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The world's leading emerging architecture award

JURY

The Jury will be:

STEFAN BEHNISCH
Behnisch, Behnisch & Partner,
Stuttgart, Germany

MARGRÉT HARDARDOTTIR
Studio Granda,
Reykjavik, Iceland

RICK JOY
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

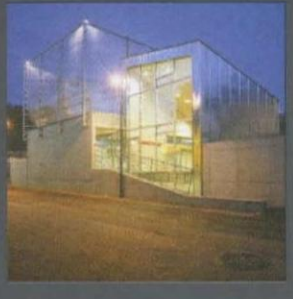
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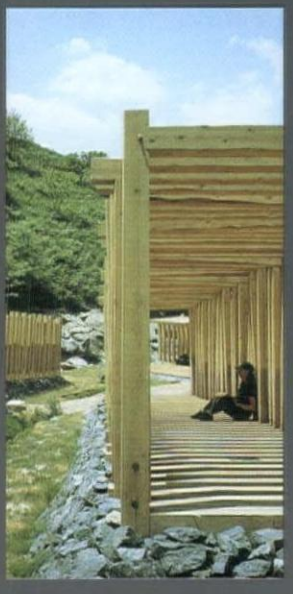
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countries, representing every continent. Work su
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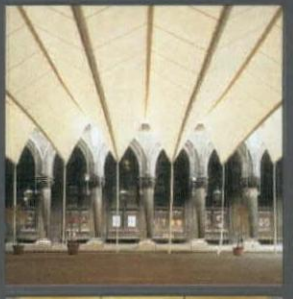








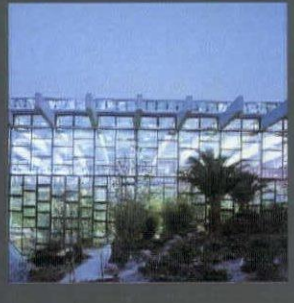


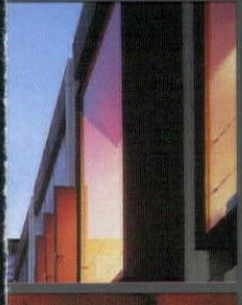


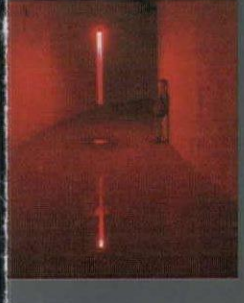




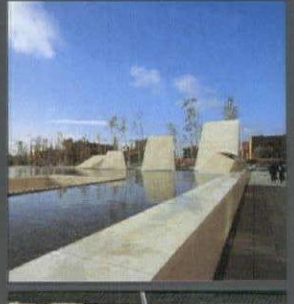
ted in 1999, the ar+d award was conceived
al as, the distinguished Danish architectural
ecognition to a talented new generation of
ars it has attracted entries from over 60
omitted has ranged from small domestic
landscapes. Supported by Buro Happold.

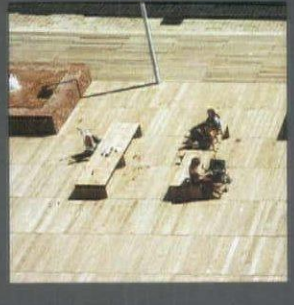


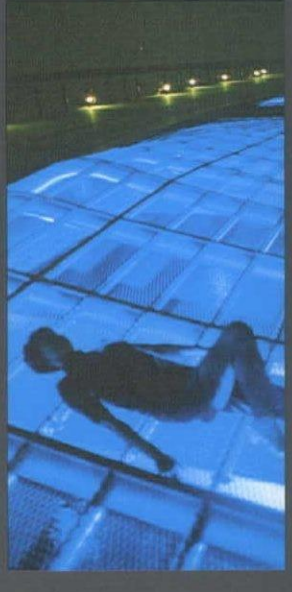












ar+d emerging architecture
Emerging Architecture

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:

1 ARCHITECTURAL MAGAZINE .....

2 NEWSPAPER

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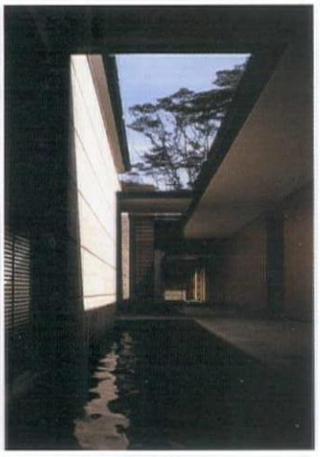
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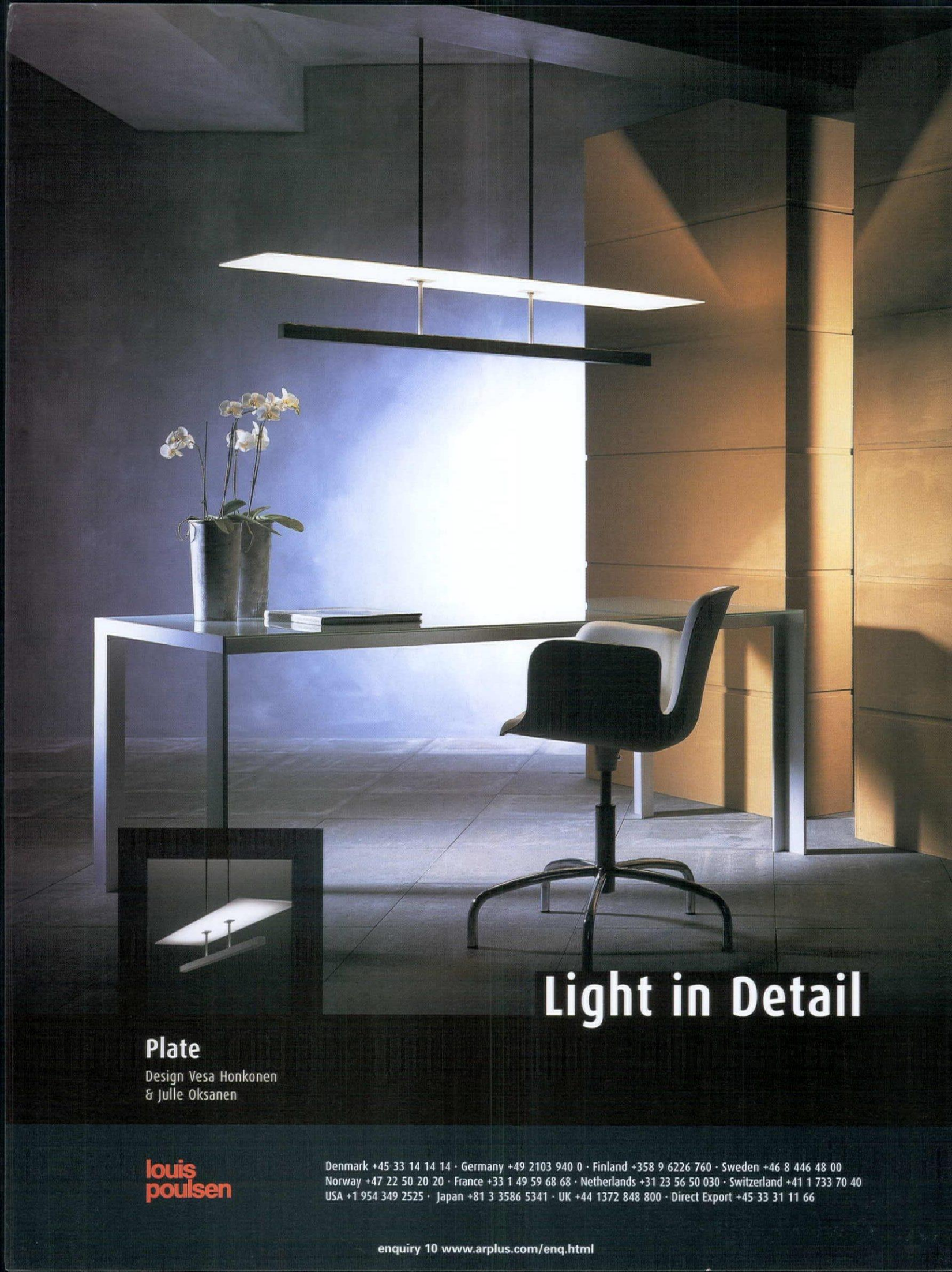
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Light in Detail
Plate
Design Vesa Honkonen
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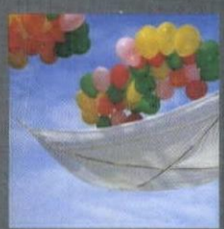
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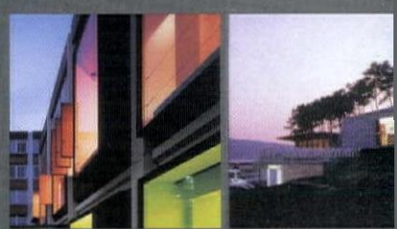
EMERGING ARCHITECTURE AWARD 2002

The **ar+d award** for Emerging Architects is entering its fourth year of launching previously unknown architects and designers onto the world scene. Generated by a partnership between The Architectural Review and **d line**™ *international as*, manufacturer of architectural design products, the award is intended to seek out and recognise new talent worldwide. It is this year supported by the multi disciplinary international consulting engineer Buro Happold.



More than 700 entries from over 60 countries were received for the award last year. There were eight award winners and eighteen other entries were highly commended. Winning schemes came from all continents.





Deadline for receipt of entries is September 17th 2002.

For further information:

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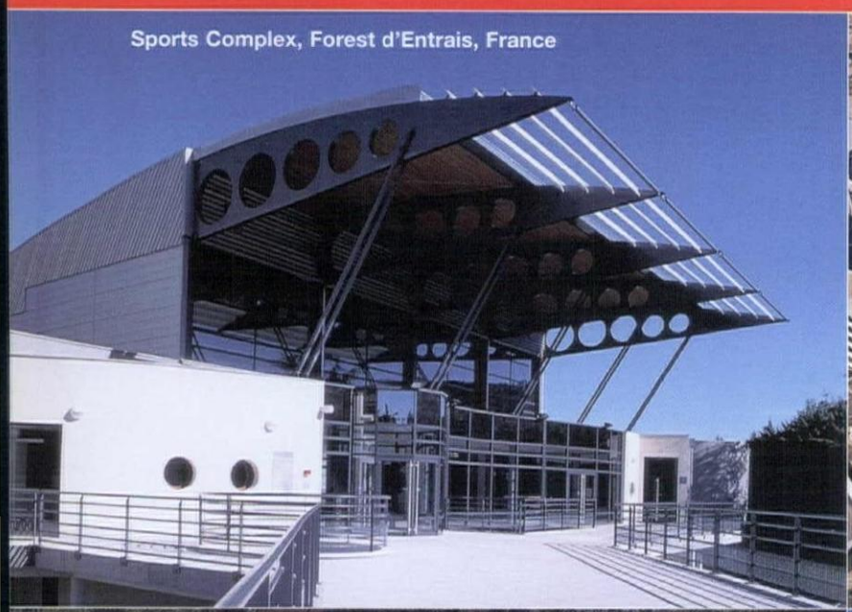
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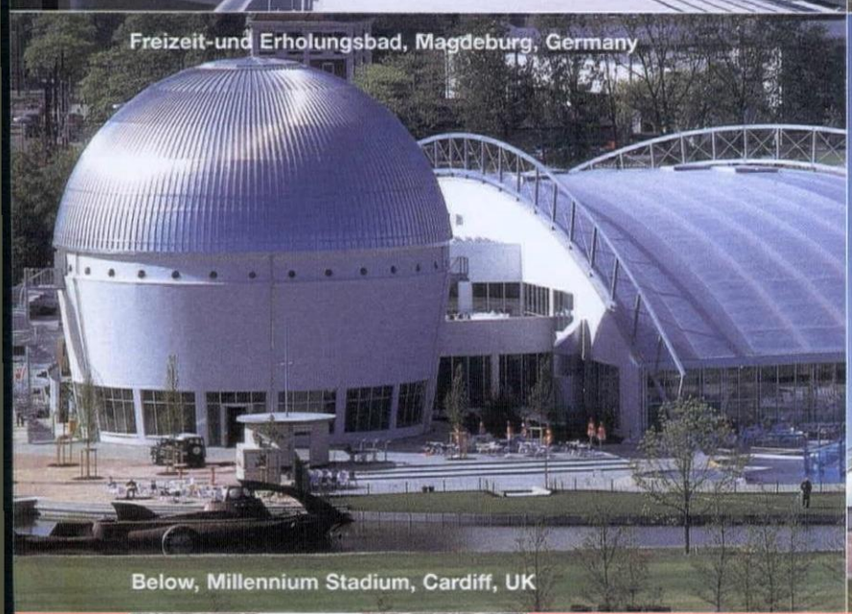
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Sports Complex, Forest d'Entrais, France

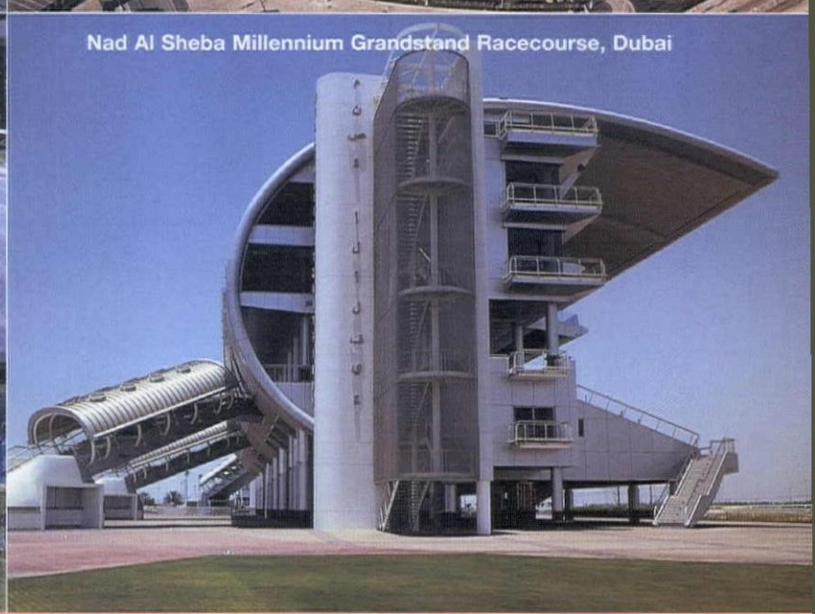


Commonwealth Games Stadium, Manchester, UK

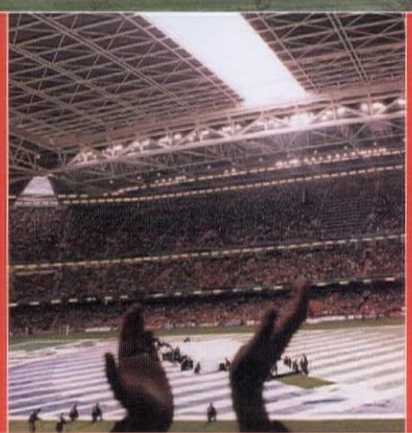


Freizeit-und Erholungsbad, Magdeburg, Germany

Below, Millennium Stadium, Cardiff, UK



Nad Al Sheba Millennium Grandstand Racecourse, Dubai



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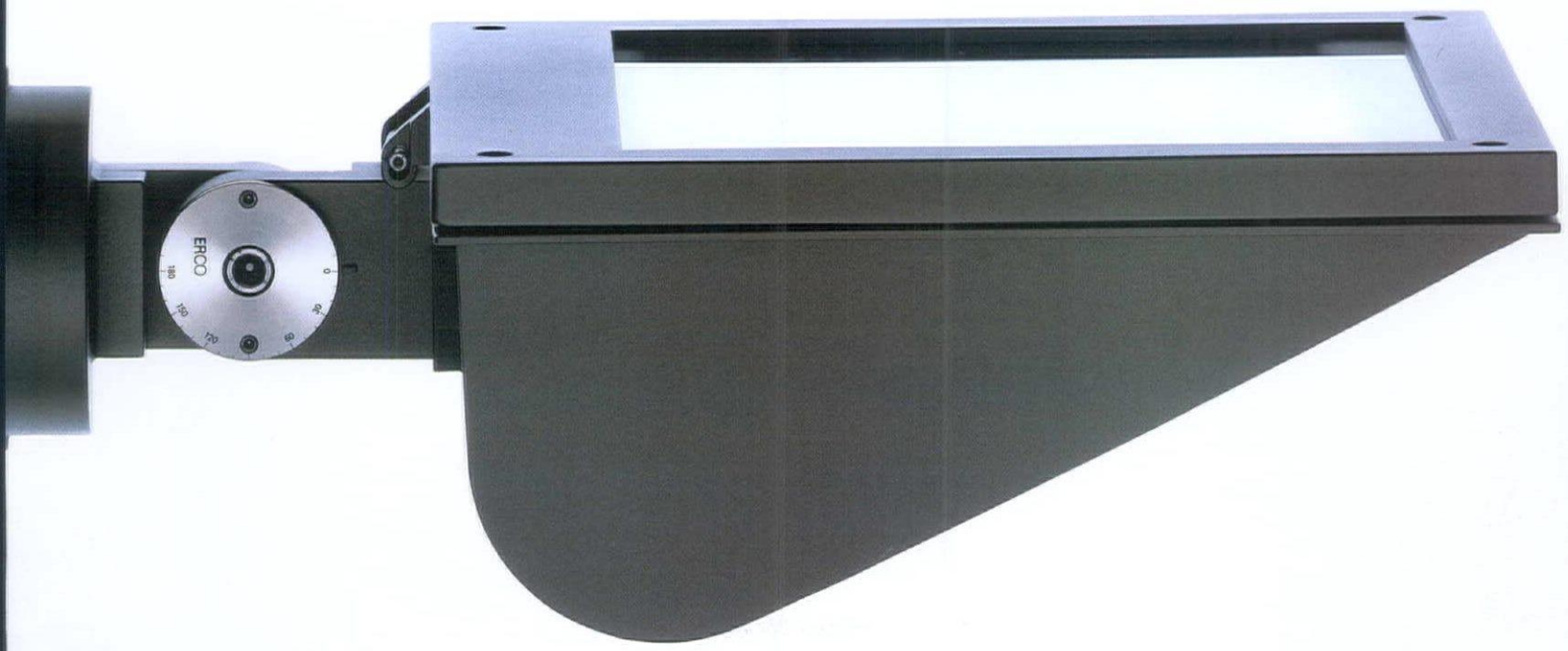
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Outdoor luminaire: Parscoop

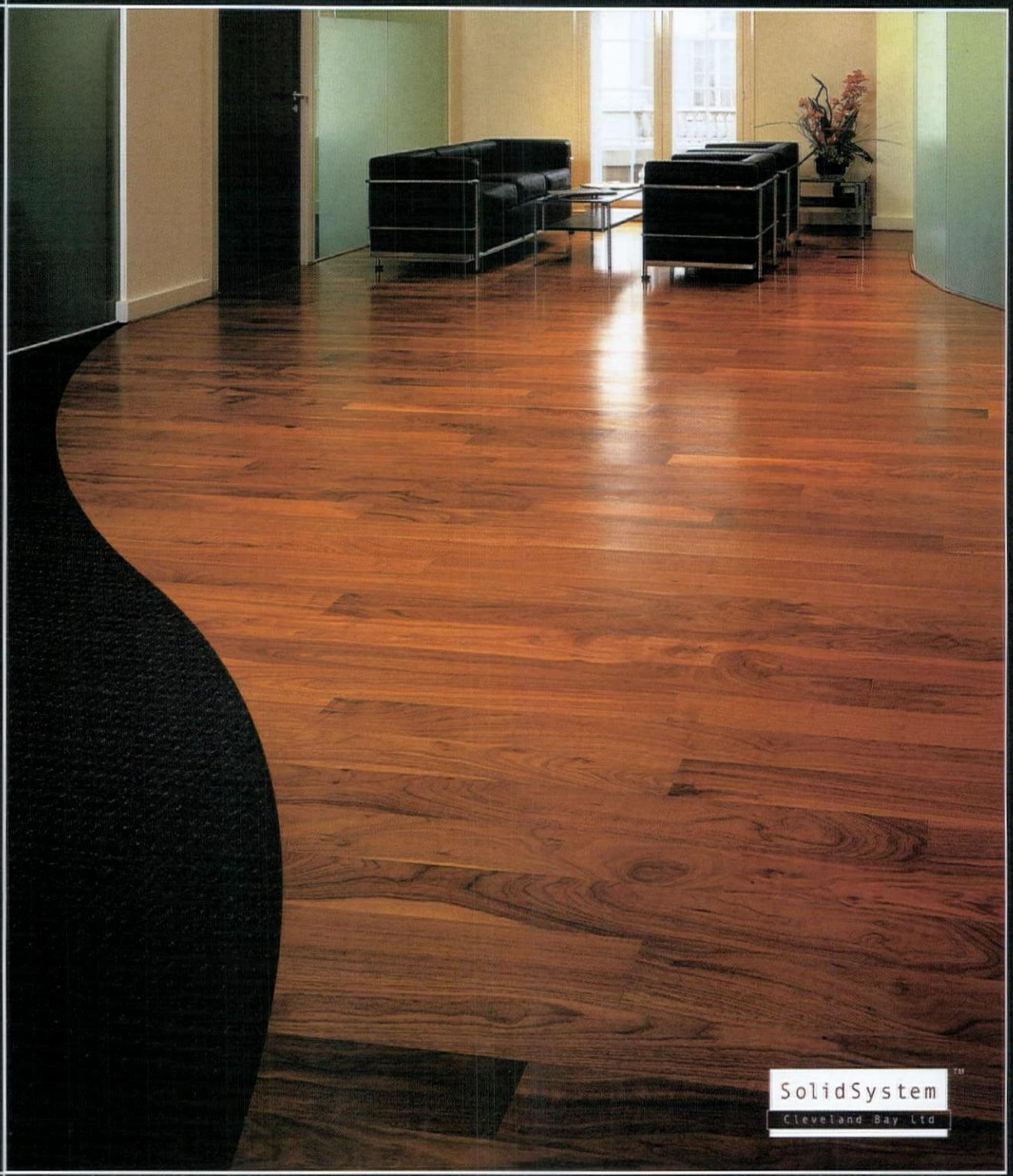


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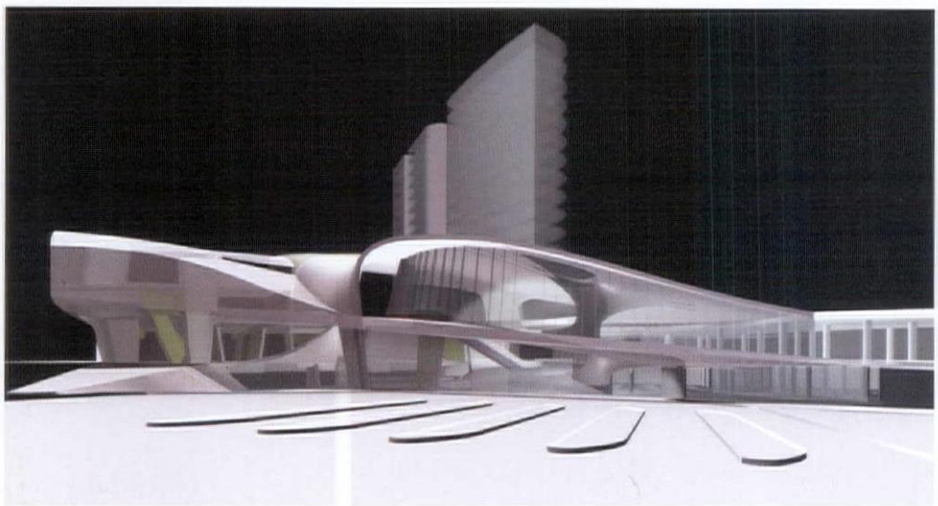


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view

UN Studio UN Fold at the Netherlands Architecture Institute; the outrageous demolition of Richard Neutra's Maslon House in Palm Springs is an act of architectural and cultural vandalism; Browser explores world architecture on the web; AR Spectrum Award for Design Excellence 2002.



UN Studio's proposal for Arnhem Station, part of a major exhibition at the Netherlands Architecture Institute.

UN DEMOBILISED

Having achieved an international reputation with the 1996 Erasmus Bridge in Rotterdam, the office of van Berkel & Bos has morphed in recent years into UN Studio. UN stands for United Network, their evolving interdisciplinary matrix of design experts and strategists. UN also stands, of course, for a certain New York-based global organizational brand. This presentation of current work picks up on that wordplay and that New Dutch brand consciousness. Its title *UN Studio UN Fold* seems to recognize geometric tendencies in the duo's built work to manipulate ground, wall and ceiling surfaces into contiguous spatial experiences. But the installation occupying the double-height Main Hall in Rotterdam is oddly static. Designed in-house (literally and figuratively) by the NAi, it takes the form of a nine-square arrangement of high, hollow cubes, each with a single entryway (three of the nine cubes are lower to negotiate existing structure). The work presented inside each introverted gallery is informed by mobility and cross-fertilization, by the interpenetration of infrastructure with the flow and idiosyncrasy of real life. Unfortunately these temporary pavilions, painted grey baby blue like the Erasmus Bridge itself, disallow any such dynamic or nuance within the exhibition. Several cubes are dedicated to key UN Studio projects: the Erasmus Bridge, the Möbius House (AR September 1999), Het Valkhof museum in Nijmegen (AR March 2000), a basalt-clad electricity substation in Innsbruck, and a vast transportation interchange in Arnhem already partially constructed. One cube contains very limited information on eight new proposals including a competition-winning strategy to enlarge the Wadsworth Atheneum in Hartford, Connecticut. Another houses two further competition successes. In Genoa Harbour, the Ponte Parodi pier is to be redeveloped as a cruise terminal and 'a three-dimensional plaza'. Near Stuttgart, for the Mercedes-Benz Museum, a circulation diagram will be extrapolated and stacked as a volumetric logo.

UN Studio UN Fold allows for a lively presentation within each cubicle; it is the interstitial cross-streets that are devoid of life. Technical drawings are joined by occasional watercolours, calligraphic gestures by van Berkel that strangely evoke the essence of particular projects. There are formal models plus informal working maquettes from the initial design phase of several projects. For the Erasmus Bridge and for Arnhem, video footage allows exhibition visitors a virtual tour of those only relatively remote locations (that of the Bridge celebrates its construction and opening festivities). Then there are superscaled photographic prints. That of Innsbruck – Fire Mountain – instils some sense of a contemporary sublime.

Typically, these montages combine views of abstract architecture with images of atmosphere or of people. Reminiscent of occasionally haunting canvases by David Salle, diptychs that juxtapose High and Low Art, the UN Studio prints are characteristically attentive to surface (not unlike, perhaps entirely by chance, paintings several decades ago by the artist Audrey Flack). Intrigued by new methods of both construction and representation, van Berkel & Bos are especially attentive to contemporary social change and to consumerism. As such, the accompanying NAi catalogue with its magazine-style spreads and short narratives by Bos, is closer than the formal exhibition to the spirit of this innovative practice.

RAYMUND RYAN

UN Studio UN Fold at the Netherlands Architecture Institute (NAi), Rotterdam 26 May-15 September 2002, www.nai.nl



UN Studio's Mercedes-Benz Museum, near Stuttgart, extrapolates a circulation diagram into a sleek spiral form.



Richard Neutra's Maslon House in its original glory, a sleek glass pavilion by a pool. Built in 1963, it was recently and scandalously demolished. Photograph David Glomb.

outrage

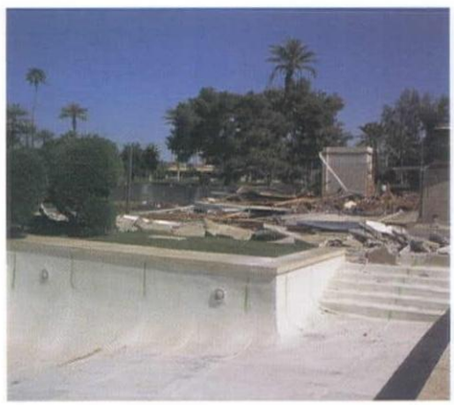
One of only three Neutra dwellings in Palm Springs, the Maslon House was recently demolished in an inexplicable act of architectural and cultural vandalism.

After the 28 February sale of the house, a contractor walked into the City of Rancho Mirage next to Palm Springs on 19 March and paid $45 for a demolition permit. Nine days later, all that remained of Richard Neutra's Maslon House, a palazzo designed for modern art collectors Luella and Samuel Maslon, was a pile of debris that looked as if it had been vomited up from the earth. Serving as a convenient dustbin was Neutra's 'reflecting pool', one of the architect's trademark terms for his double-duty architectural elements, here denoting its role both as cooling device and landscape mirror.

It is a testament to architecture's power of genius loci that the lot, flawlessly situated at the intersection of two implausibly green fairways in the middle of scrub desert, is now striking only in its banality. A few months ago it was a horizontal stroke of white floating above the infinite plane of grass deep within the gated Tamarisk country club. Built in 1963, technological and social experiments were long behind the Modernist who counted Adolf Loos as his greatest mentor. In contrast to the 1949 Kaufmann House, a few miles away, the Maslon House didn't pose an obvious contradiction between silvery machine and desert; unlike the elegant 1947 Tremaine House in Santa Barbara, the glass pavilion wasn't 'thrillingly enhanced', to quote Neutra, by huge gnarled oak trees around it. The $2.45 million Maslon did not challenge the status quo so much as re-envision it. This was a 5000 sq ft, seven-bedroom house with beautiful appointments, Giacomettis butting up with Donald Judds, the kind of house that served guests martinis shaken not stirred, vodka please.

For unknown reasons, Luella, who died last year, resisted placing the house on the National Register of Historic Places, or incorporating restrictions into its title. But not even the most rabid preservationists, now working to ensure more stringent review processes, anticipated that demolition was imminent. The new owner, Minneapolis-based Richard Rotenberg, has refused to give reasons for demolishing what was advertised through Sotheby's as an architectural masterpiece. Why, at least, could it have not been moved? The land was valued at about $1.3 million. That's a lot of money for a tear-down.

The abrupt loss is ironic, given that here in Southern California such houses are white-hot collectibles only celebrities can afford to pursue. Modernism has become a style rather than a series of questions written in new technologies that meant to dignify people no one ever heard of; us, the 'masses'. The mistake was to assume important examples of Modernism were no longer in danger. Rudolf Schindler's 1934 Wolfe House, a series of volumes that elegantly cascaded into the sea off Catalina Island, is another bitter local example. But when these things happen, parochial squabbles about who is the better Modernist – here id Schindler vs. superego Neutra – cease, at least temporarily. The global list of architects or buildings under threat includes the 1962-63 Tyrone Guthrie Theatre in Minneapolis, designed by Saarinen protégé Ralph Rapson, the 1956-63 TWA Terminal by Eero Saarinen, Gunnar Asplund grain elevators, Breuer houses, the Buffalo granaries Le Corbusier



The languishing pile of rubble. Photograph David Glomb.

made famous in *Vers une Architecture*, the 1961 Cyclorama by Neutra and Alexander.

