six landscaped courtyards are visible from the 1200 workstations and by passers-by in the street. Every alternate full-height window in the offices is a sliding door (with a protective steel balustrade), opening onto the internal gardens. The glazed vault shelters the inner house and the glazed courtyards are mediating buffer zones for ventilation, cooling and warming.

1



VAULTING AMBITION

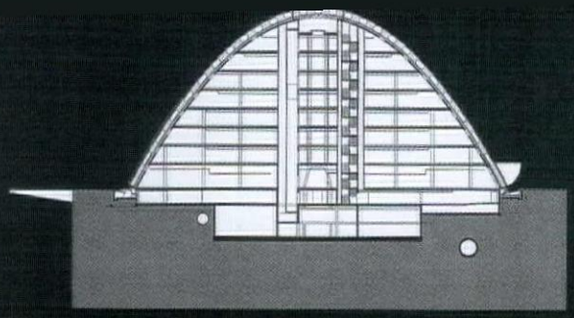
With its ingenious suspended steel structure and low energy glass skin, his vast office building is a modern version of the industrial cathedrals of the nineteenth century.

Low-level radiators have only a back-up function. In fact, primary heating and cooling comes from the temperature storage capacity of an exposed concrete structure. An active carpet of mats laid within the slabs, containing heat-responsive fluid, regulates temperatures locally, depending on climatic factors assessed by computer. Only if windows are open overnight will the conventional small radiators be required to heat the office the next day. Running costs are so remarkably low that many tenants from conventional office blocks nearby have moved into the Berliner Bogen.

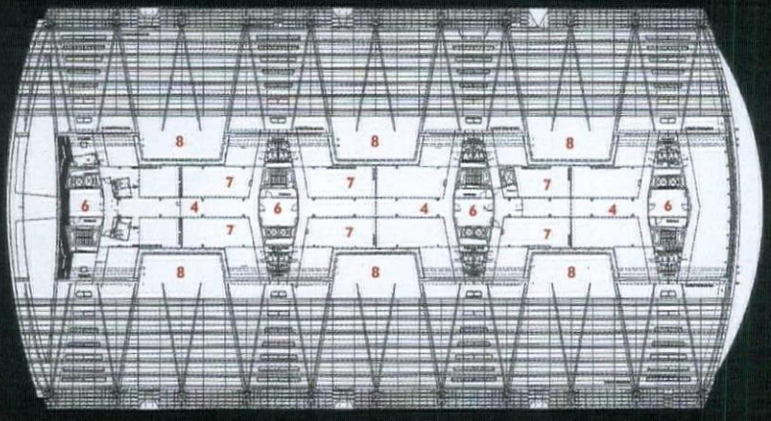
The project's unusual appearance beside a busy road has made it a talking point for locals ever since site work started. Using temporary formwork, the concrete house within a house was constructed before the

1
The dramatic barrel-vaulted structure recalls the great glasshouses of the nineteenth century. Floors are suspended from vast tubular steel arches, freeing up the internal space.
2
Dwarfed by the sinuous structure and the sheer glass cliff face of the curved end wall, a footbridge spans a pool to mark the point of entry.



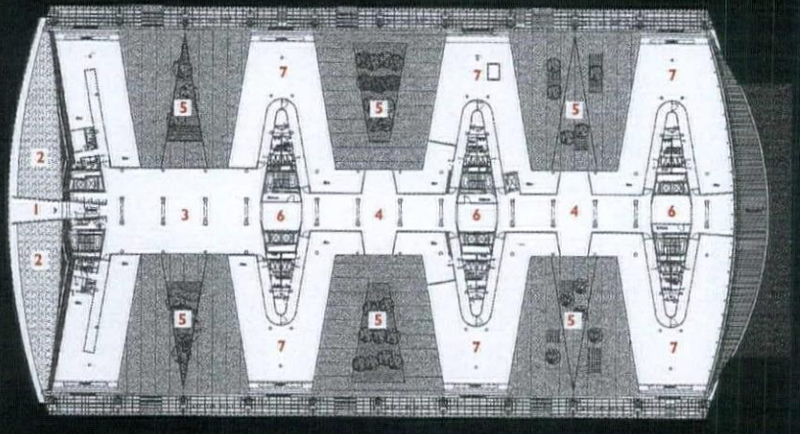


cross section



typical upper level plan

1 entrance
2 pool
3 entrance hall
4 circulation spine
5 internal gardens
6 service cores
7 offices
8 atrium below



ground floor plan (scale approx 1:1500)



site plan

supporting steel was erected. Steel suppliers and erectors were all from eastern Germany where pay for craftsmen is still lower than in the west. Each arch arrived in five sections and was welded in situ after tolerances had been adjusted to account for settling under load. Above 20m, steel members needed only a coating of fire protective paint. This has allowed the structure to be seen and given the building its powerful image.

The structural engineer and architect together developed the vault glazing system. Horizontal tubular-steel purlins running over the arches in turn support vertically aligned tapered arms ending in stainless-steel fixings. Mounting of the 14000 sq m of glass was carried out by construction mountaineers.

Butt joints produce an uninterrupted glass facade over which rain falls into a border grating on both sides of the vault and then directly into the canal. High-tech and a '60s sci-fi-comic vision of our future meet in the Berliner Bogen. Bright red lift foyers against cool silver neutrality, curved surfaces and sculptural slit windows with rounded corners set in white concrete, metal grid mesh walls and floors, invisible light sources with uplights and downlights so that building elements give the impression of floating. In space or on water? Walking down the mall between two rows of inward leaning oval concrete columns, images of spaceships or submarines come irresistibly to mind.

The Berliner Bogen is a physical experience. The tension of the bow (*Bogen*) can be felt. A modern steel and glass architecture matches Hamburg's vaulted main station – with its elevated train tracks that were copied in Chicago and New York – the city's wholesale market halls, now turned into exhibition spaces, and its river bridges. Berliner Bogen follows in the steps of earlier industrial cathedrals, overwhelming the laity with the awesome power of technology.

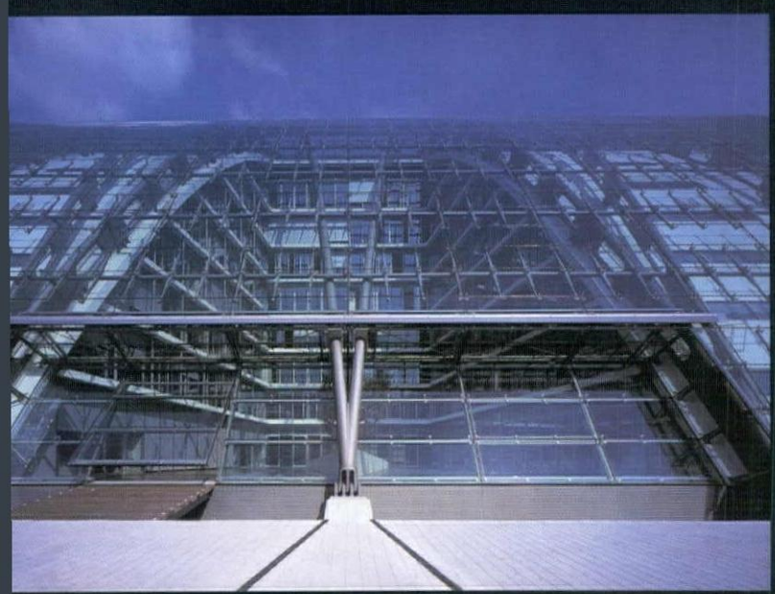
LAYLA DAWSON



3



4



5



6

3
The steel and glass vault encloses a series of light-filled atria.
4
Offices and workspaces overlook internal gardens.
5
Detail of the external wall, with its bifurcated arch structure.
6
Interiors have a comicbook sci-fi quality. A central circulation spine links the various office floors.

Architect
BRT Architekten, Hamburg
Project team
Alexander Maul, Michael Horn, Ilga Nelles, Claus Wendel, Beatrice Grünzig, Marcus Pape, Marcus Sporer, Grischa Todt, Bashaar Wahab, Stephen Williams, Carla Wirtz, Arne Pauer, Amelie Lerch, Ulf Kerkemeier
Structural engineer
Dr. Ing. Binnewies, Beratender Ingenieur VBI
Photographs
Jörg Hempel





2

STEEL ARBOUR

A tautly detailed steel pergola forms the formal and spatial focus of a new Korean restaurant in downtown Los Angeles.

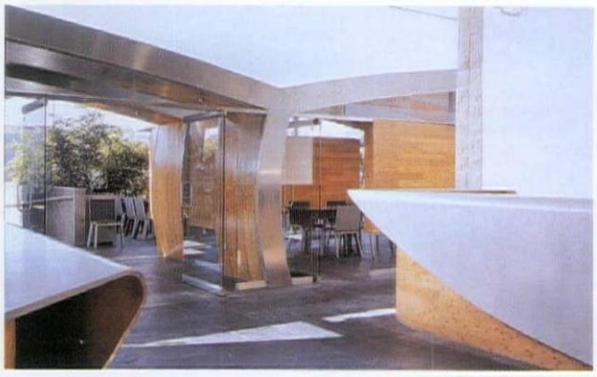
RESTAURANT,
LOS ANGELES, USA
ARCHITECT
RICHARD LUNDQUIST

Richard Lundquist trained at the AA and acquired his mastery of steel working for Morphosis in the mid-1980s and then for Michele Saee, where he was project designer on two cutting-edge clothing stores. His most ambitious project since setting up his own office in 1990 is the Chosun Galbi restaurant in Koreatown, a burgeoning immigrant community west of downtown Los Angeles. For the client it represented a big step up both in size (790 sq m) and sophistication from her other restaurant a block away, and a daring departure from the traditional red and gilt of the neighbourhood eateries.

The corner site faces onto a busy commercial thoroughfare and was occupied by a brick building that Lundquist was commissioned to remodel and extend. When it proved to be unsafe and was torn down, the architect designed a layered steel and concrete structure within the original footprint, so avoiding the need for a new permit. An almost unbroken wall of split-face concrete block wraps around the two street facades, shutting out traffic noise. Nearly everyone enters from the rear car park, and Lundquist has choreographed a succession of eating and circulation spaces that subtly blur the boundary between indoors and outdoors.

You enter between 3m-high block walls past an eye-level water garden, under a muscular steel pergola and between a pair of semi-enclosed banquet rooms to reach the bar and reception area. The main dining room opens off to the left; ahead is an intimate eating area, screened by a high-backed bamboo bench. At the front, looking north through high narrow windows, is a long room that can be subdivided by pull-down mesh blinds to create three spaces for private parties. In its fragmentation, the restaurant responds to an East Asian fondness for gatherings of family or friends, but the transparency and honed slate floor that extends through from car park to street line ties these intimate areas together. Materiality and bold sculptural forms are the design's hallmarks.

1, 2
A shallow arched steel pergola, which has become the restaurant's signature, encloses an outdoor dining space, blurring distinctions between outside and in.



3

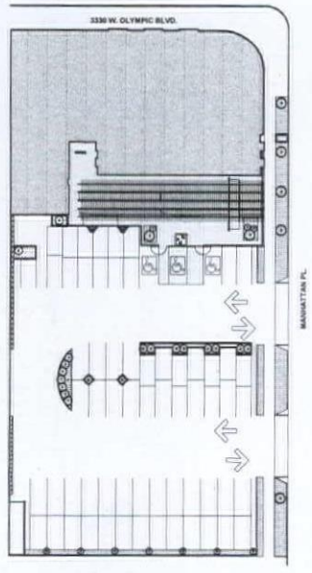
RESTAURANT, LOS ANGELES, USA

ARCHITECT

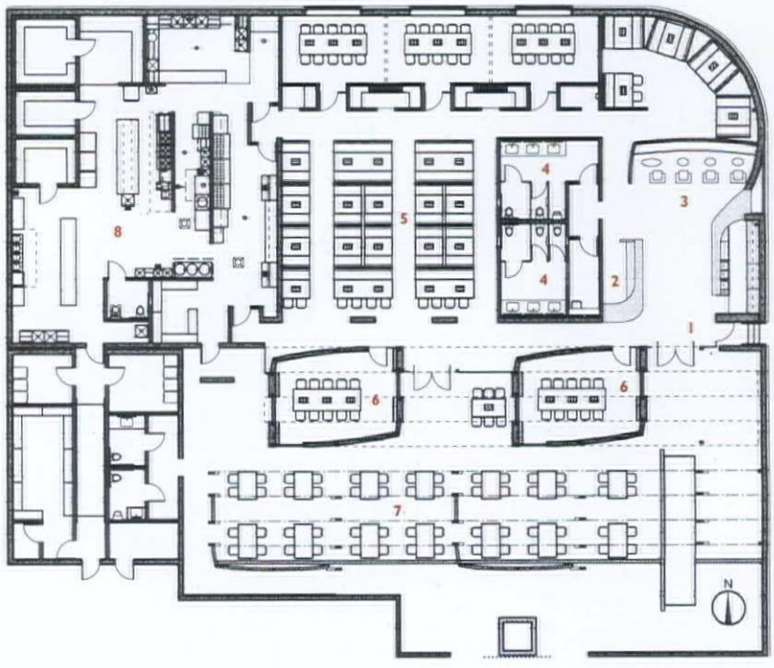
RICHARD LUNDQUIST

The pergola has become the restaurant's signature. Rolled I-beams support four shallow interwoven arches, each comprising a pair of rolled I-beams spanned by a trellis of vertical steel slats that will be covered with bougainvillaea. The structure was fabricated off-site and delivered in 13m sections that were hoisted into place by crane. Two banquet rooms, separated by a circulation area, have arched vaults of bamboo boards interwoven like the strands of a basket within a stainless-wrapped steel frame.

Walls of the same boards are cut away at top and bottom to admit air and natural light. Built-in seats are stained and upholstered plywood on a stainless-steel frame. Aluminium-plate patio chairs have waterproof foam lining. The spacious entry area has a bamboo reception desk facing a bar and both have tops of curved aluminium plate. Table-top barbecues are the restaurant's speciality and stainless exhaust vents reach down over every grill, giving the main dining area a somewhat menacing air. MICHAEL WEBB

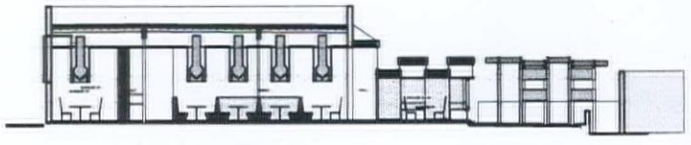


site plan

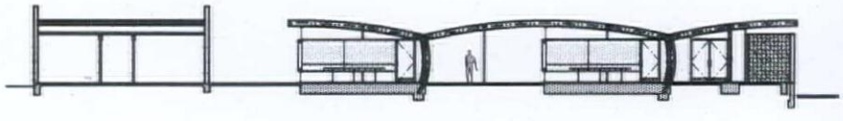


ground floor plan (scale approx 1:400)

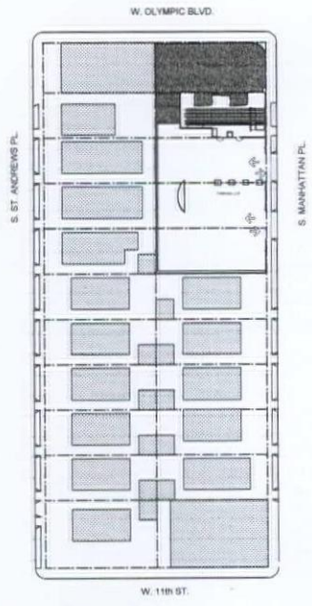
1 entrance
2 reception
3 bar
4 wcs
5 dining area
6 private dining
7 patio
8 kitchen



cross section



long section



location plan

4

5



6



Architect
Richard Lundquist Architect,
Glendale, USA
Project team
Richard Lundquist, Sookja Lee,
David Takacs
Structural engineer
Franceschi Engineering
Lighting consultant
LAMF
Photographs
Mark Luthringer, 1, 2, 5, 6
Benny Chan, 3, 4

3
Slate, steel and bamboo boards exude aura of exquisite austerity.
4
Light dapples through the pergola's steel slats.
5
Stainless-steel vents hovering menacingly over barbecue tables have a strong sculptural presence.
6
Private dining room enclosed by bamboo slat walls.



1

1
The mediatheque's internal life is fully revealed after dark.
2
Layers of metal brise-soleil shield and screen the facade.
3
The building is a conflated collage of various volumes.

CULTURAL COLLAGE

Veiled and screened in a skin of metal louvres, this mediatheque is a robust collage of volumes that enlivens a dull public realm.

The rise of the French multi-media library began in the 1980s. Now most French towns can boast a mediatheque and they have become an increasingly important local focus for various cultural and civic activities. They also provide opportunities for imaginative patronage and architectural experimentation.

Asked to design a mediatheque for Vaise, an unremarkable district of Lyons, Jean-Louis Godivier responded with characteristic brio. The site is a strategic prow-like corner plot in Place Valmy, an urban square in some need of civic propriety. Godivier's building is a compressed collage of glass volumes wrapped in layers of slatted metal screens and brise-soleil. During the day these have an essentially hermetic quality, but at night the life of the building and its activities are dramatically revealed, as light pulsates through the diaphanous sheaths of glass and metal.

The building draws back from the end of the site to form a parvis planted with trees, which will hopefully become a well-used and cared-for public space. Nearby, a new metro station provides a direct link to the city centre, adding to the climate of public realm improvement.

Godivier identifies and teases out the various elements of the programme (such as library spaces, auditorium, café and offices) and then proceeds to conflate and superimpose them on the tight site. The outcome is a kind of architectural chimera, in which assorted component parts are combined to make a mutated whole. So, for instance, the steel panelled hull of the auditorium bulges out through the main glass facade on to the square, and the box containing a reading room and administrative offices totters precariously above the building's entrance canopy, itself supported by fashionably angular pilotis. The



site plan

MEDIATHEQUE, VAISE, FRANCE
ARCHITECT
JEAN-LOUIS GODIVIER



2

3

MEDIATHEQUE, VAISE, FRANCE

ARCHITECT

JEAN-LOUIS GODIVIER

by fashionably angular pilotis. The composition is further fragmented and layered by a perforated concrete wall painted a soupy terracotta, that connects the mediatheque with the existing urban fabric on the south side of the site. The red wall also demarcates the more domestic and private part of the building; behind are apartments, loggias and terraces for use by mediatheque personnel.

The main bulk of the building is enclosed in an undulating glass wall, screened and protected by the metal brise-soleil. As with the melded and mutated external geometry, internal spaces wrap and warp around each other with elegant fluidity. The entrance hall enfolds the blind box of the auditorium, like a stream running around a pebble. Open to the town, the entrance hall is a dignified and reassuring double-height space separated from the library areas by a glass wall. The children's library at first floor level overlooks the entrance hall. Above is the main adult library and reading room, with good views over the square. Ancillary and service functions are deftly slotted in the left-over space.

