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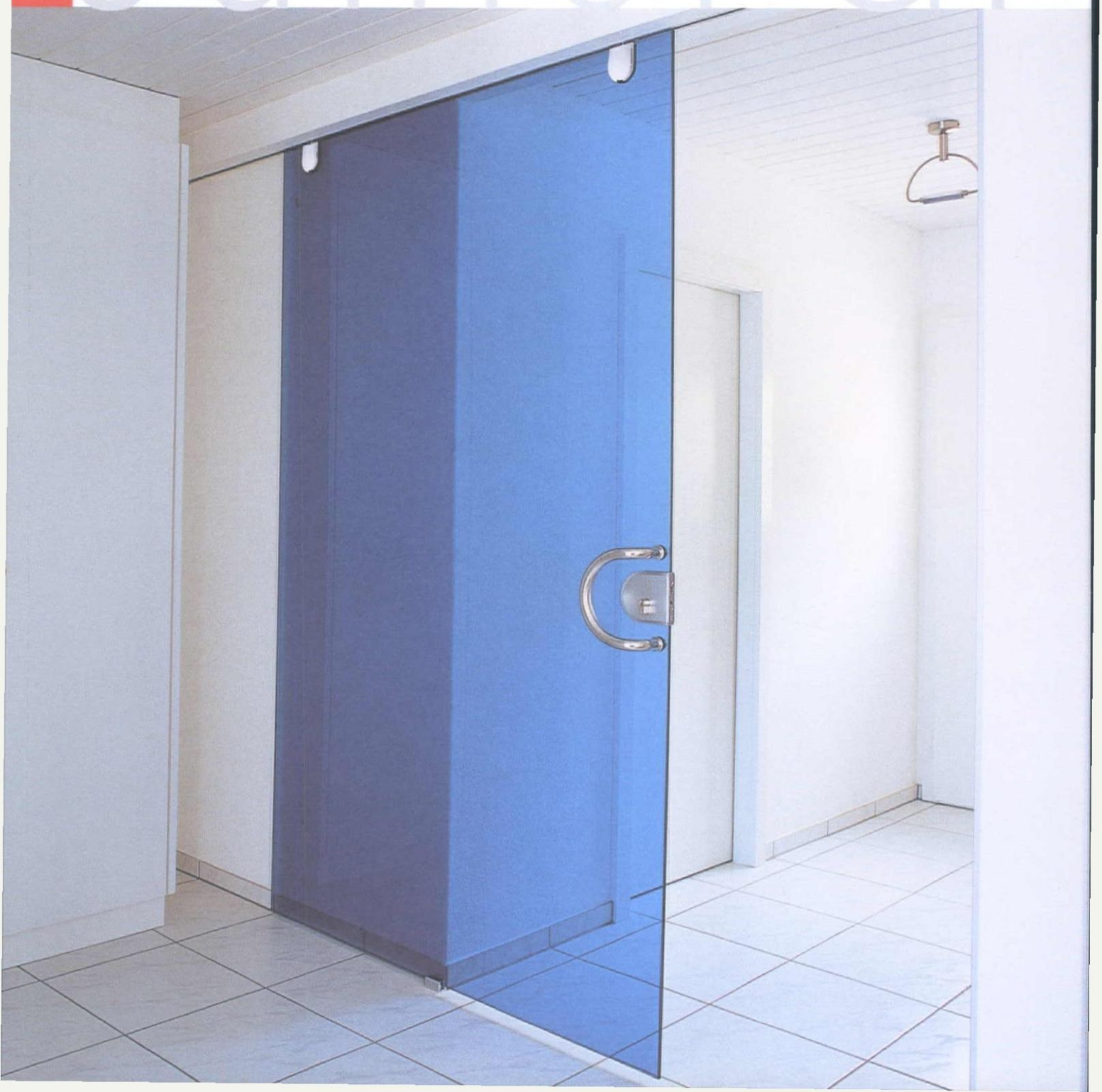
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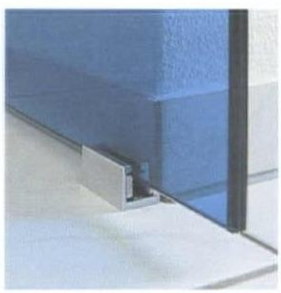


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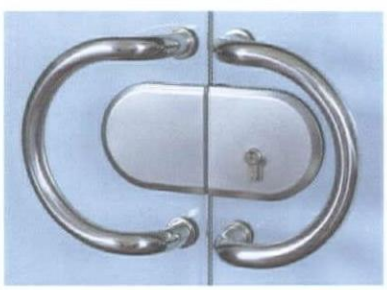


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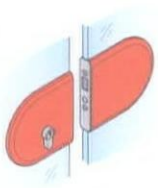


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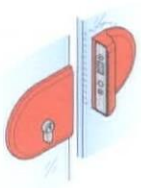
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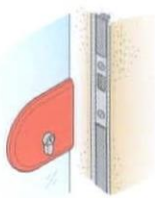
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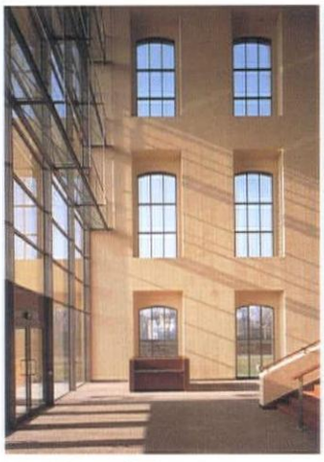
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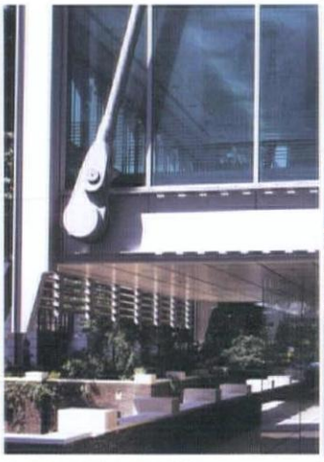
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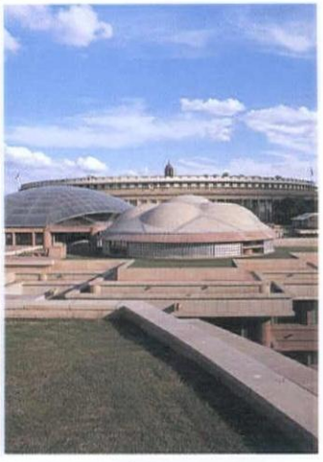
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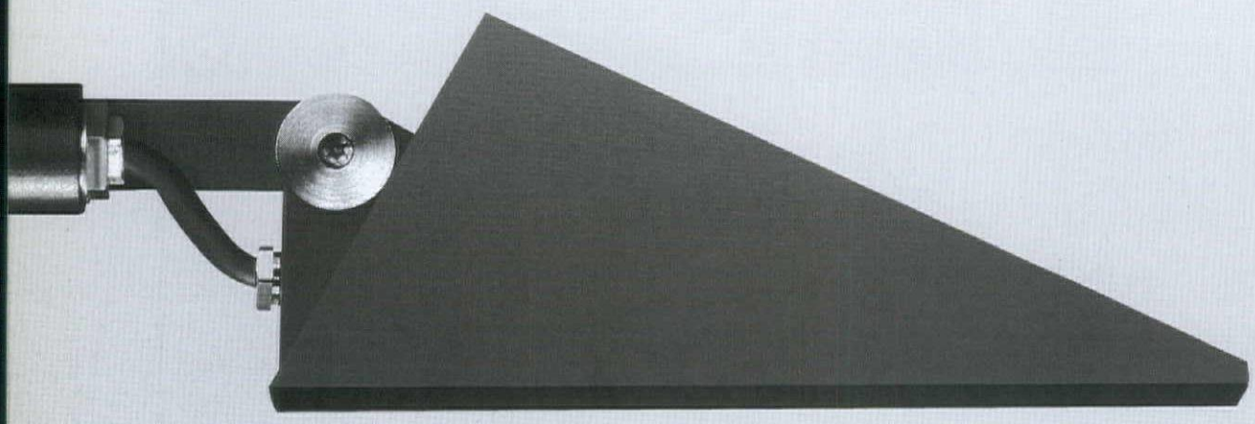
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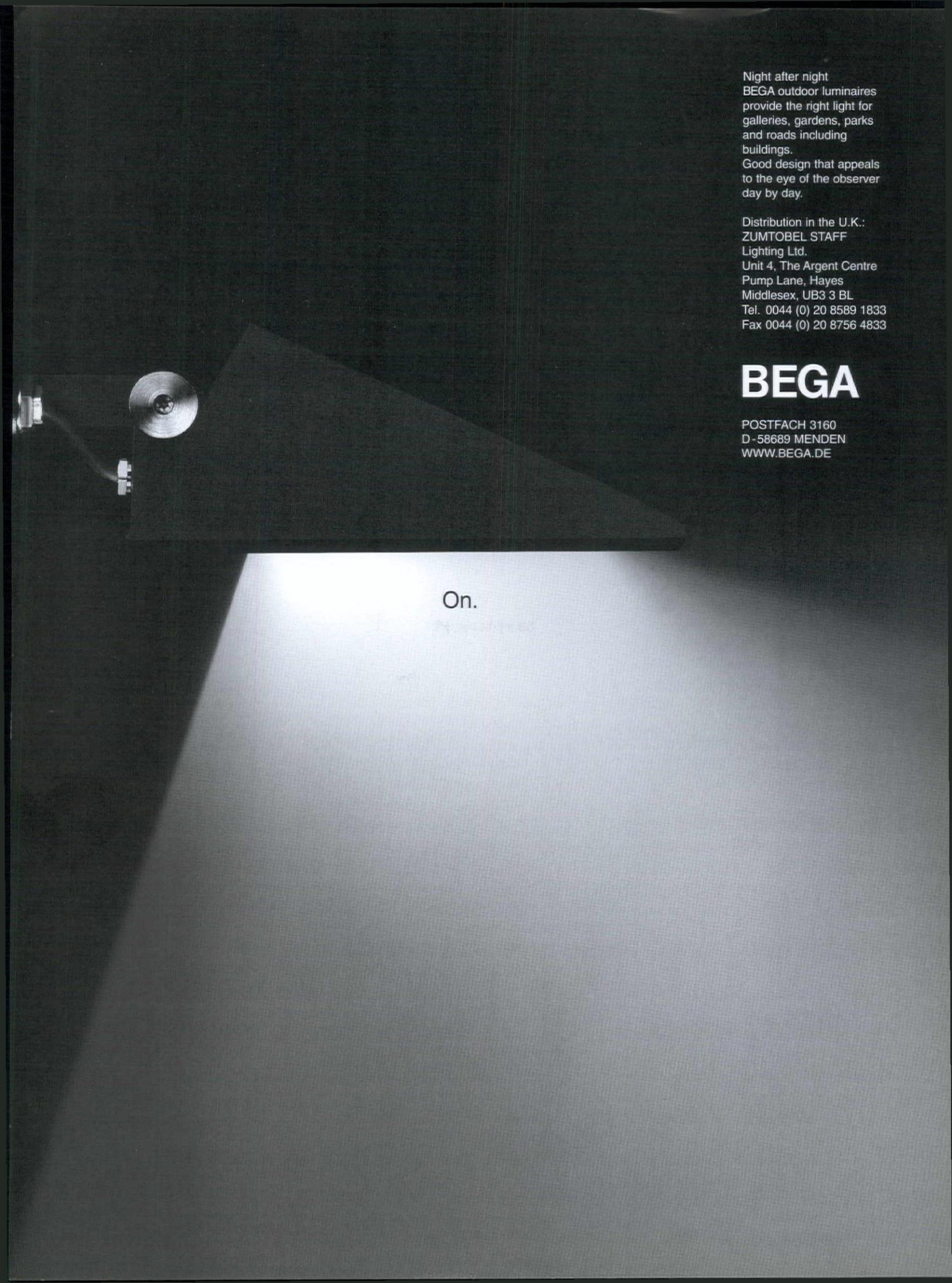
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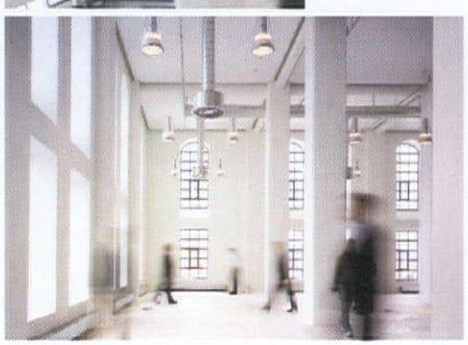
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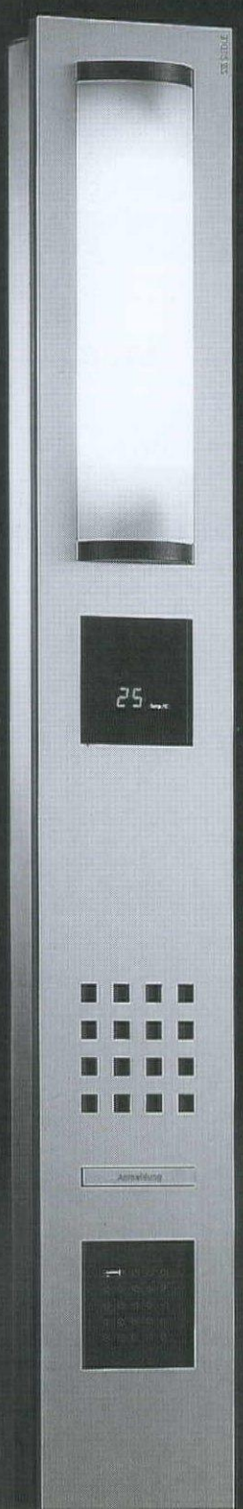
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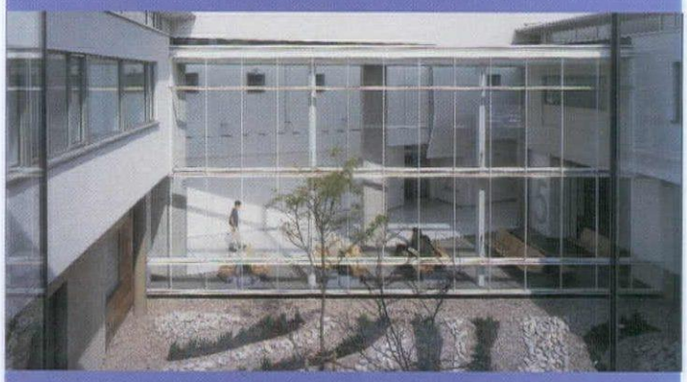
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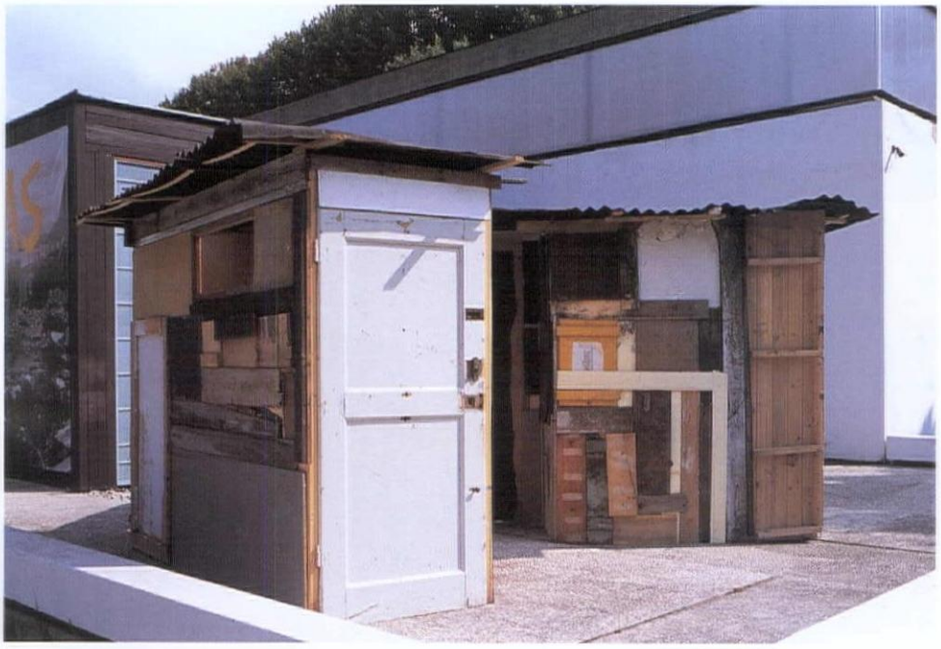
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Mock-ups of informal shanty dwellings at the Brazil Pavilion, devoted to low-key social projects.

THE STONES OF VENICE

Truman Capote once observed that 'Venice is like eating an entire box of chocolate liqueurs in one go', a sentiment that might equally apply to the city's eighth Architecture Biennale, arrayed in all its customary pomp and pretension in the Castello Gardens and the great ropeworks and munitions sheds of the Arsenale. This time the press vernissage coincided with the tail end of the Venice Film Festival, so an intoxicating *ménage* of cinematic and architectural luminaries could be spotted on assorted corniches, landing stages, restaurants and hotel lobbies. Native Venetians, who have had their fill of tired and emotional visitors (from the Queen of Cyprus and Napoleon to Byron swimming in the Grand Canal), remain admirably unmoved by such brushes with celebrity, stoically wrapping binliners around their feet to wade through the equinoxal *acqua alta* in St Mark's Square. (Many stars from both film and architectural firmaments still cherish the illusion that they actually can walk on water …)

In the Biennale director's chair this time was Deyan Sudjic, current editor of *Domus*, who kept instructions to his vast cast of architects, exhibition designers, cultural commissioners and general hangers-on simple and was rewarded with one of the more interesting and coherent shows of recent times. Sudjic's unifying theme of 'Next' had a strong whiff of branding about it (What Comes Next, Up Next, Next Generation, Next Technology, Next Places), but was essentially an attempt to track the progress of architecture over the first decade of the twenty-first century. It was also elastic and accommodating enough to sustain different interpretations and the familiar flummoxing diversity when representatives from over thirty countries, from Austria to Venezuela, are invited to make some kind of grandiose and definitive architectural statement.

Crammed into the leafy acres of the *Giardini*, the familiar array of national pavilions jostled like eager contestants in a beauty pageant. Britain threw all its eggs in the Foreign Office basket, with a sophisticated multimedia presentation of the Yokohama Port Terminal, perhaps the first landmark building of the new century. At times it was like being in a Mayfair disco or Warhol Happening, as drawings, photographs and digital images slowly teemed, swarmed, morphed and mutated over walls and ceilings. Concentrating on the work of a single practice (and even more specifically on a single project by that practice) marked a distinct departure from previous British shows, which had hitherto embraced a wider range of work by several different architects (the last British Pavilion boasted a line-up of Zaha Hadid, David Chipperfield, Nigel Coates and Will Alsop, AR July 2000). But the FO exhibition had an undeniably seductive power despite its disconcerting penchant for ultra-violet light that makes people's teeth go funny. And the terminal itself looks truly extraordinary.

Like Britain, Ireland exhibited a singular focus, with a modest but finely judged exhibition on Limerick County Hall by the talented American/Irish partnership of Merrit Bucholz and Karen McEvoy. A series of 6m long fibreglass moulds used to form the floor slabs were assembled to create a giant gilled sculpture; building components as art. The Brits seemed to be on course for the Golden Lion (for Best in Show), but instead it went to the Netherlands for *Fresh Facts*, edited highlights of a biennial award organized



The great rope and munition sheds of the Arsenale were a dramatic setting for models and drawings.



***Fresh Facts* at the Dutch Pavilion (originally by Gerrit Rietveld), awarded the Golden Lion for Best in Show.**

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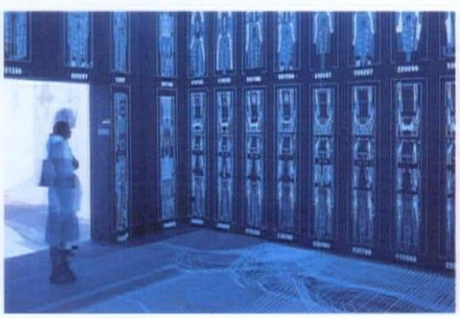


A piece of horribly twisted metal that plummeted from the 80th floor of the World Trade Center formed a sombre monument outside the United States Pavilion.

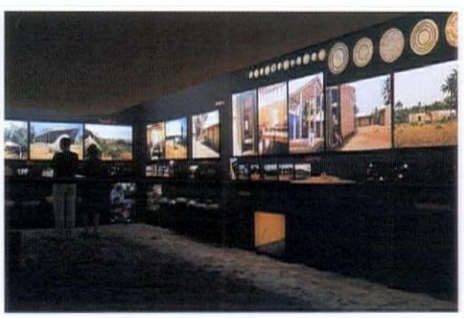
by the Netherlands Architecture Institute for the best building by a Dutch architect under 40. Conceived by Herman Hertzberger, the exhibition had a lucidity and economy admirably suited to the spare, luminous interior of Gerrit Rietveld's pavilion.

France also concentrated on its emerging younger generation, embracing a formal diversity that ranged from the (largely unbuilt) digital provocations of dECOi, to the intriguing proposals of Du Besset-Lyon (who worked for Jean Nouvel and Frank Gehry). Their (built) library at Troyes sported a gorgeous undulating metal mesh ceiling, a section of which was diligently mocked up for inspection. The French delight in and preoccupation with doing interesting things with materials seems almost British in its Heath Robinsonian ingenuity and conceit.

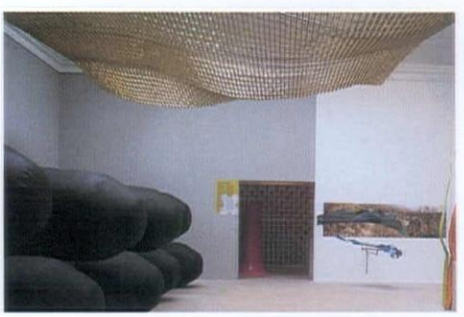
At the Finnish Pavilion, visitors were greeted by the soft squelch of sand underfoot to reinforce (in an appropriately phenomenological way) the exhibition's concern with Africa. *Learning from Roots* was devoted to work in Senegal and Guinea by young Finnish architects, bridging huge geographical, cultural and social gulfs to work with local communities in ways that go beyond simply designing buildings. Hollmén Reuter Sandman's Women's Centre in Senegal (AR July 2002) sensitively challenges Western preconceptions about the place of architecture in society. Another low key but equally compelling national contribution came from Brazil, showing ways in which Brazilian architects were attempting to assimilate the country's huge, sprawling, illegitimate *favelas* (home to the marginalized and dispossessed) into the formal fabric of cities. Low budget projects for shelter, sanitation and roads were timely reminders of the transforming potential of architectural imagination. *(continued p25)*



Plans of Yokohama Port Terminal by Foreign Office Architects projected on walls of the British Pavilion.



Sand underfoot at the Finnish Pavilion, featuring projects in Africa by young Finnish architects.



Du Besset-Lyon's seductive lightweight metal mesh ceiling for Troyes library in the French Pavilion.

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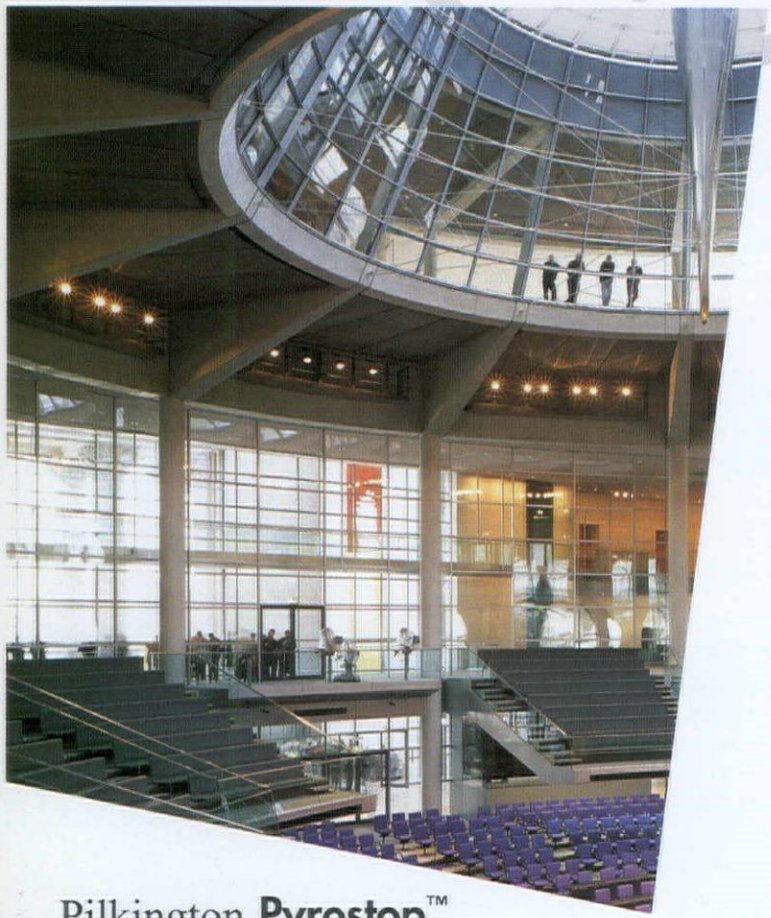


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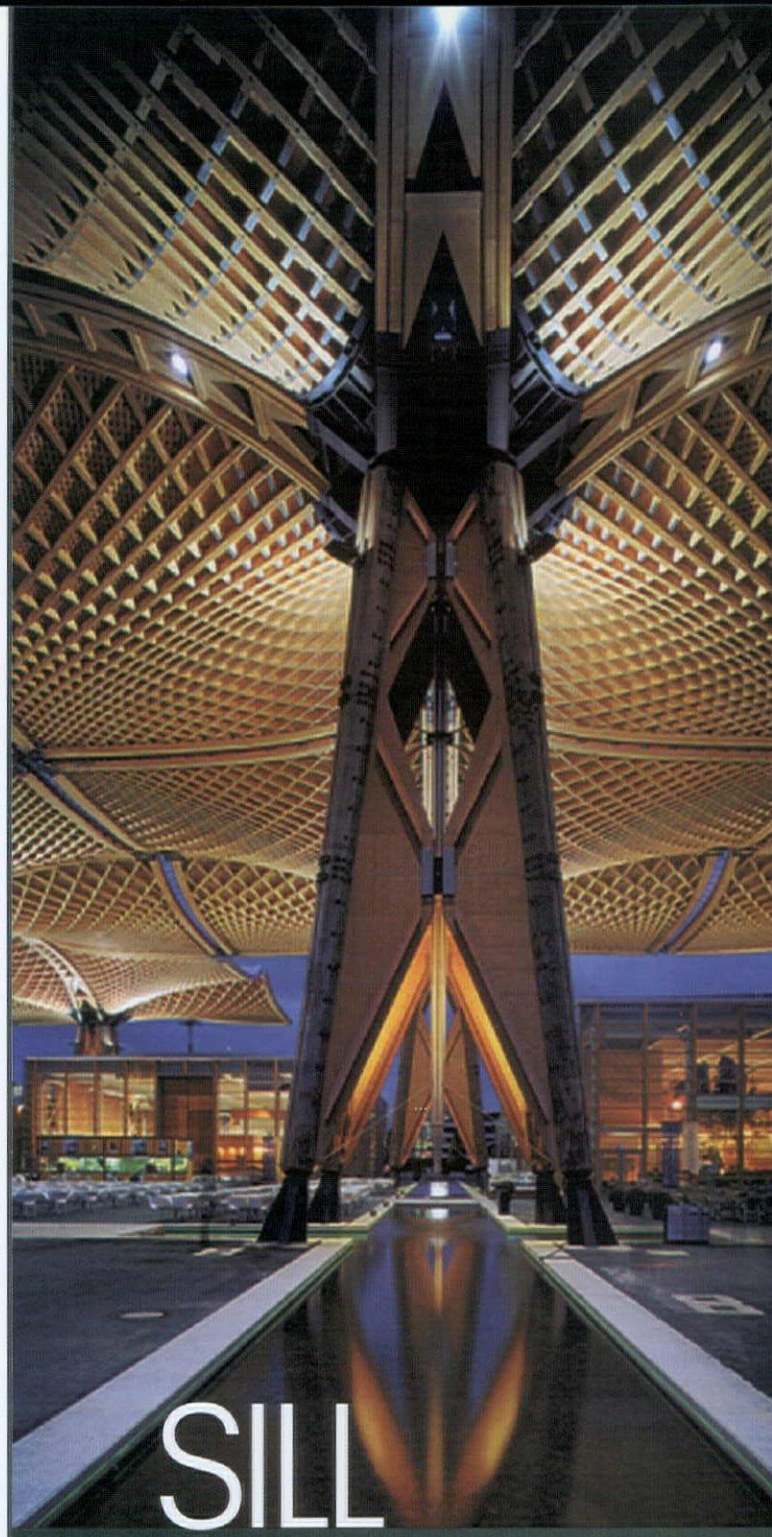
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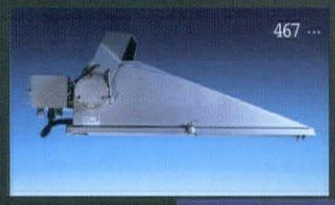
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Fragments of Bucholz McEvoy's Limerick Town Hall in the Irish Pavilion, commissioned by Raymund Ryan.

From opening remarks by a man from the State Department, to a horribly contorted steel beam pulled from the wreckage of the Twin Towers, events in the US pavilion were understandably overshadowed by the grim legacy of 11 September. Over the last year, photographer Joel Meyerowitz has taken 7000 shots of the site and its aftermath, a selection of which were on display in Venice. One of the most affecting images was not the impenetrable gloopy tangle of rusted metal (the buildings literally melted), but a lone incinerated tree stump in the adjacent piazza. Looking more speculatively to the future, the pavilion also featured part of the exhibition from New York's Max Protetch Gallery (AR March 2002), in which some 50 architects were canvassed for redevelopment proposals. However the painful process of renewal is currently bogged down by the complexities of client ownership, greed, political infighting and a general lack of vision.

Despite the destruction of two of the world's tallest buildings, there seems no shortage of enthusiasm for the skyscraper *per se*. Towers featured prominently in the huge Arsenale exhibition, adroitly curated by Sudjic. Subdivided typologically, it encompassed projects by over 90 architects, from housing and shopping to museums and masterplans. The vast naval sheds formed a backdrop to a cornucopia of models, drawings and electronic images, unified by John Pawson's elegant exhibition design, although the Towers section, with soaring contributions from, among others, Future Systems, Jean Nouvel, Hans Hollein and Lords Foster and Rogers did rather resemble a collection of colourful, outsized vibrators.

The scale of the Arsenale's interiors meant that large models and mock-ups could be shown with comparative ease, giving insight into the beguiling textural and haptic qualities of buildings, the real stuff of architecture. From Peter Cook's Graz Kunsthaus, with its dramatic, full-scale illuminated wall section to Peter Zumthor's complex and beautiful models of the diocesan museum in Cologne; from Toyo Ito's house in Groningen with its innovative 'metal bricks' (brick-shaped aluminium extrusions that slot together and can be glazed to form a transparent 'brick' wall), to Diller and Scofidio's Eyebeam School, a sumptuous layer cake of folded planes – all this innovation and imagination 'make visible the scale and substance of what comes next' as director Sudjic puts it. I'd say that's a wrap.

CATHERINE SLESSOR

8th International Architecture Exhibition in Venice runs until 3 November. Further information www.labiennale.org
All photographs by Paul Raftery / VIEW

CATASTROPHE IN PRAGUE

During August's floods in Prague, the National Architecture Archive was inundated. This was a disaster for Czech architecture, and for professional and historical studies worldwide. The collections chronicle the development of Czech architecture in the nineteenth and twentieth centuries and before, including irreplaceable archives of movements like Czech Cubism and Czech Functionalism, buildings including the National Theatre and the Town Hall, and on individuals such as Jože Plečnik and Josef Zitek.

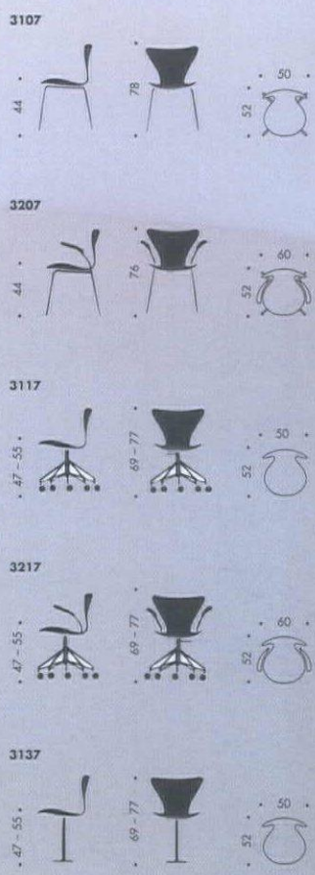
Founded in 1910 by professors at the Czech Technical University, the collections include about half a million items: drawings, photographs, documents and models. They were housed in the Baroque Invalidovna palace and were flooded by three and a quarter metres of water. Huge efforts by individual volunteers ensured that most of the documents were removed, and they have been frozen (like others from different collections) in a large food storage warehouse.

Now, the archive documents that were not flooded have to be removed from the Invalidovna, and a new workshop must be set up to preserve at least part of the frozen collection. Ideally, all will be restored, but the work will take years and enormous expense. Such resources are completely beyond local organizations, so a world-wide appeal for help has been launched.

Any help, financial, material, professional or personal will be welcome. Further information about SOS ARCHITECTURE ARCHIVE!!! can be obtained from the School of Architecture, Prague Academy of Fine Arts, arch@avu.cz (+420 2 333 80 107) or *Architect* magazine, redakce@casopolis-architekt.cz (+420 2 24 93 15 50). A bank account has been set up for the appeal; its number is CEKO CZ PP 179310745/0300.

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browser

Sutherland Lyall daringly hurls himself through architectural cyberspace.

Every picture tells a story

There's this show on at London's National Gallery about how Renaissance artists did pencil drawings on their raw canvases as a guide to the final brush strokes – all revealed by infra red or whatever imaging. The totally fascinating things they dream up for the punters. Not. But there's an uncanny parallel in the computer world and it involves architects who, after the movie industry, are responsible for electronically shifting the biggest drawing files around the world. Enter steganography. No nothing to do with dinosaurs. It's also called digital watermarking and is the art of digitally encrypting messages among the 1s and 0s of otherwise innocuous files, the most currently fashionable of which are image files. That stray squiggle around the north point on the drawing you got via email today was actually a passionate declaration of affection from that CAD jockey in the Hong Kong office to George in the photocopying room. Anybody, including mad bombers, can do steganography using software off a magazine cover or the Net. Given the way pro-snooping laws are proliferating, architects can now expect regular visits from the security boyos. Read about steganography at www.jjte.com/stegdoc/indexbk.html and search the web with an engine such as Google.

Stirring up trouble

Maybe someone can explain the politics. There is the so-so site of the Royal Institute of the Architects of Ireland at www.riai.ei and Archeire, a great site to do with all Irish architectural and heritage things, at www.archeire.com. Why, you want to know first, do the republic's architects have a Royal institute based in Dublin? Second, the RIAI's search engine comes up with no mention of the really significant resource represented by Archeire. And why does Archeire's search engine only come up with RIAI awards results? Architectural daggers drawn? Hissy fits by the Liffey? Pistols at dawn on the Burran? On second thoughts, given where they are, maybe we don't want to know about the politics.

Portland Place dot com reinvents itself

The new RIBA website is still at that to-kill-for url www.architecture.com. One of its features is a section called 103 Things Architects Do. Among the things architects apparently do are Reclamation, Production Information, Fund Raising Advice, Food Service Design and Building Maintenance. Apart from the fact that Reclamation is listed twice, Designing Terrific Buildings is not to be seen at all. I've a strong suspicion about which RIBAman is behind this list and God help us all if it's the best marketing 666 Portland Place can manage on behalf of the profession. That pleasant, self-serving myth of the architects as *uomi universali* has been transmogrified into 'talented at Food Service Design, Fund Raising and Building Maintenance'.

Apart from this the new site, now edited by an old Architectural Press toiler so we're not going to say anything bad about it, is much cooler in design than before, courtesy of designers theothermedia. If it looks a bit commercial maybe that's right for the twenty-first century British institute. But there are still some bits to iron out on the site. For example in the 2002 awards page a caption says 'this picture shows the house at ...' Er, what picture? you ask, for on a page where you might expect to see what buildings got awards this year there are no illustrations at all. As a generality of course that's not a bad thing because it speeds up the page but ... Two things we journalists use on the RIBA site are the members' list and the online catalogue – where we check out what and how much our rivals are writing and crib hard information. We all use the members' list as an online rolodex of architects' phone numbers. I have had problems in the past with the latter but it now seems to work really well. Dammit, they'll start charging for it now. And the RIBA online library index, which is the foundation of the institution's learned society status, is as good as before although getting to the main search page is now really slow.

Dear darling dodos

The days of Empire are well and truly over when a major British public school and one of the significant London city churches find themselves on this year's World Monuments Fund Watch list of endangered species at www.wmf.org/a/watchlist. But are things quite what they seem? The former is Stowe House in Buckinghamshire which, mysteriously, seems to be otherwise flourishing as a co-ed private school. The latter is St George's Bloomsbury which, several decades ago, just missed out on demolition in a grandiose and, this being England, unexecuted scheme for extending the British Museum precinct southwards. It has also been a venue for musical performances by a certain former RIBA president. The latter has nothing to do with its current state of decay. The Anglican Church's indifference to Hawksmoor's design plus that body's stupendously disastrous investment policy are two primary causes. The New York-based World Monument Fund site, where some of this is reported, intones grimly that 'the cost [of tarting up its top 100 buildings] is modest compared to the terrible price of failure'. Modest? What then is restraining the firm which runs the private education facility in that lavish palace in a wonderful landscape which is Stowe, from dipping into its profits for a 'modest' contribution. Ah, so that's what 'terrible price' means.

