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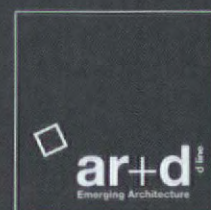
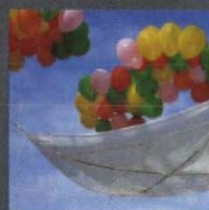
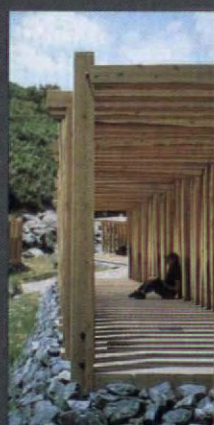
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Emerging architecture award Inaugurated in 1999, the ar+d award was conceived by The Architectural Review and d line™ *international as*, the distinguished Danish architectural design firm. Intended to bring wider international recognition to a talented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



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PETER DAVEY

Editor of The Architectural Review

ELIGIBILITY

1 Who Can Enter

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

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

2 Completed Work

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

3 Categories

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

- Buildings – new build and refurbishment: offices, shops, schools, houses, housing, industrial, transport, restaurants, recreational, cultural, municipal and religious
- Interiors – new build and refurbishment: similar to building category, in particular restaurants, shops, houses, clubs and galleries

- Urban design
- Product design – light fittings, architectural design, furniture, cladding, and structural systems
- Street Furniture – lights, bus stops, bollards, post boxes, signs
- Landscape – soft and hard
- Bridges
- Temporary or portable structures – exhibition stands
- Theatre works

4 Age Restriction

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

WINNING ENTRIES

5 Prizes

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

6 Publication

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

7 Prize Giving Ceremony

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

8 Lecture Series

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

9 Worldwide Exhibition

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

10 Other Media

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

11 Providing Additional Materials for Publishing

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

ENTRY REQUIREMENTS

12 Entries

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

13 No Entry Fees

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

14 Boards

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

15 Anonymity

To ensure anonymity in judging, no names of entrants or collaborating parties may appear on any part of the board. On receipt, each board and entry form will be allocated a number allowing identification – for extra security please include your international telephone number on

the back of the board. Only after the Jury has made its decisions, will the identity of the winners be revealed.

16 Entry Forms

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

17 Entry Deadline

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

DELIVERY AND COURIER

18 Send to:

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

19 Documentation

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

20 Return of Entries

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

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Deadline for receipt of entries is 17 September.

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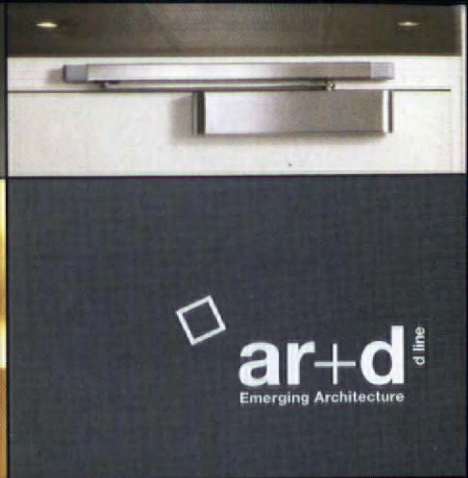
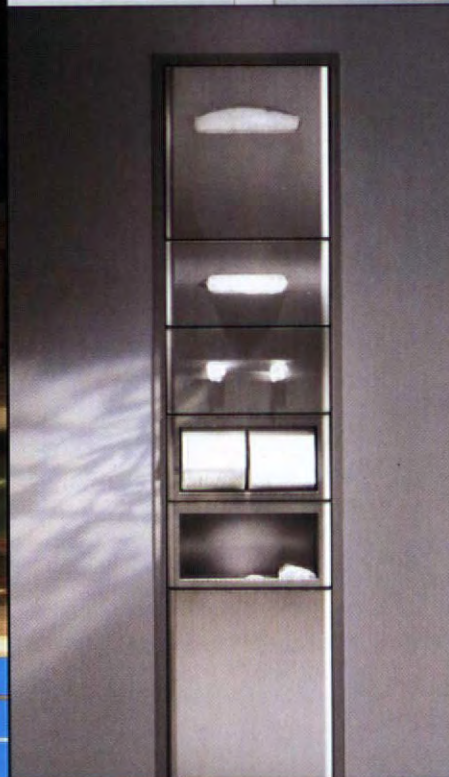
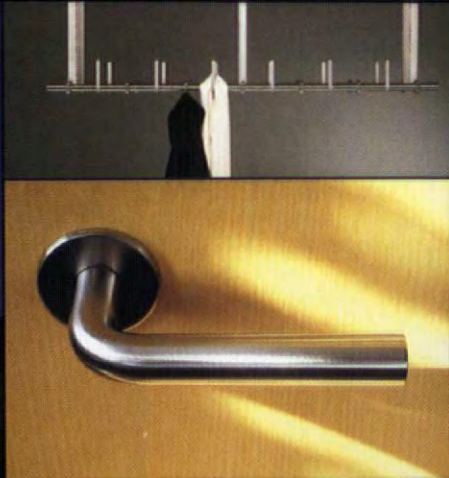
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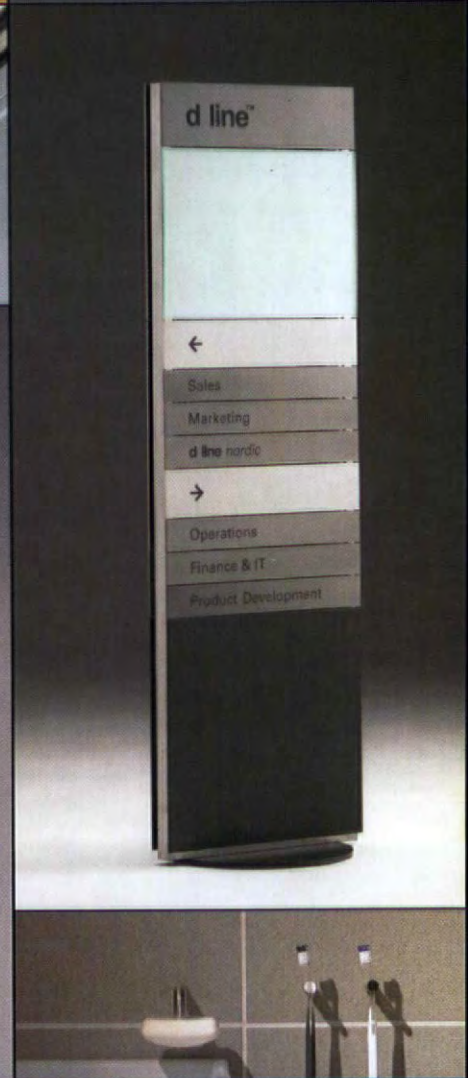
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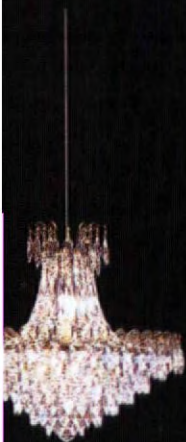
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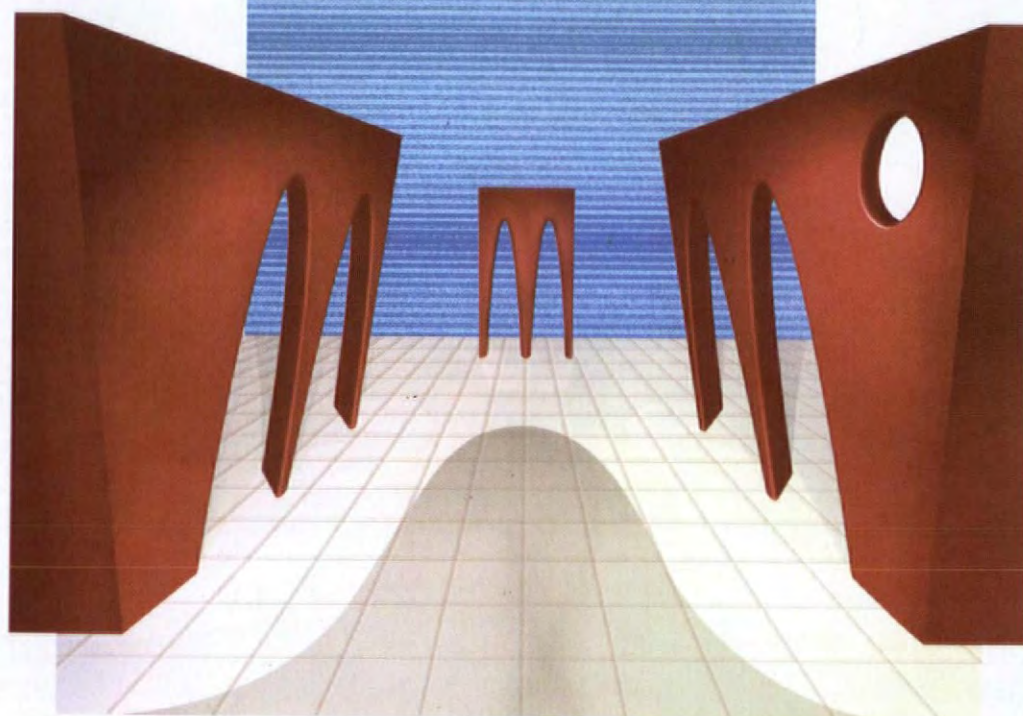


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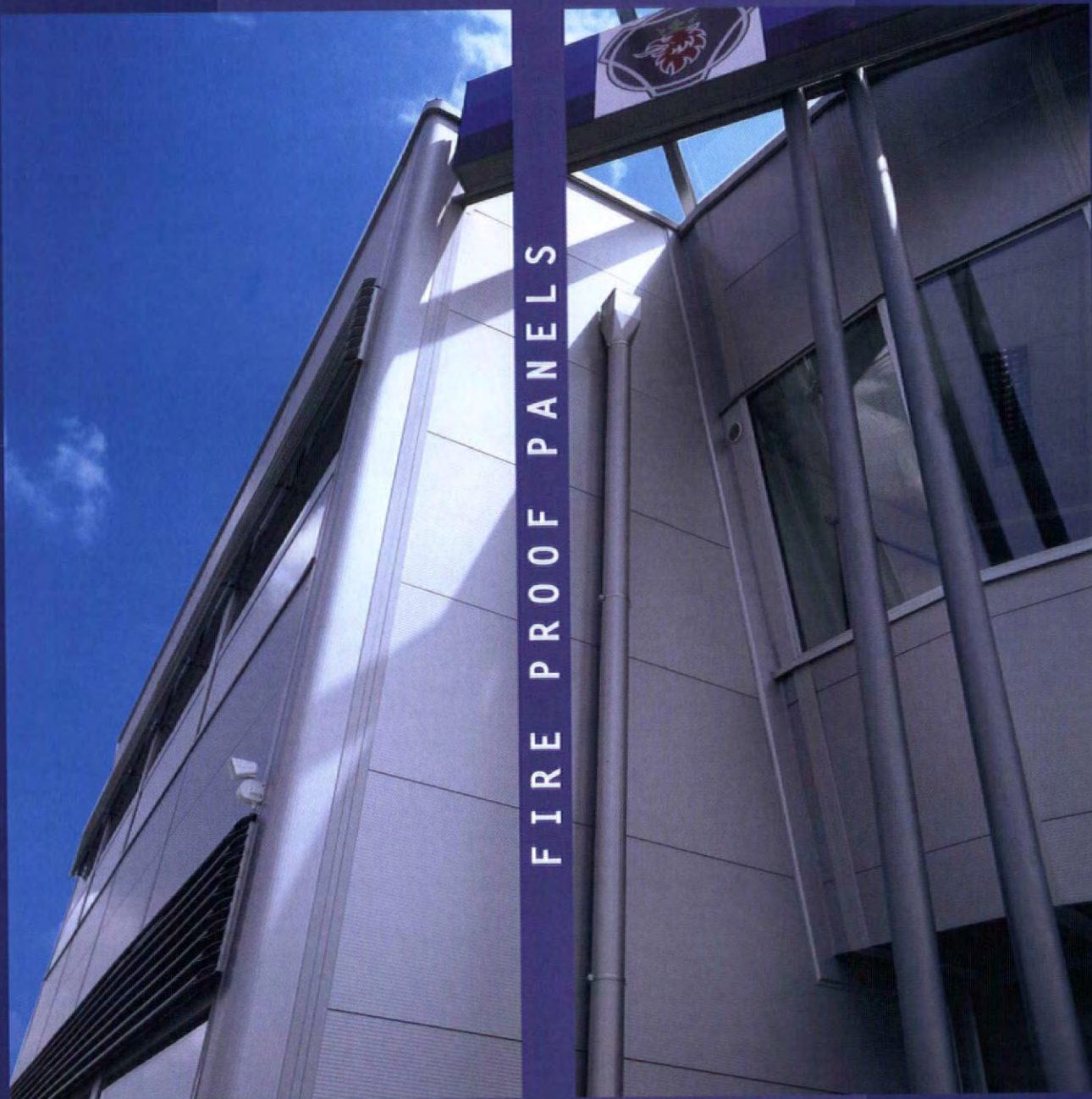
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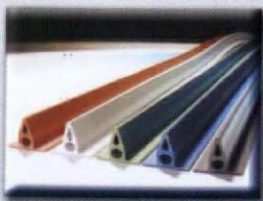
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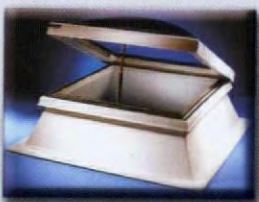
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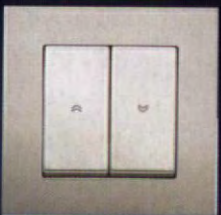
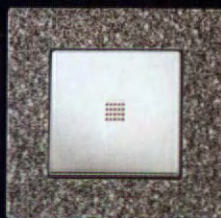
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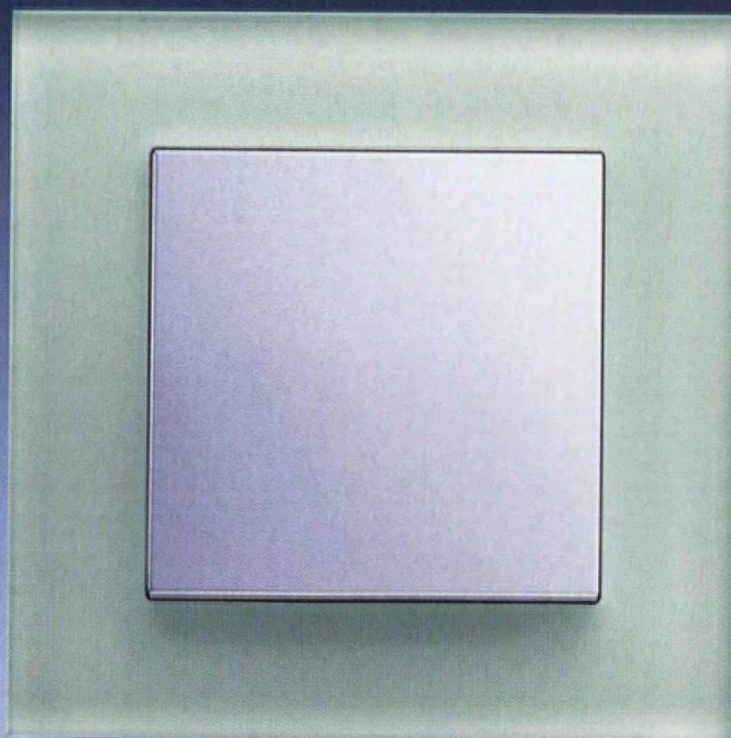
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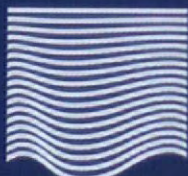
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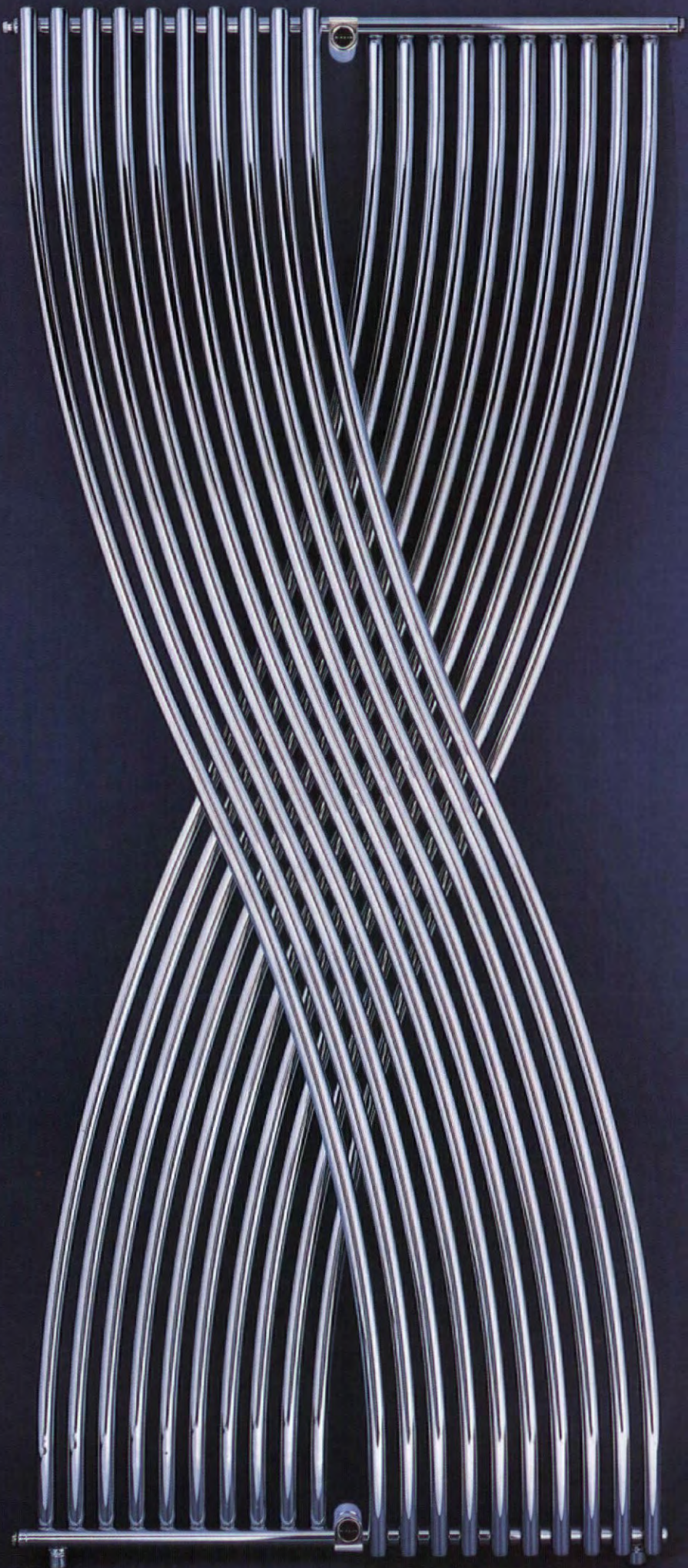
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view

SUSTAINABILITY AND SUPERSTARS MAKE FOR AN ANIMATED UIA CONGRESS IN BERLIN; AIRPORTS COME OF AGE WITH BENTHEM CROUWEL'S NEW MINI ART MUSEUM AT AMSTERDAM SCHIPHOL; MACCORMAC JAMIESON PRICHARD GET BBC JOB; SURF'S UP WITH SUTHERLAND LYALL IN BROWSER; VIEW FROM DHAKA; LETTERS – LAST WORDS ON RAMALLAH.

VEGAS ON THE SPREE

In Las Vegas (alarmingly one of the fastest growing areas in the US), someone once had the idea of designing a casino hotel with Berlin as its theme. Eschewing Sally Bowles stereotypes of 'divine decadence' it would, instead, involve the illusion of constant change and rebuilding. It was eventually unrealised, but it shows how the 'Berlin effect' has transformed the city almost into a parody of itself – a mutating scenography of historical bricolage, as maps and boundaries are redrawn and its dead heart is gradually Disneyfied.

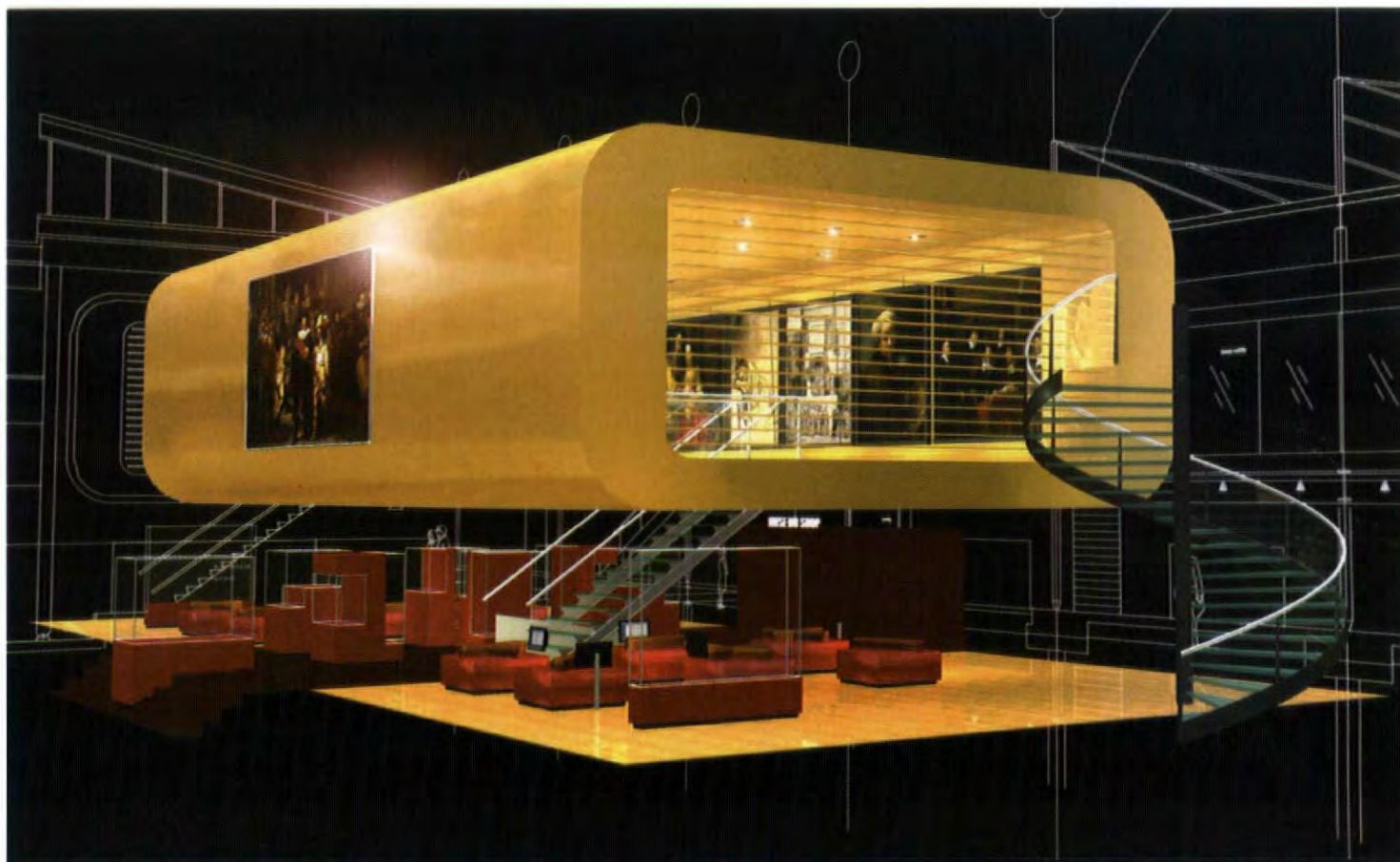
Following Beijing in 1999 (AR August 1999), Berlin was the setting for the UIA Congress which came to town at the end of July. Held in the International Congress Centre (a hulking late 1970s megastructure which is in danger of becoming fashionable again – AR June 1980), the UIA is a massive curate's egg with its Byzantine programme of forums, plenums, talks, resolutions, lectures, exhibitions and general architectural carryings on. It takes instinct and luck to ferret out the good parts, but the risk of staging something so logistically huge is that it might implode under its own weight. (It has been reported that the Bund Deutsche

Architekten has been obliged to take out a loan to meet organizational debts.) It also tries to sustain the impression that architects can change the world, which they patently can't: politicians, developers, real-estate salesmen, building contractors and clients have all seen to that.

Underpinning this year's congress was a strong current of environmental awareness. Germany is impressively advanced in this regard, not only through formal legislation, but also in general cultural consciousness. Karl Ganser, head of the UIA's Scientific Committee suggested that every building should have a 'deconstruction plan' and that 'everything we build should be gently returned into the cycle of nature'. In an early plenum devoted to 'The Built and the Natural', Thomas Herzog, one of Germany's most active and evangelizing eco-architects, looked at lessons drawn from tradition and history, exploring vernacular architecture from Venice, Tunis and the Yemen. According to Herzog, there are only 40 years of oil reserves left and 50 years of gas, giving an uncomfortable sense of urgency to the quest to develop more environmentally responsive planning and architecture. Jorge Leirner from Argentina considered the effects of increased flooding in the pampas which is permanently changing the landscape, destabilizing agricultural development and intensifying the country's economic crisis. Images of gauchos speculatively transformed into fishermen struck a wry note in an otherwise disturbing account of man's increasingly uneasy relationship with the planet. Nature is no respecter of livelihoods or balance sheets.

It was a theme that returned in a session on 'Architecture and Emergencies', which looked at how agencies respond to disasters, both natural and manmade. The latter tend to be far more destructive than the former, however. According to Daniel Biau, deputy director of UN-Habitat in Nairobi, civilians accounted for only 10 per cent of casualties during the First World War; in Mozambique's recent civil conflict, they accounted for 90 per cent of fatalities. In the wake of September 11th, Peter Marcuse, a sociologist and planner from New York, described how the city was trying to rebuild itself – physically, economically and





Bentham Crouwel have been chosen by Amsterdam's Rijksmuseum to make the first ever museum gallery at an airport. Exhibited at Schiphol will be original works by masters of the Dutch Golden Age including van Ruisdael, Rembrandt and de Hooch. Underneath the suspended gallery will be the Rijksmuseum shop and information centre. The Schiphol authorities emphasize that the new gallery is intended to reinforce the airport's strategy of becoming not just a departure and stopover point: they want Schiphol to become 'a dynamic hub, where people and worlds meet, as in a modern city'. The gallery will join facilities such as a casino.

symbolically – after the attacks. The economic loss can never outweigh the human toll, but while large corporate players such as American Express were offered incentives to stay in the area, the needs of smaller businesses were largely ignored. Proposals for the site were unveiled to almost unanimous criticism (12 million sq ft of office space distributed over towers of varying heights from 32 to 85 storeys) and it has subsequently been announced that the rebuilding will be the subject of a major new international competition.

