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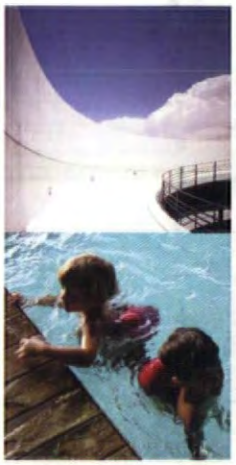

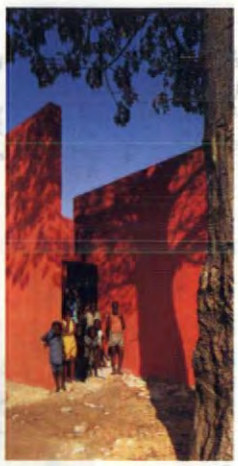

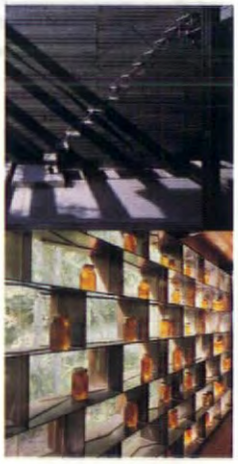

EMERGING ARCHITECTURE

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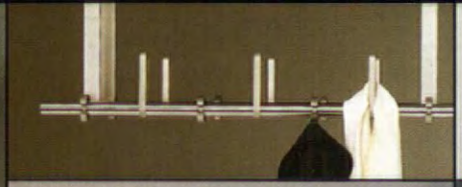
KNUD HOLSCHER DESIGN

Architects: Schmidt, Hammer & Lassen K/S

Photographer: Brøndum/Poul Buchard

Project: Kromann Reumert, Copenhagen

Hardware
Bathroom
Washroom
Handrail
Wardrobe
Signs



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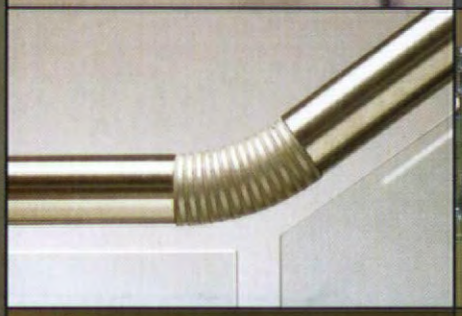

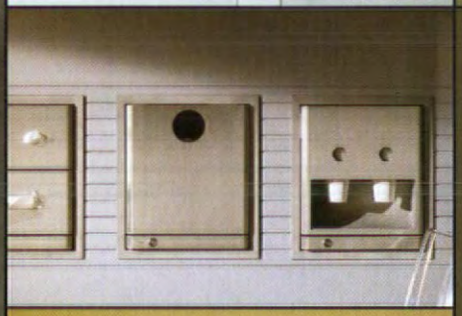

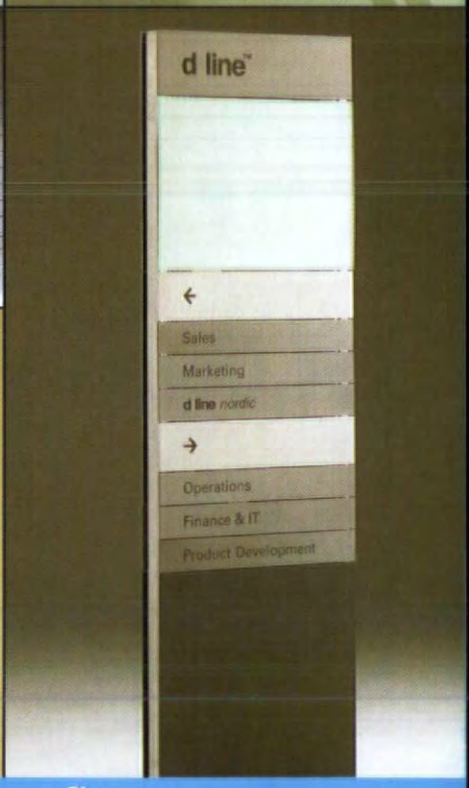

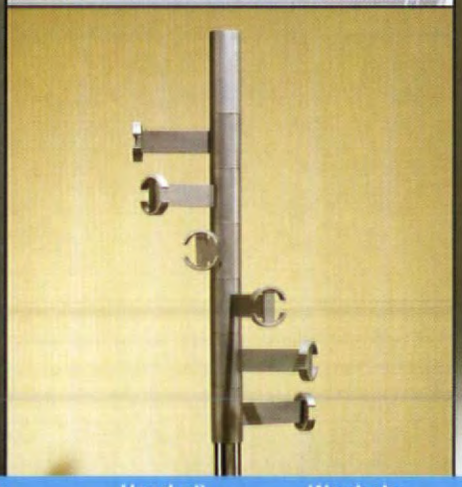

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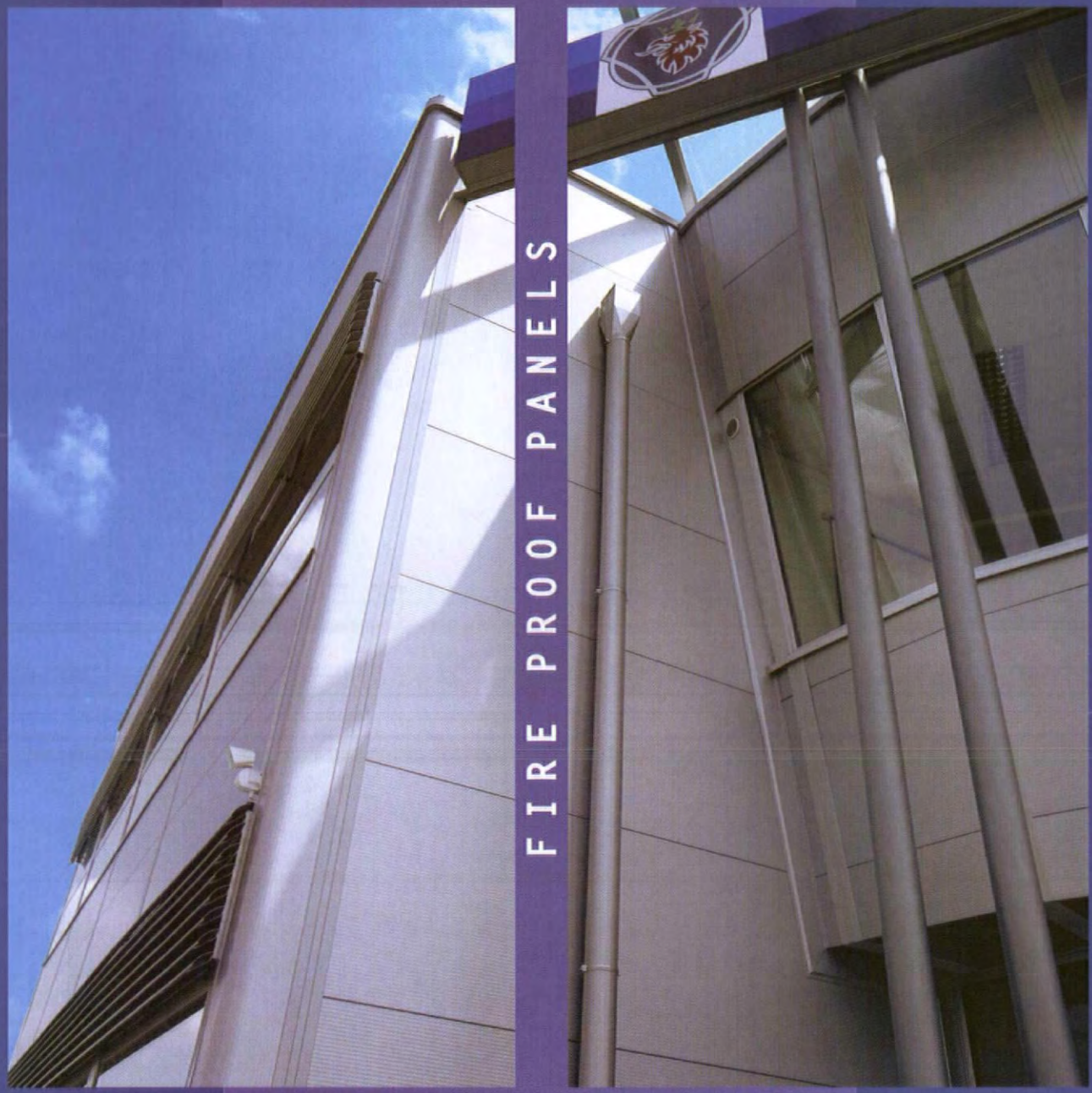

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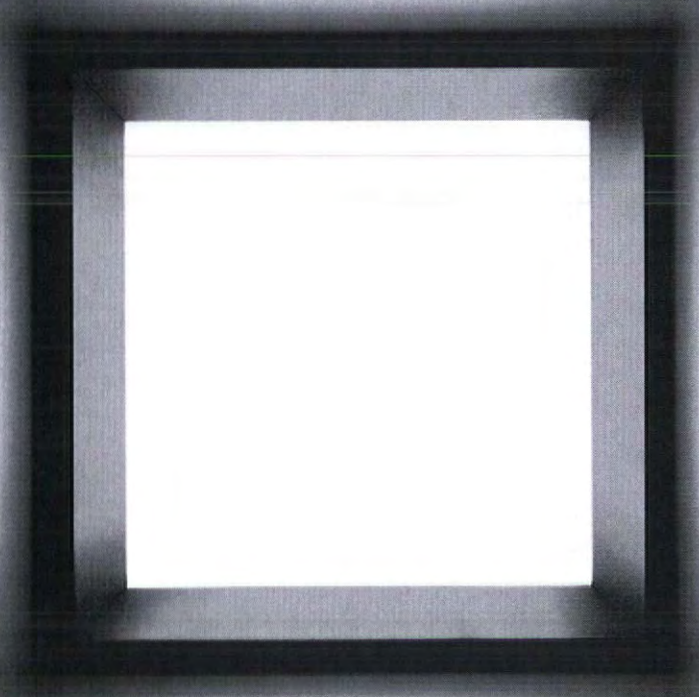

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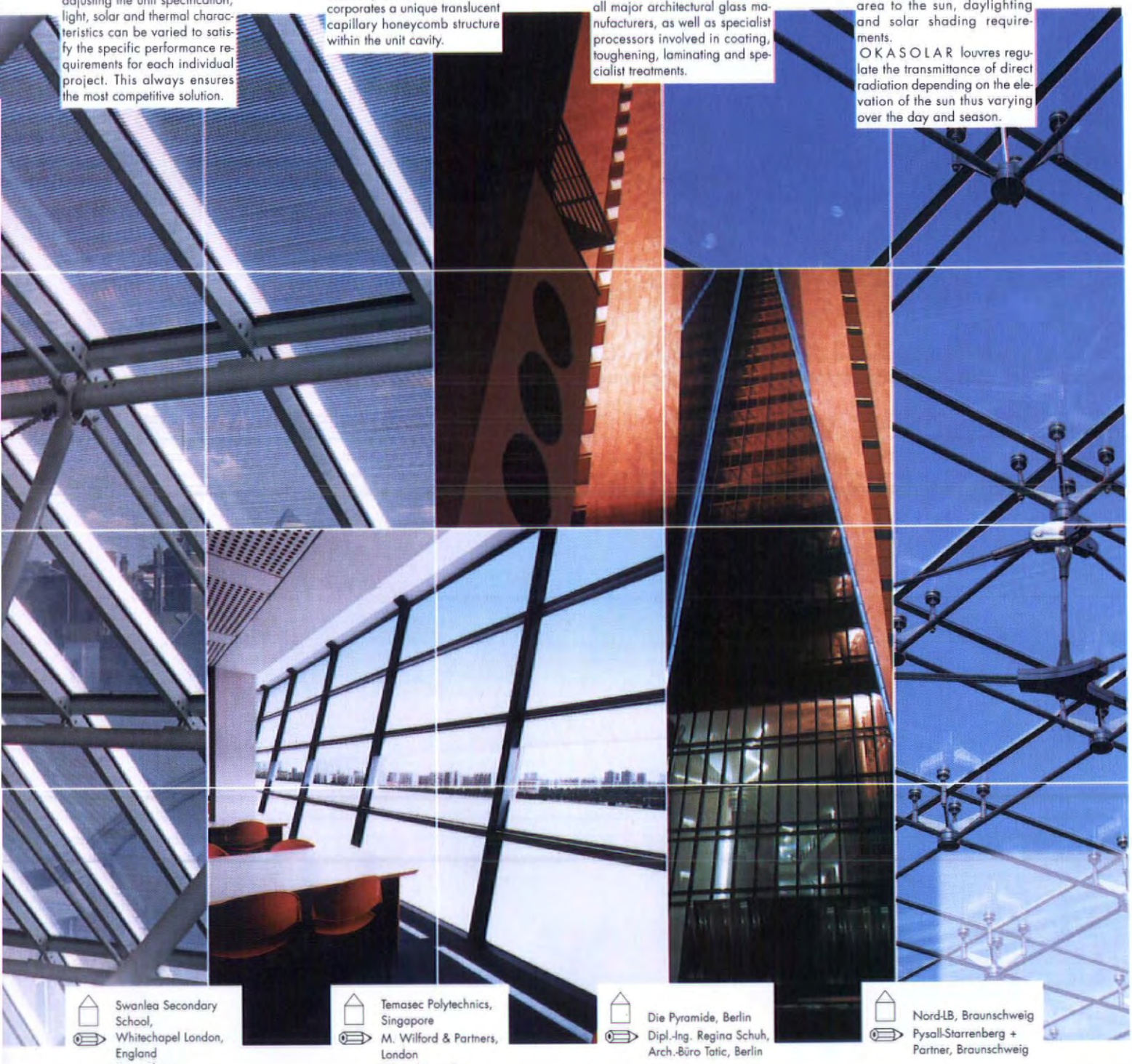

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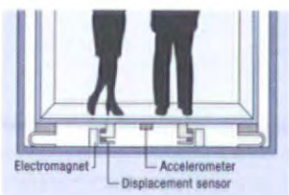

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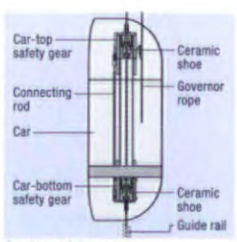

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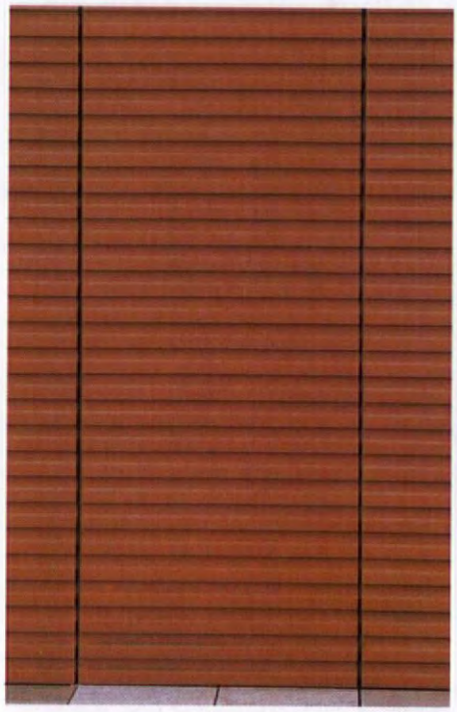

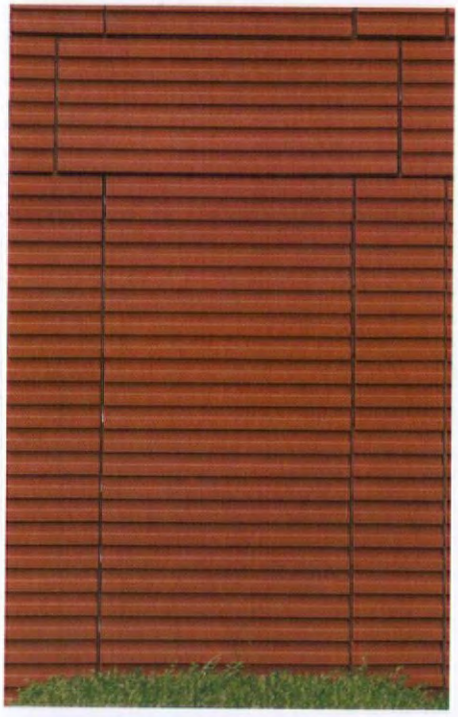

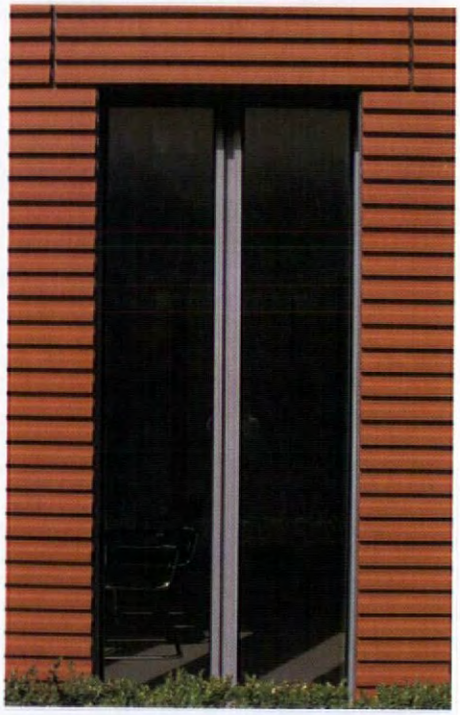

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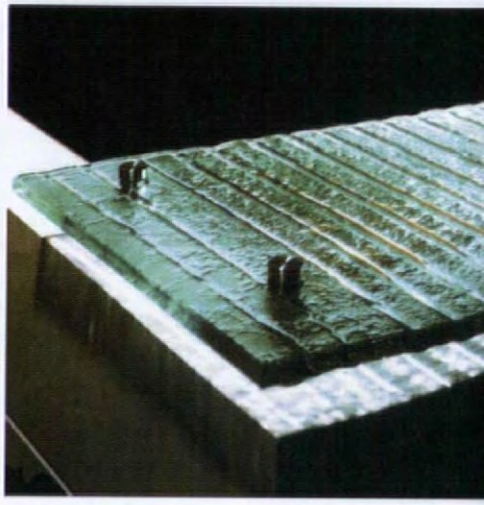

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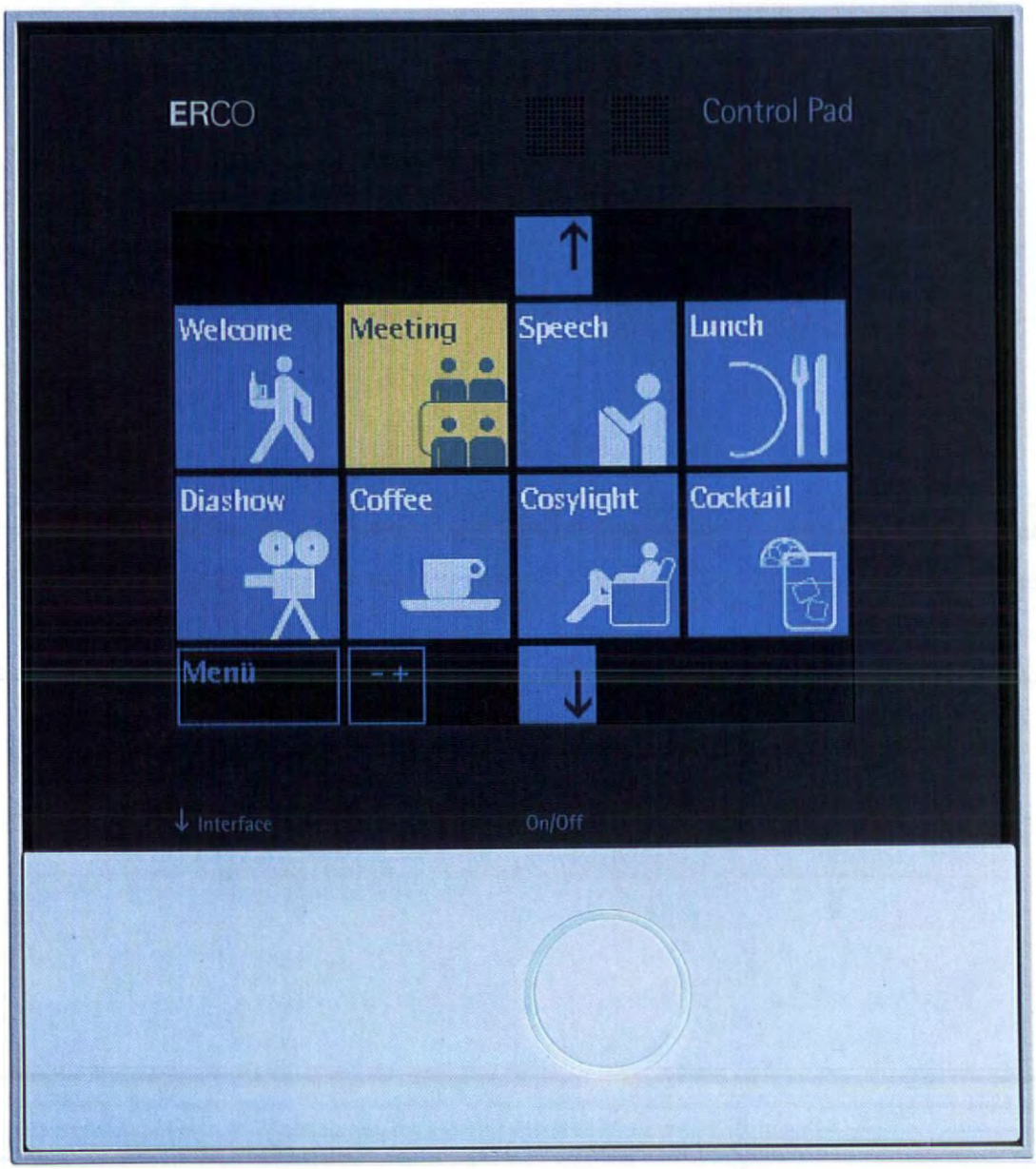

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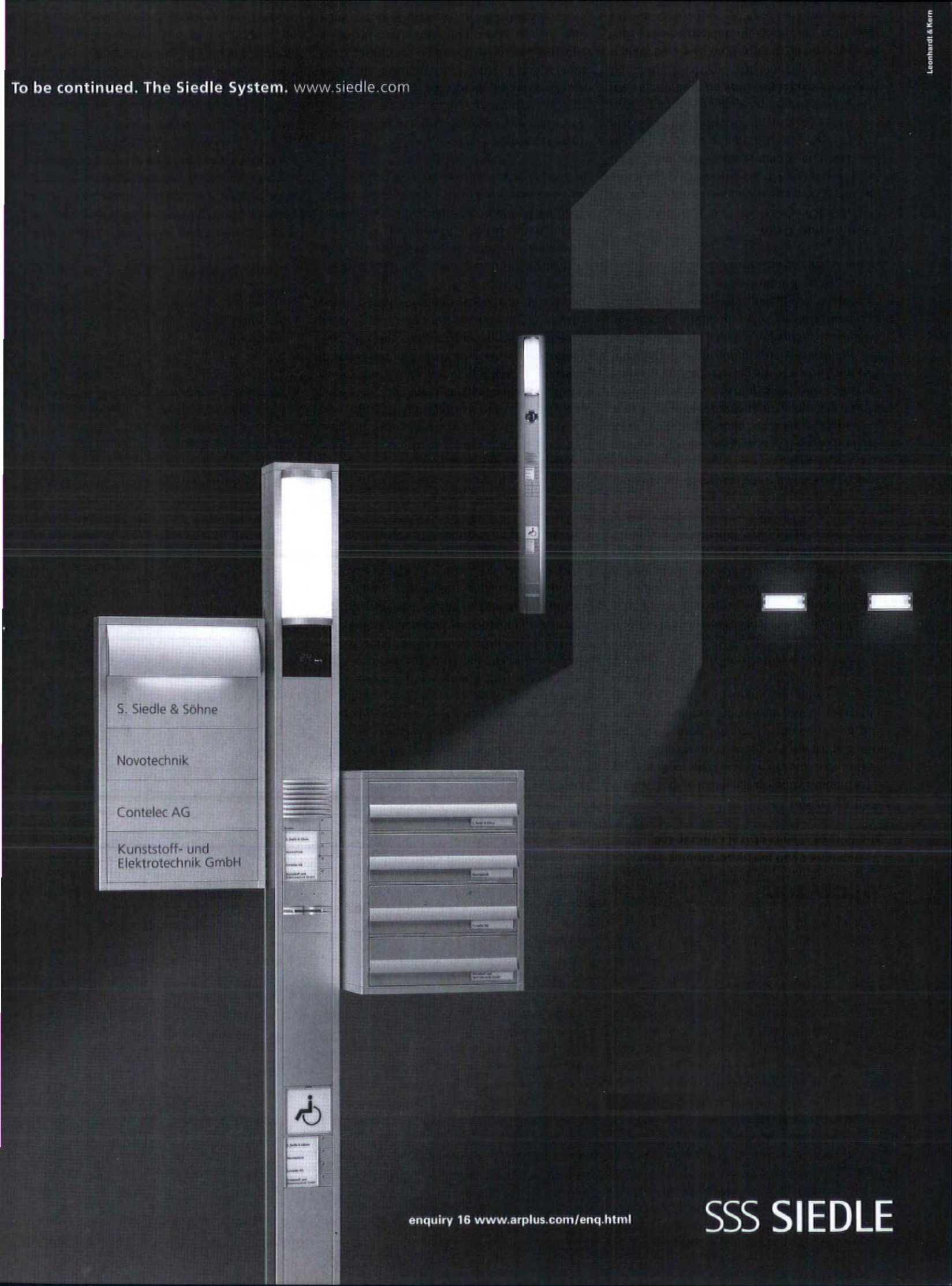
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SSS SIEDLE

Appointment of Consultants to prepare a Master Plan for WEHM NDC, Coventry

The Wood End, Henley Green, Manor Farm and Deedmore Road (WEHM) NDC Partnership in Coventry has been awarded £54m NDC funding and would like to invite expressions of interest from consultants to produce a comprehensive masterplan which will form the blueprint for the long term regeneration of the area.

Contents of the Masterplan will include a plan for the following: housing, landscape, transport and road infrastructure, country park, designing out crime, shopping, commercial, industrial and an investment vehicle with potential developers.

It should establish and underpin the financial viability of the proposals. Identify the mechanisms that will be used to finance the proposals and it is expected that the successful tenders will secure the funding to deliver the masterplan.

It is not expected that one consultant will have all the necessary skills and expressions from consortia are welcome.

Prospective tenders should write to:

WEHM NDC,
The Old Health Centre,
Hillmorton Road, Coventry CV2 1SG.

Initial enquires should be made to:
Harold Mututa, Physical Environment Development Manager
Email: Harold.Mututa@CoventryNDC-WEHM.org.uk
Telephone: 02476 622 964.

Completed bids should be returned no later than midday 3 January 2003.

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A one day conference from The Architectural Review, 19 March 2003, RIBA, London

In the last hundred years, humanity has become ever more urban and, now in the West, increasingly suburban. Cities have generated civilization, but they are increasingly eating up the world. If we are to remain civilized and try to live in some kind of harmony with the planet, we must evolve new kinds of urban planning, new architectures and new ways of relating to nature. If we do not, we shall not survive as a recognizable species. How are we to plan? What are we to build? How can we create cities in which we can live in harmony with the natural world?

The Architectural Review will hold a conference on Greening the European City on 19 March 2003 at the RIBA in London in which distinguished architects, environmental engineers and landscapists from all over Europe will discuss issues, innovations and initiatives. Speakers will include distinguished architects Stefan Behnisch (Stuttgart), Mario Cucinella (Bologna/Paris), Christoph Ingenhoven (Düsseldorf) and Philippe Samyn (Brussels) and the amazingly inventive environmental engineer Max Fordham (London). Other speakers will be announced when full details are given in next month's AR and on the website at www.arplus.com.

The conference will address the most important issues facing all responsible for creating the human-made world.

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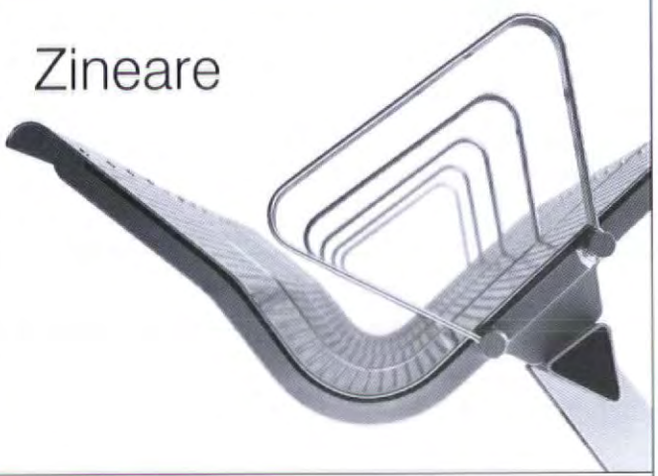

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view

AUGUSTE PERRET IN A RETROSPECTIVE EXHIBITION AT LE HAVRE, THE CITY HE REDESIGNED FOLLOWING THE SECOND WORLD WAR. SUTHERLAND LYALL REVIEWS WEBSITES BY ERIC OWEN MOSS, THE AGA KHAN AND LEVITATED. DAN CRUICKSHANK REPORTS FROM KABUL ON THE DESTRUCTION OF AFGHANI CULTURAL HERITAGE.

Main exhibition space, model sequence stretches from Perrets' 25 bis Rue Franklin building (foreground) to Auguste Perret's St Joseph's Church, Le Havre (background, centre), with huge photographs of Perret buildings as banners.

AUGUSTE PERRET REDIVIVUS

The long-awaited retrospective exhibition, *Perret, la poétique du béton 1900-1954*, at the Musée Malraux, Le Havre[1] is far more stimulating and wide-ranging than might be supposed. Some exhibits warrant a visit in their own right, among them a lively free-hand sketch made in 1952-1954 by the French stained-glass artist Marguerite Huré, showing her overall colour scheme for glazing the imposing tower at the church of St Joseph at Le Havre. 'You want your church to be beautiful, so you must let a woman design the glass', Perret is reputed to have told the Curé.

Archive drawings (many on public display for the first time) are complemented by venerable items of Perret-designed furniture, selected books and magazines from Auguste Perret's own library, art works by friends, clients and associates, a sample chunk of the original, hexagonal glass bricks from the staircase enclosure at the Perrets' celebrated apartment block at 25 bis rue Franklin (1903, Paris) and a full-size replica in concrete and stained glass of part of the window-wall at Notre-Dame de la Consolation (1923, Le Raincy). And there are more photographs and models than you can shake a stick at.