Sky high

What sends Britain's preservation organization, English Heritage, into a quivering, collective frenzy? The word 'skyscraper'. They lead such dull lives wringing their hands at the modern age. So here, just for them is www.skyscrapers.com.

Sutherland Lyall is at sutherland.lyall@btinternet.com.

letters

MISSING THE MARK

SIR: Your August issue on 'Bigness' should have hit the nail on the head, but unfortunately, the hammer almost completely missed its mark. You were quite right to suggest that bigness is inevitable, and that we cannot go back, and Charles Jencks's Law of Diminishing Architecture, for all its pseudo-scientific graph, certainly has existential validity.

You published some pretty big sheds, but the only images of commercial skyscrapers, the most dull and deadening building type of our times, were in the Jencks article. And one of the few examples of a good architect bravely trying to make something decent out of a dull commercial brief (Piano at Potsdamer Platz in Berlin) was attacked by Jencks as a 'collection of uninspired boxes'. Potsdamer Platz is certainly better in human terms than the usual products of the development industry, and it attempts to relate to such surroundings as remain around it with more than usual sympathy.

Not only was it a pity that one of the most recent best efforts was attacked, but you could apparently find no other work as good. As Jencks says, good new large buildings are very rare. It's your job to find them.

Yours etc

JAMES BROUGHTON

Los Angeles, USA

MAN FROM ATLANTIC

SIR: For all your hopes in the August issue on Bigness that things may be improving, the reality is shown in your correspondent's letter from Atlantic City. That's what buildings are like 95 per cent of the time: placeless, scaleless, vastly energy wasteful and totally ignorant of anything except themselves. Who are the archi-

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Design Anya Sebton
Millibar bar table and bar stool

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view

tects that design this stuff? Sometimes it seems that there is no hope.
Yours etc
ERNESTO MAIS
Buenos Aires, Argentina

VENICE IN PERIL

SIR: Isn't San Giobbe on the north-western skirts of Venice? (View, AR June, p27). As far as I remember, the Ponte dei Tre Archi is the last bridge crossing the Rio di Canareggio before the lagoon (I know, though, how easy it is to lose one's bearings when the ocean is in the wrong direction). Having just read *The Anonymous Venetian*, I hope the Venice in Peril project fares better than those of the charity providing for 'ordinary Venetians' described in that novel. On my last visit two months ago, the skyline was littered with building cranes, seeming never to move or hoist anything. By the way, is the scaffolding still there that, animated by no discernible signs of activity, covers the facade of San Lorenzo and is contemplated by Commissario Brunetti from his window in the Questura as he ponders the crimes of the Venetians?
Yours etc
DAG NILSEN
Trondheim, Norway

BUS BLUNDER

SIR: You illustrate lavishly Bradford's new range of bus shelters and I am wondering why? (AR July, p28). Catching a bus is about waiting where you would rather not be and I fail to see how a bright red, higgledy-piggledy roadside structure resembling a crashed Routemaster is going to help, let alone 'enhance and dignify bus travel'.

AR should not give valuable space to such modish tosh, but delve into its archives and dispatch to sad Bradford as many copies as possible of Gordon Cullen's 'Outrage' articles on townscapes and their street furniture, as published by you in the late 1950s.
Yours etc
DAVID STEWART
Canterbury, England

ESCAPE FROM THE ICY BOX

SIR: Heartiest congratulations on your publishing that management school in the Netherlands in your August issue (p85). At last an escape from the icy high-tech orthogonalism and parallelepipeds of far too much interior design today. And a brilliant use of feisty contemporary Dutch architectural imagination, which when allowed out too much in the cityscape, tends to be over self-indulgent and screaming for attention.

24H Architecture seems to have got their priorities right and made an office desert into somewhere you would actually want to be in. But won't all those laths get rather dusty?
Yours etc
KIM FREDERIC
Berlin, Germany

CALLING BARTLETT ALUMNI

SIR: The Bartlett School of Architecture, UCL, together with August and Birkhäuser, are publishing a new book, *Bartlett Works*, celebrating the work and achievements of its graduates since leaving the school. We are keen to track down interesting projects and people to feature, and want to include as wide a range as possible, including buildings, design products, major exhibitions and books. We are interested not only in people who have set up their own practices but also those working for larger firms, both nationally and internationally, and in people whose work falls into other design-related fields.

Participants who have already agreed to be involved include Allford Hall Monaghan Morris, Block Architecture, Foster and Partners, Sheppard Robson and Softroom.

Bartlett Works will be published in early 2003. If you are interested in participating, please contact Rachel Stevenson as soon as possible at bartlettworks@ucl.ac.uk for more details, or alternatively write to:
Rachel Stevenson
The Bartlett School of Architecture
UCL Wates House
22 Gordon Street
London WC1H OQB

END TO HOSTILITIES?

SIR: Thank goodness you have stopped publishing all those hysterical letters about Israel and Palestine.
Yours etc
JANE STEVENSON
Manchester, England

apology

We apologise to readers for the late delivery of The Architectural Review in September, due to a printers' error the whole issue had to be remade.

addendum

Lödige supplied the lifts and escalators for the Messehalle, Frankfurt by Nicholas Grimshaw & Partners (AR August 2002).

erratum

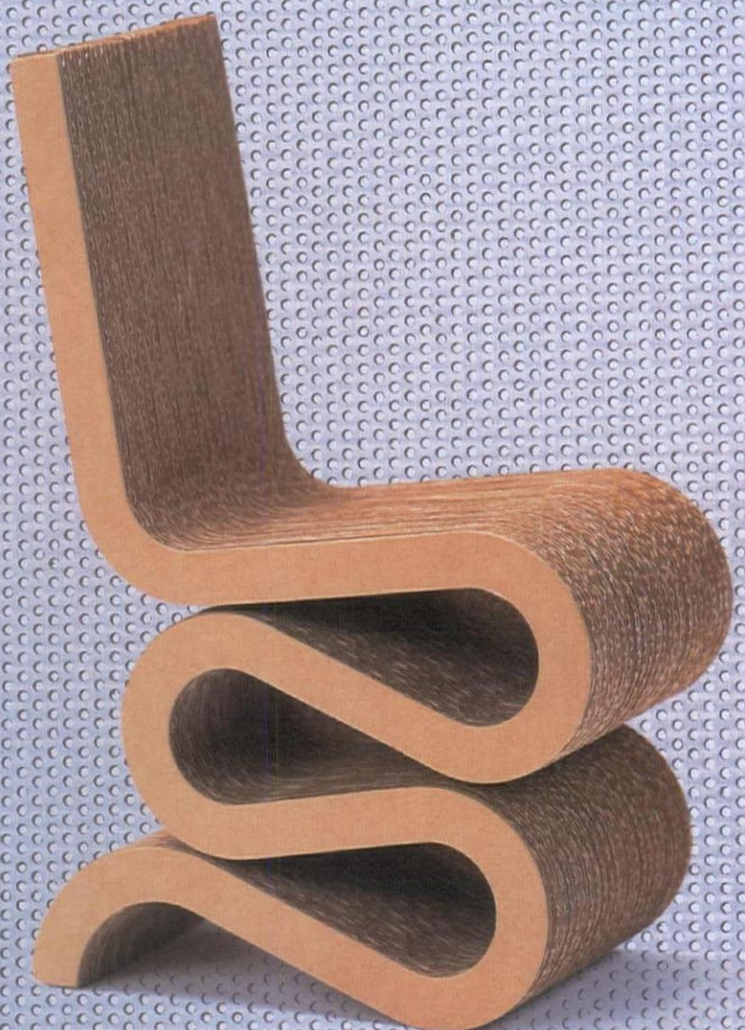
The architect of the glass pavilion in Burgundy, France (AR September 2002, pp58-61), is Dirk Jan Postel and not, as published, Dirk van Postel.

Wiggle side chair, Frank O. Ghery 1972. No 4783 Silver Microdot, Formica 2002. FC09

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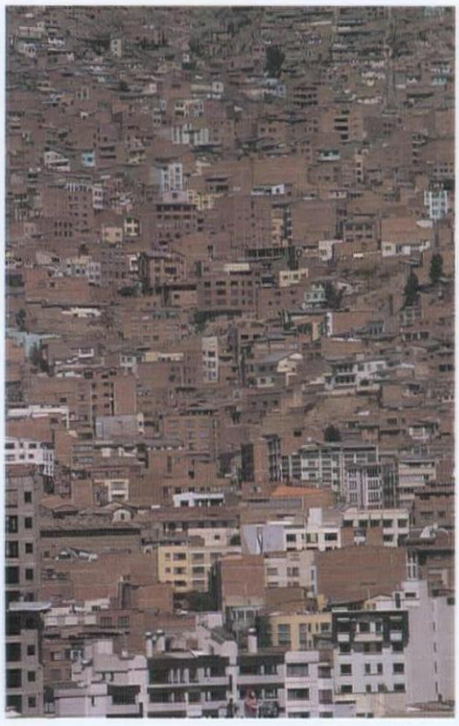
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Cemetery near the Illampu mountain.
(Photograph: Daniel Contreras del Solar.)



The village of Huacané in the middle of the rainforest.
(Photograph: Daniel Contreras del Solar.)



The sprawling chaos of La Paz, Bolivia's capital city.
(Photograph: Daniel Contreras del Solar.)

View from Bolivia

Bolivia's vast geographical variety and richness of cultures, from indigenous tribes to colonial powers, has given rise to a compelling diversity of architecture.

Bolivia is a country of great contrasts and surprises. It covers approximately twice the area of Spain, but its population is small: a little over 8 million inhabitants, most of whom live in abject poverty. Yet the country has almost limitless natural resources, which have been ruthlessly exploited throughout its history by Bolivians as well as foreigners.

Bolivia has three clearly identifiable topographical and climatological regions, with average temperatures of 26°C in the Andes at an altitude of 3650m, the Andes valleys at 2200m (average temperature again 26°C), and 30°C in the Amazon region.

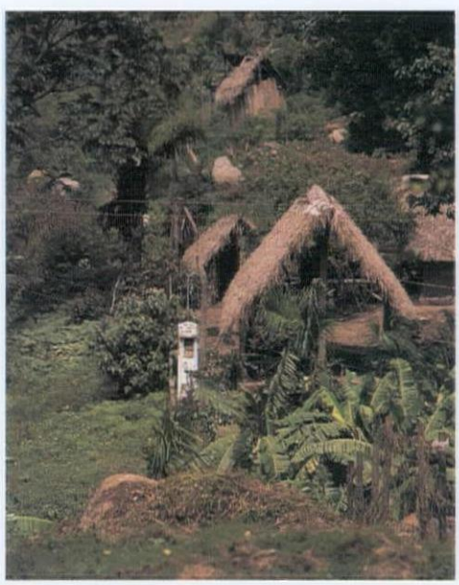
Along with the descendants of the colonial Spanish, Bolivia is home to diverse ethnic groups of pre-Hispanic origin, such as Quechua, Aimará, Chiquitano and Guaraní among others. Through the centuries, these groups have generated architectural styles that respond coherently and efficiently to their culture, to climate, topography and available materials of the regions. These traditions of construction are being lost as the people adopt models foreign to their purposes and the country's environmental, technological and economic requirements. As in most of Latin America, there has been uncontrollable internal migration out of the countryside and out of towns that have stagnated economically. As people flock to the sources of jobs and power, they overwhelm inadequate planning provisions and the urban order breaks down into extraordinarily complex, chaotic and fragmented cities.

In these dynamic emerging cities, the homogeneous historical centres have degenerated and the growth of the urban area has accelerated, at the same time throwing out peripheral belts inhabited by the poor. These contrast sharply with the sumptuous residential areas of a well-off minority, deepening social divisions through spatial segregation.

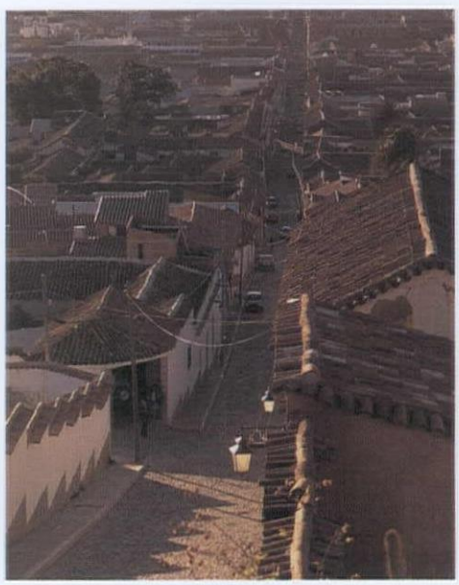
A high proportion of buildings are developed in total disregard to urban rules and regulations – precarious self-built housing in spontaneous, clandestine settlements in unplanned areas – in many cases occupying public spaces. As most of the settlers have no property titles or rights, a serious social problem develops over land ownership.

Ironically such chaos, anarchy and continuous change has generated an unusual, even attractive urban landscape, which rises above the monotony of the orthodox paradigms of theory, dominates the urban image of these cities and gives them the coherence granted by their own particular identity. This is an urban reality quite unrelated to the picturesque and messianic versions of the city produced by some urban theorists.

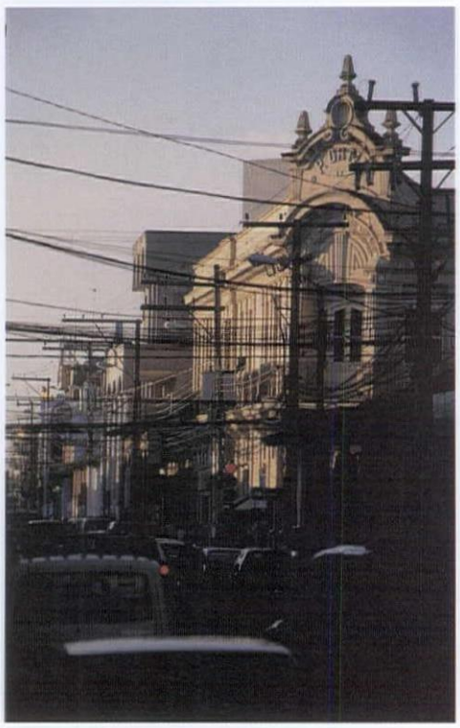
With the country's precarious economy, there are scant resources to devote to construction. Architects' interventions are confined to less than twenty per cent of building. Contemporary architecture in Bolivia is still dominated by the obsolete model of the 'garden city'. Historically, the model has been influenced by various international architectural tendencies: solutions ranging from adequate reinterpretations which adapt to the settlement areas' own requirements, to mere reproductions or copied models that do not respond to a local cultural, technological, economical or environmental reality. Some try to rescue conceptual contributions of traditional architecture, but the vast majority of designers create a strictly commercial architecture of facades evoking European styles prior to the Modern Movement.



Rural houses in the Amazonian part of Bolivia.
(Photograph: Daniel Contreras del Solar.)



A long, lively street in the city of Sucre.
(Photograph: Daniel Contreras del Solar.)



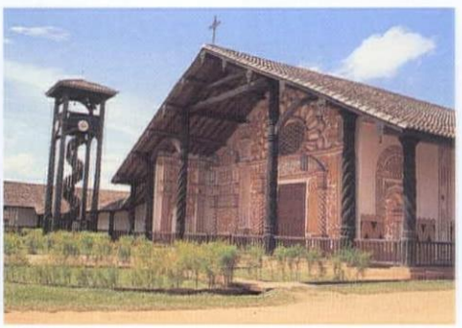
Street in Santa Cruz, a mixture of styles and electricity cables. (Photograph: Ejti Stih.)



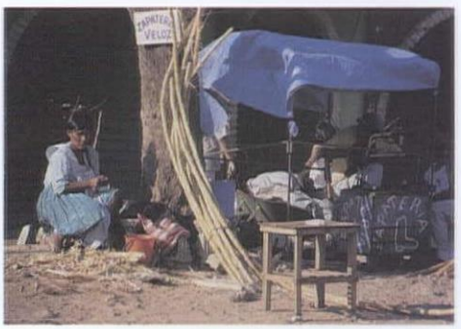
Eighteenth-century Jesuit mission of San Jose de Chiquitos. (Photograph: Daniel Contreras del Solar.)



A shop selling seats for taxis, typical of the colourful street life. (Photograph: Ejti Stih.)



Jesuit mission of Concepción, part of Spanish colonial legacy. (Photograph: Daniel Contreras del Solar.)



A shop for sugar cane juice and shoe repairs. (Photograph: Ejti Stih.)

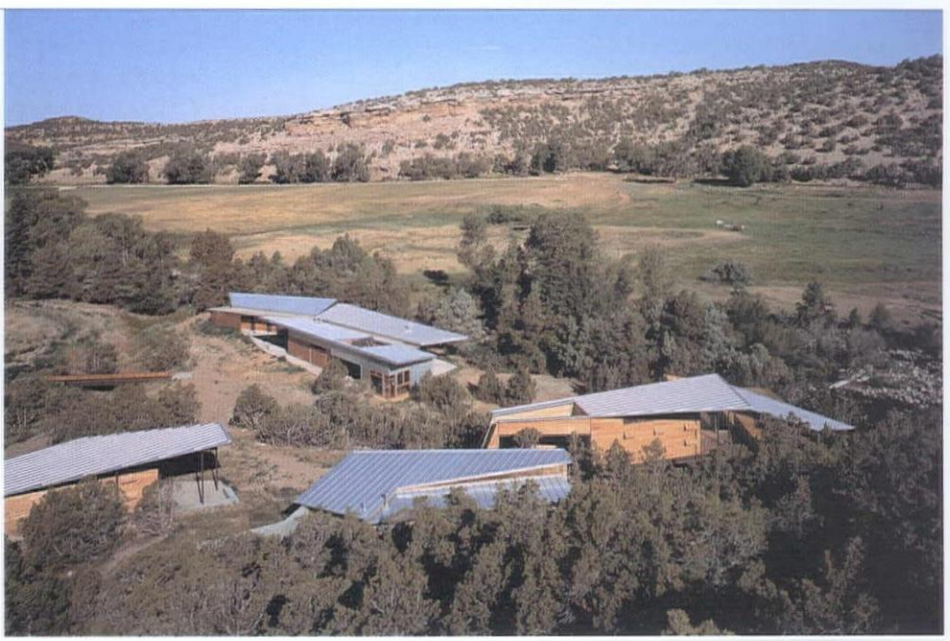
On the other hand, migration and poverty have allowed (quite unplanned), some cities and other important towns during the Colonial and Republican periods – such as Potosi, Sucre or the Jesuit Missions of Chiquitos and Moxos among others – to preserve their architectural and cultural patrimony almost entirely intact. It is important to mention that in Bolivia, the archives containing about 90 per cent of the Baroque and Renaissance music of the Americas are to be found. In these cities, true examples of Renaissance and mixed-origin Baroque (Barroco Mestizo) of the Colonial period are found, within a homogeneous and harmonic urban context based on the grid or checkerboard outline. It is interesting to observe how radically different are proposals and solutions in the Andean and Amazon regions. Andean building uses stone and adobe masonry, while Amazonian building takes advantage of immense timber resources to generate structures based on wooden skeletons with infill of *tabiques* – structural partitions made of wood and mud.

Bolivia is a country yet to be discovered. But there is much to recommend it: its social contradictions, its immense archaeological and architectural richness – it is one of the world's exceptional reservoirs of flora and fauna, being among the eight countries with the greatest biodiversity – the attractiveness of its ancient cultures, and an amazing variety of landscapes that range from the highest Andean peaks to vast plains and tropical forests in the Amazonian deep valleys.

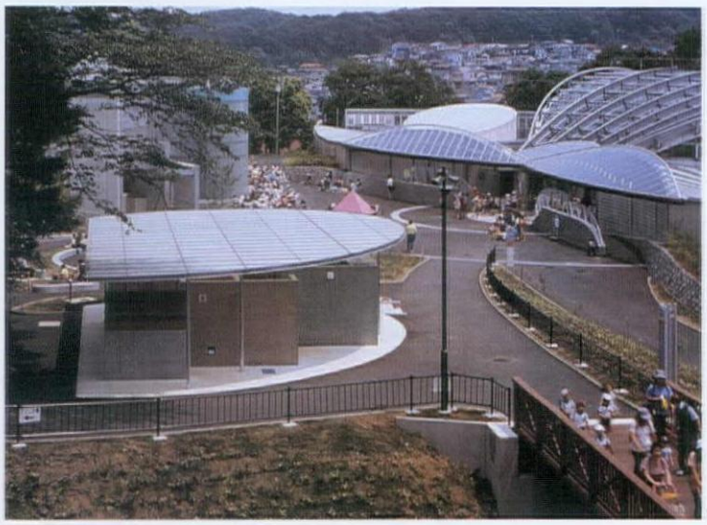
LUIS FERNANDEZ DE CORDOVA

November

The November issue of the AR is devoted to American architecture. Many paths of innovation are being explored by a new generation of American architects that offers great hope for the future and evidence of a new vitality in the American scene. As guest editors Brian Carter and Annette LeCuyer note, 'This work is not the result of perfect clients, lavish budgets or ideal sites, or any widely held belief in the importance of the physical environment in shaping the cultural fabric of American society... it is pragmatic architecture that is being generated opportunistically by wringing the maximum potential from the ordinary.' Projects include the Paint Rock Camp in Wyoming, by Charles Rose, Daly Genik's Camino Real school in LA, and the most recent works by Sam Mockbee's Rural Studio. Buy this and 11 other pioneering issues by completing the enclosed subscription form or visiting our website at **www.arplus.com**



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1



2

Although they might be a test of ingenuity for architects, public lavatories are frequently a test of will for users. Yasumitsu Matsunaga was asked to design a set of conveniences for Tama Zoological Park in Tokyo, which aimed to dispel stereotypes of dankness and general mediocrity. The zoo is spread over a lush rolling park in the city's western suburbs. Occupying a site near the insect house, the new loo is a compact, sculptural pavilion enclosed and shaded by a translucent glass roof. Shaped like a slightly distorted semi-circle, the flat roof is supported by slim tubular steel columns so that it appears to hover lightly over the solid structure below. Enclosed by walls of smooth fairfaced concrete, cubicles are provided for both traditional Japanese squatting and Western sitting lavatorial modes. Columns are attached to the walls by a system of horizontal tensile wires, so as to brace the entire structure against earthquake forces. This reinforcement also helps to resist the unusually heavy snow and wind loads that affect the site.

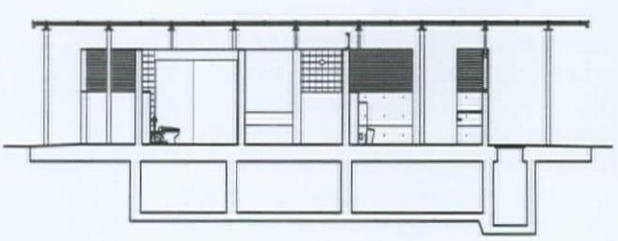
The concrete walls are largely unadorned, but in places are tinted dull pink or blue and clad in horizontal slats of dark tropical hardwood. (The pink is used to distinguish the female loos from the blue male ones.) Welcoming, elegant and robust, the lavatories add to the man-made landscape of the park. They also join a growing lineage of distinguished conveniences that include CZWG's now legendary loo-cum-flowershop in London's Westbourne Grove (AR August 1993) and Shuhei Endo's lavatory in a park in Hyogo (AR October 1998); all small yet thoughtfully designed structures that civilize and dignify the public realm. God is truly in the details. C. S.

Architect
Yasumitsu Matsunaga/Modern Architecture Institute, Tokyo
Project team
Yasumitsu Matsunaga, Yoshitake Tajima, Wakako Shimoonda
Structural engineer
Norio Terakado
Photographs
Kohji Horiuchi

1
The lavatory block joins a cluster of zoo buildings.
2
The translucent roof appears to hover in the landscape.
3
Cubicles are enclosed by fairfaced concrete walls. Pigments of blue and pink signify male and female zones; the lavatory for disabled people is left uncoloured.
4
Detail of iroko cladding.

Zoo loos

As a building type, public lavatories are generally not regarded as memorable architecture, but these modest loos at a Tokyo zoo are bright, decent and civilized.



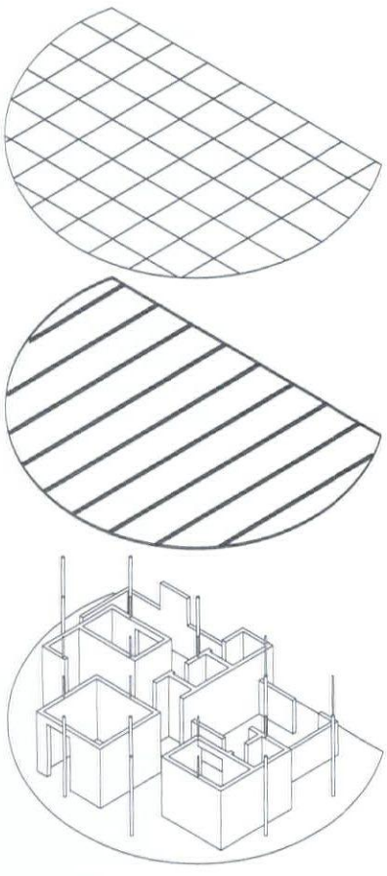
cross section



3

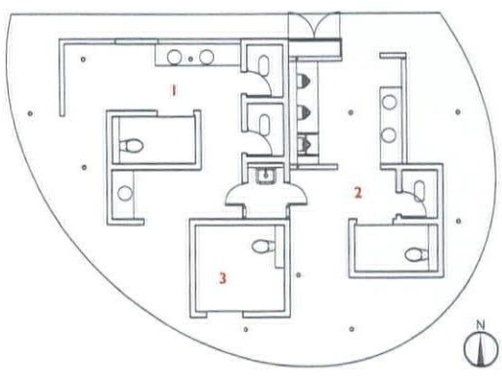


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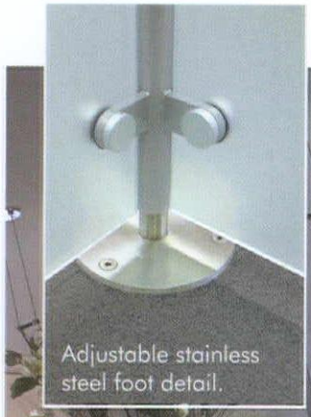


exploded isometric projection

1 female lavatories
2 male lavatories
3 lavatories for the disabled



ground floor plan (scale approx 1:200)



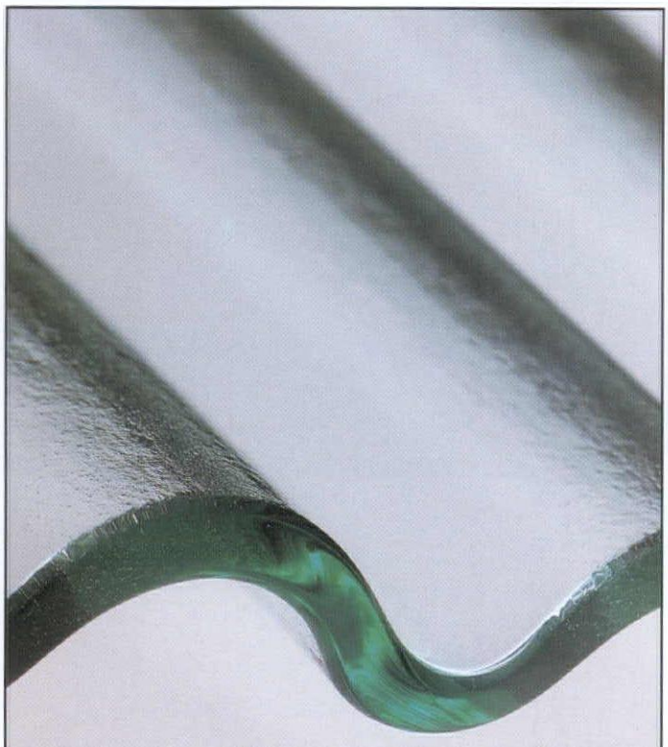
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'Contextualism' is a word that has been completely out of vogue in architectural circles for at least a couple of decades. Not surprising, because in many cases 'contextualist' buildings tended to be either dull pastiches or silly proto-ProMo pieces.

There is of course a (very limited) case for exact reproduction in certain circumstances. For instance, no one but an idiot or a mountebank would suggest anything other than faithful replacement if an element of a great Classical composition were to be destroyed. The Place des Vosges in Paris or the Circus in Bath would scarcely be improved by a brash concrete or steel and glass insertion. But that does not excuse smearing acres of elevations with pastiche second-rate Classicism or pseudo-vernacular, a practice that seems particularly prevalent in English-speaking countries, Britain in particular, where the architectural criticisms of Prince Charles are still taken seriously by provincial planning committees. Such behaviour sets up a downward spiral of contextualism, with bad copies being copied badly, to be emulated by even worse distortions, until at the end of the process, huge quantities of a dreadful distillation of the second-rate, compound insensitivity, ignorance and greed seeps out to corrode and devour the surroundings of every city of the wealthy world.

Yet sensitive response to inherited context is undoubtedly needed. One of the many errors of the twentieth century was to believe that Modernism, generated out of a not always happy *ménage à trois* of abstract art, technology and social mission, was so very different from everything that had ever been before that a complete revolution was necessary, severing brave new from exhausted old. For all its often quite sincere commitment to social justice, under the post Second World War Modern professional and political consensus, developers, system builders, architects and civil engineers were given extraordinary powers and were usually determined to demonstrate that the new *must* be different from what had been inherited.

Hence the fragmentation of many of the traditional cities of Europe and North America. It is absurd to suppose that we are different as a species from previous people. We may have greatly developed technologies, have changed social relationships and (in the West) greatly increased prosperity. But we are still human beings, and we have to live with each other, and so we should with our ancestors who gave us context. It is not difficult to understand Colin Rowe's unhappy remark when he was asked to contribute to the Roma Interrotta exhibition in 1979 – 'to protract the errors and later irresponsibilities of modern architecture does not seem to us to be a very useful procedure. We assume that, on the whole, modern architecture was a major catastrophe – except as a terrible lesson – best to be forgotten'.

Obsessive with objects

Though some aspects of architecture have improved (to an extent) in the last two decades, the urge to produce object buildings severed from context beats as strong as ever in the hearts of some developers and their architects, particularly those who pose as the avant-garde and embrace the blob school. By definition, blobs are anti-contextual and, while we may need a few isolated monuments for special reasons, such an approach is scarcely sustainable for the whole environment which, if the approach were to be pursued to the full, would end (as it has in some parts of the US) in total disintegration of the city. It is quite clear that the disjunctions of urban fabric resulting from the arrogance of the postwar politico-professional complex have intensified social divisions and individual anomie. Far too many of the creators of the huge social housing estates of that period had no more notion of the concepts of context and community than they had of ecology or cybernetics. 'Community' has certainly been an overworked concept in certain circles, but even in the most affluent, individualistic and material societies, it still has both meaning and functional importance. Intimate members of an individual's community may now be very widely scattered geographically because of the powers of electronic communication, but there is another level of living in which community is grounded in quotidian affairs: local transactions like shopping, getting the bus, going to the match, visiting the clinic, having a snack and so on.

If all this falls apart, so do our lives too. There is a social dimension to contextualism that we have ignored with dreadful results. I am not trying in the least to suggest that social relationships should (or even can) be set down for all time in masonry, glass and steel. Only that we should respond to the phenomenal and social contexts in which we work with sympathy and courage to try to relate past, present and decent future.

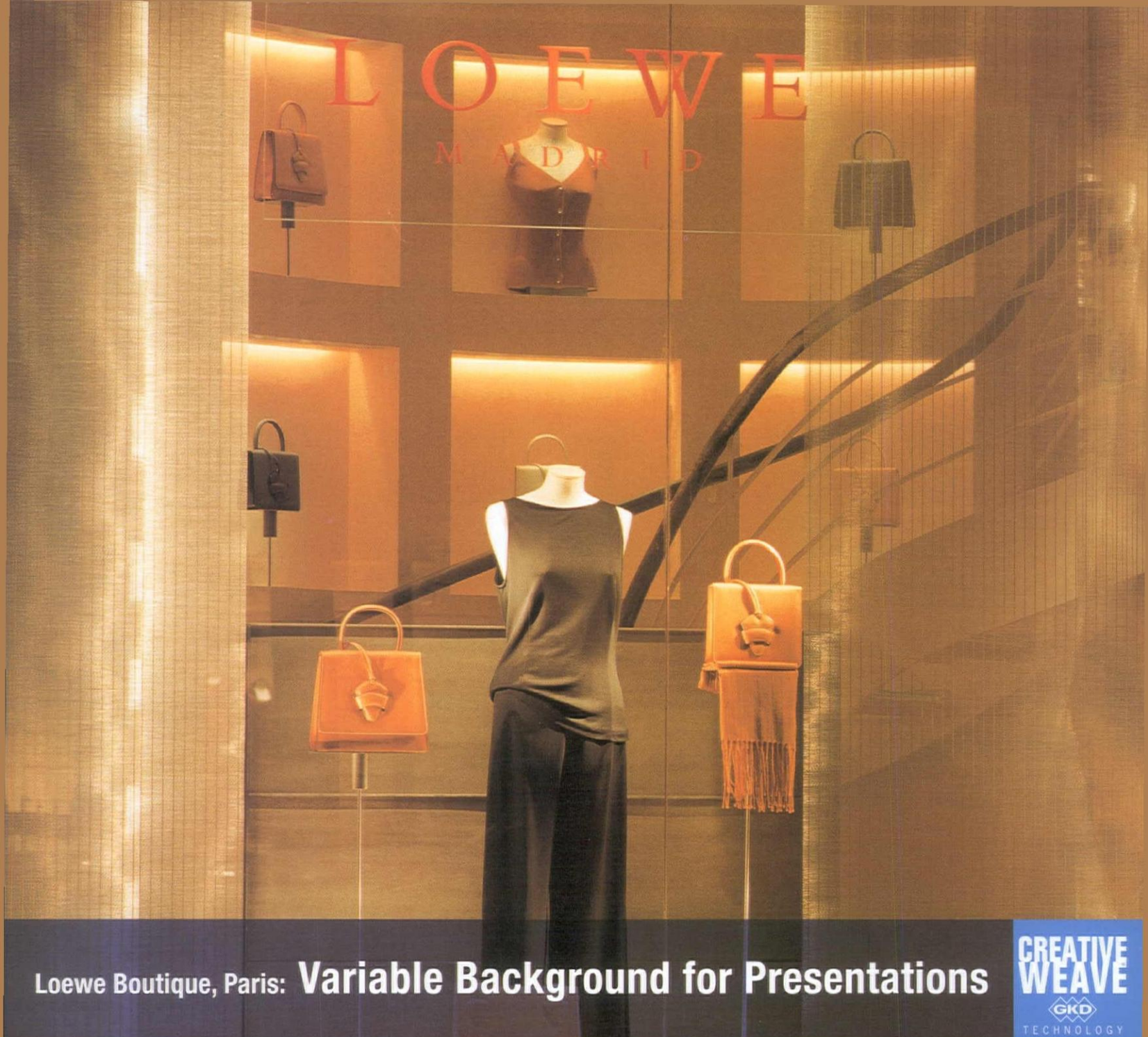
Think for instance of the transformation of the town hall of Utrecht by Enric Miralles (p46). He seized a geriatric amorphous muddle of municipal buildings and rejuvenated it with verve and drama to make it a dynamic part of a busy town centre, and in so doing, created a new town square and suggested new possible relationships between citizens and those of their fellows who work for them, between the values of the contemporary world and those of previous generations. In a completely different context, Raj Rewal (p38) has courageously added to the immensely grand capitol of New Delhi, India's symbolic political heart, with tact, respect and completely new formal and spatial suggestions about how individuals (both MPs and public) can have much more gentle and liberal relationships to the state and its power.

If contextualism has a social dimension, it must have an ecological one too. One of the main lessons that emerged from the World Summit on Sustainable Development in Johannesburg in the summer was that it is vital for us all to develop forms of architecture for both rich and poor that will allow us to live in greater harmony with the planet. So-called sustainable expedients like dung-powered gas plants and recycling human waste are not enough alone to help the poor. The poorest, like the richest, need infrastructure and appropriate development that can be built on for the future, not just cow-pat powered stoves and charcoal powered radios. Buildings generated by such a programme will be necessarily responsive to climate and local resources of technology, materials and labour. They will vary greatly according to location and culture. So they will have greater resonance with context than either the kitsch horrors of traditional forms enlarged to obesity and built in concrete, or the indifferent products of global capitalism (how can an office block in Australia look exactly the same as one in Alaska?).

Contextualism (though perhaps we should invent another name for it) remains of great importance – but not as a simply picturesque approach. Enriched by social and environmental considerations, contextualism will not be simply about scale, urban volumes, and townscape (though each of these remains important), but it will become one of the key ingredients in creating the future. PETER DAVEY

IN CONTEXT

Contextualism, an often decried approach, redolent of '70s attempts to mitigate the worst effects of High Modernism, deserves a more thoughtful examination which could lead to a multi-layered relationship of past, present and future.



