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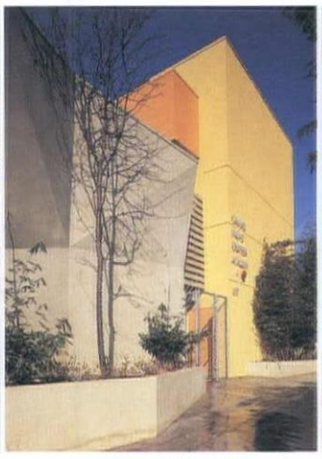
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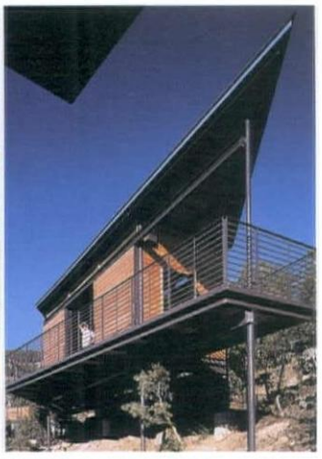
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Bridge in New York by SHoP (p66)


LA school by Daly Genik (p44)


Wyoming camp by Charles Rose (p38)

AMERICAN FRONTIERS

SPECIAL ISSUE GUEST EDITED BY ANNETTE LECUYER AND BRIAN CARTER

VIEW
20 World Trade Center aftermath; ar+d judging; Browser; Letters

VIEW FROM LJUBLJANA
28 By Michael Webb

DESIGN REVIEW
30 Installation, JFK Airport, New York, USA DILLER+SCOFIDIO

COMMENT
34 Frontier visions: a new sense of identity in American architecture

THEME
38 Residential settlement, Wyoming, USA CHARLES ROSE ARCHITECTS
44 School, Los Angeles, USA DALY GENIK
49 Two community project, Alabama, USA RURAL STUDIO
56 Low-income housing, Santa Monica, USA PUGH SCARPA KODAMA
60 Art museum, Portland, USA ANN BEHA ARCHITECTS
64 Rowing club, Minneapolis, USA VINCENT JAMES
66 Pedestrian bridge, New York, USA SHARPLES HOLDEN PASQUARELLI (SHoP)
68 House, Tucson, USA RICK JOY
72 House, Chicago, USA DOUGLAS GAROFALO
76 Art museum and workshop, New York, USA DILLER+SCOFIDIO
78 University centre, Tulane, USA VINCENT JAMES

INTERIOR DESIGN
80 Mixed development, Portland, USA ALLIED WORKS
84 Sauna, Minnesota, USA DAVID SALMELA

PRODUCT REVIEW
88 Bathrooms, kitchens, ironmongery, and ceramic tiles at Cersaie 2002

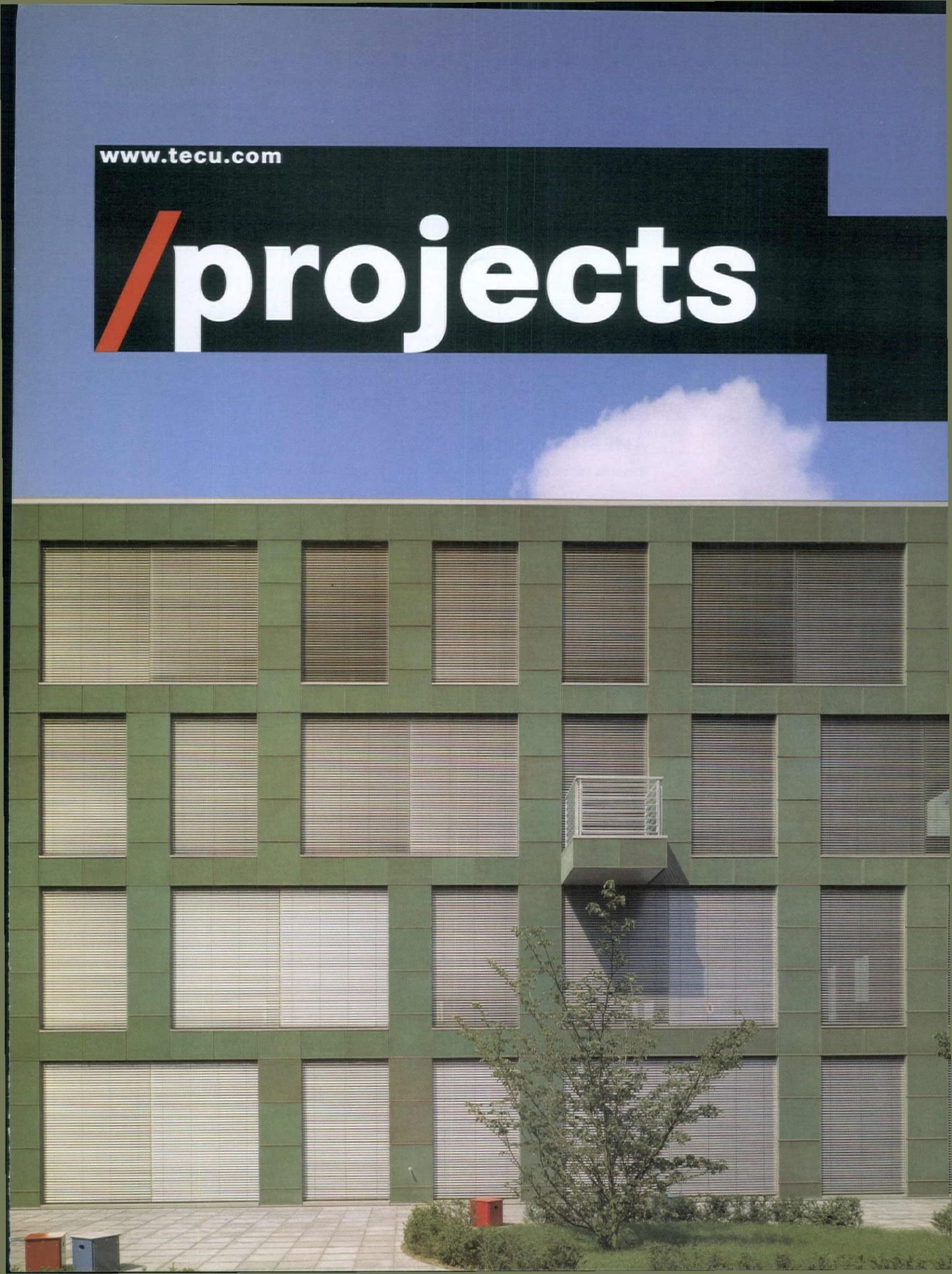
BOOKS
96 Labour, work and architecture; spirit and place; Otis; Bruno Taut; modern architecture case studies

DELIGHT
98 The men and women who shaped a nation – an exhibition of American portraits

COVER
44 School, Los Angeles, USA DALY GENIK Photograph by Tom Bonner

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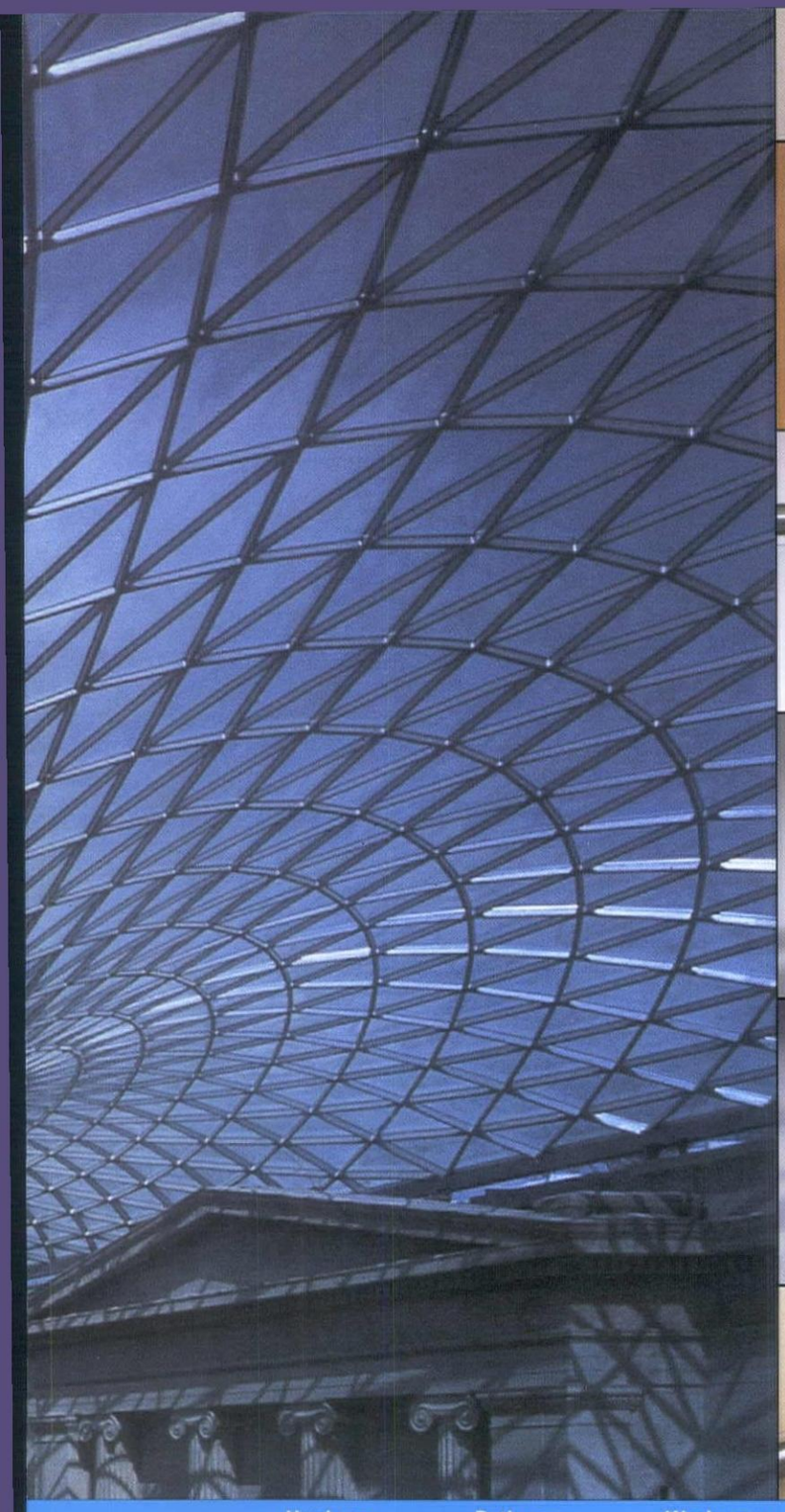
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Knud Holscher Industriel Design

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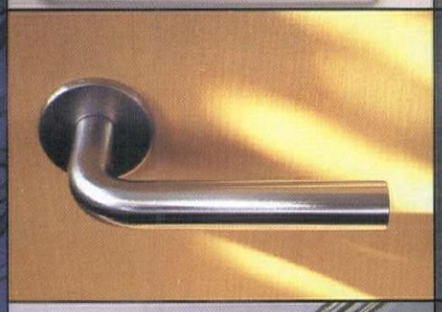
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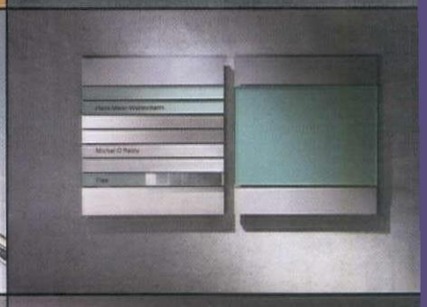


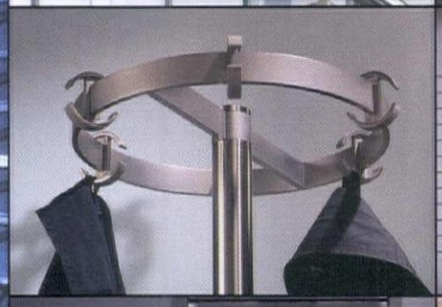


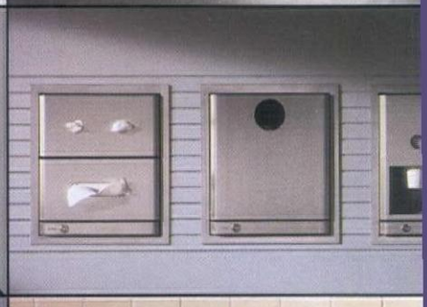


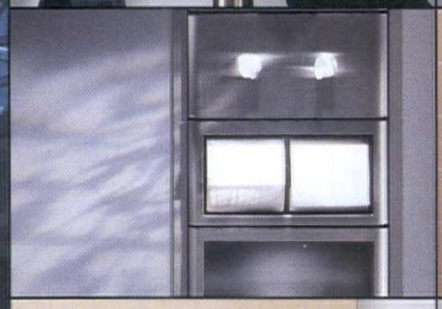


















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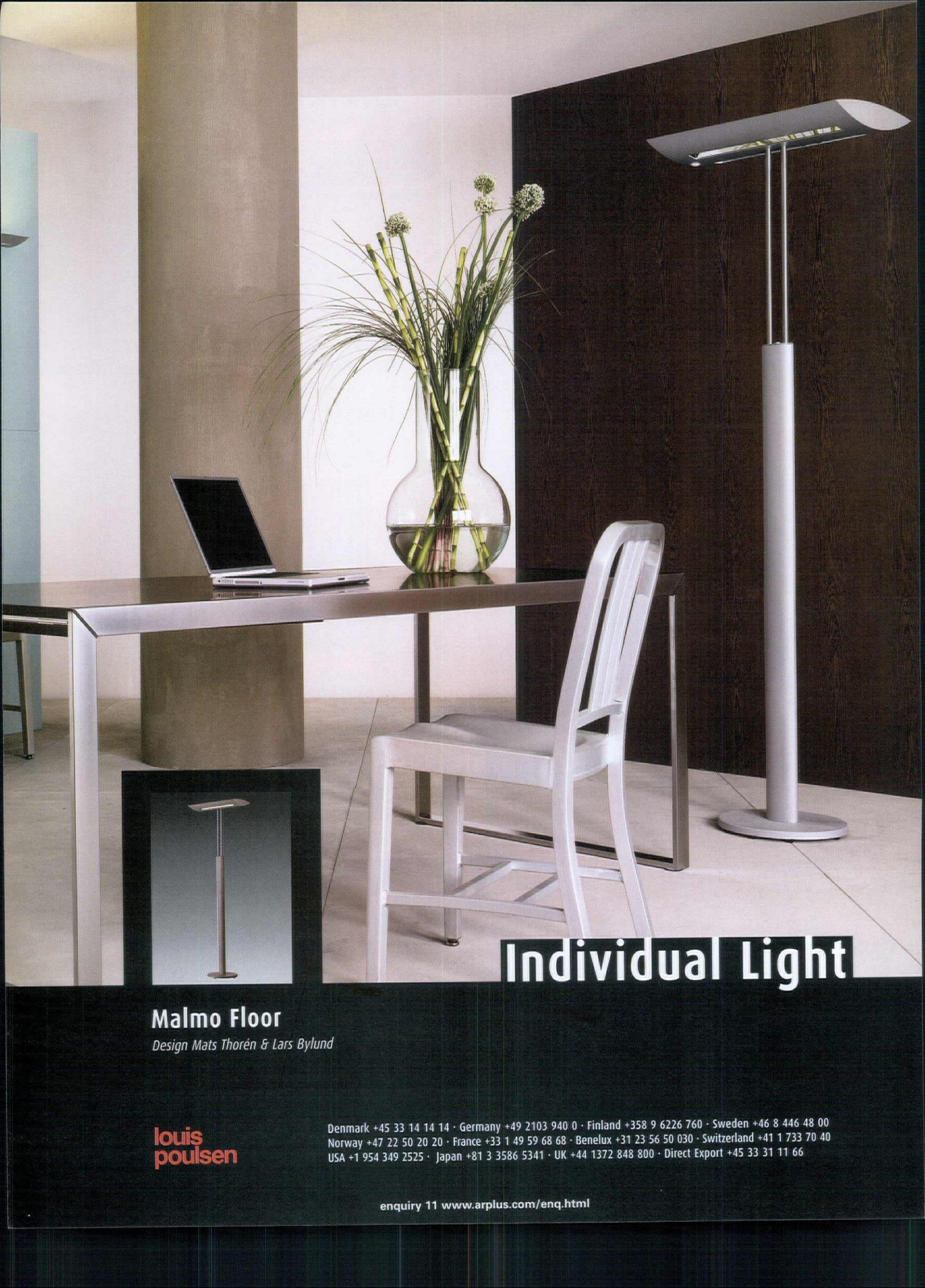
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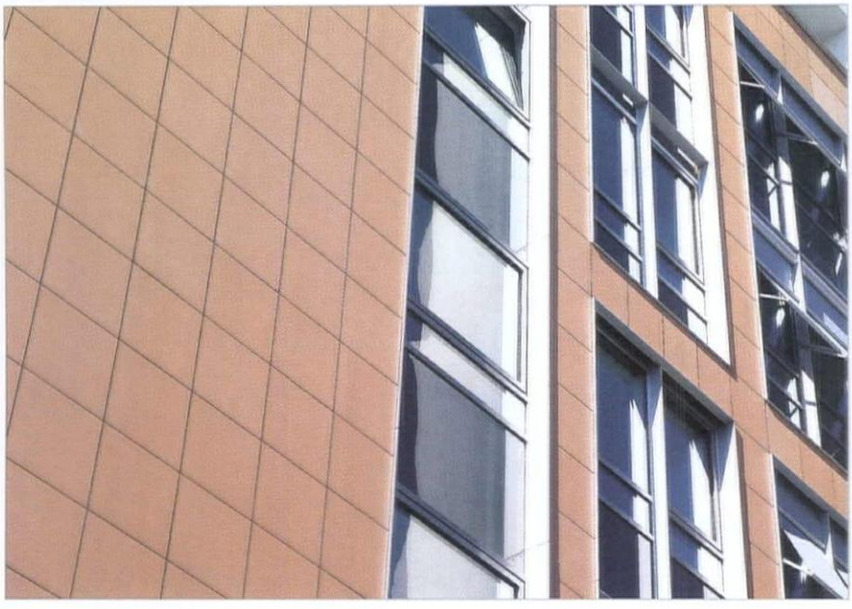
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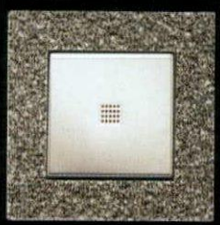


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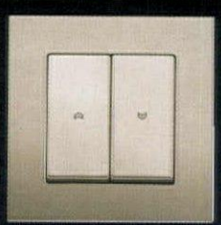
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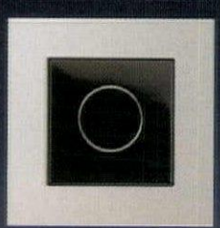
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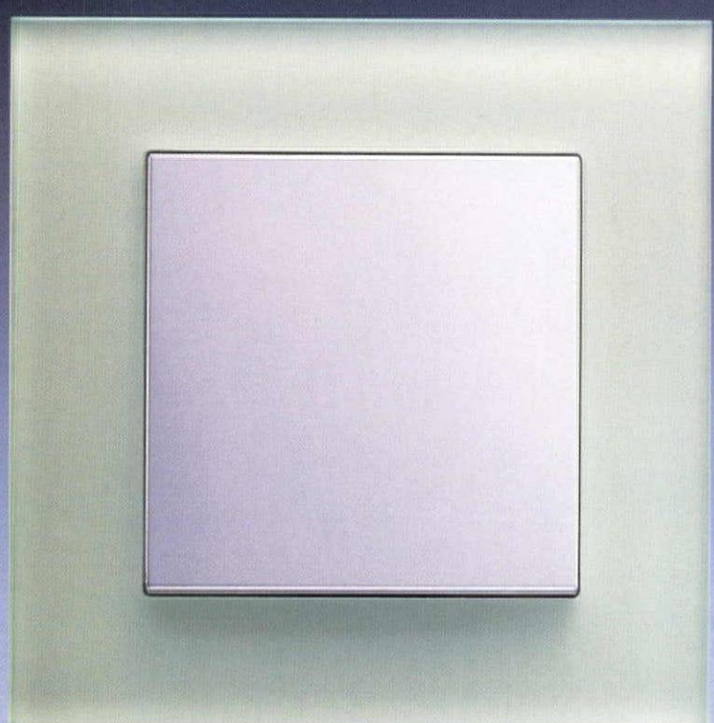






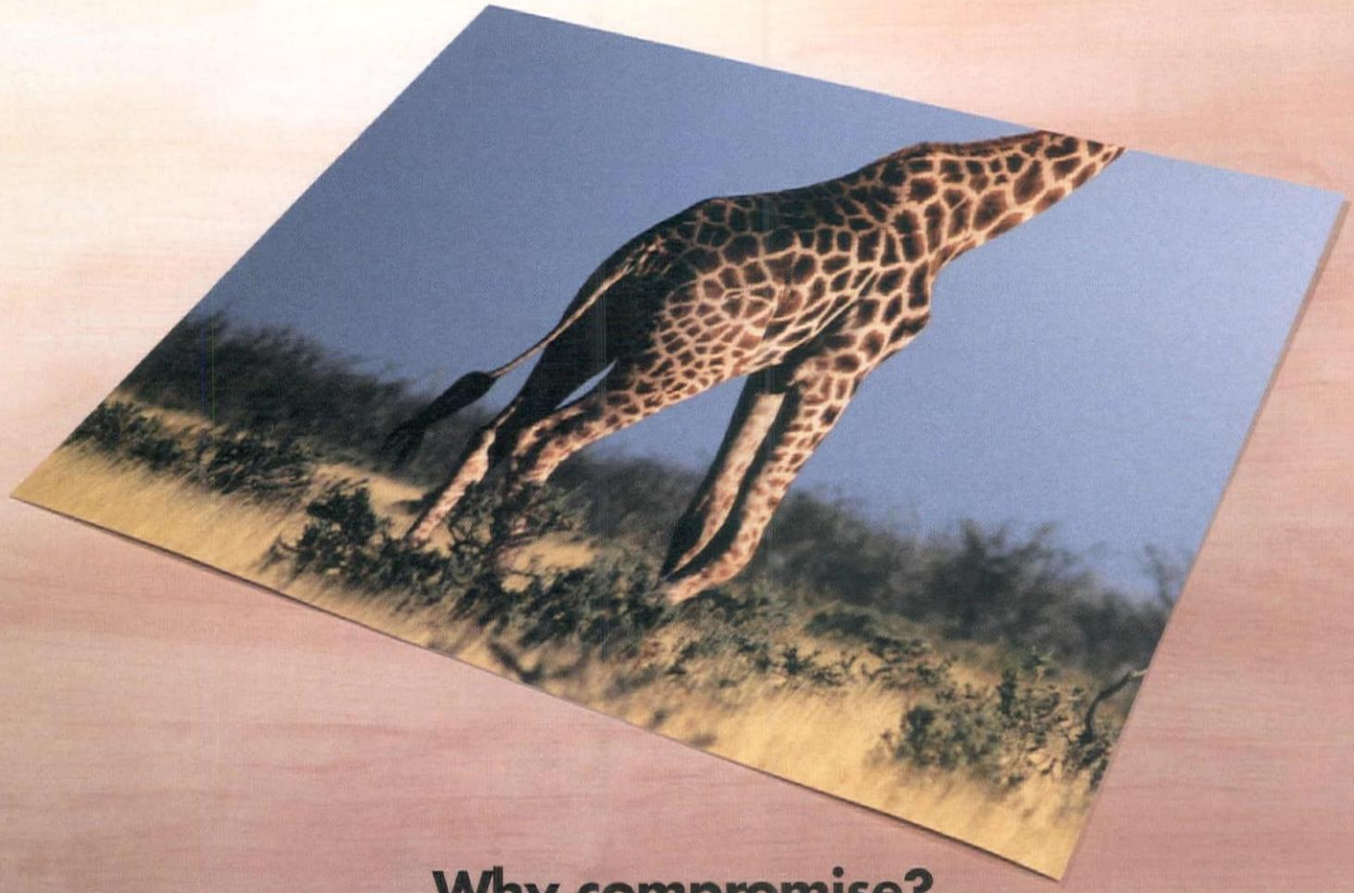
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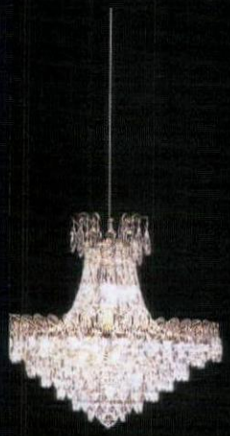
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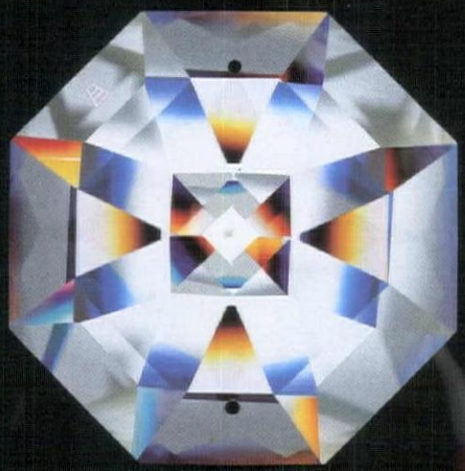
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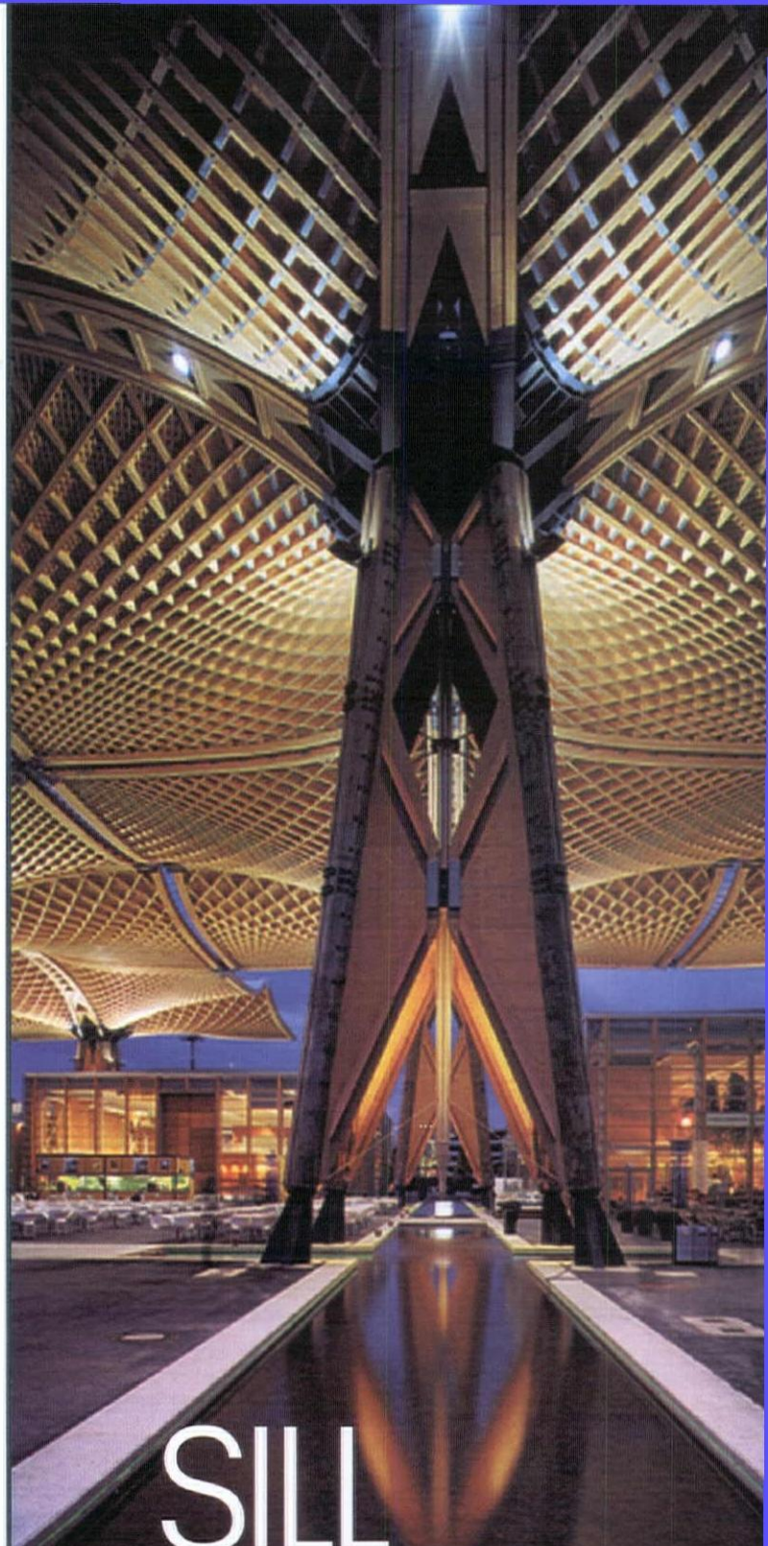


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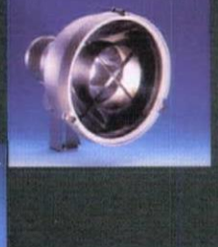
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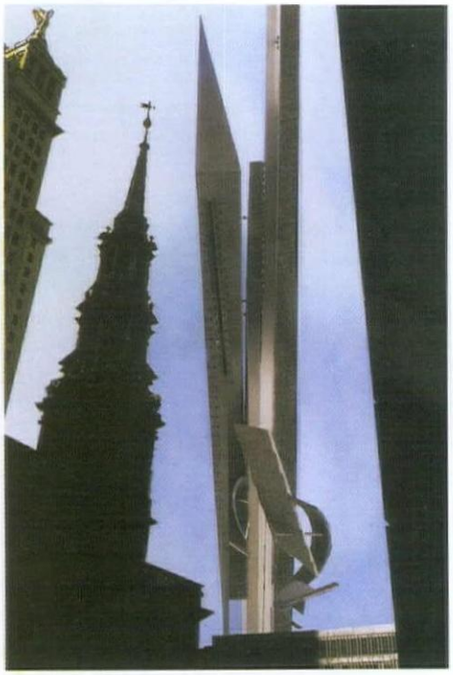
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EDWARD ROBBINS CONSIDERS THE ARCHITECTURAL COMMUNITY'S RESPONSE TO THE EVENTS OF 11 SEPTEMBER 2001 – A TRIUMPH OF EMPTY IMAGES OVER REAL SOCIAL AND ARCHITECTURAL IMAGINATION? SURF THE CYBERWAVES WITH SUTHERLAND LYALL IN BROWSER; VIEW FROM LLUBLJANA; LETTERS – IRISH CONTENTION, CLINICAL PERRAULT.

AFTER THE CATACLYSM

Edward Robbins looks at how architects have responded to 11 September.

The immediate aftermath of the attack of 11 September on the World Trade Center in New York brought out the best in so many people: unfortunately not architects. Fireman, policemen, and rescue workers risked and even lost their lives while responding to the catastrophic events of the day. Restaurateurs in the area, in the face of significant financial losses, provided free meals to those working on the site. Many people, asking for no financial compensation, volunteered for jobs associated with the clean up and support for victims families. And, I will always remember the way hard-edged, loud and often socially insensitive residents of this great city were transformed almost magically into softer, quieter and more considerate citizens of a wounded and shocked city and country. There was an unusual hush to this boisterous and energetic place as people turned to each other on the streets, in bars and cafés, at work, on the subway, really just about anywhere and tried to make sense of what had just happened. There were no answers, only questions.



Daniel Libeskind proposal for rebuilding World Trade Center, part of the show at the Max Protetch Gallery.

Architects, with a few exceptions, rather than ask questions or undertake good works, began before the ashes of the World Trade Center were even cold to provide answers and to seek work. In contrast to so many others, they began a loud campaign in the media to insert themselves as central players in the discussion about the reconstruction of the World Trade Center site and of Lower Manhattan in general. Suggestions about the design of buildings to replace the collapsed towers, demands that there needed to be a dramatic architectural response to the tragedy and a sense that architecture was the anodyne to the tragedy dominated the public comments of architects immediately after the events of 11 September (and they still do). The media were filled with encomiums about this or that suggestion from one or another architect about what was best for the site. And almost always what was best was architectural. Of all the architects who responded publicly to the events of 11 September, I recall only one expressing a need for a pause for the wounds of the tragedy to begin to heal and for people to have time to make sense of what had happened.

Indeed like vultures fighting over a dead carcass, architects and architectural critics began a still raging debate about which architects and what designs would best serve the World Trade Center site and lower Manhattan. The issue, as the architecture critic of the *New York Times* put it a year later, is ultimately architectural. Architects, it could be argued were right to see it this way. It was clear that there would need to be some kind of architectural response in the process of renewing the site. The response of architects also was probably not surprising given the declining architectural economy in New York (and nationally). Yet, in the aftermath of the tragedy, the city was still in mourning, and it was still unclear just what the city and its politicians, planners and developers would do in response to the tragic events that it had just experienced.

Architects though seemed blithely unconcerned with the larger issues and focused entirely on the issue of architecture itself. Even though the area had begun to experience a loss of jobs and firms before 11 September as a result of both an economic downturn and the decision, ironically, of a number of firms to disperse both services and employees throughout the region, architectural responses (with a few notable exceptions) assumed that jobs and firms would return. If, as *The Wall Street Journal* argued, Wall Street was still the spiritual heart of the financial district, it was no longer its physical centre, it suggested the possibility of new programmes and new building types for the area. Architects were not listening. For some architects, it was just another day of serving the needs and wishes of the developers and planners – themselves seeking physical fixes to the tragedy – looking to find a design response to their programmatic suggestions for the area. For other architects, the destruction of the World Trade Center offered an opportunity to rebuild in the grand tradition of the Wall Street of the past: grandeur, conceptual bravado and bigness were the operative bases for their responses.

The debate between what might be described as banal and big, corporate and conceptual, might best be understood by looking at the response to the six plans provided by the architects under the auspices of the Lower Manhattan Development Corporation. When unveiled, the six plans were met with what one journalist called 'spontaneous booing'; the plans were seen as pedestrian.

In response, a number of architects, mostly world famous celebrity architects, under the auspices of the *New York Times* provided a series of design suggestions. In a correction of what these architects saw as real estate planning where plots are designed for particular developers, they suggested a plan whereby plots would be divided and designed by different important architects (usually architects well known for their conceptual and ground-breaking designs). Although the difference here might escape many of us, a series of designs was produced each on its own plot with little or no relation to the buildings that bordered it – why each building is located where it is goes unexplained. Images ran from twisted towers that would suggest partly collapsed structures to inverted Art Deco skyscrapers, from formalist exercises to more conventional designs of large buildings (AR March 2002). Designs ranged from what one friend called 'the offensive to the rhetorically clever' although most were just more

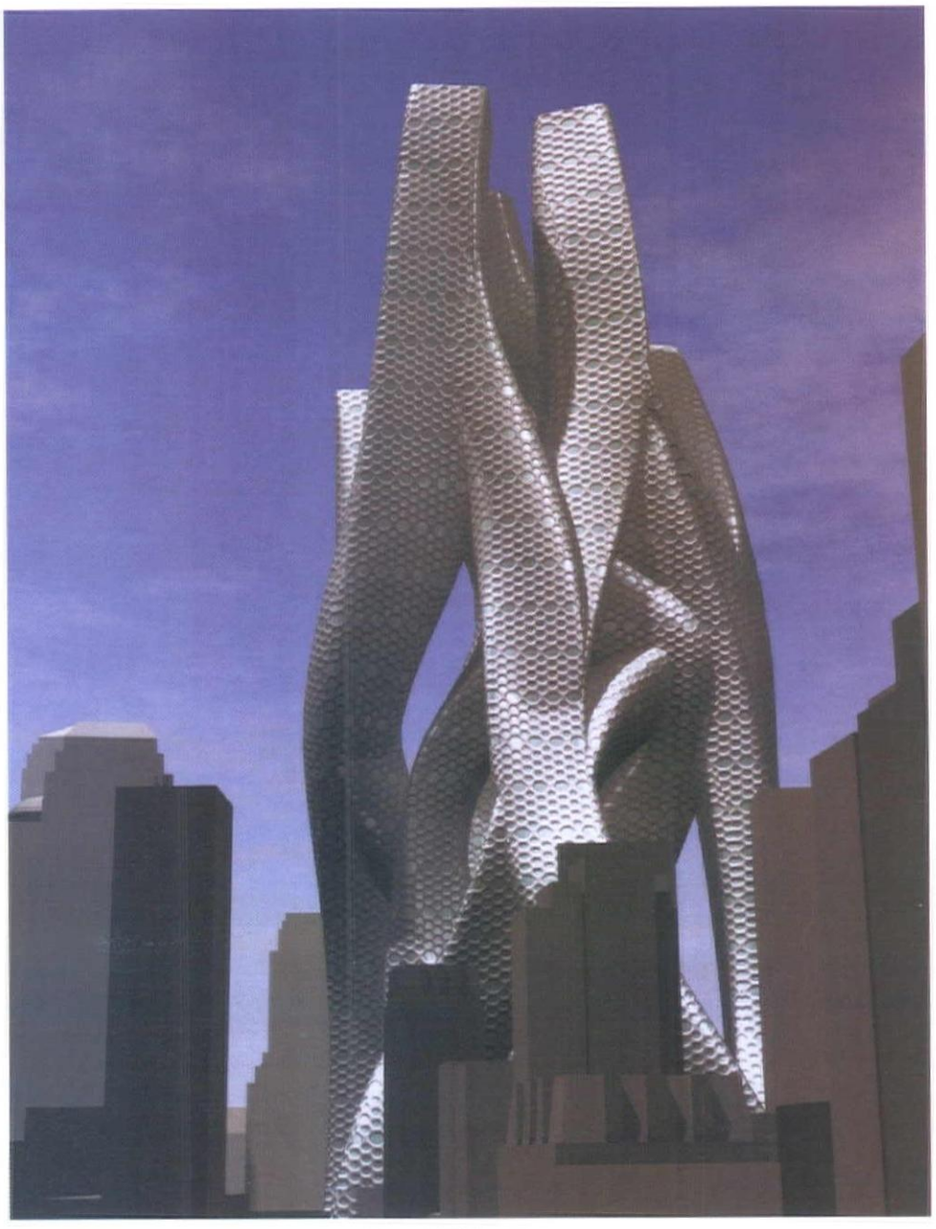
images of stylish buildings with no more to add to the discussion than the earlier more banal designs they were supposed to replace. Or, as another critic suggested about another set of architectural suggestions for the World Trade Center site but apropos of most of the architectural responses, the majority of the proposals were merely 'egoistic exercises and have little to do with how to repair the existing rent in the urban fabric'.[1]

Overall the new proposals in the *New York Times*[2] suggest a kind of image zoo for gazing but not a well thought through urban response to the problems facing the lower Manhattan area and New York since 11 September. What is captured according to the critic of the *New York Times* is 'imagination' and nothing so conventional as issues of use and function. Architecture as image is critical. Indeed, the architectural committee responsible for this image zoo accepted the overall planning programme set out by the planners of the Lower Manhattan Development Corporation.

