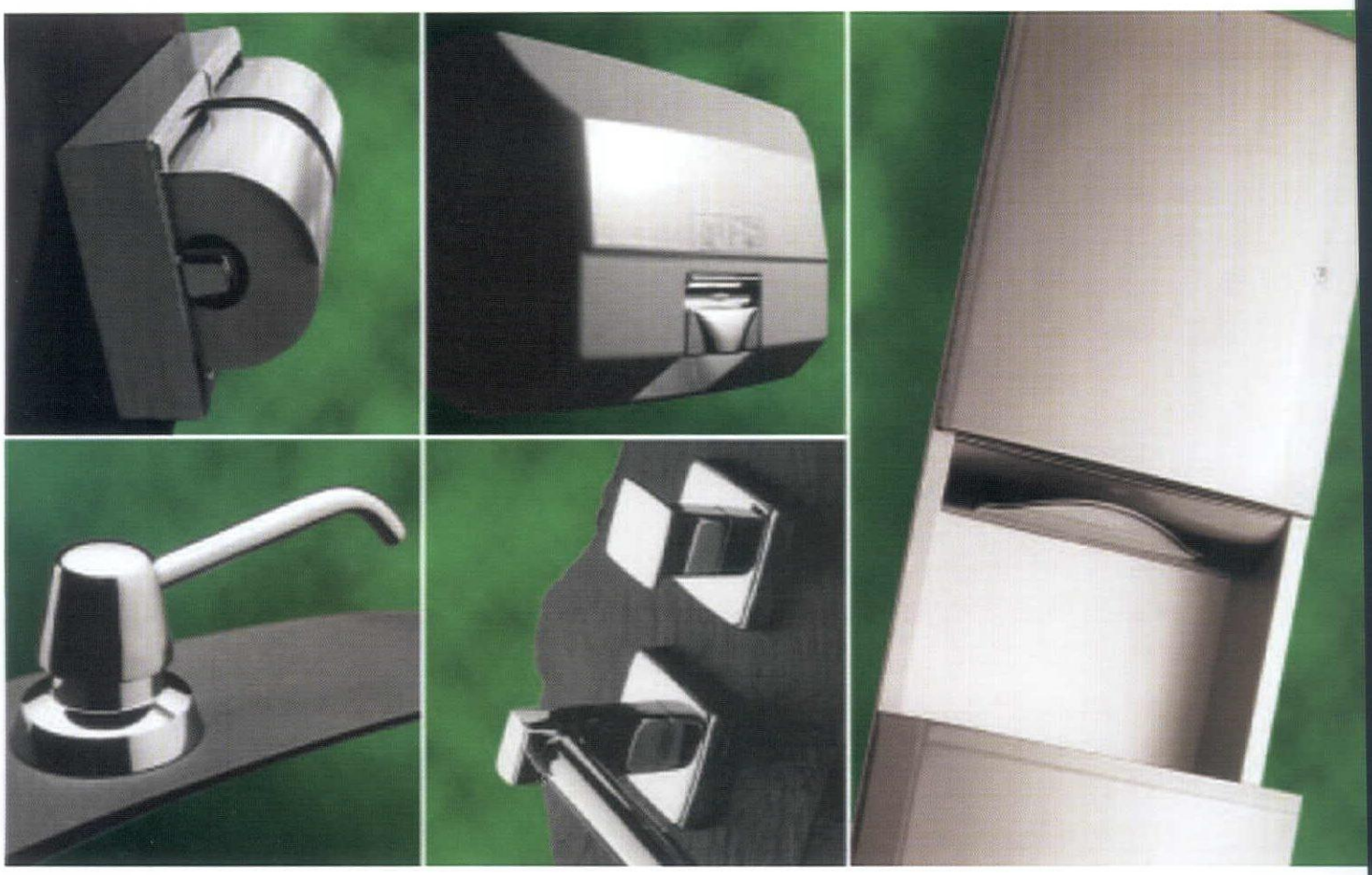
LITTLE DETAILS MAKE A BIG DIFFERENCE IN THE SMALLEST ROOM



Architects tell us that the sign of good design is attention to detail.

Bobrick, as the world's leading manufacturer of commercial washroom equipment, have been setting the industry standard for well designed, well-made, innovative products since 1906.

Our Contura range of products all feature distinctive yet subtle curves, whilst Trimline offers eye-catching streamlined styling.

Hinges don't drop. Lock tumblers don't jam. 304 stainless steel gives additional strength and durability.

Whether your next project is a small office, a larg high class hotel, a shopping centre or even a prison all the signs are that we'll have a range of washroo fittings to suit your every need, including barrier – fre environments for the disabled.

You'll find that we also pay full attention to deta when it comes to service.

BOBRICK

ANYTHING ELSE JUST WON'T WASH.

CPD MEMBER Construction CPD Certification Service

FOR FURTHER INFORMATION CALL FREE. UK: FREEPHONE 0800 214568 OR FREEFAX 0800 783 0493
AUSTRALIA: FREEPHONE 1800 353 158. FREEFAX 1800 221 926 ©2003 BOBRICK WASHROOM EQUIPMENT LTD.


THE ARCHITECTURAL
REVIEW
V.ARPLUS.COM
UK £6.95/€12 USA/CAN $19.75 OCTOBER 2003
BUILDING FOR AUTHORITY
Gullichsen in Stockholm Perrault in Innsbruck Kawai in Kyoto

SUBSCRIPTIONS & BACK ISSUES
To subscribe please use the card in this issue
Tel: +44 (0)1858 438 847
Fax: +44 (0)1858 461 739
Email: ARE@subscription.co.uk

UK	£69
UK student	£55
Europe	€115.50
Americas	$108
Rest of world	£105

American copies are air speeded to New York
For back issues:
Tel: +44 (0)20 7505 6622
Fax: +44 (0)20 7505 6606
Email: crc@construct.emap.com

NON DELIVERY OF ISSUES & CHANGES OF ADDRESS
Contact: Tower Publishing
Tel: +44 (0)1858 438 847
Fax: +44 (0)1858 461 739
Email: ARE@subscription.co.uk
You can also write to: AR subscriptions, Tower House, Sovereign Park, Market Harborough, LE16 9EF, UK
American subscribers – contact The Architectural Review, c/o PSMJ Resources Inc, PO Box 95120, Newton MA 02495, USA
Tel: +1 617 965 0055 Fax: +1 617 965 5152

BOUND VOLUMES
Bound volumes (UK only): contact John Lawrence. Tel: 01234 346692

The Architectural Review (ISSN 0003-861X) is published monthly for $108 per year by EMAP, Royal Mail International c/o Smartmail, 140 58th Street, Suite 2B, Brooklyn, NY 11220-2521. Periodicals postage paid at Brooklyn NY and additional mailing offices. Postmaster: send address changes to The Architectural Review, c/o PSMJ Resources Inc., PO Box 95120, Newton, MA 02495.

THE ARCHITECTURAL REVIEW

www.arplus.com

FOUNDED 1896
Published monthly
Emap Construct, 151 Rosebery Avenue, London, EC1R 4GB, England.
Email: lynne.jackson@ebc.emap.com
Fax: 020 7505 6701

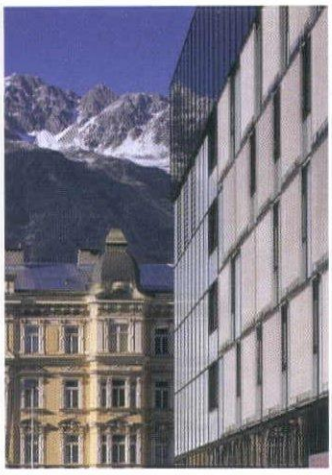
EDITORIAL
Editorial Director and Editor
PETER DAVEY 020 7505 6725
Managing Editor
CATHERINE SLESSOR 020 7505 6726
Art Editor
MICHAEL HARDAKER 020 7505 6727
Assistant Editor
ROB GREGORY 020 7505 6728
Production Editor
JULIA DAWSON 020 7505 6729
Editorial Co-ordinator
LYNNE JACKSON 020 7505 6725

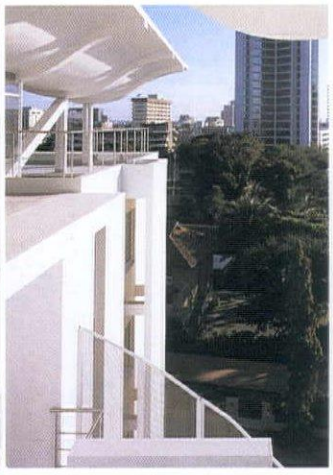
ADVERTISING
Sales Manager
Stephanie Rauscher +44 (0)20 7505 6859
Senior Account Executive
James Hutchinson +44 (0)20 7505 6742
Italian Advertising Sales, Milan
Carlo Fiorucci
Tel: +39 (0)2 58310219; fax: +39 (0)2 58315710
US Advertising Sales, New York
Kate Buckley
Tel: +1 212 223 4996
Email: buckley@moveworld.com
Production Manager
Sharon Parham 020 7505 6874
Marketing Manager
Zoe Phillips 020 7505 6615
Sales Director
Andrew Knight
Publisher
Jonathan Stock
Group Editorial Director
Paul Finch
Managing Director
Graham Harman
List rental: Jonathan Burston at Uni-Marketing
Tel: +44 (0)208 995 1919
Email: jburston@uni-marketing.com

ABC circulation 23 925 (audit issue May 2002)
© Emap Construct 2003

emap communications


Embassy by Gullichsen Vormala (p44)


Perrault's Innsbruck town hall (p56)


Manser Practice in Dar es Salaam (p61)

BUILDING FOR AUTHORITY

VIEW
24 Outrage in Birmingham; Khaled Asfour's Egyptian view of Grand Museum; Cedric Price obituary

VIEW FROM INNSBRUCK
36 By Daniel Fügenschuh

DESIGN REVIEW
38 Exhibition centre, Bologna, Italy MARIO CUCINELLA ARCHITECTS

COMMENT
42 Collapse of authority

THEME: AUTHORITY
44 Finnish Embassy, Stockholm, Sweden GULLICHSEN VORMALA ARCHITECTS
50 Media Authority Headquarters, Hilversum, the Netherlands KOEN VAN VELSEN
56 Town hall, Innsbruck, Austria DOMINIQUE PERRAULT
61 Embassy building, Dar es Salaam, Tanzania THE MANSER PRACTICE/NORMAN + DAWBARN
66 Town hall, Benidorm, Spain J. L. CAMARASA AND AMP ASSOCIATS
70 Day-care centre, Kyoto, Japan TOSHIAKI KAWAI
74 River and harbour police station, Hamburg, Germany ARCHITEKTEN-CONTOR, SCHÄFER-AGATHER-SCHEEL

PROJECT
78 Model prison project BUSCHOW HENLEY

INTERIOR DESIGN
82 Spa and health sanctuary, Marylebone, London GROVES NATCHEVA ARCHITECTS

HOUSE
85 House, Bockpori, South Korea BYOUNGSOO CHO

BOOKS
96 The architectural project; new public domain; dynamics of delight; Archilab; Herzog & de Meuron

DELIGHT
98 SuperRealist drawings of oil and petrol tankers ANDREW HOLMES

COVER
56 Town hall, Innsbruck, Austria DOMINIQUE PERRAULT Photograph by Roland Halbe


High.