'An architect must be a provider of services, builder of peace and an occasional nay-sayer,' declared Frei Otto, introducing the plenum on

'Innovation and Tradition'. Canadian architect Richard Kroeker gave an engrossing account of his work in the Gambia, devising flotation kits for fishermen out of water bottles and inventing ways of getting water out of wells. (Sometimes the most inspiring solutions come from the margins of life.) Kroeker's world is far removed from the superstar posturings of Peter Eisenman, who dropped in to plug his Memorial to the Murdered Jews of Europe, due to begin construction in early autumn on a site behind Frank Gehry's DG bank (AR August 2001). Eisenman pondered on the difficulties of building a 'monument in the media age' (we are so saturated with media images – the Twin Tower

atrocities, for instance – that our capacity to respond to real things is eroded), claiming that he is trying to create an 'affective space', which depends on being physically experienced (as opposed to being published in glossy magazines, one supposes).

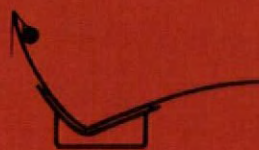
In a session entitled 'The City as a Stage: Urban Entertainment', planners, architects and historians explored how cities style and package themselves to attract human and economic investment. Janet Ward, a British historian based in Las Vegas, looked at how Berlin was being Americanized, pumped up into a consumer's paradise through tax breaks and loans, although nearly half the new shops on Friedrichstrasse are empty. Athens on the Spree is becoming Vegas on the Spree, and architecture, like everything else, is being frantically commodified, boosterism gone wrong. The outcome is anxiety and anomie, summed up by a loss of a sense of *Kiez* or neighbourliness. The world could certainly do with more *Kiez*. Next stop for the triennial UIA circus will be Istanbul in 2005, where it will hope to improve on attendance figures – only 5,000 delegates made the trip to Berlin, around half the number who attended in Barcelona six years ago.

CATHERINE SLESSOR

MacCormac Jamieson Prichard have been appointed to transform the BBC's Broadcasting House in Portland Place, London. The much loved 1930s building by Val Meyer will be refurbished and altered to allow for new broadcasting needs. A new public open space, with a café, shop and performance space, will provide a curved backdrop to Nash's All Souls Langham Place, a landmark in the area. The concave glass wall will hint at transparency during the day and at night will be a site for collaboration with light artists. New interventions inside Broadcasting House will include the world's largest newsroom.



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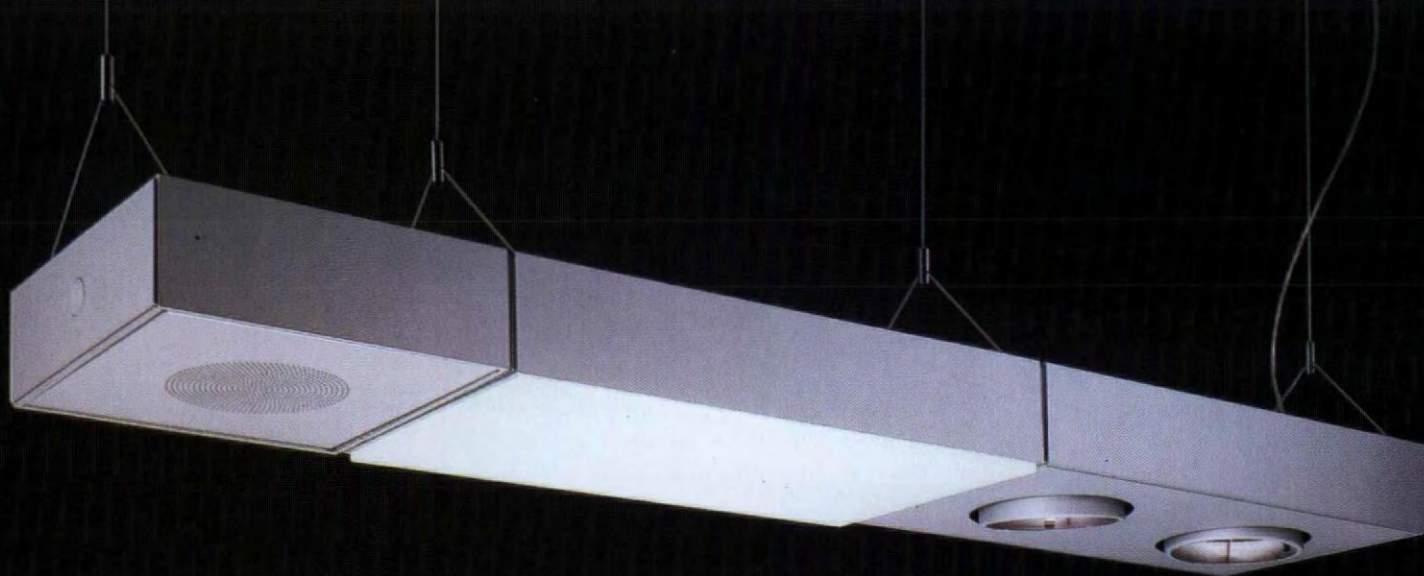
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browser

Sutherland Lyall continues to explore world architecture, cutting his way through the tangled electronic undergrowth.

All out for paytime

It may be the residual hippy in this columnist but I can't help the odd twinge of tristesse at the way the internet is moving into its next phase. There is still an enormous quantity of information freely available, and quite a lot of it is provided by people who simply want to run a website, those who believe information should be free, librarians, people obsessed by a single topic, dog breeding club secretaries or people who love architecture. That probably won't change because, happily, there seems to be an endless supply of enthusiasts, some for topics you didn't even know existed. But plainly something is happening on the Web when the signs start kicking you in the ankle. One is the small and increasing number of abandoned websites, some of them architectural. The other is the small but growing number of sites turning part-subscription, some of them architectural too. It is not always a well understood proposition that anything more than a hiya-guys website is going to take a certain amount of money or time to keep it browse-worthy. Could it be that for a critical mass of webmasters this particular penny has finally dropped?

Clear a space

But how do they get visitors to pay for information? Some newspapers have begun charging for stories, following the rough old capitalist traditions: can't pay, won't read. Another way is to keep the basic site as a free operation and lure subscribers by fencing off quite big and overtly tasty bits. This is what the Danish, US-trained architect, Kirsten Kiser, has done with Arcspace at www.arcspace.com. You want access to the site, you can have it – for a limited time. After that? For the whole thing? You pay \$32 a year in quarterly instalments. I quizzed Kiser about this and she emailed back: 'We just started the membership and it is our only way to survive.' The site has been going for a couple of years and features a lot of Kiser's first-rate photography. Given this history and the terrific content you are not disposed to doubt her. Some of her visual material comes from the architects but much is her own, shot as she buzzes around the world curating exhibitions. Her site is beautifully simple, has concise and informative text, has rather too many pix of its

ebullient proprietor and a nice big archive of really well shot photos – and drawings – by both the established and up-and-coming around the Western architectural world. Why you might subscribe is because Kiser has an impressive nose for new talent and buildings.

Peace treaty

For most of the year 2000 Kiser was also editor of DesignArchitecture at www.designarchitecture.com – (Browsed in July 2001). It sends out a daily newsletter of links to news sources. One such recent item was a BBC report on the opening of a new Irish architectural website. For all you political correctors out there, this is the name the site people have given it, not me: it's PADDI. This stands for Planning Architecture Design Database Ireland and is a collaboration between Queen's University Belfast and University College Dublin. It's a bibliographic database run by the two schools' librarians, covering material from around 1865 to the present about built environment and planning in Ireland. Searching (a tad unfairly) for 'Ictinus and Callicrates' involved long waits and no results. 'Troubles' produced 75 results and 'Richard Murphy' four. Both after the same long wait. The latter was a trick question because Murphy is an award-winning Edinburgh architect. The four articles in the database were about a house Murphy's office had done in Eire in 1999. There is also an images page – sans any more information than the name of the building. And there are the obligatory links. And a very long list of journals mined for the database. This is doubtless important for academic completeness but since it is no more than a list it's hardly worth giving the same weighting as the other major sections. So a bit more work here, especially on the slowww search engine and on hiring a graphic designer – maybe whoever did Arcspace's elegant site.

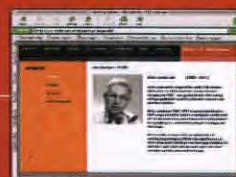
First aid

Amid all this fun there is the exemplary site, Architecture for Humanity, at www.architectureforhumanity.org. Its first, very successful, venture was a competition to design five-year transitional housing for Kosovo. Founded by Cameron Sinclair, an ex-Westminster and Bartlett architect now in Manhattan, Architecture for Humanity has Frank Gehry and Shigeru Ban on the board. Earlier this year Sinclair won *Dwell Magazine's* Nice Modernist prize. Now the organization is running a competition for ideas for a mobile AIDS unit to be used by medics in Africa. Details and brief are at the site and the deadline is November 1. Go for it.

Sutherland Lyall is at sutherland.lyall@btinternet.com

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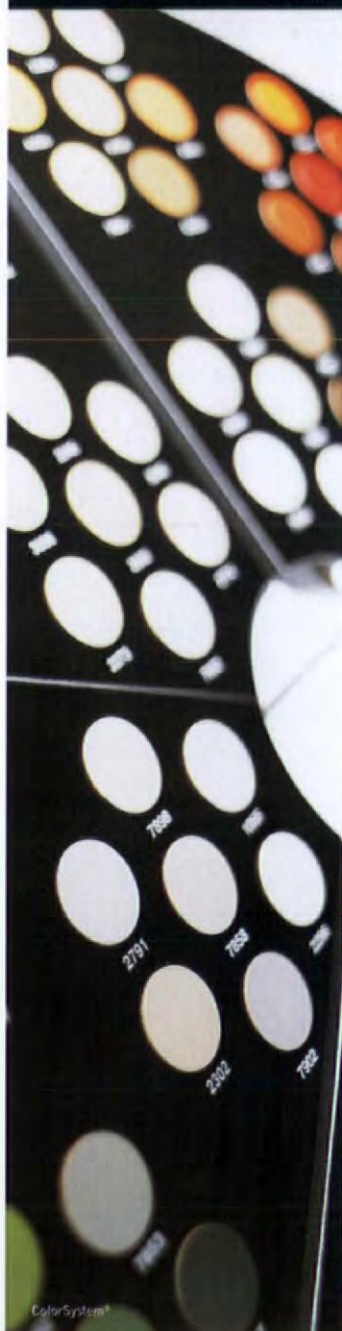
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letters

ISRAELI ARCHITECTURE: ARM OF APARTHEID?

SIR: Tom Kay's straightforward eyewitness account from Ramallah (AR May, p32) seems to have outraged those (mainly Israeli) readers who want their architecture unsullied by images of destruction. Such images have sadly become a more than occasional occurrence in urban conflicts around the world, making it a valid subject for comment in the AR. The photograph and caption of sunglasses were rather unfortunate, but in fact did not convey the true extent of the wanton destruction by the Israeli Army of the security, civic, domestic, cultural, social and medical infrastructure of every historic West Bank city (except Jericho), using sledgehammers, bulldozers, tanks, Apache helicopters and F16s. The blindfolding and stamping of numbers on Palestinian males who have been rounded up and many of whom are now in administrative detention in torrid desert jails, the flouting of international law and the Geneva Convention, the imprisonment and siege of a whole population in the West Bank and Gaza, the encirclement by checkpoints, barbed wire, electrified fences and concrete walls along borders, the rampages by fanatical settlers, do recall images of events experienced by those who were once victims of Nazism. I, as a Jew, find this painful, but cannot say, 'I did not know.'

It is understandable that Israelis (and most normal humans) feel shattered at the devastation caused by the suicide bombers in Israeli cities. Such killings have been condemned by human rights organizations like B'tselem and Amnesty as much as the war crimes committed by the IDF. But the compassion of your correspondents seems one-sided. They do not wish to acknowledge the damage caused by the Occupation, which, with the recent near-continual curfew for 700,000 Palestinians under collective 'house arrest' has become a huge humanitarian crisis of starvation, destitution, disease and the total breakdown of economic, social and civilian life. Children cannot go to school, their parents cannot go to work. Three times as many Palestinians as Israelis have been killed, and tens of thousands injured, many of them children. The extra-judicial assassinations of their leaders, the high-tech weaponry used on civilians, and the lack of hope for peace, have been the root of the horrific suicide bombings and militant Palestinian resistance. Sharon's deliberate instigation of retaliation feeds his ultimate agenda of a permanent delay

to a Palestinian state and possible transfer of the Palestinians from the West Bank.

Uri Zrubavel, President of the Israeli Association of United Architects, seems annoyed that the AR should publish an article that deviated from pure architecture (AR August, p23). He it was who prevented Eyal Weizman and Rafi Segal's excellent and courageous entry for the UIA Expo – The Politics of Israeli Architecture – being shown, on the grounds that the IAUA 'represents its members in regard to their profession and not in regard to the political aspect'. Yet Israeli architects are the architectural arm of the Israeli government's apartheid policies in their design and construction of illegal towns and settlements in the West Bank and Gaza, creating the key element inflaming the Intifada. Architects with a social conscience would have said no.

Yours etc
ABE HAYEEM
London, England

DISBELIEF

SIR: Somewhat belatedly, we have been sent a copy of the 'View from Ramallah' article. As the representative body of the British Jewish community, we have received a number of complaints about it from Jewish people in many parts of the world.

We read the article with growing disbelief. It is bad enough that the author can find it in himself to write an article so filled with hostility towards Israel, but like the rest of us, Tom Kay is entitled to his opinion. What we find extraordinary is that it should have found a place in your journal. What on earth has its content to do with architecture? Is yours a journal that will publish anything, however crass or irrelevant, as long as it is written by an architect? Mr Kay's article is entirely one-sided and subjective. It has no architectural content or relevance whatsoever. A political article of this kind has no place in a professional magazine.

There is no attempt to mention, let alone explain, the background or the context in which Israel moved into Ramallah following the shocking massacre of Jews at a religious ceremony in Netanya in March. It is particularly disturbing that Mr Kay makes the odious comparison between the actions of Israel in seeking to root out terrorist cells in Ramallah and the mass murder of Jews at Auschwitz. Such comparisons are calculated to diminish the significance of the Holocaust and to dehumanize Jewish people. This undoubtedly creates a climate in which expressions of anti-Semitism and anti-Semitic incidents become more prevalent.

It is shameful to see a journal such as yours contributing to such an outcome.

I notice from your website that around 80 people have already written to complain about the inappropriate nature of this article. I should welcome your assurance that its publication was an unfortunate lapse which will not be repeated.

Yours etc

NEVILLE NAGLER

Director General, The Board of Deputies of British Jews, London, England

SPEAKING OUT AGAINST DESTRUCTION

SIR: As an ex-resident of Ramallah from 1994-98, I would like to emphasize that Mr Kay's article asserted nothing that was not typical during my experience. It was a description of reality as cold as the metaphorical bucket of water that we, outside the country, clearly need poured over us in our slumber.

Those interested in learning more can find information about Israel's March/April 2002 destruction of Ramallah and other Palestinian towns – compiled from a variety of Palestinian, Israeli and international governmental and non-governmental sources – at <http://electronicIntifada.net/features/destruction/>

The readers of your magazine have dedicated their lives to creating and building. We should realize that speaking out against such destruction and demolition is merely part and parcel of the same calling.

Yours etc,

NIGEL PARRY

St. Paul, Minnesota, USA

ISRAEL TO BE COMMENDED

SIR: Israel is to be commended for its action against Salah Shehadeh. Here was a man, an acknowledged terrorist, leading a terrorist organization (Hamas), that had a long history of attacking civilians. How to stop this ongoing terrorism? By eliminating the 'head of the snake'. Yes, my fellow civilians, just that! Think it through, please. An Israeli warplane, flying in the dead of the night (after midnight), aiming for and hitting a single apartment in Gaza, all while zipping along at hundreds of miles per hour. Precision? Yes! This can be likened to putting anti-aircraft artillery on the roof of the hospital, and then complaining when the hospital is hit and civilians are killed/injured. For Shehadeh to live at home, with his family, is to recklessly put his family and others in danger. Oh shame on you Israel, for defending yourself. As I said, Israel is to be commended for its exquisite intelligence work

in locating the proper apartment, its well-trained air force, and for limiting the casualties as it has. They have done a good job.

Yours etc

JIM TIERNEY

West Hartford, Connecticut, USA

FEEDING ANTI-SEMITISM

SIR: Your one-sided propaganda to create unwarranted hatred towards the Jews and Israel is feeding anti-Semitism in England. You are not balanced in your articles, you don't edit unsubstantiated falsehoods, your act of being fair and balanced is a travesty of journalism. Because you got a Jew to write these falsehoods only shows your ingenuity in feeding anti-Semitism. You call yourself an editor? You're an editor who feeds the European anti-Semitism sweeping your country. Your anti-Jewish crap is offensive. STOP IT NOW!

Yours etc

RICHARD ALLEN

New York, USA

STICK TO ARCHITECTURE

SIR: I'm not sure I understand why you bothered publishing 'View from Ramallah'. With less than one fourth of the article even mentioning architecture or, for that matter, home furnishing, it was little more than Palestinian propaganda. There was no context explaining why Israel invaded Ramallah and there were despicably absurd attempts to compare Israel's defence against terrorism with the Holocaust. As for the reason the IDF bulldozed walls, your readers should have been told that the Palestinians booby-trapped roads, doors and alleys in other cities. Rather than indiscriminately bomb Palestinian terrorist nests, (as the US did in Afghanistan), the IDF surprised the Palestinians – and Tom Kay – by going around these potential traps. Stick to architecture. Your readers have plenty of other resources for politics and propaganda.

Yours etc

SAM SAAL

via email

BRITISH GUILT

SIR: Not only was I amazed at the incredible lack of anything architectural about Tony Kay's View From Ramallah, I am amazed at how a British magazine would have the audacity to publish something so inaccurate, mendacious, and without any memory that it is in fact the English who bear responsibility for the cur-



Devastation of Israeli cities such as Netanya by suicide bombers is as strongly condemned by human rights organizations as the violence wreaked by the IDF.

rent situation. The scattered eyeglasses on the floor may somehow inexplicably remind Mr Kay of Auschwitz but perhaps he ought to be reminded how those murdered wound up at Auschwitz. They were denied entry to Palestine by the English who sought to curry favour with the Arabs. Perhaps the eyeglasses should have reminded Mr Kay of the Jews who died at sea in the Exodus or the Struma because England would not take them, or the Jews of the St Louis who couldn't enter Britain because they had too many Jews already. Please publish articles about architecture. Mr Kay is an ignorant terrorism apologist who, unable to get his mendacious views published in a legitimate journal, sneaks them into an all-too-willing-to-forget English journal on architecture. When you are willing to publish articles dealing with how you closed the doors of the British Mandate of Palestine to Jews and left them to be gassed at Auschwitz I'll be willing to read your opinions on Ramallah.

Yours etc

JONATHAN D REICH

Lakeland, Florida, USA

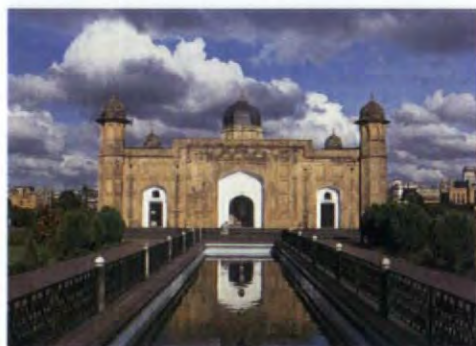
It is ridiculous to suppose that we are anti-Jewish or anti-Semitic because we published an article critical of Israel's behaviour in the West Bank.

This correspondence must now close on paper. People who wish to continue the discussion electronically should go to our website at www.arplus.com. We cannot guarantee to print all letters received, particularly in cases of repetition.

THE EDITOR



Dhaka's changing cityscape – unplanned haphazard growth eats into open spaces. (Photograph Kashef.)



Bibi Pari tomb, Lalbagh Fort (17th century). Mughal imperial architecture. (Photograph Kabir.)

View from Dhaka

Dhaka's complex and troubled history has produced much fine and very varied architecture. Now, second-rate buildings and lack of planning threaten the city.

The crucial question that confronts Dhaka, the capital of Bangladesh, is whether it can exist as a decent and liveable city. To judge from its current architectural and planning scenario, it would be difficult to answer in the affirmative. Although a great deal of building activity is going on in this city, it hardly provides much reason to celebrate when the resulting environment is considered. Buildings of various types and heights are going up, while open spaces and water rapidly disappear, the roads remain clogged and the air becomes ever fouler. Dhaka perhaps is proving that sheer building activity is not enough to make a decent and liveable city.

Dhaka is a city with architecture that bears witness to more than 400 years of her history. Though the city came to prominence with the advent of the Mughals in Bengal, there are traces of her existence before the coming of the Mughals and a few architectural remains testify to that existence.

From 1610 to 1717 Dhaka remained the capital of the Mughal province of Bengal and during that period a number of important



Curzon Hall, 1904. British imperial architecture with Mughal motifs. (Photograph Shakil.)



Ahsan Manzil (1838-88). European Classical architecture adapted to tropics. (Photograph Shakil.)

monuments were constructed, which included mosques, tombs, forts, caravanserais and bridges. In 1717 the capital shifted to Murshidabad, a move that initiated a period of steady decline of the city, which continued into the nineteenth century.

This coincided with the decline of Mughal rule and the ascent of the British in the

province. The British had founded Calcutta and made it their principal city, while Dhaka was reduced to the status of a mere district headquarters. In the second quarter of the nineteenth century however, under the initiative of the colonial administrators and the local elite, Dhaka experienced a programme of renewal and rejuvenation. It started to grow again; new areas were laid out with new buildings and the city grew in stature as an administrative, educational and commercial centre.

At the beginning of the twentieth century, Dhaka became the capital of the newly formed province of East Bengal and Assam, ushering in a new beginning for the city. A flurry of building activity followed: administrative, educational, cultural and residential buildings from the period now constitute the bulk of Dhaka's colonial architecture. But its status as regional capital was short-lived: with the annulment of the Partition in 1911, it reverted back to a district town.

The Partition of India in 1947 brought yet another change for Dhaka when it became the capital of the eastern province of the newly formed state of Pakistan. The post-colonial period saw the coming of modernity in architecture and in 1955, Muzharul Islam, the doyen of Bangladeshi contemporary architecture, had the city's first two modern buildings constructed. The Public Library (now Dhaka University Library) and the Art College, both located on the Dhaka University campus, marked a distinct and definitive change in the architectural scene of Dhaka.

It is of course the Capital Complex by Louis Kahn that puts Dhaka prominently in the record of events of twentieth-century world



Martyrs' Memorial (1976-84) by Mainul Hossain. Monumental architecture of new state. (Photograph Shakil.)



Kahn's marble Parliament building in Capital Complex (1962-1981, photograph Kashef) contrasts with...

architecture. Muzharul Islam was also instrumental in getting Kahn the commission for the Capital Complex. A shortage of architects in the country at the time necessitated the involvement of architects from abroad and a number of significant public buildings in Dhaka were designed by them.

In 1971, Dhaka emerged as the capital of an independent country – Bangladesh. Since then, Dhaka has had phenomenal growth, and it continues to grow, but due to the absence of proper planning and urban design guidelines, the majority of recent buildings fail to create any serious architectural impact, nor do they improve the quality of life.

Nowadays the architectural and planning vision in Dhaka does not extend beyond the individual building lot. Within 50 years of having experienced a significant architectural beginning, Dhaka has been transformed into a place that can be easily described as an urban disaster. Most of this transformation has taken place in the last ten years or so – more sparkling buildings, more flashy cars, a greater sense of hustle and bustle. The city has become everything except a city. It has become a gigantic, bustling, bursting urban agglomeration.

The death of Louis Kahn in 1974 and the sidelining of Muzharul Islam in a changed political scene after 1975 deprived Dhaka of finer thinking and meaningful approaches to architecture and urban planning. There are a few works by architects of later generations where attempts to fuse Western modernity with local traditions or the development of distinct styles are visible. The Martyrs' Memorial by Mainul Hossain, housing com-



...his monumental brick hostel for Parliament members (1962-81). (Photograph Shakil.)



Art College, 1955, by Muzharul Islam, doyen of Bangladeshi contemporary architecture. (Photograph Kashef.)



Kamalapur railway station by Robert Boughy. Modernity locally adapted. (Photograph Shakil.)



S.O.S Youth Village by Raziul Ahsan, 1984. Fusion of Modernity with local tradition. (Photograph Kabir.)

plexes by Bashirul Haq, S.O.S Youth Village and School by Raziul Ahsan and the Independence Monument by Urbana Architects are a few examples.

To overcome the crisis in architecture and urban planning that Dhaka is experiencing will require an effort of greater magnitude. Architects and planners working in this city

certainly need to shoulder greater professional and social responsibility. By launching a sustained campaign based on a clearly delineated long-term idea, they can begin the process of reversing the continuous deterioration of the urban environment of Dhaka.

SAIF UL HAQUE

Saif Ul Haque is an architect practising in Dhaka

October

'Present in the past' is the theme of our October issue. Raj Rewal has undertaken the extraordinarily difficult task of adding a great library to the Lutyens and Baker government complex in New Delhi. Giancarlo de Carlo's work in Urbino has over decades been a brilliant reworking for our times of wonderful inherited fabric: we show his latest contribution to the city. More radically, Nicholas Grimshaw & Partners have reinterpreted the medieval scale of the City of London with a bold new office building. Renzo Piano has taken an old sugar factory in Parma, Italy and reinterpreted it as the city's concert hall; similarly, Ignacio Mendara has transformed a fine convent church in Toledo, Spain into the city's cultural centre with Scarpa-like daring and respect for the past. Get this and 11 other issues at a discount by using the subscription form at the back of this issue, or by using our excellent website: www.arplus.com



design review

A competition organized by the BNA (Royal Dutch Institute of Architects) called for a cheap, temporary, movable pavilion. Light Building won second prize and the BNA set about finding a client for the idea. Parade, a summer travelling theatre troupe, backed the proposal as an art gallery that could accompany the players on their wanderings.

The budget was extremely small, so the architects used one of the Netherlands' most common products, the beer crate, as the basic building block. Instead of the usual coloured crates that advertise the brewers' wares, the architects specified white translucent plastic. So strength is obtained from the shape and material of the crates, while light can go through the 300mm thick walls they form.