The architects who contributed to the *New York Times* do not monopolize this kind of thinking. Large skyscrapers and grand designs are central to a series of architectural images in the 16 September 2002 *New York* magazine and the images exhibited at the Max Protetch Gallery in New York. If one or two images suggest a rereading or rethinking of the site, most are merely exercises in architectural pyrotechnics. They are images about architecture and not architecture addressing the social and cultural issues raised by the events of 11 September or the problems now facing New Yorkers.

Nonetheless, the tactics of the architects involved in this debate appeared to have worked, at least for some. The most recent move by the Lower Manhattan Development Corporation has resulted in six architectural teams[3] being selected to provide designs for the area. They include many of those who so blithely provided the images spoken about. Indeed, these images have now provided work and inserted the architects once again into the process of rethinking, or at least redesigning the World Trade Center site.

Cynics might say 'so what?' – let the architects play. Nothing matters but the desires of the developer Larry Silverstein who holds the lease on the World Trade Center site. Nonetheless, the tragic events of 11 September opened up an important space to begin not only the repair of the physical destruction of the site, but to begin an important conversation about what this all means for the city, especially a global city like New York, and how society might be rebuilt.



World Trade Center proposal by Dutch architects NOX Architekten – part of the image zoo?

Architects have a lot to offer in a discussion with others about just how we might design and rebuild after the larger discussion has begun. Architecture is socially and culturally important if not determinative. What needed to be addressed before the creation of architectural images are questions like what do the events of 11 September mean? How might we, in light of these events and the changing economy of New York, rethink what is needed to be done at the site? Whose city and whose site is it? To whom does the site ultimately belong and how should this be recognized? What might best suit a post 11 September New York? How should the resources of the city be allocated?

Indeed, it would be important to raise the question whether all the efforts at rebuilding the city should be centred on the Trade Center site and Lower Manhattan exclusively. Architects have no unique insights into these questions and have no monopoly on the answers but, as citizens, they have as much to offer as anyone else. It would have benefited architects as people and professionals to have joined this conversation first before they placed their images and egos, their professional differences and their personnel energies on the line. They might not only have become part of a general discourse from which they might have learned things that would have benefited their designs, they might also eventually have through good works found work that would have been able to provide more substantive and interesting responses to 11 September.

EDWARD ROBBINS

1 Kent Hikida, January 2002, das boot, www.dasboot.org.
2 New York Times Magazine, *8 September 2002.*
3 Studio Daniel Libeskind; Foster and Partners; Richard Meier, Peter Eisenman, Charles Gwathmey, and Steven Holl; United Architects; Skidmore, Owings and Merrill; THINK. For more information see http://www.renewnyc.com/news.htm.

browser

Sutherland Lyall nimbly canters through the wilds of architectural cyberspace.

White Village, the movie

I don't know how you feel about people who collect ceramic miniature houses and cottages. So I don't know how you feel about downloading a QuickTime movie of the Weissenhofsiedlung at http://weissenhof.de (that's it, no www). It's the sort of thing you could probably have running on a computer over the office reception desk in case Modernism-savvy clients and potential staff pop in. The QuickTime movie is a fly-through, not the whole IBM Deutschland-crafted model. They keep that safely in Stuttgart for the year 2004 when the city opens the new Weissenhof Museum in that Corb + Pierre Jeanneret double house on the old exhibition site which closed back in 1927. The virtual tour is not photographic reality quality. It's rather stylized which, given the rather stylized quality of the original buildings, is absolutely fine. But downloading it? There's no download button, you say. You can only watch the movie while we're logged on to the site. Aha. The file is actually already on your computer right now. It's to be found at C:\Windows\Temporary Internet Files. If you temporarily close down the web page and go straight there it will be at or near the end of the folder and it should be called something like rundgang.mov. Whatever it's called, it will be around 14.350KB long. Drag and drop it into a more accessible folder and there you are, an abstracty, Weissenhofsiedlung fly-around. If you hadn't had QuickTime 6 installed the site kindly does it for you in a couple of minutes. The intriguing home page is quite surreal with a small framed movie loop of a late '20s open-top motor car repeatedly driving across the frame, the famous double house in the background. But I'm still not entirely sure that it's not all the electronic equivalent of the ceramic thatched Bavarian village sitting pretty on Auntie's mantelpiece.

Pong revival

If you never check out a web site again you should take a look at www.blinkenlights.de. Blinkenlights is a German site whose principals turn buildings into simple computer screens. Their first public outing was in Berlin and more recently in Paris. Using their mobile phones, citizens of these cities could play computer games such as Pong and put up computer artwork of their own devising, love letters and such like – all on the facades of otherwise boring city buildings. For the anniversary of the Chaos Computer Club Blinkenlights took over 18 windows of each of upper eight floors in the chosen building and painted them white. Behind each of the windows they put a single 150W lamp on a tripod. Each light is connected to a relay and the 18x8 matrix of lights was controlled by three computers. The site allows you to download the latest version of the software which is written under UNIX (including Linux and Mac OS X.) OK, so we used to play Pong in pubs way back in the '70s at the dawn of the computer games age when the screens were monochrome and the pixels lumpy. As here. But when you can get to play Pong at the city scale who's complaining? There's also a great list of precursors and similar schemes. Though not, strangely, any reference to our own Peter Fink who used a similar scheme to count down the Millennium using the top of London's tallest building, Canary Wharf.

Being, becoming and material blobs

On the topic of obscurity and difficulty and amused at current architecture school misuse of the word 'materiality' I used Google (www.google.com) to look up 'blob architecture' on the Net. Studio dominees have recently been using 'materiality' in what they imagine to be an intellectual way of saying 'the materials used'. Antonym for 'immateriality', synonym for 'corporeality' (no, my dear old studio tutor, that doesn't mean to do with corporations), 'materiality' is normally a term used in the context of meaning and being – bit loftier than 'to do with building materials'. In mitigation the word has developed special meanings in accountancy and law to do with states of mind but again, not building materials. I looked up 'blob' because I had a vague memory that, like 'materiality', it already had a fairly specific meaning – this time in recent database theory. It does. I was going to reproduce a simple explanation but there isn't one and you probably wouldn't really be interested anyway. So, on the grounds that ridicule from the educated chattering classes will bring about a swift demise of building materials-style 'materiality' among the half-baked, will 'blob architecture' similarly fade from our language? I think not. First of all its corporeal manifestations are too much fun, second the other one is used exclusively by computer nerds and, third, blob has to be one of the least pretentious words you will ever, ever hear in a final year crit.

Victor Iudorums

You would sort of expect Archigram, this year's RIBA gold medallists, to have a site of their own. Not so. Though since they haven't operated as a group for decades it's not surprising. There is a terrific exhibition of their work doing the rounds, most recently in the US. This being England and the RIBA, nobody thought of having it staged here to coincide with the handing out of the gongs. Still, searching around the net there's an excellent essay by Joel Sanders in the October 1998 issue of *Artforum* at www.findarticles.com/cf_0/m0268/n2_v37/21230377/p1/article.jhtml?term=archigram. No don't try keyboarding all that in – it will be on our web site at www.arplus.com whence you can copy it to Outlook Express. But hang on to the www.findarticles.com bit which is, no surprise, about finding articles. Its source material is admittedly a bit limited – maybe 40 magazines in its arts and entertainment section including *Modernism, Art in America, Art Journal,* the aforesaid *Art Forum*. And *Thrasher Magazine* – which, sorry, is about skateboarding. Unlike a lot of such indexes, it offers the complete text rather than a résumé. Full marks.

Numbering days

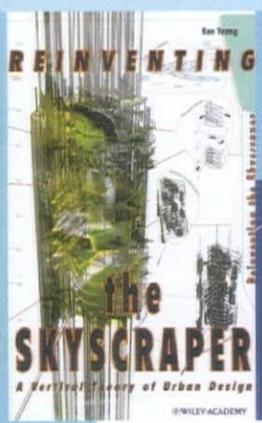
Searching for more Archigram material on the web it occurred to me that architecture registration boards around the world must be writhing with frustration at all those unregistered architects out there on the Internet. Software architects, integration architects, systems architects, even experimental architects, whose only connection with the thing we all love and its means of production, CAD, is that they might have been on the team which wrote the program. One school of thought says that the proliferation of (presumably) unprosecutable computer 'architects' means that registration's days are numbered. Doing an 'experimental architecture' Google search and after filtering out 'URA architecture' (no don't bother) and 'interactive web-based DSP' and 'chain abstract value fields' there, flagged up was a real, fascinating site, it seemed, Experimental Architecture at www.art-dir.net/Architecture/Experimental/. I say 'seemed' because there were a lot of golden oldies like Soleri's Arcosanti and Matti Suuronen's 1968 Futuro home though not Roger Dean's early '70s essay on the same theme. But there was one sweet site, Copenhagen Substitute at http://copenhagen-substitute.homepage.dk whose gentle pleasures I leave you to discover for yourself

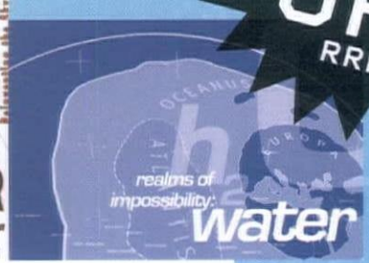
Sutherland Lyall is at Sutherland.lyall@btinternet.com

erratum

The correct title of Volker Welter's book reviewed in September AR p97 is *Biopolis: Patrick Geddes and the City of Life* (MIT Press).

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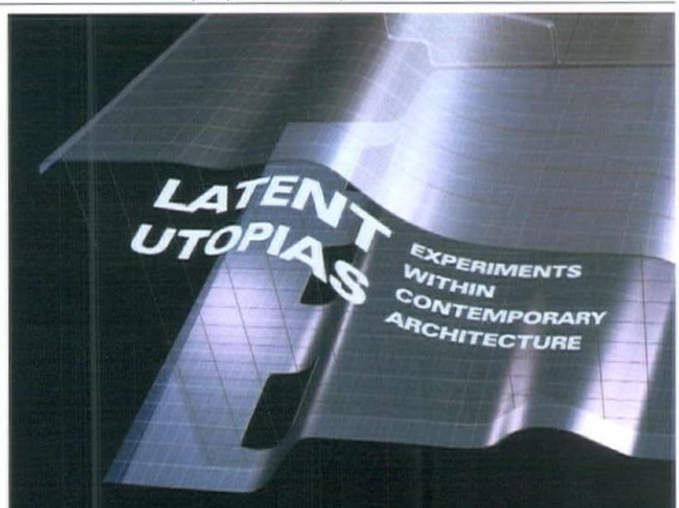
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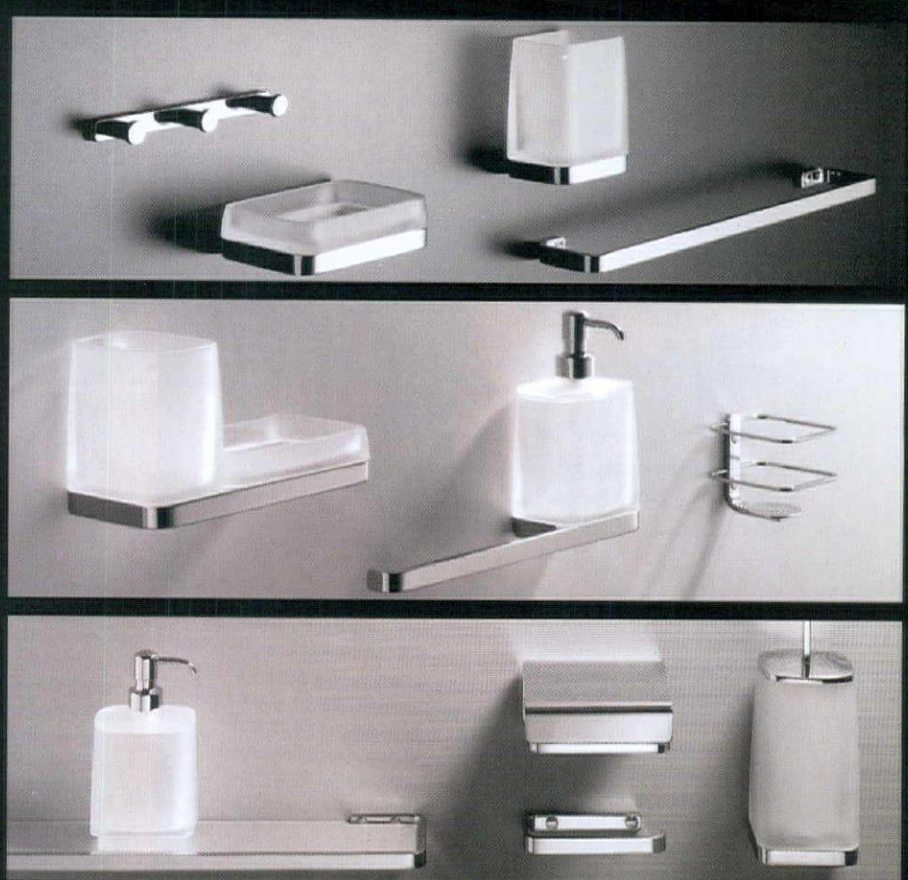
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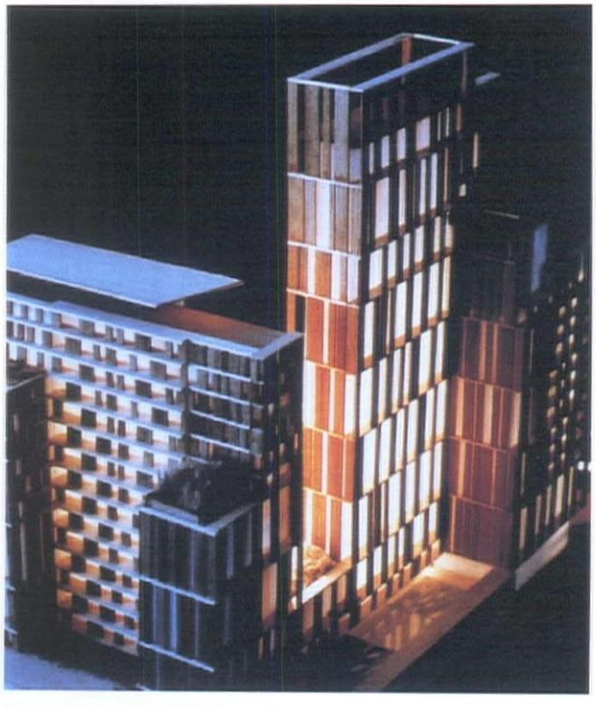
TALENT CONTEST

Since 1977 the Arango Design Foundation, set up by Judith Arango, has devoted itself to design education. Since its inception it has organized events of various kinds to bring achievements in the fields of design and architecture to the attention of industry, government and the public. As well as holding exhibitions, lectures and other events in museums throughout north America and Canada, and more recently in Europe, the Foundation has this year inaugurated the Arango Design Award for emerging talent. As happened this year, the award will coincide with another of the Foundation's projects, the annual International Design and Architecture Day held this year on 29 September throughout the US.

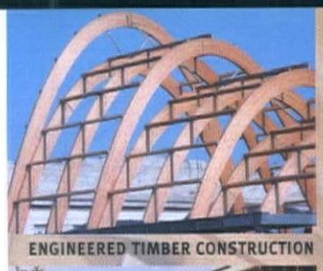
Entries from young professionals in all fields of design are eligible for the award. This year, the prize was won by Adolfo Albaisa and Kristopher Musumano of the five year old practice, Albaisa and Musumano, Miami. Their entry consisted of a project for residential towers in precast concrete, designed as an alternative to 'formulaic, mass produced housing ... proliferating in many cities' and as a city landmark. Jurors, Lella and Massimo Vignelli, commended 'the volumetric play' of the towers, the 'serene public spaces' and the vibrant play of light and shadow on the facades.

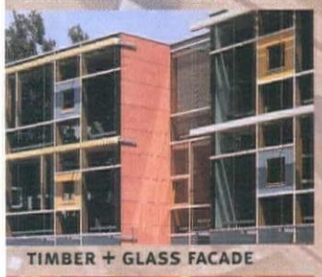
This year's D + A day (which has grown to include a whole month of activities) included a public symposium on urban planning held at the end of October in Bogotá, Colombia. In spite of devastation caused by guerilla and drug wars, the city's quality of life is said to be improving. Participants included the former mayor, Enrique Penalosa.

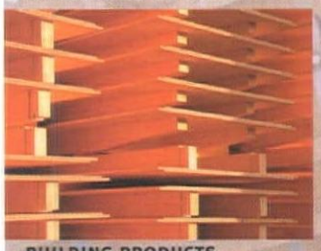
For more information contact Arango Design Award: designaminc@aol.com
Design and Architecture Day: suria@zyscovich.com and www.designandarchitectureday.com



Arango Design Award 2002 winning project for residential towers by Adolfo Albaisa and Kristopher Musumano of Miami.

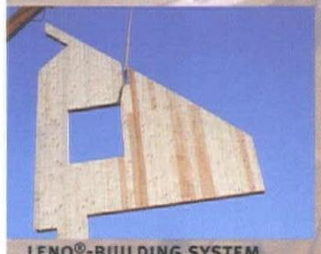

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letters

IRISH STEW

SIR: As members of the team which created and maintains PADDI (Planning Architecture Design Database Ireland), we wish to express our disappointment at Sutherland Lyall's negative, and somewhat ill-informed, approach to a freely available architectural resource (AR September, p33).

We should like to make the following points: PADDI is a memorable acronym which fits its context – no ideological baggage here and maybe even a smidgeon of humour.

Given that the database relates to Ireland, it seems perverse (not just 'a tad unfair') to search for information on figures from Greek antiquity. One might as well try to find information on Vermeer on Medline. What was he trying to prove? Why not give the database a fair trial and search for an Irish architect or building?

We are at a loss to understand his apparent tetchiness at discovering, after 'mischievously' searching for the Scottish architect Richard Murphy, that there were four records relating to a house in Ireland designed by him. One might have thought he would have been gratified that such records existed and had been included. Surely he didn't expect to find records for buildings outside Ireland or for buildings that had not been written up? And did he find 75 records on the Troubles too many or too few? Most researchers would be delighted to find such information documented as it is a subject which we, in Irish architecture and planning libraries, are often asked about.

We are sad your reviewer spent the short time he allotted us so unprofitably and mostly in waiting. We replicated his searches and in Search All Fields they took 24, 25 and 30 seconds respectively. In Advanced Search the same searches took 2.5, 2.75 and 4 seconds. Slowness may have a variety of causes including busy highways, clogged servers, modem speed and poor search techniques. Perhaps Mr Lyall needs to hone his information retrieval skills or to buy a new computer?

We are not averse to constructive criticism and have now added a note to our Journals page to link users to our catalogues where they will get detailed information about the titles we scan. PADDI is a bibliographic database with some illustrations, not an image resource. We are amending the home page to make this clearer. However, if Sutherland Lyall had passed his mouse over the images he would have discovered further information such as geographical location. And perhaps we have concentrated on *firmitas* and *commoditas* at the expense of *venustas*. I suppose we could charge our users and use some of the money to hire a new graphic designer but rather than going 'all out for paytime' we prefer to uphold the Internet's prime original virtue of free universal access. We will continue, without charge, to add daily to the 17 000 references we have already recorded for the benefit of architectural and planning researchers.

Yours etc

KAREN LATIMER, CAROL BARDON, MICHELLE MCCOMB

Belfast, Northern Ireland

Sutherland Lyall replies Poor old dears at PADDI. They, of course, have the usual problem of seeing their own site entirely from their own inside point of view. I always use Ictinus and Callicrates to test the historical depth of architecture history sites all over the world. Seems reasonable to imagine Irish Classicists would know them.

Searching for Murphy (who once told me he actually comes from Cheshire) was a test of the librarian's grasp of the architectural world, nothing wrong with a bit of mischief. As to passing mice over whatsits and getting whatever, sites with unannounced tricks like this suck/get denounced by all right thinking users.

Every manager of an inherently slow site blames everybody else including 'busy highways, clogged servers' etc. I'm using a very fast ADSL modem. So, although I may well need to hone my information retrieval skills (hey this is a site for non-elibrarians surely?) I don't need to buy a new computer (repeat earlier parenthesis). Finally there's no excuse ever for dingy design on an architectural resource site.

EL GRECO ERROR

SIR: In 'Archival Restraint' by Vera Tepedy, October 2002, there is a significant historical mistake. The article is presenting a cultural centre in Toledo, Spain, designed by Ignacio Mendaro Corsini Arquitecto, around the historical conventual church of San Marcos. The author in her brief historical reference to the church mentions there was in 1628 an addition to it (the church of Santisima Trinidad) begun by Jorge Manuel Theotocopuli. She wrongly presumes that this person is a refugee to the city of Toledo from Venice, like El Greco. This particular person though is non other than El Greco's own son. 'El Greco' was the nickname attributed to Domenicos Theotocopoulos after he arrived in the Spanish city from Venice simply because he was Greek and it means 'The Greek'. The real name of El Greco was Domenicos Theotocopoulos as I just mentioned, however, he was signing his paintings as Domenico Theotocopuli in the ancient Greek language and not in the Greek of his era. He married a Spanish woman and they had a son named Jorge Manuel Theotocopoulos (Jorge is the Spanish version of the Greek Georgios and Manuel is the Spanish version of the Greek Emanouel, who happens to be the most celebrated saint in the area of Crete where Theotocopoulos was from).

His son as we can safely claim nowadays, had an involvement with his father's art. After Theotocopoulos Snr died, he left a considerable debt, as well as some unfinished paintings. In order for his son to pay the debt, he took the freedom to 'supply' the finishing touches to his father's paintings and sell them as finished pieces. We can understand this because the attention to detail is not the same in them and the brushstrokes are rather crude in places.

So it is not a surprise to me that he was consequently involved in the arts (probably he was briefly taught by his father as a child) by becoming an architect and starting an important commission like this for the city of Toledo.

Yours etc

EFSTRATIOS KANTZELIS

Glasgow, Scotland

CLINICAL PERRAULT

SIR: Browsing through your July issue, I came across the review of Dominique Perrault's médiathèque in Vénissieux. I wonder whether a child would feel at ease playing in a space such as the one portrayed on p59: ubiquitous grey colour, rubber flooring, metal everywhere, no sense of privacy or friendliness. The same for the adults reading area (same page, lower left image): should one feel inspired in studying in military-like arrangements of desks, with natural light coming from ... behind? How far is Scharoun's Staatsbibliothek in Berlin.

Oh yes, and of course we speak about sustainability and 'environmental imperatives', but still we have to look at this kind of all-glass shoeboxes, designed with no regard for orientation, energy consumption and so on, built on strictly aesthetical considerations (needless to say, not a single user in the photographs – perhaps they would have been higher than 2.25m, disturbing Monsieur Perrault's rigorous rules of alignment?). Maybe you should be more consistent with your January 'green issues' and choose more responsible architecture for your reviews?

Yours etc

GABRIELE MASERA

Milan, Italy

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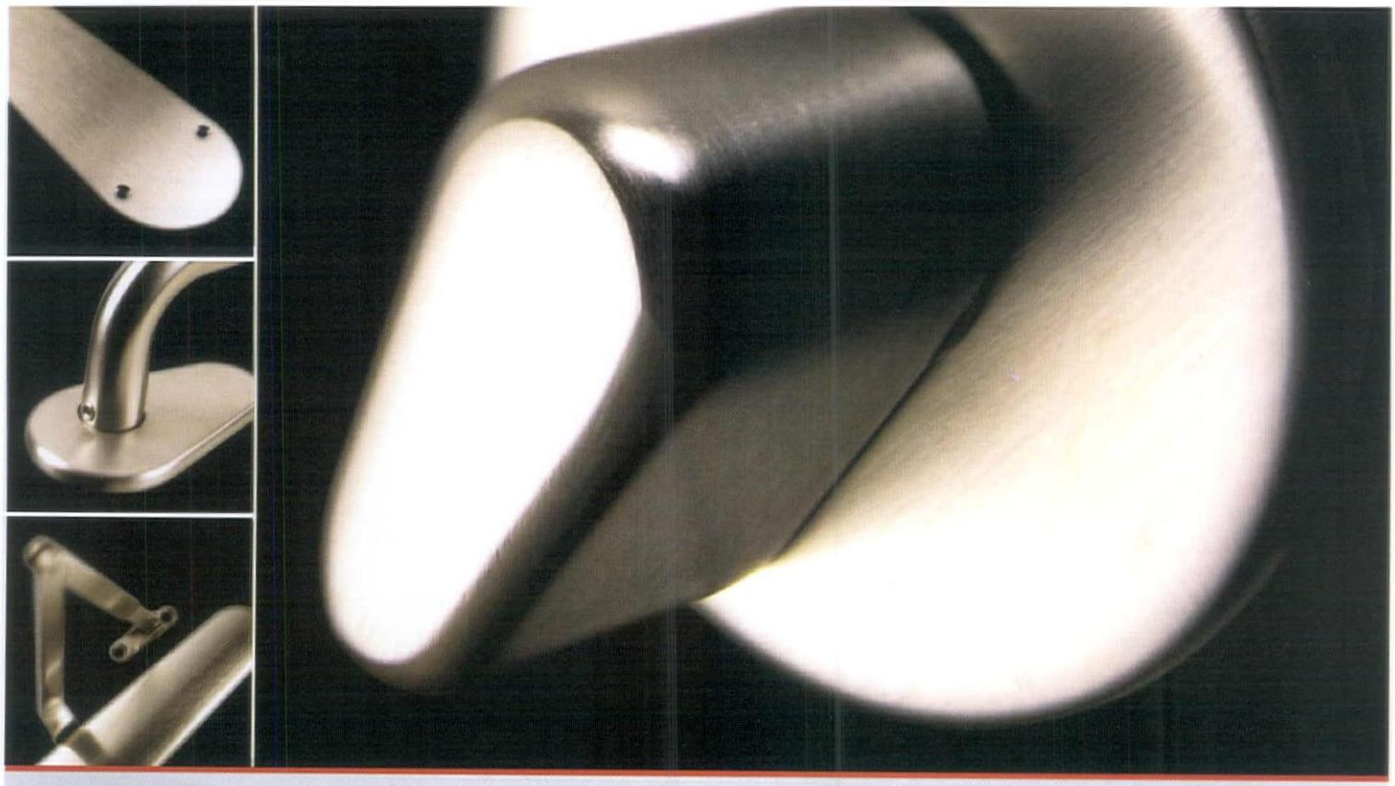
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Humanly scaled and pedestrian friendly, the historic capital of Llubljana spreads out below its castle.



Playful turrets, florid statuary and an engaging riot of tiled and painted facades animate Presernov Square.



Energetic rustication at Plečnik's National University Library, one of his many fine buildings in the city.



Adorned with statues and pyramids, Plečnik's bridge leads across a canal to his converted monastery.

View from Ljubljana

Relatively untouched by the Balkans conflict, the Slovenian capital Ljubljana has a wonderful legacy of architecture.

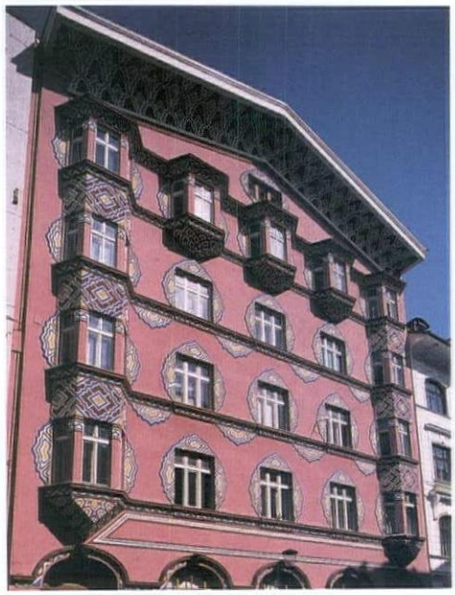
Ljubljana is the compact capital of Slovenia, a republic the size of Wales, which achieved independence in 1991, and has been spared the chaos that afflicted much of the former Yugoslavia. It was still a province of the Austro-Hungarian Empire when the earthquake of 1895 destroyed or damaged most of the city, and the reconstruction was directed by planners and architects from Vienna. The humane scale and pedestrian-friendly plan owe much to the enlightened proposals of Camillo Sitte and Max Fabiani, a protégé of Otto Wagner, and the centre preserves a high concentration of neo-Renaissance, Secession, and Jugendstil. Away from the old town, at the foot of the hill-top castle on the south bank of the Ljubljanica river, the capital is a marvellously diverse anthology of twentieth-century buildings.

For architectural pilgrims, the star attraction is Jože Plečnik (1872-1957) who studied under Wagner in Vienna, and enhanced the Hradcany castle in Prague, but devoted most of his long life to the improvement of the capital and provincial churches. Breda Mihelic describes him as 'an "urban artist" rather than an urban planner, using traditional architectural elements such as monuments, obelisks, fences, various kinds of pavement, green areas, and elegant details, to reshape existing urban spaces and combine them into a unified, but varied whole'.[1] You can get a quick overview of his career in the permanent exhibit of photos in the Architectural Museum at the restored Fuzine Castle, a short bus ride from the centre. Andrej Hrausky who co-authored an exemplary architectural guide to the city,[2] and runs the Dessa Gallery[3] is looking for a publisher to reissue a comprehensive, three-volume guide to Plečnik's work – in the capital, the countryside, and abroad – which is now out of print.

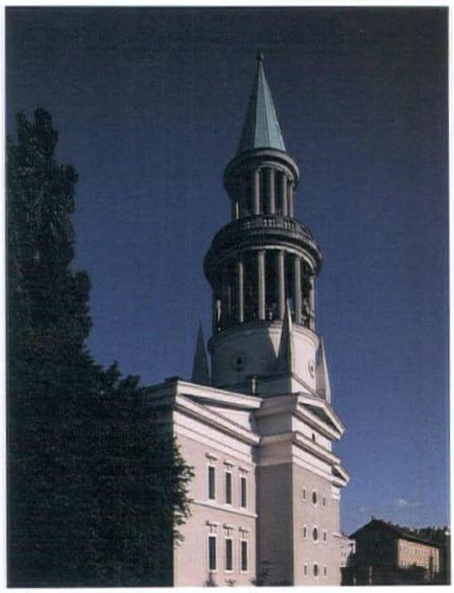
All you really need is a map, for Plečnik's work is unmistakable and one work leads to the next, providing a thread that leads you through the city. Tours are offered (on Tuesdays and Thursdays) of his modest house, where he slept in a truckle bed and practised in an interior of monastic restraint. Faded Alinari photographs of the Pantheon and Paestum, acquired during an early visit to Italy, recall the Classical models from which he derived his inventive blend of the rustic and refined. A bridge with statues and pyramids leads across a canal to the Krizanke, a monastery he converted to serve as a performing arts centre.

On the next block is his masterpiece, the National University Library. The stone rustication of the brick facades creates an abstract relief that catches the light and marks the block off from its conventional neighbours, and the column centred on the recessed bay of windows lighting the three upper stories is the architect's signature. A side door topped by an expressive bronze statue of Moses opens onto a grandiose grey marble staircase flanked by columns and urns that leads to the functionalist reading room. Plečnik juggles these diverse elements with masterly skill, achieving a harmonious balance of forms and textures.

He performs the same feat in two other important works of the late 1930s. Zale Cemetery has an imposing prophylae – two stories of clustered columns – leading to a walled compound of funerary chapels serving different faiths, including a plain 'Adam and



The cheerful pink facade of Ljubljana's Cooperative Bank animates and engages with its surroundings.



Still a busy social focal point, Plečnik's monumental church of St Francis anchors Presernov Square.

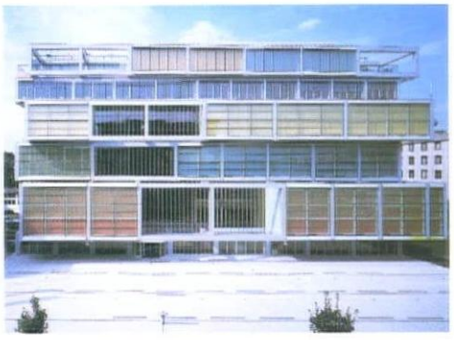
Eve' chapel for atheists. At St Michael's in the Marsh, just south of the ringroad near the hamlet of Crna Vas, you climb a flight of steps, pass beneath the arch of a free-standing campanile, and enter the woodsy interior of the church, which is lofted above the floodplain. Beckford would have adored the seemingly ruinous ivy-clad tower; Morris would have admired the peasant-style craftsmanship of the interior, with its patterned concrete sewer pipes supporting the exposed beams of the ceiling vault.

Plečnik's Mannerism complements the florid statuary, tiled and painted facades, and playful turrets of the earlier buildings that line the streets and embankment converging on Presernov Square (actually a cobbled circle) and the three bridges that carry traffic and pedestrians to the old town. This is the point at which the urbane diversity of Ljubljana snaps into focus and lifts your spirits high. The clocktower of the castle sails high above the wooded hillside, the loggia of Plečnik's market defines the further bank, and the baroque Franciscan church anchors the circle. This is a favourite gathering place for the young yet it's remarkably free of litter and of the graffiti that have spread like a contagious skin disease through every west European city. Only the lock gates, yet another of the master's works, seem to draw certain anti-social elements.

During the 40 years of socialism, there were some casualties and klutzy intrusions, but Ljubljana appears to have fewer eyesores than Prague, except on the outer fringe. The city remained small (around 330 000 today) moderating the demand for new housing, and heavy industry was located elsewhere. Nor has independence and modest prosperity brought anything more disruptive than a sharp increase in car ownership, and a great shortage of parking places. Tourism and international franchises are barely evident, and there's little flashy new development. Indeed, Ljubljana is such an exception to the universal erosion of civility that one is afraid to sing its praises too loudly for fear it be spoilt.



The imposing propylae of Zale Cemetery by Plečnik leads to a walled compound of funerary chapels.



Slovenian Chamber of Commerce by Sadar Vuga, one example of Ljubljana's lively contemporary scene.

Two young architectural partnerships are maintaining the tradition of disciplined invention. Jurij Sadar and Bostjan Vuga have rapidly achieved success. Their Slovenian Chamber of Commerce (AR February 2000) is a transparent complex of interlocking volumes in which meeting rooms, reception areas, offices and a cafeteria are knitted together and opened up to views, internally and away to the hills. The two separate blocks of the National Gallery are joined by a steel framed glass atrium, much like Foster's addition to the Joslyn Museum in Omaha, Nebraska – except that Sadar Vuga's frame is more muscular, multi-layered, and boldly articulated. The silkscreened glass skin of a store for Dom Mueller in the BTC warehouse complex appears to undulate, and a second store, at the heart of the city, plays subtler tricks with the glass facade.

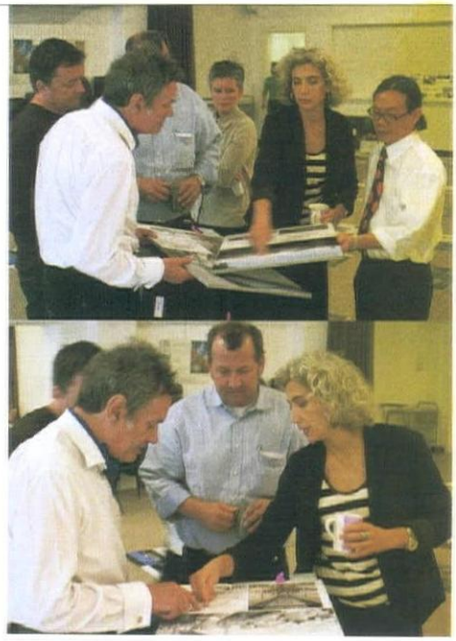
Ofis, the fledgling firm of Rok Oman and Spela Videcnik (who met at the AA in London) employs fluid geometries to augment existing buildings, notably a glass spiral ramp that winds up through the Neo-Classical city museum, linking scattered galleries and providing a viewing platform for Roman ruins that were excavated on site. A similar strategy transforms a reconstructed villa beside Lake Bled and animates their proposal for a cineplex in the provincial city of Maribor. Ofis has also contributed designs to the experimental Nordung theatre company, which recently staged a multi-media extravaganza in the bowels of a parking garage. Ljubljana is as alive to the present as it is respectful of its past.

MICHAEL WEBB

1 Shaping the Great City: Modern Architecture in Central Europe, 1890-1937 (Prestel Verlag, 1999).
2 Architectural Guide to Ljubljana: 100 Selected Buildings (Andrej Hrausky and Janez Kozelj. Rokus Publishing, 2002).
3 Dessa Architectural Gallery (Zidovska Steza 4; www2.arnes.si/~ljdessal/index.shtml).

December

The ar+d awards are the theme of the December issue of The Architectural Review. Set up by the AR with the distinguished Danish design firm d line to celebrate the work of as yet relatively unknown young architects, the awards are now in their fourth year, and again show a dazzling spectrum of talent from all over the world. We had over 700 entries from places as different as Ethiopia and Estonia, Hong Kong and Hungary, India and Iran. This year's jury (right, during judging) gave five awards: they range from a bridge in the Balkans to a cemetery in Japan, a honeypot in the US to a beach house in Australia.
In the 21 commended schemes, there are experimental houses made with growing trees in Africa, the re-evocation of an old shop house site in Malacca, underground stations in Denmark, schools in Taiwan and a fruit shed in Chile.
The jury (which is new every year) was awed by the diversity of this year's schemes, and the editors (who have some sense of continuity) were impressed by the number and strength of entries for product design and landscape. The award has become a major and inspiring annual contribution to international architectural culture. All prize-winning and commended projects will be shown in our December issue. More details (including a complete list of entrants) are available on our special website www.arplusd.com.
Of course, December will also have our regular features: View, View From, Books, Browser and Delight. Buy this and 11 others at a discount by using the subscription form in this issue, or by making contact through our main website: **www.arplus.com**





Life in limbo

Lenticular screen technology is put to imaginative use in this diverting installation for an airport arrivals corridor.

Despite the increasingly varied distractions of shopping, eating and drinking, airports have become modern versions of limbo where travellers exist in a kind of suspended animation in order to get from one place to the next. Typical of this limbo landscape is the long 'sterile' international arrivals corridor; sterile in the sense that it is both featureless and that those passing through it cannot and must not be contaminated by the presence of the outside world. Peculiar to the highly regulated and regulatory nature of contemporary air travel, such spaces are intermediate non-places, populated by world citizens in no man's land and defined by a constant one-directional movement towards customs and passport control.

To try and mitigate the dreariness of such spaces, a group of artists was invited to produce site specific artworks for the new Terminal 4 at New York's JKF Airport. Among them were Diller + Scofidio, who were commissioned to make a permanent installation in the long corridors of the International Arrivals Building.

Their brief was that it should enliven and animate the space, but involve minimal maintenance, so ruling out a video or electronic project. Their response was to create an installation of screens using lenticular technology on which unfold a series of fictional narratives based on passengers' suitcases and their contents.

Thirty-three screens are evenly spaced along the 1800 linear feet of the arrivals corridor. Each screen holds one second of action animated by the speed of the moving viewer. The succession of lenticular screens builds into a sequence of micro movies, with the spaces between the screens forming time lapses.

INSTALLATION, JFK AIRPORT, NEW YORK, USA
ARCHITECT
DILLER + SCOFIDIO

1, 2
The seemingly endless corridor is animated by a succession of images on lenticular screens.
3
Montage of image sequences.
4
Narratives unfold around the contents of passengers' suitcases.
5
Detail of screen.