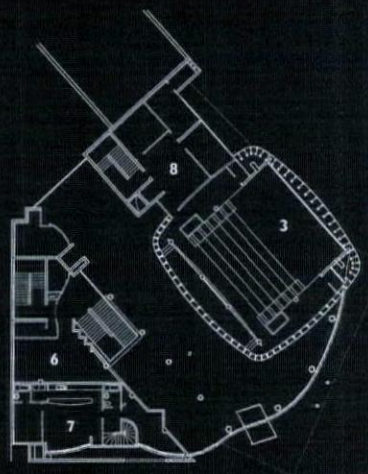
The open plan volumes of the libraries are organized and defined by pieces of movable furniture. A large oculus brings a cylinder of light down into the main library, bathing the interior in a softly luminous glow. Silk screening on the external glass walls helps to reduce glare while preserving a sense of openness and transparency to encourage casual use. Like a series of fishtanks, the interior is constantly animated by the comings and goings of building users and staff.

Combining intimacy and accessibility underpinned by a strong civic awareness,



first floor

1 main entrance
2 entrance hall
3 auditorium
4 staff rooms
5 services
6 cyber café
7 staff flat
8 offices
9 children's workshops
10 children's library
11 librarian's office
12 library theatre
13 main library
14 study rooms
15 terrace
16 lightwell

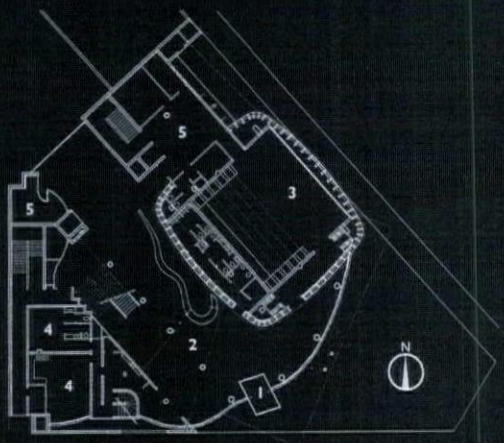


mezzanine



third floor

4
Detail of entrance.
5
Hull of the auditorium protrudes into the entrance hall.
6
Entrance hall is overlooked by library spaces above.
7
Part of the calm, luminous reading room.



ground floor plan (scale approx 1:750)



second floor



4

5



6



7

Godivier's vigorous vision of state sponsored culture is, inevitably, worlds away from the stern paternalism of the nineteenth century, which bequeathed France so many libraries and public institutions. Informal and inclusive, Vaise's modest mediatheque invites and rewards discovery. C. S.

Architect
Jean-Louis Godivier, Paris, France
Associate architect
HTVS
Structural engineer
Tetrarc
Photographs

OFFICE BLOCK,
SAARBRÜCKEN, GERMANY
ARCHITECT
KRAMM & STRIGL



CHAMELEON SKIN

Wrapping a dumb concrete and glass office block in stainless steel mesh is intended to turn it into a shining landmark.

1
A taut translucent skin changes appearance with the time of day and weather.
2
Mesh is tensioned with spacer bars.

Digital service companies are seen as the panacea for stagnating economies. Beside the Saar river in Saarbrücken, an inner-city multimedia business centre has replaced former labour-intensive coal and steel industries. Kramm & Strigl's Expomedia Light-Cube is its public relations centrepiece. Designed as a physical manifestation of the virtual world, it is in fact a conventional six-storey office block wrapped in a spectacular light show.

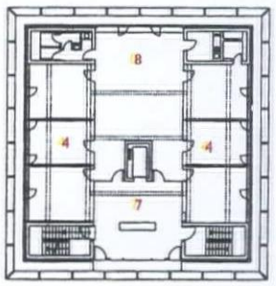
The paradox of this project is that a static building is given the appearance of an ethereal vision. Enveloping a standard concrete envelope is a 1500 sq m outer skin of fine stainless steel mesh. At night this acts as a membrane for the projection of images; during the day, as a transparent veil revealing light effects from within the building. Sandwiched between the concrete building shell and mesh mantle is a grid of LED glass rods. These transport computer-generated, continually metamorphosing, rainbow-coloured fractal images on to the outer face. (An effect familiar to those who remember psychedelic light shows produced with low-tech slide projectors.) This camouflage of illumination is augmented by a small LED display screen set into one elevation which projects more recognizable entertainment and news images.

In daylight the 4.5 mm thick steel mesh is a silver mirror reflecting climatic conditions. (Whether this will be a hazard to air transport in bright sunlight is as yet unknown.) The mesh construction is tensioned and made rigid with spacer bars to withstand storms and it also allows individual technical components between the two skins to be removed and replaced. Similar customized systems were devised for Hanover's Bertelsmann Expo pavilion and Berlin's Sony Centre.

Architects Kramm & Strigl recognize that a media revolution is not necessarily an architectural one. Their building is a landmark structure attempting to mediate between old and new architectural technologies and theories, but the philosophies of Derrida, Baudrillard et al, do not conveniently translate into earthbound buildings. Essentially, this is a pleasing high-tech blanket thrown over a functional container. Internally, a light-filled atrium is enclosed on three sides by office floors for deskbound employees. Architecture, be it a caravan or a castle, can house virtual worlds but remains firmly rooted in the real one. Even computer workstations need shelter from the rain.

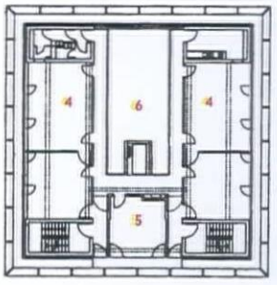
LAYLA DAWSON

Architect
Kramm & Strigl, Darmstadt, Germany
Project team
Rüdiger Kramm, Axel Strigl, Benjamin Kramm, Kai Zahorszky
Structural engineer
WPW Ingenieure, ITA
Mechanical engineer
KMW
Photographs
Christian Richters

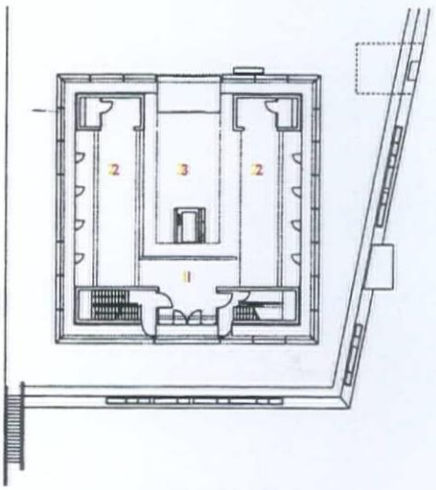


top floor

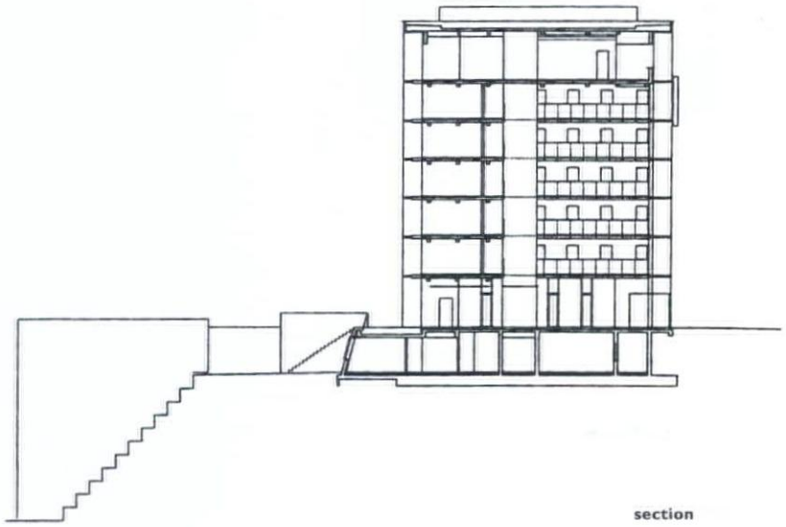
1 entrance
2 gallery
3 atrium
4 office
5 meeting
6 void
7 reception
8 boardroom



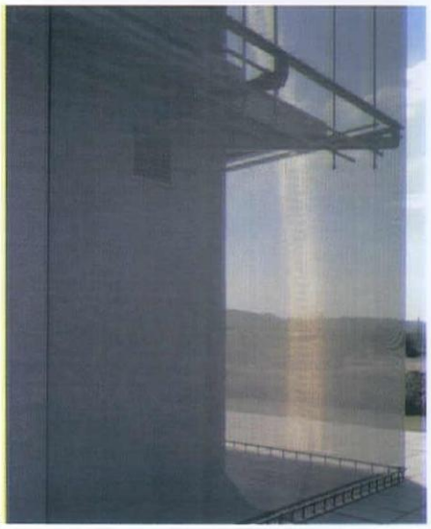
typical floor



ground floor (scale approx 1:650)



section



2

ALUMINIUM FOREST

Poised above a lake on a forest of spindly aluminium columns, this eye-catching building is an unusual collaboration between design and industry, calculated to demonstrate the metal's versatility.

ALUMINIUM CENTRE, HOUTEN, THE NETHERLANDS
ARCHITECT
MICHA DE HAAS

As I drove into Houten near Utrecht I asked a local tradesman the whereabouts of the Aluminium Centre. He replied, not unkindly, 'drive out of town, you can't miss it'. He was right. Set on the edge of an artificial lake, the building glistened seductively in the evening sun. Its slim tubular forest-like structure supporting a single deck of accommodation reflected in the water below.

The building is the result of an architectural competition to create a working showcase for aluminium. Architect Micha de Haas' initial notion was derived from the typical Dutch polder landscape where groups of trees are planted in a square arrangement. An early model took the form of a matchbox propped up on pin-cushions.

This concept envisaged 1200 aluminium columns at 500mm centres. During the initial development stage, in an unusual search for the smallest span possible, the supporting structure was reduced to 368 tubular columns approximately 6m high ranging from 90mm to 210mm diameter. As in a forest, where the trees would not always stand straight, some of these columns rake, so not only stabilizing the structure but also acting as drainpipes and service conduits to the accommodation above. The resulting structure is lively, particularly in high winds.

Built almost entirely from aluminium components, the building embodies an evident powerful symbolic value. Functionally, it is used to host conferences and meetings for the aluminium industry and to inform the public of the multifarious creative uses of assorted aluminium products. It also represents an unusual degree of collaboration between design and industry in that some components have been specially developed for this building. For instance, the 14m long triangular roof trusses were assembled from extruded tubular aluminium



1
Intended to demonstrate the versatility and beauty of aluminium, the building is supported by a forest of aluminium columns.
2
The sleek box sits on top of its pin-cushion base.



3

ALUMINIUM CENTRE, HOUTEN, THE NETHERLANDS

ARCHITECT

MICHA DE HAAS

chords and cast aluminium nodes glued together using aerospace technology. Even the rough pink pebbles on the edge of the lake are not what they seem. They are in fact chunks of bauxite from which aluminium is smelted.

Access to the building is by lift and two aluminium staircases both of which are hinged from their half landing to the ground so that when the building is empty it can be secured by raising the stairs.

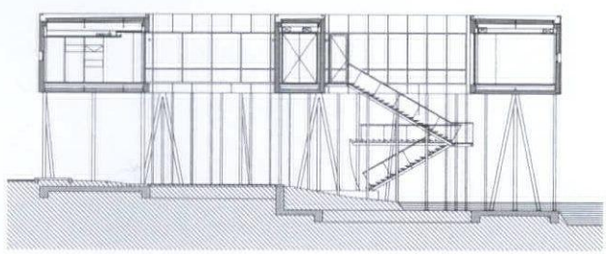
Accommodation is arranged to give a maximum effect of volume and light, using internal patios to create a stimulating interplay of interior and exterior space. Views of the sky and landscape, glimpses of the aluminium columns and light reflected on the aluminium ceiling from the water below, all contrive to endow the building with a sense of playfulness.

The facade is made from Alcubond cassettes, the windows forming a deep reveal which leads to a sense of mass compared with the fragility of the supporting stilts. It is this combination of poetic effect and technological innovation which gives this building its formal interest. Micha de Haas has said that 'the last thing that technology should be is an aggressive and overwhelming fetish'. Both building size and budget are modest (1000 square metres and 6 million guilders, around £1.7 million, respectively) yet de Haas has (in his architectural debut) been able to produce an eye-catching and technically interesting building that should serve his clients well.

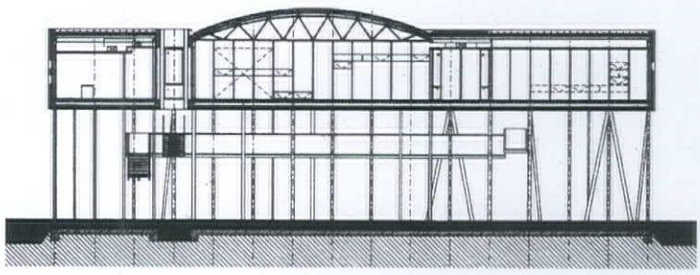
ALAN BROOKES

Architect
Micha de Haas, Amsterdam
Photographs
Willem Franken

3
A glazed lift tower brings visitors up to the entrance.
4
A staircase provides a more scenic approach.
5
Entrance hall.
6
Main exhibition space.

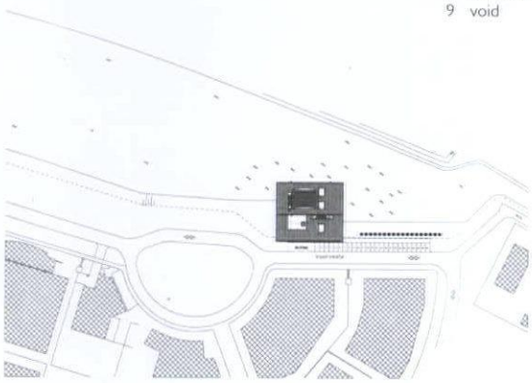


cross section

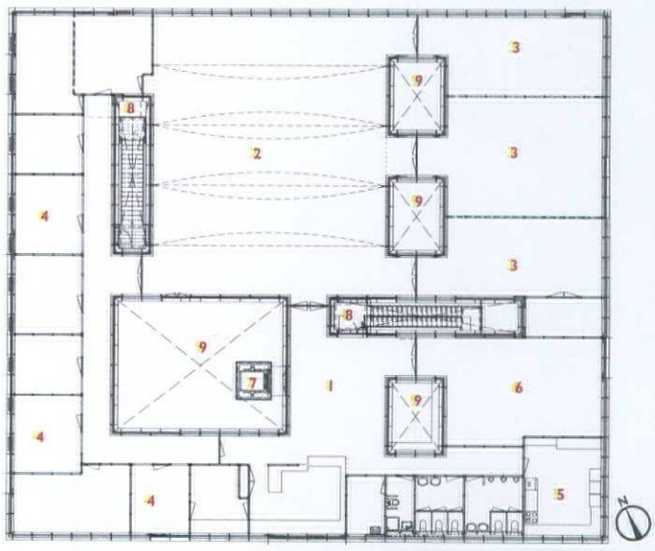


long section

1 entrance hall
2 exhibition space
3 meeting rooms
4 offices
5 kitchen
6 lettable space
7 lift
8 staircase
9 void



site plan



first floor plan (scale approx 1:400)



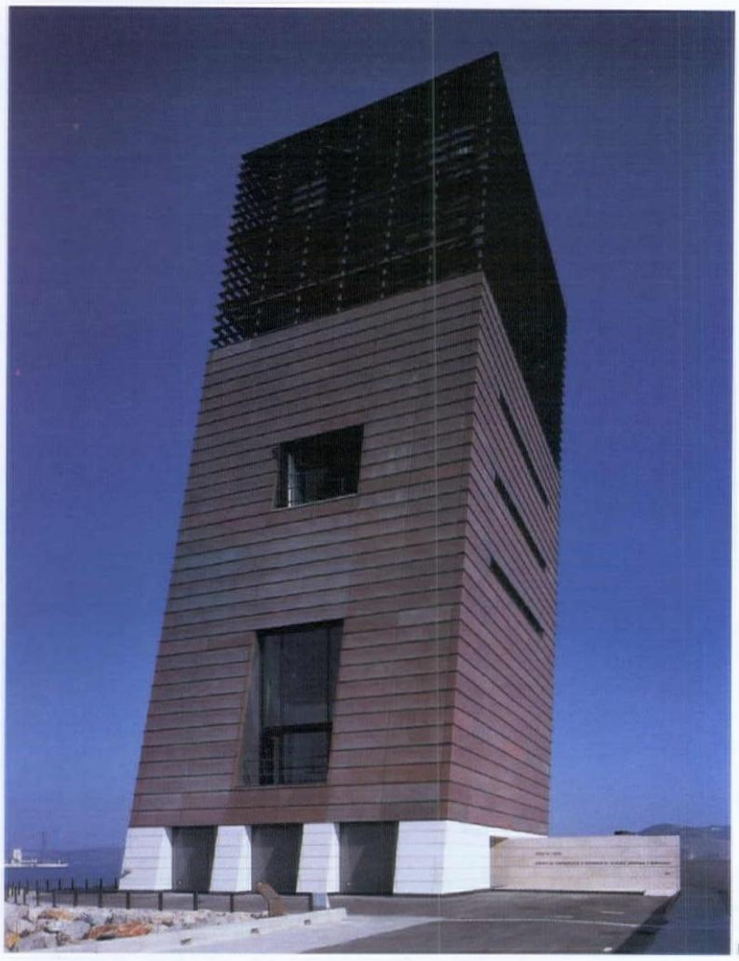


4
5





6

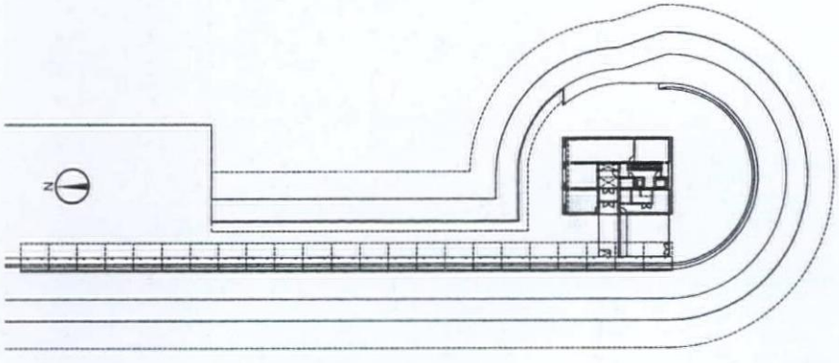


1

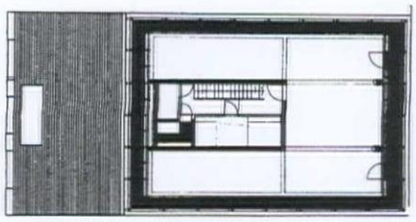
HARBOUR CONTROL TOWER,
LISBON, PORTUGAL
ARCHITECT
GONÇALO BYRNE

LEANING TOWER

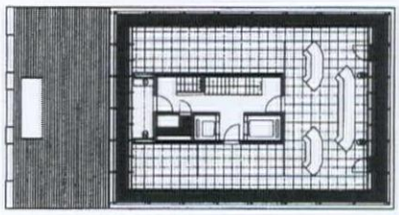
Copper and the sea have always been intimately associated, in Lisbon they are brought into crisp modern conjunction.