Crates are bolted together into easily liftable units six long and three high. Units are locked in place with steel rods running up the height of the walls, tensed by screwing bolts onto an angle iron at the top. Anchorage is provided by spikes driven into

the ground, and the floor is of wooden boards on sleepers???? The roof is of corrugated steel panels. The whole thing, 15m long, four wide and six high, can be put up and taken down in a day by six people. The cost was about €55 per cubic metre, very cheap by West European standards.

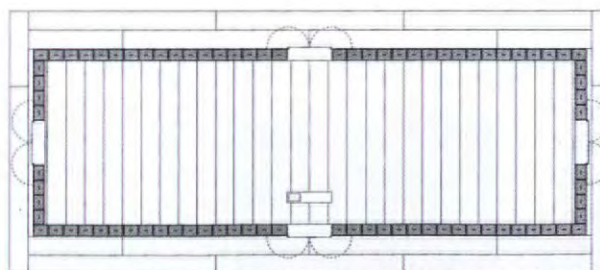
Externally, the grey building seems massive, with doors set to emphasize the thickness of the walls. Inside, the light is calm, soft and suitable for showing paintings, yet it is of course subject to the sky, with radical transformations when clouds cover the sun. With a good sunset, the walls glow with distant fire. This magic follows the acting company on its itinerary but, as the architects point out, if the clients get fed up with the pavilion, its elements can always be reused for carting beer bottles. MICHELLE REA

Architect
Atelier Kempe Thill
Beer crates
Schoeller Wavin Systems of Hardenberg
Photographs
Bastiaan IngenHousz



1
Reticent presence: beer crates, though they give scale, are far from their normal strident selves.
2
The apotheosis of the beer crate: milky luminous interior, constantly changing with time and weather.

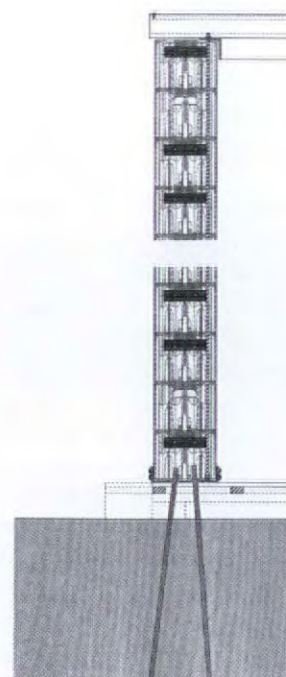
**MOVABLE GALLERY,
THE NETHERLANDS**
ARCHITECT
KEMPE & THILL



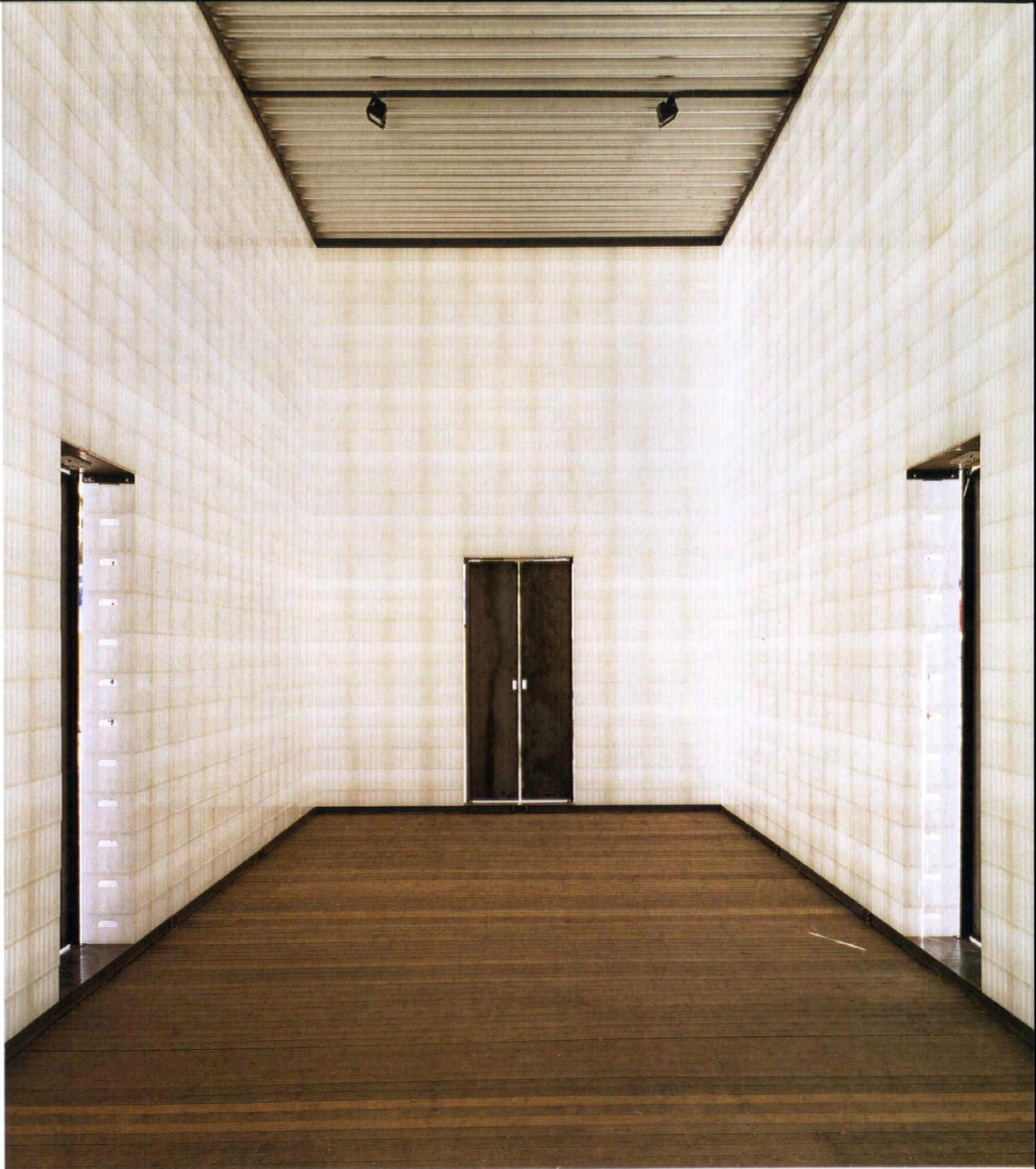
plan (scale approx 1:200)

One for the road

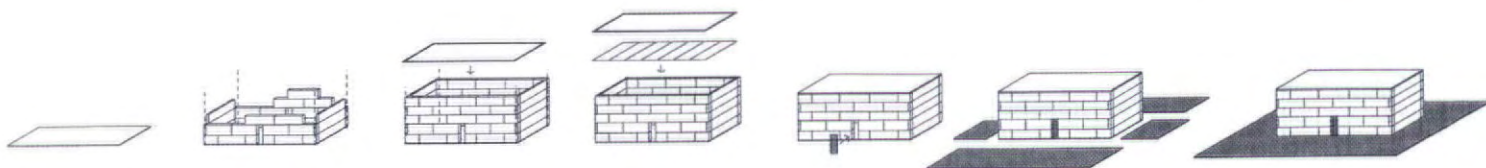
A movable gallery created with great economy and ingenuity out of a common industrial product: technology transfer at its simplest and most effective.



detailed wall section



2



construction sequence (easily liftable blocks are made up of crates pre-bolted together six long and three high)

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clarity wall

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comment

Compact coffee shop in Tokyo, surveyed and documented by Yoshiharu Tsukamoto as part of his 'Pet Architecture' project.



SMALL IS HUMAN

From English garden follies to present-day Tokyo, the virtues of smallness – convenience, humanity and manageability – add to the pleasure of daily life and also have instructive lessons for architects.

In their 1977 film *Powers of Ten*¹ Charles and Ray Eames set out to explore the universe both at macro and microcosmic scale. By decreasing and then enlarging magnification repeatedly by a power of ten, the nature and structure of the cosmos slowly unfolds, from infinite galaxies to the microstructure of a carbon atom in the human body. What is particularly enthralling is that the microscopic world, the world of smallness, is also revealed as a beautiful, mysterious and unknown universe and that all existence depends on infinitesimally small numbers and sequences of minute particles.

Small may be beautiful, but our modern epoch is in inextricable thrall to the lure and power of bigness – big money, big business, the big idea, big personalities, the big stage, big buildings. Size has never mattered more and there is a direct and depressing correlation between bigness and crassness (especially in architecture), despite being given a spurious legitimacy by taste gurus such as Rem Koolhaas (the S part of *SMLXL* is the section you sense he was least excited about). Apparently it's now OK to be big and bad, because the human predisposition for bigness (and badness) is instinctive, sweeping all before it in an irresistible tide of greed and hubris – enjoy the ride. Even architects get carried away: all the big stars have big offices, big staff and big ambitions. Glenn Murcutt (recently awarded the big Pritzker Prize) is one of the very few famous names to run a genuinely small practice with clients apparently willing to wait years for a house, but to his bigger and more corporately organized contemporaries in Europe and America this approach seems at best perplexing and at worst deranged.

Smallness tends to be seen as too self-limiting, eccentric, particular and fiddly. Yet these are also qualities that make architecture physically as well as psychologically accessible. As Phyllis Richardson notes: 'Most obviously, the miniaturization of architecture reduces it to a human scale with which we can more readily interact. We are also drawn by the intricacy of conception and detail and by the fact that smaller buildings usually possess a more tactile quality than constructions of larger scale.'² Our experience of our surroundings is shaped and tempered by small things – a door handle, bench, bus shelter, fountain, gazebo, garden shed, telephone kiosk – apparently unimportant details, but if thoughtfully designed they add to the dignity and pleasure of daily life.

'Today we suffer from an almost universal idolatry of giantism,' E. F. Schumacher wrote in his classic text on Western attitudes to economics almost 20 years ago. 'It is therefore necessary to insist on the virtues of smallness – where this applies.'³ Schumacher was not opposed to bigness *per se*, but felt that there was an appropriate scale for every activity and that the 'convenience, humanity and manageability of smallness'⁴ was preferable to the megalithic urge. Highlighting the absurdity of GDP-fixated human societies pinning their hopes on exponential economic growth while ignoring the social and environmental 'externalities' of consumerism, Schumacher expounded the virtues of smaller working units, communal ownership and regional workplaces that used local labour and resources. Such ideas are still relevant and touch on the essential dynamics of human cooperation and exchange, small transactions that form the basis of all economic and social relationships.

An example of Schumacher's theories in practice might be the Grameen Bank housing programme in Bangladesh (AR November 1989), one of the most poverty-stricken places on the planet and regularly assailed by catastrophic floods which wash away fragile dwellings. The Bank encourages families to set up small enterprises and lends money at very cheap rates so that a family can afford to buy four precast concrete columns. These are made in local factories, but are designed to be carried on a rickshaw. The columns form the corners of the house and provide a structure that can withstand the floods. Walls are made by the owners weaving together local reeds and leaves, which can easily be replaced if swept away. This pro-

gramme incorporates many of the virtues of smallness. The houses respond to human need and ecological imperative; they use technology appropriately and they provide personal space that is elaborated on by the occupants with their own craft skills.

Another virtue of smallness is its potential for experimentation and improvisation. Small buildings often blaze trails for more ambitious programmes (the history of modern architecture can be traced through the single family house) or mark a watershed at the opening of a new era or style. For instance, the little Doric temple of Theseus at Hagley in Worcestershire, built by James Stuart in 1758, was the first building of the Greek Revival. Historically, the vogue for English garden follies was huge and encompassed a bewildering diversity of architectural fashions from Baroque to Egyptian. Aristocratic landowners otherwise wary of ostenta-

tion felt free to experiment on smaller buildings in their gardens and estates, generating an extraordinary range of temples, grottoes, summerhouses, sham castles, pagodas, mausolea, obelisks, pyramids and other idiosyncrasies. As their purpose was to surprise and delight, unadulterated eccentricity could be given free rein. The modern follies of this year's Swiss Expo (p44) such as Diller & Scofidio's building-as-cloud and Jean Nouvel's heroic rusting Monolith extend this tradition of whimsical yet engrossing experimentation.

Apart from formal diversity, the symbolic and cultural role of the folly is also important. During the Enlightenment, follies came to represent a kind of necessary evil, without which rationalism, progress and faith in the perfectibility of mankind would have been empty concepts – mere fictions of good without tangible antagonists. As Anthony Vidler observes: 'The folly took on the essential nature of opposite pole of extreme undesirability, of absolute contradiction... Within a tamed space (it) closeted such difficult and non-bourgeois ideas

as horror, terror and decay.'⁵ A typical garden of delights might contain a magician's cave, a hermit's hut, a giddy precipice, a horrifying grotto, even a skull-laden tomb, without disturbing the overall Arcadian scene. Indeed, Utopia was brought closer by the presence of its unspeakable opposite, the unnameable other.

In the modern era, smallness can often be seen as a sign of progress and sophistication. Developments in such essential devices as telephones and computers reflect an obsessive pursuit of miniaturization that requires great technical ingenuity. Early computers occupied entire rooms; they now fit snugly into the palm of the hand. The Japanese might be said to have elevated smallness to an art form (bonsai, origami, capsule hotels), but lack of physical buildable space in Japan is a serious issue that has precipitated some unorthodox responses. The young Japanese architect Yoshiharu Tsukamoto has made a survey of Tokyo's small buildings⁶ – a surprising wealth of pocket-sized shops, restaurants, bars, offices and warehouses jammed into bits of leftover or disregarded space. Few of these manifest the involvement of an architect, yet they have a formal vigour and invention born of sheer necessity that animates the urban realm and suggests new solutions to the problems of city life. These little structures have much to teach us – humility, economy, ingenuity and delight. But most of all, humanity. After all, small is human.

CATHERINE SLESSOR



The Pineapple at Dunmore Park in Scotland, built in 1761 for John Murray, the fourth Earl of Dunmore.

¹ *Powers of Ten: A Film Dealing with the Relative Size of Things in the Universe, and the Effect of Adding Another Zero*, Charles and Ray Eames, 1977.

² *XS – Big Ideas, Small Buildings*, Phyllis Richardson, London, Thames & Hudson, 2001, p9.

³ *Small is Beautiful*, E. F. Schumacher, London, Vintage, 1993, p49.

⁴ *Ibid.*, p48.

⁵ *Follies: Architecture for the Late Twentieth-Century Landscape*, B.J. Archer and Anthony Vidler, New York, Rizzoli, 1983, p10.

⁶ *P11 Architecture Guide Book*, Tokyo Institute of Technology Tsukamoto Architectural Lab & Atelier Bow Wow, Tokyo, 2001.



Diller & Scofidio's mysterious drifting cloud at Yverdon-les-Bains is spookily ephemeral; at Bienne, Coop Himmelb(l)au go monumental with a trio of angular towers.

'Switzerland,' observed Hemingway somewhat testily in 1922, 'is a small steep country, much more up than down than sideways, and is stuck over with large brown hotels built in the cuckoo-clock style of architecture.' Alpine trimness and smugness often seem to bring out the worst in visitors, but mindful of their reputation for slightly sinister insularity, the Swiss are anxious to challenge such preconceptions. Currently unfolding with great ceremony on a quartet of lakeside sites, the sixth national Swiss Expo is conceived as an all-singing, all-dancing microcosm of the Swiss knack of efficiently taming and unifying geopolitical diversity. Costing almost as much as the UK's Millennium Dome (and not without its own attendant controversies over timing, content and finance), the £600 million Expo ambitiously encompasses five cantons, three lakes, two languages, four towns (Yverdon-les-Bains, Neuchâtel, Bienne and Morat) and 8000 staff plus a glossy posse of foreign architects.

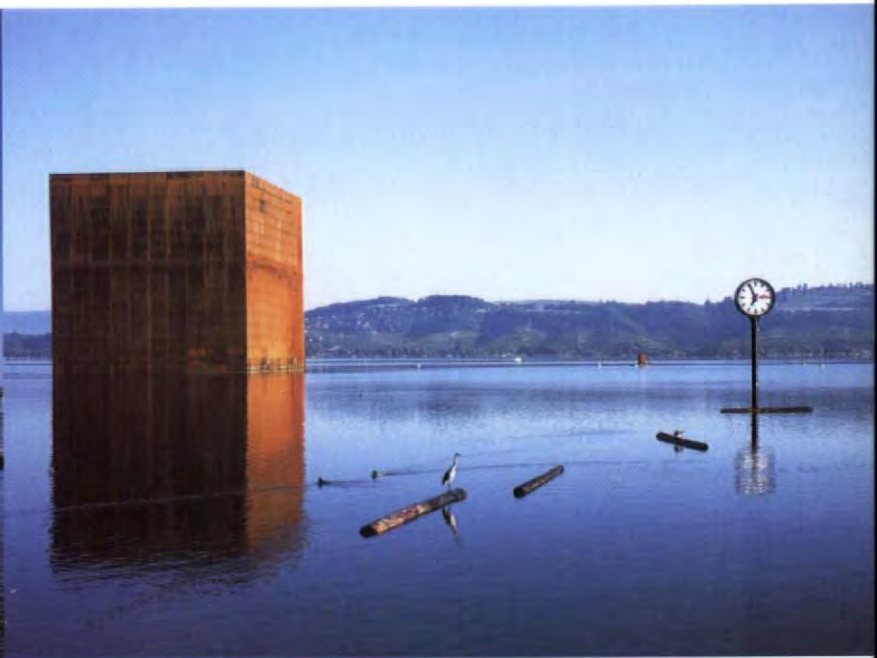
Despite a growing view that the Expo concept has become an overblown and unmanageable irrelevance, the Swiss still seem to consider it worth the energy and expense. Expense has been an issue – two thirds of the funding came from the public purse, but the project has been dogged by delays and cost overruns and finally opened a year later than planned. Estimates suggest that it will need 10 million visitors to break even, twice as many as are realistically anticipated. Yet the Swiss have had a long and apparently cherished relationship with their Expos, which have historically served to reinforce connections between different cultures in a strongly

decentralized country. Switzerland's first National Exhibition, held in Zurich in 1883, brought together manufacturers, producers and industrialists from its assorted cantons, while the 1939 Expo (also in Zurich) proved a popular and effective means of strengthening a sense of national identity on the eve of the Second World War.

The aims of the Expo 2002 are more diffuse and less trade-oriented, but like its predecessors, it provides a snapshot of a society trying to reconcile its internal peculiarities with how it is perceived by the outside world. However, while Seville (AR June 1992) and Lisbon (AR July 1998) were catalysts for major urban development and the transformation of derelict and de-industrialized sites to new productive uses, Switzerland seems to have no such wider agenda. The chosen setting is the Three Lakes (a north-west, French-speaking region famous for its wine and watchmaking), which is relatively prosperous and squeakily clean, with few of the environmental and social problems that beset larger urban or industrial centres. Its picture-postcard landscape makes it the perfect bucolic backdrop for what is essentially a Swiss *fête d'été*, a bright, transient summer circus of diversions and entertainments, carefully choreographed by a cast of architects, landscape consultants and interior and exhibition designers. The various sites or *arteplages* ('beaches of art') are linked by pleasure cruisers that ply their leisurely way around a network of lakes and rivers, reinforcing the air of seasonal jollity. (A fifth mobile *arteplage* takes the form of a converted boat.) Come the end of October the tents will be folded, the amusements disappear and Expo

Clockwork carnival

Mixing the atmosphere of a *fête d'été* with concerns about the Swiss place in the world, Switzerland's Expo is choreographed around a set of iconic modern follies.



Flying saucers on stilts and fluorescent reeds by Groupe Multipack at Neuchâtel; Jean Nouvel's *Space Odyssey Monolith* at Morat. All photographs by Paul Raftery/VIEW.

will simply evaporate. Somewhat astonishingly, there are no wider plans to develop the *arteplage* sites on a more permanent basis, for instance as lakeside parks, so there will be no lasting physical legacy.

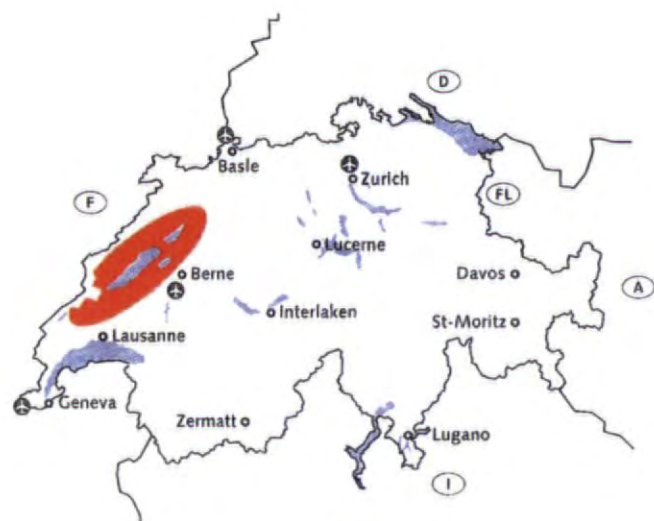
In logistical terms, distributing events over four centres does makes Switzerland's Expo a more manageable and enjoyable proposition for visitors – both Hanover (AR September 2000) and Seville were characterized by lengthy trudges around vast trade fair complexes. Each of the four sites connects town with lakeside and each boasts an offshore iconic showpiece (or 'forum') designed by a star architect, which serves as an instantly memorable image, a kind of avant-garde branding. The range of imported architects has given rise to some intriguing formal diversity: Diller and Scofidio's ephemeral vapour cloud at Yverdon-les-Bains is the polar opposite of Jean Nouvel's enigmatic, rusting monolith that brings a whiff of *Space Odyssey* to the little historic town of Morat. At Bienne, Coop Himmelb(l)au have devised an array of dislocated sculptural towers that resemble broken chess pieces, while in Neuchâtel Groupe Multipack (a collaboration involving both French and local firms and perhaps the least successful of the iconic quartet) resort to flying saucers on stilts surrounded by a

field of rippling polycarbonate reeds. These four interventions are considered in more detail in the following pages.

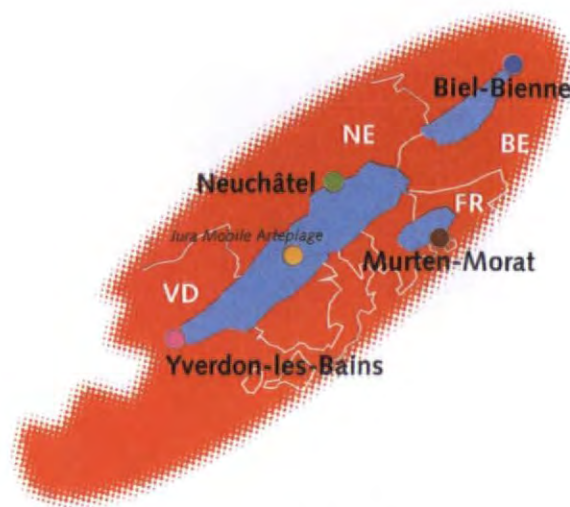
Each site is allotted a portentous-sounding dualistic theme ('Power and Freedom'; 'The Universe and Me') that loosely yokes together the smaller-scale attractions, experiences and fairground rides that cluster along each waterside in specially landscaped 'expoparks'. Despite being temporary, the level of planning and landscaping (especially at Yverdon-les-Bains, where West 8 have created an undulating panorama of hollow hills) is generally imaginative and, as might be expected, everything is very well made: even minor ancillary structures manifest a reassuring Swiss precision and attention to detail. Some of the exhibition tableaux hint at an underlying *angst* about issues such as nationalism, a sense of identity, cultural stereotypes, the Swiss place in the world and the world's view of the Swiss, but the pervading impression is of a carnival run like clockwork, a contradiction that could perhaps only take place in Switzerland.

CATHERINE SLESSOR

Swiss National Exhibition, until 20 October. www.expo.02.ch



location of Three Lakes region



map showing the four Expo locations

ARTEPLAGE, YVERDON-LES-BAINS,
SWITZERLAND
ARCHITECT
DILLER & SCOFIDIO

BLURRING REALITY

Shrouded by a drifting, mysterious pall of mist, Diller & Scofidio's Blur building explores notions of dematerialization.

At the south western end of Lake Neuchâtel, the pretty spa town of Yverdon-les-Bains hosts possibly the most radical of the four arteplages. Exhibition structures are dispersed around a gently rolling landscape of artificial hills seductively swathed in lavender, geraniums and shrubs. Walking through a tunnel under the hills brings visitors to the edge of the lake where an immense cloud of vapour hovers and drifts above the surface of the water, occasionally revealing glimpses of an oil-rig-like arrangement of spars, booms, platforms and tensile wires. This is Diller & Scofidio's Blur building, an ingenious exercise in literal and

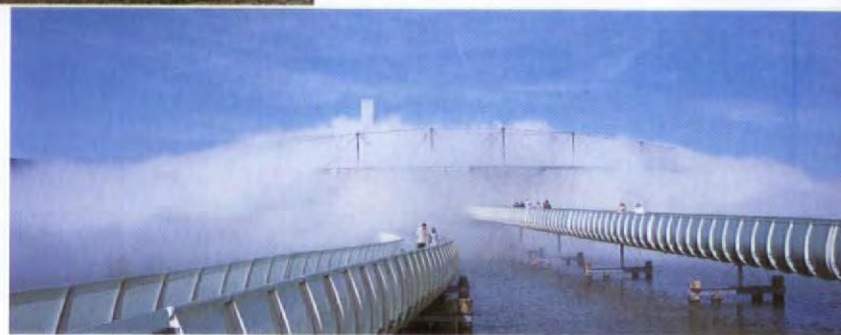
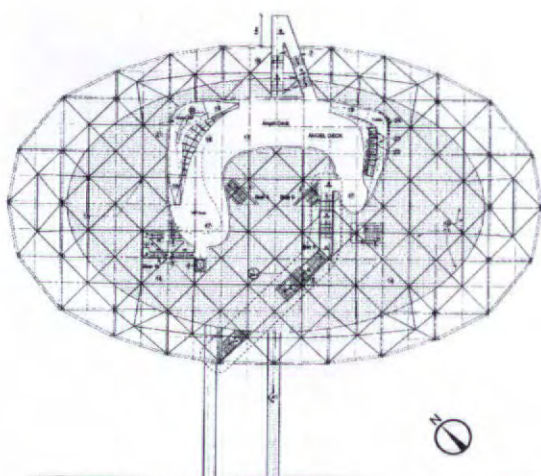
metaphorical dematerialization. The steel structure is based on an experimental design by Buckminster Fuller that could not be constructed until now because the joints were too complex.

Vertical elements are supported solely by a network of tensile wires.