Generated by the classification and conservation work undertaken over the past decade at the Institut Français d'Architecture on the Perret archive (some 30 000 drawings, 300 boxes of correspondence, several thousand photographs and other items were donated to the CNAM in the late 1950s by his widow), the exhibition seeks to reassess Auguste Perret's place in twentieth-century architectural history and to make his life and work more accessible to all.

The entire ground floor of the Malraux museum has been cleared for the exhibition. Most of the main double-height space is given over to models – many of them newly made at 1:33 scale – and huge photographs forming banners and high-level wall-panels. Closer to eye-level, the activities and achievements of the Perret family are placed in a wider historical, cultural, architectural and social perspective in an illustrated chronological sequence that starts in 1845 (two years before the birth of Perret's builder father) and ends in 1974 (two years after the Perret family firm was finally wound up). Apparently, Auguste Perret died only two years after the invention of the ball-point pen. Less easy to decipher is a second such wall-display presenting an analysis of the Perret oeuvre.

A warm, domestic ambience has been devised for Perret's furniture by making intelligent use of some of his own light-fittings, and a brand new cut-away model showing the Théâtre des Champs-Elysées (1910-1913) at 1:30 scale has been given a suitably dramatic setting, near cartoons and maquettes by several of the artists who worked with the Perrets on the building.

A wide selection of drawings from the Perret archive is on show, although the very dim lighting no doubt deemed essential for their conservation makes reading them a strain. To compound matters, the intended ordering is sometimes obscure, not least because the exhibition's 'thematic' sections do not always tally with the information sheet provided. Perhaps such discrepancies will be ironed out at future showings in Turin (2003) and Paris (2004).

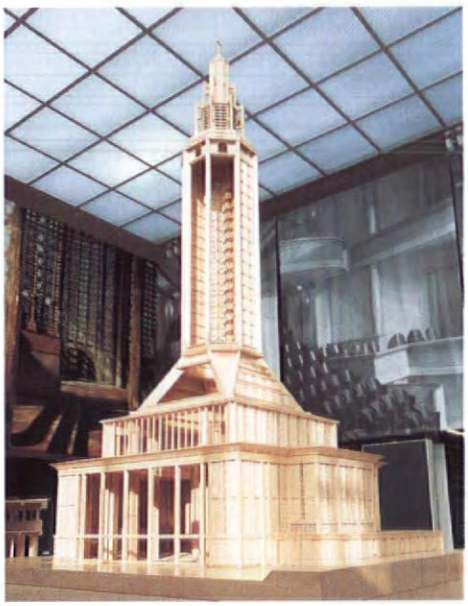
Instead of a catalogue, Monum/IFA/Le Moniteur have published a hefty tome (over 2 kilos) called *Encyclopédie Perret*,[2] containing contributions by some 50 authors from France and 10 other countries on numerous aspects of Perret's life and work. The diversity of views expressed is refreshing, far less so are divergences in matters of fact – the year Claude Perret died is given variously as 1954, 1956, 1960 and 1962, for instance. A printed version of the chronology presented in the exhibition would have been a welcome complement. CHARLOTTE ELLIS

1 Perret, la poétique du béton, 1900-1954' *at the Musée Malraux, Le Havre; every day (except Tuesdays and public holidays) until 6 January 2003.*
2 Encyclopédie Perret, *published by Monum/IFA/Le Moniteur, Paris, 2002; price €59. This book should be read in conjunction with* Les frères Perret, l'oeuvre complète, *published in Paris by IFA/Norma, 2000 (Cf ARs August 2000 p31 and April 2001 pp96-97).*
All photographs by Philippe Bréard.

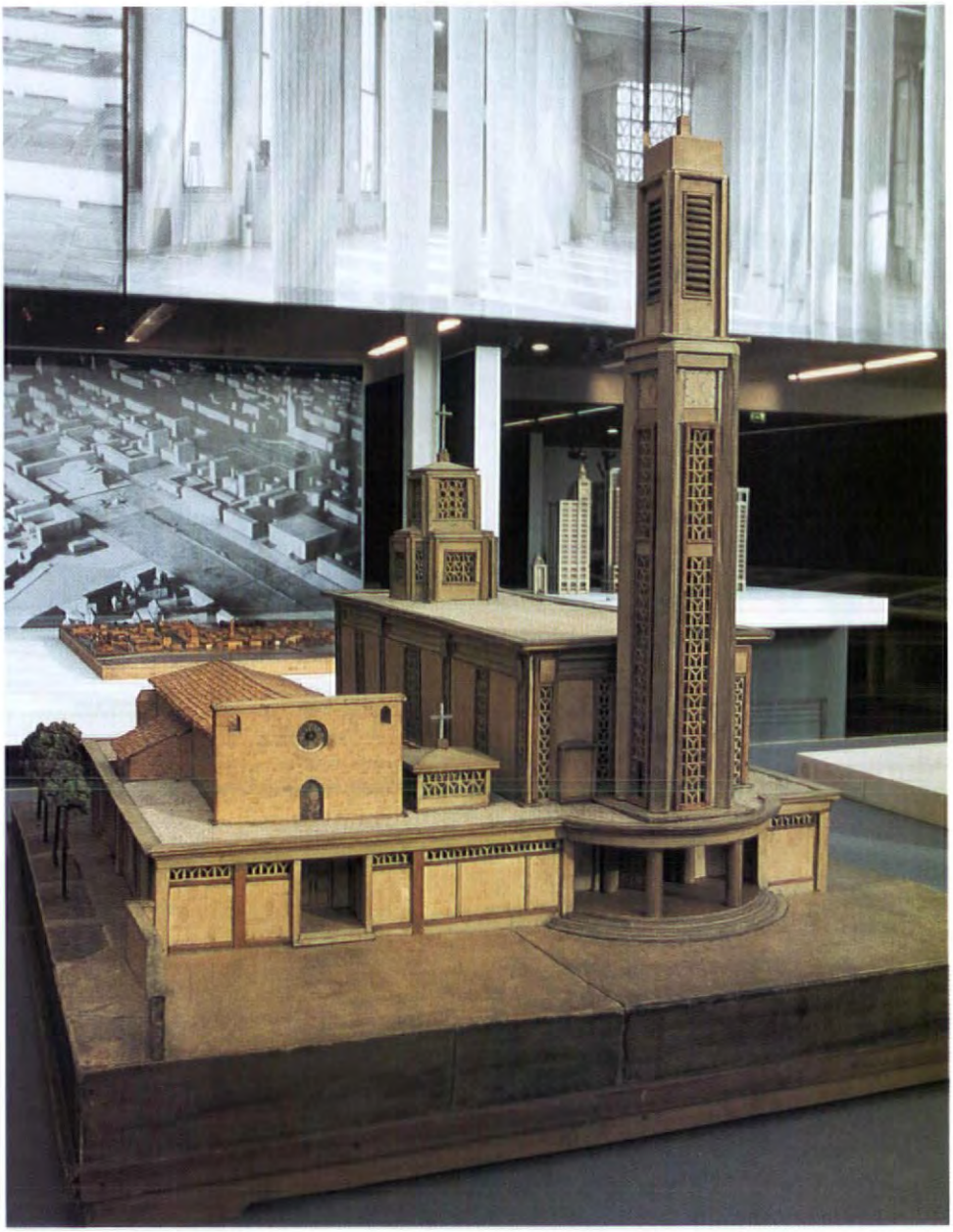
Section of chronology, including a photograph of Auguste Perret as an Ecole des Beaux-Arts architectural student.

Perret-designed furniture, borrowed from various sources and restored for the exhibition.

New model at 1:33 scale, of the Perrets' apartment building at 25 bis Rue Franklin, Paris (1903-1904), on show in main exhibition space.



New model at 1:33 scale, of Auguste Perret's church of St Joseph, Le Havre (1951-1954), virtually next door.

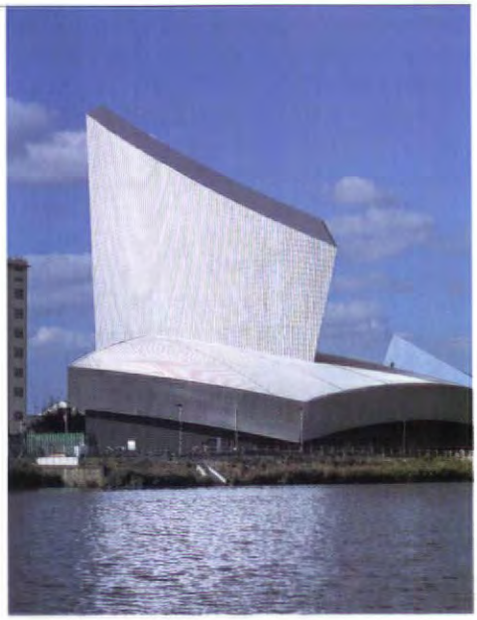


A rare surviving model from the Perret office, restored for the exhibition, showing the church of St Benoît at Carmaux at 1:50 scale, complete with the very large extension proposed by the Perrets (which remains unbuilt).

January

January's issue considers the relationship between architecture and water, a vital natural resource that permeates all aspects of our existence. Throughout history, civilizations have tamed and exploited its life-giving force. From the enrichment of the landscape to powering industry, its presence has inspired architecture and next month's issue looks at current contemporary examples from around the world. The centrepiece is the Yokohama Port Terminal by the young Foreign Office partnership who have produced a remarkable tour-de-force of a building that combines sophisticated computer-generated form-making with a highly inventive tectonic sensibility.

We also look at the Imperial War Museum in Salford, by Daniel Libeskind, which forms part of an ambitious urban regeneration plan to bring new life to Salford's redundant docks. In Otranto in southern Italy, Mario Cucinella's new ferry terminal is a striking addition to the city's waterfront. In the Netherlands, a country acutely aware of the importance of controlling water, American practice Asymptote have completed a svelte 'hydra-pier' in Haarlemmermeer, while in Amsterdam, MVRDV's floating housing suggests radical new ways of achieving urban density. Plus the usual fascinating mixture of Interior Design, Delight, Books and View. Treat yourself this Christmas – buy this and 11 other issues by filling in the enclosed subscription form or visit out website: **www.arplus.com**



browser

Sutherland Lyall deftly scrambles over the fells of architectural cyberspace.

Rolling stones

This month's architect site is that of the Californian hot shot Eric Owen Moss at the easily remembered address www.ericowenmoss.com. One of the not-so-young California lions, Moss has cheerfully rocked the architectural boat for some time now with buildings which involve happily inappropriate forms and decoration – and whose current big project, the New Marinsky Theatre in St Petersburg, Russia, has sources in one of co-RIBA Royal Gold Medal winner, David Green of Archigram's early '60s projects at the Regent Street Polytechnic. Moss looks as if he will actually get his theatre built. The site has the signs of self-build, tricks with typography which don't quite work, main page showing photos of the brick factory-style office with its sawtooth lights at the back plus an image of the interior of the office which you can, for some reason, enlarge to a bigger view of an unremarkable computerless architectural office. There is quite a lot of text at the side, white on black and almost unreadably small. Don't get me wrong, this is actually a nice, friendly, rather homespun site, with unnecessarily awkward access to the projects (instead of simply listing them there is a clunky dropdown menu). You feel the office got fed up a bit before the site was really finished. You shouldn't, but you forgive all this web-design naivety because the architecture sings. But please don't look at it for tips about architectural website design.

Lemme out. Or in

The Aga Khan's ArchNet site is at http://archnet.org. There's no www and it's dot org not dot com which is a US area network consultants' site. For some reason you have to register. I hate registering – and I hate passwords, especially when they have no obvious point and especially when the registration asks quite a lot more about you than you might think an architecture site really needs to know. My experience is that web designers do the registration/password thing to give their customers an inflated sense of their importance. That can't be true here because this site is a collaboration between established heavy hitters MIT, Harvard and the Aga Khan Trust for Culture. Following a preliminary look I thought that a bit more work could be done on accessing material and I found the emphasis on the religious bit as oppressive as one does with Western sites which hang architecture on a particular faith hook. Still it is, after all, a site about Islamic architecture and the chatroom debate on the issues of architecture, Muslim and Islamic – was happily wide-ranging.

It's early days but already it's clear that this site may be a victim of committee-itis and could do with a bit of external air on topics such as objectives, target audiences, search and display friendliness (you really need to know what you are after before you search), speed – and, really and truly, whether it needs that self-important registration and password process. I especially ask this latter because a month later I've wanted to take a longer, better look at the site. As everyone does, I forgot the password I had given. There's an automatic email service for forgotten passwords. So I get it and type it in. Four or five times. To no effect. Wasn't there something in the preliminaries about promising to not say bad things? Had someone divined my lukewarm preliminary view? Craftily, I re-registered with a different password. Only to be told that my email address had already been registered. Presumably to me. So I'm locked in this password loop and can't get in to tell you any more about the site.

Modern ways of doing things

I'm reluctant to break a long Browser tradition but here are two sites which might be of some practical use. One is www.echonet.gr.jp/english/1_echo/index.htm. Don't bother about downloading the Japanese text. It's interesting because this seems to be the site for the Echonet standard for wiring up your next domestic commission. No, it's not about circuit breakers and switch plates but about things like remote computer monitoring, fire, flood and burglar alarms, checking on the mineral water stock and ice cube levels in your computer-fridge and that kind of thing. Hitachi, Matsushita, Sharp and Tosh the laptop people have all signed up and are deadly serious. Worth a quick scan if only to be able to upstage that upstart m&e bloke.

Type typology

The other site sounds just the ticket for part-time typographers, which is how, unfortunately, a lot of architects seem to think of themselves. It's the Linotype font identifier which allows you to identify that fantastic typeface you saw in that magazine which the office cleaners binned last week. You do this with an expert querying system, The site is www.fontexplorer.com/FontStore/1420487530/UserTemplate/6. Click on the FontIdentifier tab at the top next to My Account. No and off you go. Stolid Ariel-plus-Times-New-Roman person that I am, I haven't been able to come up with a lost typeface with which to try it out. Linotype, naturally, will sell you the font you come up with.

What is this life if full of care ...

And so to www.levitated.net. No it's not the paranormals again but a simply beautiful and quite enigmatic site created by Levitated Design and Code, an Austin, Texas-based design firm run by Jared Tarbell and Lola Brine. According to the blurb, the site contains 'visual poetry and science fun narrated in an object oriented graphic environment'. You probably won't quite understand that any more than I do but, because this is mildly interactive, just sit back with your mouse and enjoy. Remember to watch the clock from time to time, so entrancing is it all.

Sutherland Lyall is at sutherland.lyall@btinternet.com

letters

PRIVATE FINANCE, PUBLIC WOE

SIR: We learn from your November issue (p36) that the US of all places has a programme of national design competitions for public buildings intended to improve their quality and to offer opportunities for young architects. Why is it that a UK government so besotted with America that it is apparently prepared to copy almost anything that happens there always seems to miss the good US models? Instead Britain has PFI forced onto practically every contract: guarantee of a disastrous public realm in future.

Yours etc

JAMES HILLHEAD

Birmingham, England

FRIENDS OF BIRZEIT

SIR: The continuing siege and curfews in the West Bank, and the destruction wrought on the whole Palestinian infrastructure, including ongoing harassment of schools and universities, has created a crippling shortage of books and equipment, including at the school of architecture at Birzeit University.

While CAD is taught from the third year, the first two years still use traditional drawing board equipment. If any architects or firms have redundant T squares and set squares, and books and journals they can spare, these would be gratefully received. Please contact:

Friends of Birzeit University

1 Gough Square

London EC4 A 3DE

Tel: 020 7832 1340

Email: fobzu@fobzu.org

erratum

Pictures 1 & 2 of Rector Street bridge (AR November, p66) were taken by Seong Kwon.

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Minar-i-Chakari: 1000 year old Buddhist column that fell in 1998, probably as a victim of a Taliban attack on non-Islamic structure, and on history. The design is well recorded, the materials survive, and it could and should be rebuilt.

View from Kabul

Dan Cruickshank reports on the cultural devastation of Afghanistan but has hope that the country will courageously regenerate.

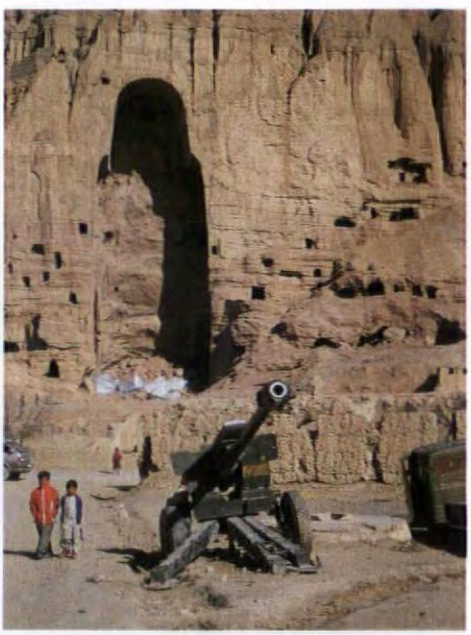
Afghanistan is much misunderstood. The land is the centre – the crossroads – of ancient civilizations stretching back at least 3000 years. Its richness and strategic importance – located at the meeting point of Chinese, Indian and European civilizations – attracted invaders and merchants. Alexander the Great conquered the region in 300 BC – founding cities such as Kandahar and Balkh, near Mazar-i-Sharif – and from the early years of the new millennium the Silk Route passed through central Afghanistan carrying commerce, culture and religion between the major Western and Eastern civilizations. These civilizations have all left their marks on the people and on the culture of the country.

Most dramatically Bamiyan – where the trade route coming south from India met the route from China to the Roman Empire in the west – is a product of Afghanistan's rich past. Buddhist monks, moving along the Silk Route, created a monastery within the cliff face overlooking the road by hollowing out cells, halls and chambers and, in the fourth to sixth century AD, carved two colossal statues of Buddha – the first time the 'enlightened one' was expressed not in abstract but in human form. During the last 60 years many traces of the rich past have been unearthed in Afghanistan and stupendous treasures found: the Kunduz Hoard of silver coins – the largest and most splendid Greek-style coins ever discovered; the Bagram Treasure – a collection of second century AD Roman, Chinese and Indian precious artefacts showing the eclectic mix of high quality works that passed along the Silk Route. And, discovered only in 1979, the Bactrian Gold, excavated at Tilla-Tepe and which included over 20 000 items from the first century AD that had been used by the elite of a now obscure Greek-influenced civilization. A mix of Classical and Oriental influence, the items forming the collection of Bactrian Gold demonstrate the creative fusion between cultures that has given Afghanistan its distinct character.

But, as well as artefacts, Afghanistan contains architecture of world importance. The 1000 year old Buddhist Pillar – the 80ft tall Minar-i-Chakari – standing high above the plain of Kabul was built in a wonderfully engineered and sophisticated structure. The ninth-century Mosque of the Nine Domes at Balkh – with its mighty round columns and delicate carved floral decoration – had an influence felt as far away as Durham Cathedral in England, while during the eleventh and twelfth centuries at Ghazni were built the first of the region's giant minarets – a form soon developed in spectacular manner by the enigmatic minaret at Jam which stands, in strange and splendid isolation, in a lonely valley to the east of Herat. And at Herat the thirteenth-century Friday Mosque, now spectacular in appearance thanks to extensive twentieth-century restorations, and the fifteenth-century Musalla mosque and mausoleum complex with its ever dwindling array of tottering minarets and including the blue-domed tomb of Gawhar Shad.

For 22 years Afghanistan has seen war. From 1979 until the late '80s fighting was between Soviet invaders and various Mujehadin groups. Cultural destruction was relatively slight and generally accidental, although rockets did damage one of the minarets at Ghazni and one at Herat. It was when the Soviets retreated and Civil War broke out – with a dreadful vengeance – in the early 1990s that most of the damage was done. Different war lords – regionally and ethnically based but struggling for national power – fought for Kabul. It was during this lawless time that the Kabul Museum was sacked. It was one of the most important national museums in the world packed with treasures of the highest quality and interest. The museum – standing in the south-west suburb of Kabul – was in the front line between warring factions. Before its collections could be fully removed it was hit by rockets, set alight and within months 70 per cent of its contents were destroyed or looted. Lost are the Kunduz Hoard and the Bagram Treasure – looted rather than destroyed because coins and ivories, well known from catalogue records, continue to turn up on the illicit art market. Destruction and loss of cultural objects and historic architecture through looting, fighting and vandalism was followed by ideological destruction during the six-year regime of the Taliban.

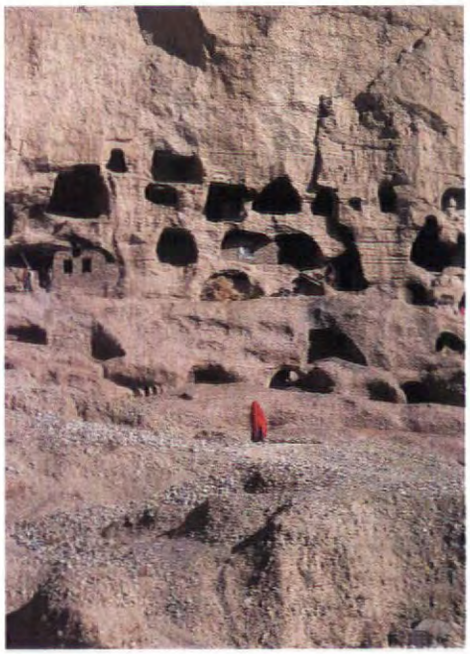
When the Taliban came to power in 1996 the surviving cultural fragments of Afghanistan were protected – or at least tolerated. But by 2000, attitudes in the Taliban ruling factions changed. The more primitive Wahabist attitudes – where all things modern and Western were suspect and all representations of living beings were per-



Bamiyan: recess was occupied by large Buddha. In the foreground is one of the guns used to destroy the image.

ceived as idolatrous – became dominant and provoked an orgy of destruction. The Buddhist and Hindu images that survived in the Kabul Museum because they were too large to loot were smashed. Paintings of animals and people in the Kabul National Gallery were torn to pieces, the mighty Buddhas at Bamiyan blown up, the 1500 year frescoes in the surrounding caves destroyed or pillaged and the 1000 year old Buddhist Minar-i-Chakari was toppled. What became clear is that the Taliban, in their last days, were not only destroying images of living things – an abuse of Koranic texts – but they were also attacking history and memory. They wanted to eradicate Afghanistan's culturally rich and complex past and so take the country back to a notional year zero in an attempt to create their ideal Islamic state. All was to be elemental, primitive, with Allah worshipped in a very prescribed manner, all art and sport banished, education and technology limited and women suppressed.

It was into this traumatized and devastated world I went to learn exactly how and why key monuments such as the Bamiyan Buddhas were destroyed, to discover the fate of lost treasures such as the Bactrian Gold and to find out how the people of Afghanistan have dealt with this continuing attack on their culture – on their national identity and character.



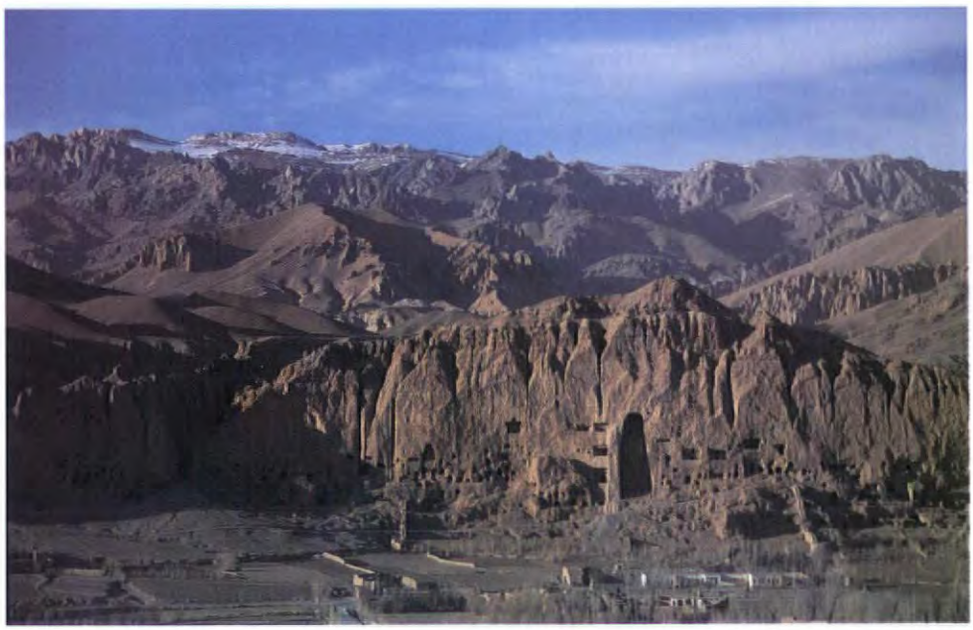
***Left* Bamiyan: Buddhist caves between the two recesses – 1000 year old cells, now occupied by Hazava people who had been much persecuted by the Taliban. *Right* Minaret of Ghazni. Built about 1100, one of first large minarets in world. Damaged in war with Soviets during '80s and by US last December during attack on nearby Taliban camp, the minaret is very fragile and in danger of collapse and of being undermined by looters digging below foundations. It needs help.**

Crates of pulverized objects

My tour around the ruins of the Kabul Museum with its director was profoundly depressing. With first floor galleries open to the sky the museum now contains little besides crates of pulverized objects. What little the looters left did not escape the Taliban fanatics. A magnificent image of a Bodhisattva, that had survived the Civil War and which the museum put back on show in 2000, fell victim to the Taliban hardening in attitude and now stands as a shattered hulk – smashed in 2001. But some objects have survived, hidden by brave souls who risked their liberty and even their lives to save beauty and history.

I was taken to the Ministry of Information and Culture, in the centre of Kabul, where the most important museum fragments and the few complete objects are stored, under apparently tight security. Gripping my 1974 pictorial guide to the museum I was able – among the scores of open timber crates and piles of stone, pottery and timber – to identify some of the objects that had once been the pride of the Kabul Museum. It was a ghastly and shocking experience. One crate contained the exquisite fragments of the faces of delicately curved fifth-century AD Buddhas and Bodhisattvas from Hadda – their benign and ecstatic smiles somehow surviving smashing and frenzied sledgehammer blows. Another crate contained pieces of the remarkable and sensuous clay and straw seventh-century figures from Fondukistan, while in one corner of the room was a pile of timber that had once been the extraordinary – pre-Islamic – ancestor effigies from Nuristan. There was talk of restoration and repair – all possible if money and state-of-the art expertise and technology is made available. But even then none of these things will ever be remotely the same. They could be put back on show, but their battered remnants would now largely be a monument to Taliban brutality.

The people I spoke to – ranging from academics and museum curators to villagers and cave dwellers at Bamiyan – were highly sophisticated in their response to the cultural devastation that has been visited upon them. All were acutely aware of the cultural richness of their country and all deeply appalled at the spoliation of their very special heritage and felt that their national identity had been attacked and undermined. As a man I met in Chakari village said of the destruction of the minaret when I asked if money should be made available for its reconstruction, 'It was such a cruel way to treat any historic object. They can destroy our buildings and monuments but not our minds, our past, our history



Bamiyan: cliff face was painted with architectural details picked out – a megastructure on the Silk Route. Frescoes one and a half millennia old were destroyed or pillaged when statues toppled. Recess of small Buddha can be seen on right.

Palace of about 1925 in new 1920s capital of Darulaman, six miles from centre of Kabul. Scene of bitter fighting in early '90s during civil war, opposite National Museum of Kabul. Area will be reconstructed with foreign help.

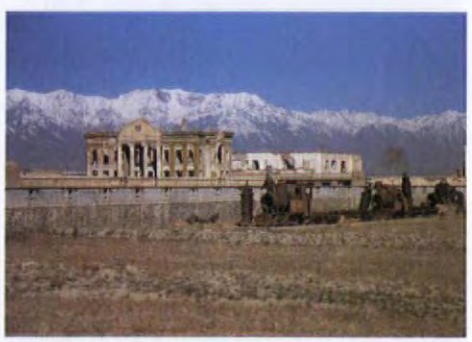
lives on in them – yes it must be rebuilt'. Few seem to have been broken or made bitter by 20 years of war, suffering and oppression. All the Afghans I met remain friendly, dignified, welcoming to strangers and optimistic about their future. As Culture Minister Sayed Raheen told me, 'our nation is an old nation and the location of this country has required it to be invaded by different conquerors, and each time after destruction our people have managed to survive, and to revive what they lost. I'm sure we will do it once more'.

But what of the future? International efforts are being made to conserve the historic artefacts and buildings that survive – and this help is needed urgently. The minarets at Ghazni and Jam are near collapse – partly as a result of the depredations of looters who have undermined their foundations in search of treasure. As Mohammad Popal, the chancellor of Kabul University said, looters are 'an organized mafia' and now the biggest threat to Afghan culture since the relative peace in the country has made it easier for thieves to operate in remote regions. On the positive side, the British Museum with the British Foreign and Commonwealth Office have launched an initiative to establish and fund a conservation studio in the Kabul Museum so that damaged objects from the collection can be repaired. The Greek Government has offered to pay for reconstruction of the museum. The Aga Khan Foundation has agreed to take responsibility for the restoration and regeneration of the early nineteenth-century Timur Shah district of Kabul with its traditional houses and mausoleum, Babur's Mogul Garden (also in Kabul), and to survey and produce a conservation plan for the old city of Herat.

And the myths continue – the Bactrian Gold may still survive as a collection. I traced it to the vaults of the Presidential Palace in Kabul where it is said to have survived, but I was given no assurance of its existence and certainly was not permitted to see it. The country is still too unstable to confirm the existence and location of such a tempting treasure. More curious, as if to confirm the cultural richness of the country and the possibility of recreating the Kabul Museum, a little known second-century AD Buddhist site in south Afghanistan – Kaffir Got – has recently been investigated and is said to be rich in artefacts and may even include a buried giant Buddha to rival those destroyed at Bamiyan.

But looters are working faster than the archaeologists. Much may soon be discovered – and much may soon be lost through looting. The international community must take more responsibility. More money and expertise must be made available – urgently – to protect and conserve what survives and action must be taken to control the Western art market, for looting is driven by the insatiable appetite of Western collectors and sale rooms for Afghan art.

DAN CRUICKSHANK



Ruined house in Darulaman, Kabul, destroyed during civil war of early '90s. In foreground, steam train in grounds of Kabul Museum, now marooned in a mine field.