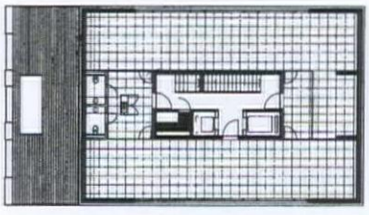
site and ground floor plan



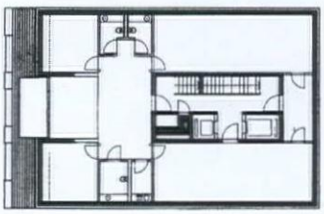
roof terrace



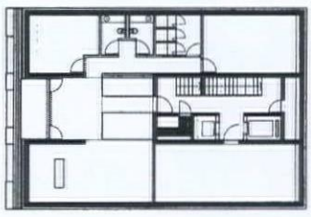
seventh floor (control)



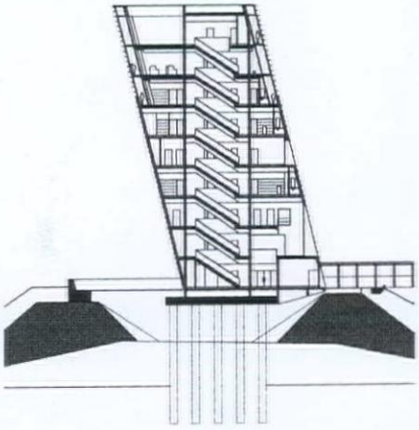
fifth floor (emergency meeting)



second floor (conference)



first floor, staff (scale approx 1:500)



south-north section

From the lagoon-like estuary of the Tagus, the first great European ocean sailors were sent out in the fifteenth and sixteenth centuries by Prince Henry the Navigator to explore the world. Now, Lisbon has a new harbour, and its entrance is appropriately signalled by a new landmark, a modern counterpart of the nearby Tower of Belem, one of the first lighthouses on the long coast.

Set at the end of an artificial breakwater that shelters the new harbour, the tower leans out to the lagoon and the south in a dramatic gesture of both welcome and warning. The ground floor is a stone plinth containing entrance and boathouses. Above, are five floors containing offices, meeting rooms and the like. All are clad crisply in pre-oxidized copper panels, which are brown, more than green, though this will change somewhat after winter gales spray the tower with the brackish water of the estuary. The exposed areas will become green with verdigris, while the sheltered ones will darken.

Topping the tower are three floors, a level of offices, the harbour control floor, and a terrace at the top. These upper floors are clad in glass with an external veil of copper louvres (surface treated in the same way as the panels below). Separated by a gridded walkway at each floor for cleaning the glass, two skins are by day a delicate termination of the building against the sky. By night, with the office and control levels brightly illuminated internally, the tower becomes a lighthouse, signalling the danger of the breakwater, and the safety of the harbour.

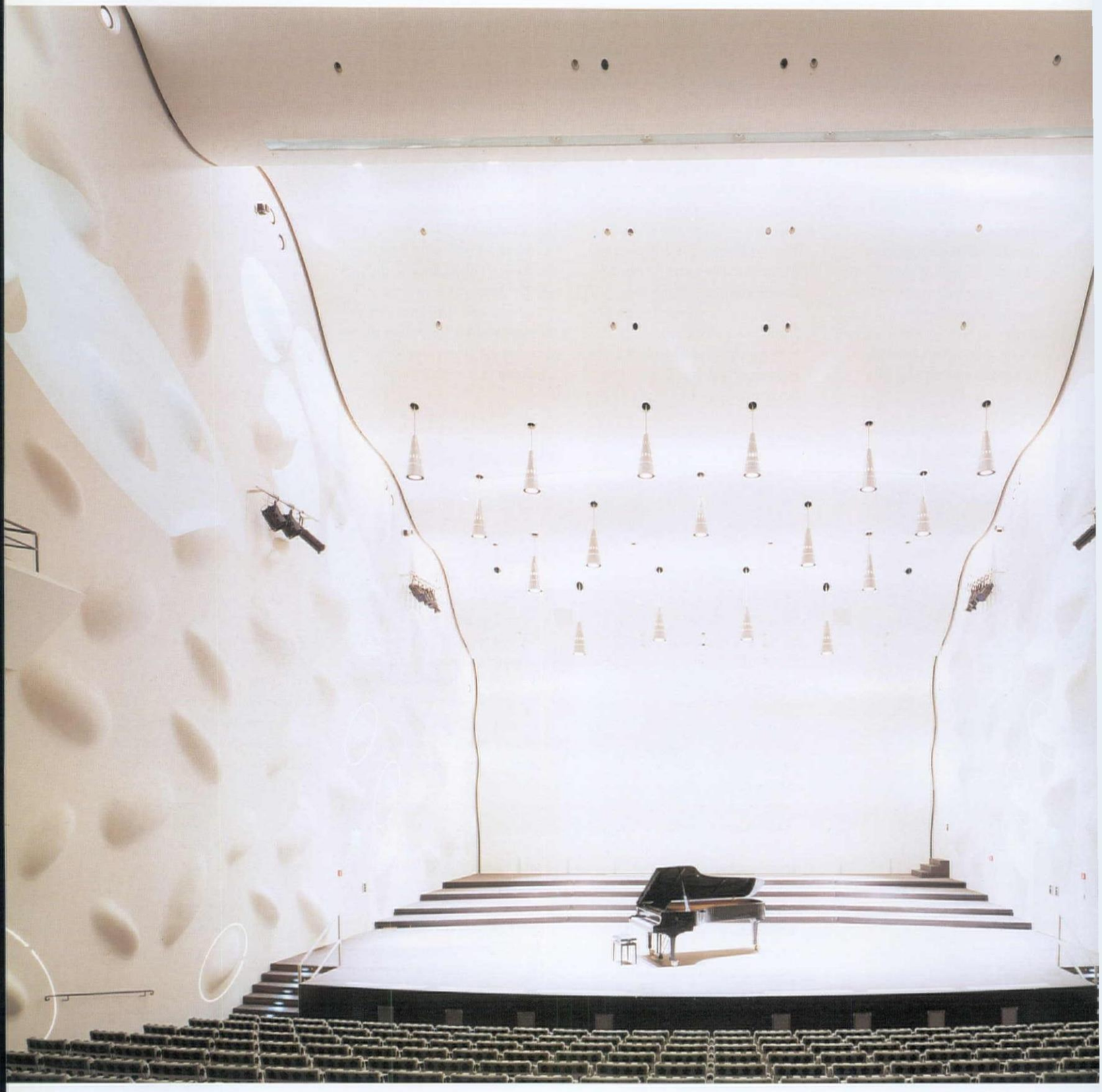
The skewed section is realized with an in-situ shell round the in-situ vertical circulation core. Cladding of the intermediate floors is fixed back to the insulated concrete with a grid of pressed aluminium battens that bear 12mm fibre-cement panels that carry the outer 1.2mm copper sheets, which are joined with breathing horizontal seams.

ESTHER WILKINS

Architect
Gonçalo Byrne, Lisbon
Project team
José María Assis, Vitor Pais, Margarida Silveira Machado, Pedro Castro Neves, Patricia Barbas, Filipe Mónica, Rolf Heinemann, Marta Caldeira
Copper cladding
KME
Photographs
Carl Lang/KM Europa Metal

1
Approaching down the breakwater. Entrance to right, three doors in plinth are to boat houses.
2
Tower leans towards the estuary and the open sea in gesture of warning and welcome.





Contrapuntal composition

Rudy Ricciotti's concert hall in Potsdam sensitively and imaginatively reconciles a new building with fragments of the city's Prussian past and its recent darker history.

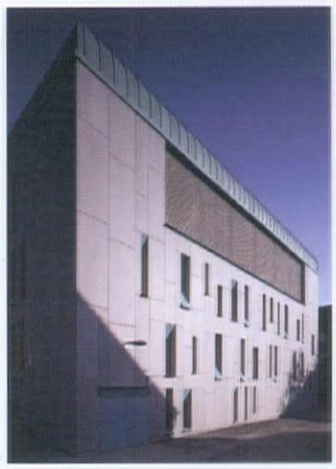


1

CONCERT HALL,
POTSDAM, GERMANY
ARCHITECT
RUDY RICCIOTTI



2



3

Rudy Ricciotti has shown himself adept at working with old structures. His scheme for the Visitors' Centre at Arles (AR March 2002), treasures the past, and makes the new impinge as lightly as possible on the old. Such an approach, which has long and honourable traditions, becomes a problem when the recent past is a disgrace and every instinct dictates its obliteration. In old Potsdam, the site of Ricciotti's Brandenburg Philharmonic concert hall, history is a potent force embracing an aristocratic Prussian past and more recent sombre events. It is interesting to note in passing that Ricciotti is the first French architect to build in Potsdam since the residence of the enlightened Frederick the Great (1742-1786) and his French-speaking court.

The Brandenburg Philharmonic is in the residential heart of old Potsdam, screened from view along Wilhelm-Staab Strasse by apartment buildings restored after the fall of the Berlin Wall. In the midst of its Baroque surroundings, it is a sober presence with severely tailored faces clad with concrete fibre panels under a copper roof. But its overall severity is disturbed by detail; by random openings, and copper window cills which tilt at wildly differing angles. Surreality is heightened with the realization that the building's austere and sinister annexe is a legacy of National Socialism and remnant of the Nikolaisaal, old Potsdam's parish hall.

It was built by Richard Herzner de Zehlendorf at the beginning of the twentieth century, but then altered in 1933 by Hans Dustmann, architect to emerging Hitlerites. First used for meetings and choir practices, its hall was adapted for worship when Schinkel's Nikolaikirche was damaged during the Second World War. Restoration of the church rendered the Nikolaisaal redundant and, considering its existence a standing reproach, the town council decided to pull it down and construct a concert hall in its place. Thrown open to competition, the commission was won by Ricciotti with the surprising proposal to accept, rather than deny, the marks of history, by retaining the main part of the Nikolaisaal as a lobby to the new concert hall.

You experience the building as you would a contrapuntal composition. From Wilhelm-Staab Strasse, you pass through a large doorway in the eighteenth-

1
Womb-like walls of concert hall appear to pulsate with organic life.
2
Courtyard entrance from eighteenth-century street forms part of contrapuntal composition.
3
Sober exterior of concert hall.

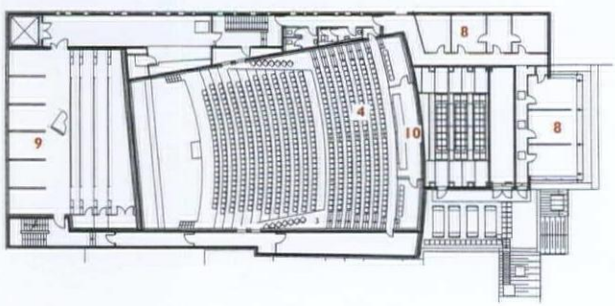


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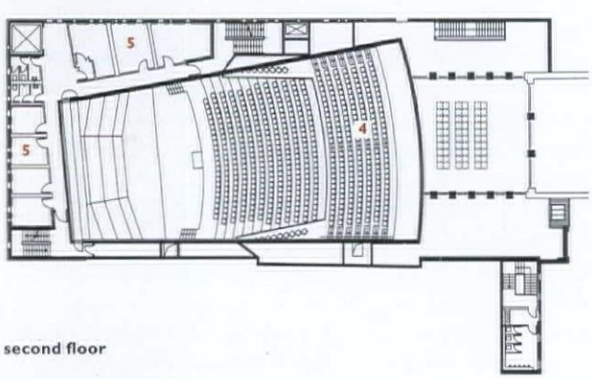
century street front into a courtyard, through glass doors bearing extraordinarily festive gilded handles, and into festivity's counterpoint, the dark colonnaded void of the Nikolaisaal. Stripped down to the essential rationalist structure, the lobby has stark columns rising two storeys high and encircled with light top and bottom. An equally stark gallery, running at first floor level around three sides of the hall, provides an upper foyer and bar (furnished surreally with Philippe Starck's white armchairs). The lobby is made more cavernous and raw by treatment of enclosing planes. Walls, floor and ceiling are covered with subtle variegated pigments applied in thin layers so that the material underneath shows through (rather as old temple horses in Rajasthan were painted). Colours – black, green, grey, khaki – have a translucent shadowy quality, shifting and gleaming as you move under the battery of lights (by Berlin designer, Fred Rubin).

On plan the auditorium is a trapezium rising three levels high inside its rectangular confines with rehearsal and dressing rooms fitted around two edges. Intervening between the Stygian drama of the lobby and the luminous one of the auditorium is a curved strip forming the hall's outer edge. It contains a long corridor off which are washrooms and cloakroom. From the ground and first floors of the lobby, its existence is indicated by a bulging wall of burnished wood, like the body of a stringed instrument.

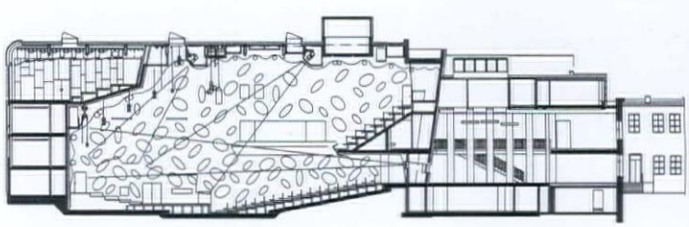
The auditorium has a sensual, womb-like impact. It is induced by the gentle movements of the various planes – the undulations of an Aaltoesque ceiling which drops down to meet a shallow stage and converging walls softly pulsating with organic life. Materials (metal mesh and plaster) and forms are shaped by acoustic and technical imperatives (reverberation time



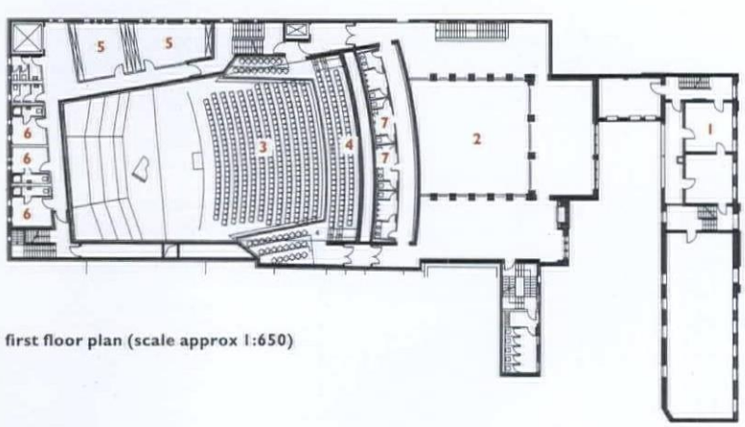
third floor



second floor

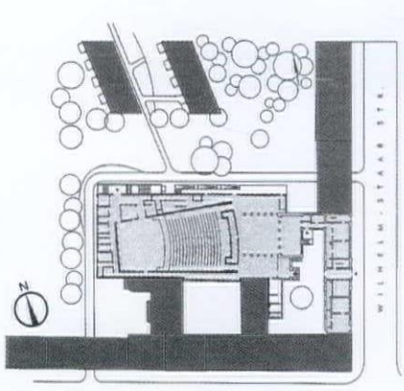


long section



first floor plan (scale approx 1:650)

1 ticket office
2 foyer
3 stalls
4 circle
5 choral practice room
6 dressing room
7 wcs
8 offices
9 music practice room
10 control booth



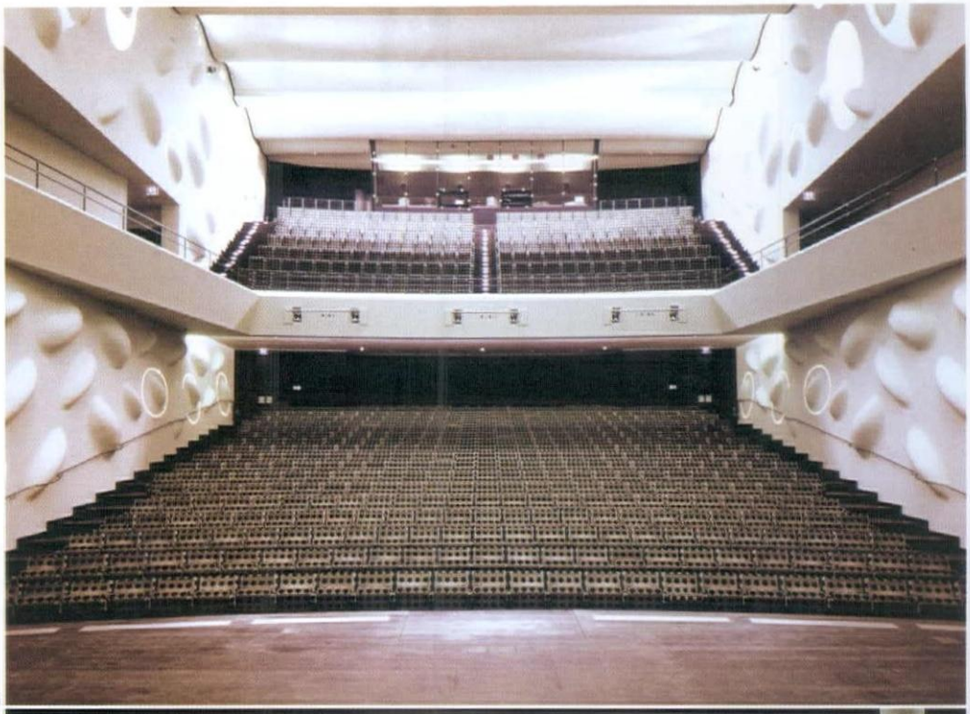
site and ground floor plan

caters for chamber and symphony orchestras, and opera), but in extemporizing on the functional, Ricciotti has produced something of great poetic drama. Lighting is soft and, diffused across the undulations and billows, casts curving shadows. An occasional billow is surrounded by a neon aureole while, here and there, a direct spot of luminance is thrown by a stage light.

In accepting history, Ricciotti has been neither sentimental nor patronizing. The old has been expressed as old, the new as new. What remains of the Nikolaisaal has become an archaeological fragment, its ambivalent status suggested by its reduction to a primitive state and stark shifting planes, a Zeitgeist in powerful contrast to the spirits of optimism, poetry and humour that inform the new building. P. M.

Architect
Rudy Ricciotti, Bandol
Photographs
Heike Ollertz

CONCERT HALL, POTSDAM, GERMANY
ARCHITECT
RUDY RICCIOTTI



5



6

7



8



4
Curved corridor gives access to washrooms and cloakroom.
5
Poetic drama of the auditorium.
6
Main lobby is a place for promenading and socializing.
7
Rococo door handles add a sumptuous touch.
8
Detail of undulating auditorium walls and roof.

OFFICES, BATTERSEA BRIDGE, LONDON
ARCHITECT
USHIDA FINDLAY ARCHITECTS

Ushida Findlay's offices for an advertising agency are scattered about four floors of a 1980s speculative building next to Battersea Bridge in south London. Of little architectural merit, it had the advantages of overlooking the Thames and Chelsea shore, and of being open to great quantities of daylight admitted through continuous perimeter glazing.

Like other agencies of its kind, Claydon Heeley Jones Mason works informally, with teams able to shrink or expand according to the size of the account and relying on lively face to face encounters to spur creativity. Conventional arrangements of office furniture and meeting rooms were felt by the client to be inappropriate and it quickly became clear to the architects that staff preferred to 'perch on window cills, lie on tables, crouch on the floor – anything rather than sit at tables in orderly fashion'. At the same time, because its premises within the building had been acquired piecemeal and were dispersed, the agency wanted a clear and identifiable image.