The building acts as an extremely sophisticated sprinkler system. Filtered lake water is expelled as a fine mist through a dense array of over 30,000 high-pressure nozzles to generate a huge artificial cloud that in its most viscous moments seems to have appeared from nowhere, like those ominous, inexplicable fogs in horror movies. The cloud is a dynamic form that



site plan



2

constantly responds to the actual weather; a built-in weather station electronically adjusts the water pressure and temperature over thirteen different zones according to shifting wind direction, speed and humidity.

Having donned the regulation raincoat provided by the organizers, visitors approach the building by a fibreglass catwalk that links it with the shore, looking like a convention of slightly perverse monks in their white plastic hoods and cassocks. As you enter, visual and acoustic references are slowly erased, leaving only a visual white-out and the white noise of the pulsating nozzles. Sensory



3



4



5



6

1 Visitors enjoy the view, to the backdrop of the pulsating cloud.

2 Elegant fibreglass catwalks arc out across the lake linking cloud to land.

3 The imitation cloud and the real things. Lake water is vapourized through high-pressure nozzles.

4 The mist parts to reveal the structure.

5 Tensile moorings protected by inflatable 'socks' support vertical members.

6 The naked building.

deprivation stimulates a sensory heightening: the density of air inhaled, the lowered temperature, the soft sound of water spray and the scent of the atomized lake water all begin to overwhelm the senses, inducing feelings of disorientation and isolation.

Blundering around in the mist, you eventually emerge like an aeroplane piercing a cloud layer onto a panoramic terrace and bar at the summit, which offers bemused visitors a variety of mineral waters. At night, subtle lighting enhances the building's mysterious allure and adds to the sense of dematerialization. C. S.

Architect

Diller & Scofidio, New York

Associate architects and designers

Morphing Systems; Vehover & Jauslin;

Techdata, Emch & Berger

Landscape architect

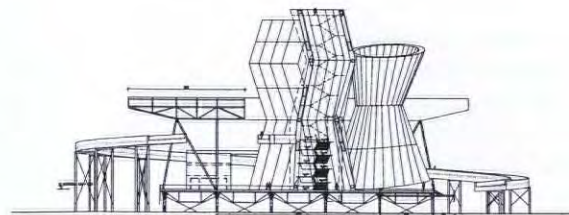
West 8

Photographs

Paul Raftery/VIEW

TOWERS OF POWER

Bienne's arteplage is the largest of the four and is based around a trio of monumental towers clad in a shimmering lightweight metal mesh skin.



cross section



long section



site plan

**ARTEPLAGE, BIENNE,
SWITZERLAND**
ARCHITECT
COOP HIMMELB(L)AU

Lying at the eastern end of the Bieler See, at the point where French-speaking west Switzerland meets the German-speaking north-east, Bienne is the largest town involved in Expo and has the largest arteplage.

Occupying a disused industrial lot on the edge of the lake, Bienne's arteplage explores notions of 'Power and Freedom'. 'Freedom' is loosely expressed through a deliberately chaotic ensemble of pavilions in the expopark of varying sizes, forms and materials, interspersed with more sober service buildings

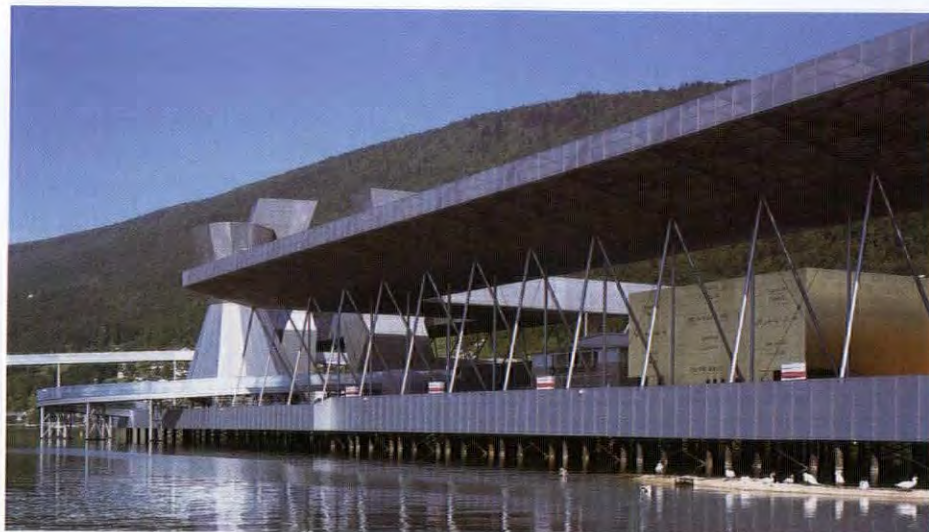
made of timber. Some of the pavilions are exquisitely designed for mere temporary structures – 'Strangers in Paradise' by Ingrid Burgdorf and Barbara Burren (which takes an acerbic look at Swiss cultural stereotypes), has an immaculate concrete frame enclosed in a translucent skin of polycarbonate panels.

'Power' is in the hands of Austrian iconoclasts Coop Himmelb(l)au, who have created an assembly of towers and pavilions sheltered by an apparently hovering flat roof

(actually supported by slim, angular pilotis).

Roof and towers are encased in a shimmering skin of lightweight metal mesh that softens and dematerializes their mass. At night, bathed in coloured light, they are transformed into huge, translucent, kaleidoscopic carcasses. The two parts of the arteplage are connected by a curved ramped bridge that arcs out over the lake to provide visitors with an agreeable and panoramic promenade.

Resembling broken chessmen



- 1 Hovering roof shelters pavilions.
- 2 A spiralling ramp connects with a bridge that arcs out across the lake to the expopark.
- 3 A trio of monumental towers clad in a lightweight skin of metal mesh forms the focus of the composition.



or coffee pots, the trio of empty towers accommodate various bizarre functions. The most workaday one houses a staircase that connects with the curved bridge, but the intermediate tower is a 'kaleidophone' that senses and records surrounding noise (of water, visitors, the sky) and then mixes and transmits the resulting cacophony.

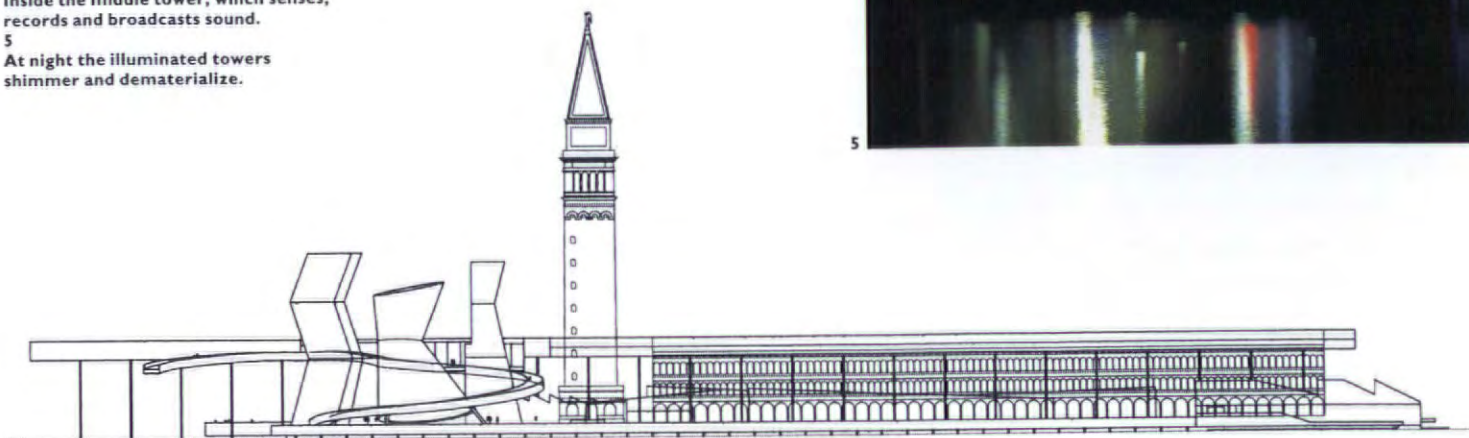
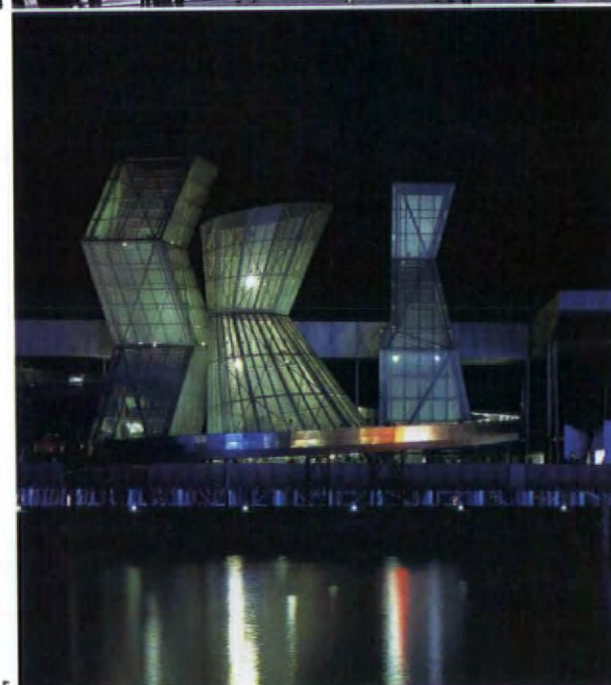
The third tower contains an assortment of Swiss national flags, some almost in tatters, gathered from buildings, back gardens and allotments around

the country. (Donors were offered a brand new flag in exchange.) Like ancient feudal banners in a castle or the rotting cardinals' hats suspended in cathedrals, the limp flags have quiet dignity, reminders of the passage of time and the power of personal and national allegiance. C.S.

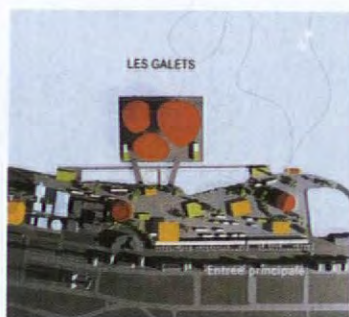
Architect
Coop Himmelb(l)au, Vienna
Associated architect
Gebert Liechti Schmid
Landscape architect
Zulauf Seippel Schweingruber
Photographs
Paul Raftery/VIEW

4
Inside the middle tower, which senses, records and broadcasts sound.

5
At night the illuminated towers shimmer and dematerialize.



comparison of scale – Bienne arteplage and St Mark's Square in Venice



site plan

**ARTEPLAGE, NEUCHÂTEL,
SWITZERLAND**
ARCHITECT
GROUPE MULTIPACK

Famous for its picturesque medieval chateau and rock stars' villas, Neuchâtel clings to the steep wooded slopes on the north bank of its eponymous lake. Here the expopark is a narrow lakeside wedge (formerly a car park), separated from the town by a fabric wall printed with Expo images and a tableau of local history. Rows of pollarded trees (relics from the car park) structure and animate the landscape.

Taking 'Nature and Artifice' as its theme, Neuchâtel's arteplage investigates issues of ecology, sustainability and humankind's uneasy relationship with the planet, through an array of

quasi-biological pavilions and pseudo-plant life. Onshore, the most arresting structure is the 'Palais d'Equilibre', a monumental wooden sphere clad in pine planks reclaimed from Peter Zumthor's Swiss Pavilion at the Hanover Expo. Designed by Hervé Dessimoz of Groupe H Architects, it dramatically demonstrates the potential of timber both as a renewable resource and a structurally economical material capable of long spans. Inside, a wide ramp snakes up through the womblike wooden interior to the visual accompaniment of by now familiar doom-mongering videos.

Offshore, a pontoon bridge runs parallel with the expopark, offering good views back towards Neuchâtel and connecting with the main architectural event: Groupe Multipack's manmade island surrounded by artificial reed beds. The rippling lime green 'reeds' are in fact slim polycarbonate shafts whose tips store sunshine during the day; after dark this energy is used to emit a faint luminous glow, magically illuminating the lakeside. Supported by 460 piers, the platform and its modest exhibition pavilions are sheltered by a trio of pancake-shaped inflatable roofs that act like giant parasols or umbrellas, depending

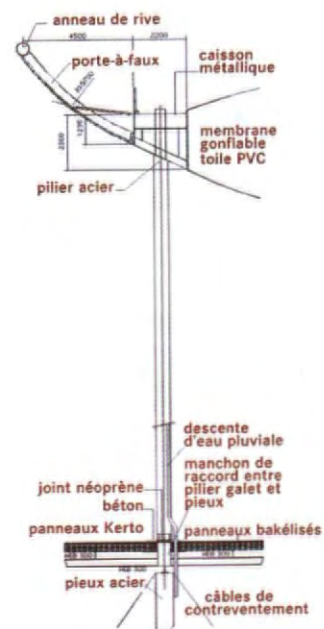
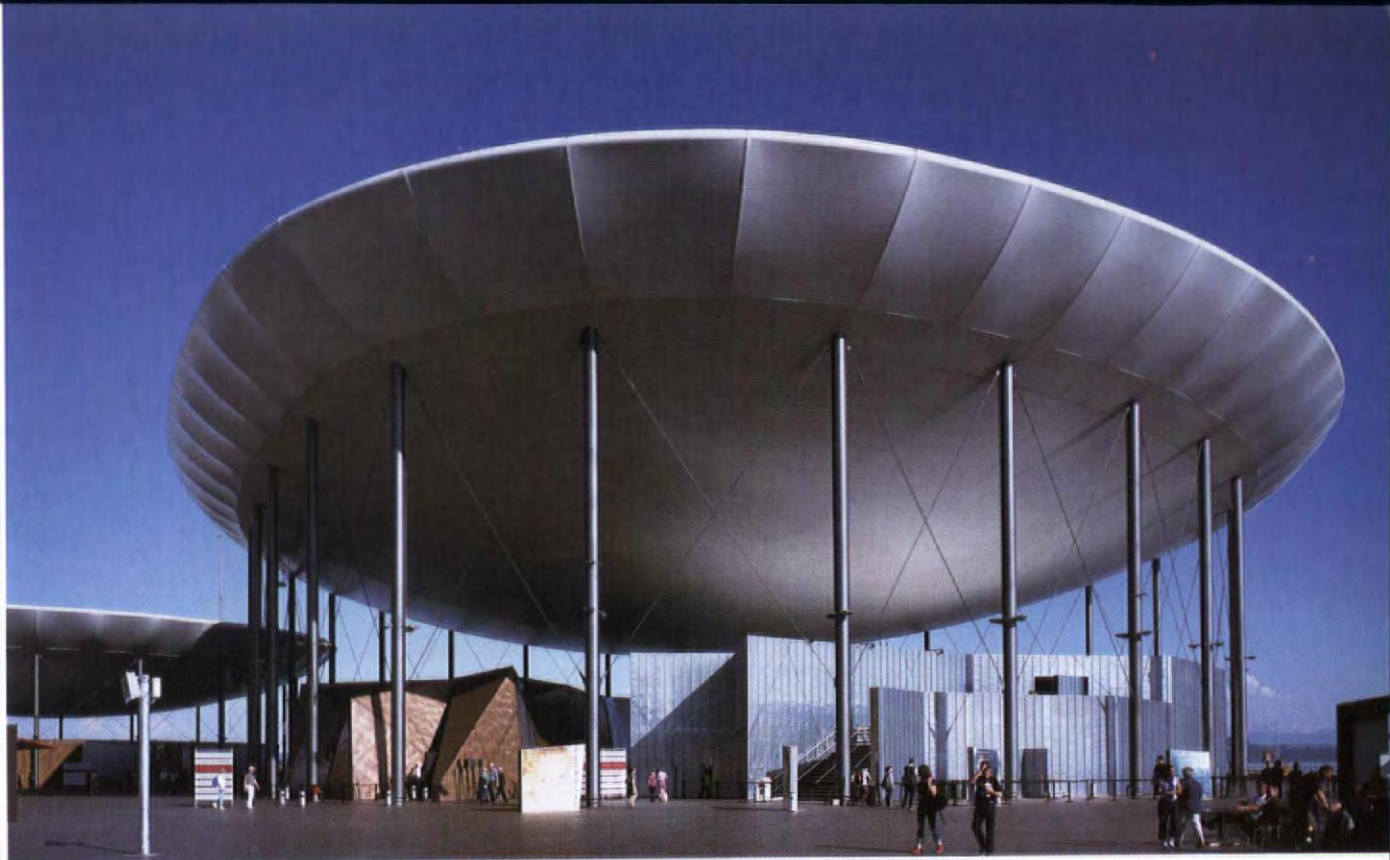


- 1 A trio of flying-saucer roofs hover over an array of pavilions on an offshore platform.
- 2 Inflatable roofs are supported by stilt-like columns.
- 3
- 4 Roofs act as parasols or umbrellas, depending on the climate.
- 5 Pavilions huddle beneath the hovering canopies.
- 6 The 'Palais d'Equilibre' in the expopark reuses timber from the Swiss Pavilion at Hanover.

MANMADE NATURE

Neuchâtel's arteplage explores issues of ecology and sustainability, through an array of quasi-biological pavilions.





detail of roof structure



on the vagaries of the weather. The non-Euclidean geometry of the canopies is intended to evoke the natural forms of water lilies. Stilt-like steel columns cross-braced by tensile wires hold up the roofs. Individual exhibitions on robotics, water, energy and natural disasters are conceived as diverting infotainment. Perhaps because there is no assertive superstar vision (Groupe Multipack is an earnest

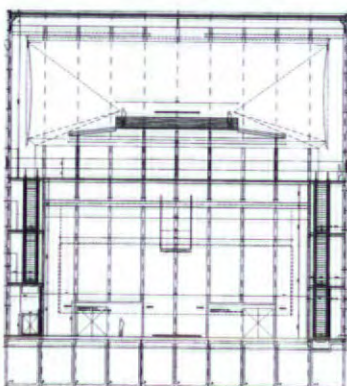
collaborative of Swiss and French designers), Neuchâtel has ended up being the least memorable of the four arteplages (the flying-saucer roofs are a bit of a formal cliché), but it still has its moments. C. S.

Architect
Groupe Multipack, Neuchâtel
Landscape architect
Oxalis Architects
Photographs
Paul Raftery/VIEW

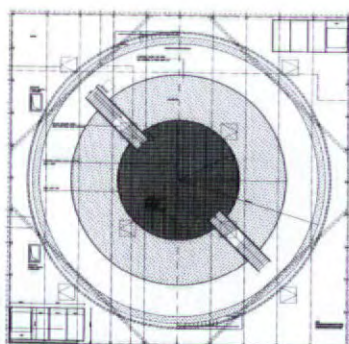
**ARTEPLAGE, MORAT,
SWITZERLAND**
ARCHITECT
JEAN NOUVEL



site plan



cross section



upper level plan (scale approx 1:750)



Unlike the other three arteplages on their customized and landscaped sites, Morat's arteplage is integrated within the town itself. Morat lies on the southern edge of the Morat See, the smallest of the Three Lakes, and has a well-preserved historic core. Jean Nouvel has contributed a series of small interventions to the old town and lakeside area with the aim of transforming a quaint, medieval backwater into a surprising and seductive landscape.

Routes between the various interventions are marked by lengths of rusting ships' chains and the patina of age (on textiles, metal sheeting and tree trunks) forms the main variation on the overall arteplage theme of 'Instant and Eternity'. Whether Morat is ready for Nouvel is a mootish point, but his gentle and intriguing provocations do attract attention.

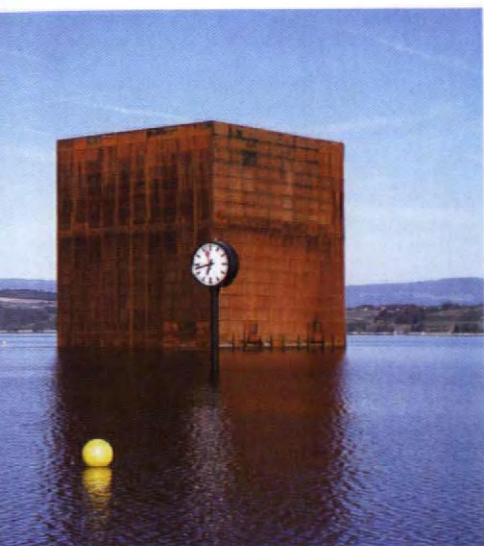
The most conspicuous intervention is the Monolith, a

34m cube clad in craggy rusted Cor-Ten plating and plonked in the lake, where it broods enigmatically. Reachable only by solar-powered boat, its relative inaccessibility only serves to increase its aura of hermetic otherworldliness.

Despite its apparent solidity and massiveness, it is actually hollow and floats. Visitors can scramble aboard to immerse themselves in two contrasting panoramas. The first, at lower level, is contemporary and electronic, unfolding on a huge circular screen that displays images of Swiss life in all its kitsch, pathos, earnestness and optimism. Above, on the Monolith's upper level, is a vast panoramic painting of the Battle of Morat (one of the few surviving nineteenth-century cycloramas) depicting the heroic (and apparently bloodless, although 12,000 were slaughtered) rout by Swiss

FROM HERE TO ETERNITY

The focus of Morat's arteplage is a huge monolithic cube clad in plates of rusting steel that floats serenely on the lake.



2

confederates in 1476 of the mighty Burgundian army led by Charles the Bold. From the mezzanine there are more panoramic views, this time back to the town and across the lake.

Along the lakeshore Nouvel has choreographed series of structures and events – a pavilion made from tree trunks, a giant theatre tent, gravel mountains and a septet of vaulted chapels containing installations by artists meditating on universal spiritual themes. The decaying hulk of the Mésoscaphe, the world's first tourist submarine which that was one of the main attractions of the 1964 Expo in Lausanne, completes the surreal assemblage. C. S.

Architect

Atelier Jean Nouvel, Paris

Associated architect

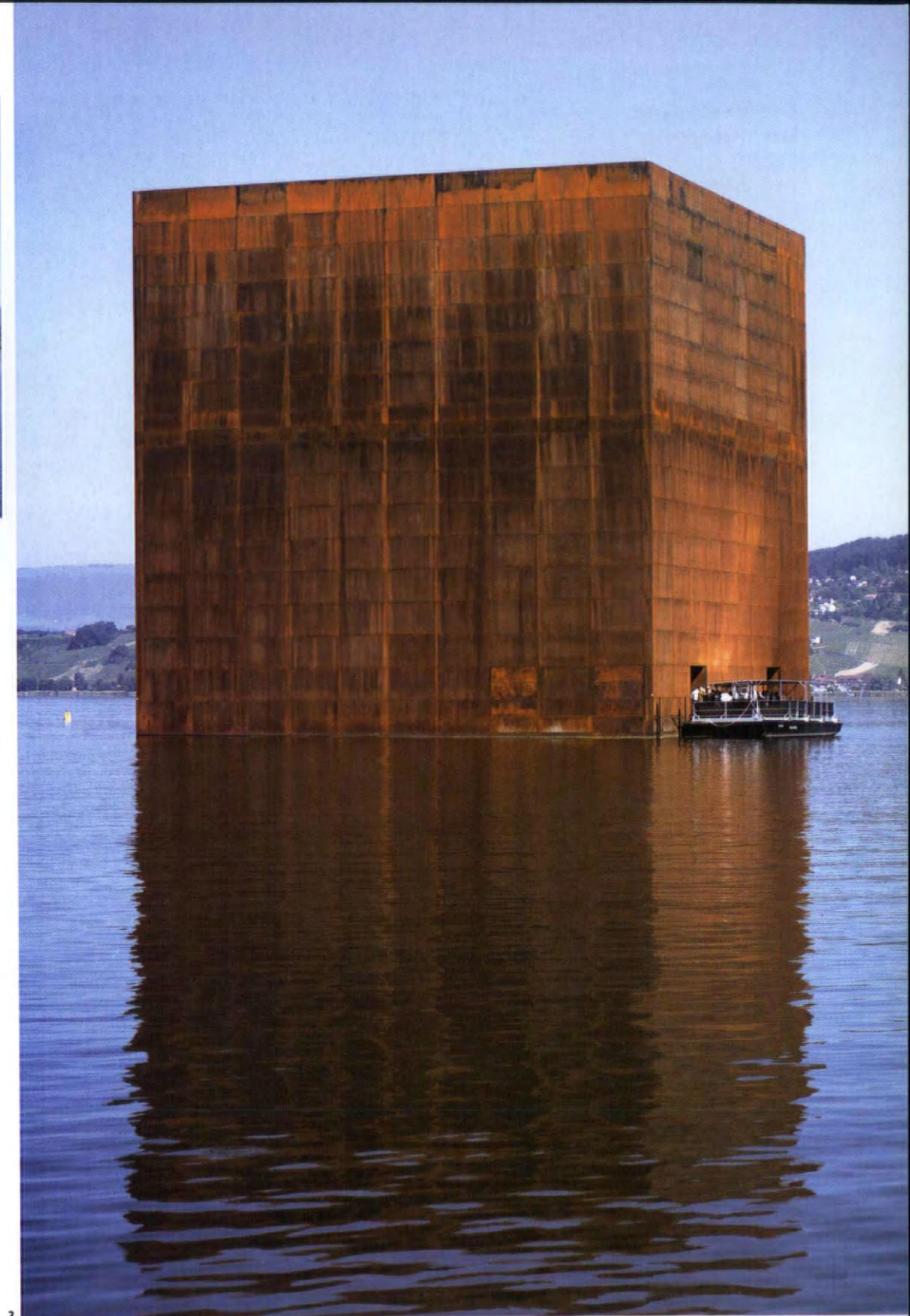
Gauer Itten Messerli Maria

Landscape architect

Desvigne & Dalnoky

Photographs

Paul Raftery/VIEW



3

1 Rusty Cor-Ten plating shows the patina of age and explores the theme of the passage of time.

2 A Swiss Railways clock keeps the Monolith company.

3 Visitors disembark from a solar-powered ferry from the lakeshore.

4 The restored nineteenth-century cyclorama of the Battle of Morat.

4



CULTURAL CENTRE,
NEW YORK, USA
ARCHITECT
RAIMUND ABRAHAM

CULTURAL TOTEM POLE

Raimund Abraham's micro-skyscraper makes the most of a tight site amid the colossal jungle of midtown Manhattan.

Can a new tower rising only 20 storeys plus mechanical gear truly be considered an iconic Manhattan skyscraper? Inaugurated in April after a lengthy facilitation and construction process, the Austrian Cultural Forum nevertheless achieves an extraordinary totemic presence on East 52nd Street close to the Olympic and Trump Towers, the Seagram and Lever Buildings and the Museum of Modern Art. Its lot is a mere 7.6m across. The rear of the building is a vertical metal extrusion containing scissor stairs, indented at successive ceiling levels. However the Forum's southerly facade, above 52nd Street and glimpsed from both Fifth and Madison Avenues, is a sheer surface of glass, steel and aluminium tilting back to opaque shards 85m above.