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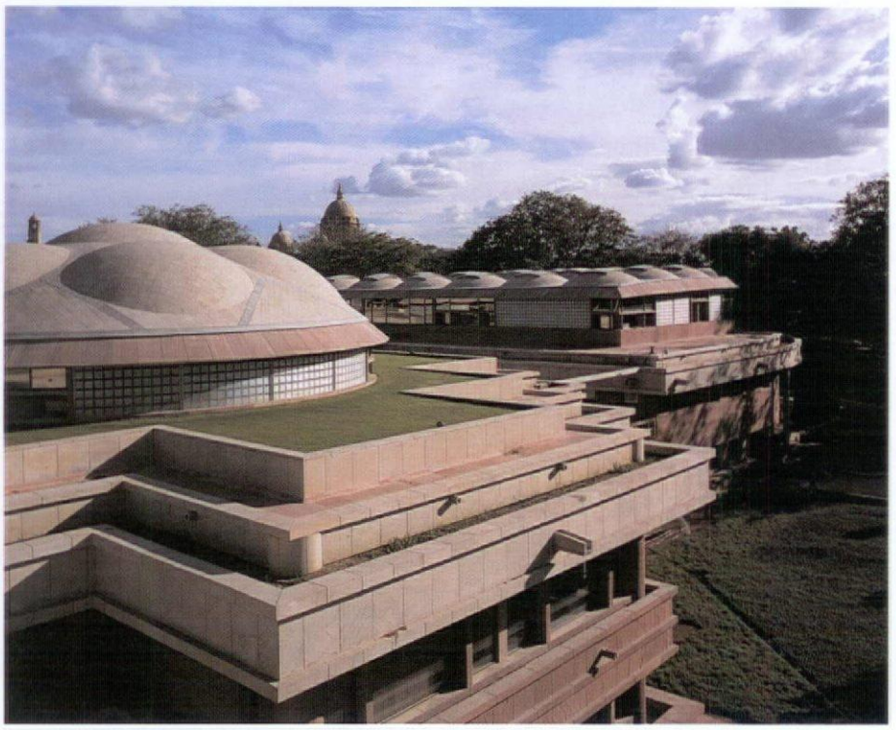
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Part of Nolli's eighteenth-century Plan of Rome (this page) and (opposite) Daniel Libeskind's Arctic Flowers (1979), a proposal for a rich contemporary urban fabric.

LEARNING IN NEW DELHI

This is the first major addition to New Delhi's symbolic capitol since Independence. It resonates with the past at many levels, and suggests new approaches to monumentality.



1

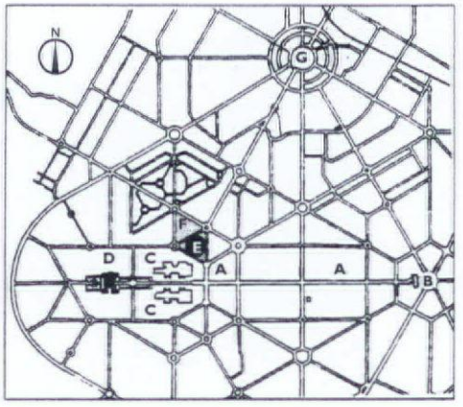
LIBRARY, NEW DELHI, INDIA
ARCHITECT
RAJ REWAL

New Delhi was declared capital of India in 1911, and was designed as a demonstration of imperial power, with the great parade route, the Rajpath, running east to west some two kilometres from India Gate, Edwin Lutyens's national war memorial, then up the ramp between Herbert Baker's two Secretariats, to culminate in the presidential palace, the Rashtrapati Bhavan, Lutyens's Viceroy's House.[1] Architecture was intended to reinforce the message, with Lutyens's work in particular achieving a blend of Classicism (the European expression of empire from ancient times) with Mughal and other indigenous forms taken from traditional buildings of the powerful in the subcontinent. To the north of the Rajpath, is the drum of Baker's Parliament, more conventionally Classical than the Rashtrapati Bhavan, and very much an inward-turned building on which a giant order rises from a plinth to support a huge entablature and attic. The circular plan is a symbol of the desire to make the nation one.

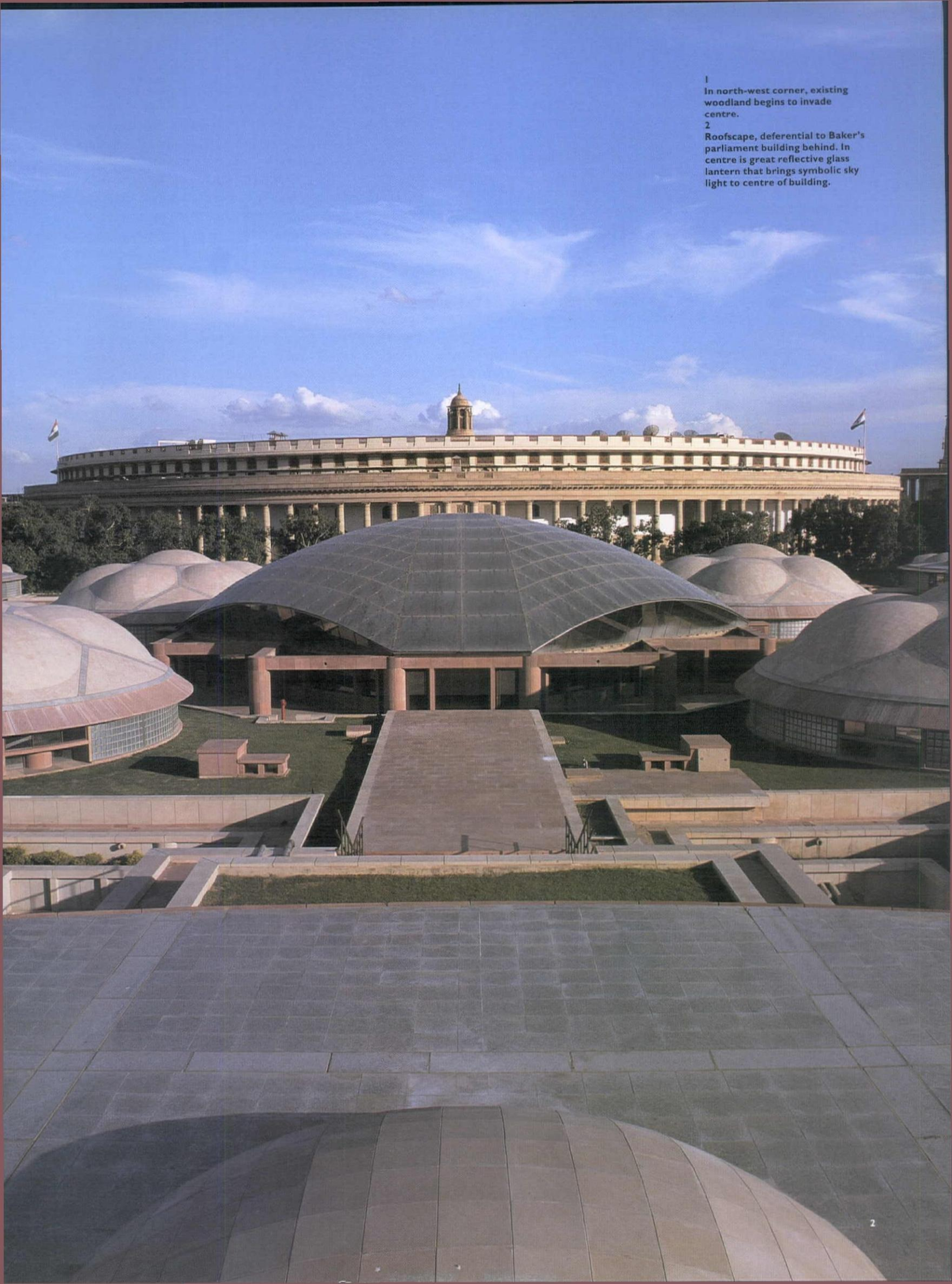
However much the whole complex may carry unhappy memories of empire, it remains the symbolic and monumental focus of the Indian nation, so adding to it poses extreme difficulties. By the late twentieth century, the parliamentary library had long outgrown its quarters in Baker's building. A competition was held for a new library in a wooded site just north-west of the drum. Raj Rewal won in 1991, and was given a great deal of freedom, but was required by the Speaker of the Lok Sabah (the legislature – lower house of parliament) to relate harmoniously to Baker and Lutyens.

Rewal decided that the library should be subservient to its parent building in the way, he says, 'a guru relates to a king'. Its honorific entrance reflects one of the three main approaches to the parliament building; only the library's roofscape rises above Baker's plinth and the body of the building is clad in red and buff sandstones similar to those of the capitol complex. But for all these deferential gestures to the surrounding neo-Classical buildings, Rewal draws deeply on Indian precedent. The basic plan form has much in common with that

A Rajpath
B India Gate
C Secretariat
D Rashtrapati Bhavan
E Parliament
F new library
G Connaught Place



location plan



1
In north-west corner, existing woodland begins to invade centre.
2
Roofscape, deferential to Baker's parliament building behind. In centre is great reflective glass lantern that brings symbolic sky light to centre of building.

of buildings like the Adinatha temple in Ranakpur and the Datia Palace, at Madhya Pradesh, in both of which a central core is set among courtyards, themselves surrounded by a perimeter. Here are echoes of the ancient Mandala, the cosmological diagram that inspired ancient Hindu temples.

Laid over this powerfully iconic basis is the notion that a building with a very varied programme should be a network of foci, like Lutyens's surrounding city, but without its defensive connotations. A third layer of complexity was generated by Rewal's decision to make the foci into domed columnless spaces. In resolving the differences between the orthogonal basic plan and the circular forms of the domes, perimeter walls become serrated in plan. So at close range, scale is reduced, and little verandahs are created round the edge. But, from a distance, coherence is retained by a continuous abstracted entablature that ties all the smaller forms together and prepares for the shallow domes above.

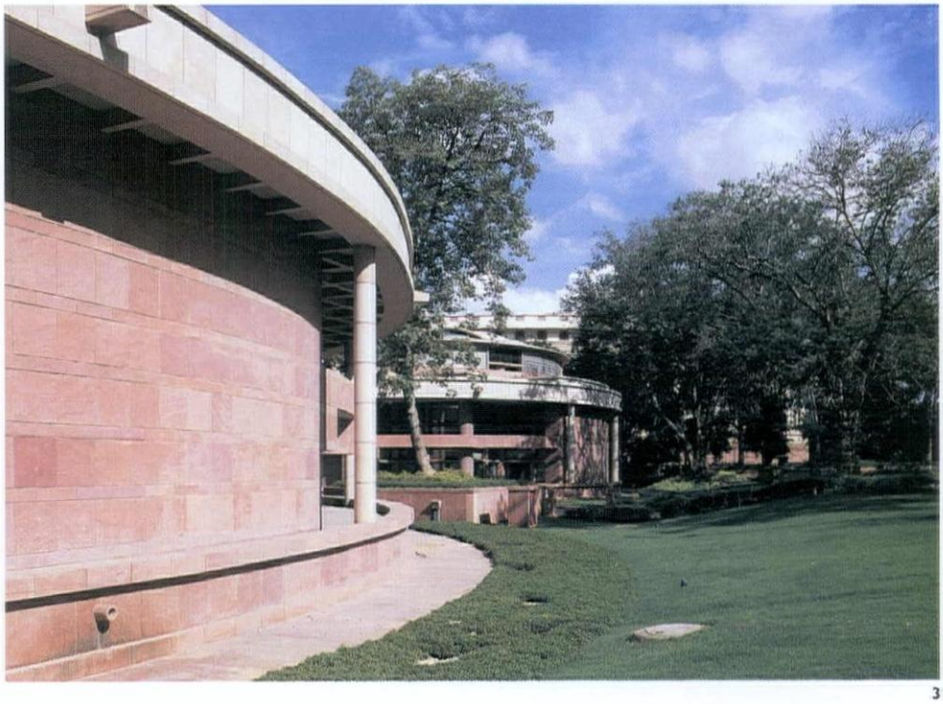
Over all the layers of planning geometry is vegetation. Lutyens's New Delhi was (and near the capitol still is) very green. The library has been built on one of the forested parkland areas surrounding the capitol. Partly as a mark of respect to context, the north-west corner of the square plan has been omitted, leading the existing wood into the middle of the composition. Its greenery is echoed by planting on the roofs between the domes and in the courts round the nucleus. Here are conflated British turn-of-the-century ideal of the garden city and the south Asian archetypal strategy of drawing the sky into the heart of a building.

Functionally, the two floors you see are on top of a couple of underground ones which contain the main stacks. On the ground floor, the main axis runs south-north from the VIP entrance opposite Parliament to the auditorium. The east-west axis is from the digital library to the scholars' library, the largest study space in the complex. At the crossing of the two axes is a powerful volume, the honorific and mythic centre, where daylight from a great glass dome pours down to the ground floor, then beyond that down to the lower floors, which would otherwise be largely Stygian. So the building is metaphorically pinned to its place with a shaft of light from the sky that illuminates the whole labyrinth of knowledge.

In fact, most people will probably not use the ceremonial entrance. There are three other main ground floor points of entry: MPs have a special entrance in the south-east corner of the plan; the public comes in at the north-east corner; scholars enter next to the south-west corner. In the present climate, security precautions at each entrance are elaborate, but once past them, you can wander in the cloister-like shaded corridor that runs round the inner courtyards.[2] Each of these has symbolic democratic significance: the south-west, with its open air theatre, tells of free expression; the south-east has a specimen tree denoting social justice, which one day will dominate the whole space; the north-east court has a pool symbolic of equality.

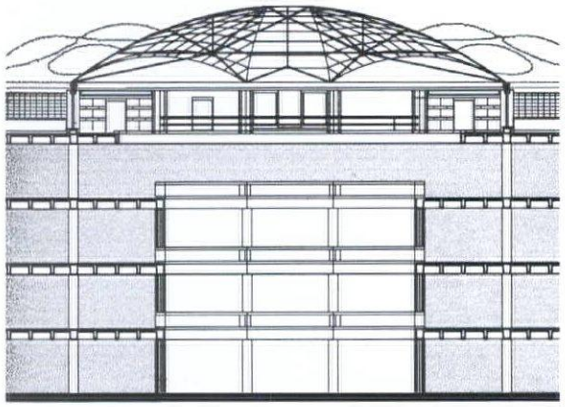
Inside, every one of the main foci is different and has its own atmosphere. Many of their spaces are double-height, ranging from the intimate MPs' reading room with its cosy galleries to the much bigger scholars' library that becomes a quadruple volume, with its generous stairwell descending to the two stack levels below. This space, like the other large ones, is spanned by what at first seems an unlikely combination of steel trusses supporting lightweight fibre cement shells, perhaps a modern descendant of Viollet-le-Duc's dramatic (but never executed) nineteenth-century drawings that suggested the potential of relating metal tension members to the

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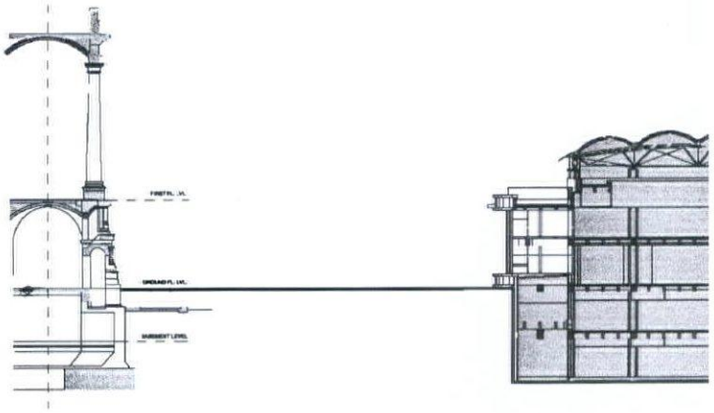


3

3
Entablature relates diverse plans of roof and ground floor ...
4
... and creates verandah-like spaces at lower level.
5
South-east court. Tree, symbolic of social justice, will fill whole space. Top right, Wren influenced dome of Baker's North Secretariat, partly inspirational to much gentler and shallower domes of library.



section through central focus



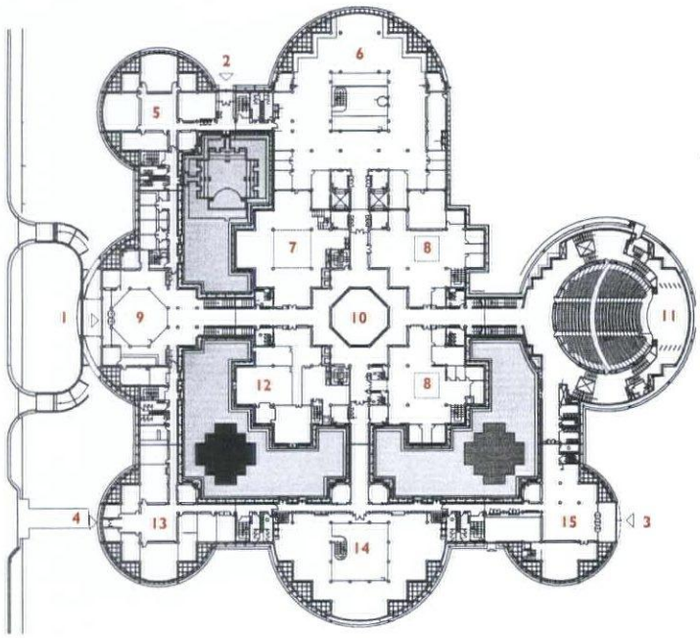
relationship of library (right) to Parliament: the guru and the king

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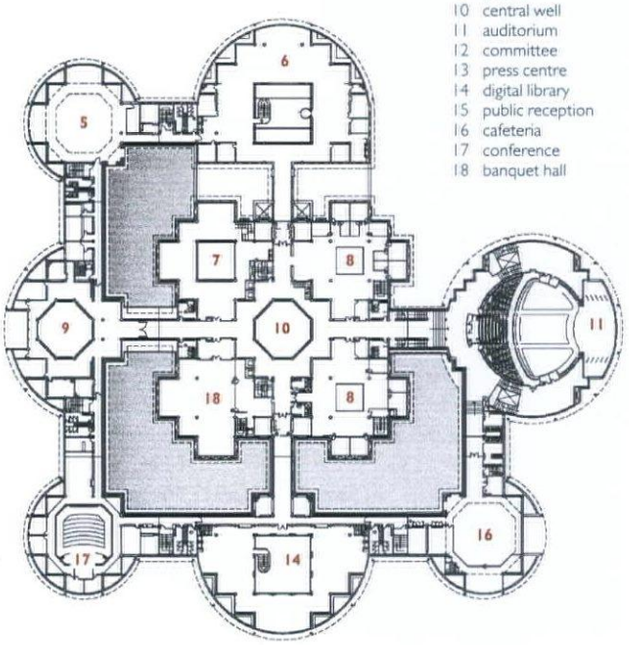
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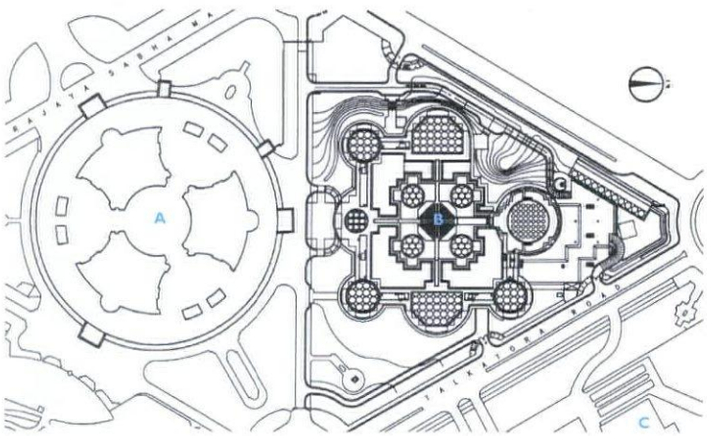
1 VIP entrance
2 scholars' entrance
3 public entrance
4 MPs' entrance
5 Bureau of Parliamentary Studies
6 scholars' library
7 MPs' reading room
8 research and archive
9 atrium
10 central well
11 auditorium
12 committee
13 press centre
14 digital library
15 public reception
16 cafeteria
17 conference
18 banquet hall



ground floor (scale approx 1:2200)



first floor



site plan

A Parliament
B library
C North Secretariat

6
Traditional hand carved screens combine with machine-turned column cladding.
7
South-west court's open air theatre symbolizes freedom of expression.









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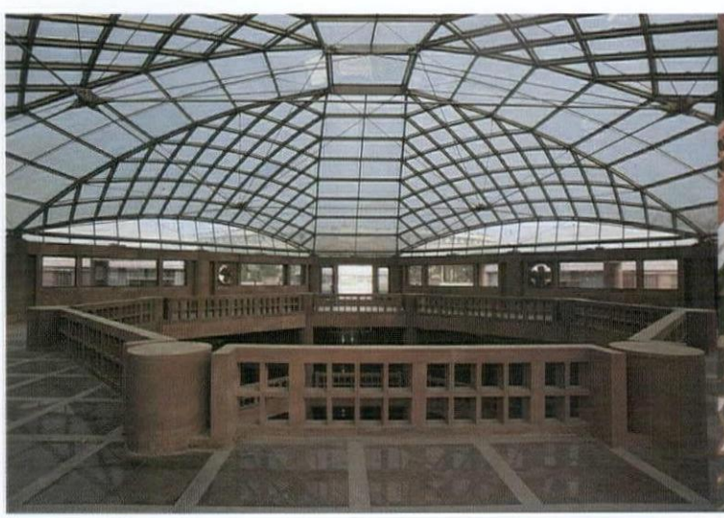
compressive qualities of masonry domes. Throughout Rewal has pursued the great nineteenth- and twentieth-century tradition, coming from Sidney Smirke at the British Museum Library and Hans Asplund in Stockholm, of introducing light from clerestories high up in each volume, which is filtered by the space until it arrives gently on the readers' desks.

Many of the domes let in light from the sky too: a move that, particularly in the case of the central space with its big glass lantern, was initially decried by the environmental engineers of the CPWD (Central Public Works Department) as being likely to put excessive cooling loads on the air-conditioning system.[3] But Rewal was determined to get the sky into his building and, after much experiment with the CPWD, it was found that two layers of reflective glass could reduce heat gain to acceptable levels, even in Delhi's sweltering summer. The insulative properties of the earth in the roof gardens further increase the building's resistance to harsh external conditions. Round the nucleus, the courts (intermediate spaces environmentally), are expected to be largely dust-free, remarkable for open spaces in north India in summer, and reminiscent of the internal open spaces of the grand palaces.

In his library, Rewal has pulled off a remarkable feat: he has not only related the building to its immediate very difficult physical and historical context, but to deeper strains of Indian culture and history. And he has married these to modern technology and functional analysis. Could the synthesis be the foundation of a democratic monumentality for modern India?[4] PETER DAVEY

1 New Delhi was laid out by Lutyens as a network of gridded and diagonal roads, focusing on nodes from which artillery can shoot down the straight streets to control the mob. It was modelled on the similar strategies of L'Enfant's Washington and Haussmann's Paris.
2 In this respect, the building is the reverse of Baker's, where main internal circulation is on the outer perimeter.
3 Like all libraries, this one has to have a very carefully controlled environment; Rewal has experimented elsewhere in making use of ambient energy to reduce the need for air conditioning.
4 Much factual information in this article has been taken from *Library for the Indian Parliament* by Raj Rewal and others, Architecture Research Cell, Delhi, in press.

Architect
Raj Rewal
Project team
Raj Rewal, Arvind Mathur, H. S. Sandhu, Ankur Mathur, Anshu Mahajan, Sumit Maity, Raoul Rewal, Geetika Nayar, Vipin Thakur, Renu Peshin, Rana Ram, Savita Khanna, Sanjeet Bose, Pratap Talwar, Arun Rewal, Suresh Verma, Maneesh Gupta, Shalini Bhatia, Ram Avtar
Engineers and project managers
CPWD
Contractors
ECC division Larsen and Toubro
Landscape
Satish Khanna
Photographs
Courtesy of the architect



8



9

8
Great central lantern, which ...
9
... sends shaft of skylight down as far as lowest level.
10
Scholars' library, with on upper floors carrels, informal seats and open bookshelves. Below are two levels of stacks.
11
Members' reading room (furniture yet to come).
12
VIP entrance.



TOWN HALL EXTENSION,
UTRECHT, THE NETHERLANDS
ARCHITECTS
ENRIC MIRALLES
BENEDETTA TAGLIABUE

1

TREAT OF UTRECHT

A run-down miscellaneous collection of old buildings has been given new vigour and dignity in a series of daring moves of great sensitivity.

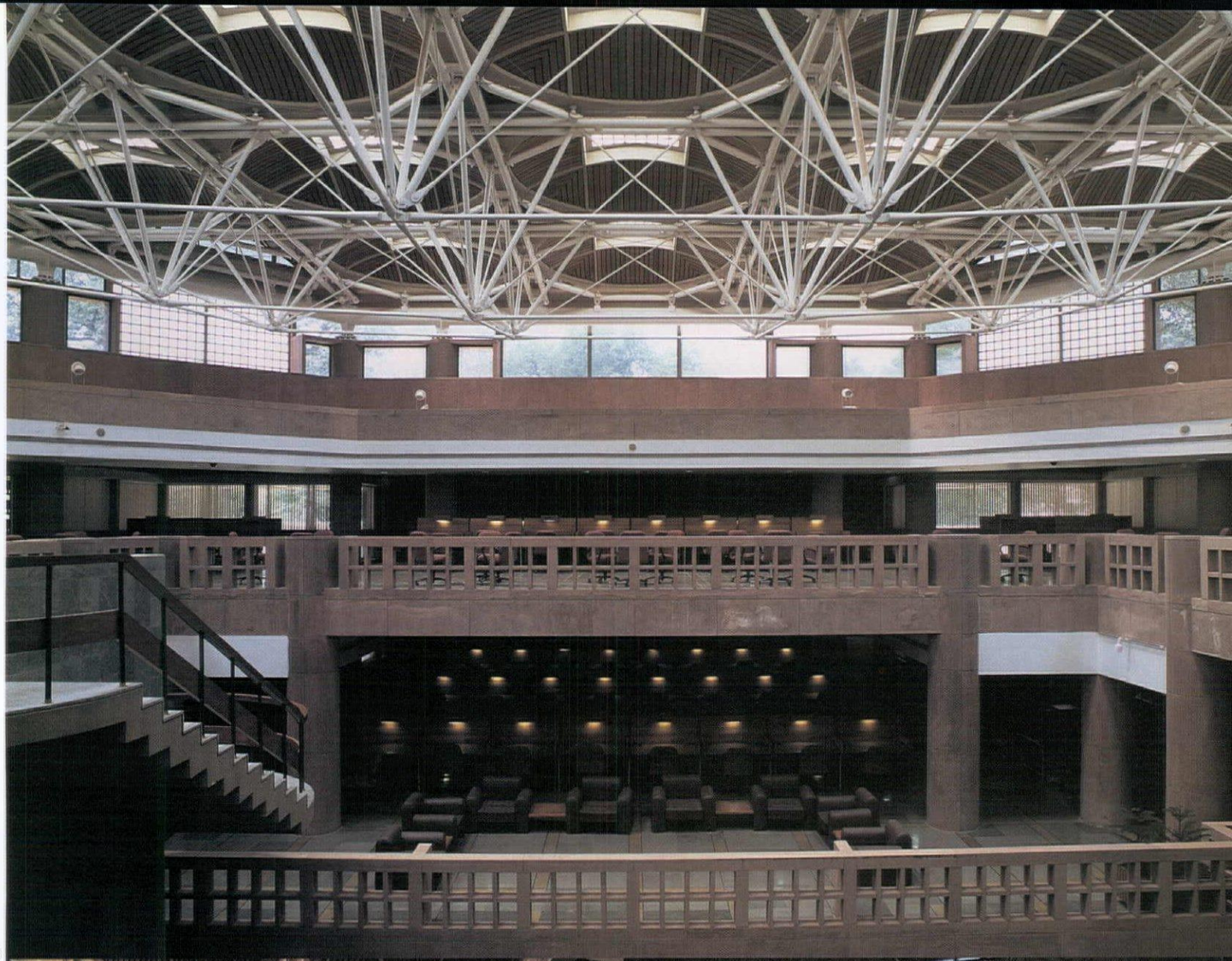
Look at a couple of photos, or worse the plan, and the cacophony of forms seems to suggest that in this final work Miralles really went over the top. With scant respect for a fine Neo-Classical work, he seems to have produced a building full of twists and turns, curves and skews, revelling in confusion. *Bauwelt*'s critic savaged him mercilessly for incoherence and a complete lack of taste in this 'collage-architecture'.[1]

But the plan of the building before he started reveals that most of the complexity and contradiction was already present, and that the Neo-Classicism was only a pair of facades, mere stage sets already at odds with each other. Miralles inherited a building that had grown in stages over 700 years, carrying evidence of every age. None of the periodic plans to wipe the slate and start again had been carried through, and if as the largest intervention, the nineteenth-century Neo-Classical front, increased the sense of order, it also meant the worst destruction, because it replaced a Renaissance facade which today would be far more highly valued.[2] By the time the municipal authorities sought an architect in 1996 they had learned the virtue of historical continuity and wanted a firm capable of working with the given. They interviewed 31 architects, commissioned two sketch designs, then chose Miralles.

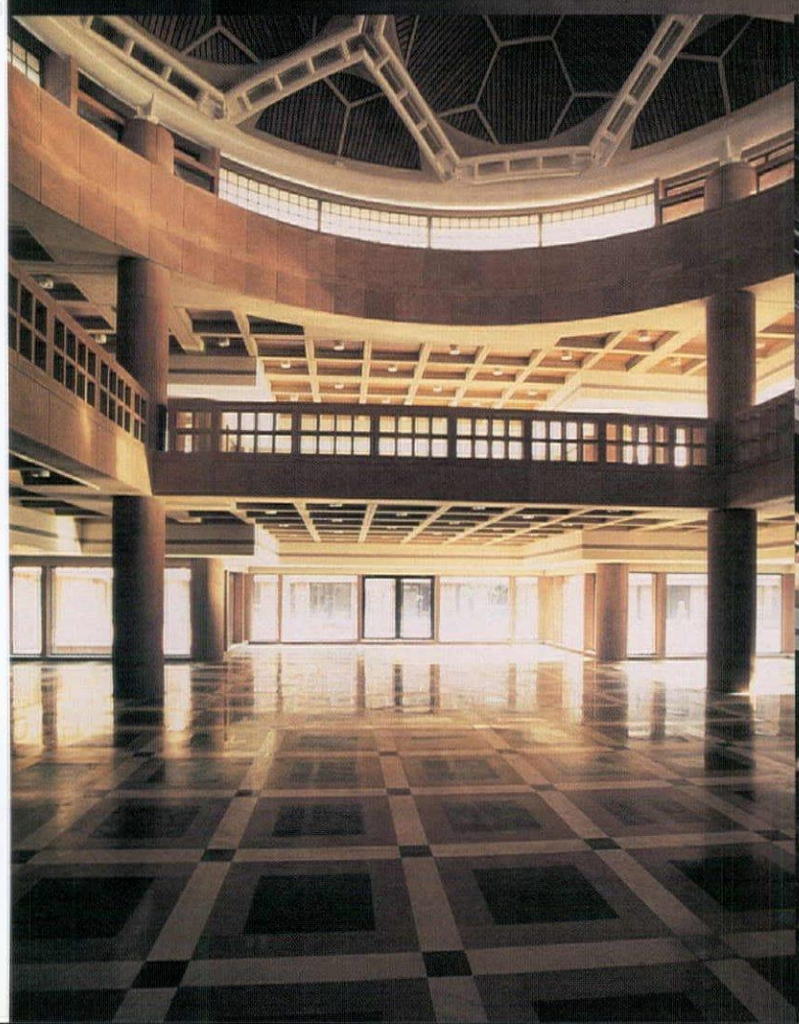
Utrecht, a leading market town in the Middle Ages, was granted its charter in 1122. The site of the town hall lies at its very heart, on a bend in the Oudegracht, the main canal formed from a branch of the Rhine. A row of eight houses had been erected there by the end of the fourteenth century by prominent families whose names they still carry, and the market was held directly in front. Recognizing this as the optimum site, the burgeoning municipality bought up the houses one by one for administrative uses, starting with the one on the right for the council and the left one as cloth hall, guild hall and exchange. In 1547, extra space was added to the market by covering the canal between two bridges to make more of a square. By the end of the sixteenth century, the council house had a fine Renaissance facade and a bell tower on its roof, while the law courts next door had a bold doorway and a balcony for declarations, but the faces of the original eight houses remained visible. Further houses were bought, and municipal functions developed like a rabbit warren, including eventually the city archives, prison, orphanage, post office, and fire station. The municipal wine store was established in the row of old cellars beneath the houses in 1549, which led on to use as a drinking place and finally a restaurant. Fine rooms came and went. In 1823, a decision was made to demolish the whole decrepit chaos and start again, but it only got as far as replacing the facade to the council and law court parts with the Neo-Classical front. By 1840, Classical treatment had been carried around the side and rear, but the fabric within remained. The former law court was wedged oddly in between, and the axes of the two entrances failed to meet. In 1876 the municipality bought further houses for



2



10
11



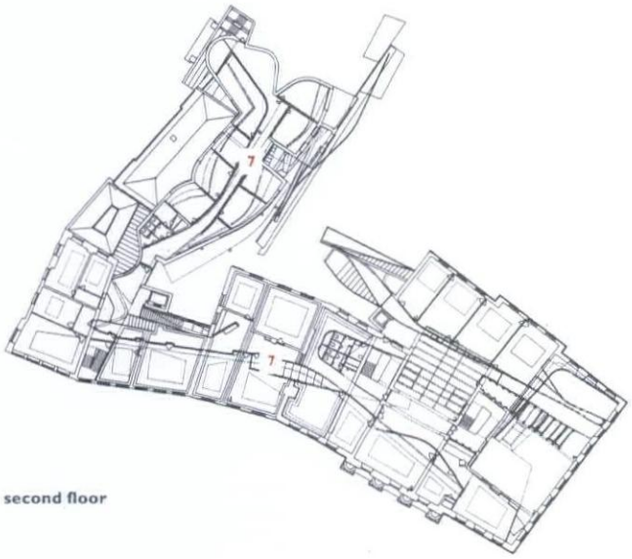
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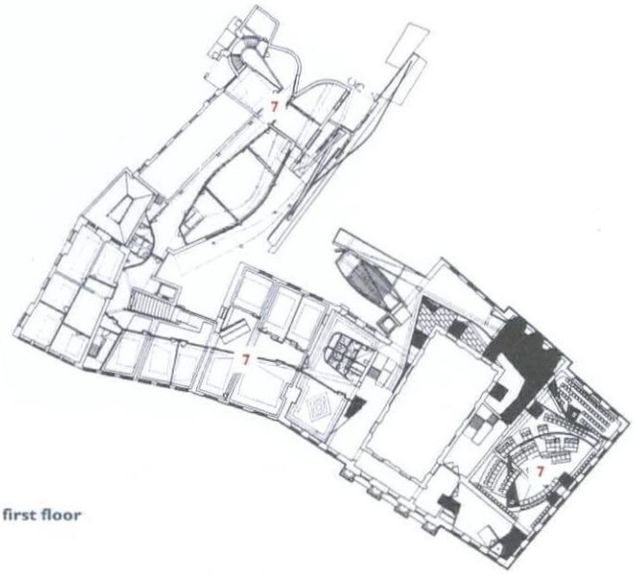
TOWN HALL EXTENSION, UTRECHT, THE NETHERLANDS

ARCHITECTS

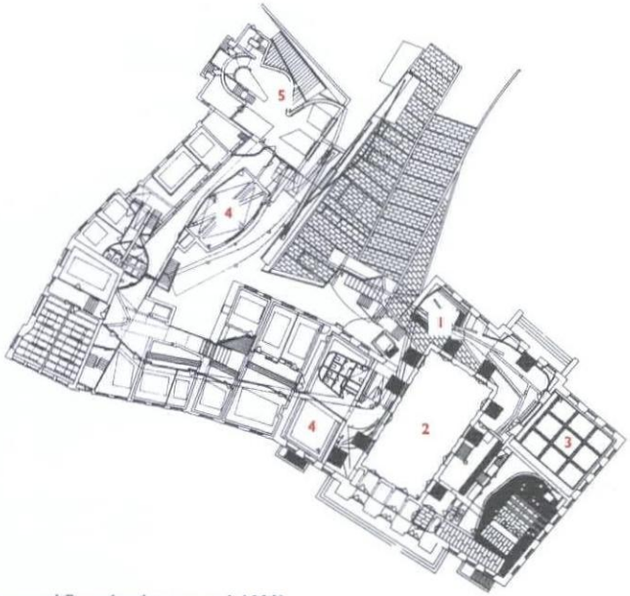
ENRIC MIRALLES BENEDETTA TAGLIABUE



second floor



first floor



ground floor (scale approx 1:1000)

1 main entrance
2 great hall
3 wedding room
4 conference room
5 cafeteria
6 council chamber
7 offices

A new square off Korte Minrebroederstraat
B Stadhuisbrug
C Ganzenmarkt

conversion to administrative use, and by 1916, it finally owned the entire row: all had largely been rebuilt, but piecemeal so that individual identities remained. Plans made in the 1920s and '30s for a total rebuild were postponed, and in 1940 the registry office was put in a new linear wing at the back. Drastic post-war plans, including building a glass tower and swathes of demolition to improve traffic flow in the area, fortunately also remained on paper.