Since the budget was tight, the practice opted for cheap materials like PVC, mild steel, rubber and laminated MDF using them with wit, and with light and colour, to create mood and a consistent image. Oppression in the big horizontal rooms was relieved by cutting swathes through suspended ceilings to expose services and introduce a vertical dimension; and the practice's design of playful furniture responds to the way the agency works and uplifts the spirits. The main unifying element is blue rubber flooring that catching the light forms a continuous reflective plane on each of the four floors. Separate areas are furnished with amoebically inspired desks with indentations for three people; put together to form clusters, they accommodate larger groups. On the fourth floor, a meeting room enclosed by filmy plastic sheeting, patterned and coloured, contains an asymmetric meeting table; and

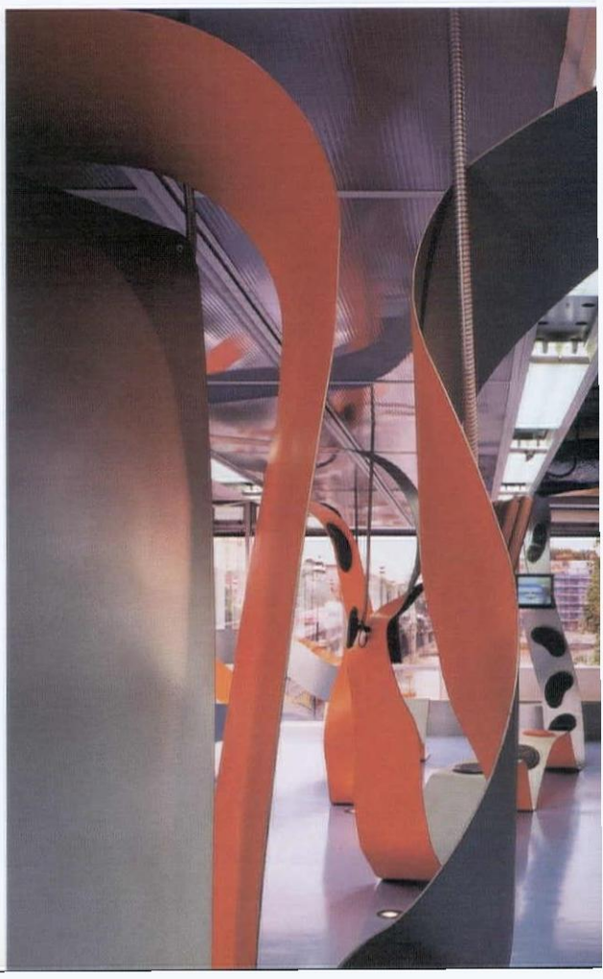


1

Social whirls

Design of advertising offices overlooking the Thames in London expresses vitality and humour and draws on the river's luminance.

2



here and there, throughout the offices, are low seating enclosures for impromptu gatherings.

Ushida Findlay's playfulness, expressed lightly and elegantly, has been given full rein in design of the reception on the first floor. Visible to passers-by on the bridge, the room is threaded by flowing steel ribbons coloured orange and silver which delineate zones – café, reception and waiting. When horizontal and studded with movable plastic pads, like brilliant jellies, they become seats; and when vertical, become supports for monitors.

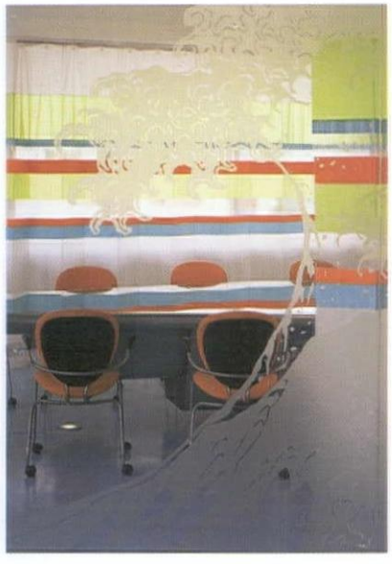
Architects
Ushida Findlay Architects, London
Photographs
David Churchill



3

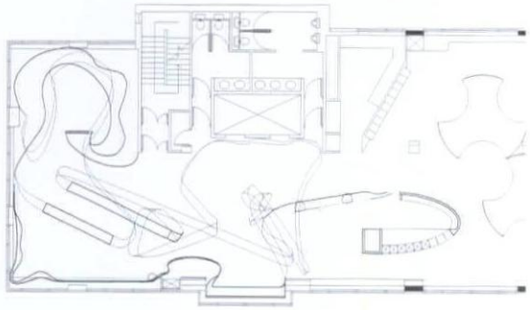


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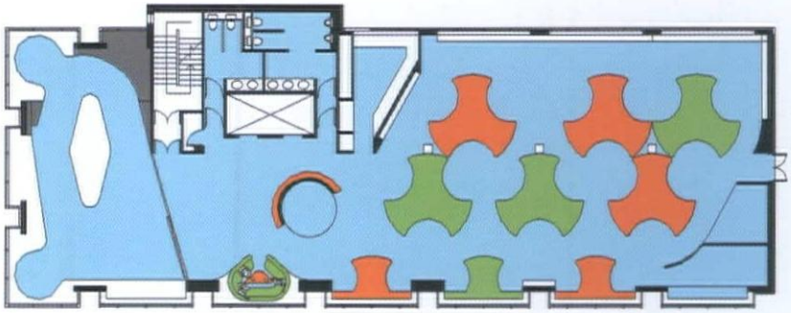


5

1
Reception with various areas defined by flowing steel ribbon, reflective rubber flooring and cut-away ceiling.
2
Through steel ribbon to river and Battersea Bridge.
3
Steel ribbon with jelly pads in brilliant colours and enclosures for informal meetings.
4
Office with asymmetric tables and cut-away ceiling.
5
Fourth floor meeting room screened by gauzy printed plastic screen.



first floor plan: reception and office



office floor plan (scale approx 1:290)

Hilltop retreat

Poised on a Greek hillside, this house is a serene interplay between nature and artefact, exterior and interior, unfolding as a fluid series of spaces.

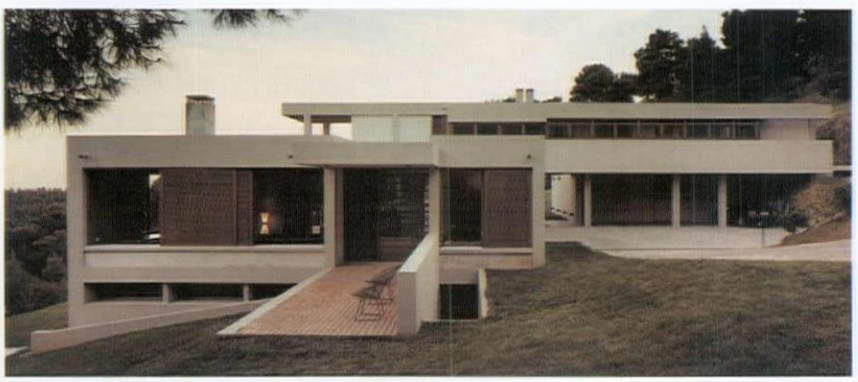
HOUSE, KIOURKA, GREECE
ARCHITECT
PANTELIS NICOLACOPOULOS

On the flank of a hill over Kiourka, some 35 kilometres north of Athens, is a most tranquil house. You come up to it through a quiet winding country lane, a wonderful relief after the crowded motorway from the capital. The route winds through a wood, and a drive leads left downhill towards the new house. Here, the trees fall back to create what in the less dry times of the year seems like an alpine meadow, a lawn-like slope fringed by the forest further up the hill with a ravishing view to the east over the plain and Lake Marathon in the distance. The motorway is down there somewhere, but the site has been very carefully chosen to master and edit the view so that the scene seems almost to have come down to us from Classical times.

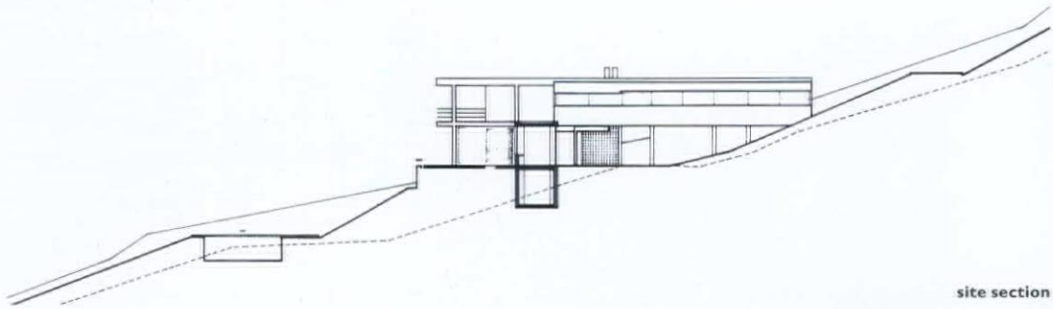
In plan, the house has two crossing axes, which are made clear as roof planes when you come down towards the building. One axis, with the main social spaces, is parallel to the slope. The other (two-storey) axis cuts into the hill, so that the main bedroom is at the north-east point with panoramic views commanding the whole site and the plain below. Other bedrooms at the same level on this axis have direct connection with the landscape over a deck as the wing cuts back into the hill, and they have views across the great lawn into the forest.

At living level, below the bedrooms, is a wide garage arcade which defines the entrance court, partly cut into the slope of the hill. From the canopied porch, you come into the axis that runs parallel to the slope. Left is the living area, a minor cross axis. To the right is the major cross axis with the dining room under the main bedroom. But immediately in front as you enter is the main outdoor space, the courtyard which relates both major living spaces and commands the view towards Lake Marathon. It is dominated by an old and noble transplanted olive tree.

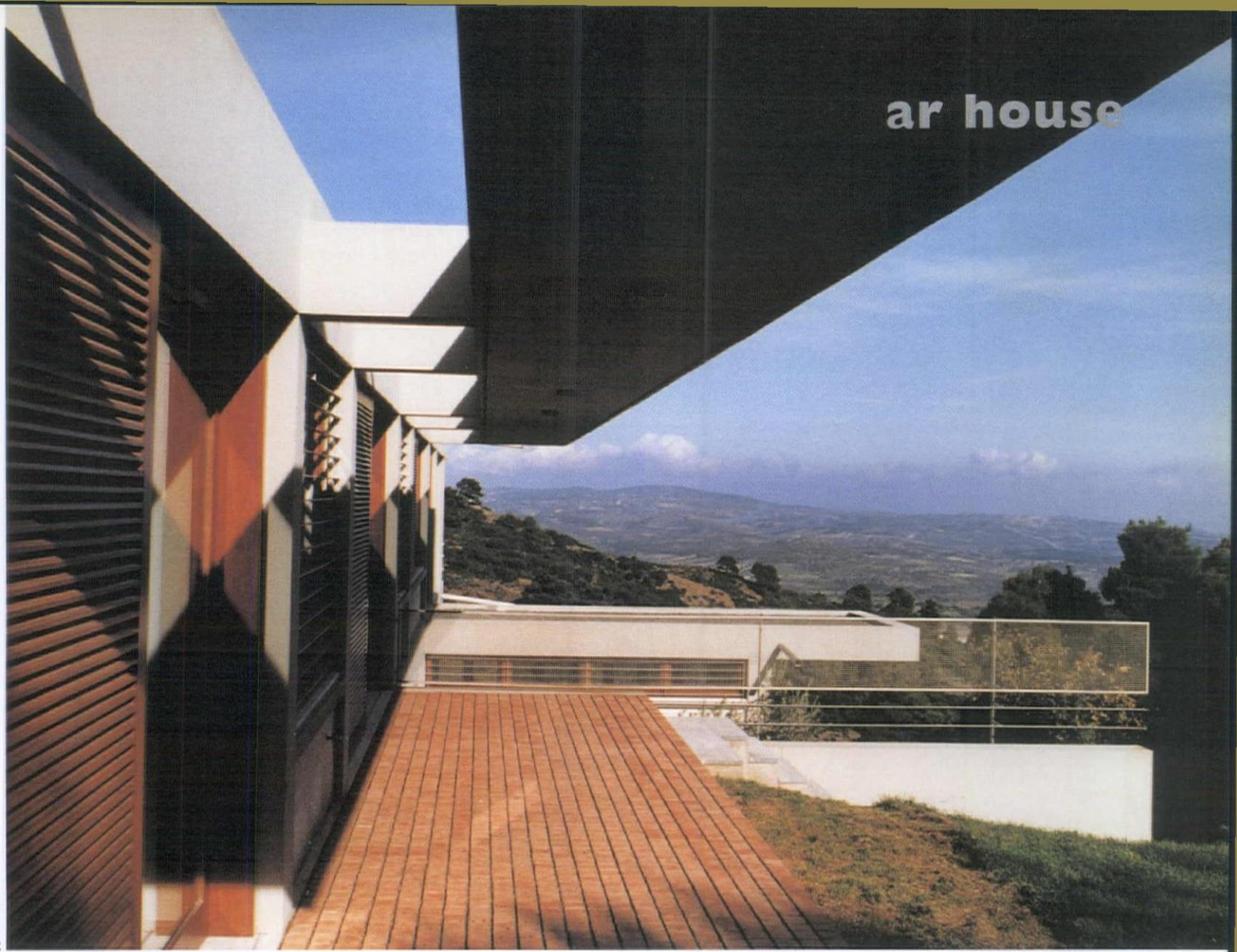
The moment of entry condenses the atmosphere of the whole house. Space flows fluidly between the specific volumes, between interior and exterior, and between artefact and nature.



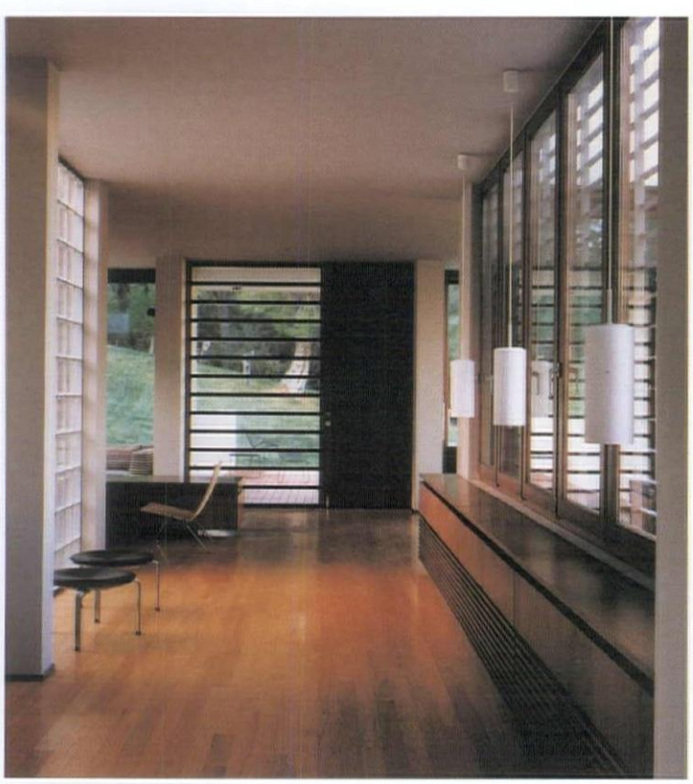
1
A prismatic volume set in an ideal landscape, the house is a modern interpretation of Palladian tradition.
2
From its hillside site it commands breathtaking views.
3, 4
Interior is a fluid sequence of luminous spaces that frame views and connect with the surroundings.



site section



2



3



4



5

Here is the Modernist dream, made possible with contemporary technology, for instance the huge panels that can be quietly and easily slid open to link inside and out physically as well as visually.

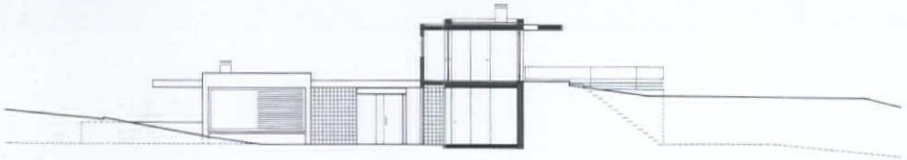
Externally, the building is rather Classical, the central courtyard becomes the top of a platform against the hill. The basic structure is white in-situ concrete with a chiselled finish. Other main materials in a very carefully controlled palette are stainless steel, mahogany and untreated terracotta tiles. The white structure dominates the whole restrained composition.

HOUSE, KIOURKA, GREECE

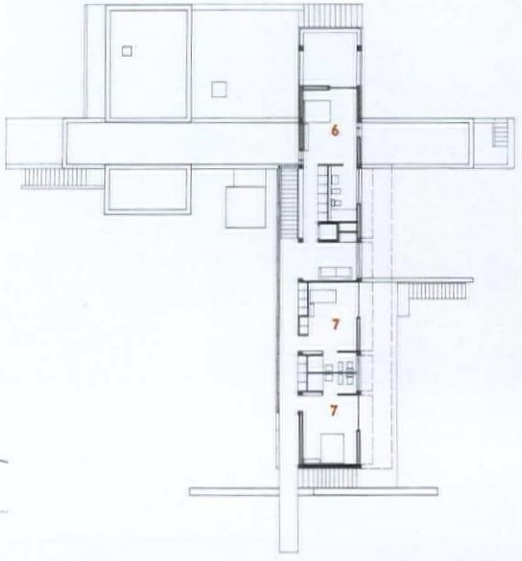
ARCHITECT

PANTELIS NICOLACOPOULOS

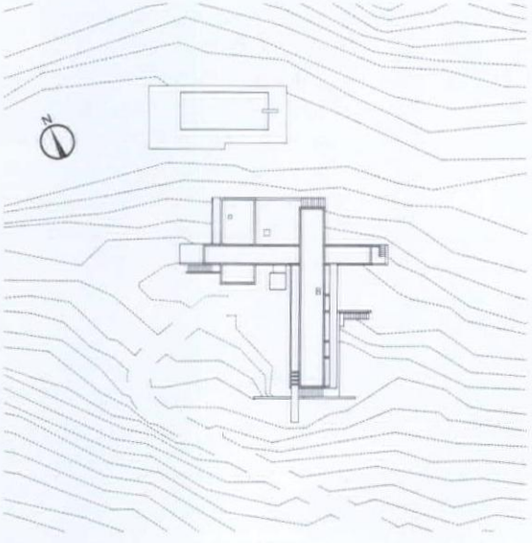
5
The presence of nature forms an extraordinary backdrop to the dining room.
6
Shady patios and courts help to mitigate the effects of the hot dry Greek climate.
7
Sliding doors extend space.



cross section through east-west axis

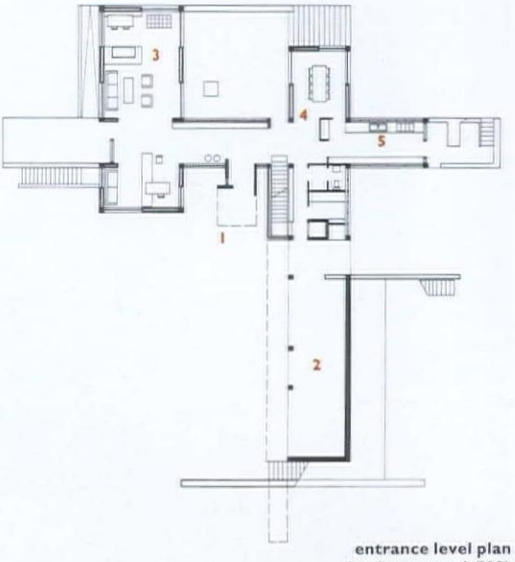


upper level plan



site plan

1 entrance courtyard
2 garage
3 living
4 dining
5 kitchen
6 master bedroom
7 bedroom



entrance level plan (scale approx 1:500)

6



7

Non structural parts of the elevations are either glass in mahogany frames or timber panels. From downhill, the prismatic building set in its ideal landscape is clearly in the Palladian tradition. Inside, its calm interpenetrating spaces show that Modernism still has much to offer. P. P.