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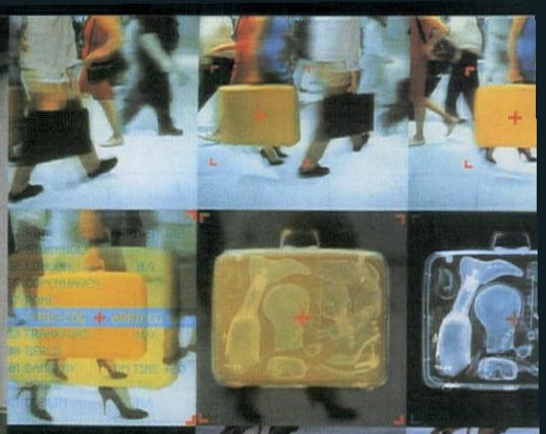
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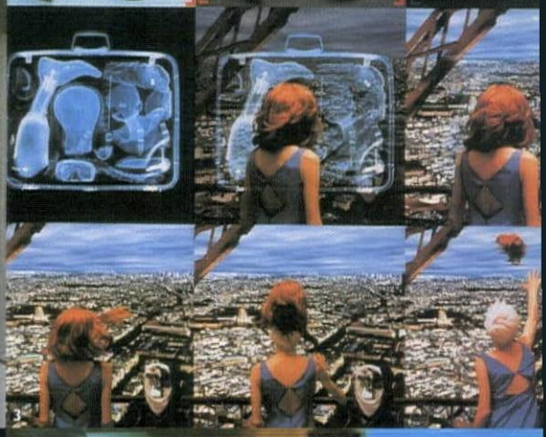
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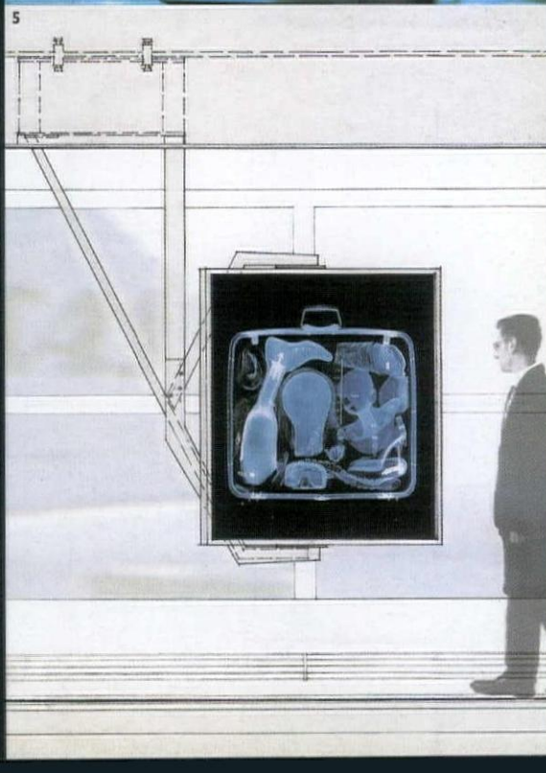
THE ARCHITECTURAL REVIEW











So travellers walking along the corridor inadvertently engage with a real-time cinematic narrative in tiny instalments.

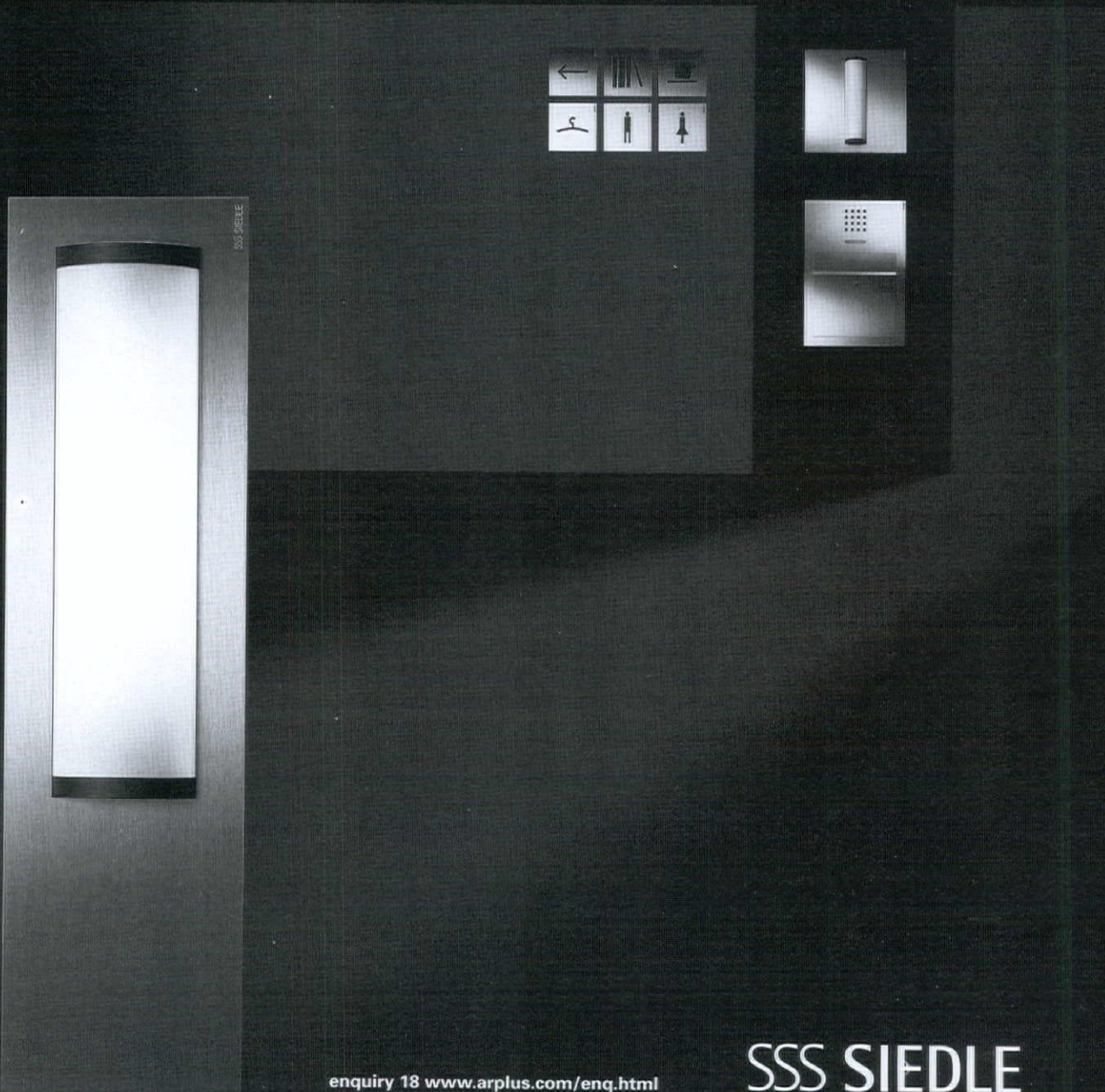
Each lenticular screen is an extruded lens in sheet form. Used in conjunction with offset printing, it can generate an image with both depth and motion. The ribbed lens sheet consists of hundreds of optical quality cylindrical lenses. A number of interleaved parallel images are compressed beneath each rib or lens. As the eye moves across the lenticular image, the lens refracts the images beneath it, revealing a sequence of images and generating a three-dimensional effect (similar to the principles of stereoscopic vision in which the illusion of depth is obtained by superimposing two slightly different images). A sensation of movement is also produced as the eye moves past the lens and registers sequential frames of animation.

Sophisticated and inventive, Diller + Scofidio's installation transforms the drab arrivals corridor into a journey of light, colour, imagination and dreamlike intrigue. C. S.

Architect
Diller + Scofidio, New York
Photographs
Joshua Bolchover

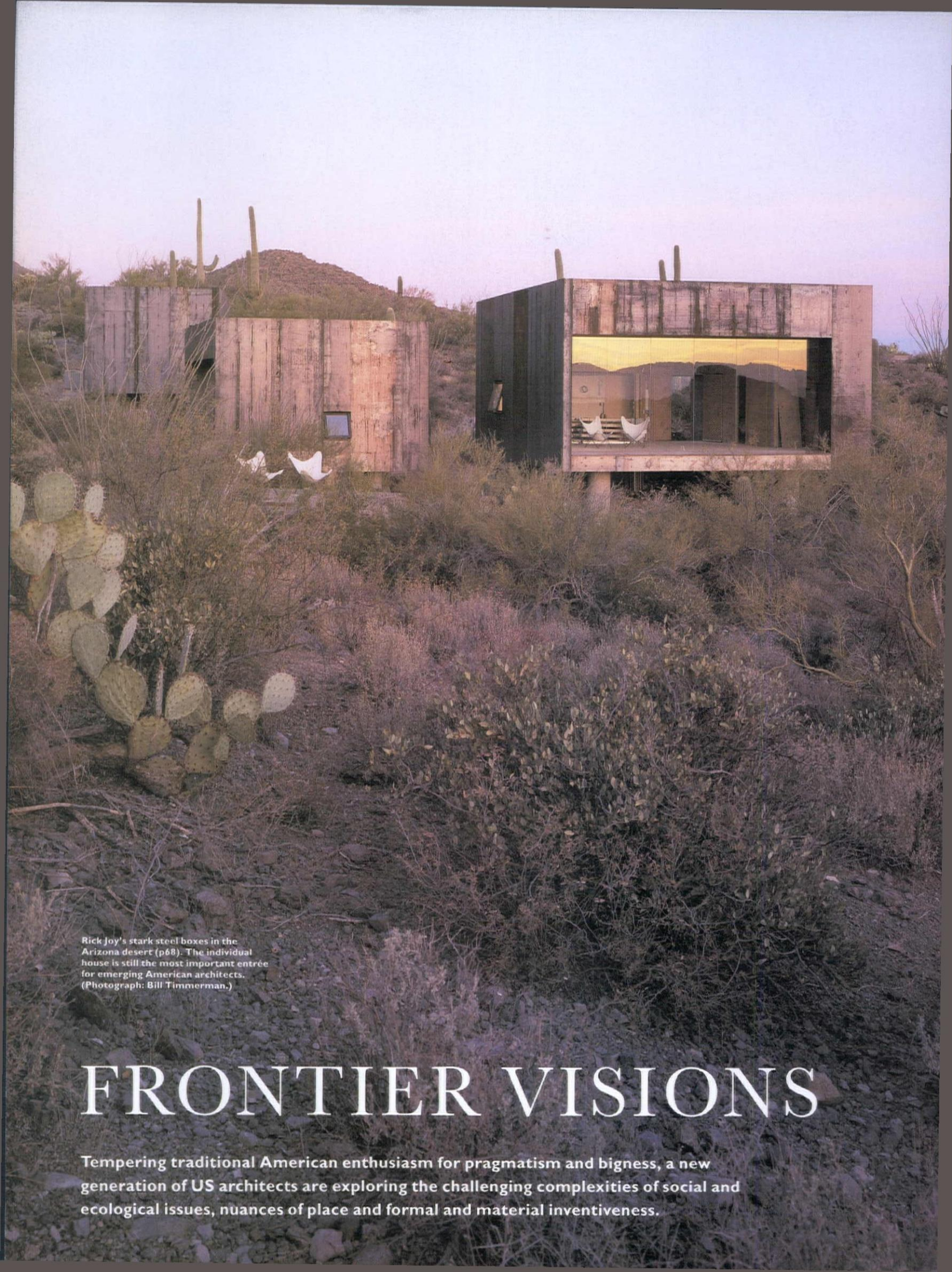
Inside and outside. The Siedle System. www.siedle.com

Leonhardt & Kern



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SSS SIEDLE



Rick Joy's stark steel boxes in the Arizona desert (p68). The individual house is still the most important entrée for emerging American architects. (Photograph: Bill Timmerman.)

FRONTIER VISIONS

Tempering traditional American enthusiasm for pragmatism and bigness, a new generation of US architects are exploring the challenging complexities of social and ecological issues, nuances of place and formal and material inventiveness.

Following his nine-month visit to America, Alexis de Tocqueville noted a development that was shaping the New World. 'Individualism' he said 'is a novel expression to which a novel idea has given birth ... Individualism is a mature and calm feeling, which disposes each member of the community to sever himself from the mass of his fellow-creatures, and to draw apart with his family and friends.' That individualism, first reported by de Tocqueville in *Democracy in America* in 1835, has persisted and flourished in ways that have not only profoundly shaped national and global politics but also significantly influenced patterns of patronage and the making of architecture in America.

During the first half of the nineteenth century, the population of the US, fuelled by immigration, grew from 5 to 23 million. As those individuals identified by de Tocqueville aspired to be settlers, so the demand for land increased and the frontier – that boundary between occupied and unoccupied territory – was pushed westward. But even in the mid-1800s with the realization of America's 'manifest destiny'[1] to occupy the continent from shore to shore and the subsequent increase of the population to over 281 million inhabitants today, the US remains one of the least densely occupied countries on earth. With only two per cent of its territory classified as 'built up', it is distinctly different from Europe, where centuries of use have created intensively inhabited and domesticated landscapes. In many parts of the US, where there remains a strong sense that settlement represents only the first wave of provisional occupation, land is often used profligately and buildings are seen as short lived, disposable commodities. The frontier mentality of moving on to fresh ground remains deeply embedded in the American psyche.

When individualism is viewed in the context of these vast, open spaces inhabited only sparsely by people who have now become comparatively wealthy and enthusiastically mobile, then the free-standing single family house looms large. If the private house is considered by client and architect alike as a basis for individual expression and experiment, then it can sponsor design investigations and found new architectural practices – whether emphasizing the isolation of the individual in the remoteness of the Arizona desert and the Minnesota forest or projecting the identity of the aspiring, upwardly mobile immigrant into the homogeneous suburbs of Chicago.

Models of development

While the individual house is the single most important entrée to practice for emerging architects, residential development in the US has typically adopted Levittown as its model. Produced by national house builders who churn out thousands of units per year, these designs show hardly a glancing acknowledgment of local climate and landscape and only the most superficial of nods to the notion of individual identity. Immediately after the Second World War, the Case Study House Program sought to advance new models of mass-produced housing through focused investigations of industrialization. 'The house must', it was announced, 'be capable of duplication and in no sense be an "individual" performance'.[2] The houses that were built in California were never put into production and ironically became identified with the individuals who designed them, but that programme and the buildings that resulted from it continue to inspire explorations of the design of innovative housing. Local leaders in Cleveland, reacting to the predictable blandness of the mass-produced private dwelling, recently used the Case Study House Program as the basis for a design competition for young architects in the Midwest.[3] Building on the success of this initiative, plans are currently being prepared to hold similar competitions in other parts of the US.



Camino Nuevo School in Los Angeles by Daly Genik (p44) revitalizes a marginalized urban neighbourhood. (Photograph: Tom Bonner.)

While architecture can help to build communities beyond the private house, the design of public buildings in America is a more difficult territory for young architects to negotiate. Competitions have been rare and civic buildings such as schools or libraries are typically realized through voter-approved locally levied taxes, a process that tends to favour cheapness and a preference for the familiar over the innovative. In a country where the majority of architectural practices concentrate their work in a single construction sector such as health care or education,[4] it also puts those architects with established track records in an advantageous position. However, there are signs of change. The Phoenix Public Library, designed by Will Bruder with DWL Architects and completed in 1995 (AR March 1996), is one of America's significant new public buildings of the past decade. It is also a building that has inspired further enlightened patronage in Phoenix where other emerging architects including Wendell Burnette, Richard & Bauer and De Bartolo Architects have been commissioned to design a series of new schools and libraries. Likewise, Californians have seen the completion of several significant new schools as a result of inspired local initiatives, with projects designed by young firms such as Daly Genik (p44), studioworks and Koning Eizenberg.

Because of its mandate in overseeing the design and construction of federal government buildings nationwide, recent moves by the General Services Administration (GSA) to develop programmes that encourage design excellence and pursue environmental agendas for selected new government buildings are significant. Under the direction of Edward Feiner, who was appointed chief architect in 1996, the GSA has now seen the completion of $5 billion-worth of courthouses that it commissioned to advance these objectives. This has introduced significant new buildings in New York, Phoenix, Las Vegas and other cities across the country. So, for example, rather than

relying on conventional air conditioning, the Sandra Day O'Connor Courthouse in Phoenix, designed by Richard Meier & Partners, is enveloped by an atrium that utilizes a sophisticated passive environmental system to cool the building. Subsequent projects have been defined to advance considerations of sustainability and civic space leading to the commissioning of Morphosis to design the new GSA Headquarters in San Francisco and a courthouse in Eugene, Oregon, and Thomas Phifer to design a courthouse in Salt Lake City.

In 2001, the National Endowment for the Arts (NEA) initiated a multi-year programme of national design competitions which is intended both to give non-profit clients access to good architectural advice at a national level and to provide opportunities for public commissions for emerging architects. The competitions during that year concentrated on modest scale public buildings including a synagogue and social centre in New Jersey; public housing and a prototype public school in Chicago; and an arts magnet high school in Dallas. This year's competitions have focused on the design of public landscapes and infrastructure including a regional trail system in Phoenix, bridges in Washington DC, and a landscape plan for the highway linking Denver to its recently constructed international airport.

Enlightened patronage

These current initiatives to develop buildings and infrastructure are founded in earlier examples of enlightened government patronage in the US. The dams, housing and industrial buildings constructed by the Tennessee Valley Authority during the 1930s were identified by Reyner Banham as '...a piece of social and physical engineering of a scale ... and profundity ... difficult to match even in the Russian five-year plans'.[5] However, it is fair to say that, historically, government at all levels in the US has tended to distance itself from the kind of sustained sponsorship of architecture evident in other parts of the world. Instead it has often relied on private benefactors to provide social infrastructure. For example, during the early twentieth century new public libraries were constructed across the country with funding from the steel magnate Andrew Carnegie, not by the local, state or federal governments. And in moves that suggest a different reading of the individualism identified by de Tocqueville, numerous other Americans have used their personal wealth to support programmes of social philanthropy and civic building across the country.

The architectural fruits of this social commitment can be clearly seen in the work of the Rural Studio (p49) and in the patronage that has produced projects like the Camino Nuevo Academy (p44) and Paint Rock Camp (p38). Turning from patronage to the individualism of architects, some of the most important recent work to emerge from the US has come from the offices of Frank O. Gehry in Los Angeles and Tod Williams Billie Tsien in New York. While these architects operate in many respects at opposite ends of the spectrum – Gehry's architecture is ebullient, while that of Williams & Tsien tends towards reticence and understatement – they also share much in common. Both are pragmatists directly engaged in design as well as construction that is focused on material explorations.

Gehry's engagement with the cutting edge of digital design and production methods has radically changed the way architects worldwide think about the basis and limits of buildable form. In contrast, Williams & Tsien have directed their energies more towards the experiential qualities of material and the reintroduction of the human imprint in industrialized building processes, investigations that have produced the Neurosciences Institute at La Jolla and, more recently, the Museum of American Folk Art in Manhattan (AR February 2002). Consideration of the work of Gehry and Williams & Tsien also raises the question of an American identity in architecture.

Throughout its history, the US has absorbed both architects and architectural ideas from across the world. Architects like Eliel Saarinen, Pietro Belluschi, Mies van der Rohe, Walter Gropius and Marcel Breuer not only found homes in the US, but had a significant impact in shaping both its architectural discourse and its buildings. Likewise, this absorption of the foreign continues to have a significant impact on American architecture, both in the academy, and through emerging practices such as Diller & Scofidio, Office dA, Kennedy & Violich, LO-TEK and Daly Genik. And as other commissions to design significant buildings in America have been awarded to foreign architects – a list that includes Norman Foster, Rem Koolhaas, Daniel Libeskind, Herzog & de Meuron, Renzo Piano, Tadao Ando, and Rafael Moneo – so it might be assumed that their understandings of urbanism, sustainability and materials will temper America's emphatic pragmatism and palpable enthusiasm for bigness.

The subjects of pragmatism and the enthusiasm for bigness inevitably turn attention to the most public architectural question in the US today: how and in what form to rebuild on the site of the World Trade Center? Recent public presentations of proposals for the redevelopment of the site were, as *New York Times* architecture critic Herbert Muschamp noted, 'universally derided'.[6] Public response sent the clients and developers, along with the architects they had commissioned, hurrying back to their screens to rethink. With the sponsorship of the *New York Times* and Muschamp as curator, an exploratory alternative was put forward. 'Thinking Big – a plan for Ground Zero and beyond' was the result of an inspired collaboration that brought together a group of established practitioners including Richard Meier, Steven Holl and Rafael Viñoly with designers like Maya Lin and emerging architects ARO and Lindy Roy. Most importantly, this question of what to do in Manhattan has sparked a broadly based and passionate public debate (p20) and the subsequent appointment of six new international design teams to develop ideas for the World Trade Center site.[7] This ongoing debate indicates a heightened awareness that the significance of architecture in the US extends far beyond local boundaries and the realm of the individual.

ANNETTE LECUYER and BRIAN CARTER

1 'Manifest destiny' was a term that was used by politicians in the United States in the 1840s to legitimize territorial expansion.

2 See 'House: Case Study Cleveland' – an invited design competition held in 2002. Nine young architects in the Midwest were invited to revisit the goals and challenges of the Case Study House Program within the context of a twenty-first century, Midwestern, post-industrial city. Competitors were asked to design a house for one of two fictitious clients with a budget of $180 000 – the average price of a new, detached, single-family, garaged home in the area minus land acquisition costs and contingencies. The competition was organized to enable the construction of the winning project. The first prize was awarded to PLY Architecture.

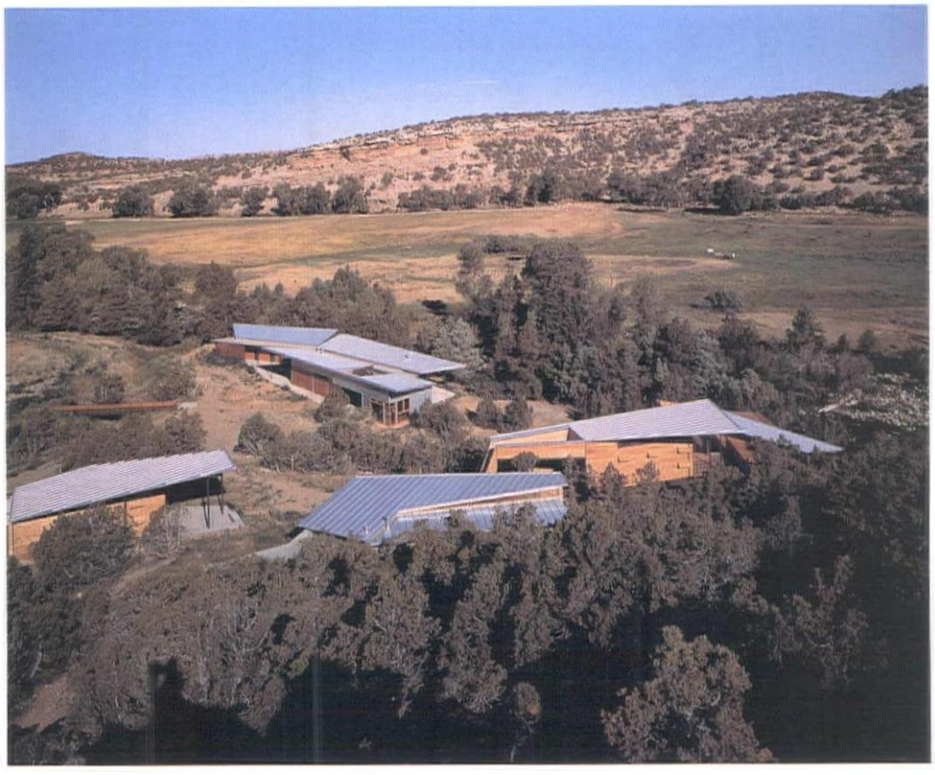
3 *Arts & Architecture*, January 1945, p37.

4 American Institute of Architects Firm Survey, 2000-2002.

5 'Valley of the Dams', *A Critic Writes: Essays by Reyner Banham*, Berkeley and Los Angeles, University of California Press, 1996, p204.

6 *The New York Times Magazine*, 8 September 2002, p46.

7 On 26 September 2002, the Lower Manhattan Development Corporation announced that six teams of architects and artists from the US, the UK, Germany, the Netherlands and Japan had been invited to create new designs for the World Trade Center site in New York.



1

RESIDENTIAL SETTLEMENT, WYOMING, USA
ARCHITECT
CHARLES ROSE ARCHITECTS

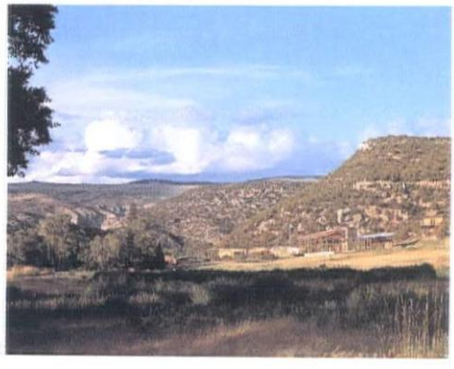
Paint Rock Camp is a new residential settlement in Wyoming developed for school children from the inner city of Los Angeles. Sponsored by the Alma Foundation (the private foundation of the CEO of Coca-Cola Enterprises), it provides programmes for 76 students based around outdoor studies and activities, such as horse riding and trekking. Located on a remote 110 000 acre ranch on the edge of the Big Horn Mountains, the camp is surrounded by dramatic natural landscapes of steep canyons, tall mesas and rushing streams.

In response to the vast scale of this landscape, and though the camp is a sizeable development with recreational, educational and residential elements, it has been designed as a collection of small buildings. A total of 16 buildings are arranged in three distinct groups with an off-loading shelter and stables at the south-western boundary. Lodges for guests and the camp director are sited close to the western boundary with residential accommodation for students, a dining hall, swimming pool, recreational areas and a counsellor's lodge clustered to the east around the mouth of the canyon.

Residential accommodation consists of six cabins, each with sleeping accommodation for a group of students. Cabins are clustered in two areas of the site and connected by a new bridge. To the north, a group of cabins hovers above the sloping ground and opens up to views down the canyon while a second group, to the east, nestles into the land and looks out across the gully. As if to underline the inherently temporary nature of a camp, each cabin has been designed on steel platforms that touch the ground lightly and lift cabins high above the sloping walls of the canyon. This minimizes the impact of building on the existing ground and planting. It also helps to reveal the site, for the platforms form roofs, provide lookouts and create places for light timber-framed enclosures. Each of the cabins is small, yet carefully designed, and detailed with fitted bunks and storage, they fold out like steamer trunks to occupy the adjacent spaces of the platforms and open up to the landscape. In contrast to the light, elevated residential cabins, the communal spaces that make up the heart of the camp are firmly grounded in the site. So, for example, the dining hall is built off a substantial and extended concrete foundation that creates a series of terraces. Planned on this newly constructed ground, dining and common rooms are grouped around rough stone walls, fireplaces and tall chimneys. These spaces are defined by clearly articulated timber-framed structures and generously glazed walls that can extend out onto outdoor terraces with expansive views over the valley.

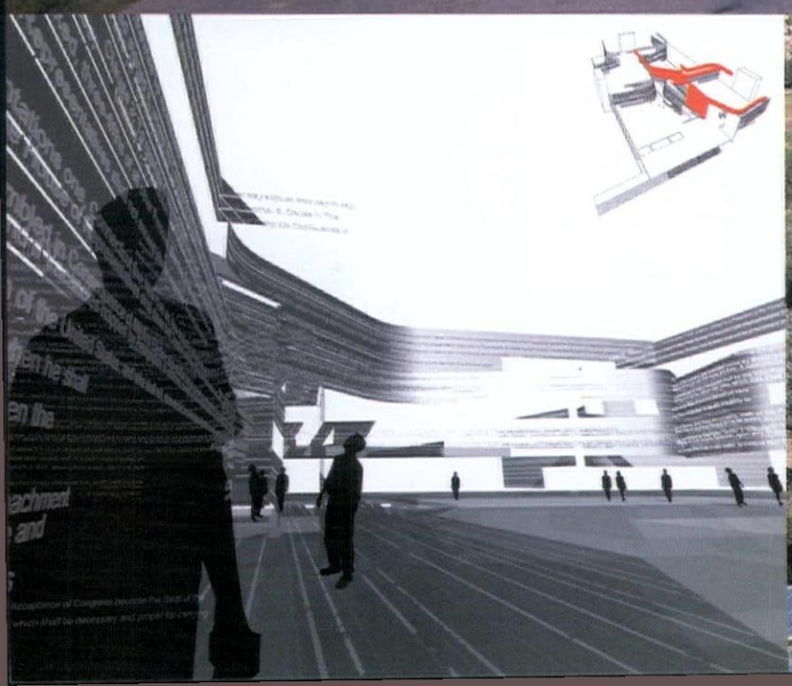
BACK TO NATURE

Set in a dramatic and remote rural landscape, this residential camp draws on vernacular tradition to connect with its surroundings.



2

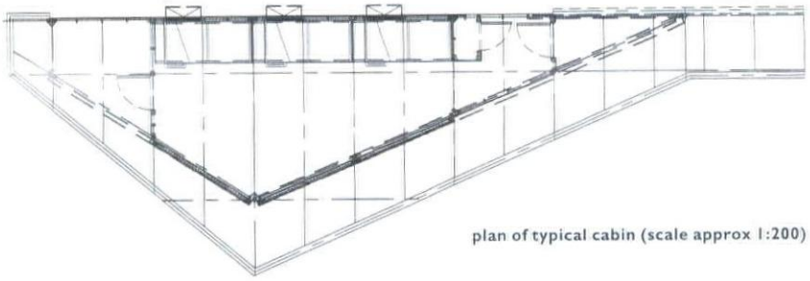
Akron Girls and Boys Club by Rural Studio exemplifies an architecture of social commitment. (Photograph: Timothy Hursley.) *Below, left.* Computer-generated image of the new courthouse in Eugene, by Morphosis. *Below, right.* Paint Rock Camp in Wyoming by Charles Rose. (Photograph: Chuck Choi.)







cross section through typical cabin



plan of typical cabin (scale approx 1:200)

1 dining hall
2 terrace
3 kitchen
4 laundry
5 storage
6 library
7 wcs
8 conference room

RESIDENTIAL SETTLEMENT, WYOMING, USA

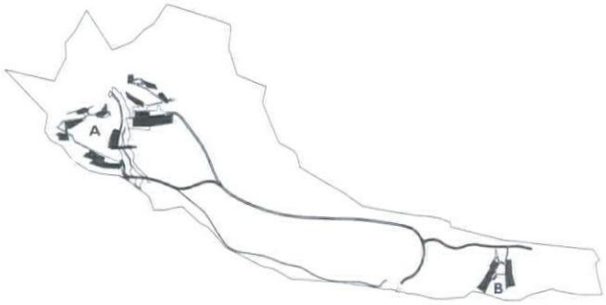
ARCHITECT

CHARLES ROSE ARCHITECTS

4
Buildings use a simple palette of materials – timber, steel and stone – and touch the ground lightly.
5
Elevated walkways snake through the site, linking residential cabins with communal buildings.
6
The camp's dining hall.

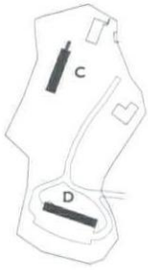


ground floor plan of dining hall (scale approx 1:500)



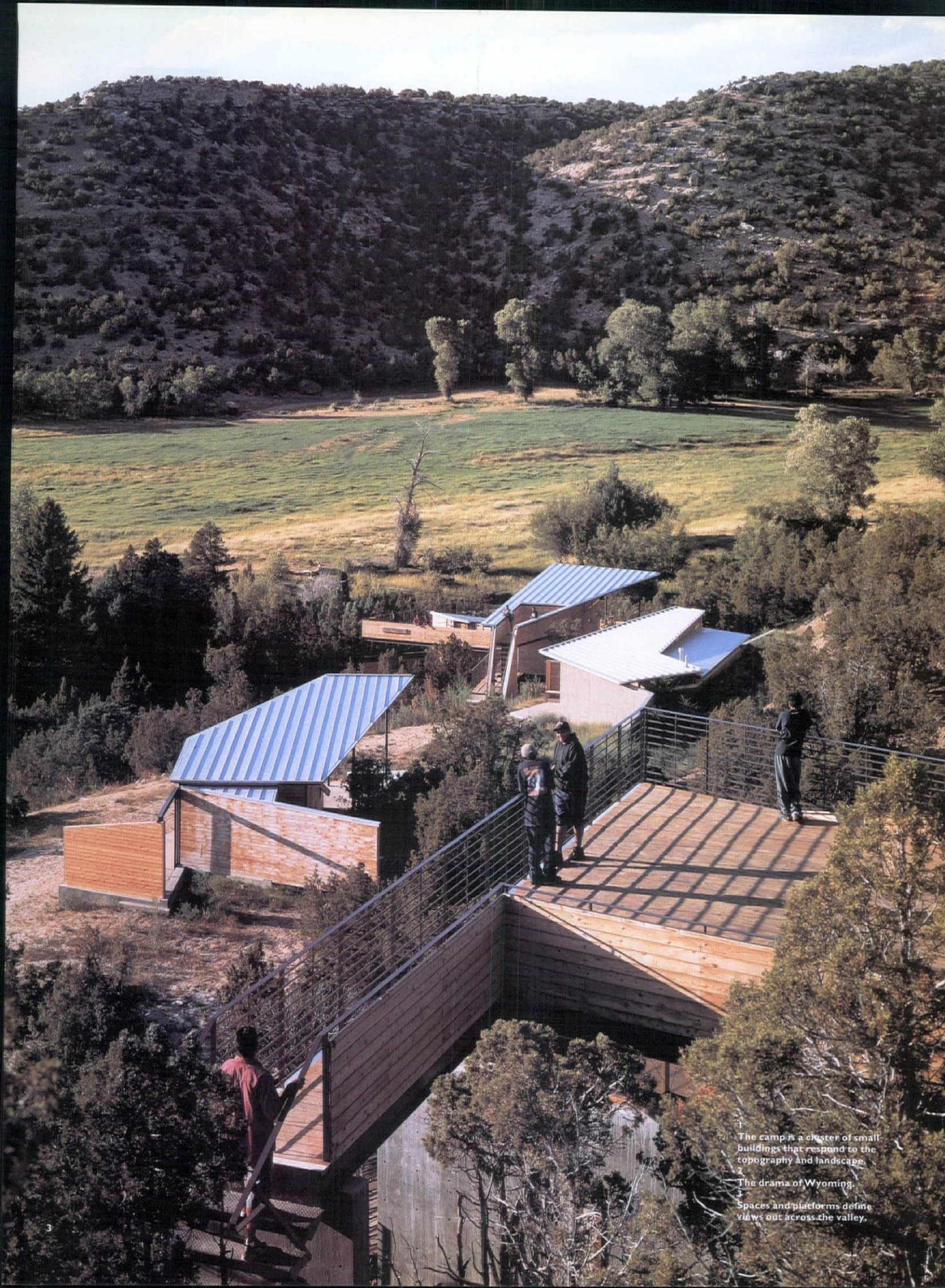


A main residential camp (east site)
B director and guest lodges (west site)
C stables
D offloading shelter
E boys' cabins
F girls' cabins
G boys' showers
H girls' showers
J dining hall
K counsellor's lodge
L bridge



overall site plan

site plan of main camp (east site)



1
The camp is a cluster of small buildings that respond to the topography and landscape.
2
The drama of Wyoming.
3
Spaces and platforms define views out across the valley.



4

5 6





RESIDENTIAL SETTLEMENT, WYOMING, USA

ARCHITECT

CHARLES ROSE ARCHITECTS

All the buildings have been designed to adopt a familiar palette of everyday materials – timber, stone and glass with thin steel posts supporting canted metal roofs that oversail to provide welcome shade and shelter from the weather. Their long, angular forms are extended into the landscape by large sliding barn-doors, porches and slatted wooden fences. The apparently ad-hoc arrangement of buildings on the site actually traces out the contour lines across the canyon and responds to orientation and the weather in ways that recall the wisdom of the vernacular. However, the architecture also avoids the deadening hand of pastiche that is all too familiar in many new developments across the country.

Instead this scheme embraces a seemingly unique American pragmatism to juxtapose landscape and material in a way that recalls those minimal shelters built in the first tentative moments of settlement in the west. However Paint Rock Camp also embodies a spirit of economy, experiment and social concern that recalls the pragmatic ideals of the Case Study House Program.

BRIAN CARTER

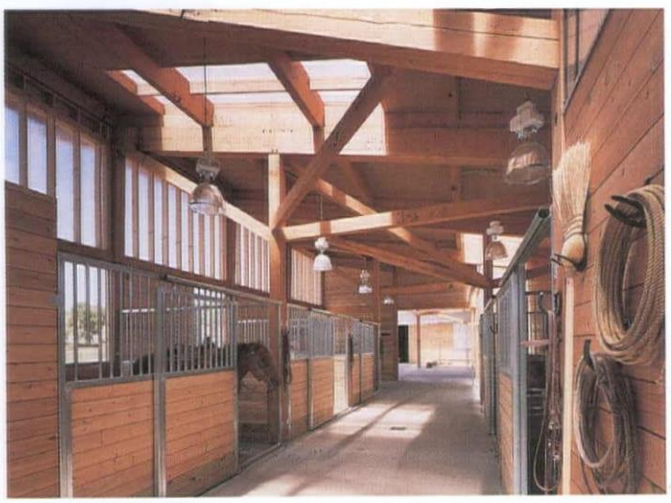
Architect
Charles Rose Architects, Somerville, Massachusetts
Project team
Charles Rose, Eric Robinson, David Martin, David Gabriel, Franco Ghilardi
Structural engineer
Ove Arup & Partners
Photographs
Chuck Choi



7



8



9

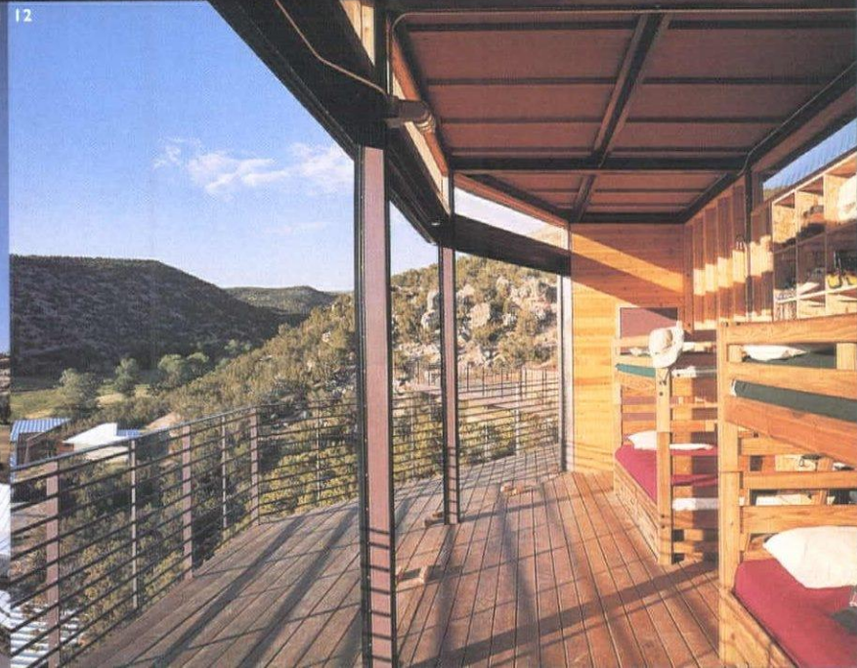
7, 8
Stable block – the camp's main activities are riding and trekking.
9
Inside the stables.
10
Simple forms are inspired by rural vernacular architecture but avoid the dull hand of pastiche. Big roofs provide shade and shelter.
11
Typical cabin.
12
Compact sleeping quarters open up to nature.