Like many much-converted buildings, the complex had become a tatty and confusing labyrinth, 'out at the elbows' as commentators put it.[3] Abused by thoughtless infill, poor additions and provisional arrangements frozen into permanence, it lacked daylight, and offered no disabled access. Its stairs and corridors were mean and narrow, and the acoustics of the council chamber were poor. On the other hand, neglect had meant that many treasures from the past had been preserved, some set in the fabric and others lurking in attics. Amazingly, some original structures from the fourteenth-century houses persisted, at least in the cellars. Miralles was faced with the problem of sifting the evidence and preserving what seemed of value, while bending the complex to the municipality's current needs. Many administrative offices had already been decanted away from the centre, but representative functions were to stay: the town hall as the seat of the Council, of

4
New entrance under projecting glazed gallery ...
5
... which receives main stair from entrance.
6
Miralles's sculptural fountain enlivens new square. Changes in paving material indicate traces of previous buildings.
7
Original facades preserved in Ganzenmarkt with partly new corner containing cafeteria projecting through old entrance.



location plan



1
From north, new square opens into Korte Minrebroederstraat (foreground). Neo-Classical block left. New entrance centre.
2
Original fronts on canal are faithfully restored. Stadhuisbrug right.
3
Front onto new square is in part layered collage of fragments of earlier buildings.





6



7





TOWN HALL EXTENSION,
UTRECHT, THE NETHERLANDS
ARCHITECTS
ENRIC MIRALLES
BENEDETTA TAGLIABUE

municipal receptions and as the place of marriage. It was to recover its role as provider of public information with increase of foyer and reception spaces. Essential municipal offices and those for political parties were retained, and some special offices added, such as that of the Ombudsman.

Miralles's main idea was to relieve the pressure on Stadhuisbrug – always a congested space – by turning the building around and opening it up to a new square behind, on Korte Minrebroederstraat. This would allow new views towards the cathedral and create a new focus in the crowded centre, with space for bars and restaurants to spill onto the pavement. It required the demolition of the last addition, the utilitarian 1940 registry block, along with clutter around and between. Miralles could leave the old facades most of the way around the old building: the one to Stadhuisbrug – the original front – was faithfully restored with the original house names picked out along the cornice. The grand entrance is still used by councillors on ceremonial occasions. The other Neo-Classical facades, to Oudkerkhof and Korte Minrebroederstraat, were also restored, and the former rear entrance has found a new role more fitted to its axial grandeur. This is now the wedding door, where couples emerge to meet friends and be photographed, with a tell-tale red carpet when in use. Miralles also preserved the facades onto Ganzenmarkt, cheekily reworking the old corner entrance as a bay within the staff cafeteria. This left him the difficult task of remaking the inside corner facing the new square, a case of changing backs into fronts and generating an asymmetrical main entrance to compete with the Neo-Classical might of the wedding door.

Looking clockwise in plan, we start at the main entrance. This plugs into the corner of the old building just at the point where the symmetrical rear facade and old law court produce a tapering space inside. As there is insufficient space for a staircase, it projects back out, leading to a gallery which provides a view to the square before taking you back into the building. The glazed projection serves as canopy for the entrance and draws attention to it. Behind it, the back facades of former houses are rediscovered, but moving on towards the corner, a gap is left for the corner stair, admitting daylight and allowing views out. The houses along Ganzenmarkt were cut to half a room thick, then refaced on the inside with a hybrid construction to form a block of offices with a central corridor. The whole wing terminates to north in a bifurcated form with curved brick walls to deny the possibility of an end front, diverting attention instead to the sides. The facade which faces back towards the new entrance is a very elaborate layered composition involving a big sculptural fountain and various reused window frames and fragments inherited from earlier buildings on the site. The paving in front also plays an important role by defining the space and levels. Changes of material mark positions of former walls, a revelation of archaeological history. There is much to notice and ponder over, and built-in seats invite rest and contemplation.

Inside the building, the major spaces have been preserved in various ways. Virtually untouched, the central hall which once served as medieval law court lives on in nineteenth-century dress as a reception space, a building within a building. With windows into the corridors above, it also acts rather like an inner courtyard. The council chamber remains at first floor south, but with its ceiling removed to open it to the room above, giving more light and improving the acoustics. Here the interventions are put on show, as layers of construction both old and new are revealed.

8
Council chamber with ceiling removed to improve acoustics and provide more light.
9
Complex relationships of past and present, citizen and the city.





10



11



12

TOWN HALL EXTENSION,
UTRECHT, THE NETHERLANDS
ARCHITECTS
ENRIC MIRALLES
BENEDETTA TAGLIABUE

The wedding rooms are now two at ground floor south: a formal room with coffering and prim furniture for the conservative, and a wacky informal room with a surreal fireplace and a motley pack of chairs for the adventurous – the latter detail recalling a time when people brought their own chairs. The circulation space surrounding the central hall forms an exhibition space next to the entrance with a gallery over, visually expanded by the approach from the new outside stair and its return passage. The tail of offices has its own set of stairs reconciling levels and again mixing materials artfully. Some of the floor lines mark the positions of old walls and boundaries, again signalling underlying archaeology. The really vital ingredient both for the visitor and the worker, however, is the proliferation of light and views: the old dead corridors are completely gone. Miralles has created a variety of different sizes and kinds of office, with a partitioning system to allow changes of division. Everybody gets a window and no two are alike. The end of the tail holds the staff cafeteria. In view of its history, Miralles's intervention at Utrecht is unlikely to be the building's last, but he has made a major reinterpretation of which the city is proud. He has given back the building its dignity in a new form, and created a new square in the city centre. At the same time he has preserved some continuity with the past: those who were married there or attended demonstrations can still identify where their events happened. Generations-long memories lodged in the old houses are also enhanced, as strata of history have been exposed. Old pieces of furniture, joinery, stone carving and ironwork reveal as *objets-trouvés* the different methods and different values of their production. People may need to enquire about the significance of the old names, but the hint is there to provoke their curiosity. They may find the bands of paving marking old plot lines even harder to decipher, but these things can wait to be read. They are traces of earlier lives, not just whimsical gestures of the architect. People may question Miralles's additions, his editing of history and his reinterpretations, but few would now advocate the drastic erasures and replacements posited in the 1920s and 1960s.

A simple unity of vision has a certain attraction, but it is no substitute for the accumulated product of generations.

Enric Miralles was a perceptive, generous and inspiring person, and an architect with an extraordinary capacity for free three-dimensional thinking, quite unrivalled in my experience. His sudden death of a brain tumour at the height of his powers was a tragedy that has robbed us all.

PETER BLUNDELL JONES

1 Ludger Fischer, 'Kompromisslos Flickwerk', *Bauwelt* 37, 2000, p38.
2 This and most other historical information about the building from Jamar, Jo ed. *Het stadhuis van Utrecht/The town hall of Utrecht*, Stichting Matrijs, Utrecht 2000 (Dutch/English texts).
3 *Ibid.*

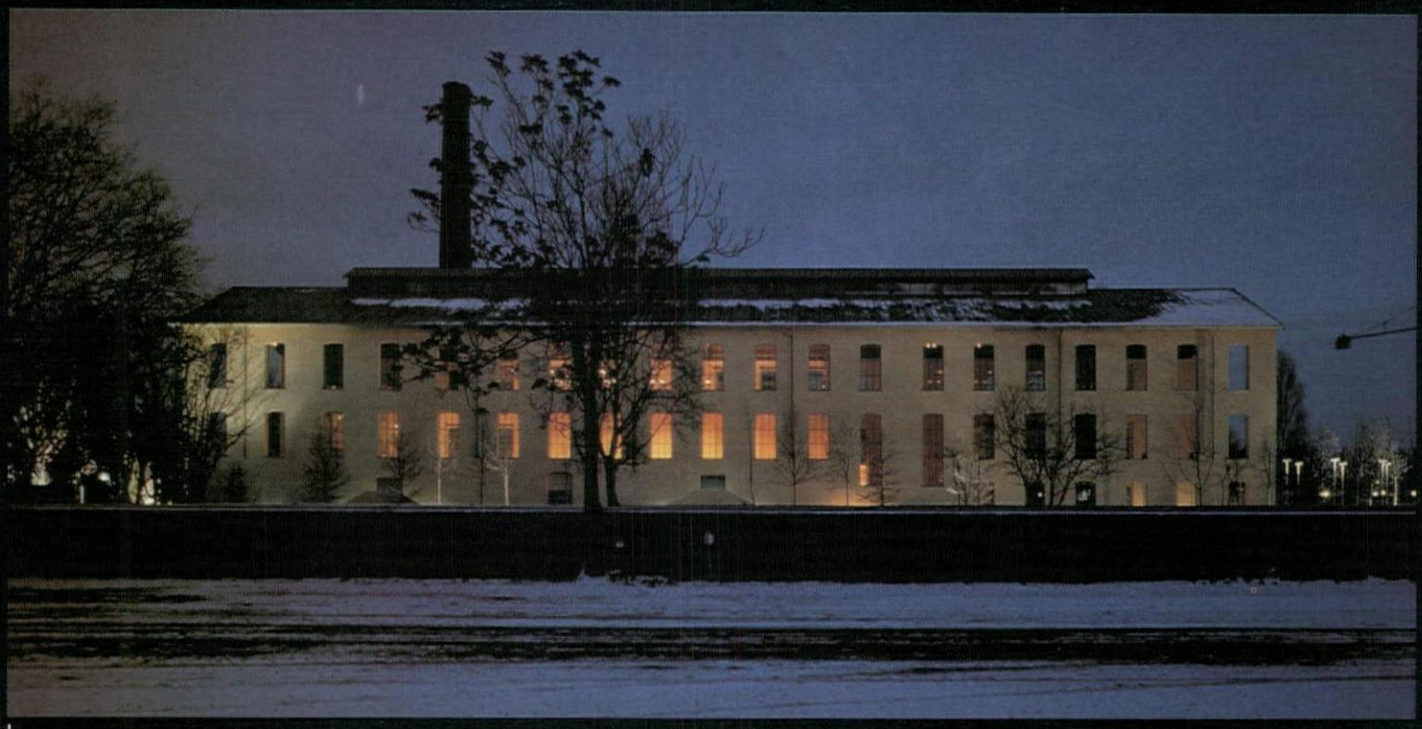
Architect
Enric Miralles Benedetta Tagliabue, Barcelona
Project team
Marc de Rooij, Constanza Chara, Christofer Hitz, Steven Becaus, Fergus McArdle, Francesca Tata
Competition partner
De ArchitectenGroep
Construction partner
J. Slot, INBO Adviseurs
Photographs
Peter Blundell Jones: 2, 8, 10, 11, 12
All others by Duccio Malagamba

10
The wacky wedding room with its surrealist fireplace, and ...
11
... the formal one.
12
First floor foyer and exhibition space; main entrance below and council chamber beyond.
13
New main stair projects up and out of building, connecting to foyer by glazed gallery.



PIANO CONCERTO

Piano transforms a factory into a concert hall that respects past and present and gives hope for the future.



1

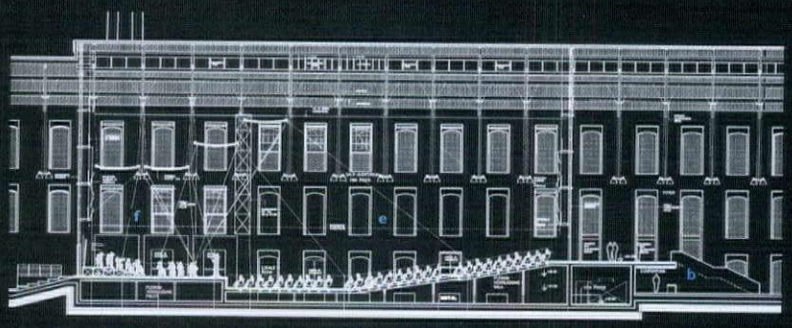
CONCERT HALL, PARMA, ITALY
ARCHITECT
RENZO PIANO BUILDING WORKSHOP

In the middle of Parma, close to the medieval centre, is a park complete with fine specimen trees of many species that curiously surround a disused sugar factory. Renzo Piano Building Workshop was given the task of transforming the old building, a fine example of the nineteenth-century metal and masonry functional tradition, into a new municipal concert hall.

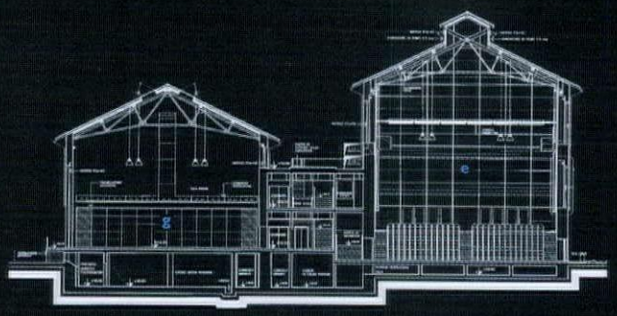
Piano's approach was radical. He decided to put the auditorium into the main factory, and use the ancillary building to the east to house a rehearsal room and all the services. Other subsidiary buildings were demolished. The main building was transformed. Its side elevations were retained and repaired, but all floors and cross walls were removed, though the roof and its steel trusses was repaired and restored. So a huge tunnel-like shed was created, three stories high and some 90m long. The long walls are reckoned to be stiff enough to withstand residual lateral thrusts from the roof and to remain stable longitudinally. Piano wanted to retain the magic of the enormous volume, its tectonic majesty and its close relationship to the surrounding park. Enclosure from the elements is achieved by making three transparent glass screens that take the place of the former opaque masonry cross walls.

Visitors approach the building from the south, where the side walls and the roof project beyond the first glass screen to form a breathtaking, Chiricoesque portico that both welcomes you and shades the glass wall. Through this transparent barrier, you enter a foyer that is on two levels, joined by a grand public stair. Ticket boxes and a cloakroom (behind the stairs) greet you as you come in. Up stairs, you look through another great glass wall down the auditorium to the stage, and beyond that, through the huge volume's transparent north wall to the trees and lawns of the park again.

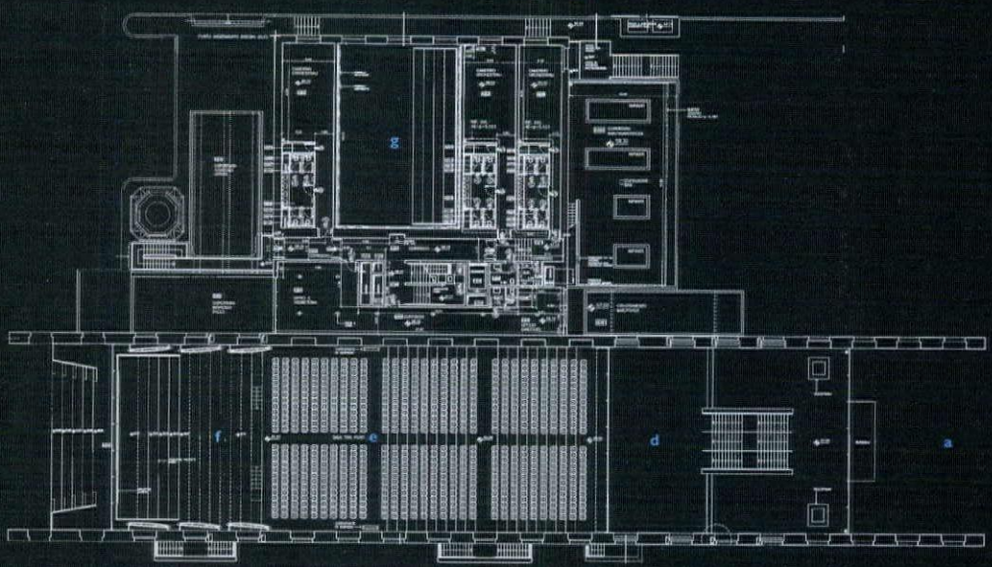
1
The sugar factory ...
2
... now reworked as ...
3
... a noble portico which welcomes you to the concert hall beyond.



long section showing first reflections

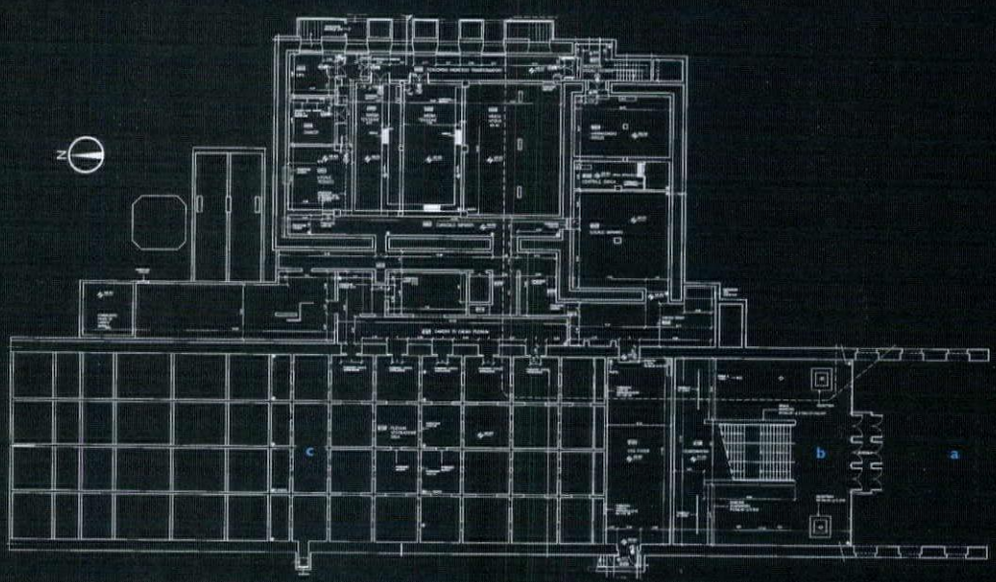


cross section



auditorium level

a portico
b foyer
c undercroft
d upper foyer
e auditorium
f stage
g practice room



entrance level (scale approx 1:500)

CONCERT HALL, PARMA, ITALY
ARCHITECT
RENZO PIANO BUILDING WORKSHOP

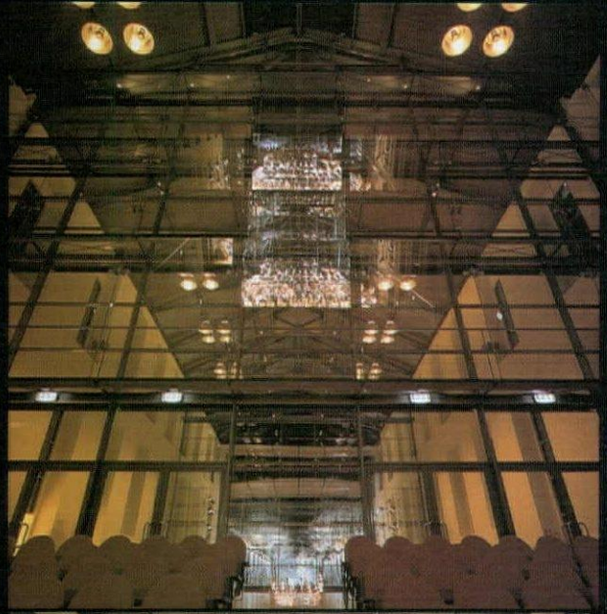
4
The great portico and its glass wall distils the essence of the old sugar factory, while making a new public building.



2
3







5



6

CONCERT HALL, PARMA, ITALY
ARCHITECT
RENZO PIANO BUILDING WORKSHOP

Piano was keen to let the almost Roman structural dignity of the old industrial work speak for itself. To make such a rectangular and austere space appropriate for music, walls are treated with acoustic plaster and ceilings are absorbent too. Designed to accommodate both a symphony orchestra and a large choir, the stage is about 250m square. Sound from its platform is projected onto the 780 seats of the auditorium by hovering bent-wood reflectors. Surprisingly, the atmosphere seems right. For all the apparent austerity and hardness, reverberation times are not long.

Most unusually for a concert hall, you can see out into the park during performances – all the old windows have been retained, save for the ones on the east side of the hall, which would have looked directly onto the smaller services building. Of course, blinds can be used to mask windows as directors of individual performances want. Perhaps one of the most poignant arrangements is when blinds are left open (or partly so) on the upper tier of windows only, allowing light to shine down into the interior, almost as it does from the clerestory of a medieval cathedral, where the body of the church is dim with stained glass, but luminance comes from the sky.

The Nicola Paganini auditorium is the latest in a series of the Building Workshop's wonderful transformations of fine old buildings, ranging from Palladio's canonical Basilica in Vicenza (AR March 1987) to Giacomo Matté-Trucco's amazing Fiat factory at Lingotto in Turin (AR March 1989 and AR November 1996). The Eridania sugar factory may not have been as distinguished as those two, but Piano's boldness has as usual transformed the old for new uses while enhancing existing essential qualities and creating a new presence, combining the properties of cathedral with Modern Movement notions of the endless shed and close contact with nature.

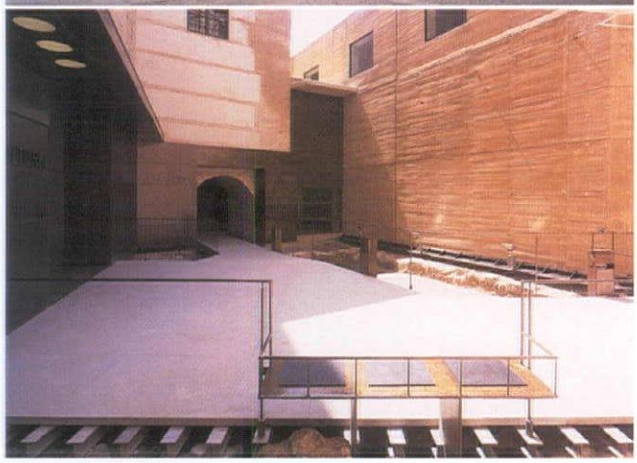
JAMES PARTINGTON

Architect
Renzo Piano Building Workshop, Genoa
Project team
D. Hart, M. Alvisi, G. Anzani, G. Chimeri, D. De Macina, E. Guazzone, G. Guerrieri, with D. Cavagna, S. Rossi (model maker)
Structural engineer
P. Costa
Services engineer
Manens Intertecnica
Landscape
Paghera
Acoustics
Müller BBM
Interiors
F. Santolini
Photographs
Enrico Cano

5, 6
Great hall combines dignity of old functional structure with grace of a fine new public building.



2



3

CULTURAL CENTRE, TOLEDO, SPAIN
ARCHITECT
IGNACIO MENDARO CORSINI ARQUITECTO

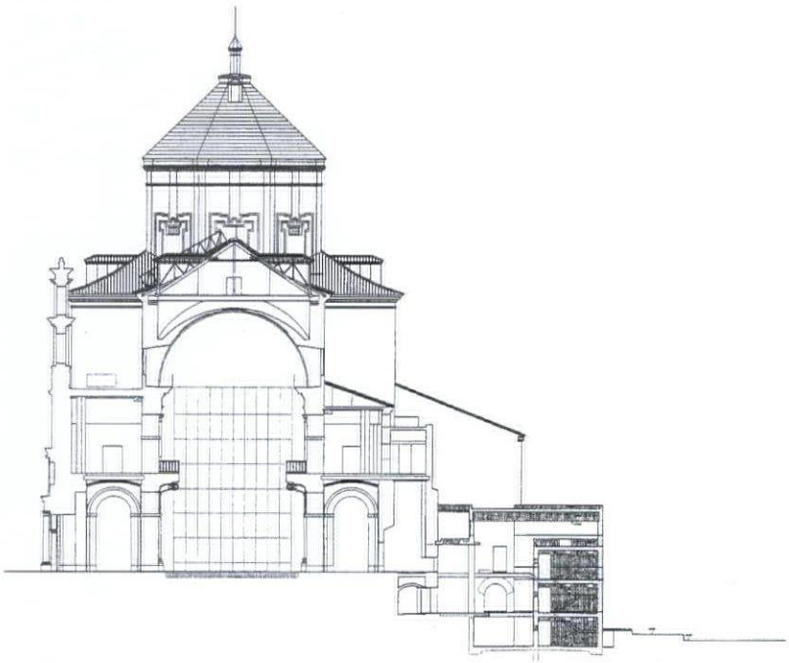
On the highest part of the rock on which the old city of Toledo is founded is the conventual church of San Marcos. The convent itself was founded in 1220 and went through many changes in its long life – one of the most dramatic of which was the addition of the church of Santísima Trinidad begun in 1628 by Jorge Manuel Theotocópuli (presumably, like Toledo's most famous painter El Greco, a refugee to the city from Venice's failing Cretean colony).

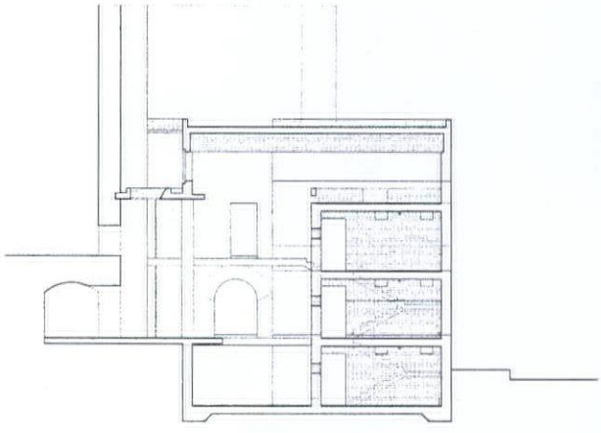
By the mid 1980s, the whole San Marcos complex was in a terrible mess. The convent had been secularized as barracks in the early nineteenth century, and the place disintegrated from then on, until the virtually ruined convent buildings were demolished in 1960. Quarter of a century later, the church itself was secularized, and the municipality decided to have a competition to transform the area into a cultural centre. Ignacio Mendaro Corsini won, but it took many years to attract funding (from both local and EC sources) and to work out how to deal with a most complicated site, at which the turn of a shovel could reveal a Roman oven or an Arabic cistern. The old had always to be respected as far as possible, during the making of a cultural focus for a modern community.

Three stages of activity were identified. First, the church, which by then was almost in ruins itself, had to be consolidated as a structure and space. Second, it had to be transformed into the cultural centre. And third, the area left vacant by the demolition of the convent buildings (further down the steep hill from the church itself) was to be the site for a new municipal archive and reading room.

A good deal of local hostility was generated when it was decided to build the new part in poured concrete. But (for traditionalists) the architects pointed to the material's Roman origins, and for modernists, they provided walls with superbly smooth yet delicately boarded texture, and a warm colour derived from natural materials that resonates with local stone.

The church has been altered to form an auditorium with partly raked seating in the nave and exhibition spaces in the aisles and triforium. It has two entrances, one from the north, through the original door, and the other from the south, up stairs that link to the courtyard of the new archive building, a level below. Because of the dramatic fall of the site, the court is entered at street level. Careful as always to preserve traces of history, the architects





 cross section through church and new building

cross section of archive

CULTURAL CENTRE, TOLEDO, SPAIN
ARCHITECT
IGNACIO MENDARO CORSINI ARQUITECTO

ARCHIVAL RESTRAINT

A finely honed, sensitive interchange between past and present in one of Europe's most beautiful cities.

Mendaro's archive (left) is a huge three-storey box – inside the new extension which always pays tribute to what was there before.





2
The seventeenth-century church crowns the old city. New archive building in foreground.
3
Archive entrance under arch with, to left, access to cultural centre in church above.
4
Arrival in new building: a grave and thoughtful moment.

floated parts of the court on a concrete deck over medieval and Roman foundations. The route leads towards the double doors that lead to stairs which go up to the south aisle of the church. A sharp right here brings you to the arched entrance of the archive building, a sort of rabbit hole leading to a marvellous hidden Lewis Carroll world, in which scale is suddenly and strangely distorted.

You arrive in the archive at an intermediate level, on a gallery that overlooks the quadruple-height space of the reading room. This fine volume is lit from skylights and windows high up on the north (church-facing) side, so light is muted but quite strong enough to fill the whole place with luminance. Immediately opposite is the tawny wall of the three-storey archive box, chastely pierced with small square windows. Below are the reading desks, to which you descend by an elegant free-standing spiral stair clad in a metal drum.

Four grave cylindrical concrete columns unite the space and add overtones of academic cloister. A glass wall at the west end of the reading floor looks out point blank at the ancient masonry remains of the convent which are lit from the sky. This image is a distillation of Mendaro's approach to the whole atmosphere, in which present and past are in continuous dialogue to create the future.

VERA TEPEDY

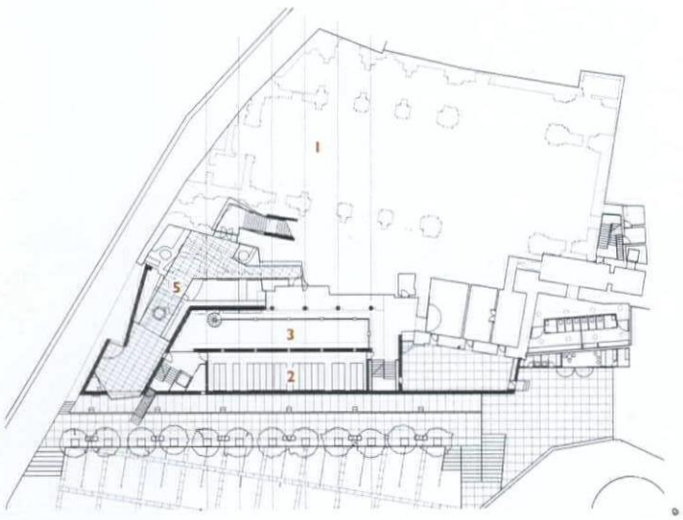
Architect
Ignacio Mendaro Corsini, Madrid
Project team
José Ignacio Montes Herraiz, Vicente Gonzalez Laguillo, Mariano Martín, Maria Hurtado de Mendoza, Cesar Jimenez Benavides, Paco Fariña, Salvador Campuzano, Ignacio Isasi, Carmen Arroyo, Rodrigo Penjeam, Jesús Higueras Diez, Juan Valverde, David Rodriguez
Structural engineer
Julio Garcia Maroto
Photographs
Lluis Casals

CULTURAL CENTRE, TOLEDO, SPAIN

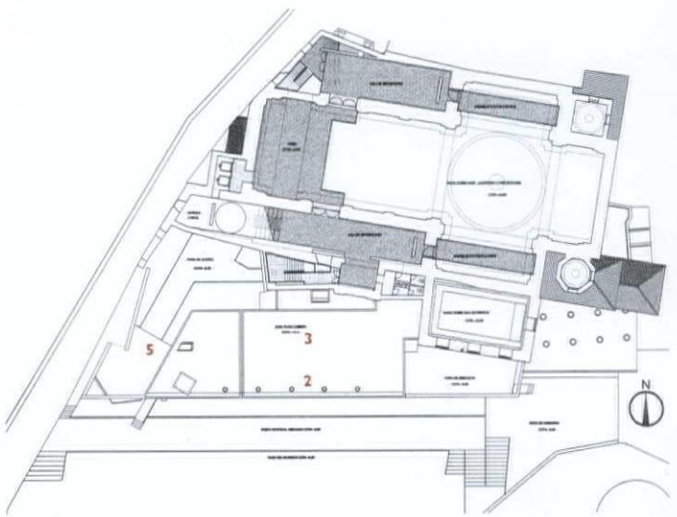
ARCHITECT

IGNACIO MENDARO CORSINI ARQUITECTO

5
Church now converted to cultural centre with new galleries linking triforium elements to make exhibition spaces.
6
Thoughtful details are conducive to study of every kind.
7
Reading level of archive.

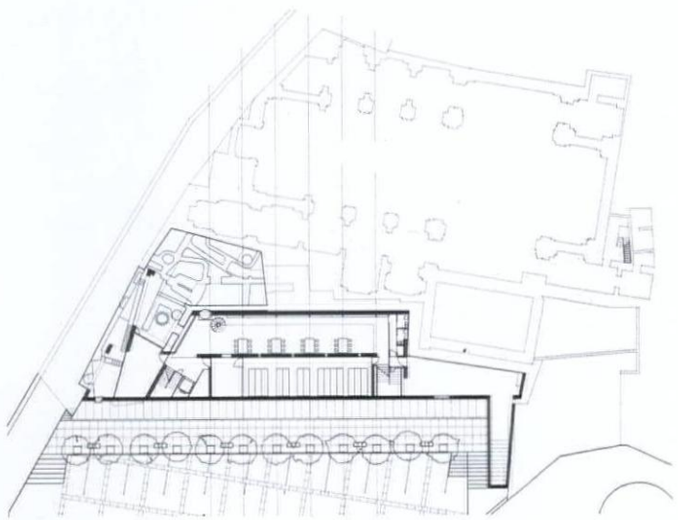


archive entrance level (- 3.20)

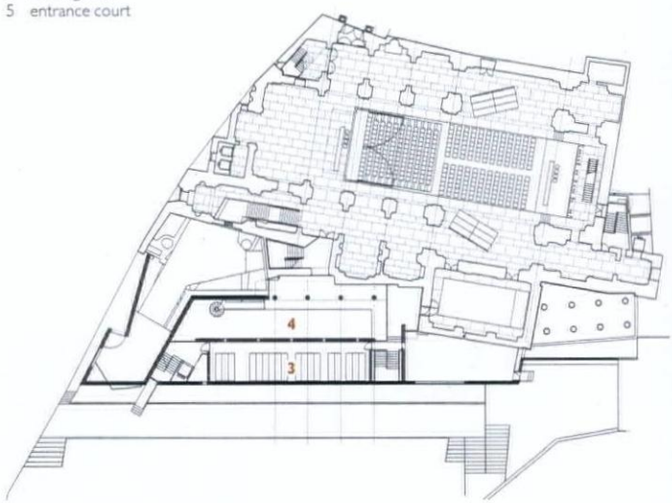


site plan

1 church, now cultural centre
2 archive
3 void
4 reading level
5 entrance court



lowest level (scale approx 1:1000) (- 6.05)



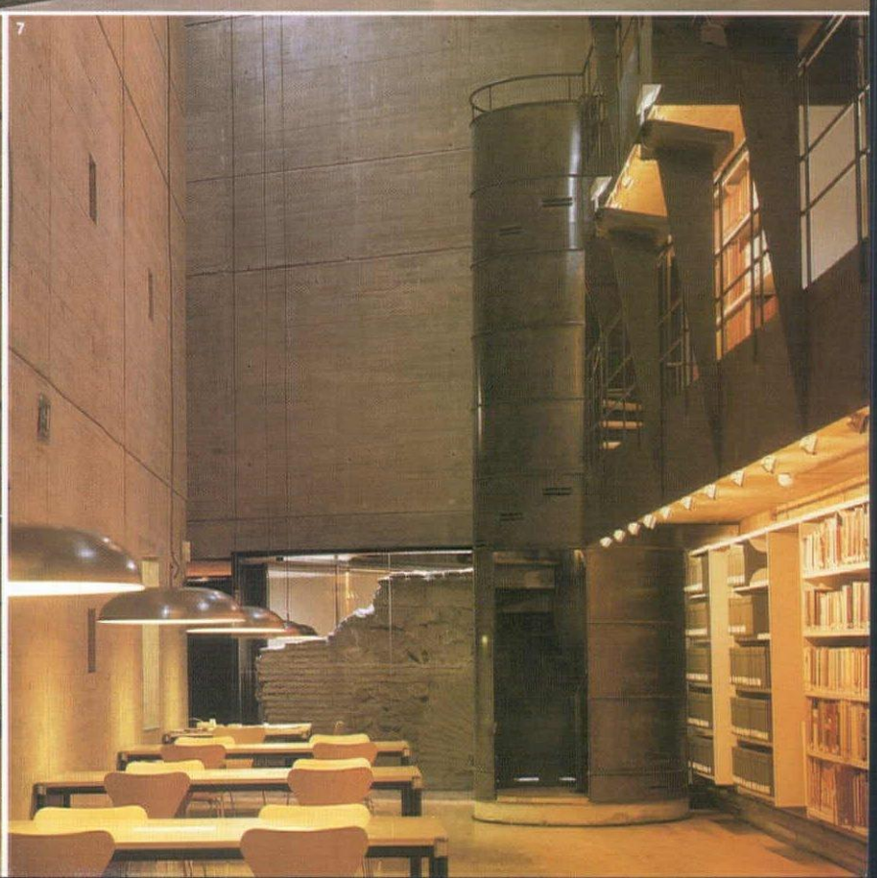
church/cultural centre – ground floor (+/- 00)



5



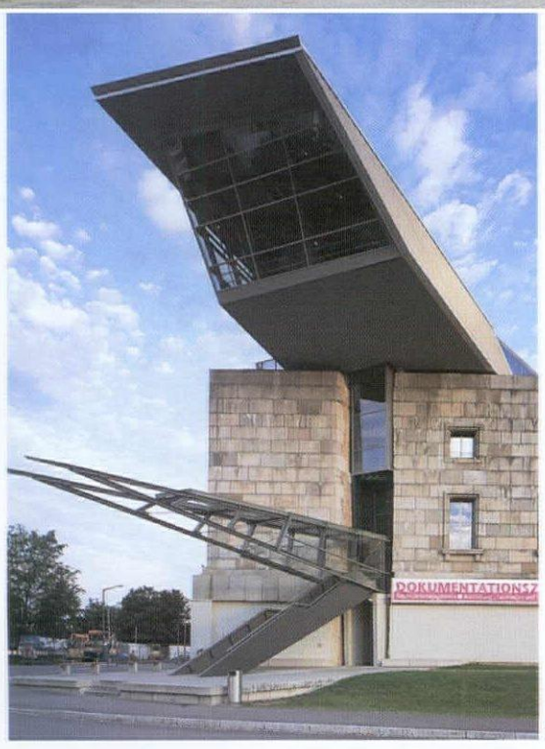
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7

Documentation centre, Nuremberg, Germany
ARCHITECT
Günther Domenig

3

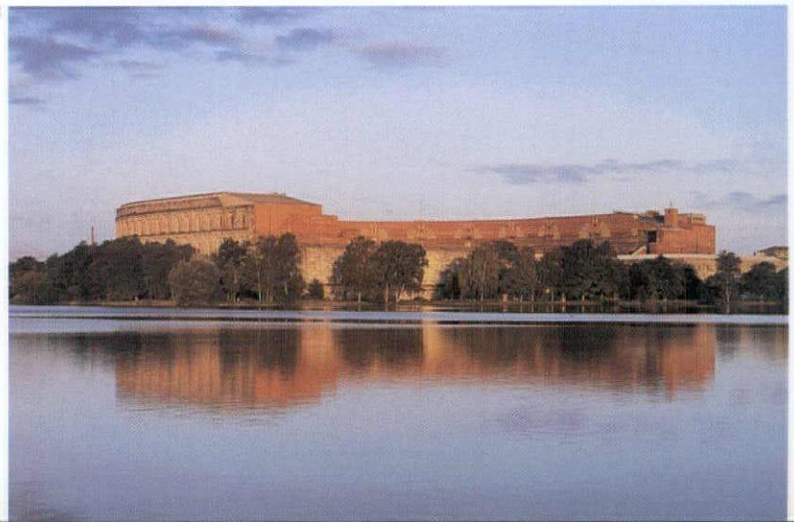


2

LETTING IN THE LIGHT

Günther Domenig sensitively breathes light and life back into the Nuremberg Kongresshalle, a relic of Nazi history.