We all got out of the car and tramped around. The usual desert sunset, drop-dead trashy gorgeous, was busy streaking pink and red light onto the R-bar sticking up out of the ground, galvanized pipes, clumps of blackened Roman hearth brick – another Neutra trademark. I heaved two big pieces of the brick into the back of the wagon. I gently pulled at the address sign, perfect Gill Sans typeface, silver against a dark brown stained wood, letters spread nicely. I tugged harder, attempting to silently apply strenuous effort while maintaining a scholarly demeanor. I failed, and wondered if I had a crowbar would my convictions about honesty prevail. 'I don't think you're the first to try', my companion said mildly, looking at me and the slightly battered sign.

BARBARA LAMPRECHT

browser

Sutherland Lyall continues to explore world architecture, peering through the great electronic forest.

Electronically graven images

At http://architecture.about.com/ you can find About Architecture, a division of the vast About website. When it described Antoni Gaudí as Dada Surrealist I thought life would be much gentler if I simply gave up its newsletter. It is a site which is best described as relentlessly dim with such topics as 'What is Feng Shui?' and 'Vinyl Siding: Builders love it, historians loathe it ... Who do you believe?' But like rather a lot of internet sites it has some interesting serious information and one of About Architecture's potentially useful sub-sections is about architecture photo archives. The url is http://architecture.about.com/msub05-photo.htm and it contains several pages of advice and, more important, links to libraries, some of them free. Check out About's own master directory at http://architecture.about.com/cs/archivesphotos/index.htm

Revisit

Back in February 2000 we quite liked Worldarch at www.worldarch.com but thought it should try to be less a print magazine on screen and more a screen magazine. Now it looks a bit more like a ghost magazine. Editor Guy Fehn has a little note to the effect that things have been 'a bit quiet due to our staff working full time on upgrading to a more user-friendly interface'. Maybe that explains why when you enter the above url it changes to 0ww.navalarch.com/index_2.asp. Fehn's note continues, ominously, '... we aim to catch up by Jan/Feb 2001.' The site is still there but ...

Live and kickin'

One site we should have looked at before this is Archibot at the slightly irregular address http://archibot.com/. You can have a regular email newsletter sent to you, which, like all newsletters, is sometimes interesting, sometimes not. The site reminds you of a cheerful puppy: always up for it, darting here and there growling at that, a sharp bark here and an innocent romp with the ball of wool. I guess it's because, like the one from www.DesignArchitecture.com, most of the stories are culled from the web and very often penned by architecturally innocent writers. An example is a story from the *Cincinnati Enquirer* about the institution of the studio crit: 'Ordeal makes students cringe' runs the headline. '"They put us through hell" one ... student said, pleading for anonymity ... "That's fairly accurate", said assistant professor Michael McInturf ...' other headlines include 'Design Aesthetic Of Stock Car Racing' and 'Hallucination in Seattle', the latter a very lengthy critique of Frank Gehry's Experience Music Project by Kazys Varnelis. Like most things on the internet you have to work a bit to get at the profitable vein but this site is normally worth the time you spend scratching around for ore.

Hero site of the month

Following last month's look at Nick Grimshaw's practice site, austere, grey, white, discreet bits of contrast red, sans serif and really tiny text, it seemed sensible to look at the site of his former partner Terry Farrell (also a recent knight) at www.terryfarrell.com. What unites them all these years since their great Puritan v Cavalier schism is a continuing preoccupation with minimalism and miniaturization. One or the other but not, please both. Oddly the frequently architecturally flamboyant Farrell's is the guiltier. Each of his site's projects is illustrated with a single thumbnail which clicks into ... a bigger thumbnail. Somebody has told the practice that hordes of architecture lecturers and possibly students will steal the images. So small Farrell images is the order of the day. Maybe pirate armies of architecture lecturers are indeed lurking behind the cyber bushes in the great electronic forest. But should Farrell really care? And text size: great for teenagers and people close up to their screens trying to watch the raster lines but almost invisible for people over 40. The *Guardian* web critic, Jack Schofield, urges people to simply sack their designers for incompetence if visitors can't change the size of text so they can actually read it. You change it with View/Text Size. Or hold down the mysterious Alt Gr key to the right of the spacebar and use the mouse wheel to change from small to large. First time I've found a use for that key.

Undersung hero

You will all remember the Chemosphere, that 1960 hexagonal saucer-on-a-concrete-stalk Malin house by John Lautner the erstwhile Frank Lloyd Wright disciple. It's part of the visual heritage of a lot of architects over 40. Now there is a John Lautner foundation and a website at www.johnlautner.org which has a biography, bibliography and all too few sample projects. There is also an explanation that there is an archive of 9000 working drawings and material from it is available to anyone for a fee. What you do is fill in a form with your request – but, uh, oh. How on earth do you know what material to request? Do you ask for that house in that Coen Brothers movie starring Jeff Bridges aka the Sheats/Goldstein house which also featured in that adult movie *Unleashed*. Which of course none of us has seen. Or what about the Elrod House where Bambi and Thumper bounce on Sean Connery in *Diamonds are Forever* or the Rainbow House which Mel Gibson blows up in Lethal Weapon 2. OK so this is an amateur site. But Lautner was an ace architect and deserves rather a bit better than this. Maybe they should offer it to Toronto. For a more affectionate, though also pretty amateur view of the designer, try http://compbio.caltech.edu/~sjs/lautnerb.htm.

Call to arms

Sustainability is a central architectural issue. Fuel cells, in a recent survey in our sister weekly *Architects' Journal*, is seen by many architects as the big thing. But they're not a lot of use in isolation. And relying on electric motors for everything is as silly as using only petrol on the road. So the next big problem is motors. So what about the Stirling engine? Designed by Robert Stirling in 1816 his engine has the potential to be much more efficient than petrol or diesel engines. It can be powered by any heat source including solar energy thus bypassing fuel cells. OK, so why hasn't it been in use since 1816? Apparently it's to do with reaction times or somesuch. But this great idea has eluded translation into mass production. Time to call in the architects for some really fresh ideas. And their first port of call is www.howstuffworks.com/stirling-engine1.htm. Also try howstuffworks.com/fuel-cell1.htm although you probably won't need that will you?



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letters

PROPAGANDA

SIR: Reading through your May issue, I was surprised to find out that your magazine now covers world politics as well as architecture. Unfortunately the level of the first is embarrassingly shallow. Your article 'View from Ramallah' by Tom Kay proves to be a typical anti-Israeli propaganda of the sort one finds in British papers. Tom Kay cannot possibly begin to understand the complexity of the Israeli-Palestine conflict, and the objectives of the latest operation in the West Bank, based on his brief experience in the region. (The operation was a result of months of fierce terror attacks and suicide bombers, which killed hundreds of innocent Israelis.) He is undoubtedly not qualified to pass any sort of political analysis.

However discriminating your article may be, it is almost unforgivable that being an architectural magazine you have chosen to give him a stage.

Yours etc
YANIV KEDMI
Tel Aviv, Israel

EVERYTHING IN HUMAN LIFE

SIR: I would like to thank you for your article. Every one should know that architecture is not just plain building (2d point of view), it is about everything in human life (3d point of view). For all of those who wonder why discuss a political issue in an architectural magazine, I would say since when has architecture been apart from politics. Please trace the history of architecture, you will be surprised that politics made our architectural heritage. For example forts, palaces, bridges etc, aren't those for political reasons? Only truth makes great architecture. What has been discussed in the article is only and only the truth.

Yours etc
KHALID DAHNIM
Email address supplied

OBSCENE

SIR: As one opposed to the Sharon Government's policy and actions in the Palestinian territories I find the comparison Tom Kay makes between the spectacles in the museum at Auschwitz and those in the destroyed ophthalmic centre in Ramallah obscene; those at Auschwitz were literally taken from the faces of victims before being murdered by the Germans and their helpers while those at Ramallah have no comparable identity: they are an example of mindless vandalism, inexcusable certainly, but on any rational analysis having absolutely no moral equivalence.

I agree that Kay's lively and informative, if at times overemotional, dispatches are of wider interest; but is AR the right forum? You are not after all a journal of current affairs. Are we to expect regular features on issues of injustice and human rights? If so you will tragically not be short of material not least from the Arab world. Or is this a one-off because the perpetrators were Israeli?

Yours etc
MAX NEUFELD
London, England

OFFENDING, ONE-SIDED

SIR: With your permission I would like to start with a word of appreciation. Your magazine has been inspiring my architectural work and thinking in the past several years and I take this opportunity to thank you and your staff for your effort.

I read carefully the article 'View from Ramallah' by Tom Kay, published in the last May issue. I sincerely share the international community's concern for the safety and well-being of our Palestinian neighbours, however as an Israeli your one-sided view of the current confrontation in the Middle East is offending. I assume your magazine has decided to take part in the latest hypocrite European trend of condemning Israel as the 'bad guy' and seeing the Palestinians as the 'good guy'. You share a common point of view, which is based mainly on ignorance. In this story there are no good or bad guys. So in order to get a better View from Ramallah I invite you, and your correspondent Mr Kay, to get a view from Tel Aviv where a baby girl aged one and her grandmother were brutally murdered by a suicide bomber just a few hours ago while sitting in a café.

Your magazine, sir, should deal with architecture. That is what you know best. Once you start to deal with politics you lose your reader's appreciation and credit.

Yours etc
ELIE ELIAKIM
Eliakim Architects, Tel Aviv, Israel

NOTHING TO DO WITH ARCHITECTURE

SIR: I am a Costa Rican architect who was trained in the UK, I have great respect for England and its democratic and pluralistic society, I have received your magazine for almost 15 years and I always look forward to the next issue, it gives a great view of what is going on architecturally all over the world.

All this was on my mind when I opened the May issue of the magazine and read Tom Kay's article on Ramallah's destruction; I was amazed to find that kind of article in your magazine, the article has nothing to do with architecture; in all the years that I have been reading the Architectural Review I have never seen before opinions about a war zone, civil conflicts etc. I found Kay's writing completely out of place in an architectural magazine. What are you trying to get through???

Yours etc
KARIN NAGEL
Email address supplied

MORE NEEDED

SIR: I would very much like to see occasional articles such as Tom Kay's in the AR. I think that such a personal view from a fellow professional is very useful. I have passed copies of the article to members of my family and friends exactly because it has not come from the usual news channels.

Yours etc
ROBERT BARNES
London W10, England

NO RELEVANCE

SIR: Tom Kay's diary (View from Ramallah, AR May) or his problems about admitting to being a Jew have absolutely no relevance to Architecture or Town Planning, so why did you find the need to publish his views in a distinguished architectural magazine?

Perhaps, as an architect, I could write an article (View from Tel Aviv) for you to publish about daily living under the ever present threat of suicide bombers.

Yours etc
BEN KAPLAN
Tel Aviv, Israel

A POLITICAL JOURNAL?

SIR: Since when has AR become a political journal? It was extraordinary to see four entire pages (View from Ramallah, AR May) dedicated to such a one-sided and blinkered view of an extremely complex, already propaganda-drenched and manipulated situation. The crisis concerning the Middle East is already thoroughly misrepresented by much of the press and media, and history is being rewritten

by the minute to suit whatever arguments are flying around at any one time. War and conflict are never pretty and what one individual sees cannot (especially in this situation) relay a truthful representation of a crisis as a whole.

If you are going to further the political scope of your journal, let us hear what the many different types of peoples are saying and doing. In this case, there is a huge range of people who live in Israel, which is arguably one of the most culturally integrated and cultural countries in the world.

And then there are all the other conflicts in the world: architects live in those places as well. AR is a fabulous *architectural* journal – *please*, stick to what you do best.

Yours etc
J. S. TARRANT
Email address supplied

INAPPROPRIATE

SIR: I was outraged to see your May 2002 issue with its 4-page article titled 'View from Ramallah' (p32). Tom Kay may be Jewish and may be an architect, but other than that there is absolutely no connection whatsoever between his political opinions and a respectful architectural magazine. I see your compliance to publishing this man's diary as completely inappropriate, not to say shamefully one-sided and deeply biased. How dare you associate a picture of broken sunglasses with Auschwitz and Nazi Germany? As a descendant to a family whose complete members were executed in the gas chambers in Auschwitz and as someone who has lived for a long time in Israel and has seen the war in the West Bank and Gaza from up-close, I find this comparison profoundly offending.

I can't even begin to think of how a rational person can equate a political-based war (be it right or wrong) with the mass annihilation of a whole nation. I can't even believe that I'm actually writing this to an architectural magazine that seemingly deals with architecture and the built environment. I find this whole affair very sad and extremely disgraceful.

Yours etc
OMER BARR
Email address supplied

FAIR REPORTING?

SIR: I have always appreciated professional and academic publications and organizations that take the time to deal with political issues. I read Tom Kay's article on Ramallah with interest. May I suggest that for the sake of unbiased reporting you run a follow-up. May I suggest that this be on my dear friend, Moshe Derfler, 45, a photographer who worked closely with many architects, and who was blasted to pieces by a 'holy martyr' in the Nahariya train station on September 9, 2001. May I also suggest that your follow-up include a few words about Yigal Goldstein, 47, an architect who died in the same terrorist attack; and maybe even a few words about Dov Chernobroda, 67, another architect who was killed in the terrorist attack in a restaurant in Haifa on March 31. And while you are at it, maybe mention Daniel Carlos Wegman, a 50 year old engineer, who was killed in the same event; and Aviel Ron, 54, a man responsible for the digital mapping of the country; his son Ofer, 18, and daughter Anat, 21. Or maybe, write a few words about Aviel Ron's wife and Ofer and Anat's mother, a computers expert at the Faculty of Civil Engineering of the Technion, injured during that same attack, and left alive with the memories of an annihilated family. What about Eyal Yoel, 29, a graduate student in our University, and a friend's grandson – are you interested in chemical engineers or just architects? There are many more including also simple construction workers, such as Constantin Straturula, 52, and Virgil Martinesc 29, two Romanian citizens employed by an Israeli contractor, killed in a bomb attack on May 10, 2001.

And if you are really interested in fair reporting, why not run a sequel to your Ramallah article, one that can include numerous pictures of the cafés, restaurants, buses, bus stops, main streets, malls and other Israeli urban settings blasted to pieces time and again by the Ramallah-directed holy martyrs and freedom fighters? Would you care to include in such an article some more of the 505 Israelis assassinated between September 2000 and May 2002?

I am sure you will find in my suggestion enough architecture-related material worth your time and space – maybe even more so than in Tom Kay's article.

Yours etc
ISAAC A. MEIR
Email address supplied

THE EDITOR REPLIES:
We are not in the least biased. We do indeed publish Israeli architecture. The Architectural Review is about the creation of the human-made environment, and so it must also be concerned with its destruction. Rarely do we have an architectural correspondent able to comment on such destruction from personal experience. We have carried articles on destruction in Bosnia-Herzegovina. It should also be emphasized that View From is a personal account from a particular place. We hope to be able to publish shortly letters from correspondents in Israel, Kabul and Iraq about conditions in those countries. This debate is continued on our website forum: arplus.com/forum/forum.htm. P. D.

FATHY: NAIVE CRITICISM

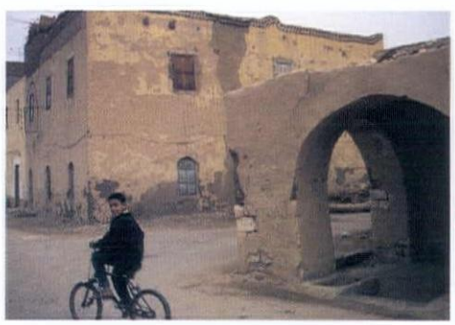
SIR: I have been a subscriber to your magazine for many years and put a great deal of faith in its content. It is for this reason that I was rather upset by Peter Davey and Caroline Pulford's View of Luxor (AR April 2002) and the dismissive tone in which it describes the work of Hassan Fathy.

Peter Davey and Caroline Pulford draw our attention to the decay of Fathy's mud brick buildings in New Gourna, suggesting that, 'even in a place where it only rains for half an hour in four years, maintenance should have been thought about'.

And yet in the previous sentence it is noted how well maintained the mosque is. Surely the mosque is therefore proof of the capabilities and longevity of mud brick construction. Similarly I would challenge any modern building that has been left idle for 30 years not to be in desperate need of a facelift.

To call the reinforced concrete structures with brick infills currently being constructed in New Gourna 'the true contemporary vernacular' is naive. Fathy himself considered the use of concrete but ruled it out, the reasons being primarily twofold. When a family has no money to feed themselves or buy their children chalk for school then they are in no position to afford cement and other modern materials, however subsidized they might be. All that they can afford is their time.

This relates to the second point, that this method of building is not sustainable in poor areas. The people for whom such new houses are intended would need a skilled workforce brought in to build for them. Similarly, even if they did learn from initial buildings and



Hassan Fathy's New Gourna: architecture for the poor in desperate need of a facelift after thirty years of neglect.



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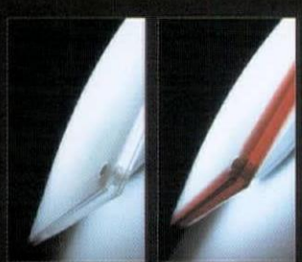


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view

develop a skill base they are no closer to sustainability since they still cannot afford the raw materials.

I would like to recommend the book, *Architecture for the Poor*, by Hassan Fathy, where the issues discussed above and in Peter Davey and Caroline Pulford's piece are considered in far greater depth.

Yours etc
TIM RYAN
Bishops Stortford, England

TATE, AND LYALL

SIR: Reading Sutherland Lyall's review of Great City Parks by Alan Tate (AR May, p95) one is left wondering what Lyall hates most, the book, the author or the landscape design profession.

Did Lyall bother to read the book properly or did he simply choose Alan Tate's text about Paris' Parc de la Villette as a hobby horse upon which to vent his spleen.

The 20 public parks Alan Tate writes about are among the most admired and enjoyed urban green places in the world. For Lyall to write them off as 'corporate landscape dross' is as ignorant as it is absurd.

Tate's book is well written, excellently researched and full of quality illustrations. It tells its story well and deserves to be read by all those interested to know more about how the world's great parks were made, how they are managed, renewed and sustained.

The whiff I detect in Mr Lyall's review is not lack of design theory but that of spite. But then can we expect more from the former editor of a free building trade newspaper?

Yours etc
BRIAN CLOUSTON
Durham, England

ARCHITECTURAL & ACOUSTIC HARMONY

SIR: I would like to add a little to the description of the new recital hall at Benslow Music Trust (AR May, pp70-74) because it marks a new step forward in architectural acoustics design.

Patel Taylor Architects proposed a strong circular element in the plan shape of the hall which, among other things, conveniently embraces a grand piano or chamber orchestra. Such circular geometry, of course, focuses sound and if the players are near a focus they will hear differences in loudness which will make playing in good ensemble difficult. Similar undesirable variations in loudness will occur for the audience.



Benslow recital hall: new step forward in acoustics using diffusion to cancel focusing. Photograph: Martin Charles.

To counteract this focusing, the conventional approach is to break up the circular geometry with facets or convex surfaces to provide a degree of sound diffusion. The results are not always architecturally satisfactory. However, it is now possible to generate a surface geometry mathematically which will provide the exact degree of sound diffusion required – in this case maximum diffusion to cancel the strong focusing. What is even more attractive is that a 'shape motif' can be chosen by the designers, eg a continuous wave, a stepped surface or some other geometrical form, and this shape is optimised, or morphed, by the mathematical process to give the precise diffusing surface.

In the case of the Benslow recital hall, the designers chose a continuous wave of varying amplitude and the optimised version of this resulted in the so-called 'free-form wooden screening' which lends 'a sculptural dimension to the space'.

The beauty of this new approach is that it enables the combination of precise acoustical performance with the desired architectural form.

Yours etc
RAFAL ORLOWSKI
Arup Acoustics, Cambridge, England

addendum

Photographs of the Mediatheque, Vaise, France in AR June, pp64-67 were taken by Gilles Aymard.

Fashion begins at home



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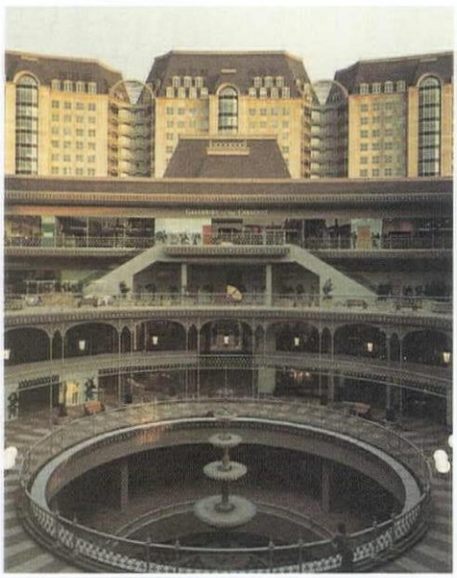


Steven Holl's Stretto house – quiet strand of excellence with flowing spaces under wild planting.

View from Dallas

Susan Lasdun responds to Dallas with typical European horror – but close examination gives grounds for hope.

As my plane touched down at Dallas/Fort Worth Airport, I wondered how closely this oil-rich city would match my preconceptions – would it be as over the top as I expected? Learning from my driver that the airport was larger than the whole of Manhattan Island and had more runways (seven) than any airport in the world, hardly surprised me. Nor was I thrown when we passed a replica of the Crystal Palace, a store for state-of-the-art telecommunication companies. Still, I couldn't quite gauge how tongue-in-cheek it had been on the part of the architect/client to reinvent Paxton's masterpiece for such a purpose, or whether there was perhaps no conscious irony in it at all.



Johnson Burgee Architects: The Crescent, Dallas – elephantine retro belies the elegance of the small CBD.

After another fifteen minutes of urban sprawl, we passed a vast, overblown complex of offices, hotel and shops called The Crescent. Truly elephantine in scale, its retro architecture of mansard roofs, dormer windows and arched entrances was by none other than Philip Johnson. I began to feel my preconceptions were on target.

However, just after passing The Crescent, Downtown Dallas suddenly came into view, forming an immediately arresting and dramatic skyline. It consisted of a surprisingly small group of skyscrapers, including one very elegant green glass shaft. Though not the tallest, this stood out among other higher less distinguished buildings. It was I. M. Pei's 'trapezoidal' Fountain Place, an office block built in 1986.

Downtown Dallas is small in relation to the unruly spread surrounding it. Much of it having been demolished in recent years, it now consists of a six block grid of streets with only one department store and no food shop. This was the result of the flight to the country in the 1960s, which generated the development of new suburbs and the swallowing up of nearby small towns into Dallas. The first out-of-town shopping centres in the world were built to serve these expanding areas. This new pattern of life left downtown Dallas dead after 6.00 pm, as office workers left for their suburban homes. Consequently many unwanted downtown buildings were pulled down. I never thought when I returned to downtown after three days of driving around Dallas's amorphous low-density suburbs, that it would be such a relief to be contained in a grid of streets and able to walk from one to the other.

The architecture of the new suburbs or neighbourhoods has plundered most historic styles. My driver pointed out Ross Perot's Tudor mansion with what seemed to be a Regency Gothick window. An even more popular style in one of the newest and classiest residential areas was 'French Chateau'. Each mansion outdoes its neighbour in size and elaboration. They are generally turreted and fronted by immaculate lawns with a fleet of large cars parked along the drives.

However, as I have learnt about the USA, whatever one thinks is the truth, the opposite is also true; in this case, just waiting to be discovered around the corner. After passing that astonishing parade of grandiose homes flaunting affluence, we turned into a small lane and were met with a discreet barred gate with just an entry button – no house in view. We had come to see the Stretto house designed by Steven Holl. This modern house laid out in four sections formed a series of internal spaces flowing into one another and ultimately leading through to an outdoor courted area with a swimming pool – a quiet rectangle of water instead of the usual banal blue gash in the landscape. Along with its small guest pavilion, this long and straight low house was wonderfully integrated into its site and complemented a sinuous stretch of water created in the garden from three spring-fed ponds. With understated rather wild planting, using the trees indigenous to the site, the whole experience was one of those quiet strands of excellence which also turn out to be a part of Dallas.

Nearby and equally discreet was a simple brick house built in the 1970s. This small property houses an astounding collection of Pre-Colombian art mostly dug in the 1950s by its owners, together with an even more astonishing collection of nineteenth and twentieth century paintings and sculpture, the latter spilling over into the garden. The great masters are all there, making it one of the largest and finest private collections, particularly of sculpture, in the world. Raymond Nasher and his late wife Patsy formed this superb collection and recently Ray Nasher has given it to the City of Dallas. Renzo Piano has been commissioned to design a new two-storey building in collaboration with landscape architect, Peter Walker who will design a two-acre sculpture garden. The Center will open in 2003.

Nasher is a property developer and banker who built the NorthPark Shopping Center in the '60s, the first of its kind. It won a number of

prizes and is still regarded as architecturally the best around. It was also one of the first to display sculpture in a commercial setting; in this case from Nasher's own collection.

At present, many of the public art and music venues in Dallas lie in their own compounds off a freeway and are unrelated to each other or to much else around them. The existing home for Dallas opera is right on the edge of Dallas, in Fair Park. The Dallas Museum of Art, a modern building by Edward Barnes, also felt isolated, despite being located on the map in an area called the Arts District and a downtown address.

However, there is hope that a significant change in downtown planning is about to happen. The parking lot opposite the Museum of Art is now the site for Nasher's Sculpture Center. Close by is the site for a new Performing Arts Center which will contain an opera house to be designed by Norman Foster, and a theatre by Rem Koolhaas. With these sites abutting each other and with the appointment of such celebrated architects, it seems likely that a major arts centre is about to be created. More important in urban terms is the fact that they really do lie close to the downtown area. There is also a concerted effort to revitalize downtown. Just one block away is Belo Mansion, about to be rebuilt as a two-storey building with retail shops on the street level. One might actually be able to walk from one cultural institution to the next: better still to restaurants and shops.

Dallas, like other Midwestern cities, gave way to the rule of the automobile. Perhaps it is now rueing the day. With remarkable collections of art, the promise of good architecture together with a new vibrant city centre, my preconceptions about Dallas will be due for revision.

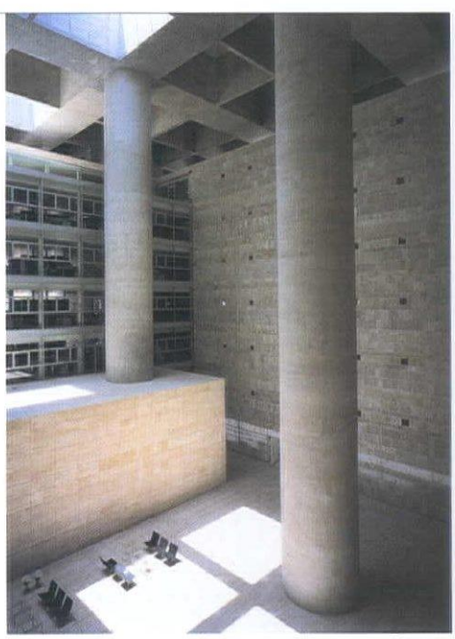
SUSAN LASDUN



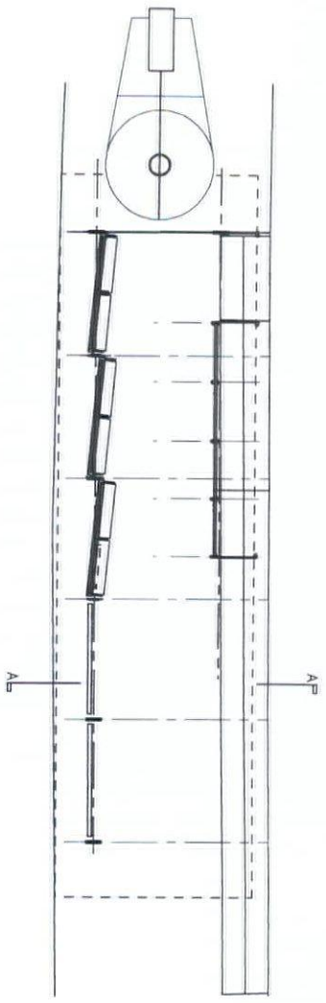
Renzo Piano's proposal for housing the astounding Nasher collection sets standard for new cultural buildings.

August

One of the most difficult problems of contemporary architecture is size. Architects are asked to design bigger and bigger buildings, and many who have made brilliant small works are unable to cope. The problems are not to do with marshalling resources: these days we can ensure that (with luck) even the largest structures can be completed on time and to budget. Difficulties lie in scale and relationship to human beings.
Our next issue looks at bigness, and how architects have dealt with the problems of scale demanded by contemporary programmes. We shall show the monumental General Bank of Granada by Alberto Campo Baeza and contrast it with the huge but comparatively workaday port terminal by Foreign Office Architects. Hiroshi Hara's Superdome at Sapporo has been on television screens round the world as one of the venues for World Cup soccer: we show how it works. Christoph Ingenhoven has designed a vast headquarters for Lufthansa in Frankfurt – an example of how to deal with a very large organization in three dimensions while retaining human and urban scale: we preview the project. Also in Frankfurt there is the new Frankfurt Messehalle by Nicholas Grimshaw & Partners with a brilliantly inventive metal and glass roof. Glass is one of the most important materials used in creation of big buildings, and we shall have a supplement on new uses of glass, which will cover Arthur Erickson's Glass Museum in Tacaoma. Will Alsop inventively uses coloured glass in Düsseldorf and Denton Corker Marshall uses glass to contribute to the Georgian grid of downtown Sydney. Get this and 11 other sparkling and exploratory international issues delivered to your door at a discount by using the subscription form or from www.arplus.com





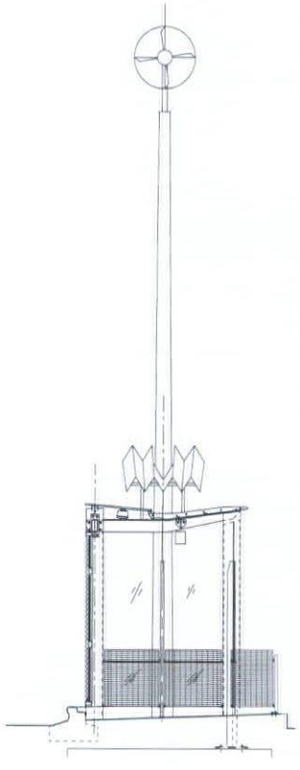


typical plan (scale approx 1:100)

BUS STOPS, BRADFORD, ENGLAND
ARCHITECT
BAUMAN LYONS

Request stop

This new bus shelter design programme challenges the economic and creative limits associated with bus travel.



cross section through typical bus shelter

Waiting for a bus is rarely time spent in civilized or stimulating conditions. Bus travel is regarded as the cheapest and most marginalized form of transport, and structures and interchanges associated with it tend to be designed with an emphasis on economy rather than imagination.