10



11



12

EL BUEN CAMINO

Occupying a redundant shopping mall, this new school in a poor part of LA is a positive, energizing presence.

1



1
With its boldly coloured walls, the school is a conspicuous presence in a marginalized LA neighbourhood.
2
The original shopping mall, now transformed beyond recognition.
3
A new faceted ablutions block frames and defines the central courtyard. Security is an issue, but the school is not a fortress.
4
Courtyard is recast as a playground, sports area and theatre.

Westlake is one of the most impoverished and densely populated parts of Los Angeles (145 persons per acre compared with an average city-wide rate of 14 persons per acre), with all the attendant social and welfare problems such conditions engender. In the face of state indifference and helplessness, initiatives often tend to come from the grass roots – the Pueblo Nuevo Community Group (founded by an Episcopalian priest in 1929) is a non-profit organization dedicated to improving the area's physical and social circumstances. One of its most conspicuous successes is the Camino Nuevo Charter Academy, a new neighbourhood educational complex consisting of a recently completed elementary school with a proposed middle school and performing arts college both under construction.

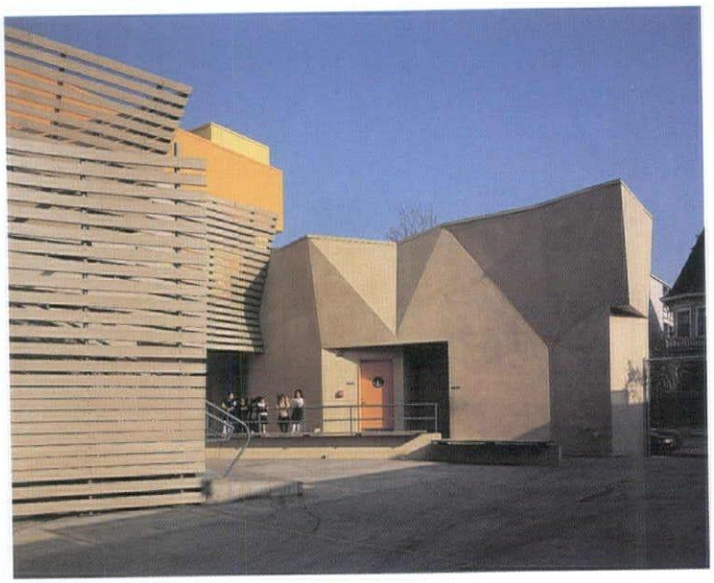
Working with Pueblo Nuevo and the community, architects Daly Genik developed a masterplan to transform disparate parcels of land on a city block into a unified educational campus. The first phase, the elementary school, makes use of an existing redundant two-storey shopping mall. Built as a speculative venture, but overwhelmed by the effects of local poverty and crime, the mall was never operational, so the architects have had to be especially inventive in recasting a building with such negative connotations – a task compounded by the project's relatively low budget ($1.1 million). Yet although physical security is an unavoidable issue, the new school is far from fortress-like. The basic L-shaped plan was reconfigured to create 12 classrooms wrapped around a courtyard (formerly the mini-mall's parking lot). At the east end, a new bathroom block is placed along the street edge to frame the school's main entrance. Fashionably faceted like a piece of Cubist sculpture, its canted planes catch the light and announce the school's presence. Small trees (there is little vegetation, let alone trees in this part of town) also suggest a different milieu.

The most striking move is a lattice-like screen that kinks and warps around an upper floor walkway (a relic of the original

SCHOOL, LOS ANGELES, USA
ARCHITECT
DALY GENIK



2



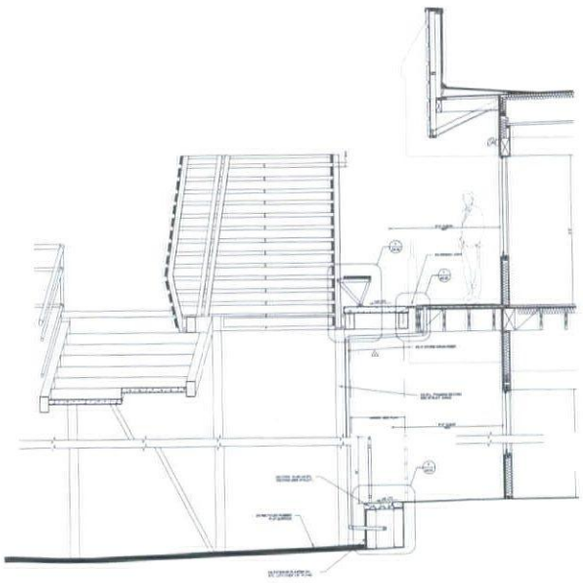
5

5
Courtyard and ablutions block, with the school's main entrance on the far right.
6
Walkway at upper level is enclosed in a slatted screen that kinks and warps around its edge.

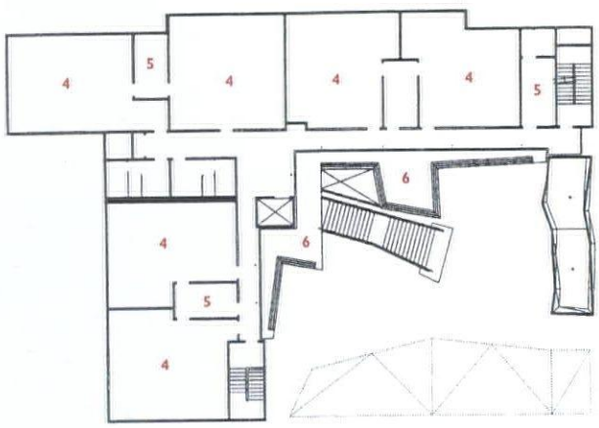
SCHOOL, LOS ANGELES, USA

ARCHITECT

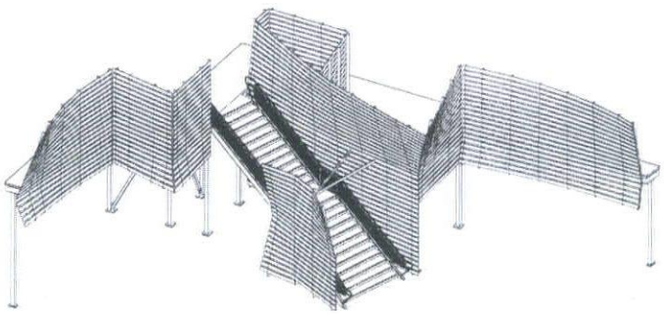
DALY GENIK



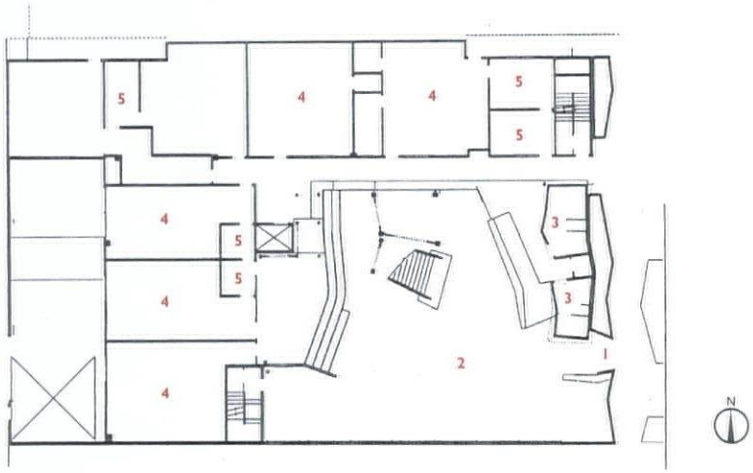
detailed section through screen and external wall



first floor plan

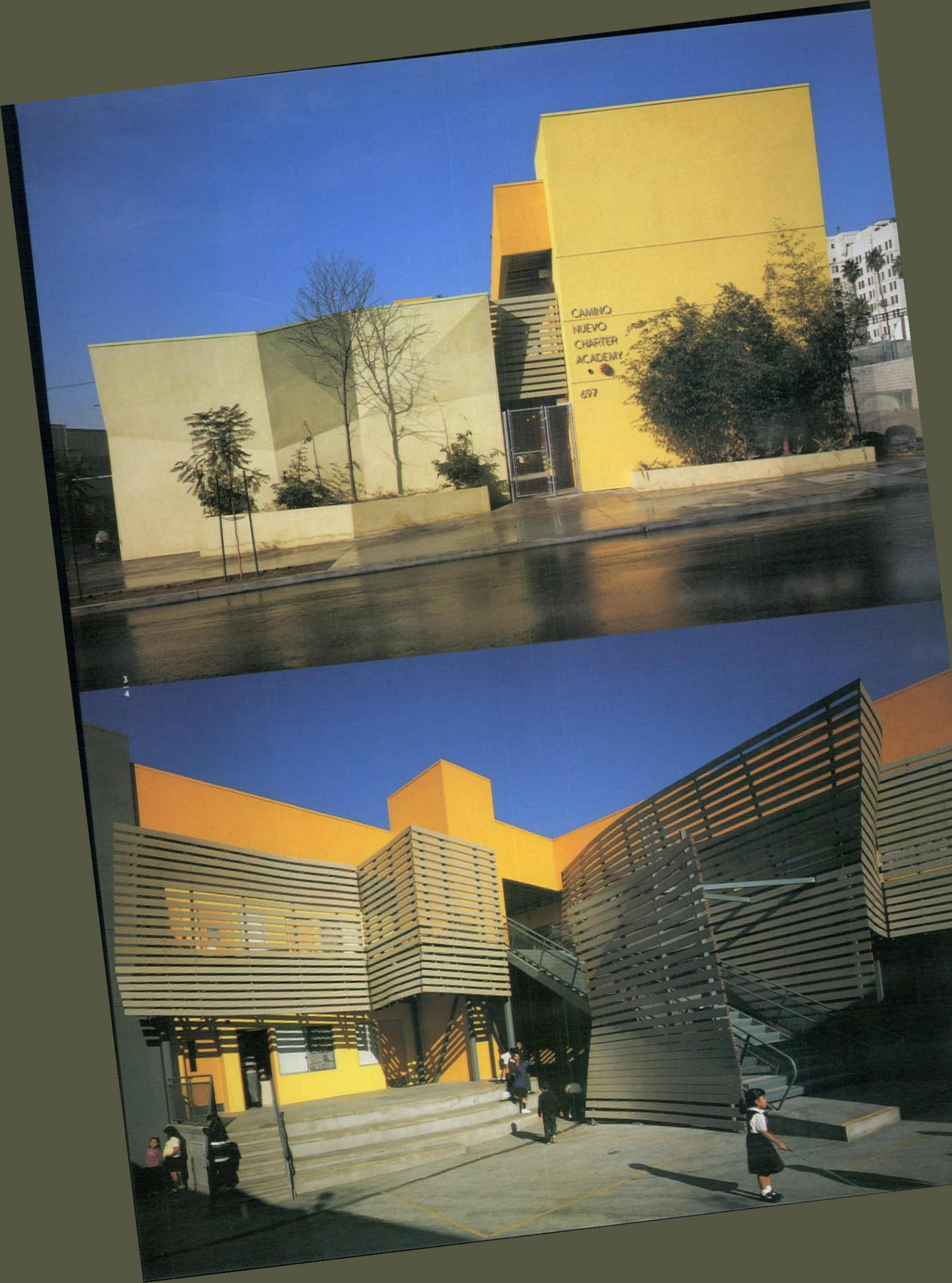


isometric projection of screen



1 main entrance
2 courtyard
3 wcs
4 classrooms
5 offices
6 walkway

ground floor plan (scale approx 1:750)


CAMINO
NUEVO
CHARTER
ACADEMY
697



7

Architect
Daly Genik Architects, Los Angeles
Project team
Kevin Daly, Chris Genik, Robert Edmonds, Scott Allen, Jared Ward, Alice Park
Structural engineer
William Koh & Associates
Services engineers
Retrofit Services, Briggs Electrical
Photographs
Tom Bonner (except no 2 by courtesy of the architects)

7
Walkway widens at certain points to create informal outdoor sitting spaces, sheltered by the screen.
8
Detail of screen, made from a composite of recycled materials.

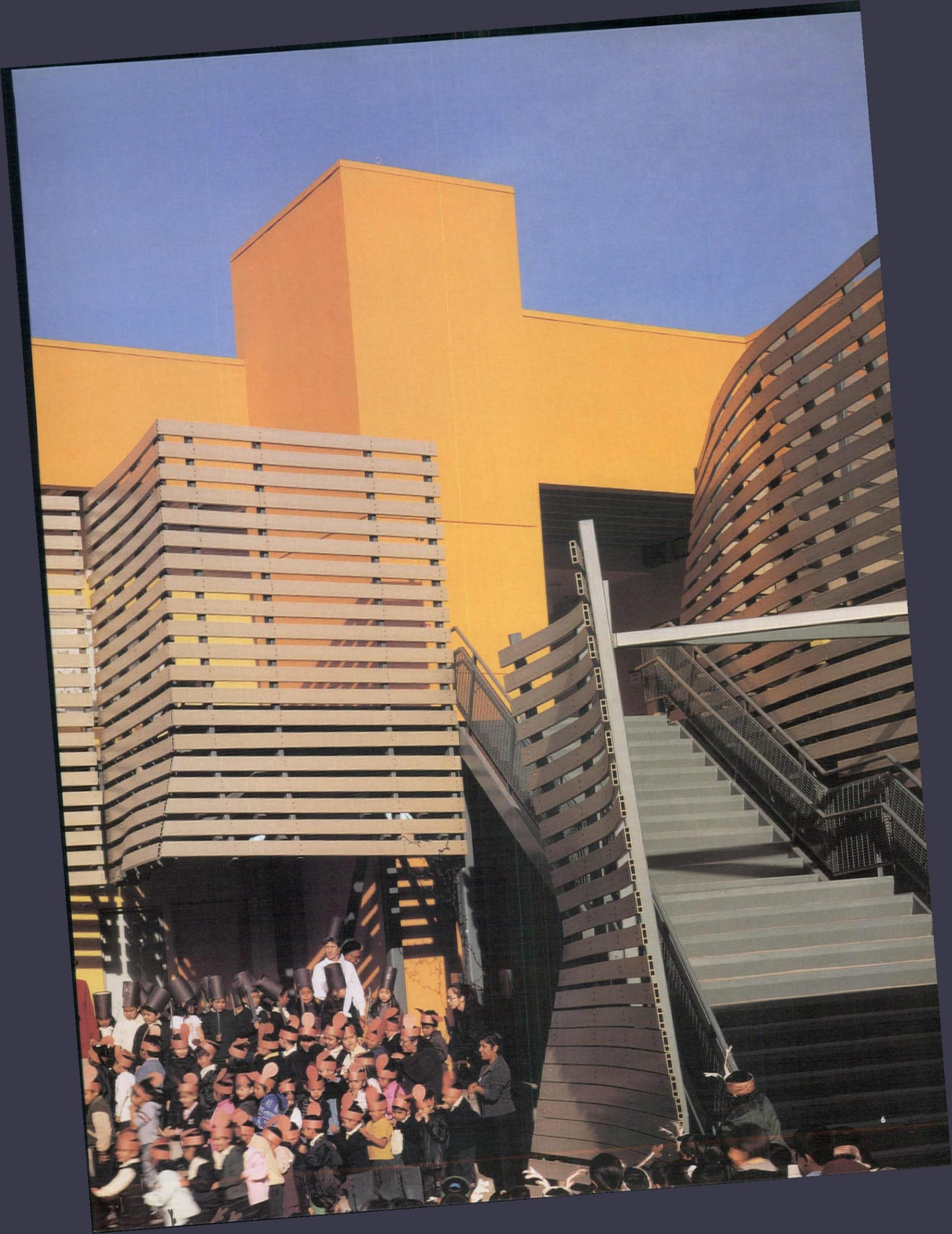
shopping mall) now enlarged to create a series of enclosed outdoor rooms and informal lounging areas. The horizontally slatted screen is over 8ft (2.4m) high, so it acts both as a sunscreen and security fence, preventing balls and other flying objects from damaging windows. Although it looks like timber, the lattice wall is in fact constructed from an ingenious composite of recycled substances including reclaimed plastics, sawdust and rice husks. Daly Genik researched and tested the material themselves, to fully assess its technical and design potential. Spacing between the slats varies, narrowing at low level to prevent climbing, but widening higher up to allow visual permeability. The smooth surface finish also resists paint and graffiti. The warping of the planes is achieved by simply adjusting the bracket fixings without any other change to the slatted members apart from varying their lengths. The screen is emblematic of the building's revitalized state, its horizontal slats casting changing shadows across the courtyard and the external walls, now brightly spruced up in cheerful, energizing hues of buttercup yellow and lemon stucco.

As space is tight – an inherited condition from the original building – planning is rigorously economical to fit in as many classrooms as possible. Yet the upper walkway, with its outdoor rooms and spaces accessed by a ceremonial stair, suggests a civic dimension. The courtyard is also brought extensively into play as an assembly area, playground, cafeteria and multi-purpose space. A new concrete amphitheatre adds a further dimension. The sequence of spaces, from public realm to the courtyard, through the outdoor rooms and finally into the classrooms helps to foster a sense of social interaction. Most of the school's 260 students are children of immigrants who speak little English and move around frequently, so the school seeks to ground and acclimatize them with an intensive English literacy programme conducted over a longer than average academic year. Despite a high turnover of pupils, Camino Nuevo has come to be seen as a positive, stabilizing presence in the neighbourhood, a presence underscored by the imaginative and transforming power of Daly Genik's bold, economical architecture. C. S.

SCHOOL, LOS ANGELES, USA
ARCHITECT
DALY GENIK



8



AKRON BOYS AND GIRLS CLUB

Huddled by the edge of the Black Warrior River in western Alabama, the little town of Akron was once quite prosperous, buoyed up by the proceeds of rail transportation. (It used to be the only point between New Orleans and Birmingham where a train could be turned around.) With the growth of road-based transport, the town languished and now consists of a fly-blown downtown and a handful of boxy, single-storey buildings clustered around the railway tracks.

Nearly all of its 600 residents are African Americans, living in trailers raised on concrete blocks to resist regular river flooding.

Most people work out of town in either distant Tuscaloosa or Greensboro and as Akron has no market, they often take time to shop on the way home. This means that their children tend to be at a loose end from the end of school until early evening, so some kind of place was needed where they could be supervised and take part in various distractions and activities.

Occupying a former grocery store on a triangular site at the town's busiest intersection, the Boys and Girls Club has helped to revive Akron's social and economic fortunes.

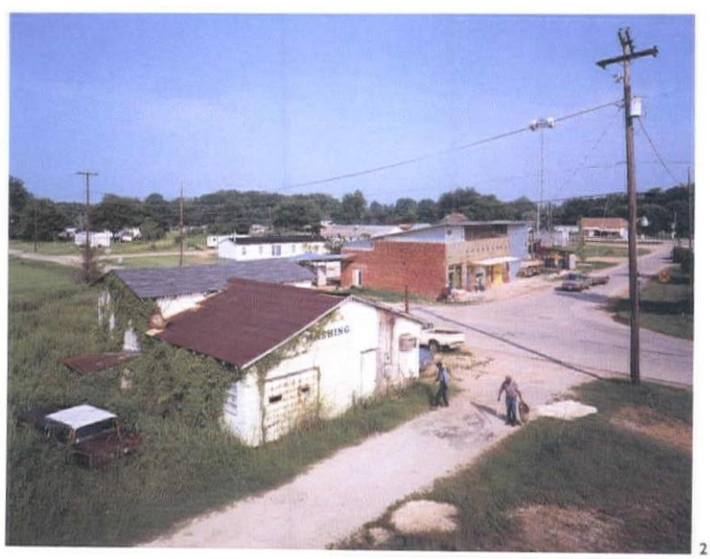
The original red brick shell of the store was retained and cleaned, forming an evocatively weathered envelope for the building's new role. An extension clad in corrugated steel panels and containing a small classroom, computer lab, bathroom and utility room wraps around the edge of the brick box.

1
The new after school club occupies the brick shell of a redundant grocery store.
2
Amid the dismal straggle of Akron's single-storey buildings, the building has a dignified robust presence.
3
Sleek new metal cladding contrasts with the eroded remnants of the original brick walls.



1

TWO COMMUNITY PROJECTS, ALABAMA, USA
ARCHITECT
RURAL STUDIO



2

TWO COMMUNITY PROJECTS, ALABAMA, USA
ARCHITECT
RURAL STUDIO

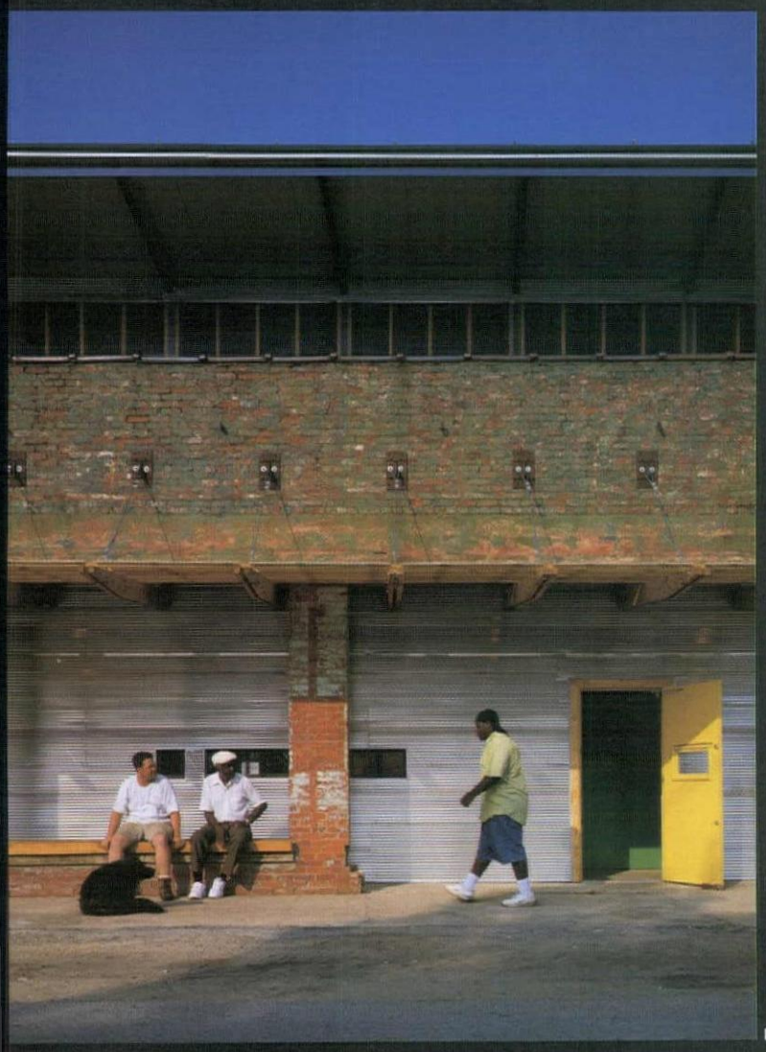
RURAL ALLIANCE

'Go above and beyond the call of a smoothly functioning conscience and help those who aren't likely to help you in return and do so even if nobody is watching.' Sam Mockbee

The death of Sam Mockbee at the end of last year (AR February 2002) robbed American architecture of one of its most radical and visionary practitioners. Based in the deep South, Mockbee's work with Auburn University's Rural Studio probed the unpalatable, neglected margins of American society to engage with the rural poor and dispossessed. Under Mockbee's direction, groups of students from the College of Architecture, Design and Construction lived and worked off campus in western Alabama. In conjunction with the local Department of Human Resources, they designed and built houses and other small-scale projects for the mostly destitute citizens of Hale County who found themselves beyond the reach of conventional agencies (AR March 2001).

Raised in segregated Mississippi, Mockbee was painfully aware of the acute moral, social and political contradictions of Southern life and constantly strove to challenge and change the existing order, through raising grants, initiating architectural and art projects, as well as teaching, writing and proselytizing. For Mockbee, architecture was a humanly sustaining social art, indelibly rooted to place. His loss is deeply felt, but the Rural Studio's evangelizing work continues, with two of its most recent projects, the Akron Girls and Boys Club (p50) and Lucy's House (p54) shown here.

The highly improvised and informal nature of these projects means that conventional architectural drawings are not always available as has been the case here.



1



2

1
This children's after school club in Akron (p50) helps to revive a languishing backwater town.
2
Lucy Harris in her new house in Mason's Bend (p54), ingeniously fabricated from carpet tiles.





4

TWO COMMUNITY PROJECTS, ALABAMA, USA

ARCHITECT

RURAL STUDIO

A new jumbo monopitch supported by heavy steel trusses caps the building and introduces light through clerestory glazing. A mezzanine level set above the main club room volume provides additional space (the inclusion of a mezzanine was the source of much excitement among the town's children who had up until then only experienced single-storey buildings).

The spirit is robustly and explicitly functional, borne of an inevitable economy of means, but this does not lessen the ennobling effect of the architecture. Within the simple geometry of the facade, the papery eroded brick contrasts with the shiny crinkly steel. The slender sloping roof plane plays off against the mass of the masonry and the muscular latticework of the trusses. A small canopy of translucent polycarbonate sheeting shades an external verandah, connecting with the urban realm. Street furniture made of cardboard bales sprayed with Shotcrete invites passers-by to linger. Inside, planes of colour articulate and enliven the spaces, with yellow and green walls set off against the blue of the trusses. Patched remnants of the raw brick walls are left as evocative reminders of the building's former life.

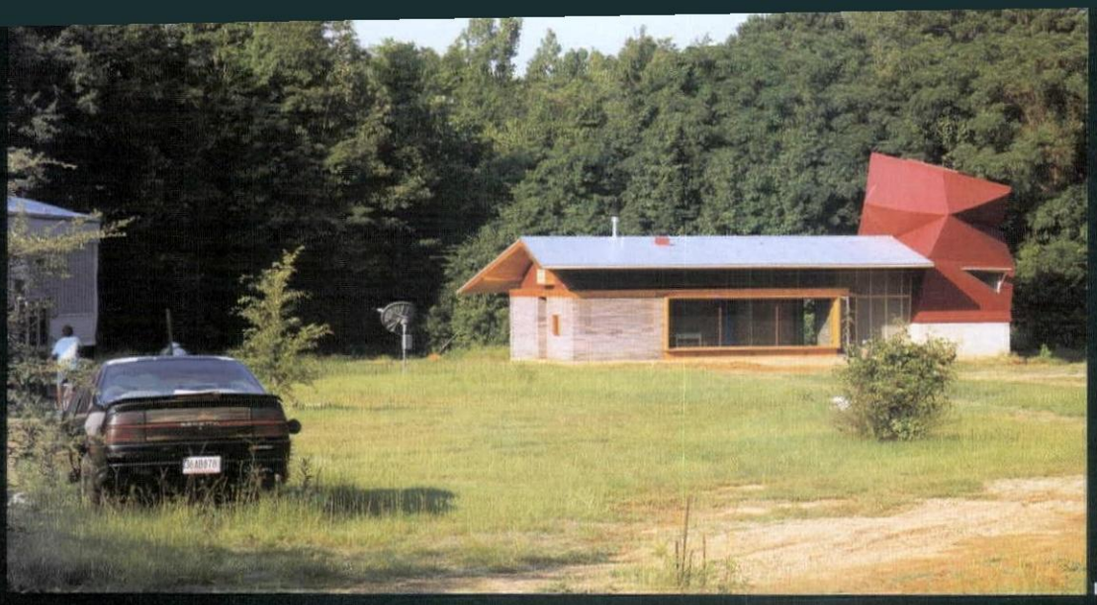
The club was designed and built by three fifth-year students who resourcefully begged and scavenged materials. The steel roof frame, for instance, was donated by a former Auburn resident, now a steel manufacturer in Birmingham. The steel was re-engineered, its ends rewelded, and it was brought to site through the college's truck-driving programme where it was slotted together as a kit of parts. The students also helped to set up a board of directors and secure an administrator for the club, so that its future was viable. As with all Rural Studio endeavours, architectural involvement goes well beyond the abstract niceties of design into the more challenging and uncharted realms of hands-on building, sourcing materials, finance, and administration. Taken together, it makes a huge difference, both to the young architects and their clients. C.S.

Architect
Rural Studio, Auburn
Project team
Craig Peavy, Patrick Ryan, Brad Shelton, Andrew Freear
Street furniture
Gabe Comstock, Amy Holtz, Andrew Olds
Photographs
Tim Hursley

4
A large new monopitch roof encloses the main communal space.
5
Planes of bold colour enliven and animate the interior.
6
The space can be used for town meetings, strengthening the building's role as social fulcrum.







1
The single-storey house is anchored by a prismatic tower.
2
Walls are made of carpet tiles, compressed by reinforcement rods to create an almost geologically striated surface.
3
A big roof oversails to protect the carpet walls.
4
Tower contains a bedroom above and a tornado shelter in its base.
5
Main living space, with children's bedrooms on the left.

1

LUCY'S HOUSE

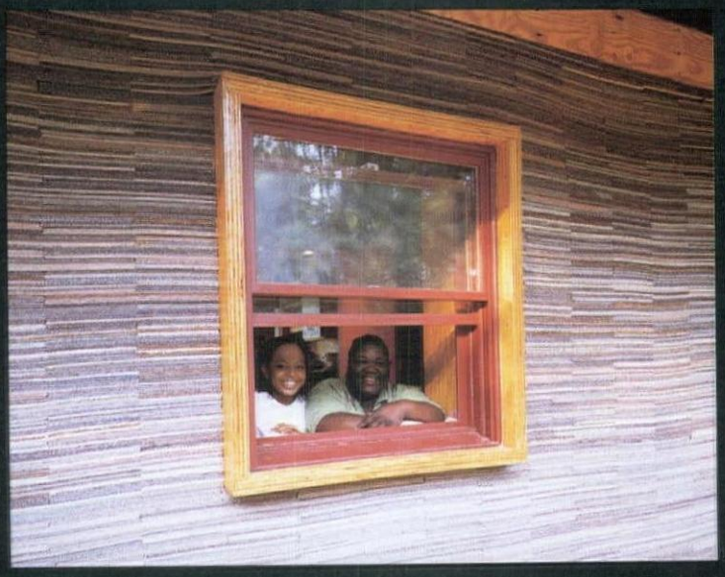
Deep in the old Alabama cotton belt, Mason's Bend is a minuscule hamlet tucked into a backwater of the Black Warrior river. Home to four extended families (the Bryants, the Harrises, the Fields and the Greens), it epitomizes the abject depths of rural impoverishment in the American South. Most of the 100 inhabitants live in either decaying trailers or makeshift houses, skirting an unpaved road that ploughs through dense weeds and briar patches. Community facilities are limited to a modest pavilion-like structure designed and built by Rural Studio (AR March 2001). This remains the hamlet's sole physical and social focus. Mockbee's involvement with Mason's Bend is long standing, building houses for both the elderly Bryants (the Haybale House in 1994, Rural Studio's first completed building) and subsequently the Harrises (the Butterfly House of 1997). This most recently completed dwelling is for the second generation of the Harris family, Anderson and his wife Lucy (daughter of the Bryants) and their three children. Gaining the family's trust and fostering a sense of mutual respect was a crucial aspect of the design process.

Like other Rural Studio projects, Lucy's House, as it came to be known, draws on the typically Southern rural vernacular forms of sheds, barns and trailers inflected by an enlightened, modern sensibility. It is also distinguished by a characteristically ingenious use of salvaged materials, which helps to make the most of an invariably limited budget ($30 000). In this case a philanthropic carpet manufacturer donated stacks of redundant carpet tiles, which have been used to construct the house's walls. Steel reinforcement rods compress the tiles in position and stabilize the structure. The thin, polychromatic striations of the different coloured tiles add surprising texture and visual animation to the internal and external wall planes. An exaggerated, almost Tyrolean pitched roof oversails the dense carpet walls protecting them against the elements (the region's annual rainfall is almost 60in, or 1500mm, so flat roofs are out of the question).

The single-storey house is anchored at one end by a quirkily faceted tower, formed from a timber frame encased in plywood which contains the dining room and a tornado shelter below and the master bedroom above. A rakish triangular incision admits light to the bedroom. The main living and kitchen space, with its vitirine-like window, is flanked along its rear side by the children's bedrooms.

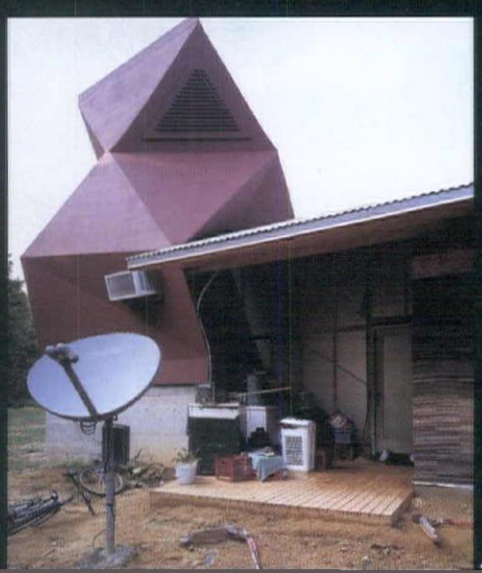
The prismatic plum-coloured tower is separated from the living space by an entrance hall encased in translucent polycarbonate sheeting. Students developed Mockbee's initial sketches and construction work began just before last Christmas. As always, the students did everything, immersing themselves in sourcing

TWO COMMUNITY PROJECTS, ALABAMA, USA
ARCHITECT
RURAL STUDIO

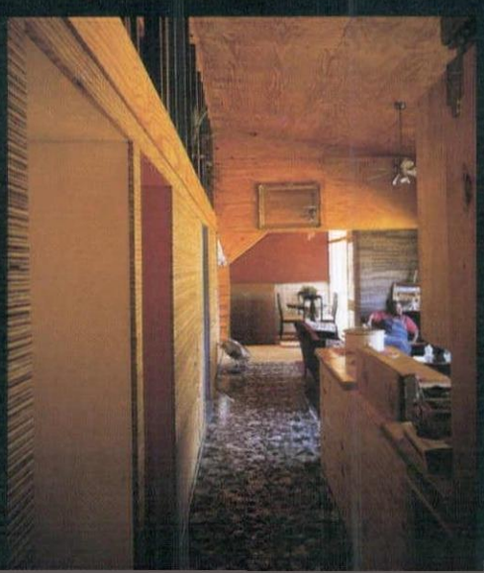


2

3



4



5

and scavenging materials and in the processes of making and building. The house was completed in July this year. This capacity for community engagement and inventive recycling is a constant reminder of the transcending power of architecture and the human spirit. It must be hoped that Mockbee's legacy can continue. C. S.

Architect
Rural Studio, Aurburn
Project team
James Michael Tate, Ben Cannard, Philip Crosscup, Floris Keverling Buisman, Kerry Larkin, Marie Richard, Keith Zawistowski, Jay Sanders, Andrew Freear
Photographs
Timothy Hursley



LOW-INCOME HOUSING, SANTA MONICA, USA
ARCHITECT
PUGH SCARPA KODAMA

1
Shimmering photovoltaic panels on west side of housing block give the complex a collagist quality.
2
Trio of blocks linked by open-air walkways. The permeable form lets cooling breezes circulate.
3
Despite restriction in programme and budget, building is a dignified, eye-catching urban presence.



2

CALIFORNIA GREENING

Inventively embracing green principles, this decent, dignified social housing block in Santa Monica is an important model for the future.

Low-cost social housing in the US is politically and architecturally marginalized, yet there is still a pressing need for decent, affordable accommodation, especially in large urban centres. Colorado Court in Santa Monica marks an intriguing benchmark in the provision of so called 'single room occupancy' (SRO) housing for tenants on low incomes. The 44 unit housing block is also one of the first buildings in the country to be energy independent, generating nearly all its own energy for electricity, heat and light from alternative technologies. In power-starved California, the impact of such innovation is particularly resonant, and architects Pugh Scarpa Kodama hope that Colorado Court will provide an economical and easily replicable model for green low-income housing elsewhere.

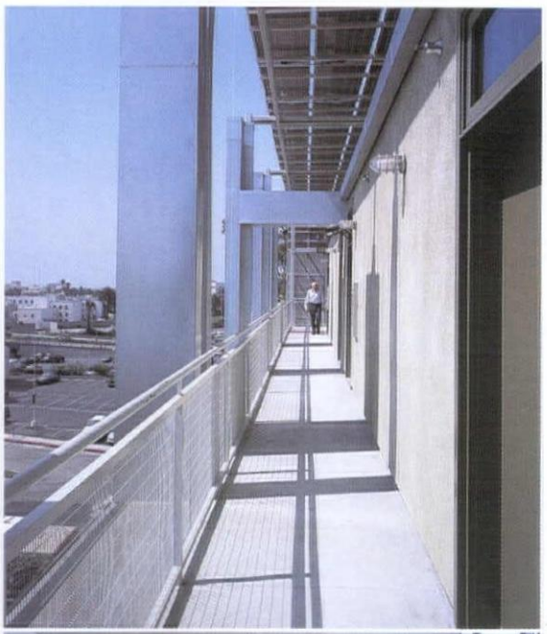
The corner site inhabits a typical disregarded urban backwater close to the Santa Monica freeway exit. Surrounding buildings are largely anodyne, low-rise offices, the exception being a handsome nineteenth-century villa on the north-east edge of the site. Planning is elegantly economical with apartments arranged in three sub-blocks linked by open walkways to form a rough E shape around a central courtyard. Although at 375sq ft (35sqm) apartments are decidedly compact, higher than average ceilings help to mitigate any sense of claustrophobia. Resembling a modest student study bedroom, each flat consists of an integrated living, dining and sleeping space with a fitted kitchen and small bathroom to the rear. Shared areas such as a lounge, laundry and external courtyard offer communal breathing space.

Apartment blocks are stacked over five storeys, giving the complex a Cubist, sculptural quality, with the crisp lines of the quasi industrial walkways breaking up taut planes of buff-coloured render. Photovoltaic panels form mysterious glittering blue membranes on the west side of the building, while on the south facade, an abstract pattern of vertical fins shades and tempers the effects of the Californian sun.