Architect
Pantelis Nicolacopoulos, Athens
Civil engineer
Dimitris Georgostathis
Mechanical engineer
Elias Tzamouranis
Photographs
Charalambos Louizidis, 1, 3, 5, 7
Lili Pezanou, 2, 4, 6

THE CITY AS SCULPTURE

This report by Jeremy Melvin records the proceedings of the Royal Academy of Arts Architecture Forum, which investigates concerns common to contemporary artists and architects. Held at the Royal Academy in London, the most recent forum explored the relationship between architecture and sculpture. The series is sponsored by Derwent Valley Holdings plc.

Is the city a work of art, as distinguished urban historian Donald Olsen suggested? Jacob Burckhardt, who more or less invented the discipline of cultural history in the nineteenth century, would certainly have had no doubt. In his *Civilisation of the Renaissance in Italy* he described how even a state might become a work of art, though by art he meant something slightly different to the interpretation which has become common at the beginning of the twenty-first century. To Burckhardt, art described the product of artifice, and one of the great developments of the Renaissance was that every part of the state was subject to conscious thought and decision. Cities clearly follow a Burckhardtian definition of works of art, but are they or can they be considered as works of art in the contemporary sense? If so, when London has never been more vital as a centre of contemporary art and when artistic activity is making a significant contribution even to regeneration of areas like Hoxton, why is there so little contemporary sculpture in the public realm? Art has retreated into museums – 'not very different from hospitals', as Antony Gormley put it, 'where things are looked after' – leaving unchallenged the plethora of Victorian bronzes on their plinths as the dominant image of public statuary.

With this paradox the art critic Richard Cork opened the first of the Academy Forum's pair of discussions on 'The City as Sculpture: from skyline to plinth', immediately highlighting the tension between the totality of the city and the particularities of artistic practice. The two speakers, sculptors Phyllida Barlow and Antony Gormley, delved into this problematic relationship from different directions. Barlow offered an insight into the paradoxes of experiencing the city as an object and the responses sculptors might make, and Antony Gormley outlined how sculpture can serve as a unifying, almost totemic, social purpose but only when it consciously engages with the public realm. In the second event, chaired by artist David Ward, architects Eric Parry, Ian Ritchie and Kathryn Findlay outlined their perceptions of and the sensibilities they bring to the urban realm, followed by a response from the Royal Academy's professor of sculpture, David Mach.

What emerged from the presentations and contributions from the floor, notably from sculptor Bill Woodrow and the Academy's Exhibitions Secretary Norman Rosenthal, was not so much a clear distinction between architecture and sculpture as a plurality of opinions with some analogies to readings of the modernist city. One of the hallmarks of the modern city is its fragmentation, and if architects' initial response to modernity was to try to assert their control by seeking to unify the entire urban environment, more recently they have begun to realize that much remains immune to their influence. No single solution or approach will work; rather there is a need for a pattern of strategic alliances which evolves according to contingent circumstances. Civilization's internal disequilibrium, Ian Ritchie cited, with reference to Stanley Diamond, is what 'propels the system forward and gives us progress'. So if architecture as a discipline has its limitations, it follows that other disciplines, be they highway engineering, planning or sculpture, should be seen as potential components of the city.

Over the two sessions the similarities and differences between architectural and sculptural practice coalesced around three essential themes. One was the ways of interpreting and treating the physical object; the second concerned attitudes to space, its organization, uses and purposes, while the third concerned alternative views of the relationship between architecture and sculpture, and the possibilities for collaboration.

The object

Antony Gormley's ascribing of great power to sculptural objects contrasted with Kathryn Findlay's preference for describing Ushida Findlay's buildings, often described by critics as sculptural, as processes. For Gormley 'sculpture has always tried to link an imaginative object with a physical place and do it in an absolute way'. Japanese cities, Findlay suggested, where the 'distinction between landmark and ephemera is blurred', dissipate the power of objects into a myriad of tiny elements and experiences. Somewhere between these poles sat Eric Parry. Having suggested from the floor at the first event that architecture and sculpture come together in the 'theatre of the city, the way the city is used', his talk 'Beyond the Object' explored the relationship between history, contemporary patterns of use, and objects as links or mnemonic stimuli. For Parry, objects may not have the absolute completeness which they have for Gormley, but they are still necessary components in an experience which Findlay, at least in the Japanese city, sees as entirely dissolved within the nebulous fabric.

Phyllida Barlow also proposed a fluctuating relationship between object and city, but one depending on the position of the viewer. Seeing the 'city as an object' from vantage points like Primrose Hill and Walthamstow Marshes, 'conceals its most object-like qualities'. From within, the city acquires sounds and smells and assumes the character of a stage set, until this 'choreography' collapses, 'the skin erupts ... innards and the city itself seep out' to reveal the anthropomorphized 'object-like qualities' of a human body. But sculpture has one more arrow in its quiver. A work like Walter de Maria's *Vertical Earth Kilometre*, 'embedded in the earth's surface', leaves its length to the imagination, piercing 'into the bowels of the city, penetrating the skin which so precariously holds the innards within'. For Barlow it demonstrates 'the power of sculptural objects, incomplete, unresolved physical experience, but where all senses are aroused'.

In commenting that 'architects don't think like sculptors, we don't see form and don't touch materials in the same way', Ian Ritchie may have made an obvious point, but the precise nature of these differences is important. Sculptors would probably not find significance in his monument in Dublin having 'no detail, so the rainwater can run straight down', as his architectural sensibilities, honed on the practicalities of waterproofing, make it to him. But they might respond to his evocative description of the monument as 'celestial acupuncture', motivated by wanting to 'get to those [wonderful Irish] skies and bring the light back to the ground'. This illustrates a connection for the imagination that Gormley would recognize, although if the physical connection disappeared in the effect, it would be close to Findlay's perception of the dissipation of object within process.

Gormley identified a distinction between sculptural and architectural objects. 'Architecture', he claimed, 'does not necessarily achieve art, but it can combine an understanding of human scale, the body, light and how it can penetrate form. Really great architecture is about creating wellbeing, the best decoration a building can have'. Sculpture 'acts as a witness, holding human feeling and thought and inscribes it within geological time'. The great challenge 'in a time of loss and deconstruction of grand narrative' when 'notions of freedom and democracy can no longer be embodied in one man' – even if that man is Nelson Mandela, is to meet 'the need for the totemic'. With its 'primitive and atavistic qualities', sculpture can 'talk about the deepest fears and profound



Social tensions are visceral at the walls of Derry in Northern Ireland where Antony Gormley made this piece, 'talking about the deepest fears and profoundest hopes'.



Kasahara Amenity Hall, by the Kathryn Findlay Laboratory with Tomoko Taguchi and Takakuni Yukawa, has rational origin in the sun's movements. Photo: Katsuhisa Kida.

hopes'. The Angel of the North is 'not simply a guardian angel', but 'crucified by the wings it bears, [it] speaks of transition', while the pieces within the walls of Derry in Northern Ireland 'draw energies to itself, possibly becoming the focus of reconciliation'.

Space

Sculpture could not have the power Gormley assigns to it without its position within the community, precisely within public space. The superficial distinction, that architects necessarily have to deal with the urban context while sculptors can choose to avoid it, conceals much more complicated variations. David Mach has even exhibited in the unlikely location of 'the ashtray of a Hillman Imp'. He finds galleries 'clinical, remote and boring' and tries to 'work in very public spaces', such as the interior of a train in Amsterdam or inside a brothel – 'cries of "Yes Yes Yes Yes" really concentrate the mind'. Gormley might also deride museums as art hospitals, but when Richard Cork asked Phyllida Barlow directly whether she thought art needs 'protection from the hurly-burly of the city', she replied emphatically, 'Yes', citing as an example Hans Haake's *Standort Merry Go Round* at the 1997 Munster Sculpture Exhibition. And even architects do not agree among themselves as to the nature of desirable engagement. Ian Ritchie admitted to having great difficulty in designing projects such as speculative office blocks which do not have an explicit end-user. But Eric Parry argued that as '80 per cent of the city is taken up with workplaces', architects should address them on their own terms, just as George Dance designed Gower Street where 'everyone lives differently behind similar facades'.

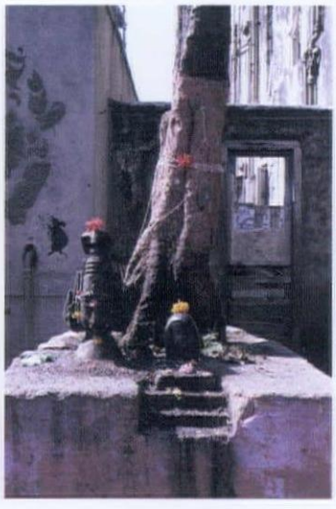
Again these initial positions resolve into a complex and shifting interaction of views about the nature of urban space. Parry and Gormley both suggested, in different ways, that urban spaces have latent characteristics with which sculpture and architecture should engage. For Parry these might lie in mnemonic traces of history or in the annually re-enacted Easter Parade in the Sicilian town of Enna, and can be crystallized in spaces such as the small shrines which stud Bombay's urban fabric. Parry finds poetry in the pavement and when 'urban artefacts become part of street performance ... the idea of art in a city being monumental or permanent is defied by the amazing and imaginative uses of the city'. His monument and visitors' centre near London Bridge Station captures this sense. At once specific and even prosaic in function as an information centre which might help visitors to envisage an almost vanished past, the inclined stone spike monument lacks an obvious programmatic function but has become part of skateboarding lore.

For Bill Woodrow, commenting on his piece on the vacant plinth in Trafalgar Square, it was the form of the space itself, rather than the patterns of use, which bore on the possible object. Working in bronze evoked another layer of context. The material of the numerous nearby Victorian heroes, it carries an indelible historical burden irrespective of any form it might take.

Parry singled out Gormley's *Fathers and Sons* as a piece which 'challenges the everyday in underground space', bearing out Gormley's suggestion that one role of art is 'to confront and subvert ... perhaps ... to infiltrate rather than to confirm public space'. *Iron: man* in Birmingham and the piece within the Derry Walls demonstrate the strategy of infiltrating physical space with physical objects, in ways that change the perceptions and social attitudes which created and are reinforced by those spaces. *Iron: man* sinks up to his knees in the ground, but has a dialogue with Queen Victoria who surmounts a plinth. Devised as an 'expression about the Industrial Revolution and the material wealth of Birmingham', it







Left: without prop of a plinth, Antony Gormley's piece *Iron: man* sinks up to his knees in front of Birmingham's Neo-Classical city hall. Middle: Eric Parry's Finsbury Square office building achieves a poetic quality within the specifics of modern urban speculative development. Right: mall shrines set into Bombay's urban fabric are one way of crystallizing mnemonic traces.

attempts to create a 'collective image of the city' whose physical form challenges observers to re-examine the urban fabric, what it stands for and the processes which generated it.

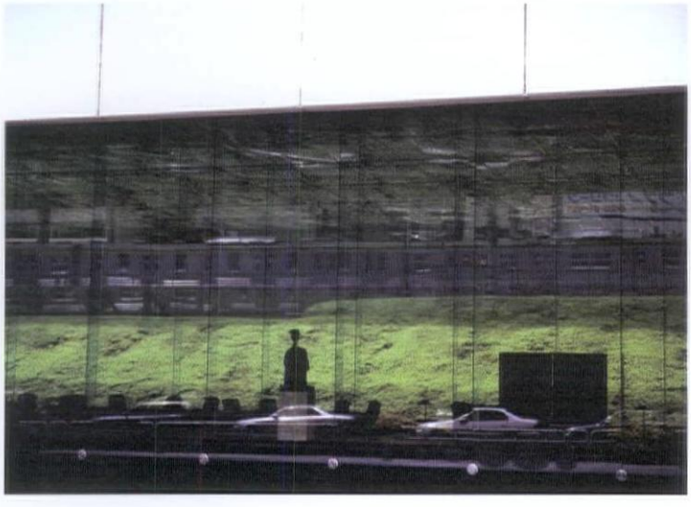
Speaking of choreography where Parry spoke of theatre, and echoing Gormley's view that the physical sculptural object might lead to perceptions beyond its physical limits was Phyllida Barlow. And if from the distance she saw the city as an object, close to its object-like appearance dissolved into a myriad of fragmentary images. Kathryn Findlay, in her reading of Tokyo, found a social and functional justification to this dissolution. 'The city is a multiple of infinitesimally small, habitable spaces behind an illuminated and animated fabric', but 'the light you see is not like Las Vegas or Piccadilly Circus, but the dissolution of living functions across the city'. Urban life offers numerous relationships that are not especially sculptural but which can be noticed within buildings, such as the way the architect of a cosmetic company headquarters reflected the green railway embankment into the foyer, creating a 'peaceful, calm space but with a dynamic relationship to the city'. In these circumstances, the 'distinction between building, city and art become irrelevant'.

Findlay pointed out that 'Japanese cities, made by a far more hierarchical society [than the West] actually have a multiplicity of hand' in their design. This is the complete antithesis to the vogue in Western urban developments for 'masterplanning'. Architect, masterplan, axis, stop thinking, is often the sequence, claimed Ian Ritchie, 'put things left, put things right' and then fill up the space with water. Elizabeth Frink's *Horse and Rider* at the corner of Dover Street and Piccadilly shows the lack of thought, for just in front of the piece is a brass plaque reading 'smoke outlet'; or the corporate square at Canary Wharf, where 'sculpture is on a stone plinth exactly like the buildings'. What is left over at the pavement level, on this corporate model, says Ritchie, 'is not dissimilar to the skyline; money dictates where and how we produce spaces'.

Collaborations

Collaboration between architects and artists might sound a tempting way to overcome this bleak scenario, but it is not an easy panacea. Barlow wondered whether there is a conflict of interest precisely around the issue of space. Sculptors, she explained, 'see space as a physical substance to be manipulated' but wondered, 'do architects see it as just a void?' Ritchie found a different difficulty in 'the collaboration myth ... it's like man meets woman, get married, have babies ... artists need more courage'. The real difference between architecture and public sculpture, he speculated, is that the former has working lavatories. David Mach wondered why architects 'invite me in to be some kind of act', making 'me want to put on a balaclava and swing in on a rope ...'

Richard Cork prompted a less bleak but still problematic view of the relationship when he asked Eric Parry about the intended Richard Deacon ceramic piece entwined, like the snakes encircling Laocoon, around the stone facade of Parry's building in Finsbury Square. 'I've learnt an incredible amount about materiality thought collaboration', responded Parry, 'a lot of thinking about interiors stems from it'. Separating the stone and glazing into two layers in the Finsbury Square building means the outer layer of stone can achieve a precision which conveys the essence of its material, and Parry thought Deacon 'the person for the intensity of cut stone'. Even so, with or without Deacon's piece, the facade achieves a poetic quality specifically tuned to the modern city: the subtle variations of the stone contrast with the regular division of the glazing behind. Parry found the experience of designing a pair of studios for Antony Gormley and Tom Phillips a 'fantastic part of my



Pola cosmetic company HQ, Tokyo by Shoji Hayashi demonstrates Kathryn Findlay's thesis that in Tokyo, the 'distinction between building, city and art becomes irrelevant'.



Behind all the pinpricks of light of vital night-time Tokyo are all the dispersed functions of modern living: 'a multiple of infinitesimally small spaces behind an animated fabric'.

education', though Gormley discerned another issue of contention. The great struggle of artists in the twentieth century was to establish that art is self-determining, undermining any attempt at collaboration or indeed working in public space. It is this condition which he is trying to reverse.

David Ward introduced the second session with a pair of 'defining and influential artworks'. In Josef Beuys' *7000 Oaks*, each was planted alongside a basalt block which they eventually outgrew, and Gordon Matta Clark's *Conical Intersect* was a conical aperture cut through houses before they were demolished to make way for the Pompidou Centre. The second, he suggested, was a 'reversal of the sculptor's sculpture, creating spaces to allow these contributions to reveal themselves'. Here, perhaps the most intensely sculptural practice might come round in full circle close to Kathryn Findlay's position. Denying a sculptural intention in her fluid forms, her work nonetheless has formal and contemplative similarities to the *Conical Intersect.*

Architecture and sculpture appear necessarily to have a problematic relationship, partly because both can lay claim to the production of physical objects. Left to themselves, they would probably overlap at the edges, but when both try to engage with the modern city this relationship acquires a flux and dynamism, offering potential for interaction which may conflict or reconcile. In this maelstrom of the modern world, human nature inevitably leads some people to search for easy solutions and to offset responsibility to others. Bill Woodrow asked if this urge lay behind some architects' desire to 'collaborate' with artists. 'Are collaborations too easy?' he wondered, adding, 'I'm beginning to sense that the role of the artist is to move away from collaboration and explore new areas. The world of architecture has realized it has problems and is looking to other people to solve them. But ultimately architects will have to solve them themselves'. In accepting and addressing these challenges, architects could prove their credentials as artists.



Phyllida Barlow's sculpture at Mile End Park lasted no more than a few hours, yet set up the possibilities of tension between near and distant experience of urban artefacts.

Phyllida Barlow

In and out of the city

The clichés about the city do have a kind of truth about them, particularly because of their use of the body as a metaphor for the city; and the body, with its bowels, heart, pulse and soul, does seem to be an effective metaphor. It imbues the city with anthropomorphic qualities, as if it were a living, sentient thing. This is an accurate description of how the city affects us: as a personality to reckon with. Such clichés evoke convincingly the exterior of the city in relationship to its interior, and this paper has a narrative developed around this relationship.

The vista and the view

The narrative begins with the vista: how to view the city, get a grasp of it in its entirety. Almost impossible from the ground, and from being in the city, but possible from above, like, in London, from the top of Kite Hill, Primrose Hill, Greenwich Park, or Crystal Palace. Or closer in, from Walthamstow Marshes for example. where the expansive wetlands create a distance from which the city can be viewed at the same level, low down. This is my preferred view, because it is the back view of the city, where the overtly industrial pylons, railway tracks, factories, water works and reservoirs meets the residential, but divided by this five or six mile wide strip of the Lee Valley.

Being able to stand back from the city restores its three dimensionality: the greying of its edges round it, emphasize its mass, and its density, unifying it into a solidity which belies its fragmented reality, as experienced when in among it.

A view of the city, getting far enough back from it, enchants and turns it into an idyll, a sublime idyll, which hides its interior. A distance subdues noise, smell, chaos, and offers instead a stillness which is timelessly compelling, something which is difficult to takes one's eyes off, in the same way that it is difficult not to stare at an expanse of water.

In contrast, the city from inside is a series of facades: like the facades of a stage set or a pack of cards. It is impossible to experience buildings as three-dimensional. And the spaces within the city open and close, like doors constantly opening and shutting: from the narrow and constricted into the open but surrounded.

Getting far enough back, to be at a distance, being able to survey, to see the horizon as far away, is to be able to watch where the city as object meets its surrounding space, and where the city as pictorial emblem solidifies into a weighted down and placed thing.