It might risk oversimplification to draw an analogy between the building's extreme dimensional

ambition and the ambition shown by its client – Austria's Ministry for Foreign Affairs – in commissioning such an eye-catching edifice for the promulgation of contemporary Austrian culture. Imagine if Missouri, say, or Oregon, were to envisage a similar project for London or Berlin. Certainly the design by Raimund Abraham, won through competition in 1992, is a bravura architectural statement. Abraham, an Austrian who has lived in the United States since the 1960s, is better known for his drawings than for built work: drawings in which graphic construction and suggestions of physical construction create strangely enigmatic surfaces.

Like previous Abraham designs, the Austrian Cultural Forum plays games with symmetry, that bugbear for many Modernists but in Abraham's world the instigator of a certain planar monumentality.

Occasionally fragmented in section, but splayed to a constant angle, the facade onto 52nd Street has an implied central spine: a V-shaped cavity towards the top encloses a roof terrace, or loggia, that looks out across the city. A protruding box just six storeys up is marked by its unique T-shaped viewing slot. With glazed flanks to direct peripheral views towards both avenues, this is the Forum director's office. If Abraham appears obsessed by geometric artefacts, his architecture also draws its users into an intriguing sense of ritual.

Protected from what could be torrents of rainwater by a transparent cantilevered canopy like a glass blade, one enters to find a coolly elegant bluestone floor. The interior – from basement gallery up via floating mezzanines through the lobby to an enclosed double-storey theatre

– is surprisingly spacious. The visitor is invited to explore, drawn by light and by complex views. Not unlike the Museum of American Folk Art (AR February 2002) just a block away, this entire zone is an inhabited void or cave in Manhattan's concrete jungle. But Abraham's architecture is more mechanistic than that of Tod Williams and Billie Tsien.

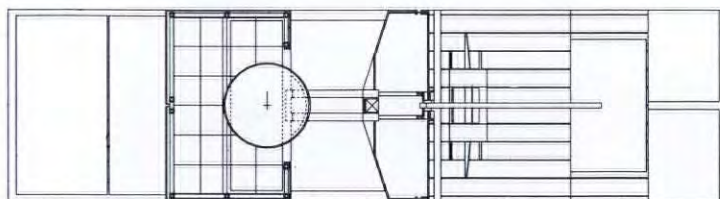
A skylight in a modest return section offers a dramatic view up against the zigzag stairs module. Is there an echo here of motifs in London's nascent High-Tech and the Viennese avant-gardes of three decades ago? In fact, this spiralling backbone is the result of New York regulations that require two separate means of escape: Abraham simply stacked one stair system above the other. Vertical circulation is primarily via lifts just inboard from these stairs, in a bull-nosed service tower sheathed



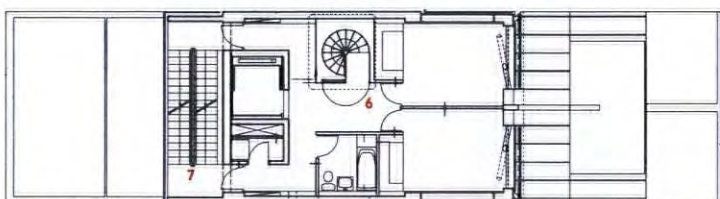
1
Abraham's micro-skyscraper is
squeezed into an almost
impossibly narrow gap between
two existing buildings.
2
Its splayed, planar facade
animates and articulates the
Manhattan streetscape.



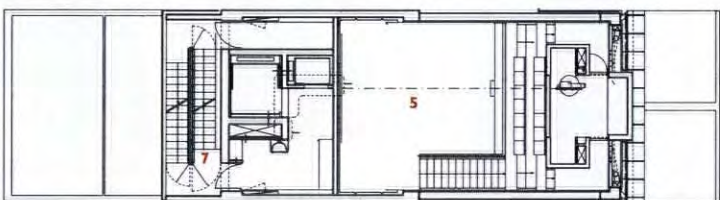
**CULTURAL CENTRE,
NEW YORK, USA**
ARCHITECT
RAIMUND ABRAHAM



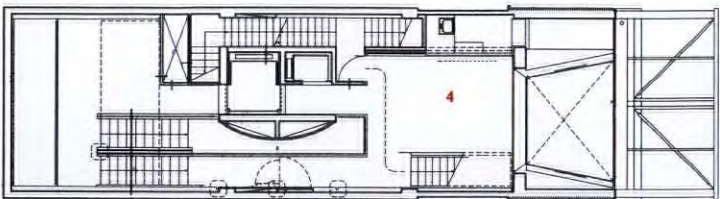
roof plan



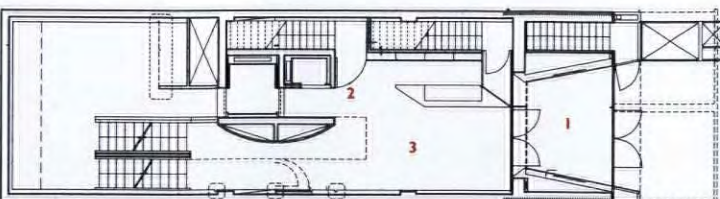
sixteenth floor plan



second floor plan



mezzanine level plan



56 | 9 ground floor plan (scale approx 1:250)



3
A zigzag staircase module
is placed to the rear.
4
Detail of the tapering
street frontage.

- 1 entrance
- 2 reception
- 3 exhibition space
- 4 café
- 5 theatre
- 6 director's apartment
- 7 escape stair



long section

in stainless steel. The palette of shiny metal and glass (for interior walls and balustrades) intensifies the mechanistic allusion.

Above the café is the wood-lined theatre, an intimate haven for music and drama, lectures and film projection. Its *pièce de résistance* is the pneumatic platform that can raise a grand piano out of sight, flush into the ceiling. Above the theatre is a library on two levels connected by an open internal stair. As on upper floors, robust cross-bracing in grey-painted tubular steel is exposed like a diaphragm canted parallel to the external glass shards.

Above a 'loft-like' seminar room, the director's office is in turn topped by three floors of offices subdivided by generously glazed partitions. The furniture, all Austrian, some by Abraham, tends to the monochromatic and geometric. As this mini skyscraper ascends, it tapers so that floor areas become ever smaller. Several floors are dedicated to apartments and to technical services. Then, with increasingly tight plans, the director's private apartment occupies four storeys, with its own beautiful timber-skinned spiral staircase stretching up towards the loggia.

The intent of this radically rehoused institution (it previously occupied a townhouse on the same site) is distinct from the privately funded Neue Galerie newly opened on East 86th Street and resplendent with Klimts and Schieles and the work of the Wiener Werkstätte. The Forum is signalled by powerful abstraction. At rooftop level, a cylindrical water tower assumes a symmetrical position enthroned behind the upper street facade. Unlike the cheap stucco tiaras attached to so many New York buildings, these planes tip forward to facilitate the Forum's window-cleaning equipment: a very Austrian conflation of the matter-of-fact and the super-formal.

RAYMUND RYAN

Architect

Atelier Raimund Abraham, New York

Structural engineer

Ove Arup & Partners

Photographs

David Sundberg/ESTO



**PAVILION,
BURGUNDY, FRANCE**
ARCHITECT
DIRK VAN POSTEL

The glass pavilion, designed by Dirk van Postel, is in the western corner of a triangular site, surrounded by the woods and fields of Burgundy. It has been inserted into the stone abutment of a railway bridge which, long demolished, once spanned the river Serein. This peaceful stretch of water lines the southern boundary of the site, the remaining sides being formed by the disused track on the west, and the Avallon road on the east.

It is hard to imagine anything more picturesque. Half hidden by trees and built of large blocks of local limestone, the old abutment has a Classical, Ledoux-like

quality and is a miniature monumental counterpoint to van Postel's fragile superstructure. Romance permeates the place. To the east is an eighteenth-century octagonal folly built for a princess of Orange to meet her lover. Known as the Temple de l'Amour, the folly is now the client's summer residence.

The idea of building a pavilion for quiet contemplation was born after the accidental discovery of a graceful vault in the abutment. It had been made to be packed with explosives to destroy the bridge in time of war.

With some difficulty, for the structure was more solid than at

first supposed, a slot was driven through the wall on the river side to reveal the hidden chamber and open it up to the prospect.

Architect and client were determined to keep new construction to a minimum – simply to extend existing spaces as much as possible. Glass walls carry an oversailing roof so that from inside there are views over the Burgundian countryside in all directions and an impression of distance.

Floating on its transparent base, the roof is a cantilevered structure of interlocking beams held together by a double skin of plywood. In a distant reference

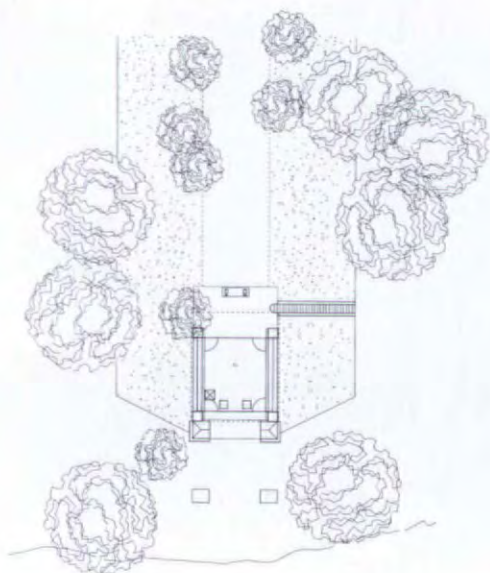


TEMPLE AND CAVE

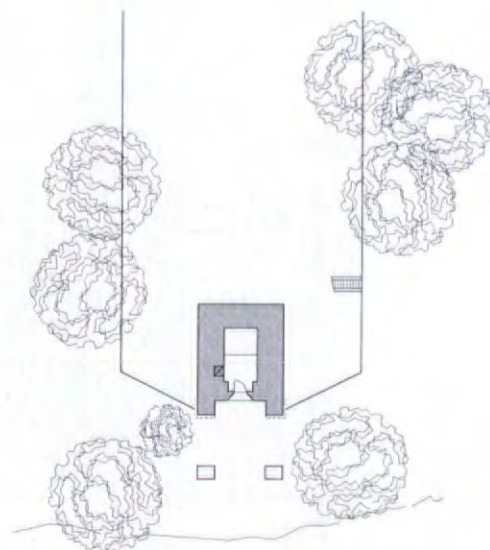
A glass pavilion in Burgundy impinges lightly on history, and overlooking luxuriant countryside encourages contemplation.

- 1 South-west corner onto river.
- 2 East face and flight of stone steps down embankment to east.
- 3 South face of pavilion with fragile glass superstructure and oversailing roof over monumental stone base.



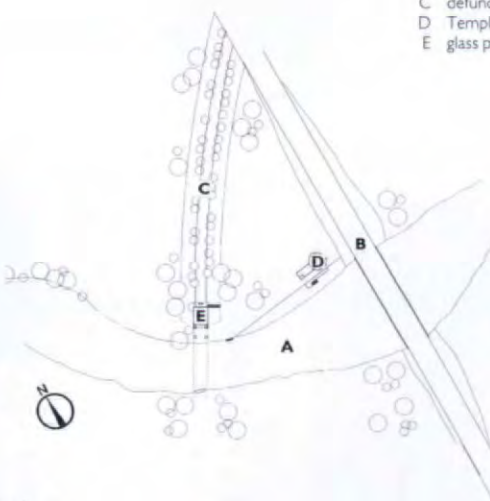


upper level plan (scale approx 1:570)



lower level plan

- A River Serein
- B Avallon road
- C defunct railway line
- D Temple de l'Amour
- E glass pavilion



site plan

PAVILION, BURGUNDY, FRANCE

ARCHITECT

DIRK VAN POSTEL

to the Temple de l'Amour, it is edged with copper. The load is carried by laminated float glass panels resting on balustrades on east and west with lateral stability being provided by full-height, laminated, toughened glass panels fixed to floor and roof, and rotation stability by four small side panels. Four glass doors give access to the pavilion and allow ventilation.

Once the glass superstructure was in place, the abutment was cleaned and restored where necessary with local Massangis stone, and the concrete floor and east terrace varnished to match the stone's colour. Four uplighters are embedded in the floor, and a glass hatch similarly inset covers the light chute to the vault. Furniture is appropriately

simple. In spite of their hermitical, rough-hewn appearance, a table and two benches (by Dutch designer Ineke Hans), were fashioned from recycled plastics. On the terrace a glass bench, very slightly tinted green, reflects the light as would water in a pond.

At dusk, when illumination separates the roof from its supports under the dark outlines of trees, the pavilion becomes magical. P.M.

Architect

Dirk Jan Postel, Rotterdam

Structural engineer

Rob Nijssen, ABT, Velp

Glass contractor

Alverre, Almelo

Glass manufacturer

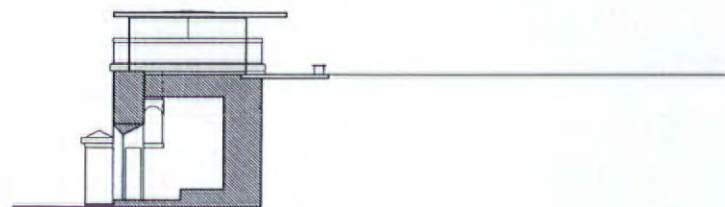
Scheuten, Venlo

Furniture

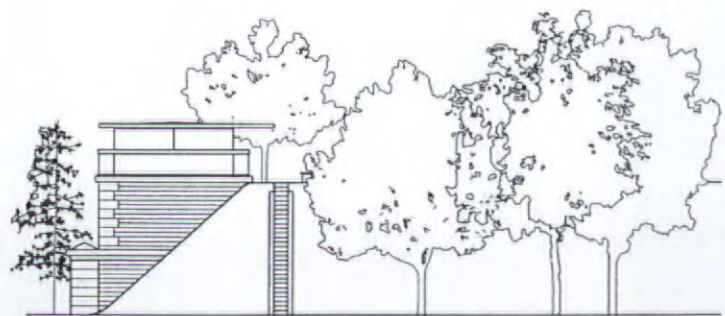
Ineke Hans, Amsterdam

Photographs

Christian Richters



south-north section



east elevation

4 North face and entrance; stone steps to left; glass bench on terrace and furniture by Ineke Hans.

5 North face and octagonal folly half hidden to east among trees.

6 Interior to west with glass panel let into floor over recovered vault.



4



5



6



OPEN AND SHUT CASE

A pavilion in a suburban Prague garden shows ingenuity in planning and construction, and a delicate sensibility to the properties of materials, particularly wood.

In the long garden in Mukarov, a southern suburb of Prague, is a new little wooden building that is in many ways a masterpiece of compression and flexibility.

Rectangular, its long sides face north and south, both of which elevations are largely imperforate, while the east and west sides are mainly glass, offering fine long vistas of the well-grown existing garden. (A predominantly south-facing house would have looked

point-blank at the garden's boundary hedge.) East, west and south sides have covered terraces. The most generous, on the east side, has a long slot in both deck and roof so that a tree and other plants can be grown through it. Structure is timber, with spruce board cladding. Waterproof ply covers the south side while, on the north elevation, the zinc roof covering (still shining) is drawn down over the wall.

The most dramatic move in the little building is a large pivoted partition towards the west end of the plan. With it open and orientated east-west, almost the whole space is thrown together as a spruce-lined studio cavern, with the kitchen separated to the south. When the partition is orientated north-south, the western end of the house becomes a living room with the kitchen built in, and a separate bedroom to the east.

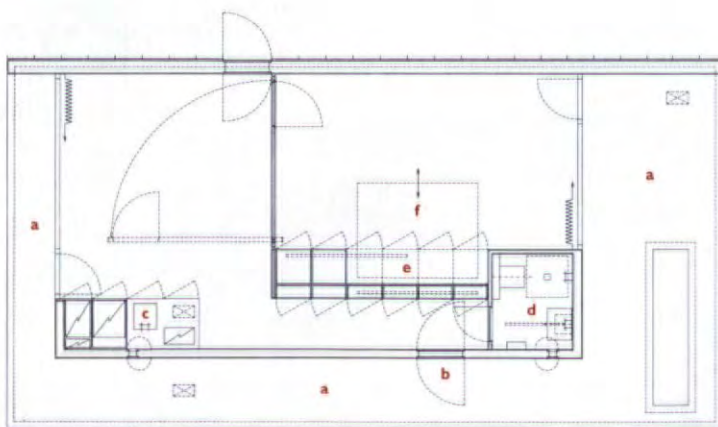
**GARDEN HOUSE, MUKAROV,
PRAGUE, CZECH REPUBLIC**

ARCHITECT
IVAN KROUPA

- 1 Pavilion sits in already well-grown garden.
- 2 Covered deck is penetrated by slot through which plants can grow.
- 3 The great pivoting wall in the spruce cave ...
- 4 ... shut ...
- 5 ... and open.



**GARDEN HOUSE, MUKAROV,
PRAGUE, CZECH REPUBLIC**
ARCHITECT
IVAN KROUPA



- a deck
- b entrance
- c kitchen
- d shower
- e storage wall
- f retractable bed

plan (scale approx 1:125)



- A pavilion
- B new house

In both cases, the multi-optional storage wall – formed, like the south elevation and the swinging partition, of bluish-grey marine plywood – defines the spaces and even contains the retractable bed. The building has been a temporary family dwelling, used until the main house is finished. After that, it is to be a studio. Its architect Ivan Kroupa says experience shows that it works perfectly well as a place in which two people can live permanently. M. F.

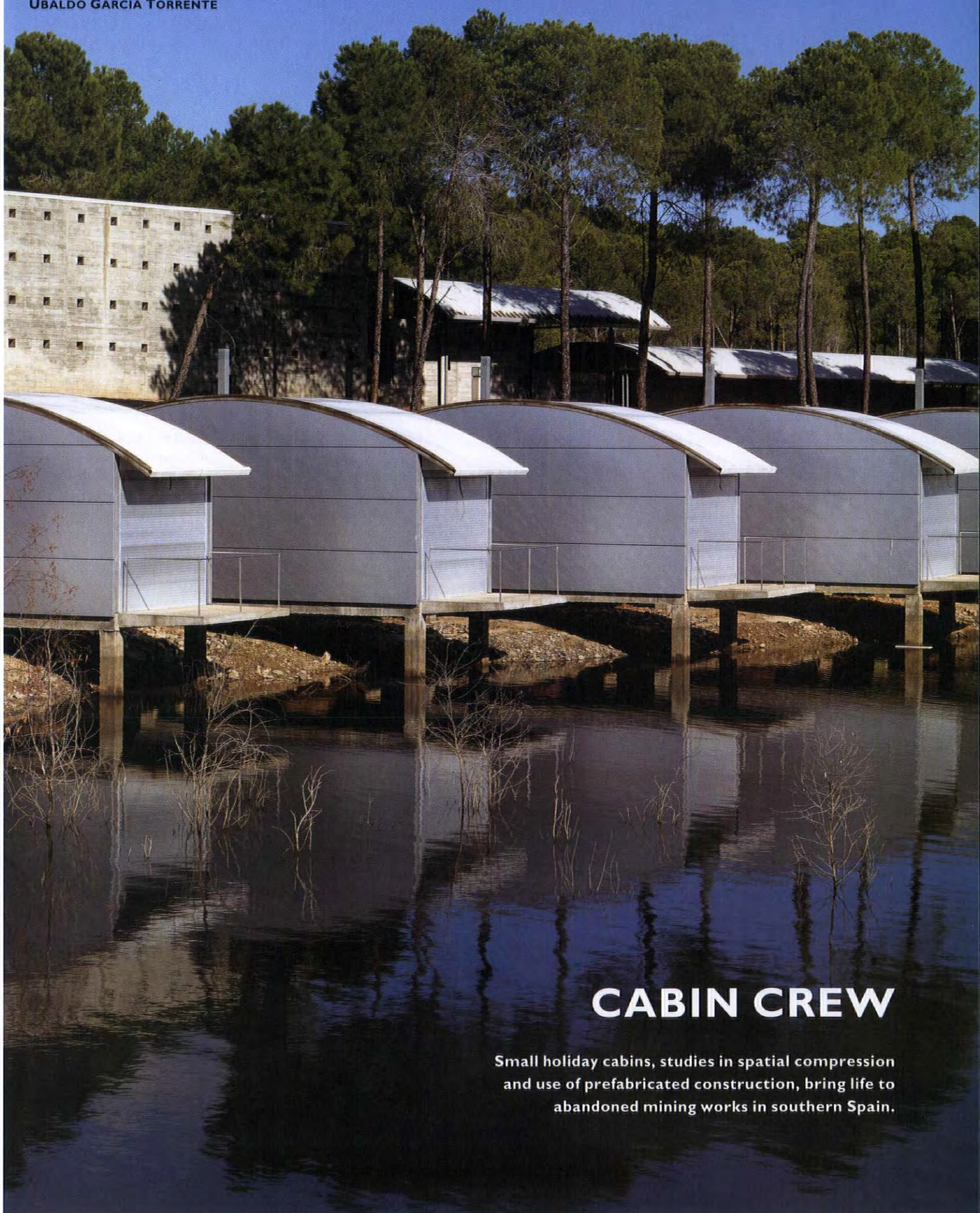
Architect
Ivan Kroupa/Radka Exnerová, Prague
Photographs
Arne Valen, 1, 6, 7
Matteo Piazza, 2, 3, 4, 5,

6
South elevation is almost imperforate dark marine ply that contrasts with spruce boarding.
7
The same ply is used to form the storage wall.



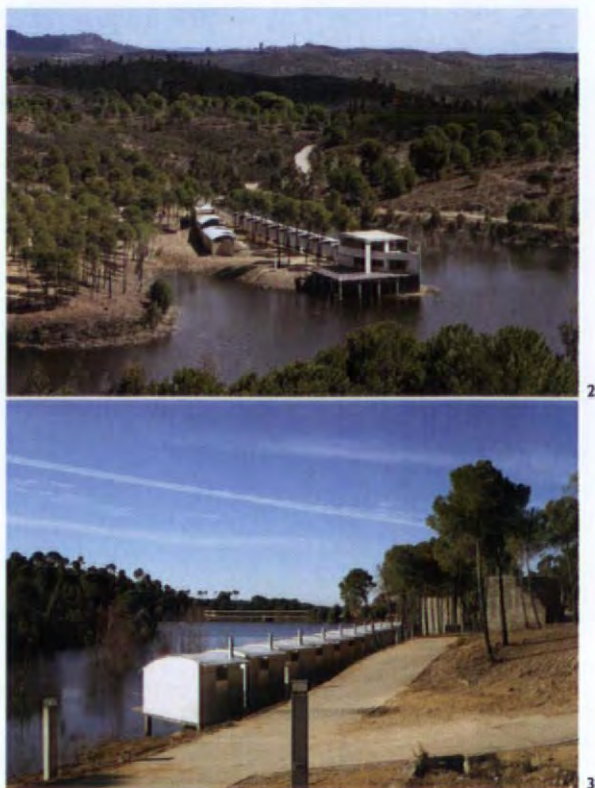
**CAMPING CABINS,
LA TORERERA, SPAIN**
ARCHITECT
UBALDO GARCIA TORRENTE

! The aim is to bring people
into close contact with water
and nature.



CABIN CREW

Small holiday cabins, studies in spatial compression
and use of prefabricated construction, bring life to
abandoned mining works in southern Spain.



**CAMPING CABINS,
LA TORERERA, SPAIN**
ARCHITECT
UBALDO GARCIA TORRENTE

The campsite at La Torerera, near the town of Huelva in the south-west corner of Andalucía, is on the site of old mineral workings, now partly a nature reserve. A new year-round aquatic sports centre has been opened by the Junta of Andalucía on the reservoir that formerly served the mine workings. One of the intentions of the project was, as far as possible, to avoid intrusion into the now beautiful landscape, and building has been kept small in scale and quite unobtrusive. A string of long, thin, single-storey blocks houses ablutions, laundry and a mini-market for the camping area, where people put up their own tents among the trees. A three-storey bar and restaurant sits on the tip of the site's little promontory. All these buildings are modest and unassertive (though the bar is perhaps a bit tall).

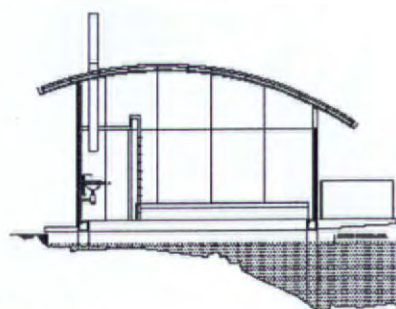
But the most arresting feature of the site is the row of thirteen cabins that fringes the southern shore of the promontory. Unlike the other buildings, which have concrete or brick walls, the

cabins have sandwich panel walls, with polyurethane between an external layer of PVF2 coated aluminium and enamelled internal particle board. Roofs are of double galvanized steel sheets with mineral insulation between. These are carried on steel frames bearing on in-situ concrete platforms that project out over the lake to form balconies for fishing, boating or simply watching the sunset (the cabins are angled slightly south-west). South walls are up-and-over garage doors that allow each cabin to be thrown open to balcony and view during the day.

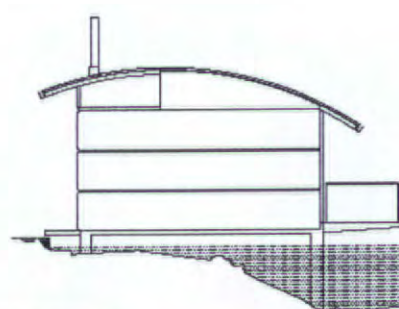
Individual cabins are masterpieces of compressed planning, with a double bunk over the tiny kitchen and lavatory that flank the entrance porch on the north end of the plan and a bench long enough for two children to sleep head to toe along the east wall. Externally, the cabins are a mixture of modern and ancient, with contemporary materials recreating a building type that goes back as far as the lake villages of the prehistoric Celts. I.M.