Light.
BEGA
BEGA – Light outdoors.
Distribution in the U.K.:
ZUMTOBEL STAFF
Lighting Ltd.
Unit 4, The Argent Centre
Pump Lane, Hayes
Middlesex, UB3 3 BL
Tel. 0044 (0) 20 8589 1833
Fax 0044 (0) 20 8756 4833
www.bega.com



® = registered trademark

KME



Exemplary cladding in **TECU® Oxid.**
All the best in copper for roofs and facades.

www.tecu.com/projects

TECU® is a brand name
of the KM Europa Metal AG
SMI Group

TECU® Technical Consulting Office
Tel. +44 (0) 19 05 / 75 18 17
Fax +44 (0) 19 05 / 75 18 01
info-uk@kme.com, www.kme.com

Object: Forum, Amsterdam
Architects: Atelier PRO, The Hague
Contractor: Loodgietersbedrijf C.J. Ockeloen VOF, Amsterdam

TECU®
Copper designs.

enquiry 1 www.arplus.com/enq.html

affordable aluminium.

Aluminium panels.
Aluminium lock.
Aluminium doors.
Top pivoted in
aluminium headrail.
Bottom pivoted in
aluminium foot.
icon aluminium.
At a price that
allows you to put
quality cubicles into
all types of building.



Door formed from 0.7mm anodised aluminium, factory folded on leading edges and bonded to a 25mm core.



Anodised aluminium lock, locates in continuous aluminium receiver for strength and durability.



Engineered aluminium foot, concealed spring loaded open or closing mechanism.



thrislington cubicles

Product: icon	**Contact:** t +44 (0)1244 520 677
Scale: nts	w www.thrislingtoncubicles.com
	e info@thrislingtoncubicles.com

enquiry 4 www.arplus.com/enq.html

CORPORATE IDENTITY
PROJECT OF **IRELAND**



WWW.FRITZHANSEN.COM

SERIES 7: The classic stacking chair that epitomises our design philosophy with its clear simple lines and organic curves. Series 7 embodies supreme comfort and has a range of colourful options.

REPUBLIC OF **Fritz Hansen**®



enquiry 26 www.arplus.com/enq.html

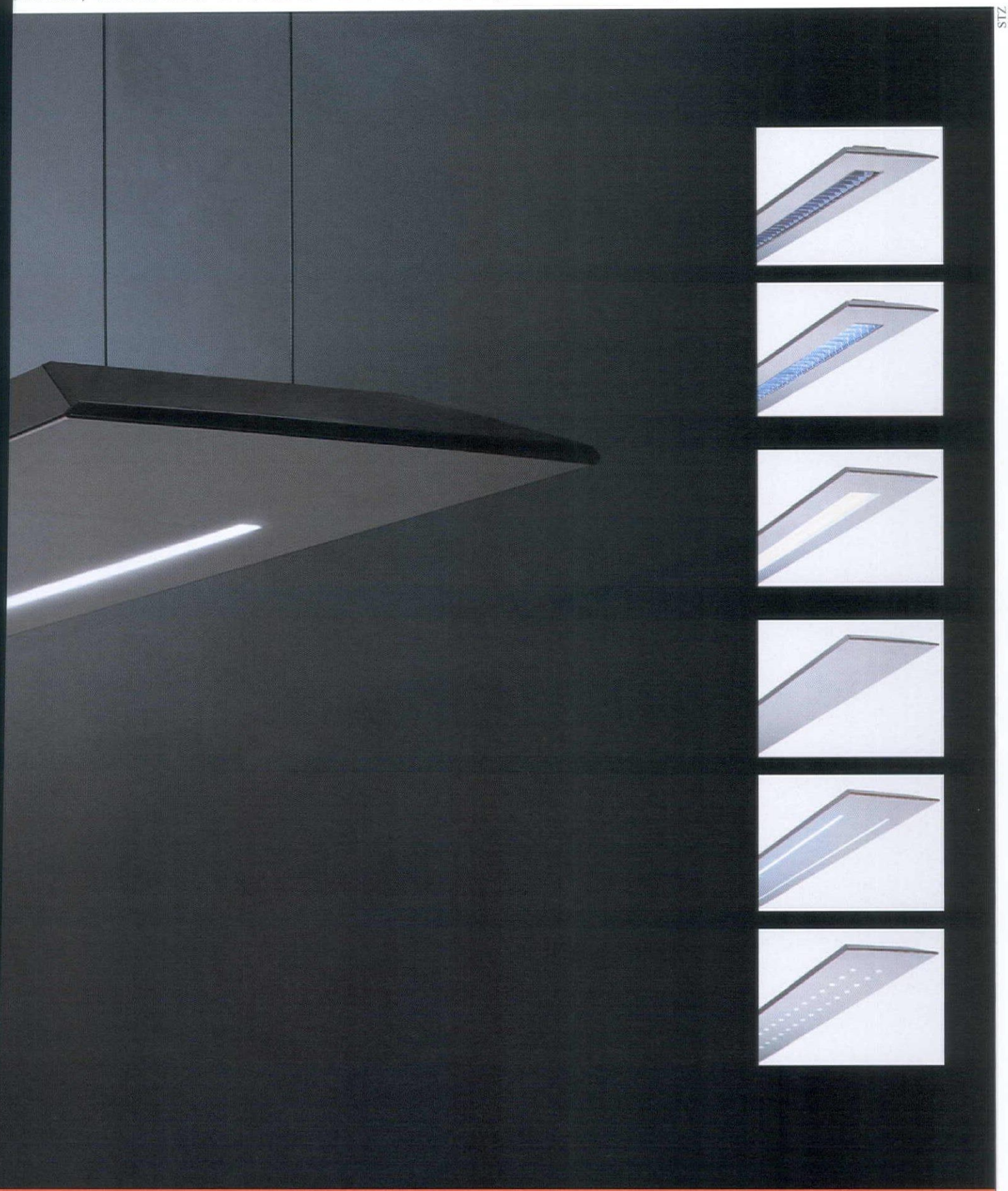


Light air, design by Bruno Gecchelin. A system with optics designed to radiate both indirect a direct light, providing the right level of visual comfort for any work environment.

Low luminance lenses help reduce or even eliminate the troublesome glare typically associate with computer workstations while diffuser lenses emit even light with softened shadows, ideal f shops – for instance - where projectors or recessed ceiling spots can provide focused beams. Lig air's diffused light tones down harsh spotlighting.

Light-diffusing optics hide the sources from view, making this luminaire perfect for meeting roo and places where the comfort of your visitors is a top priority. www.iguzzini.co.uk

CR4 2AP, Tel. 020 8646 4141, Fax 020 8640 6910, www.iguzzini.co.uk, info@iguzzini.co.uk



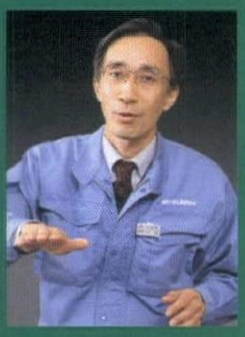
Better Light for a Better Life. iGuzzini

enquiry 18 www.arplus.com/enq.html

MITSUBISHI ELECTRIC

Changes for the Better

Spiral Escalator

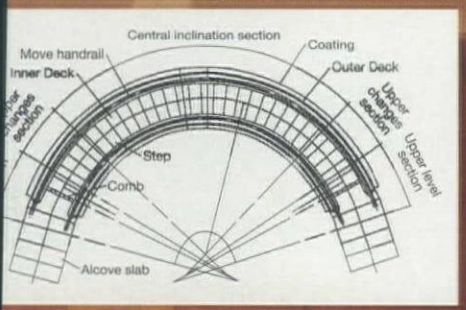


"Instead of thinking of an escalator as simply something that linl two floors in a building, we wanted to create a transport system would add a panoramic view of the building to the journey betwe floors." That was the light-hearted thinking that led to the birth c the spiral escalator. While it seems as simple as drawing an arc c paper, in reality the development process was very difficult. It toc four years of trial and error to overcome problems such as the pa and step analysis, the radial structure that curves in 3D, and the force exerted by curved shape. A physical monument to our spirit of endeavor, the spiral escalator now installed in some of the most immpressive buildings in the world. As a "uniqu escalator built to enhance its location while providing passenger enjoyment," the spiral escalator continues to take riders on a scenic route.

Yasumasa Haruta - Manager, Escalator Engineering Sec., Engineering Dept., Inazawa Works

Touch of Drama





The unique Moving Center Shape made the seemingly impossible spiral form possible

There is only one central point to a circle. Creating a spiral escalator around it, however, creates distortion: the stairs twist at the top and bottom, the steps lean to the right and left, and occasional gaps occur because the escalator's inclination angle varies between the horizontal and inclined sections. To solve such problems we came up with the idea of a curving staircase that comprises several radial arcs around different central points. The center of the spiral is actually several different points in three dimensions, or what we call the Moving Center Shape. This technology was only made possible with the analytic power of high-speed computers and high-precision manufacturing of NC (Numerical Control) machinery.

he scenic escalator.

ww.mitsubishi-elevator.com

Quality in Motion

ELEVATORS AND ESCALATORS

enquiry 32 www.arplus.com/enq.html

ARCHITECTURAL TERRACOT



Zuiderhof II, Amsterdam, NL. Architects: Ellerman, Lucas van Vugt, Rijswijk

The most famous architects have integrated TERRART® into their design repertoire. Today, this façade system whose visible parts exclusively consist of terracotta, is world-wide recognised. Individual, property specific production provides for the unique character and the distinctive appearance of each TERRART® façade.

nbk - Keramik

NBK-Keramik GmbH & Co. · Reeser Str. 235 · D - 46446 Emmerich-Vrasselt · Germany
Tel. 0049 28 22 / 81 11-0 · Fax 0049 28 22 / 81 11-20 · E-Mail: info@nbk.de · www.nbk.de

enquiry 17 www.arplus.com/enq.html



ERCO

www.erco.com

DASAG NATURAL ASPHALT TILES – A UNIQUE MATERIAL





DAS
Qualität au

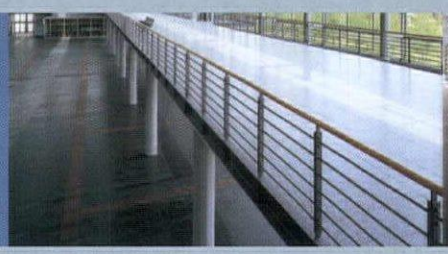
THE BLACK-BROWN ASPHALT TILE IS AN EXTRAORDINARY FLOOR MATERIAL. EQUIVALENT TO BLUE JEANS IT BRIDGES THE INDUSTRIAL AND THE CHIC. VERSATILE, ROBUST AND TACTILE. A SUBTLE AND TIMELESS PRODUCT.