1





4

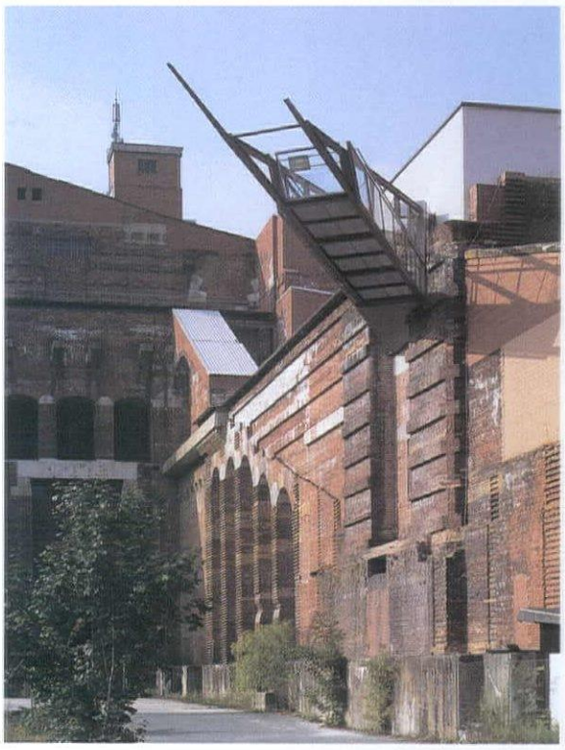


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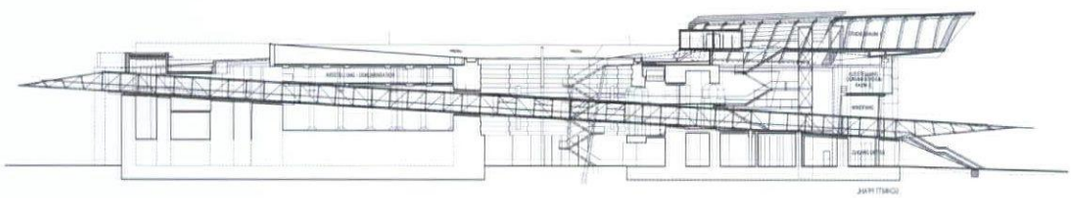
1
The brooding carcass of the Kongresshalle, originally intended as a Nazi Colosseum.
2
A glazed slot dramatically marks the new entrance.
3
The light gash corridor runs through the building's courtyard.

Nuremberg's unenviable position in recent history was assured when it was designated the 'city of the party congress' by Hitler in 1933. Masterplanned by Albert Speer at his most Brobdingnagian, a parkland site to the south-east of Nuremberg was selected to form an appropriately heroic backdrop to the spectacle of Nazi rallies, staged there every September until 1938 in a series of monumental stadia, barracks, fields and grandstands. What was once the Wehrmacht's greatest parade ground, immortalized in Leni Riefenstahl's 1935 film *Triumph of the Will*, has long since been made over as a setting for more innocuous recreational pursuits, but the scars of history cannot so easily be erased and the question of what to do with such loaded 'heritage' remains a painful problem for political and cultural agencies. Predictably, arguments range from completely erasing all physical traces of the Third Reich to preserving selected fragments as a reminder and warning to future generations.

Buoyed along by this debate is Germany's emerging 'memory industry', packaged and given expression by architects such as Daniel Libeskind (Jewish Museum), Peter Eisenman (Memorial to the Murdered Jews of Europe) and Peter Zumthor (Topography of Terror). To these ranks can be added the Austrian architect Günther Domenig, who, following a limited competition staged by Nuremberg's city council, was commissioned to convert part of the mammoth Kongresshalle into a Centre for the Documentation of the History of the Third Reich, a

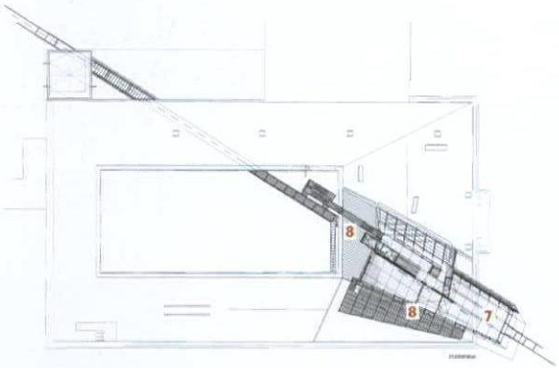


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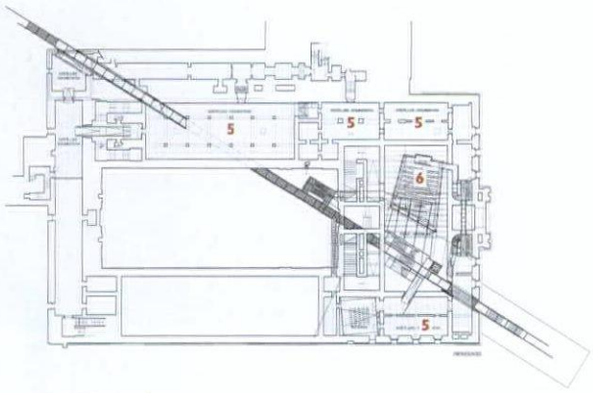


diagonal cross section through the courtyard block

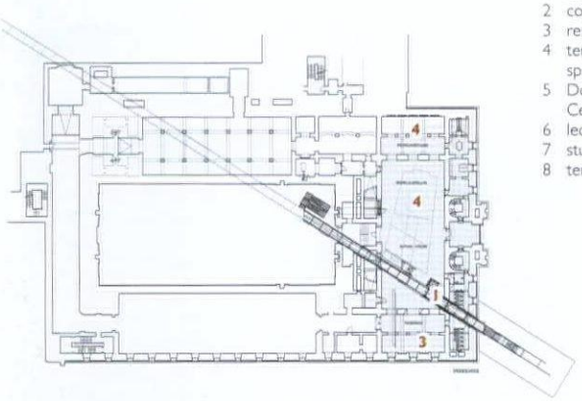
4
Inside the spinal corridor.
5, 6
Corridor terminates in space with view over derelict Kongresshalle amphitheatre, designed to house 50 000 spectators.



upper floor plan (study centre)

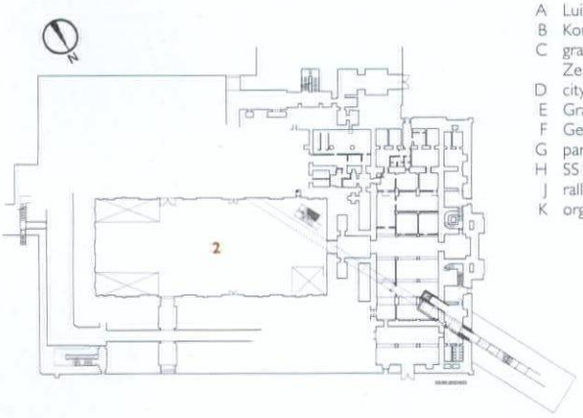


second floor plan



1 sloping corridor
2 courtyard
3 rest area
4 temporary exhibition space
5 Documentation Centre
6 lecture theatre
7 study centre
8 terrace

first floor (entrance level) plan



A Luitpoldarena
B Kongresshalle
C grandstand and Zeppelin field
D city stadium
E Grand Avenue
F German stadium
G parade ground
H SS barracks
J rally reception area
K organization camp

ground floor plan (scale approx 1:2000)

forum for a new and particularly chilling branch of cultural archaeology. Originally the showpiece of Speer's megalomaniac plan, the Kongresshalle (by Ludwig Ruff and his son Franz) is a now a decaying neo-Classical dinosaur, an ignominious testimony to the crassness and folly of Nazi ambition. Conceived as a latter-day Colosseum, it consists of a semi-circular building linked to two secondary courtyard blocks. Together they enclose a horseshoe-shaped space intended to house 50 000 seated spectators, but it proved impossible to construct a roof over such a huge volume (1930s architectural technology could not rise to the occasion) and so remained roofless and incomplete. Construction was finally abandoned in 1942, with interiors half-finished and most brick walls still awaiting their granite cladding (furnished by slave labour).

Domenig's new intervention impinges only on the Kongresshalle's northernmost courtyard block, but his tactics are unequivocally and admirably confrontational. Here the present grabs the past firmly by the lapels, driving a literal and symbolic wedge through the Reich's ponderous Cartesian geometry. The wedge can be read as many things, an artful knife gash or a cleansing blade of light, that scythes through the brooding masonry hulk with powerful economy and clarity in order to illuminate the building's past and its role in wider history. Equally symbolically, Domenig's work does not interfere with the original layout; all the new exhibition spaces are carved out of the existing rooms, which retain their atmosphere of slightly gloomy melancholy. By contrast, the building's new study centre is a light-filled eyrie perched on the roof with views over the Reich's former parade grounds.

Domenig's light gash is positioned slightly off the block's diagonal axis, culminating in a glazed slit on the north-east corner that marks the new entrance. The immediate impression is of menace, fuelled by architectonic imbalance and astringency. The rooftop study centre looms out precariously over the corner and the steep flight of steps leading up to the entrance is sheltered by a jutting, claw-shaped canopy. Domenig's brittle language of angular metal and glass is a consciously lightweight, dynamic counterpoint to the heaviness and stasis of the granite, brick and achingly formal symmetry. The light gash forms a long narrow corridor (1.8m wide and 130m long) that slowly slopes up from the entrance hall, punctures the courtyard and finally erupts into the Kongresshalle's derelict main arena, cantilevered in space like a giant dart or sword lodged in the wall.

Nineteen exhibition spaces are arranged as an enfilade of rooms that define an L-shaped route through the building, with its Italian marble columns, high ceilings and aura of faded imperial grandeur. The light gash corridor connects and bisects these spaces, exploring and dissecting the labyrinth of the interior. A lecture theatre, its geometry also calculatedly at odds with the neo-Classical order, is planted in what would have been the original grand entrance hall. The sense of physical dislocation and uneasy co-existence between old and new seems well suited to the building's reconstituted role as a means of evaluating and coming to terms with a profoundly disturbing past. Domenig's radical architectural vision lets in the light in more ways than one. CLAUDIA KUGEL

Architect
Günther Domenig, Graz
Project team
Günther Domenig, Gerhard Wallner, Sandra Harrich
Associate architect
Rudolf Bromberger
Structural engineer
Rieger + Brandt
Services engineers
Dess-Falk; SKT-IBH-Dauphin
Photographs
Paul Raftery/VIEW

7
A new study centre perches precariously on the roof edge.
8
Inside the glazed eyrie of the study centre.
9
Lobby outside the lecture theatre.
10
The corridor thrusts through the original fabric.



7

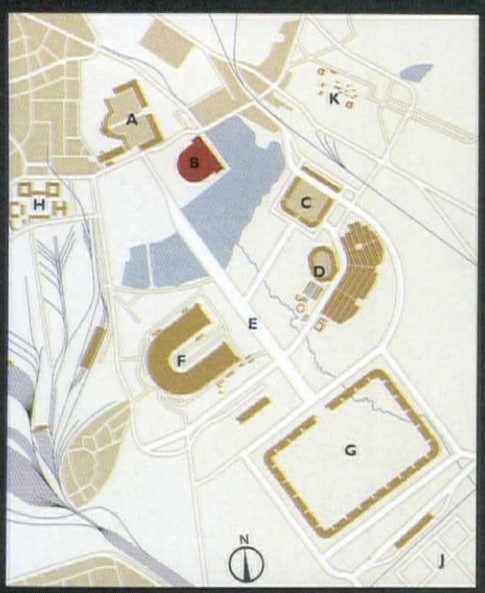


9



8

Documentation centre, Nuremberg, Germany
Architect
Günther Domenig

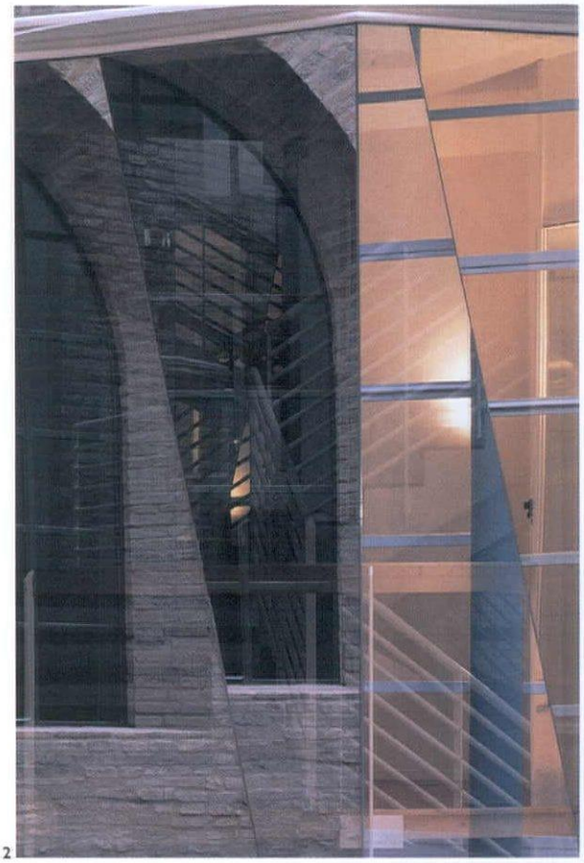


site plan

10



Faculty of Economics,
University of Urbino, Italy
ARCHITECT
Giancarlo De Carlo



2

LONG GAME AT URBINO

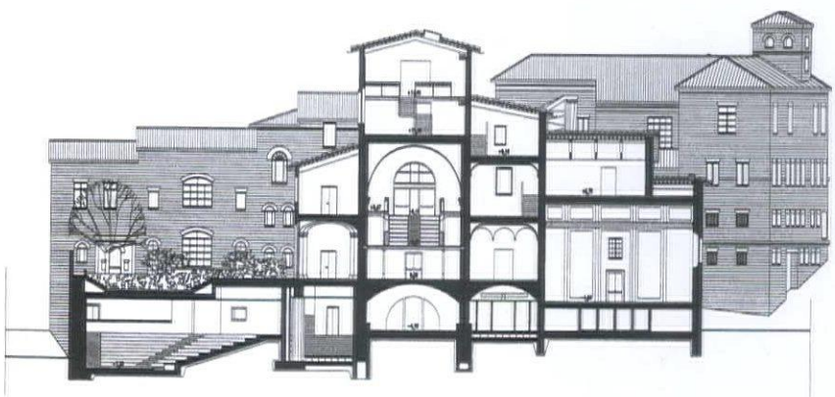
Giancarlo de Carlo's tapestry at Urbino is an inventive reworking of old and new, in which interventions grow out of weaving the existing with modern needs.

For more than half a century Giancarlo De Carlo has played a leading role in European Architecture: as a member of Team X and an early critic of orthodox Modernism; as a pioneer of the contextual approach and of participation; as editor of *Spazio e Societa* and as organizer of his own summer school ILAUD (International Laboratory for Architecture and Urban Design).

As well as being a design architect he has been a persuasive and articulate theorist and a fearless, independent commentator, prepared to engage political questions as well as architectural ones. In intellectual authority he has few rivals among architects anywhere. His special relationship with Urbino dates back to 1958 when he was first invited to embark on a masterplan. He studied the town in immense detail and published his report as a book. Urbino became the principal vehicle for his developing exploration of techniques for 'reading the territory': that is for understanding a place, its forms and spaces, and how they reflect both its social history and current state. He has built much in Urbino, both converting old buildings and adding new ones. The current example is a late but vital element in a plan for the university that stretches back decades.

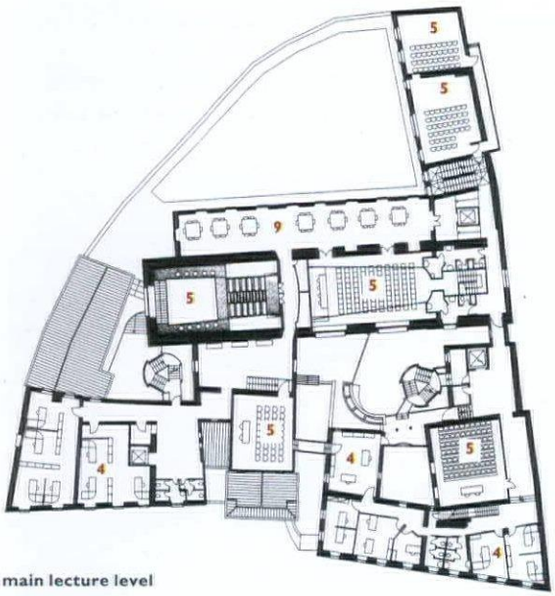
An ancient town on the Eastern side of Italy, Urbino was founded around the sixth century BC, and was Etruscan before it was Roman.[1] The surviving fabric is mostly medieval, but overlaid with Renaissance additions from Urbino's proudest period, when Francesco di Giorgio built his masterpiece, the Ducal Palace for Duke Federico da Montefeltro. By the time De Carlo was engaged to make a masterplan, the town was physically in a shoddy and run-down state, with tourism propping up an economy otherwise limited largely to the local market. The development of the university was therefore vital to the town's revival, but it meant a doubling of the population. De Carlo developed the double strategy of incorporating university faculties into the old town centre while building residential colleges for students on adjacent hillsides, and his new brick and concrete living quarters of the 1960s and '70s stand among the most notable Italian developments of that period.

Within the old town was a number of former monasteries and convents, large redundant institutional complexes not well suited to dwelling or business, which nonetheless served a defining role in the historic fabric. These proved ripe for conversion into university faculties, and De Carlo has gradually been redeveloping them. The Faculty of Economics is the third large intervention set further up the hill. It remakes a whole city block, revealing less change on the outside than the Magistero, yet is even more intricate in its planning.

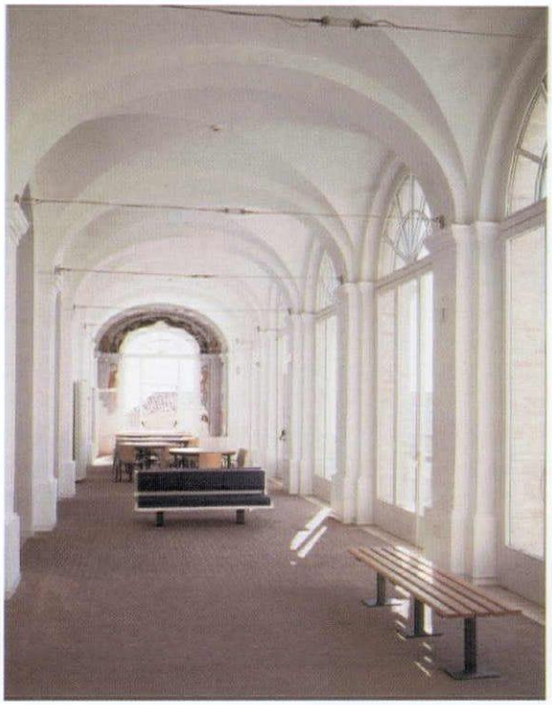


west-east section

1
New glazed stairs in courtyards become main vertical circulation nodes ...
2
... their crystalline construction contrasting with the newly cleaned harmonious brickwork, and providing multiple perceptions of depth, physical and metaphorical.



main lecture level

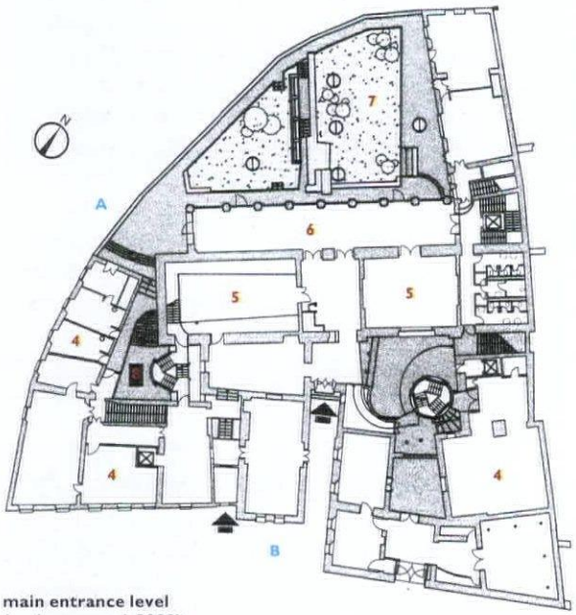


3

Faculty of Economics, University of Urbino, Italy

ARCHITECT

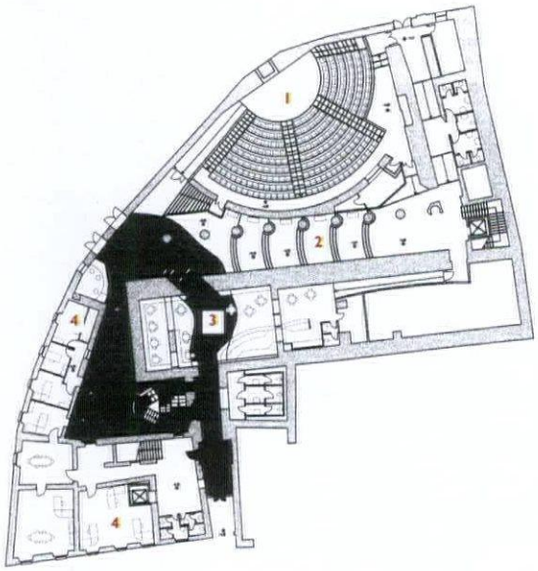
Giancarlo De Carlo



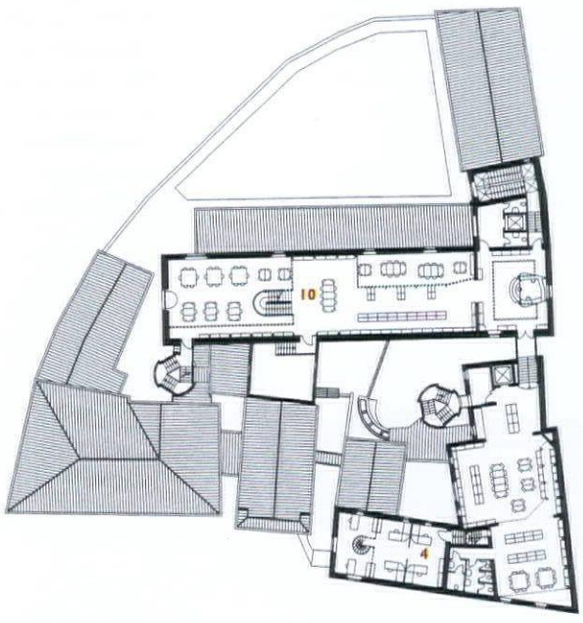
main entrance level
(scale approx 1:2000)

1 aula magna
2 gallery
3 cafeteria
4 teaching
5 lecture theatre
6 cloister arcade
7 garden
8 cafeteria gallery
9 student loggia
10 library

A via Piave
B via Saffi



lower level



library level

The block is quadrant shaped, set to the east side of via Saffi, the north-south spinal street that divides the town, and bounded to west and south by via Piave, a circumferential street which perhaps marks an early town wall. All is hillside, the level dropping a couple of storeys into the southern corner. The dominant building on the site, vital for the town's massing and silhouette though plain in facade, was a linear block running north-east to south-west across the middle of the site, containing three tall storeys. Before modern use as municipal offices and a school, this had been a Benedictine monastery, probably with the kitchen on the ground floor, refectory on first and dormitory at the top.[2] An oratory for religious observances had been added projecting eastward towards via Saffi, and an arcade added to the west, which turned the garden quadrant in front into a cloister. The space was further enclosed by the L of a wing added to the north. Between the monastery block and via Saffi to the east lay two other former institutions: the house of Augustinian monks to the north and the Palazzo Brandini to the south, the latter a sixteenth-century family house later also used by the Augustinians. Both were L-shaped developments around tiny courtyards. The sole entrance to the Benedictine monastery had been through a narrow alleyway off the spinal street, squeezed between the other two institutions, and this remains the main entrance to the complex.

All too often, conversions involve the shoe-horning in of new requirements despite the existing fabric, assuming a compulsory utilitarianism which spells compromise from the start. Painful clashes of style are regarded as inevitable, while drastic violence is often done to apply modern services and force conformity with modern regulations. Most difficult of all is to dispose the new accommodation in a manner that reflects equivalent subdivisions and hierarchies to the old, so that the socially most important events take place in the architecturally most important places, and all makes sense as a family of rooms.

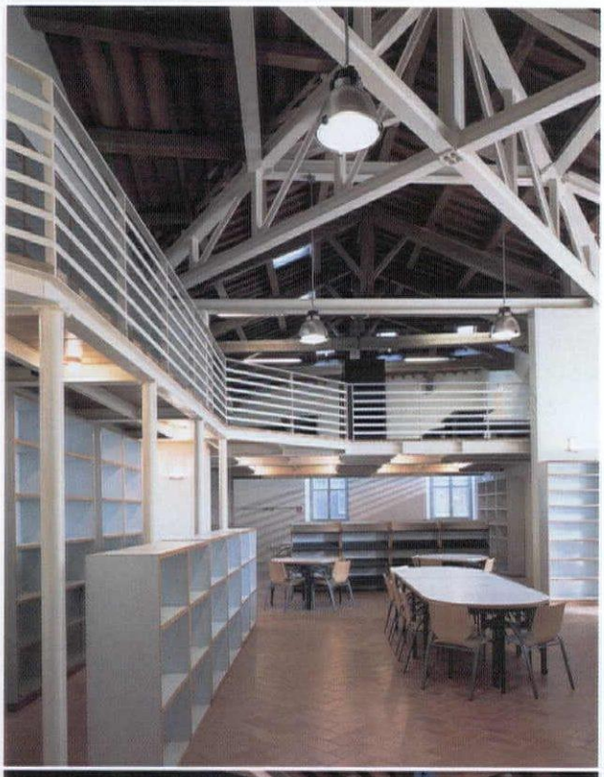
De Carlo has not let himself be defeated anywhere: advantageous reuse of spaces occurs throughout. The central spine block contains two levels of large lecture theatres, topped by the library under a newly exposed roof. These tall spaces are exploited by a series of galleries which break down the scale and add diversity, but the axis is always respected. The cloister arcade at garden level has been fully opened up and is used as a foyer, left visually continuous with the main entrance and reception desk to be discovered on entry, while the space directly above it has become the foyer and transition space for the largest of the linear lecture halls. The projecting oratory to the east remains unbroken, serving as a further lecture hall, and a seminar room is added above within its roof space. Corner courtyards have been considerably enlarged by demolishing accretions, so daylight now reaches the depths of the building. They have become the main circulation nodes, for each court is provided with a new glazed staircase, the most obvious De Carlo intervention. Echoing medieval spiral staircases, they have three short flights per turn, creating the possibility of multiple landing connections to the complex mix of inherited floor levels. They count as fire-stairs, yet are also the main routes in everyday use to get about the building, creating clear reference points for navigation. Classrooms and offices take over the old fabric in a seemingly effortless manner section by section, mostly following the original spans and the existing fenestration.

There is always pressure towards maximum usable space, and as with earlier projects like the Law Faculty, De Carlo sought to exploit the basement. Under the garden, he has created a large, almost semicircular amphitheatre which exploits the irregular space, while giving the whole floor a sense of focus that was otherwise missing. It is partnered by a stepped gallery running back under the cloister arcade, with round columns beneath those supporting the arches above. It leads, naturally enough, to the lift and stair of the rear circulation node. The slope of the basement follows that of via Piave outside, absorbing the rake of the seating and allowing exit doors at both ends. Roof lights in the garden allow some daylight within, and a side view into the northern courtyard gives a hint of contact with the outside world. The vaulted cafeteria in the old cellar of the spine block must depend on artificial light, but even here slight glimpses are gained of the outside world via the lower entrance or

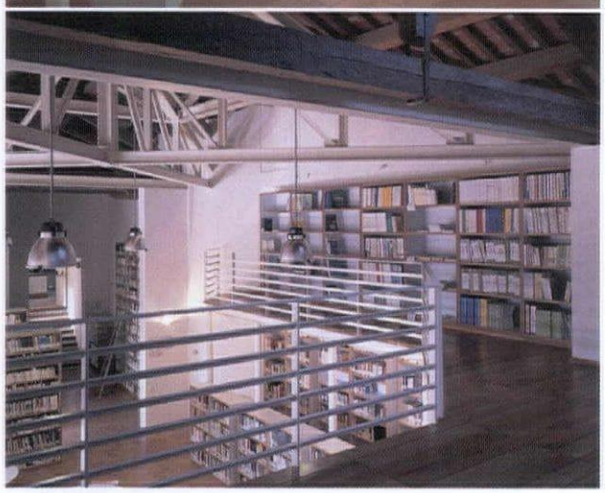
4



3
The cloister, freed of accretions and cleaned up as an arcade ...
4
... overlooks the garden, which is penetrated by lanterns that illuminate the aula magna and its ancillary spaces below.



5



6

FACULTY OF ECONOMICS,
UNIVERSITY OF URBINO, ITALY
ARCHITECT
GIANCARLO DE CARLO

the courtyard. Generally, the views and spatial progressions perceived on using the building have been a matter of critical concern. The main *promenade architecturale* starts with the old alley, proceeds by way of the restored stone portal and arrives in front of the cloister with a view of the reconstructed garden, but after that it develops its own logic to reveal a sequence of spaces that seems always to have been there, yet is entirely new.

The rich plans and sections show the enormous amount of work done and changes made yet, from the outside, the building is not much changed. Old brickwork and roof tiling have been repaired following traditional details, and new windows have been put back in old frames, generally with the same or similar glazing pattern. Ugly ill-considered gashes in the fabric have been filled or at least tidied up, and the few new openings are made following the old proportion system with glazing patterns in subtle variation. Stonework and plasterwork have been lovingly repaired, and a traditional sundial remade. The clean-up has revealed a surprising elegance in the severe brick facades and brought an unexpected sense of harmony. Baroque plasterwork in the oratory and cloister have been carefully preserved, but the new detailing added throughout is simple and modern, following the logic of materials and construction. Painted steel platforms and railings contrast nicely with the solidity of the old work, leaving evident what has changed. The most flamboyant aspect of the new work is the treatment of the staircase glazing, faceted like a crystal with glass-to-glass joints to make kaleidoscopic reflections. The structure is white-painted steelwork, the landings also the glazing breaks, with sheer glass onto the flights. De Carlo wanted these stairs as delicate as possible, and jewel-like within the heavy old walls.

De Carlo is playing a long game at Urbino, often with a light touch and with no great compulsion to over-impose his personal signature. The Magistero, published in the AR some 20 years ago, has dated little, and the new conversion makes no arguments with it, being if anything more modest. Oblivious to the calls of fashion, De Carlo builds with a view to centuries past, and looks to the future: the work is for Urbino's citizens yet to come. It is hard to think of another contemporary architect who has contributed so much to one place. Without his intervention the whole development of the town and its university would have taken a different and almost certainly more destructive turn. Ordinary old buildings in the centre would probably have been destroyed. With his struggle to understand the relationship between buildings and human institutions, his concern with shared memory, his careful painstaking 'reading of the territory', De Carlo has demonstrated a method that seems to me the precise opposite of 'The Bilbao Effect', for instead of imposing from without, it discovers from within. PETER BLUNDELL JONES

1 For more on De Carlo and Urbino see Chapter 5 of Zucchi, Benedict, *Giancarlo De Carlo*, Butterworth, 1992.

2 This and subsequent information from Albano, Anna ed. *Il Palazzo dei Reflessi: un progetto di Giancarlo De Carlo*, Skira 2001 (a short monograph on the project).

Architect
Giancarlo De Carlo, Milan
Project team
Giancarlo De Carlo, Monica Mazzolani, Michael Costantin, Fabio Leoni, Roberto Rosada, Paola Spada
Structural engineer
Domenico Fucili
Services engineer
Rolando Girolli
Photographs
Paola de Pietri

5,6
Library at top levels of main block, where existing roof is opened up and reinforced with steel structure. As usual, old is allowed to speak for itself: new is simple and restrained.

TEMPORARY MUSEUM PREMISES, STOCKHOLM, SWEDEN
ARCHITECT
FRÅNE HEDERUS MALMSTRÖM

New temporary premises for the Museum of Modern Art (Moderna Museet) in Stockholm, designed in eminently civilized fashion by Fråne Hederus Malmström, were made necessary by the closure for two years of Rafael Moneo's building on Skeppsholmen, housing the Modern Museum and The Swedish Museum of Architecture (AR November 1998). The building is undergoing treatment and improvement following discovery of spreading damp and mould, and consequent poor air quality. While the Museum of Architecture has moved its exhibitions to the Swedish Royal Academy of Fine Arts on Fredsgatan and its offices to Drottninggatan, the Modern Museum was allotted a warehouse on Klarabergsviadukten in the centre of Stockholm, between the central station and city hall. The building, constructed in 1987, was for a short time a postal sorting office, but the advance of technology rendered it redundant. Bought by the city, it is to be turned into a conference centre once the Modern Museum has departed in eighteen months' time.

The museum is a distinguished institution with one of the best collections in the world of modern art from the beginning of the 1900s to the present day, and of photography from the 1840s. The move has meant temporary dispersal of the collections but the spirit of Swedish democracy is alive and strong, as is the belief that the art belongs to the Swedish people, and the museum has taken the opportunity to send exhibitions round the country. The museum's star had been somewhat on the wane, but the recent appointment of Lars Nittves as director (he was previously the director of Tate Modern in London), is seen as heralding a new golden period.

MODERNA MOVEMENT

Like MoMA in New York (p76), Stockholm's Moderna Museet has had to move into temporary premises, designed quickly with great ingenuity on a limited budget.



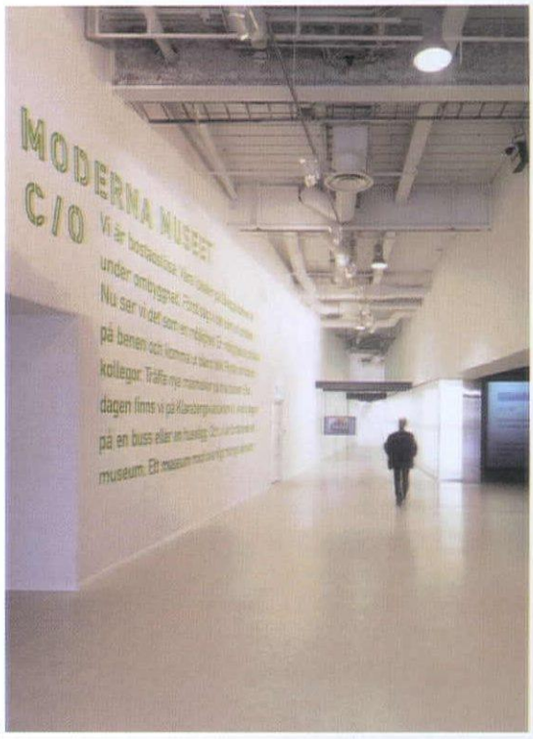
1
Entrance on the north.

For the moment the museum's staff, as well as the public, appreciate the spaciousness, light and air of their temporary home. Informing the design is the idea that this should be essentially a place where people can keep in touch with the activities of the museum through catalogues, magazines, internet and video, and attend exhibitions and events. It is a lively and welcoming place, with a bookshop and restaurant either side of the entrance foyer, and a comprehensive information centre, photographic library, children's workshop and gallery.

In achieving popular success, the architects working with the museum have performed something of a feat, for the budget was tight and the premises had to be ready within five or so months. Keeping to budget was effected by retaining as much as possible of the existing structure and fittings – ceilings, for example have simply been repainted – and by using relatively cheap materials such as rubber flooring and plastic sheeting.

The plan of the building is shaped like the tail of an aircraft, tapering from (roughly) north to south. Most of it is devoted to offices, conservation workshops and a packing room. Only a relatively small area, skewed round from the entrance from the street on the north, to the main south-west face of the building, where it overlooks the city hall, is devoted to the public domain. A large wall, devised in collaboration with the museum's graphic design agency, Storåkers, runs around the upper edge of this public realm and guides visitors from the entrance into the interior.