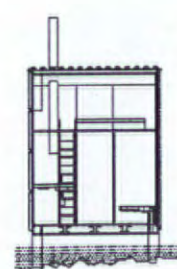
plan (scale approx 1:175)



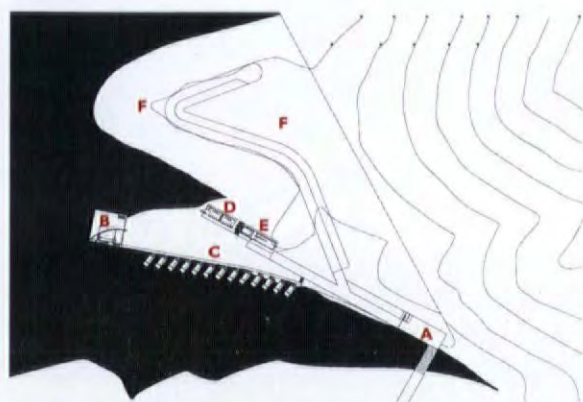
long section



side elevation



cross section

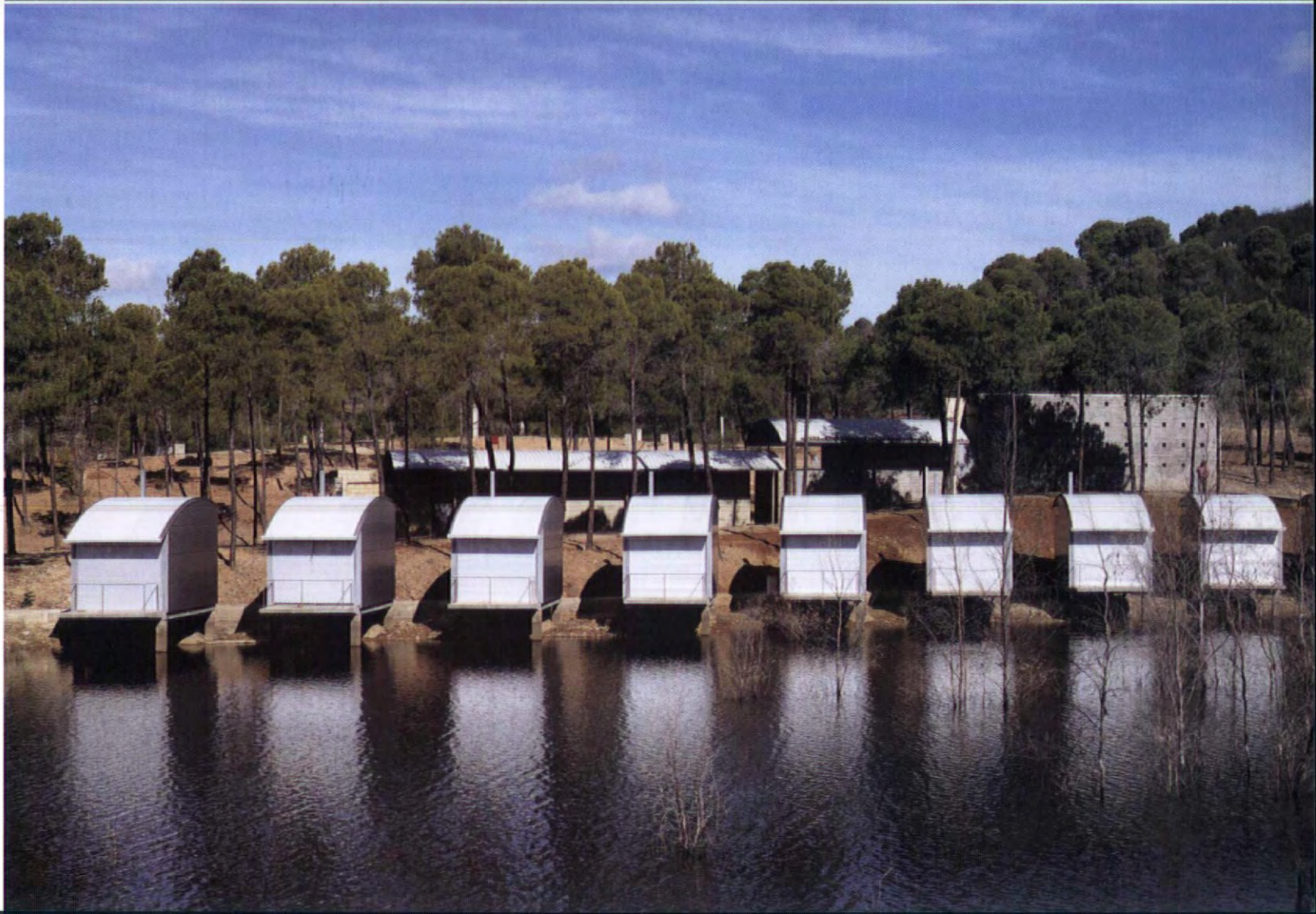


- A reception
- B bar and restaurant
- C cabins
- D ablutions
- E mini-market
- F camping



- 2 Restaurant and bar building commands tip of peninsula, with camping area left among trees.
- 3 Access (north) side.
- 4,5 Construction is simple: very similar to prefabricated garages on in-situ platforms.

Architect
Ubaldo García Torrente
Technical supervisor
Juan Luis Yáñez Sempere
Photographs
Fernando Alda



IN THE WILDERNESS

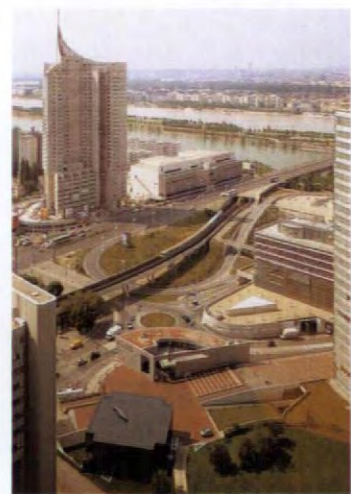
A very small building brings a sense of place, humanity and gentleness to the harsh and absurd urban landscape of Vienna's business satellite.

**CHURCH, DONAU CITY,
VIENNA, AUSTRIA**
ARCHITECT
HEINZ TESAR



Donau City, east across the Danube and the Donaukanal from the old city of Vienna, is intended to relieve some of the pressures on the traditional centre, in the way that La Défense has clearly saved Paris from some of the more horrid attentions of twentieth-century developers. But Donau City is even more crass than La Défense. At least in the French version, the vulgar caperings of coarse commercial buildings are given some degree of order by the huge formal space they enclose, and by the visual dominance of poor von

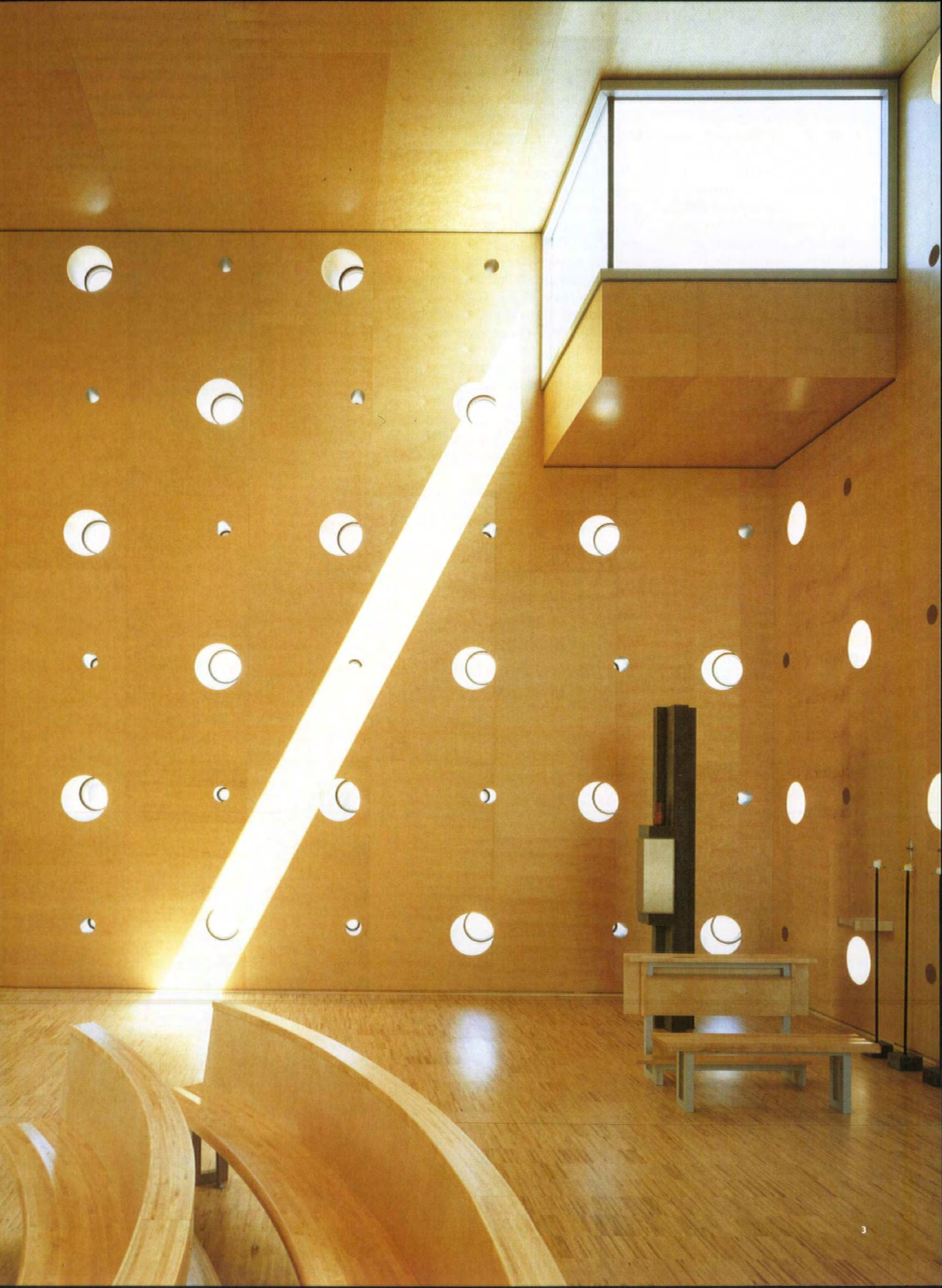
Spreckelsen's Grand Arche (AR August 1989). Donau City has no civic sense at all. It is an incoherent jumble of pathetic but sinister and scaleless object-buildings feebly gesturing at each other over a civil engineer's lunch of writhing roads and a suburban railway. Pedestrians are compelled to use vacuous, shelterless walkways without local incident or relief. It could not be more different from the complex gradations of place and scale in Vienna itself. Donau City was generated by 1960s and 70s planning at its worst.



1
Dark stainless steel changes colour with the sun. Glazed slot at base of east corner (foreground) leads light down chute to very plain parish room.

2
The one building with a sense of dignity and place.

3
Interior is suffused with pale warm light generated by birch panelling.



In the middle of this dreadful place is one small moment of tranquility, calm and dignity. Heinz Tesar's church of *Christus Hoffnung der Welt* (Christ the Hope of the World) is, at first sight, an exercise in minimalism and restraint. In certain lights, its dark chromium (stainless) steel seems to make the building an almost black cuboid. But with even a little bit of sunshine, it changes as you walk round from deep purple to shimmering silver. A repetitive grid of bolts made of ordinary stainless steel shows how the dark steel plates are fixed, pays homage to Wagner's famous aluminium bolt heads at the Postsparkasse in the proper city over the river, and sets up a small-scale detailed pattern that mediates between that of the plates and the circular piercings that bring daylight to the interior. The skin is taut and smooth. Each corner

of the square plan is eroded into a reverse angle, intended to make the block less formidable from outside, and permitting more light to enter.

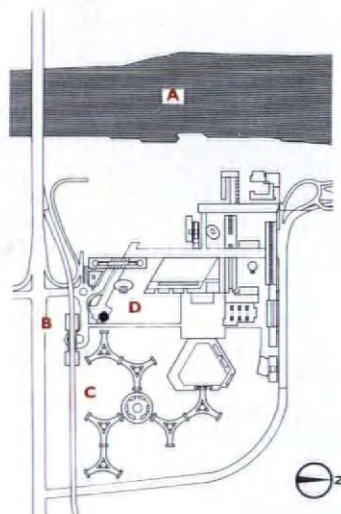
Inside, the atmosphere is almost totally different from the severe external presence. Pale birch panelling on walls and ceiling is echoed in the pews, giving the whole place a gentle, luminous warmth, which changes in intensity and emphasis with the weather and time of day. The portholes, large and small, might be expected to generate glare, but rarely do because they are so numerous and have deep reveals, funnelled and sometimes inclined, so surrounding each circular source of light with diffused luminance. Behind the almost black syenite altar, rough-hewn in contrast to the smooth birch, is a gently emphasized circle in the panelling, pierced in only one place, at the crux of the quietly



4 Syenite altar with specially designed chalices.

5 Circle with incised cross gently gives directionality. Glare from portholes reduced by funnel shape of apertures.

6 Strange lean-to internal porch.



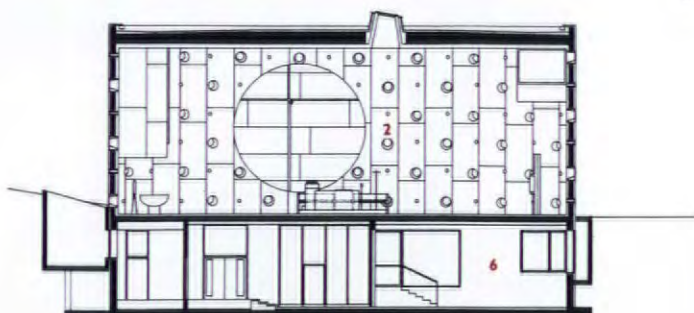
site plan

- A Donaukanal
- B motorway
- C metro
- D church



ground floor plan (scale approx 1:400)

- 1 main entrance
- 2 church
- 3 altar
- 4 lectern
- 5 font
- 6 large parish room
- 7 small parish room
- 8 lawn



north-west:south-east section



lower level plan



5



6

incised cross to mark the axis from congregation to altar to priest to the emblem of Christ.

Some have suggested that the space is in the Baroque tradition,* and so it clearly is. But this is a Baroque for our times, a Catholic space that is both democratic and numinous. There are problems. Why did the lantern over the altar have to be a squirm? Why on earth are the internal porches curved lean-tos, in contradiction to the calm geometry? Why the re-entrant eroding of the external corners, which makes the form less clear than it might have been? But these difficulties are trivial

compared to the authority of the place. This little building, gentle yet powerful, eloquent of the pierced body of Christ and at the same time a lighthouse of His teachings, dwarfs the surrounding slimy monsters. P.D.

* Notably Boyken, Immo: Heinz Tesar, *Christus Hoffnung der Welt*, Wien, Edition Axel Menges, Stuttgart, 2002. A detailed comparative study of the church with text in both German and English.

Architect

Heinz Tesar with Marc Tesar

Project team

Oliver Aschenbrenner, Achim Bilger, Urs Geiger, Silvia Prager, Heidi Schatzl, Franz Steinberger, Susanne Veit

Photographs

Christian Richters

COMMUNITY CENTRE, KUTCH, INDIA
 ARCHITECT
ARCHITECTTEAM LAVIE-AMIR, ET AL



Kutch was devastated by the earthquake of January 2001 which caused havoc in much of north-west India. Traditionally a very poor desert area, Bhopani Vandh lost many of its houses and its social centre.

Israeli architects Lavie-Amir offered to help the Kala Raksha Trust to create its southern home, replacing its rented accommodation. The Trust was founded in 1990 by Indian artisans and an American anthropologist, Judy Frater, to preserve local artistic traditions (particularly embroidery) and to offer lessons in literacy. A four-hour bus journey separates Bhopani Vandh from the Trust's centre, so the new building can expand the association's activities greatly. Working with local people and

learning from their history and craft skills, the architects adapted the local tradition of circular *bungas* (huts – the origin of the word bungalow). Two *bungas* had to be created with an innovative covered terrace between them for communal activities, and an outdoor washing area. Only local materials and building skills could be used.

Beautifully dressed women constructed the earth walls in groups, but from eaves height upwards, the men took over, making the roofs from eucalypt poles and thatching them with palm leaves and grass. The Israeli team decorated the *bungas* with earth paints, techniques imported from the village of Ludia, the headquarters of the

ISRAEL IN INDIA

Developing traditional craft techniques, a group of Israeli architects (who gave their efforts entirely free) helped restore focus to a devastated Indian community.

- 1 The men erect roof timbers round a central pole.
- 2 Traditional forms slightly adapted make the new community centre.
- 3 The women build the mud walls.
- 4 Cool, well ventilated, striated interior.



2



3

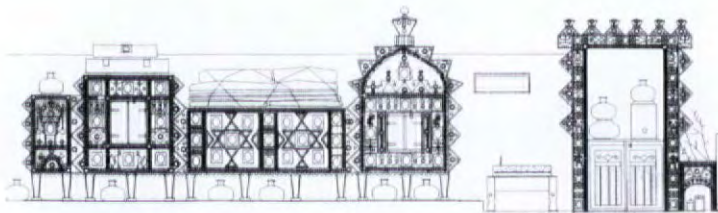


4

COMMUNITY CENTRE, KUTCH, INDIA

ARCHITECT

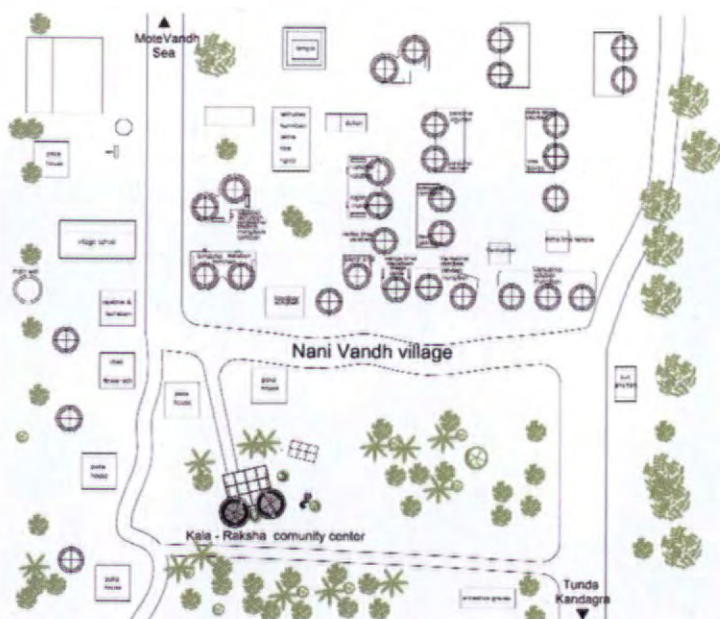
ARCHITECTTEAM LAVIE-AMIR, ET AL



traditional decorations reinterpreted



community centre (scale approx 1:500)



Trust. Traditional decorations and *kothlas*, mud benches, finished the work. The task may seem simple, but its resolution was a triumph of teamwork and intercultural co-operation over great adversity. E.S.

Architects

Architectteam Lavie-Amir, Tel-Aviv; Tal Bashan, Jerusalem; Rajabahi & Lachuben Pachan Vandh, India

Project team

Tal Bashan, Yuval Amir, Lilach Strul, Avigail Sachs, Yoav Egozi, Mick Elkan MD, Gilat Parag, Dan Nir, Arnon Nir, Daphna Yalon, Daphna Hadar, Lital Shtrum, Sarit Alfasi, Ella Yungman, Michal Ottolenghi, Michal Sagie, Pamela Ulman, Roni Ulman, Vered Russ, Betty Salinger, Neomy Altman, Miriam Nemazof, Alina Ashbel, Naama Uri, Orit Ram, Cohen Michael, Sides Nira, Tali Moutner

Village team

Rajabahi, Lachuben, Vankabahi, Mongiben, Ramiben Pachan, Waluben Bima, Waluben Deva, Kanyabahi, Sangabahi, Devabahi, Visabahi, Rajuben, Lachuben, Lakiben, Lako, Deva, Mega, Hira

Local collaborators

Judy Frater, Kala Raksha, preservation of traditional art

Israeli collaborators

'Masa Acher', Nirilat, Lili Films, Avi Egozi El-Al, Amir Israeli Foreign Ministry, cultural department, cultural attaché Indian embassy Tel-Aviv, Rami Arnold and www.archijob.co.il

Photographs

Tal Bashan, Avigail Sachs, Yuval Amir, Rami Arnold

ARTIST'S HOUSE,
WILTSHIRE, ENGLAND
ARCHITECT
MUNKENBECK +
MARSHALL



1

2



COURT COMPLETED

A very sensitive addition to a fine early nineteenth century house combines Modernist refinement and transparency with respect for context.



3

The New Art Centre at Roche Court in Wiltshire is one of only a handful of sculpture parks in England. Works by Barbara Hepworth, Elizabeth Frink, Anthony Gormley, William Pye, Hubert Dalwood and others of similar stature are set in the rambling gardens and sweeping parkland to the south of the Regency house (built in 1804 for Nelson but never occupied by him). An old walled kitchen garden to the east has become the setting for stone tablets inscribed by letter cutters.

Art here is very much alive, working with the natural and man-made landscapes, buildings and changing seasons. As works come and go (for the Centre is fundamentally a business) the landscape and your perceptions of it are made to shift in subtle ways. In this magical process,

architecture has played a part. Four years ago, a glass-fronted gallery for paintings and smaller sculptures was built against the wall of the kitchen garden, on the east side of the house (AR February 1999). Stepped up a slope from the house to a small orangery, which was designed by Munkenberg & Marshall and completes a succession of structures that was previously only implied. The gallery is plainly a recent addition, but scale, proportion and austerity make it harmonize with its setting.

Steve Marshall has achieved another kind of harmony in the design of the most recent addition to Roche Court, a small house for visiting artists. As in the gallery, the vocabulary is austere: plain plastered walls, glass, wood and stone. But the scale is different. Partly inspired by Kettle's Yard in

1
A Hepworth sculpture shields the
bathroom, in its glass projection...
2
...of the south elevation.

3
The confidence and refinement of a
1930s Modern house, coupled with
sensitivity to surroundings.

Cambridge*, the two-storey building behind the house, on its north side, responds to a more domestic context, to the scale of stable buildings and caretaker's cottage. At the same time, it asserts its own jewel-like clarity.

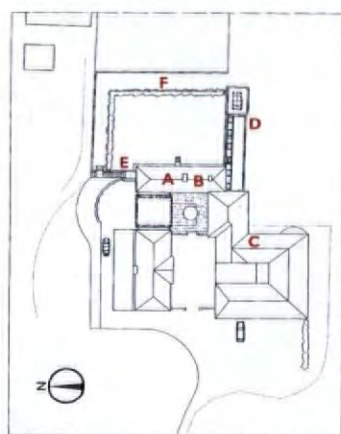
Visitors to Roche Court are free to wander and the artist's house was conceived as part of a *promenade sculpturale* through the grounds. Marshall and his client therefore gave the setting great attention. To the south, the house looks over a small and exquisite courtyard, set with sculpture and paved with pale limestone. At the centre is a magnolia. The eastern wall is formed by the caretaker's cottage, which Marshall has extended, almost invisibly, with reclaimed bricks.

On the north side Roche Court is backed up against a steep hill. Marshall has dug into the slope to create a small gravelled amphitheatre which aerates the collection of buildings at the back and shows the textural richness of different materials – the old brick of kitchen garden and cottage

against the flat rendered walls of the artist's house, a new retaining wall of local flint at the foot of the green bank, the gravel garden and piles of neatly stacked wood in the stable lean-to (a structure which Marshall has tidied up). To these are added the big slates recycled from Salisbury Cathedral which cover and tie together the artist's house and lean-to.

If you include symmetrical bays to east and west, and projecting cills (for sculpture) north and south, the plan is a perfect square. One bay contains the entrance to the curator's flat in the adjoining stable block, the other is a passageway from courtyard to amphitheatre sheltering front doors to the two houses on either side.

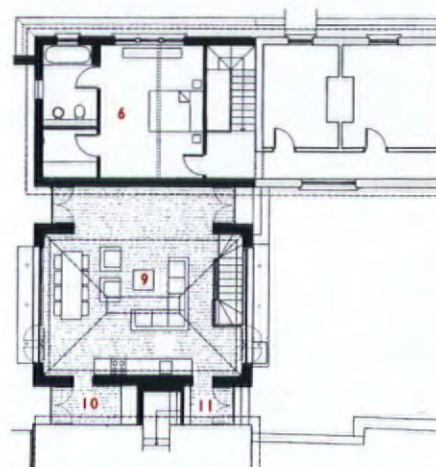
North and south faces of the building are also symmetrical but on the south the pattern of delicate verticals, floating horizontals and projections is more abstract, reminiscent of a Ben Nicholson. Here, the lower half of the building is inscribed with the exact outline of a



site plan

- A artist's house
- B sculpture court
- C main house
- D sculpture gallery
- E gravel court
- F walled garden

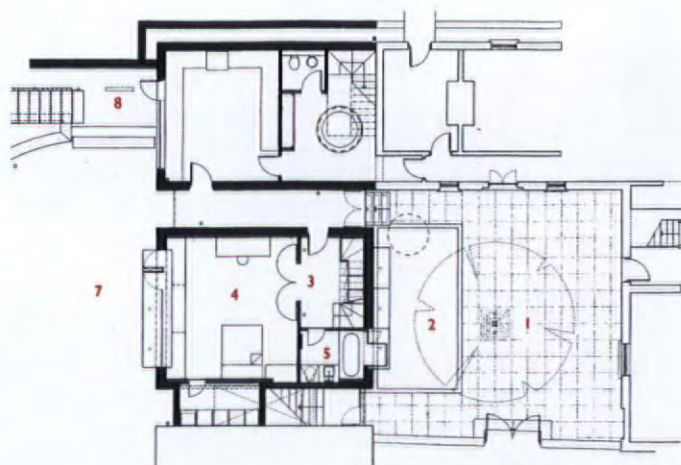
- 1 sculpture court
- 2 pool
- 3 entrance
- 4 bedroom
- 5 bath
- 6 residential extension
- 7 gravel court
- 8 main house
- 9 living room
- 10 utility
- 11 library



first floor plan



north-south section



ground floor plan (scale approx 1:280)



5 6



7 8



corresponding opening in the north face. Off-centre, a glass cube projects through the panel holding a Hepworth sculpture and this in turn screens the bathroom within. Standing in the courtyard you can look through the upper opening to the skylight and imagine space as fluid, streaming in and out through the top of the building. Viewed from the back, the building is more transparent. From the top of the amphitheatre's steep grass bank you can see through the two upper horizontal openings to the luminous pale pink-washed wall of the main house.

Living quarters are on the piano nobile under the deep coved ceiling and skylight and are flooded with luminance from the frameless glazed openings on either side. Downstairs, the bedroom and bathroom are more enclosed and intimate. Marshall's stone bathroom fittings and unadorned furniture – dining table, benches, cupboard and bed, all of oak – have a quality that at times approaches the monumentalism of a Donald Judd sculpture. Workmanship and detailing is immaculate, and owes much to the dedication of Martin Price, the local contractor also responsible for building the gallery.

In its self-possession, Marshall's building has something in common with some of the more refined and aloof of Modernist houses such as Corbusier's Villa Savoye or the Tugendhat House by Mies. But whereas they tended to look as though they had just alighted in the suburban landscape, this one is very much alive to the buildings immediately around it, responding but also adding to the delight of the place.