Technical advantages:

DASAG natural asphalt tiles
- multi-purpose flooring
- ideal for both industrial/commercial use and domestic application
- highly durable
- striking aesthetic appearance
- heavy duty
- non flammable; carbonization gases non-toxic
- impact sound-insulating and warm to the foot with thermconductivity of 0.40 W/mK.
- absorb traffic noise and vibrations
- non-slip surface

Economic advantages:

DASAG natural asphalt tiles
- easy to clean
- extremely long lasting
- simple to replace
- low maintenance
- can be sanded off and are more economical than mast
- are pollution-free and recyc

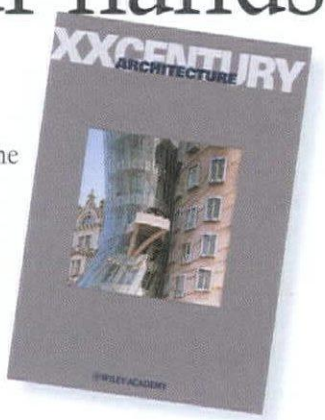




FOR FURTHER INFORMATION PLEASE CONTACT:
JMCA, POB 29628, LONDON E8 3UU, TELEPHONE/FAX: (++44) (0)207 241 4200, WWW.JMCA.ORG, E-MAIL: ONE@JMCA.ORG
DASAG GMBH & CO. KG, HOMBURGSTRASSE 8, 37632 ESCHERSHAUSEN, GERMANY, TELEPHONE: (++49) 55 34 / 9 16-0, FAX: (++49) 55 34 / 9 16-1 55

enquiry 23 www.arplus.com/enq.html

Put the 20th Century in your hands



Find out about the most enduring buildings and innovative architects of the 20th Century. Contains over 140 buildings from around the world, illustrated with striking photographs, sample plans and full text descriptions.

Matteo Siro Baborsky • 0-470-85878-8 • £19.99

Available NOW from RIBA Bookshops

Place your order with RIBA Bookshops
Phone 020 7251 0791, fax 020 7608 2375, email sales@ribabooks.com or order online at www.ribabookshops.com

WILEY
Now you know.
wileyeurope.com

4874b

enquiry 28 www.arplus.com/enq.html

ETH

Eidgenössische Technische Hochschule Zürich
Swiss Federal Institute of Technology Zurich

Professor of Architecture and Building Management

Teaching duties include theoretical and practical courses in building management. The field of expertise encompasses project management, organization, and economics, and their relevance to the building process. Research focuses on the methodologies of project management and integral planning, on efficiency, as well as on ageing and restoration of buildings.

The successful candidate holds a university degree in architecture, possesses practical experience in realizing and managing building projects, as well as in teaching. He or she acknowledges architectural quality and has a strong interest for socio-economic issues related with construction.

Please submit your application together with a curriculum vitae, a list of publications, and a table of completed projects to the **President of ETH Zurich, Prof. Dr. O. Kübler, ETH Zentrum, CH-8092 Zurich, no later than November 15, 2003.**

enquiry 21 www.arplus.com/enq.html

Metropole Roman



An elegant new window treatment combining the sophisticated simplicity of Roman Blinds with a stylish decorative pole - minimalist, contemporary or traditional. Made-to-measure with our beautiful Signé and Kelly Hoppen fabrics.

Silent Gliss Limited
Star Lane, Margate, Kent CT9 4EF, England
Tel: 01843 863571 Fax: 01843 864503
E-mail: info@silentgliss.co.uk www.silentgliss.co.uk

SilentGliss®

enquiry 7 www.arplus.com/enq.html

b e a t




Beat 222/100


Beat 222/155


Beat 254/122


Beat 254/170

Design Louis Poulsen Lighting A/S

louis poulsen

Denmark +45 33 14 14 14 · Germany +49 2103 940 0 · Finland +358 9 6226 760 · Sweden +46 8 446 48 00
Norway +47 22 50 20 20 · France +33 1 49 59 68 68 · Netherlands +31 23 56 50 030 · Switzerland +41 1 733 70 40
USA +1 954 349 2525 · Japan +81 3 3586 5341 · UK +44 1372 848 800 · Direct Export +45 33 31 11 66

enquiry 13 www.arplus.com/enq.html

HIGH-TECH MARBLE

New ideas, new materials.

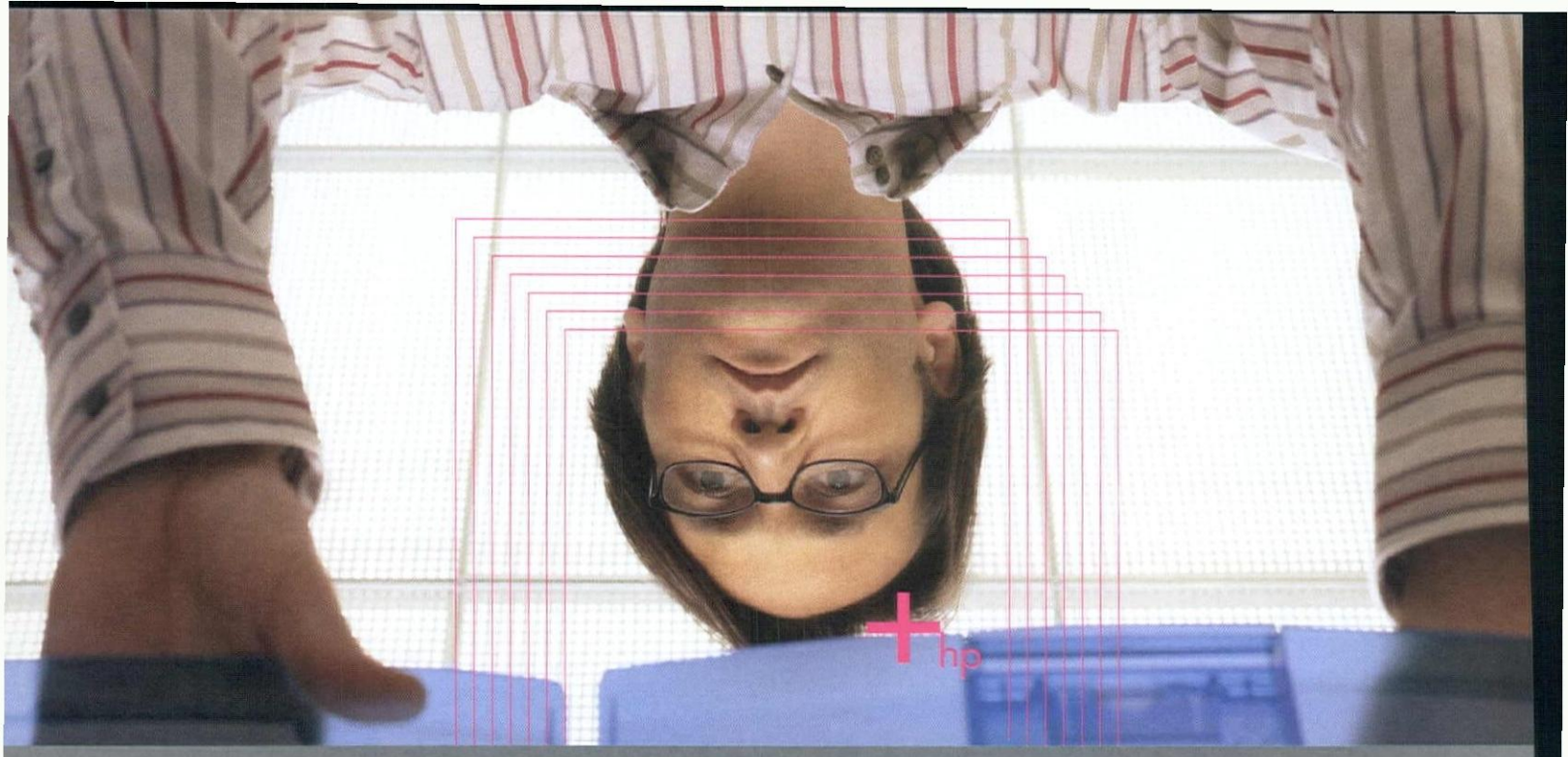


Every innovation comes from the encounter between an idea and a need. This is the encounter that has given rise to high-tech marble, a modern material, a new instrument for contemporary architecture. High-tech marble is the combination of timeless beauty and superior technical features made possible by constantly evolving technology. It's ideal for any type of flooring and for exterior cladding of buildings because it is especially resistant to acids, abrasion, and frost. Composed of natural raw materials, manufactured in full respect for the environment and bio-compatible, high-tech marble is the new material for new ideas.

enquiry 16 www.arplus.com/enq.html

ARIOSTEA
HIGH-TECH

www.ariostea.it - info@ariostea.it
tel. +39 0536 816811 - fax +39 0536 816858



Nothing should limit your ideas. Least of all, your printer.

