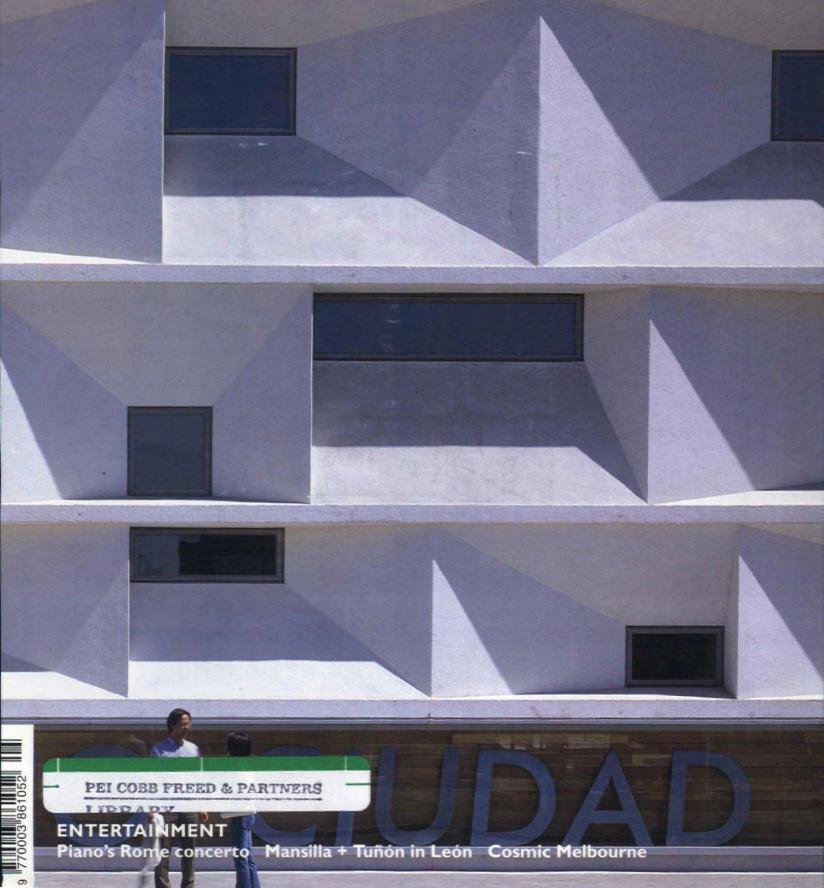
# EARCHITECTURAL

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ENTERTAINMENT

Piano's Rome concerto Mansilla + Tuñón in León Cosmic Melbourne



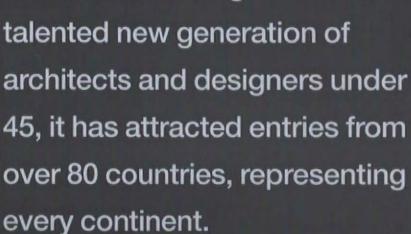
# **EMERGING ARCHITECTURE AWARD**



Inaugurated in 1999, the ar+d award was conceived by
The Architectural Review and d line™ international as, the distinguished Danish architectural design firm; it is supported by
Buro Happold.



Intended to bring wider international recognition to a





Work submitted ranged from small domestic conversions to large public buildings, light fittings to landscapes.



# **ENTRY FORM**

# Deadline: 16 September 2003

Please complete this entry form as clearly as possible. Photocopies of this form may be used. Complete in capital letters.

FIRM/PRACTICE	
ADDRESS	
CITY/TOWN	
POST/ZIP CODE	
COUNTRY	
TELEPHONE NUMBER	
FAX NUMBER	
EMAIL ADDRESS	
CONTACT NAME FOR ENTRY	
NAMES OF THE DESIGN TEAM	
1	
2	
3	
4	
5	
PROJECT NAME	
CITY	
The ar+d team will be sending information about all the winning media worldwide. Please let us have your preferred choices of your elevant media:	entries to our local
1 ARCHITECTURAL MAGAZINE	
2 NEWSDADED	

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# The world's leading emerging architecture award

### JURY

The Jury will be: SHIGERU BAN

Shigeru Ban Architects,

Tokyo, Japan

AHMED BUCHEERY

Gulf House Engineering,

Manama, Bahrain

FRANÇOISE-HÉLÈNE JOURDA

Jourda Architects, Paris, France

**FARSHID MOUSSAVI** 

Foreign Office Architects,

London, England
MICHAEL SORKIN

Michael Sorkin Studio, New York, USA

PETER DAVEY

Editor of The Architectural Review

#### **FLIGIBILITY**

### 1 Who Can Enter

Architects and other design professionals whose qualifications are recognized by their local accreditation organization, provided that they are 45 or younger during the year 2003.

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

# 2 Completed Work

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

# 3 Categories

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

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

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

# **4 Age Restriction**

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

# WINNING ENTRIES 5 Prizes

The total prize money is £10 000 sterling. The Jury may choose a number of winners and highly commended entries (there were three winners in 2000 with 12 highly commended entries; eight winners in 2001 with 18 highly commended entries; and five winners and 21 highly commended entries in 2002).

# **6 Publication**

Winners and those highly commended by the Jury will be published in December 2003 issue of The Architectural Review and on the site www.arplusd.com.

# 7 Prize Giving Ceremony

The ar+d prize giving will be held in London in late autumn. The winner(s) will receive a trophy, and will be invited by The Architectural Review, d line<sup>w</sup> international as and Buro Happold to the event.

# **8 Lecture Series**

In spring 2004, winners will be invited to give talks on their work at the Royal Institute of British Architects in London as part of the RIBA's Spring Lecture Series (schedule to be confirmed). The programme of talks will be accompanied by an exhibition of winning entries at the RIBA.

# 9 Worldwide Exhibition

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

# 10 Other Media

The ar+d team will provide

information on all winning entries to other architectural magazines, newspapers and relevant media worldwide. Please help us by choosing your preferred local media on the entry form.

# 11 Providing Additional Materials for Publishing

Additional photography, drawings and other information from winning entrants will be urgently requested for the December publication during the week beginning 29 September. Entry will acknowledge that The Architectural Review and d line international as have the right to reproduce materials in whole or part without payment of copyright (where we are made aware of their names, photographers will be acknowledged).

# ENTRY REQUIREMENTS 12 Entries

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

# 13 No Entry Fees

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

# 14 Boards

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

# 15 Anonymity

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

will the identity of the winners be revealed.

### 16 Entry Forms

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

# 17 Entry Deadline

Deadline for receipt of entries is Tuesday 16 September. To ensure timely receipt, we recommend using a carrier that guarantees delivery. All entries received will be acknowledged on our website at www.arplusd.com/received.htm as soon as possible after the deadline.

# DELIVERY AND COURIER

18 Send to:

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

#### 19 Documentation

Please ensure that entries are delivered by the closing date. Entries posted on the closing date will be accepted but must be received before 19 September.

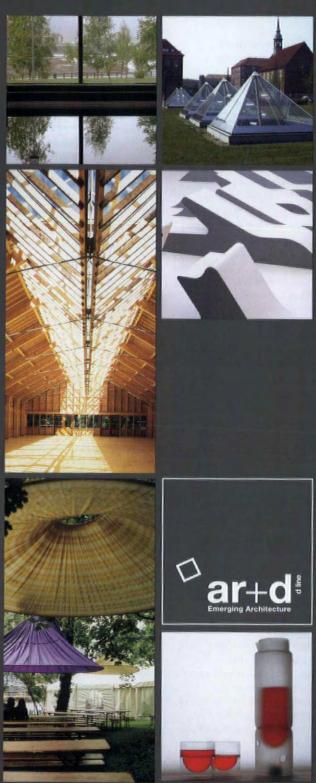
IMPORTANT:
Your entry <u>must</u> be marked as
NCV (no commercial value) on any
courier documentation. The ar+d
emerging architecture award will
NOT accept any courier charges
or taxes resulting from delivery.
Personal deliveries to the AR
editorial offices are accepted

# 20 Return of Entries

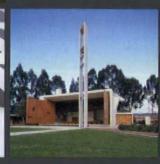
during normal working hours.

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

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42 Concert hall, León, Spain MANSILLA + TUÑÓN Photograph by Roland Halbe



# Artificial Intelligence System



"The  $\Sigma$ Al-2200 system is a brand new concept. It dramatically reduces passenger waiting time and changes frowns into smiles. Unlike conventional elevator systems that allocate cars based on "up" or "down" riders, our new system selects the optimal car for each passenger destination to expedite service. As soon as the floor button is pressed in the elevator hall, the system allocates the optimal car according to destination thus reducing congestion to a

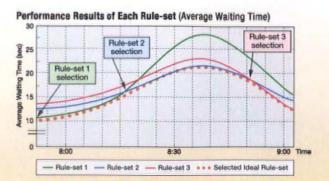
minimum. Moreover, since the destination floors selected from the hall are already registered, it is not necessary to press the floor button again inside the car. Mitsubishi's group control system, including advanced AI technology and the destination oriented prediction system and other features, will completely change the old idea that 'you have to wait ages for an elevator.'"

Shiro Hikita - Manager, Elevator Supervisory System Development Sec., Elevator Development Dept., Inazawa Works



# Dynamic Rule-set Optimizer delivers optimal transport efficiency

Incorporating the knowledge and experience of elevator experts, the new AI system stores various operation strategies of the particular building as rule-set data. The system predicts the traffic situation of a few minutes later, and based on this prediction, it always selects the optimal strategy to provide the most efficient transport solution. For this purpose, it uses a newly developed real-time simulator embedded in a high-speed RISC (Reduced Instruction Set Computer).





Hall Operating Panel

4 7 11

Destination Floor Indicator

# Destination Oriented Prediction System takes passengers directly to their chosen floor

The newly developed hall operating panel allows passengers to select their destination floor in the hall. When a passenger presses the destination floor button, the identity of the responding car is immediately indicated. Passengers can easily recognize which car to enter. Combined with Dynamic Rule-set Optimizer, the system allocates optimal cars according to passengers' destinations, to ensure smooth and efficient transport even in rush-hour traffic.





# Restaurant "Taku", Cologne:

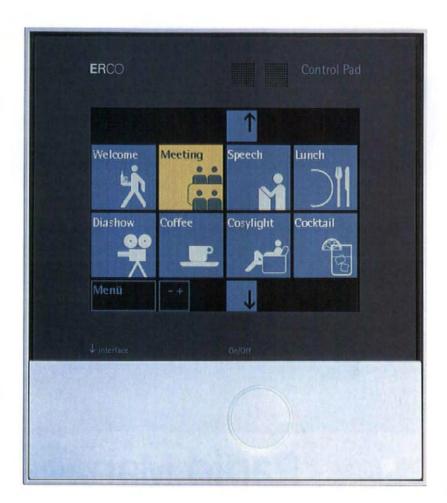
Bronze mesh - element of Far-Eastern minimalism

A wall cladding of Bronze mesh "Mandarin" creates a unique atmosphere in the Asian restaurant "Taku" in the cellar rooms of first-class hotel Excelsior Ernst, Cologne. It emphasises the Far-Eastern inclination to contemplation while reflecting the reduction to the quintessential in the minimalism of the interior.



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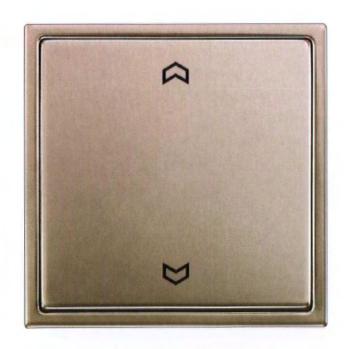


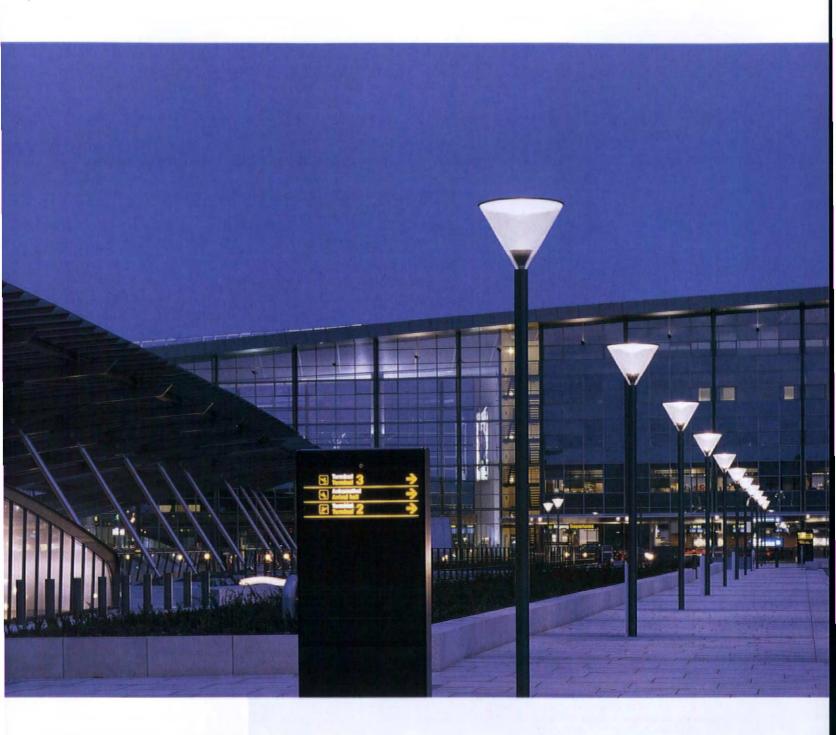
# Radio Management

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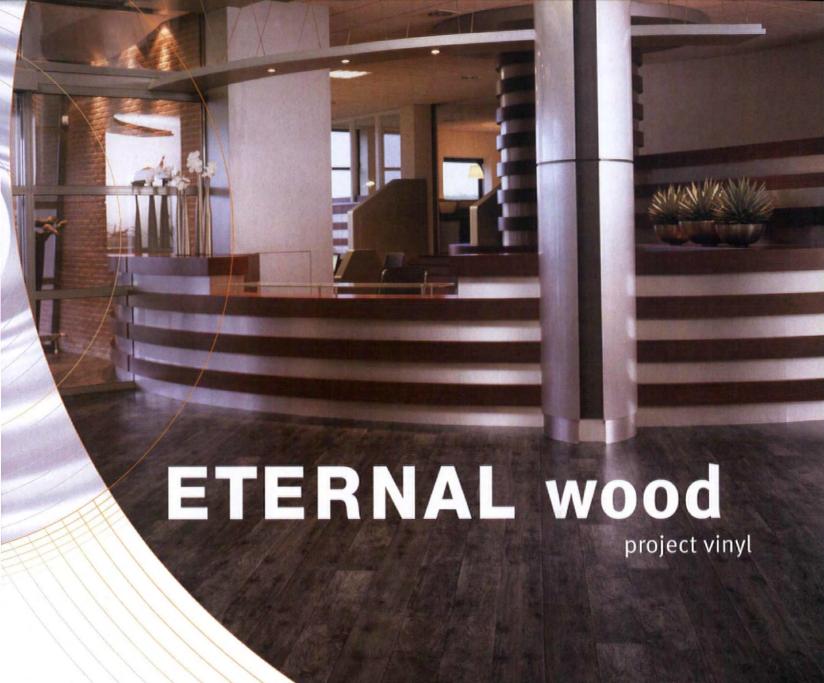
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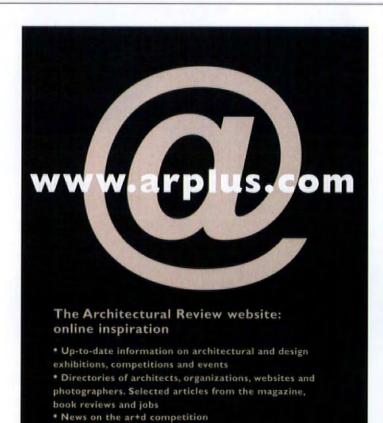


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Featured Project: ACAD Centre, Middlesex Hospital, West London. Photo Nicholas Kane / Arcaid. Just one of the inspirational buildings to be found at www.ajspecification.com

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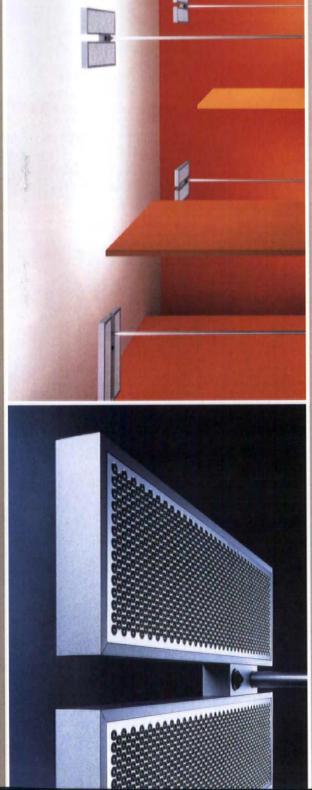
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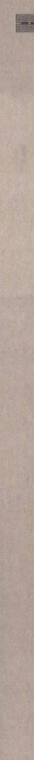


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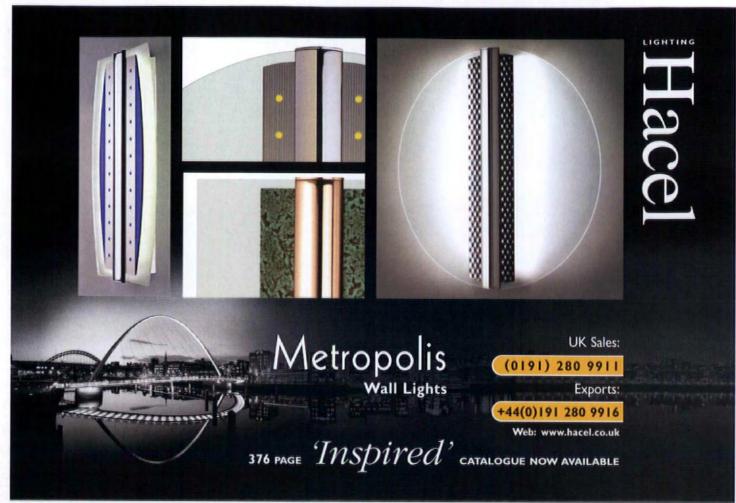
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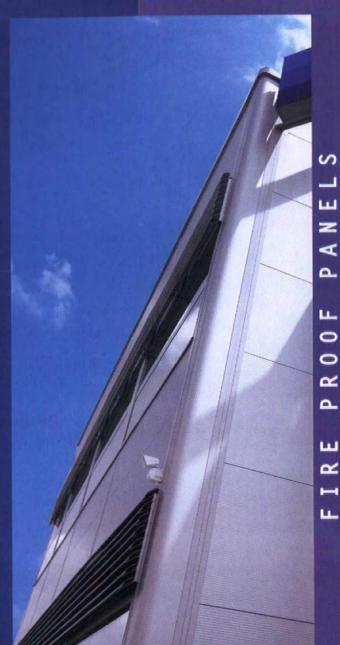
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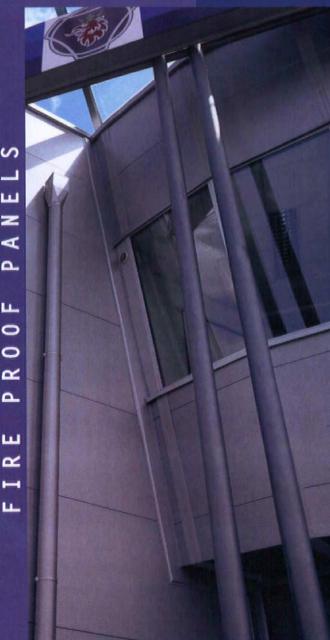




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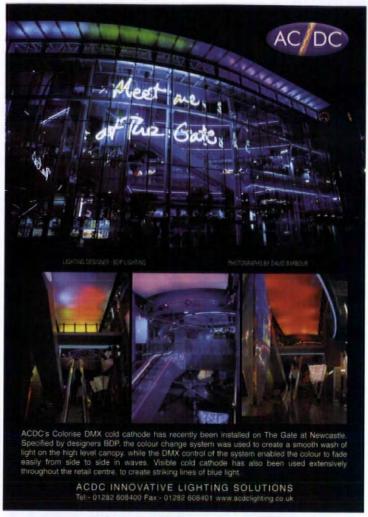
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Event: THE ARCHITECTURAL REVIEW SPECTRUM LECTURE

Speaker: JOHN PAWSON
Date: Wednesday 14 May

Location: Commonwealth Institute, Kensington High Street, London

Venue: the CI lecture hall

Time: 6pm

Chairman: AR Editor Peter Davey

Following the lecture, Peter Davey will be announcing the AR SPECTRUM AWARDS for the best new products in the show

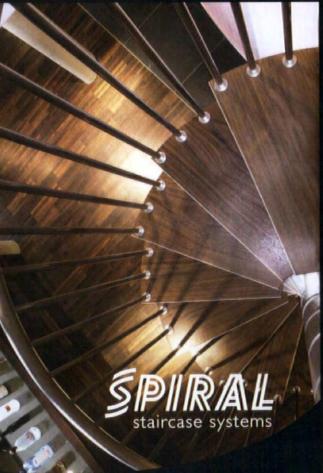
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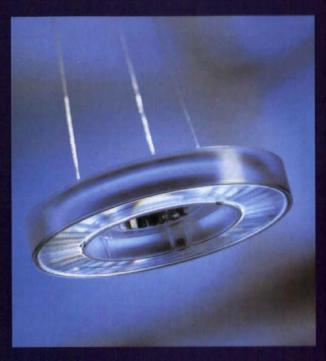


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Design: M. Kocks, P. H. Neuhorst

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# view

THE JOYS OF STREAMLINING AND CHROMIUM-PLATING REVEALED IN A MAJOR RETROSPECTIVE EXTRAVAGANZA ON ART DECO AT LONDON'S VICTORIA AND ALBERT MUSEUM; GREEN COTTAGES, GREEN BELTS AND GREEN SLEEVES IN GREENING THE EUROPEAN CITY, A CONFERENCE ORGANIZED BY THE AR; BROWSER EXPLORES THE CYBER MARGINS.



Hollywood has been brought to London by the V&A's restoration of Oliver Bernard's Strand Palace Hotel foyer, with mirrored and illuminated glass walls, and extravagant ornamental decoration, 1930-31. Photo English Heritage, NMR.

# **DECO RATIONALE**

A sleek streamlined car imported from America, the Auburn 851 'Boat Tail' Speedster (1935), pulls up at the entrance to the Strand Palace Hotel in London. A bright young thing steps out, resplendent in her Elsa Schiaparelli scarlet taffeta coat which trails some four feet behind her as she glides into the internally lit chrome and glass-walled hotel foyer, designed by Oliver Bernard in 1929.1 A doorman follows with her Louis Vuitton travel case and an abundance of other luggage.

Half an hour later she sweeps into the cocktail bar, bedecked in a sleeveless sequinned dress designed by Chanel, topped off with a Cartier diamond necklace. Strains of Noel Coward waft past as she orders a cocktail and lights a cigarette, held a foot away from her mouth in an ebony and jewel-encrusted holder. She puts down the chunky chromium-plated Ronson lighter and regales her friends with tales of her sojourn in America, where she saw the amazing black dancer Josephine Baker, and of her return crossing on the luxury ocean liner the Normandie, just launched in 1935, and fitted with stunning interiors including Jean Dunand's lacquer wall

Art Deco 1910-1939 exhibition,2 claimed to be the most comprehensive ever staged on the sub-

panels in the smoking room. Such hedonistic images are conjured up at the



Fred and Ginger swinging it in The Gay Divorcee, 1934. Photo BFI Stills by arrangement with Mrs Fred Astaire.

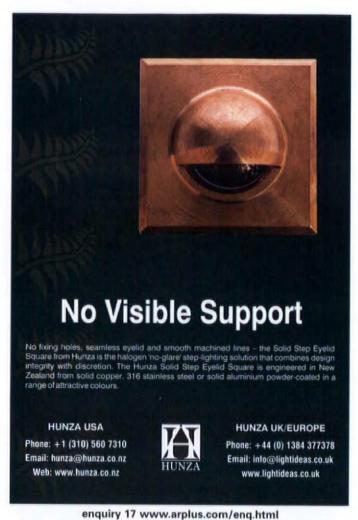
ject. The style permeated many spheres: architecture, fashion and textiles, sculpture, art, graphic design, photography, music, jewellery, industry, appliances, interior design, and had been evolving for a decade or so before the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes from which its name was coined.3 The sweeping plant-like curves of Art Nouveau had given way to the streamlined aerodynamic curves of aircraft and cars, and, more emphatically, a hard-nosed geometric angularity reflecting industrial engines of the early twentieth century.