In both siting and form, the building has been designed to exploit passive environmental control strategies such as natural ventilation, maximizing daylight and shading south-facing windows. But it also incorporates a number of innovative energy generation measures, notably a natural gas-powered turbine-cum-heat recovery system that generates the base electrical load and services the building's hot water needs. Photovoltaic panels



3

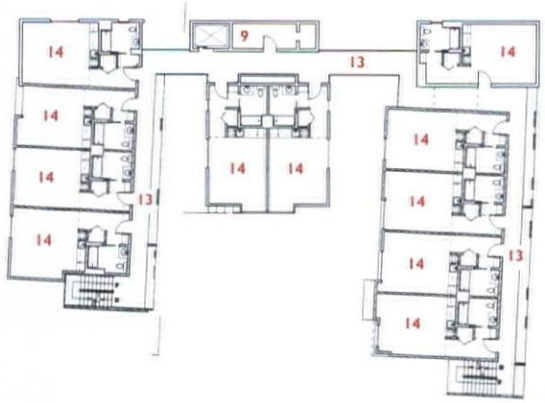


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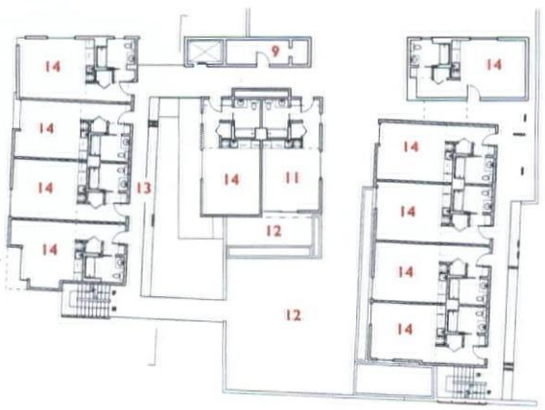


5

1 entrance
2 courtyard
3 lounge
4 kitchen
5 office
6 storage
7 mail room
8 laundry
9 trash recycling
10 parking
11 manager's unit
12 terrace
13 walkway
14 living unit



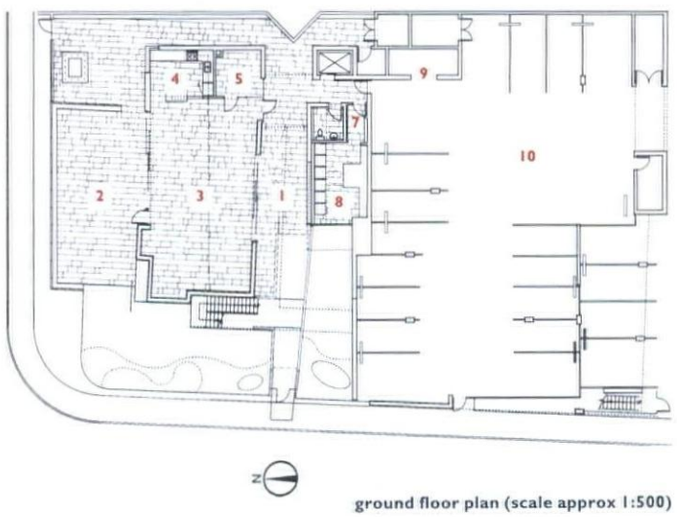
typical upper floor plan



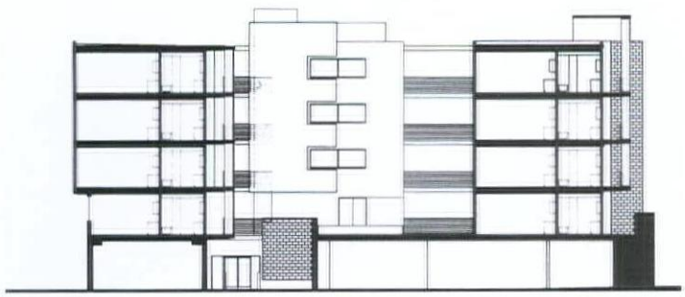
first floor plan



cross section looking south



ground floor plan (scale approx 1:500)



longitudinal section looking east

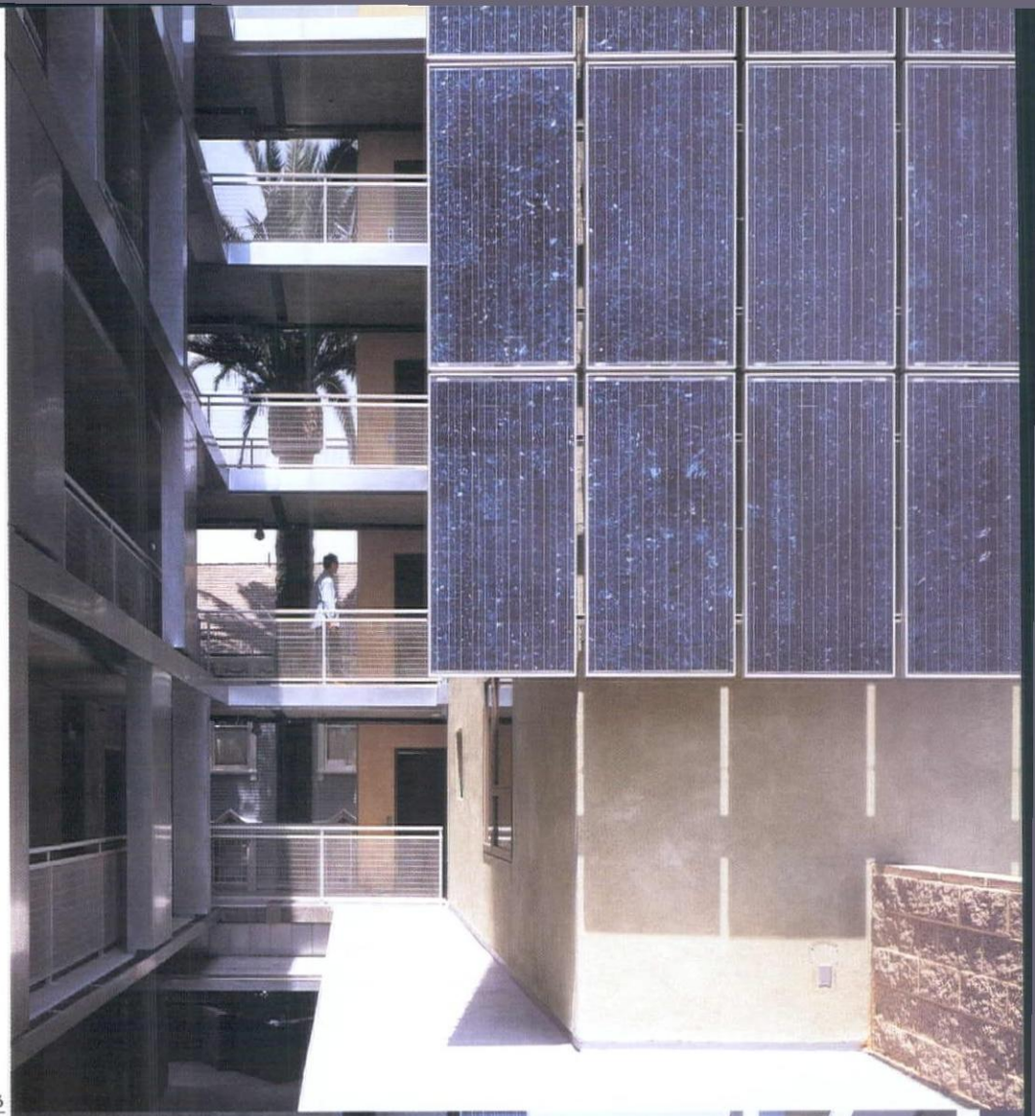
4
Apartments are accessed by a network of walkways.
5
Typical apartment – single flexible living, dining and sleeping space, with small kitchen and bathroom.
6
Photovoltaic panels supply most of the building's peak load energy.
7
Blocks enclose a central courtyard.

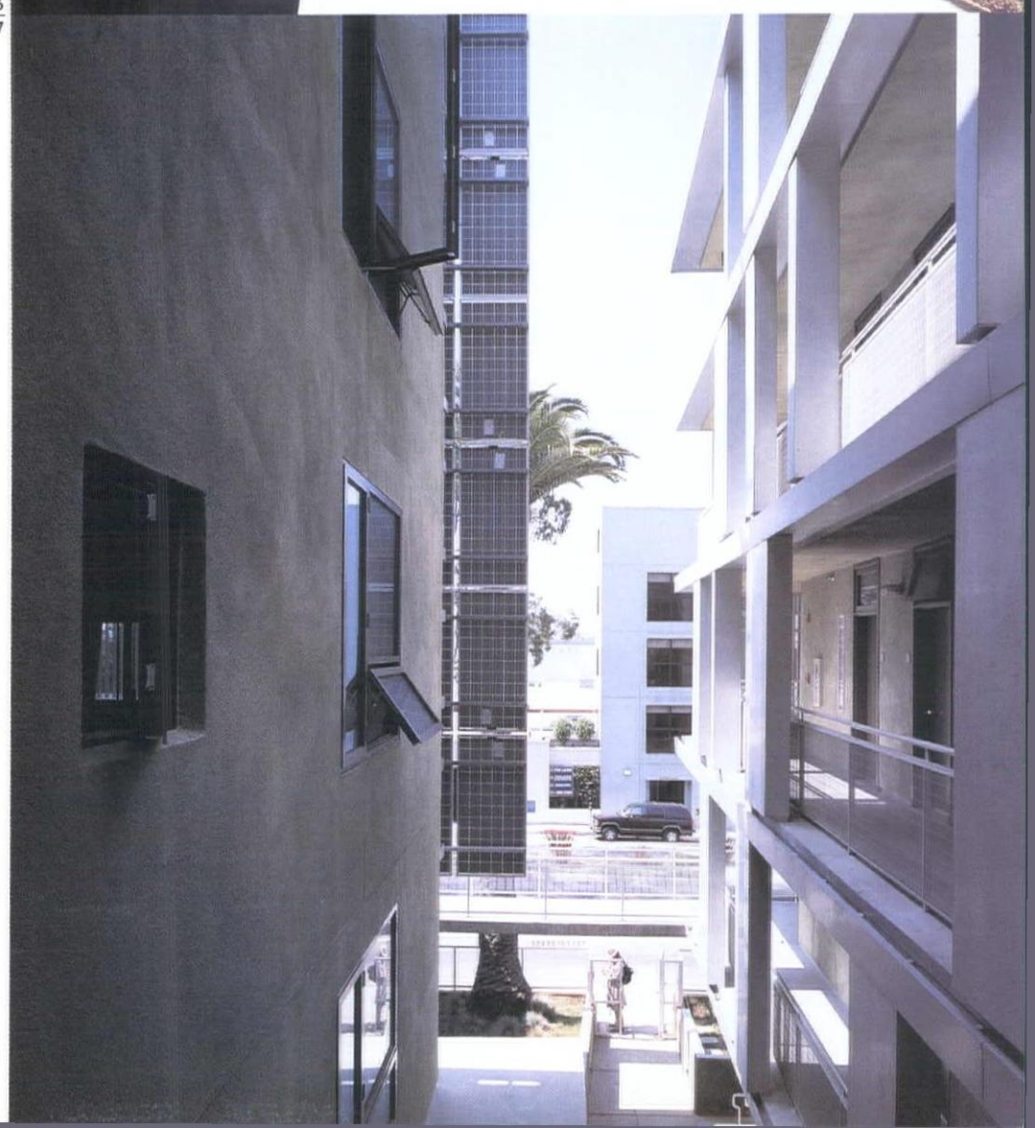
LOW-INCOME HOUSING,
SANTA MONICA, USA
ARCHITECT
PUGH SCARPA KODAMA

set in the walls and roof supply most of the peak-load energy demand. This co-generation system converts natural gas into electricity to meet the building's power needs. The same system also captures and uses waste heat to produce hot water and space heating for residents throughout the year. Unused energy from the photovoltaic panels is returned to the grid during the day and retrieved at night as needed. The architects estimate that these energy generation and conservation systems will pay for themselves in less than 10 years and annual savings in electricity and natural gas bills should average around $6000.

Although some might question whether impoverished residents should benefit from expensive energy technologies, the concept of low-cost green housing makes great economic and social sense, for it is precisely people on low incomes who cannot afford high utility bills. Tenants are encouraged to understand and engage with the principles of energy conservation and receive rebates if they under consume their monthly energy allowance. Details such as fluorescent lights which automatically extinguish when a room is not in use, insulation made from recycled newspapers, a bike store, CFC-free refrigerators and a trash recycling room reinforce the evangelical message. As many of the technologies are relatively unproven, it is hoped that in its intelligent exploration of the potential of sustainability, the building will act as a successful demonstration project for developers, planners, politicians, architects and, most especially, the wider public. C. S.

Architect
Pugh Scarpa Kodama Architects, Santa Monica
Energy engineer
John G. Ingersoll of Helios International
Structural engineer
Youssef Associates
Photographs
Marvin Rand





ART MUSEUM, PORTLAND, OREGON, USA
ARCHITECT
ANN BEHA ARCHITECTS

Since its founding in 1892 the Portland Art Museum has been an influential force in the community. Under the direction of Henrietta Failing, its first curator and a radical social reformer, and through subsequent programmes of educational activities and public lectures, the institution has long been regarded as more than merely a repository for art. In 1930, the museum abandoned a Georgian-style building to commission a new building on a site close to the city centre. This museum, designed by Pietro Belluschi, was described as 'a new institution with modern requirements and a definitely alive function'. Its opening in 1932, not only marked Belluschi's emergence as one of America's significant architects but also created a significant focus in the general cultural life of Portland.

Following the addition of two wings of galleries in 1938 and a Museum Art School in 1969, there were few major changes until John Buchanan arrived as the new director in 1994. Finding space limited and facilities in need of improvement he worked with architect Ann Beha to develop a programme of incremental improvements. It was an approach that contrasted with the development of many other museums in America where emphasis was often placed on the commissioning of large and frequently assertive new buildings that sought to radically transform the public perception of those institutions at a stroke.

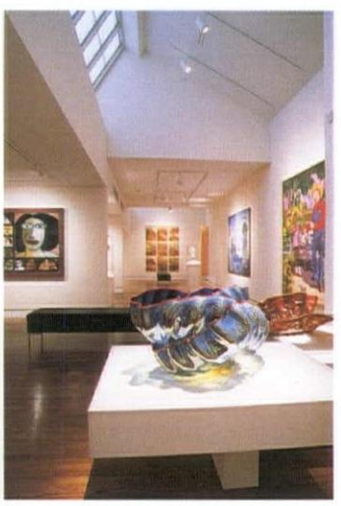
In Portland, when the Art School moved to another location in 1997, studios and classrooms were transformed into galleries. Using the geometry of the side-lit art school studios, a series of new contemporary galleries was created and, in order to make a new space for special exhibitions, an existing auditorium was changed into two floors of open galleries. This work respected Belluschi's design for the original building yet also introduced change.

To replace the auditorium that was lost, the architects looked beyond the footprint of the museum. A new Education Centre, with classrooms, two galleries and an auditorium was created below ground in a sliver of existing space between the original museum and a former Masonic Temple that the museum had acquired when it became empty. The roof of this Centre created a new ground that opened up not only to these two buildings on either side but also to one of the city's many landscaped streets and avenues.

By shaping this ground, and working with the landscape architect Topher Delaney, a new sculpture terrace was formed. A museum shop and a café, planned within the original museum, open discreetly onto this terrace. Open-air exhibition areas, screened by a series of glass walls and sliding stainless-steel frames,


1


2


3

ART MOVEMENTS

A series of modest yet thoughtful moves will allow this existing art museum in Portland to expand and develop.

1
Belluschi's original building for the Portland Art Museum, which dates from the early 1930s.
2
Art school studio now transformed into ...
3
... a luminous gallery space.
4
Computer generated study of the adjacent Masonic Temple where it meets the sculpture terrace. The temple will be remodelled (with a new entrance) to form the art museum's north wing.
5
Study of the new north wing entrance hall.





ART MUSEUM, PORTLAND, OREGON, USA

ARCHITECT

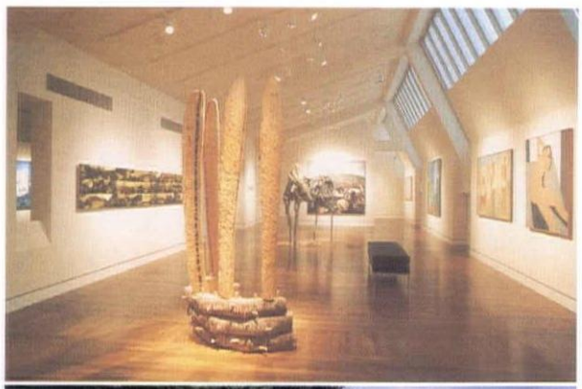
ANN BEHA ARCHITECTS

have made it possible to bring art out of the museum and place it, quite literally, in the street. This system of sliding glass walls enables the terraces to be closed and made secure in the evenings while still allowing the art to remain clearly on view after the museum has closed. To reinforce this idea, stone paving and a series of plinths, platforms and benches, which create settings for sculpture and places to sit during the day, are also lit during the evenings. These design initiatives effectively project both the museum and its collection into the life of the city.

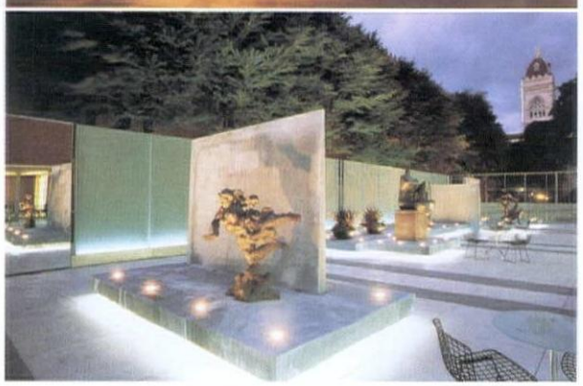
As a part of the museum's next phase of development and expansion, Ann Beha has recently been commissioned to design additional galleries and offices within the former Masonic Temple. In a scheme that seeks to transform this closed and previously secretive building into a light and more open box, the scheme cuts a full-height glazed bay through the building where it meets the sculpture terrace. At the same time, access to these new reclaimed spaces will be from the original building using an underground link that also connects to the new education centre – a plan that provides for effective control and security while underlining the significance of Belluschi's original building.

The development of this ambitious plan has enabled the Portland Art Museum to grow quickly through a series of small but thoughtful moves. Those moves have enabled the modest spaces of the institution to grow into an expansive series of galleries for travelling exhibitions and a growing permanent collection, to extend its educational role and to place art in the public domain in ways which clearly recall the inspiration of its founders. BRIAN CARTER

Architect
Ann Beha Architects, Boston
Project team
Ann Beha, Peter Sugar, Thomas Hotaling, Richard Panciera, Christopher Raber, John Paul Dunn
Associate Architects
SRG Architects (Phase I)
SERA Architects (Phase II)
Structural engineer
KPFF Consulting Engineers
Landscape architect
Delaney, Cochran & Castillo
Photographs
All photographs and digital studies by courtesy of the architect

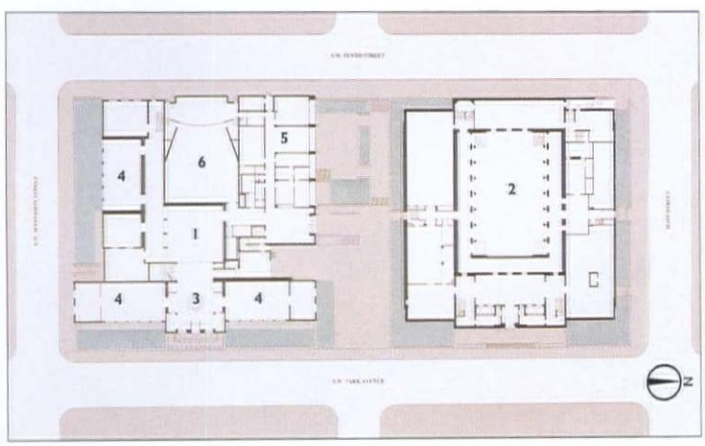


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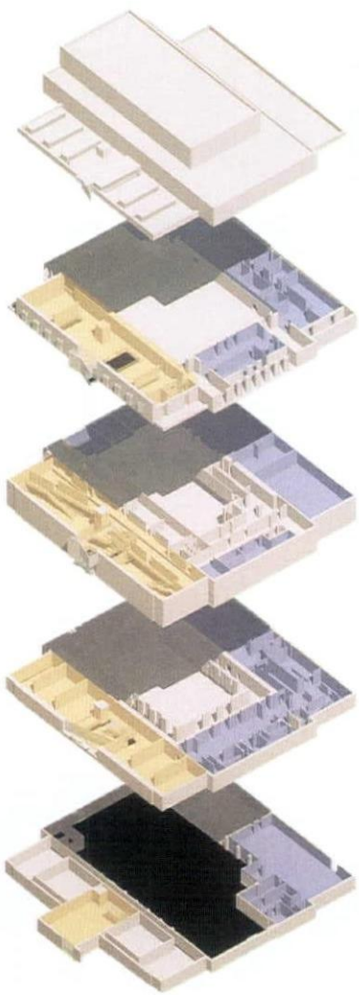


7

6
Renovated gallery in former painting studio.
7
The new sculpture terrace.
8
Study of second floor gallery in the north wing.
9
Study of third floor gallery.



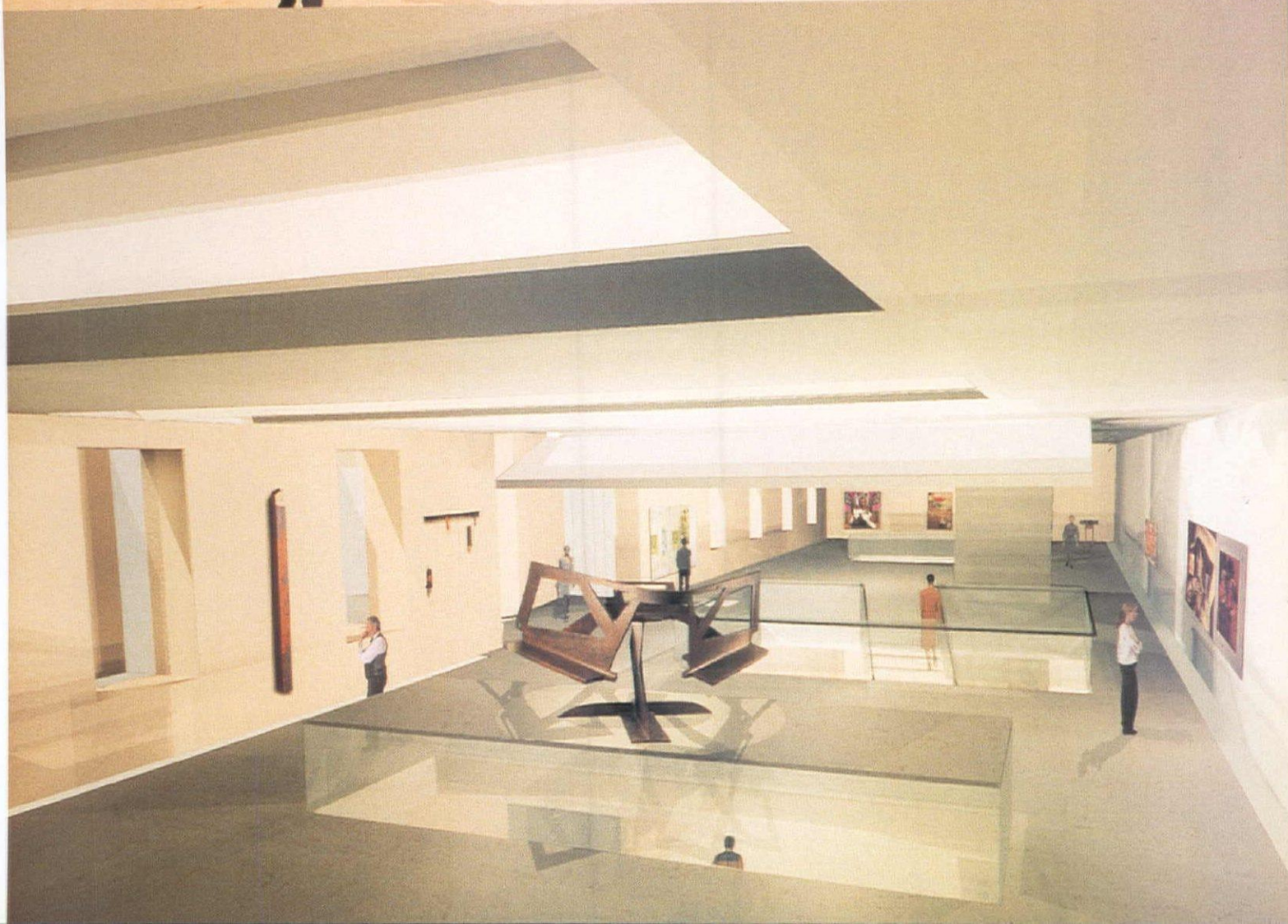
ground floor plan (scale approx 1:1250)



1 Art Museum
2 Masonic Temple (future north wing)
3 entrance hall
4 galleries
5 offices and classrooms
6 auditorium

exploded isometric projection of the future north wing (Masonic Temple)





PULLING TOGETHER

The roof of this little boathouse is derived from the repetition and rotation of a basic truss to form a supple curve that echoes the elegant dynamism of rowing.

The work of Vincent James fuses the industrial spirit of his native Midwest with a Scandinavian affinity for simple forms and materials that change with the passage of time and the patina of age. His modest, undemonstrative architecture is well suited to the harsh climate of America's Upper Midwest, with its notoriously frigid winters, and draws on the vernacular traditions generated by such inhospitable surroundings.

Another theme of his work is rhythm and motion, which underscores this little project for a boathouse for the Minneapolis Rowing Club. The original boathouse was burnt down by arsonists in 1997 and its loss was acutely felt, as it had been built by members and become the physical embodiment of the club. James was commissioned to design a replacement on a site at the foot of Lake Street Bridge on the Mississippi River. The initial brief was for 6500sq ft of boat storage with a further 3500sq ft for training, locker rooms and meeting rooms to be added in a later phase.

The new boathouse is essentially a big, barn-like structure covered in thin horizontal strips of timber stained black. Copper panels, designed to age and patinate over time, clad the big sliding doors, fractionally animating the austere composition of taut, sealed planes. Inside, walls are lined with functional plywood skin and wedges of clerestorey glazing bring light into the double-height space. The roof is more complex, its hyperbolic paraboloid form derived from a Muybridge-like analysis of the movement of an oar. As in the rhythm of rowing, the repetition of a simple architectural element has the potential to create a sense of movement and generate form.

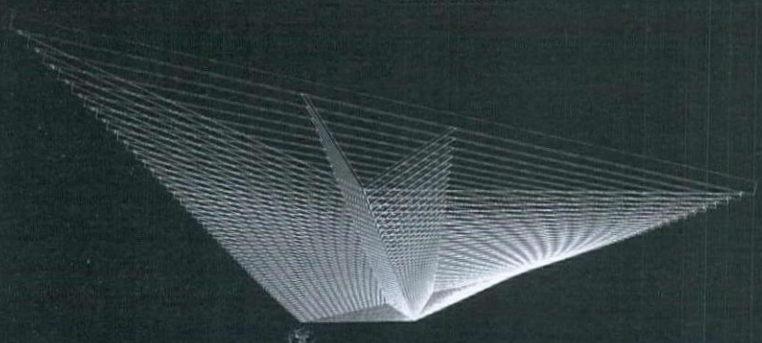
James studied the work of photographers such as Edward Muybridge and E. J. Marey who used the isolated frame to visualize and record the space of movement. Here, the repetition and rotation of a basic truss creates the fluid paraboloid form of the roof. Varying only in position and the orientation of its vertical support, each truss is identical, for economy. The composite glulam timber and steel V-truss beams are each set at a slightly different angle to map out the supple curve of the roof. Like its predecessor, the building was constructed by member volunteers from the rowing club and designed to a tight budget, so the roof components were factory-made, ready to be simply slotted into place on site. Hovering over the static, box-like base, the curved roof is a light, dynamic volume that subtly embodies the power and grace of rowing. C. S.

Architect
Vincent James Associates, Minneapolis
Project team
Vincent James, Andrew Dull, Jay Lane, Jennifer Yoos, Paul Yaggie, Steven Philippi, Nathan Knutson, Robert Loken, Scott Muellner, Taavo Somer
Structural engineers
Carroll, Franck & Associates
Betker & Associates
Landscape architect
Coen + Stumpf + Associates
Photographs
Mary Ludington

ROWING CLUB, MINNEAPOLIS, USA
ARCHITECT
VINCENT JAMES

1
Light palpitates through clerestorey glazing, animating the building mass.
2
The hyperbolic paraboloid roof form is generated by the subtle rotation of a basic V-truss.
3
Boat storage at ground level.
4
Detail of roof and upper mezzanine levels.

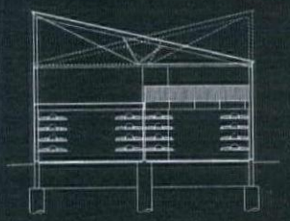




transverse rotation of V-truss beams



longitudinal rotation of V-truss beams

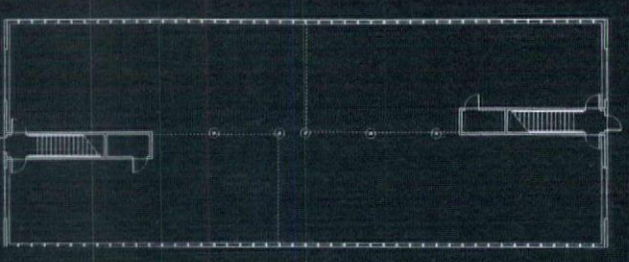


cross section

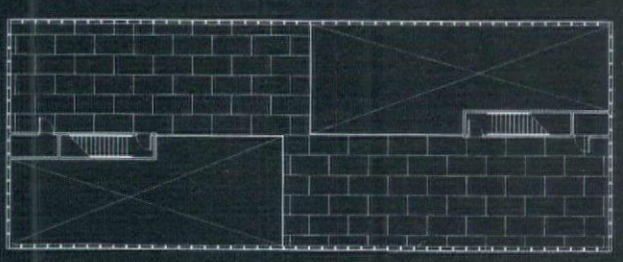
2

3

4



ground floor (scale approx 1:750)

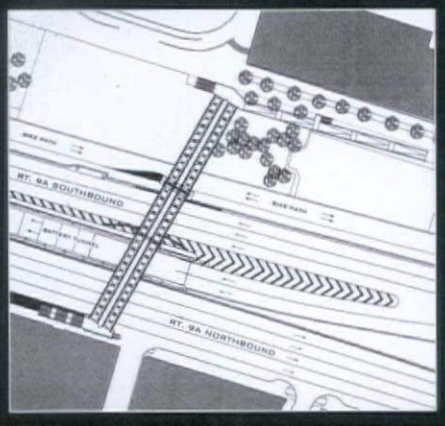


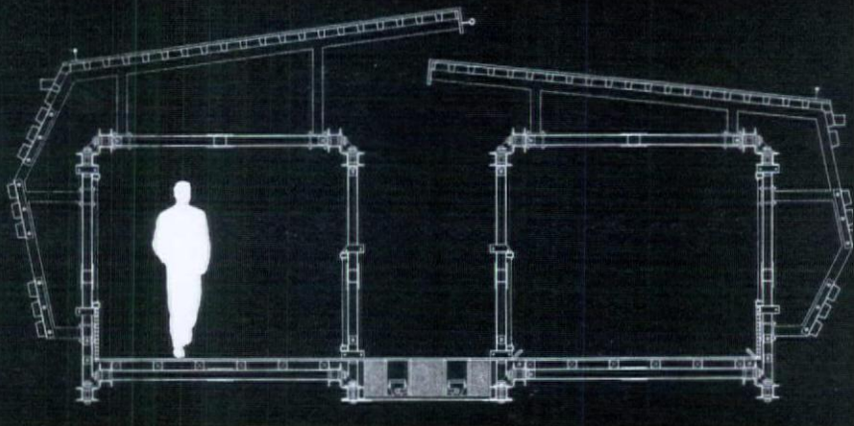
upper level plan

URBAN BRIDGE BUILDING

Emblematic of the area's wider renewal, this bridge near the World Trade Center site is a striking addition to a ravaged public realm.

Although plans for rebuilding the World Trade Center site are still evolving (p22), the protracted business of clearing up and making the overall area habitable and usable continues. A new pedestrian bridge at Rector Street was the first infrastructural element to be constructed since the events of 11 September. Spanning the busy thoroughfare of West Street, around four blocks south of the WTC site, the temporary bridge reconnects residents of Battery Park City and the business district of the World Financial Center. West Street is currently the access route for all emergency vehicles as well as demolition and construction traffic in and out of the WTC site. This was a major factor in the coordinating and building of the bridge, along with the requirements of various federal, state and city agencies. The structure had to be capable of supporting loads generated by 4000 people per hour, provide shelter from the elements and offer views out to the surrounding area.





66 | 11 site plan

cross sectio

PEDESTRIAN BRIDGE, NEW YORK, USA
ARCHITECT
SHARPLES HOLDEN PASQUARELLI (SHOP)



2

Despite the prosaic nature of brief and site, architects Sharples Holden Pasquarelli (SHoP) have transformed what could have been a dull, utilitarian structure into a striking addition to the ravaged public realm. Supported at four points along its length, the 230ft (70m) long bridge streaks lightly over the rumbling highway below. A prefabricated galvanized steel box truss forms the bridge deck and another steel roof truss forms the roof. Sides are partially clad in 7ft (2.1m) long steel planks, so that pedestrians have intermittent views out through the perforated walls of the corrugated metal carapace as they cross. An inner skin of wire mesh prevents access to the outside. At night, light percolates out through the slatted sides and bridge deck, emphasizing a sense of movement. From a distance, the bridge resembles a huge caterpillar suspended above the road.

The formal invention and pleasure in the use of materials echoes another earlier SHoP project for a temporary installation at New York's fashionable P. S. 1 Art Centre. Entitled 'Dunescape', it combined digital modelling and craft skills to create a curvaceous dune-like form made entirely out of cedar frames. Clearly the bridge is a less frivolous proposition, but is treated with the same degree of ingenuity and concern for the tectonic. Detailing is robustly and legibly expressed, echoing the temporary site and construction structures that have become an inescapable part of the Lower Manhattan landscape. In an area wrought by unimaginable devastation, the bridge is just one part of a wider and ongoing process of recovery. C. S.

Architect
Sharples Holden Pasquarelli (SHoP), New York
Project team
William Sharples, Coren Sharples, Christopher Sharples, Kimberly J. Holden, Gregg A. Pasquarelli, Jonathan Mallie, Jennifer Conway, Takeshi Matsumoto, Keith Kaseman
Structural engineer
Buro Happold
Urban design/planning
The Sam Schwartz Company
Photographs
Karen Ludlam

3



1
The temporary pedestrian bridge is a dramatic and inspiring addition to the public realm.
2
The bridge links Battery Park City with the business district of the World Financial Center.
3
Light percolates through the structure's slatted metal sides.

DESERT BLOOM

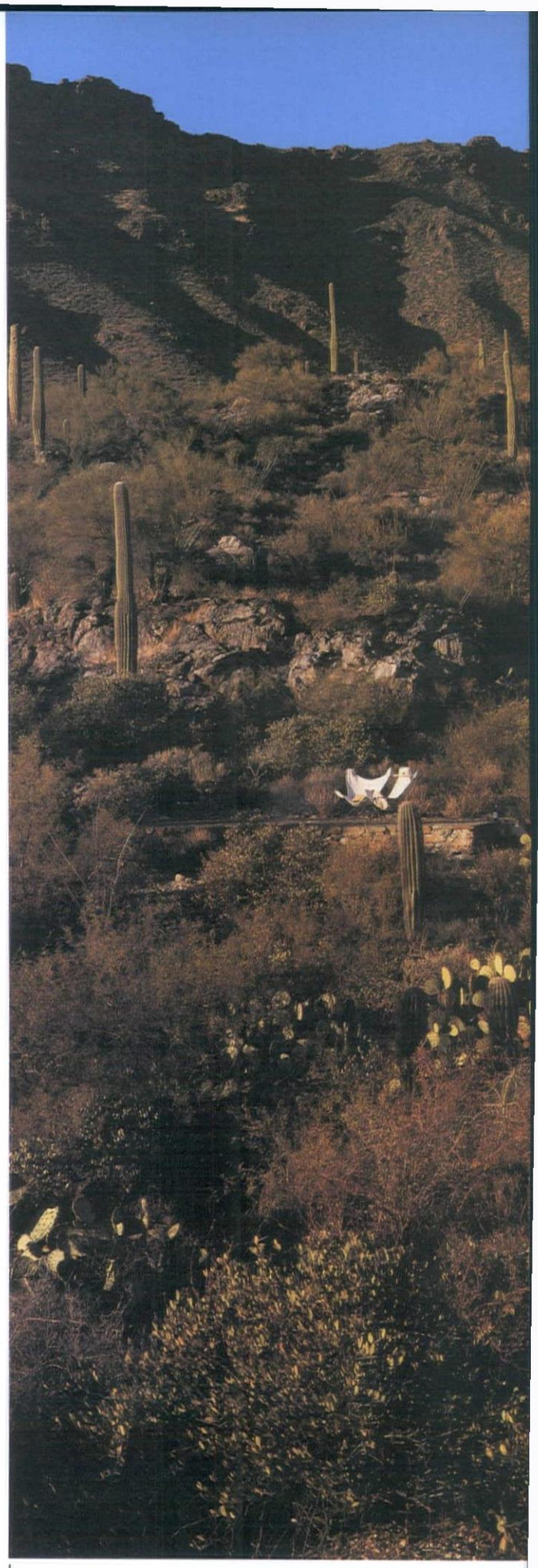
Hovering lightly in the Arizonan desert landscape, this simple house responds to nuances of place and climate.

Though a native of Maine, Rick Joy has, since the mid '80s, studied, lived and worked in Tucson, near the Mexican border. In exchanging the temperate eastern seaboard for the more extreme high desert climes of Arizona, Joy, like generations of American artists, poets, writers and architects before him from Georgia O'Keeffe to James Turrell, has been transfixed and lured by the Southwest's intoxicating landscape and light. Amid this primeval vastness, bleached by blistering sun and blasted by tempestuous rain, the small provincial city of Tucson is a puny blip of air-conditioned civilization basking in summer temperatures that regularly reach 45 deg C. Yet the harsh terrain of the surrounding Sonoran Desert sustains a remarkable variety of flora and fauna admirably adapted to conditions, such as clusters of towering saguaro cacti that combine defensive hostility with procreative beauty. In this desolate, otherworldly tabula rasa, creative endeavour is endowed with a new and highly charged context, a crucial spur to an emerging generation of Southwestern regionalists, among them Will Bruder, Wendell Burnette and Rick Joy.