Your job is all about creativity. So is the HP Designjet 120. It can print on more than 50 different kinds of HP media, from pos to A1+ poster size with an optional 24" roll feed, so virtually everything you can imagine can be put down on paper. It features six-ink pr automatic closed-loop colour calibration and Apple ColorSync™ compatibility, so that the colours you see on the page are just as you exp to see them. And its 2400 dpi resolution ensures that your layouts can withstand the scrutiny of the most discerning eyes. It comes down to A good idea should never die simply because the printer can't do it justice. To order a free print sample, visit www.designjet.hp.com/print_samp



HP DESIGNJET 120 PRINTER

from £1100 ex vat £1292 inc vat

- Glossy A3+ best: 4 minutes per page
- Prints from A6 to A1+
- Optional roll-sheet printing up to 609.6mm wide and 15.24m long
- Maximum resolution: 2400 x 1200 dpi
- Six individually replaceable ink cartridges
- Optional HP and Best Designer Edition 2.5 Mac OSX software RIP

FREE iPOD WITH EVERY HP DESIGNJET 120 WHEN PURCHASED WITH AN APPLE MAC.

hp invent

enquiry 25 www.arplus.com/enq.html

Trade in your old A3 or A2 printer (any make or model) and get money off a new HP Designjet 120. Visit www.designjet-trade-in.hp.com
For more information, visit www.hp.com/uk/dj120 or call 0870 990 8536.

© 2003 Hewlett-Packard Development Company, L.P. iPod offer valid until October 31st 2003.



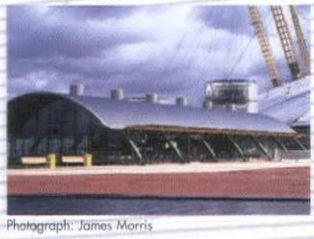








Photograph: Morley von Sternberg



Photograph: James Morris

GASELL PROFILES

For Roofing, Cladding and Decking

Gasell's profiles are proven in use worldwide. They are attractive, versatile and cost-competitive. Ideal for both new and refurbishment projects, the wide range includes trapezoidal, sinusoidal and half-round profiles. The deep decking profiles for long spans can be web perforated for acoustic purposes. Gasell's profiles are available in high quality steel and aluminium in 7 coating systems and 31 colours.

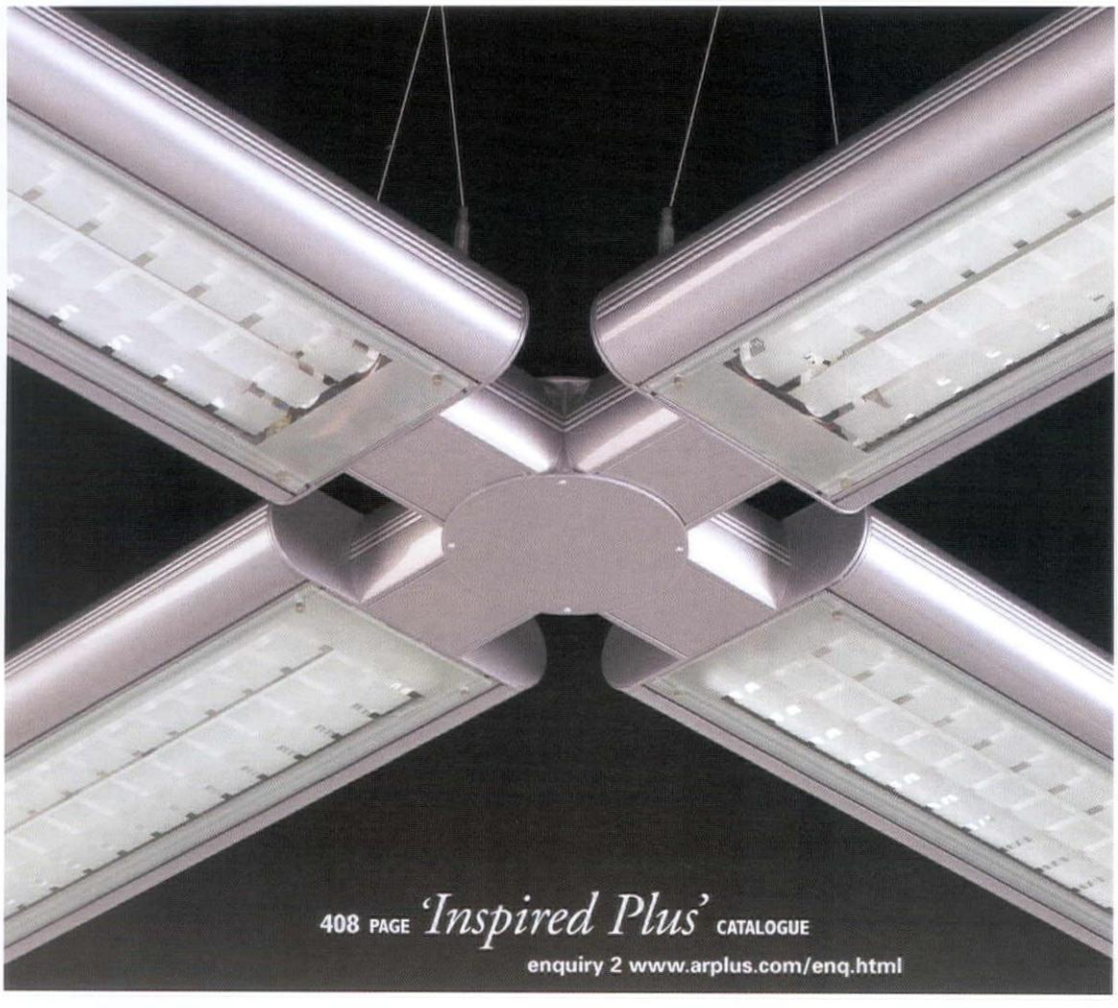
Gasell

BUILDING

Gasell Profil AB

Box 7, 231 08 Anderslöv. Landsvägen 68. Sweden
Phone: +46 410 214 00 Fax: +46 410 216 30 www.gasell.com

enquiry 11 www.arplus.com/enq.html



LIGHTING

Hacel

Linear Light2

Creatively integrates an extensive range of luminaires into a slimline versatile system.

RETAIL
COMMERCIAL
ARCHITECTURAL

+44(0)191 280 9911
www.hacel.co.uk

view

BIRMINGHAM'S SHOPPERS GET A GROTESQUELY HIGH FASHION ADDITION TO THEIR SKYLINE; RESULTS OF THE RECENT COMPETITION FOR THE NEW EGYPTIAN MUSEUM IN CAIRO; FAREWELL TO CEDRIC PRICE – PETER COOK SALUTES A BRILLIANT ARCHITECTURAL THINKER AND STYLISH BON VIVEUR; BROWSER; LETTERS; VIEW FROM INNSBRUCK

outrage

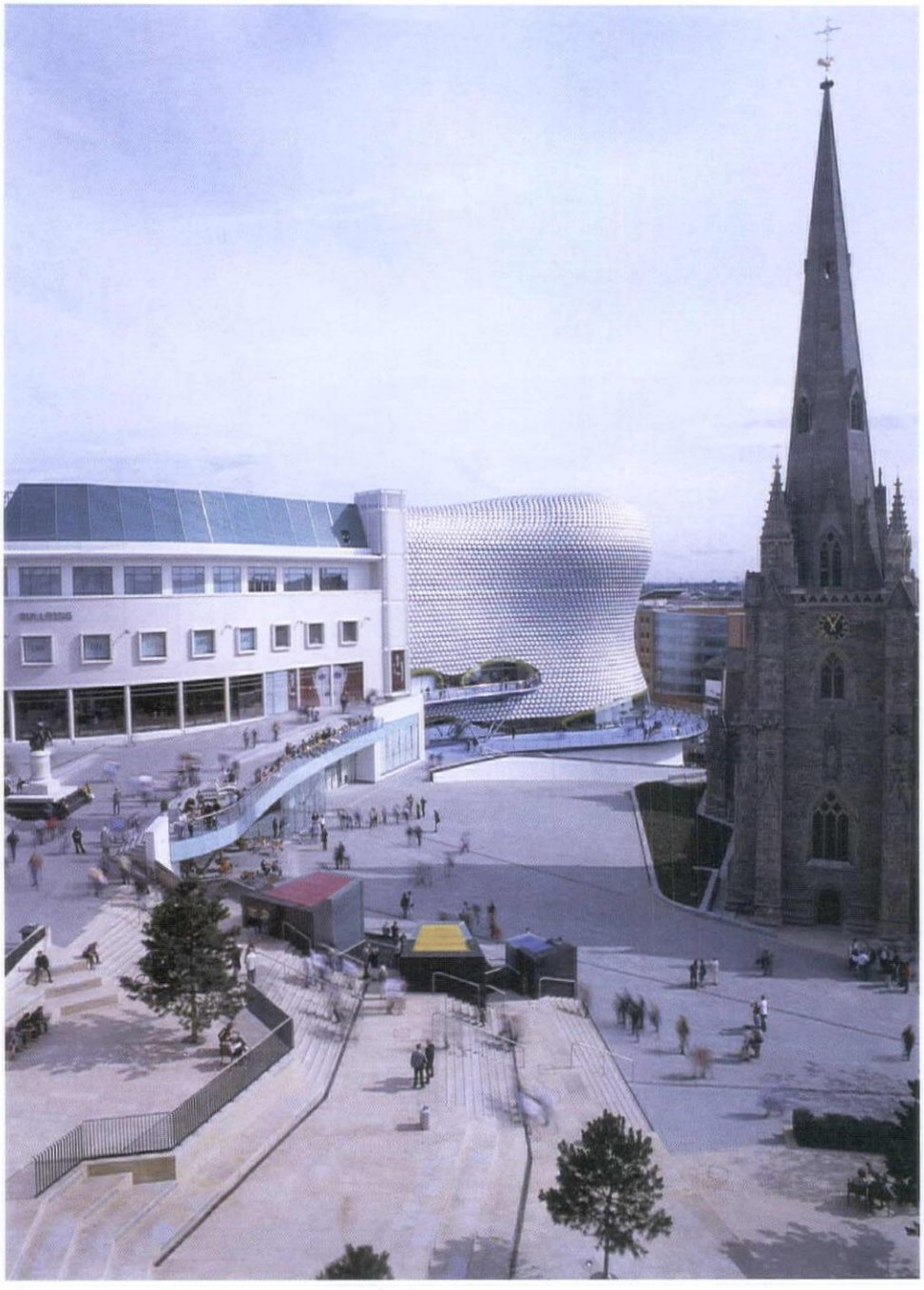
BLUE BLOB IN BIRMINGHAM

Birmingham continues its worship of the slightly outdated with its latest big building.

Poor old Birmingham never seems to get it right. For instance, its plans for reorganization to cope with motor traffic were held up by the Second World War and so its inner ringroad was almost out of date before it was opened in the '60s. It was occasionally used for motor racing: a more bizarre conjunction of urbanity and sport can scarcely be imagined – but then the city was one of the great motor manufacturing centres of the world. Its railway station is quite the nastiest in England (which is saying a lot). The Bull Ring, the city's big central square, was pedestrianized (apparently by civil engineers) at a time when pedestrianization was going through a very bad patch and it is surrounded by some of the dullest post-war buildings in the country.