In Bradford, however, the role of the bus stop has been radically re-evaluated. Culture Company, an arts organization, assembled a team of architects, artists and engineers to re-examine and transform the smallest and often most neglected element of transport infrastructure. The outcome is a series of eye-catching shelters that enhance and dignify bus travel and make a strong statement in the urban environment. Bradford is also bidding to become European City of Culture in 2008 and the bus stop programme is seen by the local authority as evidence of the city's willingness to innovate.

Working in collaboration with artists, architects Bauman Lyons designed six new shelters. Resembling a series of urban follies – not unlike English provincial versions of Tschumi's Deconstructivist interventions at La Villette (AR August 1989) – the shelters share a common language of contorted metal planes and vivid colour. Two of the structures are topped by 12m masts equipped with a windcharger that generates power to warm the seats inside. It also symbolizes the wider ambition of developing a sustainable transport policy for the city. Artist group Greyworld devised a sound installation for two of the shelters: 'songs of colour', which reflects the hues worn by people passing by, creating an intriguing ephemeral sound environment.

For another of the shelters, writer Tim Etchells devised an epic, 24-hour text that unfolds line by line on a digital display for passengers to contemplate as they wait for their buses.

Bus stop design is generally reduced to the most basic fundamentals of function, health and safety, with little attention paid to other aspects such as comfort, stimulation and meaning. The challenge of the Bradford programme was to work within such traditionally limiting constraints and yet be inventive. The programme has proved so successful that a similar initiative is to be carried out in neighbouring Manchester. The brief will be to create a dozen bus stops across the city that encourage social interaction. Perhaps this marks the end of the bus stop as we know it. C.S.

Architect
Bauman Lyons, Leeds
Structural engineer
Martin Stockley Associates
Artists
Greyworld, Forced Entertainment
Photographs
Martine Hamilton-Knight

1
The bus shelters are a vivid addition to humdrum surroundings. Some are equipped with windchargers to generate power for heating.
2
With different sound and visual installations created by artists, each shelter resembles an urban folly.

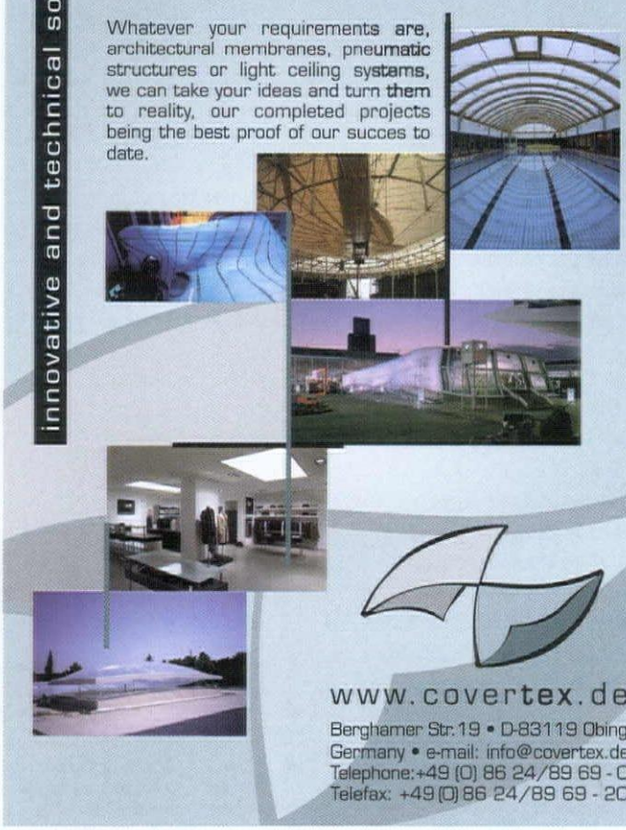


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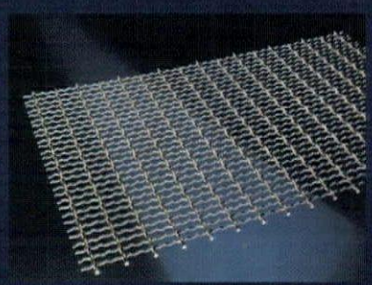
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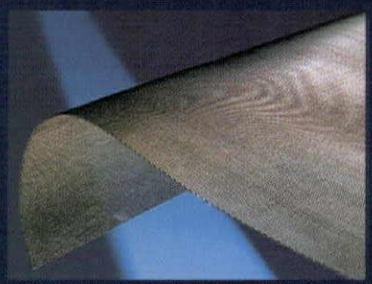
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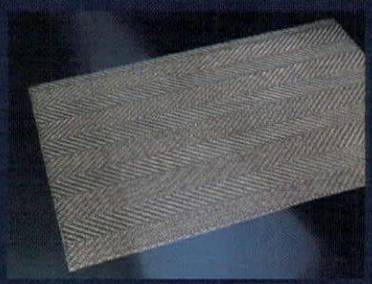
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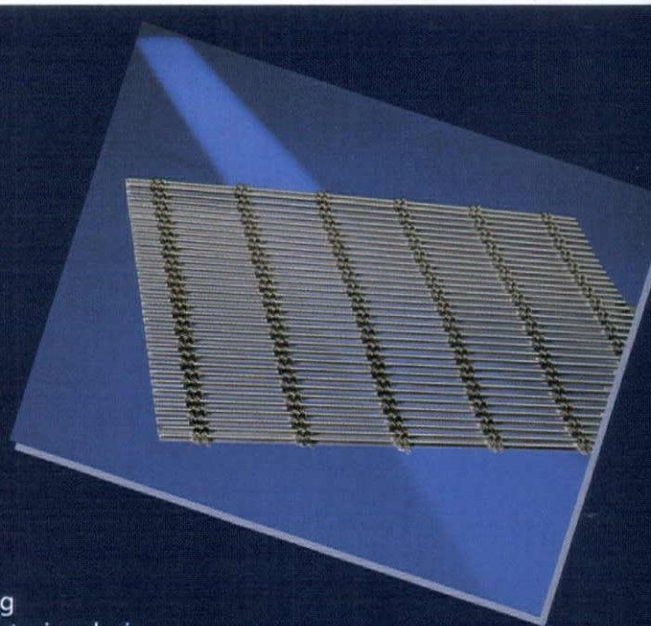
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Space and identity: the human body poised between the private (Herzog and de Meuron in Paris, p42) ...

SPACE AND IDENTITY

The UIA congress in Berlin offers opportunities, which must be seized, to reconsider the priorities of architecture by focusing on space and identity, the built and the natural, urban societies, and innovation and tradition.

Every three years, the International Union of Architects (UIA) has its congress. Both the events and the UIA itself are strange and often ridiculous. The Union is a body that is supposedly representative but scarcely democratic. It has virtually no money, so private purses often weigh heavily in its councils. It attracts to its deliberations a kind of time-serving international bureau-architect, who may not know how to design anything that can move our hearts, but understands bylaws as if they are the very heartbeat itself. Its proceedings are usually in a form of portentous meaning-free international American archi-sprach. At the last UIA congress, in Beijing, the plenary sessions (apart from the notable exception of Kenneth Frampton's inspiring but dead-pan delivered opening speech – printed in AR November 1999) were largely of the usual architectural kind: 'look at me, I'm so clever, and this is what I've been doing for the last 20 years'.

But the congresses do attract huge numbers of architects and students – last time ten thousand sat down in the Great Hall of the People for the main lectures (AR August 1999). And they are moments when we as a world-wide profession can try to focus on what is really essential to our calling.

Of course, the UIA's bureaucratic problems will infect this year's congress. But there are grounds for hope – principally because the congress is to be held in Berlin. The city has been the crucible of modern urban architecture for two decades (ARs April 1987, January 1999). Huge amounts of money and resources of every kind have been spent to try to make the city the crossroads of east and west, and physically emblify its new role as the capital of the unified state and the notion of European integration. In the late '90s, never were so many construction cranes gathered together in such a small area as the revitalized east part of the centre.

Berlin has not only been a focus of political change, but a confrontation of approaches to architecture, varying from Libeskind's portentous caperings (AR April 1999) to the harsh scraped rationalism of the followers of the Ungers/Stimmann school. Between the extremes, many very fine things have been achieved, such as Schultes's extraordinary concrete forest crematorium in Baumschulenweg (AR January 1999), Gehry's amazing unfolding in Pariser Platz (AR August 2001) and Renzo Piano's brilliant sketch at Potsdamer Platz of how we might provide for an enriched modern urban life (AR January 1999).

Berlin causes all of us to think, not just because it is a great city, but because it is in Germany. The country is unusual because it has a very large economy, and no extensive underground resources of modern energy. Looking back at the last 50 years, it is clear that Germany has been blessed not to have oil or gas. An extremely sophisticated society responded to what might have been thought to be an economic handicap by invention and resourcefulness. Approaches to architecture and energy control have been developed that cause us all to rethink how we should build.

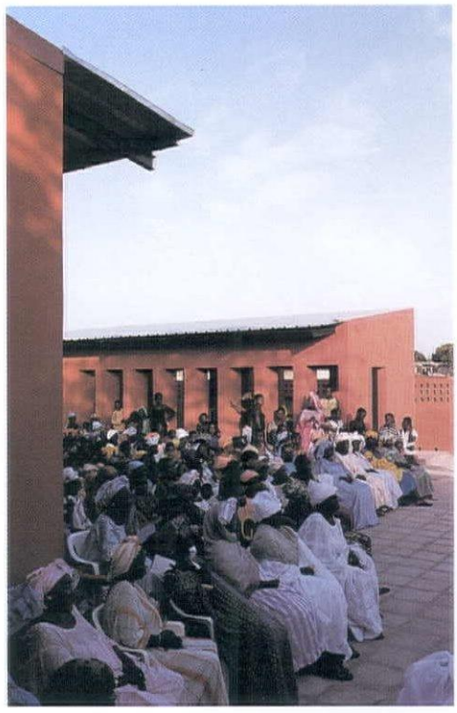
The four main themes of this UIA congress: Urban Societies, Innovation and Tradition, The Built and the Natural, and Space and Identity are clearly derived from the German traditions of ecological and social consciousness. There is much to hope for, but much to fear if we as a profession are to try to make an impact on politics. It is essential to change the minds of political decision makers if we are to make the world a better place to live in. The UIA could be really important if it could get itself together, and act as a voice for the spiritual drive of what makes us become architects.

But the UIA will never get very far if it continues to try to promote such concerns with waffly and hectoring rhetoric like 'Aesthetics as an expression of social and cultural identity, which can be found in culturally conveyed architecture and given form and structure in public spaces, needs to be revitalized ... Contemporary aesthetics as a criterion for environmentally quality and sustainable architecture should be redefined in connection with the creative use of new materials and technology.'[1] It is easy, as an Englishman, to mock other people's writing in my language, but the sentiments, however oddly expressed, are surely right, even if over-inflatedly put.

Less aesthetics

'Aesthetics' is a word that few of us would now use in discussion of the nature of architecture – it resonates with the bow-tied, effete image of the architect as a dealer in images. Architecture is not simply an art – though of course it is one, but it is very different from the fine arts like painting and sculpture in which practitioners can do what they like, provided that the results can be sold on the market. Fine artists can now literally turn shit into gold. Architects, and other people who struggle with the problems of three-dimensionally transforming the world, cannot afford the luxury of whim or aestheticism. Our art is simultaneously contaminated and ennobled by practicality and by function: by structural imperatives and by ecological responsibility.

Such responsibility is at last becoming key in architectural discussion. Massimiliano Fuksas's brave motto 'Less aesthetics, more ethics' for the Venice Biennale in 2000[2] has precisely summed up the essential nature of the profession. His message will inform the Berlin debates. Reinhart Wustlich, the secretary of the Scientific Committee and A. G. Hempel, the President of the UIA Congress this year, call for 'a shift in paradigms in global architecture, town planning and regional development'. They urge that 'architecture and urban and landscape planning can ... make the process of globalization environmentally compatible and socially just'. Architecture, they rightly say, should not be just 'concerned with itself ... autistic'. They call for 'an integrated and comprehensive policy for architecture and urban development that will be applicable throughout the world'.



... and public (Women's Centre, Senegal by Hollmén Reuter Sandman, p48).

Tempering, and making more decent unstoppable market globalization is a main task. As Wustlich and Hempel say, 'the primary aim of architecture and urban and landscape planning is to ensure the sustainable development and enhancement of urban civilizations while taking due account of the specific features and characteristics of regional cultures'.

Emphasis on particularity and regionalness is key. Only by understanding the nature of traditional architecture, honed immemorially by humankind's relationship to nature, can we begin to make sustainable buildings. This is no plea for tweed-flavoured *Heimatstil*, but a call for all of us to learn from the past and interpret the lessons of the ancestors by using the most sophisticated modern technology.

Taking our key from the UIA Congress, Space and Identity is the theme of this issue, which ranges over the globe from Senegal (p48) to Slovenia (p62), and through history from the ancient Yemen (p70) to contemporary Spain (p58). We hope that the event will live up to the expectations of its organizers, and that it will mark a landmark of change for the better in theory and practice of architecture worldwide. PETER DAVEY

1 UIA Theses on central themes www.uia-berlin2002.com/kongress-thema/thesen.html
2 AR July 2000.

HISTORICAL PARK,
KALKRIESE, GERMANY
ARCHITECT
GIGON/GUYER

The battle of the Teutoburger Wald changed the world. In AD 9, the Roman general Publius Quintilius Varus lost three legions and six supporting regiments of auxiliaries. He had marched over the Rhine and into the German forest to try to bring local tribes, including the Cherusci, under Roman influence, but very few of the 25 000 men of his army escaped and he fell on his sword on the battlefield. A combination of arrogant disdain for the Germans (whom he thought savages)[1] and bad tactics had allowed him to be surprised by a powerful army of Cheruscan javelin throwers who emerged from the apparently trackless forest and retreated again, only to launch another surprise attack, and another, and...

The Romans could not retreat because of a marsh, and according to Tacitus,[2] their last remnants died in heaps on the ramparts of their immaculately ordered rectilinear camp. Arminius, the Cheruscan general, was no barbarian, he could speak Latin and had served Rome as an auxiliary officer. But he had invented a new way of fighting that combined traditional forest tactics with a version of Roman discipline, which served to keep the empire at bay.[3] After the battle, the emperor Augustus abandoned the dream of extending the imperial border to the Elbe, and for centuries his successors established the Rhine as the effective edge of Roman territory in Germany.

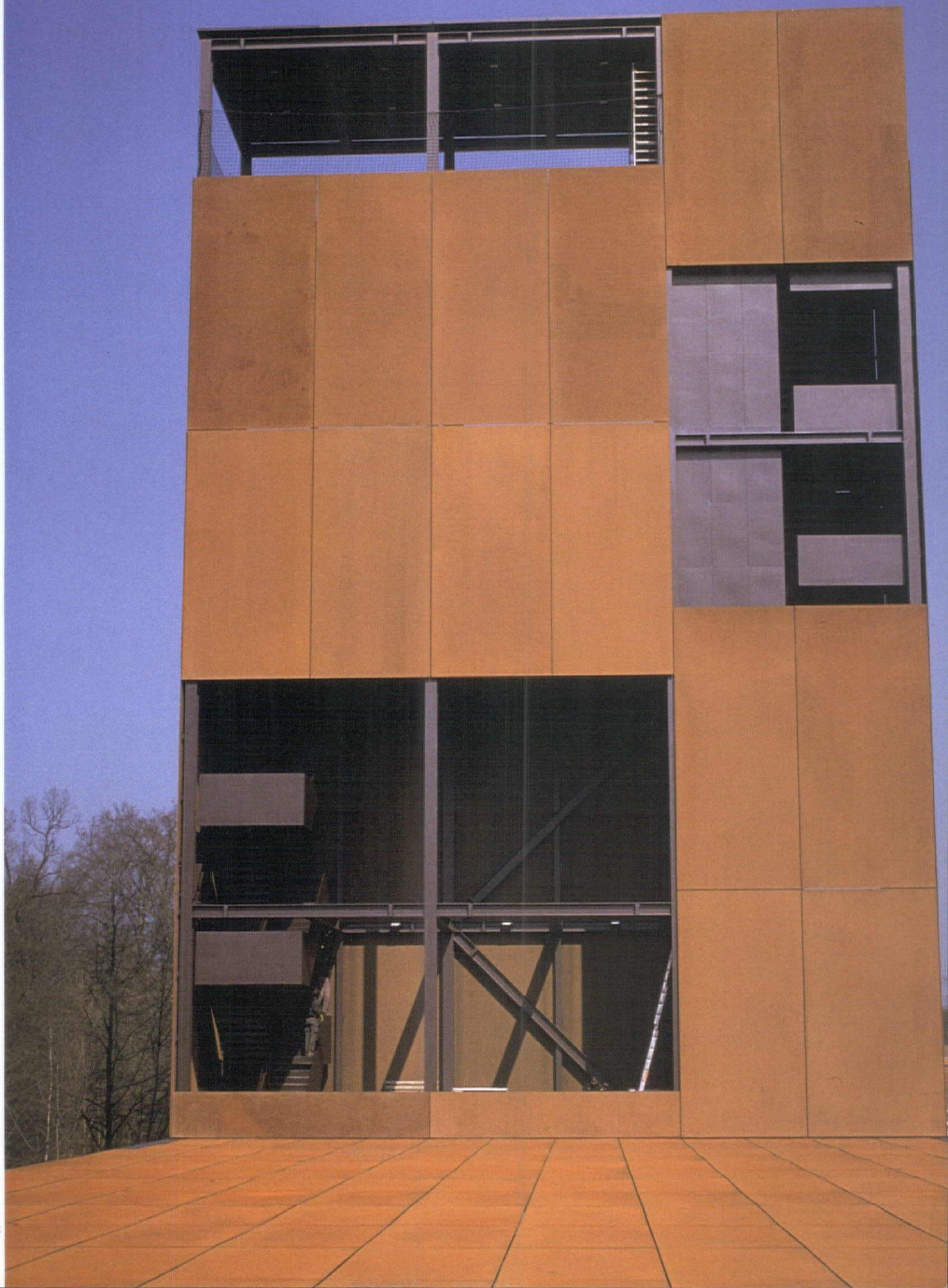


1

BATTLE LINES

Creating a memorial to a battle of mythical importance with no obvious surface traces necessitated architectural imagination of great sensitivity which has overlaid past with present, place with narrative, time with space.

1
Looking east from the tower with winding steel path of Roman line right, and rectangle of excavated landscape in near distance.
2
Museum tower, cladding is removed to frame views from within, and to emphasize war-machine qualities.



Some 20 hectares of forest and farmland at Kalkriese near Osnabrück in northern Germany has been determined by archaeologists to be the long-lost site of the battle. Annette Gigon and Mike Guyer won the competition to create an archaeological museum and park, and they have approached the task with poetic insight, gentleness and (because of a restricted budget) thoughtful economy.

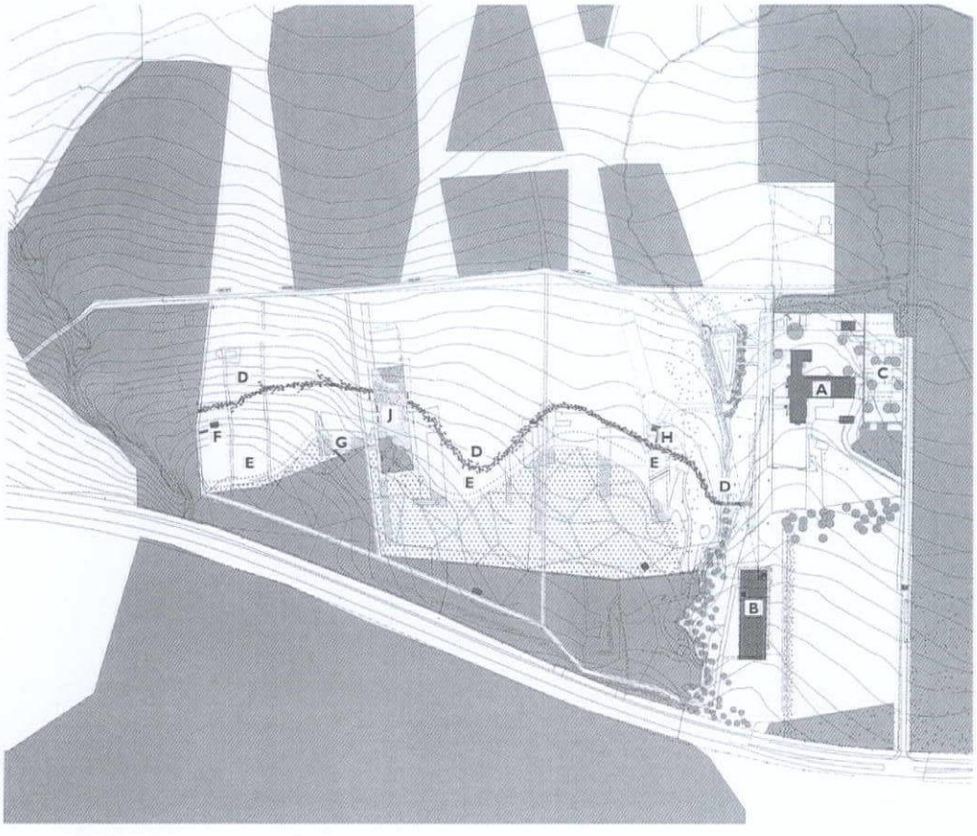
Far from having the precise geometry of the Roman camp as described by Tacitus, the site[4] reveals a long sinuous earthwork constructed by the Cherusci at the edge of what was then probably a dense oak and beech forest. Gigon & Guyer describe the course of the rampart with a long curving row of vertical steel tubes, close together where archaeology has shown the exact route, further apart where evidence is more sketchy. The Roman line is described by a roughly parallel curve of flat steel plates laid irregularly to describe the places where the legions fell. Behind the poles to the south, the forest is being densely replanted to show the probable edge from which the troops of Arminius attacked. Into existing and new woodland is cut a network of narrow wood-chip covered paths, intended to suggest the routes by which the Cherusci advanced and retreated. To the north of the lines, there is no effort to recreate ancient landscape on a large scale. Here, field edges of recent agriculture have been preserved as gravel paths through grassy parkland. So three patterns are woven together: the modern agricultural scale, the dense woodland network and the battle lines in between.

A long, broad rectangular excavation, running roughly north to south, is intended to show the lie and nature of the original terrain. At its south end, it touches the woods. The German rampart is topped by a wattle fence and the Roman side gradually changes from sandy soil to the start of the marsh described by Tacitus.[5] Round the generous trench is a border of sheet steel piling which acts both as a means of defining the excavation and a railing. The route of steel plates defining the Roman line comes to one edge of the excavation and you are led round it by a double row of steel piles that encloses the path before it takes up its sinuous route again.

Steel is an appropriate material for the park structures for several reasons. For over two millennia, iron (or steel) has been the principal metal of war, and it was with iron weapons that the Romans and Germans fought each other. Steel is cheap: the plates laid on the Roman line are those commonly used to cover temporary holes in streets during repair works; the hollow poles are similar to scaffolding elements found on any building site, but ungalvanized; the sheet piling is standard. Most of these elements have been given a rusted finish, which adds to the haunting melancholy of the place as it slowly stains the surrounding earth.

A new museum building in the south-west corner of the site enhances the experience of the park.[6] It takes advantage of the sloping site to allow entry under the main bulk of the building. The museum itself is fundamentally a long single-storey exhibition gallery, lit partly by large screenable glass windows. To the north of the block, a tower rises to provide a viewing platform that overlooks the whole site. Built, like the gallery, with a steel frame covered in large, storey-high rusted steel panels, the tower's cladding is cut back irregularly to frame particular views as you go up. From a distance, over the trees, this high part of the museum has a rather sinister resemblance to twentieth-century military watchtowers.

Scattered over the meadowland are three small pavilions, made, like the museum, with rusted steel plates over steel frames. Like the museum, they have a vaguely menacing, melancholy air. They are devoted to seeing, listening and understanding.[7] The seeing pavilion, the first you come to, has a camera obscura lens bulging eye-like out of its front. Inside the little chamber, the device provides a disconcerting inverted fish-eye view of the park. The hearing pavilion has a huge, movable, galvanized steel ear-trumpet on top, evoking vague memories of First World War listening devices. In the understanding pavilion at the end of the winding path, television clips of contemporary conflicts are shown on nine screens; slits offer views over the meadow where so



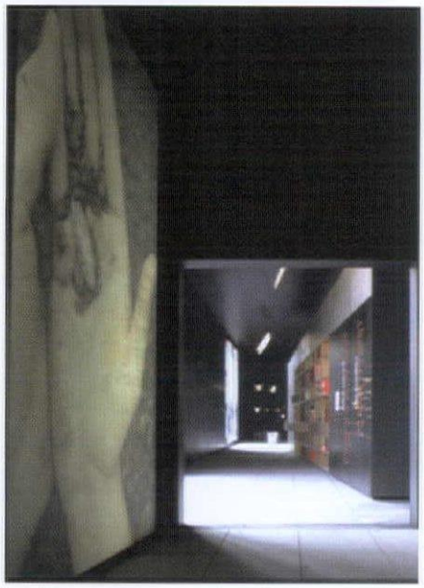
A existing farm (now visitor centre)
B museum
C car park
D Roman line
E Cheruscan line
F understanding pavilion
G hearing pavilion
H seeing pavilion
J excavation of original topography

3
Hearing pavilion, right, with museum tower and steel poles indicating probable line of Cheruscan rampart.
4
Double wall of sheet steel piling leads path round excavated landscape.

site plan (scale approx 1:5000)

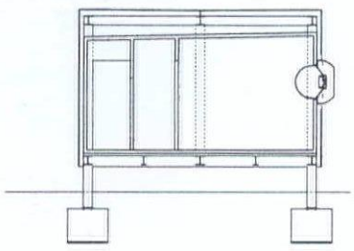




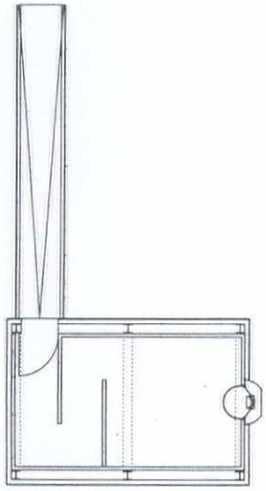


5

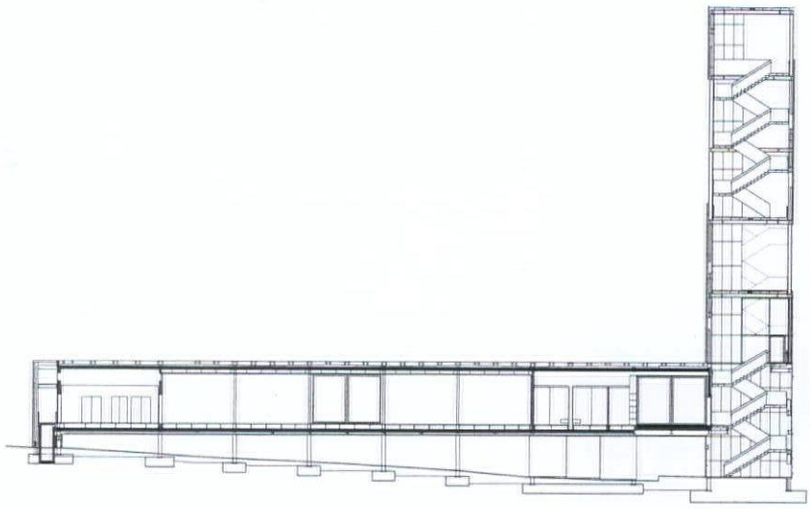
HISTORICAL PARK,
KALKRIESE, GERMANY
ARCHITECT
GIGON/GUYER



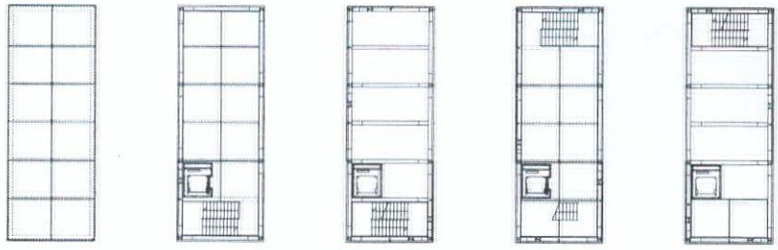
section through the eye



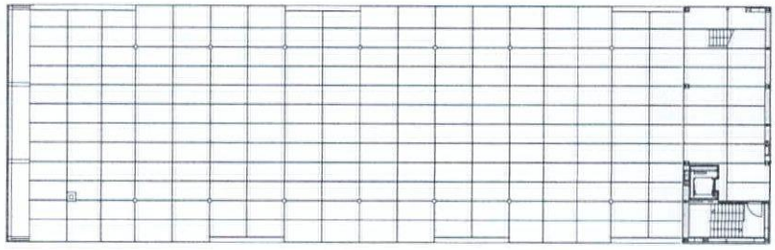
seeing pavilion plan (scale approx 1:200)



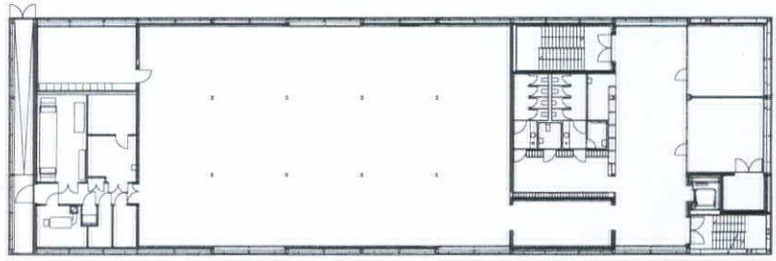
long section through museum



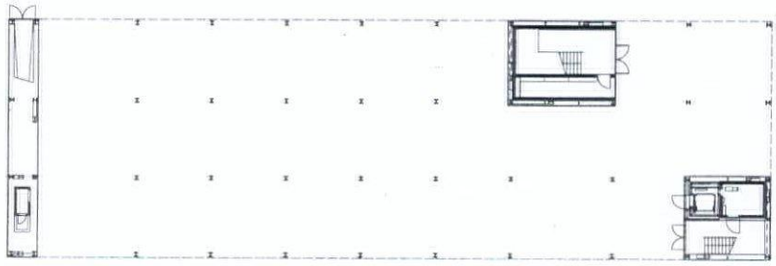
tower levels – from right to left, level three to roof



museum gallery roof level



museum gallery level (north to right)

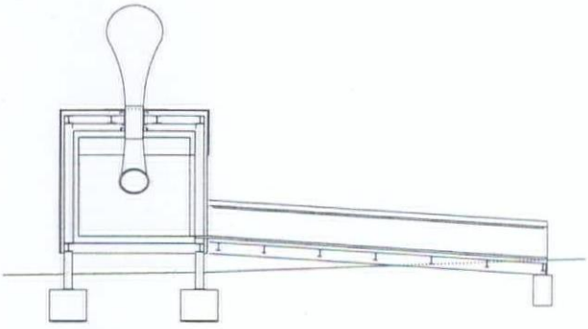


museum entrance level (scale approx 1:575)

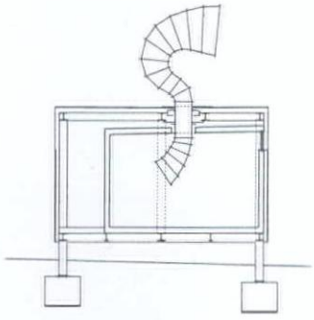




5
Gallery is partly daylit from panel-sized panes.
6
Museum: horizontal part is gallery; tower is for viewing; entrance is below gallery.
7
Winding path of irregularly placed rusted iron plates indicates chaos of Roman line. Seeing pavilion to left.



hearing pavilion cross section (note acoustically inert inner timber box)



hearing pavilion long section (scale approx 1:200)

many died so long ago. Externally, this pavilion has disturbing overtones of abandoned blockhouses or military vehicles.