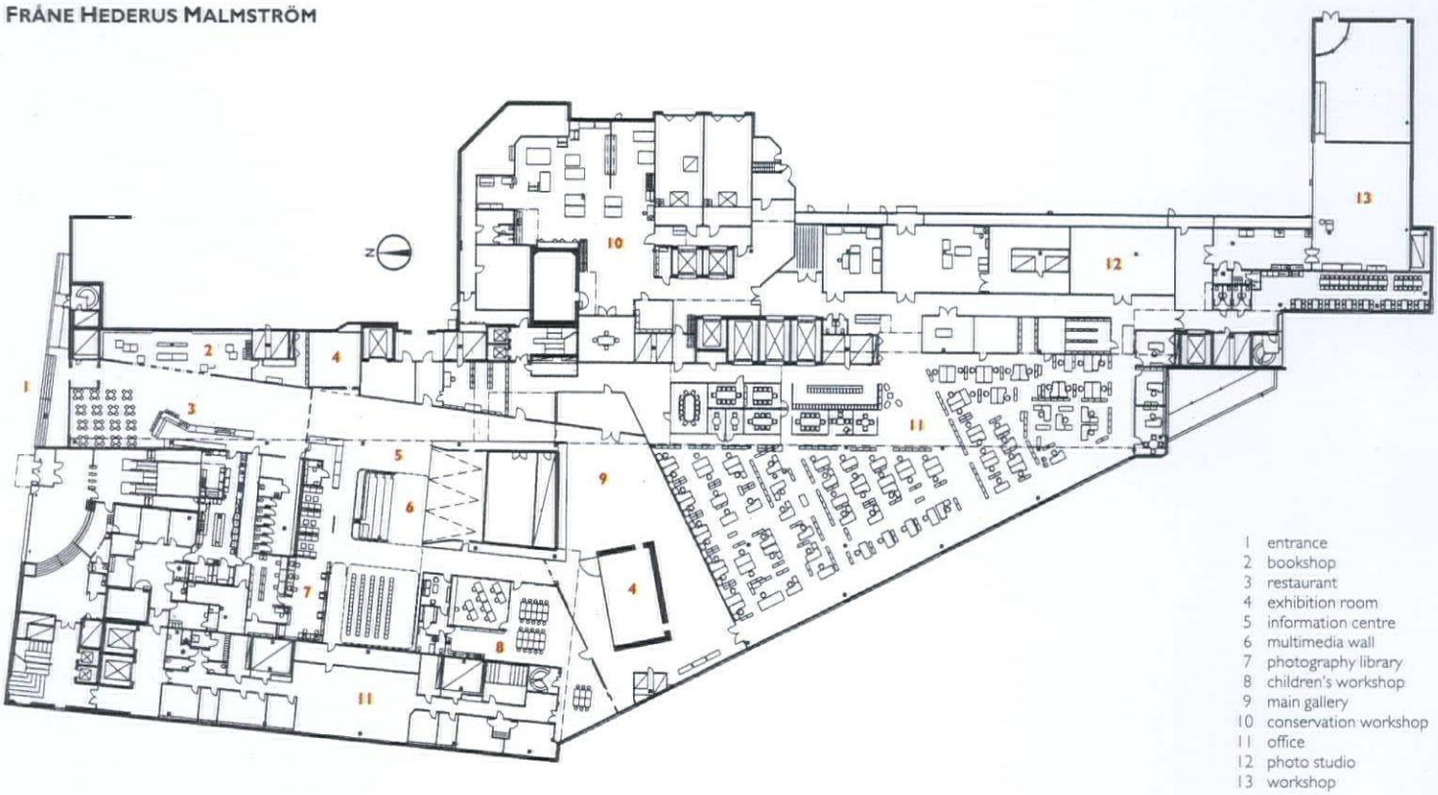
The space, fitted with lighting tracks, is infinitely flexible. Sliding partitions can shut off part of it so that only the restaurant, or the restaurant and information centre are open, while screens in the information centre can be moved to define spaces for special activities. Between information and the



2

2
A continuous wall guides the visitor further into the museum and sliding doors make it possible to open restaurant and information centre after hours.
3
Main gallery towards south-west face of building and enclosed exhibition room.
4
Restaurant and bookshop at entrance.

TEMPORARY MUSEUM PREMISES, STOCKHOLM, SWEDEN
ARCHITECT
FRÅNE HEDERUS MALMSTRÖM



 plan (scale approx 1:925)

3



4

exhibition gallery is a glowing box shedding luminance into the interior. It is composed of three walls of structured plastic sheeting illuminated from behind, and a multi-media wall for back projection.

PENNY MCGUIRE

Architect
Arkitektkontoret Fråne Hederus Malmström, Stockholm
Project architects
Björn Malmström, Lars Johan Tengnér, Åsa Conradsson, Inger Söderin, John Magee, Jan Kronslev, Per Hederus.
Photographs
Adam Mørk, Copenhagen





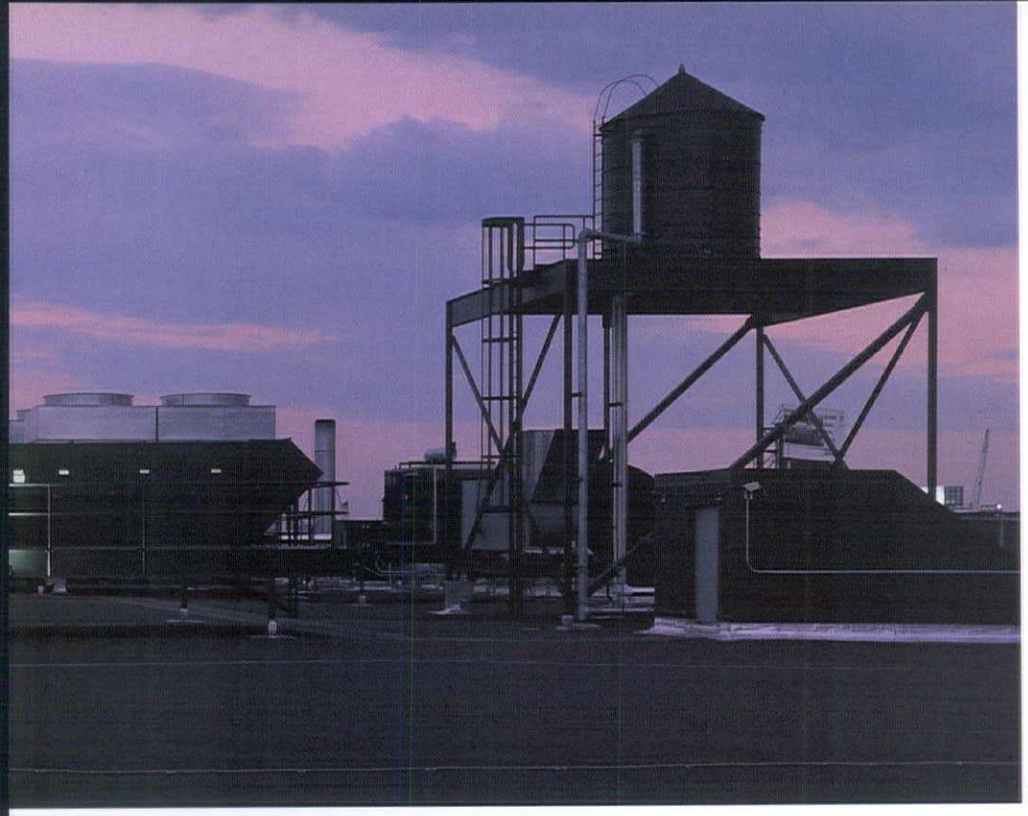
NEW ART WALK

A most wonderful museum of modern art has been moved temporaily from central Manhattan to Queens, a radical re-evaluation of city and collection.

New York City is not Manhattan only, and the high-stakes New York art world is no longer confined to Midtown or Upper East Side galleries and museums. From the 1970s onwards, artists who once congregated in SoHo were displaced by increasingly commercial art galleries. Recently, many galleries have in turn been displaced by boutiques and lifestyle emporia (of the latter, Prada by Rem Koolhaas, on the corner of Prince and Broadway, is merely the most overt, AR May 2001). Land prices and street credibility have encouraged art's avant-garde to look beyond its previous hunting grounds and re-evaluate those post-industrial tracts common to most Capitalist cities.

So the august New York institution the Museum of Modern Art has come to Queens. In the late 1990s, the Museum (MoMA) organized a typically thorough campaign to select an architect to redesign and extend its historic premises on West 53rd Street. The winning strategy was the cool, possibly understated proposal from Japanese master Yoshio Taniguchi. Having closed its doors in May and now a complex construction site, the new MoMA is due for unveiling in 2005. In the interim, the Museum has opened this installation in Queens – MoMA QNS (pronounced Q-N-S) – in a staples factory converted to a comparatively small temporary gallery and permanent storage depot.

The primary external move is to position a multipart graphic of the letters 'M', 'o', 'M' and 'A' painted in white onto rooftop equipment painted black. Designed by Los Angeles architect Michael Maltzan, and implemented in collaboration with graphic designers Two Twelve, these letters form at first a fragmented montage above the communal datum of low industrial facilities. To orientate MoMA QNS towards the neighbourhood and visitors arriving from Manhattan, these letters coalesce in one instant only to read crisply as MoMA. With some cantilevered light fittings leading like a technological pergola from the subway station and Boulevard to its side street entrance, the essentially blank curtilage of MoMA QNS is painted a vivid blue.



Art gallery, Queens, New York, USA

Architect

Michael Maltzan

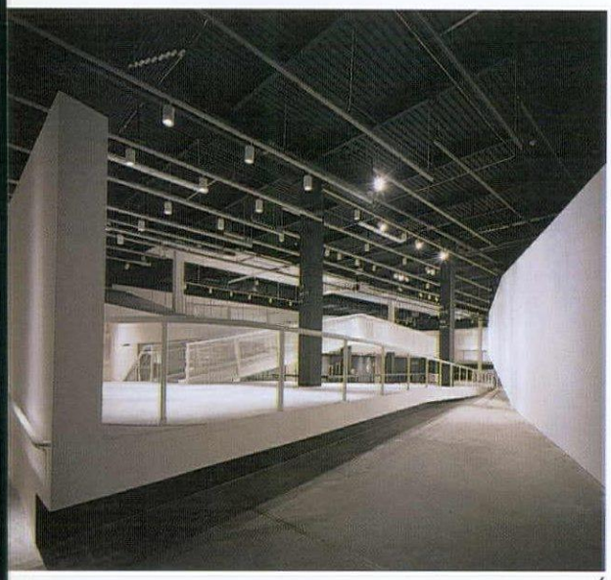
1
Huge supergraphics coalesce at one point on the urban freeway to spell MoMA.
2
A blue staples shed transformed to cultural centre.
3
The promenade architecturale itself becomes an object in space.

2

3



4

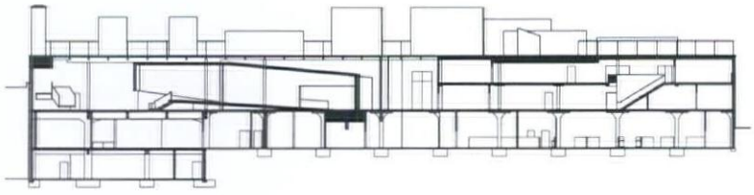


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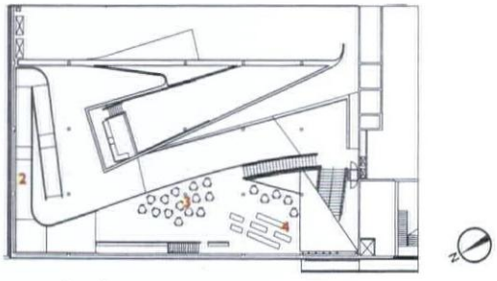


5

Art gallery, Queens,
New York, USA
Architect
Michael Maltzan



section



upper level

1 entrance
2 ramp
3 cafeteria
4 shop
5 gallery
6 administration



gallery level (scale approx 1:950)



7

4,5
Galleries retain industrial qualities, while showing some of the most amazing works of the twentieth century.
6,7
Promenade counterpoints functionalist shed.

Reminiscent of both that saturated blue favoured by 1950s French artist Yves Klein and the blue bricks that originally wrapped the factory, this blue combines with the rooftop letters to unequivocably signal the presence of MoMA QNS. The architectural project is in fact, in its own American professional way, the product of two practices. Michael Maltzan was responsible for these key exterior adjustments plus a rewardingly complex entry sequence; whereas New York's Cooper, Robertson & Partners, who first devised the master plan, have now designed many important elements not necessarily visible to a casual visitor (a conservation laboratory, library, staff offices, storage areas).

But it is Maltzan's promenade architecturale that establishes the institution's formal and experiential character. Into one quarter of the given rectilinear volume, he has inserted a broad deck with cloakrooms and lavatories below, a café and bookstore above on a kind of interior viewing terrace. A gentle, skewed flight of steps leads from an initially tight lobby onto an entrance landing. Visitors then turn through an acute angle to either descend a ramp (with its abstract ceremonial feeling) or take a shortcut upwards via an exposed staircase to the café and store. At its end, a narrower ramp leads down at right angles against the facing wall like a looping gangway from the café or an extended catwalk.

From entrance to exhibition galleries, protrudes an appendix-like supplementary gallery. This 'Project Space' ramps upwards in counterpoint to the main entrance ramp and is fringed by opaque walls that hover coyly just above floor level. These new insertions – both the plastic interloping elements and the more prosaic partition walls within the main exhibition area – are white, in most cases contiguous planes of white. The ceiling high above with its various structural and service elements is painted black, like the exterior roof. It becomes almost invisible (an ersatz night sky).

Exhibition spaces – 25 000 square feet of the 160 000 square foot total – are necessarily flexible to accommodate complex programming needs until 2005. With this inaugural hang ('staging' is perhaps a more accurate word for today's art), visitors seem drawn back, naturally, to the threshold zone between Maltzan's foyer and the inner galleries. This foyer, with its hints of Cubism and phenomenological promenade, is a newly evolving spatial type. The outer surface of its 'Project Space' serves as a dynamic screen for contemporary photographic and video projections.

At MoMA QNS the experience of movement and the experience of looking are conscientiously linked, both at the scale of individual canvases (the slightly surreal sensation of seeing Picasso or Matisse in an industrial shed) and of the host urban borough. RAYMUND RYAN

Architect
Michael Maltzan Architecture, Los Angeles
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Associate architect
Cooper, Robertson & Partners
Project team
Scott Newman, Adele Finer, Ken Dietz, Anh Truong-Montgomery, Hiro Hayakawa, Eric Boorstyn, Hasti Azar, Weifang Lin
Structural engineer
De Nardis
Services engineer
Goldman Copeland
Photographs
Christian Richters

As the centre of the biggest conurbation and the most powerful economic focus in Europe, the City of London has been rebuilt generation after generation since it was founded by the Romans. After the Second World War, when a good deal of the City was destroyed by Nazi bombing, the texture of the place was more radically reorganized than it had been since the Great Fire of 1666. Now, post-war commercial architecture (little of it of any distinction) is being replaced by a new generation of office buildings, shiny and designed to fill to the full the envelope permitted by the planning authorities who, until recently, would not allow tall buildings. But planning policy has changed somewhat since the success of the American-style tower development at Canary Wharf, which is outside the City, and has attracted much business away from the traditional centre.

Gresham Street was first radically reorganized in 1845, when the lanes that made up its original track were widened into a modern thoroughfare, largely lined with Victorian office buildings. These set a scale that persisted even after post-war reconstruction. The street is being redeveloped again, piecemeal as has ever been the custom in the City, always fiercely jealous of private property rights.

The scale of many of the surrounding streets has altered over the years, especially recently, since height rules were partly relaxed – for instance there is a particularly gross monstrosity, Alban Gate by Terry Farrell, a few hundred metres to the north on London Wall, long a menagerie of the worst vulgarities of city commercial architecture. But for all its transformations, Gresham Street has largely retained its Victorian scale. At the corner of Gresham and Noble Streets is a new speculative office block by Farrell's old partner Nicholas Grimshaw, whose firm attempts to continue the scale today.

As in most City buildings, the main action is at the front, with sides and back muted. The building looks south over a sunken garden, part of the churchyard of St John Zachary, which was lost in the Great Fire. Owned by the Goldsmiths' Company across the road, the garden was redesigned by Peter Shepheard as a memorial to the fire-watchers of 1941. Now it is being designed again. Behind the garden's fine plane trees, the south front of the new building hovers over an entrance hall that stretches across the south front clad in frameless glass. This transparency is achievable because the building front is cantilevered and suspended from the main structure by diagonal ties.

The central third of the front is a stack of lift lobbies that gradually become narrower in depth as they go up, for the outer wall is gently battered. At each level, there is an external planting bed, and vegetation is already beginning to shade the glass, though not enough to obscure moving views over St Paul's and the city from the lobbies, which themselves have translucent glass floors, making the whole a kind of vertical luminous space linking down to the entrance hall.

Left and right of the lobby stack, office areas press forward to the permitted building limit. Here, the walls curve gently backwards until they get to the seventh floor, where they crank quite severely back to obey planning profile rules. Scale is reduced by the division of the front into three panels, and it is further modulated by the cladding strategy. Under the window strips (glazed in heat-reducing green glass), spandrels are faced in rain-screen strips of greyish-green flame-textured slate. At first these look like louvres, but they are fixed, by specially designed cast stainless-steel brackets, to hangers of the same material which convey loads back to the main structure. All this generates a finely-tailored garment with delicately sewn seams: functional elements of construction generate decoration in the way the Gothic Revivalists anticipated 150 years ago.

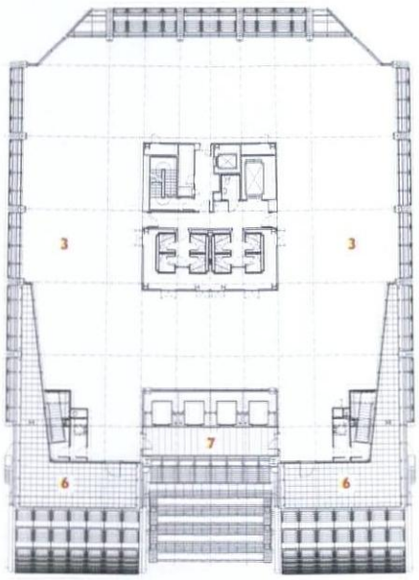
CITY SUIT

Interpreting a very banal brief on a site of extraordinary historic riches, the architects have made subtle suggestions about achieving urbanity in today's marketing-led world.

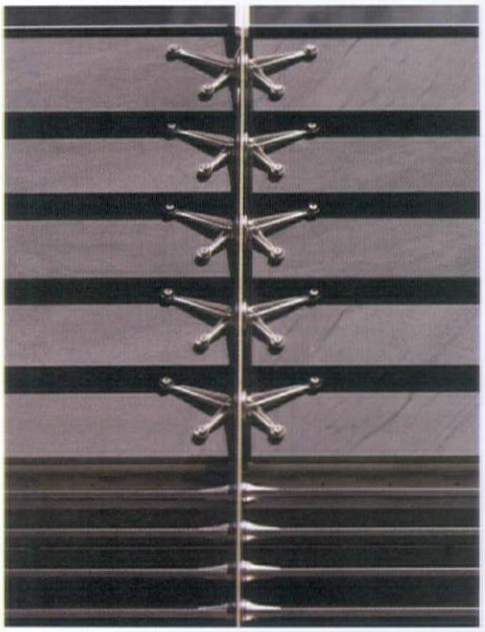


Speculative office block, City of London
Architect
Nicholas Grimshaw & Partners

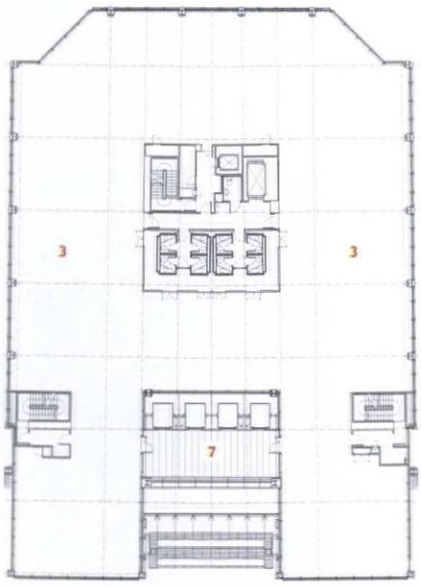
1
South front, diagonal hangers carry office floors to allow welcoming transparency of lobby (below).
2
Dividing main (south) front into thirds reduces scale.



top floor



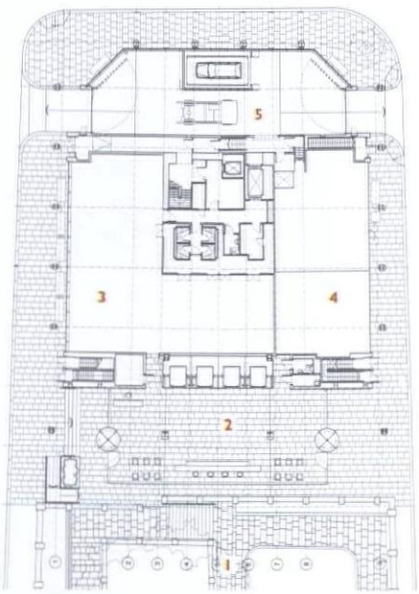
3



typical floor

3
Finely tailored garment with delicately sewn seams.
4
Lobby stretches from street to street. External planting boxes shade glass roof.
5
Lift lobbies have translucent floors and magnificent views of the City.

cladding assembly



1 sunken garden
2 foyer
3 office
4 cafeteria
5 down to car park
6 terrace
7 lift lobby



section through lift lobbies

 ground floor (scale approx 1:750)

4



5

This elaborate facade fronts a very straightforward interior in which open plans are free of columns and are intruded on only by a service core. Side and back elevations of the building are clad in slate and glass in a similar way to the south front, but they are vertical until the crank of the upper floors. There are unfortunate chamfers on the back corners of the plan to allow for rights of light of neighbouring buildings. On the chamfers, slate and glass is jerkily replaced by glass and metal.

But overall, 25 Gresham Street is a very thoughtful response to what is normally an imagination-chilling brief, and to a site next to a Wren church, the foundations of the Roman governor's guard's camp and several halls of ancient City guilds. You can't expect much in the way of radical re-evaluation of energy conservation in the City: entirely indifferent to such fancy notions as sustainability. But you can expect decency and respect for context; the architects have provided both. PETER DAVEY

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Nicholas Grimshaw & Partners
Project team
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Whitby Bird & Partners
Services engineer
Waterman Gore
Photographs
Edmund Sumner



Student residence, King's College, Cambridge, England
ARCHITECT
Nicholas Ray Associates

Cambridge students are some of the most privileged in the world. Their crucial years between adolescence and adulthood are spent in some of the most moving buildings in England, surrounded by beautiful gardens and immemorial traditions. (Perhaps one of the reasons why Britain always seems to be looking backwards to a lost Golden Age is that so much of its culture has been influenced by graduates of Oxford and Cambridge.)

But not all is what it seems as you stroll down King's Parade. For instance, Cambridge is one of the world's great scientific universities (a huge new science and technology park is being completed on the edge of the city). And for a long time, the colleges have had more members than they were able to accommodate in the old buildings. So various devices have been evolved for dealing with the overflows, a favourite of which has been to build lodgings on meadowland owned by the colleges next to the Cam.

Over the river, King's College has an absolutely stunning Fellows' Garden: a great lawn surrounded by herbaceous borders (cultivated to be at their best throughout the year) and fine, well grown trees – the place is clearly the product of a very old and skilful tradition of gardening. As early as the 1950s, the college decided to develop the western fringe of the garden to create living accommodation for students. A decent neo-Georgian hostel by Geddes Hyslop resulted, well built in the post-war austerity period with red brick walls and steel windows. Recently, Nicholas Ray Associates were asked to provide 33 more undergraduate rooms and given a site to the north of the existing hostel. It is a marvellous place, overlooking the garden with views across the lawn through the trees to the spiky skyline of King's College Chapel, some 400m to the east over the Cam. The '50s building was cautiously orientated at right angles to the lawn to let the King's fellows wander over their lawn in privacy, but in a more democratic age, the new one is allowed to command the incomparable prospect.

Even at Cambridge, cost restrictions are quite severe, and the planners were insistent that the envelope had to be restricted to preserve existing trees. So the parti[1] is fundamentally similar to that of the Hyslop building, with student study bedrooms arranged on each side of a central corridor. The north-east corner of the rectangular plan is eroded to allow for the spread of a fine well-grown beech. In part compensation for the erosion, the building bulges eastwards to the garden.

In the north-east corner, the central corridor terminates in a curve of glass blocks that allows the central axis of this usually dreadfully institutional plan form to be flooded with daylight. At its other end, the corridor is naturally lit too, through glass block walls surrounding the secondary (fire escape) stair. The main stair rises from the entrance hall entered from a porch carved out under the bulging bay on the garden side. Going upstairs, you look out through the great tree and can get glances of King's Chapel through frameless double glazing. At the top of the stair is a large terrace over the three-storey bulge. It

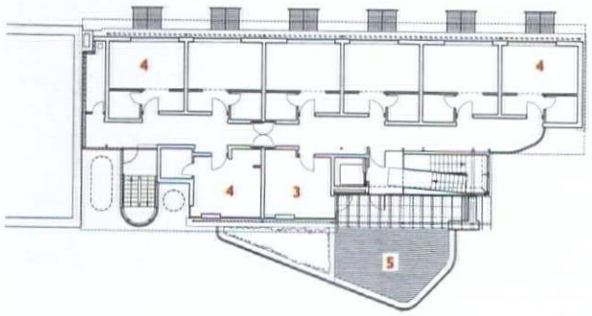
RESPECT FOR KING'S

A student hostel respects both its site and Cambridge tradition while exploring precedents from twentieth-century architecture.

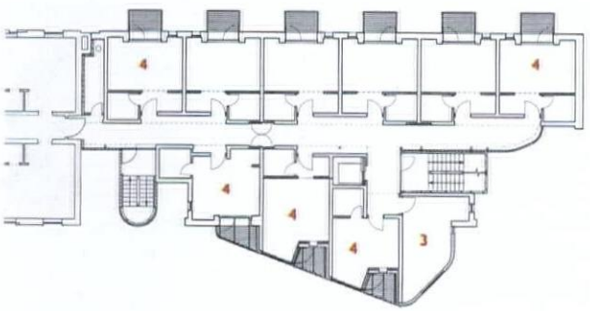
2



1
South-east corner with escape stair. Hyslop '50s building (left) will have added top storey linking to new hostel.
2
Garden from north-east. Study bedrooms on this side have bay windows and enclosed balconies.



top floor

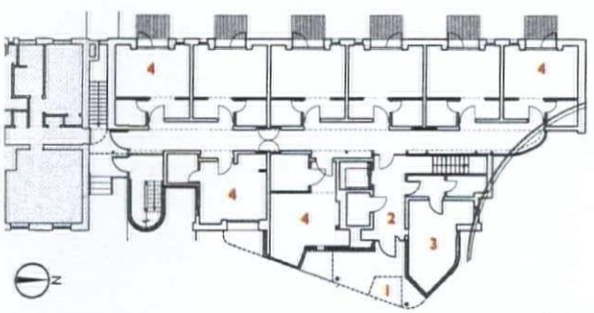


first and second floors

overlooks the garden and the view, and must be a wonderful place for summer parties. Other communal areas are the traditional (at least in modern collegiate buildings) shared kitchens, which on lower floors have views north-west over the gardens. Individual study bedrooms are very different on east and west sides. On the garden front, they have enclosed balconies, a bay window, and the view. To the west, rooms are much more conventional, with cantilevered steel balconies and a vista over the local car park (but beyond that to a bosky suburb).

Writing in *Architectural Research Quarterly* (*arq*), Ray says that, from the first, the Garden Hostel has been regarded as a 'teaching case study'.[2] Clearly, the building has been designed with respect for the site past and present. It has also been thought of in the context of history and theory, so much part of the tradition of the Cambridge school. Ray and his students have been keen to incorporate as many lessons from the past as possible. There are abstracted references to Corbusier – for instance, the two columns that frame the entrance under the eastern bulge are supposed to be references to *pilotis* – and the curve itself is clearly derived from Aalto.

Each detail carries a story, and each has been carefully thought out. Yet the whole lacks coherence: a problem of one kind of British architecture since Pugin, but perhaps intensified by the modern Cambridge school.[3] The references clash and collide. Aalto would never have striven to emphasize the eastern bulge by cladding it in vertical oak planks – brick is clearly capable of taking the curve, and the Finnish master would surely have used it as an extension of the main masonry mass, instead of making a formal (as opposed to functional) change of material. Even Ruskin, that great apostle of changefulness, could



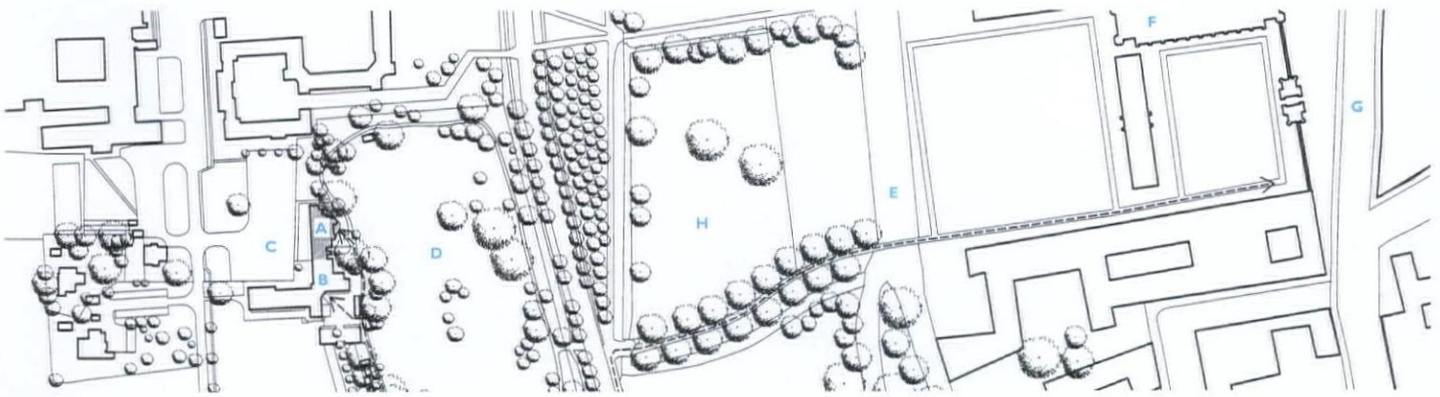
ground floor (scale approx 1:300)

1 porch
2 entrance hall
3 communal kitchen
4 study bedroom
5 common terrace



cross section

A new hostel
B Hyslop building
C car park
D Fellows' Garden
E river Cam
F King's College Chapel
G King's Parade
H the Backs



scarcely have welcomed the north-east corner with its transitions from oak, to brick, to render, to High-Tech glazing, to glass blocks. Most of these moves are purely picturesque, so the result must be judged formally. It has a bit of the whiff of a builders' merchant.

Yet the scale of the place is appropriate. It is an excellent place to live in if you are a student. And, for those lucky enough to have rooms on the east side, the experience must be transforming.

PETER DAVEY

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Nicholas Ray Associates, Cambridge
Project team
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Structural engineer
Andrew Firebrace Partnership
Services engineer
Max Fordham LLP
Landscape architect
Cambridge Landscape Architects
Photographs
Peter Cook/VIEW

1 In fact the new work is the first phase of a development that will include a new floor on top of the Hyslop building, and a small link that will connect the two. The latter provision is necessitated by an insanity of British law that requires value added tax to be paid on extensions and alterations to existing buildings, while it is not due on new buildings. Hence the new piece had to be considered as an independent entity.

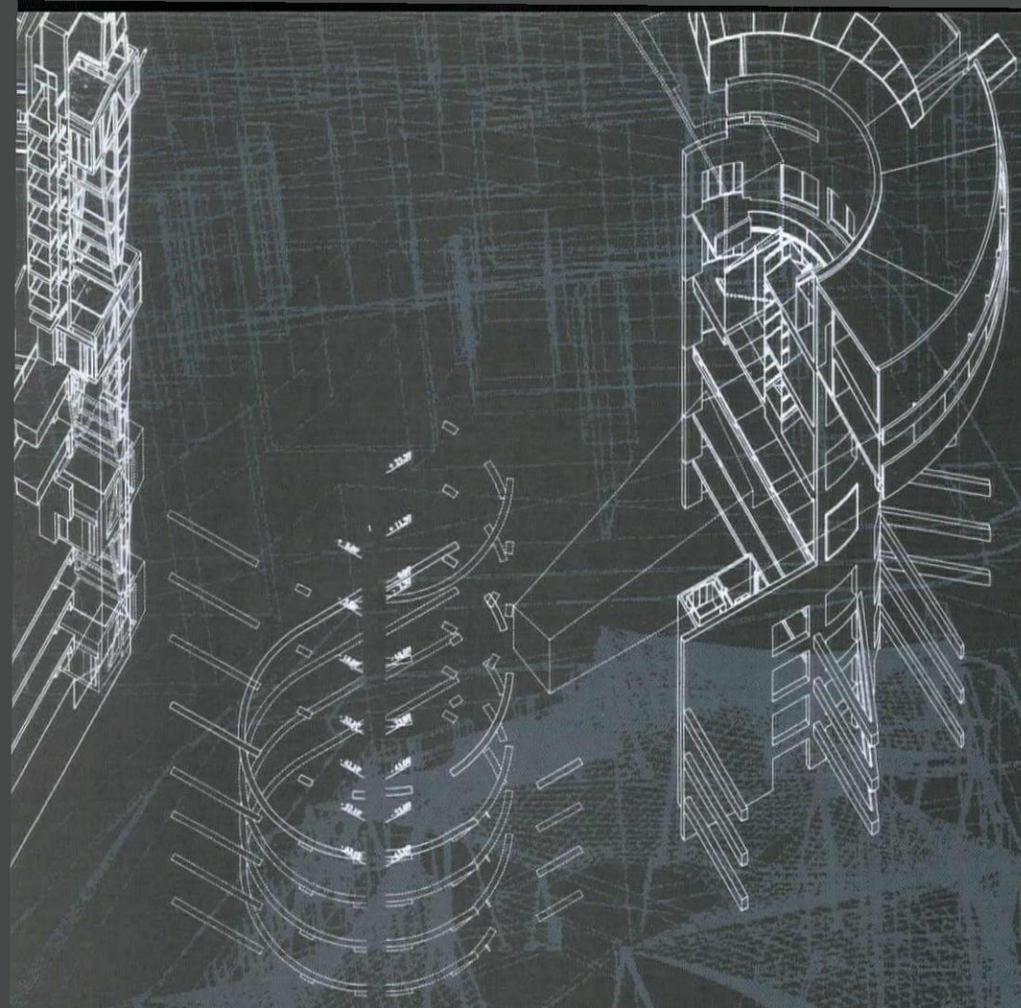
2 Nicholas Ray, who lectures at the University, describes the genesis and rationale of the building in 'Cambridge Composition', *Architectural Research Quarterly* vol VI, no 1, 2002.

3 The most dramatic and bizarre instance of the Cambridge preoccupation with Modernist geometrical and formal precedent is Harvey Court by Leslie Martin and Colin St John Wilson for Gonville and Caius College, just down the road from King's Garden Hostel, which is based on Saynätsälo. The geometry of Aalto's tiny distillation of civic life, intended to generate a sense of place and community for a little industrial village in central Finland, was inflated to be a much larger collegiate building in which functions were completely different without, as Ray points out in his *arq* article, entirely satisfactory results for the students.





3
North-east corner. Non-framed glass fronts main stair, which ...
4
... leads to top floor terrace.
5
Study bedrooms on west front have simple cantilevered balconies.



AR

MIPIM PROJECT PREVIEW 2003

An international review and catalogue of future projects in association with The Architectural Review

AR/MIPIM FUTURE PROJECT AWARDS 2003

MIPIM, the international property market, attracts over 16 000 delegates, the elite of the property world, to Cannes every March. To mark MIPIM's 12th anniversary, The Architectural Review is to offer Awards to distinguished, but as yet unbuilt projects. Awards will be given for unbuilt office, hotel and leisure, residential, retail and mixed-use schemes. There will also be a Best of Show Award.

Selected commended entries will be reviewed by an international panel at Cannes. Since its inception in the nineteenth century, The Architectural Review has been devoted to excellence in architecture and environmental design and now invites entries to the AR/MIPIM Future Project Awards. All submissions will be displayed at MIPIM and will be published in a catalogue which will be given to all delegates.

Closing date for entries is 6 December 2002. For further information and an entry form see the Architectural Review website at **www.arplus.com**. Email enquiries to peter.davey@ebc.emap.com

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MONUMENT: ANTIMONUMENT

New intellectual strategies confirm that monuments remain a great challenge for architects and artists, heightened by Modernism's ambiguity towards them and the continuing occurrence of events which demand cathartic commemoration. Jeremy Melvin introduces this report from the Royal Academy Forum on Monument:Antimonument.

The term monument carries so many associations that it almost evokes its antithesis without spelling it out as antimonument. Even Adolf Loos' pithy statement that monuments and tombs were the only fitting subjects for architecture is ambiguous. Are tombs the opposite of monuments, or is it necessary to leave the fold of architecture altogether and go to something which might be termed 'ordinary building' to find an antimonument? Ordinary building suggests *heimlichheit*, which in turn implies that monuments might be *unheimlich*, or uncanny: the disturbing or worrying are themselves among the qualities which might be considered monumental. By definition, Loos must have thought that his near contemporary Hannes Meyer's claim that architecture = function x economy was phoney, yet it may have seemed reasonable enough as a panacea against so many inarticulate memorials to victims of the First World War dating from the same time. In any case, several of those architects who came close to sharing Meyer's puritanical Functionalism had, as Sandy Wilson writes, designed monuments themselves, including Mies and Gropius, while Sigfried Giedion himself would slightly later define monumentality as the third constituent of Modernism. The first two were the cell, or individual dwelling, and the second, the city. Richard MacCormac outlined two groups of associations of 'monumental', one implying overwhelming imposition, the other suggesting qualities that societies or individuals might ascribe. Scratch a monument and, by unsettling that finely balanced ideological skein that relates form and appearance to collective memory, you automatically conjure an antimonument.