It was a movement of contradictions: products could be painstakingly handcrafted or mass produced; luxury or popular; tasteful or (perhaps more frequently) hideously kitsch; monochrome or garish; chrome or Bakelite; tribal or futuristic; borrowing from a classical past or from the avant-garde. In fact Martin Greif believes, 'the term "Art Deco" should really be "Art Decos" ... and that the term embraces at least ten to fifteen mutually exclusive "styles" each of which ... can be separated from the others'.4

Unlike the Arts and Crafts and Art Nouveau movements, and indeed Art Deco as it began, later Art Deco embraced mass production which meant that the style could reach all classes, countries, and consumers. Boldly coloured pottery by Clarice Cliff was sold very cheaply in Woolworths, René Lalique's factory made glassware



Man Ray's solarization photographic process reversed tones to appear simultaneously positive and negative.



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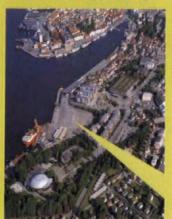
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# NEW CONCERT HALL IN STAVANGER

The City of Stavanger is planning a new concert hall and will announce an international project competition in this connection.

The plan is to announce the competition at the end of June and the submission deadline will be mid October 2003. We have allocated NOK 3 million for prizes, with the first prize amounting to NOK 1.2 million.

Our ambition is to build a concert hall of an international format. Our goal is that the concert hall will be an attraction, renowned for excellent architecture and artistic quality. The concert hall will be located by the sea near the centre of Stavanger and Bjergsted Music Park. The site will offer many interesting challenges and opportunities.



The area is slightly under 13 000 m2 gross and a preliminary cost estimate for the building itself is NOK 725 million.

For more information: www.konserthus.no

The centre of Stavanger seen from the north. The concert hall site is by the sea in the middle of the photo.

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Albert Laprade's 1928 showroom, with its zigzag array of balconies, was the essence of Art Deco showmanship.



Cassandre's 1927 Nord Express poster created an image that combined notions of travel, speed and luxury.



Italian couturier Elsa Schiaparelli's created classic designs, such as this scarlet taffeta evening coat, 1939.

in the thousands, Doulton & Co and Wedgwood mass produced porcelain figurines, industrially moulded Bakelite radios were manufactured in huge quantities.

The exhibition bears witness to the global character of the movement, which could be found in cities as far apart as Shanghai, Bombay, Paris, New York, Sydney and Brazil. Emigration, Hollywood, colonialism, archaeology - the discovery of Tutankhamun's tomb in Egypt, leading to what the Daily Express called 'Tutmania' - and revolutions in transport and communication brought with them exotic influences (especially from Asia, Africa, Mesopotamia and Mesoamerica) and fired artistic imagination. Designs with dancing girls, lotuses, tropical birds and animals proliferated, products used materials such as tropical woods, mother of pearl, ebony, shark shin, zebra skin and lacquer. Eileen Grav experimented with Oriental lacquerwork, designing screens, furniture, bowls and plates with traditional Japanese inlays such as crushed eggshell and mother of pearl. The flapper dress echoed the flattened forms and straight seams of the Japanese kimono. Round necks, tubular sleeves, dragon motifs and jade jewellery echoed Chinese fashions.

The end of the First World War and advances in technology led to a feeling of optimism which was reflected in cheerful colours and themes of fantasy, fun and youthful energy. The sunburst signified a new dawn. Angular decorations, chevrons and zigzags evoked syncopated black American jazz rhythms. The Garage Marbeuf in Paris by Albert Laprade, with Bazin & Ravazé (1928-29), was a showcase for five floors of cars seen from the street through an enormous glass window in a zigzag series of cantilevered balconies. New York skyscrapers, such as the Empire State Building (1929-1930) by Shreve, Lamb and Harmon, and the Chrysler building by William Van Alen (1927-30), became icons of interwar optimism, reflecting the rise in consumerism. Buildings started to look like machines as opposed to Modern Movement ones, which were supposed to look as if they were made by

machines. Skyscraper forms were also used in product design.

The streamlined look, often with horizontal chrome strips as on cars and trains, became popular for toasters, furniture, radios, clocks, fridges and tableware. Architecture adopted the same streamlined elements, as in the entrance to the McGraw-Hill building, New York by Raymond Hood and J. André Foulihoux (1931), the Johnson Wax executive offices, Racine, Wisconsin (1936-39) by Frank Lloyd Wright, and, in England, the Midland Hotel in Morecambe designed by Oliver Hill (1934), the Daily Express building by Owen Williams (1929-31), and the Odeon chain of cinemas.

The exhibition is a treat. In the background, jazz vies with the dulcet tones of Charles Trenet. There is a mesmerizing film of Josephine Baker dancing, and of Fred Astaire and Ginger Rogers gliding across the floor in the Hollywood film *The Gay Divorcee*, the set of which epitomized and helped to popularize Art Deco. There are more than 300 items in the exhibition, covering every facet of the movement. But the highlight is the restored entrance foyer from the Strand Palace Hotel, saved from destruction by the V & A and shown for the first time in 30 years.

JULIA DAWSON



Eileen Gray's 1919 Pirogue day bed was an eclectic, ethographic mix of French and Polynesian canoe motifs.



Streamlining not only applied to means of transport, but also to products, such as Ronson's cigarette lighter, 1925.

1 With, as an assistant, the young J. M. Richards, shortly to become AR assistant editor.

2 At the Victoria and Albert Museum, Kensington, London until 20 July.
3 The name did not come into general usage until 1968 when Bevis Hillier published his book Art Deco of the 20s and 30s, before then it was known as 'Moderne', 'Jazz Moderne' or 'Streamline Moderne'. The movement then experienced a revival, and in 1971 a huge exhibition, The World of Art Deco, with over 4000 objects, was shown at the Minneapolis Institute of Arts. 4 Martin Greif, 'Defining Art Deco', Art Deco Society of New York News, vol 2, no 1 (Januar)-February 1982), p2.

# VIEW

# GREENING THE EUROPEAN CITY

As we become increasingly urban, living in rising densities, discussing how we collectively influence and are influenced by the built environment is unavoidable. Living in harmony with the planet is no longer a green-field issue limited to privilege for a few rural dwellers who can afford to focus on autonomy and self sufficiency. With brown-field sites and grey buildings to re-appropriate, notions of collective and responsible interdependency ought to prevail. Sustainability — which is after all the silent 'sssss' behind the green debate — should be understood at all levels of the development food chain, from client and contractor right through to end user.

So when gathering speakers for the Architectural Review's Greening the European City seminar last month, which was generously sponsored by Merk, it was essential that the complexity of the problem was clearly communicated. Collaboration throughout the briefing, design and construction phases must be pursued, and so a broad range of speakers was invited to contribute. Cosy conversations between a group of interested architects clearly would not have been enough, and this was appropriately reflected across the over 170 strong audience with contributors and observers including, engineers, landscape architects, ecologists and construction industry representatives.

Following a brief introduction by AR Editor Peter Davey, in which he stressed the need to find the 'strategy and tactics' of future urban generation, Nicholas Grimshaw got proceedings under way. As an appropriate starting point at the outset of the day, Grimshaw's EVA principle was introduced; with a commitment to developing an environmental system, Environmentally Viable Architecture, was, he argued, key to making 'greenness a reality in our minds', and as such he presented seven of EVA's 12 principles that specifically related to

the European City: Flora and Fauna, Embodied Energy, Transport, Cleaner Energy, Waste, Public Spaces and Urban Icons were, he said, all essential. Beginning with his own AA diploma project, which read the city as a tapestry which was only ever to be reinforced, darned and repaired as a patchwork, rather than wiped clean as a *tabula rasa*, he reviewed some of his built work from Camden Town to his latest exercise in urban surgery with his Bath Spa now nearing completion.

Stefan Behnisch from Behnisch, Behnisch and Partners of Stuttgart continued the morning session with an equally broad overview, speaking with clarity and a quiet conviction about issues that went far beyond the technical limits of building skin. Should we avoid repeating patterns, he asked, where green design becomes just another novelty that fades away? Is environmental health a luxury unaffordable during times of recession, or should it be seen as a civic duty, a national sport, a category of high morals? How can environmentally appropriate design become a core discipline? Can we convince office workers to share printers, use flat screens or wear jumpers in the winter and tee-shirts in the summer?

With unrivalled wit, Belgian Lucien Kroll began simply by saying 'I have nothing to say', choosing instead to parody mass-produced high-rise living by showing images of rabbit hutches and bird cages, and by making parallels between sheep following sheep and Gropius' nonsensical notion of designing for standardized urban families. He dicussed how he chose to contrive disorder when creating homes appropriate to the individuality of human nature, which when seen beyond the apparent naivety of his architectural models had produced many successful and popular examples of reused and remodelled obsolete housing blocks.

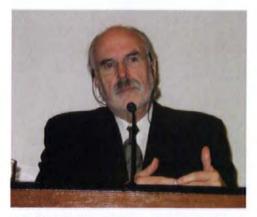
In stark contrast to Kroll, Christoph Ingenhoven's crisp architectural drawings were



Nicholas Grimshaw's new Bath Spa Project, due for completion later this year includes the restoration of the historic Cross and Hot Baths built above one of city's numerous hot springs. Photo by Michael Dyer.

iconic, engaging and immediately convincing. As one of the only contributors to address seriously the notion of truly Greening the City in its literal sense, he presented a series of seductive before and after images of Berlin's new Green Scape.

In response to the ludicrous plan to reconstruct Hohenzollern Palace, in Ingenhoven's mind's eye Berlin was seen transformed with a landscape that captured the ambition and







Lucien Kroll, left, presented an alternative approach to Greening the European City. Through a series of time lapse models photographs he demonstrated how run-down housing blocks could be re-appropriated over a thirty year period, to transform alienating and anonymous slabs into unique community bases by adding pitched roofs and 'green cottages'.



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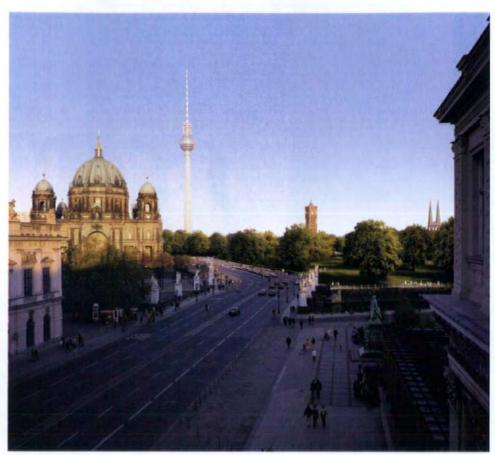
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Christoph Ingenhoven, above left, with his vision for Berlin's Central Park: A temporary proposal to create an centralised green belt that would fill an urban vacuum and bridge the ongoing period of deliberation surrounding the controversial plan to rebuild the City's Hohenzollern Palace. Image by Peter Wels; Photo by Stefan Müller.

power of New York's Central Park – an ambition also evident in his new landscape park in Stuttgart where the city's park will sweep above the subterranean Train Shed (AR April 2003), encapsulating his vision that Stuttgart will be beautiful, and easier and more healthy to inhabit.

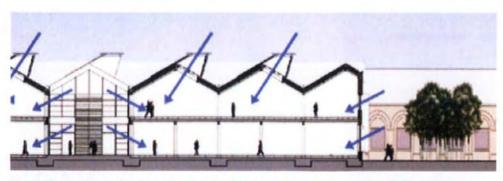
A quieter, but equal ambition was evident in the work of Italian architect Mario Cucinella, with evocative examples of urban intervention, like his virtually invisible subterranean visitors centre in Bologna. Having recently returned to practice in Italy from France, he explained the conflict of pursuing sustainable design within the contexts of Italian law and cultural heritage, recalling one instance where to gain planning consent he had to convince the authorities that his simple passive ventilation rooflights were actually mechanical rooftop plant.

The ever enthusiastic services engineer, Max Fordham began the afternoon session with a pacy delivery of environmental facts, figures, and rule of thumb guidelines. Focusing on his collaboration with Feilden Clegg Bradley for their new National Trust Headquarters in Swindon, he discussed his latest theories: including a Personal Adjustment Graph—which plotted how dress should reduce from thick trousers and jumpers in the winter, to

being naked with flip-flops in the summer, and his more plausible desire to convince the National Trust to accept ambient lighting levels as low as 250 lux.

Belgian Architect Philippe Samyn, and French landscape architect Alain Cousseran, drew the afternoon to a close with further examples of their innovative projects, such as Samyn's solution for erecting wind turbines in remote areas and Cousseran's work with Patel Taylor on the Thames Barrier Park.

The presentations were concluded after each session with questions that in many ways demonstrated that few of the speakers sufficiently addressed the issue of the city as public realm. Questions like how important are external microclimates that buildings create through their effect on sunlight penetration and wind patterns, and do architects give sufficient consideration to natural wildlife habits within urban contexts? Inevitably as is often the case when two or three architects are gathered together, the issue of detailed design also emerged, raising perhaps the most pertinent question of the day, which was, when considering energy efficiency, sustainability, and user comfort, should glass naturally be the architect's first choice when specifying materials?



 $\label{lem:max-form} \textbf{Max Fordham's collaboration with Feilden Clegg Bradley reinterprets the roof forms of Brunel's Great Western Railway works at Swindon to establish new standards in office daylighting for the National Trust.$ 





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# letters

# MESSAGE OF HOPE

SIR: What a pleasant welcome with your March 2003 issue of the AR at this tragic and sad time for our civilization. How good you put together with the 'Letter from Baghdad' the beautifully rendered essay on 'Chandigarh: Once the future city', to better understand other cultures. In 'building faith' through samples shown, you give testimony to the possible connections between the earthy, visible forms and those invisible of the soul.

But is the monumental temple like that of Los Angeles cathedral better fulfilling that spiritual aim than the little church near Oslo? The religious needs vary of course from one place to another. If they contribute to the well-being of their communities, for example, the Muslims in Portugal in their Ismaili Centre, or the Jews in Germany in their Chemnitz Synagogue, then we all can celebrate harmonious mutual understanding and peaceful living.

Yours etc ADAM MILCZYNSKI KAAS Pamplona, Spain

# **RONCHAMP REASSESSED**

SIR: After eagerly awaiting AR March, I was disappointed to read the comments made by Catherine Slessor in her article 'Building Faith'. Though, perhaps encouraged by Edwin Heathcote's notes on Ronchamp, who described it as 'a virtual disaster for ecclesiastical design from the liturgical point of view', Catherine Slessor continues this attack by accusing Le Corbusier of being '[h]appily oblivious to the demands of liturgical functionalism'.

I feel duty bound to remind Catherine Slessor of those comments made by Peter Hammond in his well-known publication Liturgy and Architecture. As those who are already familiar with Hammond's writing will be aware, much of his book is focused on the way in which a church building can best serve the Liturgy. In the case of Le Corbusier's Ronchamp, Hammond argues that it 'is probably the most completely satisfying modern church which has been built in any country' (p80). Although some would argue that Ronchamp is a folly, out of touch with reality, there is little doubt in my mind that the chapel interior retains a purely functional layout, much the same as one might find at Rudolf Schwarz's 'Corpus Christi' Roman Catholic Church at Aachen 1928-30.

When designing Ronchamp, Le Corbusier worked closely with the clergy to devise a chapel that would best serve the Church. I believe by taking this approach he was far from happily oblivious to the demands of liturgical functionalism. Ronchamp, as suggested by Hammond, 'is striking proof of the possibilities of collaboration between an enlightened ecclesiastical client and an artist of great personal vision and integrity' (p159).

Functionalism is not a style but an approach. Yours etc

MICHAELA GUIDON By email

# US, UK NON ECO

SIR: I came across AR February including Charles Jencks' latest article. I am surprised how British and American architectural critics always manage to write about contemporary architecture and about ecological architecture without mentioning Germany.

Germany is certainly years, if not decades, ahead of the UK and the US in terms of ecological green architecture. Low-energy houses and even 'passive houses' are pretty much the standard now. Even most of the older buildings are fitted with double glazing and the latest heating technology while at the same time single glazing and old-fashioned electrical (!!!) heating is still very common in the UK.

These ecological houses do not necessarily look spectacular. There is no need to build low-energy houses as 'blobs' or giant cucumbers. Therefore, it seems to me, that this kind of architecture does not find its way into journals very often. Nonetheless, for me there is no doubt that ordinary, low-tech green architecture is much more important for the future of the planet than any spectacular high-tech structures.

For example, last year I found a project in my home town (Dresden) consisting of terraced houses and semis, which uses solar energy, recyclable and non-toxic materials, rain water, a state-of-the-art heat pump and even the heat of the earth/soil for heating and cooling. And there are hundreds of similar projects in Germany. When will there be something similar in the UK? In twenty years?

Yous etc MATTHIAS BAUER Dresden, Germany

# LET RUBBISH HANG OUT

SIR: The big names like Norman Foster do work of a consistently high standard. So they are frequently published, and get favourable reviews. Now and again, however, they do rubbish (or at least ordinary) buildings. Are those buildings quietly overlooked by the architectural press, to keep the architect's reputation intact? Shouldn't there be some evenhanded-

ness, with bad buildings by good architects also receiving a public airing?

Foster did the Faculty of Social Studies for Oxford University (1996-99). It is beautifully detailed. But its facade, a random pattern of panels in a boring grid, is as visually disturbing as a demented barcode. And its main internal feature, a grand processional staircase, makes no sense at all: it is spectacularly oversized for the small population of the building; it arrives with a great sense of anticlimax at, well, nothing; it deposits you at the wrong end of the building if your office is on the top floor above the entrance; and is as sterile a space as can be imagined.

An analysis of bad buildings by good architects, with a discovery of how and why things went wrong, would be helpful for the rest of us, and would give a fairer impression of a man's corpus of work.

Yours etc BRUCE JENKINS Caversham, England

# THE STUFF OF LIFE

SIR: This year's January issue was excellently prepared as ever. However, I was surprised to learn that Venice is on water 'Venice owes its very existence to water ...' (p54). Coming from Split, a Mediterranean city that was part of Venice (Republic) for almost 500 years, I find this statement most unusual. Yet if I am wrong why then on p69 do you present a house 'A cut above — On a rocky site over the Pacific Ocean'?

Further, all but one building shown in the issue is on the sea, while the editorial article 'The stuff of life' talks about fresh water with totally different implications.

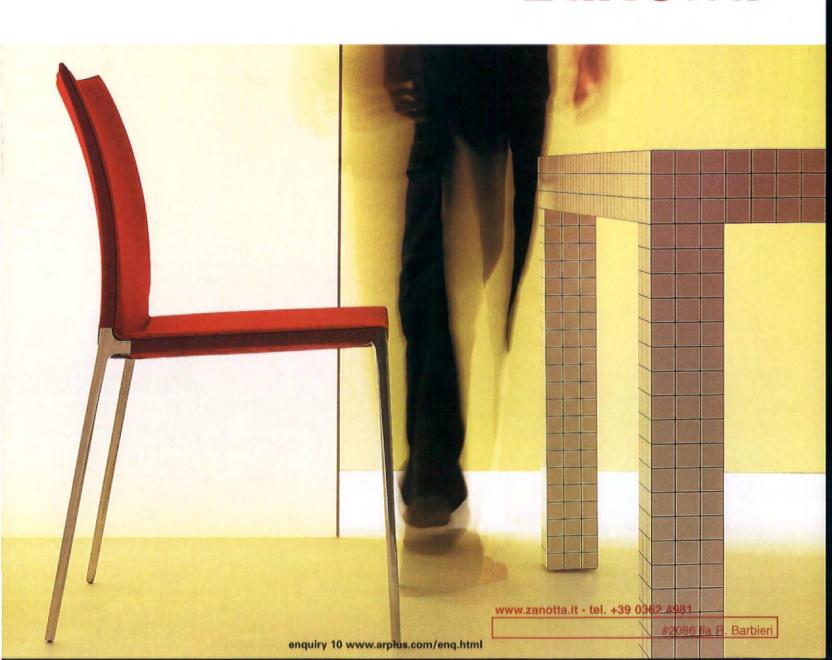
Yours etc VISNJA KUKOC Split, Croatia

# BETTER BALKAN INSIGHT NEEDED

SIR: Your March Editorial, on 'Building Faith', was wrong to refer to the break-up of the former Yugoslavia as 'a modern holy war, conducted along the fault lines of competing tribal religions'.

The centrepiece of that conflict, the Bosnian War, was fought between competing ideologies. While the Serbs' ideology was certainly that of religious tribalism, their opponents' was not. The Bosnian government of Prime Minister Haris Silajdzic, led by the majority Muslim population but supported by the (Catholic, Christian) Bosnian Croats, fought for the ideal of the secular state that shelters, without discrimination, all faiths and minorities.

# zanotta





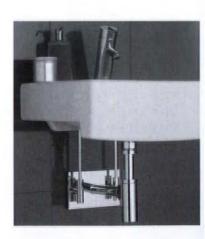


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In doing so they fought for one of the cornerstones of what we consider to be Western civilization, against the indifference of us to their West. (Should any of us find this paradoxical we should remember that much of what we consider to be our 'Western' enlightenment is the gift of the Islamic civilizations of the Middle Ages; and, besides, Islam is, in its essence, a more modern, reformed faith — no saints, cults, miracles, divine beings, virgin births and the like.)

That they should have fought so hard, and suffered so much, for such an ideal. This is not a small thing. Nor is it a small thing that we failed to understand that there was a right and wrong in that conflict, and so abandoned them to their fate – there, in Bosnia, was our moral and proper war, not now, in Iraq.

And it would not be a small thing should we swallow whole the great lie told by our political masters: that Islam is a single mass of backward, fundamentalist 'other': a competing tribal religion.

Yours etc MALCOLM FRASER Edinburgh, Scotland

# browser

Sutherland Lyall separates cyber wheat from chaff on architectural threshing floors.

# Pleasure principle

Klein Dytham Architecture is the youngish Tokyo-based practice whose interactive communication experience was featured in AR's April issue. The practice is, apart from the local staff, Astrid Klein and Mark Dytham. Eight years ago they took a three month break in Japan from the RCA architecture school and forgot to go back. The nine-strong practice's new site, www.klein-dytham.com, designed early this year by SuperFuture, is grey and white with a thick pale orange indent strap, black and grey sans serif text with changeable items in dark blue. It's simple, fast and effective. It's a big site covering a range of work from architecture, design, interiors, exhibition design plus some left-field stuff which includes a Pecha Kucha Night during which you can show and tell about a recent project, building, whatever. You have to show exactly 20 images and you get 20 seconds for each and you can do explanatory voiceovers. This is also the site which 'catches Western stars in Japan who would not be seen dead pushing products in their own country' such as Antonio Banderas, Brad Pitt, Harrison Ford (he does Kirin beer in a sauna) - and Meg Ryan endorsing the Mitsubishi Dingo. A tad irritatingly you are asked to download Japanese text display support just about whenever you

click on a new item. You don't because the menu says it's a 2.7MB, 23 minute download. When, perversely, I tried, I got a failure notice so I haven't bothered again because apart from the persistent download urging it seems to work sweetly anyway. This is not an especially marketing-orientated site but who cares, it's so full of seriously intriguing goodies (the architecture included) that you want to explore everything.

# Celluloid factory

At a time when most of the old cinemas in Britain have been partitioned up into video projection booths, it's nice to see the Cinema Theatre Association (CTA) has a site at www.cinema-theatre.org.uk. Its archive included downloads of such music as Lloyd Thomas playing Donkey Serenade on the Tooting Granada Wurlitzer, recorded in MP3 format from the original Regal Zonophone 78. There's a members gallery and CTA archive. Selections from the latter include progress photos of cinemas being constructed - one of them culled from a 58 year old issue of this very organ. Supporting the CTA site is The Picture Palace at http://mysite.freeserve.com/picturepalace, an 'online source of information about cinema buildings and their architects'. This is an enthusiast site run by Louis Barfe and is, as yet a bit sparse although it has exemplary colour photos of a number of London cinemas. Barfe's links are idiosyncratic but worth checking out.

# Come back Roget

I thought I would check out the Getty Foundation's online art and architecture thesaurus at the unpleasantly designed knicker-pink, dull orange, white and black site at www.getty.edu/ research/tools/vocabulary/aat/index.html. Materiality happily produced no result but then neither did Ictinus or Callicrates. Maybe that's reasonable because these two are blokes' names rather than terms. So how about 'metope'? It produced semi-metopes and demimetopes, the latter apparently being the kind you need for corners. I'm not sure this is a lot of use to practising architects but it would be invaluable to academics short of a term or two - and repro architects scamming up a bit of instant knowledge to impress the client. Mind you, try saying semidemimetopes with an entirely straight face. As to the effectiveness of the Getty thesaurus, it has evidently been designed by librarians with bewildering and unexplained numbers and brackets and left and right arrows which all look very purposeful but are scary for innocent newcomers.