Choreography

If standing back from the city makes it still and subdued, then being in the city reveals it as moving and noisy. You are either a participator or a bystander, an audience: the movement of the city is choreographed, and to be on the edge of that choreography is to be excluded, maybe through choice, but also for some reason, through default. Choreography relies on rules: rules of place and containment, where not complying with the rules is hazardous and anarchic. The flow of the city depends upon the collective movements in one direction or the other. The roar of the city is this movement, and is the most distinctive evidence when at a distance from the city: the all-pervading drone and muffled screech of the ceaseless traffic can be heard even when the roads and their traffic cannot be seen. The city can be heard, if not seen.

Seepage

The sounds of the city leak. The detritus of the city scatters, oozes and seeps. The choreography begins to collapse. The innards reveal themselves. The skin erupts. The edges fray with litter, and the spillage of the fumes and filth mutate the calculating control inherent to the movement of the city into unwanted growth. The movement spreads outwards into the vast hinterland of suburbia. Not only do the innards of the city seep, but the city itself seeps. Seen from the train, being carried outwards through the hinterland, the city becomes a system of back views, usually deserted, with little signs of life: industrial estates, back gardens, rows and rows of houses and buildings. But that's a different seepage to the seepage of stuff. The stuff from within is compelling and awesome, whether it is the flood of the burst water main, or the explosions onto pavements of the thick tresses of coloured wires of telephone cables, or the cavernous excavations for deeply buried pipework. All are accompanied by the persistent sounds and smells of the workings of the city. And when the city discloses its inner workings, it reveals its frailty, because of its dependency on these visceral goings-on beneath the surface. The city as an object harbours its most object-like qualities within its hidden world. Those parts of an object which cannot be seen, but which inform what can be seen, do have an uncanny hold, and when these unseen things become visible and make their presence known, there is a kind of anarchy.

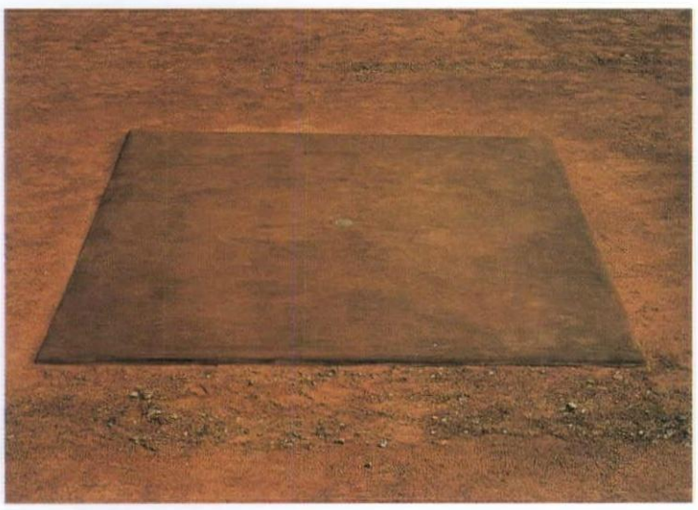
Incision and entrapment

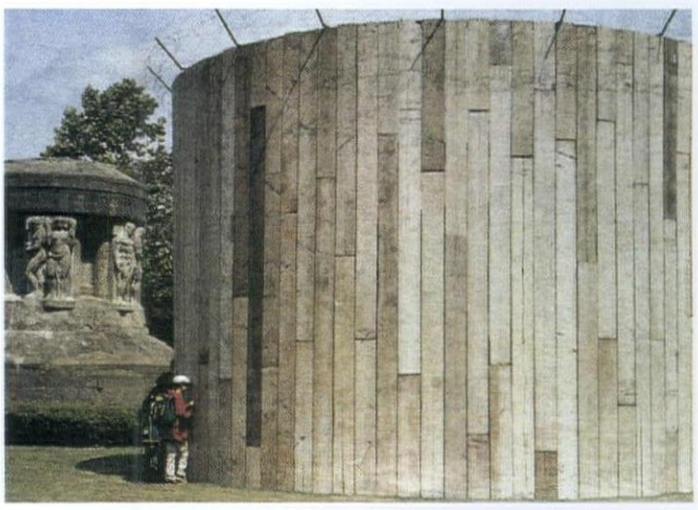
The narrative ends with a destination in the city, an arrival at two works sited within cities. They are Walter de Maria's *Vertical Earth Kilometre* installed for the 1977 Kassel Documenta and Hans Haake's *Standort Merry Go Round*, commissioned for the 1997 Munster Sculpture Exhibition. Importantly for me, they reveal a sculptural language rooted in the undisclosed, the hidden, the contained, the unfinished, the impossible to grasp, and the defiance and repudiation of an image and its inevitable optimum view.

Hans Haake's wooden stockade withholds the object incarcerated within it, and what is revealed about this object is its sound: within the stockade is, in fact, a fairground carousel constantly turning, accompanied by a steam organ rendition of the German national anthem, played at twice the speed. Bereft of people, who are relegated to peering in through the cracks between the wooden planks of the carousel, it becomes trapped within its own laboriousness, pathetically parodying the grandiose memorial next to which it is situated. It seems to refer to the stark realities of what becomes of a cosmetically constructed world, reciprocated by the city and its system of facades, and what happens when such facades collapse.

So too with Walter de Maria's *Vertical Earth Kilometre*. With only its brass end revealed, like a coin embedded on the street's surface, the kilometre's length has to be imagined, incising into the earth's surface with surgical precision. It pierces the bowels of the city and beyond, into the dark viscera, penetrating that all too fragile skin of the city, which holds the chaos and danger of eruptions so tightly under control. There is the thought of what happens when the kilometre length is extracted, what will ooze from the hole? What does the brass plug hold in?

These two works definitely offer the power of the sculptural object through undisclosure and concealment. It preys upon our sense, giving us an incomplete, unresolved physical experience, but through which all our senses are aroused, provoking our imaginations into action, which then achieve the completion which the objects' physical realities resist. They gazump the body metaphor for the city and its litany of bowels, hearts and souls. Instead they provide the perfect allegories for the irrational collection of experiences which conjure the dystopic chaos, the inherent viscera and the cosmetically apparent pretensions of the city, but which separation of distance magically transforms into the ultimate sculptural phenomenon.





Left: Walter de Maria's *Vertical Earth Kilometre* at the 1977 Kassel Documenta implies a pinprick into the bowels of the city, while Hans Haake's *Standort Merry-go-Round* at the 1997 Munster Sculpture Park (right), withholding the object incarcerated within it, parodies the pompous monument in the background.

Ian Ritchie

The city as sculpture – from skyline to plinth

SILENT AND STILL. I love cities for their wildness born of change and of the unknown. This is man's constructed wilderness where mothers traditionally feared their daughters would tread. That other city – the green city that man has constructed but pretends to be natural – surrounds the brown city, and the two are connected by the grey land of mechanical communication.

In Phyllida Barlow's distant reading of the city, there are no people, there is no disturbance – or if there is, it is the noise or traced line of an aeroplane and the still red lights, or the flashing white light of aviation warning atop the taller buildings. However, the skyline is rarely still. The commercial skyline has continuously shifting patterns of light. This view has invariably seduced architects when imaging and planning utopian cities. For they too, in their minds, are distant from a future reality of the occupied city, the visceral interior that Barlow described.

From the skyline, we may be able to read the economic geography of the city if not its geology, its demographic migration if not its history. This is perhaps why we take to the water, or the hill, or the skies to orientate ourselves – to get out before getting involved, or to remind ourselves who and where we are.

This is why the skyline matters. However, sculptors have been excluded from participating in the creation of this external view, which still remains the domain of planners, engineers and architects. But the sculptor's mind is used to scale, both the physical scale and the scale of intent. And it is in the silhouette of the city that both become really evident. Should architects invite the sculptor to the skyline?

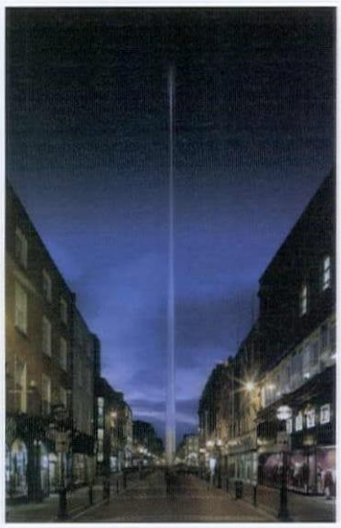
Rooms and spaces for sculpture within the dynamic city

NOISY AND MOVING. Art is for most people a luxury to be indulged after we have completed the necessities of living. This distinction between necessity and luxury is reflected in the way we spend our time. In broad terms, there is committed time and uncommitted time. The latter offers us the chance to be at leisure. But in modern consumer society, it is difficult to convince developers, highway engineers and others of the social value of places and spaces that are not recognized as an intrinsic necessity to the way of life. Design is for the most part a useful tool to enhance 'sales'.

Our firm is designing an urban environment of 17 hectares at White City in west London. Its *raison d'être* is shopping, which for many is now a leisure activity. As such, it has entered the world of uncommitted time where most art seems to reside. The development also includes affordable housing, offices, a library, a nature reserve, two tube stations, a railway station and a bus station. At its centre is a covered space the size of a football pitch.

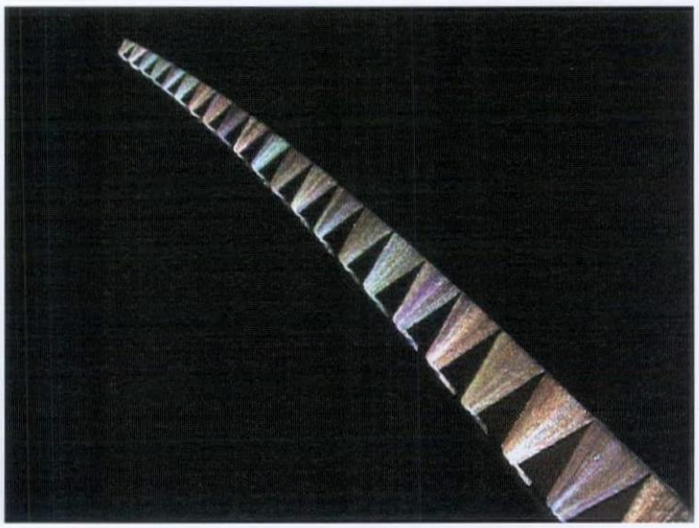
Our approach drew on a design programme I ran at the Technical University in Vienna which was based upon the notions of 'a space before, a space between and a space after'. The essence of this programme dealt initially with the designer's own memory of what constitutes space by asking them to design a space to be made. Then with the investigation of the late twentieth-century architectural space invader – advertising – and finally with an attempt to synthesize these two investigations to create a future architectural space.

At White City, the 'space before' has two characteristics, the local physical and social memory and the preconceptions of what characterizes a 'shopping centre', most clearly communicated through the views of our client, Chelsfield. The 'space between' is that part of the design process through which we are currently travelling, the





Ian Ritchie's 'essentially optimistic' Dublin *Spire* reaches to Ireland's celestial skies – and hits the ground with no ceremony or rainwater catch (right).



Alba da Milano appears to be a shaft of light reaching to the sky: 'when we construct commemorative monuments, we also construct space around them'.

design and planning process. The media world, promotion and advertising, and its inevitable invasion of the 'space after' is not yet at the forefront of our minds, probably because we feel nobler than others when it comes to creating 'space'. We know that the advertising teams and interior designers will arrive later, and we hope that our 'architectural space' is strong enough to keep its identity and character, and remain exciting no matter what the changing world of fashion and commerce puts into it.

Memorable spaces are usually exciting, unique and of recognizable quality. They are not static. People and events move through them like light and sound. They continually change with time and the varying density of human activity within them, but they do not surrender their intrinsic and enduring qualities. Such spaces have immense potential to attract visitors. In a highly competitive marketplace, the creation of such spaces must be of value not only to the development itself, but also the locality and, in this case, London as well.

So we have come full circle. Architectural space is not in conflict with the commercial world, for ultimately, a measure of its quality is that it will attract the consumer. Architecture is, at a very different scale, to be consumed and hopefully retained in the memory. It is genuinely capable of transformation which gives it spatial sustainability.

When architects removed the places for sculpture on their buildings, sculpture found itself upon the city plinth, the pavement and the piazza. The piazza was designed to create space and distance to appreciate the architecture, not to create extra space for sculpture. Since most sculpture is silent and still, it became an apt companion for the piazza, an area a little 'removed' from rushing metal and the dynamic of the city. When not in a piazza or park, sculpture finds itself occupying quirky left over spaces, such as Elizabeth Frink's *Horse and Rider*. However, new piazzas of varying scale are becoming a luxury within the city, and as the densified city emerges, they will probably be fewer and smaller. Canary Wharf's Cabot Square is 'filled' with 'urban' water at its centre. There is no real sense of place, and the sculptures of Lynn Chadwick are edged out without relationship to the Square. Tinguely/Niki de Saint-Phalle's approach above IRCAM in Paris is both apposite and happy and contrasts with the corporate world's approach to space and sculpture.

Where is the plinth of the skyline?

At the risk of being over-simplistic, the skyline has traditionally been the domain of power – whether secular or religious – and the expression of domination. As Andy Warhol said, 'When I see the New York skyline, I think only of money'. It makes evident the fine line between democracy and autocracy. In London we protect views of St Paul's dome, while Paris celebrates the Sacré Coeur on the hill of Montmartre. The Sacré Coeur exploits topography whereas London tries to ensure a tree-lined horizon to the north and south. Here, the plinth is the natural topography.

The *Spire* of Dublin has no traditional plinth. Essentially optimistic, it is like a candle that all the darkness of the world cannot extinguish. It slips through a cast bronze disc flush with the ground without touching it – an expanding cone heading towards the centre of the earth where its diameter roughly equates to the area of County Dublin. The *Spire* 'extends' to infinity above celestial acupuncture – playing with light through capturing the life of the sky over Dublin and allowing it to flow to the street below and to disappear into the earth along with any rainwater from its surface. The base of the *Spire* itself is partially polished in order to reflect the light of street life. This abstract polished surface is defined by a pattern created by the interference of a core of the rock, taken from the site below, that was 'rolled' across the double helix of DNA, a reference to the Irish diaspora, as is the expanding spiral of the cone itself.

Out in the 'Green city', our designs for new pylons for Electricité de France, like grasses, also have no plinth. They too appear to come from the earth within which they are placed. *Alba di Milano* has a plinth in the form of its feet that counteract the cantilever forces of the arms stretching upwards at an angle. These feet are important elements in providing seats within the piazza.

When we construct commemorative monuments or sculptures we also construct space around them, and this space is often the most contentious element in any proposal that manifests thought and feeling, angst and joy, fear and hope. These are emotional and atavistic qualities, but making them evident is far more difficult, especially if they are counter to the prevailing culture.

Skylines are monuments as well as products of the prevailing culture. Purely because they are not in the frame of thought of those who have the power and wherewithal to create the skyline, sculptors and their sensibilities are absent from the skyline of most cities. Given the significance of skylines, they ought to make us happy, and we might think about who is best placed to achieve this, bearing in mind that it seems the only difference between public sculpture and architecture is that the latter has working lavatories.

All photographs courtesy of the Royal Academy of Arts.



Set within Joseph Paxton's landscape of Crystal Palace Park, Ian Ritchie's concert platform embodies four principles: natural colour, gravitas, levitas and simplicity.



Kramm and Strigl's EXPOMEDIA light cube at Saarbrücken.



EXPO Pavilion Planet, Hanover: adapting mesh to completely round shapes.

Stretching metal

Metal applications in building are constantly changing. These pioneering examples show how wire mesh can be used to evoke both opacity and translucency, to alter with every movement of the clouds and the time of day.

Stainless-steel wire mesh draws its conspicuous quality from two poles – change and permanence. It is an aesthetically versatile material which reflects changes in nature and in city life in combination with the permanence of steel cloaking.

Susan Dawson speaks to GKD – Gebr Kufferath AG of Düren in Germany about their revolutionary range of metal mesh products. The stability of stainless steel, the optical variability and formability of the woven mesh structure, its reflective quality and transparency are the characteristics of the material. It has a practically unlimited service life and is completely recyclable, fulfilling the expectations of intelligent facility management oriented to long-term sustainability of value. The material is weather- and corrosion-proof with a long life cycle which requires only simple maintenance and cleaning – mostly through rain, or, when required, with high-pressure cleaners and brushes.

Norman Foster insists that the individual has a right to daylight. In this sense, facades made of stainless-steel wire mesh can be described as daylight architecture or light architecture, since light is the main source of the aesthetic impact of buildings enclosed within such facades.

Stainless-steel mesh facades are composed of fine cables lengthwise and monofilament rods crosswise which give the structure tensile strength in the one direction and flexibility and cross-stability in the other. Its flexibility inspires spatial compositions which interact with the surroundings, and a wide variety of forms and unusual shapes. Helmut Jahn used a 5800 square metre facade of woven wire mesh to cloak Europe's largest car park at the Cologne/Bonn Airport. The material lends a quality of rural art to the St Anton Railway Station at Arlberg by Manzl-Ritsch-Sandner Architects, highly commended in the 2001 ar+d award for emerging architects (AR December 2001) and to Dominique Perrault's Cycling Arena and Indoor Swimming Pool in Berlin. Its formability allows it to be adapted to all shapes of buildings, even to completely round ones like the EXPO Pavilion Planet.

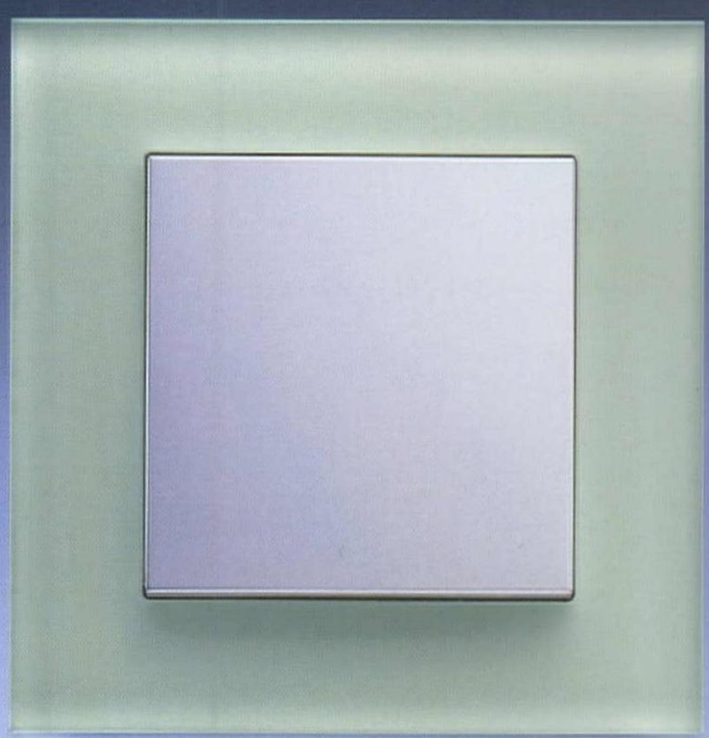
Translucent structures are dominant currents in the architectural language of commercial and public utility buildings. They transmit light and reflect the self-image of modern enterprise – openness and communication. Helmut Jahn's Sony Centre in Berlin is a double-shelled building with facades of glass and stainless-steel wire mesh, providing a background for a colourful social melting-pot while reflecting the corporate image of the electronics company.