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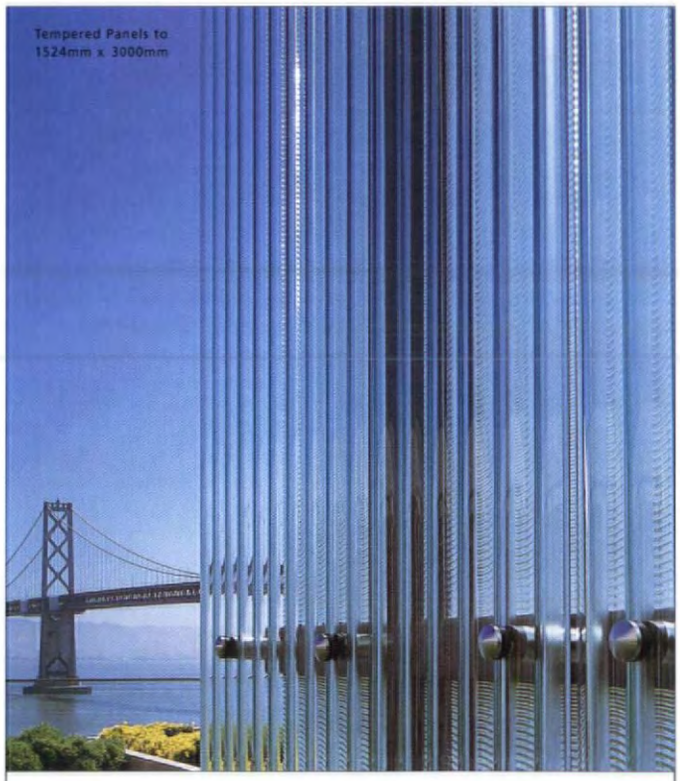

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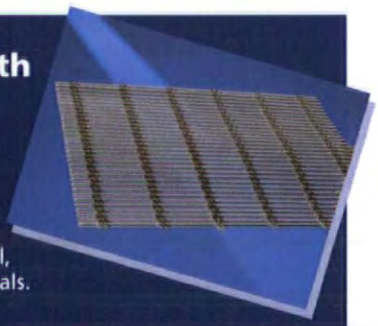

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EMERGING ARCHITECTURE

This year's entries for the ar+d awards showed a huge range of invention and ideas from all over the world. Here and on the following pages, Peter Davey, AR Editor and Chairman of the Jury, explains the scope of the awards and the jury's judgements.

This is the fourth annual cycle of the ar+d awards. They were conceived by the partnership of The Architectural Review and d line, the distinguished Danish architectural design firm, to discover and celebrate the work of architects and designers not necessarily well known and usually at the start of independent careers. This year, we are most grateful to be sponsored by Buro Happold, the international consulting engineers, who have enabled us to extend the awards and their associated activities in several directions.

The awards are given only for built or manufactured work. However fascinating, theoretical projects do not yet make impact on humanity and the planet, though of course they may in future. We set the age limit of entrants at 45 because, in many countries, architects and other designers do not have an opportunity to execute their own distinctive work before that age. Of course, there are exceptions. For instance, we were astonished to find that Christoph Ingenhoven, who was an ar+d juror in 2000, was eligible to enter (p56) – from the quantity and quality of the work of his office, we had assumed that he had become ineligible some years ago. So too with Jim Eyre of Wilkinson Eyre, who has designed the magnificent bridge at Gateshead (p58).

The over 700 entries this year ranged from landscapes to tableware, temporary installations to churches. Entries came from some 60 countries and cultures, as different as Senegal and Slovenia, Colombia and Canada.[1]

The jury for this occasion was international and distinguished. Members were Stefan Behnisch (Germany), Margrét Hardardottir (Iceland), Rick Joy (USA), Carme Pinós (Spain) and Hin L. Tan (Malaysia). All have established themselves as distinguished practitioners, and all are around the qualifying age for entrants. As Editor of the AR, I, a non-practising architect, was chairman.

We worked harmoniously together, fascinated by the wealth of invention before us. Most of our choices were of quite small works – not surprising perhaps, as in the majority of cases they are the early works of a practice, and it is rare for such things to be big. In the end, we chose five award winners[2] and selected a further 21 schemes for commendation. They show the great range of types of design before the jury.

One of the most pernicious false dichotomies in our trade is the Loosian notion that we can only build urns or chamber pots, a proposition elaborated by my revered predecessor Nikolaus Pevsner's dictum that cathedrals can be architecture, but bicycle sheds are building.[3]

It is absurd to suppose that architecture should be restricted to monuments. Good design should permeate and ennoble all our lives, from our most exalted moments to the most everyday. I do not mean by this that we should (or can) live in a world ruled by some sort of taste code, but that all the things we make should be carefully made for purpose, agreeable to use and decent to look at. Further, they should minimize our impact on the planet and its resources. They should help enhance the quality of human life. In their very different ways, the award winning and highly commended entries have these attributes, and they show the range of the ar+d awards.

Domestic

Houses are traditionally one of the chief springboards for an independent architectural career. The house by Sean Godsell in Victoria (p38) is an extremely thoughtful response to climate and landscape that raises fascinating questions about the nature of modern Australian culture poised between Western and Eastern influences.

There could be no greater contrast than between the experimental dwelling in Addis Ababa by Ahadu Abaineh (p60) and the small house in Tokyo by Yumi Kori and Toshiya Endo (p62). Yet both respond to local resources, need and culture, with the Ethiopian one using growing trees as the main bearing element, and the Japanese house forming a marvellous compressed sequence of internal and external spaces on a very tight site. In this group might be included Marlon Blackwell's Honey House in North Carolina (p48). Though not a house, it has domestic scale and shows great imagination in construction and realizing the potential of a very small building and its relationship to landscape.

Archipro's cemetery for the unknown dead of a country village (p42) is the most powerful expression of the very impressive modern Japanese sensitivity for landscape, which has been celebrated by ar+d awards in earlier years. It is a moving and abstracted meditation on nature, death and community. At the opposite end of the landscape scale is the garden and contemplation house in Malacca by SCDA (p84), where history and nature are also

interpreted, but in a very private way. The dining hall at Moorelands Camp in Ontario by Shim-Sutcliffe (p80) is also a place for meditation on nature: but by children in the wilderness. A much more gentle landscape was celebrated with great panache by graduating students in ephemeral parasols for a festival at the Munich Academy of Fine Arts (p98).

Civic

The memorial pedestrian bridge at Rijeka in Croatia by 3LHD (p45) won an award as much (or perhaps more) for its contribution to the spatial sequences of the city as its ingenuity in engineering design. Similarly, the pedestrian bridge at Gateshead by Wilkinson Eyre (p58) makes an important contribution to the city, both practically and in its reinterpretation of a proud engineering tradition. Another distinguished addition to urban infrastructure is made by the Copenhagen metro stations by KHRAS (p70); they are models of clarity and ingenuity in the way they bring daylight deep underground.

If metros help preserve urbanity, cars destroy it. We welcomed Ingenhoven Overdiek & Partner's elegant reworking of that normally drear building type, the muti-storey car park, in Offenburg (p56). In a different way, Andrej Kalamar has attempted to mitigate the worst effects of traffic with his little corner building in Ljubljana (p76).

The two commended projects from Spain, the congress centre in Murcia by Paredes Pedrosa (p74), and the swimming pool at Pontedeume by Quintáns, Raya, Crespo (p68) are both fundamentally urban buildings that serve the community. Both clearly respond to the cityscape, and to climate, and are thoughtful responses to social programme. Equally orientated to urban community is the brave and innovative women's centre at Rufisque, Senegal by Hollmén Reuter Sandman (p82). So, in a sense, is the clinic and pharmacy by Tatsuo Kawanishi, which makes a social and urban contribution to a very delicate part of Kyoto (p72).

Both the commended religious buildings: the church near Oslo, Norway by Jensen & Skodvin (p52) and the chapel at Bogota, Colombia (p78) by Daniel Bonilla are buildings for communities, but are set in much more natural landscapes on which they reflect in very different and moving ways. Equally, Jou Min Lin's schools at Min Ho in Taiwan (p64) respond to the marvellous tropical landscape, while providing different kinds of space appropriate for communities of small children and teenagers.

Specific

You could describe Niall McLaughlin's bandstand at Bexhill (p77) as a construction for the community; certainly, all members of the jury were enthused by the architect's jolly vision of tea dancing on the sea-front. But it could also be regarded as a very large piece of furniture, like the fruit-store in Chile by Felipe Assadi (p87), which shows how a normally dull and neglected kind of structure can economically be made both elegant and efficient.

Another large piece of furniture is the award-winning temporary Stylepark lounge for the UIA congress in Berlin this year by Jürgen Mayer H. (p50). Made of modular, reassemblable elements, the interior-scape combines ergonomic principles with tectonic sensitivity. Equally transformatory of interior space, and even more transient is the installation by Hampson, Foley, Thompson and di Mauro (p73), which greatly impressed us with its ingenious understanding of material properties and how they can be exploited simply in an entirely new way. Another inventive use of simple elements is the adjustable light by Edge (p86), which the jury felt had much potential for development. Needing no further refinement is the exquisite tea-pot by Forsythe+MacAllen (p83), which shows such understanding of materials and human relation to them that it is sure to become a classic. So we had a cathedral (well, a very fine church) and a bicycle shed (the fruit store), a cemetery and a tea-pot, a car park and a garden full of parasols, a metro system and a tree house. We only wish that we could have celebrated more of the marvellous range of entries.[4]

PETER DAVEY

Editor and Chairman of the 2002 Jury

1 A full list of entrants is given on our special web-site www.arplusd.com.

2 The £10 000 prize money is divided equally between the award winners.

3 A curious aberration this, for Pevsner was just as concerned about good design in everyday objects as he was about fine buildings.

4 The award winning and commended entries, with others, will be on show at the RIBA in London in March 2003, when there will be lectures by some of the authors sponsored by Buro Happold. Other exhibitions will be held at d line chosen venues elsewhere in the world. Details will be given on www.arplusd.com.







ar+d **PRIZEWINNER**
HOUSE, MELBOURNE, AUSTRALIA
ARCHITECT
SEAN GODSELL

LIGHT FILTER

This house, dug into the side of a sand dune in Victoria, elegantly makes the case for a new kind of Australian culture that blends Asian and European strands.

Sean Godsell's latest house is dug into the side of a sand dune on a beach south of Melbourne. Like the Carter/Tucker house, which was highly commended in ar+d awards 2000 (AR December 2000), it is an apparently simple exercise in wood and light, sun and sea. But it is made with even more subtlety and detailed care than its predecessor.

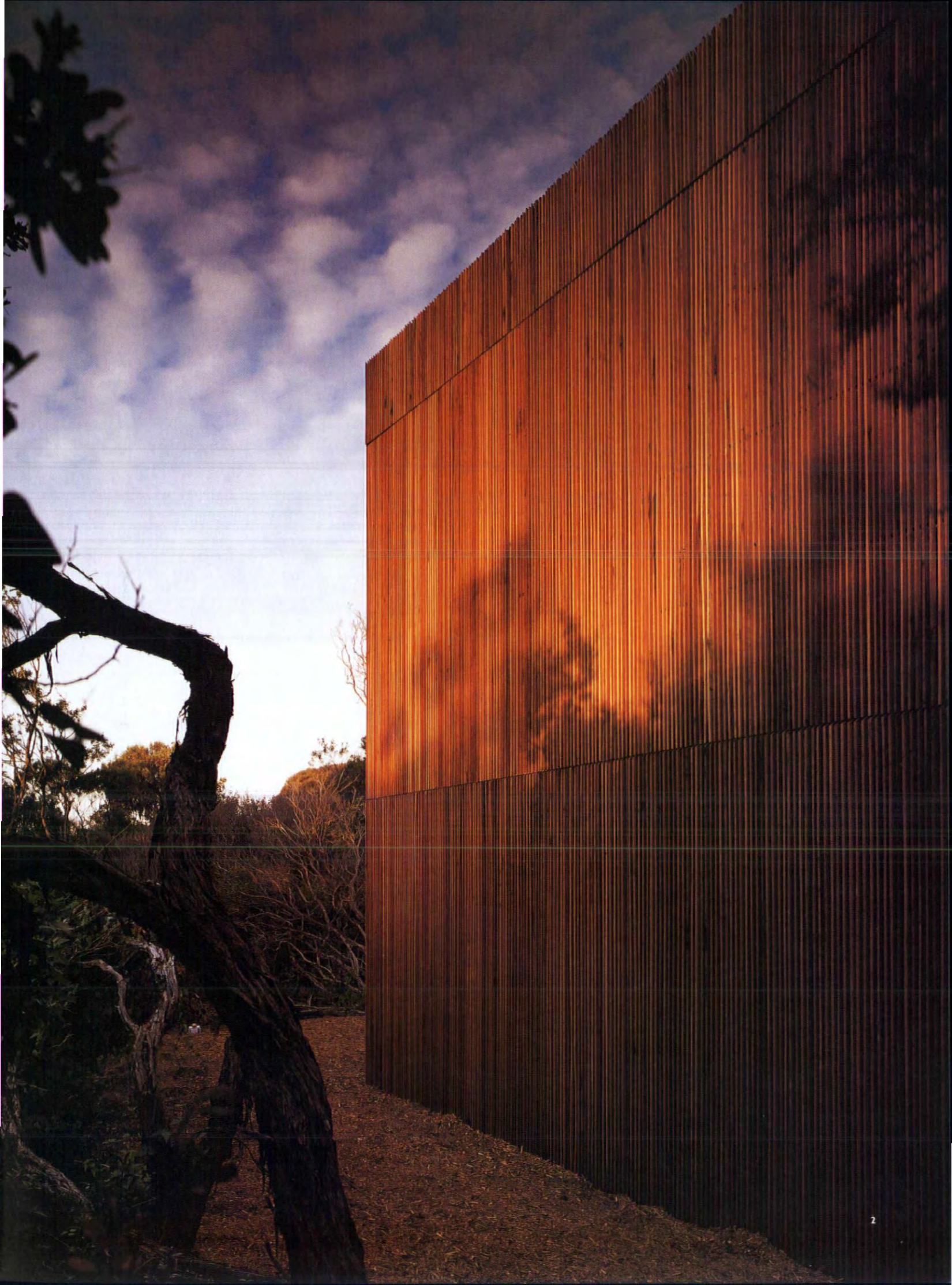
The brief of the Peninsula House was simple: the owners wanted a living room including a kitchen and dining space, a sleeping place and a library. A verandah, essential to middle-class Australian life, was required on the north (sun-facing) front. Each space is different, each has its own atmosphere.

Godsell decided to articulate the elements clearly within an overall rectilinear form. You come in to the car port at the top of the slope and go down a staircase that leads to the main (living room) floor. Here, a deck extends to the east, open to the main volume of the house though a shuttered wall, which can be raised to make a portico that gradually and subtly allows interior and exterior to flow together with many careful gradations of experience.

Slung over half of the living area is the bedroom, a secret space reached by a separate private stair. It looks out calmly over the living room towards the sea, and is on top of the library at the back of the plan: a calm, quiet space dug into the side of the dune. So the house

1

1
Huge movable shutters form portico between living area and court.
2
House changes from opacity to transparency as you move round.

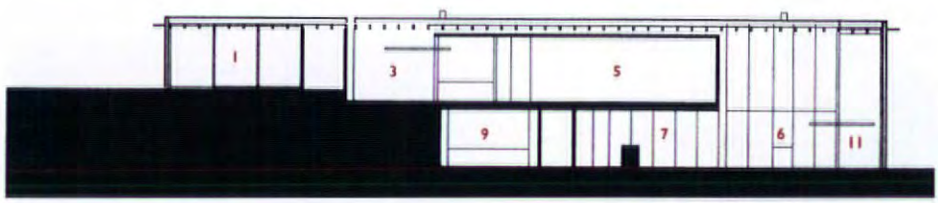


3

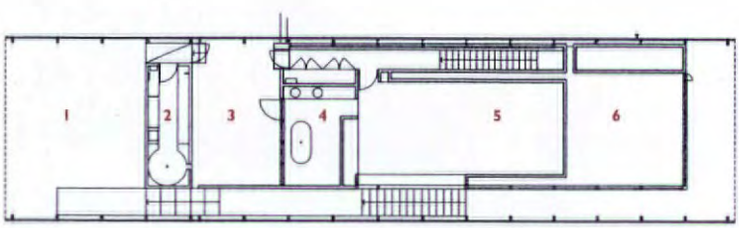
evokes all the archetypal qualities of dwelling: cave, hut, hearth – enclosure, expansion, and conquest of but respect for nature.

Light is orchestrated with great care. The rectangular plan is created with oxidized steel portal frames. There are two skins, the inner one of glass and steel, the outer one of recycled jarrah slats. How envious architects of the northern hemisphere are of the relative cheapness of Australian hardwood, which allows such slender sections. How well Godsell has used the potential, so the house changes as you move round it from being almost opaque to virtually transparent. Each material is handled with great care and attention to its essential properties. Each calmly modulates space, making the whole house into a gigantic sundial that records the passage of time by the patterns of shadows thrown by the screens. Godsell discusses the fusion of cultures which he hopes that the house represents. The mix of archetypes: Japanese (space within space), European (kindly living room and cave-like study) and Anglo-Indian (verandah) is a remarkable and moving tribute to evolving and exciting Australian culture.

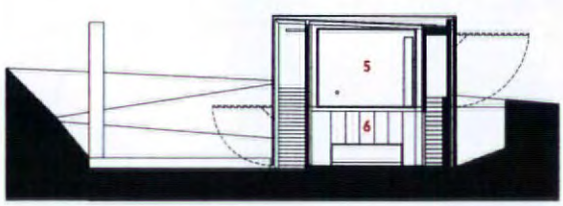
ar+d PRIZEWINNER
HOUSE, MELBOURNE, AUSTRALIA
ARCHITECT
SEAN GODSELL



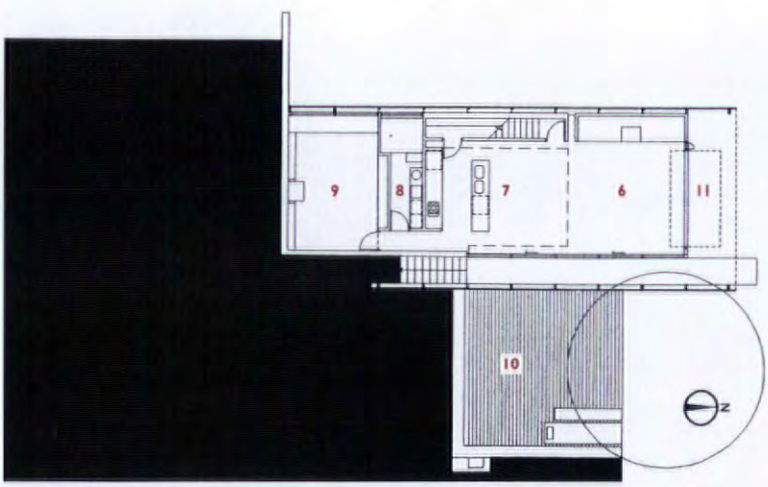
long section



upper level



cross section



lower level (scale approx 1:420)

1 car port
2 store
3 bedroom court
4 bathroom
5 bedroom
6 living room
7 kitchen
8 laundry
9 library
10 decked court
11 verandah

3
North wall opens to allow living area to flow into verandah.
4
Precise detailing in rust and steel, hardwood and glass.

Architect
Sean Godsell, Melbourne
Project team
Sean Godsell, Hayley Franklin
Structural engineer
Felicetti Pty Ltd
Landscape architects
Sean Godsell with Sam Cox
Photography
Earl Carter

ar+d **PRIZEWINNER**
CEMETERY FOR THE UNKNOWN,
MIRASAKA SOUSA, HIROSHIMA, JAPAN
ARCHITECT
HIDEKI YOSHIMATSU +
ARCHIPRO ARCHITECTS

RESTING PLACE

A simple and moving memorial to the unknown dead takes its place in Japanese tradition and topography.

3

The huge Haizuka dam in the north-west of Hiroshima prefecture of Japan is inundating large areas of countryside. To ameliorate the dam's impact, the government and the town of Mirasaka commissioned a series of earthworks, one of which was a cemetery for the unknown people whose unmarked graves were flooded by the waters of the dam.

Hideki Yoshimatsu and Archipro Architects, who had been evolved in the earthworks projects for several years, were required by local people to 'make a memorial ... without a religious element'. The site was at the north-east tip of the existing Nozomigaoka Cemetery, from which it takes its fundamental geometry of parallel paths diagonally crossing the site.

The unknown people are represented by 1500 stainless-steel rods, 9mm diameter, placed between the paths 300mm apart and 2m high. They form abstracted groves that move slightly in the wind and are made more dramatic by planting trees round the cemetery's perimeter, so the rods will be seen in silhouette against the dark vegetation. A sacred tree, Tarayoh, was replanted at the apex of the composition.

The silver groves stand on a flat platform where the rods are supported in 17mm diameter stainless-steel tubes set vertically in reinforced-concrete bases. Concrete is masked by the crushed stone of the paths, and smooth, rounded carefully graded stones round the bases of the rods. By the sloping approach path, the smooth stones (which were taken from parts of the river bed to be covered by the waters of the dam) are held in place with

1
From north with Cemetery for the Unknown with traditional cemetery behind and village across the valley.
2
Opening ceremony.
3
Looking north towards the replanted sacred tree Tarayoh.

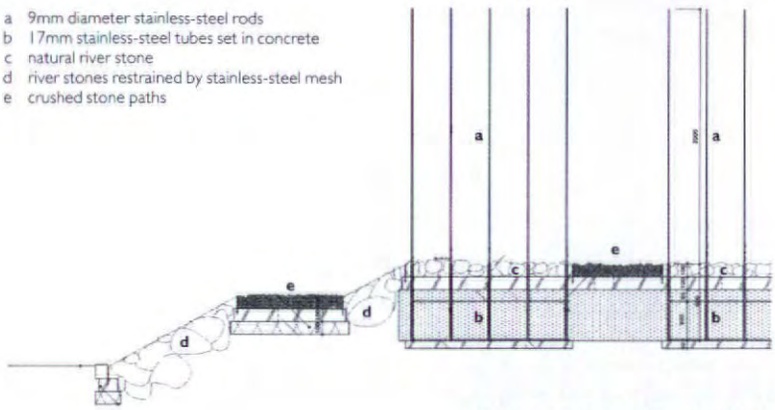
4

5

welded stainless-steel mesh. A gentle monument has been created with the greatest economy of means. All members of the jury were impressed by the place's power, its perceptive use of materials, and its subtle response to Japanese tradition.

Architect
Hideki Yoshimatsu+archipro architects, Tokyo
Project architect
Michio Maeda

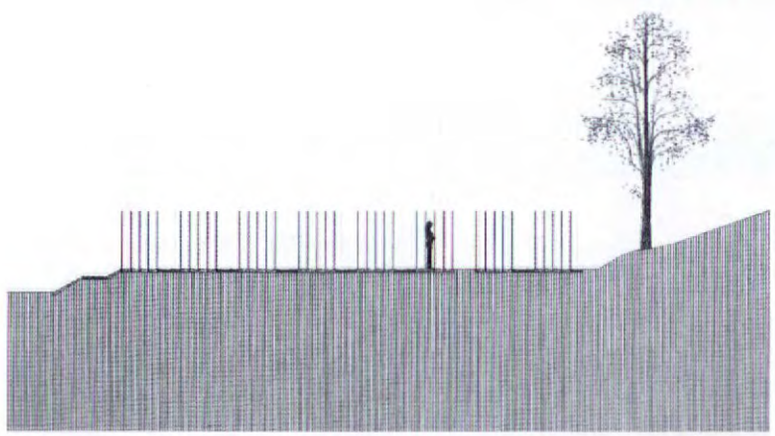
a 9mm diameter stainless-steel rods
b 17mm stainless-steel tubes set in concrete
c natural river stone
d river stones restrained by stainless-steel mesh
e crushed stone paths



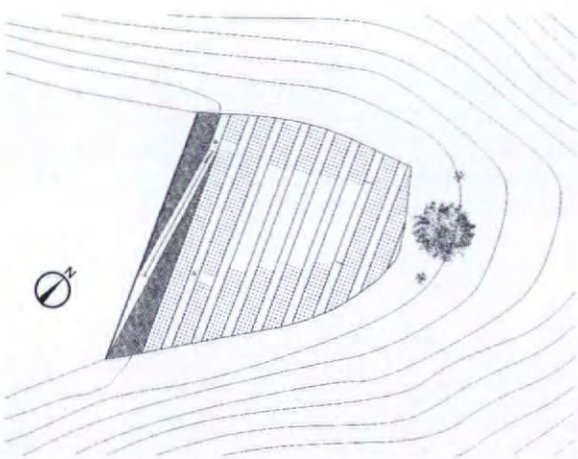
detailed section (scale approx 1:60)

ar+d PRIZEWINNER
CEMETERY FOR THE UNKNOWN, MIRASAKA SOUSA, HIROSHIMA, JAPAN
ARCHITECT
HIDEKI YOSHIMATSU + ARCHIPRO ARCHITECTS

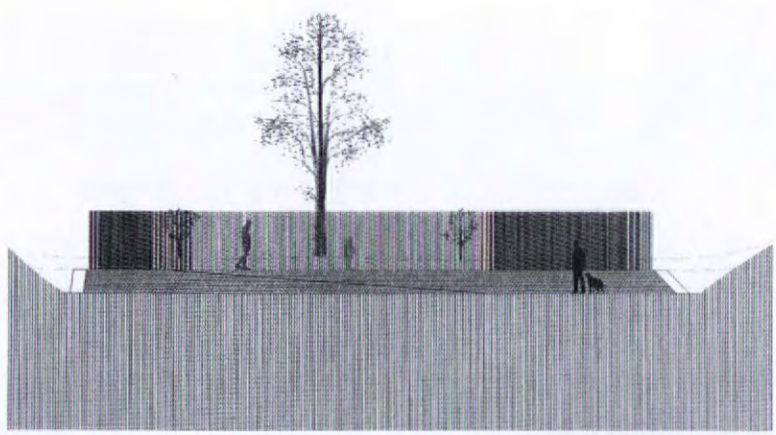
4
Groves of rods sway gently in passing winds.
5
Minimalist altar.



south-north site section



plan (scale approx 1:600)



west-east site section

1

ar+d PRIZEWINNER
MEMORIAL BRIDGE, RIJEKA, CROATIA
ARCHITECT
3LHD

MEMORY SPAN

A memorial bridge to the dead in the civil wars, built with great ingenuity and restraint, helps regenerate urban life in Rijeka.

2

1
From south with new memorial square signalled by pylons, east.
2
From square to bridge which forms new urban space.

ar+d Prizewinner

Memorial bridge, Rijeka, Croatia

Architect

3LHD

Rijeka is one of Croatia's most important ports, at the northern end of the country's magical coastline. Its delightful nineteenth-century Habsburg city centre is now surrounded by concrete suburbs on forested slopes. As in many old ports, Rijeka's nineteenth-century dock areas are redundant, but the car park that has replaced them is shortly to be transformed into a public park. Between town centre and the old port is a sea canal, now used only by pleasure boats, and it was across this that the city decided to build a bridge to connect east and west of the centre.

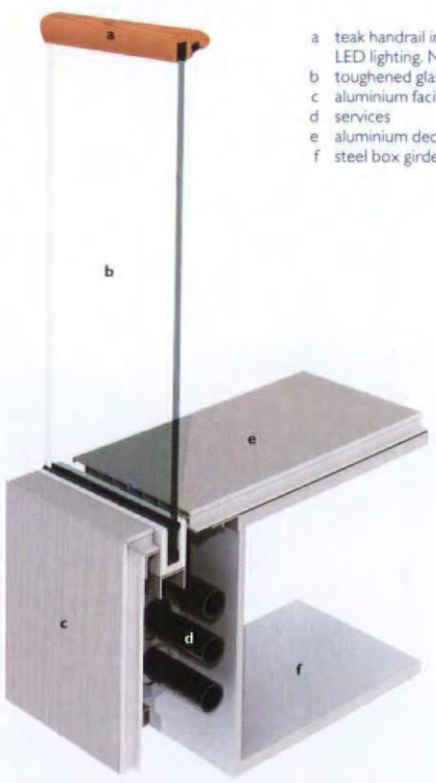
The bridge, as well as being functional was to be a memorial to the Croatian defenders killed in the dreadful wars of the 1990s.

3LHD won with a project of great sophistication and simplicity. It is a simple plane, made of steel box girders, which opens like a long new square from the tree-lined boulevard on the west bank to terminate at two thin pylons (in the Egyptian sense) on the other side of the canal. Thin precast-concrete slabs monumentally define the approach from the nineteenth-century city, and its new memorial square. Between the slabs, a path made of red clay and epoxy (reminiscent of blood?) emphasizes the thrust of the composition and the simple grace of its two grey guardians.

The steel structure of the 47m long bridge was constructed in a local shipyard and floated into position on a specially adapted barge. It was able to go under other bridges at low tides, and was positioned by swinging the barge round at high water, and reducing its height in the water. Bearing on piled concrete abutments, the single span (35.7m clear) has a slight camber that was reduced as planned by selfweight once the huge beam was in position. Teak handrails are supported on sheets of toughened glass as balusters. There is no fuss, just gently formed warm wooden rails floating at the edges of the huge plank, which itself is covered in aluminium grilles. All is simple and clear, all prefabricated and assembled on site, including the pylons.

At night, the bridge is quietly transformed by LED (light emitting diode) lighting under the handrails that shines down the glass to illuminate the edges of the deck. LEDs are also used to define the edges of the pylons, and those of the red path between them. All jury members were moved by the simplicity and lack of ostentation of the monument, and by its clear contribution to civic life.

Architect
3LHD, Zagreb
Project team
Sasa Begovic, Marko Dabrovic, Tanja Grozdanic, Silvije Novak, Sinisa Glusica, Koraljka Brebric, Milan Strbac
Structural engineer (bridge)
CES Rijeka
Structural engineer (bench and handrail)
UPI2M Zagreb
Photographs
Aljosa Brajdic and 3LHD Archive



a teak handrail incorporating LED lighting. Nytril gaskets
b toughened glass sheet balustrade
c aluminium facing
d services
e aluminium deck
f steel box girder structure

3

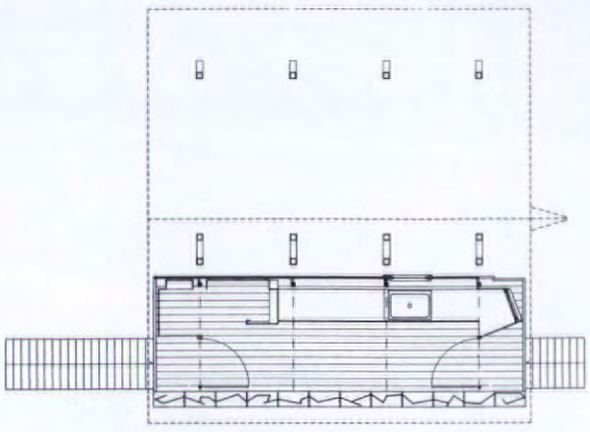
3
At night the whole bridge is transformed with LED lighting, here seen on edges of pylons and ceremonial path ...
4, 5
... and here illuminating edge of new span through glass balusters.