# The rivals?

We've Browsed www.greatbuildings.com several times before. Associated with it is the online

magazine, Architecture Week at www.architectureweek.com which is financed largely by private subscriptions and some advertising. Given its relatively enormous size, the staff must be working for peanuts or voluntarily. The long list of regional contributors means that there is a good spread of stories - the issue I looked at had three major British reports - though they were not exactly the latest news. There's a free newsletter, access to Great Buildings, a library whose topics range from 'Daily Headlines' through 'Alternative Building' to 'Collected Quizzes' and 'Business Practices'. Don't sneer at the quiz. I bet you didn't know that double glazing was invented in 1865. I suppose I shouldn't be noticing a rival to our own sister online weekly AJ Plus - at www.ajplus.co.uk but the two are quite different - AJPlus, like its parent print version The Architects' Journal, maintains the old journalistic urge to have the latest stories out the day they happen - as well as providing a comprehensive technical resource and a terrific image bank.

# Conservation corner

Take a look at www.catsupbottle.com - a site which owes, if only it knew it, a great deal to the Venturis' Ducks and Decorated Sheds. It's a site celebrating the 1949, 70ft high, 25ft diameter, 100 000 gallon capacity World's Largest Catsup Bottle on its 100ft tower in downtown Collinsville, Illinois. Restored in 1995 following a two-year conservation programme by the Catsup Bottle Preservation Group it surely has a place alongside the canonical Brown Derby and the World's Largest Strawberry at Strawberry Point, Iowa or the giant former Uniroyal Tire Gal, Peoria, which are also to be seen on the site along with others. There are probably important lessons here for the UK's official preserver of anything that doesn't move including ex-mining slag heaps, English Heritage.

# Frozen music

When, in his 1905 Philosophie der Kunst, Friedrich von Schelling produced that subsequently much misused expression about architecture being frozen music, he can hardly have imagined the London Sinfonietta's web-based exercise in 3D music, www.braunarts.com/3dmusic. All right, it's more surreal-objects-and-spaces as musique concrete. You'll need a broadband connection — even so I never did get the 'collect' box to glow red. No, you find out. You might also look at the London Sinfonietta's site at www.london sinfonettia.org.uk. Nothing wrong with a bit of hot music while you work on the frozen variety.



The almost Parisian scale of Rustaveli Avenue is distorted by gross intrusions. Photograph: Sandro Mgaloblishvili.



Kalandarishvili's Iveria Hotel: necessary neo-vernacular or government impotence? Photograph: Gia Djavelidze.

Old Tbilisi: precious heritage threatened by many forces. Photograph: Gia Djavelidze.

# View from Tbilisi

Georgia's painful transition from Soviet republic to independent state is chronicled in its architecture. Among many unhappy events, Nick Shavishvili holds out hope.

Tbilisi, capital of Georgia (a newly independent country in the Caucasus, formerly a southern republic of the USSR) is over 1500 years old. Its name is translated as 'hot springs': the legend goes that while hunting Vachtang Gorgasali, the King of Iberia (in the fifth century, eastern Georgia), killed a pheasant which fell into the hot Lake Lisi and was promptly cooked.

Today Tbilisi is a large city with over 1.2 million inhabitants — a quarter of the entire Georgian population. The city, on the shoulders of surrounding hills, stretches along Mtkvari River. Over the centuries its basic linear plan was enriched by the wings of residential quarters. The city's average altitude is 450m above sea level (the nearest, the Black Sea, is some 300km west of Tbilisi). The climate is generally mild continental — very much as in the rest of southeastern Europe. Winters rarely bring snow and below zero temperatures while summers sometimes go well above 30 degrees Celsius.

The history of the city is closely related to the Christian period. As an important trading point on the Great Silk Road as well as the Christian outpost in hostile surroundings of Mongols, Persians and Ottomans, Tbilisi constantly suffered from invasions and by the late eighteenth cen-

tury had virtually been destroyed by Agha Mahmad, the Persian Khan. Years later, friendly Russian forces released Tbilisi from Islamic pressures and easily incorporated the weakened state of Georgia into an ever-growing Russian empire. Via Russia, came German colonists and Franco-Italian merchants and travellers who helped Tbilisi to acquire its mixed status of a mid-eastern town with a south-European, almost Mediterranean touch, still present in its historical area.

An important pre-Russian urban document, the town plan of Tbilisi – completed by Prince Vakhushti in 1735 – clearly shows the centre of the city moving along Mtkvari from Seidabad on the south towards Kala on the north. In Russian times, by the mid nineteenth century, the move was completed and the core of the city firmly established around the so-called MtaTsminda (Holy Mountain), or in Russian orthodox terms – St David's Mountain. Mid-nineteenth-century architects' names such as Scudieri, Cumberland, Tatishchev, and after them Simonsen, Salzmann, Grimm, Schroeter, clearly suggest who brought Classicism, Baroque and Art Nouveau to Tbilisi.

The first Georgian Classically-trained architect, Simon Kldiashvili appeared only at the end of the nineteenth century. Decades later, the USSR threatened the unique character of urban Tbilisi and the city could have easily degenerated into a typically Soviet-style faceless settlement, but its beautiful central districts (subject to the first-eyer successful large-scale urban recon-

struction programme in the USSR), helped to save its distinct character. Thanks to the programme, the concept of traditional multi-racial neighbourhoods of Old Tbilisi – so called *ubani*, with their inner-courtyard housing blocks and balconies around the perimeter – had been reintroduced, many decaying buildings saved from demolition and their real value re-established.

During the past decade, the city has presided over tremendous changes brought by painful and turbulent processes of succession from Russia and the creation of an independent state. Civil wars and massive political strikes swept across the capital leaving their mark in burntout buildings and devastated infrastructure. To make matters worse, on 25 April 2002 a major earthquake struck Tbilisi leaving over 10 000 buildings damaged. A fifth of them cannot be saved or restored, they need to be completely replaced, but among them are 66 registered architectural monuments. Sadly, the earthquake was strong enough to ruin the buildings and peoples' lives but not powerful enough for international aid organizations - hence the city failed to attract their money and support.

So can the city save its urban historic tissue on its own? At the moment the answer is plain 'no'. Once the most prosperous region in the whole of the former USSR, Georgia today is a poor and underdeveloped country. A process of privatization of city housing - a rushed and uncalculated post-Soviet political act - left the city's inhabitants helpless against deterioration. The city's municipality could not cope with the growing demand to improve housing and services, so everything fell into predators' hands, and pressure on Old Tbilisi grew enormously. By the mid-1990s it started to alter the shape of MtaTsminda. With the country in recession, the only large-scale construction activity going on is housing for nouveau-riches. Understandably, prices for real estate in Tbilisi cannot stand comparison with Western capitals or indeed Moscow. In fact, property in Tbilisi is so cheap that in most districts you cannot cover construction costs - so the developers only apply to those fashionable Tbilisi areas (which include Old Tbilisi) where they can foresee profits. But even there margins are so small that bigger and higher buildings have to be built to justify the costs.

Out-of-scale new housing has already damaged the historical urban fabric of Tbilisi and recently created a powerful wave of protests from local inhabitants. The Government and municipality are weak and corrupt so they are scared of activity which threatens their very existence: as a result, a purely political decision (in time for the coming parliamentary elections) has been taken, the trend has been fully reversed and virtually all construction activity in Old Tbilisi has been arrested.

Urban sprawl and chaos create many planning problems. In Soviet times, Tbilisi was regulated by city masterplans. The last masterplan of Tbilisi dated back to 1975. In 2000 it should have been replaced by a new one, but that never happened. The municipality claimed lack of funds prevented its preparation. Formally, when there is no new document, the old one should be in force. Instead, two clear trends developed. First, a growing number of buildings which do not comply with the existing masterplan are still endorsed by authorities or have simply been built without planning permission. Second, the authorities can easily be bribed to endorse anything. Nowhere in Europe can you find so many private petrol stations and restaurants which have spread all over the city in the course of just a decade.

Even the introduction of a temporary regulating document – *Zoning Rights for Thilisi* – did not help. The urban culture of Thilisi continues to deteriorate even further, and the fear is that Thilisi's quality of space will be lost for ever.

The architectural scene is a fair reflection of economic and urban disorder. On a central square of Tbilisi stands the Iveria Hotel which was built in 1968 by famous Georgian architect Tony Kalandarishvili. For almost a decade now the 16-storey tower has been occupied by Georgian refugees who fled from Abkhazia and were forced to give up hope of a quick return to their homes. So the once most fashionable Intourist hotel in Tbilisi has become their permanent residence. Today the hapless maestro can only look on in disbelief at how his most beloved creation acquired unplanned extensions and how balconies have been turned into glazed loggias - a typical feature of Tbilisi vernacular, a desperate attempt of deprived families to increase living space.



Mirianashvili and Kldiashvili's work in Avlabari contrasts with general mediocity. Photograph: Gia Djavelidze.



From the Holy Mountain – old Tbilisi is surrounded by contemporary schlock. Photograph: Sandro Mgaloblishvili.

Some current design is an eclectic mix of PoMo with typical 'Tbilisi baroque' forms (symmetrical heavy structures with inevitable arches, pilasters, and so on) filling Old Tbilisi's streets. The neo-monumental GMT Plaza which is under construction on Freedom Square (architects Vladimir Tsintsadze, Zaza Isakadze et al) is a grand example of prevailing public tastes, not surprisingly to the liking of American developers.

The best known Georgian modern architect Vachtang Davitaia builds very little these days – his contextual, cautious approach does not attract greedy developers. His favourite student, Shota Bostanashvili, once managed to find a major sponsor (another Georgian millionaire living in Moscow) who gave him the unique opportunity to explore what the architect calls 'an architecture of a pause'. It is interesting to see Bostanashvili's idiosyncratic approach for his House for Receptions on the background of CI&D Architects' residential building which has, in sharp contrast, been based on the approach of German Siedlungen of the 1920s. Another of Davitaia's old students - Paul Dzindzibadze - has also succeeded in developing himself into an independent architectural figure since he has persistently avoided kitsch and completed a number of sophisticated retail and hotel schemes.

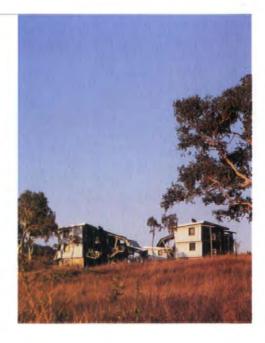
When public tastes are firmly behind pastiche architecture, the best chance for a Georgian architect to pursue modernity is to avoid clients and try to raise money on his own. Among a handful of modern architects actively involved in the development process are David Abuladze with his award-winning designs, architects of AXIS Group with a fair number of contemporary houses, Gia Abuladze of ARCI who has for some years staged an urban experiment in one of the residential districts of Tbilisi, CI&D Architects and some other architect-developers exploring design-and-build concepts. They try hard to create a more appropriate new urban environment reflecting present realities and not the past.

At the moment they are in a minority but the history of twentieth-century architecture has repeatedly demonstrated that revisions of modernity cannot last for ever. One day Tbilisi will become as bright, cheerful and up-to-date as it had always managed to be even in the darkest of days of the Soviet past. NICK SHAVISHVILI

### June

Next month's issue looks at building in hot countries. Historically, the challenge posed by building in such climatic extremes, whether the desert or the tropics, has often given rise to some of the most inventive vernacular architecture that strives to work in harmony with the natural world. Yet despite this rich heritage, the rise of the modern air conditioned container continues to blight cities in all latitudes, but especially hotter ones. New climate specific planning and building types and new ways of building are needed to generate environments that are both ecologically sustainable and respond to human needs. In this issue, we look at examples from different parts of the world, all connected by their hot climates, that embody

different yet equally enlightened responses to this challenge. In the Atacama Desert in northern Chile (reputedly the driest place in the world), German firm Auer and Weber have built a new centre for astronomers to observe the heavens. In Queensland, Australia, Bligh Voller Nield have converted a former barracks building into housing. In Puerto Rico, Davis Fuster have designed a new School of Fine Arts that incorporates traditional forms and climate modifying devices. And in Ethiopia, we present a study of the country's remarkable early Christian churches, impressive and beautiful monuments to faith that are literally hewn out of the living rock. Buy this and II other equally stimulating issues by completing the enclosed subscription form or visiting our ever expanding website. www.arplus.com



# Spectrum preview

Spectrum 2003, the annual international furniture and interior design show, takes place between 13 and 16 May in the Commonwealth Institute on Kensington High Street, London. For the first time, the AR is mounting an evening lecture, which has been generously sponsored by Gensler. John Pawson, the distinguished and internationally renowned architect and interior designer, will be talking about his approach and work at 6pm on Wednesday 14 May. Pawson's work is well known for its purity and elegance: he has created many houses and domestic interiors as well as shops and showrooms.

As in previous years, the AR will give an Award for Excellence to the best new product in the show. The panel of judges, chaired by AR Managing Editor Catherine Slessor, will include Niall McLaughlin and Clare Wright.

Among this year's exhibitors who all attend by invitation only, new exhibitors include Interstuhl, Inform Furniture, Natural Elements and Donald Brothers. In addition to this, a special exhibition of ColleXion 2003 will feature over 120 latest advances in materials from all over the world. Material ColleXion, sponsored by Dupont Antron, is a definitive and fascinating international source of information on new materials and processes with a library of over 1400 materials.

The exhibition will be open from Tuesday 13 May to Thursday 15 May, 11am-9pm, and on Friday 16 May Ham-5pm. Pre-registration can be arranged from now onwards, and the AR Spectrum lecture will be organized on a first come, first served basis. Tel: 0870 4294420 www.spectrumexhibition.co.uk Rob Gregory previews this year's selection.

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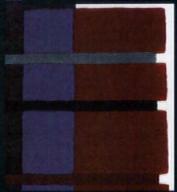


804

801

## design review

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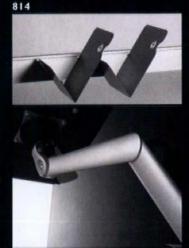
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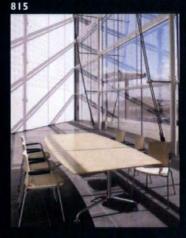
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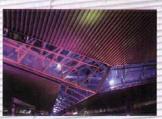
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## ENRICHING ENTERTAINMENT

The need for public entertainment has shaped both human development and the built environment, and despite the anti-social tendancies of today's leisure technologies, it is still possible to sustain a connection with space and place.

From the Colosseum to Disneyland, humankind has come to rely on increasingly lavish circuses to supplement its daily bread. Though the notion of mass leisure per se is a relatively modern phenomenon, brought about by liberation (in the Western world at least) from the crushing yoke of labour as the working day was gradually reduced during the late nineteenth and early twentieth centuries, historically, entertainment has always figured in public consciousness, from the gladiatorial spectacles of the Romans, through medieval tournaments, fairs and religious festivals, to theatre, concerts, opera and pleasure gardens, and more recently, the celluloid escapism of cinema and tribal passions of sport. Writing in La Ville Radieuse, even Corb could see that the populace occasionally needed to unwind, 'We must not forget a source of happiness, a chance to participate actively in common pursuits that will benefit the wider community'.'

Such forms of entertainment have generally required specialized buildings or sites that have evolved over time and also shaped the wider social, civic and economic development of cities. Theatres, for instance, are one of the oldest types of urban architecture, embodying a human need for the rituals of public performance. Over time, the theatre has assumed many forms, reflecting the successive changes of images and identity that have occurred in the presentation of drama: the strolling player, the great open amphitheatre, the intimate court theatre, the proscenium frame, to contemporary cannibalizations of existing buildings and structures. By the nineteenth century, it had also become a place for staging social rituals, in increasingly lavish promenading spaces.

The development of the theatre has a close kinship with opera, which evolved in Italy from a cross fertilization of medieval mystery plays with secular pageants and entertainments conducted, initially, in churches, but later in piazzas, as the urban realm was appropriated and transformed into a stage. Appropriately for such a scenographic city, Venice was the cradle and crucible of opera – from the piazzas it eventually moved indoors, when the first commercial opera house opened in 1637, although the city continued (and still continues) to engage in elaborate open-air spectacles and festivals.

#### Spectacle and the city

The idea of the city as a kind of virtual theatre has fascinated generations of urban and social historians. As Marie Christine Boyer notes, 'Both the theatre and urban space are places of representation, assemblage and exchange between actors and spectators, between the drama and the stage set. Finding their roots in the collective experience of everyday life, they are ordering experiences of that chaos. As perspectival devices, the theatre and architecture impose coherent meanings and illusory representations that determine what we call a well-made performance'.2 Specifically, theatre played a crucial role in the transition between medieval and Baroque concepts of urban organization. Theatrical sets had an effect on urban form (manifest in symmetry and convergence), while scenography emerged from treatises on perspective. In Georgian Bath, fops and dandies paraded and postured around the streets like actors on a stage, as attractions in their own right and as amusement for others, scenes that would be familiar to latterday zoku (tribes) in Tokyo's Yoyogi Park, preening and pouting for tourists. By the eighteenth and nineteeneth centuries, theatres, opera houses, concert halls and museums were significant elements in grand urban designs, figuring as monumental object buildings in the Neo-Classical reordering of most European cities.

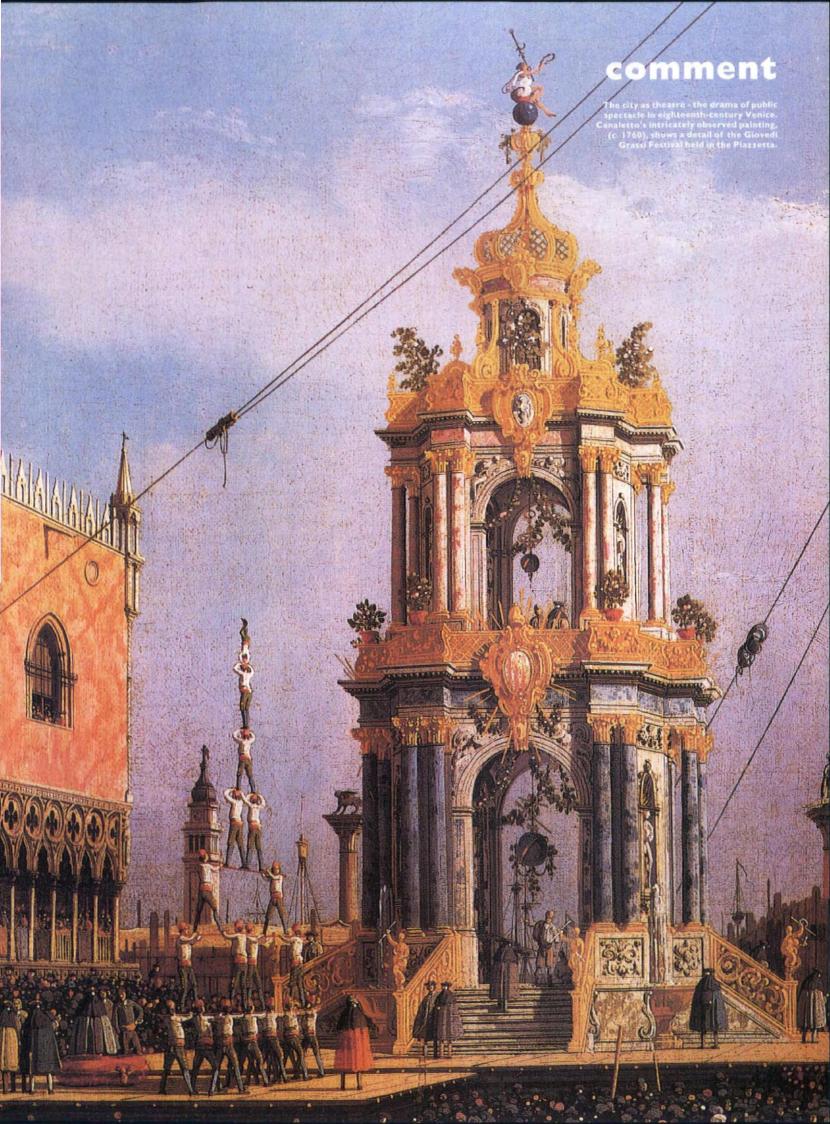
In the sprawling, centreless, contemporary city, relationships are more complex, messages more confused and notions of public entertainment undergoing profound change The discovery of the possibilities of big business associated with free time has mined a lucrative vein of mass entertainment so that leisure is now polarized between the domestic and urban scales (the sofa or the stadium). Propelled by the rapacious demands of commerce, this polarization is also driven by the media and their need to encapsulate, disseminate and feed off spectacles of all sorts, from sport to war. However, the growth of the media has also transformed perception and our relationship with the environment and society. The real is now overwhelmed by the virtual, packaged, reinterpreted and commodified. Yet the outcome is often irredeemably banal (as the recent glut of rolling televised coverage of the conflict in Iraq testifies), with the individual reduced to the marginalized status of an extra on a meaningless stage.

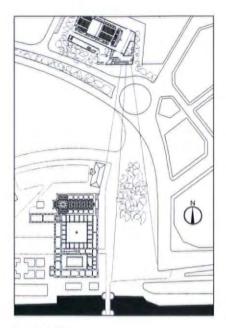
In attempting to find some way of rekindling a connection with reality, the experience of Southwark in south London might prove enlightening. Historically, this somewhat disreputable borough was a playground for popular pursuits such as the theatre, bear-baiting, drinking, carousing and general licentiousness. In its newly reformed and spruced-up incarnation, it still forms a setting for public entertainment of various kinds that, as in the past, have had an uplifting social and economic impact on the borough's fortunes. Though the painstakingly rebuilt Globe may strike an uncomfortably Disney-esque chord, the conversion of Giles Gilbert Scott's looming power station into an ascetic repository for modern art demonstrates both the surprising lure of high culture as a metropolitan divertissement and, equally importantly, the fascination of the physical – the building's heroic scale, the see-and-be-seen promenading spaces and the stimulating panoramas of the city.

You could just as easily look at paintings in a book, listen to music on CD or explore a world of increasingly bizarre possibilities on the Internet, but beyond the insularizing tendencies of technology, there is still a fundamental need to make an experiential connection with art, performance, space, place and the wider world. In this issue we look at projects for entertainment that make and sustain this connection. Among them are Renzo Piano's new auditoria complex in Rome (p64), which creates a lively new public place in the manner of the city's great outdoor rooms, and Mansilla and Tuñón's concert hall in León (p42) which provides a sophisticated setting for classical music but also has wider urbanistic ambitions. In Melbourne, Lab Architects use entertainment as a catalyst for both fashionably radical architecture and an active engagement with the public realm (p55). All in their different ways illustrate the relationship of people to place and how spaces for entertainment can help to civilize and enrich the city.

CATHERINE SLESSOR

Quoted in 'The City as Theatre', Dennis Sharp, The Architectural Review, June 1989, p62.
 The City of Collective Memory: its historical imagery and architectural entertainments, Marie Christine Boyer, MIT Press, London, 1994, p74.





location plan

### FROZEN MUSIC

León's new concert hall is an imaginative distillation of Iberian vernacular that forms not only a dignified space for music, but also enriches the urban realm. Nestling at the foot of the Cantabrian Cordillera, León in northern Spain was an important stopping off point on the historic pilgrimage route to Santiago de Compostela. Countless pilgrims have passed through it and the old town still contains the built traces of their progress, notably the sixteenth-century monastery of San Marcos, now transformed into a luxurious parador hotel aimed at a rather different kind of traveller. Located on the edge of León's historic core, the monastery overlooks a plaza landscaped in starkly contemporary fashion that forms a place for sitting, strolling and the evening passeggiata. The weathered yellow stone of San Marcos has been joined by a more recent and unabashedly contemporary interloper, the gridded white concrete facade of the town's new concert hall on the south side of the plaza. Won in competition in 1994, the building was designed by the Madrid-based partnership of Luis Mansilla and Emilio Tuñón. Despite being conspicuously of its time, it responds with calmness and sensitivity to its site and context and in the tradition of such popular, public building types is also a strong civic gesture that adds to the life of town.

Mansilla + Tuñón began their careers in the office of Rafael Moneo and their work displays similar formal preoccupations that have their roots in traditional Iberian architecture tempered by a Modernist restraint. Neutral, toplit containers, solid, alcázar-like walls and the subtle play of light are intelligently choreographed to create a sense of depth and solidity. All this is underscored by material refinement and concern for how things are made and put together. The bulk of the new concert hall is essentially a blind box clad in crisp white travertine, but on the edge of the square, the box cranks round abruptly to terminate in a massive wall that addresses its neighbours, the plaza and the monastery beyond like some kind of lion's head or three-dimensional billboard, adding a vital new piece to the existing urban composition.

Alluding playfully to a musical score, the billboard wall is divided into five horizontal strips, increasing in size as they rise. The bands form a matrix for a mathematically calculated grid of deeply recessed and splayed bays each containing windows of different sizes. These capture

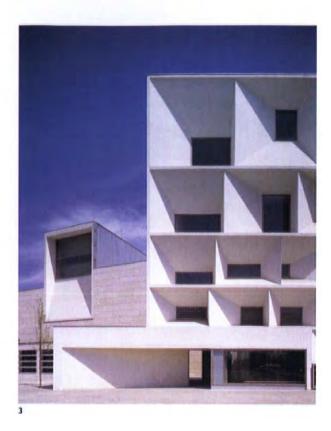


CONCERT HALL, LEÓN, SPAIN ARCHITECT MANSILLA + TUÑÓN

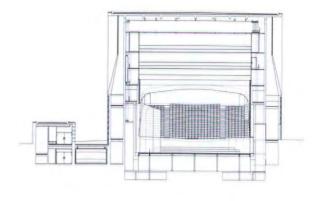
The white sculptural facade of León's concert hall completes an urban composition. On the left is the sixteenth-century monastery of San Marcos, now turned into a luxury hotel. 2
The billboard wall grid of recessed and

The billboard wall grid of recessed and splayed openings recalls traditional lberian architecture.