Our perception not only of exteriors but also of interior spaces is influenced by the mood of the lighting. Without obstructing the view out through the windows, woven wire mesh acts as a sunscreen while guiding and spreading adequate natural daylight into interior rooms. The light transmission values of a typical wire mesh screen (at 50 degree angle of incidence with unobstructed views) is virtually the same as a conventional sunscreen system with

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JUNG

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Picture: Two-way rocker switch – frame in satin-coated glass, insert in aluminium



LS plus

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St Anton railway station by Manzl-Ritsch-Sandner Architects, highly commended in the ar+d award for its remarkable properties of transforming itself diurnally.

almost completely closed louvres (as measured by the IFT Institute).

Wire mesh can be formed into sunscreens which retract when not in use. The 1600 square metre glass facade of the main administrative building of VW-Autostadt in Wolfsburg, Germany, designed by Henn Architekten Ingenieure, is cloaked with motorized retractable sunscreens of woven wire mesh.

An additional advantage of wire-mesh screens, according to a recent research project, is that the space between glass and mesh acts as a flue to conduct excess heat upwards to the eaves of the building to be expelled over the roof or to be re-used.

The interaction of the material with light varies with the density of the mesh. As a multi-functional facade, it can be used as a projection screen for colour and lighting effects, for example for company logos or for audio-visual entertainment programmes, as has been done at the new airport car parks in Barcelona or at the Sony Centre in Berlin.

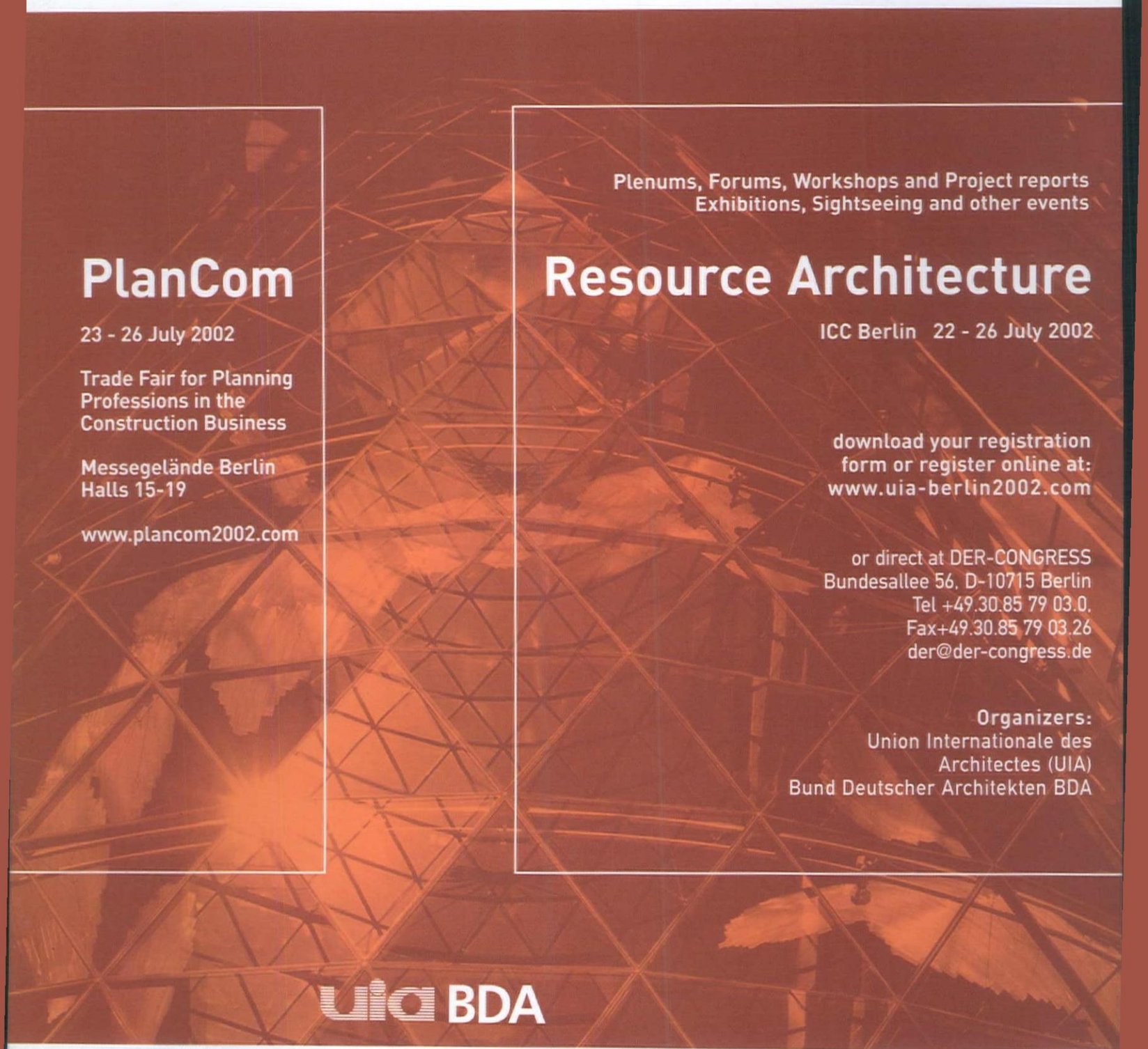
As part of the revitalization of a former industrial area, the six-storey EXPOMEDIA building towers over Saarbrücken as an enormous 'lightcube' from within which lighting effects shine through the material of its optically seamless external facade (p68). Designed by Kramm & Strigl, the building is clad with a stainless-steel mesh facade. During the day the mesh has a reflecting metallic shine; at night it acts as a projection surface for light shows. A system of light rods, set behind the mesh panels, is computer-controlled to assume various colours.

Textile material structures are an invitation to revitalize old buildings and to upgrade the optical value of public utility buildings with unattractive support structures. The option of conservation and modernization by over-cladding with woven wire mesh provides opportunities for aesthetic improvement of previously unloved architectural structures at the interfaces of public life. On car parks, wire mesh facades preserve transparency from within, let light flood in to illuminate parking levels, provide protection against wind and rain and at the same time function as a safety-balustrade. In this way practical facades can be created, even with double layers between which users or service personnel can move safely without additional galleries. In the context of transport architecture – car parks, railway stations or airports – facade constructions must stand up to extreme mechanical strain. The 170m long facade of the St Anton Railway Station is unaffected by the turbulence caused by express trains passing through the station at speeds of 100 kilometres per hour. The Wells Fargo car park, Des Moines, Iowa, designed by Herbert, Lewis, Kruse, Blunck, has a woven wire mesh facade with a specially reinforced substructure which can withstand wind speeds of up to 136km.

Intelligent building materials for facades provide dynamic impulses, point the way to new functions and aesthetic solutions which will continue to secure and enhance the long-term value of architecture.

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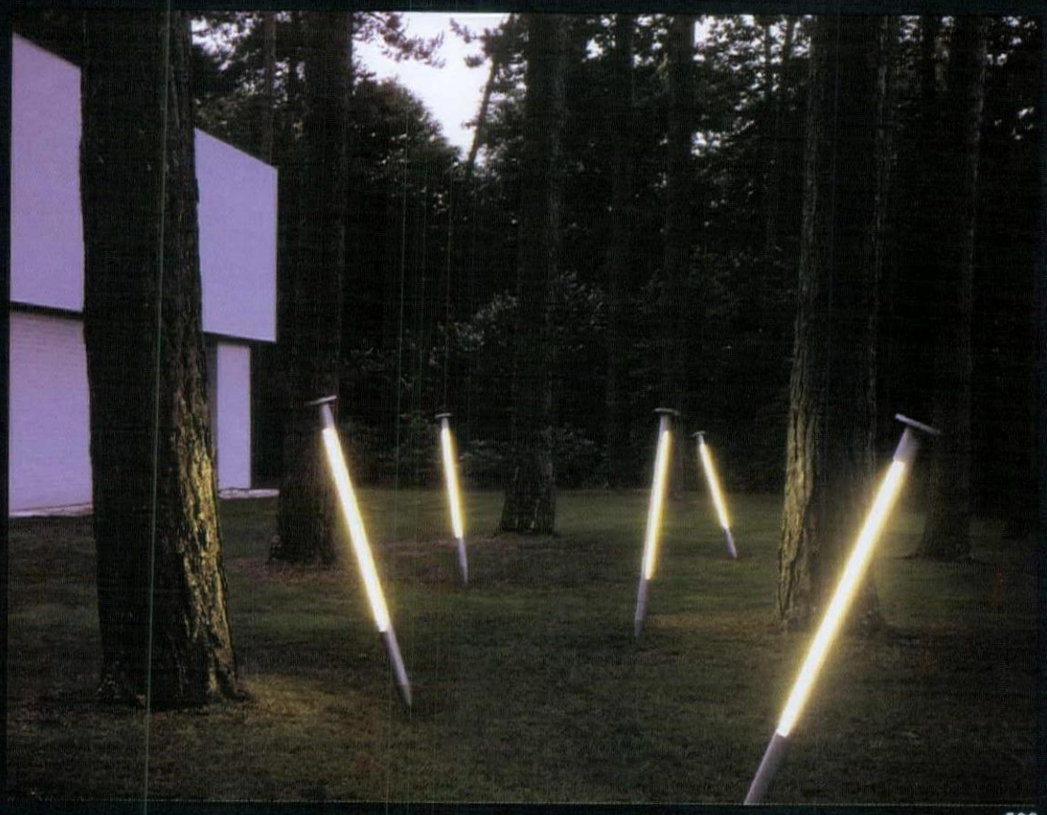
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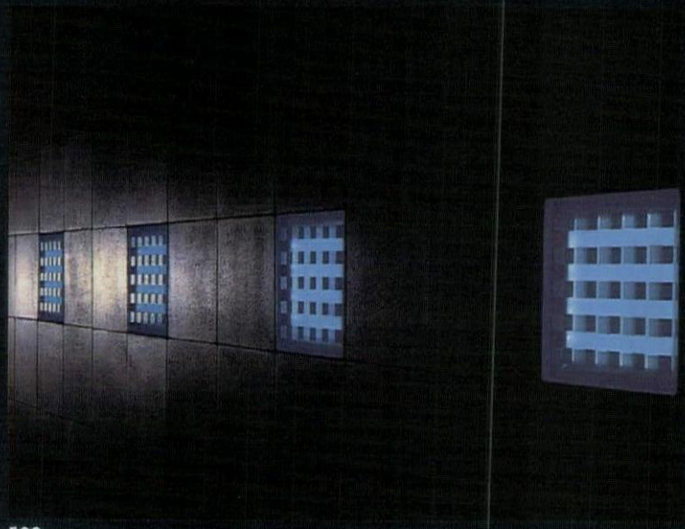


508

508 MODULAR

Hit-me is an exterior luminaire in the shape of a nail, with an aluminium end which can be driven in the ground. The connecting cable is set just above ground level so that the light can be moved easily around the garden or landscape. The luminaire takes a T5- 21W lamp with electronic ballast.

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509

509 HESS

Based on LED technology, Hess illuminating strips can be used outside in paved areas and walkways to mark routes with coloured light. Tiles, in sizes from 100 x 100mm to 400 x 400mm, are also available; they have glass covers with anti-slip finish and are framed with stainless steel. LED systems are virtually maintenance-free – they have a service life of at least 50 000 hours.

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510

510 ERCO

A new outdoor lighting range allows architects and lighting designers to co-ordinate the design of indoor and outdoor lighting concepts. The range includes the Beamer projector, which has a narrow, rotationally symmetrical beam distribution for lighting sculptures, trees or façade details; the Focalflood range of axially symmetrical floodlights; and the Parscoop washlight range for even illumination of vertical and horizontal areas. Tesis recessed floor luminaires are available as uplights, wallwashers, directional luminaires and adjustable uplights. A floor washlight, Visor, allows specific illumination of paths and courtyards.

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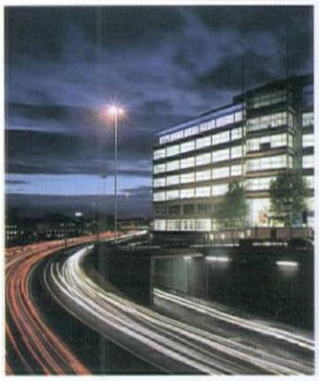
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900 www.arplus.com/enq.html

Hewi

Hewi products are designed for both able-bodied and disabled people. The specifications of their balustrade range match the recommendations of the Code of Practice BS 8300:2001, which covers design of buildings to meet the needs of disabled people. For example, the BS recommends circular handrails should have a diameter of 40-50mm. Hewi offers a wide range of 40mm diameter handrails in a variety of finishes. Balustrades come in wood and nylon finish – the latter, a nylon sleeve applied to a corrosion-resistant steel tube, warmer to the touch than powdered nylon.



901 www.arplus.com/enq.html

Kawneer UK

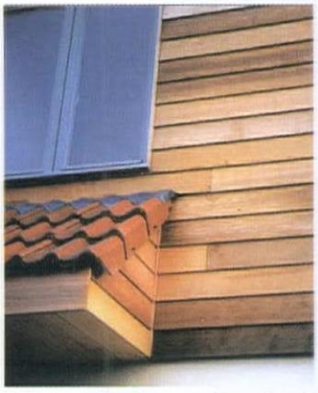
The facades of a 10-storey speculative office building in Leeds have been clad with Kawneer 1612 curtain walling using two different glazing methods. The curtain wall to the main entrance and two end bays of the building are glazed with frameless glass panels bonded with structural silicone to achieve a completely flush appearance. Elsewhere the curtain wall is sealed with pressure plates overlaid with decorative metal caps. As the building faces a busy road the glass specification provides natural daylight, low 'U' value, effective shading and significant noise reduction.



902 www.arplus.com/enq.html

Aquila Design

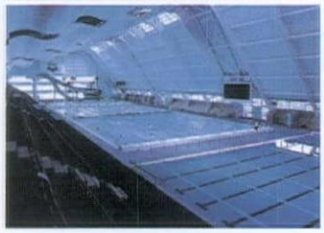
Polo is a simple yet elegant lamp for exterior urban use which offers tool-free maintenance. The aluminium housing is available in two sizes and a range of polyester powder-coated RAL or British Standard colours. The luminaire is protected with a glass or polycarbonate shield. It can be pole-mounted or wall-mounted.



903 www.arplus.com/enq.html

Vincent Timber

Western Red Cedar has outstanding levels of thermal insulation: a U-value of 0.11 w/mK, the highest level achieved by softwood. This, and its low embodied energy, gives it an excellent environmental rating for a house or a commercial building. Vincent Timber's Western Red Cedar is imported from Canada from completely renewable sources. The tree grows slowly, producing long lengths with a straight grain. It is very stable, resisting warping and shrinkage. The cellular pore structure of cedar makes it a superb acoustic insulant with better sound dampening properties than most other structural materials.



904 www.arplus.com/enq.html

Dorma

A range of Dorma fittings has been installed in the Manchester Aquatics Centre, where the 2002 Commonwealth Games will be held. Glass partitions and glass doors have been used extensively to allow daylight to penetrate into the building. The glass doors are supported by Dorma stainless steel bottom rails, and operate by means of Dorma BTS 75 floor springs and patch fittings. Door and side rails, which give extra support to wide and heavy duty doors, are designed to co-ordinate with the patch fittings.



905 www.arplus.com/enq.html

Vetrotech Saint-Gobain

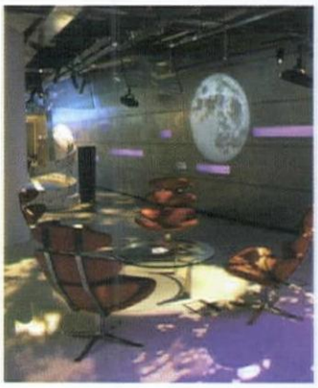
600 square metres of Pyroswiss Plus have been used in the new Shanghai Opera House in China, to protect staircases in the event of fire. The glass was chosen for its clear optical qualities which matched the non-fire rated glazing – Saint-Gobain's Diamant Extra Clear glass – used elsewhere on the building. Pyroswiss Plus provides up to 90 minutes of fire resistance and can be supplied in panel sizes of over three square metres. It is tested in the UK to BS 476 Part 22 from 30 to 90 minutes integrity.



906 www.arplus.com/enq.html

Concord:marlin

Torus FX, winner of the German International Red Dot Award and Design Plus Light+Building Award, has expanded its ranges of Halogen, Halide and accessories. A remote-controlled spotlight, Torus 100Fxi, has been developed using the latest radio-wave technology. Designed for use on Lytespan 3-track types, the fittings are completely independent; they can be dimmed and switched by a wireless hand-held or wall-mounted unit. New electronic transformers have been incorporated into the Halogen range; compatible with leading and trailing edge dimmers while continuing to offer double the average lamp life.



907 www.arplus.com/enq.html

Selecon

Lighting designer Spiers & Major specified Selecon's Aureol Beamshaper in IBM's e-Business marketing suite on the South Bank, London. They were used to provide textural lighting, tree pattern effects, and as flexible spotlights in meeting areas. While compact in size, the Aureol Beamshaper produces an effect equivalent to much larger lights. Impressed by the results, the client ordered additional fittings in the meeting rooms to project graphics onto the walls as an alternative to fixed artwork.

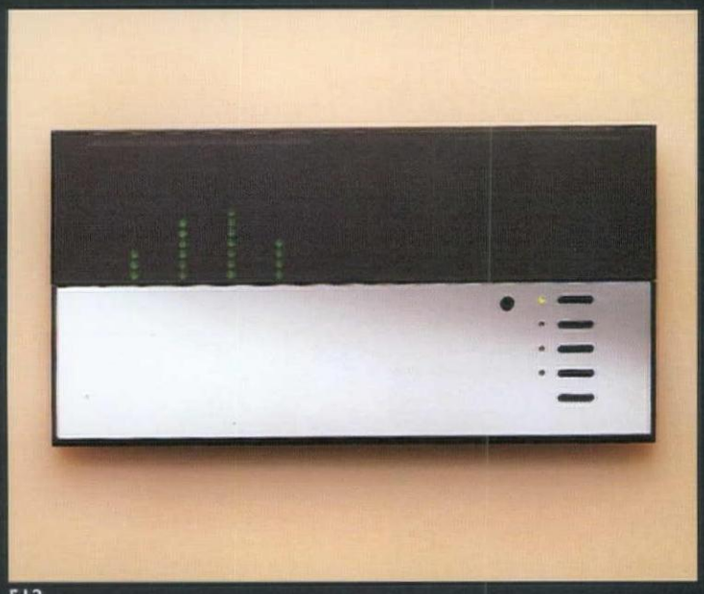


511

511 BERKER

Berker has produced glass light switches since 1985, when it launched 'Glasserie' a replica of a Bauhaus design. The new B.7 Glas range of light switches has a frame of green glass of which the back is tempered and screen-printed white.

Enquiry 511 www.arplus.com/enq.html



512

512 LUTRON

A new control system, Grafik Integrale, was launched at Light + Building. Designed for residential and small commercial buildings, the system allows preset lighting arrangements to be controlled from one unit. It will operate without interfaces with electronic and magnetic low voltage units, incandescent, neon/cold cathode and fluorescent units, ensuring simplicity for specifier, installer and user.