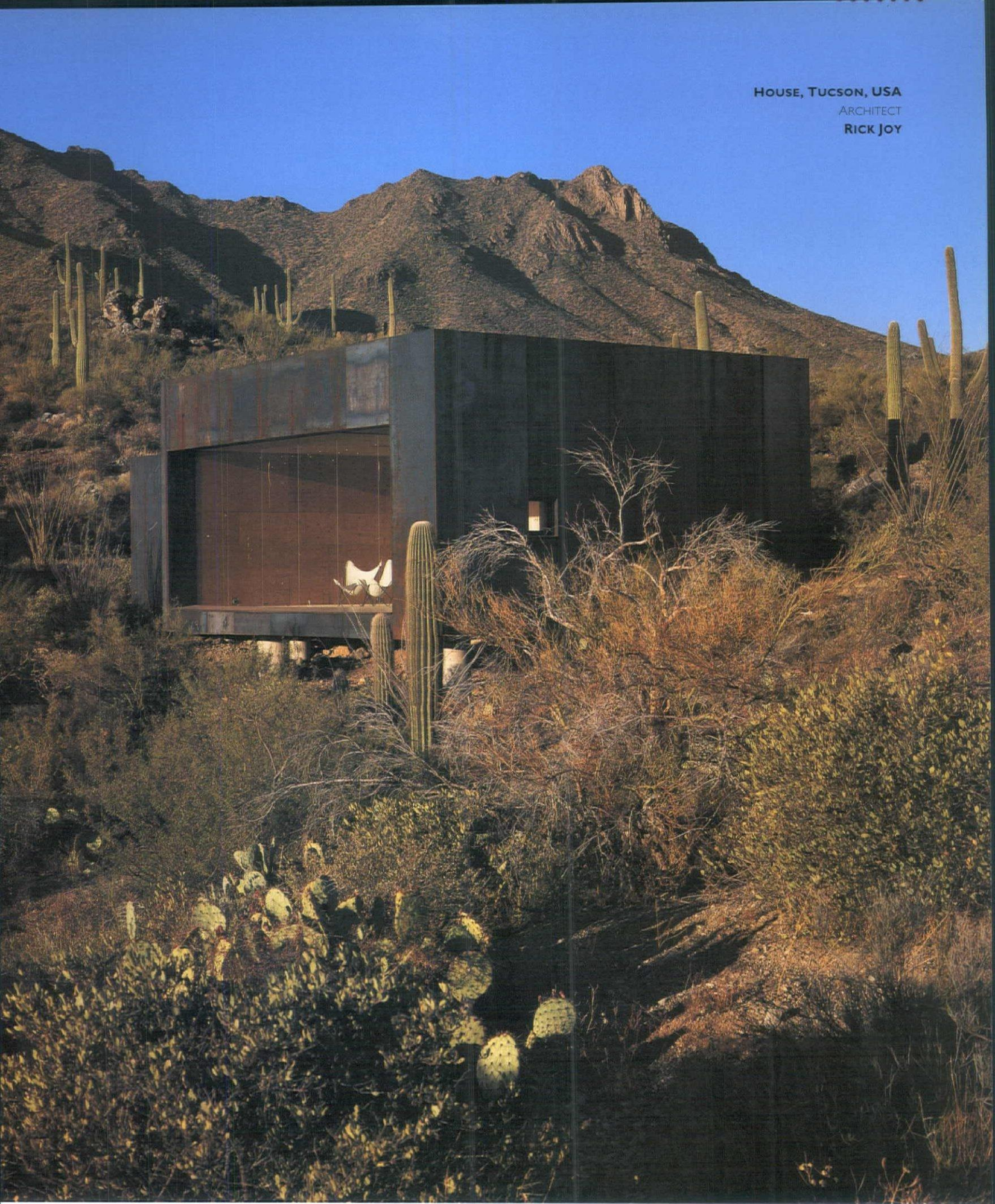
Having worked with Will Bruder (notably on the Phoenix Central Library, AR March 1996), Joy now runs his own small practice in Tucson. Though his work is invariably modestly scaled (houses, studios, offices), it poetically synthesizes an utter rationality of form (that recalls the minimalist sculptures of Judd and Serra), luscious Hispanic colour (Tucson is steeped in Mexican culture), together with a craft-based approach to building and an astute delight in the potential of materials (massive concrete, oxidized steel, taut skins of frameless glass). In a region predictably in thrall to the vernacular cheesiness of the ranch style bungalow, Joy's houses have a searing clarity of conception and execution that extends the Modernist tradition of entering into a dialogue with nature and responding to the nuances of place. The Tubac House (AR July 2001), for instance, is a powerfully graphic composition of glass and rusted steel planes that sits lightly on the ground, like a lizard basking on a rock.

Casa Jax, Joy's latest house, continues to explore these themes, and is even more abstract than its predecessors, establishing a deliberate distance from traditional notions of domestic comfort and conformity. Consisting simply of a trio of boxes set in a grove of saguaros and ocotillo, the house is framed by distant mountains. Clad in rough plates of steel like decaying ships' hulls, the three boxes are elevated on platforms to minimize the impact of construction on the surrounding vegetation. This endows them with a distinct sculptural quality, or, as Juhani Pallasmaa has observed, the aura of a still life by Giorgio Morandi, the pristine cubes and bulbous shafts of cacti like cups and bottles arranged on a tray, echoing his metaphysical compositions.

The fragmentation of the house into its functional components – living space, bedroom and den – strengthens the sense of isolation in the middle of the desert. Daily activities are linked externally by a gravel path winding through the cacti. Each box is orientated to frame particular views and capture

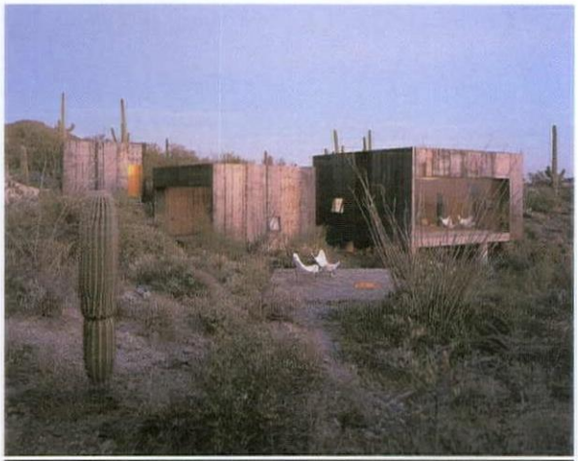


1



House, Tucson, USA
Architect
Rick Joy

1
Conceived as a trio of boxes elevated on platforms, the house's cubic volumes among the cacti have the quality of a Morandi still life.



2

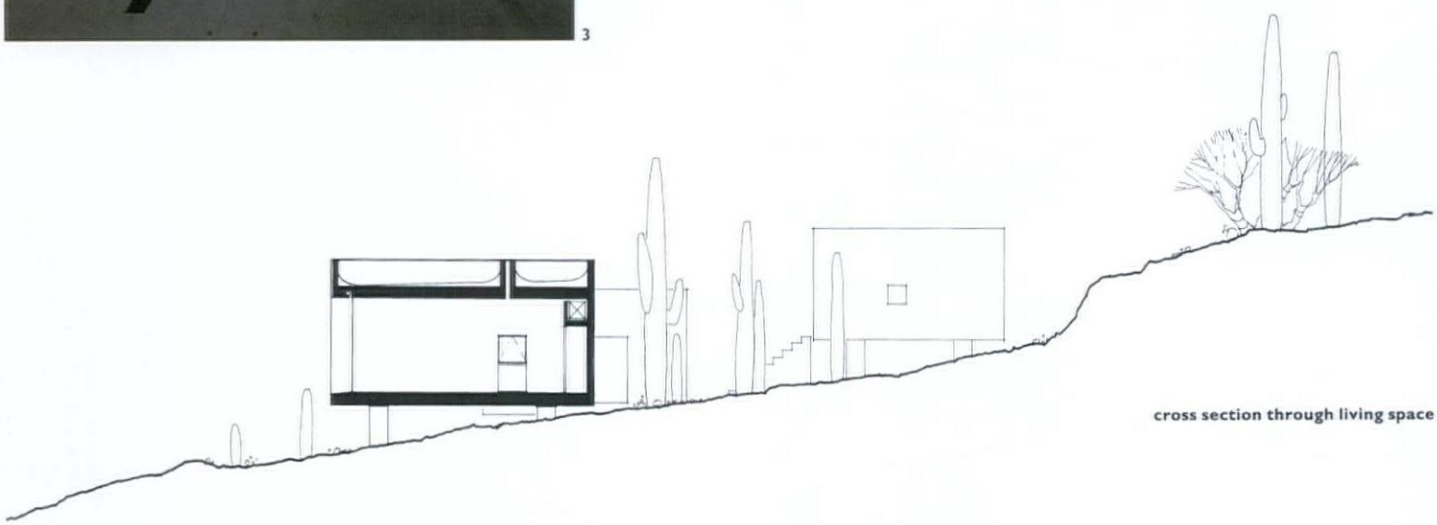


3

light – the living space, for instance, enjoys a view to the south-east of the setting sun illuminating a large craggy outcrop, with the lights of Tucson in the distance. For the bedroom, the rising sun strikes a rock face at the top of the mountains to the south-west, dramatically backlighting the saguaros and ocotillo in the foreground.

Each box is framed and clad in steel plate, with panels of invitingly warm maple veneer lining the interior spaces. A ventilated cavity behind the external steel skin allows heat to be exhausted by natural convection currents. Panels are articulated and their fasteners exposed, emphasizing the applied nature of the metal carapace. Clear glass openings and translucent glass partitions suggest a contrasting fragility and magnify the slightest glimmer of light. Flush timber decks crown each box, so that occupants can sleep out under the stars. A small car port is tucked into a small depression in the entry hill above. The dwelling's compact, unobtrusive forms recall a set of hunting blinds carefully placed in the landscape. In its sobriety, economy and curiously sensual engagement with nature, Joy's architecture, even on such a relatively small project, memorably distils the particular with the universal. C. S.

Architect
Rick Joy, Tucson
Project team
Rick Joy, Andy Tinucci, Chelsea Grassinger, Franz Buhler
Structural engineer
Southwest Structural Engineers
Services engineer
Otterbein
Photographs
Bill Timmerman



cross section through living space

1 living
2 kitchen
3 bedroom
4 den/office



ground floor plan (scale approx 1:250)

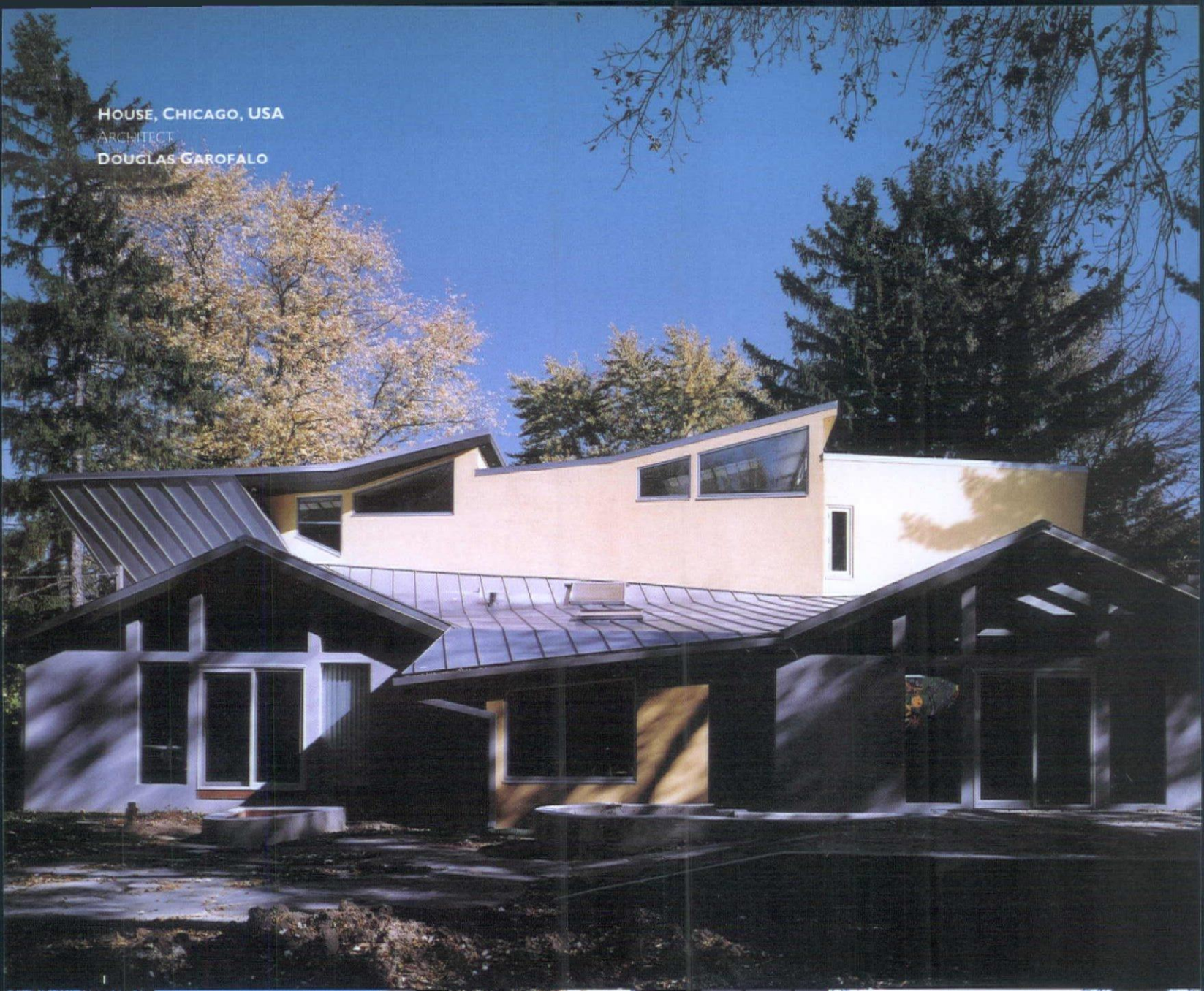
HOUSE, TUCSON, USA

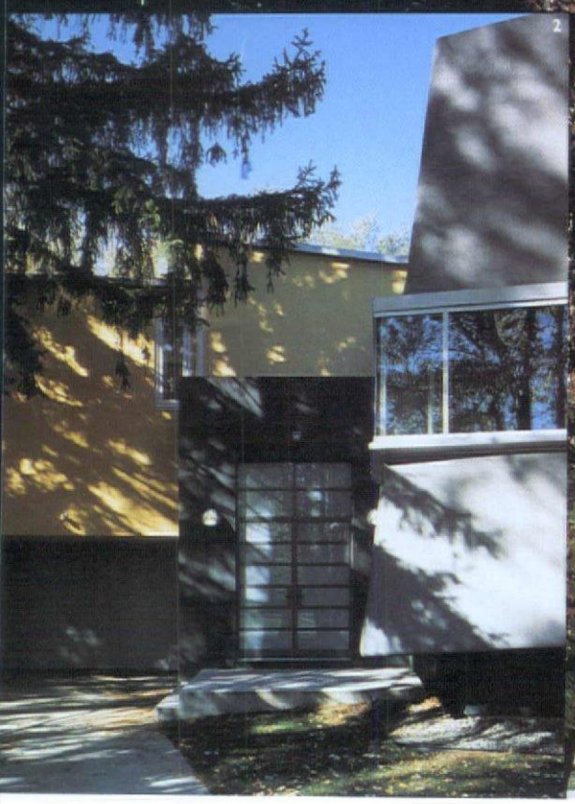
ARCHITECT

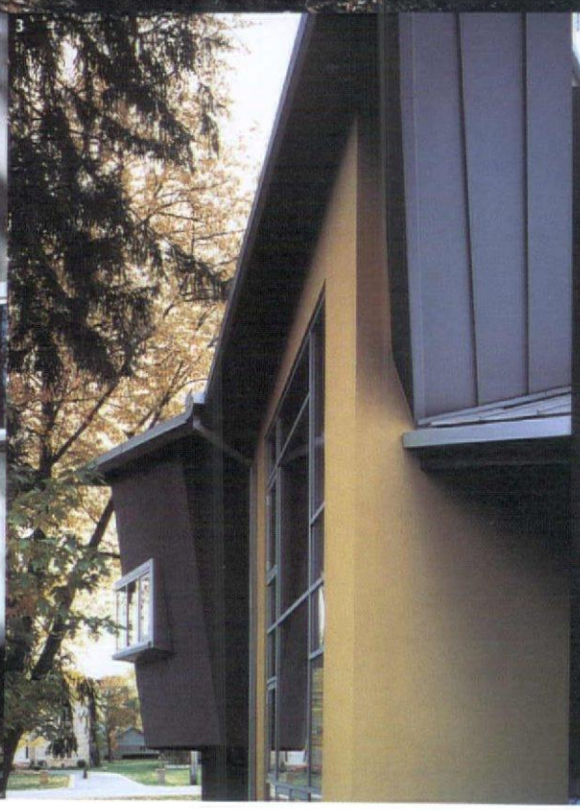
RICK JOY

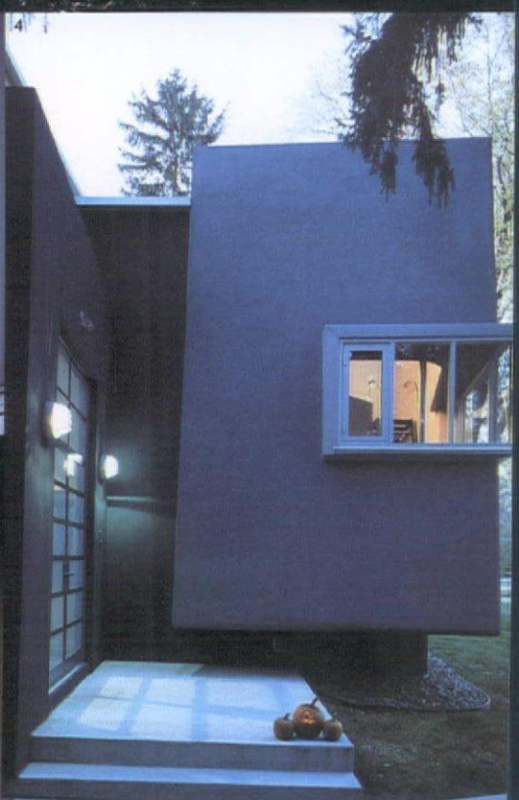
2
Each box contains a different function – living, sleeping and a den.
3
Interiors are lined with maple veneer. Large glazed openings frame different views.
4
Clad in steel plate panel, boxes are linked by gravel paths.

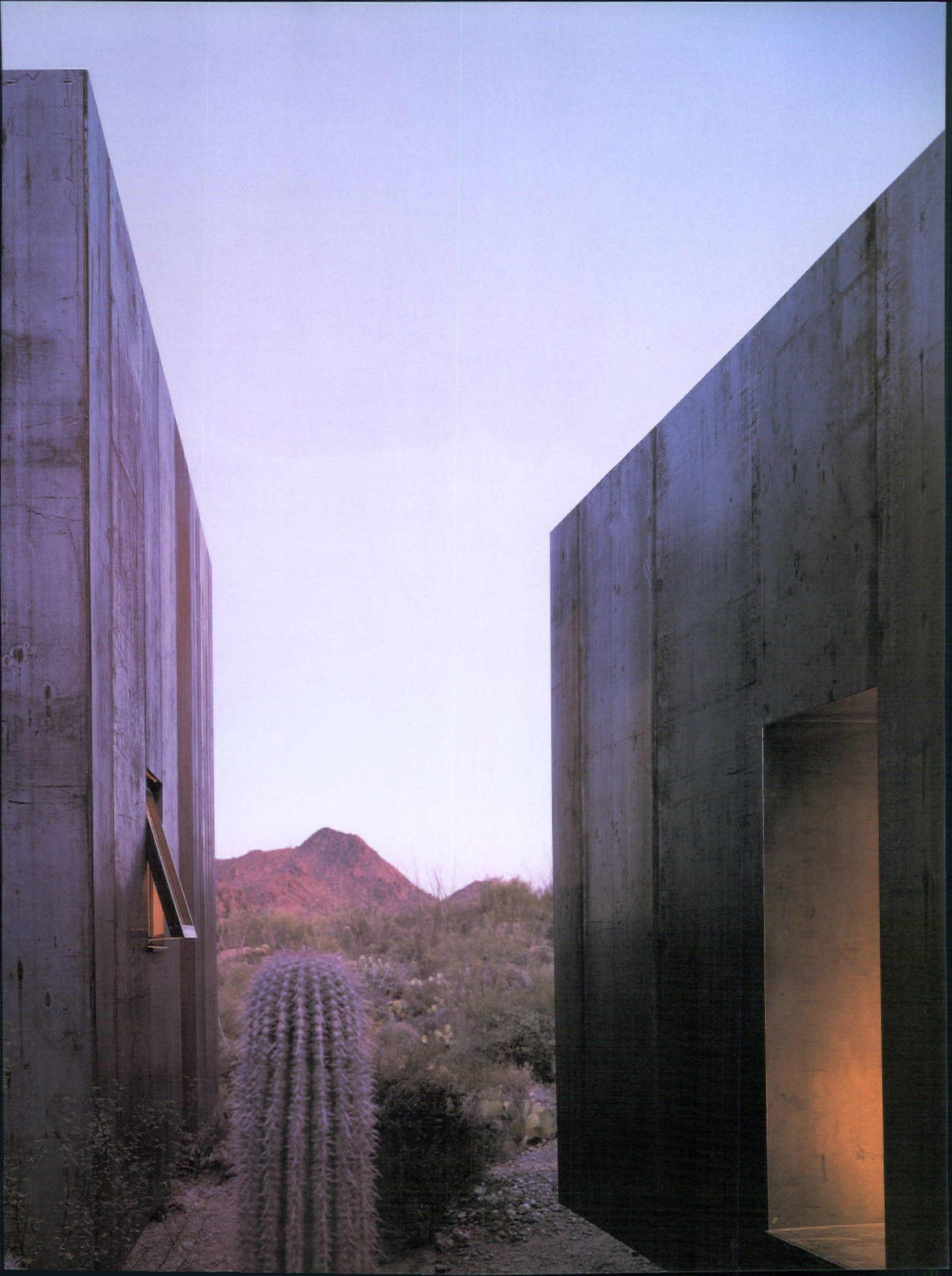
House, Chicago, USA
Architect
Douglas Garofalo











BREAKING THE BOX

With its restless geometry, fluid spaces and topographic roof, this remodelled house in suburban Chicago extends the radical, pioneering spirit of that city's architecture.

Of all American cities, Chicago has probably done most to secure its place in architectural history. Frank Lloyd Wright transformed America's domestic landscape and a succession of Chicago architects from Sullivan to SOM redefined the corporate skyline by building ever higher. The city was, in the words of Brian Carter and Annette LeCuyer, 'an architectural axis mundi' and a spirit of fecund invention and boundary-pushing still underscores the work of younger contemporary Chicago-based architects such as Douglas Garofalo.

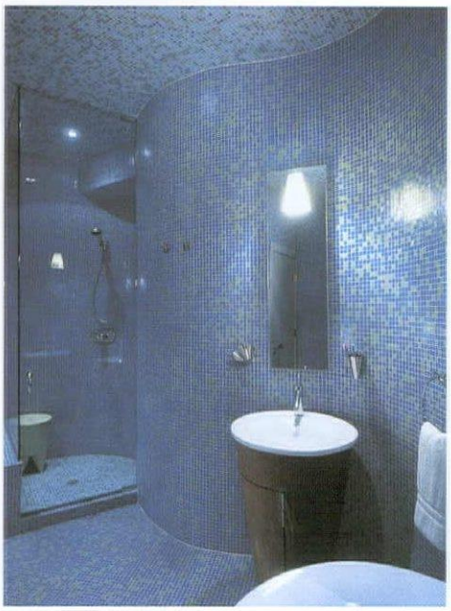
Born in upstate New York, Garofalo now combines teaching and practice in Chicago and has acquired a reputation for designing and remodelling houses for a client base of successful, first generation immigrants with little affinity for traditional American domestic 'statement' architecture. Many are settled in the mature suburbs close to the city centre and, like Wright's clients over half a century earlier, want to proclaim their status with bold dwellings that often verge on the experimental. Exploiting the potential of digital technology without losing sight of the essential tectonic qualities of architecture, Garofalo fuses restless, dynamic forms and saturated colours to create a highly charged counterpoint to suburban convention. He is particularly attracted to recasting existing buildings, 'conceptualizing existing and new as a host-parasite relationship, looking for nuances and eccentricities in the host that will shape the parasite',* as Carter and LeCuyer note.

The Markow House is the outcome of a particularly fertile host-parasite rapport that recalls Frank Gehry's late '70s collagist forays into the suburbs (his own house – AR July 1980 – was an energetic riot of angular chain link fencing and crinkly tin). The Markow's original split-level dwelling was built in 1962, with twin gables added in 1990. Financial constraints precluded building from scratch, so Garofalo was commissioned to add a 2000sq ft (185 sq m) extension. Containing enlarged communal spaces, two studies, a breakfast room and more generous bedrooms, the new part consists of three elements. A tubular structure is placed perpendicular to the two gables, an organic volume cantilevers out over the existing foundations to meet the zoning setback line and a folding metal roof cranks and undulates across the house, appearing to be pulled up and distorted by the gables below. A distant and mutated neighbour of the surrounding conventional roofs, Garofalo's topographic roofscape riffs and plays off the

1
The angular topography of the remodelled house envelops the existing gables.
2
Main entrance.
3
A big window is punched into the north end of the living space.
4
Detail of entrance.
5
Planes of colour animate the restless facades.



5



6

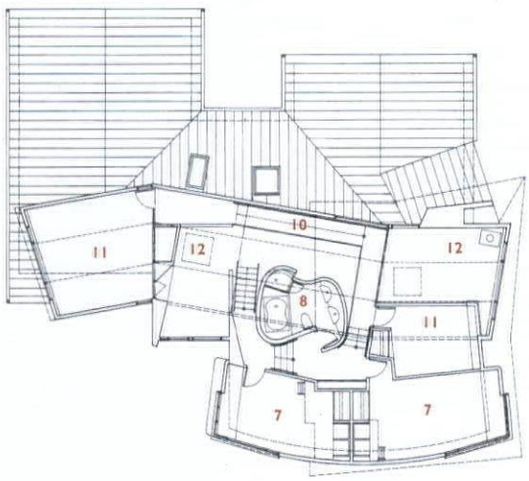
particularities of its suburban context. External wall planes in apparently provocative hues of purple, blue, grey and yellow stand out amid the muted palette of the surroundings, but despite its formal eclecticism, the house does not look wildly out of place. Garofalo is keen to challenge the notion of suburbs as places of stifling homogeneity, instead engaging with and celebrating what he sees as their stimulating visual diversity.

The cantilevered volume contains the bedrooms, while the rectilinear tube forms a central spine, with a two-storey foyer and living room overlooked by two new study volumes at upper level. A glass catwalk links the two studies, which are placed at opposite ends of the house. Breaking with traditional domestic internal compartmentalization, spaces meld and weave fluidly around each other, anchored by an amoebic-shaped core of utility room at ground level with a sensuous mosaic-lined bathroom above. A vertical circulation route of staircase, ramp and bridge wind around the amoebic core, exploring the hierarchy of interior volumes and offering sneaky framed views of the exterior. The pervading sense is of drama, of dizzying space and light, as the orthogonal carcass of the house is playfully ruptured and slit open. It's like watching an experienced tightrope walker, who teeters thrillingly and teasingly on the brink, yet somehow you know that they aren't going to fall off. C.S

* *All American – Innovation in American Architecture*, Brian Carter and Annette LeCuyer, London, 2002, Thames & Hudson, p112.

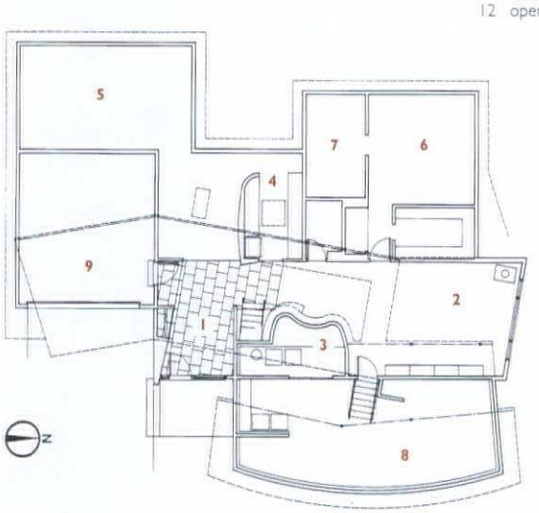
Architect
Garofalo Architects, Chicago
Project team
Douglas Garofalo, Ellen Grimes, Minkyu Whang, Randall Kober, Christopher Goode, Robert Brobson
Structural engineer
Thornton Tomasetti Engineers
Photographs
William Kildow

6
The mosaic-lined bathroom at the core of the house.
7, 8
A glass catwalk slinks through the luminous living space.
9
Spaces meld around the amoebic bathroom and utility core.
10
The catwalk links two new studies placed at opposite ends of the house.

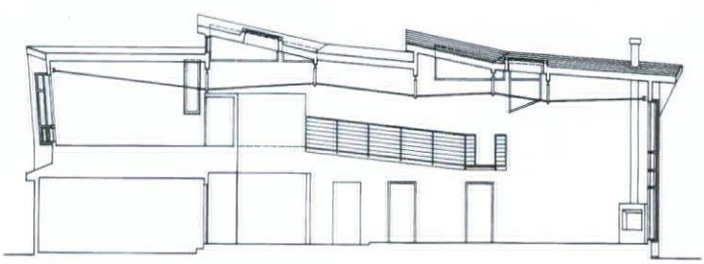


first floor plan

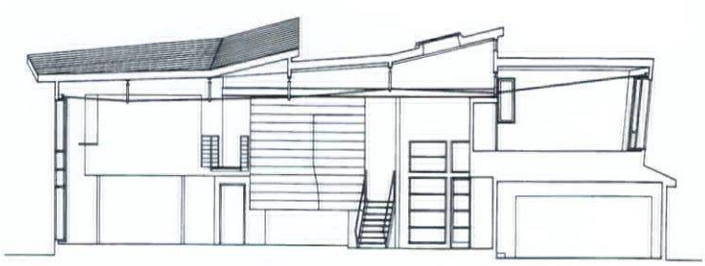
1 entrance hall
2 living
3 utility
4 kitchen
5 dining
6 bedroom
7 bathroom
8 recreation room
9 garage
10 catwalk
11 study
12 open to below



ground floor plan (scale approx 1:250)



longitudinal section through living space looking west

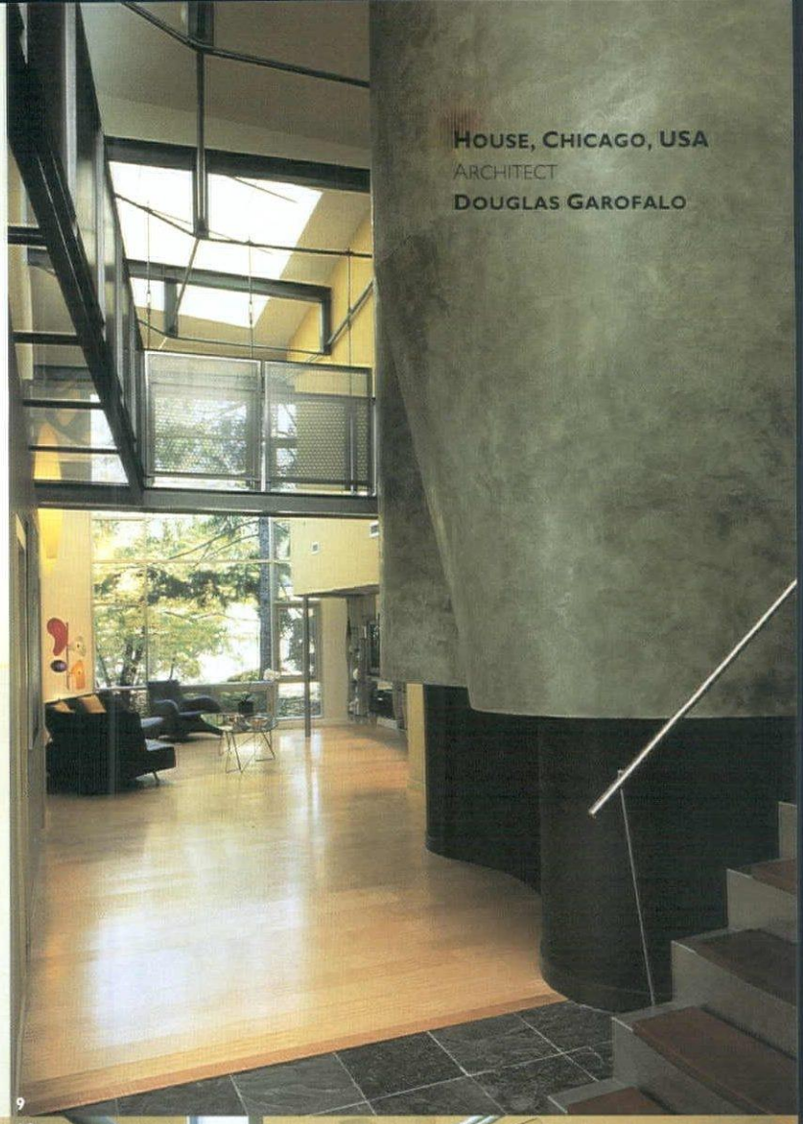


longitudinal section through living space looking east

House, Chicago, USA
Architect
Douglas Garofalo



7



9



8



10

ART MUSEUM AND WORKSHOP, NEW YORK, USA
ARCHITECT
DILLER+SCOFIDIO

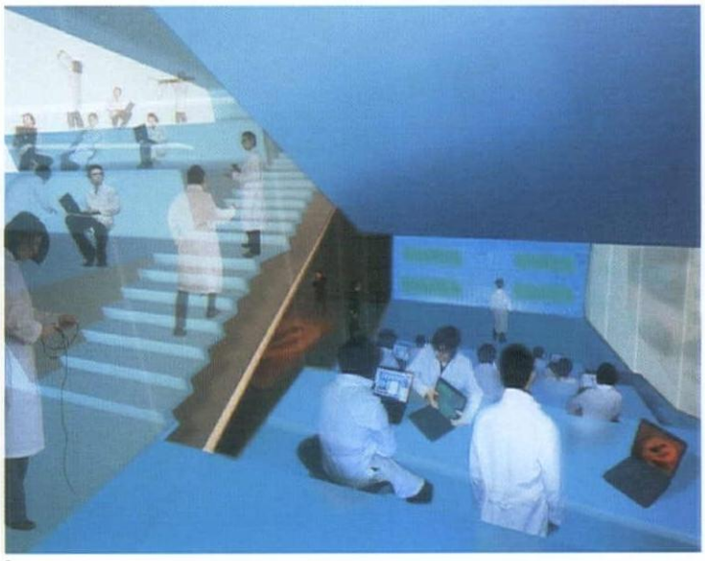
Based in New York, Eyebeam is a non-profit organization established to provide access, education and support for artists, students and the public in the emerging fields of computer-generated and digital art. Due for completion in 2006, Eyebeam's Museum of Art and Technology will provide extensive production and exhibition spaces for artists boldly navigating the various currents of new media. The outcome of a year-long invited design competition, the new building will be located at Eyebeam's current interim exhibition and education space at West 21st Street in Chelsea. Participating firms were selected on the basis of their depth of engagement with contemporary artistic culture and after a protracted three phase competition, Diller+Scofidio were awarded the commission.

Their involvement seems particularly apt, as their work draws on our increasingly image-fixated culture to mine seams of illusion and artifice. The pulsating Cloud structure at Yverdon-les-Bains (designed for the recent Swiss Expo, AR September 2002) was not only technically highly sophisticated, but a provocative commentary on the vapid culture of architecture as spectacle. (There was literally nothing there.) This project is more substantial and explores the functional and spatial duality of making art and viewing it.

The building is based on the simple notion of a pliable ribbon that separates and defines production (workshops and ateliers) and presentation (museum and theatre). The ribbon undulates from side to side as it climbs vertically from the street and with each change of direction enfolds alternate production and presentation spaces. It also brings together the building's residents (students, artists, staff) and the building's users (museum visitors and theatregoers). The arrangement of alternating zones requires each group to pass through the other's territory while moving between levels. The ribbon is a double-skinned concrete envelope with a technical space sandwiched between layers. Modular panels permit easy access to the interstitial space for rewiring and servicing exhibitions.



1



2

CREATIVE INTERACTION

This new museum for showing and producing digital art forms a provocative addition to an urban neighbourhood in the heart of New York.

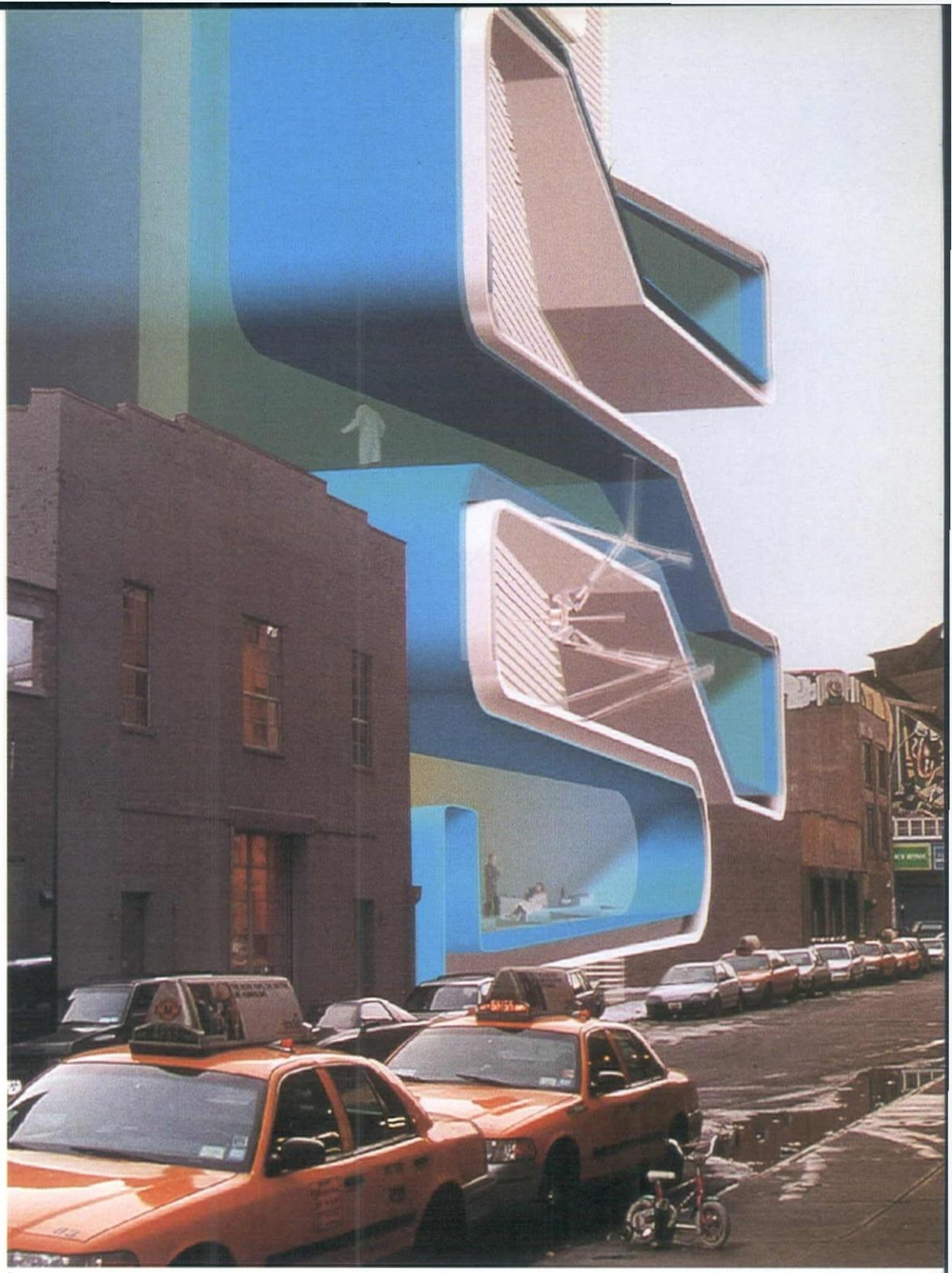
Architect
Diller+Scofidio, New York
Project team
Elizabeth Diller, Ricardo Scofidio, Charles Renfro, Deane Simpson, Dirk Hebel, Joshua Bolchover, Alfio Faro, Reto Geiser, Gabriele Heindel, David Huang, Dieter Jansen, David Ross
Associate architect
Helfland Myerberg Guggenheimer
Structural and services engineer
Ove Arup NY

1, 3
Folded planes of the new Eyebeam museum loom like a giant strudel over the New York streetscape.
2
Spaces for resident artists and the visiting public are demarcated by a pliable concrete ribbon.