If architecture has always carried some notion of the monument, Barry Bergdoll showed that relationship had become especially problematic before the fall of the Ancien Régime, and how it accelerated wildly during the French Revolution and its aftermath. Shelley's poem *Ozymandias*, with which Richard Cork concluded the first session, encapsulates one aspect of that extended drama: how monuments can heighten a sense of futility or the vainglory of human achievement. In noting that in the 'frown, and wrinkled lip, and sneer of cold command, the sculptor well those passions read', Shelley's 'traveller from an antique land' reveals that the statue of the King of Kings is figurative rather than stylized. Perhaps inadvertently, Shelley also pinpoints a critical moment in the history of visual expression, where uniquely personal and subjective qualities become the material for representation, and all that entails for the position of the individual within society. As the poem concludes, 'nothing beside remains. Around the decay of that colossal wreck, boundless and bare, the lone and level sands stretch far away'. In the early nineteenth century, monuments could still just about depict honour and glory, but Shelley's vision inverts that kudos as an image to invert the aspirations of Romanticism into a sense of waste and futility.

A century later the implicit waste of human lives in *Ozymandias* – the monument must have been built with slave labour, after all – would be made explicit in Orpen's blinded soldiers in *Gassed*, or T. S. Eliot's nameless clerks crossing London Bridge in *The Wasteland*. And, as Sergiusz Michalski explains, the trauma of such events as the First World War and the Holocaust, in their inconceivable multiplication of individual tragedies, has underlain conceptions of public monuments ever since. Waste in this sense, and its social repercussions, provides the inspiration for Jochen Gerz's extraordinary conceptions. 'You need a commission ... someone to tell you what to do', he explained, 'a society that takes up the job of telling you what to do'. This sense of waste, in other words, has to be present in a psychological or non-material sense. Shunning the idea that history can be a 'laundromat which washes cleaner and whiter', for a strategy of warning, 'of making a noise if something goes wrong, preventing ... never again'.

In several projects Gerz embodies this sense of waste, futility or loss in haunting physical presences. A monument against fascism in Hamburg – 'a strange thing to want' – was the first place where he found a 'society ... ready to accept this confrontation'. A giant steel column invited graffiti or inscription around its base. When covered, the column sank to bring more of its surface within reach, until after

seven years it disappeared totally below ground. What started as a Samizdat operation by art students in Saarbrücken, taking up cobblestones and inscribing each on its underside with the name of a deported Jew from the town, was adopted as an official 'Monument against Racism', despite the inscriptions being face down below the ground. 'Les Mots de Paris' gives visibility to the city's homeless, 12 of whom have been given employment for six months in creating the monument in front of Notre Dame.

For Richard Wentworth, who intuits significance to what most people pass over in silence, waste in another sense underlies what might constitute an antimonument. When skate-boarders appropriate a war memorial for their moves, their discarded clothing might be mistaken, from a distance, for wreaths around the monument; or a flaw in an otherwise perfectly laid mosaic floor might be the key to understanding the tensions that produced it. If Robert Musil thought public monuments are by their nature invisible, as Michalski explains, that Wentworth sees these tiny imperfections might make them antimonuments. Traditional monuments, pointed out Wentworth, are selfish, appropriating space for their own purposes and thereby imposing limits on use and interpretation. What might be worth commemorating though is the 'democracy of walking on the street', and at the Walsall Art Gallery this involved 'settling for stealing land' in an attempt to give to people in the public realm the 'dignity' which Giacometti imbued into his sculptural figures of the 1930s.

In the buddleia taking over a telephone box Wentworth pinpointed how even the detritus of ordinary and everyday occurrences might contain the latent possibility of monumental meanings. If the main purpose of traditional monuments, at least those elevated nineteenth-century worthies, was to instruct with moral purpose, Wentworth's buddleia indicates a reversal which might be another sense of antimonument. For in colonizing the now more or less redundant public facility the buddleia might be an equivalent, in a democratic poetry of the pavement, of Poussin's reminder to the shepherds, *Et in Arcadia Ego*.

Two examples which bring together Poussin and waste illustrate this phenomenon further. Coming from Britain in the immediate post war period, when issues of representation, art and society were under scrutiny almost as never before, they are the opening passage of Tony Powell's novel *A Question of Upbringing* (1951), and an entrance at the Churchill Gardens housing estate, designed by Powell & Moya (1946 onwards). Powell's narrator, looking out of a window in wintertime, sees a group of workmen clustering around a brazier, and a pattern of movement evokes '... scattered, uncoordinated events from a fabulous past, infinitely removed from life; and yet bringing memories of things real and imagined'. These impressions 'suddenly suggested Poussin's scene in which the Seasons, hand in hand and facing outward tread in rhythm to the notes of the lyre that the winged and naked greybeard plays ...' – this is A *Dance to the Music of Time*, by Nicolas Poussin c1639, in the Wallace Collection.

An apparently innocent glance out of the window calls forth a series of associations leading to one of the most complex allegorical paintings: the workmen are, in effect, an antimonument, in that their action to some extent illuminates, through association with reality, the extraordinarily complex intellectual programme of the painting. This reverses the conventional monument, which through its static though perhaps suggestive form, suggests patterns of behaviour or belief on its observers.

Powell & Moya's Churchill Gardens entrance represents a further step. Here the challenge was to celebrate the new housing, the opportunities and way of life it offered its residents. Following convention, the act and presence of entrance is the centrepiece of the composition, but it is integrated with the rubbish store. Not only does this break with traditional housing design (where rubbish disposal is rarely prominent), it also follows the Modernist aim of eliminating a distinction between backs and fronts of buildings. Further, it suggests that rubbish, detritus, is as essential a part of life as the elements which are conventionally celebrated, and perhaps, by extension that the people housed at Churchill Gardens were as important (in a reconstituting democracy) as their grand neighbours in Eaton Square. Here even the act of waste disposal is monumentalized.



From left: Jochen Gerz's 'Monument against Fascism' in Hamburg sunk as its surface filled with inscriptions. Buddleia taking over a telephone box (Richard Wentworth). Poussin's *Dance to the Music of Time* (courtesy of the Trustees, Wallace Collection, London). Entrance to Churchill Gardens housing, Pimlico, by Powell & Moya.

Royal Academy of Arts

Enlightened Problems: Barry Bergdoll

It was during the late eighteenth and early nineteenth centuries that the meaning and very possibility of monuments became a subject of doubt, anxiety, and philosophical debate. At this time the new secular religion, which Alois Riegl later labelled 'The Modern Cult of Monuments', took shape. A few episodes drawn from Paris at this time underscore that thorny issues associated with the concept of the monument originate well before the twentieth-century challenges to the figurative tradition in monument making, or more recent attempts to find a public consensus in the use of public space and representation.

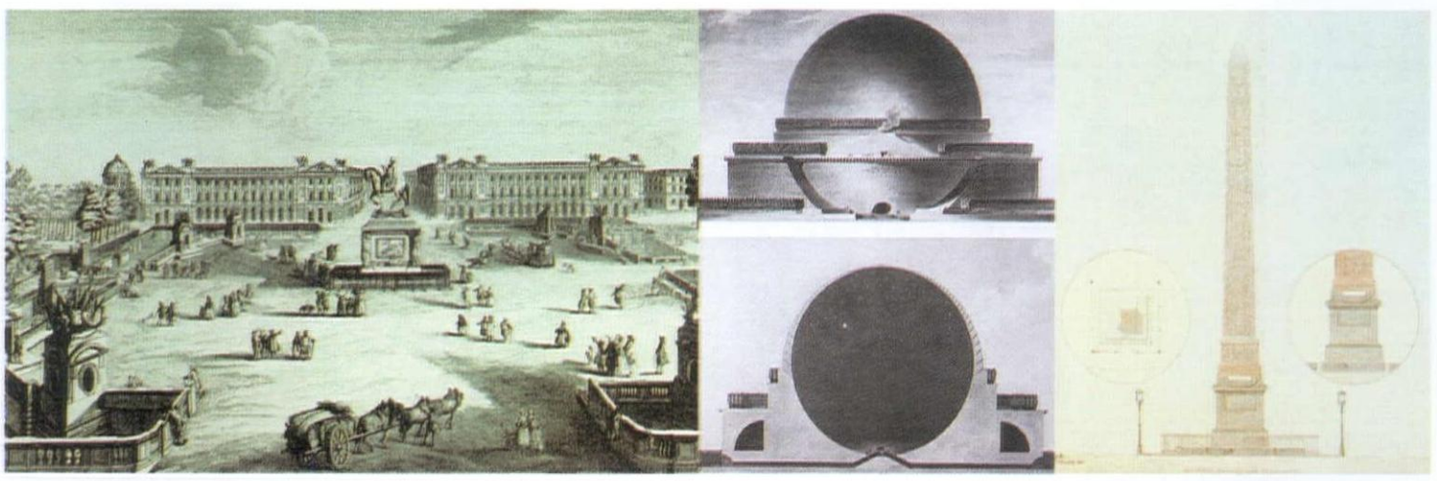
Originally conceived in 1749 as the Place Louis XV, the most influential and ideologically charged of the numerous squares created in the eighteenth century has been known as the Place de la Concorde since 1830. Before then, it was called Place de la Revolution, Place de la Concorde between 1795 and 1815, Place Louis XV again briefly and then Place Louis XVI in the 1820s. The name Concorde points to its opposite: a compensatory reflection that the square and nearly every representation placed upon it has entered into a complex network of conflicting claims about the nature of modern France. It underlines the difficulty of monumental certainties against the backdrop of the birth of modern political realities. Pierre Patte's commemorative map of the numerous entries produced 15 years after a design competition for the square shows how they had far wider aims than the old compositional topos of the royal square – a perfect fit between a frame of open space around a frozen moment of the crown's essence. Patte's map suggested that the modern city should be inherently legible, structured semantically by its monuments which were the carriers of clear ideas, but composed of spaces that responded to shifting values of the functions that rulership should provide for the cultural and economic life of the city.

Etienne Louis Boullée was perhaps the first to propose that monuments might be moved from the realm of figurative sculpture to the art of space, of architecture, as the most perfected laboratory for an instrumental monumentality. Their messages would speak directly to the senses, rather than rhetorically through persuasion. 'Our buildings, especially our public buildings', he wrote 'should be, after a fashion, poems'. The images they present to our senses should excite in us sentiments analogous to the usage for which the building is intended.' In his commemorative monuments, Boullée achieved his greatest aspiration to be the Newton of architecture, creating an architecture which would have the status of science in imitating the universal principles of nature. Architecture thus could have a moral role in society even as it made evident the underlying laws of human nature.

Boullée's monument to Newton would pose the problem in the most challenging terms. Could a monument communicate the essence of Newton, the reason that his memory had become a veritable cult of the Enlightenment? Boullée goes beyond portraiture in his desire for representation, even as he postulates an architecture that does without any of the conventional modes of representation, columns, friezes, swags and so on. He composed a prose poem to explain this architectural poem. 'Sublime mind! Vast and profound genius! Divine being! Newton! [he adds lest we think he might be speaking of the author rather than the subject of this drawing] ... "Newton. Deign to accept the homage of my feeble talents." Ah! If I dare to make it public, it is because I am persuaded that I have surpassed myself in the project which I shall discuss'.

In his project for a monument for a warrior, perhaps the first of modern projects for the unknown soldier, he even asks if a monument can be created without an individual referent. Perhaps a monument to Boullée who first, even if unwittingly, defined the paradox of modern monuments, is what is needed for the empty plinth in Trafalgar Square.

Among the many thinkers of the period who were intensely aware of the Paradox of Monuments, was the Marquis de Girardin. He created another monument to a great man, Rousseau's final resting place, and nearby a Temple of Modern Philosophy. The temporal state of this temple/monument is deliberately rendered ambiguous. Inscriptions come to our aid, for each of the columns has the name of



From left: the Place de la Concorde as it appeared in the 1770s. Daytime views of Boullée's Newton Cenotaph, 1784-85, exterior (top) interior (bottom). Jacques Ignaz Hittorf's drawing of 1833 for the installation of the obelisk from Luxor in the Place de la Concorde. Louis Philippe commented 'it would not recall a single political event'.

a philosopher: Newton, Descartes, Voltaire, Montesquieu, William Penn, and Rousseau. An inscribed column in the grass nearby lies opposite the frieze inscription which asks 'Who will finish it?' Almost in response to Boullée's confidence in the perfect monument Girardin considered his temple an instrument to 'reveal the imperfection of human understanding'.

Nothing brought into sharper relief the paradox of monumentality than the cultural politics of the French Revolution. As Anthony Vidler argued about one of its most insightful and influential cultural critics, the Abbé Grégoire, two of the neologisms coined during the Revolution make a symbiotic pair. Symbolized by the Citizen Alexandre Lenoir, they are *vandalisme* and *conservateur*. Vandalism is the violent destruction of cultural symbols, and a curator achieves what Lenoir tries to achieve: to convince the *sans-culottes* that the great royal tombs at St Denis are not symbols of royal repression but rather vessels of French cultural identity.

The Panthéon itself was posited on such symbolic reversals. In its original incarnation as the great church of Ste Geneviève, it was conceived as a complex sign of the interrelationship between the crown, the altar, and the popular cult of Ste Geneviève, the patron saint of Paris. By August 1791, the schemes for transforming it into the site for a secular cult that might rival Britain's Westminster Abbey without any admixture of religion occasioned a major theoretic definition of both a new ritual and a new notion of a civic memorial site. But the honours of the Panthéon did not for long remain uncontested. When the radical Marat was granted the honours of Pantheonization it was also decided that he could not cohabitate in the Panthéon of national heroes with the moderate Mirabeau. When Marat's body entered the front door, Mirabeau's body left through the transept.

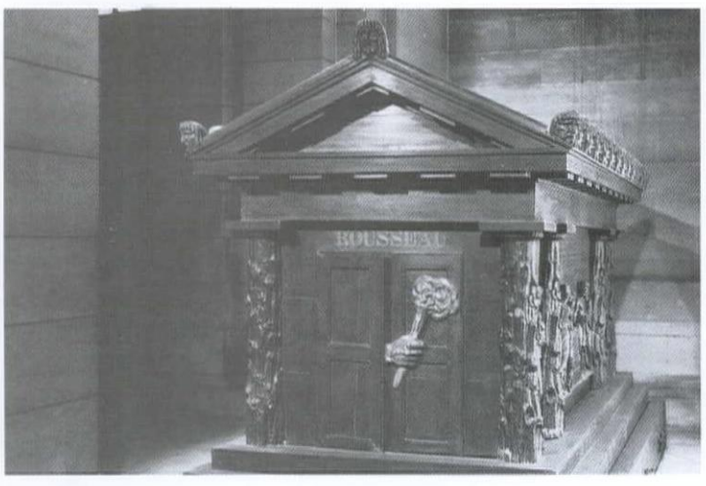
No less revelatory is the fate of the Panthéon under the Bourbon Restoration between 1815 and 1830. During that period the building was returned to the church, its famous inscription 'Aux Grands Hommes La Patrie Reconnaissante', scraped off in favour of Christian symbols, and the cult of Great Men was politicized even further. 'The homages of the public square belong only to sovereigns', Charles X declared in response to a proposal to erect a monument to Molière. His comment typifies the oppression of his regime and goes a long way to explaining why the burial of figures of the liberal opposition turned the Cemetery of Père Lachaise into a plein-air pantheon of the left. In 1830 Louis Philippe returned the Panthéon to civic use, but for the first rocky decade of his reign not a single figure was buried there for fear of public protest.

Six years later Louis Philippe's government hesitated to unveil the newly carved pediment of the Panthéon, fearful that the new constellation of political figures and its narrative of France might arouse reactions, even anti-government demonstrations. Meanwhile the king himself enthusiastically revealed the new centrepiece of the Place de la Concorde, the Obelisk. As Louis Philippe explained to his Prefect, the Comte de Rambuteau, it 'would not recall a single political event'. Its lack of modern meaning made it the perfect solution to the ephemerality of all urban monuments. Here was one monument that would never need to be removed.

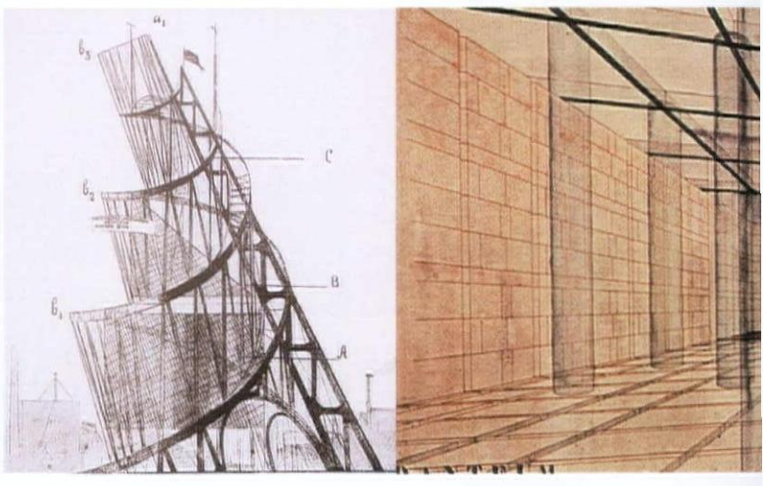
Useful Monuments: Colin St John Wilson

The meaning of the word Monument draws upon notions of remembering, commemorating, making memorable: major philosophers of our time like Wittgenstein, Heidegger, Gadamer and Habermas, addressed the extent to which architecture has the capacity to embrace and embody that concept. Wittgenstein, who at one time did work as an architect, pronounced, 'Architecture immortalizes or glorifies something: hence where there is nothing to glorify there can be no architecture'. There are three terms at work here: the capacity of architecture to evoke ideas; the cultural significance of the time – its prevailing ideas; and the alertness of the man-in-the-street to those ideas.

In 1944, Sigfried Giedion identified a dilemma in the concept of the monument. He argued broadly as follows: Nineteenth-Century historicism had debased the currency of traditional architectural forms by detaching them from their original roots and cultural



Rousseau's monument in Panthéon, Paris, designed c1794 by Thibaut, symbolizing transformation of Ste Genevieve into site of secular monuments. Photo: Caroline Rose.



Left: monumentality at heart of avant-garde: Tatlin's Monument to the Third International. Terragni's Danteum (above left and right), *Il Paradiso* and model.

meaning. The Dictators, of whatever political persuasion, had used inflated scale and the same traditional symbols to serve a power-political rhetoric. Meanwhile the Modernists, having convinced themselves that pragmatic and technical problems of housing the masses took priority over all else, had simply pushed the issue of Monumentality to one side. That diagnosis is at best a half-truth to support Giedion's own agenda as Secretary and Scribe of the propaganda of the Congress of Modern Architects. After the First World War the scene was buzzing with projects and buildings for Monuments, not just the work of Lutyens for the War Cemeteries but the work of Giedion's own avant-garde. Gropius did it. Mies did it; Scharoun, Taut and the Russian Constructivists did it and of course all of the Dictators did it – as they still do today – and he ignores the Expressionists. Only Hannes Meyer spoke out explicitly: 'Architecture symbolizes nothing'.

Wittgenstein insists the values that could give 'meaning' to such an act of celebration must 'be outside the world, because all that happens in the day-to-day world is subject to accident.

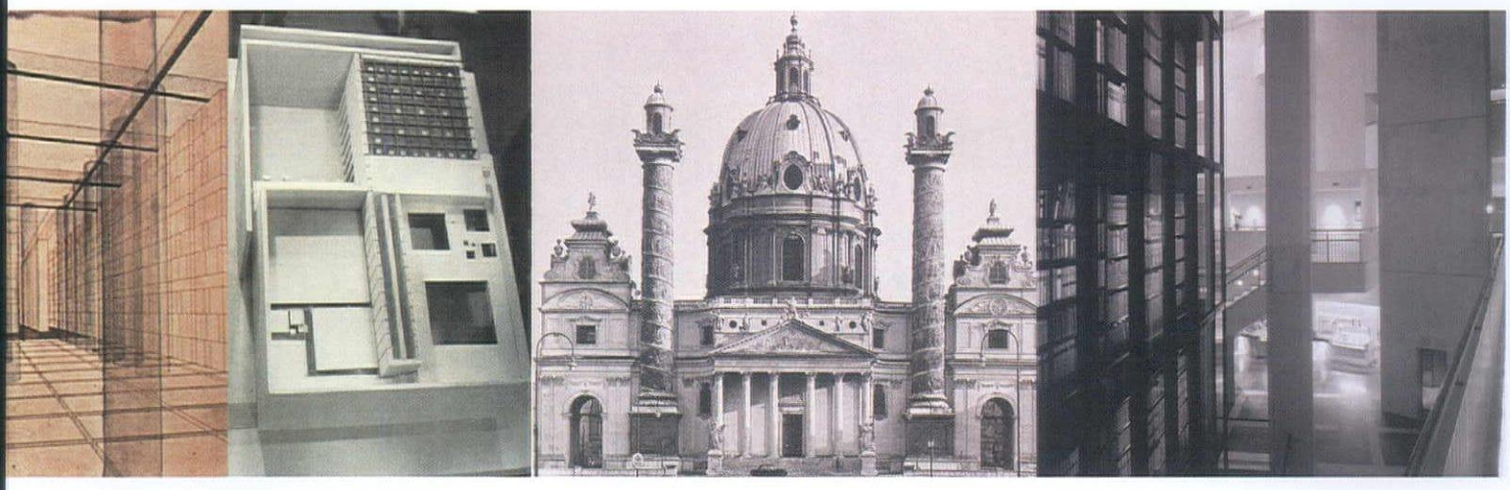
'In the world everything is as it is and everything happens as it does happen: in it no value exists ... what makes it non-accidental cannot lie within the world since if it did it would itself be accidental. It must lie outside the world' (Tractatus 6.41).

In Greek Temples and Chartres the symbolism and meaning are transparent. Borromini could celebrate the mysteries of the Holy Trinity in an interlocking of three figures, the oval, the cross and the octagon at San Carlo Alle Quattro Fontane, recondite but still publicly accountable. At the Karlskirche in Vienna, Fischer von Erlach erected a billboard of interlocking political and religious references perfectly intelligible in its day. The churches of Lewerentz 50 years ago and more recently the luminous churches of Juha Leiviskä in Finland celebrate a whole tradition of accessible public symbolism. In these cases, the symbolism and sense of the numinous are not carried by the architecture alone but by the celebration of the sacramental order that brought the building into existence in the first place.

Terragni's 'Danteum' pursues such themes to an extraordinary level of abstraction. In this project, architecture is employed to evoke theological propositions '*tout court*' without serving as the place of enactment of any sacramental celebration. The public is simply invited to walk on a pilgrimage through a series of spaces in which the architecture is intended to convey the explicit metaphysical and theological propositions recounted in Dante's *Divina Commedia*. It starts in the 'Dark Wood' where Dante found himself at the age of 35 and thence leads into a tour of the Inferno, Purgatorio and Paradiso. Terragni concluded it, sad to say, with a processional way dedicated to the Empire of Rome's Past and Mussolini's Present.

Terragni wrote 'Architectural monument and literary work can adhere to a singular theme, without losing any of each work's essential qualities only if both possess a structure and a harmonic rule that allow them to confront each other'. In his case, the common feature was a numerical order based on the figure seven and a geometrical order based on the Golden Section, playing upon its property of squares interlocking spirally seven times (seven mortal sins, seven cardinal virtues, seven days of Dante's tour on 7 April 1300!).

The claims of the Modern Movement are grounded in more secular values, epitomized in the mind of the general public in the much misrepresented concept of Functionalism. 'Functionalism' very happily transcends into the Sacred if the spirit is willing but it does not start there. Its one claim to novelty lies in its commitment to serve the day-to-day life of its community at all levels with equal respect. From the garden shed to the Cathedral the spectrum of use is a continuum in which, to use the phrase of Wittgenstein 'the meaning lies in the Use'. Our job is to explore the patterns of activity of a society and to raise them to a level of architectural realization in which a frame for the actions of men suddenly focuses into a place where those actions are not merely made possible but are made manifest. Perhaps for the first time, they become vivid and recognizable to themselves. This recalls Vincent van Gogh's loving ambition to 'give back to ordinary men that something of the eternal that the halo used to represent'. Heidegger described this process as the unveiling of the 'Truth' of



Karlskirche, Vienna, where Fischer von Erlach conjured ancient Rome, Constantinople (the second Rome) with enough vigour to claim Vienna as the third Rome, ruled by the Holy Roman Emperor. Book tower and Belvedere, British Library by Colin St John Wilson & Partners: meaning through use.

each occasion resulting in 'the setting-up of a world'. In his paper on 'The origin of the work of Art', he illustrated by describing the temple as one of the clearest ways in which Truth is revealed by art. He argues that the temple articulates and thereby unifies the culture of its people. It 'first fits together and at the same time gathers around itself the unity of those paths and relations in which birth and death, disaster and blessing, victory and disgrace, endurance and decline acquire the shape of destiny for human beings'. It is both an embodiment of values and a physical place of meeting and celebration. Heidegger then makes a vital point: the truth that has been revealed *must* be taken up and 'lived' by its participants in order to be fulfilled and that means that we have to be talking about a publicly approved set of values.

That principle is embodied in the British Library in the way that George III's great collection of books, bound in leather and vellum, stands free at the centre in a bronze and glass tower six storeys high. In its origin and its day-to-day use it is a unique collection of rare books that are frequently consulted in the Rare Book Reading Room. The symbolism here is not an added rhetorical gesture: its meaning lies in its use.

Monument versus Anti-Monument – the Last Century and its Lessons: Sergiusz Michalski

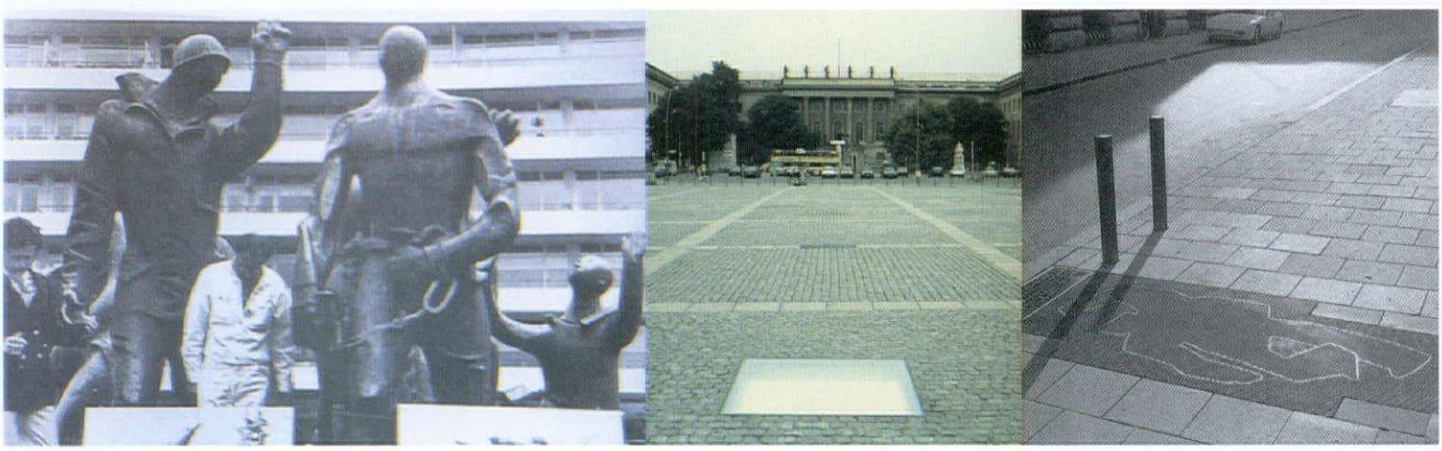
At the beginning of the twenty-first century, the once domineering and ideologically prevalent scheme of socle-cum-figure for public monuments appears to be discarded, and the whole concept of a public monument is being permanently questioned. This situation has arisen less through a conflation of public monuments with ideologically indifferent sculptures erected in public space, but through new artistic solutions bent on invoking intellectual reflection and participatory responses that appeared after 1980 in Western Europe and America. Fed by media publicity, unprecedented interest in the subject grew.

Since Apollinaire's poetic vision of a 'monument devoted to nothing' (*Le Poète assassiné*, 1916) the idea that mass carnage could not be expressed adequately through figure or representation has shaped an important strand of the new public monuments. Monuments – or projects for monuments – began to espouse holes, void spaces and black surfaces, and inversions.

Four waves of iconoclastic destruction have followed the great political upheavals of 1918-22, 1939-1945, 1945-1950, and the continuing one since 1989. The fall of Communist statues impelled the feeling that public monuments are in reality temporary. From a historical perspective, this was paradoxical, since public monuments did not weigh much in Communist propaganda. Their ex post significance owes much to our media-oriented penchant for short TV clips or newspaper photographs symbolically condensing a complicated political sequence of events. Having acquired a post mortem life the metonymic image of the Communist pantheon started to haunt the collective mythology to an astonishing degree. In Victor Pelevin's *Generation P* (1999), the most interesting novel to have come from Boris Yeltsin's messy decade, the cynical hero is haunted by a plethora of mostly Stalinist Moscow monuments.

Post-Communist, derogatory sculpture parks like the one behind the Tretyakov Gallery – Temporary Museum of Totalitarian Art – are vivid testimonies to the provisional nature of public monuments. But more far-reaching consequences lie in the artistic dialogue and parodying revamping of the Lenin iconography after 1989. Examples include Krzysztof Wodiczko's projection of a Polish shopper on East Berlin's gigantic *Lenin* (1990), Komar & Melamid's transformation of Lenin's Mausoleum into a 'symbolic grave of Leninist theory and practice' (1993), Florence Weisz's *Cleaning House* (1992) with a Lenin statue cleaning carpets. Most melancholic of all is Rudolf Herz's rendering of the relics of a destroyed Lenin statue as Lenin's resting place (1991). Transcending the limits of retroactive anti-Communist parody, these Lenin cult remakes – mostly conceptual anti-monuments – helped to instil a corrective principle. Maybe public monuments might be designed to show their provisional, discussion-worthy status and even invite the possibility of creating anti-monuments.

The lack of pretension and apparent visual recessiveness in the new type of public monuments might be taken at face value. Micha



From left: Robert Filliou, Project Commemor, Maastricht 1970, a happening expressly designed to 'compare and exchange' war memorials of different nations. Micha Ullman's Empty Library, Berlin Bebel-Platz, where the Nazis burnt books. Eva Maria Lankes' Memorial for Kurt Eisner, Munich, uses police techniques for corpse positioning.

Ullman's gripping *Empty Library* (1995) on Berlin's Bebelplatz, commemorating the Nazi bonfires of 'hostile' literature there on 10 May 1933, has been threatened – only seven years after its unveiling – by plans to build an underground car park. In a recent interview the developer claimed tongue in cheek that its ascetic underground character meant Ullman's monument might be moved without damaging its aura or character. That commercial stratagem has now been averted, but nonetheless this incident prefigures a possible course of events.

In 2002, the major generative and dividing lines appear more clearly than 10 or 15 years ago. The new type of public monument originates from lines of development going back to the early 1960s, but comprising different strands like early conceptual art, Fluxus, early happenings and some more intellectual aspects of Pop Art.

A common trait of avant-garde public monuments or projects for them during the 1990s is their directly appealing character. But very often the moral appeal has no direct consequences for the *tua res agitur* sphere. Katharina Karrenberg's prize-winning project (1998) for a Berlin memorial devoted to the workers' uprising of 17 June 1953 is a gigantic 90m inscription formed by 468 lights running across the Leipziger Straße stating, 'Who are you that you would dare to say – these were heroes?' Behind the theatrical stridency we discover a supreme ambivalence to the possibility of modern-day heroism. This thought-provoking espousal of personal modesty might lead to resigned, passive attitudes towards authoritarian oppression. Unsurprisingly loud protests by veterans of the uprising blocked it.

Replication and contextualization is another novel problem. Almost since the day of its inauguration, Auguste Rodin's *Burghers of Calais* (1895) enjoyed unparalleled fame as an artistic masterpiece and a novel kind of monument. But art historians have treated the partly commercially motivated, incessant replication of the group with unusual reticence. During Rodin's life three replicas were cast in his foundry; nine further official and authenticated replicas have been cast since 1917 and put on view in museums and – as in London – in public gardens. The London placement certainly fitted with the Entente Cordiale before 1914 but was at odds with the monument's historical narrative and context. Since a monument should be expressly designed for one place, this praxis was in opposition to the mainstream twentieth-century view of the work of art and its aura.

As leading artists enter competitions for them, public monuments have for the first time joined the mainstream of artistic development. However, the influences on this process and the strictures determining it are disconcertingly diverse. Foremost is the strange alliance of a deconstructionist view of the image with the new public morality reconstructing historical facts and a commentary imbued by ethical norms. Since many new monuments combine reference to history with a pseudo-documentary, minuscule reconstruction of individual fates, they encourage a sequential perception which reflects the ambivalence of the symbolic image. What is more, the new monuments aspire to a 'work in progress' aesthetic; their very nature is open-ended.

In an essay about 'Die Denkmale' (1932), Robert Musil wrote that the public monument is in reality invisible – the passers-by see it in the streets, but never take a closer look, as if the monuments had been expressly designed to deflect attention. Yet Musil did not question the ontological status of the monument proper, for him a part of a hallowed convention. In a recent brochure revealingly entitled *Der Prozess ist genauso wichtig wie das Ergebnis* (*The Process is as important as the Result*, Berlin 1995), Jochen Spielmann dramatically widens the functions of the public monument. He includes, 'Identification, representation, anticipation, interpretation and information'. And, the '... phase of preliminary discussions, the creative process and the process of reception are integral components of the monument itself. The monument needs in order to become a public monument ... a ritualized reception.'

There are pitfalls. Ritualized reception might preclude discussion and interpretation; the visual chaos of today's sprawling metropolis might obscure didactic elements. A monument's beholders might never inform themselves about its history – now deemed integral to its message. It remains to be seen whether abandoning the search for universally accepted signs and metaphors, and the rise of a new didacticism will constrict the visual impact of the new monuments and limit the ranks of the public to the Stendhalian 'happy few'. Given the formidable intellectual and moral effort that went into them and the democratic participatory actions they elicited, that would be an unhappy ending.

Monument and Memory: Richard MacCormac

Modernism may have made traditional monumental rhetoric difficult for us, but if anything that heightens the importance of addressing memory. Ruskin explained how memories – those evoked by historic traces, or personal ones – structure our perceptions; my Ruskin Library is accordingly a very small monument about memory. More recently Simon Schama's *Landscape and Memory* shows how deeply embedded was the concept of English arcadia; first portrayed in the seventeenth century, it re-surfaced almost unaltered in a Second World War propaganda poster. Along with the derivation of monument from the Latin '*monere*', to remind or warn, thesauruses tend to associate two themes with the word; one, including monolithic, awesome and catastrophic refers to overwhelming impositions; the other comprises enduring, memorable and outstanding attributions which lie in our gift.

These attributes, significant to us as individuals and social beings, structure our understanding of our surroundings. Kevin Lynch called this 'imageability', and it may be related to the way memory itself can be structured visually. In 'Memory and the Making of Fiction', A. S. Byatt wrote 'One builds large, static structures of mnemonics, to put things into, to remember their relations', and goes on to discuss Elizabethan memory theatres, which were means to remember philosophical arguments by putting them into visual arenas.

Wren's 1667 plan for London suggests that the city itself might be a giant memory theatre. As London like other cities grew, in the eighteenth century into a city of secular institutions as well as churches, the possibilities for different mnemonic relationships proliferated. But the populace could also affect the perception of a city; events such as the sacking in 1831 of Queen Square in Bristol,

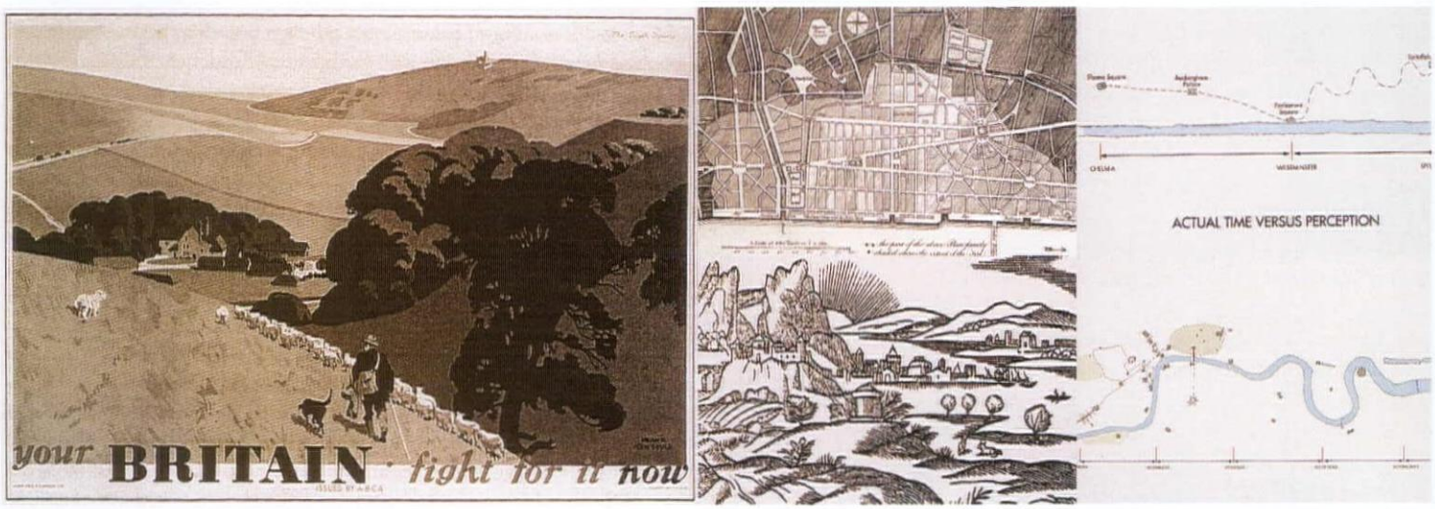
a fashionable residential address, by crowds demanding electoral reform was one of many such occurrences when the populace took temporary possession of parts of cities to change their significance and give them a special charge. Richard Sennett, in 'Disturbing Memories', develops further the potential for events like this to give the urban fabric an extreme case of representational significance. He recounts how the sociologist Maurice Halbwack studied the various occupiers of Jerusalem. Successive ruling powers had to shift the centre of the city to accord with their own views of themselves. Religious intolerance, suggests Halbwack was anchored in these irreconcilable 'moral geographies'.