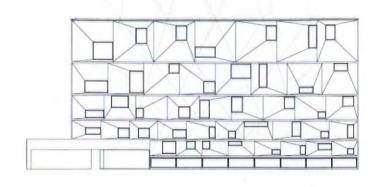




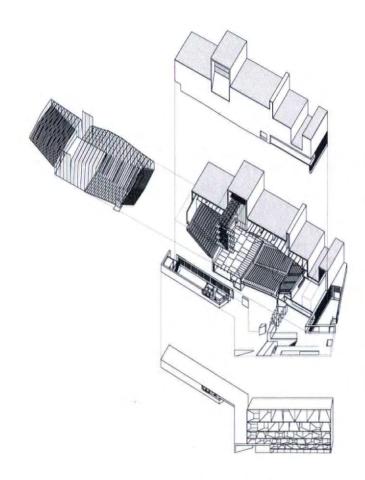
CONCERT HALL, LEÓN, SPAIN ARCHITECT MANSILLA + TUÑÓN



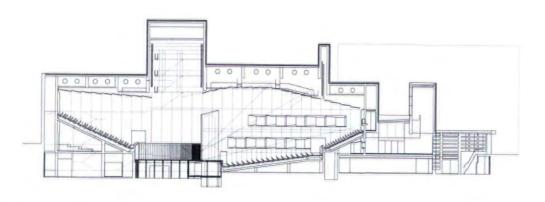
cross section



facade geometry

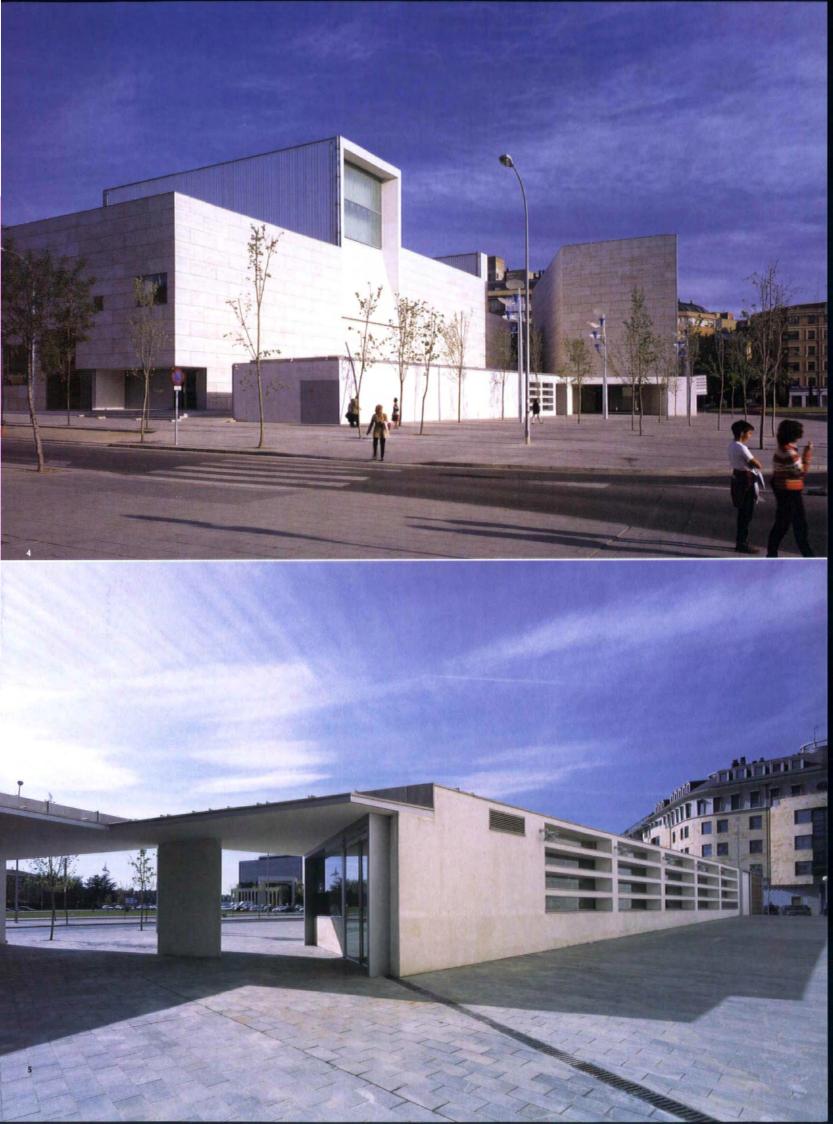


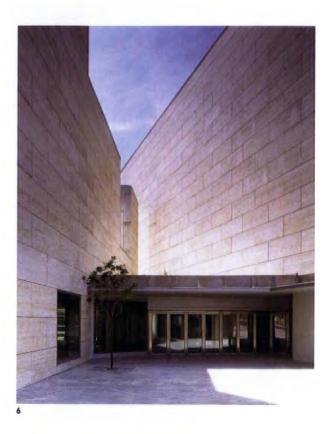
exploded axonometric of building elements



3 Facade animated by play of shadows.

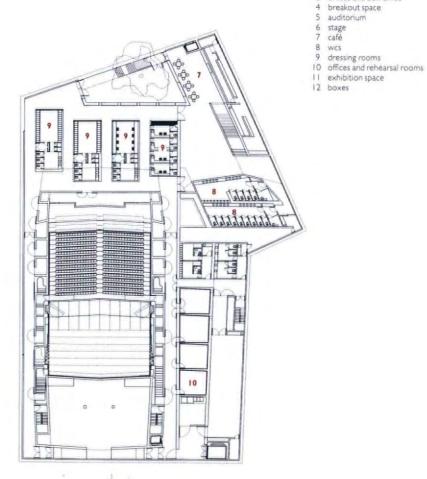
A
Blind box of the concert hall, with its great crenellated fly tower, is tucked behind the main billboard wall.
The discrete strip of offices, including the box office, is linked to the main building at lower level.





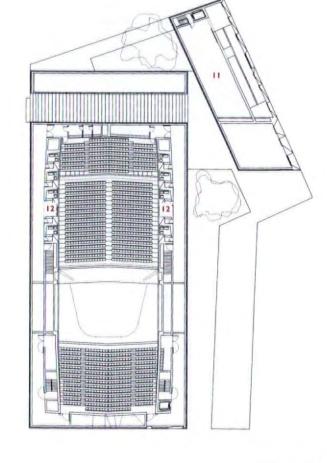
CONCERT HALL, LEÓN, SPAIN ARCHITECT



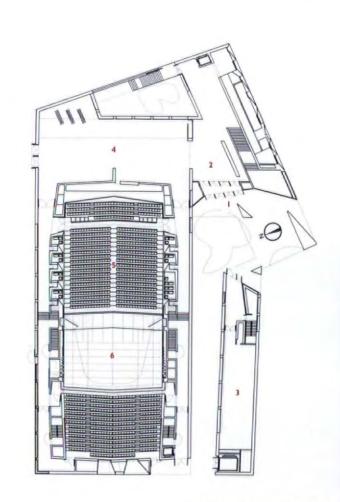


main entrance foyer offices and box office breakout space auditorium

stage café



upper level plan



lower ground floor plan







CONCERT HALL, LEÓN, SPAIN ARCHITECT MANSILLA + TUÑÓN

Architect Mansilla + Tuñón, Madrid Project team Luis Moreno Mansilla, Emilio Tuñón, Andrés Regueiro, Fernando García Pino, María Linares Structural engineer Ove Arup Mechanical engineer JG Asociados Cost consultants Hernán, Corona y Asociados Acoustic consultant Higini Araw Photographs Roland Halbe

8 Triple-height exhibition space.

The soft, sepulchral gloom of the concert hall, lined with dark timber.

Breakout space on the ground floor behind the auditorium, overlooking an internal courtyard.

small chasms of light which cast changing reflections and pockets of intense luminosity through the spaces inside, echoing the way in which light percolates brilliantly through the thick walls of Spanish churches. In fact, in its solidity, whiteness, and geometric play of shadows, the wall is a dramatic abstraction of Iberian vernacular architecture. Superscale graphics run along the base of the facade, in a reprise of the eye-catching device employed by the architects in an earlier project at the Museum of Fine Arts in Castellón (AR June 2002).

Behind the wall is an exhibition hall and foyer contained in an angled wing set at the east end of the auditorium. The public entrance penetrates the knuckle between the angled wing and the auditorium leading to a vestibule that gives access to the concert hall foyer and promenading space at ground level. From here, a long ramp winds up to a triple-height exhibition hall on the first floor. Theatrically side-lit by the billboard wall, the exhibition space extends the life of the building beyond the evening performances. Below ground is a labyrinth of technical facilities, rehearsal spaces and dressing rooms overlooking a light court, and a public café, also facing the courtyard. A discrete strip of offices runs along the south edge of the concert hall.

The auditorium is divided into two parts, with 734 seats (excluding boxes) placed in front of the concert platform, and 394 seats behind it rising on a steeper rake. This arrangement provides increased flexibility – as well as for large symphony concerts, the hall can be configured for chamber music, opera and even conferences, with moveable panels modifying acoustics as required. The stage is surmounted by a fly tower expressed as a monumental crenellation on the hermetic box of the concert hall. Lined with wide strips of dark Wenge timber, the auditorium has a sepulchral, sensual quality after the lightness and asceticism of the exterior and foyer spaces. Rows of boxes resemble intimate cocoons, where patrons can see (but not necessarily be seen), adding to the ritual and intrigue of an evening out. Under the light from lines of cylindrical fittings suspended from the ceiling shell, the deep blue tones of the seats mutate into an opulent purple.

If architecture is indeed frozen music, then Mansilla + Tuñón have produced a tautly executed but beautifully resonant composition, qualities not lost on a wider critical fraternity as the concert hall was shortlisted for the 2003 Mies van der Rohe Award for European Architecture (at the time of writing, the winner was yet to be announced). The Madrid duo will also orchestrate the next phase in León's re-energized cultural life, having been selected to design the town's new arts centre on an adjacent site. CARLA BERTOLUCCI

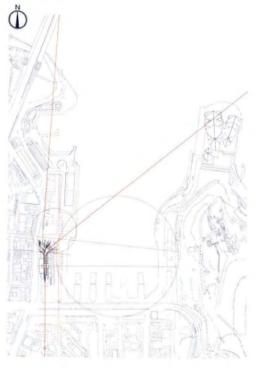


Sydney has one of the most wonderful natural sights in the world, with huge centre city parks coming down to the vast natural harbour, which still in some places retains its original bush vegetation, and in others is dominated by skyscrapers and wharves. Circular Quay in Sydney Cove is the mythic original site of the landing of the first fleet in 1788, and was for many years the main entrance to the city, and indeed the country. Now, busy harbour ferries rush in and out of its parallel piers (the circular form of the quay was rationalized long ago). To the west of the Quay is the Rocks, where the first non-Aboriginal settlement was founded. Today it is a sanitized but pleasant jumble of Georgian and Victorian commercial buildings revived as hotels, cafés and tourist shops. A nasty elevated urban motorway roars up the spine, taking traffic to the Harbour Bridge. Down on the sea side, near the Overseas Passenger Terminal where the cruise liners come in (AR April 1988), are more stuffy buildings. like the home of the Museum of Contemporary Art, a huge and heavy shipping headquarters built in 1952.

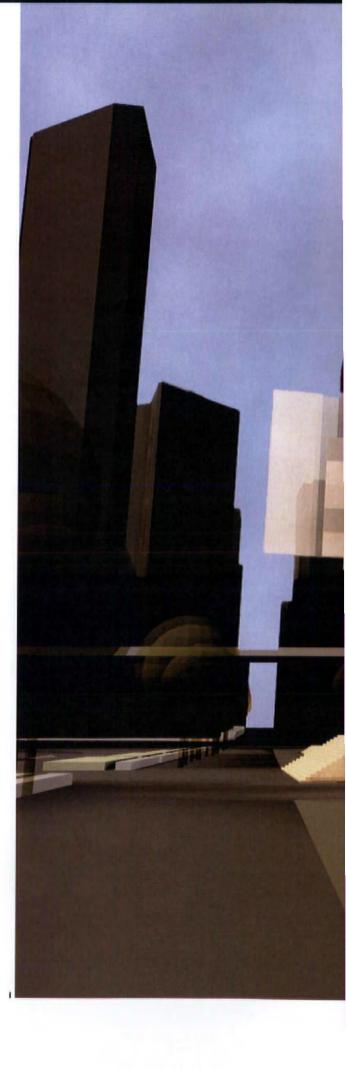
The place is to be radically altered when the competition-winning proposal for its transformation by Francis-Jones Morehen Thorp is implemented. Their proposal is bold. While the sandstone shell will be retained, a new linear respiratory system is to be installed all along the west side of the original plan. Fins of metal and glass will form horizontal shafts. In these, fresh air (cooled by heat exchangers using harbour water) will be drawn in at low level and drawn up through the building by convection to be expelled over the roof.

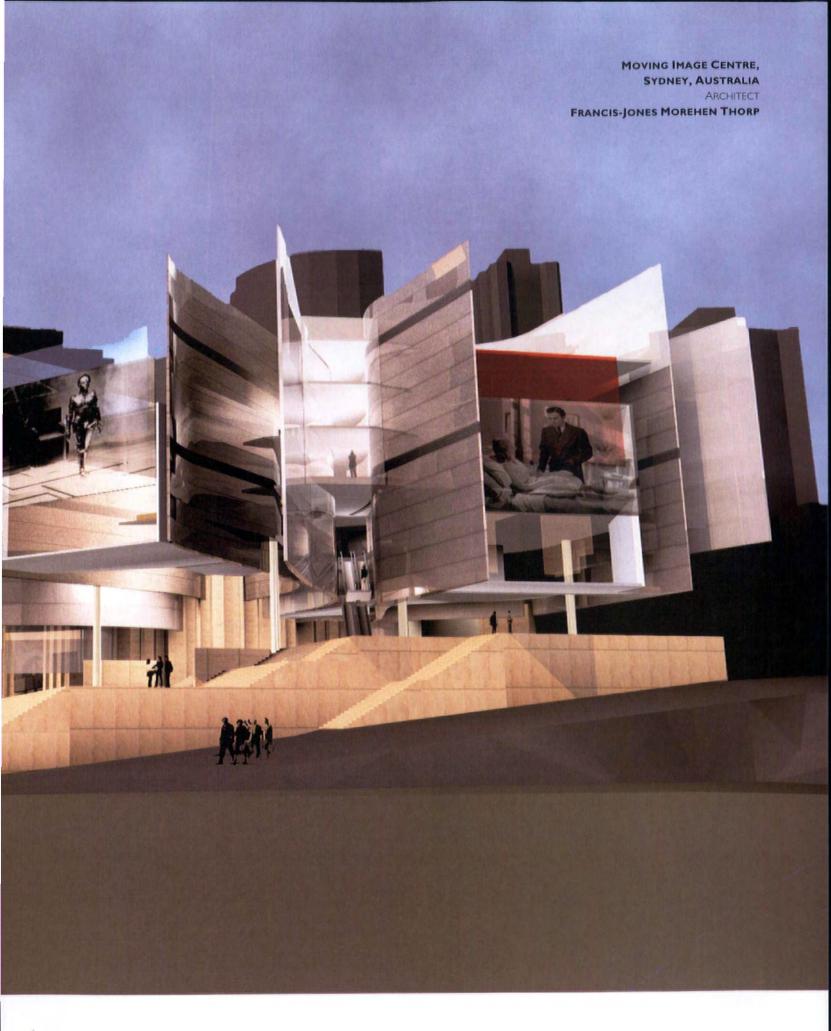
## **MOVING IMAGE**

A remarkable filmic addition is made to Sydney. Unlike most cinemas, it promises to add to the jollity of urban life.

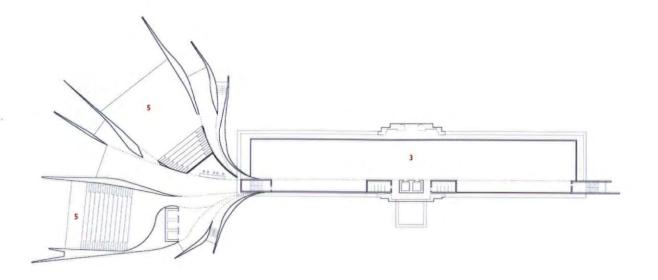


site plan showing vistas



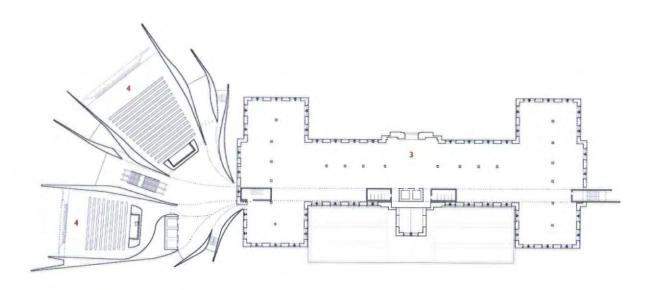


I The building blossoms over piazza, with images projected onto the exterior when the cinemas are in use.

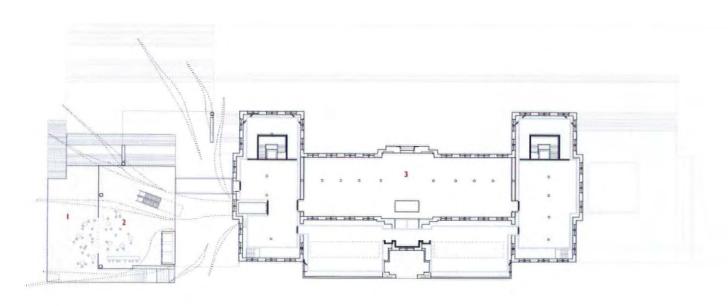


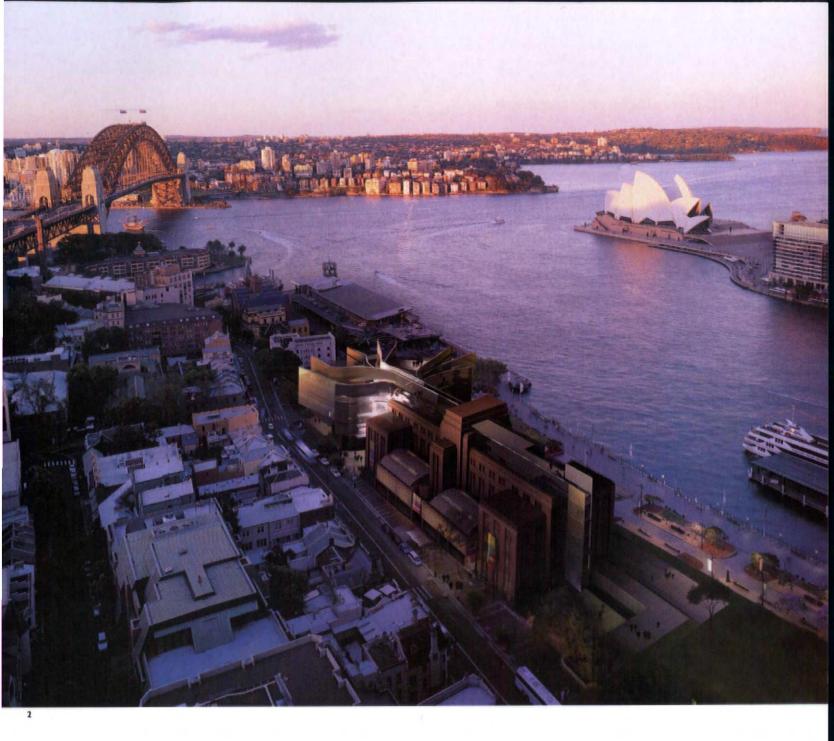
top floor (open-air theatres)

- piazza
   foyer
   existing building
   cinema
   open-air roof-top theatre



cinema level

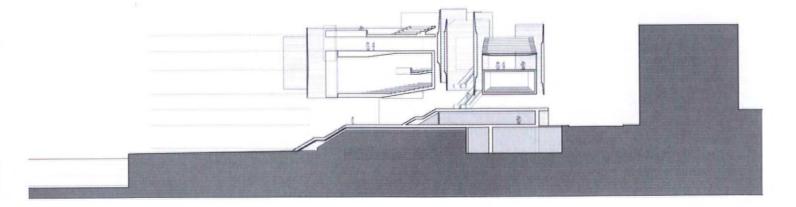




MOVING IMAGE CENTRE, SYDNEY, AUSTRALIA
ARCHITECT

FRANCIS-JONES MOREHEN THORP

2
On the waterfront, with the
Bridge and the Opera House as
main vistas.



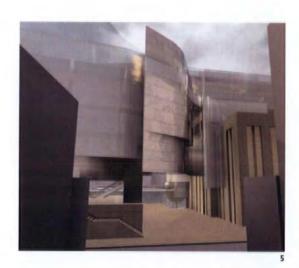




At the north end of the thin plan, the metal and glass fins will unfurl in free, almost flower-like forms. This is to be the Sydney Harbour Moving Image Centre. Under the curving fins will be a large stepped sandstone pedestrian piazza on which is to be a glazed foyer. From here will be access horizontally to the main museum and up escalators to cinemas. The piazza will have magnificent views northeast across Sydney Cove to the sails of the Opera House (a building always much better seen from a distance than close up), and north up George Street there are to be glimpses of the arc of the Harbour Bridge against the sky.

As you go up, the two monumental landmarks will begin to be clearly seen as key determinants of the plan. The curved forms cause each of the two main cinemas to face a monument. Normally, it is ridiculous to say that a cinema auditorium faces anything: nowadays, they are usually dull utilitarian dark boxes. The ones at the Moving Image Centre promise to be some of the most amazing in the world. The audience will initially face a glass wall that will frame either Bridge or Opera House, probably seen in the glow of the evening sun (the sun shines from the north at midday in the Southern Hemisphere). As performances start, screens will descend to turn the auditoria into more conventional cinemas. While the screens are down, images will be projected onto them outside from the piazza, advertising the centre, and making it part of the extraordinarily busy urban conversations of Circular Quay and the Cove. Over each cinema will be an open-air theatre which will enjoy even better versions of the same views, with side glances down to the Circular Quay and the Harbour.

The Moving Image Centre promises to be a proper addition to the liveliness and bonhomie of the Cove, appropriately not as dramatic an icon as the Opera House, the prime symbol of the city. But it will undoubtedly be more enjoyable to enter and be in than the monument across the harbour and, inside and out, it will allow interaction with the dynamic scene, something permitted only very grudgingly by the earlier building. The project was one of two which won an AR Future Project Prize at the international property show MIPIM at Cannes in the south of France in March. P.D.



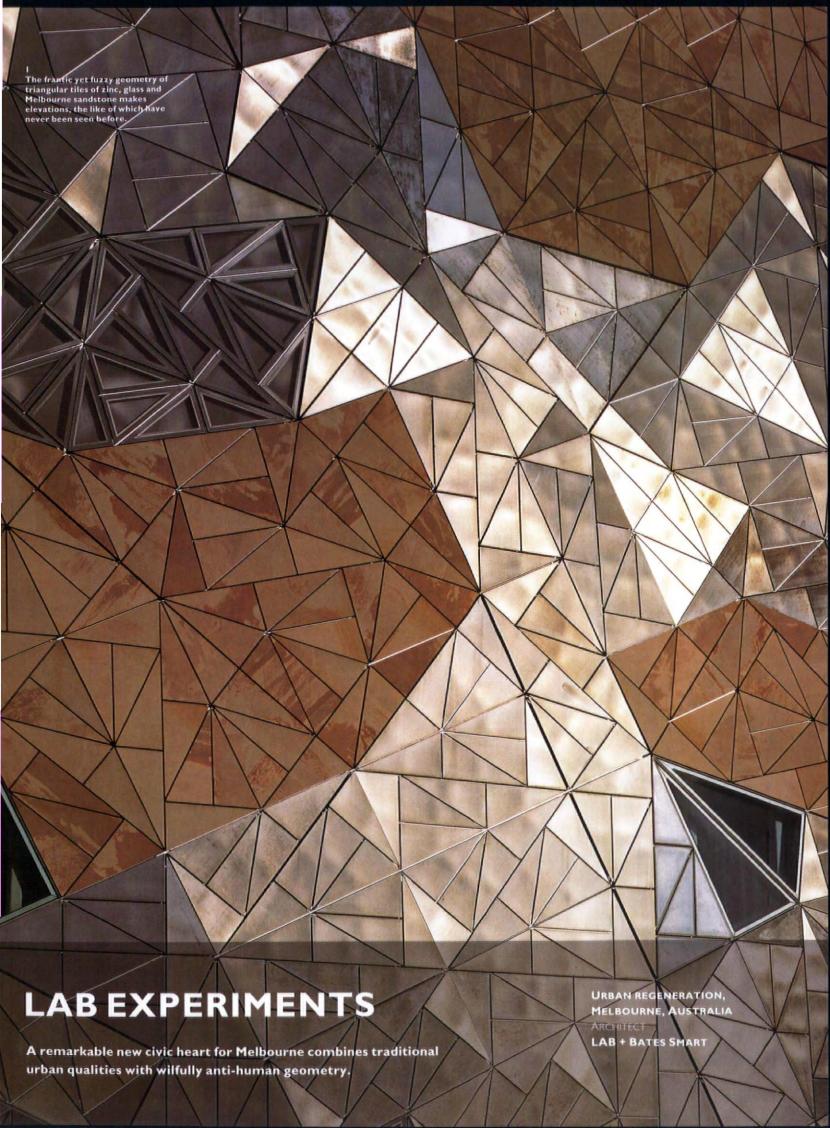
Open-air theatres on roof.