Now, in an attempt to inject new life into the Bull Ring, the great department store Selfridges asked Future Systems to build its Birmingham outpost. The result is sadly like a blue blancmange with chicken-pox. As a contribution to the cityscape, it is scaleless, uninviting and completely out of sympathy with its surroundings (though admittedly they are difficult to sympathize with).

Some 16 000 aluminium discs have been attached to the exterior of the blue rendered insulation of the main carapace by a process not unakin to sticking in drawing-pins. They are entirely decorative, and from certain angles, give the impression of reptilian skin. Doubtless they will work extremely well, though their use is most daring in terms of construction, cleaning and maintenance. But what are they for? They scarcely modulate the scale of the bulging monster they cover, and in many ways serve to emphasize its grossness.



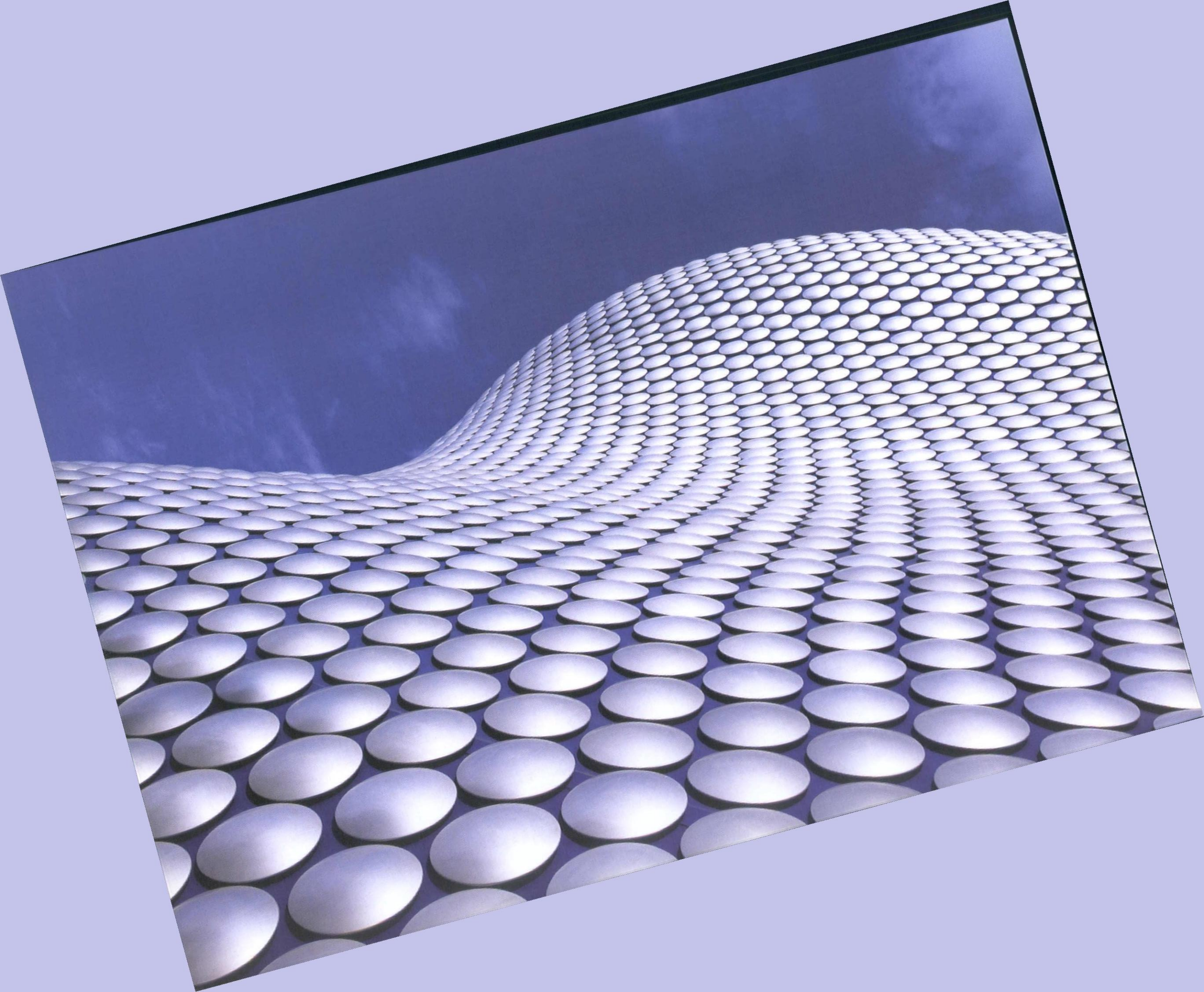
Above: is this the way forward for urban architecture? Right: scaly or scaleless? Discs are decorative only.

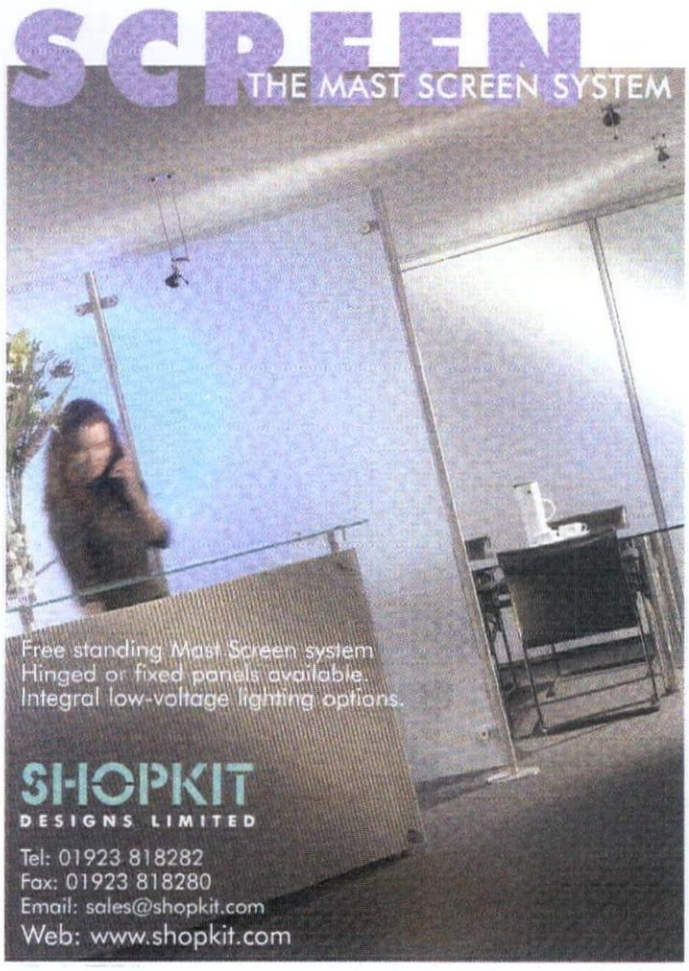
Photographs: Michael Betts / VIEW

Passé?

At a time when the fashion for blob architecture seems to be becoming passé in most architectural circles, both professional and academic, it is typical of Birmingham's cultural history over the last hundred years for the city to have latched onto Blobismus, the most self-indulgent and un-urban fad of the last half century. While Future Systems have tried to some extent to give their blancmange an urban presence, its form negates what little dignity the urban space tries to have.

It is difficult to imagine that the building will ever be loved by future generations. But there is possibly a chance. It could perhaps become liked in the same way that certain grotesque breeds of dog have an attraction – partly because we are sorry for them. P.D.





massachusetts institute of technology
department of architecture

The Department of Architecture at MIT announces a search for one tenure-track position in architectural design at the level of assistant or associate professor. Dedicated to a humanistic, socially responsible, and technologically sophisticated vision of design, MIT's department of Architecture is uniquely positioned in a larger institution which strongly supports innovation and entrepreneurial activity. Given this context, the Department of Architecture is explicitly committed to excellence in both pedagogical and research activities. Believing that the cross current between the two creates a charged atmosphere for study and a critical edge for research, we are seeking candidates with an ability to thrive within this context.

Primary criteria for the position are proven excellence in the teaching of design studios and strong promise of significant creative achievement in the field through design work, scholarship, professional practice, or a combination thereof. An ability to advance our teaching and research from among the following areas is desired: contemporary culture and theory, computational methodologies, sustainability, and innovation through material assemblies.

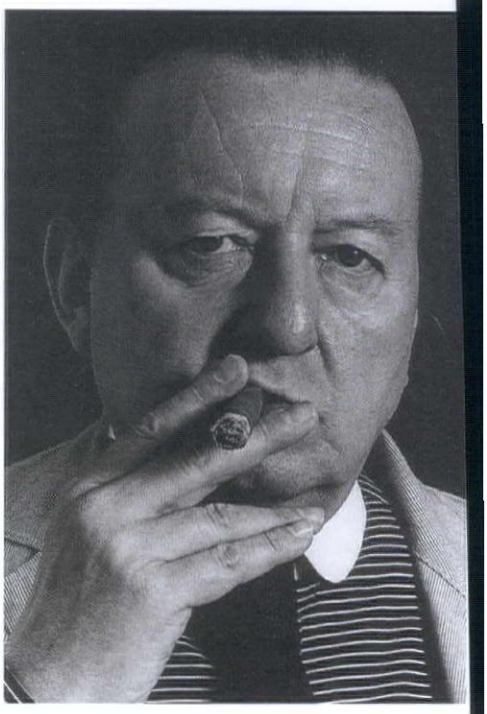
We are also seeking candidates with the character and energy to participate in the intellectual life of the department and readiness to teach both graduate and undergraduate studios. The role of Director of the Undergraduate Program would be considered for the appropriate person.

Initial screening will be conducted on the basis of: letter of interest that includes a list of possible references, curriculum vitae, and a ten page non-returnable portfolio of design work. We will begin reviewing applications in early October and continue until the position is filled. Please send all materials to:

Chair, Design Search Committee / Department of Architecture
Room 10-491M, MIT / 77 Massachusetts Avenue
Cambridge, MA 02139 / fax: 617 253-9407

MIT is an equal opportunity / affirmative action institution. Women and minority candidates are strongly encouraged to apply.

enquiry 12 www.arplus.com/enq.html



Cedric Price: posh and demotic.

obituary

THE MAN WHO CHANGED ENGLAND

Cedric Price will surely be recognized as the most significant thinker in British architecture of the second half of the twentieth century.
The critics Reyner Banham (who was a close friend of Cedric) and Colin Rowe have affected the thinking of many architects, but it was Cedric, operating from within, who combined a unique set of values, means and responses. Both Liberal and moral, both objective and specific, both systematic and particular, both witty and serious – it was Cedric who could simultaneously have you guffawing and pondering deeply. It was Cedric who was for so many of us the ultimate conscience.