* Kettle's Yard, Cambridge, housed in a series of cottages and an extension by Leslie Martin and others (AR January 1971), was founded by artist and curator Jim Ede (1895-1990). It is one of the most appealing of small art museums.

- 4 North side, not overlooked, is more transparent than south elevation.
- 5 Living room (partly furnished).
- 6 Living room, looking north.
- 7 Bedroom on ground floor.
- 8 Head of stairs to living room.

Architect
Munkenbeck + Marshall
Project team
Steve Marshall, Sam Coley, Stuart Cameron
Contractor
Martin Price
Photographs
Richard Bryant/Arcaid

FLASH IN THE FOREST

Carved with great precision into the wooded, half-tame landscape of an Oslo suburb, this house has geometric austerity and human warmth.



Oslo is a vast city, sprawling up the sides of its bowl from the old Danish centre into the hills and forests of a gentle, though still sometimes almost sublime landscape. The Red House is in one of the delicious wooded western suburbs, in this case studded with postwar detached houses, carefully sited among the trees to maximize contact with a nature that is apparently wild but in fact tamed by electricity, mains drainage and modern roads.

Set on the steep east side of a heavily wooded valley, the rectangular plan is at right angles to the slope, with the entrance on the top level at the east end. Orientation is designed to catch the best views and to minimize the impact on the view from the house uphill – in the large garden of which the new building has been made.

The entrance level is for the parents and for family living, with the master bedroom, kitchen and main communal

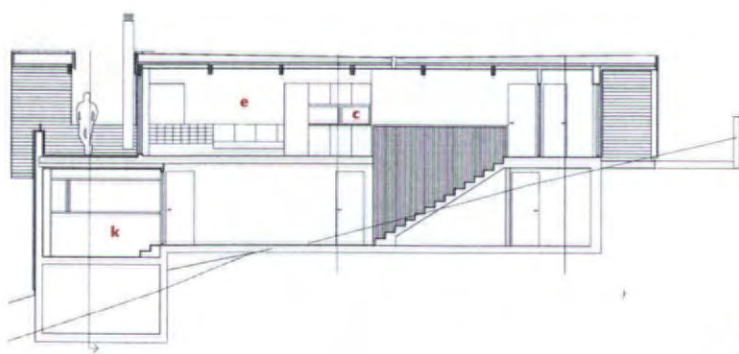
space. A covered balcony terminates the sequence, offering a gazebo from which you glimpse the river below through the trees. But the most dramatic views are to the south, across the stream over what appears as virgin forest.

Downstairs, the lower floor is for children, with three bedrooms and a separate sitting room. That commands a view of forest floor to the north west, and the bedrooms look north at this level, along the valley. When

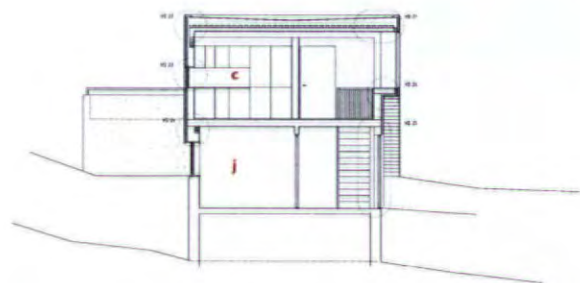
the windows are open, they draw in scents of the forest: pine, berberry, fern, peaty earth.

Construction is conventional, with a laminated timber frame over an in-situ basement floor partly cut into the hillside. The colour of the lapped cladding boards was chosen, say the architects, 'to reflect the temperament of the client'. H.M.

Architect
Jarmund/Vignsnaes
Photographs
Nils Petter Dale



long section



cross section

- a entrance
- b master bed
- c kitchen
- d dining
- e living
- f balcony
- g utility
- h bath
- j bed
- k lower living

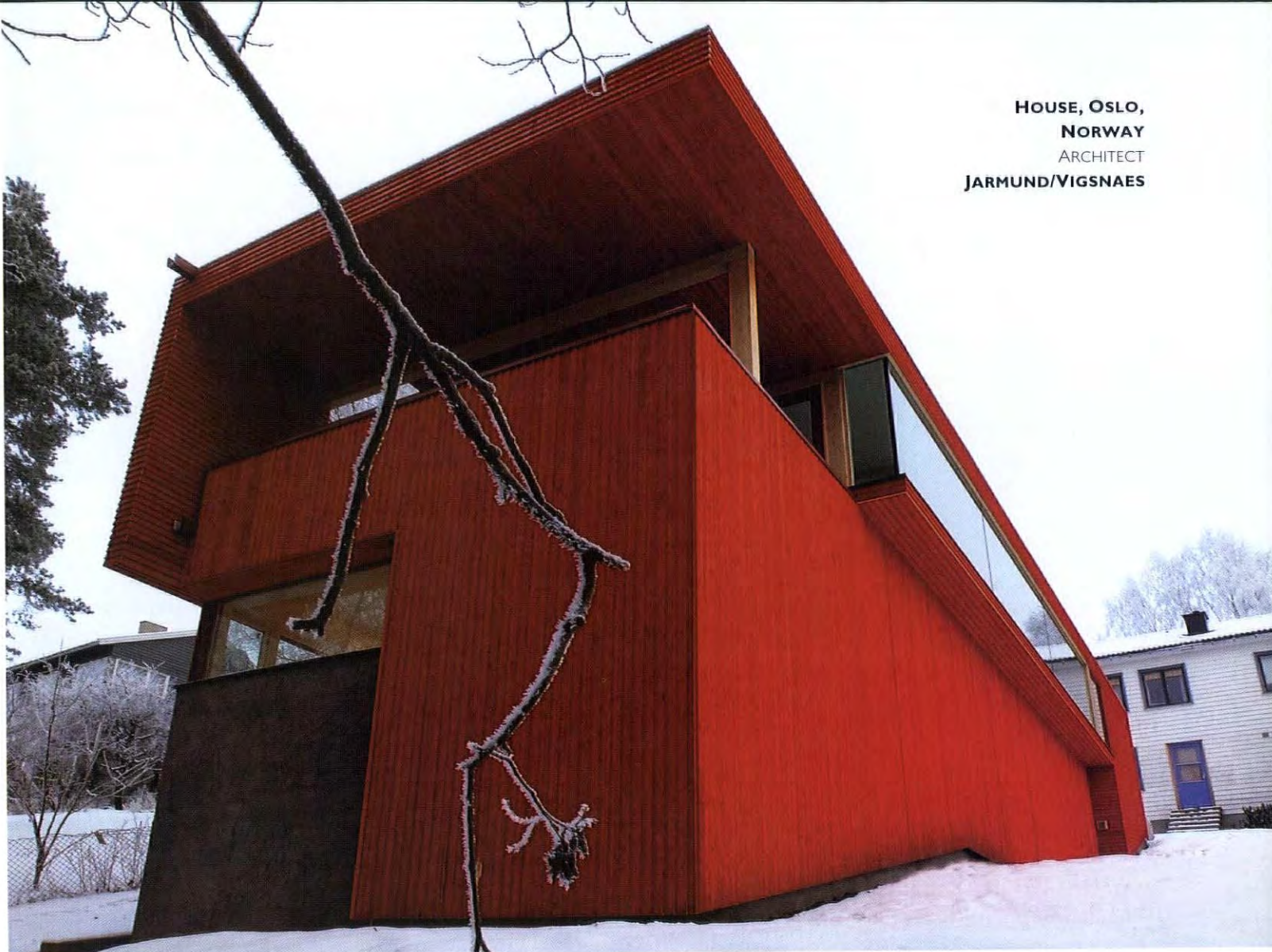


upper, entrance level (scale approx 1:200)



lower level

HOUSE, OSLO,
NORWAY
ARCHITECT
JARMUND/VIGSNAES



2



3



4

- 1 Red house crouches in its thicket.
- 2 Plan is set at right angles to slope, partly to minimize impact on views from house above.
- 3 Wood used with almost De Stijl precision...
- 4 ...allows generous internal spaces (here sitting room looks over balcony to forest).



**PUBLIC LAVATORY,
DUBROVNIK, CROATIA**
ARCHITECT
NENAD FABIJANIC

As this magazine has emphasized for at least half a century, the things that have the most immediate impact on the quality of everyday urban life are small: letter and telephone boxes, paving, lighting, street furniture of all kinds, signs – and public lavatories. Such things are particularly important in old cities, which ought to be treated with special care and thought, but so often are not, with crass standardized detailing forced on the streets by philistine planners and civil engineers.

For all the tourism, Dubrovnik remains one of the gems of European urbanity, and the old town within the fourteenth-century Venetian walls now seems scarcely touched by the awful violence that racked the Balkans in the 1990s. The tourists have returned, and they need to be catered for in a way that does not wreck the place they have come to

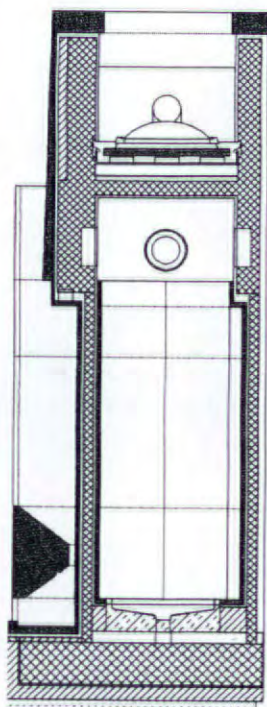
see. The new public loo is just outside the Fishermen's Gate between the gridded streets of the colonial town and the harbour. As the architects say, 'It leans against the Austro-Hungarian port authority building' and at the same time, it creates a new pedestrian route between the city wall and the later structure.

To achieve the aims of the city reconstruction project, the plan had to be very long and thin and materials had to relate to the existing fabric. Local Dalmatian sandy limestone clads the in-situ structure, the stone cut smooth in contrast to the rough city wall across the new alley. The presence of the building is signalled only by an elegant curve sculpted in its prow. Two niches in the long wall house traditional drinking fountains – devices that should be reintroduced in other cities, particularly in hot climates.

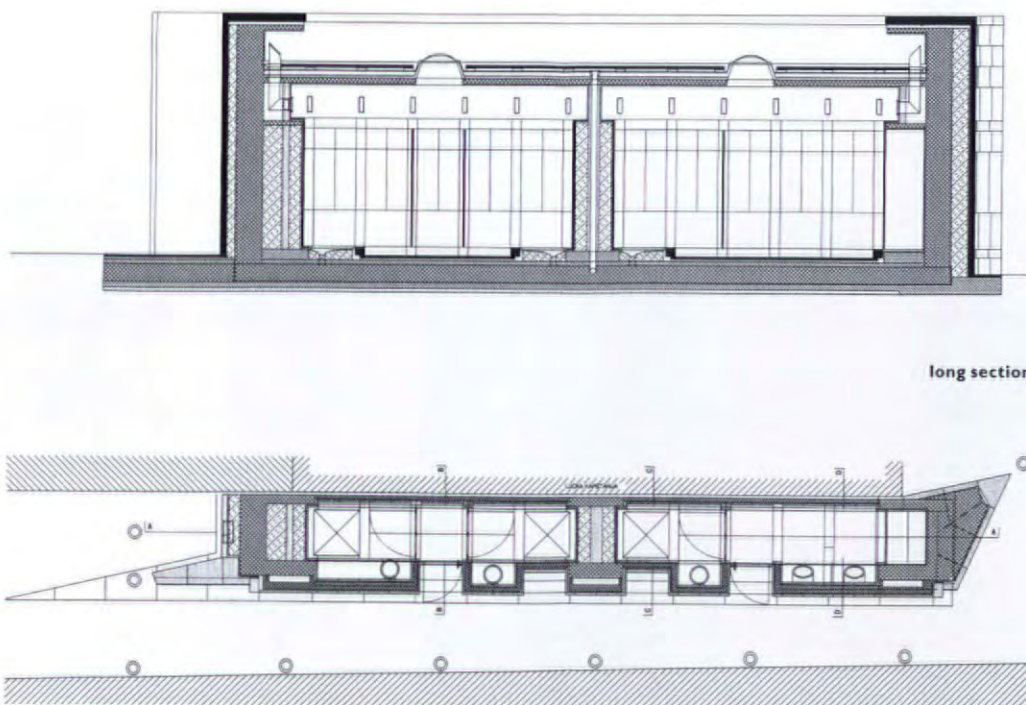
SMALLEST ROOM

The quality of much street furniture is very poor.
Here is a public lavatory that enhances a fine old city.

- 1 Curve in prow is only relaxation from severe minimalism.
- 2 Smooth local stone and rough ashlar of medieval wall. New throughfare between the two.
- 3 Niches signal drinking fountains and entrance.
- 4 Internal finishes are austere: black stone and stainless steel.



cross section



long section

plan (scale approx 1:135)



2



3



4

Inside, walls are clad in black stone from Angola; doors and fittings are stainless steel.

All is elegant and chaste, carefully honed to make a humble and unobtrusive but essential addition to one of the world's most cherished cities.

Architect

Nenad Fabijanić

Project team

Sonja Tadej, Maja Nevžala, Snježana Huzanić

Photographs

Vrbica & Tošović



Über attic

An attic in Westphalia has been transformed by judicious remodelling into a fashionable loft with spaces defined by strong forms and simple materials.

**APARTMENT, HERZEBROCK,
WESTPHALIA, GERMANY**
ARCHITECT
DREWES + STRENGE

In remodelling an attic in an apartment block in Herzebrock, Westphalia, Drewes + Strenge have opened it out both horizontally and vertically. Working around the existing bathroom and central public staircase, neither of which could be moved, the architects took down partitions to create a flow of space while maintaining the attic structure of wooden beams and columns and the sloping eaves. The fixed elements were used as a means of organizing different functions:

bedroom and bathroom are on one side of the stairs, living rooms on the other.

The core of the apartment is the kitchen, which acts as a hinge between the two sections, opening onto the dining room through a large horizontal slot cut into the dividing wall. While bed and bathrooms are private, enclosed volumes, living and dining rooms have been opened up to the full extent of the roof pitch. The removal of ceilings introduced verticality and allowed insertion of a mezzanine

gallery and study. This is reached by a spare, pleated ribbon of steel staircase.

Visual connections between kitchen and bedroom and from the grand piano in the living room through to the bathroom, are deliberate and intended to enlarge perceptions of space. When required, a massive sliding door of solid oak protects the privacy of the bedroom.

Materials and finishes – epoxy resin floors, simple plastered walls, steel, precast concrete and waxed oak – are austere,

1
Living room ceiling has been removed to allow insertion of study gallery reached by steel stairs.

2
Kitchen and stairs to gallery.





3



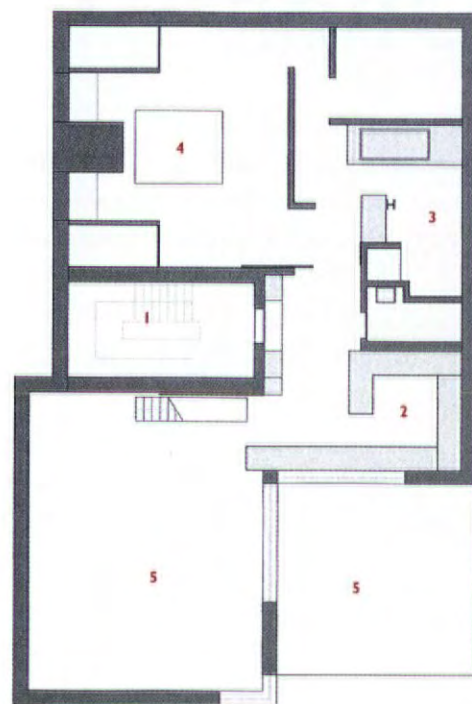
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**APARTMENT, HERZEBROCK,
WESTPHALIA, GERMANY**

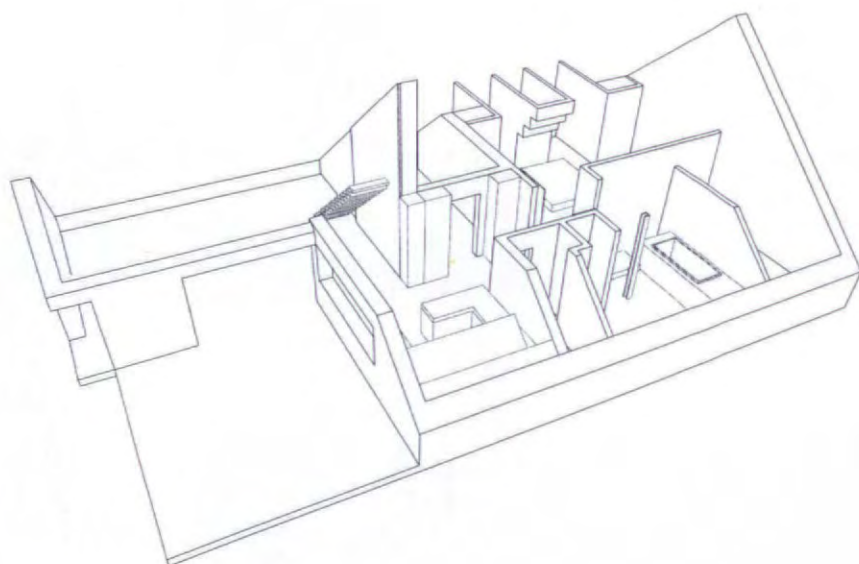
ARCHITECT

DREWES + STRENGE

- 1 public stairs
- 2 kitchen
- 3 bathroom
- 4 bedroom
- 5 living area



plan (scale approx 1:400)



Architect

Drewes + Strenge Architekten

Project team

Frank Drewes, Martin Strenge,
Anja Fartmann-Quitt, Kirsten Neugebauer

Photographs


Christian Richters

3

Bathroom under eaves.

4

Bedroom and evocation of antique canopy.



Arched, undulating passage through skeletal structure dividing public space from offices. Made of plywood ribs covered with beech strips.

SCHOOL OFFICES AND CLASSROOMS,
ROTTERDAM, THE NETHERLANDS
ARCHITECT
24H-ARCHITECTURE

Snake charmer

A management school installed in an anonymous office building expresses a new spirit of exuberance.

The Ichthus Business Centre is one of the special departments of the Ichthus Hogeschool in Rotterdam, preparing its students for the tough competitive world of commerce.

The Centre's new offices and classrooms, designed by 24H-architecture, have been inserted into the third floor of an existing office block on the Zalmhaven (salmon wharf) in the city's old docklands.

Roughly H-shaped in plan, the host building had a fairly intractable interior mapped out by grid-lines, serried ranks of structural columns, and numerous service cores, and was vertically restricted by low ceiling heights. It plainly needed softening and animating, and this the architects have done by devising organic forms which divide classrooms from offices and public space and using colour and the techniques of the electronic age, such as digital imaging, to enliven the resulting

spaces. Otherwise, the shell has been left more or less intact. Ceilings, simply painted, carry exposed services and the floor has been covered with polished lino. Because the building is dwarfed by its neighbours, windows have been screened with sheer fabric through which can be seen shadows of the surrounding city.

Four clusters of classrooms are concentrated in roughly one half of the plan, each cluster being contained by a curving wall, like a ribbon, and identified by a different colour. All the walls (made of gypsum board) are covered with digitally merged images and incorporate fluorescent tubes covered with satinized perspex. Emitting luminance, the structures seem to float through the open spaces. The colours of classroom interiors echo those of their wrapping but are softer.

Separating public space from offices is a strange body that

- 2 Enclosing wall around classrooms covered with digitally merged imaging and inset with fluorescent tubes.
- 3 Skeletal structure tapers into tail supporting dividing glass panels and public seating.
- 4 Windows screened with sheer fabric to left, puzzleSIT furniture by 24H and enclosing walls of classrooms.

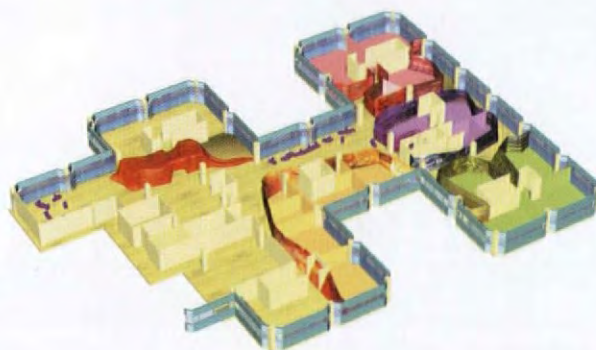
SCHOOL OFFICES AND CLASSROOMS, ROTTERDAM, THE NETHERLANDS

ARCHITECT

24H-ARCHITECTURE

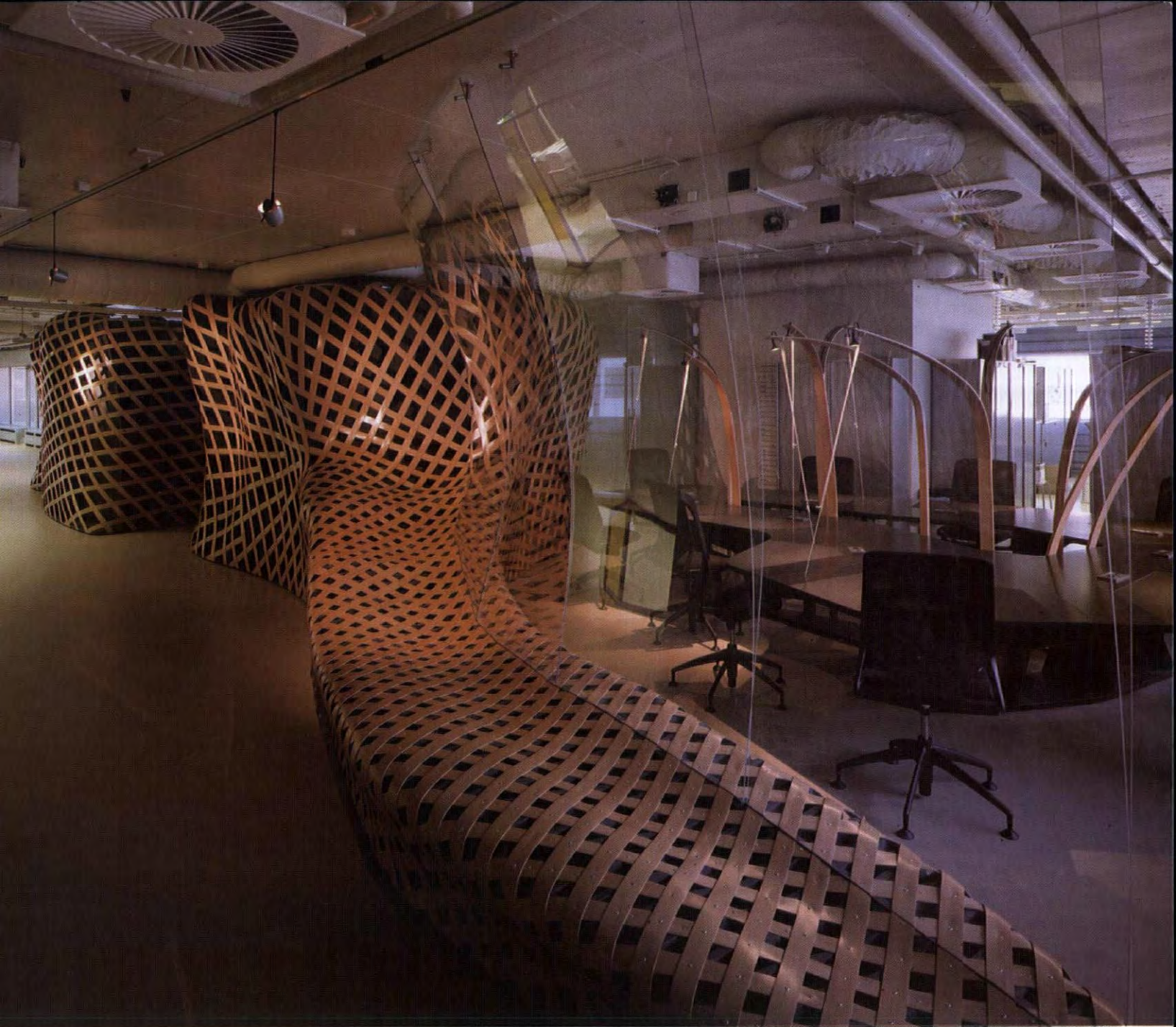


exploded axonometric



axonometric





3



4

turns out to contain meeting rooms on either side of an undulating arched passage. This surreal skeletal structure is made of plywood ribs covered with beech strips and tapers into a tail that supports curving glass panels around the offices. On the public side, it forms a shapely bench.

24H's furniture, in the form of puzzleSIT, is a source of child-like amusement. Designed specially for this office, it is composed of six brightly-coloured seats shaped like pieces of a three-dimensional

puzzle that fit together to make a 6m long sculptural sofa. Two people can sit – one upright, one reclining – on each piece. Since designing puzzleSIT, the architects have met with such enthusiasm that they have put it into production with the Belgian manufacturer, Drisag. V. G.