The vague menace of the buildings is never overdone but, by generating almost subliminal echoes of the wars of the twentieth century, the violence and horror of the site are evoked in a way that could not be achieved with factual displays alone. All the buildings touch the ground lightly; the plates of the path and the poles can be removed, so continuing archaeological studies will not be impeded. The site will change over time: trees will grow; new pavilions will be built; the buildings will weather and weep rust the colour of old blood; maybe the remains of the Roman camp will be found. Gradually, the place will deepen our understanding of the battle between the armies of Varus and Arminius, what it meant to its participants, and what it means to us today. PD

1 Schama, Simon in *Landscape and Memory*, Harper Collins, London, elegantly summarizes Tacitus's account and contemporary records (and later interpretations of the event).
2 Who wrote his *Annals* of Imperial Rome about a hundred years after the battle, but drew on now lost contemporary sources.
3 Though Tiberius's nephew, Germanicus led a punitive mission into Germany six years after the battle, it had no lasting effect. He made a funerary mound of the remains of the Romans of the Teütobürger site, and retreated back over the Rhine after brutal massacres and ultimately indecisive battles.
4 Landscape architects were Zulauf/Seippel/Schweingruber.
5 The swamp has been drained for agricultural use, and is generally replaced by pasture.
6 The existing farm buildings have been retained, and act as entrance to the whole place and visitor centre.
7 The exhibitions of the museum and the pavilions were organized in collaboration with Integral Concept.



8

Architect
Annette Gigon/Mike Guyer, Zürich
Project team
Volker Mencke, Massimo Wüthrich, Christian Brunner, Christoph Loetscher, Pieter Rabijns, Sebastian Thaut, Esther Hodel; competition: Markus Lüscher, Caspar Oswald
Landscape
Zulauf/Seippel/Schweingruber, Baden
Exhibition
Integral Concept, Ruedi Bauer, Lars Müller, Paris/Baden; co-worker: Axel Steinberger
Photographs
Klemens Ortmeyer

HISTORICAL PARK, KALKRIESE, GERMANY

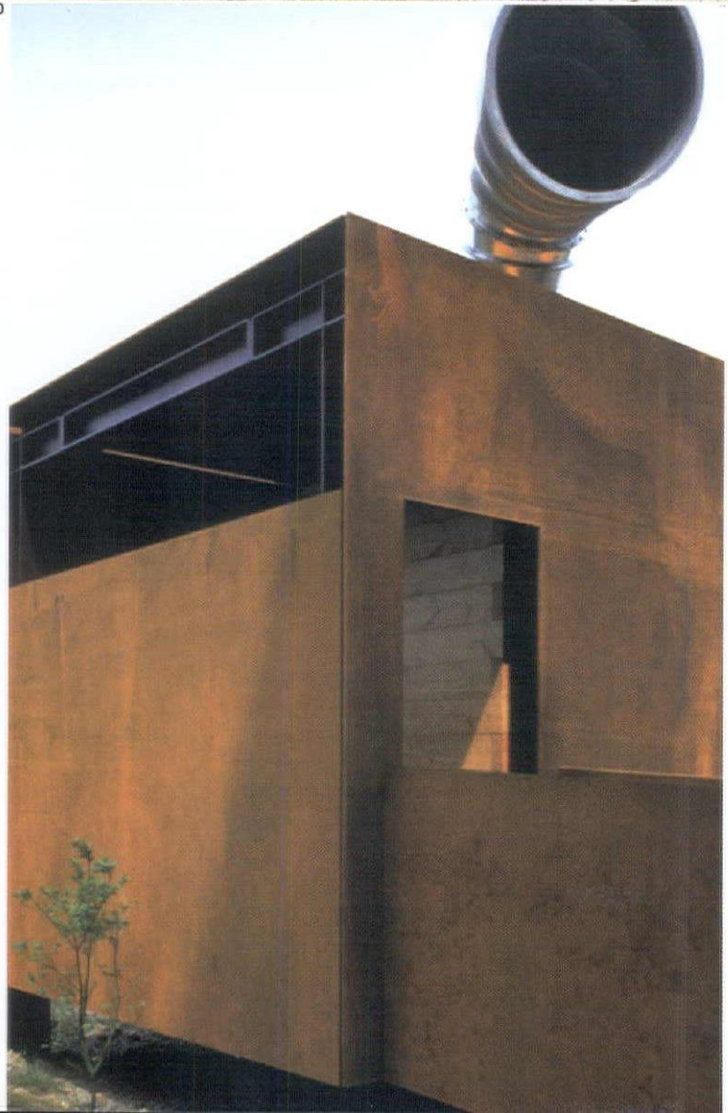
ARCHITECT

GIGON/GUYER

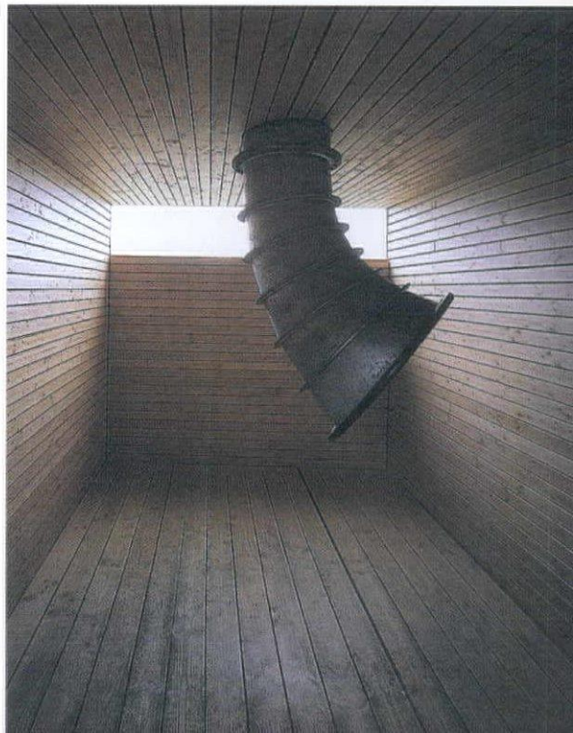
8
Understanding pavilion at end of winding path, reminiscent of blockhouses or abandoned military machinery.
9
Seeing pavilion with its camera obscura eye.
10,11
Hearing pavilion with its sinister gigantic movable hearing trumpet.

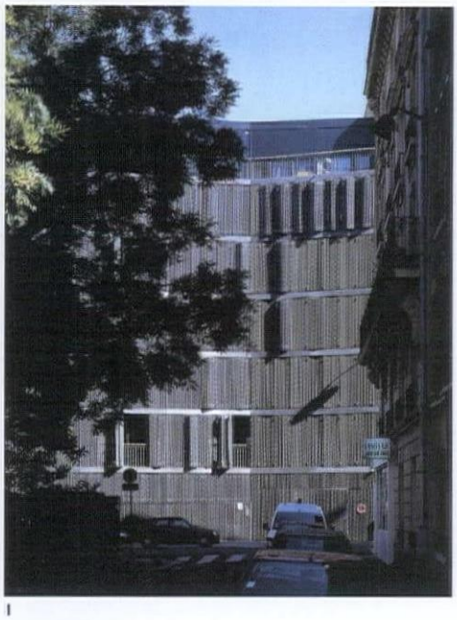


9
10



11





1



2

APARTMENT BLOCKS, PARIS, FRANCE
ARCHITECT
HERZOG AND DE MEURON

Despite the vast range of scale, type, budget and visual expression, there is a consistency to Herzog and de Meuron's work. Ideas of surface and individual experience can be tracked through a succession of projects. Such an approach, which is not linked to programme or structure, is equally as applicable to projects involving sensitive urban repair as it is to high-profile object buildings.

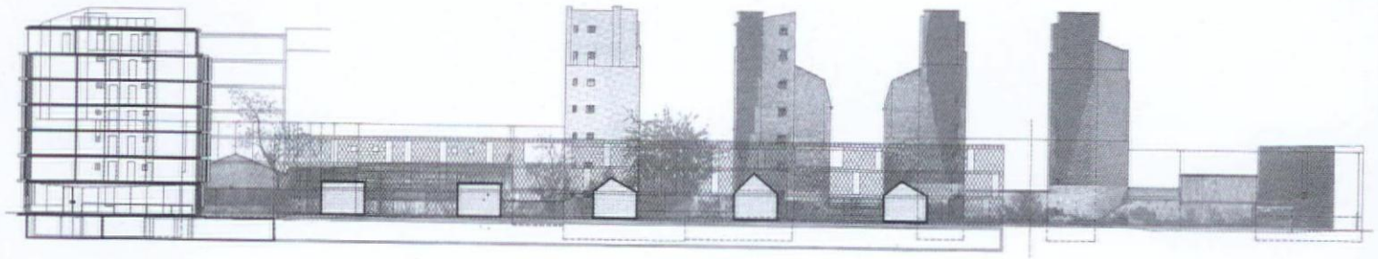
The recently completed Rue des Suisses apartment blocks are the latest manifestation of this rationale. Located in the fourteenth arrondissement, an unassuming but typical residential area in the south of Paris, the apartments occupy a T-shaped site. There are two street frontages, Rue des Suisses and Rue Jonquoy, and a long rectangular plot set deep within the urban block. Sixty flats, with a mixture of sizes and types, are contained in three blocks – two facing the streets, and one in the courtyard behind. They were developed for the Régie Immobilière de la Ville de Paris, one of Paris's more innovative and progressive social housing agencies. Social housing is often reduced to mere programme, but since space standards are regulated and budgets constrained, the scope for innovation tends to be limited. Herzog and de Meuron deal with the programmatic aspects deftly and efficiently (slightly too efficiently in places) but take cues from elsewhere. The project manages to be both uncompromising and contextual, a combination of the exploration of the architects' own concerns and a response to their acute observations of the locale. The surrounding buildings are all different, with little individual merit, but en masse have a certain charm. Herzog and de Meuron take this existing basic framework as a starting point (vertical expression, six storeys plus an attic floor, flats off a central staircase), but visual precedents are not acknowledged.

ELEVATING THE EVERYDAY

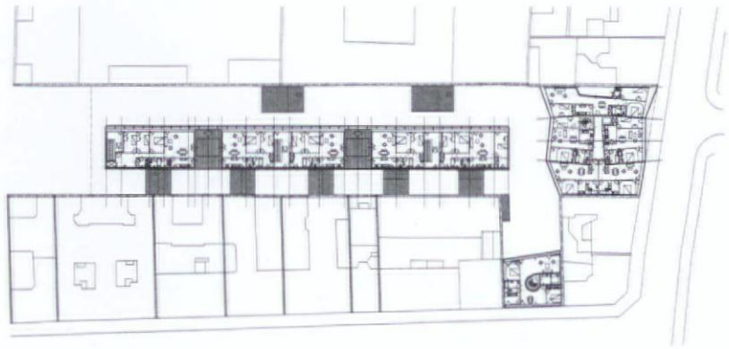
Social housing is one of the hardest building types to elevate above the dreary norms of programme and budget, but through its calculated formal and material ingenuity, this Parisian scheme triumphantly transcends such limitations.



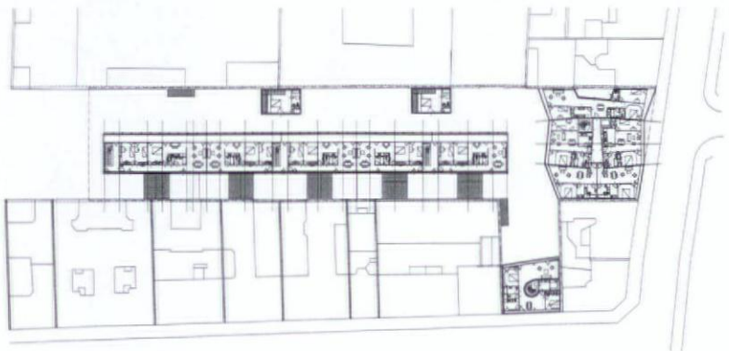
1
Although the new Rue des Suisses housing responds to the scale of its surroundings, in formal and material terms it has a radical, expressive character.
2
The smaller of the two street frontages that seem to extrude through existing city blocks. Both it and its larger companion are clad in perforated corrugated shutters.
3
Larger of the street frontages. The shutters ripple seductively like corduroy, revealing tantalizing glimpses of life behind.



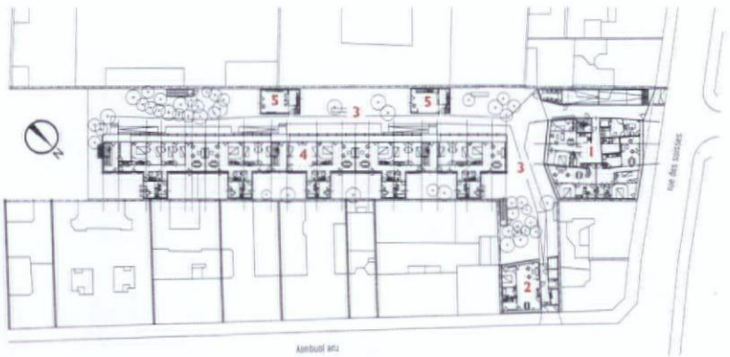
site section



second floor plan



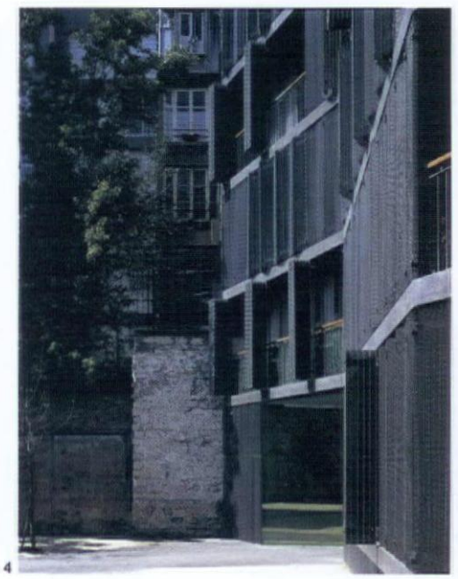
first floor plan



ground floor plan (scale approx 1:1250)

4
Passageway leads through from the street to an internal courtyard behind the blocks.
5
Rear of smaller street block.

1 Rue des Suisses block
2 Rue Jonquoy block
3 courtyard
4 courtyard block
5 maisonettes



4



Apartment blocks, Paris, France
Architect
Herzog and de Meuron

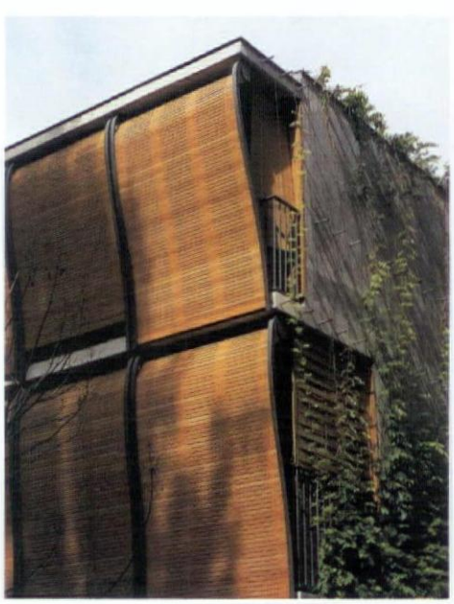
APARTMENT BLOCKS, PARIS, FRANCE
ARCHITECT
HERZOG AND DE MEURON

From a distance, the Rue des Suisses elevation reads like a solid grey metal slab kinked down a vertical line. This simple, effective device gives visual excitement to a plain form, responds to the road junction opposite and propels you towards the otherwise unmarked entrance. Up close you become aware of the detail – continuous perforated corrugated shutters, which fold up and hang over the street. Partially open, they ripple like corduroy; fully unfolded, they reveal a continuous balustrade and odd signs of life, a semi-private balcony buffering the zone between inside and out. It is ordered but gloriously haphazard, with residents having operational control.

In contrast, and in response to the internal mews condition, the courtyard block is long and low. Floors jetty out, but are seemingly pulled back by the tambour shutters that make up the facade. Shutters are thin timber slats set between curved metal guiding rails; sinuous, gentle, they roll back into themselves like roll-top desks. Everything feels generous and relaxed. The common stair has natural light and space for buggies and bikes, and the balconies are real living spaces rather than elements of environmental control. There are private external spaces – flats on the ground floor have individual gardens and there are open spaces for those on the top – but the south-facing balconies and the courtyard space are so successful that the communal aspect of living is given every chance to succeed. People talk to their friends and neighbours and a real sense of community has developed. Children and adults hang out, party and play. Two small houses are placed opposite the entrances to the communal stair. Like the kinks in the street facades, they subliminally mark the entrance but also subdivide the courtyard into more personable areas. Quirky and tightly-planned, these maisonettes are Wendy Houses made of concrete and detailed to stain. Concrete is exposed in a similar fashion on the sides and back of the courtyard block, but its harshness is softened by a trellis of wires, which already supports vigorous climbing plants.

At present, the apartments look luscious – they are in good condition, the shutters rumple and turn with ease, and the concrete is staining in a knowingly aesthetic way. Internally, detailing is relatively basic, almost crude. Timber





6

6
Detail of long courtyard block. Bald concrete ends will be softened and transformed by greenery.
7
Slatted timber shutters like roll-top desks, animate the façade of the long three-storey high block. Smaller maisonettes opposite resemble Wendy Houses.

 detailed external wall section through long courtyard block



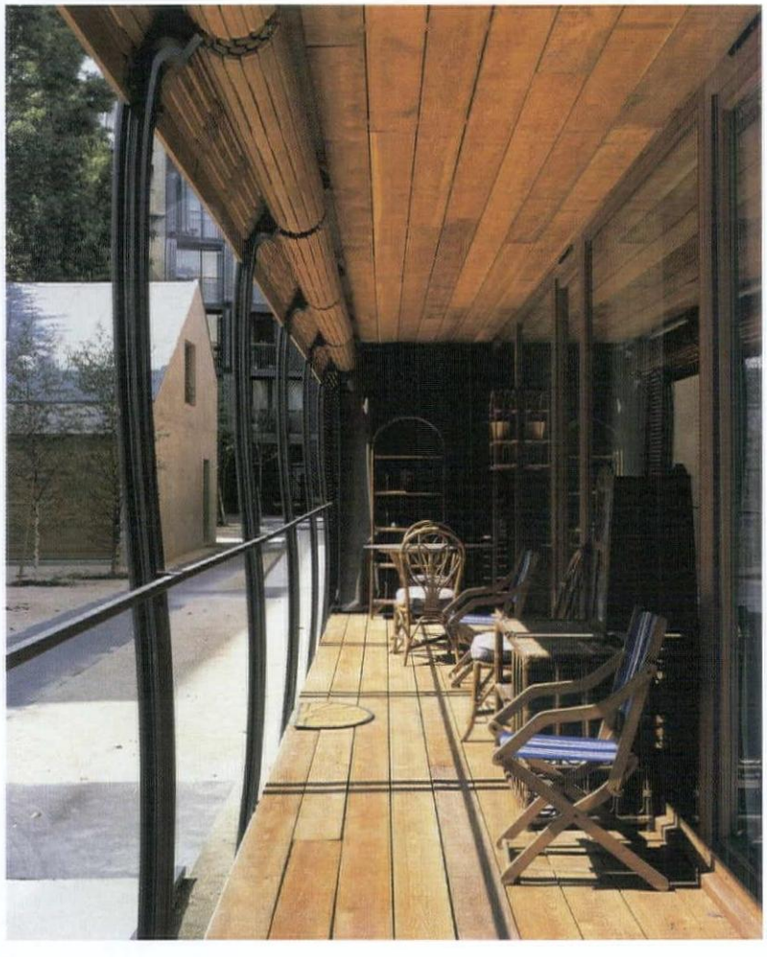
APARTMENT BLOCKS, PARIS, FRANCE
ARCHITECT
HERZOG AND DE MEURON

treads abut painted concrete walls, door frames are without architraves, plaster meets timber flush. Good site workmanship, appropriate maintenance (a full-time concierge lives in one of the flats) and careful use by the residents makes this possible, but too easily (or in the wrong hands) it could become dirty and bashed. It is apparent where the money has been spent.

There are clear similarities between this and previous Herzog and de Meuron projects, such as the Schützenmattstrasse and Hebelstrasse apartments in Basel (1993 and 1988), and the Rudin House at Leymen in France (1997). At Rue des Suisses however, elements are combined and ideas stretched. Here, there are two conditions: the street and the mews, and two responses: vertical metal and horizontal timber. There are also obvious polarities between the two block types (high/low, couples/families, urban/suburban, oppressive/soft, angular/curved), but it is the similarities that give the project its resonance. Materials are generously used with sensitivity and intelligence. Both parts of the complex are essentially concrete buildings clad in shuttered skins modified inconsistently by people rather than the repetitive room structure behind. Other deviations such as the kink, the overhang and the Wendy Houses contrive to elevate the scheme above the prosaic, standardized norm.

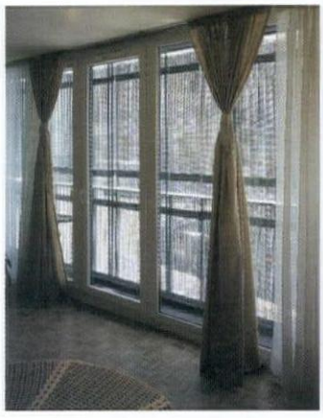
Social housing rarely affords the comparison with high art, but the exit sequence from the courtyard through to the Rue des Suisses is the architectural equivalent of a Donald Judd. The canted passageway peels back from under the folded shutters, revealing a wall clad in reflective glass coloured a shimmering, Parisian *poubelle* green. Such unusual geometries and glowing reflections make the walk through towards the street beyond rich and special. Herzog and de Meuron have created unexpected beauty in the simple everyday. SARAH JACKSON

Architect
Herzog and de Meuron, Basel, Switzerland
Project team
Jacques Herzog, Pierre de Meuron, Christine Binswanger, Sacha Marchal, Mario Meier, Béla Berec, Andrea Bernhard, Robert Hösl
Site supervision
Cabinet A. S. Mizrahi
Photographs
Paul Raftery/VIEW



8

8
Shutters enclose porches and balconies for informal colonization by residents.
9
Typical living space screened by the corrugated shutters of one the street blocks.
10
Details and deviations contrive to elevate the scheme well above the accepted norm for social housing.



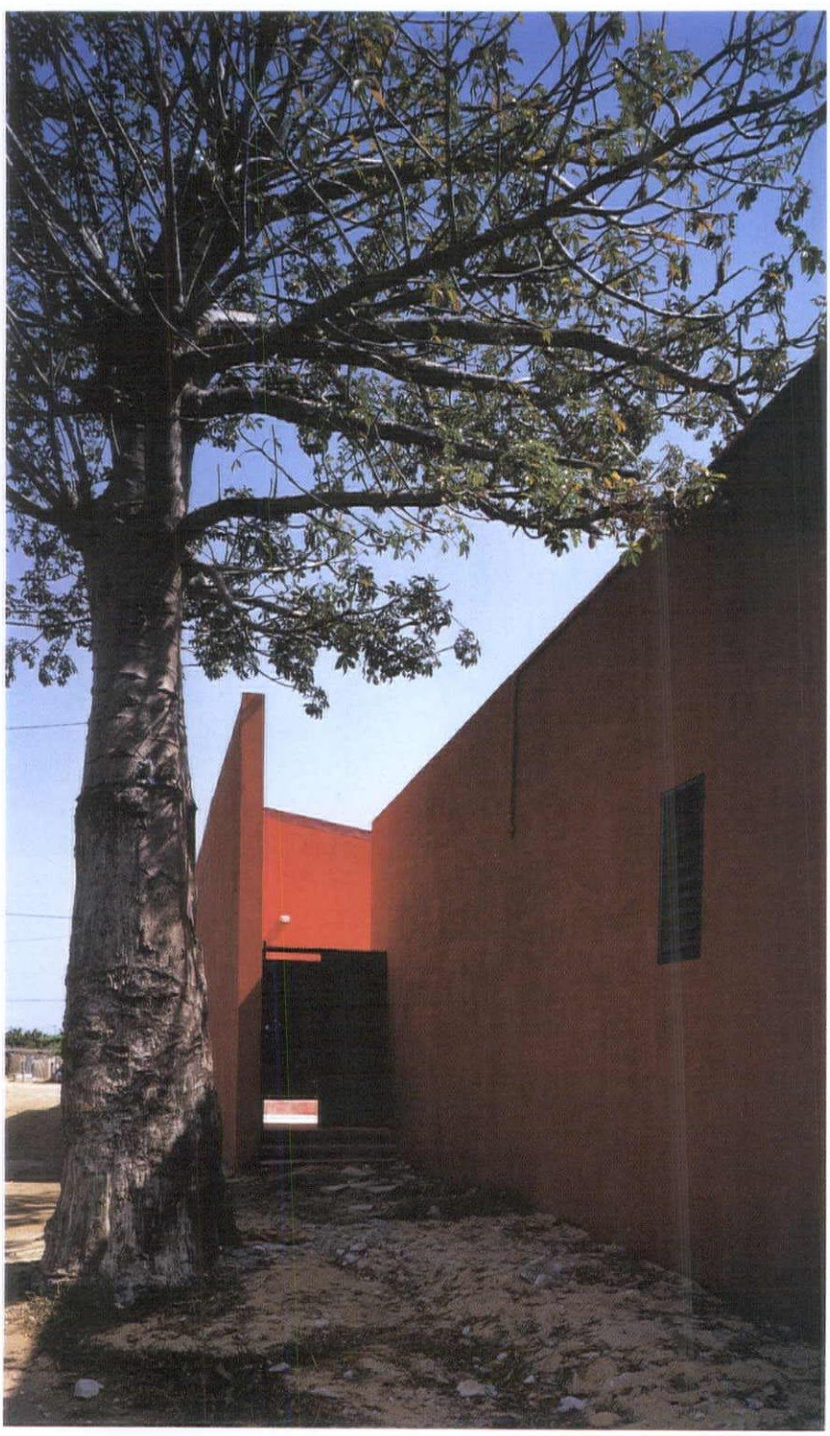
9



WOMEN'S CENTRE, RUFISQUE, SENEGAL
ARCHITECT
HOLLMÉN REUTER SANDMAN

WOMEN'S RIGHTS

Intimate knowledge of the culture and technology of Senegal has enabled young Finnish architects to create a centre intended to empower women in a society where they are normally suppressed.



Rufisque is a port just to the east of Dakar, the capital of Senegal. Like most other cities in Africa, it is undergoing traumatic transformation with the impact of modern technology, and a surge of immigration from the countryside. In Rufisque, problems are made more extreme because the sea is eating into the place from the south, so expansion has to take place in the arid land north of the city, and a grey concrete shanty town is growing up there.

Shabby suburban streets are suddenly relieved by an almost strident red building, crisply detailed and well tended. This is the women's centre, a focus for local groups, a reception organization for rural immigrants and a powerhouse for empowering women in a traditionally male orientated culture.

Saija Hollmén, Jenni Reuter and Helena Sandman submitted a proposal for the centre to the Otaniemi School of Architecture, and the project was developed with the help of the Finnish Foreign Ministry, and Finnish foundations as well as local organizations – the land was given by the city.* Sociologist Anne Rosenlew co-ordinated cultural interaction. The site is next to the usually dry wadi which runs through the bidonville and hence it was available for (careful) development.

'A house under a baobab tree', the centre is modelled on traditional compounds in this part of West Africa, with a strong perimeter surrounding buildings turned inwards to a communal court. The baobab is one of the few trees left in an area that is starved of wood. It shades one of the two principal entrances to the complex, a gateway that leads to the communal hall.

The other public entrance is on the north-west corner of the compound. Here is an attempt to make a small public square, on to

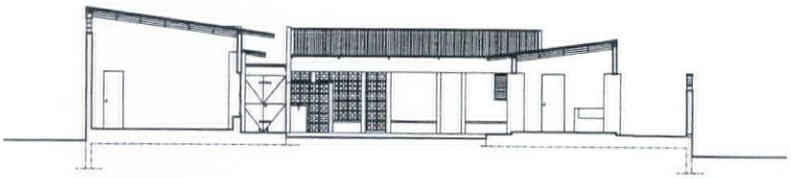
1
The hall entrance under the baobab tree, from outside ...
2
... and in. (Stairs go up over guard's room to viewing terrace.)