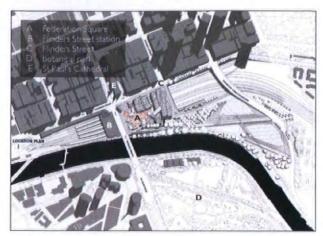
New respiratory system breathes life into old building.

Between new and old, looking towards the Cove, Rocks on left.

Architect
Francis-Jones Morehen Thorp, Sydney
Project team
Richard Francis-Jones, Jeff Morehen,
David Haseler, Christine Kwong

MOVING IMAGE CENTRE, SYDNEY, AUSTRALIA





location plan





URBAN REGENERATION, MELBOURNE, AUSTRALIA ARCHITECT LAB + BATES SMART

Architecturally, Melbourne is wacky. For a long time, the capital of Victoria seemed to be the seat of provincial respectability. But in the mid 1970s, tectonic culture was transformed, largely by Peter Corrigan of Edmund and Corrigan, who brought a sense of Irish larrikinism, disrespect for the po-faced and a continual questioning of what architecture is about and what it can do. The arrival of Leon van Scheik as professor at the Royal Melbourne Institute of Technology (RMIT) reinforced the tendency, which is not confined to the profession, but infects the whole of society and its attitude to architecture. Ashton Raggatt McDougall began to muck about with fractal geometries in architecture a decade ago.

So Melbourne was perhaps the only place in the world that would think of choosing the design by Donald Bates and Peter Davidson of the then London-based LAB Architecture Studio for Federation Square. The project2 was intended to give the city a heart, a gathering place for citizens, freed from the relentless nineteenth-century colonial grid - a pattern that has been very sensibly adapted to cope with contemporary needs. Office towers are generally put in the middle of the blocks so the streets retain their human, Victorian scale. But one of the great disasters of nineteenthcentury planning was the way in which civil engineers seized so many riversides on which to insert their railways - one that continues to be perpetrated with motorways in our own era. The railways cut central Melbourne off from the Yarra River. Federation Square bridges over the tracks, making (at least partly) a balcony looking over the vista towards the park. The site was previously occupied by dim commercial buildings for gas and fuel enterprises. Now these have gone and a great parvis (with Flinders Street roaring through it) is opened in front of William Butterfield's St Paul's Cathedral. The 7500 square metre piazza, to which the parvis is linked, is calculated to cater for a crowd of 15 000 people. Round it is the Ian Potter Centre (the National Gallery of Victoria), the Australian Centre for the Moving Image (which perhaps ought to be compared to the similar outfit soon to be built in Sydney, p50), and the headquarters of SBS, a television and radio broadcaster. At ground level, there are cafés, restaurants and shops, bringing the large institutional buildings down to earth in a genial and civilized manner. Across the approaches to Princes Bridge is the Edwardian Baroque Flinders Street Station, which in a sense forms the west wall of the piazza.

So the brief was excellent and the architects have responded with gentleness, bravery and wit. In plan, the new piazza is really excellent. It might almost be an example from Camillo Sitte's late nineteenth-century recipe for picturesque city-making complete with square, alleys and streets, foci and irregularity, but all a bit bent and wobbly. And there are some excellent moves in section. A huge glazed and luminous atrium welcomes visitors to the lan Potter Centre. The back-to-back cinemas of the Australian Centre for the Moving Image (ACMI) have generated fine spaces. The Potter Centre itself is largely organized orthogonally, but is full of ingenious moments both in light and space - some of the volumes have a resemblance to the concrete-walled voids of Libeskind's Jewish museum in Berlin (AR April 1999), but they are more powerful. In Berlin, you have to be told what the voids in the middle of the plan are supposed to represent. In Melbourne, the spaces are more generous, less neck-breaking to appreciate (Libeskind, though into his 50s, was an unpractised architect who had many ideas, but little essential feeling about how the human body was to move in his spaces).

often conflicting subjects.

Federation Square bridges over track, opening to botanical park across Yarra River in south Melbourne.

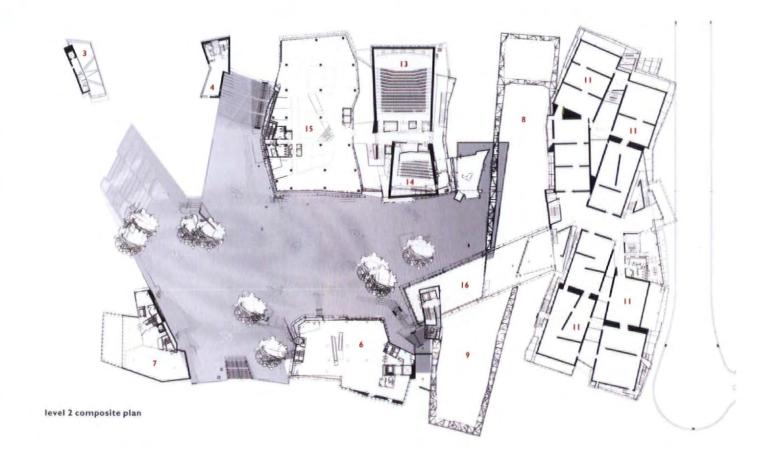
Square greets city. Flinders Street, right.

All the properties of a proper piazza.

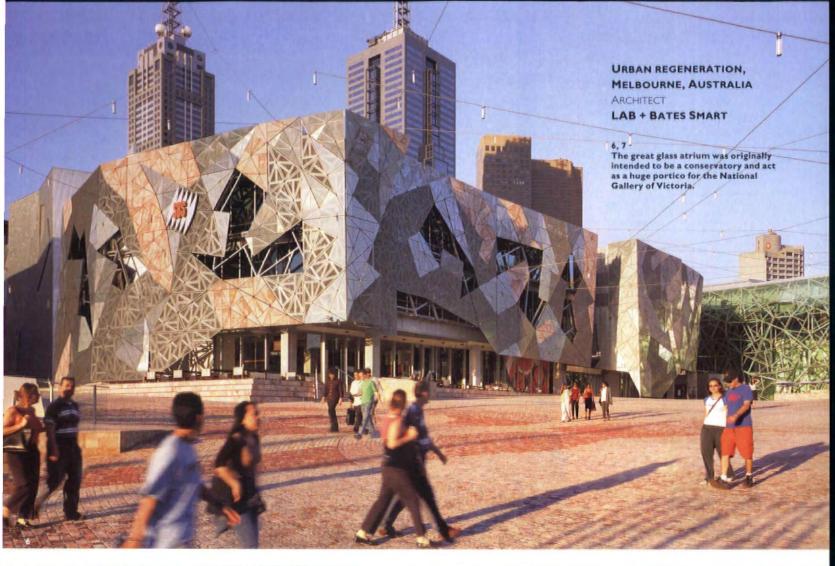
Sandblasted paving 'voices the site's history', says artist Paul Carter.

Traces of interwoven text reflect











#### URBAN REGENERATION, MELBOURNE, AUSTRALIA

ARCHITECT

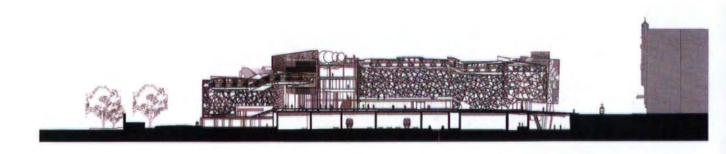
LAB + BATES SMART

8
At night, the whole is magically transformed as the glass tiles become transparent.
9, 10
Amphitheatre in south atrium opens off the huge conservatory-like space.



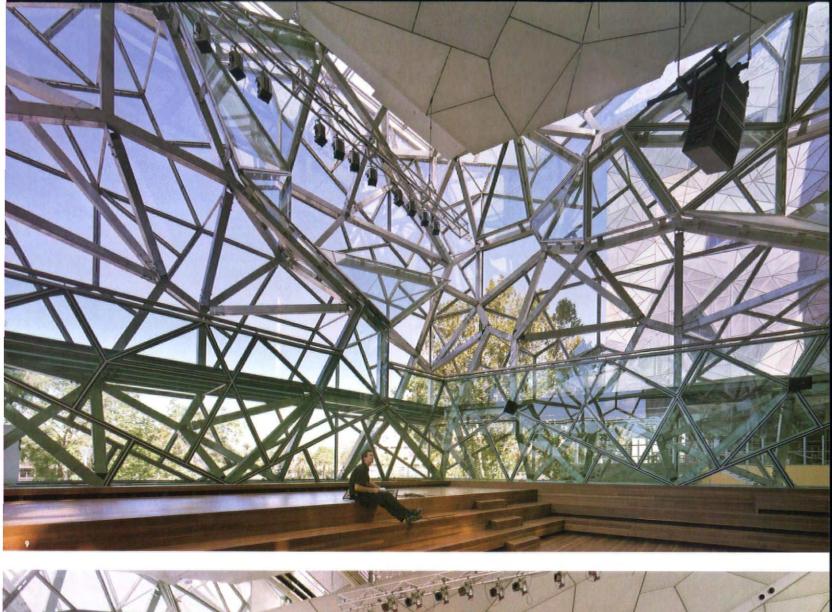


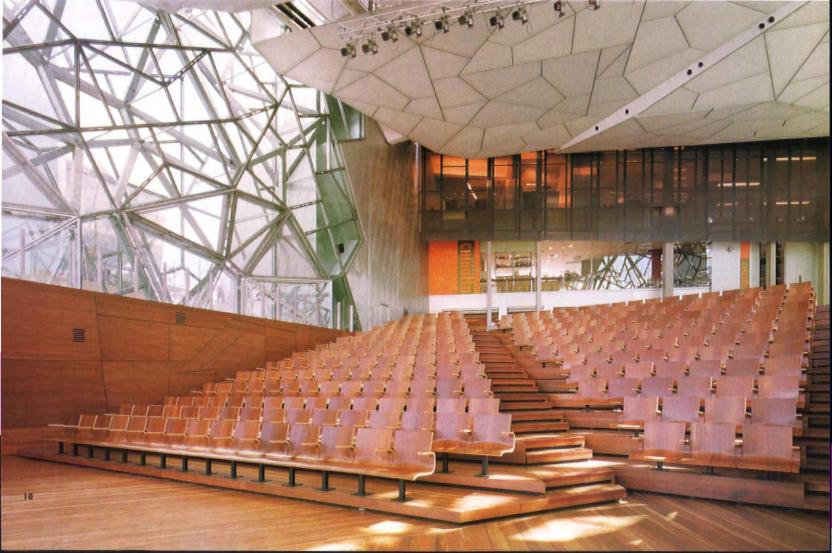
section through piazza looking north towards cathedral and ACMI



section through south and north atria looking west













URBAN REGENERATION,
MELBOURNE, AUSTRALIA
ARCHITECT

LAB + BATES SMART

III
Galleries in Ian Potter Centre of the
NGV were required to be
conventionally orthogonal.
I2
ACMI foyer.
I3
One of the cinema spaces in ACMI.
I4, 15, 16
While the galleries of the NGV are
conventional, maximum spatial and
luminous variety is generated in
circulation spaces.

Good as its external and enclosed spaces may be, the great problem with Federation Square is what it looks like. Most of the outside is covered with triangular tiles of zinc, glass and warm local sandstone. Five of these make up a panel. And panels are joined into cladding units. Geometry is frantic yet fuzzy. Compared to the Neo-Renaissance, Moderne and Modern tissue of the CBD, everything at Federation Square seems blurred; there is no evidence of human scale, nor relationship to the rest of the city, nor indeed of the nature of what happens within the buildings surrounding the piazza. Maybe, in contemporary democratic societies, we do not need obvious hierarchies - after all we are all equal, so we should not try to invent pyramidal organizational structures. In fact, LAB has created a series of welcoming moments, as well as the excellent provision of cafés, bars and so on. Notably there is the entrance to the ACMI, and the great atrium, which was intended in the programme to be a conservatory, and might yet become one. But the whole front to Flinders Street is anti-urban. It completely ignores the city that so generously has given it being.

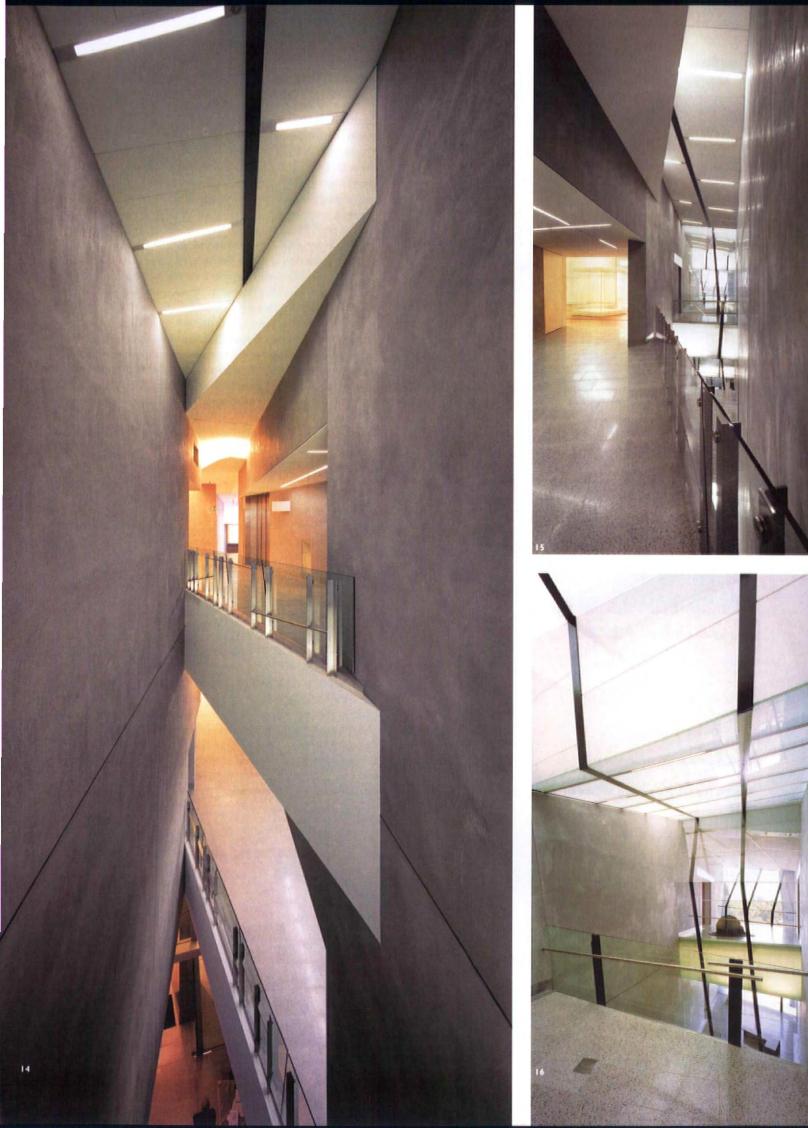
The anti-human, anti-civic geometry of the facades is applauded by Charles Jencks and some similar critics. Jencks suggests that the 'enigmatic shards suggest a new contextualism ... the building dissolves the city grid to the north into the parkland to the south using fractal geometries at several scales to do so'.³ Er, well, it seems simply frightening, unwelcoming and off-putting to most of us. Jencks has argued that the square is an 'enigmatic signifier', a potent monument to human and civil life that does not have obvious or even latent meanings such as are conjured by the Pantheon, the Parthenon, Gothic Cathedrals and Victorian town halls. Jencks excuses the 'public iconography' because it is based on nature, on James Lovelocks's notion of Gaia. The geometry of the facades is supposed to be related to Benoit Mandelbrot's proposal of fractals: not Platonic or Euclidian, but related to nature 'irregular, fragmented and broken'.

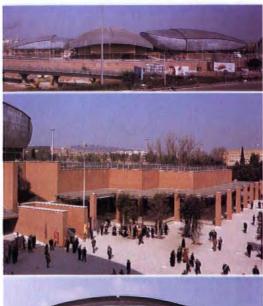
Jencks and the acolytes of the new worship of nature are wrong. Darwin, the most profound and disturbing natural historian ever, said that its works are 'clumsy, wasteful, blundering low and horribly cruel'.<sup>4</sup> Thomas Henry Huxley, the Bulldog of diffident and kindly Darwin, put the issue of nature and of humanity extremely clearly. 'Let us understand, once for all, that the ethical progress of society, depends, not on imitating the cosmic process, still less from running away from it, but in combating it.'<sup>5</sup>

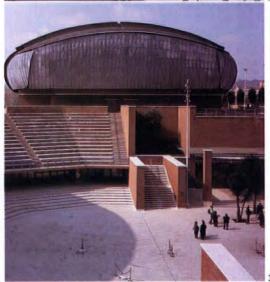
How can nature be a wise model for architectural activity? Gaia is totally indifferent to species. We can no longer support the nineteenth-century notion that we, as humans, are at the top of some evolutionary tree. So we must make our own way, responding to nature, and working with it, but not copying. Where Federation Square echoes and builds on civilization – the culture of cities – it succeeds triumphantly, it can be jolly, convivial and welcoming. But where it tries to copy an abstracted notion of nature, it is as daunting and indifferent to gentler human feeling as Libeskind's building in Berlin. P.D.

- I Daniel Libeskind was the only practising architect on the jury (which in itself says quite a lot about Melbourne civilization). Bates worked for Libeskind in the early '90s.
- 2 Which has been realized with the established practice, Bates Smart.
- 3 Jencks, Charles, The New Paradigm In Architecture, Yale University Press, New Haven and London, 2002, p262.
- 4 Quoted in Dawkins, Richard, A Devil's Chaplain, Weidenfield & Nicholson, London 2003, p8.
- 5 Ibid. p10.

Architect
Lab + Bates Smart, Melbourne
Structural engineers
Atelier One, Bonacci Group, Hyder Consulting
Services engineer
AHW Consulting Engineers
Landscape architect
Karres en Brands
Photographs
Gollings Photography







CONCERT HALLS, ROME, ITALY
ARCHITECT
RENZO PIANO BUILDING WORKSHOP

Befitting the epithet of Eternal City, Rome has waited a long time for its new Parco della Musica. Renzo Piano's arrestingly zoomorphic trio of scarab-shaped concert halls marks the culmination of a typically protracted Italian saga that began in 1936 with the demolition of the city's original Art Nouveau auditorium housed inside the mausoleum of Augustus. (The Roman remains were subsequently restored as part of Mussolini's hubristic urban remodellings.) There followed a series of aborted plans, stalled competitions and false starts as the design process became bogged down by politics, bureaucracy, finance and the challenge of inserting such a monumental structure into Rome's dense, historic texture. By 1994, an apparently suitable site was selected on the north side of the city, where the nineteenth-century grid of Flaminio meets a disparate collection of sports and object buildings constructed for the 1960 Olympics. Originally a car park for the Palazzetto dello Sport and Flaminio Stadium (both designed by Nervi), even such a seemingly mundane Roman locale yielded up hidden treasures in the form of the foundations of a villa and oil press dating from 6BC, revealed during the course of routine groundwork. This discovery set the project back by a year as Piano reconfigured the site plan to incorporate the archaeological remains within the fan-shaped layout of the three concert halls, as well as providing a small museum to display excavated items.

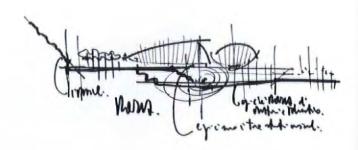
Other more politically motivated delays also contrived to impede progress, but it is to the credit of both Piano and his patron, Rome's leftist mayor, Francesco Rutelli, that they succeeded in realizing such a challenging civic project. When the complex finally opened at the end of last year, it was greeted with acclaim by performers and public alike – after nearly 60 years, Rome at last had a centre for classical music that could compete with the best venues in Europe.

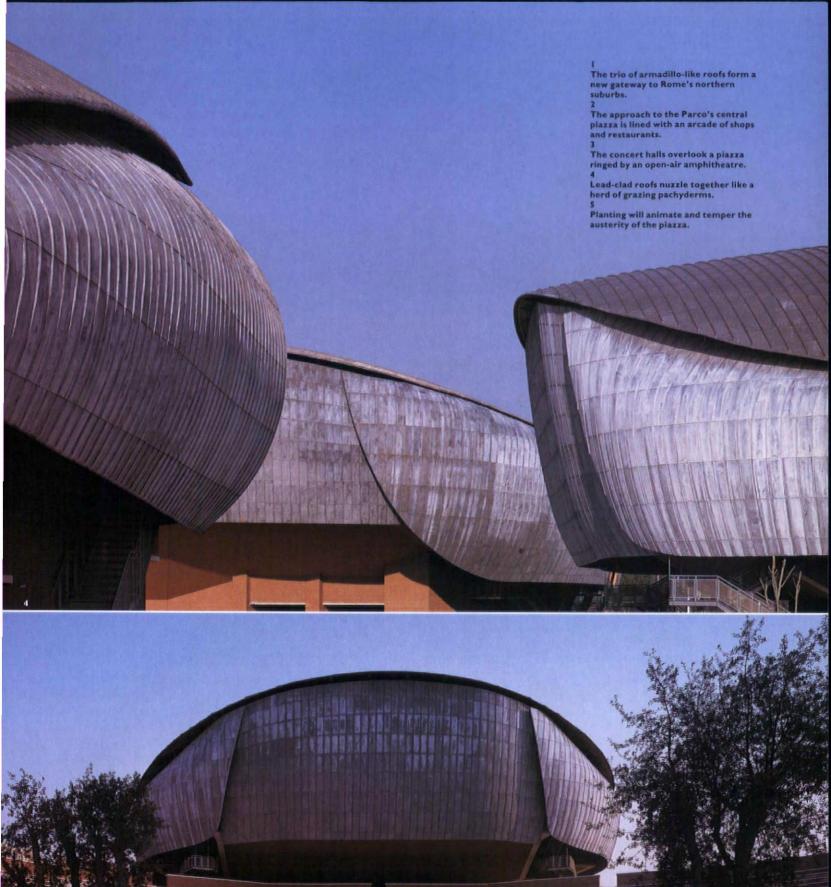
The key to the project was Piano's decision to dissect and reinterpret the original programme, which called for a single building housing three auditoria. Instead he proposed three separate entities grouped in a fan-like formation around the fulcrum of a central piazza with ground floor access to a common concourse and promenading staircases servicing each hall. To this trio of small, medium and large sound boxes (with capacities of 700, 1273 and 2756 respectively), Piano also added an openair amphitheatre in the piazza, capable of seating 3000, which unifies and animates the external realm.