He developed a brilliant creativity from lateral thinking that expressed itself through ideas: sometimes simple and pictorial, sometimes tactical and political, sometimes anecdotal, but all rich in quizzical observations and often hilariously funny.

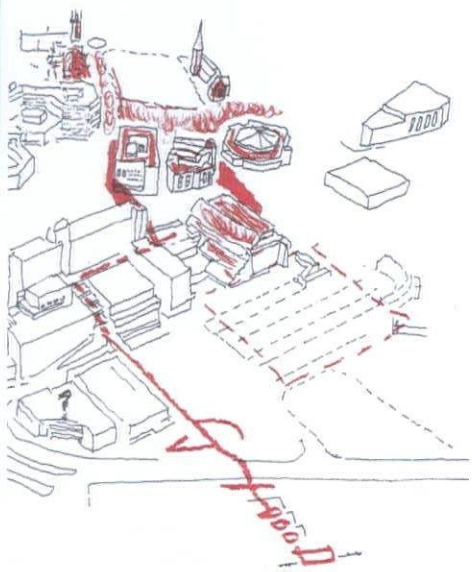
His personal style and habits lent much to the total power of his observations: the fact that he opened his office at something like six in the morning and shut it from midday. That his top floor white room was called 'East Grinstead' so that he could legitimately escape. Generous and lovable to those he respected … a list that included the meek and the unknown as well as his extraordinary bevy of cronies in the political (both sides), theatrical, literary as well as architectural worlds.

only once saw him without his stiff white etachable collar: at once a symbol of perpetual egance and expendability. Such combinations ere powerful: he would lovingly support a oung architect or student who he would feel to e sincere and engaged, but he could waspishly end a bon mot out to a member of the audience who was leaving early.

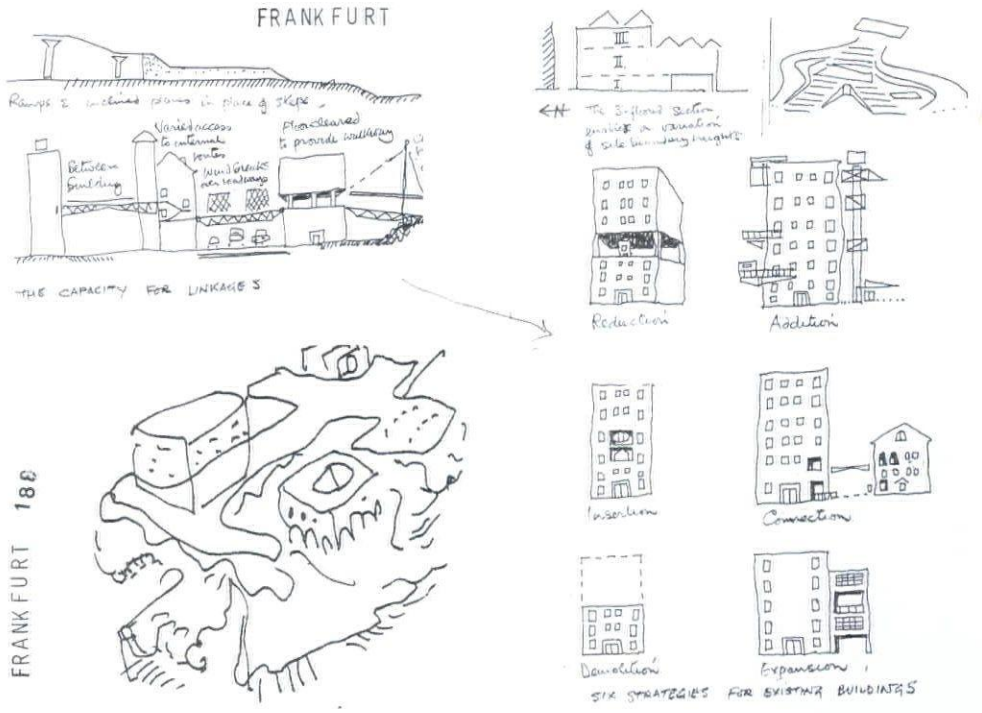
His comments on a jury would tend to be upportive – and more and more creative as he liquor flowed. They would tend to send out o the recipient any number of curious leads hat revealed that (as I know for a fact) Cedric would have read four or five newspapers before 8am and lubricated the input with the odd brandy or so.

It was his central thesis that architecture should look at circumstance and suggest an economical and immediate response. If this didn't suggest any building work, that was OK. If the devices suggested were off the peg that was OK too. If they needed to be designed, his proposals were always guileless and almost styleless. The London Zoo aviary, designed together with Lord Snowdon and Frank Newby, is his best known public monument: it (along with the now-removed Inter-Action Centre in Kentish Town) was intended as a temporary building. The restaurant for Blackpool Zoo and perhaps one or two tiny bits and pieces are his built work, but his concepts and drawings have become essential points of departure for any architect who values time, effort, resource, strategy or effectiveness.

The drawings themselves are intriguing: spare and diagrammatic. With their very telling accompaniment of captions they became, as a result, classics as diagrams. Recent architectural discussion in many parts of the world has



Sheffield, enhancing city links to extend learning.



Breathing new life into Frankfurt: a four-dimensional essay in opportunity.

resurrected the idea of the primacy of the diagram as a counteraction to the even greater surface complexity of architectural drawings – a position that one often felt that Cedric supported, though he had more than a grudging admiration for the ebullient – simply because he admired in all things a sense of style. His own drawings have not a little of Osbert Lancaster on the one hand and John Piper on the other: both with that English combination of deftness, humour and (again) quizzicality.

In all his projects there were endless inventions, tricks, ideas about temporary shelter, recycling, cute tactics of insertion and plot-use, gadgets, devices, screens, banks of trees, planks of wood – whatever. The two heroic projects of the 1960s and 1970s: the Fun Palace and the Potteries Thinkbelt gave us all a ground base upon which to travel out into an alternative world to that of the fixed and institutionalized. Cedric hated institutions; he tried (even when broke) not to be pinned-down to a professorship, lectureship or stewardship of anything. The ideal was the location of his Alfred Place office and its windows onto Store Street: the Bloomsbury of the AA, Bartlett and Charlotte Street which, for most of the last 30 years of the twentieth century, was the epicentre of the architectural world.

The Fun Palace was designed together with two other legendary figures: the cybernetician Gordon Pask and the theatrical impresario Joan Littlewood, together they evolved an all-purpose activity space with infinitely movable, removable and interchangeable elements: turntable escalators, foldaway roofs and the like. The thinkbelt was conceived together with Peter Hall – another seer, and returned to an area near Cedric's birthplace in Staffordshire: the edges and rail yards of the 'Potteries' towns. Proposing a radical alternative to the conventional campus with a series of university activities on railway wagons and short life-span towers and the incorporation of mobility across a territory: hence the term 'think-belt'. Subsequent work could propose such things as a simple series of activity-boxes.

For ourselves, his contemporaries in the Archigram group and in various Bloomsbury hothouses, as well as for his thousands of admirers (particularly to be found in Australia, Austria, France and Germany), Cedric was a true practical-visionary. A critic – in that he held to high standards and would articulate them. His stylelessness had, of course, great style. So it was Rem Koolhaas who caught it in describing Cedric as 'A prince trying desperately to be a frog' – an inversion of the childhood archetype.

He was a staunch socialist, close friend of many key politicians, and attended every conference of the British Labour Party – though several Conservative ministers were also his admirers. He even mixed in Royal circles as easily as those of the Trade Union Movement. Over the last twenty years his constant companion and partner has been the actor-satirist-writer Eleanor Bron, a lady of appropriate beauty, wit and talent.

Suddenly the world is very empty and architecture is infinitely narrower. PETER COOK

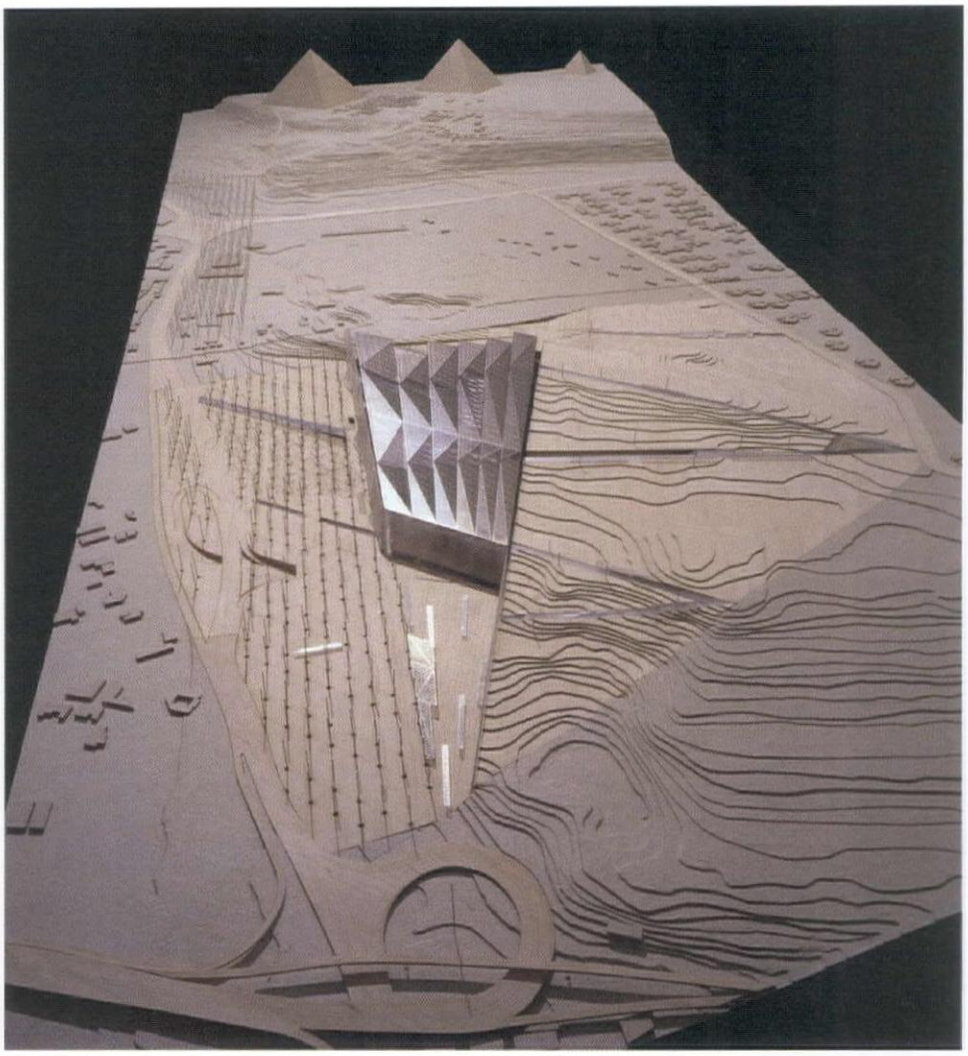
WWW.ZANOTTA.IT T +39 0362 4981 CHAIR ZILLI DESIGN ROBERTO BARBIERI

zanotta

enquiry 19 www.arplus.com/enq.html

HE GEM AND THE EGYPTIAN RCHITECTS – BAD LUCK?

haled Asfour's Egyptian view of the rand Museum competition and the hole education system.