WOMEN'S CENTRE, RUFISQUE, SENEGAL

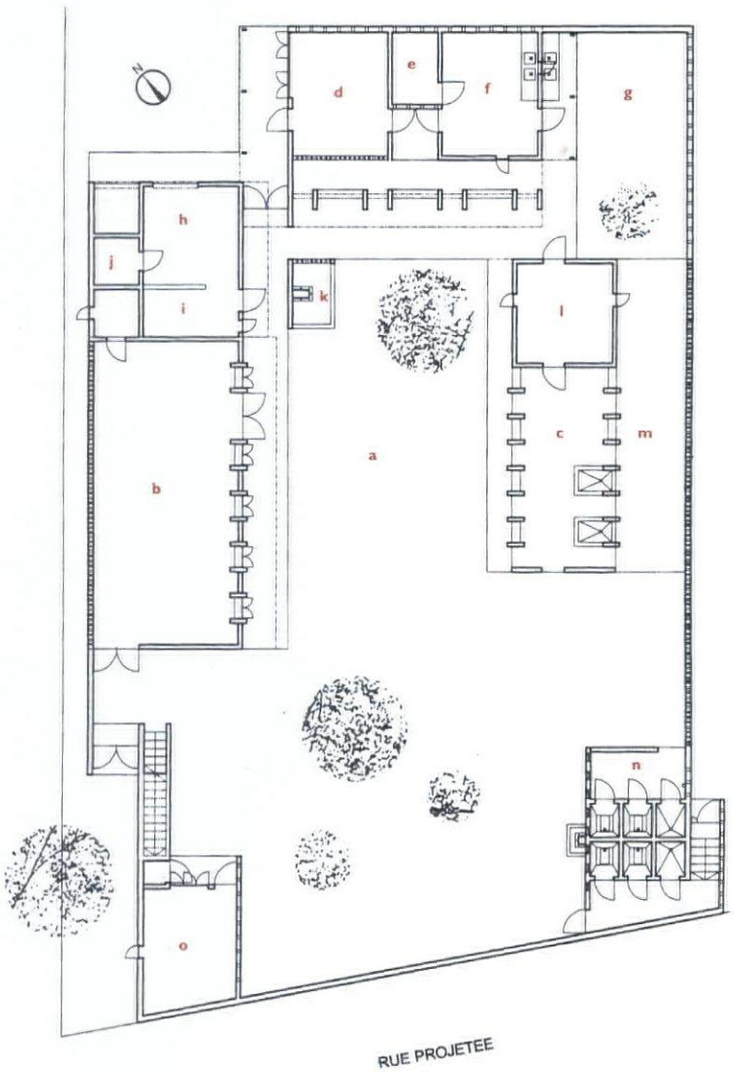
ARCHITECT

HOLLMÉN REUTER SANDMAN

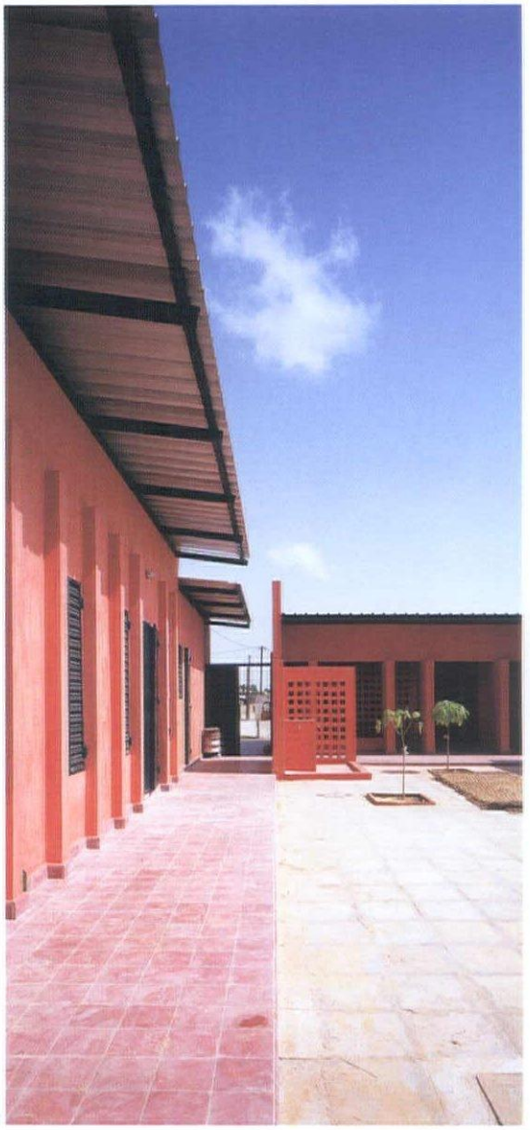


west-east section through hall and dying room

a court
b public hall
c dying
d restaurant
e water
f kitchen
g outdoor kitchen
h shop
i office
j store
k water point
l craft room
m dying yard
n lavatories
o guard

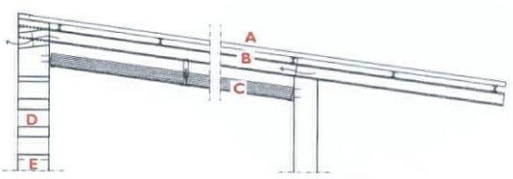


plan (scale approx 1:275)



3

A corrugated galvanized steel
B RSJ structure
C reed matting
D brick grille
E concrete block rendered



roof detail

3
Calm court, with hall to left.
4
The craft space, open to allow dying fumes to be dissipated.
5
An attempt at urbanity: the suggestion of an urban square in the north-west corner.
6
Drying yard outside dying room.



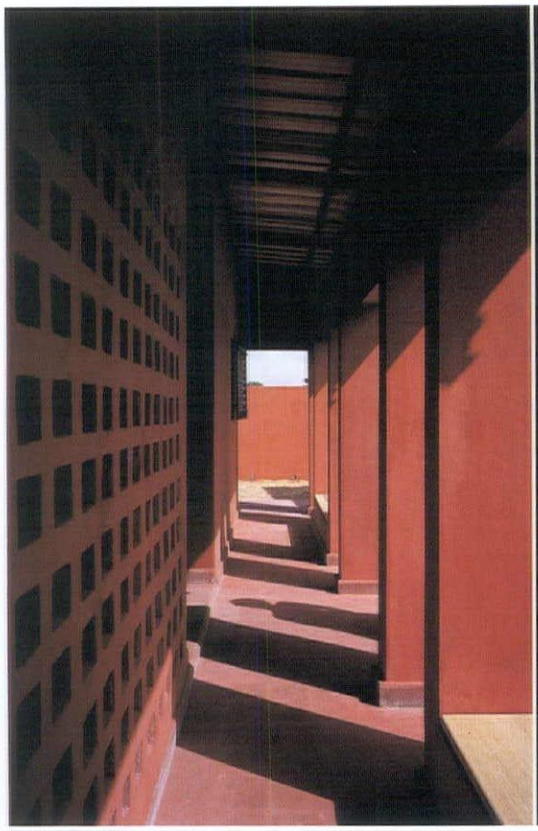
4

5

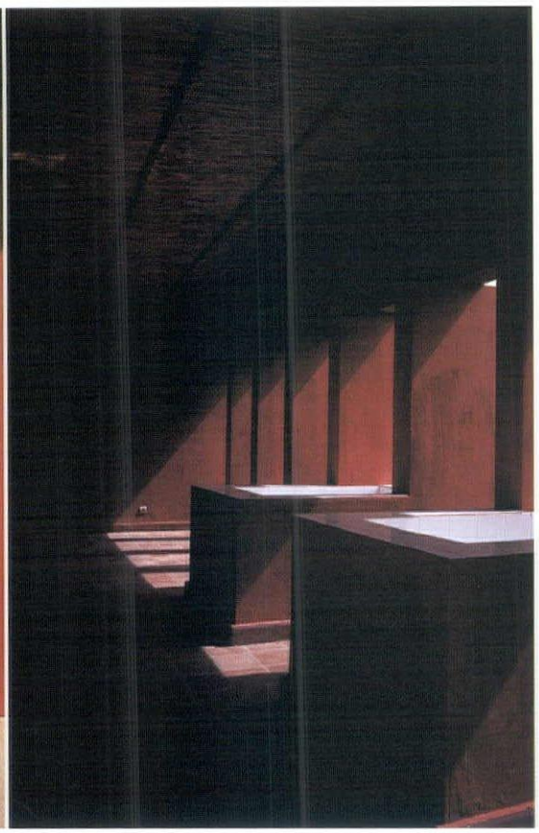




6



7



8

WOMEN'S CENTRE, RUFISQUE, SENEGAL

ARCHITECT

HOLLMÉN REUTER SANDMAN

which the centre's shop and restaurant open. The attempt is fine – what's needed is response from the surrounding owners of the grey buildings, who think they cannot afford to give so much as a metre of their land to the public realm.

Once inside the compound, all is clear and (at the moment) Scandinavian neat. A paved court is enclosed by the orderly rhythm of the piers of the communal hall to the right and the workshops on the other side. The red buildings are massively constructed to exploit the thermal flywheel effect. They have wide overhanging roofs to provide shade and are open to allow the maximum amount of natural ventilation. Up the road is the biggest cement factory in West Africa, so the structure is an in-situ concrete frame filled in with concrete blocks, cast and cured on site. Roofs have recycled steel rsj structures, carrying corrugated galvanized metal roofing, with reed matting ceilings so that a void is created between metal and reeds which cools the spaces by convection – a similar device was used by Finnish architects Heikkinen & Komonen when they worked on the poultry farming school at Koliagbe in Guinea (AR November 2001.

At Rufisque, every effort has been made to reduce use of wood – the region's most precious natural resource. Not only are the doors and windows made of steel, but the reinforcing bars of the in-situ structure are of the recycled metal. Ventilation is often achieved by using wheel hubs from clapped-out vehicles as protective grilles. Bottle bottoms sometimes make windows, though these are usually just openings shielded at night by steel shutters. The craft centre is largely open between its piers to allow the poisonous gases of the dying processes to be dissipated.

The rhythm of its open colonnade is echoed in that of the hall across the court. Here is dignified and noble public architecture created with few means, and a building which may have a profound effect on the society for which it has been made. ANNE ANSTRUTHER

* The NGO project was carried out through the Tekniska Föreigning i Finland.

Architect
Hollmén Reuter Sandman, Helsinki
Photographs
Juha Ilonen

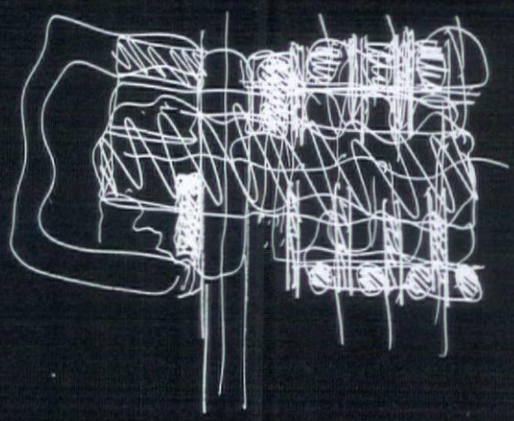
7
Colonnade on north side of court.
8
Dying vats in craft centre.

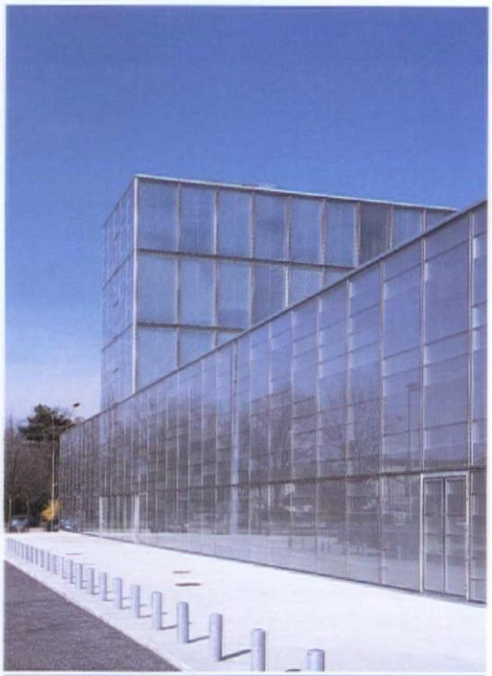
I
At night, the perforated metal skin dissolves to reveal the building's inner life.

MEDIATHEQUE, LYONS, FRANCE
ARCHITECT
DOMINIQUE PERRAULT

LIGHT BOX

Part of a plan to revive the urban realm and create a sense of neighbourhood identity, this new mediatheque combines formal rigour with material invention.





2



3

MEDIATHEQUE, LYONS, FRANCE

ARCHITECT

DOMINIQUE PERRAULT

2
Aluminium panels are set between two layers of glass, creating intriguing visual effects.
3
The low slung, box-like building makes little reference to its nondescript surroundings.
4
Playful superscale letters mark the main entrance.
5
Metal cladding gives the building a robust and impervious air.
6
The crisp geometry of the box has a streamlined elegance.

Apparently just a gleaming metal box, Dominique Perrault's new mediatheque contains some intriguing surprises. Located in Vénissieux, a southern suburb of Lyons, the project forms a key part of the local mayor's urban revitalization scheme. The suburb is currently dominated by the Minguettes tower-block housing estate on a hilltop to the west of the mediatheque site. To the north is Vénissieux's Hôtel de Ville, which dates from the mid 1970s.

One of four designs presented to a jury in 1997, Perrault's building makes no obvious reference to its surroundings. External walls are double-glazed, with folded and perforated aluminium panels set between the glass, facing both outwards and inwards. From a distance, the inward-turning panels resemble depressed keys on a piano keyboard. The facade is divided horizontally into three layers, each one distinguishable as a row (or three rows, in the case of the top tier) of 1.8m wide aluminium-framed modules. On an overcast day, the bluish-green external skin reveals only the ghostly outlines of furniture and people within.

This particular use of perforated panels has its origins in another of Perrault's buildings, a factory built for the fabric manufacturer Aplix, near Nantes. During a site inspection Perrault noticed some unusual lighting effects generated by acoustic panelling – a serendipitous observation from which the Vénissieux project has benefited. The building's massive, metallic appearance also conveys a necessary robustness, as it is near the tough Minguettes area. Windows on the north and south-facing sides of the library's three upper floors are screened by Venetian blinds, giving librarians greater control over the amount of light entering their offices.

The entrance is marked by the word 'mediatheque' printed in playful outsized letters on the sliding doors. From inside, the Vénissieux townscape becomes a Pointillist backdrop – Paul Signac rather than Georges Seurat. Yet when viewed from deeper inside the building, a very different impression is created, like looking through a layer of ice on a window pane. Tiny holes equipped with filters set along the base of the walls help to minimize any distortion of the glass that could result from abrupt changes in air temperature.

The internal organization emphasizes the interaction of light and materials. A 3m wide space, delimited by the facade and shelving units in oukamé (Gabon mahogany), runs around the edge of the ground floor. In plan it resembles the margin around the text on a page. This internal street allows people to enter the central maze of shelves, racks and study areas from several points. It also parallels the 3.9m wide footpath that wraps around the outside of the building.

In keeping with Perrault's rigorous rules of alignment, no piece of furniture is higher than 2.25m, which corresponds to the height of the lowest set of modules on the facade. Everything is equally aligned with the 16 slab-like concrete columns that support the 6.2m high ceiling. Furniture in shades of warm brown contrasts with the ubiquitous cool greys of the aluminium panels, computer terminals, rubber flooring, concrete columns, trusses and exposed ceiling ducts and wiring. Perforated and galvanized steel panels, confined to one part of the ceiling between east and west entrances, play a double role: the bundles of wire-and-tube spaghetti below the three-storey administration and storage block were considered so dense and unruly that Perrault had them hidden. The panelling also signposts the function of the long east-west oriented space below, which contains the loans and returns counters and lavatories.

Unlike the other shortlisted designs, which segregated the different readerships – adult, adolescent and child – by placing them on different floors, Perrault's proposal keeps them on one level. The two older age groups share the south wing, with children's spaces occupying the north wing. Separating these two volumes are a 50-seat auditorium (only 2.1m wide), a security surveillance office and a lift to the three floors above and basement loading bay below.

Offset from the centre of the building is a three-storey structure that deliberately breaks the formal

4

5

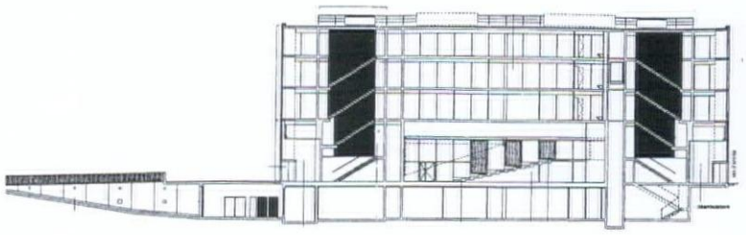


6

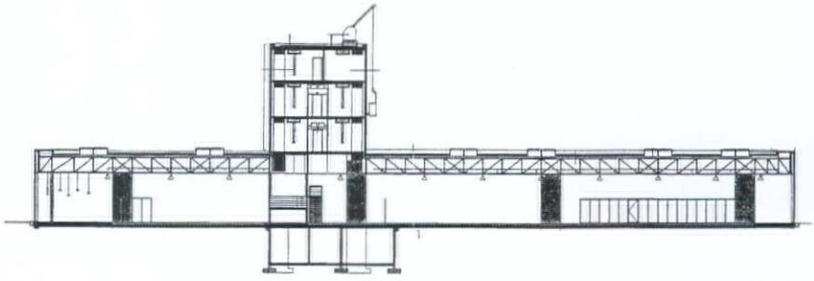




7



cross section



long section

MEDIATHEQUE, LYONS, FRANCE

ARCHITECT

DOMINIQUE PERRAULT

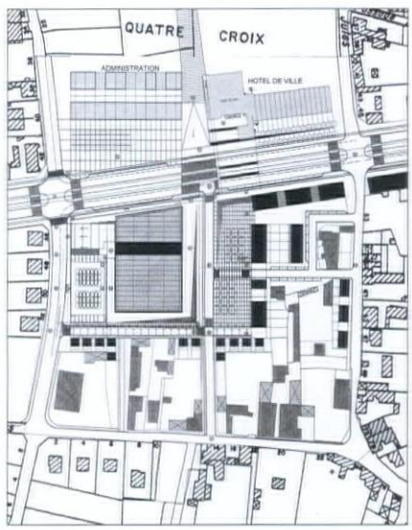
7
An internal street runs around the perimeter of the main library spaces.
8
Children's reading and activity area.
9
Serried ranks of study desks add to the geometric rigour.
10
A labyrinth of shelves, racks and desks creates spaces for different kinds of activities.

symmetry to give the mediatheque its distinctive inverted-T shape. The angled north frontage further increases the asymmetry. Behind this skewed facade is a triangular space for children's activities – playing with toys, chatting with friends and taking part in group storytelling, all conducted under the watchful gaze of their parents. Cars flash past outside, pedestrians walk by, oblivious to the animation inside. At dusk, as the setting sun strikes the north end, the aluminium panels assume yet another unexpected appearance. Inside, they gleam, as if a thousand spiders had spun their threads into a radiant golden fabric. After dark, the one-way mirror effect is reversed, and the mediatheque becomes a glowing lantern in the spring night. ROBERT SUCH

Architect
Dominique Perrault, Paris
Project team
Guilhem Menanteau, Jérome Thibault, Eve Deprez, Antoine Weygand
Associate architect
Berim 17
Structural engineer
Guy Morisseau
Photographs
Paul Raftery



1 entrance
2 entrance hall
3 adult library and reading room
4 children's library
5 auditorium



location plan

 ground floor plan (scale approx 1000)

8

9



10



NEW CEMETERY, SREBRENICE, SLOVENIA
ARCHITECT
ALES VODOPIVEC

LAST RITES

Deep in a Slovenian woodland, the material and the spiritual are sensitively conjoined in a tranquil haven for human leavetaking and remembrance.

Srebrenice's new cemetery forms the first phase of a larger project for a forest graveyard which began as an open competition in 1989. The ensuing Balkans war and Slovenia's seccession from Yugoslavia put the scheme on hold, but it has at last been completed to a design by Ales Vodopivec. The brief for this first phase involved a funerary hall with four smaller attendant chapels, and a separate ancillary building. Space for some 3000 graves has been carefully created in the surrounding forest. Comparisons with Asplund and Lewerentz's Woodland Cemetery in Stockholm (1920) are irresistible, but the project is also part of a wider tradition of restrained Modernism (Vodopivec describes it as an 'architecture of silence') that engages in a dialogue with nature in the manner of Kahn and Aalto and reflects concerns with ritual and memory.

The two parts of the complex are aligned on a processional north-south axis. This runs from the main road to the north through the forest to link with a series of serpentine paths that meander around the grave fields on the eastern flank of the site. At its south end, the axis terminates in a mound of trees reserved for the ashes of unidentified or unclaimed bodies, giving special and poignant prominence to the unknown dead.

The first public indication of the cemetery's presence is a flower shop set into the single-storey ancillary building on the edge of the main road. From its progress through the forest, the processional approach route eventually opens out into a clearing to reveal the main funerary hall attached to a row of family chapels. Arrival is denoted by a simple colonnaded portico



1

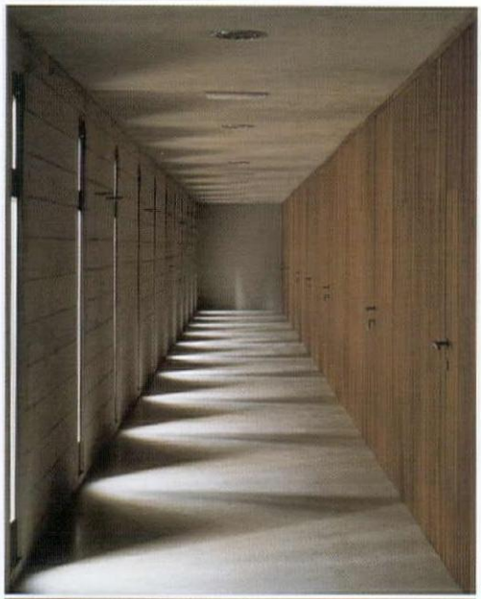
1
A processional axis leads up to the main funerary chapel.
2
A simple colonnade, its form an abstraction of the surrounding trees, marks the entrance.
3
The chapel complex sits lightly in the landscape.



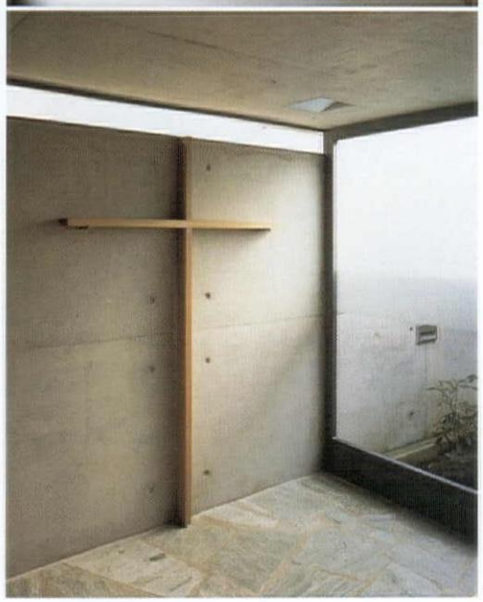
2



3



4



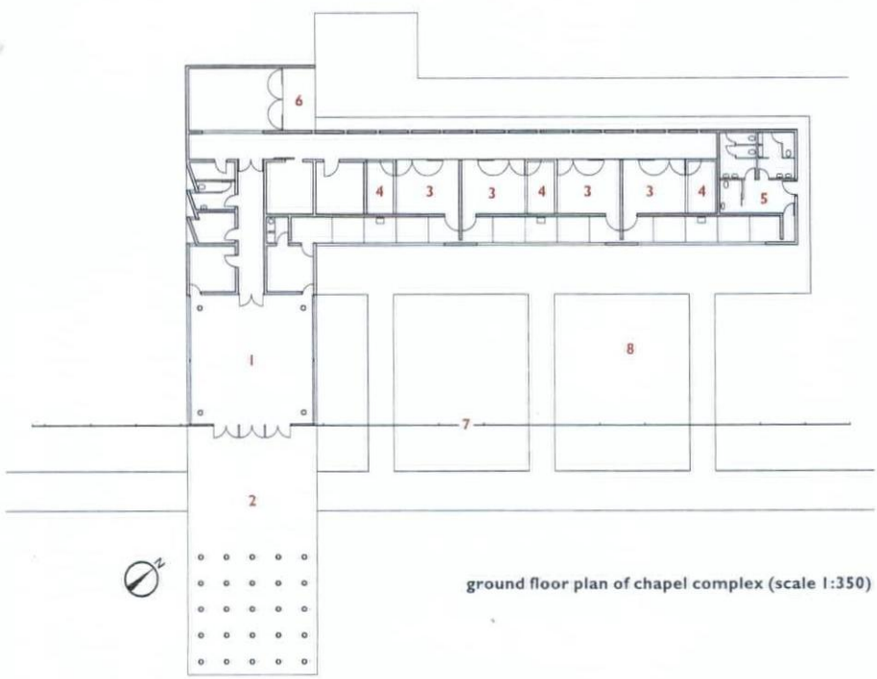
5

(traditionally used to mark a consecrated space), its arboreal form an abstraction of the surrounding trees. Straddling the road, the portico leads into the main chapel, an austere box glazed on three sides and enclosed by an external layer of slatted timber screens. Filtered through the screens, the wooded landscape of pine, beech, hornbeam and spruce forms a serene backdrop to the funerary rites.

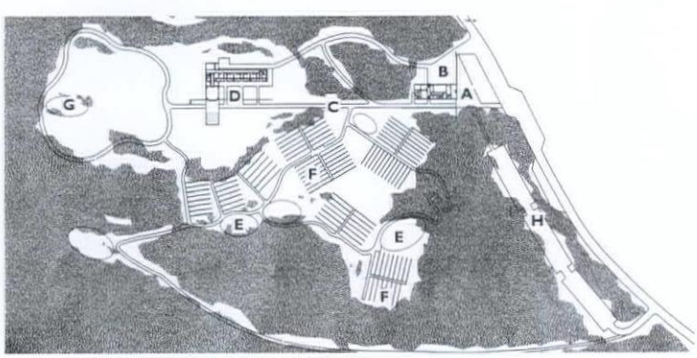
In the smaller yet equally ascetic family chapels, light filters through precisely cut clerestory strips so that the ceilings appear to float above the walls. Heightening the sense of seclusion and contemplation, each chapel overlooks a small internal courtyard. Chapels are linked and serviced on the east side by a long corridor, animated by light gently percolating through vertical incisions along one wall. Throughout the chapel complex, materials such as untreated oak, fairfaced concrete, glass and local stone are as consistently simple and reticent as the spatial organization.

Vodopivec's modest complex of buildings exhibits little that is especially surprising or exciting, yet in orchestrating a balance between the material and the spiritual, the architecture is infused with a powerful tension derived from the almost clinical geometry of the manmade set against the organic and enduring presence of nature. Bare and mute, freed of all image and illusion, architecture and landscape combine to form a sober, tranquil and utterly fitting place for the final leavetaking. CLAUDIA KUGEL

NEW CEMETERY,
SREBRENICE, SLOVENIA
ARCHITECT
ALES VODOPIVEC



ground floor plan of chapel complex (scale 1:350)

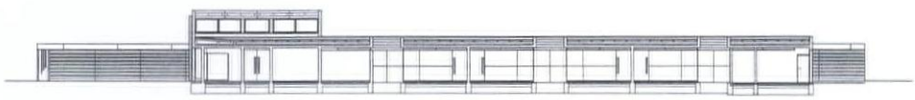


A main entrance
B service building
C axis route
D funerary hall and chapels
E urn fields
F grave fields
G anonymous burial
H parking

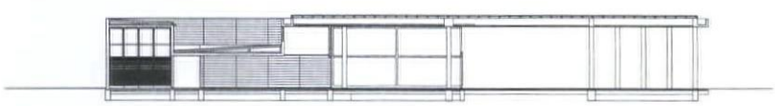
1 funerary hall
2 portico
3 chapels
4 patios
5 wcs
6 service entrance
7 timber screen
8 garden

site plan

6



long section



cross section

4
Small family chapels are linked by a long corridor. Light filters through vertical slots in the external wall.
5
Detail of family chapel.
6
Materials are used with exquisite simplicity and reticence.

Architect
Ales Vodopivec, Ljubljana, Slovenia
Project team
Ales Vodopivec, Nena Gabrovec
Structural engineer
Anton Berce
Landscape architects
Dusan Ogrin, Davorin Gazvoda
Photographs
Miran Kambic

MUSEUM EXTENSION,
FOREST HILL, LONDON
ARCHITECTS
ALLIES & MORRISON

TOWNSEND TRANSFUSED

An extension to one of London's best loved smaller museums respects the architecture of the original, and makes sense of circulation and connection with surrounding gardens.

The Horniman Free Museum in Forest Hill in the southern reaches of greater London is, like the Soane Museum, one of London's very great pleasures. Set into the steep slope of the old London Road, the building was designed by the Arts and Crafts architect, Charles Harrison Townsend, at the turn of the nineteenth century to house the collections of tea merchant and traveller, Frederick John Horniman. As were those of other merchant adventurers, past and present, the collections are eccentric and intensely personal, comprising anthropological curios as well as exotic zoological specimens. The collection has been ordered in modern times, but even so you can glean a sense of the collector's marvellous promiscuity as you move down the length of its two halls, from African masks to a stuffed walrus.

Townsend had come to Horniman's attention with his design of the Bishopsgate Institute and Whitechapel Art Gallery and his building, with a 1911 annexe known as the Emslie Horniman hall, contributes to the delight. For his new client he contrived a castle-like structure of Doulton stone and brick standing back from and elevated above the London Road. A curved gable indicates the barrel-vaulting of the two galleries within, on plan set like railway carriages one behind the other. A massive stone clock tower[1] with rounded corners and pinnacles stands sentinel over the arched entrance. Across the face of the building, a mosaic by Anning Bell presents a vision of *Humanity in the House of Circumstance*, a moment that prefigures the 'recreation, instruction and enjoyment' that Horniman wished to visit on people coming to see his museum. Increasing the pleasure of the place are 16 acres of well-tended gardens spreading across the hill behind and containing a fine example of a Victorian conservatory, now restored.

Over time, the museum developed in an ad hoc way, acquiring unsatisfactory extensions – workshops, an education block and west hall – all of which created access problems and compromised the integrity of the original buildings. Further along the London Road, next to the gardens' entrance, is a curious hairy relic of the 1970s. Designed by Archetype for CUE (Centre for Understanding the Environment), it was always intended to be temporary.

Allies & Morrison's scheme, funded by Heritage/Lottery money, cleared away the various accretions and tidied up the old museum buildings. On an L-shaped site, their new building stretches back from the London Road to the Victorian conservatory on the north and is bounded on the south by the Emslie Horniman hall and, on the east, by Townsend's halls. The most visible part of the scheme is a long barrel-vaulted structure facing onto the road and gardens.