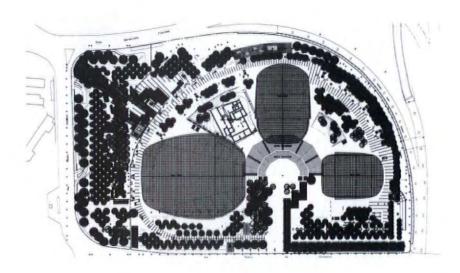
From a distance, the Parco is signposted by swelling, weighty hulks of the lead roofs evoking metaphors of tortoise shells, insect carapaces and the curiously graceful jointed armour of samural warriors. Continuing Piano's preoccupation with toroidal geometries (perhaps most famously realized at Kansai Airport, AR November 1994), each roof is a fragment of a torus split at its peak for improved drainage. Held in place by steel flanges and lined internally with horizontal planks of pine, the segmented lead roof casings curve out and extend down the flanks of the halls, creating interstitial space for escape stairs. Coated with a pearly protective lacquer, the massive metallic roofs appear to hover over a

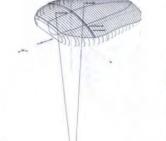
## **URBAN ORCHESTRATION**

Formally imaginative and technically assured, Renzo Piano's concert hall complex in Rome is also a civic place in the city's best tradition.











toroidal roof geometry

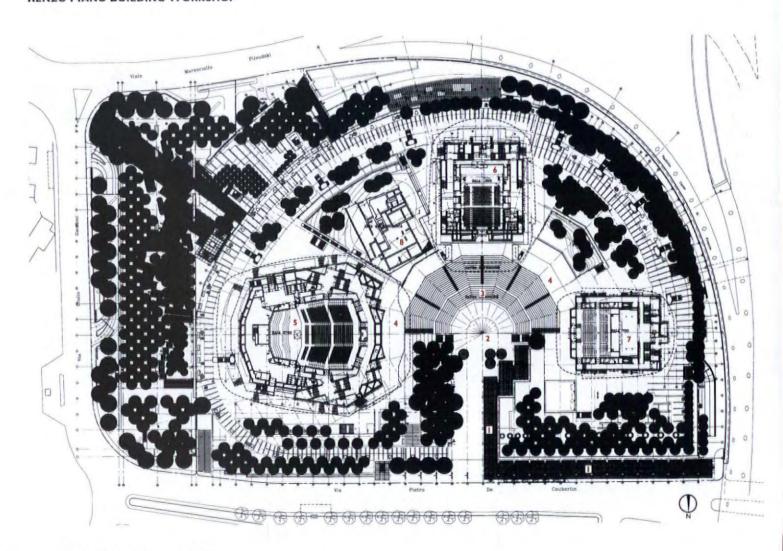
- arcades piazza amphitheatre concourse 2756 seat hall 1273 seat hall 700 seat hall Roman remains

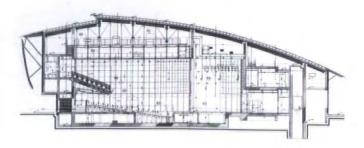
site plan



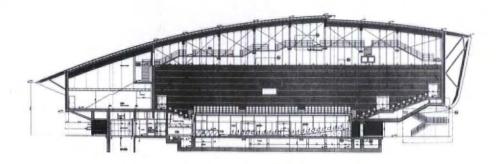
north elevation of whole complex

CONCERT HALLS, ROME, ITALY ARCHITECT RENZO PIANO BUILDING WORKSHOP

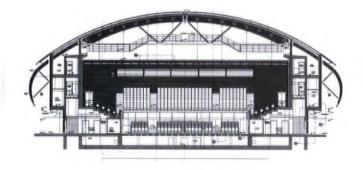




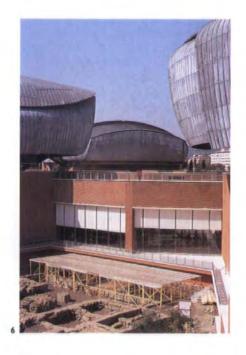
long section through small hall

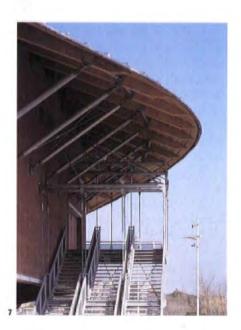


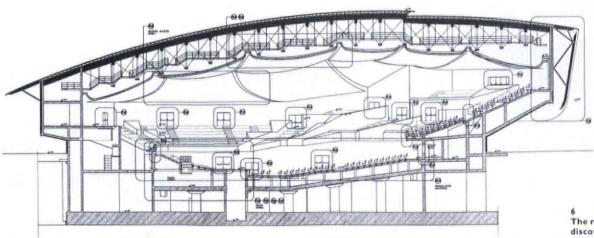
long section through medium-sized hall



cross section through medium-sized hall







6
The remains of a Roman villa discovered during site excavations are incorporated into the complex. 7
Escape stairs sheltered by the oversailing roofs.

swathe of newly planted greenery – parasol pines, olive trees and cork oaks – that when fully matured will form luxuriant hanging gardens, as well as a new urban park linking the Flaminio neighbourhood with the Villa Glori to the east.

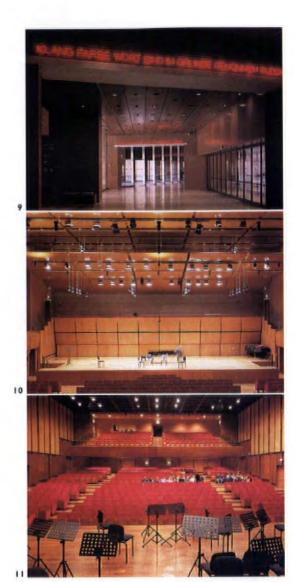
The Parco complex is approached by a steel and glass pergola lined with shops and restaurants that generate and accommodate daily activity. At this lower level, walls and pillars of thin red Roman brick with travertine flashings suggest ancient ruins denuded of their precious marble. From the central piazza, with its Greek amphitheatre and gardens, glass doors in slender brass frames open onto the crescent-shaped internal concourse, the necklace of circulation that yokes together the concert halls. Sandwiched between the auditoria, the fragments of the Roman villa can be surveyed from the concourse through a large vitrine.

Piano's experience of music theatres and acoustics dates back to the late 1970s when he designed the IRCAM centre for experimental music for Pierre Boulez next to the Pompidou Centre. Since then his repertoire has encompassed concert halls in Venice, Berlin, Turin (Lingotto AR November 1996) and most recently Parma (AR October 2002), all in different ways and on different scales built to serve music both technically and experientially. Here, each of the three auditoria responds to a precise musical configuration. Symphony concerts and major choral works take place in the large hall to the east; ballet and contemporary music in the intermediate central theatre; and chamber music and experimental works in the small 700 seat auditorium on the west side. With its polygonal shape and vineyard terraces of seating arrayed around a central concert platform, the large hall has conscious echoes of Scharoun's Berlin Philharmonie. A sculpted ceiling of glossy cherrywood caissons, suspended from the timber roof structure like some kind of geological formation, is calculated to enhance acoustic performance.

The configuration of the halls evolved initially using models with reflecting surfaces and laser beams to establish graphic representations of acoustic responses. This was followed by computer simulations and physical tests. Cherrywood was selected for the internal linings, based on research into the emission, reflection and reception of sound taking into account different music sources and environmental demands. The richly polished wood has a seductive warmth, resonance and tactility, so that the auditoria resemble the insides of musical instruments. But beyond the technical accomplishment of the halls is a wider social and urbanistic intention to make culture a living part of the city and create new civic gathering places in the manner of other great Roman outdoor rooms such as the Piazza del Popolo and Piazza Navona. Visible from the top of St Peter's, Piano's cluster of musical armadillos marks a bold new improvization on a familiar urban score. CATHERINE SLESSOR



CONCERT HALLS, ROME, ITALY ARCHITECT



Architect

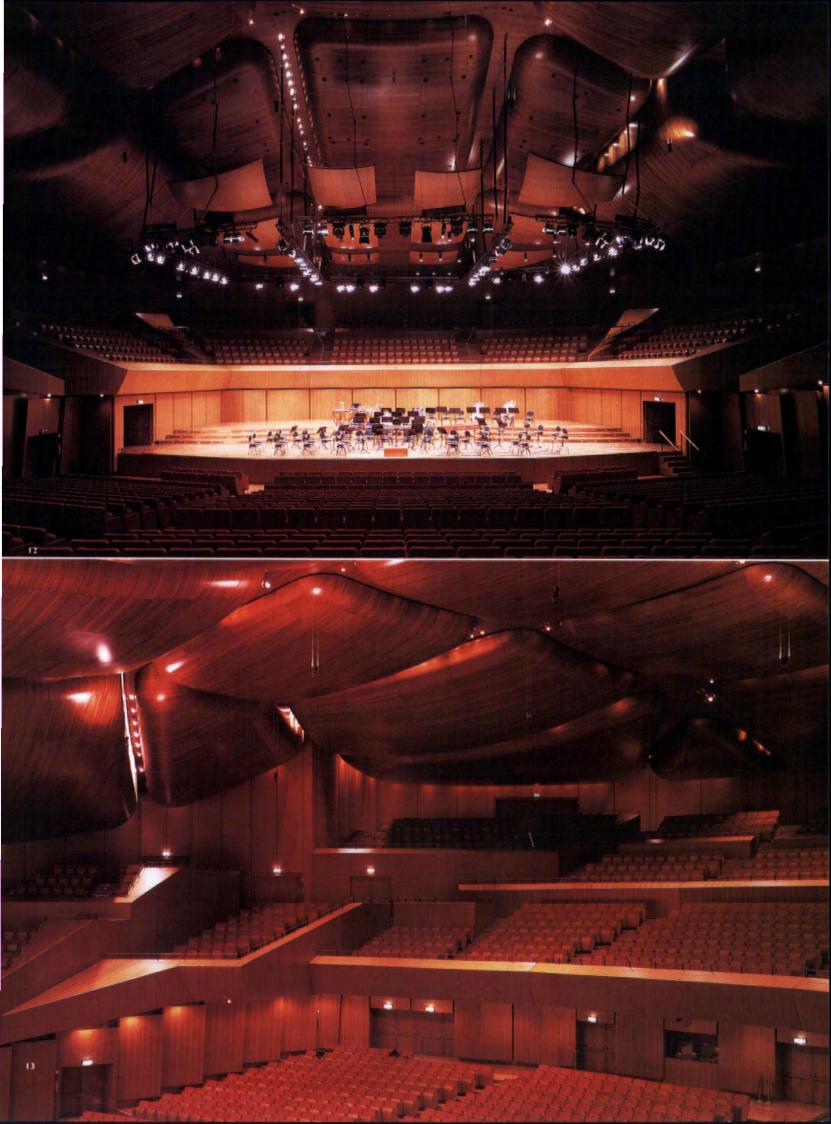
Renzo Piano Building Workshop, Genoa Structural engineer
Ove Arup & Partners, Studio Vitone & Associati
Services engineer
Manens Intertecnica
Acoustic consultants
Müller Bbm
Landscape consultants
F. Zagari, E. Trabella
Photographs
Paul Raftery/VIEW

8, 9
The three halls are connected by a crescent-shaped concourse at lower level. From here, stairs lead up into the auditoria.
10

Inside medium-sized hall, intended for ballet and contemporary music. I I The smallest of the three auditoria

hosts chamber music and experimental performances. 12, 13 With its vineyard terraces of seating and calssoned ceiling, the

With its vineyard terraces of seating and caissoned ceiling, the large 2756 seat hall, designed for symphony concerts and major choral works, has clear echoes of Scharoun's Philharmonie.



## D. H. LAWRENCE PAVILION, UNIVERSITY OF NOTTINGHAM, ENGLAND

ARCHITECT

#### MARSH: GROCHOWSKI

Universities used to be forbidding places, with large and pompous buildings headed by inscriptions in Latin, and campuses dotted with warnings to keep off the grass. The passer-by was supposed to know that scholarship required a respectful silence, and if a certain intellectual snobbery was implied, so be it.

Nowadays politicians favour expansion and seek efficiency through economic competition, so universities have become more inviting and hospitable, less ivory towers than night clubs with lecture halls attached, or so you might think from their wilder TV commercials. Nottingham is a relatively old and respected university, but its early twentieth-century campus was set up around a park which had been donated to the people of the city by Jesse Boot, founder of the chemist chain. This park centres on a huge boating lake, with a small pavilion at the east end offering refreshments to the public.

Burned down in 1998, this pavilion needed to be replaced, but at the same time the

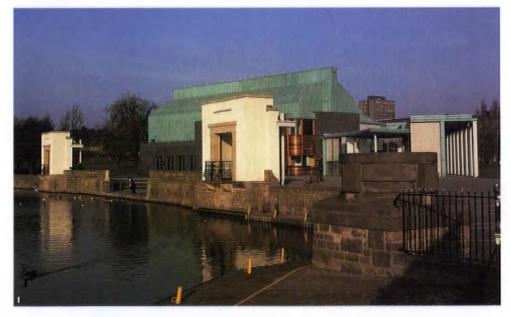
university was seeking an opportunity to exhibit some of its D. H. Lawrence Archive. The idea arose of an enlarged pavilion to include the Lawrence exhibition, which would act as an intermediary institution between university and outside world while keeping faith with Boot's original intentions for the park. Lottery money was applied for and a limited competition organized, but the Lottery bid failed. The university decided to go ahead anyway, adding a 250 seat theatre and a seminar room to make a full-blown arts centre. They commissioned as architects Marsh:Grochowski, authors of one of the leading schemes in the competition.

Since it stands just across the lawn from the university's music and arts faculties, the building can be envisaged by the university as their satellite. But for the people of Nottingham, it offers a focal space on the lake to stop for an ice cream or cup of tea, easily obtained from a public kiosk which projects from the building. Having bought from this kiosk, people might patronize the café and drop into the exhibition, and so progress to the braver move of buying a theatre ticket to see a local or university production. The building bridges different social worlds.

The complex combines an unorthodox

mixture of functions with a very exposed site that demands to be addressed in all directions. The clear starting point was a small terrace already established at the end of the lake by the old building. It had been a waterside court flanked by symmetrical wings which stretched as far as the water, and the wing ends that survived the fire have been retained as terminal pavilions with seats. The idea of the court as public place was reinvented in the form of a small semicircular amphitheatre dropped into the lake edge. In everyday use, its steps encourage casual sitting about, but its focal shape is a reminder of the adjacent theatre, for doors in the building open onto the space, and windows, when uncurtained, enjoy the lake view. So the amphitheatre offers the possibility of a setting for summer evening performances with the dying sun reflected in the lake, or becoming an outdoor rehearsal space during the day. Julian Marsh, the partner in charge, resisted the temptation to develop the whole building around the axis of the amphitheatre, which would have left it too dominant. Instead he placed the theatre asymmetrically, pushing it northward and marking the amphitheatre axis only with the tiny projecting bay of the kiosk. Since it was left open rather than enclosed by the side wings as before, the amphitheatre also became part of a newly complete lakeside walk.

The main entrance to the university by vehicle is the crossroads to south-east of the site, also the point from which the new pavilion presents itself most starkly across the lawns against a backdrop of trees and older, grander university buildings. It needed a large-scale elevation to command this site, while as the café and theatre faced the other way there was not much internal content to express. Marsh opted for a long plain colonnade which makes the whole southeast front into an entrance, offering shelter to people promenading in the park. In style it hints at the early twentieth-century Neo-Classicism of the original university buildings without going as far as having recognizable columns with capitals and bases. The sheltered space with its stone wall and paving

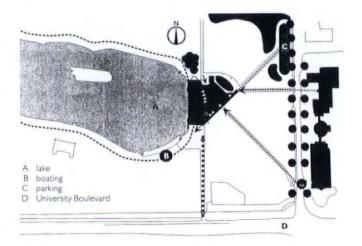


## LEARNING CURVE

On a difficult site and with a complicated programme, the architects have generated a building that offers many forms of leisure to its academic community.





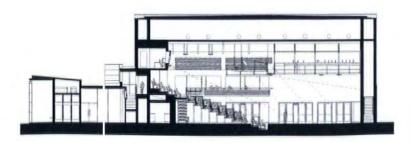




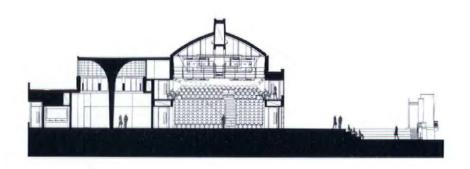
site plan

D. H. LAWRENCE PAVILION, UNIVERSITY OF NOTTINGHAM, ENGLAND **ARCHITECT** 

MARSH: GROCHOWSKI

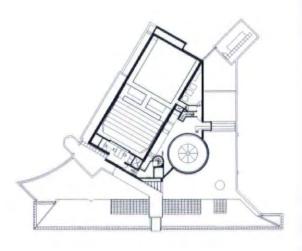


longitudinal section

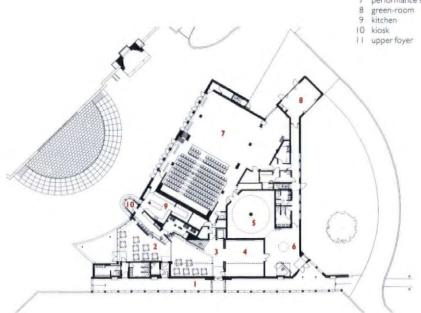


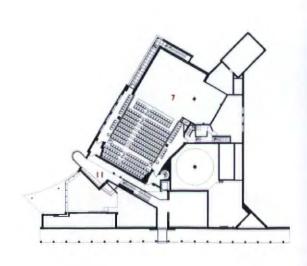
transverse section

- colonnade cafe/bar foyer exhibition space D. H. Lawrence archive exhibition foyer performance space



gantry and plant level











D. H. LAWRENCE PAVILION, UNIVERSITY OF NOTTINGHAM, ENGLAND

ARCHITECT

MARSH: GROCHOWSKI

offers small recesses with seats, and some carved stone tablets from the old building have been re-used, preserving its memory. Cleverly, the portico also works in the other direction as a covered way between the newly sited car park to the north and the corner of the lake. The earlier car park had been sited next to the lake, destroying its tranquillity and sterilizing the landscape with unnecessary tarmac.

If the two sides already described are both fronts, the third facing north is definitely a back, though it can still be seen. Here are backstage rooms for the theatre ending in a corner green-room, and a loading dock for scenery is accommodated as discreetly as possible in the north-west corner. Contrast between back and front could scarcely be greater between this corner and the southern one, where a curved projecting canopy announces the entrance to the glasswalled café, and the bay with the sales kiosk projects at two levels to announce the break in the body of the building between café and theatre. This is a building in which corners figure as prominently as elevations, making it finally more modern than Neo-Classical.

It was easiest to start with the outside because the site was so difficult and demanding, but the plan is also interesting. The placing of the colonnade along the path from car park to lake sets one edge, while the theatre was placed to contain the lakeside amphitheatre, facing into the circle while letting the space taper to the north. This set up a triangular plan in which the

theatre (a flexible box) and the colonnade (a linear route) are the anchoring gestures. The exhibition space for Lawrence's paintings was best toplit and so brought to the inside as a modified square with a single central column. Daylight is admitted by a lantern and bounced off a textile covered funnel-shaped reflector built off the column. This room doubles as a foyer for the theatre, but holds its own formally because of the square plan and unusual section.

The theatre needed to be flexible with variable seating and so was given rectangular form, but the sectional profile with curved copper-clad roofs and a central fin of servicing duct is important for the long-range profile, establishing the building's massing hierarchy. The theatre's upper gallery left space beneath to absorb quite invisibly all those parts best unseen: kitchen and stores and coat space, disguised on the outside by the kiosk. The café developed in the foyer, profiting from the dynamic effect of the staircase and the main angle shift between theatre and colonnade. This works well, producing a space that shows its inbetweenness, and that opens up towards lake, view, afternoon sun and the public focus of the amphitheatre. The only full glass screen wall in the building combines with the continuity of the projecting canopy to make this space both inviting from the outside and a joy to be in. Away from the view, towards its back end, the space is toplit, while light also falls on the stairs from clerestories above. The route to the upper gallery of the

theatre does not plunge into gloom at the top of the stairs, but terminates in the upper part of the kiosk bay, offering for a moment the best lakeside view of all.

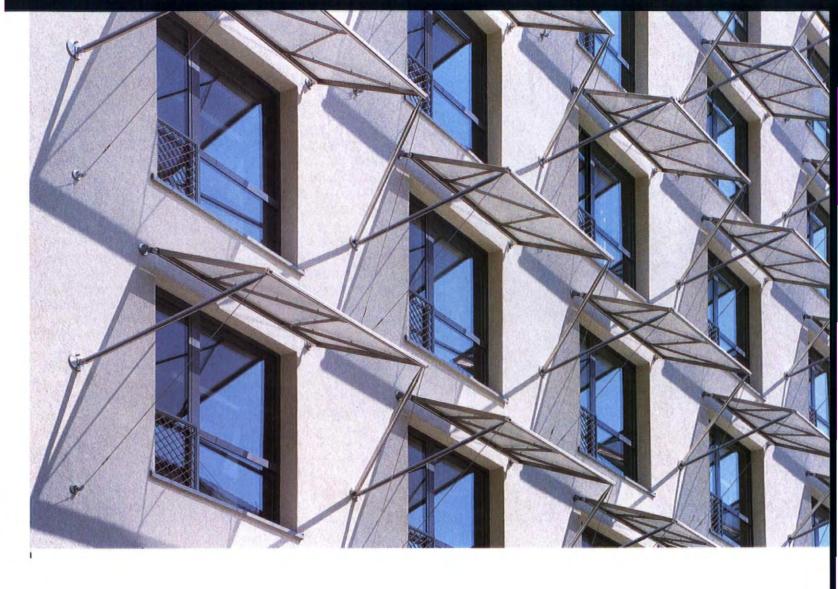
Marsh uses a wide range of materials and finishes, making the building increasingly chameleon-like, and accepting the current practicality that things are mostly clad and generally you cannot see the naked substance. Limestone along the colonnade including the claddings of the columns - and pre-patinated copper roofs - intentionally invoke the architecture of the inter-war years. Black granite differentiates the theatre. The most intensively detailed parts are around the café, and especially the kiosk with its curved glass panels and boat-like timber. The way that steel columns are given negative capitals, and ceiling fields are differentiated shows the trouble taken over what is essentially an economical building. All in all, the Lawrence Pavilion is a heroic attempt to respond to an unusually large range of disparate demands, both socially and contextually. At first it looks rather eclectic, but when you understand the reasons for the tensions between its parts, they seem rather necessary, and the more you examine it in detail the more there is to find.

PETER BLUNDELL JONES

Architect
Marsh:Grochowski, Nottingham
Project team
Julian Marsh, Mike Reade, Martin Noutch
Photographs
Peter Blundell Jones

Looking from toplit exhibition space to café/bar.

Performance space with bleacher seating extended.





HOTEL, PRAGUE, CZECH REPUBLIC ARCHITECT EVA JIRICNA ARCHITECTS

Prague is a city of enormous and invigorating stylistic diversity. Its magic arises from its disposition either side of the Vltava river, with Prague Castle omnipresent on the left bank, dominating the city's labyrinthine streets and squares, hidden courtyards, grand boulevards and palaces. But more intangibly, it must arise from the intensifying effects wrought by a fantastical Bohemian imagination on successive influences from France, Italy, Austria and Germany. The result is extraordinary decorative richness and strange dream-like juxtapositions. At times, the flourish over the city of towers and spires, domes, cupolas and pinnacles has an insubstantial visionary quality, seeming detached from the sturdy fabric beneath.

New insertions in central Prague are rare. Recent blots include the lumpen Hilton Hotel; but Frank Gehry's fantastical tendencies seem to have found a natural place, in the form of the topsy-turvy Fred and Ginger building (AR April 1997). Built on the right bank of the river, its elegant interior was designed by Eva Jiricna Architects. Jiricna, who was born in Prague, was also responsible for the glass and steel Orangery in the Royal Gardens of Prague Castle (AR January 2000), and most recently for the Hotel Josef at 20 Rybna in Josefov - the former Jewish quarter of Prague's Old Town. The hotel, Jiricna's largest new building, is off a tiny square, an urban clearing formed by the junction of three streets. The square is

## **HOTEL BOHEMIA**

A hotel in the Old Town of Prague adds to urban richness, as well as providing a civilized place to stay in the city centre.

Regimented shading devices animate the hotel facade.

The Prague context. The hotel is a rare new insertion into the historic city fabric.



dominated by a decorative nineteenth-century police station which flanks the hotel's south side.

All Jiricna's works acknowledge their context. This is true of the Prague Orangery which, built alongside a sixteenth-century brick wall, is a sophisticated and thoughtful response to a historic site and to the requirements of modern horticulture. In Josefov, Hotel Josef's street presence is so discreet that you are upon it before you know it. Continuing the line of the police station's pitched roof, it has a plain white facade articulated by the rhythm of lightweight perforated awnings

over windows on six floors. The geometric modelling produced by projection and shadow is reminiscent of Czech Cubism without its distortions. (Around the corner at 34 Celetná is one of the movement's masterpieces, Josef Gocár's House of the Black Madonna, built 1911-12). The building is crowned by two further levels, stepped back from the street to give balconies and city views, and to diminish the impression of height next to its northerly, lower neighbour. The ground floor is completely glazed and has an elegant glass canopy projecting over the street.

Jiricna's brand of modernity has been gently introduced into this historic quarter. It has been made seductive by transparency, light and use of a sumptuous material—creamy stone—the language overlaid by Jiricna's distinctive engineering bias. So the building is another quiet surprise, adding to the city's richness and diversity.

From the street you see into a luminous white lobby with a diaphanous glass bar and reception desk. At the centre of the pale stone floor, a sculptural flourish of steel indicates the latest version of the practice's filigreed staircases, virtuoso performances in glass and steel (here descending to conference rooms). The preponderance of glass, the luminosity, the silvery glass staircase spun round the exuberant steel ribbon, also seems part of Bohemian expressionist traditions.