4
5

ar+d **PRIZEWINNER**
HONEYHOUSE, CASHIERS, NORTH CAROLINA, USA
ARCHITECT
MARLON BLACKWELL

TASTE OF HONEY

A small cabin in rural North Carolina built with intense attention to detail and understanding of materials.



plan (scale 1:100)

Architect
Marlon Blackwell, architect, Arkansas
Project team
Marlon Blackwell, Ati Blackwell, Dianne Meek, Phil Hadfield
Structural engineer
Joe Looney
Contractors
Razorback Ironworks + Pat Meek
Photographs
Richard Johnson

2

The Moore Honeyhouse is a new addition to an apiarian smallholding near the top of Little Terrapin Mountain in North Carolina. The owner's house was designed by the architect in 1990, and a structure was required that could act as car port and be a place in which sought-after sourwood honey from neighbouring hives can be processed and stored.

The butterfly roof of the car port shelters the timber rectangular box that contains workbench and storage spaces. Both structures are made of tongue and grooved pine boards over rectangular section steel tubes. The box is propped on concrete block piers to prevent invasion by vermin, and to allow site water to run off naturally.

All the steel was allowed to rust for nine months to give a rich patina, then sealed with a penetrating compound. So the resulting metal members have a visual affinity for the warm wooden walls (though these will of course weather to greyer tints). Because of lack of skilled local labour, steel elements were fabricated in Arkansas (where the architect lives, many hundreds of miles from North Carolina) and shipped to the site, where the whole building was assembled in a month by an Arkansan team.

From the road down the slope to the south-east, the most striking aspect of the little building is the gridded display wall, made from 8mm steel plates, 300mm deep arranged to form a pattern akin to very large stretcher (running) bond in brickwork. Horizontal steel plates are 300mm apart, making deep cells in which jars of honey can be put – an orthogonal analogy of the bees' combs. The whole wall acts structurally like a species of Vierendeel truss, but it is made magic by its glazing.

Each cell is waterproofed by two sheets of glass angled to each other in the horizontal plane, cemented together and to the surrounding steel. This produces a complex faceted wall, sometimes transparent, often reflective of the surrounding trees and the sky, sometimes displaying the honey, occasionally secretively almost opaque. It can exhibit all these characteristics at the same time, depending on the weather and your position.

The jury decided to give the small building an award because it uses materials with great sensitivity, and sophistication, and it suggests new relationships between artefact and nature with the simplest of means – all with great economy ($40 000).

3

4

1, 2
Cabin, with butterfly roof of car port hovering over. Structure is rusted steel. Walls and roofs of pine boards.
3, 4
Aspects of the faceted steel and glass wall, that changes in reflectivity, transparency and opacity with every turn of light and position.

ar+d PRIZEWINNER
TEMPORARY INSTALLATION, BERLIN, GERMANY
ARCHITECT
JÜRGEN MAYER H. ARCHITEKTEN

1

2

NEW WAVE

A temporary arrangement for relaxation and work suggests manifold future possibilities.

Jürgen Mayer H. was asked to make a temporary lounge at one of the pivotal points in this year's IUA Congress in Berlin (AR September 2002). Stylepark, an Internet information and service provider, wanted an area where delegates could rest between journeys round sessions and stands, and see what www.stylepark.com has to offer.

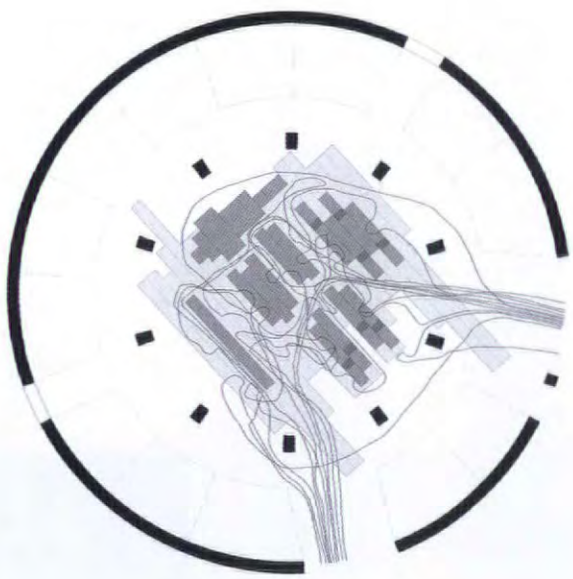
The result was an abstracted interior landscape (or, more precisely perhaps, seascape), where people could sit and play with keyboards and screens, lounge about, or even lie down. The undulating topography was intended to encourage different kinds of visit with communication zones, audience areas, rest places and desks, which fused to allow people to have intensive interactive sessions, or just wander in and out.

Linoleum, that wonderful but too little used material, formed the surfaces. Linoleum's organic and pollutant-free constituents, its warmth and softness relative to most plastics, and its flexibility made it the ideal substance to cover the curves of the ergonomically designed furniture. The same material was also used on the horizontal plane, so the whole innerscape had coherence. The curved shapes were generated on computer by the architect, and the resulting profiles sent electronically to the fabricator, who used them to make plywood templates which were then covered by hand in flexible ply and finished with linoleum.

Modular construction has allowed the prefabricated elements to be demounted; they are intended to be erected in other configurations elsewhere.

The jury was impressed by the invention and transformatory power of the scheme, and by its relatively simple execution. The idea has much potential and it will doubtless be used and developed further.

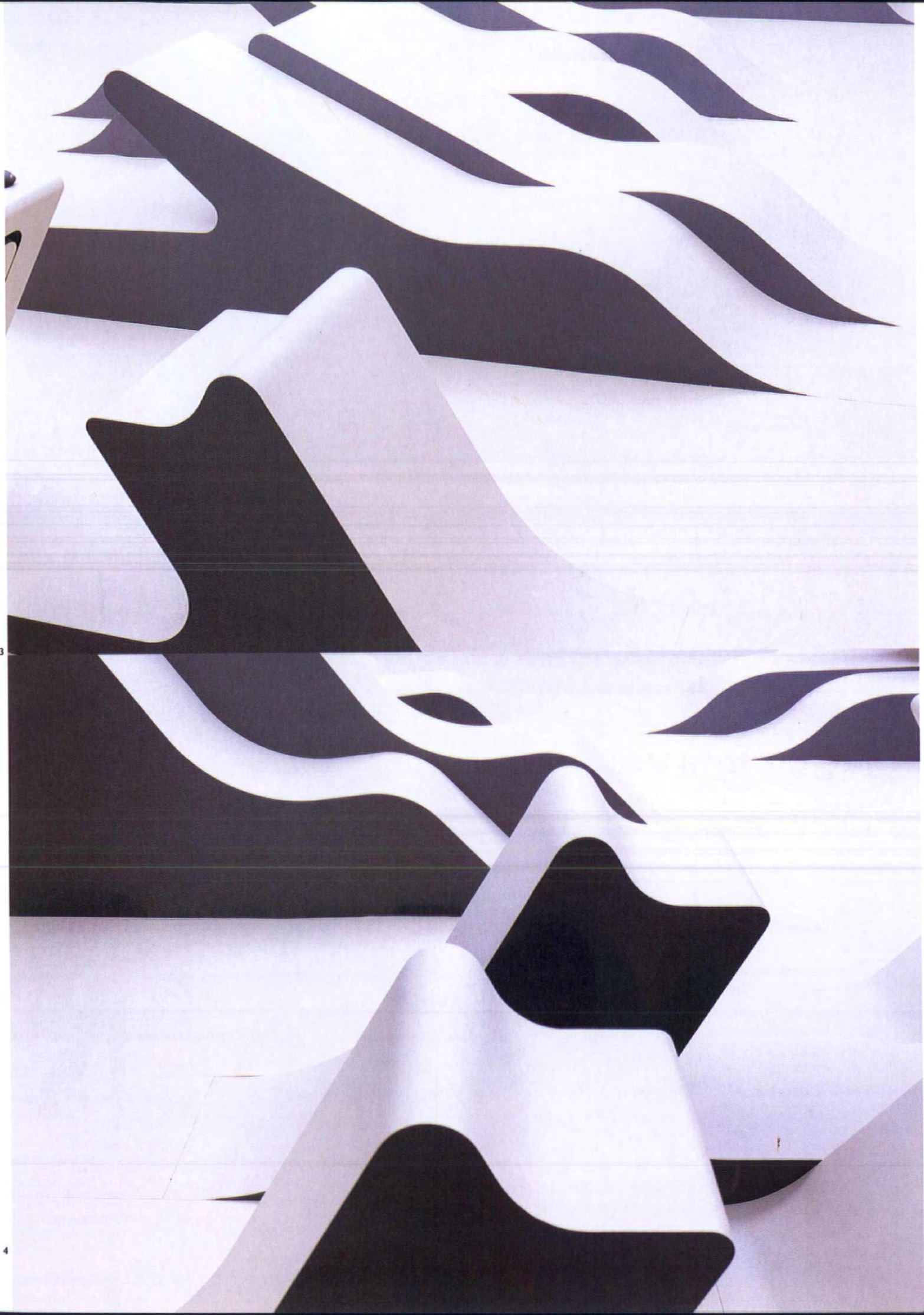
Architect
Jürgen Mayer H. Architekten, Berlin
Project team
Jürgen Mayer H., Sebastian Finckh, Andre Santer, Daniel Fichitz
Photographs
Uwe Walter



variety of visits

profile sections

1
Waves offer multiple opportunities.
2
Interactive desks grow out of floor.
3, 4
Modular system allows multiple variations and reuse elsewhere. The wonders of linoleum.



ar+d HIGHLY COMMENDED
CHURCH, MORTENSRUD, OSLO, NORWAY
ARCHITECT
JENSEN & SKODVIN

I
From gallery looking west across nave showing how the numinous is created out of agricultural building techniques.

HEAVEN AND EARTH

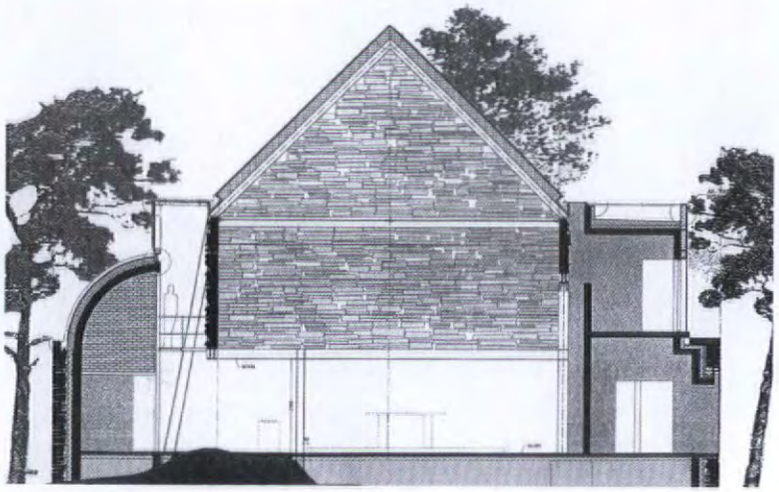
The almost pantheistic tradition of Northern churches is continued in this reinterpretation for our times.

Inside Jensen & Skodvin's church at Mortensrud, the world seems turned upside down. A heavy masonry wall hovers over a transparent base; the usual progression in a building of mass to lightness, dark to light is completely subverted. Powerfully so, for the church continues the brilliant Scandinavian Lutheran tradition of making numinous spaces that are intimately connected to landscape, fusing ritual and experience of natural, celebrating God-made and artefact. The inversion of normal architectonic expectation is not just wilful, but has immense importance for the nature of space and experience. In some of the best new Lutheran churches, the sky is perhaps too dominant, glare can be a severe problem: even reading a prayer book can sometimes be quite difficult. At Mortensrud, the connection of humanity and nature is celebrated subtly in many dimensions.

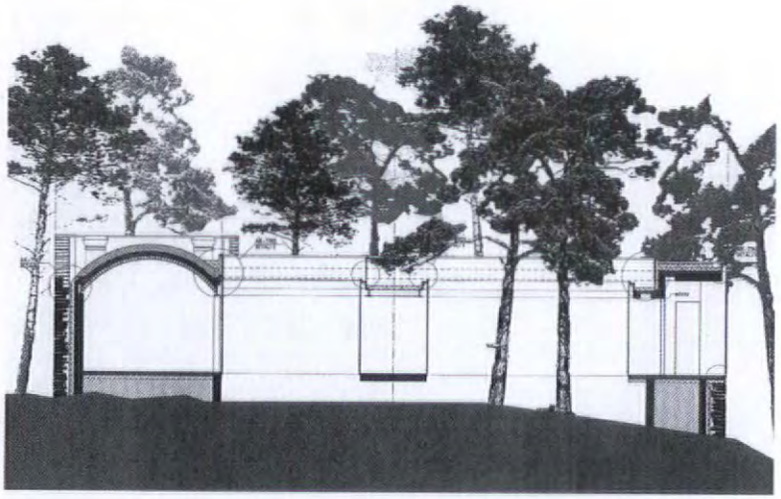
On a ridge of the glacier-scraped Oslo countryside, the church has been made to the most minimal of specifications – the budget did not allow more than the average cost per square metre of social housing in the city. The architects have celebrated the site. As many trees as possible have been preserved. Untouched glaciated rocks are allowed to rise through the concrete floor of the church and the gentle sloping parvis that connects it to the parish hall.

A simple, almost agricultural steel shed has been transformed into a sacred space. Steel beams carry the drystone upper walls that are themselves enclosed in glass skins. Light pierces through the heaviness of the stone, but never enough to be blinding – the effect is not dissimilar to that of some mosques where domes are made heaven-like by small glass cups, making the upper part of the interior sparkling yet gentle. At pew level, glass walls allow interior and exterior, man's place and God's nature, to flow together without glare. The pitched roof itself is very much an expression of industrialized agricultural vernacular – perhaps

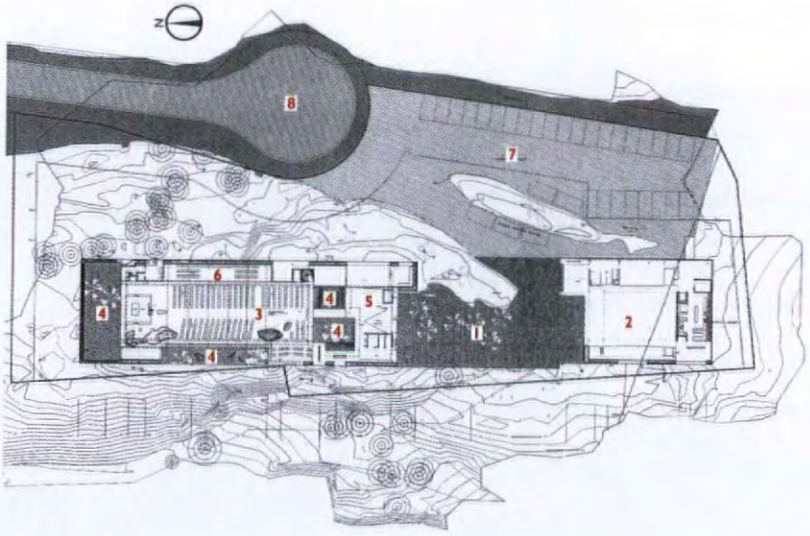
ar+d HIGHLY COMMENDED
CHURCH, MORTENSRUD, OSLO, NORWAY
ARCHITECT
JENSEN & SKODVIN



west-east cross section through nave



west-east section through entrance courts



ground level plan (scale approx 1:450)

1 parvis
2 parish hall
3 church nave
4 court
5 narthex
6 gallery over
7 car park (gravel)
8 turnaround

a contemporary middle-class metaphor of the stable in Bethlehem.

The strange stone walls of the church are made by inserting horizontal steel plates a metre apart welded to the columns and to help bear the loads of the masonry. From the plates, brackets project to support and stiffen the external glass skin. The architects say that they have achieved their effects at such economy 'mainly by avoiding conventional "proprietary" systems for facades, structures, walls, floors ... Rather we used very basic methods and techniques and surprisingly found out, again and again, that not only was it cheaper it also gave us far greater architectural freedom'. The result is a triumph of economy, and a distinguished contribution to the very fine tradition of modern sacred spaces in Scandinavia.

The parish hall is more clumsy than the church, and after debate, the jury decided that its execution prevented this very inventive and sensitive complex from getting an award, though all were happy to recommend it for high commendation.

Architect
Jensen & Skodvin Arkitektkontor, Oslo, Norway
Project team
Jan Olav Jensen, Annelise Bjerkan, Torstein Koch, Torunn Golberg, Børre Skodvin, Einar Malmquist, Siri Moseng, Vibeke Jenssen
Photographs
Jan Olav Jensen, Jiri Havran, Per Berntsen

2
Looking north towards altar up nave. Undressed native glacial rocks emerge here and ...
3
... in parvis.
4
Drystone wall with its glass skin.
5
Reversing architectonic expectations: stone hovers over air.

2

3

5

1

ar+d HIGHLY COMMENDED CAR PARK, GERMANY
ARCHITECT
INGENHOVEN, OVERDIEK & PARTNER

IN THE RING

A normally cacotopic building type given grace by thoughtful handling of materials and scale.

Multi-storey car parks are a difficult building type, particularly the circular kind. For a start, round buildings are hard to insert into the urban fabric, then the scale needed by cars tends to be different from those of buildings which serve human beings. And they tend to be full of stinking petrol fumes and grease.

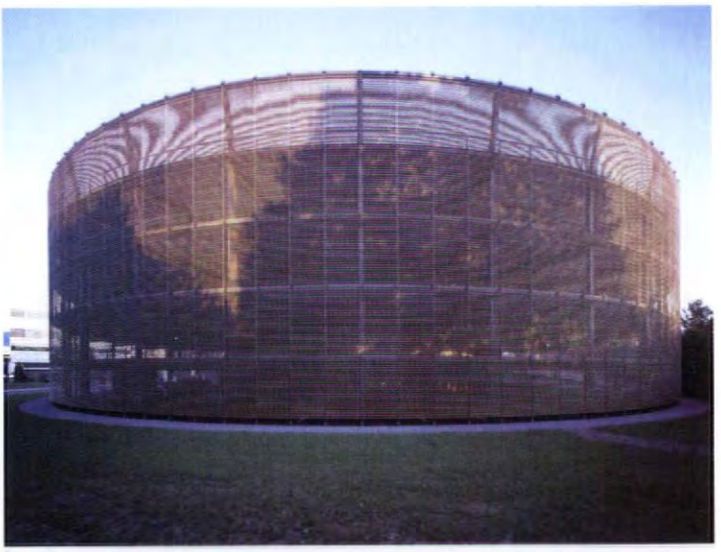
The one built by Ingenhoven, Overdiek & Partner at the Burda media park near Offenburg avoids most of these problems. It was commissioned by a publishing house so that staff could be brought together from several different locations. An almost rural undeveloped area at the edge of the little city was available, and the architects made a five-storey 60m diameter building that can accommodate 474 cars.

Entrance is at the lowest level of the site, and two independent helical ramps offer ascending and descending car routes. Ramps and their surrounding walls are of in-situ concrete, forming a solid drumlike core that stiffens and stabilizes the whole. From the drum, the car-park floors made of prefabricated concrete elements 11.25 degrees in arc are carried on steel beams that extend to the perimeter, where they are propped on steel columns.

What principally persuaded the jury to give the building a commendation was the elegant handling of the external walls. The veil-like facade is of round Oregon pine sections suspended on

1
Wooden poles on stainless-steel cables form pergola on top floor.
2
Ramp inside reinforced-concrete core.
3
Tree shadows on delicate outer veil.
4
Entrance to stair, top floor.
5
Veiled light and fresh air on every floor.

2



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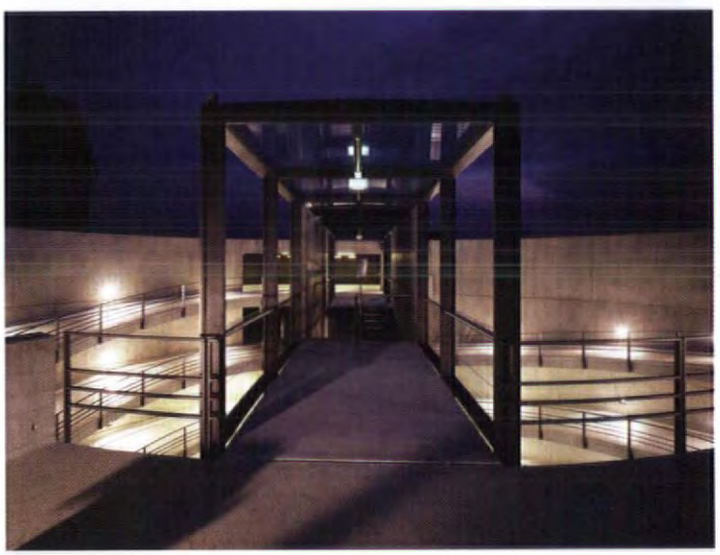


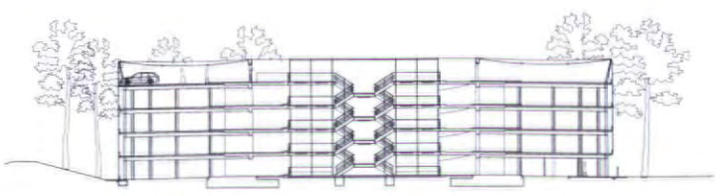
4

5

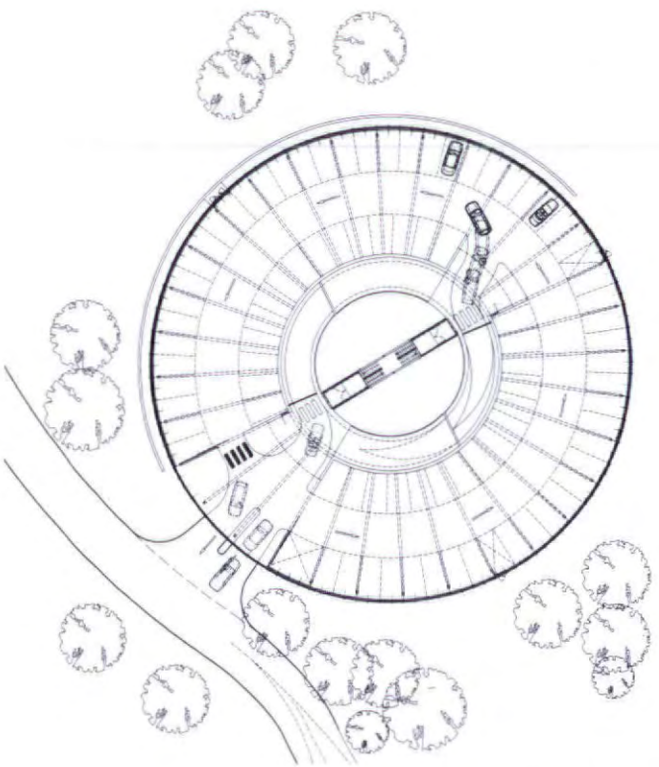
stainless-steel cables to which the poles are fixed by specially made clips. Horizontal wind movements are resisted at each floor level by holding the cables with stainless brackets. The roof is made in a similar way to the walls, with the cables allowed to adopt a catenary curve between the core and the outer steel compression ring. So poles and cables form a sort of enclosing pergola.

Eventually, the timber will weather to a colour akin to the grey of the concrete, which will of course gradually change with the passage of time. The design makes the whole structure permeable to the winds. This is a parking garage that does not stink, and it makes a graceful, delicate contribution to the edge of the town.

Architect
Ingenhoven Overdiek & Partner, Düsseldorf
Project team
Christoph Ingenhoven, Barbara Bruder, Jan Quadbeck, Martin Reuter
Photographs
H. G. Esch



cross section



entrance level (scale approx 1:950)

1

2

ar+d **HIGHLY COMMENDED**
MILLENNIUM BRIDGE, GATESHEAD, ENGLAND
ARCHITECT
WILKINSON EYRE

BOW OF HOPE

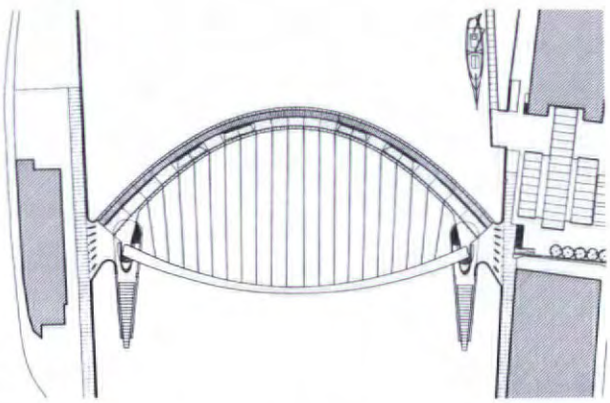
Wilkinson Eyre's elegant and dramatic contribution to neglected Gateshead is a symbol of hope and regeneration.

It may seem odd that a few weeks after the ar+d jury had decided to give Wilkinson Eyre's Gateshead Millennium Bridge a commendation, it won the RIBA Stirling Prize for the best building by a British architect in 2002. In fact, the difference is illuminating. The bridge is undoubtedly a fine and dramatic contribution to the regeneration of its city. It seems at home there; its arch an abstracted echo of the famous Newcastle railway bridge further upstream (and the prototype of the Sydney Harbour Bridge).

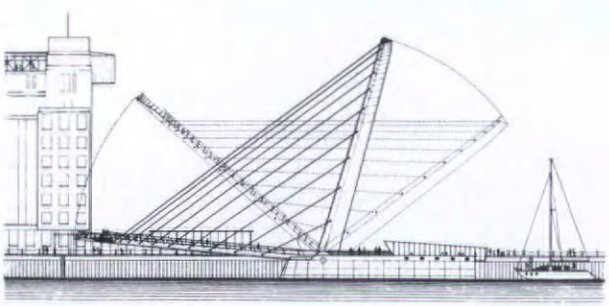
It is easy to see why a British jury should have been attracted to the design. It is in a great tradition, dating back to the Crystal Palace and the heroic Victorian engineers, and which is still alive today in High-Tech. It is remarkably ingenious, with both deck and its supporting heraldic arch swivelling to allow large ships to come up the river.

The consensus of the international ar+d jury was rather different. Several members saw it more as an elaborate (perhaps over elaborate) mechanism, rather than as an entirely successful contribution to the urban landscape. Some jury members compared it (perhaps unfairly to both) with the bridge at Rijeka in Croatia by 3LHD (p45). The Croatian bridge has a much smaller span, and does not have to rise for shipping, but its deck forms a real part of the spatial sequence of the city. Its construction, technology and detailing are underplayed, rather than emphasized and (to some eyes) a bit clumsy. It is much less gestural (perhaps because Rijeka is a quieter town than Gateshead).

But the English bridge has been a symbol for the city and is a fine, innovative descendant of its illustrious engineering history. It certainly deserved its commendation.



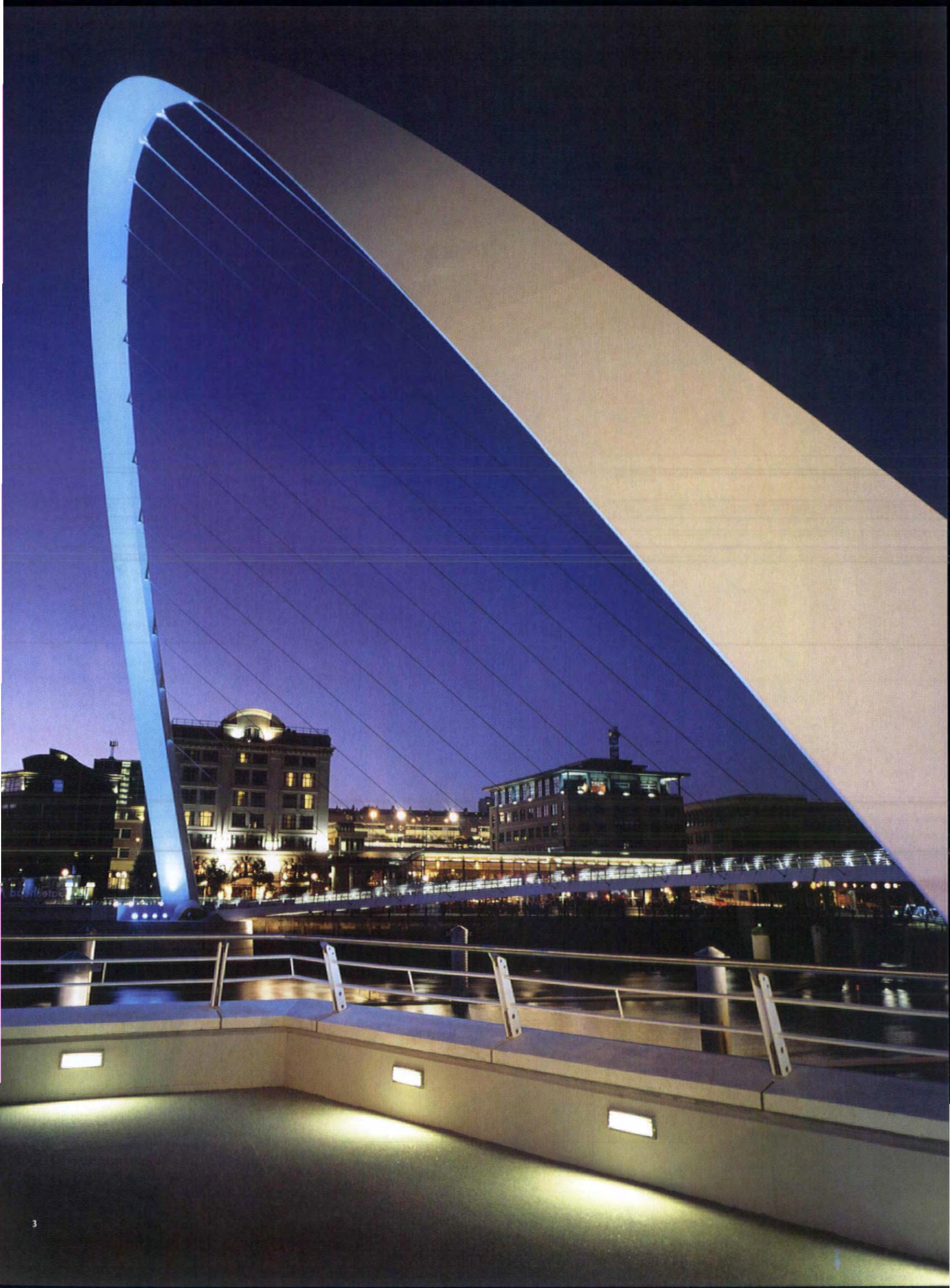
plan in down position (scale approx 1:2000)



section showing how bridge moves to accommodate tall ships

Architect
Wilkinson Eyre Architects, London
Project team
Jim Eyre, Keith Brownlie, Martin Knight
Photographs
Doug Hall, Nick Wood

1
Arcs of light uniting the two sides of the city.
2
Adventurous deck.
3
Heraldic contribution to regeneration.



ar+d **HIGHLY COMMENDED**
HOUSE, ADDIS ABABA, ETHIOPIA
ARCHITECT
AHADU ABAINEH

2

TREE HOUSE

A proposal for making affordable, flexible and ecologically appropriate housing for Ethiopia.