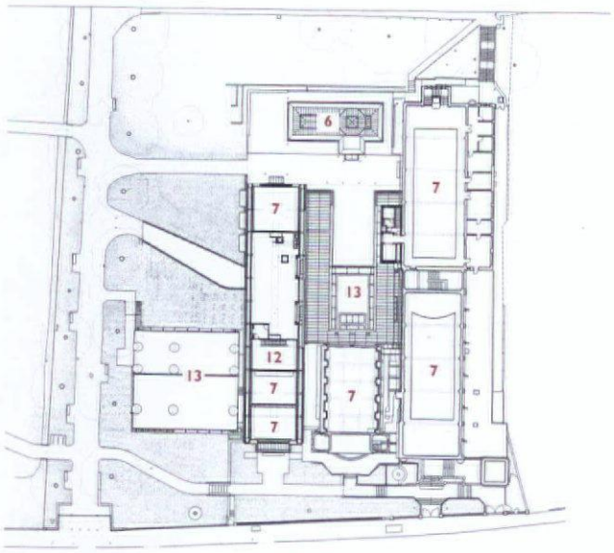
As usual with this practice, architectural clarity belies the fact that the building does a number of complex things simultaneously. In the first place it increases the museum's space by about 50 per cent, providing new galleries – for an impressive exhibition (elegantly designed by Ralph Appelbaum Associates) of musical instruments, large touring shows, and less fragile objects that can be handled – as well as an education centre, a shop, and café. Linked to the historic core, it simplifies circulation and provides access for disabled visitors, previously inhibited by Townsend's precipitous steps. It also connects the museum directly to the gardens for the first time, thereby realizing

1
London Road elevation (with Townsend buildings to right, CUE to left).

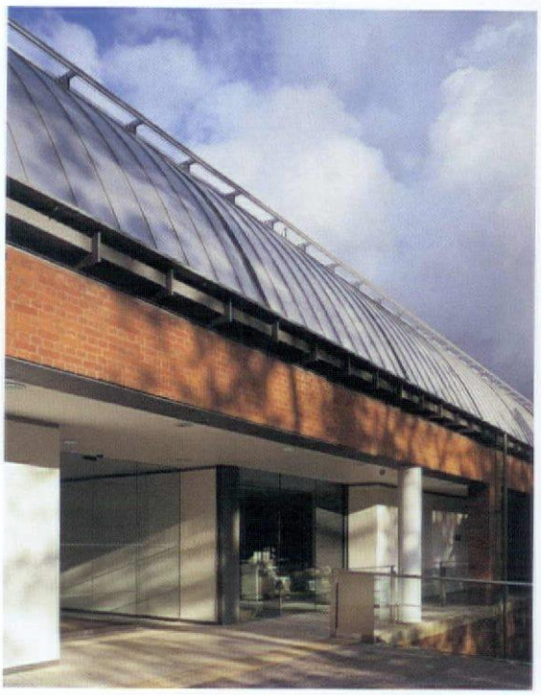


 south elevation onto London Road



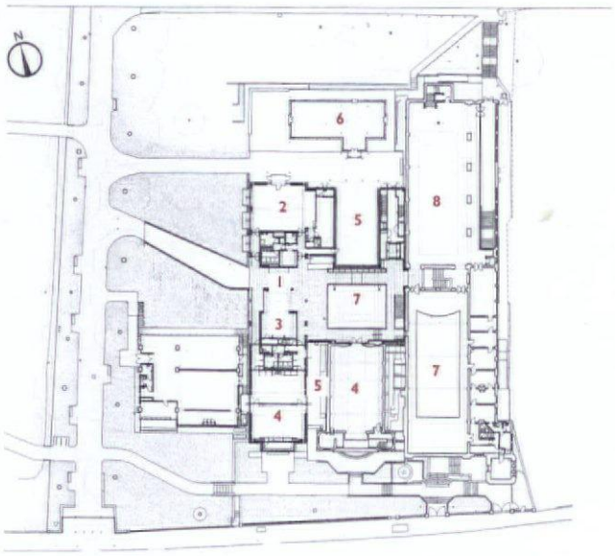


plan of level 3



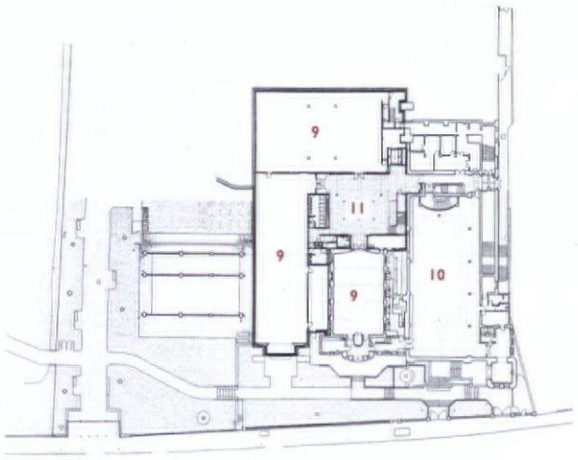
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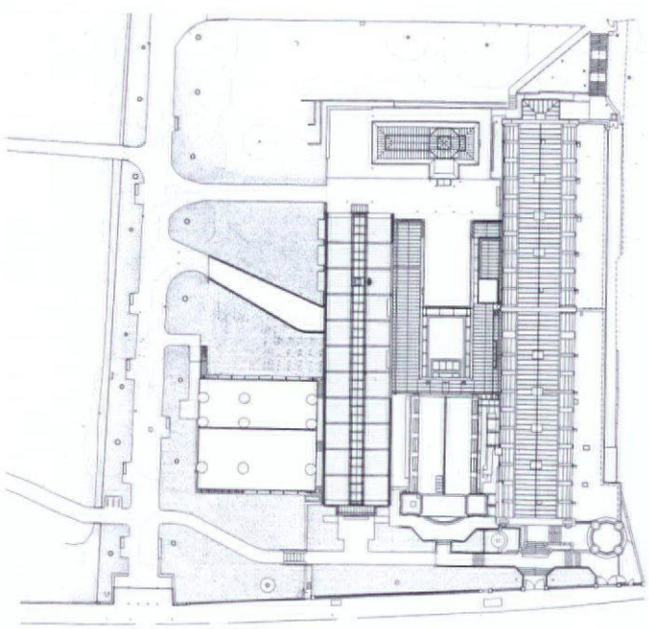
2
New west entrance and external walkway between shop (right) and café (left).
3
West face from gardens, with café and Victorian conservatory to left, shop to right.



1 entrance
2 café
3 shop
4 education
5 terrace
6 conservatory
7 void
8 north hall
9 gallery
10 south hall
11 internal courtyard
12 office
13 roof

plan of level 2 (scale approx 1:1800)



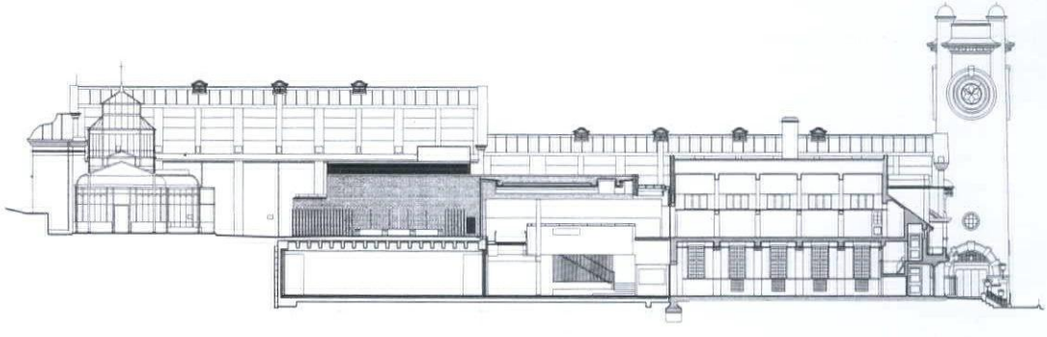


site plan

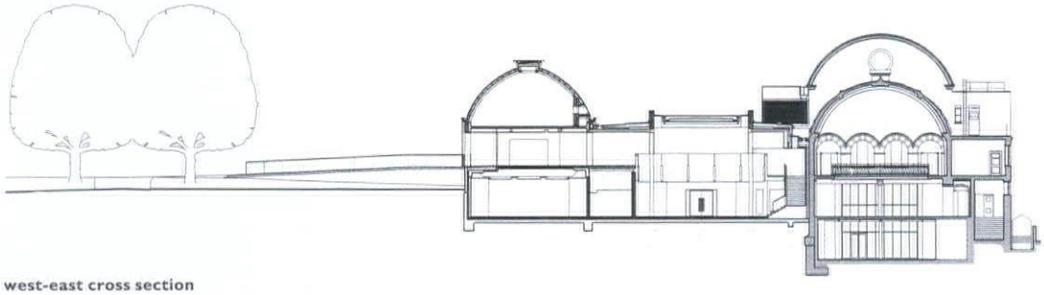
 plan of level 1

3

MUSEUM EXTENSION,
FOREST HILL, LONDON
ARCHITECTS
ALLIES & MORRISON



north-south long section



west-east cross section



4



5

MUSEUM EXTENSION, FOREST HILL, LONDON
ARCHITECTS
ALLIES & MORRISON

Horniman's original intention. As a visitor, you now experience the gardens from inside, drawn as they are like a mantle around the buildings and visible through Allies & Morrison's transparent walls.

If the historic core imposed its own imperatives, so did the site which slopes up from east to west and south to north. Slotted in between Emslie Horniman and CUE, the south face of the new building completes an entertaining series of four, each one slightly stepped back from its neighbour as the London Road rises. Employing the same Doulton stone, the architects have referred to the roof forms of Townsend's two buildings by compressing them into one. (Externally, the solid triangle within the curve is visually a trifle awkward, and works better when seen from inside; for instance in the café, where light streams through glass panels set into the curved interstices over a vaulted ceiling.) An upper glass bay (a Voysey echo) diffuses light into the long music gallery beneath.

Allies & Morrison's new entrance is on the west and approached from the gardens. After turning into the main garden avenue from the London Road, you see once again the buildings laid in receding layers. Red brick on the extension's west face, under the silver vault of the roof, picks up on that used by Townsend for the north and west elevations of the north hall, and the new brickwork is subdivided into panels to reflect the masonry piers of the old structure.

A stone path from the main garden avenue delivers you to the main upper floor of the museum (level 2) and into the cool, white interior of the building. To the left is the vaulted café, glazed on three sides; to the right, a shop and classrooms.

But the fulcrum of the whole scheme is a double-height void sunk into the ground alongside, at the level of Townsend's south hall. A great deal is going on here. On level two, you are connected, through a glass wall on the north, to the extravagant vision of the conservatory floating at the end of a terrace, and, through a new door, to Townsend's north hall and south gallery balcony. At the lower level are the new galleries and entrance to the south hall. The internal courtyard itself will be another exhibition space.

Floors of oak and stone, white walls cut by slots to the exterior and washed by light, large areas of glazing and thoughtful detailing together compose a vocabulary that is familiar from past work by this practice. The architects have made much of the level changes, cutting slots to give unexpected views of neighbouring roofs or sky, and (as in the case of the internal courtyard) compressing volume to make its expansion all the more surprising. Undoubtedly, this well considered and thoroughly agreeable building, which quietly respects Townsend and the site without self-indulgent dramatics, will endure and, if the CUE building is ever demolished, will be expanded. P. M.

1 The clocks were for the benefit of the poor who could not afford timepieces.

Architects
Allies & Morrison, London
Project architects
Bob Allies, Graham Morrison, Glen Millar, Ian Sutherland, David Bonta, Martin Bradley, Gemma Collins, Andrew Green, Jeremy Leman, Adrian Morrow, Elizabeth Nettleship, James Parkyn, Nina Quesnel, Helena Thomas, Robin Williams
Exhibition designer
Ralph Appelbaum Associates
Landscape architect
Elizabeth Banks Associates
Photographs
Peter Cook/VIEW

4
Double-height café under vaulted ceiling.
5
Music gallery with elegant exhibition cases by Ralph Appelbaum Associates.
6
Internal courtyard at level of south hall, north to glazed wall. Left, music gallery. Floating ceiling surrounded by luminance.

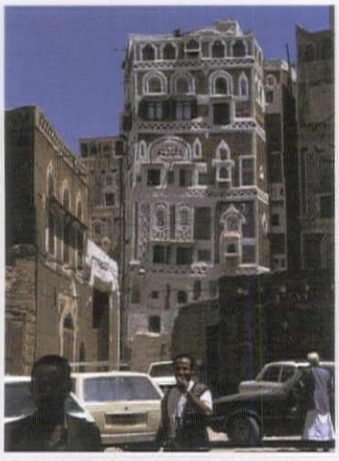


THE YEMEN'S MUD BRICK BUILDINGS

For over two millennia, the inhabitants of the Yemen have built their strange tower houses out of the earth below them. The tradition continues still and seems adaptable to modern life. Though much is beginning to decay, the crafts continue.

Well into the second half of the last century, the Yemen was virtually medieval, and its traditional ways of building survived almost unchanged. In the towns, tall houses, each owned by an individual family, date back as a type to at least the first millennium BC,[1] and the ways of building them, stone in the mountains, dried mud brick in the *wadis*[2] and oases, have not changed much, and in some places are still in use today. The tall form must be almost as old as the traditional inward-turned courtyard houses of the Mediterranean world. The Queen of Sheba (if she ever existed) must have known such buildings.

Several forces generated the tower type. Without vaulting or trusses, Yemeni traditional architecture had to rely on the usable length of palm, acacia or tamarisk trunks for spans. Cultivable land was so precious that buildings for the majority had to have as small a footprint as possible. And, of course, grouping such houses made formidable defensive walls to protect each settlement, particularly as ground floors were traditionally occupied by animals, and usually the only opening was a strong wooden doorway.[3] In a fiercely tribal society, with traditions of internecine warfare that lasted at least until ten years ago, defensible towns and houses were vital.



Sana'a's tall houses, crowded together, but each individual, with ...



... all of the openings and floor courses emphasized in whitewash.

Above the animal level (now often used for storage), are four or five storeys, with perhaps more storage on the first floor, a *diwan*[4] and maybe the kitchen above that, then bedrooms. On top is often the traditional *mafraj*, the big room with the view, in which the owner and his male friends would gather to drink coffee and chew *qat* leaves, the local narcotic herb to which most men are devoted. Round the perimeter of the room is usually a continuous bench seat (a very distant relation of the Mediterranean triclinium?) which, like the walls and floor, is covered with patterned ornamental fabrics and cushions. Depending on the wealth and ambitions of the family, there may be a *manzar*, a sort of wooden hut on the roof to allow the host and his best friends to get even better views. In the houses of the rich, a traditional form of air conditioning was available for the best rooms. In the depth of the wall, behind an external grille, unglazed earthenware pots were suspended on thongs. Filled with water, these humidified and cooled incoming air (by the latent heat of evaporation). Air was extracted by vents over the windows, so a convection powered circulation system was set up.

Traditionally, roofs were covered with a robust mixture incorporating lime, ash and clay, making a more or less waterproof layer, plastic enough to move with the main body of the building, yet hard enough to take a polished finish. This was on top of levelled earth over palm leaves that rested on unwrought tree-trunk beams. Mud bricks are still made in the traditional way with sterile earth and straw, which are first saturated with water, then cured in the sun, and turned several times. Mud makes mortar and the render.

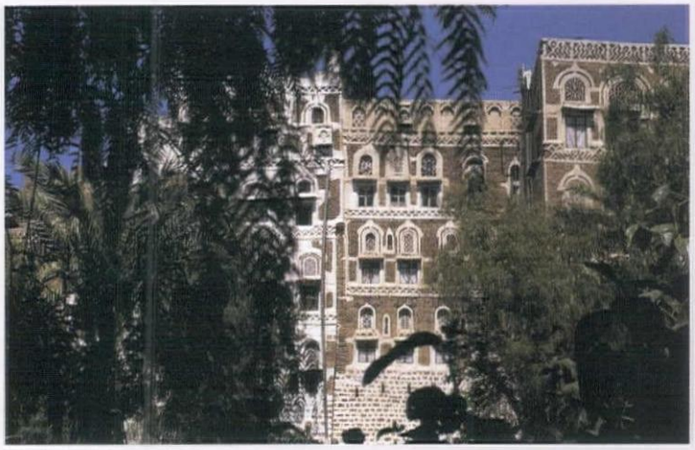
Fired bricks, known from ancient times, are obviously more durable, and the traditional ones are made of clay mixed with dung to create a pale buff, rather soft material that works well with the sun-dried vari-

ety. Now, fired bricks are made without dung and come out hard, sharp and rather fiercely red, and do not harmonize with the traditional towers, of which they are increasingly forming upper floors (in Sana'a at least). But quite a lot of traditional buildings are being changed to conform to the new brick aesthetic by being smeared in a livid red render which, being cement based, will never be removable from old structures.

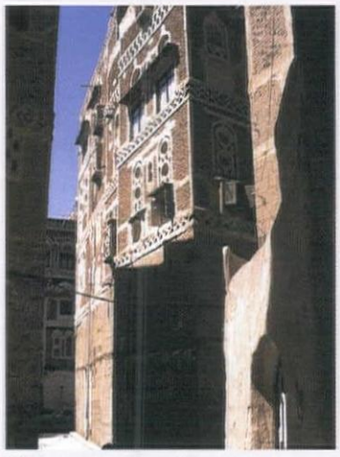
In Sana'a and some of the other major settlements, piped water and mains drainage has been installed.[5] The old excrement rooms on the ground floors are (thank goodness) no longer used for their original purposes.[6] But the traditional ways of signalling arrival to people upstairs and letting them in through the bottom door by clever rope and pulley systems is still in widespread use. Windows were traditionally of translucent alabaster, but during the second Turkish occupation,[7] deeply coloured stained glass began to be used in the decorative plaster window tracery.

The lime from which plaster is made is burned from gypsum rich rock, and outside most towns is a place of kilns, often emitting filthy black smoke from burning tyres that amazingly produces the pure white powder that is used as decoration on both mud and stone buildings. Patterns are dictated by function and tradition – for instance openings, doors and windows are often (but scarcely always) emphasized in white. Sometimes, string courses emphasize floor levels. Sometimes the sky is greeted with a white cornice over an otherwise brown building. Sometimes whole towers are coated in whitewash. Each family in each district has its own approach, usually working within a locally established code. Now chemical paint pigments, cheaply bought from the West and mixed with whitewash are beginning to add pastel patterns, in pale imitation of the much more strong mineral-derived colours that were used traditionally in some areas.

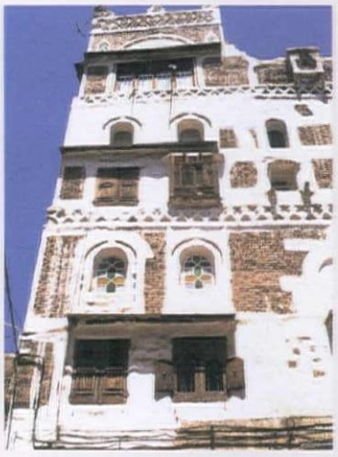
Settlements have grown colossally. Sana'a has exploded from a small walled town of some 60 000 people to an extensive metropolis with nearly a million inhabitants in little more than a couple of decades.



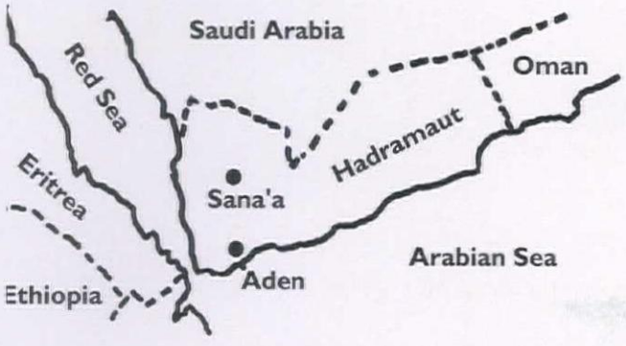
Surprisingly still green, Sana'a has mosque-owned gardens surrounded by wild pepper and fig trees. Crops are grown in allotments.



Miraculously, the traditional mud buildings of Sana'a have ...



... survived attrition by electricity, plumbing and other aspects of modernity.



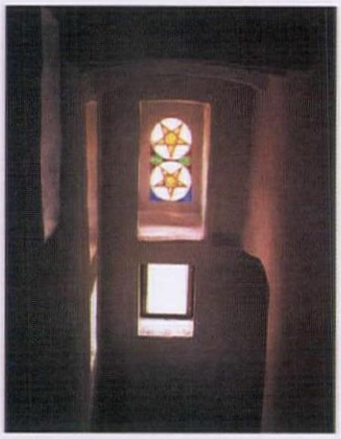
The Yemen as hinge of Asia and Africa.



Plan of old Sana'a



Air conditioning with porous earthenware pots filled with water.



Stained glass replaced alabaster windows in the nineteenth century.

There are traffic lights in the new part of the city. In 1983, Ronald Lewcock and R. B. Serjeant remarked that 50 per cent of the land surface of the Sana'a plain was devoted to agriculture.[8] But now the proportion cannot be more than a fifth of that. What were formally fields, villages and individual farms with their orchards, *qat* plantations and sorghum fields have now been incorporated into a huge low-rise Los Angeleno fabric that reaches to the feet of the surrounding mountains. Vast amounts of fertile land have been lost round the capital and other cities, and the country now has to import 75 per cent of its food – though even so, 30 per cent of children under five suffer from some sort of malnutrition.[9] Only 40 years ago, according to our guide, it was possible to hear the roaring of lions and the howling of wolves from the city, but since the coming of the four wheel drives and the kalashnikovs (every self-respecting man has one), wild animals have become very rare if not extinct. And many of the forests in which they lived, shady groves that in ancient times gave the country its reputation for being Arabia Felix,[10] were cut down in the civil wars and revolutions.

Surprisingly, Sana'a is still quite a green city. Many of the trees planted in the main thoroughfares of the modern city by the Turks and the Imams have been chopped down, but there are still quite large areas of intensely cultivated irrigated market garden in the middle of the old town (each is owned by a mosque). Surrounded by wild pepper and fig trees, they are calm places away from dust and noise, and they are of course overlooked by some of the best houses.

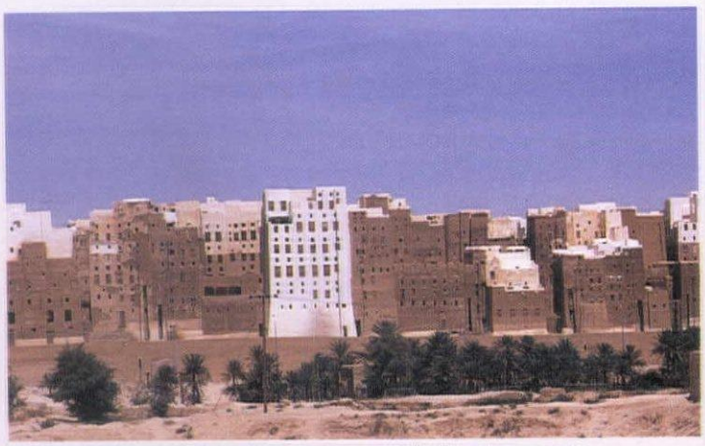
Much has gone wrong, but a great deal still survives. Outside Sana'a, the greatest concentrations of mud tower houses are in the Wadi Hadramaut, a most extraordinary geological phenomenon in the east of the country. It is reached from Sana'a across the Ar Rub' al-Khali – the Empty Quarter, southern end of the great desert that covers much of Arabia. The route lies past almost abandoned mud towns bombed by the Egyptians in their attack on tribal peoples, a desperate attempt to make the country modern by force in the 1960s.

After a long time driving through the dreadfully dull featureless sands, huge walls and mesas of rock begin to appear on both sides of the track. This part of the country is fundamentally a dry high sandstone plateau, but over millions of years infrequent rains have carved out a vast valley 300 metres deep and about two kilometres wide, the bottom of which is at roughly the same level as the desert. It runs from west to east, never connecting with the sea. Gradually, between the cliffs, desert sand gives way to vegetation.

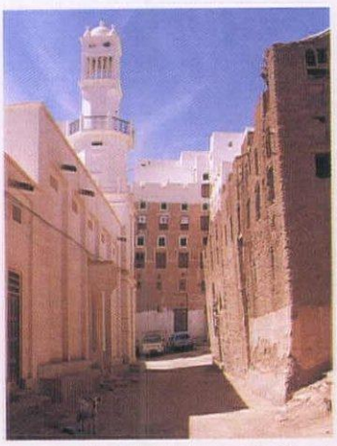
Here is the most fertile region of southern Arabia, and one of its most mysterious. The British arrived in the 1930s and by diplomacy put an end to age-old clan fighting, but before that, the area was little visited by outsiders and acquired a wonderfully romantic reputation. But the outside world was much visited by the inhabitants of the Hadramaut. Because of the fecundity of the land, they became prosperous and began



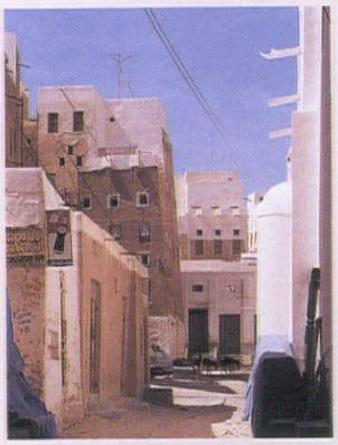
Sana'a tower house (from Serjeant and Lewcock). Scale approx 1:300



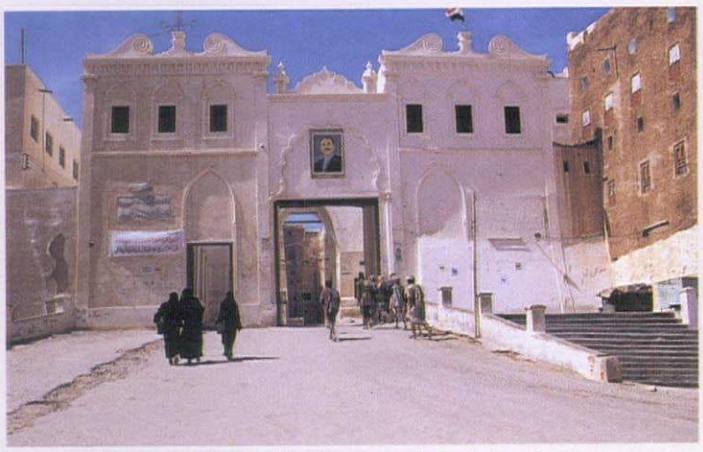
Shibam: the mud city in its palm grove faces world with an impenetrable battered wall of tall houses which are surrounded by decayed mud fortification.



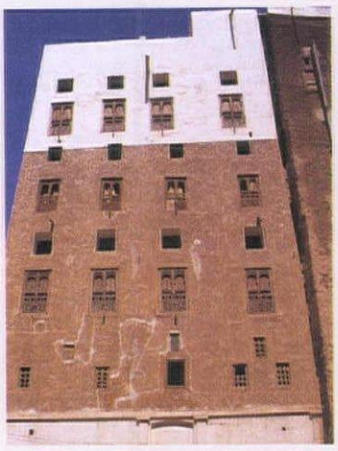
Shibam: alleys tight woven and relieved by the occasional mosque ...



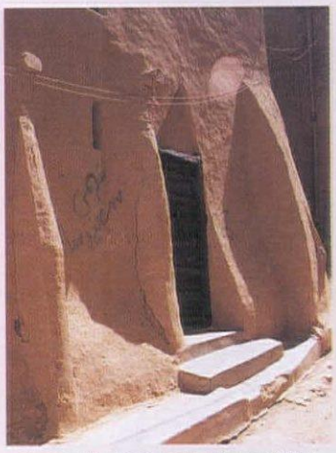
... or little square. Houses here are much more severe than Sana'a's.



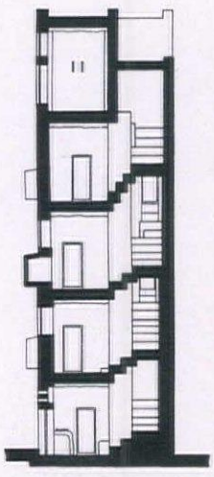
Shibam's main gate: practically the only entrance through the defensive perimeter. Here is the way to the market square, economic focus for the region.



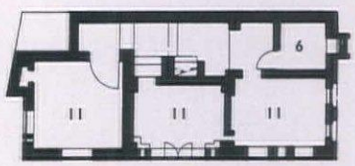
Shibam's six-storey austere towers, much less decorated than at Sana'a ...



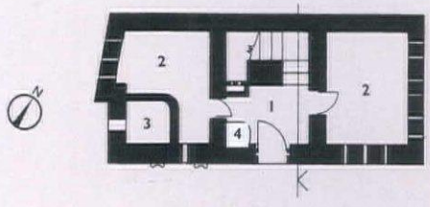
... descend to the sensuously modelled and robust ground floors.



section



top floor

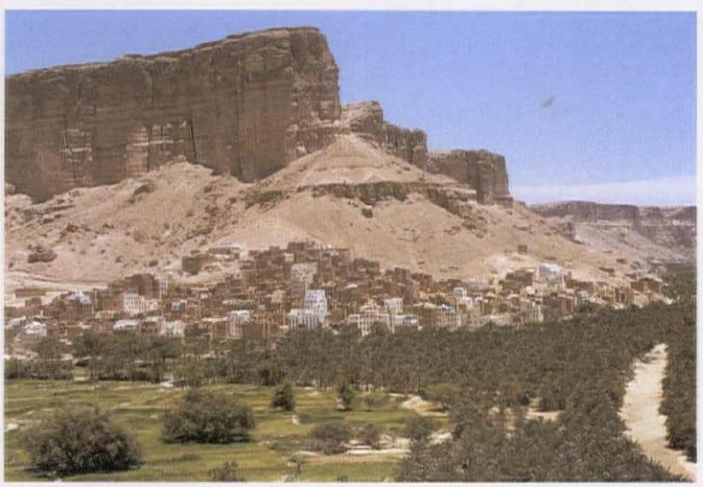


ground floor

Sana'a wide tower house (from Serjeant and Lewcock). Scale approx 1:250

to trade with India, Africa and south-east Asia from small ports on the Arabian Sea, reached by tracks from the valley over the high plateau.

The influence of the subcontinent is most clearly seen in Tarim, at the end of one of the many tributary *wadis*. Here are some of the most important mosques in the area, dominated by the 50m high mud brick minaret of the Masjid al-Muhdar. (The city is the centre of the Shafa'i school of Sunni Islam.) But as remarkable as the mosques are the great palaces of the rich that faithfully evoke Indian styles: maharaja Baroque and even maharaja Art Nouveau. Their craftsmanship and elegance is astonishing, with mud (reinforced by stone or wood) making slender polished columns and forming finely carved decorations. Now, the palaces are almost all approaching ruin because their owners fled or were put down following the 1967 South Yemen communist revolution. Families can reclaim at least one palace if they want to, but there is little sign that they do. If you have a comfortable life in Saudi Arabia, London or the Gulf, what is the point of spending millions on a mud palace in a poor, remote and inaccessible provincial town? The great buildings will presumably all decay completely, and many are well on the way to dissolution already.

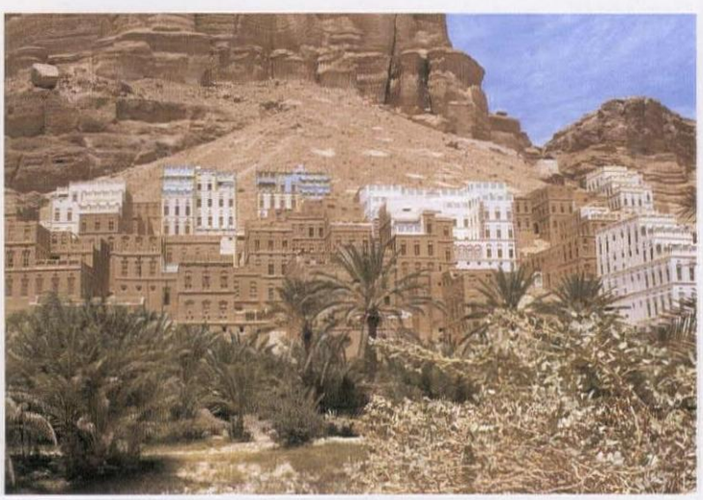


The Dawa'n (right) joins the Hadramaut under the mighty cliffs.