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ECOLOGICAL PROGRESS

T. R. HAMZAH & YEANG: ECOLOGY OF THE SKY

By Ivor Richards. Mulgrave, Australia: The Images Publishing Group. 2001. £39.50

GROUNDSCRAPERS + SUBSCRAPERS OF HAMZAH & YEANG

By Ivor Richards. Chichester: Wiley-Academy. 2001. £34.95

These two very different but complementary books are the latest in what is becoming a torrent of publications on the work of this ambitious Malaysian firm, almost as prolific as the work itself. A future RIBA Gold Medal winner if ever there was one, in barely two decades Ken Yeang has grown from a promising young Asian designer to a major player on the world stage, with projects in Europe and the Middle East as well as the Far East – still a very rare feat for a non-Western architect.

These two books are both written by Ivor Richards, but Yeang's personal stamp is clearly evident in the unorthodox graphics and presentational style. The larger and more impressive of the two books, *Ecology of the Sky*, covers the most familiar ground of the two and deals exclusively with Yeang's generic concept of the 'bio-climatic skyscraper'. Ranging from the earliest, relatively conventional-looking towers in Kuala Lumpur to the more recent and exotic, free form creations in Singapore, Mecca, Frankfurt, London and elsewhere, each project is presented in lavish detail. The tasty visuals and project descriptions, which are all written by Richards, are also backed up by copious graphs, diagrams and factual information in the manner of an encyclopedia, charting Yeang's increasingly rigorous, research-based approach. The contents far exceed what is normally expected in architectural monographs and easily surpass previous books on Yeang's related work – a must buy for both old and new fans.

The other book, *Groundscrapers + Subscrapers*, was purposefully produced as a corrective to the widespread impression that Yeang's firm only designs towers, and covers the less well known but equally innovative work of medium-rise, low-rise and semi-underground projects. Like the high-rise designs, these projects, which include a wide range of building types and locations, are all governed by the same concerns for low-energy or sustainable design. Presentation-wise, however, the book compares unfavourably with the former. What may once have worked well for Archigram's pamphlets works less well for a full-size book and the overwrought graphics and jazzed-up layout severely reduce legibility. This is irritating, because it gets in the way of understanding what is othenwise clearly an important body of work. The editing could also have been tighter: there are too many grammatical errors for comfort. Best to start with Yeang's own introduction and then fight your way through the rest.

What is most disappointing however, are the omissions in the texts of both books which might have told us more about the genesis of Yeang's architecture. Richards has been covering Yeang's career for many years and knows the work as well as anyone; his descriptions of each project are well informed and thorough. In his introduction to *Ecology of the Sky* he also plots Yeang's progress from designing for climate to a broader conception of ecological design, involving the full range of interconnections between a building and its natural and built environment. However, these points are mostly made through frequent quotations from Yeang's own earlier writings, to which Richards himself adds very little. Hardly anything is said about other influences, whether cultural or professional. Only passing mention is made of the usual suspects, Frank Lloyd Wright, Bucky Fuller, etc, while nothing at all is said about how Yeang's interpretation of ecological design fits in with other related movements.

We are thus left to ponder the vast gulf between Yeang's own abstract diagrams of interconnectedness, such as his 'partitioned matrix', and the undeniable richness of the work itself. Why, for example, if climate and ecology are everything, do Yeang's recent projects have such an obvious formal resemblance to each other, whichever climate or part of the world they are built in? Like it or not, there is such a thing as a Ken Yeang style almost as much as there is a Frank Gehry style, and it's as apparent in the look of these two books as in the architecture. We need to know more.

CHRIS ABEL

ENRICHING DISCUSSIONS?

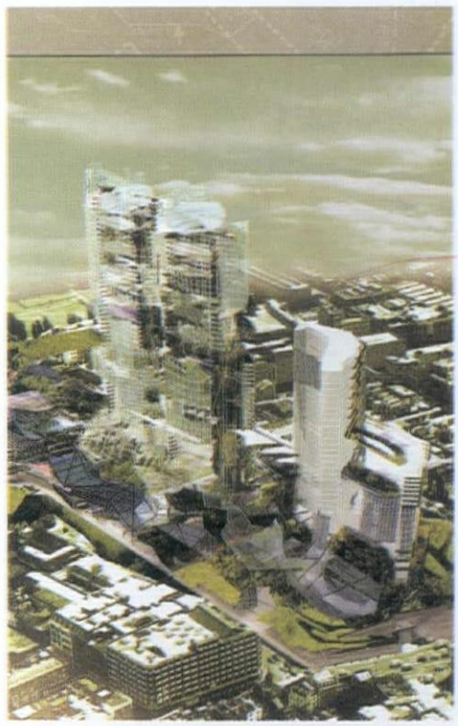
THE LANGUAGE OF SPACE

By Bryan Lawson. Oxford: Architectural Press. 2001. £22.99

THE WORDS BETWEEN THE SPACES: BUILDINGS AND LANGUAGE

By Thomas A. Markus and Deborah Cameron. London: Routledge. 2001. £19.99

Lawson, Dean of the Faculty of Architectural Studies at Sheffield University, is an architect with a doctorate in psychology. When describing the things he knows well, he has much to say that is useful and occasionally fascinating: where people choose to sit when entering a reception area or office, for example. It is certainly one of the great mysteries of current teaching that so much studio design work is entirely form-based. As Lawson suggests, the process could become a great deal richer if methodical discussions were carried out evaluating the practical and indeed emotional effect of experiencing certain spaces. He lets himself down by increasingly giving his views on the world in general, rather as if he had space to fill. Adopting a vigorous use of the first person singular and including at least one exclamation mark in almost every paragraph, he projects an image of a jolly uncle perfectly bearable in small doses.



Yeang's proposal for Bishopsgate in London. A style stronger than ecological imperatives?

Markus and Cameron too have adopted a fairly irritating editorial style, albeit a completely different one. Markus is familiar to a wide readership through his *Buildings and Power* of 1994; Cameron is a linguist who apparently made her mark with an article entitled 'Naming of Parts: Gender, Culture and Terms for the Penis amongst American College Students'. Together they have adopted the politically correct Routledge-speak where everything is a 'discourse'. I was not convinced that the authors achieved their aim of explaining how 'language matters', by which they mean influences architecture by its register and vocabulary. Characteristic of the self-deluding feminist claptrap the authors have got themselves mixed up with is a kitchenless ideal housing scheme of 1916 by someone called Alice Constance Austin. A much more valid example of this type of thing was something that was actually built – the early history of the Israeli

kibbutz, where the whole notion of food preparation and eating was successfully de-gendered and de-located from the home; and, furthermore (bearing in mind the subject of the book), this was achieved through the deployment of a language that was only then being revived and consequently re-vocabularized with a distinctly deterministic aim. However I dare say that any mention of Israel is out of favour nowadays with the sort of *Guardian/Independent* reading people one imagines run Routledge.

The very short case studies are occasionally glib and offer little. Paradoxically, reading between the lines of the superb *Buildings and Power* is likely to be more rewarding on the subject than this rather camp piece of largely redundant verbal introspection.

TIMOTHY BRITTAIN-CATLIN

CLASSICAL VADE MECUM

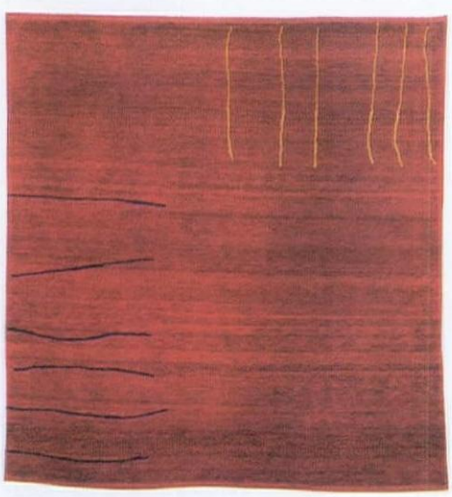
CLASSICAL ARCHITECTURE

By James Stevens Curl. London: Batsford. 2001. £17.99

With Howard Colvin, Professor Curl is the great lexicographer of architecture, his *Oxford Dictionary of Architecture* (1999) being, in my view, incomparably the best now available. *Classical Architecture* is the clearest and most accessible account of the history and use of the language which has produced most of the great masterpieces of Western architecture. It seems to me astonishing that the practice, as opposed to the history, of the Classical language of architecture is currently taught in no school of architecture in this country. By contrast, Curl recalls that, through the training he was fortunate enough to receive in the 1950s, he 'discovered a rich alphabet to start with, then a vocabulary, and then a whole language capable of infinitely adaptable use'.

Classical Architecture will enable students to recover that lost knowledge and scholars to increase their own, for it contains both recondite as well as practical information: for example, the section on 'Ears' begins 'trusses or consoles on the flanks of architraves under the cornice, also called elbows, ancones, or prothyrides'. The book is divided into three sections, the first consisting of three chapters, 'What is Classical Architecture?', 'The Orders of Architecture and their Application', and 'The Graeco-Roman Roots of Classical Architecture'; the second section also contains three chapters which contain examples from the Renaissance Period, from Baroque, Rococo, and Palladianism, and finally from Neo-classicism and After. An Epilogue is followed by the final section in the form of a valuable glossary and bibliography. Modestly priced, yet lavishly and beautifully illustrated with useful drawings, diagrams, and photographs, *Classical Architecture* should be in every architect's library.

DAVID WATKIN



Christopher Farr, untitled wool rug, 1995. In the twentieth century, rugs were always allowed by even the most ferociously functional Modernists to show a degree of frivolity and joy. *Contemporary Rugs: Art and Design* by Christopher Farr, Matthew Bourne and Fiona Leslie, with foreword by Andrée Putman (Merrell, London , 2002, £30) shows an international range which lives up to the great tradition which emerged in Germany and Scandinavia in the 1930s.

CONSUMER ECOLOGY

THE ECO-DESIGN HANDBOOK: A COMPLETE SOURCEBOOK FOR THE HOME AND OFFICE

By Alastair Fuad-Luke. London: Thames and Hudson. 2002. £16.95

This seductive little book advertises itself as 'a complete guide to beautifully conceived, ecologically sensitive and consumer-friendly fumiture and objects for everyday use'. It covers over 500 products and 175 materials, and includes domestic furniture, lighting, electrical appliances, clothing, textiles, transport, buildings and building materials, DIY and a good deal of miscellanea. Most items are accompanied by a small colour photograph and a brief description, and these are cross-referenced to a full reference section for information about designers, suppliers, green organizations, further reading and so on.

An alternative sub-title might be 'How to continue being a consumer without feeling too guilty about it'. The book begins with a very sensible introduction which stresses the importance of protecting the environment, and the vital role design and designers play in this. But at another level, there is a deep irony in this book which is encapsulated in the way it moves from this well-intentioned introduction to a lengthy first section on chairs – chairs of polypropylene, waste wood, metal, expanded polystyrene, paper, rubber, plant waste, mahogany (from sustainably managed forest, of course), wicker, glass, felt, aramide fibre braid ... No doubt, all these chairs have impeccable green credentials and furniture designers nowadays put the environment high on their agendas – but do we need all these bloody chairs? Surely that's the question. In fact, do we need even half of the nice-looking gadgets in this book? There is something fundamentally flawed, oxymoronic one might say, when consumerism is linked with sustainability. If we want to be ecologically responsible, then we must consume less of everything. If we go round picking out items which are well designed and have green labels on them, but without questioning whether we really need them, we are simply deluding ourselves.

ADAM VOELCKER

EUROPEAN CENTRALITY

CENTRAL EUROPEAN AVANT-GARDES: EXCHANGE AND TRANSFORMATION, 1910-1930

Edited by Timothy Benson. London: MIT Press. 2002. £41.50

This ambitious book was published to coincide with an exhibition at the Los Angeles County Museum of Art. Its most interesting claim is made in the last essay, 'The Phenomenon of Blurring' by Andrzej Turowski. He thinks that the arrival of Central European art in Western consciousness has fundamentally changed the way art history can be written. Because the marginalized artists of central Europe cannot be made to fit the standard Western categories – Czech Cubists or Polish Futurists aren't like the familiar ones – we need to revise the model, perhaps even abandon it. He does not claim (as another contributor does) that Western art could not have happened the way it did without Eastern, nor is he trying to replace Picasso or Matisse with new idols. The argument is rather that the margins, firmly stuck in particular locations and not remotely universal, illuminate the whole field.

The book does not argue this case in a systematic way. Its most powerful polemic is mounted by the designer, who has been turned loose to produce a product in tune with the subject, a book which is itself an early modernist object. This includes a way of captioning pictures which makes it easy for a reader to give up on figuring out who did what. Design also plays havoc with the sizes of reproductions, but the result looks extremely stylish and much like the periodicals of the period.

The trouble is that this wilfulness goes hand

in hand with the curator's decision to abandon a standard catalogue of objects in favour of a list of artist biographies in alphabetical order at the back. This is where you find sizes and locations, but no description or analysis, and this is also where you have to look if you want to know how many works by an artist are illustrated or on what pages they are found.

Occasional essays shine out for their way of crystallizing a subject, like Derek Sayer on Czech modernism, so alert to strange conjunctions he makes some of the others look doctrinaire. Many of the city treatments boil down to lists of names and venues, who visited when or exhibited where, but occasionally singling out individual cities works, with Budapest, with Ljubljana (archetypally provincial), and with Lodz (harshness breeding radical art). Eva Bajkay uses the entries on Weimar and Dessau to give a lively history of the two Bauhauses and even to include some Eastern spin-offs. Incidentally, the Bauhaus forms part of the subject because so many of its teachers and students came from further East. As a final instance of the book's ambitions outstripping what is possible, I would cite the interesting essay on Eastern European languages which shows that these languages have been much more doctored by purists than one would suspect, and thus turned into something more like patriotic works of art. How this fits into the total picture is left for the reader to decide.

ROBERT HARBISON

NEO-, SUPER- AND SECOND MODERNISM

THE ARTIFICIAL LANDSCAPE – CONTEMPORARY ARCHITECTURE, URBANISM AND LANDSCAPE ARCHITECTURE IN THE NETHERLANDS

Edited by Hans Ibelings. Rotterdam: NAi Publishers. 2001. €41,97

Judging by grumpy mutterings current in England about the alleged airs put on by young visiting Dutch hero-architects, there's a feeling that the Dutch take the view that the Late-OMA Netherlands is where it's really happening. There is also a feeling that they might just be right. This book, which is actually about recent Dutch architecture, urbanism and landscape – and not just the landscape of its title – will be closely scanned for hard evidence of the primacy of the Low Countries during this current half decade and perhaps longer. A quick check through the index suggests that all the right names are here including wrinkly sparring partners Hertzberger and Koolhaas. And there is a lot of really exciting design. And the usual number of designers of routine office and housing blocks with little decorative/structural tricks. These have been talked-up on grounds, you initially suspect, of balance and because in the new critical dispensation, such differentiations as between 'right' and 'other' are not particularly relevant.

In one of the remarkably cant-free essays at the back of the book editor Hans Ibelings writes, 'The disappearance of the compulsive tendency to construe everything in symbolic terms has not only freed the designer from an onerous duty to keep on producing "meaningful" architecture, but has made it possible for architects, critics and historians to view architecture differently in that things are now accepted phenomenologically for what they are.' The layout is a bit lumpy and the texts tend to be about Being Dutch Architects in the Twenty-First Century – but buy it.

SUTHERLAND LYALL

USES OF PSYCHOLOGY?

AESTHETICS, WELL-BEING AND HEALTH: ESSAYS WITHIN ARCHITECTURE AND ENVIRONMENTAL AESTHETICS

Edited by Birgit Cold. Aldershot: Ashgate. 2002. £45

The arts are not based on rational thought but there is a whole range of critical writing that examines artistic activity and output.

Architecture is about making useful buildings and it involves a rational approach to the needs of society, its users, and the technology of production. At the same time we expect to enrich our lives by giving artistic experience.

Perhaps we should accept that architecture is both technology and art without attempting to reconcile the artistic and scientific values.

The rational aspect of building is more important than the technical aspects of other arts and we should improve our understanding of the way we perceive the buildings we design if we can.

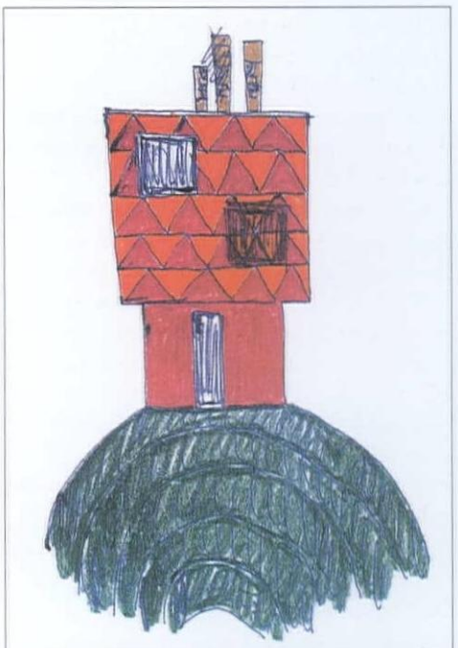
I have always been interested in psychology as being relevant to my work designing buildings and so I looked forward to reading this book. It is an academic research based set of papers written by architects, psychologists, and a few sociologists. References to previous research are given so it will be possible to follow up the points being made.

Understanding people is very difficult and we are not yet able to bridge the gap between our day-to-day rich emotional life and a set of scientific explanations about the way we behave. So priests and dynamic psychologists who deal with day-to-day behaviour are not able to use the findings of scientists who are trying to understand the mind.

Similarly in this book, the rational approach cannot help the designers and planners who have to cope with the everyday problems of deciding what needs to be built immediately. The Construction Industry Council have approached the problem of rationalizing design decisions by publishing Design Quality Indicators. There is little justification for these but they do enable numbers to be applied to designs.

Here again, where the thinking gets relevant to design issues, it loses rigour and where rigour is apparent the findings are less applicable to design. I had vaguely hoped that some archetypes with strong forms such as the Mandala might be discovered to form a justification for formal architecture and also justify ideas of proportion and the Golden Mean. These ideas are too much in fringe psychology to find a place in this book that errs on the serious side of architecture.

MAX FORDHAM



Peter Märkli is one of the most severe of the German Swiss minimalists, producing austere monochrome concrete and rendered buildings which have great spatial presence. So it is a surprise to see that Märkli has an intense sense of fun and ebullience. This is a sketch from *Approximations: The Architecture of Peter Märkli* (ed Mohsen Mostafavi, AA Publications, London, 2002, £30). It is good to see the Architectural Association publishing good books again. As well as the sketches, it covers the buildings in excellent photographs and drawings, though the latter could do with north points and scales.

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



CHANGEFUL AS A RUSKINIAN CHURCH, WILD AS THE STRANGEST GOTHICK FANTASY FROM HOLLYWOOD, THIS EXTRAORDINARILY EXUBERANT TIMBER BUILDING TOWERS OVER THE GRIM TEXTURE OF ARCHANGEL.

This very strange erection is in the White Sea port city of Archangel, whacked up in a moment of post-Gorbachevian ebullience. In some ways, it sums up the present state of Russia: wonderfully ambitious, but lacking common sense. Thank goodness for such daring. The whole twelve-storey structure is made of wood and is intended to be flats with shops at the base. Finnish correspondent, Jan Söderlund, says that ownership, builder and architect cannot be found (though it has been developed privately). Apparently, the chief of the local fire-brigade (clearly quite rightly in today's cultural climate) has said that the upper floors must not be inhabited. HENRY MILES