Like every other country in the world, Ethiopia has a housing crisis. People flock to the cities, and there are not enough resources for them to live in anything other than the most primitive of huts, prone to fire hazards and terrible sanitary problems.

Ahadu Abaineh proposes to ameliorate the problem by growing trees. He suggests that trees will both greatly improve the urban ecological balance and form the structure of houses that can reduce consumption of expensive and environmentally destructive manufactured products. His proposal is simple: use growing trees to make the basic load-bearing structure of a house (basically one tree at each corner), create a frame out of untreated poles, then create walls out of a flexible and easily altered material like mud, used in traditional fashion. The only factory-made material needed extensively is the corrugated metal of the roof, which protects the fragile walls and channels rain to water the trees. The structure took six weeks to erect.

Such houses can grow and be altered with ease as the traditional extended family changes. The first experimental one has been built in the suburbs of Addis Ababa and, though neighbours were initially hostile, they have since queued up to see it as if it were a museum. Already transferable skills have been learned by the builders.

All members of the jury were moved by the notion of making a living building that could last for a very long time in harmony with nature. Abaineh has already started to plant groves of local zigba and wanza seedlings. They are small now, but they could transform life for thousands.

Architect
Ahadu Abaineh, Addis Ababa

1
Basic structure relies on a growing tree at each corner.
2
Secondary structure created from untreated poles.
3
Traditional mud infill of walls.
4
Joint between living tree and house.

3

4

ar+d HIGHLY COMMENDED
HOUSE, TOKYO, JAPAN
ARCHITECT
YUMI KORI AND TOSHIYA ENDO
(STUDIO MYU)

HOUSE OF SHADOWS

Ingenious and beautifully compressed, this house reflects on Japanese tradition and contemporaneity.

The family house by Yumi Kori and Toshiya Endo (Studio MYU in Musashino City, Tokyo is a study in compression on a very tight site to generate a quiet place, calm and a refuge from the bustling city. At the same time, it is a device to help the inhabitants become aware of nature and even the cosmos.

The architects call it the house of shadows, and multiple opportunities are taken to introduce the light of the heavens into the building, and to use it to project constantly changing shadows onto walls and floors. Pergolas, open steel stairs, lattices and wooden blinds all act as shadow-casters and gnomons. On north and south sides of the central double-height volume are water gardens for reflecting the light of the sun and moon to the interior through glass screens.

Circulation is fascinating, with many individual moments of experience packed together with marvellous economy. Consider the entrance sequence: you come into an enclosed garden from the little public court that faces the street; from there you proceed to the deck of the porch, which is covered by the balcony above; a sharp left turn brings you inside through a sliding screen; sharp right now and you are received into the tall central space, beyond which is the more cave-like living area.

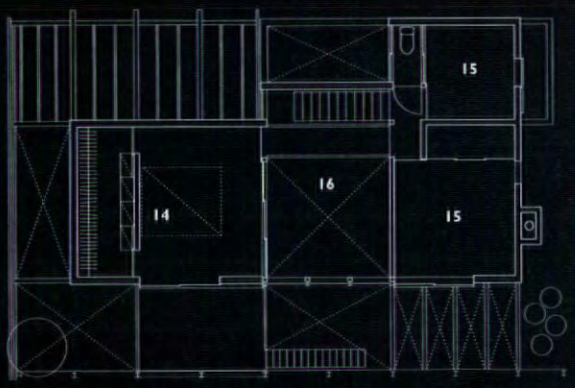
There are two stairs, one inside that mounts next to the northern pool and leads to a bridge between the two halves of the upper floor; from that span, you can look down into the central space. The outside stair is approached from the terrace outside the living room. It ascends over the southern water garden to the deck over the porch. From there this very private route turns right through a glass screen into the main bedroom. The house is an extraordinarily rich three-dimensional interweaving of public and private, open and closed, solid and void, light and dark.

As well as all this ingenuity, the house is green, with the roof acting as a thermal collector, and the heavy concrete floor as a thermal flywheel. 'So', say the architects, 'we can realize a house in which one can enjoy darkness and the beauty of shadow'.

All jurors were impressed by the spatial and luminous poignancy of the place, and by the way in which it demonstrates its designers' belief that architecture exists to provide spatial experiences, rather than objects to look at.

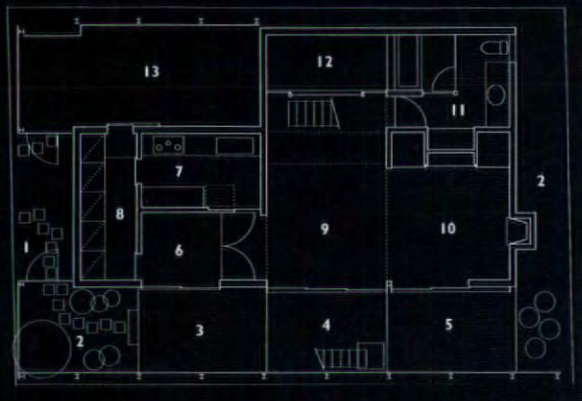
Architect
Yumi Kori + Toshiya Endo,
Studio MYU, Tokyo
Photographs
Hiromitsu Kurihara, Yumi Kori

1
Street front. (Roof slope catches sun.)
2
Shadows over south pool.
3
Living room with double-height space beyond.
4
Bedroom stair.
5
South pool from entrance deck.



first floor

1 entrance
2 garden
3 deck
4 south pool
5 terrace
6 ante chamber
7 kitchen
8 store
9 double-height dining
10 living
11 bath
12 north pool
13 garage
14 master bed
15 bed
16 void



ground floor (scale approx 1:220)

1

2

ar+d HIGHLY COMMENDED
SCHOOLS, NAN TOU, TAIWAN
ARCHITECT
JOU MIN LIN

Jou Min Lin submitted his Min Ho Elementary School and Min Ho Junior High School as one project, because they are only a few minutes apart and have much in common in their construction. The schools are a short distance from the village of Nan Tou in the marvellous tropical landscape of rural Taiwan, where brilliant deep-jade green jungle pours down over steep mountain slopes.

Both schools serve the far-flung local rural community, so have to have dormitory as well as academic accommodation. Both have a similar constructional approach in which the exposed main structure is steel with concrete of several finishes, ranging from board-marked to exposed aggregate. In contrast, hardwood is used for window frames, and for the more slender members of, for instance, the brise-soleil. All main materials are clearly expressed, but handled unaggressively, gently even; these buildings are not the grand-progeny of Brutalism.

Both schools are carefully tailored to be spatially appropriate for the different ages of children.

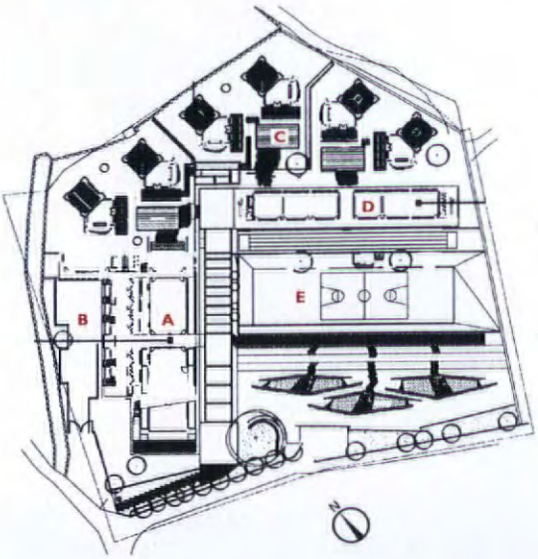
Min Ho Elementary School

The elementary school caters for some 70 pupils with no less than six home classrooms and a row of shared more functionally specific spaces. Each home classroom has two kinds of space. The more formal has a pyramidal roof, with a central lantern that can be raised for ventilation on hot days. Each of these pyramidal spaces is signalled externally by a lattice of thin steel and timber, which shades the lantern, but has the important role of acting as the heraldic signifier of each classroom. The less formal classroom areas all have a sun-shaded external terrace facing in directions from east to west as the little buildings curve in the northern corner of the site.

The home classrooms and their associated open spaces are protected to the south by the single-storey row of the common teaching spaces, which overlooks the playing fields. This terrace is carefully organized to provide welcoming porches on the northern side, and to give southward views of the dramatic landscape over the games field.

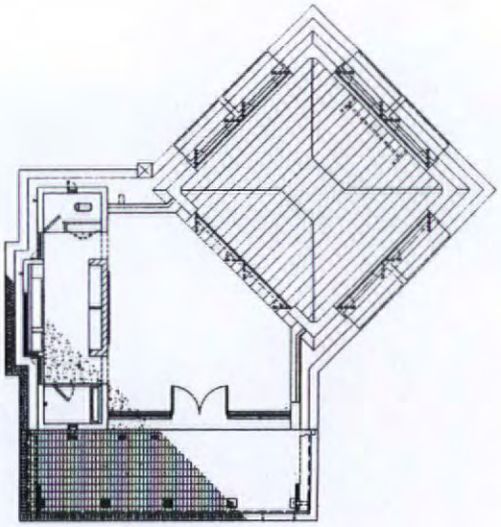
At right-angles to this terrace is the dormitory and administration block. Structure here is largely poured concrete, and the office part, which looks out over the games area, has a grass-covered gently-curved roof on which students and staff are encouraged to stroll – a quiet comment on the role of administrators.

1
General teaching areas look south over sports field.
2
Administration block (with curved roof); dormitory behind.
3
Home classrooms with heraldic roofs.
4
Play area outside home classrooms.



A administration
B dormitory
C home classroom
D common teaching spaces
E sports field

site layout (scale approx 1: 2500)



typical home classroom (scale approx 1:200)

SCHOOLS IN SCALE

Two schools in rural Taiwan show much thoughtfulness in scale and material use.

3

4

ar+d HIGHLY COMMENDED
SCHOOLS, NAN TOU, TAIWAN
ARCHITECT
JOU MIN LIN

Min Ho Junior High School

The parti of the Min Ho Junior High School is very similar to that of the Elementary School, with academic accommodation facing south over sports fields, with dormitory and office building at right-angles. But here, scale is rather different.

Instead of the individual home classrooms of the junior school, academic accommodation is arranged along an east-west street, open to the sky but carefully protected from both sun and rain. Classrooms are a good deal larger than those of the other school, but external scale is broken down by joggling them against the axis of the street. A main difference between the schools is that, at the junior high, the north side of the academic street is two storeys high, adding another dimension of scale for the young adults.

The street culminates in the east with the library, which is intended to be the symbol of place and institution. Its ground plan is a dodecahedron made of concrete which changes as it ascends to a slatted hexagon of steel and timber, similar in construction to the helmets over the home classrooms of the junior school, and reminiscent of Renzo Piano's cultural centre in New Caledonia (AR December 1998). The device is heraldic again, but it also protects the galleried space from excessive insolation. Just as the academic street is a spatial introduction to general communal life, the library is one for introducing students to the pleasures and rigours of scholarship.

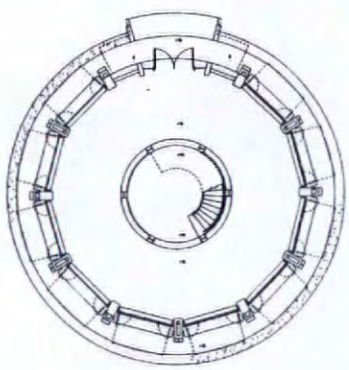
The jury was much impressed by the social, spatial and tectonic intelligence shown by both schools.

Architect
J. M. Lin Architect, Taipei
Project team
Jou Min Lin, C. F. Chen, C. H. Hsieh, Y. H. Liu, M. C. Wu, W.Y.Tu
Photographs
C. J. Liu

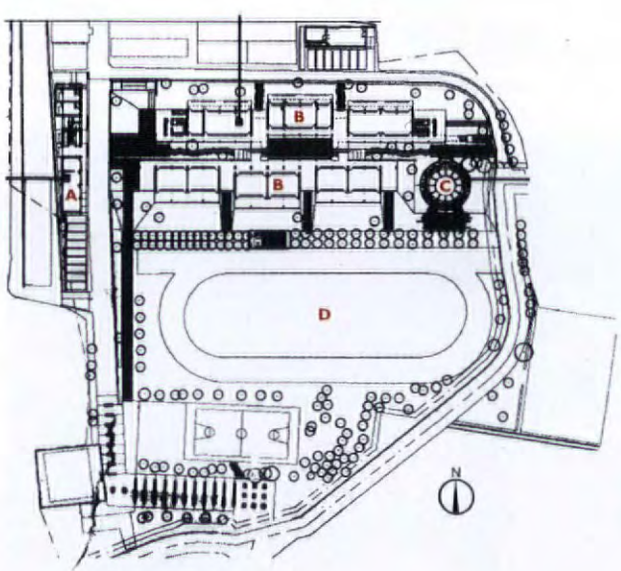
1

2

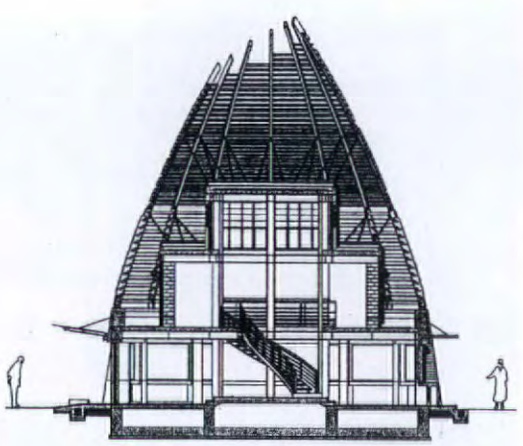
1
Formal approach from sports field.
2
Precisely set against the mountainous tropical landscape.
3
South-facing classroom facade with sun-protecting devices. Library to right.
4
Shaded academic street.
5
Library.



library ground floor (scale approx 1:300)



A dormitory and office
B classrooms
C library
D sports field



site layout (scale approx 1: 2500)

section through library

3

4

5

IN THE SWIM

For the second time in two years these architects have won a commendation for thoughtful civic sensibility.

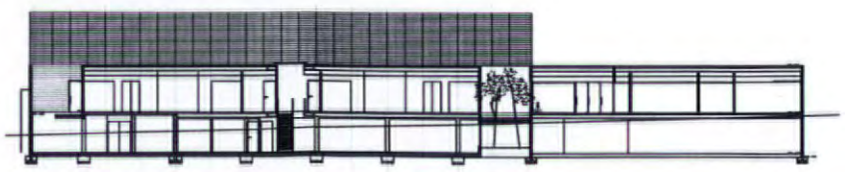
ar+d HIGHLY COMMENDED INDOOR SWIMMING POOL, PONTEDEUME, SPAIN
ARCHITECT
QUINTANS RAYA CRESPO ARCHITECTS

Quintáns Raya Crespo Architects won a competition held by the province of A Coruña (Corunna) in north-west Spain for indoor swimming pools to be set in small towns. They produced a type plan that could include not only the pool, but a small cafeteria, a gym, sauna and solarium. In each place, the generic had to be adapted to specificities of site, nowhere more so than at Pontedeume, where the site was very constricted, an old stone wall and a walnut tree had to be preserved, and floods from the nearby river had to be taken into account. (Pontedeume is at the head of the estuary of the Eume.)

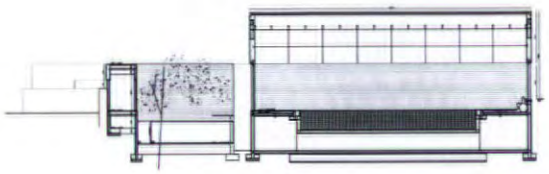
But the basic approach was maintained. A concrete wall surrounds the main spaces and a large timber hat covers the pool hall. Courtyards penetrate the mass of accommodation, bringing daylight and greenery to the middle of the plan. Views out from the hall are always carefully controlled. Here at Pontedeume, the pool looks out over lawns to the river: water greets water. In an analogous way, the concrete wall greets the stone one that has been preserved as the main part of the street front.

Concrete, cedarwood and glass are virtually the only materials used. What really attracted the jury to the scheme was the way in which they have been used. For instance, instead of the slippery tile surfaces of the normal swimming pool, the water is surrounded by wood. Not only does daylight come in from the glass wall overlooking the river, it filters from the other side from thin courts, making what could have been a uni-directional space more complex.

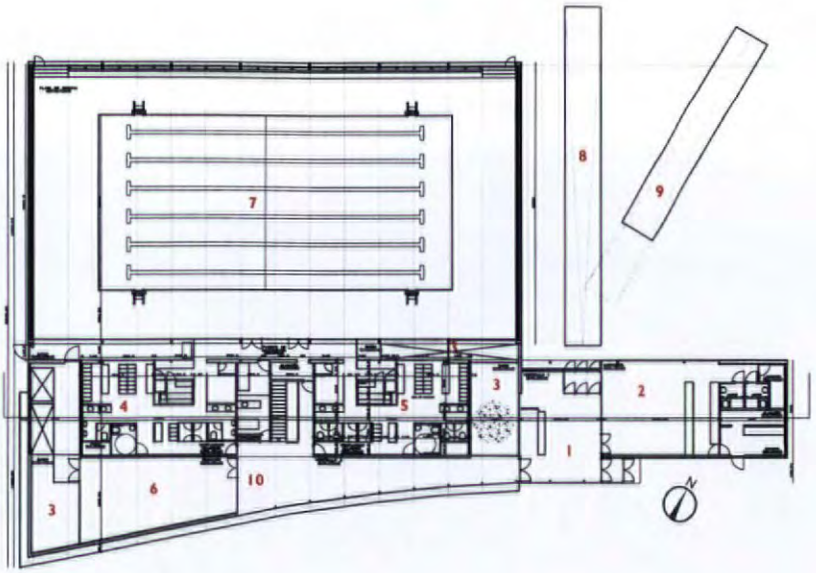
There is a gentleness and civic generosity about the building and its siblings that made the jury believe that it should be commended, not just for itself, but for the whole programme. As yet, the ar+d awards do not recognize the input of clients, but all jurors were agreed that the authorities of A Coruña deserve congratulation.



long section



cross section

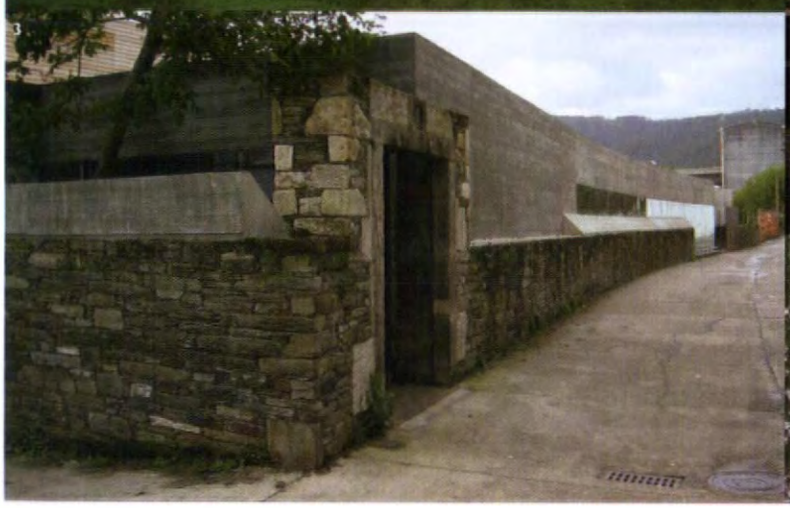


1 entrance
2 cafeteria
3 court
4 men's changing
5 women's changing
6 gymnasium
7 pool
8 ramp up
9 ramp down to plant
10 vestibule

Architect
Quintáns Raya Crespo Architects, La Coruña
Project team
Carlos Quintáns Eiras, Cristobal Crespo González, Antonio Raya de Blas

1
The whole building is made with a high degree of tectonic sensibility.
2
From river, lawns are dominated by cedarwood box over pool.
3
Old stone wall is preserved to form street front.
4
Water greets water: from pool hall towards river.

plan at entrance level (scale approx 1:520)



ar+d **HIGHLY COMMENDED**
METRO SYSTEM, COPENHAGEN, DENMARK
ARCHITECT
KHRAS ARKITEKTER

1

2

SEEING THE LIGHT

Adding a new dimension of urbanity, Copenhagen's new metro brings light to guide passengers deep underground.

Copenhagen is unusual as a prosperous European city in that it has not had, up to now, a metro system – particularly so, as the Danish capital is one of the most civilized places on earth, at least in its centre. But now, the first lines have been built, and they make a modest, decent contribution to the city, adding, without flash or ostentation, a literally new dimension.

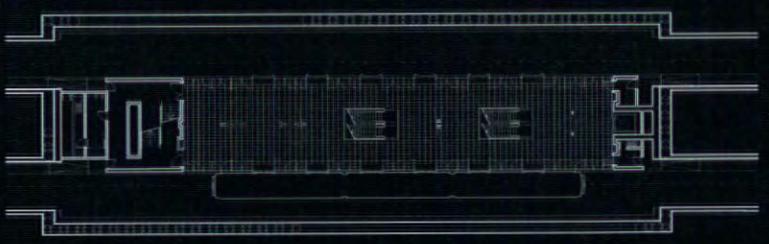
KHRAS were the architects responsible for design coordination, and they had an overriding preoccupation: to make the stations legible and re-assuring, easy to use and find direction in. The stations in the old city have been formed with cut and cover techniques in up to 22m deep concrete boxes, and progress from street to train and vice versa had to made as clear as possible.

One of the stratagems was to make each station have only one entrance, so there are no possible confusions when you want to meet someone at for instance the one in Kongens Nytorvet or Nørreport. Then there was an imperative that the route to the trains should be as calm and orderly as possible to encourage people unused to underground travel to use the metro.

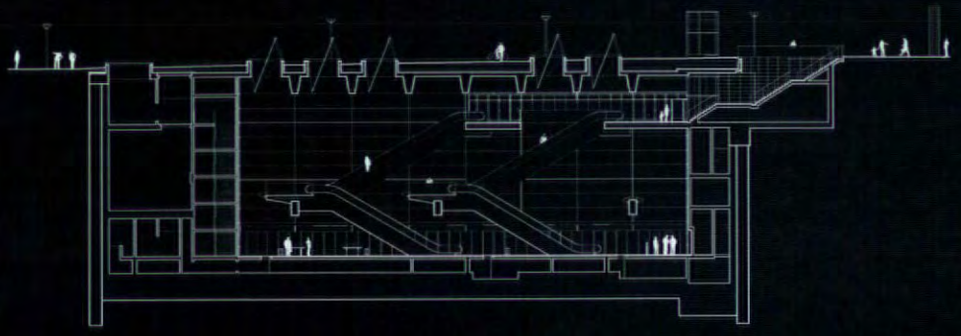
So a 5.5m modular order obtains in both stations and trains, in which architects and mechanical and civil engineers have worked together to co-ordinate sense of place from streets to platforms. They, of course, are in the modern fashion, with glass walls, the doors of which open exactly at the moment when a train pulls up opposite.
The most important dimension of the aim of bringing directionality and orientation in taking the metro is the way in which daylight is brought down into the chasms. KHRAS were determined to get daylight down to the lowest levels. Pyramidal rooflights allow views of sky and city as you go up and down the escalators.

On top, the pyramids make graceful, modest contributions to the cityscape, acceptable even in the precisely elegant Neo-Classical Kongens Nytorvet. Underground, the sky can be seen from quite unexpected places. But the best bit is the way in which the pyramids, through prisms, translate sunlight to small rainbows projected into the depths of the earth.

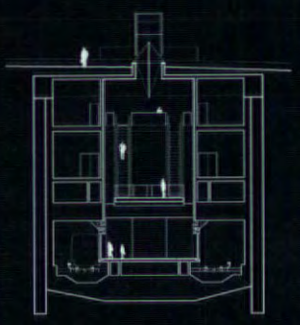
Architect
KHRAS Arkitekter, Virum
Project team
Nille Juul-Sørensen, Erik Sørensen, Jesper Lund, Tom Mose Petersen
Lighting
Louis Poulsen



typical platform plan (scale approx 1:1000)



long section through typical station



cross section

1
Pyramidal lanterns unobtrusively mark station presence in cityscape.
2
Even at platform level, spectra from the sun are thrown on walls and floor.
3
Natural light, carefully augmented by artificial, defines route to trains.

ar+d HIGHLY COMMENDED
CLINIC AND PHARMACY, KYOTO, JAPAN
ARCHITECT
TATSUO KAWANISHI ARCHITECTS

A pair of timber buildings near the World Heritage Kamigamo shrine in northern Kyoto form a small medical complex. The larger block has a clinic on the ground floor; the long thin one that defines the west edge of the site has a pharmacy at this level. On upper floors of both are spaces available for short-term stays, study and rest.

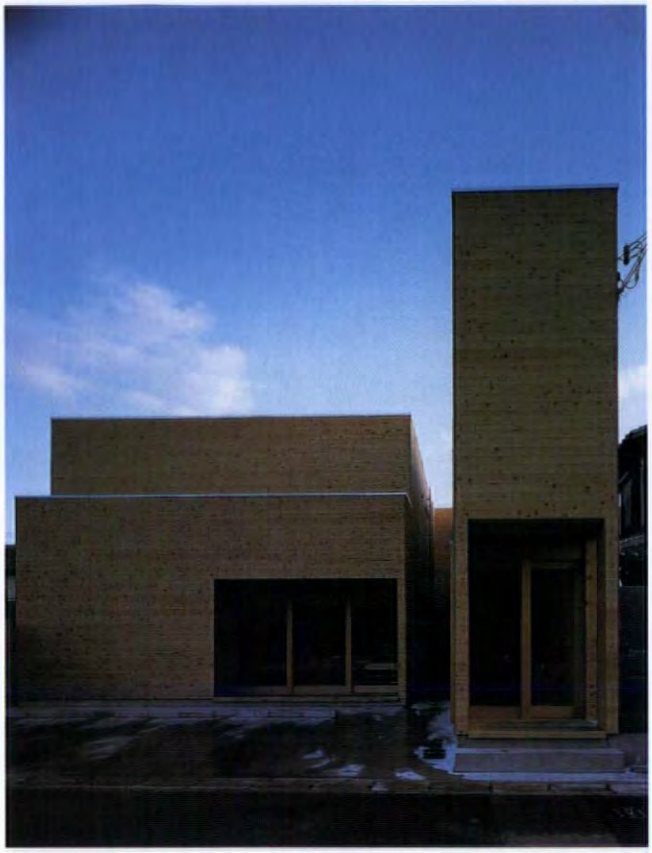
Both buildings accept the general height and scale of this part of Kyoto. Both are entered by the general public from a north-facing court. They are separated by a thin Kyoto alley which at first looks quite shocking. Why go to such lengths to make such a mean and expensive space? Why not make the two buildings one, or at least form them out of the same mass? In fact, the client wanted the two to be separate, and the site was tight. The architects desired to suffuse the ground floors with light, while upstairs making pools of light among shade.

On this basis, the apparently horrifying glass wall that looks out from the clinic waiting room across the alley point-blank at the boarded wall of the pharmacy makes a lot more sense. The cedar wall reflects gentle luminance back into the room across the alley, while ample light from the north is provided through the sliding glass screens of the entrance. And Japan is a cleaner, more orderly country than many, so the alley will probably not fill with rubbish or delinquents.

The jury was much taken with the handling of daylight in both blocks, and with the craftsmanly reinterpretation of traditional Japanese details such as the sliding doors that are used throughout.

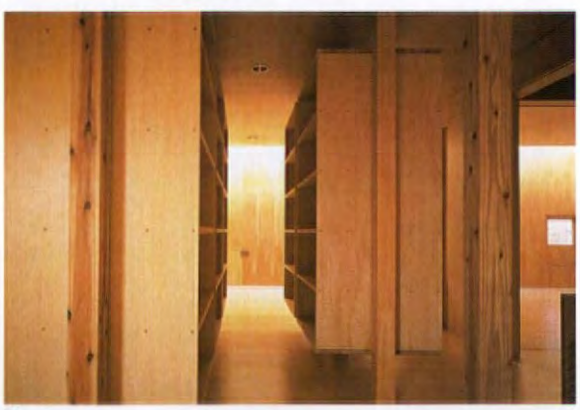
The atmosphere in many of the spaces is clearly both intense and calm. Yet jury members were divided: all were impressed by the use of wood, but some were quite unable to accept the alley.

Architect
Tatsuo Kawanishi Architects, Kyoto
Project team
Tatsuo Kawanishi, Aki Ishizawa
Photographs
Tatsuo Kawanishi and Shinkenchiku-sya



1

1
Entrance courtyard from north, pharmacy to right.
2
Interaction between light and wood sets atmosphere for both buildings.



2

1 entrance
2 waiting
3 reception
4 consulting
5 treatment
6 X-ray
7 pharmacy
8 living
9 study
10 private room

first floor

KYOTO ACCORD

Two timber buildings respond to the traditional scale of Kyoto with respect for light and material.

ground floor (scale approx 1:550)

resonant of musical instruments

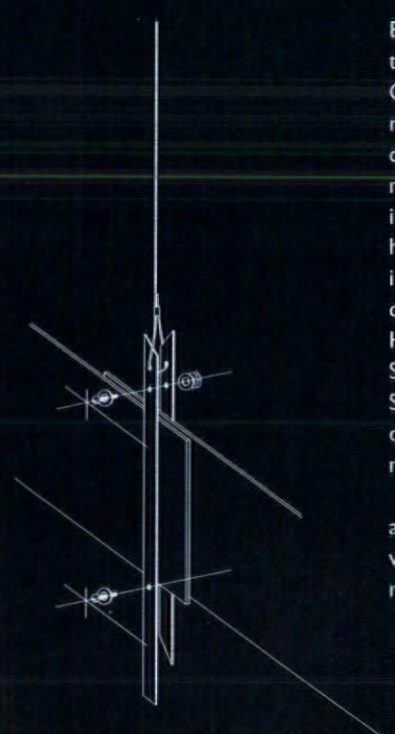
MUSICAL ANALOGY

An extremely inventive and simple device temporarily transformed a bleak black box.

1

2

ar+d **HIGHLY COMMENDED**
ART INSTALLATION, BRISBANE, AUSTRALIA
DESIGNERS
ALICE HAMPSON, SARAH FOLEY, SHEONA THOMSON, SEBASTIAN DI MAURO



Every two years, the Friends of the Australian Chamber Orchestra have a posh dinner to raise funds. In 2002, the Friends commissioned an installation to make a cavernous backstage box in which the dinner was to be held into a more congenial and intimate place. They commissioned architects Alice Hampson, Sarah Foley and Sheona Thompson and artist Sebastian Di Mauro to make a device that would be evocative of music and the orchestra itself.