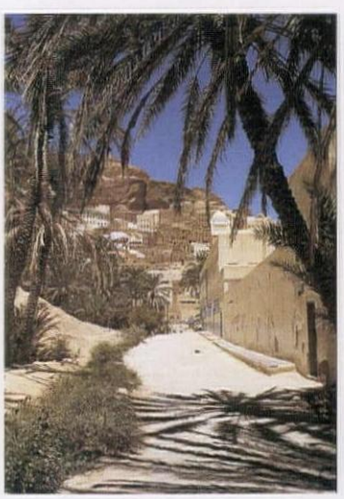
All over the Hadramaut are unloved mud buildings: houses, palaces, tombs and even whole town quarters slowly slithering down into amorphous heaps of earth, anonymous mouldering corpses penetrated here and there by the odd wriggling rafter. But at the same time, traditional brickmakers are as busy as ever, and new houses are still being made in the old ways, though in general they seem to be detached and large in plan rather than contiguous and thin.

Most of the settlements of the Hadramaut are on the flanks of the valley, under the cliffs above the normal level of floods. But the most famous one, Shibam is different. It stands isolated in a palm grove where one of the great spice routes crosses one of the main courses of the *wadi* and is very ancient. It is surrounded by a decaying mud wall, but you scarcely see that because its majestic tall mud houses, up to eight storeys high, crowded together in defiance of enemies, dominate the whole landscape. Inside, the narrow alleys are tight woven, winding shadily between cliff-like walls of brown mud or sparkling white lime wash. Here and there, an intense splash of traditional colour or an ancient carved door (far too many of which have been sold to tourists and replaced by steel) relieves the rhythm. Shibam is one of the strangest and best preserved old towns in the world and, rightly – like Sana'a – it is a UNESCO world heritage site. Like many Yemeni traditional settlements, it is under threat. Its preservation has been partly to do with its relative poverty: people could not afford to change the traditional way of building.

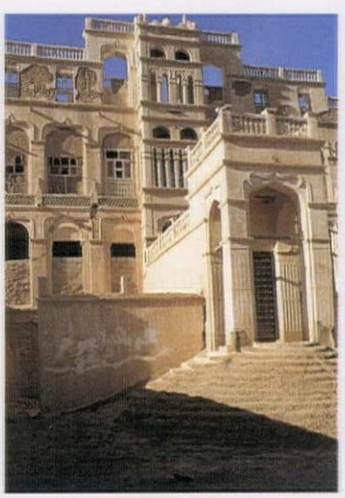
Being on the flood plain, Shibam is regularly inundated. Some buildings are falling down, and there are few resources for repairing them, because funds have been disrupted by the wars and revolutions, and the transition from a medieval to a modern money economy has made building in traditional ways very expensive for the families who own the buildings.[11]



In Dawa'n money from abroad has funded new palaces, tinted with Western pastel colours, but built using age-old earth technology.



Buda in the Daw'an: one of the last towns to keep its palm grove.



Maharaja baroque at Tarim falling into amorphous mud heaps.

But in the villages of Wadi Daw'an, one of the most important tributaries of the Hadramaut, money seems to pour in from Saudi Arabia and the Gulf. New merchants' palaces are being created, not on foreign models like the melancholy remains in Tarim, but on local ones, using local techniques, though they are often painted in the new pastel colours. At least in the Wadi Daw'an, the immemorial Yemeni cycle of decay and new growth continues. PETER DAVEY

Peter Davey's visit was made possible by the kind help of the British Museum, Universal Travel and Tourism of Sana'a, and Yemenia, the national airline.

1 The origins of Yemeni architecture are examined in a beautiful and provocative exhibition *Queen of Sheba: Treasures from Ancient Yemen* at the British Museum in London – on until 13 October.
2 River valleys, which are often dry, but occasionally full of water after torrential rain. Most settlements, except the highest mountainous ones, are based on a *wadi*.
3 Mud houses (at least in the capital Sana'a (between the mud and stone cultures) often have a stone ground floor to make them more defensible and resistant to the elements.
4 Sitting room, sometimes used for business.
5 Sana'a won an Aga Khan Award in 1995 partly in recognition of this (AR November 1995, p78). The General Organisation for the Preservation of the Historic Cities of Yemen (GOPHCY) continues its work with UNESCO help.
6 Traditionally, the dried excrement was removed and burned to heat the *hammams*, the Turkish baths. Provision of mains water and drainage has seriously altered the ecological balance of the area. Water is drawn from deep artesian wells and the water table is continuously dropping.
7 Of North Yemen from about 1850 to 1919. After that the country was an independent imamate. South Yemen was focused on Aden, a coaling station at the bottom of the Red Sea that was occupied by the British in 1843. British protection gradually expanded to the east towards Oman, bringing calm to many warring tribes. The British left, messily, in the late 1960s. South Yemen became a communist state, supported by the Soviet Union. North Yemen remained under the virtually medieval control of the Imam until 1970, when it became a republic supported by Egypt. After much chaos, the two halves were amalgamated as a republic by democratic vote in 1990. But there was a violent civil war between north and south in 1994, after which the northern victors established a stable government, though there are still moments of unrest from tribal peoples.
8 Serjeant, R. B. and Ronald Lewcock, *Sana'a: An Arabian Islamic City*, World of Islam Festival Trust, London, 1983. A wonderful book, written before many of the major physical and political changes had taken place, it covers the whole of the culture from agriculture to architecture, history to children's games.
9 And most of the population suffers from endemic intestinal disease. *Yemen Observer*, 27 April 2002.
10 The Roman name: Happy Arabia as opposed to Arabia Deserta.
11 Until the end of the imamate, the only North Yemen currency was the Maria Teresa thaler, the Austrian silver coin that was the international currency of the eighteenth century. (And gave rise to the US dollar.) Now, the currency is riyals on paper.



Deserted city of Ma'rib – supposed to be the capital of the Queen of Sheba ...



... was bombed by the Egyptians, and its (relatively new) mud towers were destroyed.



Maharaja Art Nouveau in mud. One of the deserted palaces of Tarim which will all shortly be reduced to memory as infrequent rains reduce all to muddy masses.



Say'un: Sultan's palace recently restored with great fidelity as a museum. This is the capital city of Hadramaut, but across the square a whole quarter of town is falling down.

SHOP, COVENT GARDEN, LONDON
ARCHITECT
WALKER & MARTIN

Modern revival

Expansion of one of London's best-loved institutions regenerates a redundant warehouse while retaining the character and integrity of the original.



1



2

Aram Designs in Covent Garden is an institution. More gallery than furniture store, it has been for almost 40 years the place to see and buy the twentieth century's most remarkable works. Its moving spirit, Zeev Aram, was the first in Britain to sell designs by Marcel Breuer, Mies van der Rohe, Achille Castiglioni and Le Corbusier; and can take credit for single-handedly reviving the works of Eileen Gray.

Housed for the last 29 years in a Victorian fruit warehouse on Kean Street, Covent Garden, Aram Designs has now expanded into the adjoining warehouse. The expansion, accompanied by inclusion in the business of two more of the Aram family, Ruth and Daniel, celebrates entry into the twenty-first century and broadens the store's scope. Aram Designs now sells household objects like china, glass and linen as well as furniture and lighting, and in doing so, the family has been at pains not to sacrifice the tradition of simply choosing the best. Such insistence on integrity has been matched by the architects, Walker & Martin, who in stitching the two five-storeyed buildings together, have left intact the industrial character and strength of both structures.

Aram Designs has been in business since 1964. Then a young Israeli designer, Aram had worked for Erno Goldfinger and Basil Spence and had become increasingly frustrated by the dearth of good modern furniture in Britain. The outcome of that frustration was a cool white shop on King's Road – opened a few months before Terence Conran opened the first branch of Habitat. And in the restless patchouli-scented epicentre of swinging London, flower power and hippiedom that King's Road became, the shop sold Breuer's Bauhaus chairs in tubular steel, Castiglioni's curving Arco lamp designed for Flos, and Le Corbusier's Grand Confort. These works are now considered familiar modern classics, but at that time they were generally perceived as outlandishly spare, even clinical. A few discerned the creative force and grace inherent in the designs and to them, the shop was a small individual oasis of calm rationality, in which strength and elegance were the touchstones.

1
Drury Lane and Kean Street faces.
2
Glazed entrance onto Drury Lane.
3
First floor. Old lightwell glazed and filled with new industrial staircase, ramps and landings studded with pavement lights. To left, glazed lift and, overhead, steel cable trays from steel riser.

SHOP, COVENT GARDEN, LONDON

ARCHITECT

WALKER & MARTIN

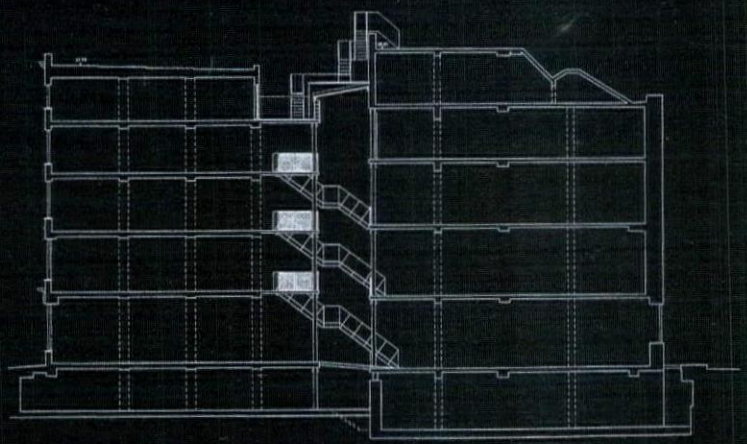
Aram's move in 1973 into the airy confines of the Covent Garden warehouse, allowed him space to expand his collection – which, allowing changing fashion to ebb and flow around him, he did with an uncompromising eye. By 1973 he had already obtained licences to make works by Le Corbusier and Eileen Gray. To these Aram carefully added contemporary gems, including work by Shiro Kuramata and specially commissioned pieces by architects, artists and designers – Norman Foster, Adrian Gale, Eduardo Paolozzi, Allen Jones, Jasper Morrison and others – which were made for an exhibition to celebrate 23 years of the company's existence. He has always encouraged young designers and for six years, having exhaustively trawled Britain's degree shows, he held annual exhibitions of work by young graduates. An upper floor of the new store is for experimental works by youthful designers.

Conscious of this background, Walker & Martin have been careful to preserve the original aesthetic, whereby sophisticated pieces of design can be seen against honestly expressed structure. Absorption of the adjoining warehouse means that the store now turns the corner into Drury Lane where a new glazed entrance has been created. The two buildings have been unified by a coat of white paint, and the upper part of the envelope with its Victorian openings preserved. On the ground floor, old windows have been extended down to the pavement and a new one inserted into the flattened corner at the junction of Drury Lane and Kean Street. So the interior of the store is visible all along the street fronts.

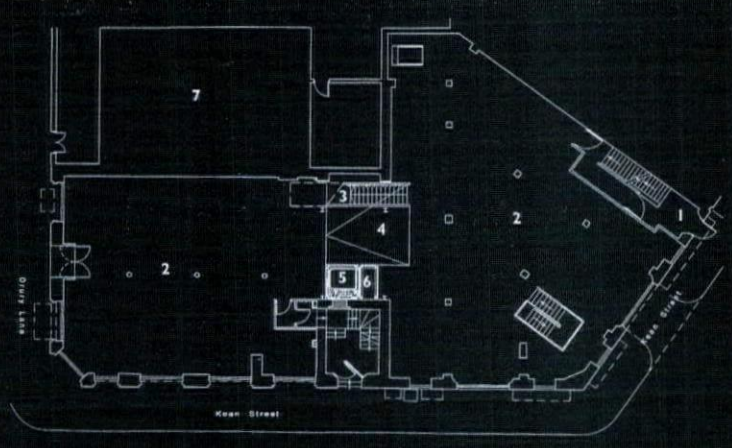
Inside, the existing lightwell between the two buildings was glazed over and luminance diffused deep into various levels. A great metal staircase, painted bright red, industrial balustrading with stainless steel mesh, and concrete ramps with cast glass pavement lights, bridge the gap. The aesthetic deliberately drawn from Victorian transport structures suggests connection, movement, circulation. Metal cable trays hovering overhead from a full-height galvanized steel riser reinforce these ideas and permit flexible servicing.

Where necessary, the buildings have been stripped back to the old brick walls and wooden floors, and the big luminous volumes painted white. History has been preserved in archaeological fragments – the original warehouse hoist, an old wooden floor scored by cement tracks simply cleaned and lacquered, differing columns, remnants of moulding and cornice testifying to former habitation.

Against this background, itself a testament to endeavour, the modern objects testify to the great diversity of invention and to human creativity.



long section



1 new entrance
2 shop floor
3 new staircase
4 new ramp
5 new lift
6 new duct
7 adjoining school

7 ground floor plan (scale approx 1:400)

4



4
From first to ground floor.

Architect
WAM (Walker and Martin Architects)
Project architects
David Walker, Zorica Vucetic, Simon Brown
Photographs
Chris Gascoigne/VIEW



1

HEADQUARTERS BUILDING,
SAN FERNANDO VALLEY,
CALIFORNIA, USA
ARCHITECTS
LORCAN O'HERLIHY AND
LAWRENCE SCARPA

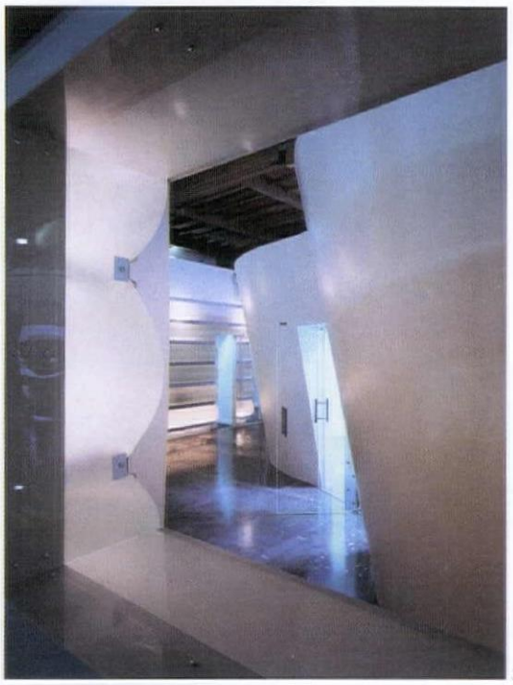
Sure bet

Corporate HQ for a high-tech firm is an internal city within a vast shed with streets, open spaces and free-standing pavilions, their design essays in material experiment.

YouBet.com is an American internet horse-racing service, giving instant access to live races, information about them and betting on them. It is America's first such service and its existence opens up interesting possibilities for inhabitants of those states where gambling is forbidden. The enterprise is Californian and in settling itself in new corporate offices in San Fernando Valley, it called on the services of two youthful Californian practices, Lorcan O'Herlihy (Lorcan O'Herlihy Architects) and Larry Scarpa (Pugh + Scarpa Architects), who joined together for the purpose.

It is plain that the two architects enjoyed their collaboration. In their different ways, both have drawn on the traditions of Californian Modernism, for they have a shared preoccupation with lightness, material experiment and texture. In design of Californian houses, O'Herlihy has shown a talent for composition and for manipulating space and light (ARs October 1996 and February 2001). Pugh + Scarpa's experience of exploring the potential – both functional and sculptural – of cheap materials, such as corrugated steel sheeting and concrete blocks (AR March 2001) has been put to use in this scheme.

1
Meeting pavilion in north zone; envelope, smooth inside, rough outside, made of textured stucco inside metal cage. To left, storage; to right, workstations.



2

YouBet's new headquarters, once those of Xerox, is an enormous shed measuring 3250m² (3500sq ft) and 4.9m (16ft) high on a business park. The company's old offices had been depressingly anonymous and commercial, and staff wanted premises that would not only serve requirements for secure offices, board and meeting rooms and public space, but would be a source of pleasure and humour for 190 employees, some of whom would be inevitably tied to computer screens.

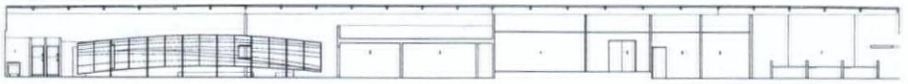
The building was stripped back to the essential shell, revealing a wooden ceiling of joists and laminated boarding, thin columns and a bare concrete floor which, with all its defects, was simply sealed and polished. Within it, the architects devised a plan modelled on that of the medieval city. The main axis of the building runs north-south and at the core there is a self-contained and densely equipped service centre, consisting of the racing and network operations, and research labs.

Around the core, like a protective belt, the architects threw a series of zones for the different divisions of the company. They are secured by checkpoints requiring pass cards and are functionally and visually connected to the core by elegant silver ducting carrying the various services. To the south is a big public space with a café, and around the perimeter are daylit offices. Skylights cut into the roof

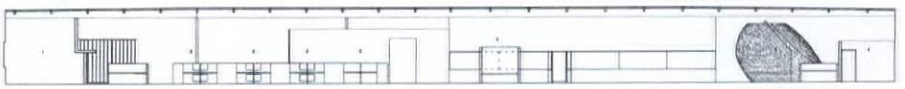
HEADQUARTERS BUILDING, SAN FERNANDO VALLEY, CALIFORNIA, USA

ARCHITECTS

LORCAN O'HERLIHY AND LAWRENCE SCARPA



south-west – north-west long section



south-east – north-east long section



1 entrance
2 data centre
3 software testing
4 software development
5 production support
6 engineering staging
7 technology lab
8 office
9 kitchen
10 meeting room
11 storage

2
Corridors thread through structures like streets in medieval city.
3
'Piazza' with glowing acrylic walls and curvilinear pavilion.
4
Zones secured by checkpoints. Window into data centre.

 plan (scale 1:680)

3

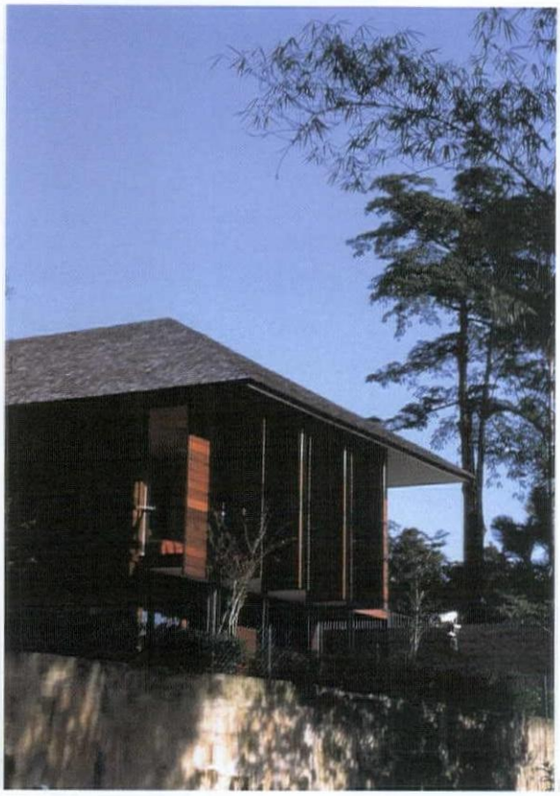


4

wash the middle reaches of the deep plan with luminance.

Ultimately this scheme has to do with the architects' pleasure in materials and light, and in juxtaposition of the rough and refined. Translucent panels contain open workstations, and the data centre is enclosed by long acrylic panels, curved in cross-section and set horizontally. Illuminated from behind, these panels form glowing corrugated walls. Corridors threading between these gauzy divisions open out in places into 'piazzas' with free-standing pavilions like pieces of sculpture. The main pavilion next to the cafeteria is a pure diaphanous glass box fitted with sliding panels so that the room can be opened up or closed for the company's most important gatherings; others are organically shaped, with a curving translucent skin, or composed of rough grey stucco held by an open cage of steel reinforcing bars. P. M.

Architects in charge
Lorcan O'Herlihy and Lawrence Scarpa, California
Project team
Jose Fontiveros, Peter Borrego, Angela Brooks, Ricardo Diaz, Caroline Tse, Kelly Blair, Michael Hannah, Michael Poirier, Vanessa Hardy, Anne Marie Burke, Anne Marie Kaufman Brunner, Ching Luk, Charlie Morgan, Tim Peterson, Gwynne Pugh, Bill Sarnecky
Photographs
Martin Rand



Nuanced materiality

Kerry Hill has established an approach to South-east Asian building that combines Modern Movement disciplines with an engagement with tropical climates.

The Mirzan House is located in a secluded valley, surrounded by steeply rising ground and lofty trees close to the centre of the Malaysian capital. Visitors' cars arrive via a narrow road and pass a security checkpoint before swinging sharply into a paved motor court.

Like other projects by Kerry Hill Architects, the house exhibits a clear plan. Explaining his desire for clarity, Kerry Hill has said: 'The plan is seen as a mode of distilling elements into a clear diagram, a key to the scheme.' So the plan of the house is an asymmetrical composition of solids, voids and planes, related to a primary axis, with walls extending outwards to frame views of the valley and to embrace soft landscapes and paved courtyards.

A projecting flat-roofed portico gives access to a wide covered gallery, a *promenade architecturale* some 60 metres in length, which runs the full length of the house from east to west and which is open along its southern flank. This linear route is the principal organizing device and one that Hill has employed successfully in earlier projects.

To the south of this long gallery are three attached pavilions of varying proportions and height. The first is a double-storey reception hall with an adjoining guest suite; the second is used for formal dining. Both are linked by flat stone bridges across a linear reflecting pool which runs parallel to the gallery.

A third pavilion, housing the family, is set at a slight distance from the other accommodation and terminates the east-west axis. The children's bedrooms, at second-storey level in this pavilion, span the master bedroom and the family room, framing a view of the pool deck beyond. The three pavilions are all one room deep, permitting cross ventilation, but also have the option of using air conditioning.



1
Fundamentally (with variations, see 3) the building has a lightweight first floor over a masonry base.
2
Motor court with entrance right.
3
The precise and climatically appropriate detailing we have come to expect from the Hill practice. (Guest suite terminates reception pavilion: shutters are openable.)

ar house

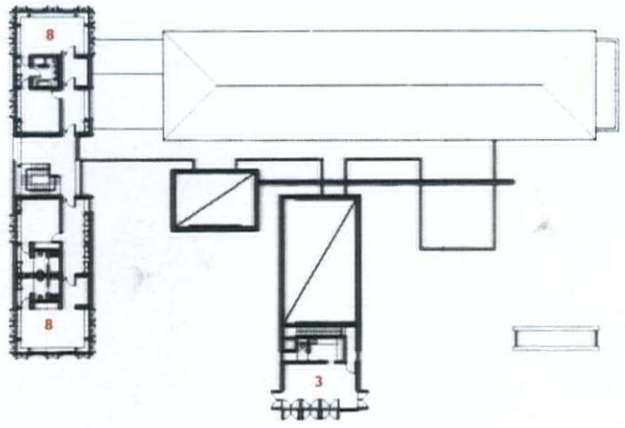
KUALA LUMPUR, MALAYSIA
ARCHITECT
KERRY HILL ARCHITECTS



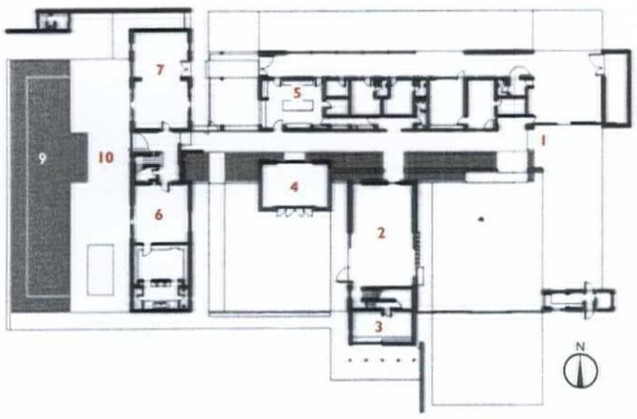
To the north of the gallery, concealed by a timber-clad screen wall, are the servant spaces (to use Louis Kahn's terminology), commencing with a four-car garage and an administrative office, leading to driver and domestic staff accommodation, wet and dry kitchens and food preparation spaces. These spaces can be separately accessed via a service walkway running along the north facade of the house.

A singular feature of the house is the spatial separation of functions, although each activity relates to, and returns to, the dominant linear east-west axis. The house incorporates a hierarchy of privacy, with a choreographed route from the arrival courtyard, to the air-conditioned public reception hall, to the dining pavilion and finally to the private and most secure family areas.

The intention is to extend the house to the south with the addition of a guest pavilion and a tennis court. At the extreme western end of the rectangular site is a recreation court with a 25-metre swimming pool. Beyond the low boundary wall that marks the limit of the site, the forested terrain ascends abruptly making access almost impossible from the head of the valley.



first floor



ground floor (scale approx 1:1000)

1 entrance to *promenade architecturale*
2 reception hall
3 guest suite
4 formal dining
5 kitchen
6 master bed
7 family room
8 children
9 pool
10 terrace



4

4
***Promenade architecturale* looking east.**
5
Terrace and pool.
6
***Promenade* looking west.**



5

HOUSE, KUALA LUMPUR, MALAYSIA
ARCHITECT
KERRY HILL ARCHITECTS



6

The principal rooms look into a soft-landscaped courtyard bounded by a low hedge. Eight torches, which can be dramatically lit in the evening, are arranged in an orthogonal pattern on the lawn outside the dining room.

The Mirzan House continues Kerry Hill's development of a regional modern architecture which I have discussed elsewhere in relation to the Cluny Hill House (1998) in Singapore. The language is one of abstract modernism overlaying, or overlaid by, local typologies. The first storey is predominantly masonry while the second storey is lighter, mainly clad in timber, with projecting fenestration that simulates traditional monsoon windows, above which overhanging, low-pitched hipped roofs are covered with hardwood shingles. Together with the use of louvred timber screens and reflecting pools, they create a calm and richly nuanced materiality that is enhanced by a muted palette of colours. Simplicity is the keynote of the reductionist architectural language but it also engages directly with the tropical climate.

As Geoffrey London has perceptively noted: 'Like an illustrious group of architects from the West – Wright, Le Corbusier, Kahn – Hill's modernist work has been enriched by accommodating the traditions of the East.'

The result in the case of the Mirzan House is a dramatic composition that responds magnificently to a site of considerable natural beauty.

ROBERT POWELL

Architect
Kerry Hill Architects
Photographs
Albert Lim

RESOLUTE





clarity pendant
clarity wall

designed by Douglas Varey

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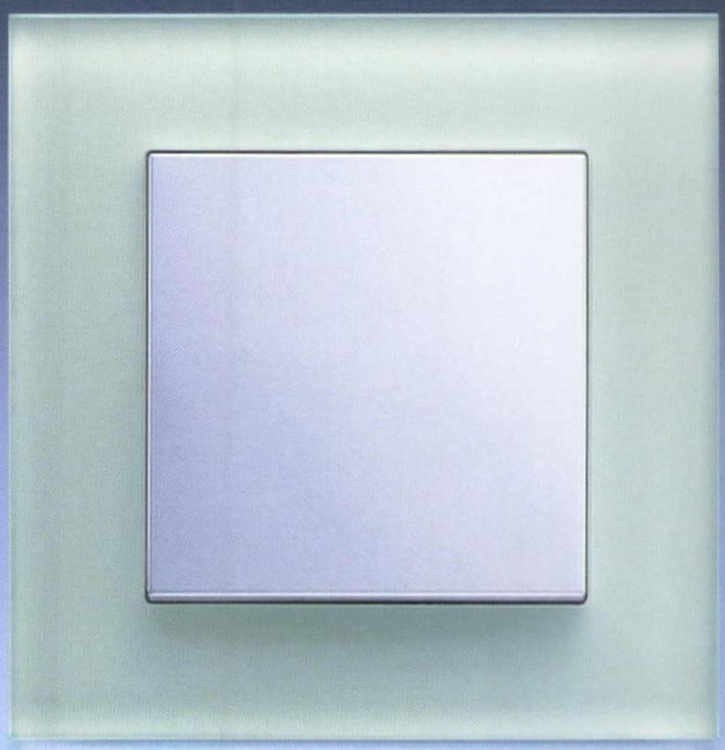
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Picture: Frame in satin-coated glass, insert in aluminium

JUNG design – consistent to the last detail



LS plus

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and another to look at.
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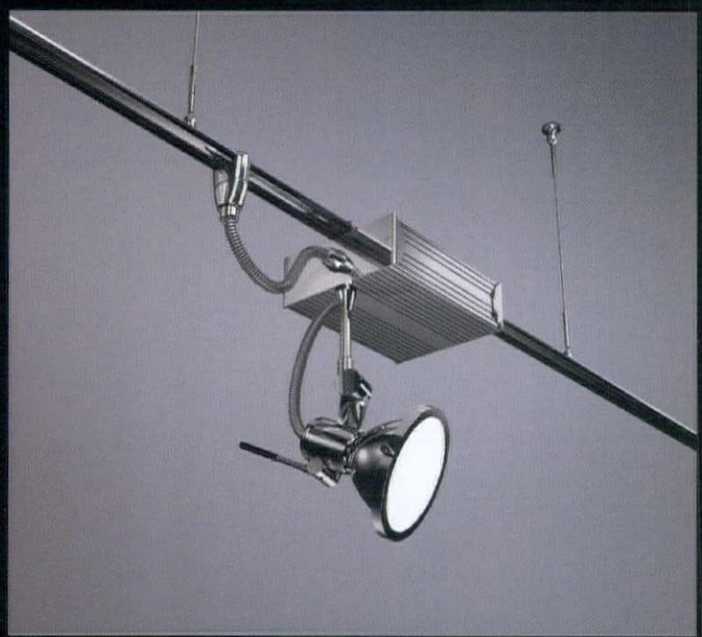
With a design paying homage to the legendary "Bauhaus" style and state-of-the-art optical systems, combining five louvre versions and a channel prismatic diffuser with T5 technology, this new TRILUX series represents a significant step forward in the era of modern lighting. Photometric diversity and architectural sophistication united offer a way to meet the most demanding technical and optical requirements. The integration of tried-and-tested node and suspension accessories allows for a subtle individualisation of the built environment.

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501

Susan Dawson reviews the latest lighting products for interior and exterior use.