The hotel is two buildings (colour-coded pink at the front, orange at the back) separated by an internal courtyard and linked by a glass corridor. A practical response to a deep and irregular site, which slopes from west to east, the arrangement allowed an underground car park and brought natural light into the centre of the plan. Public areas flow seamlessly around the courtyard.

Giving onto the garden through a long glazed wall is the breakfast room. Designed in black, white and polished steel, it is a tranquil tribute to '30s Czech Modernism.

The hotel has 110 civilized and airy bedrooms – more than required by the original brief. This is something of a feat considering a tight budget, Prague's planning exigencies and a constricted site.

In designing the bedrooms, the practice has been concerned with clear plans, and the quality of light and space. Limpid light is drawn in through generous windows or glazed walls, and rooms look either into the courtyard or over the city — the largest of them with balconies, on the eighth floor of the pink building, have views over rooftops and the forest of spires and pinnacles to Prague castle.

Using glass and reflection to enlarge space is a device Jiricna adopted long ago (notably in designs for Joseph shops, AR January 1989), and here the device has been put to good effect, the elegant and ingenious detailing distracting attention from the fact that some rooms are quite small. Some bathrooms are stone-lined, others entirely of glass, their privacy guaranteed by sliding

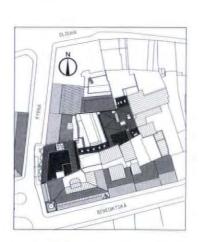
3 Internal courtyard at the heart of the building allows light to penetrate the public spaces.

The luxurious, urbane foyer bar.

Signature Jiricna - a meticulously detailed steel and glass staircase.

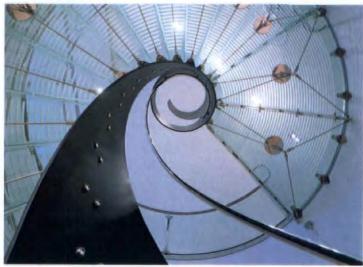
HOTEL, PRAGUE, CZECH REPUBLIC ARCHITECT

**EVA JIRICNA ARCHITECTS** 









The delicate spiral of the stair curves upwards like a plant stem.

Dining area.

Typical bedroom, with furnishings precisely designed and coordinated. Views over Prague's skyline add to the boutique hotel experience.

#### HOTEL, PRAGUE, CZECH REPUBLIC ARCHITECT

#### **EVA JIRICNA ARCHITECTS**

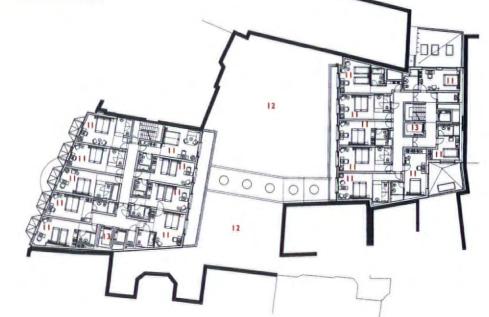
mirrored doors. In the smaller rooms they do allow an impression of space. As usual with this practice, attention has been paid to the smallest detail, from design of light fittings to bed linen and coat hangers. The practice has designed the lighting and most of the furniture - such as the glass and steel desks which have a pull-out section for writing; and the carefully proportioned units concealing a minibar and safe. Such pieces are supplemented by brilliantly coloured Balleri chairs, the colour matching that of the blanket thrown over the pristine white bed.

After walking around this city you cannot but be aware of Czech tendencies, the love of surfaces and materials, the continual reworking of motifs and forms. Jiricna's architecture is wholly idiosyncratic, but all these things are present. P.M.

#### Architect

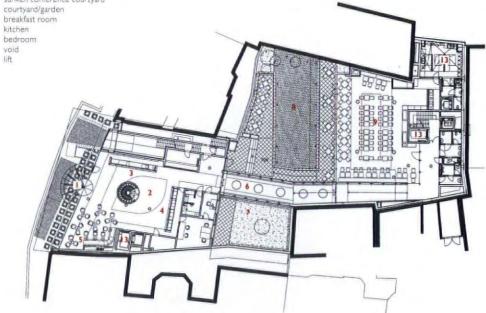
Glass bathrooms and tables

Eva Jiricna Architects, London Project team Eva Jiricna, Georgina Papathanasiou, Gabriel Alexander, in conjunction with A.I. Design, Prague/Petr Vagner Lighting Thorn Lighting Cekov Glass staircase, bar and reception Pavel Ruzicka-Artefakt **Photographs** Ivan Nemec



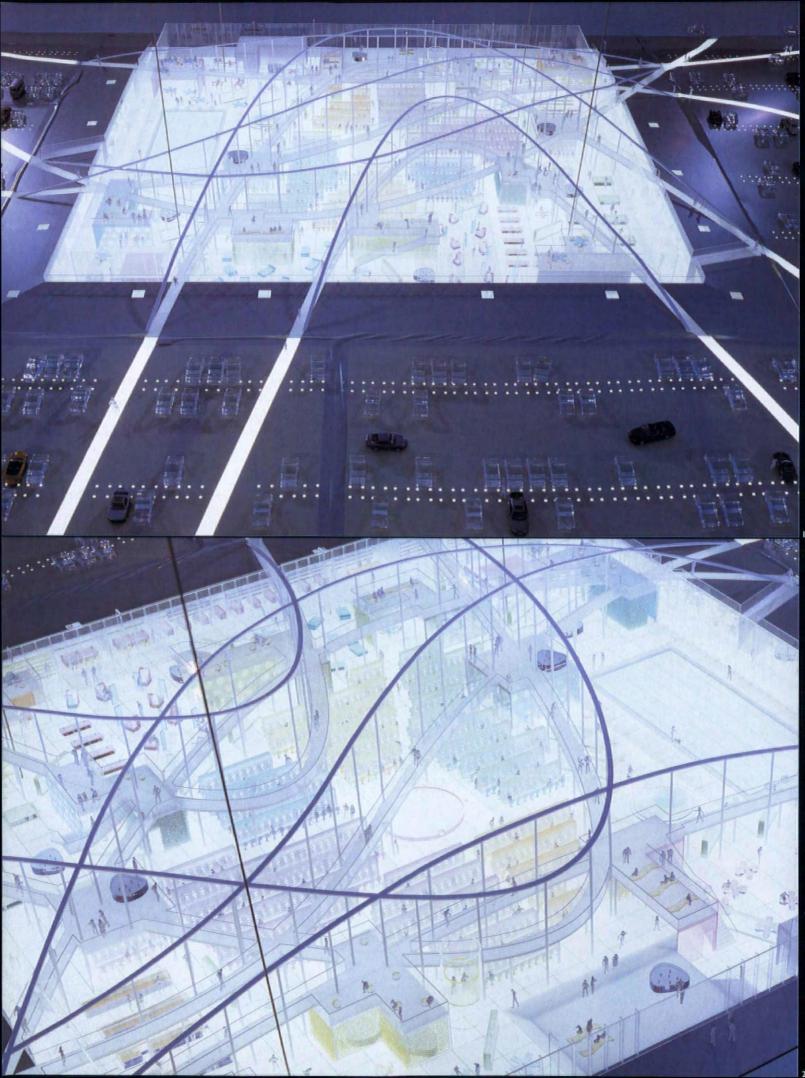
typical floor

- entrance
- lobby
- reception
- seating glazed link
- sunken conference courtyard
- 10 kitchen
- 11 bedroom
- void
- 12 lift



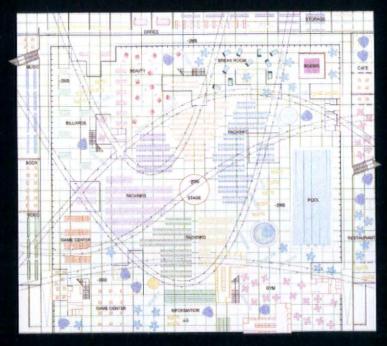






PACHINKO CENTRE, JAPAN ARCHITECT ITSUKO HASEGAWA ATELIER

Pachinko is the national game of Japan, and Itsuko Hasegawa has invented a suburban temple type to celebrate it.



lower level plan (scale approx 1:1000)

## **PLEASURE DOME**

Pachinko is an immensely popular pastime but almost solely limited to Japan. Every Japanese city seems studded with pachinko parlours, easily detectable by their bright signs in rather pretty pastelcoloured fluorescent tubes. Inside, through the cigarette smoke, intent figures can be discerned sitting in orderly rows completely obsessed by the machines in front of them. Players are quite amiable and prepared to smile at occasional puzzled foreigners as they shuffle, sheepish and puzzled, round the mysteries, but pachinko fanatics are really desperate to get back to their tinkling balls.

Pachinko is a combination of slot machine and pinball game; players can control only the speed at which small stainless-steel balls are fed into the devices. These dance down a labyrinth of pins, most to disappear, but a few may lodge in a device that activates a sort of fruit machine, which in propitious circumstances releases balls to players. Balls may be exchanged for more play, or a parlour's goods and services — though not directly for money because of strict Japanese laws against gambling (these themselves may help to explain the popularity of the game).

Itsuko Hasegawa has won an open competition for an out-of-town pachinko centre with her notion of a circus. The basic idea is that a white tent containing all manner of delights will emerge from a grassy field. Pachinko will

of course be the main activity, but there will be others: some (like billiards, slot machines and a beauty salon) scarcely much more healthy than pachinko playing. But others are more vigorous: for instance there will be a swimming pool, a gym and even a boxing ring.

The big membrane structure of the tent (designed in conjunction with Cecil Balmond of Arups) will be based on a concrete structure partly dug into the ground, with spoil mounded up to make the green knoll rising out of the surrounding car park, which is to be of reinforced grass rather than asphalt. Gently swirling pedestrian bridges will convey customers into the tent. From these, people will look down on the intense

activities below and choose to which to descend. Round the edges of the tent, sheltered by the concrete abutments, will be more tranquil places for restaurant and café, and a mediathèque.

Pachinko, it seems, is likely to continue its great popularity and, amiably louche as the parlours are, clearly it needs a temple.

Hasegawa has provided it. H. V.

Architect Itsuko Hasegawa Atelier, Tokyo Structural engineer Cecil Balmond at Arup Photographs Hiroshi Ueda

Surrounded by a green car park, the great tent grows out of a grassy mound. 2 Swooping bridges carry visitors over leisure activities below.



ARCHITECT

CAMENZIND GRÄFENSTEINER





The lunch complex that Camenzind Gräfensteiner have built in Zurich for the Swiss headquarters of Siemens, the electrical giant, caters for 700 people at a time, both staff and general public. It contains three restaurants and a cafeteria. In plan, three strips of accommodation are joggled to provide terraces, privacy and contact with the surrounding landscape. The main space, which runs along almost the whole south side of the building,

contains two of the largest eating places: Move, a self-service restaurant catering for 350 people, and the rather more formal 150 seat Relax, which is separated from Move by a glazed screen. For VIPs, there is a 50 seater called First with its own terrace and green courtyard. The cafeteria, Point, next to the main entrance, is open all day and has indoor and outdoor seating for 150.

Because of the high site watertable and a tight budget, plant, storage and some services are in a large almost industrial box on the roof. The box is supported on steel portal frames, and from these are propped frames that provide the spaces for the cafeteria and the main dual restaurant space. This is dramatic, particularly in summer, when the glass walls on the east and west ends can be thrown open, and the large retractable brise-soleils (that live over the grass roof) are rolled out over the terraces to provide shade

for people eating in the open air. The whole volume becomes a covered outdoor building. Glazed all along its south side, it offers a simple, spare and sunny series of places that provide a surprising number of possibilities for eating in company.

The ceiling is formed from a specially designed prefabricated structural timber decking system that spans between the frames. To cater for the racket generated by up to 500 people

## Eating in and out

A crisply dressed restaurant complex smoothly elides interior and exterior, and provides a rich variety of particular spaces for social interaction.

## interior design



I Entrance bridge and deck with cafeteria, left, and main restaurant space, right. 2, 3 Main space, shut and open. eating among hard surfaces, the ceiling incorporates plenty of acoustic absorption - would that more restaurant designers took the trouble to think about sound, many otherwise perfectly good eating places are ruined because elementary acoustic principles are not observed. People provide the main heat source as well and, as air conditioning is not allowed by either the budget or the building regulations, ventilation (both natural and artificial) deals with cooling. Solar radiation through the south wall is combated with

white external blinds. So far, the place has not overheated.

The simple, clear and elegant building is a thoughtful tribute to a certain kind of benevolent capitalism, and is undoubtedly enjoyed by a wide range of Siemens staff and their friends.

#### Architect

Camenzind Gräfensteiner, Zurich

#### Project team

Tanya Bacheva, Stefan Camenzind, Stefan Forrer, Michael Gräfensteiner, Philip Grepper, Nadia Mühlhaupt, Brigitta Würsch, Susanne Zenker Structural engineer

#### Suter + Walser

**Photographs** Peter Würmli



#### LUNCH COMPLEX, ZURICH, SWITZERLAND

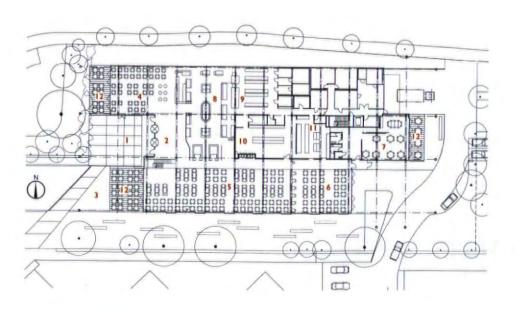
ARCHITECT

CAMENZIND GRÄFENSTEINER



cross section (plant room above)





- entrance
- foyer
- cafeteria
- Move
- Relax First
- counters
- kitchen I
- 10 dishwashing
- kitchen 2
- terrace

The spa, designed by de Matos Storey Ryan, is part of a new hotel created out of Cowley Manor, a restored mansion in Gloucestershire. Before being acquired for conversion in 1999, the manor had been an old people's home. Said to date from 1674,\* the original house was rebuilt in the Italianate style in the latter part of the nineteenth century by George Somers Clarke and later extended by R. A. Briggs. Fifty or so years of institutional occupation after the war rather diminished its grandeur, stripped the interior of character and took its toll on splendid gardens.

Apart from the spa's function as a health centre, which adds to the hotel's appeal and prestige, it is also part of a larger scheme to restore dignity and order to the manor's setting. Land to the north of the building undulates away to a valley and the architects have taken advantage of the undulations to make the spa an unobtrusive part of the landscape. At the same time, it has been conceived as part of a sequence of new garden spaces replacing the north garden which, over time, had lost its original form. The sequence terminates on the north in the spa's enclosed courtyard and partly submerged building, set into the slopes of the land.

The spa's plan was determined by orientation and the need to catch the sun. Containing an indoor pool, changing rooms, gym, sauna and all the other accoutrements of a modern health centre, the building forms the northern edge of a southerly stone-lined courtyard.

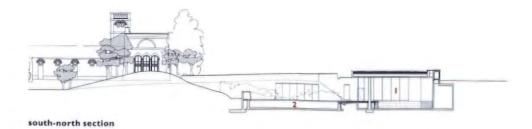
SPA, COWLEY, ENGLAND
ARCHITECT
DE MATOS STOREY RYAN



# Underground waters

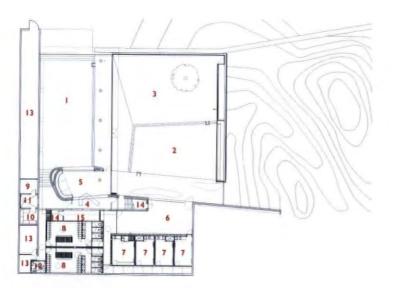
Design of a spa for a Gloucestershire hotel makes it an inconspicuous part of a newly designed landscape.

I, 2
Two paths from the south lead to entrance: one following the outside edge of rubble wall leads to steps (1); the other to ramp and bamboo garden (2).

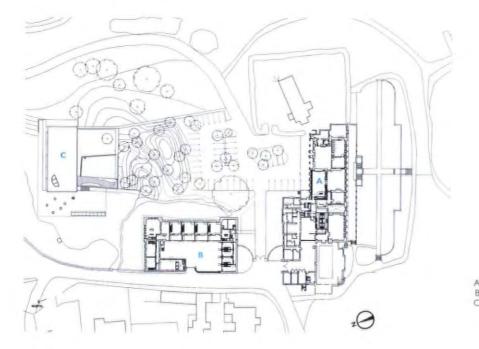




west-east section



ground level plan (scale approx 1:750)



indoor pool outdoor pool

courtyard

reception bar/seating

gym treatment room

changing room sauna

10 steam room

plunge shower

disabled facilities

main house

stables spa

13 plant

15 kitchen

Embraced on south and east by retaining walls of cast stone, it has a brimming outdoor pool and terrace and is edged on the west by a broad walkway planted with bamboo. Allusions to local Cotswold character appear in material and finish of retaining walls that overlap towards the north-western corner of the complex. Forming the western boundary of the courtyard and disappearing into the interior of the building, a big rubble wall refers to the traditional limestone structures of the area (St Mary's church in Cowley, dating from c1200, has a rubble stone nave). The remaining wall is of pigmented concrete and L-shaped, retaining the limestone hill on north and west. Where it is visible, the pigment has been coloured to resemble Cotswold stone.

After crossing the bamboo garden, the visitor follows the rubble wall as it disappears inside the building and curves around to form a kind of gazebo. Retractable glass doors onto the courtyard and a rooflight creates an intimate space full of light and reflection where visitors can sit and order drinks from a bar.

In contrast to the luminous courtyard outside, the indoor pool has a darker grotto-like character under a roof planted with lavender. Inside, walls and pool, striped with luminance from a long skylight, are lined with Welsh slate. Immersed in the pool you can look through a glass wall into the landscape.

Ancillary rooms for changing, treatments and exercise are buried underground and skylit. Externally, their presence is marked by coloured cones around the rooflights which, like pieces of sculpture in the landscape, in turn create a playground for children.

\* Buildings of England: Gloucestershire: The Cotswolds. By David Verey, edited by Nikolaus Pevsner, Published by Penguin Books, 1970.

Architect de Matos Storey Ryan, London Project architects Angus Morrogh-Ryan, Jonathan Storey, José Esteves de Matos **Photographs** David Grandorge, 3, 4, 5, 6 Morley von Sternberg, 1, 2



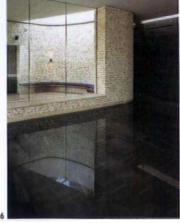
SPA, COWLEY, ENGLAND ARCHITECT

DE MATOS STOREY RYAN

3
Indoor pool and east through glass wall to landscape.
4
Cones over skylights onto ...
5, 6
... ancillary rooms submerged into hill.





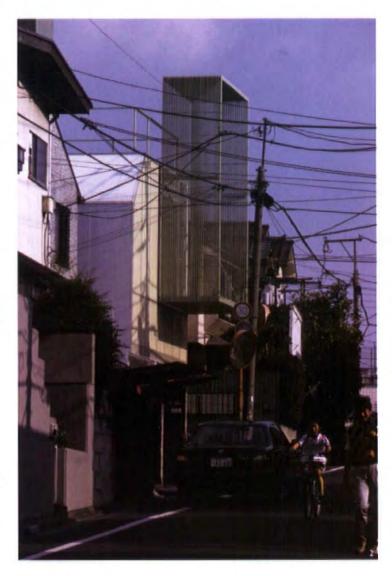




Over the past decade, Kengo Kuma has made brilliant use of clear glass, wooden slats, bamboo, precast concrete, and, most recently, plastic, to create membranes and grilles that dematerialize structure and achieve wondrous optical illusions. Last year, he won the Finnish Spirit of Nature Wood Architecture Award for a body of work that included the Great Bamboo Wall, which is the highlight of a recent upscale housing development outside Beijing. There, on a hilly site by the Great Wall of China, Kuma designed a giant cricket cage to catch summer breezes and commune with the landscape. The palisades of bamboo glimmer in the sunlight and cast bars of shadow across rooms and courtyards.

China offered Kuma a rare opportunity to spread his wings physically, as well as exploring a fresh approach to a traditional building material. In Tokyo, the challenge is to create an illusion of infinity within dense urban constraints. Space has to be carved out and carefully wrapped to create a luminous, inward-looking void, augmented by carefully framed views of the townscape. Rowland Kirishima, a leading fashion photographer, and his mother, writer Yoko Kirishima, commissioned a live-work space for themselves on a confined 151-square-metre lot; Kuma decided to break out of the massive concrete boxes that are customarily employed in Japan, and use plastic as the major building material. In doing so, he has reinvented the traditional Japanese house, with its post and beam structure and infill of translucent shoji screens.

Here, steel is employed for the lightweight structural frame, but



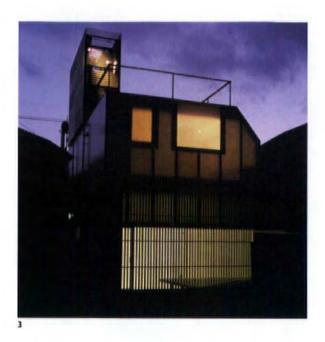
concealed in the envelope of fibrereinforced polyester wands, and cavity walls of fibreglass panels attached to plastic studs with transparent screws. Kuma prizes the organic properties of this synthetic material, likening it to human skin, and noting how the fibres within the resin give it the quality of handmade paper. A tall open-ended box projects from the translucent facade of the second floor, enclosing a balcony for the master bedroom on the street front, and framing the rooftop stair

tower/storage room. The asymmetry of the open and enclosed volumes adds scale without overwhelming the modest neighbours. By day, the house reads as a geometrical abstraction; at night, glimpsed through the branches of a willow across the street, as a high-tech lantern.

The backyard is screened from neighbours by a fence of plastic wands, which are also employed for a step-up platform over a lightwell. Here, Kuma has reinvented the tea house, for this

## Tokyo translucence

This new living and work space in Tokyo makes the most of a tight urban site and lyrically reinterprets Japanese tradition.

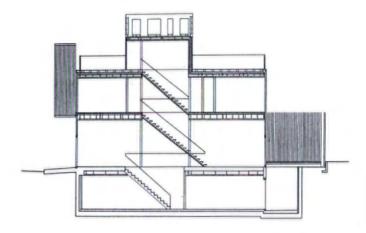


HOUSE, TOKYO, JAPAN ARCHITECT KENGO KUMA

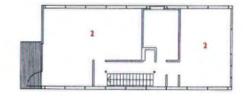


1 studio 2 bedroom 3 light court 4 living/dining 5 terrace 6 kitchen

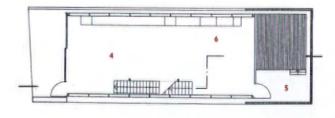




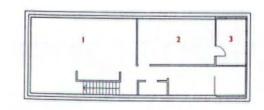
long section

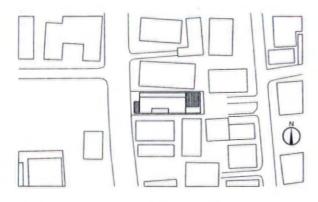


first floor plan



ground floor plan (scale approx 1:200)





outdoor platform serves the same role as tatami mats in an enclosed structure, while allowing natural light to penetrate to the mother's basement apartment. As in the street facade, monumentality gives place to a springy, permeable enclosure, assuring privacy yet integrating the house with its surroundings.

The all-white ground-floor photo studio doubles as a livingdining room, and opens up to the forecourt and backyard through clear glass. White blinds pull down for privacy or as a backdrop. The concrete floor has radiant heating, and a suspended aluminium bar runs the length of the room supporting up and down lights. Built-in storage and an open kitchen extend along the north side of this room. A staircase runs up the south wall, linking basement to roof, and the translucent plastic grid treads diffuse light from above. A basement gallery houses the family's antique collection, and there is also a guest bedroom to the back of the master bedroom. The roof terrace serves as an outdoor studio and also as a place for entertaining.

The rigorous consistency of materials and detailing was hard to achieve, for Kuma was challenging his construction crew to do things they had never done before. His persistence paid off, adding a layer of sensuality to a structure that feels alive and responsive to the bodies passing though it. MICHAEL WEBB

#### Architect

Kengo Kuma & Associates, Tokyo
Project architect
Hiroshi Nakamura
Structural engineer and contractor
Kajima Design
Photographs

Mitsumasa Fujitsuka, Shinkenchiku-Sha

3 Light percolates through walls of translucent plastic.

Detail of staircase.

Main living and dining space at ground level, a long white room.

The terrace is protected from its neighbours by a delicate screen of thin plastic wands.

7 Screen diffuses light and views.

Dining space.







Rob Gregory reviews the latest lighting products on the market.







503



505

#### 501 TRILUX

Trilux's 504 and 505 series of single lamp, surface-mounted and suspended luminaires are characterized by their timeless slender design. Their multilamp technology is a new feature allowing operation of T5 lamps at different wattages.