Recently in London, the Jubilee celebrations and the World Cup have helped Trafalgar Square to surpass Piccadilly Circus as a public focus. It is an example of how events which 'take place' – literally the appropriating of a locality – can recharge localities as if they were on an electrical circuit. Trafalgar Square originated in the desire to commemorate Nelson's epoch-making victory. But it is a 'place' which has continually been 'taken' for layer upon layer of political and celebratory purposes. This is what Ruskin meant by historical, the effect of human presence. In the 'Lamp of Memory' he tries to imagine how he would feel about the landscape of the Jura had it been untouched by cultivation, and is chilled by the thought of the vast emptiness of North America, 'The American Sublime' of the recent Tate Britain exhibition.

The potential for recharging is important. The countless statues to Imperial heroes, which London's mayor Ken Livingstone wants to replace, are probably non-rechargeable; their effect recalls Shelley's *Ozymandias* with which Richard Cork concluded the first of our two discussions. What appeals about the empty plinth in Trafalgar Square is that it is demonstrably rechargeable – even with a temporary appearance by David Beckham. Cities are mapped for each of us by a 'topography of significance'. In so far as this is shared, it is part of our collective memory. Two powerful representations of London which each give a highly partial though resonant view of London are MacDonald Gill's mural in the St Stephen's entrance to the Palace of Westminster (1930-32), showing the public buildings of the cities of London and Westminster, and the 1937 Coronation route map. From its origin at Buckingham Palace and obvious nodes like Westminster Abbey and Trafalgar Square, the Coronation procession also appropriated Piccadilly Circus, Regent Street, the Ritz and Selfridges, Marble Arch and Hyde Park Corner before returning to its source. With a few additions like the Royal Festival Hall, Tate Modern and the Millennium Bridge, the Globe Theatre, the British Library and the prospective Eurostar Terminal, this still defines a generally accepted concept of central London.

Underlying this 'minds-eye' picture, and almost impossible to reconcile in a rational way, is Beck's geometric London Underground map of 1933. There is no obvious means of calibrating the locations on the Underground map with those on a true plan, as the distortions relative to the river show. Yet in its own way it extends the same image-building process of the city. The Coronation route and Gill's mural both privilege the central area; Beck's map exaggerates the scale of the central area while also bringing in the suburbs, though in condensed form.

Many beliefs about different areas arise from these distortions, which create a kind of psychological geography. Until recently, West-Enders considered Spitalfields where I live to be much further from Westminster than the World's End in Chelsea, though it is actually about the same distance. However, even as Londoners more or less share a collective map of London's two cities – reinforced by such staged celebratory events as Royal Funerals, Jubilees and Coronations – we cannot be anything but amazed by the vast scale of what we have yet to appropriate to the East. The length of the Royal Docks is the same distance as Buckingham Palace is from the Tower of London.



Wartime propaganda poster (left): ideal of English arcadia first portrayed in seventeenth century (middle bottom). Wren's plan for London (middle top) defined the city as a 'memory theatre', with its vital institutions in ritualized positions. Right: our understanding of cities depends as much on perception as reality, affecting how we read distance.

Susan Dawson previews some of the products on show at Orgatec, the world's largest office furniture exhibition to be held in Cologne on 22-26 October.



501

501 FRITZ HANSEN

Ice is a stacking chair, designed by Kasper Salto, which is suitable for indoor or outdoor use. The satin-finish aluminium frame supports a seat and back of flexible man-made material, making the chair light yet comfortable. Ice can be used for company dining areas or outdoor seating in cafés. In formal settings it is available with an upholstered seat, for example Blitz, a fabric by Kvadrat.

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502

502 TEKNION EUROPE

An innovative new workstation by Teknion Europe will be previewed at this year's Orgatec. The company will also be showing Belize, a new range of breakout seating which can be used to create casual sitting areas in the workplace. The chair has a retractable writing tablet framed in brushed aluminium and a storage shelf below the seat for books and laptop cases. The side panels are available in upholstery, perforated metal or timber veneer.

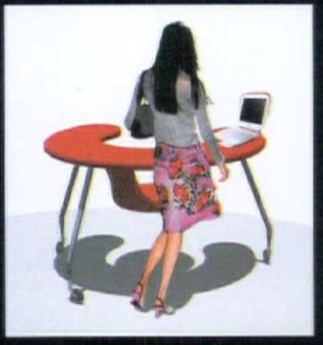
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503

503 BULO

A mobile desk-seat, Easy Rider, has been designed by Danny Venlet for the Carte Blanche collection. The round seat rests on three castors and is intended as a 'place of retreat' where users can withdraw with their laptops and mobiles.

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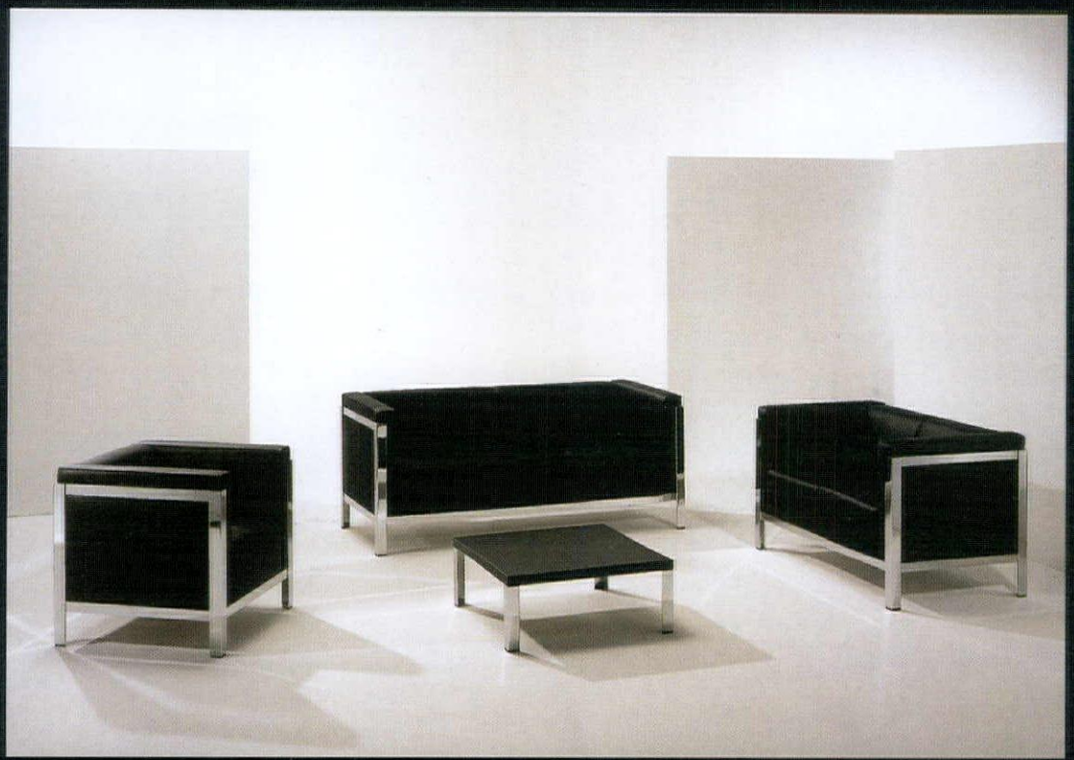
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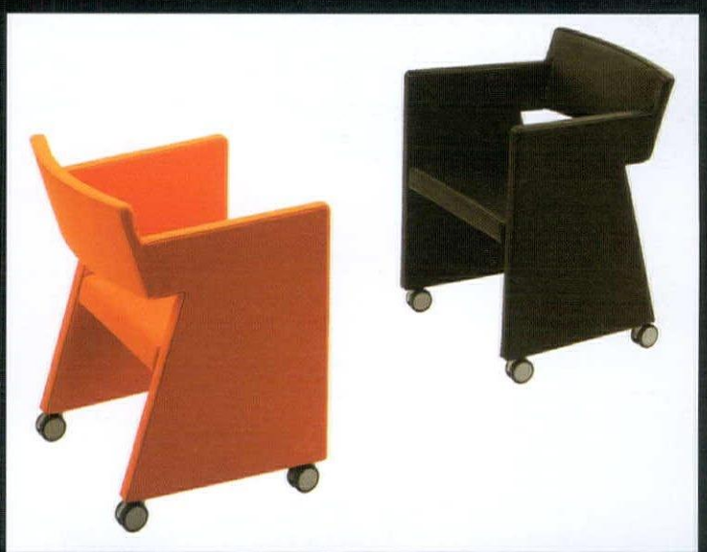
504

504 KLÖBER
Tasso is an office or domestic seating system of single, twin and three seater elements designed by Burkhardt Vogtherr. The seats and backs are supported by an exposed frame of steel and aluminium. A similar frame is also used for office tables and side tables with wood veneer tops. Upholstery can be chosen from a wide range of fabrics or leather. Tasso is suitable for foyers, waiting and reception areas and lounges.

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505 LAMMHULTS
A series of chairs, sofas and tables, designed by Love Arben, are all named after days in the week. Tuesday, an easy chair with castors, is designed as a conference, working or visitor's chair. It has straight strict lines with an opening in the lower back which is characteristic of the series. The chair, including the sides, is fully upholstered.

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505

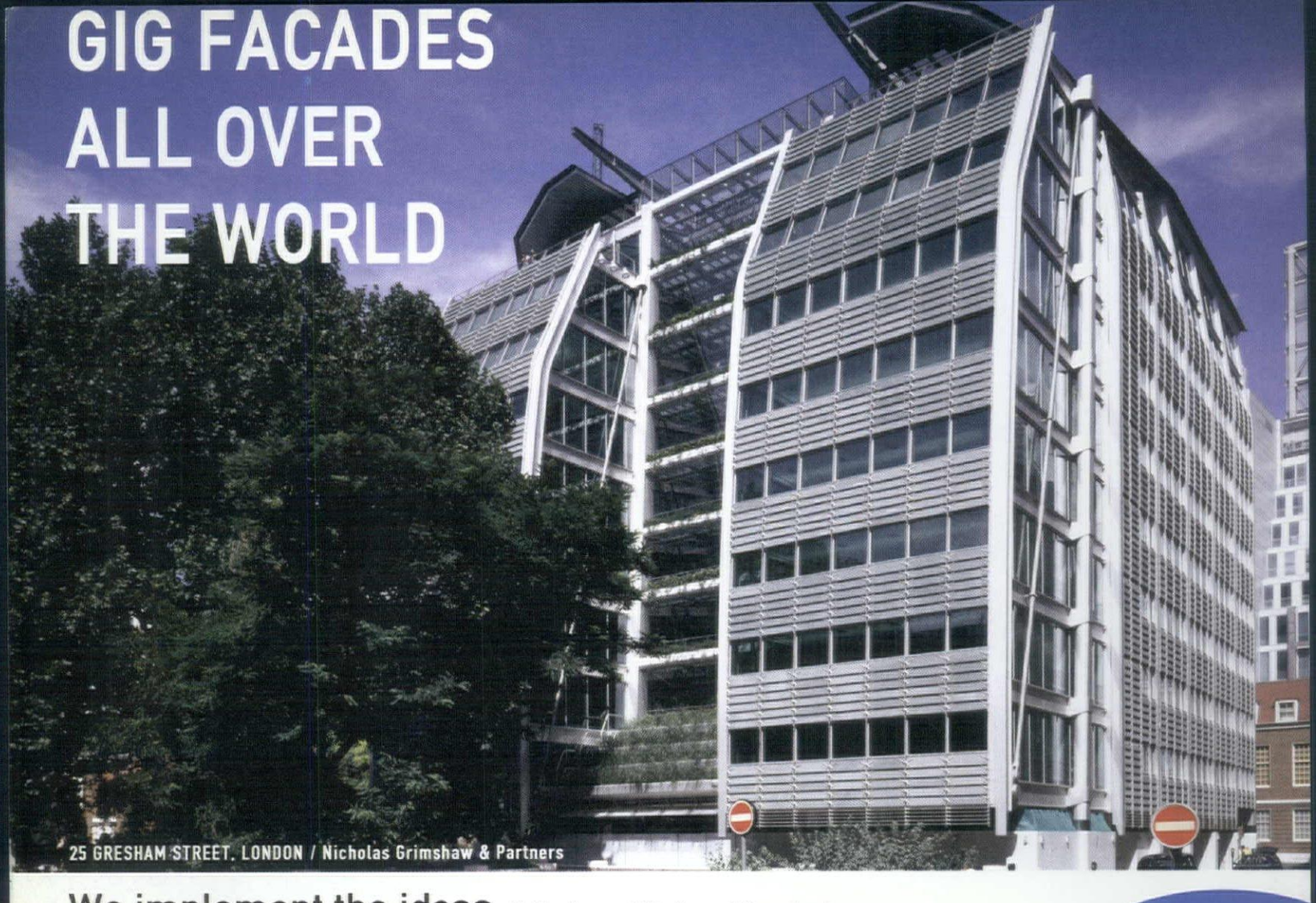
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506 PRISMA
Opta is a range of luminaires which can be ceiling mounted (Optalux) or suspended (Optalum). Their ability to be fitted with a range of light sources makes them suitable for use in many public and domestic conditions. The luminaires have a translucent prismatic glass diffuser, in three sizes, internally coloured in white, yellow, blue or grey. The Optalum diffuser is suspended from the ceiling on three stainless steel cables. Other metal parts are of aluminium, with a chrome finish.

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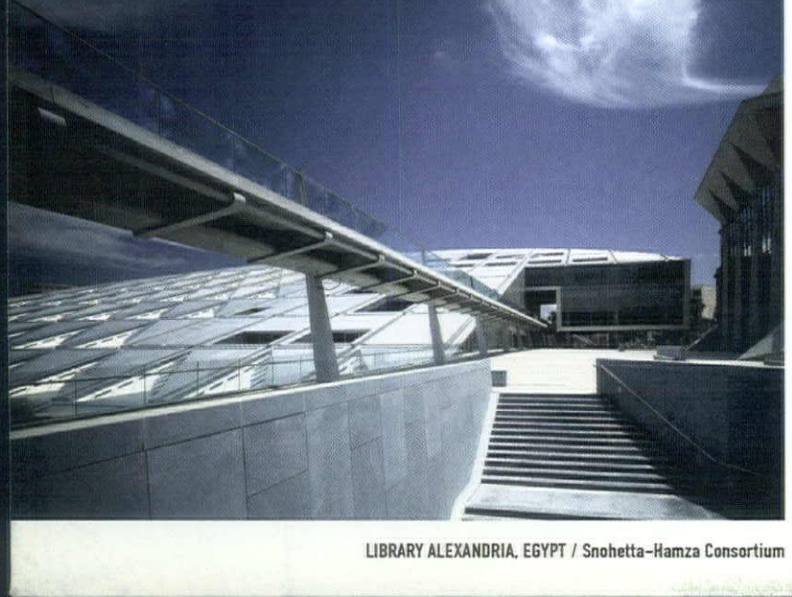
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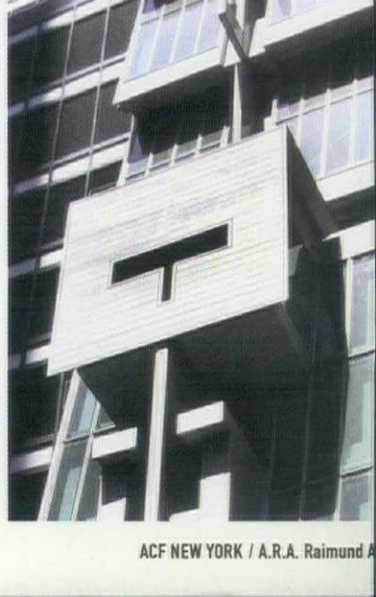
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LIBRARY ALEXANDRIA, EGYPT / Snohetta-Hamza Consortium



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507



507 SEGIS
RO is a new swivel armchair designed by Roberto Romanello as part of the Alphabet collection of upholstered seats. It has a tubular steel frame with a back and shaped seat fitted with non-deformable polyurethane foam which achieves 'California Bulletin 117' fire reaction standards. The seat can be covered with fabric, Alcantara or natural leather.

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508

508 AVARTE
In 1999 the Karuselli chair was selected as the 'best design of the century' by Terence Conran. It is a swivelling and rocking armchair and footstool designed in 1964 by Yrjö Kukkapuro. The white seat shell and base are made of fibreglass; they are connected to each other with a chromed steel spring and rubber dampers. The upholstery is leather.

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509



509 THONET
The A1700 conference table system provides business users with flexibility, easy storage and transport. The table top comes in many materials including stained beech, ash or walnut. The elliptical section aluminium legs are fixed to the top with an integrated fastener which allows one or two table tops to be connected by hand. Cable ducts can be integrated within the legs. For storage, legs can be removed and table tops stacked without protrusions.

Enquiry 509 www.arplus.com/enq.html

510 WILKHAHN
The design of the Solis office chair aims to synthesize clear form and innovative ergonomics. The frame structure and seat shell have been reduced to symmetrical shapes and simple geometrical surfaces. An automatic synchro-adjustment lowers the seat front to suit the occupant. The chair is also available with adjustable armrests, a height-adjustable backrest and variable seat depths, whereby the active lumbar support is always in the correct position.

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510



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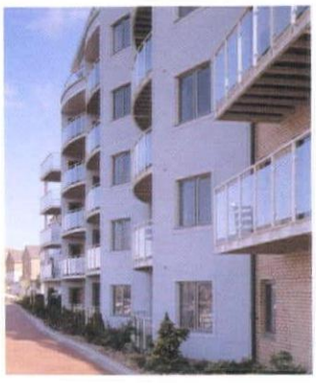
Specifier's Information



Kawneer UK

Kawneer, together with Exterior Profiles, has won a £3 million external envelope contract for a new office development in the Whitefriars conservation area, London. The building, designed by architect Harper Mackay, is clad with Kawneer's Series 1200 curtain wall system combined with terracotta tiles. The facades comprise a series of glass bays on each floor, flanked with projecting terracotta panels and separated vertically by stone-clad columns. Kawneer's curtain wall system was also used on the central courtyard facades.

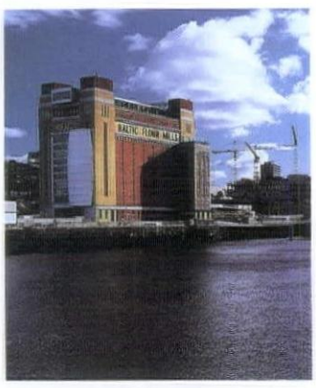
900 www.arplus.com/enq.html



Weber SBD

Sophia Mansions, a new residential development at Penarth Marina, Wales, has been finished with a Monocouche Monopral Cemrend render in a light blue colour. It has been used on the main entrance facade which has raised profiles around windows and doors, and on the rear elevation, facing the marina, which is formed into curved bays. The Monocouche range of through-coloured products is designed to take full advantage of the short application programmes made possible by modern single-coat renders.

901 www.arplus.com/enq.html



FendorHansen

The main staircase of the Baltic Mill, the new arts centre at Gateshead, Tyneside, has a dramatic fire screen produced by FendorHansen. Incorporating Fineline and Pyrostop glass, the screen encloses the staircase to its full height of 40m to give 30 minutes integrity and insulation. Swingline doorsets with Pyrostop glass also provide 30 minutes protection to escape staircases. Glazed screens in reception areas, giving visitors uninterrupted views of the workplaces, are formed of FendorHansen's Clearline non-fire rated glass assemblies, butt-jointed with silicone.

902 www.arplus.com/enq.html



Bene

A new colour concept for offices, which can be used throughout the Bene range, has been developed by designer Kai Stania. The scheme relies on the nuances of a spectrum of basic colours – from the natural tones of Canvas to the grey tones of Platinum, Aluminium and Slate. These colours form a neutral base which can be supplemented with a decorative colour, a veneer or a bright colour. The concept has been applied to the whole range of Bene products and all colours, surfaces and materials match each other completely.

903 www.arplus.com/enq.html



Dorma

Sunderland Museum and Winter Gardens re-opened last year after two years of re-development work. All emergency escapes are fitted with Dorma TL door units, in 'emergency exit' green. In emergency, occupants activate the large illuminated red emergency push button, which is protected with a shatterproof plastic cover to avoid accidental operation. Units are fitted with a key switch to allow authorized staff to interrupt the current and release the overhead locking device without triggering an alarm. The units also enable security staff to monitor the device when it is activated.

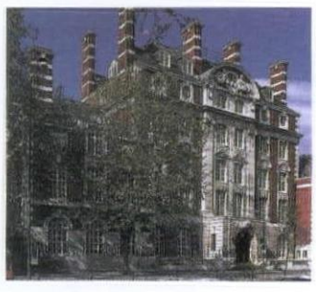
904 www.arplus.com/enq.html



Helioscreen

Helioscreen has designed and installed an interior solar shading system for an Olympic-sized swimming pool in Antwerp. The company was chosen on the basis of its reputation as a designer and manufacturer of sun shading devices, particularly for special applications, and also as a weaver of tailor-made glass-fibre fabrics. The automatically-operated roller blinds, 4.5m wide and 7.2m high, have built-in roller tubes and are deep blue in colour. They are resistant to chlorine, offer protection against UV light and diffuse daylight.

905 www.arplus.com/enq.html



Vetrotech Saint-Gobain

A prestigious contract for the Royal Academy of Music in central London has been carried out by Vetrotech Saint-Gobain. Panels of SGG Fivestar fire-resisting glass have been inserted in eight timber-framed internal doors. The material was chosen because it is both light and thin – only 5mm thick – yet provides high mechanical stability. SGG Fivestar fire-resisting glass is a Class A safety glass to BS 6206 and has been successfully tested to the new Euronorm for fire-resisting doors, EN 1634-1 to 30 minutes integrity.

906 www.arplus.com/enq.html



Fosroc

Fosroc is a leading manufacturer of specialist chemicals for construction. Ebonex, a discrete anode system, has been used by civil engineers for a major Austrian road bridge refurbishment project. The Lieserschulucht road bridge carries the main motorway from northern Europe to Italy over a river in mountainous Carinthia. Over the years de-icing salts had leaked onto supporting concrete cross-beams, corroding the reinforcing steelwork. Ebonex discrete anodes were installed into the body of the reinforced concrete structure, they should provide protection for at least 20 years.

907 www.arplus.com/enq.html

RATTLING CAGES

ZOO: A HISTORY OF ZOOLOGICAL GARDENS IN THE WEST

By Eric Baratay & Elisabeth Hardouin-Fugier. London: Reaktion Books. 2002. £28.00

This is not a book about architecture; it is rather about man's treatment of animals in captivity in the Western world; in the words of the authors – two historians at Lyons (this book was originally published in French in 1998) – 'To tour the cages of a zoo is to understand the society that erected them'. It is, however, a book full of architecture – quite extraordinarily varied and peculiar buildings of a sort only to be found in the zoological gardens of European cities, represented in a most generous offering of witty and carefully chosen illustrations which complement the main text and range from early prints and nineteenth-century postcards to modern photographs. Here are all those structures in exotic styles which, in the nineteenth century, were thought appropriate as the home of wild creatures from foreign parts: the Egyptian temple in Antwerp Zoo, the Indian pagoda for elephants in Berlin, the Jugendstil buildings at Budapest ornamented with carved animals, the Turkish elephant house at Basel, the Swiss cottages in Regent's Park. Then there are the extraordinary artificial mountains of concrete, like the Mappin Terraces in London, and – in reaction – those famous abstract geometrical structures by Lubetkin in Regent's Park, Whipsnade and Dudley.

Concrete, indeed – easy both to build and to wash down – seems to have been inflicted on animals for their habitat before it was tried out on humans needing shelter. This book, indeed, is really the story of man's uncomprehending exploitation of and cruelty to animals, tempered by the hypocritical delusion that their true characters in nature can ever be appreciated in captivity. The first modern zoo, succeeding the royal and aristocratic menageries, was the Jardin des Plantes in Paris, founded in 1793. Stocked with creatures seized by the Revolutionary armies from all over Europe (a sort of zoological Louvre) it was, significantly, laid out like a Picturesque park – a Rousseauesque semblance of Nature – while the buildings themselves housed caged animals as if in museum display cabinets. Only later, and partly to keep solvent, did zoos become places of popular entertainment. The story is one of zoo buildings and parks changing to give an impression of apparent liberty; as the authors observe, 'While caged animals, imprisoned and diminished, provoke mockery, species in semi-liberty retain their dignity and arouse interest'. Today, in our sentimental idealistic anti-zoo culture, the confined animal cages of the past seem barbaric, but the telling point is made that such accommodation was once regarded as tolerable as it reflected contemporary human experience. Why should lions have been better housed than most people?

A short notice cannot do justice to this admirable and thought-provoking book. As the author concludes: 'The zoological garden has shared, and continues to share, all the doubts and contradictions of Western society's relationship with the rest of the world.' GAVIN STAMP

TERRIBLE EPISODES

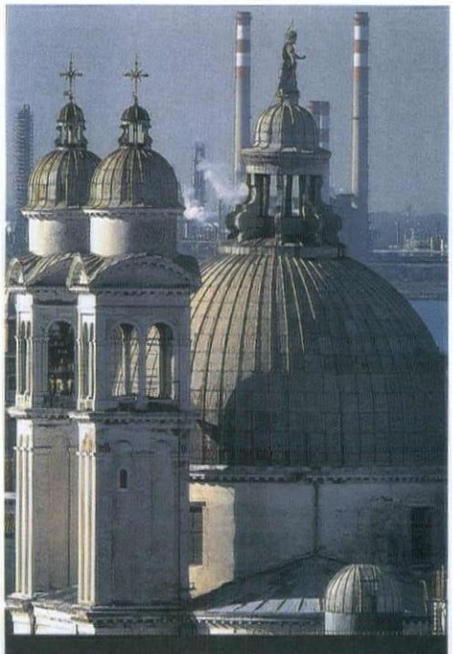
AN AESTHETIC OCCUPATION: THE IMMEDIACY OF ARCHITECTURE AND THE PALESTINIAN CONFLICT

By Daniel Monk. London: Duke University Press. 2002. £14.50

At the heart of this book there is an interesting examination of some of the actions of Ernest Richmond, an architect and sometime partner of Herbert Baker, but also an anti-Semitic hysteric and Bellocite Catholic convert, who used his position within the British Mandatory government of pre-Israel Palestine to cause trouble between the Arab and Jewish populations of Jerusalem. Richmond was involved in the escalation of an Arab claim that the Zionists were poised to destroy the Dome of the Rock: a claim based on naive drawings from Zionist folklore and a literal interpretation of a metaphor used by Alfred Mond in an after-dinner speech. He also lobbied incessantly and improperly, but successfully, for the promotion of Muhammed Hajj Amin al-Husayni (subsequently Hitler's greatest ally in the Middle East) to the post of Grand Mufti.

Unfortunately, this terrible episode in the great heroic tragedy that was the British involvement in Palestine is buried in page after page of apparently meaningless drivel presumably following the latest fashions in literary criticism. Monk defines his argument thus: 'Architecture itself assembles and reassembles the constellation of possible positions actually assumed by participants in this conflict, who confront the element of the nonidentical within architecture as if that element were the trace of the agency of the Other, that is, as if each threat to an immediately intuited reality confirmed by an object emanated from an opposing presentation of immediacy, rather than from the fact that the object's "identity" only introduces itself "in its otherness to all identification"'. Imagine 130 pages like that. Suspiciously, the lengthy footnotes contain whole episodes, rather as if the author were unable to integrate them properly into his text; and an enormous bibliography includes references (such as to A. J. Sherman's magnificent *Mandate Days*) which make no appearance whatsoever in the text or footnotes.

TIMOTHY BRITTAIN-CATLIN



Tudy Sammartini has devoted much of her life to the architecture of Venice, and has developed new and ingenious ways in which to perceive it. Her last book was *Decorative Floors of Venice* (AR November 2000, p98). Now, she takes to the air with *Venice from the Bell Towers*, Merrell, London, 2002, £ 29.95, illustrated with splendid photographs by Daniele Resini, who clearly took a very long lens indeed up the campanile of San Giorgio Maggiore to compress the distant chimneys of Mestre over the Lagoon with the domes of the Salute in the foreground.

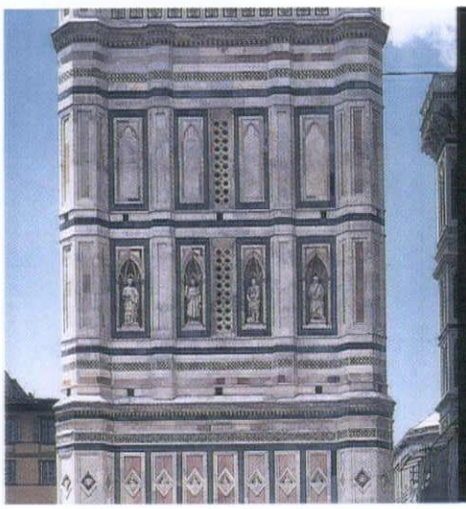
SWINGS AND ROUNDABOUTS

ALDO VAN EYCK: THE PLAYGROUNDS AND THE CITY

Edited by Liane Lefaivre and Ingeborg de Roode. Rotterdam: NAi (in co-operation with Stedelijk Museum, Amsterdam). 2002. €29

Aldo van Eyck (1918-1999) was one of those members of CIAM who detached themselves to form Team 10, advocating an approach to urban design that was incremental rather than all-embracing, and 'ground-up' rather than 'top-down'. This handsomely illustrated book accompanies this year's exhibition in Amsterdam, 'Design for Children', celebrating van Eyck's achievement in having designed 700 playgrounds in Amsterdam since 1947, according to his own guess. The authors claim that his approach was followed all over the Netherlands, so that 'Aldo van Eyck has changed the Dutch cityscape to a much higher degree than he ever knew'.

He was employed in the Amsterdam public



Detail of the campanile of the Duomo from *Florence: the City and its Architecture* by Richard Goy, Phaidon, London, 2002, £45. Glossy and coffee-table size, but informative and thorough, Goy's guide gives a brisk history of the city, and looks at the major monuments with concise descriptions, fine photographs and proper drawings. Naturally, the emphasis is on the Renaissance. Buildings of that period are constructively examined by type, but there is a sad general chapter at the end that tries to find the best buildings of the nineteenth and twentieth centuries. Not a case of standing on great men's shoulders, but of being unworthy even to clean their boots. The book has a useful bibliography and potted biographies of the principal Renaissance actors are included.

works department from 1946 on, by the city planner Cor van Eesteren, a survivor from the uncompromising days of the Modern Movement, but a man who gave great importance to play, stressing the importance of play spaces as 'ephemeral and evolving rather than as fixed and static'. Rudi Fuchs, who at the age of nine found van Eyck's playgrounds wonderful, explains how their simplicity (rectangular and round frames for climbing, a sandpit and a series of concrete blocks for jumping along) provided objects which were nothing in themselves 'but which have an open function and therefore stimulate a child's imagination'.

Hannie van Eyck, the architect's widow, observes that today, parents want real animals or objects that look like animals. 'If that's what you want, you'd better go to the funfair. Today's objects encourage passive play.' Some playgrounds survive to this day, but many were all too ephemeral, and for this she blames the irresistible demand for parking space. 'The children have gone and the cars have taken their place.' COLIN WARD

CONSTANT ENGAGEMENT

THE CHARGED VOID: ARCHITECTURE

By Alison and Peter Smithson. New York: The Monacelli Press. 2001. £50

A curious phenomenon in British architecture during the last fifty years or so has been the separation of theory from practice. As architectural education has been increasingly organized on the model of so-called conventional academic disciplines, the idea has developed that research should be conducted by academics and that practice is quite different from research. The architectural life of Alison and Peter Smithson covers precisely this period. As it is represented in this substantial book, this is a vital demonstration of the potential of practice and theory to interact in a complex and evolving process and thereby to assume all of the necessary characteristics of research, as it is defined by my dictionary – 'careful search or inquiry after or for; course of critical investigation'.

The narrative is chronological and is organized in 15 parts that identify distinct stages in this unfolding exploration. The sequence of projects, built and unbuilt, large and small, are the core material. Each of these is illustrated, assessed and interconnected by succinct commentaries. What emerges is a constant engagement with the fundamentals of architecture, of its social obligations, its tectonic essence, its relationship to climate. The major buildings, Hunstanton School, the Economist, the garden building at St Hilda's, Oxford, the buildings at the University of Bath, all exemplify their ability to address the specifics of each situation while exploring wider themes. But the same may be said of the numerous small projects, houses, conversions, tiny additions. Of these I am particularly struck by the sequence of little interventions at the Hexenhaus at Bad Karlshafen, culminating in the Hexenbesenraum pavilion hovering on stilts above the River Weser.

To draw out just one specific theme, the Smithsons' lifelong interest in climate response takes its place as an integral part of their overall view of architecture. Throughout their work we see north points, sun angles, environmental processes and qualities represented in the drawings, not only in designs such as the English Climate House and the 'Solar' Pavilion at Upper Lawn, but in projects such as the 1989 competition entry for the Bibliotheca Alexandrina. In this, lucid environmental analysis is translated into form and detail with clarity and elegance. This should encourage those engaged in the often unproductive current debate on 'sustainable' architecture.

The book is beautifully produced and illustrated, with images that range from simple sketches to working details. Always the graphic meets the need. Nothing is gratuitous or arbitrary, but there are many touches of gentle humour. This volume is to be followed by a companion, *The Charged Void: Urbanism*. Together they should constitute a significant contribution to the literature of architecture and remind us that the drawing office is a key location for research. DEAN HAWKES

EYE EXAMINATION

THE ARCHITECTURE OF THE VISIBLE: TECHNOLOGY AND URBAN VISUAL CULTURE

By Graham Macphee. London: Continuum Books. 2002. Hardback £55, paperback £16.99

The Architecture of the Visible is part of a series called 'Technology: Studies in Culture and Theory', intended as an exploration of the past, present and future of new and established technologies – it sits alongside books on topics such as cybernetics and genetics. Graham Macphee's volume seeks to explore the saturation of visual technologies in our everyday lives, widely seen by theorists as the path to cultural destruction and a dystopian future.

Macphee is Senior Lecturer in English Literature in the School of Social, Historical and Literary Studies at the University of Portsmouth, and puts his authoritative knowledge of the writings of Walter Benjamin at the centre of the investigation. The study looks at the history and theory of the actual technologies used in the mediation of our visual environment, from the telescope through photography and film to recent developments in digital information technologies. This draws in an assessment of Hannah Arendt's *The Human Condition*. Macphee's central argument is that advances in visual technologies not only change our concepts of 'the visual', but by doing so lead to corresponding changes in culture as a whole.

Macphee states: 'At the broadest level, the present study is concerned with the ways in which the technological reformulation of visual culture has shaped contemporary understandings of cultural production and meaning, visual and literary representation, social agency, and political judgment.' Alongside Benjamin and Arendt, he discusses texts by Baudrillard, Virilio, Jameson, Debord and Derrida, whose body of work has been central to this field, and who together address many of the issues involved in a reassessment of the current visual and cultural context. BOBBY OPEN

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

delight



As the Empire collapsed, Byzantine artists achieved new heights of inspiration which are miraculously preserved in a tiny church, just inside the great defensive wall of Constantinople.

Nowhere is the essence of late Byzantine civilization more powerfully distilled than in the Kariye Camii, just inside Constantinople's mighty Theodosian walls near the melancholy ruins of the Blachernae Palace, the official residence of the later emperors. Somehow, the mosaics and frescoes of the little church were largely preserved when the city became Istanbul and the church a mosque after the Conquest in 1453 (indeed it seems that the icons were not even plastered over until an iconoclastic change of heart in the eighteenth century). Their decay is largely due to the attrition of time.

The church was largely decorated by Theodore Metochites (1270-1332), the Great Logothete – Prime Minister – who was made 'founder' of the Chora monastery of which the church was the centre. He determined 'to relate, in mosaics and painting, how the Lord Himself became a mortal man on our behalf'. His artists crammed the New Testament story into the tiny spaces, with brilliance and sometimes frenzy: traditionally static compositions and portraits often became dynamic and individualistic, infected maybe by despair as the empire fell apart. Perhaps the most touching image is of Metochites himself (left), wearing the bizarre sunshade hat of his rank, yearningly presenting his church to Christ.

The church/mosque (now a museum) is concisely explained by Robert Ousterhout in *The Art of Kariye Camii*, Scala Publishers, London, 2002, £14.95. It shows most of the icons, and is almost as successful a guide to a visit in imagination as it is to the real thing. P. D.