501 BRUCK LIGHTING

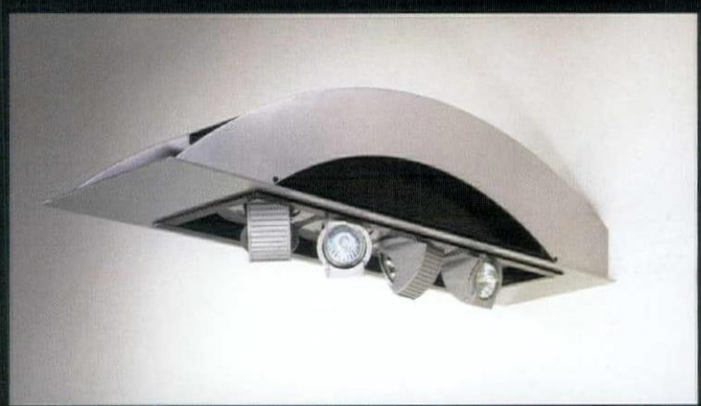
Adastra is a new CDM-TC light with integral control gear which can be used with Atalano, a mains track system. Recently launched by Bruck, Atalano has a very slim profile and is available with a wide range of architectural lights.

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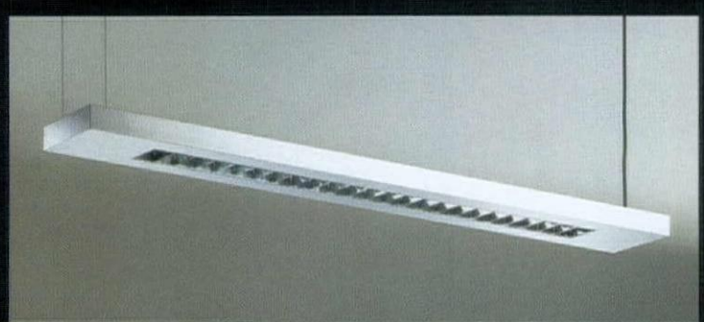
502 HACEL LIGHTING

Part of a coordinated range of fittings, the Ported Eclipse is a wall-mounted adjustable wall light for commercial and retail displays. The polyester powder-coated aluminium body is fitted with low voltage halogen lamps. Hacel Lighting has just published 'Inspired', a new catalogue of its lighting products.

Enquiry 502 www.arplus.com/enq.html



502



503

503 TARGETTI

Two new features, a low luminance suspended light and a floor lamp, have been added to the Roller lighting collection. The direct and indirect suspended light has a low luminance anti-glare louvre. The floor lamp is an elegant 1.856m high column of satin finish anodized aluminium which gives indirect light.

Enquiry 503 www.arplus.com/enq.html

504 RESOLUTE

A new collection, Paper Lights, is based on a high quality synthetic diffuser material which gives the warm glow of parchment without its frailty. Wall-mounted and suspended lights are available, and they are suitable for residential or commercial use.

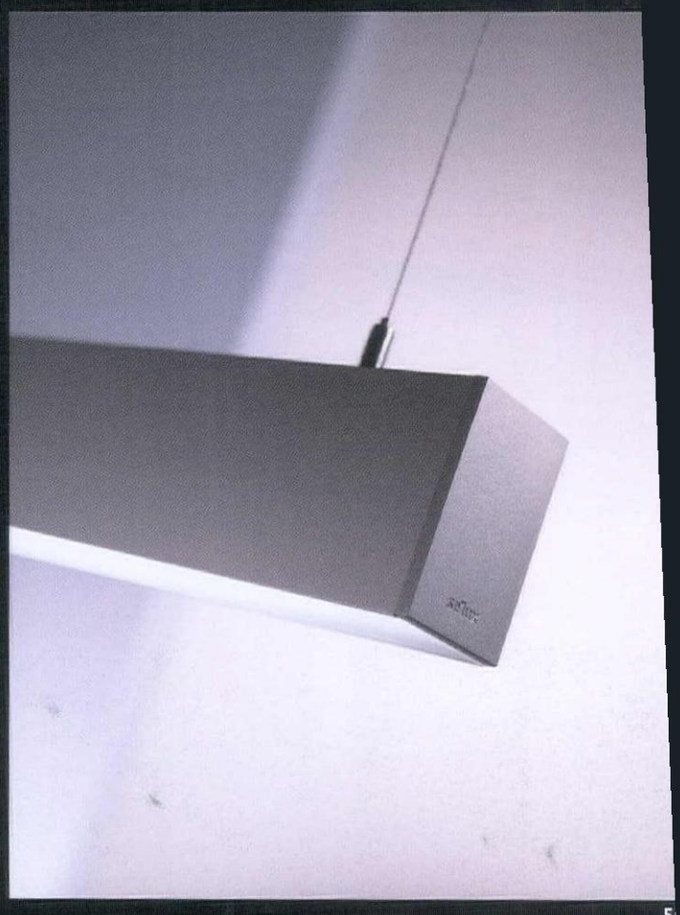
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504

505 SE'LUX
The M-series of lighting products, launched at Light + Building 2002, offers great flexibility. The M-60 Cassette Pendant with satin acrylic diffuser is unusually slim fitting (60mm wide and 90mm deep) with a sharp square-edged profile. The extruded aluminium body is silver in colour and provides direct or indirect distribution. Customers can specify the length of the module, or it can be incorporated into a grid.

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5



506

506 LUDWIG LEUCHTEN
Led's Fly is a pendant luminaire with paired aluminium heads, each with 90 LEDs. The heads can be swivelled by 120 degrees independently and the luminaire can be adjusted in height within a range between 500 and 150mm.

Enquiry 506 www.arplus.com/enq.html



507

507 SANTA & COLE
Javier Mariscal has designed a family of lamps, Domine, for the proposed Gran Hotel Domine in Bilbao. It comprises two table lamps, a hanging lamp and a pair of wall-mounted lamps for placing on each side of a bed. Each lamp has a white polyethylene diffuser with a distinctive organic asymmetrical shape.

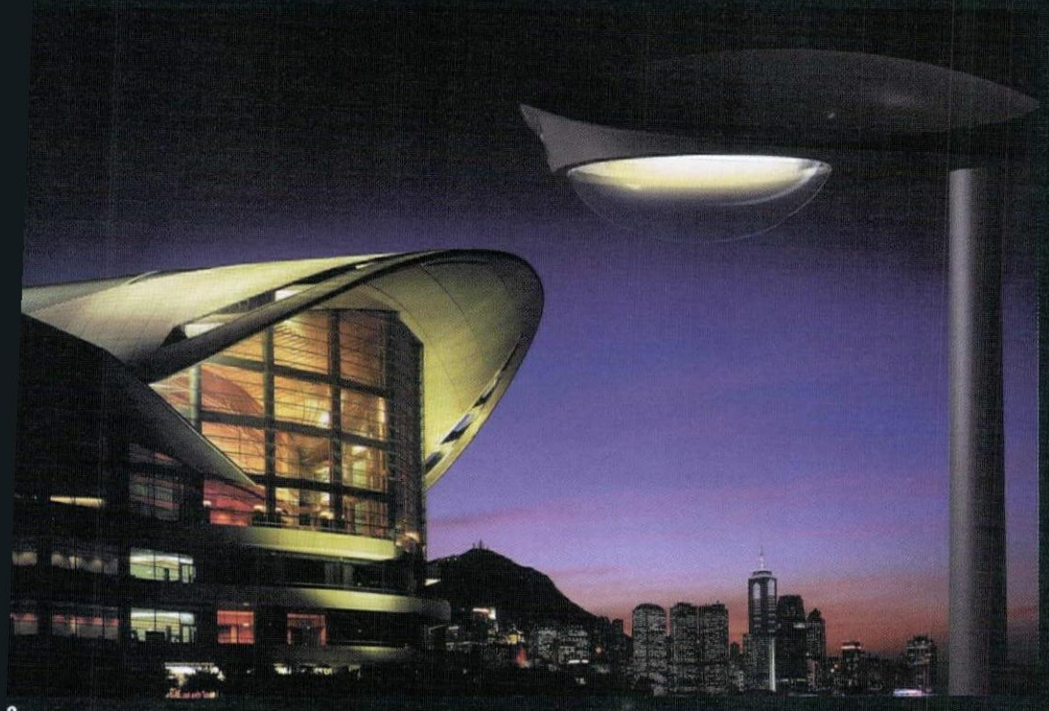
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508 AYAL ROSIN
The new floor lamp 5555, of stainless steel and matt anodized aluminium, is designed to extend over a desk. It provides 30 per cent non-dazzling direct light and 70 per cent indirect light with an efficiency of 82 per cent. The lamp is operated by a foot switch and by independent circuits on the shade. It can be supplied with integrated light sensors to regulate the light in relation to available daylight.

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508



9

509 SITECO
SQ is a street light with a robust diecast aluminium enclosure which is dust-tight and waterproof, offering a long service life under extreme outdoor conditions. The design of the luminaire uses innovative lighting technology to ensure a high degree of even luminance even with widely spaced poles. It can be pole and projection-mounted at heights of between 6m and 10m.

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510 ANTARES
Concept is a series of luminaires for embedded mounting on ceilings 1 to 35mm thick. The upper and darklight reflectors are made of anodized silver-plated aluminium. They are designed to illuminate large areas as wall-washers, giving a high level of visual comfort. Colours available include matt white, matt black, silver and polished aluminium.

Enquiry 510 www.arplus.com/enq.htm



510



511

511 FONTANA ARTE
Alcamo is an exterior lighting system, designed by Gae Aulenti, which is also suitable for other uses. The structures which support the system allow lights to be mounted in different directions; they can also be used for signage or as gate posts. Spotlights for direct and diffused light with a range of light sources – halogen, incandescent, iodide, or fluorescent – are available.

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512



512 MARTINI
Porfido is a light-emitting 'cobblestone' of frosted glass. The LED light source is immersed in transparent resin, making it completely waterproof, and the body is tough enough to take light traffic. Available in white, red, amber, green and blue, Porfido can be fitted into all types of paving, both inside and outside. It is ideal for use as a light, as a waymarker or to indicate a boundary.

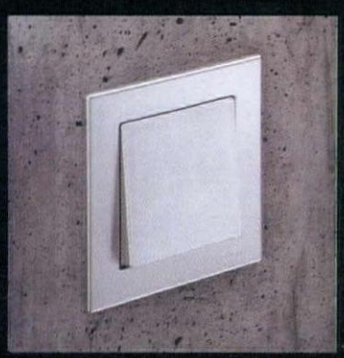
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513

513 ABACUS LIGHTING
The floodlighting of a test cricket stadium at Kanpur, India has been designed, supplied and supervised by Abacus Lighting. The installation consists of four 50m high fixed masts each of which carries 84 Challenger 3 floodlights. Constructed from polyester powder-coated high-pressure diecast aluminium, the floodlights have symmetric reflector systems ideally suited for corner mast sports lighting and incorporate anti-glare baffles.

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514

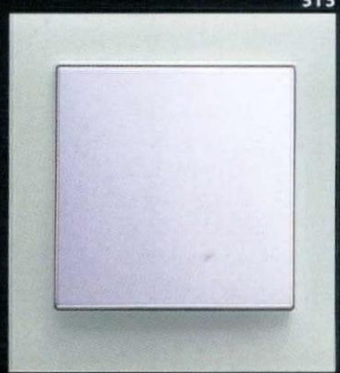
514 MERTEN
Designed in collaboration with Nicholas Grimshaw & Partners, M-Plan II is a switch which can be built in flush to the wall. It is suitable for walls which are plastered or built of lightweight materials, as well as those of exposed concrete. The switch can be operated by rocker, pushbutton or other inserts.

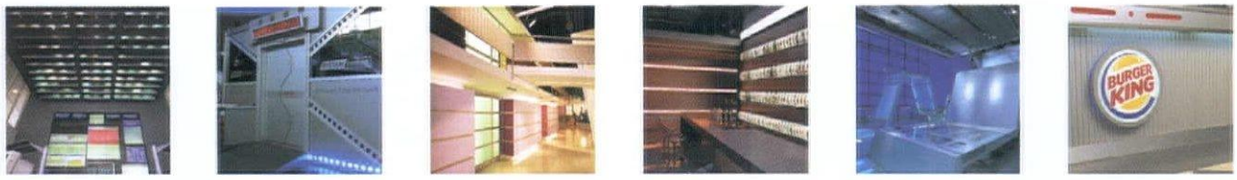
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515 JUNG
LS plus is a new series of light switches with large rockers for ease of operation and frames of stainless steel, aluminium or satin-finished glass. Jung also offer a battery-operated, radio-controlled presence detector. As it is independent of the wiring system, it can be mounted in any position on the ceiling without a flush-type box or supply cable – eliminating the need for costly renovation work.

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Specifier's Information



North 4 Design

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

900 www.arplus.com/enq.html



Altro

Altro wall coating and flooring have been used at the new David Lloyd Health and Fitness Club at Non-Such High School for Girls in Cheam, Surrey. Altro Whiterock is an impact resistant hygienic pvc cladding which can be fixed directly to virtually any wall surface. It provides a void-free low maintenance and long lasting surface in locations where health and hygiene are critical. The material is easy to clean and, as it is supplied in sheets, has no grouting joints. A range of attractive colours is available. Altro Marine 20 is a 2mm thick safety floor with a textured surface specially designed for wet areas.

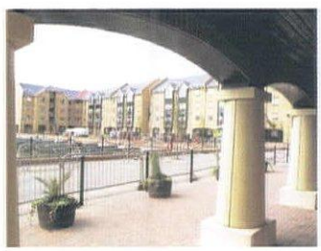
901 www.arplus.com/enq.html



Concord:marlin

Images or logos can be projected from a discrete recessed luminaire using the Myriad 4 Projector from Concord:marlin. Designed in conjunction with Lighting Design International, the Myriad 4 range now includes a recessed adjustable projector with a ceiling aperture of only 75mm. It is suitable for projecting company names and logos, room numbers and names, directional indicators or lighting effects. With 360 degree rotation, the projector can be used with Iris or Fixed framing heads and coloured gel filters.

902 www.arplus.com/enq.html



Keystone Lintels

Keystone Lintels has supplied 18 special segmental arch lintels for a new housing development at Apsley Lock on the Grand Union canal at Hemel Hempstead, UK. The lintels, with a span of 3m and a rise of 225mm, were designed to fit between concrete columns to form a walk-through canalside colonnade. The lintels, fabricated from a heavier gauge of steel than standard steel ones, were designed without end bearings; they are held in place with specially designed end plates, pre-drilled for bolting directly into the concrete columns.

903 www.arplus.com/enq.html

Rehau

Rehau has opened a purpose-built training academy to provide a range of courses for specifiers and installers of its underfloor heating and plumbing systems. The academy is based at Rehau's headquarters at Ross on Wye and all courses are available to experienced delegates who wish to increase their knowledge and experience of underfloor heating and plumbing systems. For specifiers, a CIBSE CPD-accredited one and a half day course covers technical features and benefits of the Rehau underfloor heating and outlines heat loss calculations, design and installation methods.

904 www.arplus.com/enq.html



Liquid Plastics

Structural protective coatings by Liquid Plastics protect a cathedral in Japan. Hokkaido is a mountainous region with snow and strong winds in winter and hot, humid summers. The cathedral was refurbished with an exterior coat of Monolastex for the concrete and K501 Masonry Waterproofing Solution for the masonry. Monolastex is an elastic waterborne, acrylic matt coating. K501 is a clear, silane siloxane compound which allows the appearance of the substrate to be kept, while protecting against water penetration and frost damage. The interior was refurbished with Monolastex Smooth.

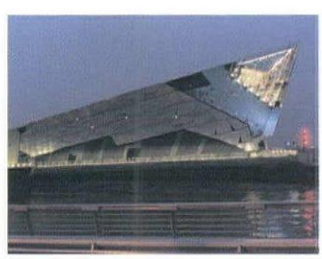
905 www.arplus.com/enq.html



Praxis

Mono is a system of banner fixings by Brian Watson and Tony Wills. Mono banners hang straight and flat, allowing images to be seen to their best advantage. Specifically designed for interior banners, the extruded aluminium components are sturdy and easy to use. Banner fabrics include drop paper, Tyvek, plain cotton and georgette. They can be ink-jet printed in full colour, or screen printed where appropriate. Mono components can be suspended singly or back-to-back; tensioned from floor to ceiling or wall-mounted; or hung or tensioned between walls or other elements.

906 www.arplus.com/enq.html



Corus Kalzip

The Deep, a dramatic project in Hull by Terry Farrell & Partners (AR April 1996), is roofed with a Kalzip aluminium standing seam roof. The four-storey wedge-shaped building houses an aquarium and Hull University's marine research department. Sloping walls and roof rise up to a glazed observation point looking out to sea. The exposed position required highly durable external cladding materials. The roofing material – Kalzip 400 stucco embossed sheets of aluminium alloy – provides great longevity with minimum maintenance. Aluminium is non-corrosive and can resist exposure to wind-driven slat and sand.

907 www.arplus.com/enq.html

SINGULAR ACHIEVEMENT

UTZON: INSPIRATION · VISION · ARCHITECTURE

By Richard Weston. Hellerup: Edition Bløndal. 2002. DK1000 (approx US$120) German edition also available.

One doesn't have to entirely concur with Richard Weston's espousal of Jørn Utzon as 'the last major architect of the twentieth century' to welcome wholeheartedly this compendious monograph on the work of a remarkable and pragmatic talent. Utzon is of course almost universally known for the Sydney Opera House, the beauty of its form and the saga of its construction. Before now, Richard Weston has written intelligently about that slightly older Nordic master Alvar Aalto. But this book is also indebted to its Danish publisher, Torsten Bløndal. How many other publishers could have produced, today, such an ambitious high-quality artefact?

Sydney is understandably the centrepiece of the Utzon story (the competition was launched in 1955, the building finally inaugurated in 1973). However chapters dedicated to the Kingo and Fredensborg courtyard houses north of Copenhagen, to the coolly emotional Bagsværd church, to the not fully convincing Kuwaiti National Assembly, and then – with powerful phenomenological description – to Utzon's two late villas on Mallorca, present a life's work of singular achievement. One wonders where the Pritzker and RIBA Gold Medal juries have been hiding.

The author writes with extensive knowledge. He alludes to influences from the work of specific Modern masters (Aalto, Le Corbusier, Wright, Asplund) and – perhaps more essential to the true spirit of Utzon – from pre-Modern cultures that the Danish architect explored from an early age (Morocco, Iran, China, ancient Mexico). This is a personal story seasoned with such anecdotes as Mies's snubbing of Utzon in Chicago and then, during a chance meeting in an airport somewhere, Kahn and Utzon's spontaneous exchange of neckties. Neither the work nor Weston's critique is abstractly theoretical. From his youth, the son of a yacht designer, Utzon has engaged with the world.

Weston's exegesis of Utzon's tribulations but ultimate triumph at Sydney includes an examination of his development of the vast podium in collaboration with the Ove Arup practice; some finger-pointing at the conservative Minister of Public Works, Davis Hughes; Utzon's proposed red/gold and silver/blue colour schemes for the Major and Minor Halls respectively; and, finally, his provocative but unrealized intention to extrude plywood sections as a kind of interior furniture landscape. Weston follows this Sydney chapter with one devoted (the word is intentional) to Utzon's idea to build a museum at Silkeborg, in Jutland, for COBRA artist Asger Jørn – a radical underground cavern like some troglodytic inversion of Le Corbusier's Ronchamp chapel.

Measuring 300 x 340 x 40 mm, the book is weighty. In places lavishly illustrated, it is punctuated by several of its subject's own matter-of-fact yet inspirational texts, from 'The Innermost Being of Architecture' (shades of Heidegger) to 'Dear Aarhus Eleven' (a taped address to students). In the latter, Utzon characteristically mixes the prosaic with the poetic. On a beach in Hawaii, but envisaging Bagsværd, he 'discovered that the clouds could be the ceiling'. From the fringes of corporate architectural culture, Utzon's legacy is in his response to nature, to topography and to constructed relationships between the individual and the communal.

RAYMUND RYAN

RYKWERT'S APOTHEOSIS

BODY AND BUILDING: ESSAYS ON THE CHANGING RELATION OF BODY AND ARCHITECTURE

Edited by George Dodds and Robert Tavernor. London: MIT Press. 2002. £37.95

Last December I found myself ranting here about conference papers being sold on to the public in the form of overpriced, over-designed and over-inflated volumes which are essentially a kind of vanity publishing. I am glad to say that the culprit I had then in mind, the MIT Press, has now produced another post-conference volume which is very much more worthwhile. A symposium called Body and Building was held at the University of Pennsylvania in 1996 in honour of Joseph Rykwert, and this publication now marks Rykwert's 75th birthday. The papers have been expanded, and others have been added, and the professor is being offered something that certainly does him justice.

It should be said also that the calibre of the contributors is well above that of the previous book. There is here a really fine and memorable essay called 'The Foreigner' by Richard Sennett, which explores the nature of the boundaries of personal and national identity. It does not, however, have much to do with the general subject of the book, which is the anthropological, psychoanalytical and Italianizing critique of architecture that Rykwert has successfully and often subtly and wittily promoted, and which English architectural criticism, and the AR in particular, has been absolutely unconcerned with. So, Sennett's piece aside, there is nothing at all on the nineteenth century, because its critics (according to Rykwert) have contributed to the 'poverty of much city discourse'. If you like this sort of thing, you will love this. The inimitable Dalibor Vesely comes on and does his thing. There are some enjoyable pieces, including those by John Onians and David Leatherbarrow, and some entertainment by Marco Frascari; and inevitably, in this school of criticism, a number of essays which seem to be very complicated ways of saying nothing.

BOAZ BEN MANASSEH

THE MAN WHO WASN'T THERE

CRAIG ELLWOOD

By Neil Jackson. London: Laurence King Publishing. 2002. £35

'Although unquestionably elegant, the visible structure is highly misleading in relation to the real one.' Edward R. Ford's quotation refers to Craig Ellwood's gorgeous Case Study House 16, but in historian Neil Jackson's view, the words fit the man himself. And while it may be deemed bad form to open a review with a quote from another book, it is one cut from Jackson's neatly tailored cloth.

Jackson, professor of architectural engineering at Leeds University, is the author of *The Modern Steel House* (AR November 1996). His latest book is not about architecture, as its title suggests: *Craig Ellwood*, not *The Architecture of Craig Ellwood* or *Craig Ellwood, Architect*. It is a thoroughly entertaining and well-researched book about a subject that becomes more depressing with every turn of the page. Jackson asserts that while Ellwood, known as Mies van der Rohe's heir apparent of spare steel boxes, was a master peacock in his polished ambitions, he never was the master of architecture the world acclaimed him to be.

He wasn't even Craig Ellwood. Jonnie Burke (1922-92) was born to a migrant barber and his hard-working wife who rode their model T Ford through the dusty Great Depression from the Texas panhandle to San Bernardino, California. After the Second World War, with no training, he founded a building firm named 'Craig Ellwood' with his brother and two war buddies; whoever was closest to the phone would be 'Craig Ellwood'. Being in the right place at the right time led to pioneering structural engineer Konrad Wachsmann and John Entenza, founder of the Case Study House programme. Ellwood was also cost estimator for the Eames House (1949).

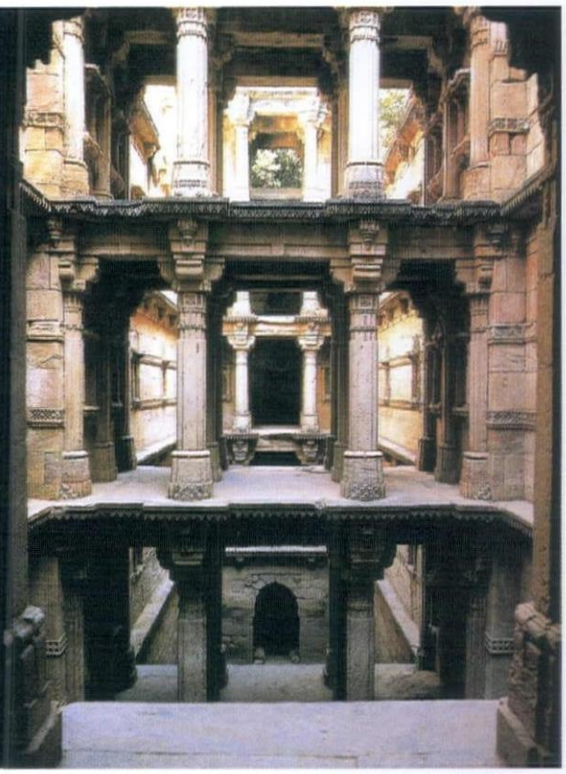
His reputation rests on designs such as the Art Center College of Design, Pasadena (whose provenance was questioned by Meredith L. Clausen in *Casabella* in 1999: Ellwood's colleague James Tyler is now credited as its principal designer along with architect-of-record for its 1989 extension); his three CSH Houses, 16, 17, 18, 1952-58; and Scientific Data Systems facilities in the late 1960s. He did not appreciate the implications of problems he ostensibly posed – challenges that employees such as Tyler,

Stephen Wooley, Jerrold Lomax and others relished. Around 1980 he abandoned architecture, if not his Ferraris and Picasso, for bad painting in a Tuscany farmhouse. He married well and often, each woman younger and/or richer than the one she replaced.

So what's new? Jackson's book raises interesting questions of architectural authorship. Typically in a practice, credit is given to the person who founded the office and has the will and fortune to make a name, as well as the sense to hire well. And who is not influenced by flipping the pages of magazines, as Ellwood did? 'Progress is inevitable, plagiarism implies it,' is a favourite adage at the Southern California Institute of Architecture, acknowledging the cultural air we breathe. Ellwood appears to have taken it further in being quickly outstripped in talent and experience by those around him and even sometimes taking credit for others' work. He did not lead or oversee, it seems, the designs he is famous for. He couldn't draw. His hand wasn't there.

For all the discussion of structure, the book's one disappointment is that there are not more and larger details and drawings. But then, this is not a book about architecture.

BARBARA LAMPRECHT



Over large parts of the parched north western part of India, civilization is only possible because the monsoon rainwater can be stored through the dry seasons to slake the thirst of crops, people and animals. Traditionally, even small villages had a tank well in which the monsoon's gifts were stored. Not surprisingly, these excavations, the sources of life, were architecturally celebrated by both Hindus and Muslims. Today (after standpiped water was introduced in the nineteenth century by the British) most of the tanks have been abandoned or polluted. Many are in ruins. This is the one at Ambapur in Gujerat, seen through its elaborate pavilions, from *Steps to Water, The Ancient Stepwells of India*, by Morna Livingston, Princeton Architectural Press, New York, 2002, £35, a lovingly photographed and thoughtfully written survey of many of the best surviving examples of the type, with some inspired drawings by Michael McCabe.

MAKING MODERN BUILDINGS

COMPONENT DESIGN

By Michael Stacey. Oxford: Architectural Press. 2002. £30

In the days when buildings were built of brick and slate, architects had an abundance of books available to tell them how to build. Now that buildings are built with elastomeric membranes and lost wax castings, architects find that they have to rely on other people, and may not even know the right questions to ask of manufacturers or suppliers. 'The majority of building envelopes are detailed by the cladding subcontractor,' says Tim Macfarlane in the introduction to this book. How sad!

But if we believe that architecture is, in part, an expression of the way that the building is made, then we must try to gain some comprehension of the processes that go to make a modern building. This is difficult, whereas styling is easier and is superficially more fun. Hence the many blind alleys of recent architecture.

Michael Stacey has written a good primer on his subject. My only worry is that he assumes some knowledge of industrial processes – he may not have realized how ignorant we are. But with effort, and frequent reference to the glossary, the book is not too difficult to follow. Michael Stacey is a partner in Brookes Stacey Randall and there are so many examples in the book from that firm's work that it smacks of self-promotion, but as BSR are among the most technically advanced architects in Britain, this is acceptable. The book has a chapter on each of the principal industrial processes – extrusions, castings, sheet metal forming, composites, glass and testing.

Control by computers makes it reasonable to have short production runs where a few years ago one would have had to accept a standard product. This makes it even more essential for the architect to understand the world of making things if we are to justify a position at the head of the building team.

JOHN WINTER

DIALECTICAL CORB

LE CORBUSIER, THE POETICS OF MACHINE AND METAPHOR

By Alexander Tzonis. London: Thames and Hudson. 2002. £15.95

Tzonis has written a refreshingly concise and focused overview of the life and work of Le Corbusier. He establishes a traditional chronological framework, using life events and building projects to explore the nature of Corb's creative process. He looks at the relationship between memory, precedent, analysis and analogy in the formation of poetic objects. Rational modes of thought and critique, and their creation of formal and compositional tools (free plan, pilotis) are thus set against and intertwined with more intuitive processes of analogy. This sets up the titular dialogue between machine and metaphor, which in this book has its climax in the description of the Unité d'Habitation.

The Unité thus combines years of 'patient research' in the 1920s villas with ideas on city design, mass production and social housing to produce a machine for living which is vying for importance with analogies of ocean liners, bottle racks and Homeric landscapes. Tzonis does not shy from exposing the failures of such buildings along with their successes, and suggests that their continued appeal at times stems from their invoked inspiration rather than their imposed way of life. He describes the Unité as a 'monument-metaphor for human life... judgments and inciters are generated [and] like a poem, a story or a play, they frame settings and point to situations of human condition.'

Elsewhere, Tzonis focuses on Corb's dialectical mode of thought, which explored universal and regionalist ideas, and the values of individual creation and craft compared with mass production and industrialization. Critically, Corb's open-mindedness on such matters is placed in a political, social and financial context which looks at his client relationships, self-promotional skills, political affinities, and methods of procurement within interdisciplinary collaborations. If there is a criticism with the book, it is in its somewhat lazy approach to correcting spelling and grammar, but this is more than made up for by its evocative design and breadth of discussion.

BOBBY OPEN

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.



Photographs: Balthazar Korab



delight

THE REDECORATION OF AN ORDINARY AMERICAN HOUSE BY A COLLABORATION OF ARCHITECT AND ARTIST IS A WILD MANIFESTO FOR THE REJUVENATION OF DECAYED PROPERTY IN IMPLODING INDUSTRIAL CITIES.

Architect Michael Poris seized the opportunity of the imminent demolition of his house in Birmingham, Michigan to collaborate with artist Tyree Guyton to transform the 1940s aluminium-clad Cape Cod style bungalow into an ephemeral but memorable artwork, jolly, colourful and idiosyncratic. Guyton, who has previously worked to transform Detroit's dreadful decay by painting abandoned houses into gaily coloured three-dimensional sculptures, used his favourite polka dots, and three-dimensional waste items such as old shoes, and toys. He enlisted the help of students, schoolchildren, neighbours and other local artists to make what Poris called a transition between the old house and what he has designed for the site – a somewhat ominously termed 'Arts-and-Crafts style home'.

Bits of the house have been saved for exhibition, and possibly they will help raise funds by auction for Poris and Guyton's Heidelberg project which is heroically intended to transform Detroit's devastated downtown with imagination, colour and flair. O.S.