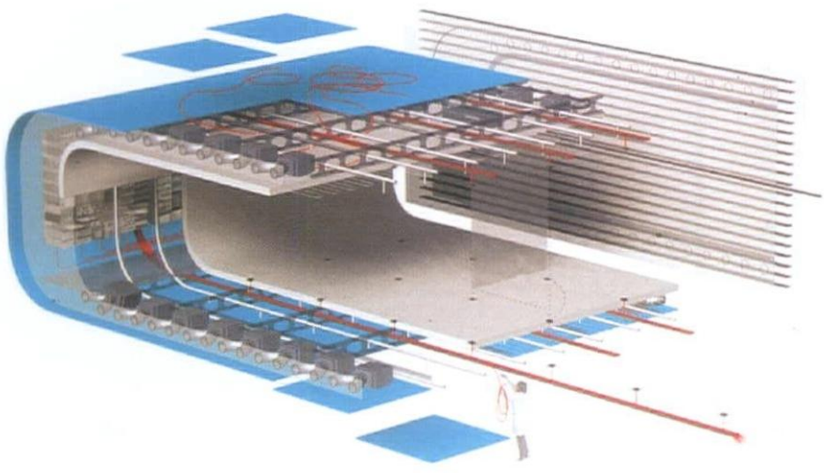
The relationship between spaces and users becomes more complex when a loop of ribbon is sheared in half and slipped into alignment with a level above or below. This different alignment allows a production space to infiltrate a presentation level, and vice versa, juxtaposing technical processes with their effects, the prosaic with the poetic, blurring distinctions between the act of creation and the act of viewing.

The interwoven production and presentation zones each have their own distinct physical requirements. Production spaces need an even distribution of natural and artificial light for day and night work, while the exhibition areas require a high degree of light control and sound isolation.

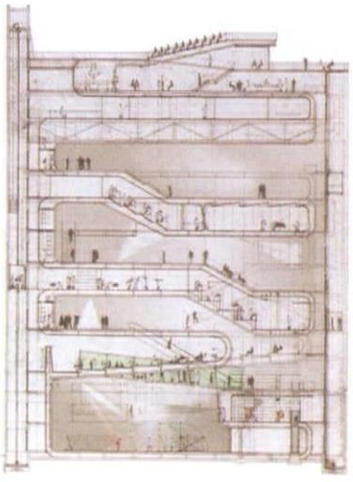
This effectively creates two buildings – one filled with light and one that can be darkened. The levels of these two different buildings appear to be shuffled together like a deck of cards, their contrasting qualities dramatically manifest on the main street facade. Residents and visitors observe one another as they move fluidly through the building, sometimes on parallel paths separated by transparent walls, sometimes crossing paths, sometimes merging and sharing spaces. In its spatial and material drama, the building is intended to evoke the openness and unorthodox spirit of the Eyebeam organization itself. C. S.



3



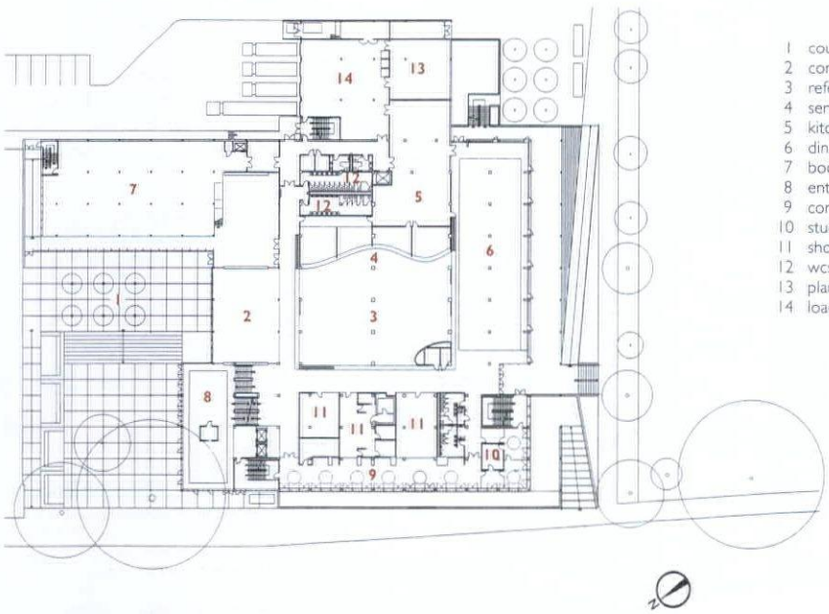
exploded isometric of concrete 'ribbon'



cross section



1



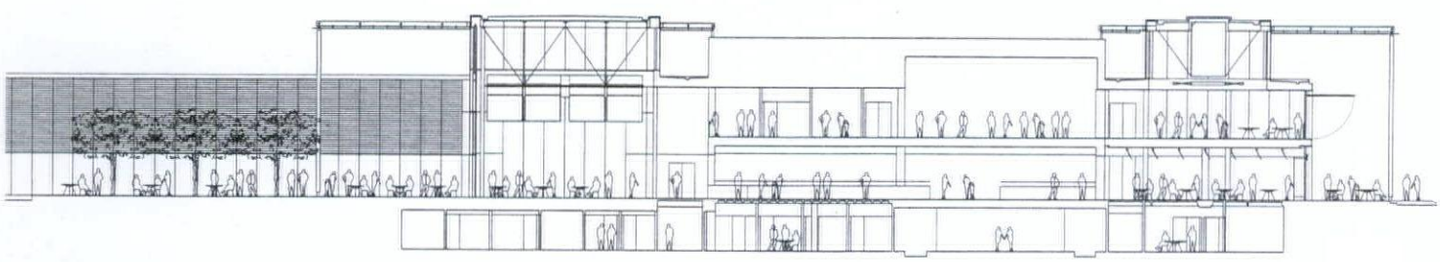
ground floor plan (scale approx 1:1250)

Designed in the late '50s as a typical Modernist structure (rigidly gridded, compartmentalized and hermetically sealed), Tulane University Center has long outgrown its original brief. After forty years, the building no longer meets the needs of the college and is overwhelmed by a student population now double in size. Vincent James was asked to transform the building into a more socially and environmentally dynamic entity and took his cues from vernacular responses to the region's hot humid climate and the historic districts of New Orleans. A typical French quarter block contains a dense but permeable aggregate of buildings, like a sponge. Socially, this in-between

PERMEABLE ENVELOPE

An existing 1950s student centre is transformed into a forum for social and academic activities.

UNIVERSITY CENTRE, TULANE, LOUISIANA, USA
ARCHITECT
VINCENT JAMES



 cross section looking south-east through commons lounge, refectory and dining hall



2

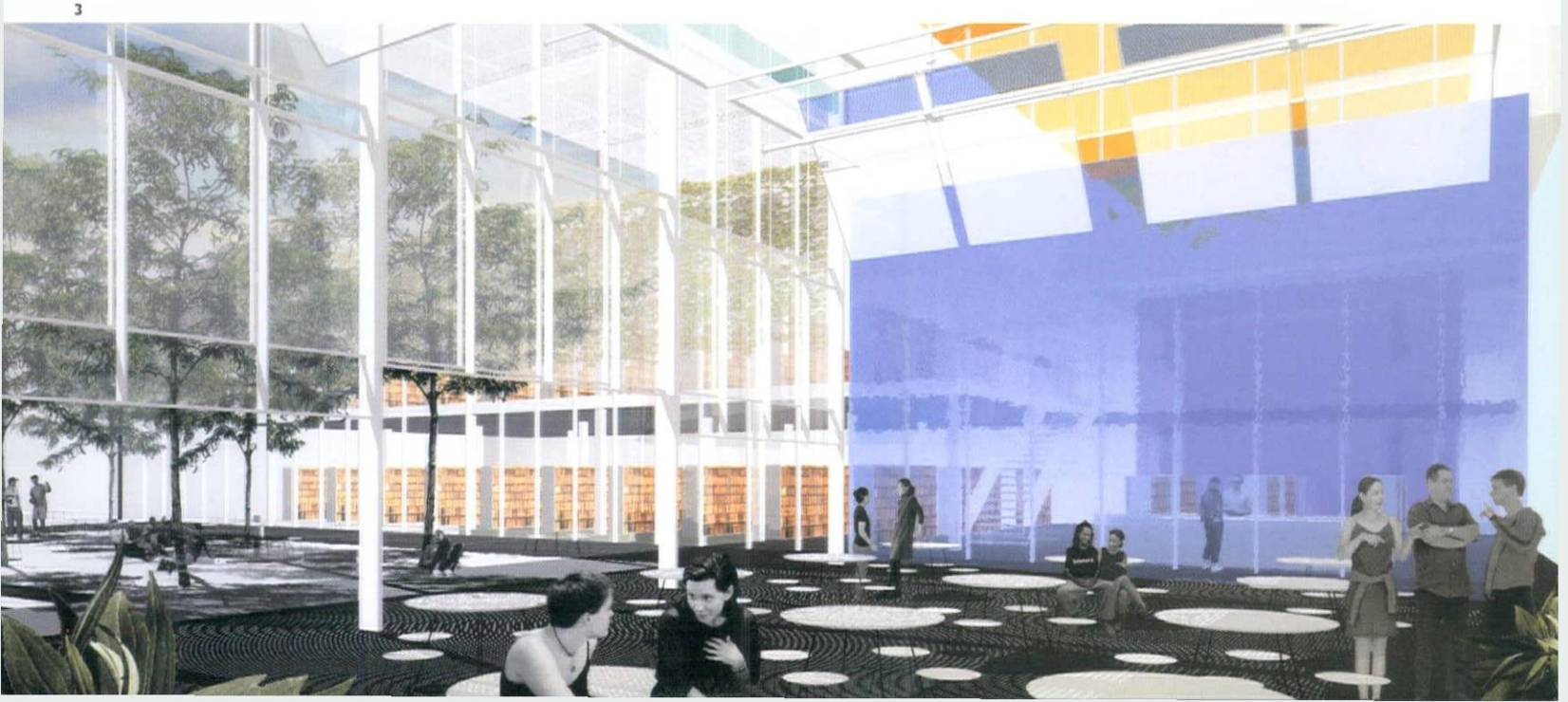
condition generates ambiguity – both public and private – and establishes a voyeuristic relationship with the street. James's investigation of the permeable boundaries between interior and exterior, allied to strong environmental concerns, underscores his remodelling of the University Center. The original box-like building was clad in large expanses of fixed glass and though it was visually connected, it was also physically disconnected from the exterior. Employing a variety of constructional and environmental control systems, a new porous building envelope permits flows of air, light and student activities. At times, the boundaries of the building seem to dissolve completely as the Center expands into the surrounding landscape. The Modernist obsession with control is superseded by a more responsive, flexible armature for different sorts of activities. Yet an architecture that encourages fluid movement is not necessarily fluid-like in form. James's renovation overlays the basic hermetic box with louvres and loggias, courtyards and colonnades, creating a variety of spaces and places for study and socializing.

Environmental issues also play a fundamental role (Tulane University has a highly active and aware green lobby). The existing concrete frame structure is wrapped in a steel and glass skin, shaded by operable aluminium shutters and a perforated roof canopy that hovers over the building like a giant parasol. This permeable envelope allows the building to remain open, while tempering the effects of the hot, humid climate. The building's ventilation strategy makes use of different fan systems customized to the cooling and dehumidification requirements of each space. A sophisticated building management system monitors indoor and outdoor conditions and responds with appropriate air conditioning, mechanical ventilation and lighting. It is estimated that these combined environmental control measures will reduce the building's annual energy consumption by between 30 and 50 per cent. C. S.

Architect
Vincent James Associates, Minneapolis
Project team
Vincent James, Nathan Knutson, Jennifer Yoos, Andrew Dull, Taavo Somer, Steven Philippi, Lev Bereznycky, Matthew Hutchinson, Carl Gauley, Aaron Roseth, Paul Yaggie
Structural engineer
Kulkami Consultants
Artist and glazing consultant
James Carpenter Design Associates
Climate engineer
Transsolar

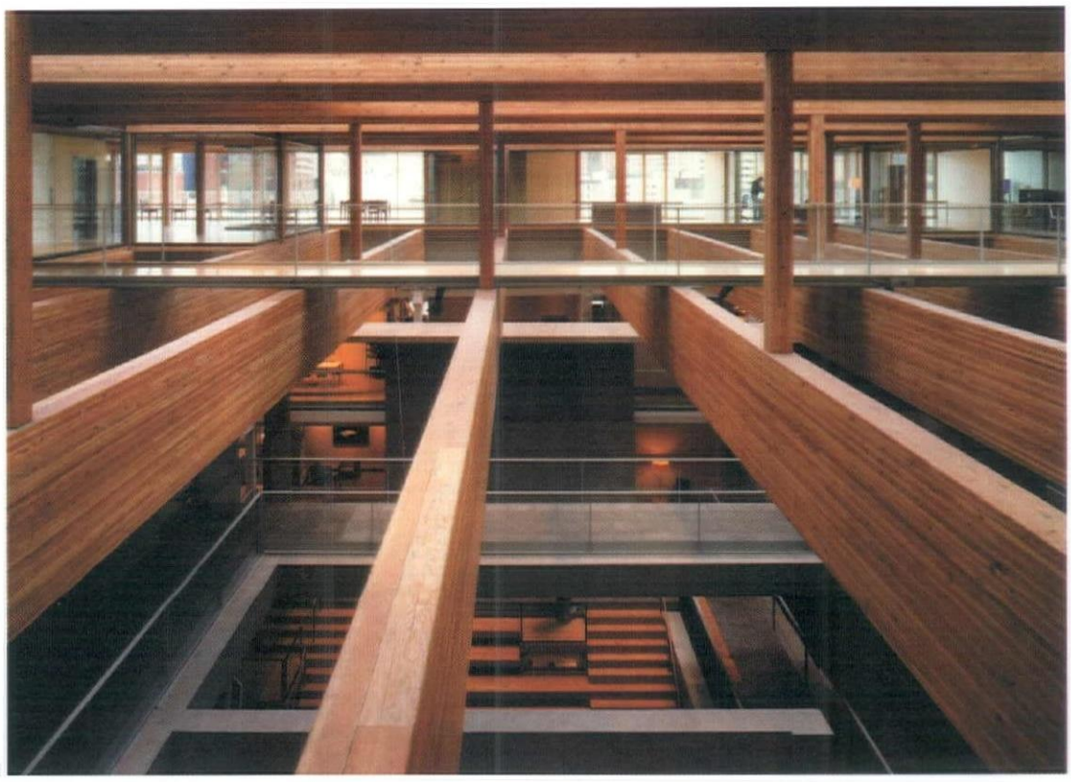
1
The hermetic box of the university's original student centre is transformed into a spatially and socially permeable complex.
2
Main entrance courtyard, with new loggias and a louvred skin.
3
Commons lounge, with student bookstore beyond.

3



interior design





Allied forces

The conversion of a warehouse into the headquarters of an advertising agency places civic amenities at the heart of the building, making it part of the larger community.

MIXED DEVELOPMENT,
PORTLAND, OREGON, USA
ARCHITECT
ALLIED WORKS

Allied Works Architecture, led by Brad Cloepfil, first came to attention with a series of conceptual works called 'Sitings', pieces of land art placed in landscapes ranging from coastal forest to uninhabited prairie and suburbia. Brian Carter and Annette LeCuyer[1] describe how these abstract essays were designed to reveal the particular qualities of the site, to explore structure and material, and manipulate the relationship between man and nature. As land art rather than works of architecture, they worked at a subliminal level.

Cloepfil's preoccupation with the potential of structure as a 'potent conceptual and physical ordering device' was informed by his work with Kenneth Frampton, and is demonstrated in design of the Portland headquarters of the advertising agency, Wieden + Kennedy. The site chosen was the National Historic Registry, a historic warehouse occupying a city block in Portland's Pearl district and requiring a great deal of renovation, repair and seismic upgrading. The enlightened client, keen to make their offices part of a larger community, wanted to incorporate a public theatre and art gallery, as well as a gym, café and library.



1
Auditorium space, walkways and bleachers.
2
Penthouse structure over auditorium.
3
Warehouse exterior.

Simultaneously, the architects were given the opportunity to reconsider the nature of industrial space.

Allied Works' solution was to place the civic and communal spaces at the centre of the building and offices around the peripheries. A central void was carved out of the heavy timber structure and a box of perforated concrete inserted. Lateral bracing provided by the box satisfies modern seismic regulations.

At the same time, the box allows natural luminance, admitted by a rooflight and filtering through a lattice of beams, to be brought down into the heart of the deep plan. Two new concrete columns within the void break the regular rhythm of the warehouse structure, and introduce a note of pleasing irrationality. They are connected to the enclosing concrete walls by beams and bridges shooting off in different directions on each floor; similarly, to counteract the regularity of the building's exterior faces, openings in the walls are random. Such devices aerate and transform experience of the building.

To achieve the impression of pure structure, Allied Works devised a pressurized system for smoke extraction that eliminated the need for rigid compartments within the building.

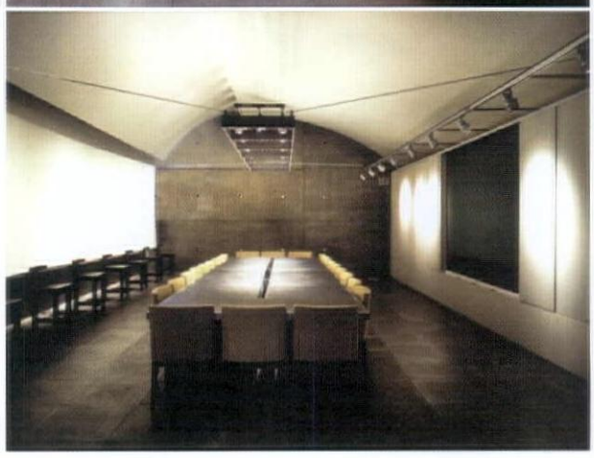
At the base of the concrete box, an amphitheatre accommodating 500 people was built employing the timbers removed to make the void. It is used for drama, dance and concerts and for video presentations. Such civilizing influences on office life are further supplemented by the Portland Contemporary Art Gallery – also in the building, along with the other office amenities.

Carter and LeCuyer point to resonances between this essay in pure structure and light that is the central void and Louis Kahn's Exeter Library in New Hampshire (Kahn's work has been a source of inspiration for Cloepfil). But they note that Wieden + Kennedy's informality, responding to a different social and cultural context – and time, they could have added – is in contrast to Kahn's Classically composed space.

This interior is an intellectual construct but its great pleasure is sensual, deriving from the quiet play of light over pale grey concrete (of immaculate quality and workmanship) and wood;



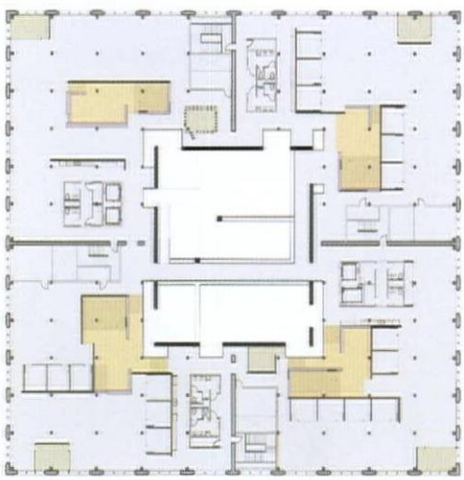
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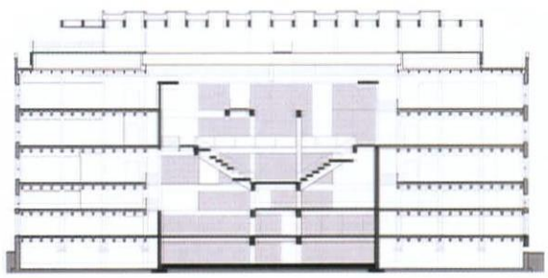
5

4
Main atrium stair.
5
Screening room.
6
Informal meeting area.
7
Informal meeting area and view to auditorium.

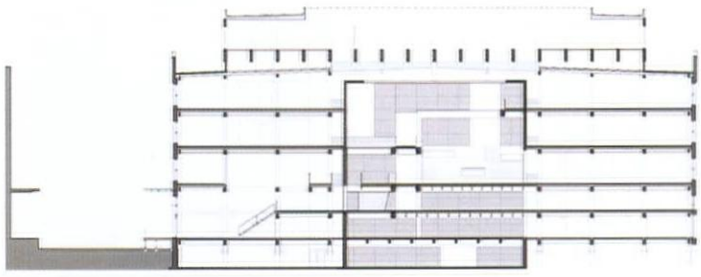
MIXED DEVELOPMENT, PORTLAND, OREGON, USA
ARCHITECT
ALLIED WORKS



Floor plan (scale approx 1:1300)



east-west section



north-south section

6



7

and from the subdued elegance of furniture and fittings in meeting areas and offices. The establishment of boundaries through deployment of structure is so subtly achieved as to seem almost ordered by nature, and the glimpses through and beyond these boundaries to other parts of the building eliminate oppression.

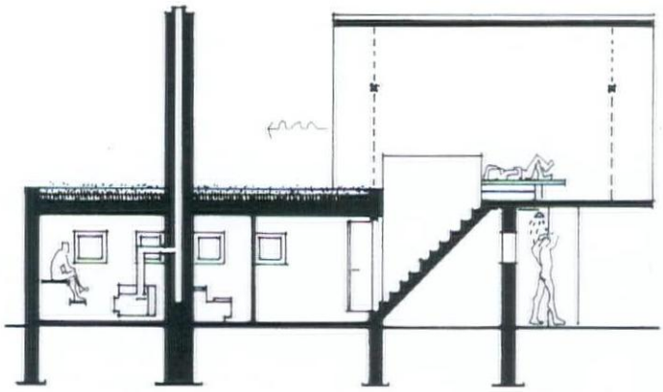
1 *All American – Innovation in American Architecture*, by Brian Carter and Annette LeCuyer, published by Thames & Hudson, London, 2002.

Architect
Allied Works Architecture, Portland
Project team
Brad Cleopfil, Lorraine Guthrie, Kyle Lommen, John Weil, Chris Bixby, Jake Freauff, Jeff Lee
Structural engineer
kpff Consulting Engineers
Photographs
Sally Schoolmaster

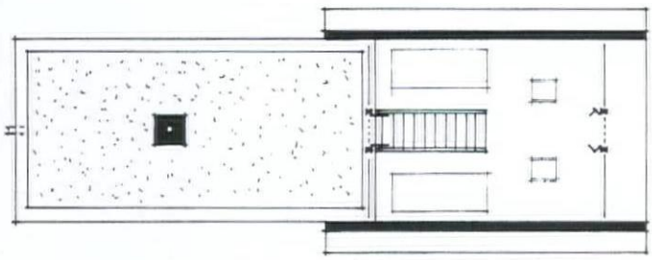
Sylvan sauna

A small geometric structure among trees suggests a child-like vision of a building undone by disruptive forces.

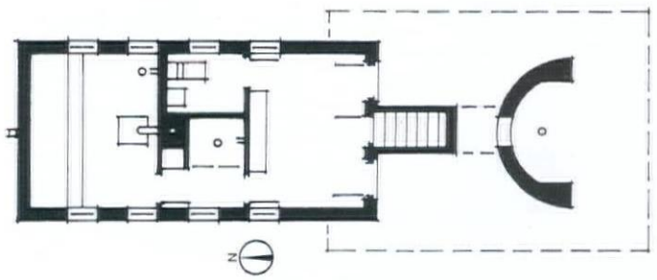
SAUNA, MINNESOTA, USA
ARCHITECT
DAVID SALMELA



north-south section



upper level plan (scale approx 1:200)

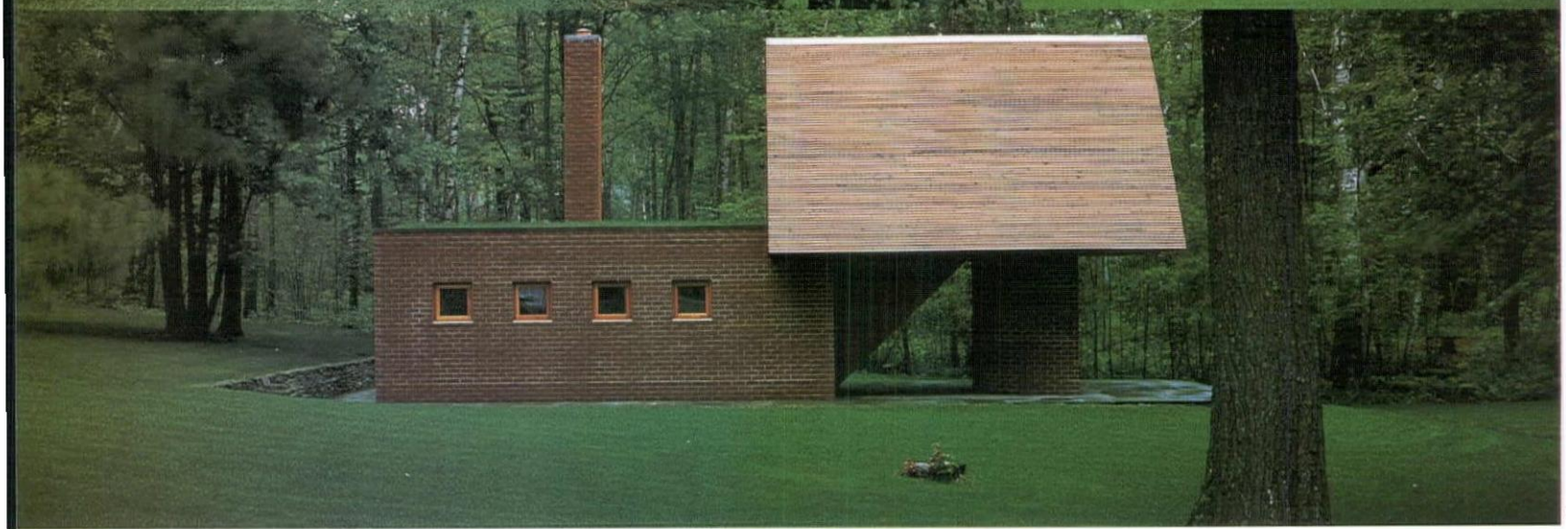


ground level plan

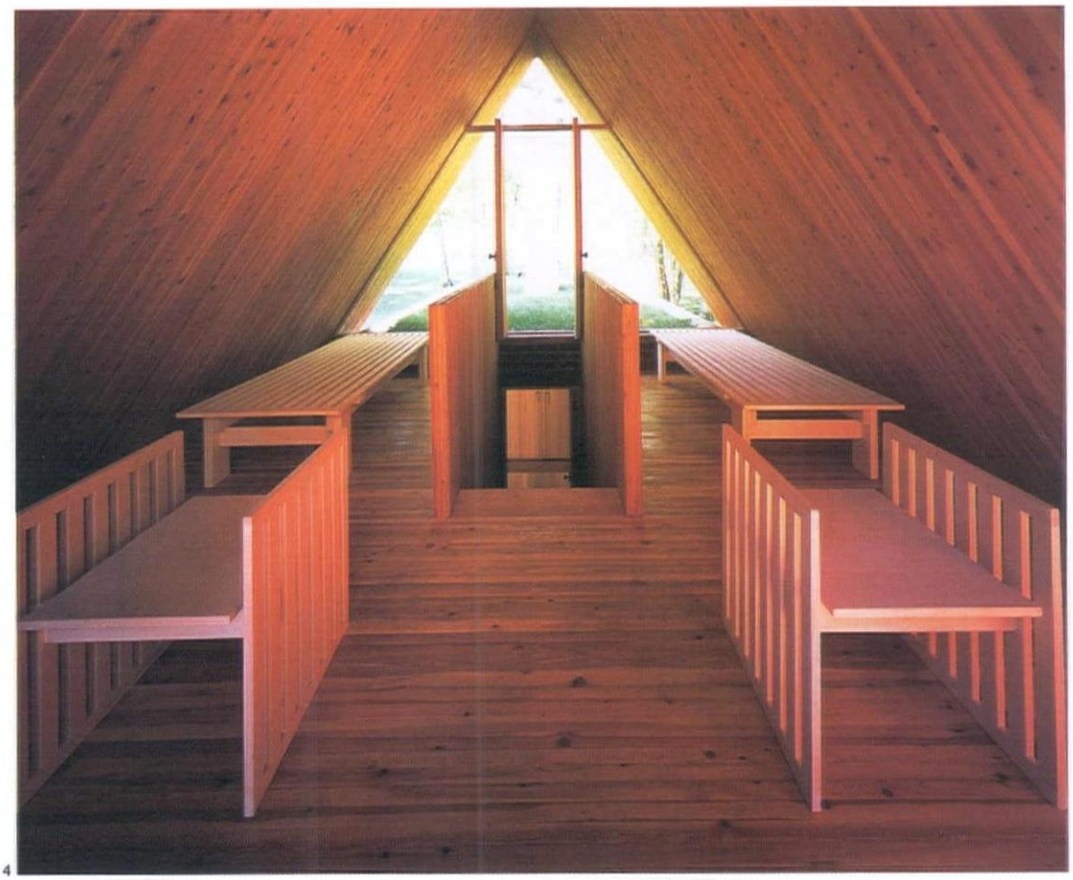
1



2



3



1
North-west corner of sauna.
2
South face with semi-circular shower under glazed upper room.
3
West face of building.
4
Upper room for relaxing (without interior trusses) and glazed gable onto grass roof.
5
Corridor to sauna.

4

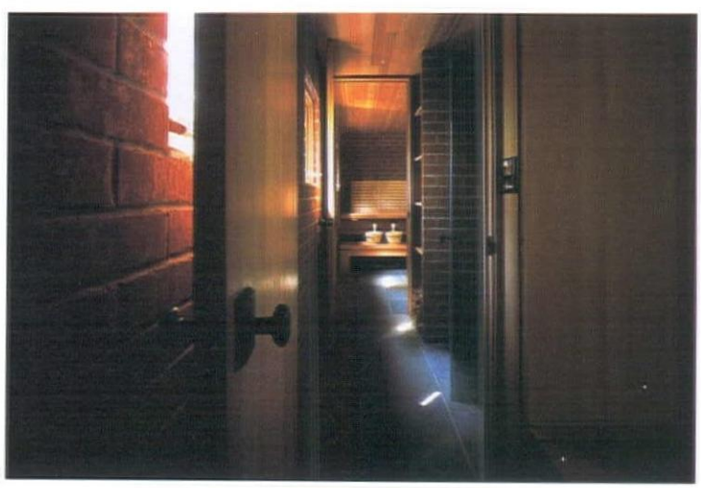
The sauna belongs to a private house, both designed by David Salmela on a sylvan Minnesota site. His design of the house refers to the traditional Finnish farmhouse. Steeply gabled roofs, broad overhangs, white walls and tree-like columns recalling the vernacular architecture of his childhood are familiar but rendered abstract. Varying rooflines, floor levels and windows, and changing textures create the impression of a series of buildings, a farmstead that has grown up over time.

In a forthcoming book on Salmela's work, Thomas Fisher[1] notes the architect's debt to Alvar Aalto whose idiosyncratic Modernism also drew on Finnish vernacular housing and on nature.

Unlike the house, the little sauna set against trees has a self-contained jewel-like presence. Built of brick it has a main axis running north-south and is clearly composed of simple Platonic forms. On the north is an inscrutable box punctured by square openings and surmounted by a central chimney. This contains the sauna and changing rooms. On the south a steeply pitched roof appears to be propped up by a big semi-circular column (enclosing a shower) and a triangular block (which turns out to be the staircase to an upper chamber for relaxing).

Viewed from the south, the building looks like a drawing by Aldo Rossi, a child-like elemental vision of a building. Indeed, the upper room *is* elemental, for it consists of a wooden triangle with no interior trusses, its steep gable filled with glass. On the north, the gable gives onto the flat grass roof of the brick box.

Although composed of severe geometric forms, there is a disturbing hint of chaos about the sauna. As Fisher remarks, the roof seems to have slid off its base, exposing the chimney at its centre, and requiring the semi-circular prop to keep it from falling off completely. It suggests, he says, a traditional building hit by a storm. PENNY MCGUIRE



5

1 Dean of Architecture, University of Minnesota and former editor of *Progressive Architecture*.

Architect
Salmela Architect, Duluth, Minnesota
Project architects
David Salmela, Souliyahn Keobounpheng, Tia Salmela Keobounpheng
Landscape architect
Coen + Partners
Photographs
Peter Bastianelli Kerze

Lutron congratulates Jonathan Speirs and Associates Ltd on a brilliant achievement.

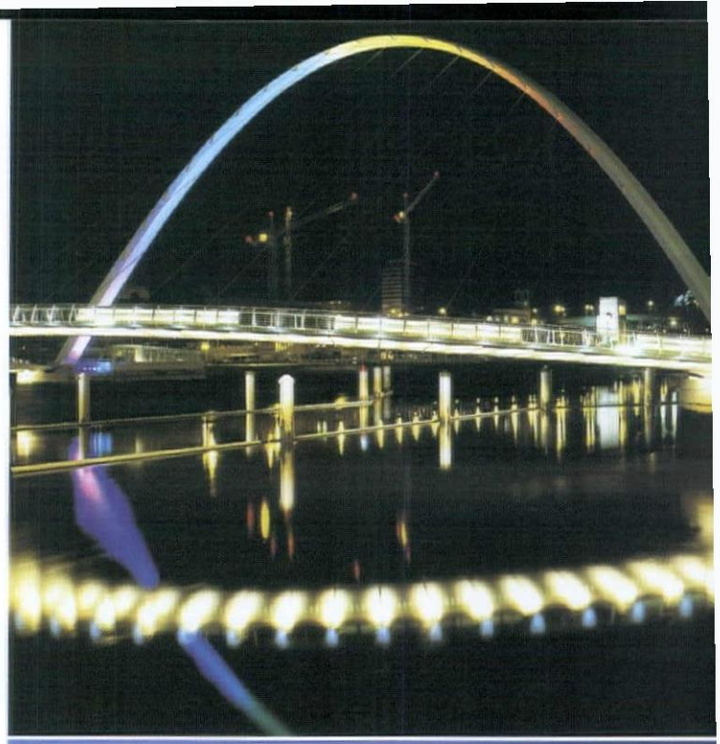
At this year's 19th Annual International Design Awards program, the International Association of Lighting Designers (IALD) bestowed its highest honour, the Award of Excellence, upon Jonathan Speirs, Gavin Fraser and Carrie Donahue Bremner of Jonathan Speirs and Associates Ltd.

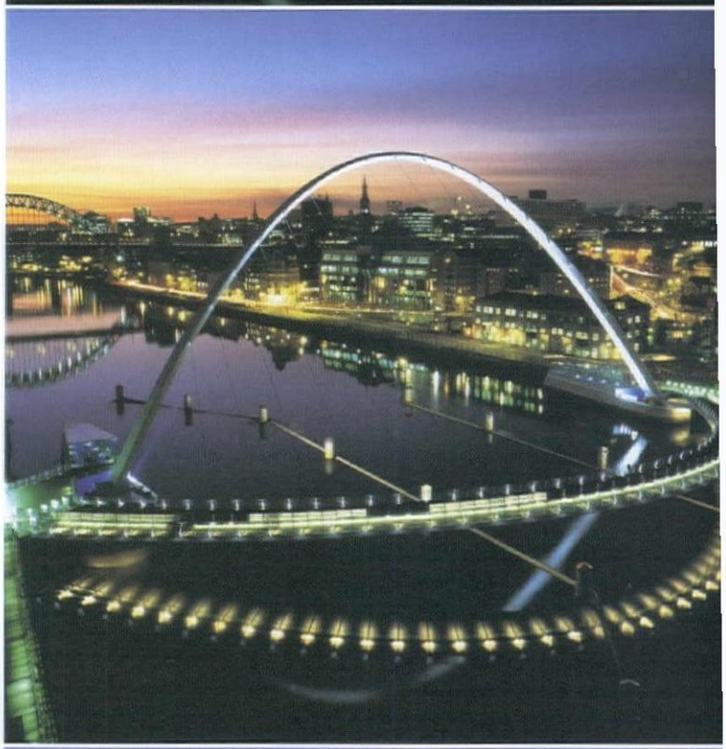
The team's innovative work on the Gateshead Millennium Bridge integrated pioneering construction with a unique lighting design. Creating the first tilting bridge of its kind in the world and a visual spectacle unrivalled in the North-East of England.

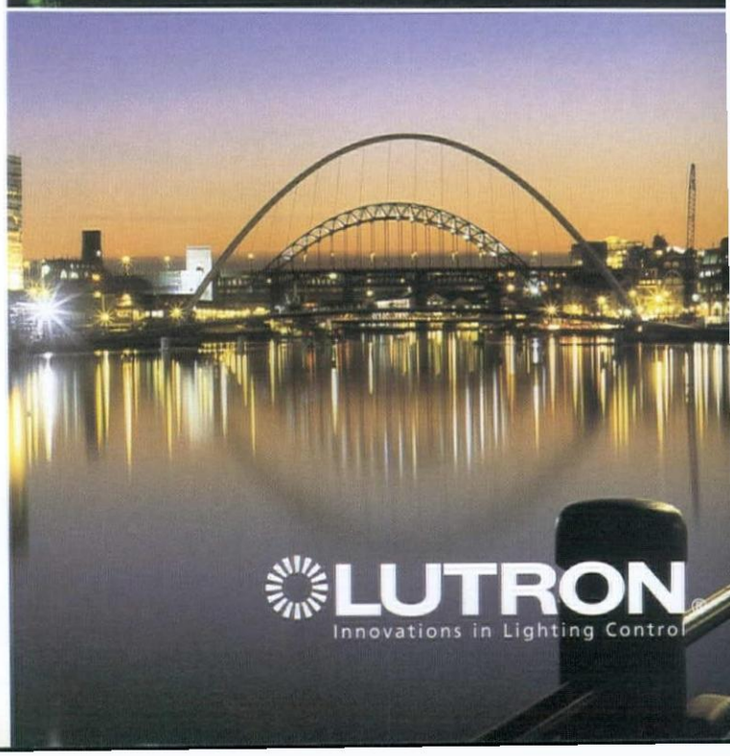
As a result the team were able to add to an already impressive list of awards, which includes the Royal Fine Arts Commission Building of the Year, the IESNA International Illumination Design Awards 'Award of Distinction' and the Outdoor Design Trophy, for the lighting, in the Scottish Design Awards.

Jonathan Speirs and Associates Ltd wanted a highly sophisticated lighting control solution for the Millennium Bridge. **Lutron's GRAFIK Eye® 4000** was chosen as part of the integrated system because of its advanced dimming and switching capabilities. The results speak for themselves as the bridge cycles effortlessly through a spectrum of colours.