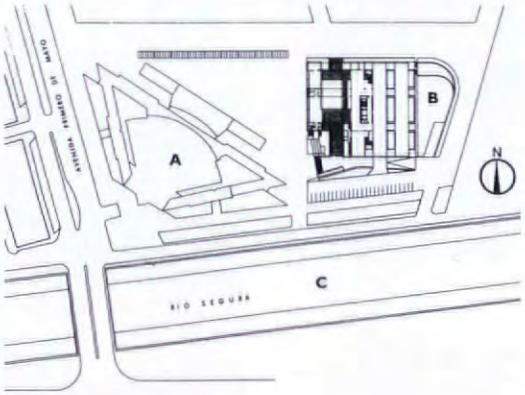
The designers responded with a suspended device made from veneers of cherrywood and rotary cut pine that were curved in repetitive but subtly varying patterns, taking their form from the natural bending qualities of the materials. The lamellae were hung from the roof by stainless-steel cables, which were attached to delicate cramps made of hardwood slats fixed together with brass nuts and bolts.

The 20m x 30m lightweight structure hovered 2.5m over the floor, shedding light onto the tables from tungsten lamps, for which the curved forms made shades. Light shone up into diners' faces from small candles on the tables, so diners were enclosed in a warmly glowing intimate atmosphere. Both ruddy cherrywood and taut cables were evocative of musical instruments, while the repetitive but varied forms were partly intended by the designers to evoke music itself.

All materials can be reused, and the installation could be created in other ways elsewhere. The jury was very impressed with the imagination, economy and material understanding of the whole project.

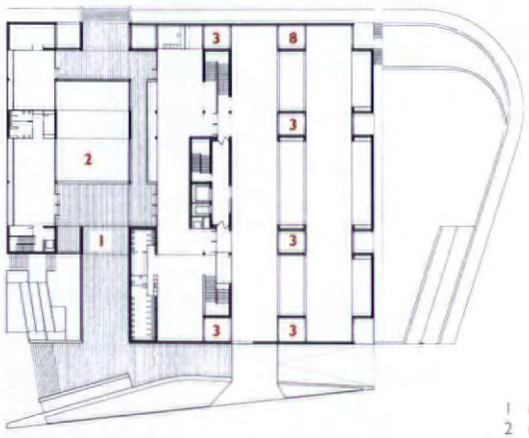
Architects
Alice Hampson, Sarah Foley, Sheona Thomson, Brisbane
Artist
Sebastian Di Mauro

1
Repetitive variation generated by natural curve of veneers.
2
Diners in warmly glowing atmosphere generated in middle of black box.



site plan

A auditorium
B congress centre
C river Segura



1 main entrance
2 main court (bridge over)
3 small court

ground floor (scale approx 1:1300)

ar+d **HIGHLY COMMENDED**
CONGRESS CENTRE, MURCIA, SPAIN
ARCHITECT
PAREDES PEDROSA ARQUITECTOS

CIVIC DIGNITY

With sophisticated simplicity, this multi-purpose complex offers numerous possibilities of use.

The new congress hall at Murcia in south-east Spain complements an existing auditorium, but the two are not physically joined because the auditorium is highly specific and triangular in plan, rebuffing any attempt to build onto it. Instead, the two buildings are linked by a garden and events that involve the two rely on the clemency of the mild climate.

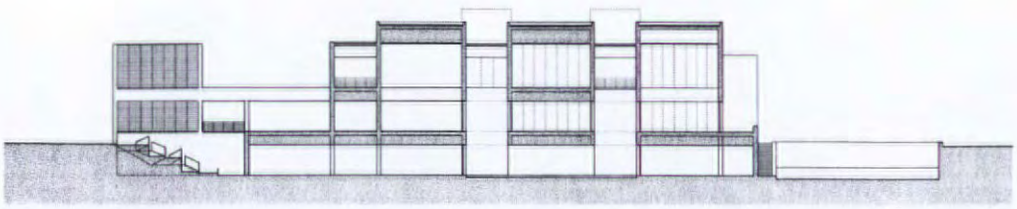
The congress centre is intended to house exhibitions, conferences and banquets, and it had to have a very flexible plan to accommodate events of different kinds and sizes, sometimes simultaneously. Basic planning strategy is strong and simple: galleries lit by clerestories alternate with courtyards, which bring daylight and calm into the depths of the plan.

Externally, the congress centre is clad in the same kind of golden stone as the auditorium. Inside, finishes are much more austere, with the concrete frame exposed and infilled with either timber panels or glass. Metal mesh ceilings, almost industrial in character, add to the neutral, rather austere character of the spaces waiting to receive their exhibitions, relieved by the pools of light from the patios.

The jury was impressed by the simplicity and flexibility of the centre, and by its modest civic dignity.

1

Architect
Paredes Pedrosa Arquitectos, Madrid
Project team
Ignacio García Pedrosa, Angela García de Paredes, Silvia Colmenares, Salvador Moreno, Manuel G. de Paredes
Structural engineer
Francisco Ruiz Gijón
Photographs
Asín & Megías



west-east section

1
Externally, the centre is clad in same golden stone as auditorium.
2,3
Spare internal spaces offer maximum flexibility for different kinds and sizes of event.

2

3

ar+d HIGHLY COMMENDED
OFFICE BUILDING,
LJUBLJANA, SLOVENIA
ARCHITECT
ANDREJ KALAMAR

Ljubljana, the capital of Slovenia, was not entirely well treated by Modernism. Huge object buildings and urban highways crashed down into parts of its ancient centre, breaking up its traditional close-knit texture, and destroying much of its urban culture. Slowly, attempts at repair are being made.

One of these, the Lev building, is on a corner of the busiest intersection in the city. Here was a dreadful instance of the triumphs of modern planning and civil engineering, with the corner eroded away to make a meaningless space in front of an office slab. Andrej Kalamar's building is intended to redress some of the destruction.

Its curve addresses the traffic roundabout that has replaced the urban square as the focus of civic life. Behind the curve, an urban space free of traffic fumes and protected from noise is created which could be used for public purposes. The Lev is intended to accommodate housing, offices and shops, and was hailed by some of the jury because it is clearly trying, in very difficult circumstances, to recreate urbanity.

Its outer wall had necessarily to be formidable against the traffic, and indeed, it had to take part in the texture of moto-urbanism. It has three rhythms: an overall one with major window openings. A smaller grain is given by the corrugated metal inner cladding, which is painted so that it changes colour as you drive round. The external rainscreen is of printed glass, giving yet another dimension to moving round the curve. The Lev is a courageous attempt at urban traffic architecture.

Architect
Andrej Kalamar, Ljubljana
Structure
Anton Berce
Photographs
Miran Kambič

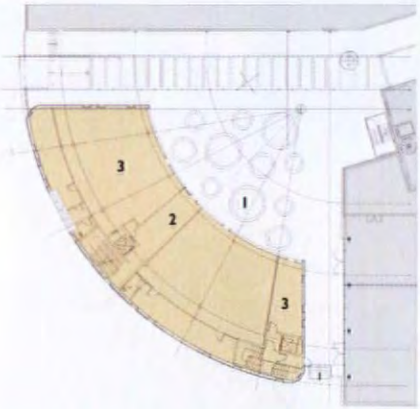
1

2

1
Appearance of external curved wall alters as you move round it due to layering.
2
An attempt to create urban space in the bleakest of circumstances.

1 court
2 entrance lobby
3 possible public uses
4 offices

upper floor plan



ground floor (scale approx 1:900)

COUNTERING THE CAR

An attempt to civilize a busy traffic intersection in Ljubljana continually changes its appearance.

ar+d **HIGHLY COMMENDED**
BANDSTAND, BEXHILL-ON-SEA, ENGLAND
ARCHITECT
NIALL MCLAUGHLIN ARCHITECTS

Bexhill-on-Sea in Sussex, on the south coast of England, is being brought to life again after decades in the doldrums, caused by a high proportion of British holidaymakers taking vacations in warmer climates. One of the main regenerative forces is the restoration (by John McAslan & Partners) of the fine De La Warr Pavilion, a light-hearted '30s demonstration of the pleasures of healthy leisure by Mendelsohn and Chermayeff.

An even more jolly contribution to seaside holidays is Niall McLaughlin's bandstand, a nineteenth-century building type scarcely built anywhere since the Second World War. The clients wanted a bandstand that could be moved round the south terrace of the Pavilion for different kinds of performance and times of day. McLaughlin responded by making a shelter like an abstracted seagull, with two wings hovering over performers to project sound towards the audience.*

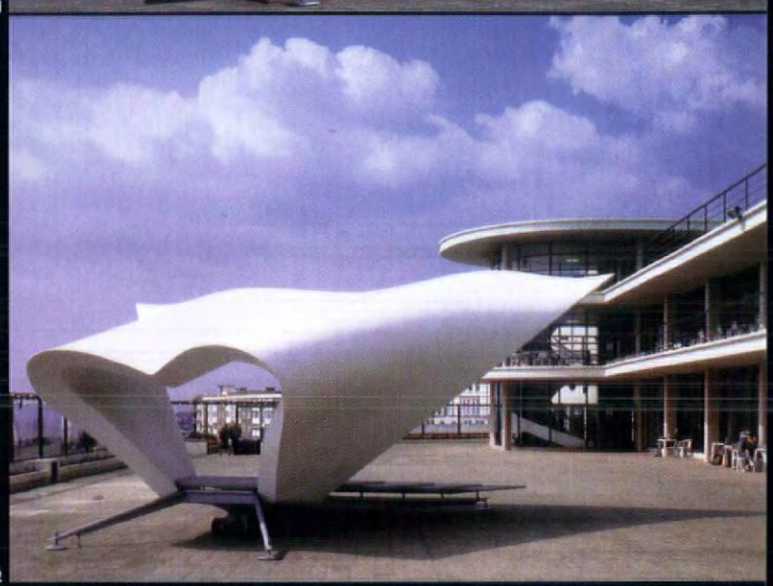
The shape was not arbitrary, but evolved through discussions with consultants, with the public and in particular with schoolchildren. A computer program normally used by engineers was used to realize the resulting complex form. The skin is fibreglass over a thin layer of plywood, which is itself supported by a skeleton of thicker ply, stiffened by a steel structure. The latter gives the stand enough weight to avoid it being blown over, and it carries loads down to the small wheels that allow the canopy to be moved quite easily.

The architects say that 'we look forward to enjoying the choreography of deck chairs, tea dancers and the bandstand on summer afternoons'. So did all members of the jury.

* A more detailed account of the structure is given in AR April 2002

Architect
Niall McLaughlin Architects, London
Project architects
Niall McLaughlin, Sandra Coppin, Gus Lewis
Structural engineers
Price & Myers
Acoustic engineers
Paul Gilleron
Photographs
Nicholas Kane

1

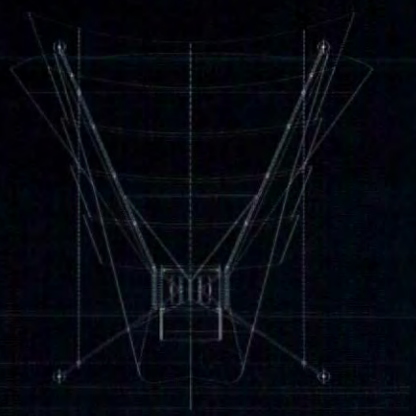


2

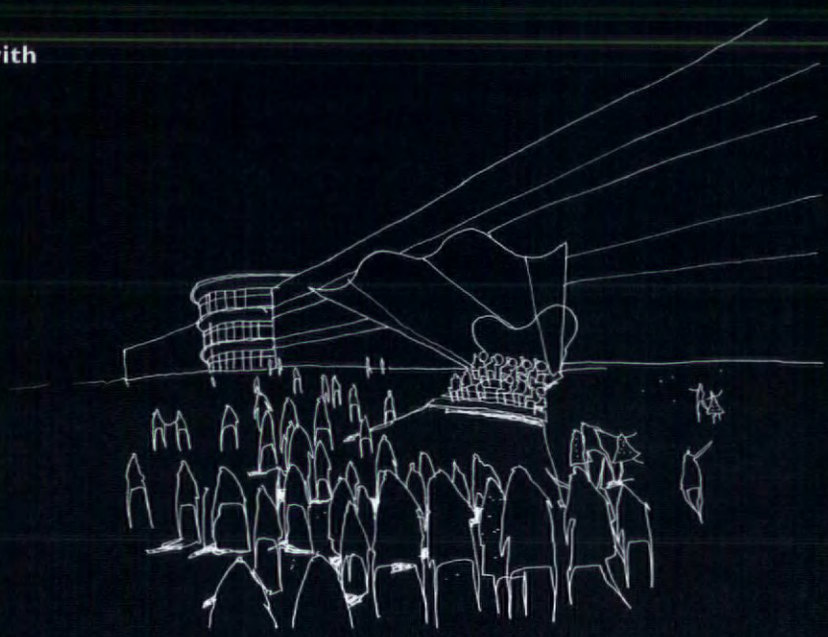
1
Bandstand is both movable and carefully acoustically tailored for site.
2
Structure is steel and plywood. Construction derived from boat-building techniques. Mendelsohn and Chermayeff's Bexhill Pavilion behind.

WING SPAN

Revival of an apparently long-dead building type with light-heartedness appropriate to the seaside.



plan (scale approx 1:100)



choreography of band and audience

ar+d **HIGHLY COMMENDED**
SCHOOL CHAPEL, BOGOTA, COLOMBIA
ARCHITECT
DANIEL BONILLA ARQUITECTOS

CHAPEL ON STAGE

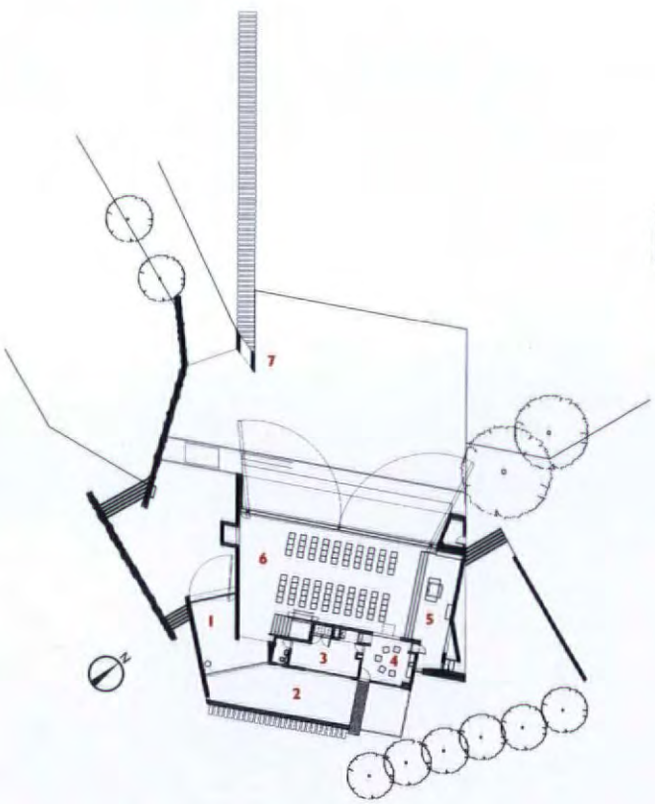
A small chapel which astonishingly can be caused to be centre of worship for a crowd.

The chapel for the Los Nogales school in Bogota, Colombia was conceived as an abstract prism, formed partly by site geometry. It is essentially a simple building, with just one main space, entered through a large door to the south-east. The route passes a shallow pool, walled to focus view on a line of trees, seen obliquely in passing as you come to the entrance to the nave.

From here, the altar is at the other end, raised by a few steps on a platform, and highlighted by a light-chute. Other light enters the rather dark space through quite small windows in the timber north-west wall, and from various other devices, such as another light-chute celebrating the entrance and from slots in the concrete walls. To the right, a stair leads up to the choir gallery over the sacristy and priest's office. The interior is rather dark, relieved by splashes of light, and by colours: the pale ochre in-situ concrete, the natural warm wood of the north-west wall, and that of the elegant specially designed pews.

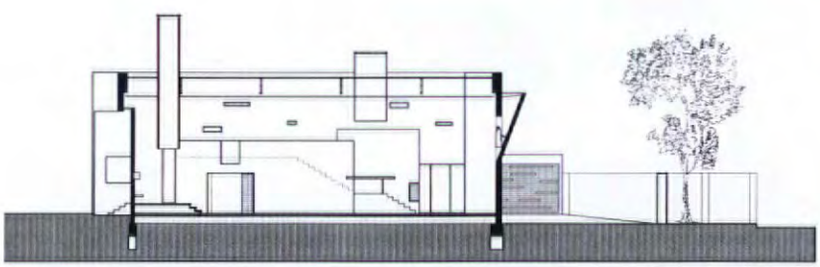
What makes the chapel worth a commendation is the way in which it is radically changed by throwing open the two halves of the timber wall as great doors. Suddenly, the congregation can grow from about 100 to some 2000. The additional members are accommodated on the public space outside which is pinned down by the thin tall concrete planes of the campanile. External members of the congregation look past the portico and the welcoming angled doors into the nave transformed into a sort of proscenium stage. With the change of axis, priest and choir change places; he moves up to the gallery, while choir members cluster on the altar dias. The whole gesture is powerfully and symbolically dramatic, as if the chapel is welcoming the additional congregation with outstretched arms.

The jury was impressed by the little building's power of transformation, but refrained from giving it an award because the arrangement of daylight when the wall is shut seems rather arbitrary and glaring, not sufficiently focused on the altar. Yet the chapel is very well made, and is a thoughtful approach to the numinous.

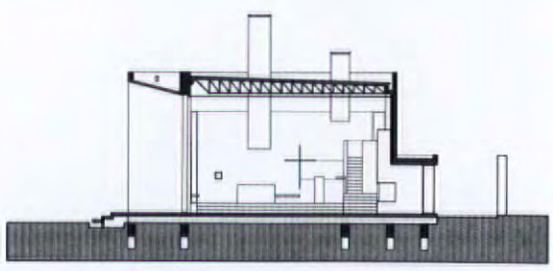


1 entrance
2 pool
3 priest's office
4 sacristy
5 altar dias
6 nave
7 campanile

plan (scale approx 1:1000)



long section



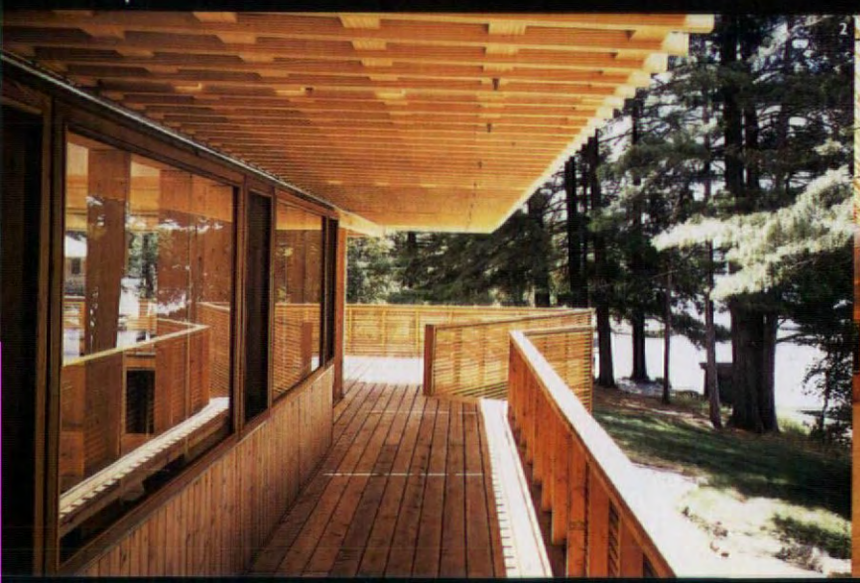
cross section

2

3

Architect
Daniel Bonilla Arquitectos, Bogota
Project team
Daniel Bonilla, Alejandro Borrero, Claudia Monrroy, Jhony Duarte
Photographs
Jorge Gamboa

1
Well built in in-situ concrete and local hardwood.
2
With great timber doors thrown open, chapel can suddenly cater for 2000 people on the parvis.
3
Pews were made in local wood. Right is choir balcony, which is transformed to priestly rostrum when doors open.



ar+d HIGHLY COMMENDED
DINING HALL, MOORELANDS CAMP, ONTARIO, CANADA
ARCHITECT
SHIM-SUTCLIFFE ARCHITECTS

IN THE WILDERNESS

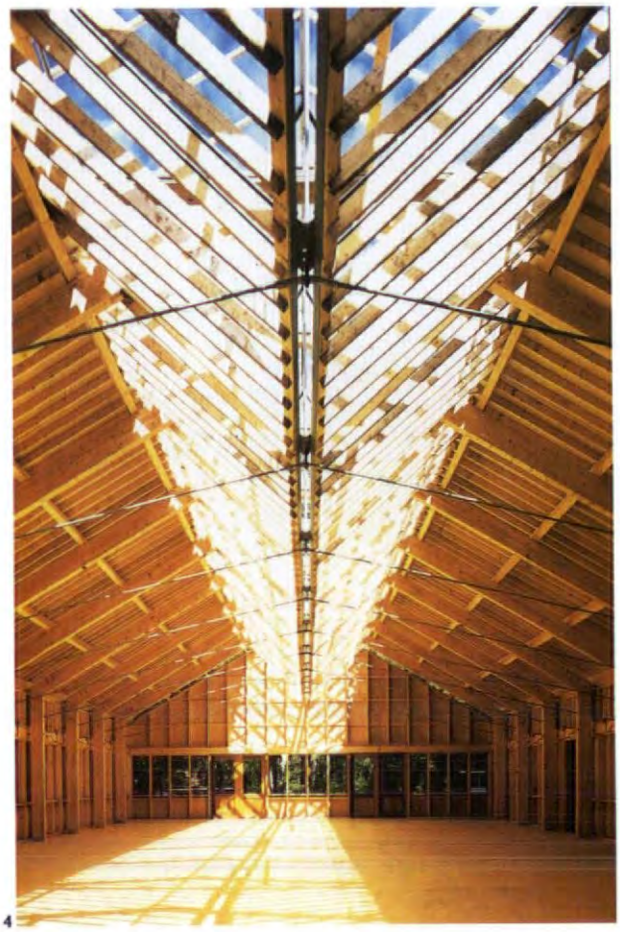
In its isolated clearing this skilfully crafted hall, which responds to the seasons, is focus for a children's camp.

Going to summer camp in the countryside is an important and formative part of the childhood of many North Americans. Moorelands Camp at Lake Kawagama in northern Ontario is intended to offer economically disadvantaged children from Toronto a chance to spend a few weeks among the lakes, pine trees, rocks and islands of a largely untouched natural landscape.

You can only get to Moorelands on its peninsula by boat, and as you approach, the place is clearly dominated by its new timber dining hall, glowing in a clearing in the woods. It is the social centre of the camp, and has been designed so that everyone can join in communal meals and attend general gatherings.

The structure has something in common with agricultural buildings. Its roof is supported on 12 laminated timber portal frames trussed at their ridges with inclined 2 x 4in (50mm x 100mm) struts and steel rod ties. This primary structure carries purlins and rafters in the normal way, with the rafters strutted at the same angle as the struts on the tied portals, creating in effect an inverted ridge that acts as a continuous lantern because, above it, the real ridge is defined by a motorized greenhouse glazing system that can be thrown open on hot days to encourage cooling convection currents. Below, the lantern's lattice warms and filters daylight as it enters the wooden interior, which is a cross between a barn and a concert hall.

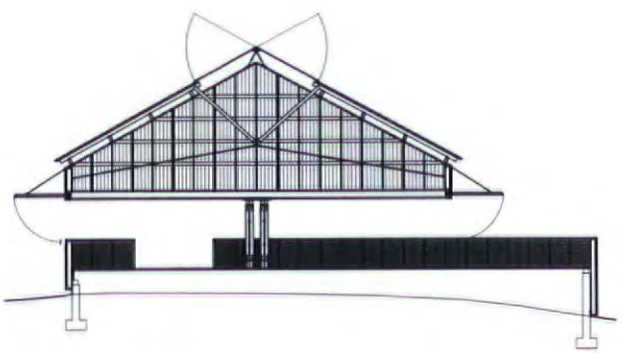
The camp is used only in summer (but then heavily). Wooden shutters can be locked down in winter, while in summer they fold up to act as brise-soleil and allow views out into the woods. To the south, by carrying the roof for two bays over a deck, a generous portico is created, further dissolving differences between the comforting building and wild nature. Moorelands must be a memorable and moving place in which to spend a summer.



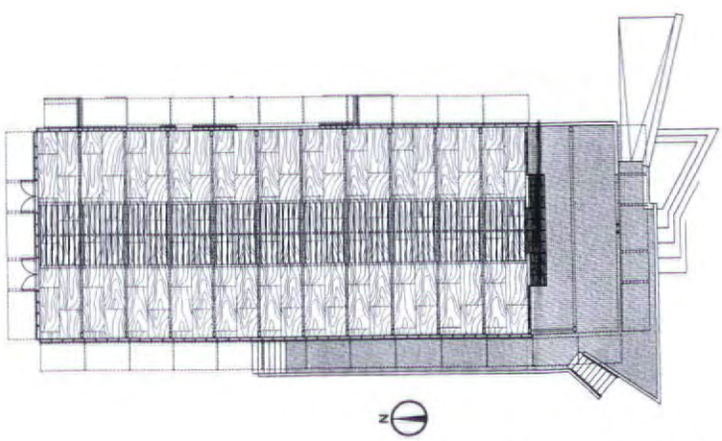
4

Architect
Shim-Sutcliffe Architects, Toronto
Project team
Brigitte Shim, Howard Sutcliffe, Jason Emery Groen
Photographs
Michael Awad, James Dow

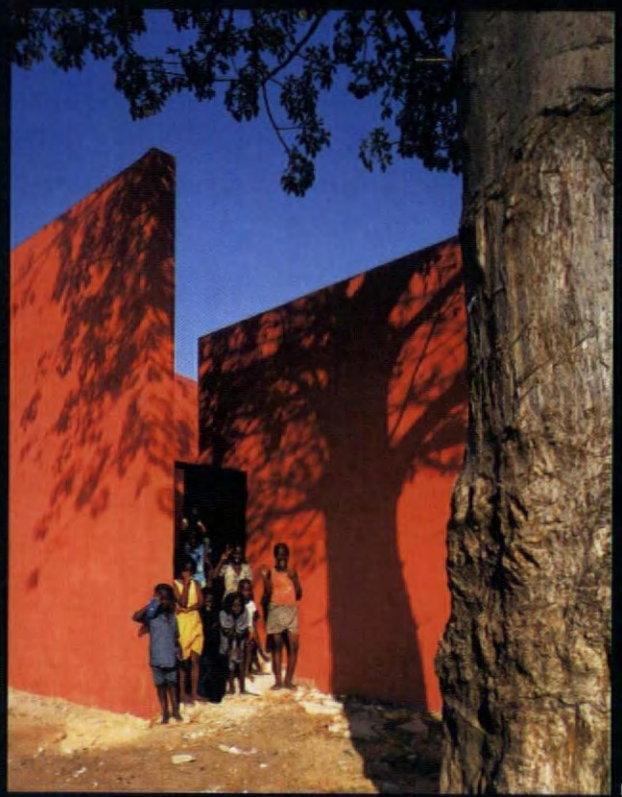
1
The long inverted lantern reduces scale and filters light.
2
Porch from south.
3
West balcony with shutters up and acting as brise-soleil.
4
With shutters up, nature presses into the space.



south-looking section through porch



plan (scale approx 1:450)



ar+d **HIGHLY COMMENDED**
WOMEN'S CENTRE, RUFISQUE, SENEGAL
ARCHITECT
HOLLMÉN REUTER SANDMAN

RED, YET GREEN

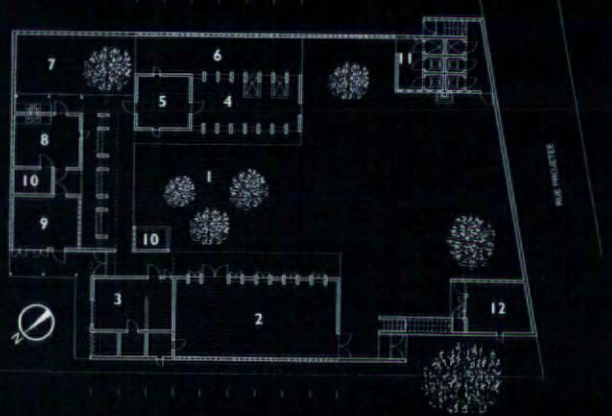
Built using local techniques and materials, this centre helps empower Senegalese women.

The women's centre in the Senegalese city of Rufisque has already been shown in these pages (AR July 2002), but the jury was determined to recognize its qualities, even though some members were sceptical of the architects' claims that the building helps form new urban spaces at its perimeter.

The Centre is formed round a court, like many traditional complexes in west Africa. In scale, it locks into the urban block, while its red colour shows it to be a public building. Unlike some buildings created by European agencies in the region, the structure is an in-situ concrete frame, for the local soil is not suitable for the manufacture of stabilized mud-brick. So the frame is filled in with the universal local cement blocks cast and dried on site. Roofs are of galvanized corrugated metal on steel beams with thick locally woven straw matting as inner insulating layers; the ventilated cavities between mats and metal cool the rooms below. Recycled car wheel hubs form vents, and old beer bottle bottoms, placed end to end, are used in places as glass bricks (rather to the initial distress of the Muslim general contractor, who later became reconciled to the technique).

Functions, and indeed the whole project, were established after extensive discussion with the local women's community. The young Finnish architects had to face many cultural problems in facilitating communication between the predominantly young female clients and the male contractors – though many of the site workers were sons of the client community, and relations gradually improved. The building has not just provided a new social facility, but its creation has been influential on the lives of everyone involved, users and builders, Senegalese and Finns alike.