Architect

24H-architecture

Project architects

Maartje Lammers, Boris Zeisser

Collaborators

Jeroen ter Haar, Séverine Kas, Sabrina Kers, Gerben Vos, Heleen Bothof

Photographs

Christian Richters



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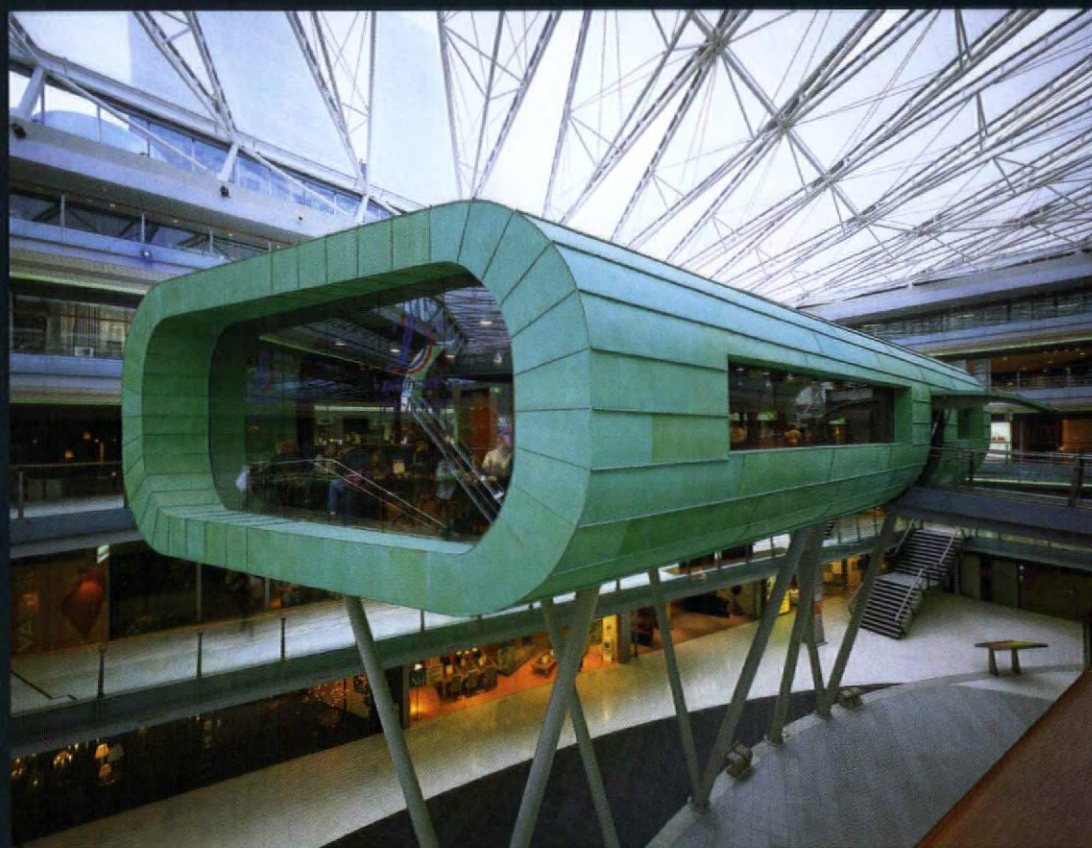
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**Susan Dawson
reviews the latest
cladding products**

501 KME TECU

A free-standing restaurant, tube-like in shape and clad with Tecu-Patina pre-patinated copper sheets, forms the centrepiece in the main hall of the 'Marketplace for Furnishings', a six-storey furniture centre in Amsterdam. The restaurant, designed by Virgile & Stone Associates, is perched on six delicate concrete columns and connected to the galleries by two walkways. Tecu-Patina copper cladding was chosen for its ability to be moulded to curves and for its green patina.

Email: info-tecu@kme.com

Enquiry 501 www.arplus.com/enq.htm

502 COVERTEX

A new cycling stadium in Aigle, Switzerland, is covered with a double-layered pneumatic membrane which, with an area of 5,000sq m, is the world's largest pneumatic structure. In plan the stadium is a 90m x 60m ellipse with 28 steel posts at the perimeter to support the roof. It consists of upper and lower PVC-PES membranes retained by flying masts and cable structures and pressurized by two 5kW fans.

Email: b.fauchon@covertex.de

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502

503



**503 FIEDLER PERFORIER
TECHNIK**

The facade of the Sony Centre on Potsdamer Platz, Berlin (AR January 1999), incorporates spandrel panels of stainless steel plate with a lightly embossed square pattern. Fiedler PerforierTechnik offers a wide range of embossing and perforating techniques and can create designs to order.

Email: verkauf@fiedler.de

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“We started off trying to set up a small anarchist community, but people wouldn’t obey the rules.”

Alan Bennett, actor and playwright.



The University of East London is featured in the recently published 'Kalzip in London's Docklands'. 'Kalzip coast to coast' focuses on projects stretching from Liverpool in the west to Hull in the east and together these brochures feature 55 projects. Each one is outstanding in its own right and demonstrates the almost limitless design potential of Kalzip aluminium standing seam, underpinned by proven performance capability.

Contact 01925 825100 for your copy of 'Kalzip in London's Docklands' or 'Kalzip coast to coast'.

504 SCHÜCO INTERNATIONAL

A specialist clinic for cosmetic laser and plastic surgery in Wilmersdorf has a tapered nautical form and solar shades resembling sails; porthole windows at the base continue the theme. The glazed facade and portholes were produced by Schüco International. Email: PR @schueco.com

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504

505 STOAKES SYSTEMS

Two new learning centres in Bristol, England, designed by the Alec French Partnership, are clad with Kalwall, a translucent structural composite panel. The material was chosen as it is conducive to classroom study, diffusing natural daylight and avoiding the distraction of clear windows. Kalwall eliminates glare, has thermal insulation properties and is virtually maintenance-free. It is supplied and installed by Stoakes Systems. Email: mailbox@stoakes.co.uk

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505

506



506 HAYER & BOECKER

Hayer & Boecker together with iO, an office specializing in constructional physics, have formed a new company, dBA, to develop the potential of stainless steel woven wire cloth in soundproofing. The woven wire cloth, backed with absorption material such as recycled polyurethane foam or mineral fibre, is used as a wall cladding. The system is particularly suitable for traffic installations such as tunnels, garages and car parks, as the cloth is resistant to road salt, exhaust fumes and oily residues. Email: architektur@hayerboecker.com

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aj ONE DAY CONFERENCE

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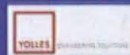
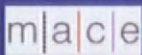
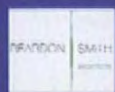
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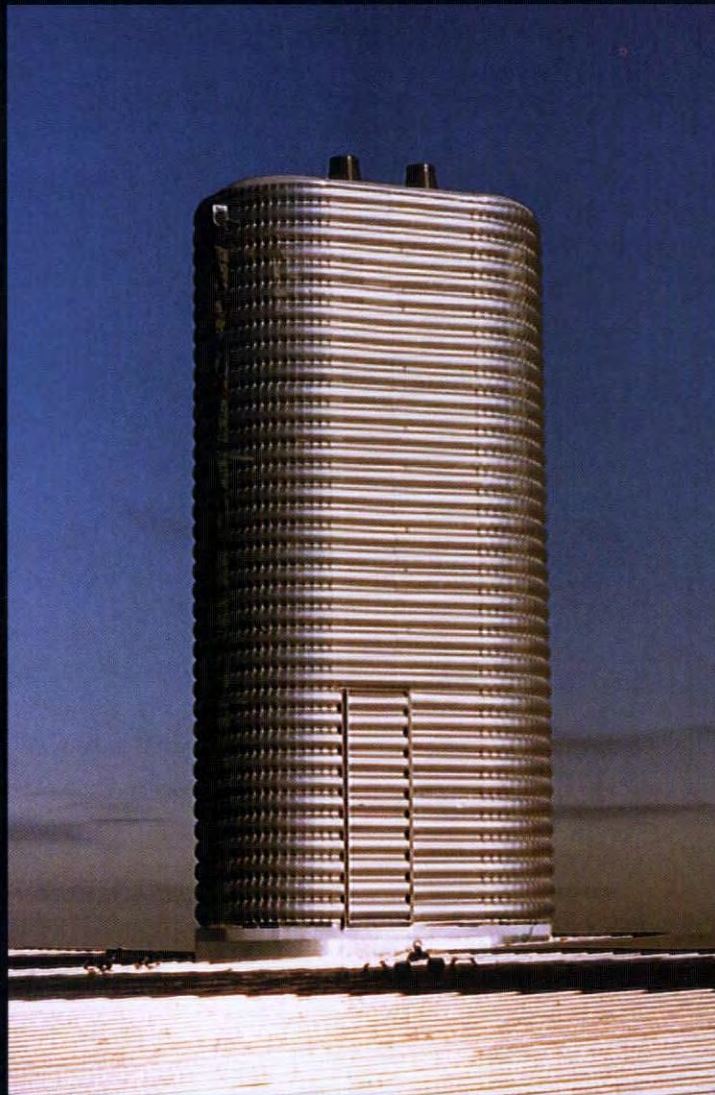
THE MANSER PRACTICE ARCHITECTS

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emap construction network

Timothy Battle & Associates



507

507 GASELL

The GA50-150 half-round profile in aluminium was used to form a chimney enclosure on the roof of the new Cancer Research Institute in Sutton, Surrey, England, designed by Fielden & Mawson. For planning reasons, five chimneys are concealed in the curved enclosure. The perforated and crimped aluminium cladding is coated in metallic silver PVF2 and incorporates doors for access and maintenance.

Email: sales@gasell.co.uk

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508

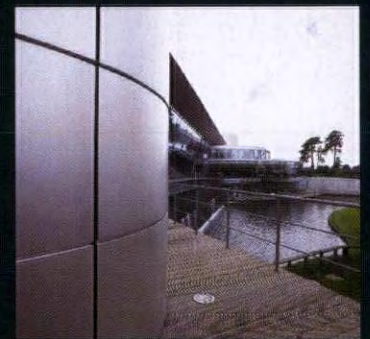
508 NBK KERAMIK

The columns, window jambs and lintels of the KPMG offices in central Munich have been clad with glazed terracotta panels in different tones to create a sequence of effects when viewed from different angles. For instance, a column is clad with sand-coloured terracotta panels on one side, yellow on the front and ochre on the other side.

The dual-coloured panels were designed for the project from the Terrart-Large product group.

E-mail: info@nbk.de

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509

509 ALCAN

A new brochure, *Innovation in Architecture – Working with Anodized Aluminium* has been produced by Alcan. It illustrates recent buildings clad with Alcan anodized aluminium, including the Toyota headquarters at Epsom, Surrey, England, by Sheppard Robson. The J57S aluminium sheet used on the buildings has guaranteed colour uniformity and a minimum life expectancy of 25 years, although anodized aluminium can maintain an attractive and durable finish for over 50 years.

Email: robin.furneaux@alcan.com

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Specifier's Information



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Kawneer

A glazed facade of Kawneer's blast-enhanced curtain walling has recently been installed at Liverpool's John Lennon Airport as part of a refurbishment and extension to accommodate three million passengers a year. The facade is designed to protect the support structure from an explosion. It runs the full length of the north elevation and includes the main entrance. Kawneer's 1600 Series curtain walling, including a complex faceted screen, was used on the south facade.



901 www.arplus.com/enq.htm

Concord:marlin

Up to 100 underground stations on the Paris Metro are being upgraded with new lighting designed and manufactured by Concord:marlin. The system is glare-free and blends in with the original architecture of the Metro. The design achieves 200lux at the platform edge but can be dimmed at the ends of the platforms to help train drivers adjust their vision when emerging from the darkness of the tunnel.



Rehau The new City of Manchester Stadium, which was the centrepiece of the XVII Commonwealth Games, will be the future home of Manchester City FC. Rehau's cable management system has been installed in the office and conference areas of the stadium. The system, installed at skirting height, houses electrical, data and telecom cables and includes an integral cable shelf which retains cables when the cover is removed.

902 www.arplus.com/enq.htm



903 www.arplus.com/enq.htm

Twyford

BATHtime is a collaboration between the Royal College of Art (RCA) and Twyford Bathrooms. Ceramics and Glass students were asked to produce a feasible design for the bathroom of the future. The winner, by Beatrice Lopiano and Lee Critchlow, was a bathtub made of a new material known as Tempur, which moulds to the shape of the user. Water conservation was the theme of Barnaby Barford's Pint Glass Bath; it is made from 180 pint glasses – the number of pints of water it takes to fill a bath. A free set of limited edition postcards is available by calling 0870 242 2440.



904 www.arplus.com/enq.htm

Kawneer

A £1.9million contract to provide windows and curtain walling to three new schools in Fife, Scotland, has been won by Kawneer and Charles Henshaw of Edinburgh. The new AA 600 Series Window and Door System has been developed by Kawneer to provide the thermal efficiency required by recently amended Building Regulations. The three new schools, designed by Abbey Holford Rowe of Glasgow, will replace existing schools and accommodate 300 secondary and 350 primary school pupils.



905 www.arplus.com/enq.htm

Alcan

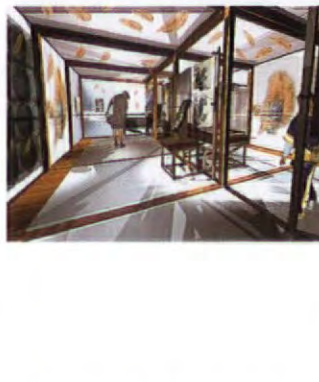
The new BT Building at Atlantic Quay, Glasgow, was designed by Fitzroy Robinson. It has a facade of rainscreen and spandrel aluminium panels anodized with a natural finish. A 3mm thick J57S anodizing quality aluminium was used; this carries a warranty which guarantees durability and colour uniformity, even when different batches of J57S are used. The anodizing was carried out by Heywood Metal Finishers of Huddersfield. Gilmour Ecometal of Glasgow was the metal fabricator, the subcontractor was AEG.



906 www.arplus.com/enq.htm

Kawneer

Complex curtain walling and structural silicone glazing by Kawneer have been used on the facades of three offices by Nicholas Hare in Reading, England. Two use 1204 SSG structural silicone glazing between aluminium spandrel panels. 1204 SSG is a semi-unitized curtain wall system which combines the cost-effectiveness of a grid stick system with the speed and prefabrication quality of a unitized system. The third has a four-storey glazed entrance foyer with a facade of Kawneer 1612 curtain walling fixed to steel fins and with a brise soleil of stainless steel mesh.



907 www.arplus.com/enq.htm

Trus Joist

Parallam, Trus Joist's parallel strand lumber (PSL), is a strong and dimensionally stable timber product generally used for structural beams, purlins and trusses; it also forms part of the company's Silent Floor System. Parallam has now been used as the main construction material for a new exhibition – *Dino-Birds: The Feathered Dinosaurs of China* – at the Natural History Museum in London. The material was chosen for its durability and richness of texture.



London in about 1925 by Alfred G. Buckham from *Imagining the Modern City* by James Donald, Continuum, London/New York, 2002, £16.99 (pb). Donald draws on verbal and photographic images to evoke the modern city as it appeared to imaginations from Dickens to *Blade Runner*. A personal, sometimes self-indulgent series of meditations, yet with much power and insight.

HOUSES OF THE PAST

THE HOUSE IN THE TWENTIETH CENTURY

By Richard Weston. London: Laurence King, 2002. £40

With modern methods of printing it's easy to salivate over icons of modern architecture but for a book to avoid relegation to the coffee table it must have a further meaning. In this respect Richard Weston's method of analysis using a range of examples of innovative domestic architecture around major themes, rather than presenting them chronologically, has some limitations. Almost inevitably there are omissions and overlaps between the various entries in each chapter.

At first sight the book is well produced and balanced neatly into seven sections. Each chapter or theme contains seminal examples of twentieth-century private houses and links between the key architects involved. It's hard not to be impressed by so many beautiful photographs with magnificent double-page full-colour illustrations in most chapters, but occasionally I was left somewhat puzzled and frustrated by the intellectual links chosen by the author.

In the chapter 'Machines for Living in' the narrative leads from Le Corbusier via Buckminster Fuller to Jean Prouvé with Richard Horden's Yacht House in between. I'm sure

that Horden will be pleased to find himself in such distinguished company, but the brief mention of technology transfer denies the importance of Konrad Wachsmann and Gropius who, along with their dream of the factory-built house, are not included.

Similarly the naturalistic forms of Bruce Goff, which might have been compared to Ian Athfield's Porteus house, cannot be made because the latter, living in New Zealand, was not part of 'the American dream'. Nor can the obvious links between Eames' and Hopkins' own houses be made in that chapter.

With a curious start using Torre de la Creu by Josep Maria Jujol, which the author admits had no impact on mainstream development, the section on 'the modern house' proceeds happily through Loos, Rietveld, Le Corbusier, Mies Van der Rohe to Pierre Chareau and on to Richard Neutra, who of course comes up later in the American dream. When the dialogue moves back to Europe Melnikov's house arrives, even though as the author admits, 'Such houses refuse to conform to convenient classification'. Clearly there was nowhere else to put him. However Brinkman and Van de Vlugt's Sonneveld house gets no mention at all even though this is perhaps the best preserved example of Dutch functionalist domestic architecture.

The largest mixed bag of architects is left for the last chapter, with the relaxed title 'continuity and transformations'. Here we can find minimalists such as Pawson, Holl and Van Berkel. But only Mies Van der Rohe, Le Corbusier and Frank Lloyd Wright are allowed to hop from chapter to chapter. As masters of the Modern Movement perhaps they are entitled to this, although poor Aalto might be aggrieved at being restrained essentially to one theme.

I enjoyed reading the book and refreshing my knowledge of these seminal works and the gossip surrounding some of the architects and clients involved. But I failed to see how the book shows how houses reflect and influence changing life styles, as the publisher's fly suggests, particularly when Weston remarks finally that, 'The gulf between the ideals they represent and the general culture of housing hardly needs stating'. Maybe the lesson is that architecture, unlike apples and pears, cannot always be put into separate baskets.

ALAN BROOKES

REVIVING RESISTANCE

SPLINTERING URBANISM

By Stephen Graham and Simon Marvin. London: Routledge, 2001. £21.99

In *Technics and Civilization* (1934) Lewis Mumford showed, probably for the first time, the critical relationship that exists between technics and the development of human institutions, including

what was for him the most significant institution of all, the city. In this extensively researched book Graham and Marvin, in some respects, revive Mumford's project by examining the state of contemporary urbanism from the perspective of the complex infrastructure networks that inhabit and interconnect cities throughout the globe. They construct a description of the extent, complexity and diversity of these networks. 'A critical focus on networked infrastructure – transport, telecommunications, energy, water and streets – offers up a powerful and dynamic way of seeing contemporary cities and urban regions. When our analytical focus centres on how the wires, ducts, tunnels, conduits, streets, highways and technical networks that interlace and infuse cities are constructed and used, modern urbanism emerges as an extraordinarily complex and dynamic sociotechnical process. Contemporary urban life is revealed as a ceaseless and mobile interplay between many different scales, from the body to the globe.'

A major achievement of the book is the way in which historical narrative, documentary review and case studies are brought together to reveal with clarity this complex terrain. Using and connecting multi-disciplinary sources, from planning, geography, urban studies, engineering, sociology and architecture, a convincing, if disturbing, picture emerges. The 'Splintering Urbanism' of the title is characterized, at its most extreme, as a nightmare of shopping malls, skywalk cities, secure housing developments, international hotels at traffic interchanges, all sustained by privately owned infrastructure networks bringing essential services and interlinking them digitally across the globe.

The purpose of this characterization, however, is to establish a critical platform from which to examine strategies for management and continuing study of the reality of this new urbanism. There is much that is constructive and reassuring in this. It is here, however, that the situation of architecture becomes more visible and where a crucial weakness in the argument may be detected.

It is suggested that, in *Splintered Urbanism*, architecture, 'will rest less on Le Corbusier's dictum "the magnificent, skilful art of pure volumes bathed in light" (*sic*) than on the organization of programmes and process; in a city which depends equally on the programmatic activation of its voids as much as the maintenance of its built volume; a city represented by an architecture that is less and less material; and architecture that is primarily process and secondary fragments'. This is objectionable on two counts. First, the suggestion that architecture has not changed in its agenda and relationship to the city since the early decades of the twentieth century. The second is the implication that architecture has little more than a subservient

relationship to the economic and technological forces that shape the splintered metropolis, that its role is primarily to accommodate the banalities of the process.

In a very good passage in the conclusion to the book, Graham and Marvin cite Michel Foucault on 'the possibilities of resistance'. One of the potentialities of architecture, with its capability to operate both technologically and culturally, and with its historical sensibility, is to be a tool for appropriate resistance. This was always powerfully evident to Mumford in his penetrating and progressive analyses of the city. Perhaps, in the spirit of this important book, it is the job of architects to rise to the challenge and show how this might be achieved. In any case they should read it.

DEAN HAWKES

COMPUTERIZED FUTURES

CONTEMPORARY TECHNIQUES IN ARCHITECTURE

Edited by Ali Rahim. Chichester: John Wiley & Sons. 2002. £22.50

One can debate as to whether the computer in its present state will just change the way that architects communicate, or whether it will lead to a fundamental change in architectural form itself. Would the present obsession with fractal geometry have come about anyway as part of the ever changing taste of architectural stylists, or is it an inevitable result of computer power?

Ali Rahim is in no doubt that the computer will change architecture, technology and human culture itself. He welcomes an open-ended search to see where CAD will lead us and will interact with the world beyond. He has gathered a series of writers to reinforce his argument and to contribute essays to this book. Their use of the English language does not make for an easy read, but it is worth the struggle, as we all need to understand the possibilities opening up for us.

My personal favourite among the essays is Zaero-Polo of Foreign Office Architects describing and illustrating the construction of their Yokohama Port Terminal. Here is fine architecture that it would have been difficult – or impossible – to conceive without computers and minds that could exploit their potential. I found this wonderful building a more convincing argument for the benefits of CAD than all the theoretical essays.

Is it broad-mindedness or just chance that led to the inclusion, at the end of the book, of a younger generation's reappraisal of Mies? Diane Lewis, Professor at Cooper Union, writes of the death of Post-Modernism leading to the rediscovery and acceptance of Mies's contribution. So the last time that architecture reached the Olympian Heights it was created with pencils and parallel motions!

JOHN WINTER

URBAN POLYMATH

DIOPOLIS: PATRICK GEDDES AND THE CITY OF LIFE

By Volker M. Welter. London: MIT Press. 2002. £27.50

Geddes, his surviving contemporaries used to tell me, was the kind of person who would grab you by the elbow and talk non-stop, hoping to have found the right person to interpret to an indifferent world his synoptic overview of urban civilization. He was closest to success with his son-in-law Frank Mears and with Lewis Mumford, who had to break away in order to make his own contribution. It is 70 years since Geddes died, but interpretations of his life and ideas continue to appear. To my mind the best biography is that by Helen Meller (1990) and the best little book to show why he is important for modern planners is the long out-of-print compilation by Jaqueline Tyrwhitt, *Patrick Geddes in India* (1947).

Tyrwhitt accompanied her extracts from his planning reports with some marvellous photographs. Volker Welter has been equally well-served by his publisher with the inclusion of a mass of illustrations from the work of Geddes and from architects of his day, as well as from their continental contemporaries. Many of these European links will be new to Geddesian explorers. The book also provides a very useful examination of the differences, as well as the similarities, between the approaches of Elisée Reclus, Kropotkin, Howard and Geddes to the future of the city.

COLIN WARD

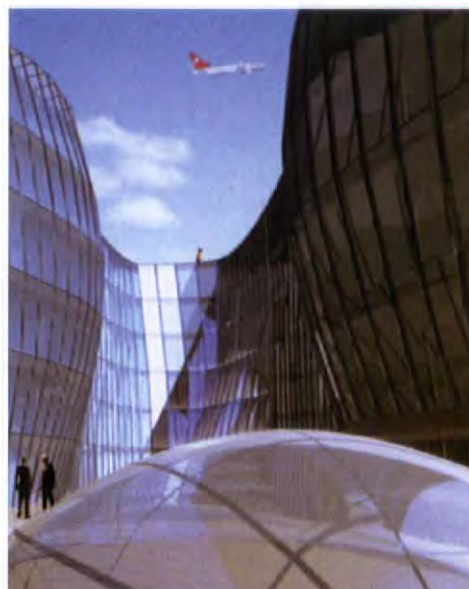
CONSUMING IMAGES

THIS IS NOT ARCHITECTURE

Edited by Kester Rattenbury. London: E & FN Spon. 2002. £24.99

This Is Not Architecture is a collection of essays exploring aspects of the relationship between architecture and its media representation. Contributors include James Ackerman, Patrick Keiller, UN Studio, Beatriz Colomina and William Mitchell.

Referenced by Colomina, it is interesting to back-track to the writings of Theodor Adorno. Adorno describes the process by which a cultural commodity (a combination of 'use value' and 'exchange value') may become fetishized for its exchange value as this is prioritized over use value. With architecture, use value may be marginalized by a project's media representation: Gehry's Bilbao Guggenheim was published in over 700 newspapers and journals before opening, read by more people than will ever visit the building. In *This Is Not Architecture* Pierluigi Serraino highlights the consumption of Koenig's Stahl House through its iconic



Part of Asymptote's competition entry for World Intellectual Property HQ, Geneva from *Asymptote:Flux* by Lise Anne Couture and Hanni Rashid, Phaidon Press, London, 2002, £35. The two partners' work, based as much on organic systems like seashells as on non-architectural artefacts like sporting kit, is lovingly collaged by its authors into a computer derived kaleidoscope.

night-time photographs overlooking the carpet of LA lights. Furthermore, Fredric Jameson has argued that some contemporary architecture is designed for photography.

An artefact is thus fetishized for its exchange value, and it is this fetish quality that is sought. This is visible in the proliferation of brand-name architects' work in cities throughout the world, brands linked with symbolic images of 'civic', 'museum' and 'transport'. Adorno argues that fetishization of cultural commodities leads to a sacrifice of individuality and the debasing of humanity. Extreme? Maybe. It is fortunate that Gehry's Guggenheim and the Stahl House are powerful works of architecture which can counter this claim.

This Is Not Architecture is split into four sections, loosely based around the history of the architectural image, the relationship between design and representation, the dynamics of architectural publishing, and the media and mediation. The essays are wide-ranging, looking at areas as diverse as architectural books, film-making and computer game design, and they consistently and intelligently apply their expertise to speculation on implications for the built environment. An excellent book.

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GEOMETRICAL GAMES COMBINED WITH AN INVENTIVE APPROACH TO STRUCTURE AND MATERIALS INSPIRE THIS ECCENTRIC TEMPORARY TEA HOUSE IN HYDE PARK.



The annual erection of a pavilion next to the Serpentine Gallery has become something of a social and architectural fixture in the London summer season. Emerging from the green boskiness of Hyde Park, these compact, temporary structures have the charm and intrigue of avant-garde follies and give superstar designers a chance to indulge in a little light five-finger exercise. Following Zaha Hadid and Daniel Libeskind in previous years, the Japanese architect Toyo Ito was invited to seduce and surprise unsuspecting park goers.

Designed in collaboration with Arup über-engineer Cecil Balmond, the guru of fractals, Ito's apparently simple box-like structure is enclosed by a crazy-paving skin of metal and glass, so that from a distance the pavilion resembles a giant fragment of ripped lace or a superscale cobweb. The apparently random intersections of lines to create a lattice of triangles and trapezoids are actually derived from a complex mathematical model – an algorithm of a cube expanding as it rotates. Flat steel members were welded together off-site to form individual sections that were then bolted into place as components in a huge and elaborate mosaic.

The resulting 'look-no-hands' soap-bubble structure of continuous roof and wall planes exudes both effortless ingenuity and surprising delicacy. Daylight percolates through a myriad of glazed openings, bathing the interior in a soft luminance and changing Cubist pattern of shadows. Inside this fusion of Japanese abstraction and English eccentricity you can take tea and contemplate views of the park, framed and redefined by Ito's hectic geometry. Sadly, like its predecessors, the pavilion will be dismantled once summer draws to a close, but like some exotic short-lived insect, its startling presence compensates for the brevity of its existence. C. S.

accademia



Lagoa, a collection of stacking chairs and bar stools designed by Enrico Franzolini.

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