At weekends the bridge may shimmer from green to blue to red. On weeknights it glows with more traditional colours. The resultant display is beautiful and the engineering behind it is equally breathtaking.







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Susan Dawson reviews the latest products for bathrooms and kitchens.

501 AGAPE

Woodline is a range of bathtubs and washbasins in which marine plywood is the main component. The bathtubs are available in standard (700 x 1700mm) or double width (1200 x 1700mm) versions, with natural oak or wenge-stained oak finishes. The rigorous rectilinear geometry of the exterior contrasts with the soft ergonomic lines of the interior, which is modelled on the curves of a chaise-longue. The washbasin, available in the same finishes, can be mounted over a worktop or fixed directly to a wall.

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501

502 DURAVIT

A new range of sanitaryware, Starck 3, is characterized by the distinctive rectangular shape of the basin, which is reflected in a rectangular upstand rim. The range, which includes basins, bidets, wcs and urinals, is designed for public use – hospitals, offices and stations – as well as domestic use, and is competitive in price.

The 12 basic washbasin models include a generous free-standing pedestal version, a wall-mounted version with cupboards below, together with basins which can be mounted on or below a counter unit. All products are available in Alpin (white) or Pergamon.

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503

503 BISQUE

The Cobratherm bathroom radiator's sleek curves create places for warming and drying towels, and the ball finial at the top acts as a peg for warming a bathrobe. Manufactured by Arbonia in Switzerland, the radiator comes in nine sizes in white, chrome or over 1600 colours including special paint finishes such as copper.

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504

504 ALAPE

Alape, manufacturer of a comprehensive range of washbasins and bathroom furniture, exhibited at 100% Design with a stand composed of glass and enamelled steel, designed by architect Jahn/Lykouria. The company supplies almost all architectural products relating to public and private bathing, and offers over 50 models of washbasin alone.

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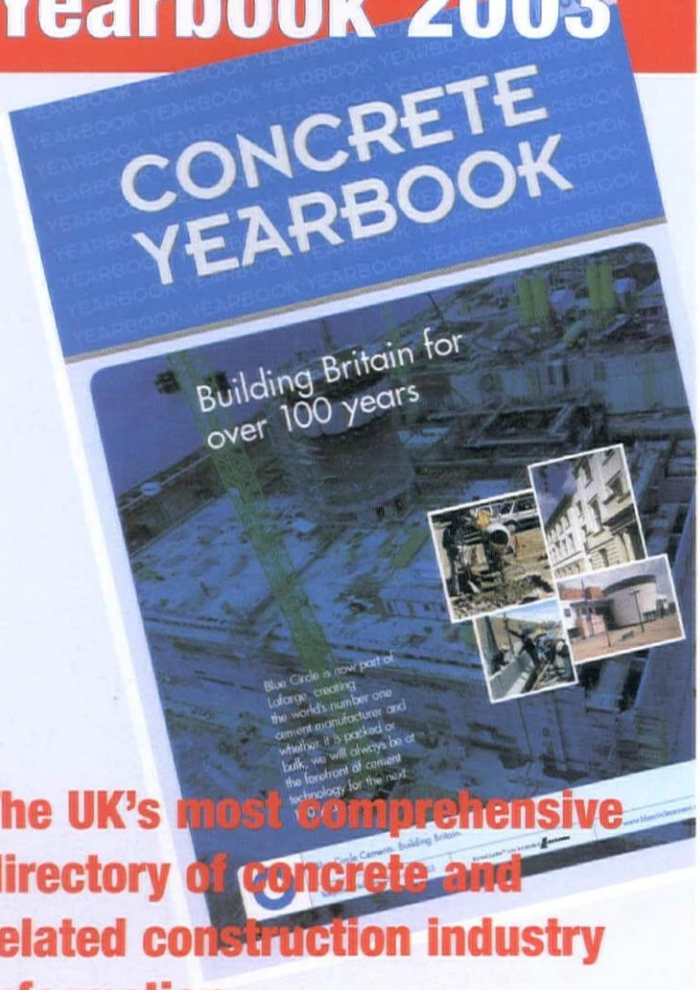
502

505 SHOPKIT

Bathroom on a Stick is the latest addition to the Simply Furniture range from Shopkit Designs. It allows for a flexible and modular arrangement of bathroom fittings with a minimum of fixing points. Accessories such as mirror, toothbrush holder and soap dish can be taken from the existing Simply Furniture range, or can be made to order. Overall dimensions and finishes can be specified.

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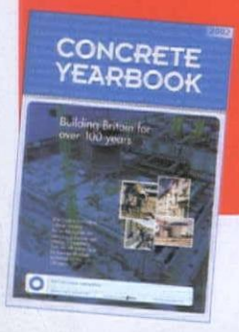


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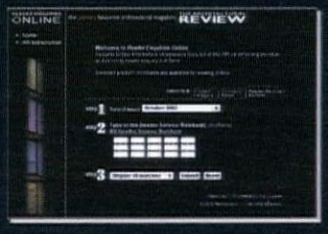
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READER ENQUIRIES ONLINE THE ARCHITECTURAL REVIEW



506

506 BOFFI
LT kitchen designed by Piero Lissoni, has been launched in Milan and at 100% Design in London. The timber doors have solid frames into which the door handles are recessed. They come in a range of oak finishes including extra bleached oak, graphite-grey oak and cherry oak. Extra-tall storage units are fitted with sliding doors which open to reveal anodised aluminium pull-out shelves and drawers. The plinths are also in brushed aluminium.

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507 BINOVA
The Regula kitchen, made in Italy by Binova, is an assembly of elegant and practical free-standing units. Constructed from a combination of man-made surfaces and natural materials, the units include integral worktop burners and sinks, and general storage cabinets which can cross over from kitchen to living areas. Regula furniture can also be supplied with wheels for added flexibility.

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508 SCHOCK & CO
Schock specializes in the development and production of acrylic-based composite materials for kitchen worktops, integrated sinks and vanity units. Cristalite® kitchen work surfaces, with a quartz content of 80%, will not scratch or fade and are impervious to heat up to 180°C. They come in a rage of 24 colours with coarse, medium or fine grain appearance. Cristalite® sinks can be seamlessly integrated into worktops.

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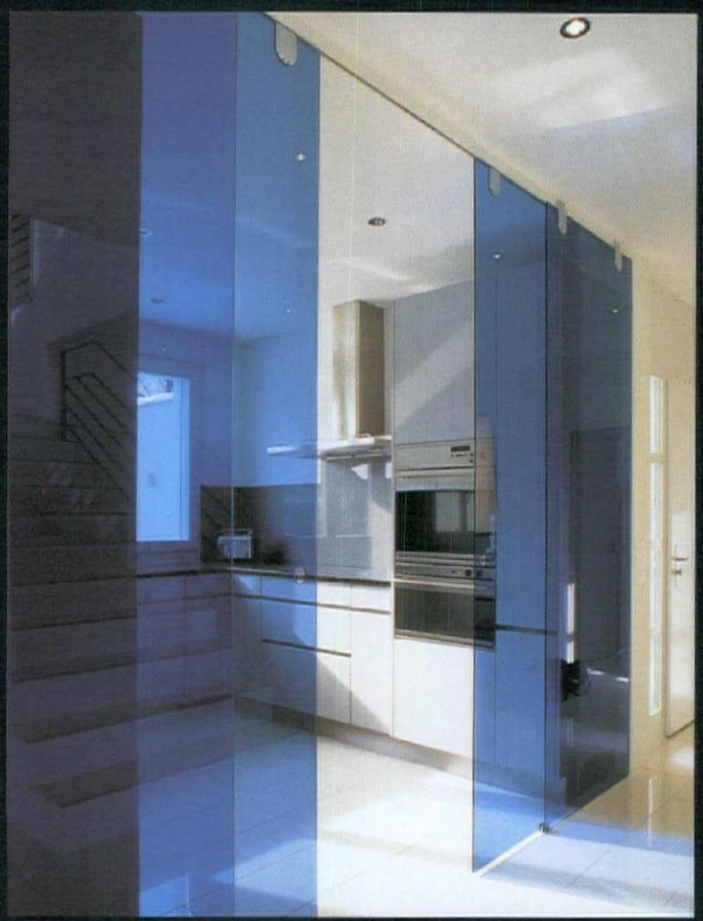
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510 HAWA

The HAWA-Junior range of sliding door hardware systems enables all-glass sliding doors to be fitted easily, with single-point suspension of glass panels weighing up to 120kg each. The latest addition to the range, the HAWA-Junior GP, has a high-quality lock with matching plastic cover caps. It is designed for all-glass doors from 8mm to 12.7mm thick and can be installed simply and easily.

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511 VOLA

The classic Vola tap range has long been available in chrome, natural brass and 18 different colours. It is now to be produced in stainless steel. Items from the range will gradually be available in stainless steel to comply with market demands.

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512

512 SIEDLE

The award-winning Siedle Orientation System comprises a series of 'cut-out' orientation motifs in brushed stainless steel, backed by a mounting panel which can be supplied in any RAL colour. The colour is visible through the cut-out, enabling the system to be used with a corporate colour scheme or colour-coded guidance scheme. The cut-out plates are all 154 x 154mm; they can easily be removed and replaced without the use of tools. Pictograms of 11 commonly used orientation motifs are available.

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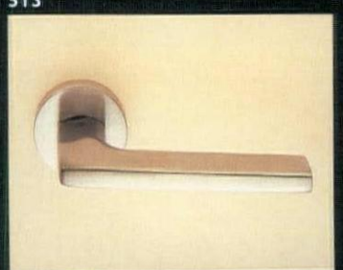
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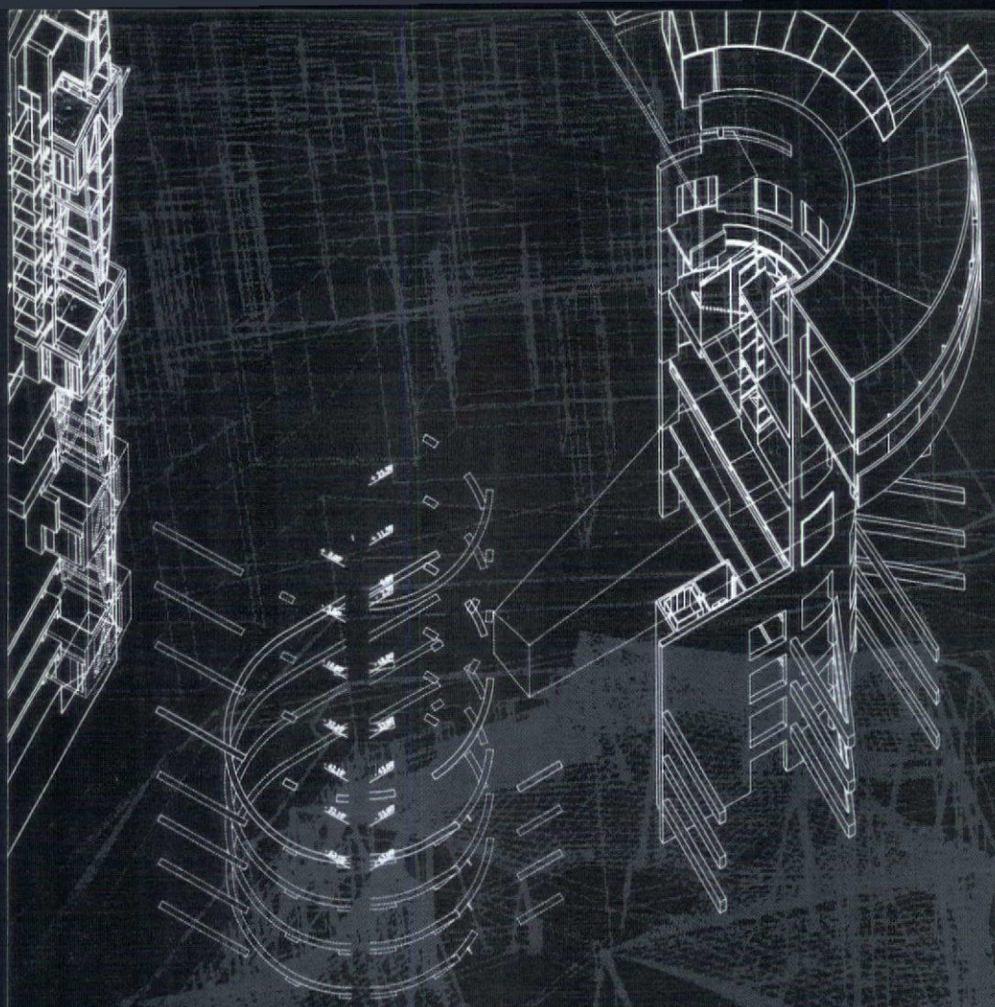
513 COLOMBO

GIRA is a series of door and window handles designed by Jasper Morrison. They are made of brass and are available with matt chrome, matt black or polished brass finish. All Colombo ironmongery is finished with a protective treatment which maintains the original appearance of the material and makes cleaning easier.

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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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THE ARCHITECTURAL REVIEW

514





514 ASSOPIASTRELLE

This year marks the 20th anniversary of Cersaie, the international exhibition of ceramic tiles and bathroom furniture which was held at Bologna, Italy, last month. This consistently impressive annual show – featuring over 1000 exhibitors including 528 ceramic tile manufacturers – was organized by Assopiastrelle, the Association of Italian Ceramic Tile and Refractory Manufacturers.
Many attractive traditional glazed tiles for kitchens and bathrooms were on view at Cersaie, but it was clear that the significant product of growth is the single-fired porcelain tile. The term porcelain, used in Italy and the rest of Europe, is used to describe a tile which is also known in the UK as fully vitrified – dry-pressed and single-fired tiles which have a very low water absorption of less than 0.1 % – and very high strength. With properties of frost and abrasion resistance, these tiles are an ideal floor finish for urban public spaces such as shopping centres, as well as the more domestic market. Many porcelain tiles seen at Cersaie are manufactured to resemble natural stone such as granite, marble or terracotta; Atlas Concorde has even produced a porcelain tile which resembles concrete. A variety of polished, 'flame-textured' or 'honed' finishes are available, together with edge tiles in matching colours and textures. Assopiastrelle has a website – www.italiatiles.com – with a useful database for searching through the catalogues of various Italian tile manufacturers.

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515 ARIOSTEA HIGH-TECH

Several new marble and stone flooring materials were on display at the Ariostea high-tech stand at Cersaie 2002. New marbles included Travertino Navona, which reproduces the classic light-coloured marble found in many Roman monuments, complete with its soft shaded tones and light veining; Verdi Alpi, a classical green veined material, and reproductions of two well-known Spanish marbles, Dark Emperador and Crema Valencia. They are available in sizes of 600mm square, 400mm square and 300mm square.
The company manufactures flooring materials which re-create the appearance of natural marble and stone; they are extremely durable with high resistance to abrasion, flexion, frost and chemicals and practically impervious (average coefficient of absorption 0.04%). Slabs are homogeneous – the rich and varied colours and veining of the marbles and the granular textures of granites run through the body of the material.
The process of manufacture begins with the wet-grinding of raw materials – quartz, clay, kaolin and feldspar – into micron-sized particles. Most of the water is then removed by evaporation, and the mixture is then coloured using chromophone minerals such as cobalt and iron; the process is controlled with extreme precision to produce variegated hues and subtle variations from one tile to another. The slabs are shaped and the surface textured by a hydraulic press which operates to a pressure of 200 to 500Kg/m^2. They are then dried and fired in a kiln to a temperature which gradually increases to a maximum of 1300°C. After cooling the products are finished and checked for dimensional accuracy and quality.
The process involves available natural materials and local methane gas. Life cycle analysis details can be found in a technical handbook available from Ariostea.

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

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HansenGlass

The main frontage of a new £7 million retail and car park development in Glassford Street, Glasgow, is clad with glass by HansenGlass. Over 780 Fortplus™ toughened glass louvre panels, screenprinted by means of the Ceraphic™ process, were used to screen the car park structure while allowing ample light and ventilation into the interior. HansenGlass was also used for the glazed shop frontage.

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Reynaers

Work has started on the new Reynaers Institute in Duffel, Belgium. The project, sited next to the existing facility, will include learning centre, test facilities and showrooms. It aims to provide a perfect setting for commercial and technical training, product launches and seminars. One showroom will display larger samples and provide demonstrations to architects; the other will be used for e-business and software application demonstrations. The new building, which will incorporate Reynaers CW86 curtain walling with parallel opening windows, is expected to be completed in July 2003.

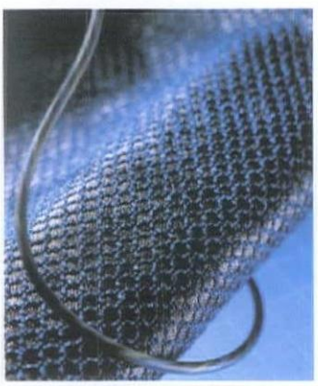
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Bene

Bene Coffice is an innovative furniture set-up for areas where a relaxed information exchange is needed. It has an easy chair, sofa or bench for waiting and communicating, with computer and power connections for networking. The easy chair has an armrest which can be used as storage or work surface. A plugbox, with network connections and power point, can be inserted into it, allowing the user to log onto the internet. A pivoted flatscreen holder can also be integrated into the chair. Seat comfort is ensured by cushioning and high quality surfaces of fabric or leather.

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Lees Carpets

An award-winning product for interior use, Metafloor™ combines the performance features of hard surface flooring with the best attributes of carpet, including slip-resistance, sound absorption, comfort and low maintenance costs. Metafloor™ has a distinctive metallic sheen produced by DuPont nylon, which is incorporated in a variety of striking designs and colours. It has a high content of recycled material and can be cleaned easily without the use of chemicals.

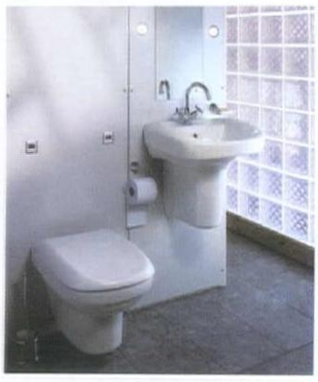
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Kawneer UK

One Piccadilly Gardens is a new office development currently on site in Manchester, designed by architect Allies and Morrison. The ground floor will contain office, retail and restaurant spaces, with offices on the six upper floors, wrapped around a central atrium. The external facade is constructed of brickwork and Kawneer's Series 1612 curtain walling system with specially extruded face caps. At fourth floor level, Kawneer's Series 1203 Slope Glaze system will be installed over the atrium.

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Cistermister

The Cistermister WC is fitted with a 'no-touch' operation, achieved by means of infra-red sensors set into the vanity or service panel. The sleek and stylish appearance is both hygienic and easy to use. Power is provided from standard alkaline batteries; a 240V/50Hz adaptor is also available. The Easy-flush flush-and-fill valve is supplied with an internal overflow, a 38.1mm or 50.8mm diameter cistern outlet and as a single or dual-flush unit.

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Navan Carpets

The new Druids Glen Marriot Hotel and Country Club in Wicklow, Ireland, is fitted with custom-designed Axminster carpets from Navan Carpets. The designs, many inspired by the Book of Kells, are in greens and golds, with small interlaced Celtic patterns in the borders. Large circular rugs have Celtic motifs in greens, golds and blues. The carpet in the James Joyce ballroom is a bold design with Celtic interlacing and a central acanthus flower, using the same rich colours. Navan's Combiweave® computerized jacquard process allowed for the integrated weaving of field, border and outfill areas.

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CRITICAL MELANCHOLIA

LABOUR, WORK AND ARCHITECTURE

By Kenneth Frampton. London: Phaidon. 2002. £29.95

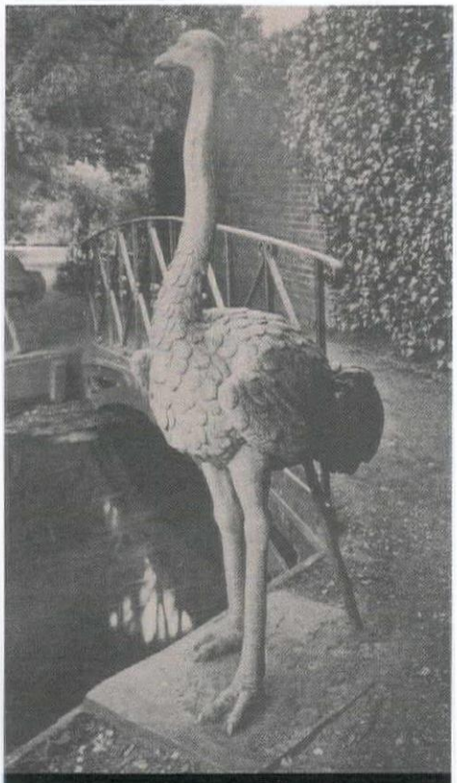
This is a melancholy book. Its message seems to be that true architecture, though essential to human happiness, is a weak and ever diminishing force in the modern world. The melancholy mood is intensified when you realize that Kenneth Frampton has been voicing this opinion with remarkable consistency for almost forty years now. Twenty-four of his theoretical, historical and critical essays, grouped under those three headings, are offered in this book as a representative selection.

They range from difficult theoretical pieces like 'The Status of Man and the Status of his Objects' of 1979 – a not entirely convincing attempt to examine architecture's predicament in the light of Hannah Arendt's *The Human Condition* – to relatively straightforward critical articles like 'Minimal Moralia' – a surprisingly sour chastisement of certain trendy Swiss Minimalists, written for the Cambridge student magazine *Scroope* in 1997. Some of these essays have become famous, at least in the small world of architectural theory. 'Towards a Critical Regionalism' seemed like a good stick to beat Postmodernists with when it was first published in 1983 and it still seems relevant in the age of globalization. 'Rappel à l'Ordre' of 1990 reasserted the importance of construction at a time when architecture seemed in danger (it still is) of abandoning its connection with building altogether. The essay was the starting point of the important 1995 book *Studies in Tectonic Culture* (AR April 1996).

Frampton's writing can be rather stilted and pompous at times but, as this collection confirms, it is not just pretentious posturing. Fundamental seriousness cannot be denied. Certain themes recur: a suspicion of the avant garde, a refusal to see architecture merely as an art form, a dislike of the automobile and the suburbia it creates, a profound distrust of media-based architecture (Frank Gehry) and a profound respect for tradition-based architecture (Rafael Moneo, Alvaro Siza).

Frampton is not an optimist. He knows very well that the craft of architecture is losing the battle against the 'optimization of technology', hence the melancholy tone. But if his theoretical thoughts are too depressing, the reader can take refuge in the History section of the book. This is perhaps where Frampton is strongest. His scholarship is imaginative as well as thorough, shining lights into dark corners and making obvious connections that no one else seems to have noticed: between Louis Kahn and French Rationalism, for example, or between the interiors of Le Corbusier and Adolf Loos. It must be some measure of Frampton's skill and usefulness as a historian that my copy of his classic *Modern Architecture: A Critical History* has practically fallen to pieces.

COLIN DAVIES



Made of lead, this haughty ostrich at Myddleton House shows the ornamental capabilities of this most functional of building materials. Lawrence Weaver's *English Leadwork – Its Art and History*, Donhead Publishing, Shaftesbury, 2002, £60, originally appeared in 1909 and is now reproduced in a facsimile edition. From spires to cisterns (and decorative flora and fauna), this is a leaden treasury of details, applications and workmanship.

CASE STUDY APPROACH

MODERN ARCHITECTURE THROUGH CASE STUDIES

By Peter Blundell Jones. Oxford: Architectural Press. 2002. £35

Peter Blundell Jones has compiled a first rate selection of detailed case studies of modern architecture which should really be required reading for every student. Much of this material has appeared in similar form before, largely in *The Architects' Journal* although also in the AR and elsewhere, and the subjects are 16 well-known projects which young architects today should know at least as well as their predecessors two hundred years ago knew their temples and their theatres, or the Goths of the nineteenth century intimately knew their cathedrals.

Following a general introduction to the period based around the contributors to the Weissenhofsiedlung, Blundell Jones follows a more or less chronological path: his earliest project, Asplund's law courts extension in Gothenburg, begins as early as 1913, and his latest, Kahn's Kimbell Museum, was finished in 1972. Most of the projects cluster around the mid to late 1920s and early 1930s, including Gropius' Bauhaus, Taut at Zehlendorf, the Villa Savoye, and the Casa del Fascio, and there is a noticeable hiatus between the early 1950s and the mid 1960s. The chapter on Mendelsohn's Schocken department store in Stuttgart should impress the fact on even the dimmest reader that its architect's reputation has been suppressed largely because of the actions of the Nazis. Wright is represented by 'the purest Usonian' house, the Rosenbaum of 1939, and Aalto by the Viipuri Library. The scale of most of the selection allows a thorough inspection of some of the smallest details, sometimes even of the rainwater pipes, without losing sight of the building as a whole.

Blundell Jones is an efficient writer, not much given to hyperbole, and the occasional sound of axes grinding gently and elegantly away is if anything enjoyable. The studies are varied in the sense that each one tends to dwell on one particular aspect – history, symbolism, technology, materials, or environment, for example; surprisingly, the concluding essay on Kahn turns out to be almost entirely about form, contrary to the expectations raised. The author's concise style and his knowledgeable manner, not to mention his plans and other illustrations, have resulted in a useful handbook which will also profit those who have often thought much about the buildings concerned.

TIMOTHY BRITTAIN-CATLIN

HEALING OUR ENVIRONMENT?

SPIRIT AND PLACE

By Christopher Day. Oxford: Architectural Press. 2002. £24.99

Christopher Day sounds like a decent, well-meaning, experienced chap, but his book is just frightful. It is a shapeless, preachy, meander through some personal opinions about giving buildings 'soul'. It scatters italics – '*life-energy*', '*thinking*', '*tradition*' – instead of adopting a clear structure. It is full of junk history, such as the rustic ideal of the country cottage, which he appears not to realize is an entirely modern idea; or the tiresome solecism, that everyone likes 'Georgian' architecture, but that 'speculative development' is necessarily bad.

It lacks both research and style. Thirty years after Byker, twenty years after the housing asso-

ciation work promoted by the Liberals in Liverpool, ten years after certain 'community architecture' methods have been entirely discredited, and five years after Jeremy Till's memorable 'angels with dirty faces', it really is not enough to give us a simplistic sermon on the desirability of communal participation and charge us £24.99. Worse is to come: there are aphorisms that the *Reader's Digest* would be ashamed of. 'A well-handled old leather book acquires something akin to the aura of a wise old person.' 'Unlike animals, we are individualities on personal journeys through life.' References to 'ensouling auras' and 'cosmic powered living processes' sound to me the sort of thing that old-school Presbyterian ministers used to refer to, justifiably in my opinion, as 'devil worship'.

Sue Roaf's introduction notes that when reading Day's text, she feels that he is actually speaking to her. It is certainly tiresomely colloquial. Butterworth-Heinemann's Architectural Press seems to be bravely trying to find architect writers who write about substantial issues, but they should have done better than this. They should have given the book some shape; removed the sentences without verbs; substituted 'fewer' for 'less' on virtually every occurrence; corrected the spellings of 'Solzenhitzin', 'Ghandi' and 'Mandella'. It's inexcusable.

BOAZ BEN MANASSEH

GOING UP

OTIS: GIVING RISE TO THE MODERN CITY

By Jason Goodwin. Chicago: Ivan R. Dee. 2002. $27.95

Horizontal transport in cities generates heated debates. Public versus private, train versus car, more or fewer roads. But vertical transport raises few arguments. Lifts have made the modern metropolis possible, they go about their business quietly and safely, a form of public transport that is never queried.

Otis is the biggest name in the business, and this book tells the history of the firm. Because they have always been lead players, it is also a history of lift engineering and lift making.

There were passenger lifts in the Colosseum and some Renaissance palaces. But it was Elisha Otis, cutting the rope on his lift with his sabre for a fee of $100 at the New York World's Fair of 1854 that started the modern lift industry and enabled city buildings to rise above four storeys. The rope was superseded by the steel cable, enabling the famous nineteenth-century skyscrapers to rise to about twenty floors. The adoption of the hydraulic lift made it economical for apartment buildings. Then came electricity and gearless traction, giving rise to the next wave of high-rise, typified by the Woolworth and the Singer buildings. By the 1920s the limitation on height was the great number of lifts required with the primitive controls of the time – The Empire State Building has 58, taking up a great deal of floor space. The introduction of Autotronic controls in 1948 mitigated this problem, and led to a further wave of skyscraper construction.

Jason Goodwin tells the story of Otis through all these developments, up to the present situation where it is a subsidiary of the giant United Technologies. JOHN WINTER

TAUT PERSPECTIVE

BRUNO TAUT, ARCHITEKT ZWISCHEN TRADITION UND AVANTGARDE

Edited by Winfried Nerdinger et al. Stuttgart/München: Deutsche Verlags-Anstalt. 2001. Price €131,54

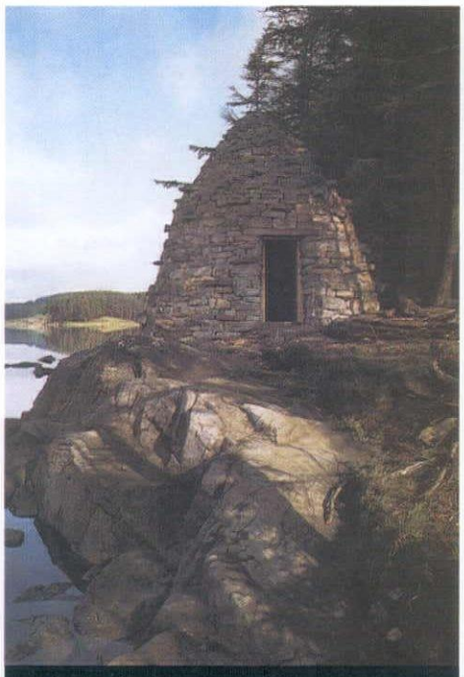
Bruno Taut remains remarkably little known in the English-speaking world even though he played a major role in the German Modern Movement. It is instructive to compare his career with that of his near contemporary Walter Gropius. Both made their names with ground-breaking exhibition buildings at the Werkbund Exhibition in Cologne of 1914; Gropius with his model factory, Taut with his Glass Pavilion. Both went on to play leading roles in the Expressionist episode after the war, though Taut produced the influential publications. Then while Gropius was developing his Bauhaus in Weimar, Taut became city architect of Magdeburg, a powerful position which taught him more about management and politics than allowing him to build. He turned his attention to housing, publishing some influential books, and in 1924 was made chief architect of GEHAG, the leading left-wing Berlin building society.

So while Gropius guided his school through its heyday at Dessau, Taut was building vast Modernist estates across Berlin: his team produced over 10 000 dwellings by the end of the Weimar Republic. In terms of reputation, the two architects were neck and neck by the time Hitler came to power. Taut, returning from a visit to Moscow, discovered he was blacklisted and in danger of imminent arrest. He fled to Japan, where he fell in love with the local culture and published some influential books. After a couple of years there, with some success as a designer of furniture and domestic interiors, he was finally lured away in 1936 to post-revolutionary Turkey as chief architect for educational buildings. Some large works were realized, but Taut never saw them built: he died in 1938 at the age of 58.

Gropius meanwhile cast his seeds on fertile ground in the UK and Harvard, surviving to tell the story his way, so that by the 1960s the history of Modern German architecture had become the history of the Bauhaus. If Taut's built works had less immediate appeal than Gropius's, they also have a subtlety and variety more respected today – think of the Horseshoe Estate – offering an alternative Modernism that is softer, less doctrinaire, more humane, and also recklessly colourful.

Taut's numerous writings have a depth and perspective that leaves them both astute and accessible, and his *Modern Architecture*, published in English in 1929, is still worth reading. The nicely produced and well-illustrated book under review is by leading German scholars of the period. It puts together Taut's fascinating life story in a series of chapters taking different viewpoints which nonetheless hang together well. Along the way, the authors offer explanations of Taut's theories and of his reactions to his changing experiences. It is a rich read, and a publisher should surely be found to make it available to the English-speaking world: the total lack of works on Taut is a scandal.

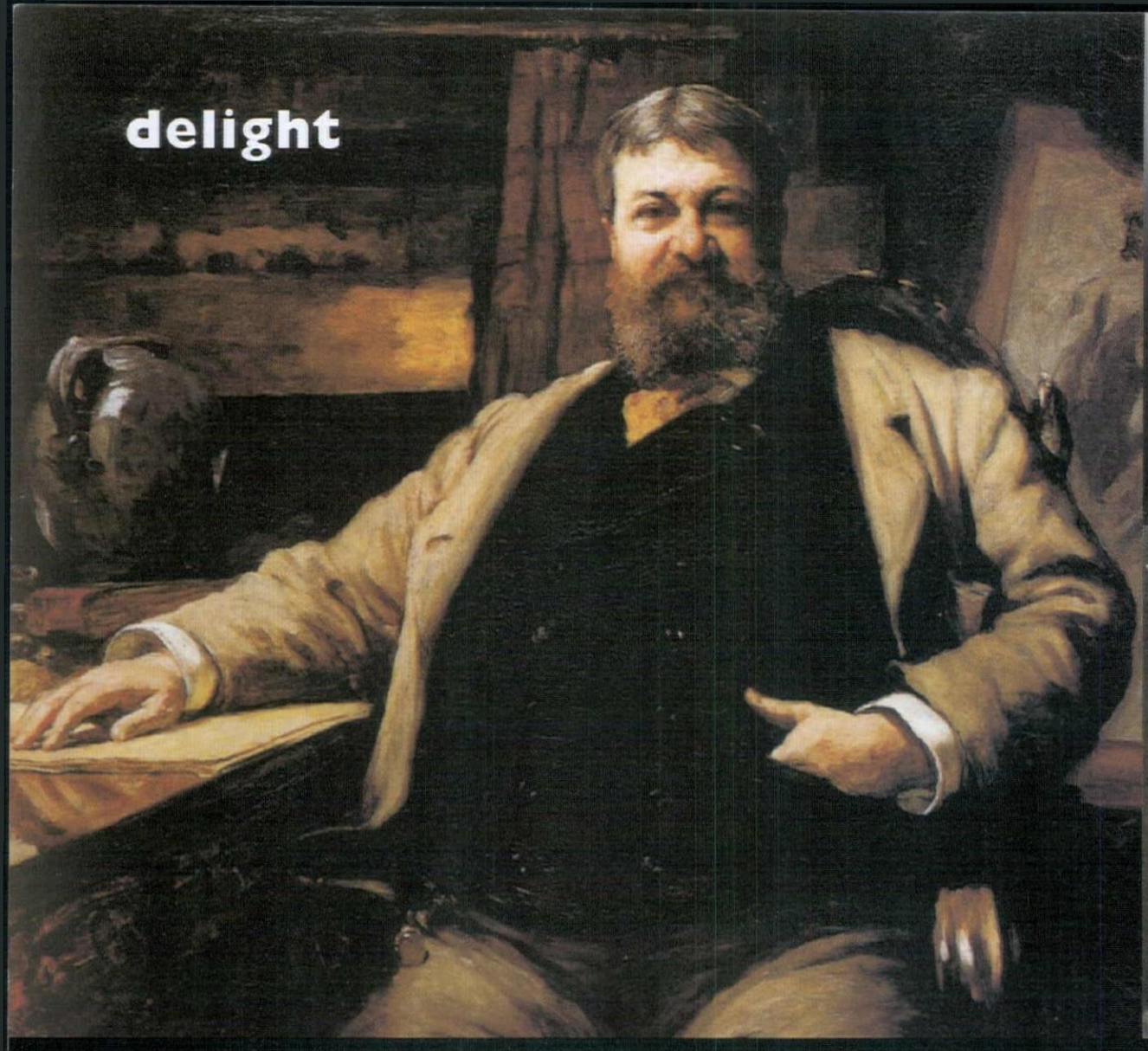
PETER BLUNDELL JONES



Poised on the edge of the Kielder Reservoir in Northumberland, this dry stone bothy by Chris Drury is actually a primitive camera obscura. The work of Drury, together with Richard Long, Nikolaus Lang, Giuseppe Penone and Herman de Vries makes up *Song of the Earth – European Artists and the Landscape*, Thames & Hudson, London, 2002, £32, by Mel Gooding and William Furlong, a civilized exploration of contemporary land art.

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







AN ARRAY OF FAMOUS AMERICANS AT LONDON'S NATIONAL PORTRAIT GALLERY GIVES A MEMORABLE INSIGHT INTO THE LIVES OF THE MEN AND WOMEN WHO SHAPED THE POLITICAL AND CULTURAL DESTINY OF A NATION.

In 1886, the English painter Sir Hubert von Herkomer painted a portrait of H. H. Richardson, the most admired American architect of his day. Boston Trinity Church, completed just under 10 years earlier, was a key building in the Romanesque revival for which Richardson had become justly famous. Completed in nine hours over three sittings, Herkomer's portrait depicts an expansive, genial figure at the height of his powers with a prominent Toby Belch-like girth. Herkomer noted in his diary that Richardson was 'as solid in his friendship as in his figure. Big-brained, big-hearted, large-minded, full-brained, loving as he is pugnacious'. In payment for the picture, Richardson drew up designs for a house for the artist that was subsequently built in the 1890s.

Herkomer's portrait of Richardson is just one of a recent exhibition of 70 paintings and 58 photographs depicting famous Americans who have shaped the nation's history. Drawn from the archives of the National Portrait Gallery in Washington, the collection is currently on show at its sister institution, London's National Portrait Gallery. Sitters range from statesmen to strippers (Benjamin Franklin to Gypsy Rose Lee), with in-between, a wealth of writers, inventors, musicians, outlaws, patrons, philosophers, clergymen, entertainers, soldiers, inventors, artists, scientists and, of course, architects. Apart from the jovial H. H. Richardson there is Berenice Abbott's 1950 photograph of an elderly Frank Lloyd Wright (looking rather aloof) and an atmospheric shot of Stanford White, of McKim, Mead and White, taken in 1903 by Gertrude Käsebier, one of the first female photographers and a founding member of Alfred Stieglitz's Photo-Secession whose members sought to elevate photography to the highest form of art.

Some faces and poses are familiar – Hemingway out hunting pheasant, Pollock splattering a canvas, Peggy Guggenheim preening in a sumptuous Poiret gown (and turban designed by Stravinsky's wife), George Washington looking stern and statesmanlike, an image repeated on a squillion dollar bills. Some are less well known, such as Anne Green, the eighteenth-century publisher of the *Maryland Gazette* (one of the very few women in the trade in colonial America) and Sequoyah, a Cherokee, who invented a Cherokee alphabet so that his people could learn to read and write; he also gave his name to the giant redwood tree. One of the most intriguing pictures is a tableau entitled 'Men of Progress', featuring, as a description of the time ran, 'the most distinguished inventors of this country, whose improvements have changed the aspect of modern society and caused the present age to be designated as an *age of progress*'. Artist Christian Schussele's 1862 line up includes James Bogardus (cast iron frames), Samuel Morse (electric telegraph), Elias Howe (sewing machine), Charles Goodyear (vulcanization of rubber) and Joseph Saxton (hydrometer and a perpetually-pointed pencil). From frontier pioneers to avant-garde artists, these are the men and women who made America, giving shape to the ideals and identity of a mighty yet still formative nation. C. S.

Americans is at the National Portrait Gallery, London until 12 January 2003. www.npg.org.uk