Enquiry 501 www.arplus.com/enq.html

#### 502 ANSORG

On Barcelona's Placa Commercial,
Ansorg have recently launched their new
showroom in collaboration with Belux,
Visplay and Vizona. Together in one
space, the new multiple-occupancy
showroom will exploit synergies that will
benefit clients, presenting Ansorg's
luminaires and systems for architectural
applications, shops and public facilities.
The showroom will also serve as a sales
exhibition, a venue for presentations and
a meeting place for clients, architects and
designers.

Enquiry 502 www.arplus.com/enq.html

#### 503, 504 SITECO

The SiCOMPACT A2 MINI and S2 MINI are the latest additions to the wideranging selection of floodlights from Siteco, 503. With the asymmetrical beam of the A2 MINI and the symmetrical beam of the S2 MINI, these models complete Siteco's versatile internal and external floodlights. Both models are supported by accessories including mast brackets, visors, shields, protective screens and colour filters. and with an integrated anti-twist device can be adjusted in 5 degree increments. Siteco's Mirritec® Spotlight 400, 504, for internal and external use, has been optimized for secondary reflector technology. The fitting maximizes yield and avoids emissions by focusing the beam on the centre of the reflector illuminating its entire surface and achieving maximum glare suppression.

Enquiries 503, 504 www.arplus.com/enq.html

#### 505 MARTIN

The Cyclo series from Martin
Architectural adds a new dimension to
interior lighting, with a new range of
colour changing washlights with RGB
mixing or colour correction control.
As a slim surface-mounted fitting, it is
perfect for cove, perimeter, wall and
concealed lighting applications.

Enquiry 505 www.arplus.com/enq.html

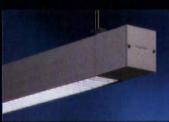
#### 506 FAGERHULT

Notor is a slender and minimal anodized aluminium luminaire with clean square lines. With a T5 light source, Notor satisfies high design and performance aspirations making it an ideal fitting in rooms where simplicity is sought.

Enquiry 506 www.arplus.com/enq.html



504



506







507 SHOPKIT

These suspended lighting gantries are new additions to Shopkit Designs TZ low voltage range. For drops of up to one metre, the power reaches the lighting gantry via the fine suspension cables, while drops of a greater length are powered from a discrete transformer mounted on the gantry itself. Two kits are available in 1200mm long modules allowing for either four or eight lampholders. Each kit includes suspension gantry, cable suspension system, transformer, power feed, lampholders and dichroic lamps, and is dispatched semiassembled.

Enquiry 507 www.arplus.com/enq.html

#### 508 KREON

Secret is a new lighting concept from Kreon that can be fully integrated within the depth of the internal finishes of a room. As a recessed fitting, all versions in this range are invisible when the light fitting is turned off, however, when activated, the luminaire slowly opens to reveal light from within. All models are available with a motorized or manual operation; and, with a trimless coverplate, can be decorated to match the surrounding wall surface.

Enquiry 508 www.arplus.com/enq.html

#### 509, 510, 511 LOUIS POULSEN

508

Icon Mini, 509, is an outdoor fixture distinguished by its simple and sturdy design. With the flexibility to incorporate a variety of optic systems, each installation can be tailored to its specific location, creating a natural ceiling for urban spaces.

BT office, 510, brings daylight to the office of the future. Flexible in use and

simple in design, the fitting emits light into the room as well as directing specific task light to the desk.

The Beat downlight series, 511, is a modular system with a minimalist design. A matt or polished reflector, and four recessing depths, endow this fitting with unparalleled possibilities for creating varied lighting solutions, and a simplified magnetic mounting system offers the option to attach a unique range of ceiling rings and lightcontrol units.

Enquiries 509, 510, 511 www.arplus.com/enq.html

#### 512 REGENT

With its Micro Downlight Technology (MDT), Regent is revolutionizing glare-free lighting, creating comfortable lighting conditions.

Several hundred micro-downlighters, deep-drawn from aluminium reflector material, and an inner reflector ensure glare-free lighting with outstanding luminous efficiency achieving a light output ratio of up to 90 per cent and turning a long, narrow light source into wide and flat illumination.

Enquiry 512 www.arplus.com/enq.html

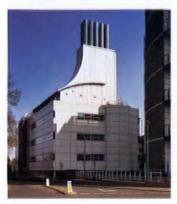






## Specifier's Information

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900 www.arplus.com/enq.html

#### Corus Kalzip

Kalzip's 'ski slope' roof and vertically clad flue stack at the Hutchison Medical Research Council Building forms a striking landmark at Addenbrooke's Hospital, Cambridge. The building is roofed with PVF2 finish silver Kalzip 65/400 aluminium standing seam in a gentle horizontal curve, from which the flue stack soars upwards with 'ski slope' curve at one end and horseshoe curve at the other. The entire stack and plantroom are clad vertically with Kalzip 400, with factory prepared crimped curves forming the tight 1065mm and 1515mm radii of the horseshoe curve.



901 www.arplus.com/enq.html

#### Potter & Soar

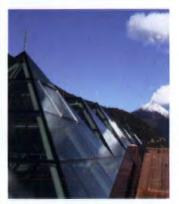
Potter & Soar's textured architectural mesh was used to clad the new Courthouse building at Schiphol Airport, Amsterdam. Niagara mesh has been hung from all sides of the building creating an attractive, cost-effective facade covering 80% of the exterior. It is a strong, flexible mesh that can be made in large widths and long lengths, offering intriguing optical effects when viewed from different angles. Potter & Soar are the UK's leading manufacturer of architectural wire mesh, specified on London's award winning Peckham Library, New York's Armani Exchange and Berlin's Potsdamer Platz.



902 www.arplus.com/enq.html

#### Reynaers Ltd

Merlin Sunscreening Systems announces its recent acquisition by the Reynaers Aluminium Group. As specialists in aluminium solar shading devices, Merlin Sunscreening market internal blind and external brise-soleil systems, providing a total facade solution compatible with all fenestration systems currently marketed in the UK. Merlin Sunscreening and Reynaers Aluminium will continue to function as two separate companies, supplying systems and expertise within their individual markets, developing a profitable partnership and the opportunities this will present within the marketplace.



903 www.arplus.com/enq.html

#### Wright Style

Wright Style, an innovative steel and glazing specialist, has introduced a structural glazing system for use in flush-fitting glass facades. The SG system removes the need for external pressure plates and capping profiles, giving exciting aesthetic options. It is suitable for vertical, sloped or roof applications and allows architects to incorporate much larger or multi-faceted areas of structural glazing into their designs than previously possible. The SG system has successfully completed UK high-pressure blast-resistant testing, underlining its strength as a fully-glazed primary protection system against risks of explosion.



904 www.arplus.com/enq.html

#### Gooding Aluminium

A sensational makeover has taken place at the Foundry Niteclub, Carlow, Ireland, where Gooding Aluminium's stunning range of Impressional decorative cladding panels has been given star billing in creating the coolest hotspot in town. Niall McLaughlin, director of the Dinn Ri Complex was inspired by the versatility of GA's Impressional aluminium as he knew it was what he wanted for the nightclub's transformation, combining durability with a 'futuristic state of the art look'. Gooding Aluminium is constantly evolving its products, services and design as set out in The Really Useful GA Handbook.



905 www.arplus.com/enq.html

#### Kawneer

Kawneer UK has a new corporate style for its communications materials following its acquisition by Alcoa Building and Construction Systems. Across the range of product information, advertising, corporate brochures, newsletters and sales material, marketing manager Tony Corcoran states, 'the new corporate style reflects what the Kawneer UK and Alcoa brands represent and what we are striving to achieve; excellence in everything we do'. The product folders, with detailed specification information. are the first communications materials to be updated with the new corporate style.



906 www.arplus.com/enq.html

#### S & P Coil Products

S & P Coil Products have opened a permanent office in Dubai in response to the rapidly growing use of heat pipes in airconditioning units across the Middle East. SPC's patented heat pipes, which substantially improve indoor air quality by increasing dehumidification, and achieve a 30% energy saving on conventional electric reheat, have recently been specified for Dubai's new Convention Centre containing a 6000 seat auditorium, two exhibition halls, an office block and two hotels. They have also been fitted in air-conditioning units at the Royal Mirage Hotel, the Madiat Jumeirah Hotel and in 1200 flats at Dubai Marina.



907 www.arplus.com/enq.html

#### Weko Baureihe T

While some may think that furniture often lags behind the efficiency of modern architecture in gaining maximum flexibility with minimum expenditure, Weko offers a new development. Two tablestands of Baureihe T and a simple connection element are quick and easy to assemble. The table top is then placed or mounted on them. There's nothing more to say. There's nothing more to do. The result is pure, practical beauty.

### reviews

#### LIMITS OF UNIFIED THEORY

#### REPAIRING THE AMERICAN METROPOLIS: COMMON PLACE REVISITED

By Douglas Kelbaugh. Washington: University of Washington Press. 2002. £22.95

In the last decade, the New Urbanism has come to dominate much of the discussion of urban design in the United States. Repairing the American Metropolis: Common Place Revisited, a rewrite of the author's earlier book Common Place: Toward Neighborhood and Regional Design, is an intelligent restatement of the principles associated with the New Urbanism. In a readable style accessible to designer and layperson alike, Kelbaugh discusses, if at times a bit superficially, a broad range of topics: urban sprawl, critical regionalism, architectural typologies and their uses in urban design, and the principles of the New Urbanism. At the heart of the discussion of each topic are a set of prescriptions for curing what ails our cities.

The author's goals are certainly commendable; for example, seeking ways to end urban sprawl, increasing urban infill and building the basis for a more robust public life in our cities. Many of his suggestions are important reminders of how urban designers can effect positive changes in our cities. Nonetheless, like so many New Urbanists, Kelbaugh shows a smug certainty that New Urbanist nostrums if adopted would not only stop sprawl, and create environmentally more sustainable cities, but also build the basis for a robust public life by overcoming urban, social and cultural fragmentation.

Kelbaugh dismisses or ignores the increasingly sophisticated criticisms of the New Urbanism that have been voiced since his earlier book. If critics argue that the New Urbanism's iconic projects are mostly located on greenfields and do not remedy urban sprawl, well the New Urbanists are able to do other things as well, he avers. If so many New Urbanist projects do not respond to the context in which they are built, that is because so much of what surrounds them in the suburbs is flawed and in the urban core frayed, he argues. Equally to the point there are many criticisms Kelbaugh does not address; for example, that many New Urbanist projects are effectively gated, many are as dependent on the automobile-based shopping mall as other suburban communities, that building placebased community adds to the problems of urban, social and political fragmentation and the New Urbanism replaces the discussion of potentially transformative economic, political and social action in the city with simplistic design anodynes.

Like CIAM and the Modernists he mostly vilifies, Kelbaugh mirrors their faith in an all encompassing solution to what ails the city. If much of what he suggests is useful if unexceptional, his refusal to learn from the past that no single one-dimensional approach to urban design can nor should be expected to shoulder such a monumental and intractable task, makes this an ultimately disappointing book.

EDWARD ROBBINS

#### WHAT WENT WRONG WITH UTOPIA

#### **BUILDING THE POST-WAR WORLD**

By Nicholas Bullock. London: Routledge. 2002.

This is a full and fascinating account of how Britain endeavoured to rebuild itself after the last war. A first reaction is to demand further research on the subject, because we need to know much more, now the scale of human conflict is so much greater than it was. The human race likes going to war, despite minority protestations; wars are enormously destructive, but they give a spring to the step, the various gods offer heavenly consolation, and vast efforts are put into innovation and invention.

Nearly two generations have been born since the last war, so the author starts with a description of air raids and the efforts by Ministries, professional bodies and organizations such as the Town and Country Planning Association, to begin to face up to the need for some national planning and how to rebuild thousands of blitzed houses on top of the thousands of slums due for clearance plus thousands more to meet a pre-war shortage.

Bullock divides his book in half; the last section describes new ways of building houses, schools and, briefly, offices and factories, followed by the slow revival of commercial work. The first half, titled 'Rethinking the new architecture', brilliantly describes the Topsy-like state of the administration of the country at the start of the war. There was seemingly no-one responsible for planning, apart from Forshaw and Abercrombie preparing the County of London Plan, and housing was in the hands of the Ministry of Health. At this point it would be good to be able to learn the names of those at the Ministry of Information who insisted that to raise morale it was important to announce promises of a better post-war Britain - and also to pinpoint the fools who decided that a prefabricated house was, ipso facto, a temporary one, a decision that seriously confused the housing programme.

Bullock relies heavily for his facts and theories on reports in the numerous architectural magazines of the time, which must arouse a little unease, but his most illuminating section is

titled Old Masters and Young Turks. This small North London group, loosely linked to the Architectural Review's assistant editor Reyner Banham, but hating all the AR stood for, aimed to put themselves 'literally in the nest of the previous generation' and they eventually killed off CIAM. From this point onwards post-war architecture as a social art started to be replaced by a return to the traditional form of architecture as conspicuous display, delighting architect, client and, of course, the media.

COLIN BOYNE

#### DELHI DESCRIBED

#### IMPERIAL DELHI

By Andreas Volwahsen. London: Prestel. 2002. £45

#### DOME OVER INDIA. RASHTRAPATI BHAVAN

By Aman Nath. New Delhi: President's Secretariat, Rashtrapati Bhavan, in association with India Book House, Mumbai. Distributed by Antique Collectors' Club. 2002. £50

On the dustjacket of the lavishly illustrated book from Prestel is printed the claim that it 'presents the most comprehensive examination to date of how New Delhi was planned and built'. It does no such thing, and it certainly does not supersede Robert Grant Irving's authoritative Indian Summer: Lutyens, Baker and Imperial Delhi (1981). The text is heavily depen-



lined with '30s Modernist and Moderne architecture (some rather decayed) as the Jewish city grew into the countryside and round existing Palestinian Arab settlements. Many examples of this eastern Mediterranean Modernism are lovingly catalogued in Bauhaus Tel Aviv by Nahoum Cohn (BT Batsford, London, 2003, £14.99).

dent on long quotes from Irving, and from Christopher Hussey's and A. S. G. Butler's Lutyens Memorial volumes (1950) as well as Robert Byron's marvellous special number of the AR for January 1931. Despite this heavy dependence on secondary sources, the author seems unaware of much that has been published on the work of Lutyens and his disciples in New Delhi (such as my own article in the AR for June 1976 on Medd and Shoosmith, the latter the architect of the amazing Garrison Church, for which Volwahsen gives an inadequate account), although perhaps he could not be expected to be aware of either Jane Ridley's The Architect and His Wife nor the collection of essays on Lutyens Abroad edited by Andrew Hopkins and myself, both of which were published last year.

There are some useful observations in this book, including pertinent comparisons with L'Enfant's plan for Washington D.C. and Speer's for Berlin, and there is an analysis of Lutyens's interest in pure geometry and rigorous use of triangulation, although a laboured red herring about Masonry and the 'English educated upper classes' seems pointless when the author concedes that 'if Mughal architecture was hardly used as a direct model for the absolutely hexagonal plan of New Delhi, just as hexagonal symbolism of Hinduism or the geometry of contemporary freemasons' lodges, then there is little room to make plausible lateral connections to any of these traditions'. More useful are sketch diagrams illustrating the evolution of the plan of the city. Indeed, the illustrations are tantalizing and would seem to be the work of a resourceful picture researcher. The result, however, is spoiled by inaccurate captions and inadequate credits, just as the text is undermined by spelling mistakes, errors (Soane muddled with Adam, for instance) and misleading references.

Very different and much more interesting as well as better informed is Aman Nath's book. 'Perhaps too much has already been written on New Delhi and on Edwin Lutyens,' he begins, but this is a valuable addition to the literature by presenting a modern Indian view of British imperialist architecture while being impressively fair-minded. 'England may have cleared

its conscience,' he notes, 'but in India Lutyens's work has still not shed its colonial overtones.' Perhaps it never will, although Indians well know that in New Delhi they have one of the best and most impressive centres of government in the world. And, after all, the British were not the first conquerors to leave India with magnificent buildings. The author is perhaps a little starry-eyed about the progressive virtues of Modernism, but it is clear that he would not want to swap Chandigarh for Lutyens's city.

Aman Nath's Oriental perspective enhances his account of the political and aesthetic debate about style - should the new capital look Western or Indian? - which so exercised Lutyens's contemporaries. And, to Lut's modern fans, his justified conclusion must hurt: 'how could his impossible insistence on an outdated classicism hope to control India any less? Can the cultural chauvinist be separated from the imperialist? This is not to deny Lutyens his aesthetic preferences, but it is to point out that preferences cannot legitimize or wipe out a record of nescience and disdain, and of taking the credit without taking any of the blame.' While cataloguing the arrogance and racism of Lutyens, Baker and their contemporaries, Nath demonstrates a subtle historical understanding of their achievement. 'New Delhi is the megalomania of Pax Britannica to outdo America, France, South Africa - and indeed the capital of Empire, its very own London. If this is cultural arrogance, it has perhaps some of its roots in insecurity and takes a tangible form in architectural monumentalism.'

This book is superbly illustrated, contains the best images of the interior of Viceroy's House yet published, and is full of tantalizing anecdotes and historical parallels. Very properly, it also covers the history since Independence of what is now called Rashtrapati Bhavan. That such a publication should emanate from the President of India's Secretariat speaks volumes about the wisdom and civilization of India. Could we imagine a book about the history and architecture of, say, Downing Street being published at the behest of Tony Blair? Enough said. GAVIN STAMP



Rudolf Steiner always seemed to be related to the German organic architects of the first three decades of the twentieth century, but never quite of them. In a new little book by Werner Blaser: Nature in Building, Rudolf Steiner in Dornach 1913-1925 (Birkhäuser, Basel, €30), Blaser suggests that the great anthroposophist and teacher developed the Gestalt from the outside to the inside, as a didactic symbolic tool, completely opposite to the approaches of his architecturally trained contemporaries. All is carefully explained with excellent black and white photographs by Blaser, whose book covers the residential and functional buildings on the Goetheanum hill.

#### RENAISSANCE ROME AND THE LAND

#### LANDSCAPE AND IDENTITY IN EARLY MODERN ROME: VILLA CULTURE AT FRASCATI IN THE BORGHESE ERA

By Tracy L. Ehrlich. Cambridge: Cambridge University Press. 2002. £70

It is a remarkable demonstration of the conservative nature of American academic life that scholars throughout that great republic should

### reviews

continue to trawl the archives of princes and cardinals, showing a devotion to aristocratic Europe worthy of Henry James. The study of the architecture and gardens of early modern Rome has previously been dominated by the moments of the city and the iconography of a few famous gardens. What is new about this book is that it rests on the assumption that religion and agriculture are the foundations of Rome's prosperity in this period, and that the history of Rome is a history of its countryside.

It centres on the little-studied rebuilding in 1616-20 of the Villa Mondragone at Frascati by Cardinal Scipione Borghese for his uncle, Pope Paul V. The architect, Jan van Zanten, helped transform it into a Vatican in the countryside, a vast if architecturally rather undistinguished barracks which proclaimed papal authority. The expansive rural landscape surrounding it was, by contrast, a statement of Borghese power independent of state authority. This ceremonial combination of architecture, landscape, and the rituals of villa life, forged a new identity for the Borghese family, marking their move from Siena to Rome and from ecclesiastical nobility to secular aristocracy.

The fascinating book is not the usual iconographical essay for there are no fresco cycles or narrative itineraries through the gardens to be studied. Instead, we are shown how the planting and uses of the land were charged with hierarchical social values dependent on antique and baronial models. Henry James, to be fair, had been there first, claiming perceptively of Mondragone in 1909 that it 'is as big as the Vatican which it strikingly resembles and it stands perched on a terrace as vast as the parvise of St Peter's.'

DAVID WATKIN

#### RIPOSTE TO ARCHITECTS

#### **XTREME HOUSES**

By Courtenay Smith and Sean Topham. London: Prestel. 2002. £22.95

Two non-architects, not unreasonably depressed by the houses on the market, have responded by gathering a collection of buildings and ideas showing original approaches to home; often blurring the boundaries between buildings, clothes, furniture and cars. It is a book that you will not be able to put down.

It's a weird and wonderful collection, the authors' reaction to the 'architects know best' world. There are 45 examples, each chosen because it 'poses a challenge to traditional methods or attempts to solve a problem'. It certainly made me aware that we architects live in a rather narrow discipline of our own making.

The authors hold individuality in high regard, and have produced a fascinating range of ideas that will keep you enthralled and might even open your eyes to something. I thoroughly enjoyed the book. Some of the examples are downright silly, many are ingenious, a few are beautiful. But, at the end of the day there is no 'must have' factor. Where is something with a 'WOW factor'? where is the twenty-first century equivalent of the first Dymaxion House? There is nothing in this book that would tempt me to leave my comfortable Modernist box.

JOHN WINTER

#### HUGGING THE GROUND

### LANDSCRAPERS: BUILDING WITH THE LAND

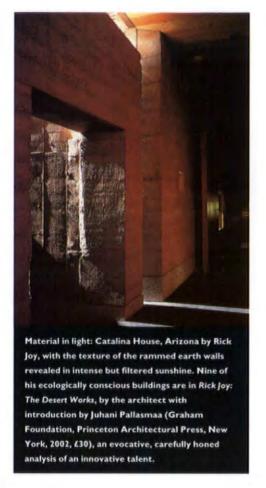
By Aaron Betsky, London: Thames and Hudson. 2002. £29.95

There's this standard publishing formula for architecture books. It goes thus: a fifteen to thirty thousand word overview essay occupying the first quarter of the book followed by two dozen or so heavily illustrated/captioned case studies often arranged in 'themed' groups. If Thames and Hudson didn't invent it, that excellent publishing company has for decades certainly led the way in milking the formula. It's easy to criticize on the grounds that it makes such books seem very samey and the 'themes' haphazard and forced - especially when mavericks and one-offs are involved. But it is a comfortable framework within which both amateur and professional authors can get on with the job and it's one with which readers are now familiar. For some it's numbingly familiar.

One way to cope with the monotony might be to involve the author in the presentation of the book. Book people are not completely stupid. So the other, and much less complicated approach, is to get in outside graphics people to whiz up the layout.

For Aaron Betsky's Landscrapers: Building with the Land, T&H has called in the London design company SMITH whose layout has, absolutely coincidentally, something in common with a similar recent book edited by another Dutchman, Hans Ibelings, The Artificial Landscape. In Landscrapers, the basic formula is varied by placing lengthy musings on each of the section themes: Engineered Utopias, Caves and Caverns, Unfolding the Land and A New Nature. This means, you imagine, that the substantive texts for the case studies are more or less subsumed into these texts. Tiresomely you have to trawl through them to get even a vestige of the kind of background detail which the drawings and photos in each case study demand. You normally expect this kind of information to be with the case study illustrations.

Getting this kind of information balance right is always tricky but in this case it is further negatively weighted by the virtual absence of



explanatory captions. You wanted to know, for example, when Albalos + Herreros's Casa Verde first appeared in *Wallpaper*, how they would get the grass to stay growing up the sides of the house a question, incidentally, you didn't ask of that great landscaped cube of Superstudio wrapping the middle of the Golden Gate bridge – which must be a kind of visual source. The minimal captions offer no serious elucidation.

This is not to say that the buildings illustrated, not all of them single-story, low-lying structures, aren't great, fascinating, creative, delicious and mostly fairly new. Nor it is to say you shouldn't add Landscrapers to your library even if you have bought The Artificial Landscape. It is merely to suggest that publishers might think about publishing picture books of recent terrific architecture complete with simple descriptions of how everything, including the plan, works and sternly avoiding portentous introductions and artificial taxonomies. Such books would, as virtuously does Landscrapers, have useful references and indexes.

SUTHERLAND LYALL

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



THE DISCOVERY OF THE RUINS OF POMPEII HAD AN IMMENSE EFFECT ON WESTERN IMAGINATION IN THE NINETEENTH CENTURY. A FINE NEW BOOK EXPLORES SOME OF THE IMPACT OF THE REVELATIONS.

One of the frescoes of the Macellum in Pompeii, now thought to have been one of the prosperous southern Italian city's principal food markets which, in its day, plainly outshone the glory of the food halls of London's Harrods and Berlin's KDW.

This plate was published in Le case ed i monumenti di Pompei disegnati e descritti by Fausto and Felice Niccolini, a work published in successive volumes, starting in 1854. It aimed to describe the buildings with conjectural restorations like this one by G. Weidenmüller, and to explain the gradually revealed site as it looked in the second half of the nineteenth century (the latter with

perspectives showing respectably muffled Victorian tourists visiting the ruins under the hot sun of the Mezzogiorno).

Now some of the best and most revealing plates have been reproduced in *Houses and Monuments of Pompeii* (English version ed Stefano de Caro, Getty Publications, J. Paul Getty Museum, Los Angeles, 2002, \$75). The sumptuous publication not only prints some of the best of the Niccolini brothers' plates, but in thoughtful essays by Roberto Cassanelli, Pier Luigi Ciapparelli and others explains the rich and dramatic impact of the Pompeiian discoveries on eighteenthand nineteenth-century imaginative and artistic life. PETER DAVEY





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