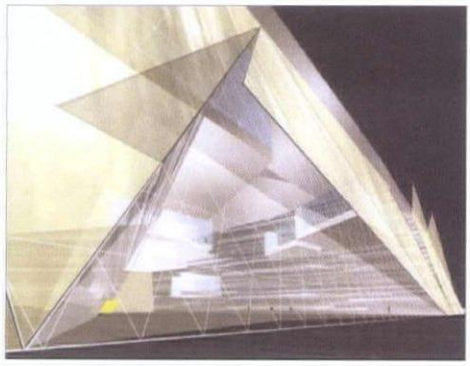
First prize by heneghan.peng.architects utilizes Pyramids' presence to full.

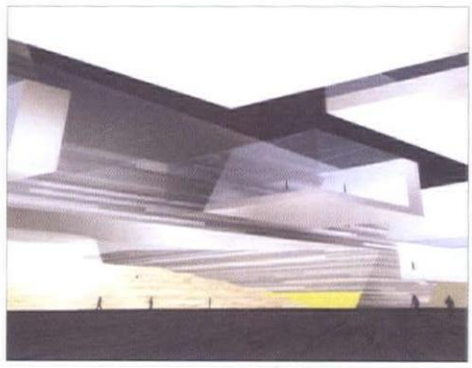
rom Egypt came the third largest number of articipants, 126 entries, yet none got even an onorary mention (AR August). The museum epresents the ancient heritage the Egyptian rchitects know best, they should be able to ompete with peers abroad, at least on such amiliar topics. This is not the first time. Four-een years ago, Alexandria library was another nternational competition in which no Egypt-an architect won any prize. This is not bad uck then ... this is non-competitive practice.

Egyptian practice comes from an architec-tural education that restrains creativity. Teach-ing in design studios reflects more of a technical than a philosophical mind. Students are taught to handle the project as an exercise in, what I call, programme logistics. They start the exer-cise by resolving the brief of the project into an appropriate functional linkage diagram: spaces represented in bubbles are clustered together according to compatibility in functions. Site analysis helps in placing the spaces in the right zones with respect to each other. Once the stu-dents reach the correct functional diagram, they start drawing out the plan following an orthogonal grid. They slide spaces over each other as if figuring out a jigsaw puzzle.

Usually, the outcome of the whole studio is the same: no creativity, for students are geared towards a single ideal set of spatial relation-ships. They only differ from one another in the level of detailing, sensible handling of areas and structural rationale.

This approach, though it sounds archaic, is common in many architectural schools in Egypt. To a lesser extent, other schools have reacted to such technical mindset by focusing on form-making. Students develop an artistic handling of masses first, then they work out how to fit the programme of the project inside the forms. Eval-uation of projects is biased towards avant-garde shapes and daring facades. Much less attention is given to programme logistics, producing a new brand of architects who work with curvilin-ear and inclined planes. The less orthogonal the project, the more attractive quality it promises. In fact, during the last decade, the form-making approach has won many local competitions compared with the programme logistics approach. But when it comes to international competitions, neither of the two approaches appears to have a winning ticket. There is something lacking in the education of Egyptian architects that stifles their international compet-itiveness. It is concept development.

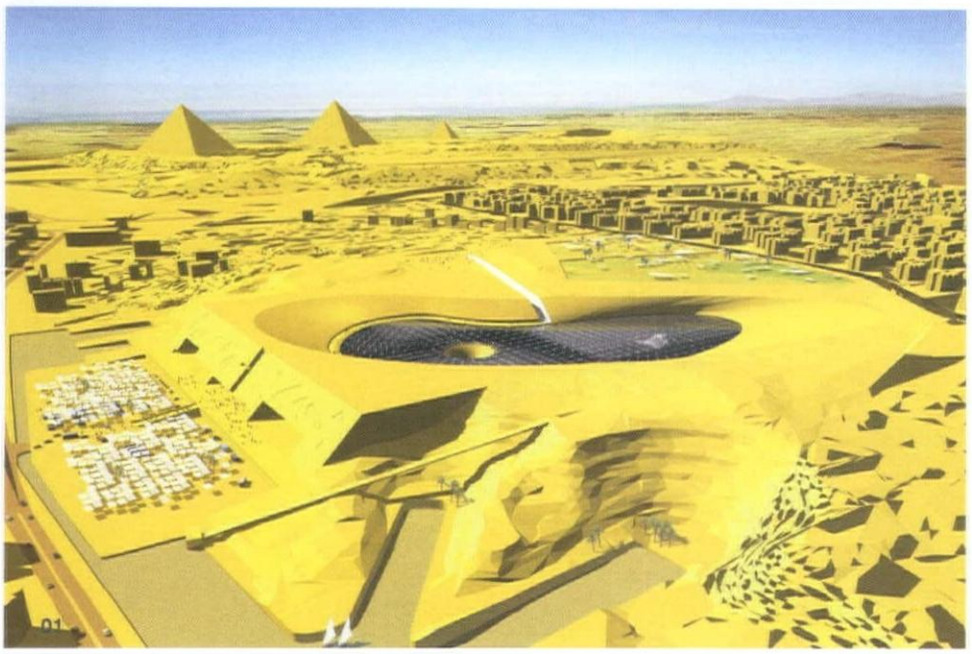




Floors of first prize-winning scheme have all thoroughfares leading to view of distant Pyramids.

GEM competition particularly highlighted this problem. For the first time in Egypt, the organizers asked competitors to submit in the first phase a few sheets showing only concepts rather than a finished project. This meant that architects had to ask themselves what ideas the project should embrace before going into pro-gramme logistics or form making. But such a question is unknown to most Egyptian architects since it never exists in their formal education.

The concept development to many archi-tects starts with keywords. They are corner-stones with which architects never lose sight of basic concepts while ploughing through pro-gramme logistics. The first three winning pro-jects show a strong coherence between concept development and programme logistics. They all start with keywords reacting to the com-



Second prize by Coop Himmelb(l)au 'hybridizes landscape': emulating oasis.

manding view of the Pyramids from the site. Such keywords led them to bury the project in the 40m difference between the upper and lower natural plateaus of the site, in this way the awesome presence of the Pyramids is never challenged.

The third prize-winners, Renato Rizzi, Massimo Scolari and Kuno Mayr, did not want a 'confrontation' with the Pyramids. They had the most dramatic image of the project buried underground taking the shape of an ancient tomb. Keywords like 'the dig', representing the sunken museum, will exercise 'fascinating power' of the tomb on visitors who will recall the original settings of the artifacts the moment they were discovered. The museum in this case not only restores the 'materiality' of the ancient artifacts but also the 'spirituality' of the original surrounding atmosphere of a tomb. Based on this, the programme logistics are resolved on three 'mastabas' with walls acting as 'veils' from one level to another, thus adding an air of 'mystery' and 'contemplation' to the circulation of the visitor.

A keyword in the second prize-winner, Coop Himmelb(l)au's, concept is 'hybridizing' the landscape with the museum, which meant fusing the idea of the museum with the surrounding environment, even though it is an underground structure. So the roof of the museum is a huge crater with curvilinear rim which blends well with desert panorama. It is a technological gadget that acts as a giant filter, diffusing light and cooling air before admitting them inside the exhibition halls. Interacting with the surrounding environment also included the Pyramids, for visitors circulating around the crater rim are eventually funnelled through a linear incision that leads to the Pyramids viewpoint. 'Hybridization' also moved to the interior of the museum by piercing the crater with a double coned courtyard that is packed with greenery. Direct sunlight floods the landscaped court making it an 'oasis', rather, a distinct landmark in the circulation visitors and museum programme.

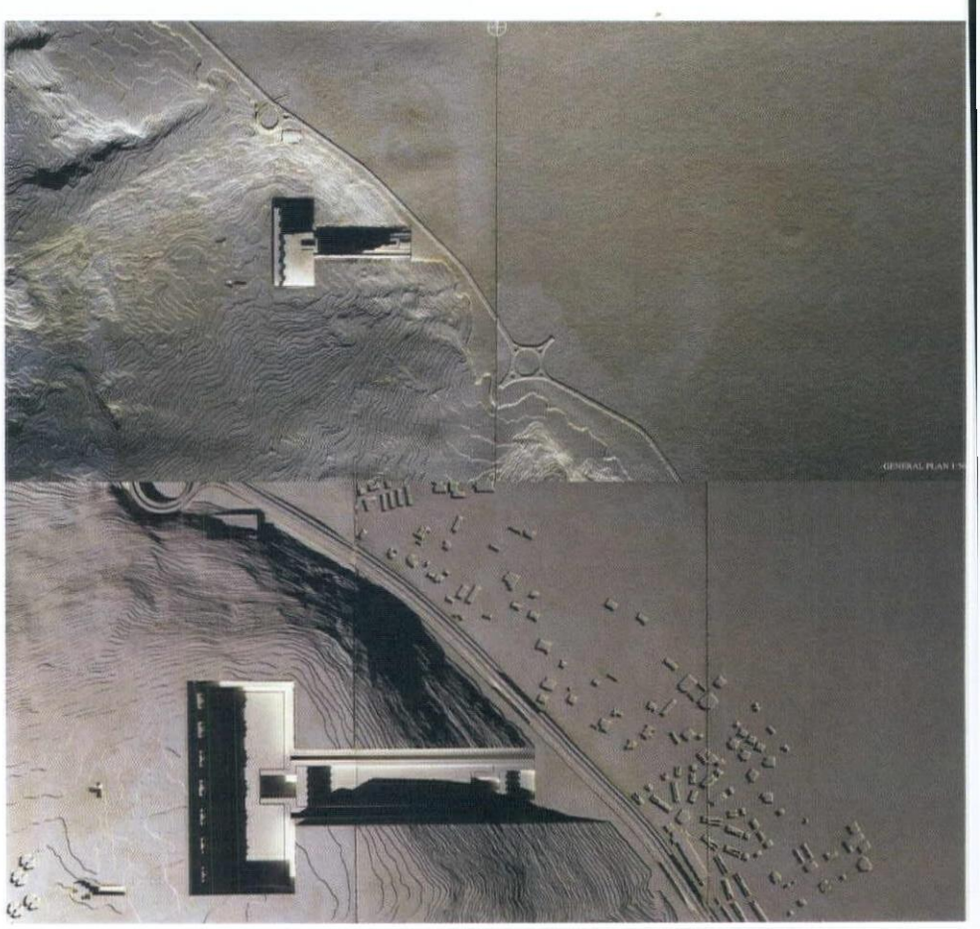
The first-prize project, by heneghan.peng architects, compared with the other two, is th only one that utilized the Pyramids' visual pres ence to the fullest. The keyword 'view' strongly felt and consistently practised through out the programme logistics, for the museu design is structured totally along sight lines lead ing to the Pyramids. This is not just play o geometry, it is felt by visitors reaching the per manent exhibition area. This floor is above th ground parcelled into five thematic zones of th museum programme with all main thorough fares leading to the Pyramids' view.