Architect
Saija Hollmén, Jenni Reuter and Helena Sandman, Helsinki
Photographs
Juha Ilonen

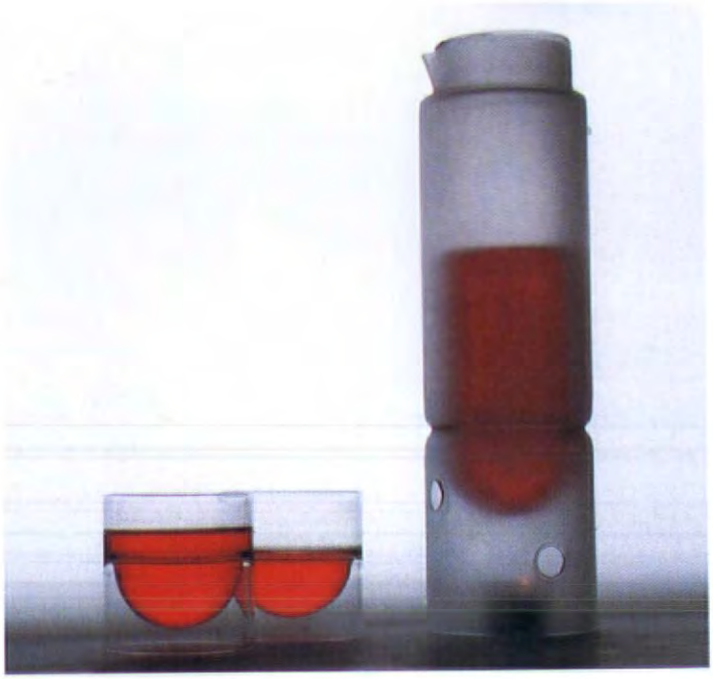


1 court
2 public hall
3 shop
4 dyeing room
5 craft room
6 drying yard
7 external kitchen
8 internal kitchen
9 dining
10 water
11 lavatories
12 yard

1
The centre has proved remarkably successful and popular.
2
Red is used to signify public building. Existing baobab tree signals entrance.

plan (scale approx 1:500)

ar+d HIGHLY COMMENDED
FLOATING TEA-LANTERN
ARCHITECT
FORSYTHE + MACALLEN DESIGN ASSOCIATES



2

TEA CEREMONY

Finely honed for function and use, this formal tea-set is sure to become a classic.

Todd MacAllen and Stephanie Forsythe were commended for a delightful little stable and house in Colorado USA in the 1999 ar+d awards. So it was with great surprise that we found, when we opened the envelopes containing the names, that the Canadian practice was also responsible for the exquisitely honed Float tea-lantern.

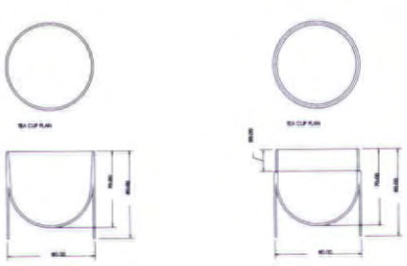
The idea is to make a vessel that has the ritualistic importance of the pot at Japanese, Russian and English tea ceremonies – but in contemporary terms. Made only of tough heat resistant borosilicate glass, the lantern consists essentially of two concentric cylinders, separated by an evacuated space. The vacuum helps to ensure that the liquid inside retains its temperature, and it allows the device to be picked up, even when full of hot tea; no handle is needed. A holder for a little candle can be inserted in the base, so the liquid can be warmed and suffused with light.

Tea is made by removing the lid and pouring boiling water onto leaves held in a special strainer, which is removed to be replaced by the glass lid. Glass tea cups are made in the same material and style: the inner cup supported by a glass cylinder. The device can also be used for cold liquids as well as hot, without the candle of course; the cups make good whisky glasses. A version with slightly etched glass has been made (shown here), and there will be a pint set for beer.

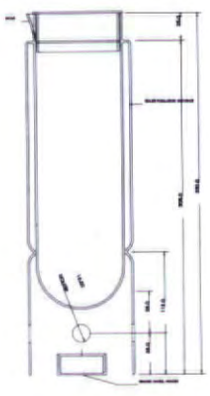
All jury members were impressed with the great thoughtfulness and precision of this piece of industrial design: its elegance, understanding of material qualities and classic calm.

Architects
Forsythe + MacAllen Design Associates, Vancouver, Canada

1
Strong family resemblance between pot and cups: there is a version in transparent glass.
2
Detail of base of pot, note small warming candle and its ventilation holes. Constriction in outer cylinder marks ring where vacuum cylinder starts.



glass designs



section through pot (scale approx 1:3.5)

ar+d HIGHLY COMMENDED
HOUSE, MALACCA, MALAYSIA
ARCHITECT
SOO CHAN OF SCDA ARCHITECTS

OPEN HOUSE

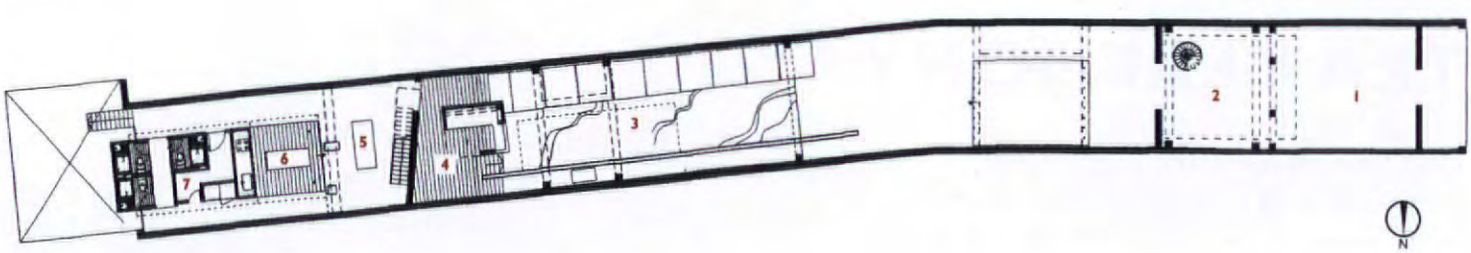
A startling interpretation of a traditional building type produces a new way of tropical living.

The shophouse was the predominant building type of Chinese cities in south-east Asia for several centuries. Two or three storeys high, the houses have very long thin plans, with a shop at the front opening onto the five foot way, the arcaded footpath that protects pedestrians from sun and tropical storms. Courtyards penetrate the length of the plan, bringing sunlight and air to the middle of the dwelling areas behind the shop.

A very decayed version of a shophouse on one of the finest old streets in Malacca was bought by a client of SCDA. The client wanted a self-sustaining meditation house on a modest scale, necessitated by his limited budget. (The architects already had experience in long thin shophouse-like buildings, but to a much higher budget – AR July 2001, p50.) As the building was a virtual ruin, with roof and floors collapsed, the architects decided to remove them, and to prevent the party walls from collapsing inwards by using rectangular steel frames formed of U sections welded together longways as hollow sections.

upper level

1 bamboo grove
2 court
3 pool
4 deck
5 dining
6 kitchen
7 utility
8 study
9 master bedroom
10 bedroom



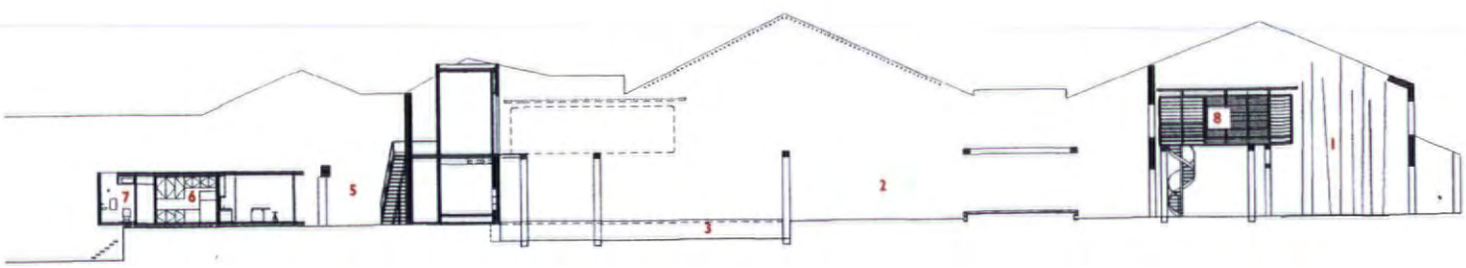
ground level (scale approx 1:350)

Crisp new boxes made of masonry, steel and timber are inserted into the long plan. The architect says that the spatial strategy is an 'inversion' of the original one, where airwells were carved into the mass of the building. In the reworking of the building, the new volumes provide shade and shelter in the otherwise roofless space. Entrance from the street is through a bamboo planted court in the old shop from where you progress under the meditation box to the pool court and the dining area. The sleeping box hovers overhead. At the back of the site, is a small court with a vegetable garden and orchard, septic tanks and solar panels. Throughout, the architect has emphasized contrasts between old and new, ensuring that the new is clearly new, while old is patently inherited. The two are almost always separated, to the extent that electrical runs are carried in the steel structure to avoid cutting them into the party walls. On these, the patina of age is preserved as carefully as possible. There are traces of Chinese culture overlaid by Dutch, British and Malay elements: colours, cracked tiles, plaster panels, added during the long lifetime of the shophouse. Even marks caused by vegetation are preserved in a contemporary echo of the traditional Chinese horticultural reverence for the picturesque qualities of decay. Against this backdrop, the new volumes are in complete contrast: sharp, precisely detailed and untouched by time.

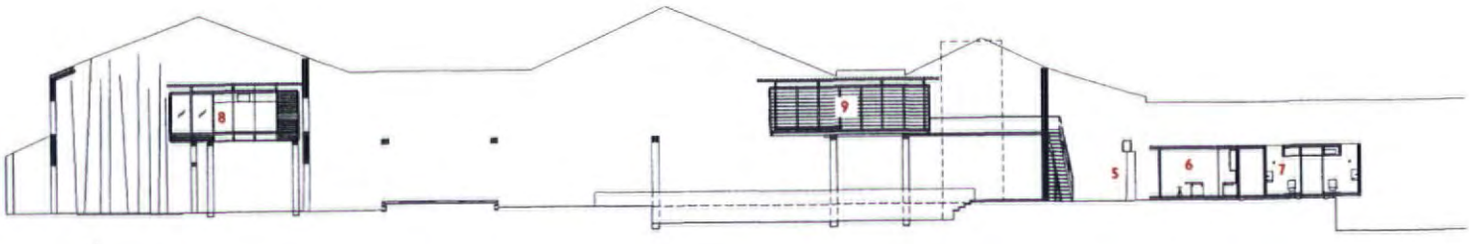
The jury was impressed by the moving qualities of this meditation on past and present, and by the way in which materiality, light and climate have been carefully studied.

Architect
Soo Chan of SCDA Architects, Singapore
Engineer
Web Structures
Photographs
Albert Lim

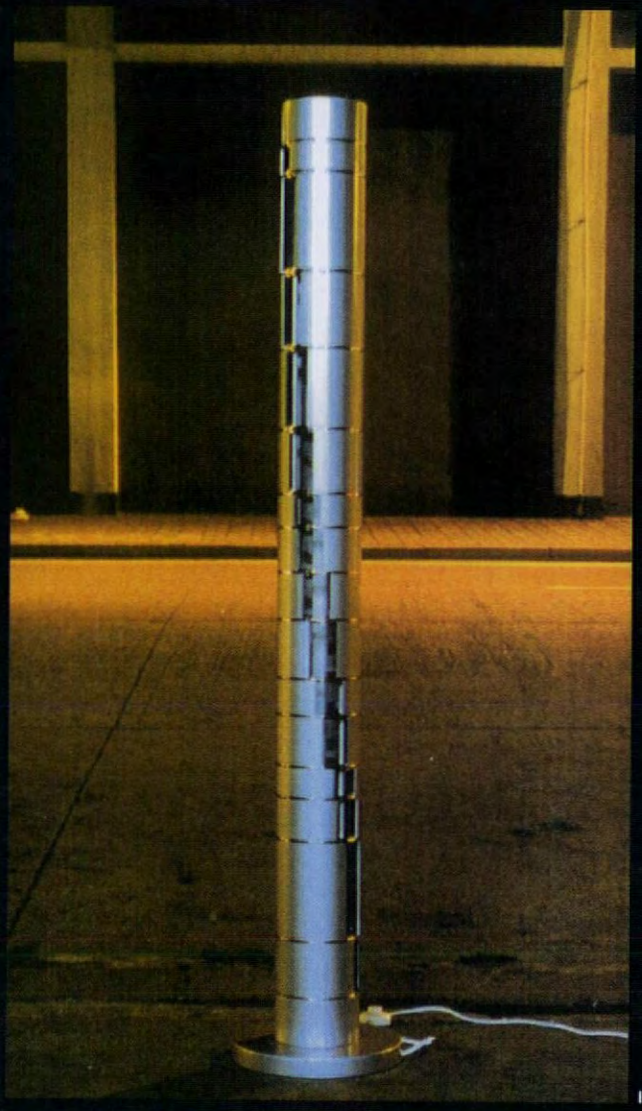
1
Bamboo grove in old shop. Study over.
2
Party walls stiffened by steel frames in court.
3
Master bedroom over pool.
4
Looking back from pool to old shop.
5
Back court, vegetable garden.



long section looking south



long section looking north



1

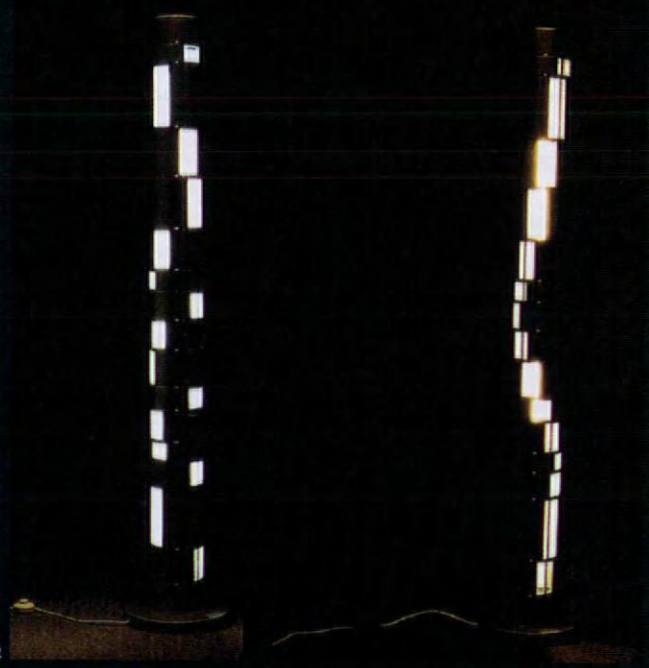
Edge (HK) Ltd has designed a new kind of adjustable light fitting, originally produced for charity fund-raising events. The architects say that Light Hotel is based on the 'ever-changing urban lightscape'. It is highly adaptable, and can be rapidly altered to different configurations.

The concept is extremely simple: a 1500mm long fluorescent tube is the light source; it is surrounded by a cylindrical shade made up of movable aluminium rings, each with an aperture. Rings can be rotated to multifarious conformations and light distributions.

Jury members thought the idea was capable of a good deal of development. Essentially simple to use and not complicated to make, Light Hotel could be used horizontally as well as vertically. In its present state, it is suitable for interior use only. Executed in different materials (stainless steel and toughened glass, say), it could be used externally (well at least in places and cultures which do not have endemic vandalism). In a sense, the jury commended the device for its potential for many different applications.

Architect
Edge (HK) Ltd, Hong Kong
Project team
Gary Chang, Raymond Chan, Frankie Wong

1
A simple device in which rings can be rotated ...
2
... to many different configurations of light.

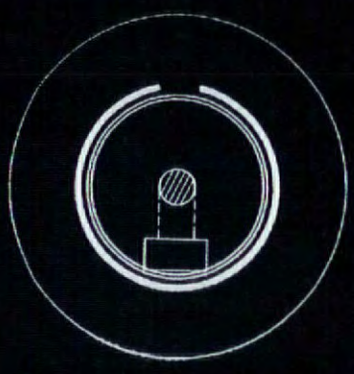


2

ar+d **HIGHLY COMMENDED**
LIGHT FITTING
ARCHITECT
EDGE

LIGHT LINES

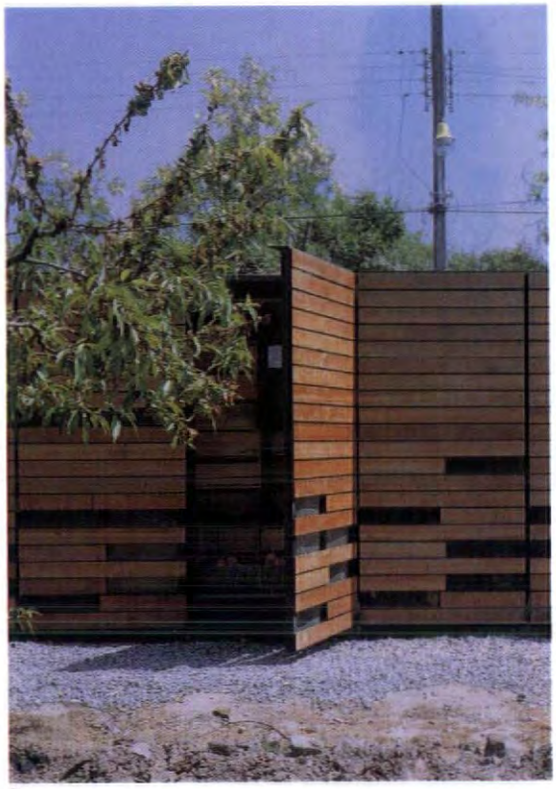
A simple and flexible idea for adjustable and striking lighting has potential for development.



plan (scale approx 1:6)

ar+d HIGHLY COMMENDED
TEMPORARY FRUIT WAREHOUSE, CALERA DE TANGO, CHILE
ARCHITECT
FELIPE ASSADI

1



2

FRUIT MACHINE

A usually ignored building type is given dignity and elegance by thoughtful architectural invention.

1
Walls of alerce boards have mesh vents to prevent fruit rotting.
2
A cross between an enormous piece of furniture and a transport container.

If you grow fruit, you need somewhere to store it before it goes to market. Felipe Assadi's clients grow a lot in Calera de Tango near Santiago in Chile and wanted to have a place in which it can be kept in an orderly fashion, ventilated and separated so that the proverbial one bad apple cannot contaminate the rest.

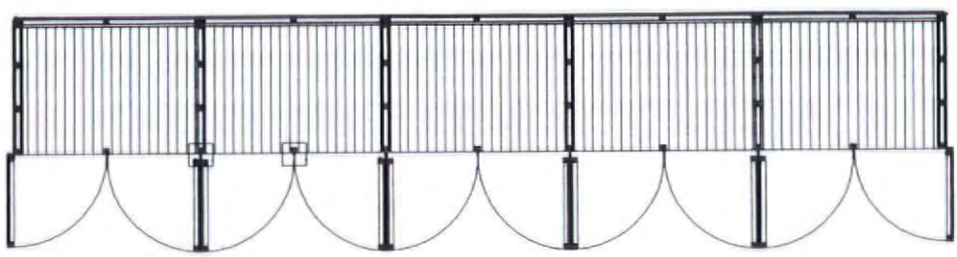
Assadi has made a device that seems to be a cross between an enormous piece of bedroom furniture and a transport container. It takes its essential dimensions from the basic industrial wooden fruit box: 450mm by 300 mm in plan and 200mm high. Allowing spaces for handling, each compartment of the store is 1.9m wide, 1.35m deep and 1.6m high. In all, 320 crates can be stored, and different kinds of fruit can be kept in separate compartments to prevent cross contamination.

Anyone could have come up with a system that can store fruit boxes on this scale. Assadi has made architecture out of his. The construction is simple: OSB (oriented strand board) stiffened by steel and clad in 4in x 1in (100mm x 25mm) boards of alerce wood. The store has five compartments, each fronted by a pair of doors. In each door, 10 per cent of the boards are omitted for ventilation, allowing you to see the fine stainless-steel mesh which lines the inside to prevent animals and insects getting at the fruit.

It is with these absolutely minimal means that architecture has been made.

Architect
Felipe Assadi, Santiago
Collaborator
Germán Lamarca

cross section



plan (scale approx 1:80)

501

Susan Dawson reviews the latest products on show at Orgatec

501 TECNO

Extra Dry is a free-standing work station designed by Mario and Claudio Bellini. Work tables are fixed with support brackets to vertical structural panels, and can be adjusted in height. The tables can also be supported by drawer units or by free-standing legs. Elements can be used individually or linked by means of the structural panels to form a group.

Enquiry 501 www.arplus.com/enq.html

502 TEKNION EUROPE

ie is an integrated desking and workstation system which allows a variety of 'interior' and 'exterior' spaces to be created within the office. The relatively simple set of components – desks, workstations, space division, storage and work tools – can be used to support different work patterns.

Enquiry 502 www.arplus.com/enq.html

502

503 AMAT 3

Corset, a range of chairs designed by Oscar Tusquets, is described as 'a sensual shell with timeless female connotations'. The curved and ribbed polypropylene shell comes in nine colours and is supported on a tubular steel frame. The chair and armchair are stackable; a swivel chair and a 2- to 5-seater bench are also available.

Enquiry 503 www.arplus.com/enq.html

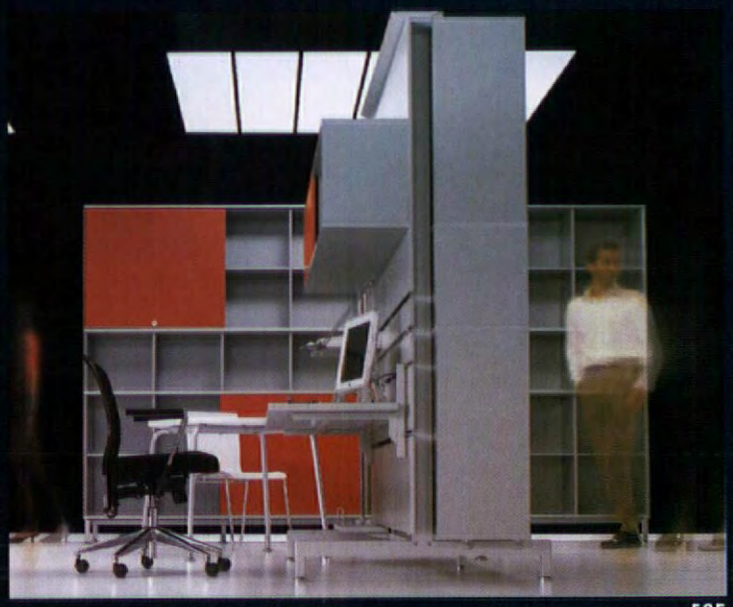
503

504

504 BRUNNER

MT.02 is a range of furniture for seminar and training rooms, designed by architect Matteo Thun. The range includes several chairs, including swivel chairs, lounge tables, folding tables, trolleys and a speaker's desk. They are built of square section steel members with mesh or leather upholstery.

Enquiry 504 www.arplus.com/enq.html



505

505 FANTONI

The 0+ series of modular furniture is suitable for all general offices. The silver-grey frame structures can be combined with coloured surfaces and wood-finish surfaces, including a bleached oak finish. The series includes tables which can be adjusted to different heights, drawer units on castors and a wide range of modular storage units. Sound absorbing panels can be attached to the frame or suspended over individual work spaces.

Enquiry 505 www.arplus.com/enq.html

506

506 BENE

Research indicates that 80 per cent of innovative ideas arise from personal discussions after meetings or at coffee breaks. Bene Coffice is a new set of furniture designed to encourage such information exchange. It comprises an easy chair and a sofa or bench for waiting and communicating, together with computer and power connections for networking. The easy chair has a multi-function armrest which can be used as storage or as a work surface; a plugbox 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 cushioned surfaces clad with high quality fabric or leather.

Enquiry 506 www.arplus.com/enq.html

507

507 WEKO

Corpus is a range of silver ribbed aluminium cabinets and storage units with elegant tubular pull-handles. Tall cabinets can be used as lockers and general office storage; smaller lockable cabinets, fitted with castors for mobility, are suitable for personal storage units. A variety of sizes and door configurations is available.

Enquiry 507 www.arplus.com/enq.html

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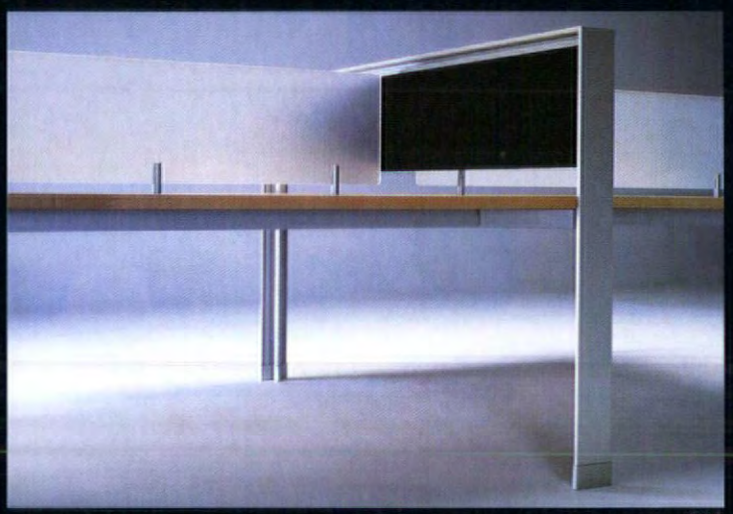
508

508 BURKHARDT LEITNER
PILA, an award-winning modular construction system for office interiors, is designed to create personalized workplaces in open-plan office areas, according to requirements. The range includes the MeetingBox, a meeting space with integral flat-panel monitors, light ceilings and acoustic modules; the MiniOfficeBox, a single person compact office; and the RecreationBox, a 'chill-out' area for relaxation.

Enquiry 508 www.arplus.com/enq.html

509 KOLEKSIYON
The Sidartha desk unit, designed by Faruk Malhan, can be used as an executive desk, meeting table or work station. The cable channel is integrated into the desk top; by opening a light aluminium cover along the front of the desk, the user has easy access to socket outlets. All legs are fitted with cable channels so that the desk can be positioned with great flexibility. Without the need to provide space for cables, screens between desks can be of translucent materials, such as acrylic. If sound-absorption is needed between desks, an upholstered screen is available.

Enquiry 509 www.arplus.com/enq.html



509

510

510 WALTER KNOLL
The Sign collection was designed by Wolfgang Mezger for the executive office. It comprises a large desk and a smaller worktop, supported on drawer units, which together form an L-shaped work station. Additional storage cabinets are also available.

Enquiry 510 www.arplus.com/enq.html

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511

511 AMTICO

The Amtico range of raised access floor tiles for office interiors is attractive, silent underfoot, and easy to maintain. The welding technology to manufacture the tiles is unique and can be programmed to create customized designs to individual specifications. The tiles come in a range of natural designs such as woods, marbles and stones.

Enquiry 511 www.arplus.com/enq.html

512

512 KVADRAT

To mark the centenary of the birth of Arne Jacobsen, Kvadrat has introduced a collection of textiles designed by him. Known as A. J. Centennium, the collection includes four designs for furnishing textiles, three furniture fabrics and a curtain fabric. They are produced in the original colours intended by Arne Jacobsen.

Enquiry 512 www.arplus.com/enq.html

513

513 CARPET CONCEPT

Tec Wave, a carpet woven with a metalic yarn pile, combines the qualities of carpet with the durability of a hard floor covering. It is available in four designs based on a diagonal of constant dimension with 'constellations' of squares and stripes, with six background shades – grey, blue, red, black, brown and neutral.

Enquiry 513 www.arplus.com/enq.html

514 NURUS

Kiss is a range of integrated and colour-co-ordinated office furniture which can be used free-standing or in various combinations. The desks can be separated by simple screens, curved free-standing screens or semi-enclosing partitions.

Enquiry 514 www.arplus.com/enq.html

515 INTERSTUHL

Interstuhl describes its new chair, Silencio, as 'the transmutation of a chair into the Oval Office or a homage to the egg'. The curved enclosure has transparent side walls which give an unrestricted view of the outside world while reducing ambient noise. The chair is designed for areas such as airports, or hotel and office lobbies, where privacy (for use of a mobile phone or laptop) is desirable but not usually available. Lamps, sockets and tables are available as accessories.

Enquiry 515 www.arplus.com/enq.html

516 MABEG

Adaptable enclosures – individual office units, meeting rooms – can be created by means of the MWS wall system. It comprises a framework of aluminium tubes and sections to which wall panels are clipped; the panels are either of solid construction with fabric or veneer finish, or of tinted or satin-frosted glass or acrylic. Double-skin walls to reduce sound transmission are also available. Worktops, shelves, lighting and flat screens can be integrated in the wall system.

Enquiry 516 www.arplus.com/enq.html

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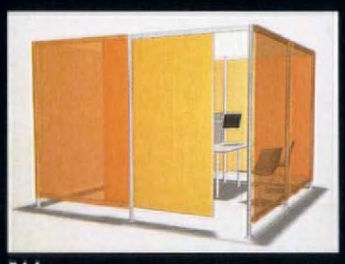

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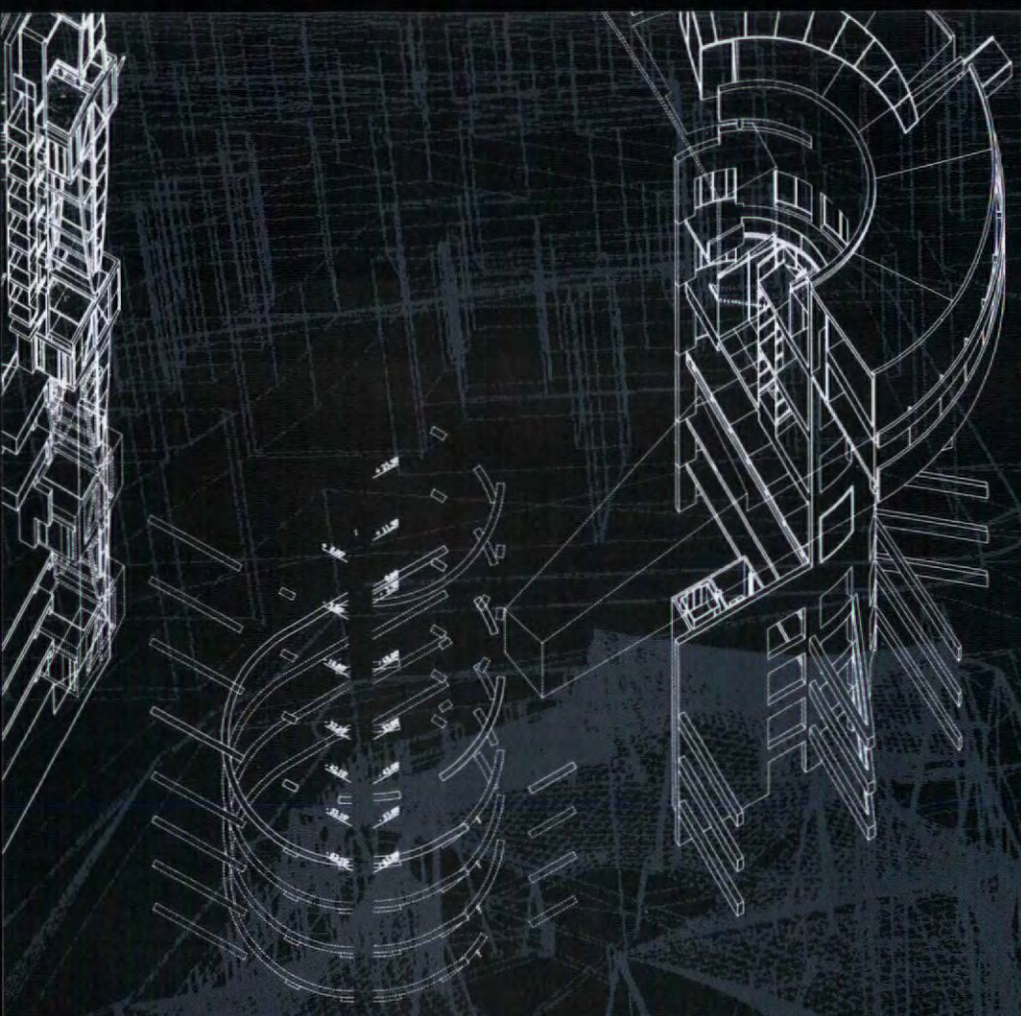

AR

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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Corus

Baltic, the newly opened Centre for Contemporary Art in Gateshead, was re-roofed with a Kalzip aluminium standing seam roof as part of its refurbishment. Formerly the Baltic Flour Mills, the Centre was converted to an art gallery by Ellis Williams Architects. The standing seam roof is barrel-vaulted in shape and the stucco embossed profiled sheets are curved to a radius of 11.2m. The complete Kalzip system – aluminium lining sheets, vapour control layer and mineral wool insulation – was specified to provide a high performance low maintenance roof.

901 www.arplus.com/enq.html

Aquila Design

Sepale lanterns with echoes of surfboards, dolphins and masts have been created for The Parade, Exmouth. The fish-shaped and surfboard-shaped fins are fixed with brackets to the tapering light mast. Two lantern sizes and fin configurations to suit 150W and 70W CDM-T lamps are used, with 8 and 5m mounting heights. The tapered masts, fins and brackets are galvanized to withstand a marine environment.

902 www.arplus.com/enq.html

Sto

StoTherm Classic with Sto brick slips were used as part of the refurbishment of Roland House, London. The project shows the benefits of external wall insulation with a brick-effect rendered finish. Two penthouse floors were added to the original building and clad with curtain walling; the rear of the building was extended, with an external wall finish which had to match the original brickwork. A lightweight steel structure was used – to avoid loading the original foundations – and the original brickwork was matched in bond, colour and size by the Sto brick slips available in many colours.

903 www.arplus.com/enq.html

Kawneer

The £1.6 million fenestration contract for Radisson SAS Hotel in Glasgow is nearing completion. The six storey hotel, designed by Gordon Murray & Alan Dunlop Architects, has a combination of Kawneer's 1202 zone drained curtain wall, 1203 mullion-drained curtain wall used in a raked position on the atrium roof, and 503 Tilturn windows and 505 doors. The Tilturn windows to the hotel rooms are relatively large: 1500 x 1800mm. On three walls of the internal courtyard they form part of a complex composite unit which includes a bottom-hung vent and an opaque, insulated spandrel panel.

904 www.arplus.com/enq.html

FendorHansen

The English Institute of Sport, Manchester, designed by architect FaulknerBrowns, has been fitted with Fineline glazed fire screens; they were designed, supplied and installed by FendorHansen, part of the Anglo-Scandinavian HansenGroup. Fire escape routes and staircases were protected with the Fineline system, which incorporated Swingline glazed doors, to ensure up to 30 minutes fire integrity. The Fineline screens were chosen from the FH product range, which offers an identical visual style in both fire-rated and non-fire-rated applications.

905 www.arplus.com/enq.html

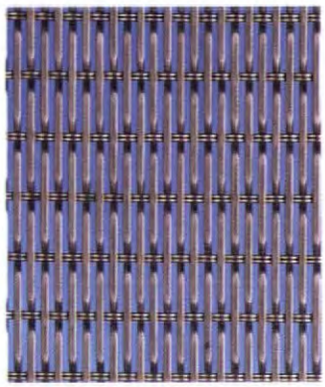
Vetrotech Saint-Gobain

Specialist glass by Vetrotech Saint-Gobain has been installed in two new office buildings at a business park, Capitol Park, Tingley, West Yorkshire. Body-tinted SGG Pyroswiss Classic has been installed into fire doors. It is a Class A safety glass, tested to BS 476 Part 22:1987, and provides 30 minutes fire resistance while remaining intact and fully transparent in the event of fire. Different Parsol body tints – a green on one building and a grey on the other – were incorporated into the surface of the glass.

906 www.arplus.com/enq.html

Stonewest

The restoration of Wellington Arch, including the cleaning, restoration and repointing of the Portland stone elevations, was carried out by Stonewest. It was also necessary to design structural remedies to be as non-invasive as possible: 'stitching' across fractures to columns using stone slithers to bridge the fractures, and drilling about 3m through the entablature to arrest previous fracture and movement. Much of the restoration work was in re-carving original details including lions' masks, Corinthian capitals and 'egg and dart' cornice embellishment.



907 www.arplus.com/enq.html

Locker Architectural Mesh

Locker architectural mesh is woven from rigid wire or cable and is available in stainless steel, galvanized steel and phosphor bronze. The product is normally supplied in flat panels; the type of edge finish depends on the application. Full design and installation services are available. More information is available from www.lockerwire.co.uk

LOOKING BACK AND AHEAD

READING ARCHITECTURAL HISTORY

By Dana Arnold. London: Routledge. 2002. £19.99

Reading Architectural History has a satisfying coincidence between form and content. To promote a pluralist view of the subject, Dana Arnold has adopted a pluralist strategy, assembling a series of different texts whose balance shifts endlessly between confirmation and contradiction. The effect reinforces her message as no single authorial voice ever could, that history, architectural or otherwise, can only ever be partially understood, and many fragments are better than a mythical unity.

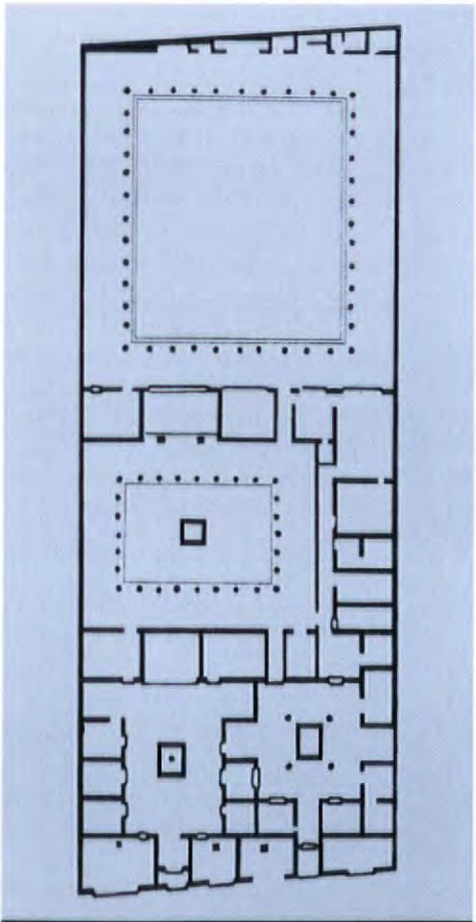
There is also a deftness to her selection of extracts. They include classics of historiography from E. H. Carr and Hayden White; classics of architectural history from Colvin, Summerson and Pevsner, contributions from those indispensable pillars of late twentieth-century France, Foucault and Barthes, and several gadflies. Few are unfamiliar in the community of architectural history, but Arnold has grouped them into pairs, each with her own introduction. Some pairings are inspired, such as Colvin's *Biographical Dictionary* with Foucault's *What is an Author?*, and Pevsner's *Buildings of England* with Barthes' analysis of the *Guides Bleus*. From these contrasts you can extrapolate much of the historiographical anatomy you need to develop a historical understanding of architecture, such as the problems of authorship and attribution, the relationship between buildings and records, or the latent assumptions with which individual historians implicitly frame their studies.

Not surprisingly, Arnold's own contributions do not always match those of the intellectual giants she includes. Equally unsurprisingly, she is best in her areas of expertise, especially dealing with the relationship between class and style in eighteenth-century British architecture. Here she uses Hans Georg Gadamer's synthesis of the functional and communicative aspects of architecture, a subtle and persuasive explanation of the relationship between form and function to underpin her own account of the evolution of style and society. Indeed a longer extract from Gadamer might have been a better pair with Summerson's *Architecture in Britain 1530-1830* than the puerile Nicos Hadjinicolaou, whose ideological bombast runs against the sophisticated history which Arnold evokes.

In bringing interrelationships of ideology, social and cultural history into focus, Arnold draws largely on two themes, the evolution of the country house, and the history of Classicism. As she admits, these are the functional and stylistic organs of power, but that is perhaps precisely why they are so apposite for her purposes. A couple of decades ago, and partly in reaction to the country house cult and its satellite, the Lutyens Exhibition at the Hayward Gallery in London, architectural historians – and not just those of a gauchiste turn – felt an urgency to uncover the unwritten history of architecture, of other styles, of social housing and low-road social projects like the London Board Schools. Arnold's analysis helps to reclaim Classicism and the country house for mainstream architectural history, building on Girouard's pioneering work and interweaving gender analysis from Denise Scott Brown and Alice Friedman's study of Bess of Hardwick's household.

With insights such as these, the book veers with the occasional awkward lurch between historiography (ie the writing of history) and the history subjects themselves. But once Post Structuralism enters the picture that is perhaps inevitable. Yet putting these texts together alone is an achievement: it should help to convince any doubters that architectural history is genuinely a part of the wider historical discourse.

JEREMY MELVIN



The House of the Faun, from *The Lost World of Pompeii* by Colin Amery and Brian Curran (Frances Lincoln Publishing, London, 2002, £29.99). A beautifully photographed record of what Pompeii looks like now with valuable insights, such as this plan which, the authors say, shows how the traditional house plan expanded to having several atria. The book covers not only the city, but its rediscovery and effect on modern European culture.

YOUNG GEORGE

AN ARCHITECT OF PROMISE: GEORGE GILBERT SCOTT JUNIOR (1839-1897) AND THE LATE GOTHIC REVIVAL

By Gavin Stamp. Donington: Shaun Tyas. 2002. £49.50

Gavin Stamp is possibly best known as a polemicist, but this fascinating study of the almost entirely forgotten architect George Gilbert Scott Junior should reestablish its writer as an architectural historian of distinction and originality. Scott was the oldest son of Sir George Gilbert Scott, and his career at first overlapped with his father's, particularly in the restoration works being carried out by various Cambridge colleges which Scott junior generally directed with sympathetic discretion. Towards the end of his father's lifetime he designed his greatest work, the church of St Agnes in Kennington, later described by Comper as 'the greatest work of the greatest architect of the Victorian era'. Like that other lost Victorian masterpiece, Pugin's Bishop's House in Birmingham, it fell victim to spiteful, bullying philistinism and was pointlessly demolished after the last war.

The loss was the greater because 'Middle' Scott built so little. His father's death in 1878 brought him financial independence; his conversion to Roman Catholicism two years later inevitably affected his client base, and his early collapse into picturesque insanity effectively ended his career in 1883. Like one of the disloyal sons of Henry II, he rebelled against his father as the latter lay dying, and turned his hand to the Queen Anne style – more out of conservatism than from any pursuit of a modern 'sweetness and light'. This excellent record of his thoughtful and troubled career as architect, restorer, scholar, and writer throws much light on a neglected and turbulent period of Victorian architecture.

TIMOTHY BRITTAIN-CATLIN

PONTIFICES MAXIMI

BRIDGE BUILDERS

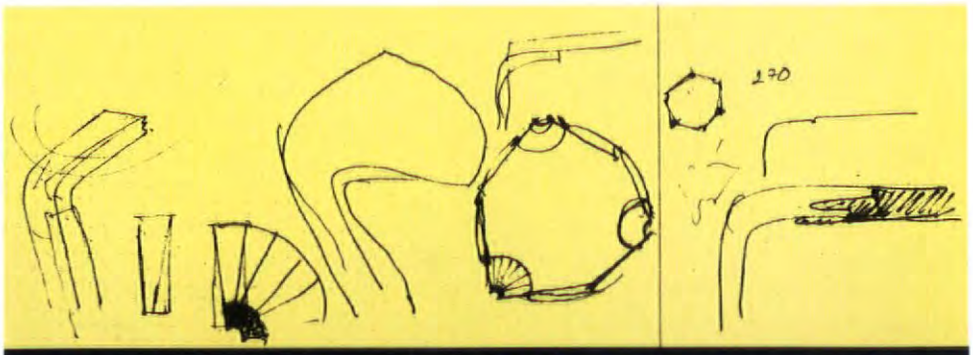
By Martin Pearce and Richard Jobson. Chichester: John Wiley. 2002. £50

Another bridge book, published around the same time as *30 Bridges* by the engineer Matthew Wells (AR August, p96).

Bridges hold a fascination for engineers, architects and others and, although there is some overlap between this book and one by Wells which I reviewed recently, one wants them both. The title of this book is slightly misleading as the bridges illustrated are exclusively pedestrian.

The introduction by Martin Pearce talks about the philosophy of the bridge linking riverbanks and creating routes and goes on to discuss the bridge in early history, through the Romans who were the first great bridge builders creating their communication routes throughout their empire. Medieval bridges are discussed and then comes a section on the bridges of the Industrial Revolution with the use of cast and wrought iron as opposed to stone or timber. Bridges in the United States are discussed, including the covered timber bridges and then the range of astounding steel cable suspension bridges. The introduction concludes with some brief notes on concrete bridges and then reverts to steel for San Francisco Golden Gate and Sydney Harbour. There are a number of bridges which I have never seen illustrated elsewhere, some of them plain, some articulated and one or two completely 'wild'.

Altogether another worthwhile addition to the library of bridge history. TONY HUNT



Aalto has a very strong claim to be the great total designer of the twentieth century. Certainly, he produced far more chairs than Corb claimed to have done, and more of every kind of industrial design than Mies. Only Wright could rival his versatility and output. His furniture, glass and ceramic works are perceptively analysed and extensively shown in *Alvar Aalto, Designer*, edited by Pirkko Tuukanen and published by The Alvar Aalto Foundation, Helsinki, £35. Anyone with an interest in Aalto, or the development of Scandinavian design must have it.

SUSTAINABLE FRAMEWORK

THE SELECTIVE ENVIRONMENT – AN APPROACH TO ENVIRONMENTALLY RESPONSIVE ARCHITECTURE

By Dean Hawkes, Jane McDonald and Koen Steemers. London: Spon Press. 2002. £29.50

This contribution to the sustainable design of buildings follows in the path of Victor Olgyay's *Design with Climate* (1963) and Reyner Banham's *The Architecture of the Well-tempered Environment* (1969). Its central thesis is that a building's form and construction can and should provide the primary means of controlling the internal environment, with energy-consuming mechanical control taking secondary place, as a sort of fine-tuning. In its own words, the book 'sets out to define a set of principles that may guide the design of environmentally responsible buildings appropriate to all cultures and climates'. Its chapters cover the subjective complexities of comfort, and related to this the control of a building's environment by its users (if too complicated to understand, the mechanisms of control will be misused, thereby defeating the energy-saving objectives of control). There is a discussion about the importance of adopting accepted 'types' if the wheel is not to be reinvented for each new building design. This leads on to a series of case studies of different building types from around the world, and concludes with a check-list for sustainable design, ranging from regional issues, through site and building form, to building fabric and finally services.

As a primer for students, the book is a success. It puts the subject into a historical context and an intellectual framework, it illustrates its thesis with case studies which form a good starting-point for further research, and in its checklist it offers a tool which can be implemented in the design of projects. I cannot say it goes further or deeper than this. But primers are important if younger generations of architectural students are to take sustainable design seriously. Once this is achieved, the task must be to educate developers and volume house builders.

ADAM VOELCKER

LAW'S RULES

ENGINEERING FIRE SAFETY: SOME SELECTED PAPERS

By Margaret Law. Arup. 2002. Papers can be downloaded from www.arup.com/fire

This book is about fire engineering. At the same time it is a general book to dip into. I cannot think of any class of person who should not have a copy. Certainly, everyone in the construction industry should read it from cover to cover.

To begin with, it is an example of scientific writing. Scientific writing tends to be incomprehensible and loaded with special technical terminology. It is supposed to be impersonal so that scientific truth can be perceived without any emotional interference. These papers are clear and understandable without abandoning the correct impersonal, scientific style. Fire engineering does not deal with easy physics but these papers present the physics in a complete and very comprehensible way. They should be used as a model for modern construction research papers, which tend to conceal how little they have to say in a sea of jargon and bombast.

I first came into contact with Margaret Law's writing when Peter Dunican at Arup asked me to read Paper 2 of this book 'Heat radiation from fires and building separation', which was first published in 1963. It presents a set of rules on town planning predicated on the need to prevent fires from spreading. We may not agree that these rules are sufficient for town planning, but I think we should accept them as necessary. The issues about the rate of growth of fires are interesting in the context of the attack on the World Trade Center. While the fire load of the fuel was not overwhelmingly large, the flammability meant that the rate of growth of the fire was almost explosive and led to almost instantaneous flashover. I wish Margaret Law was still available to consider this aspect of dealing with deliberately created fires.

While most of the papers are about straightforward fire engineering issues, they also cover wider issues about the building design process and the relationship of regulation to design and rational engineering evaluation of risk. Running through the papers there is the theme that logical scientific thought is needed for underpinning engineering judgement. This is the thesis which we should adopt, not only as engineers, but also politicians backed-up by journalists who develop the judgement of the populace. MAX FORDHAM

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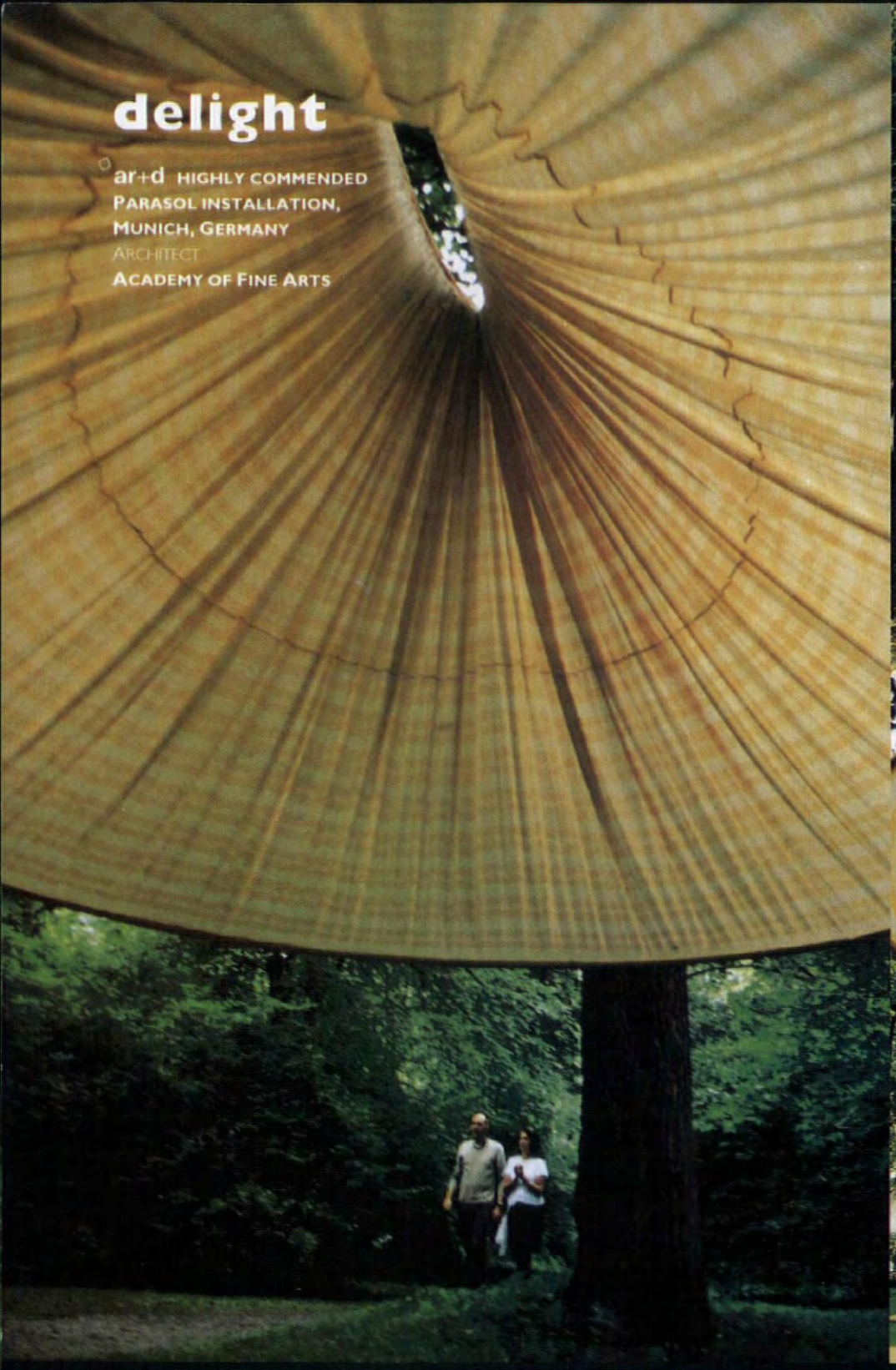
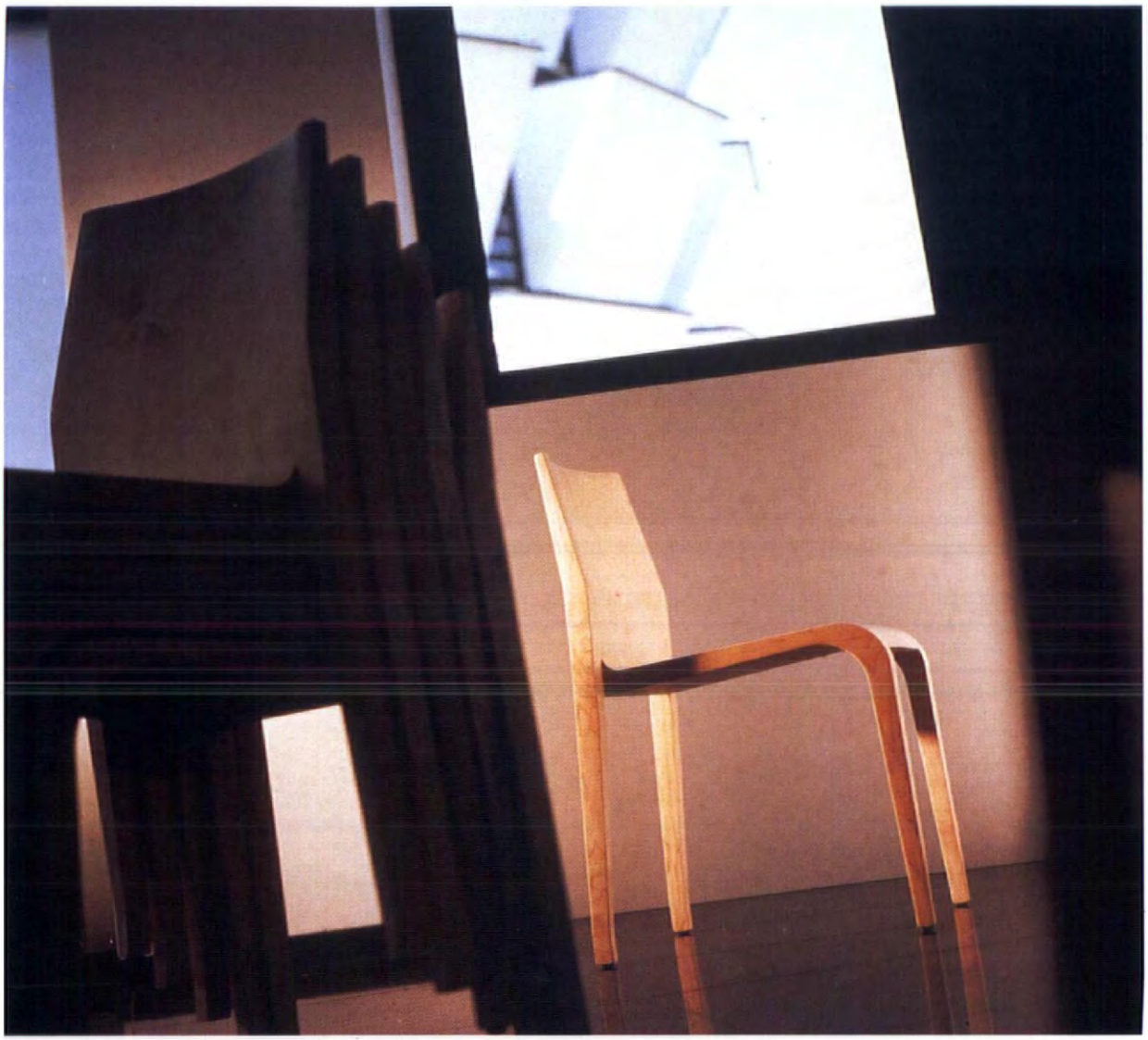


ON A SUMMER'S AFTERNOON A QUIET GARDEN IN MUNICH WAS MAGICALLY TRANSFORMED FOR AN ARTS FESTIVAL PREVIEW PARTY BY HUGE FLOWERS THAT AT ANY MOMENT SEEMED CAPABLE OF GENTLE FLIGHT.

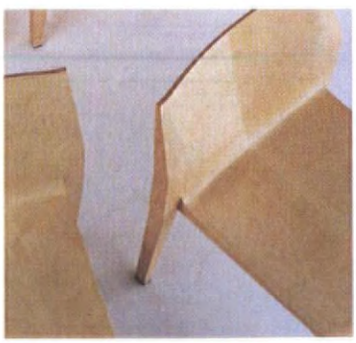
This year's festival of the Academy of Fine Arts in Munich was opened with a garden party, and a team of young architects was asked to make installations that could provide protection from sun and rain. After some experiment, the team came up with huge parasols that could be hung from the trees. Each was made from a long rectangular piece of cloth, hemmed on each long side to allow a cord to be inserted at the top, and a light plastic plumbing tube at the bottom. The pipe was bent into a circle, forming the cloth into a cylinder. Then the cord was pulled tight to cause the top to contract and the cloth to fall into natural pleats, forming an inverted funnel. Assembly may sound complicated but, once past the hemming stage, it was quick and simple (and so of course was the process of demounting). In their short lives, the parasols transformed the garden like gaily-coloured giant flowers that almost seemed to have animate life; at any moment they might have started to fly gently through the trees with the sort of languid grace a jellyfish uses to swim in the sea. They have been stored and may bloom again.

Design team
Toshiki Yokoo, Kay Kulinna, Anja Zant, Anna Reitmanova, Katharina Magdalena Rieger, Sinisa Inic, Maja Pualic, Tania Luebs, Ilka Grund, Magaly Rojas, Robert Schraml

Alias



Laleggera, a design by Riccardo Blumer.



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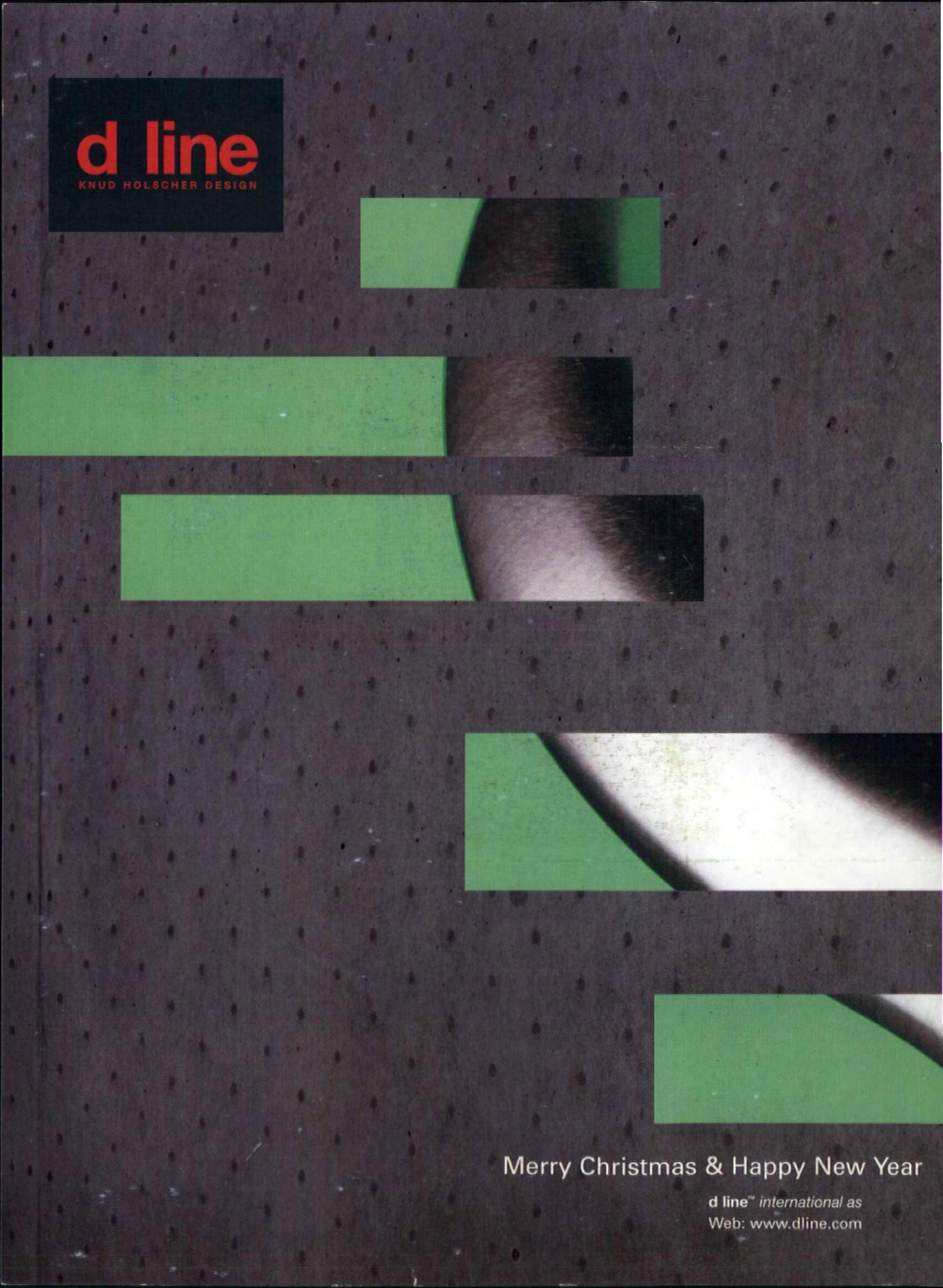
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