This is how competitions are won. The con cept development is the dynamic force that con trols the design development. Even for those who adopt the form-making approach, to start with a form that has symbolic meaning without seeing how it reciprocates with the programme logistics results in a form without content.

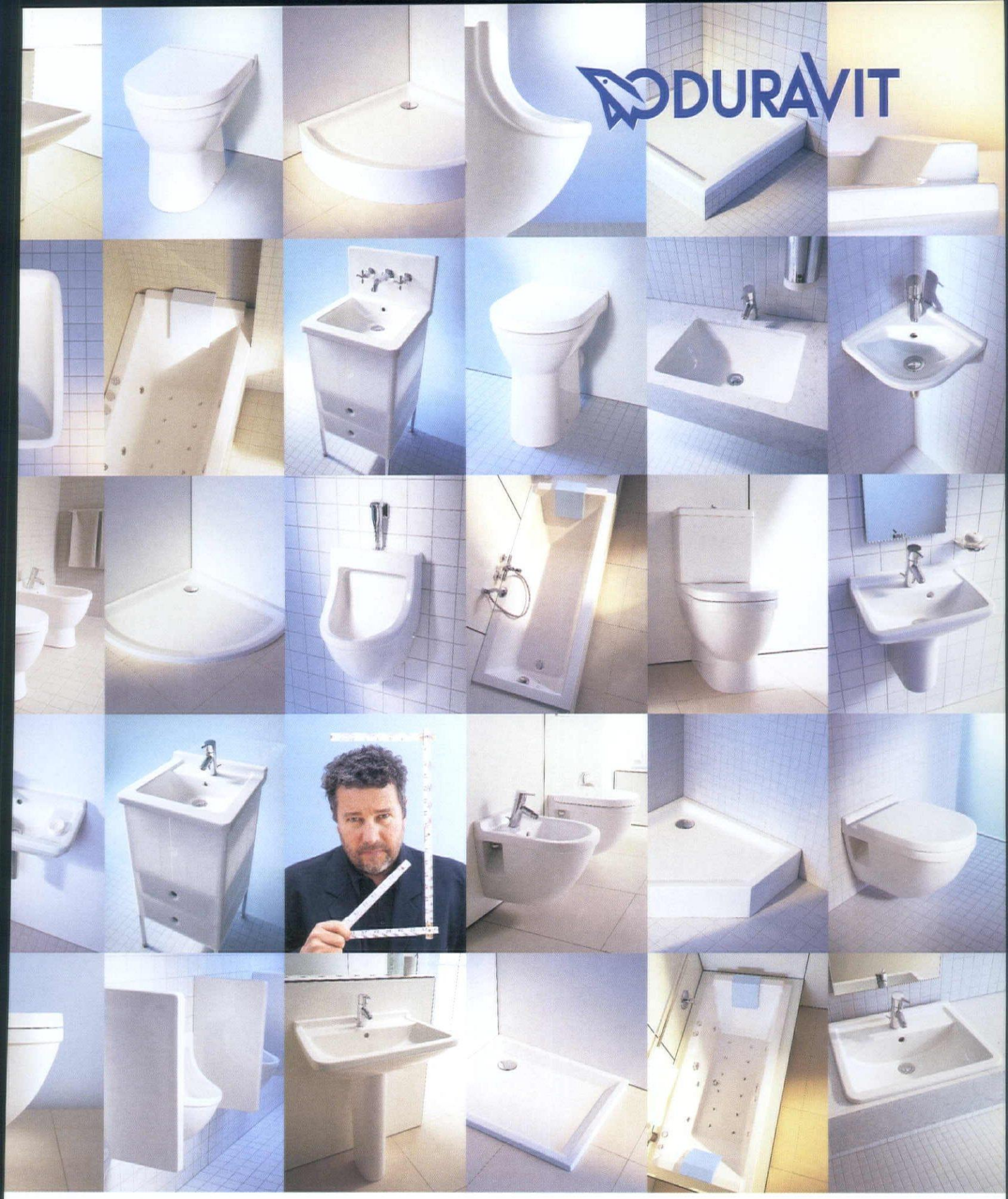
The competition ended in disappointment for many Egyptian architects, except perhaps one who was shortlisted among twenty finalists. Hopefully next time he will win an award.

KHALED ASFOUR

(Professor of Architectural Criticism, Misr International University)



Third prize by Renato Rizzi, Massimo Scolari and Kuno Mayr. Dug into desert: no conflict with pyramids.



Must good design be expensive? No! Starck 3 by Duravit unites everything which belongs together: Design, versatility and price – ideal also for big projects. For more information contact Duravit AG, P.O. Box 240, 78128 Hornberg, Germany, Phone +49 7833 70-380, Fax +49 7833 70-384, info@duravit.com

LIving bathrooms | www.duravit.com

enquiry 10 www.arplus.com/enq.html



FIRE PROOF PANELS
for roofs and walls

- excellent fire retarding properties
- excellent thermal insulation
- good sound reduction
- modern design

Trimo

Complete solutions

Trimo UK Ltd
Unit 7, 6 Ennismore Gardens
London SW7 1 NL, England
T: +44 207 584 95 02
F: +44 207 584 95 02
E: info.lj@trimo.si

www.trimo.si

enquiry 14 www.arplus.com/enq.html

browser

Questing and plashing, whiskers twitching, Sutherland Lyall searches vole-like for paths through the confusing cyberswamp.

Back to basics

In the wider world, DOGMA Architecture means Distributed Object Group Management Architecture and has something to do with computer clusters. In our modest little world Dogma 01 is to do with a manifesto by northern Dutch 'architects against the dumbing-down of architectural culture'. Apparently started by the Groningen practice Onix, it is a 'protest against the dull reality of ... estates of terraced houses and also against Holland's celebrated Ex-and-Pop architecture'. As you might have guessed they are heavily influenced by Lars von Trier's film manifesto, Dogme 95. They have set up 10 rules which include the usual design-for-the-site, honesty of materials, no unnecessary ornament, style banished and so on. No computer drawings or models and the architect has to do the drawings personally by hand. Alarmingly for the future of this magazine the architect may not be credited and, it seems, there are to be no reference images and photos. It's explained by Anneke Bokern at *www.a-matter.com/eng/positions/DogmA-01-po027-01-q.asp*. Click on the *www.onix.nl* site for some reference images and credits. Still, I may have missed something since it's all in Dutch.

Peacocking about on the Web

The new Hodder Associates site at *www.hodderassociates.co.uk*. set me thinking about the function of architectural web sites. This one is slick, has fast downloads and virtuously resizable text in white sans serif on shades of blue-grey. So that's a good start. Like all sites conceived as digital brochures, it has far too much text which includes an overly lavish and, one hopes, not tongue in cheek (since it starts off in the Cambrian era) encomium by *Sunday Times* scribe Hugh Pearman. This is merely a section of the overabundance of text which includes Hodder's own interminably long curriculum vitae. I mean, does it really help Hodder's cause when he tells us he has, among a very long list of other things, been doing sixth year assessments at Nottingham for the last three years. Elsewhere, the site is solipsistic to the degree that its lead news item is the launch of the very site you are looking at. It all makes you ask what the practice, and indeed what many architectural practices think they are doing when they invest quite a lot of money in setting up a web site. My gut feeling is that, when it is not the desire to do the digital brochure thing or keeping up uncertainly with the Joneses or serving as a client gateway to sections of the office intranet, simple vanity is too often the main motivation. I expect it gets conflated with marketing during practice deliberations about whether to set up a site or not. But the two are not the same. Not remotely.

Down among the dead men

You heard quite a lot about Egypt in first year architectural history: pylons, hypostyle halls, papyrus and lotus paradigms and of course the Stepped Pyramid of Zoser, and that bent one where they got the point seriously wrong. You might think that with all those portentously voice-overed tv programmes on Discovery and History channels churning out the same old stuff about mummy's curses and blokes in wigs and tie-on braided beards, that saturation point has long since been reached. But here at *www.thebanmappingproject.com* (no nothing to do with banning mapping) is the Theban Mapping Project. Thebes (present-day Luxor) is that place halfway up the Nile near where they buried some of the pharaohs, including poor king Tut, in the Valley of the Kings. Archaeology involves a lot of digging up dead people so it isn't the jolliest of activities but this web site is really, really good. Since 1978 the American University in Cairo has been surveying the tombs and temples of Thebes, lots of them, excavating some and developing a database of plans and sections and, in some cases, three-dimensional models of the tombs. You normally select sites according to the former occupant's name. You get a set of printable plans, sections, an axo, zoomable thumbnails – there are, for example, 33 photos attached to the Rameses VII section – plus an extensive bibliography to do with the specific tomb as well as related articles. Then you can get a spoken description and often an interactive axonometric. And you can also search on a variety of topics such as architectural features, graffiti, date, condition, explorers and so on. It's a very dense and complex site done with great simplicity and containing some nice surprises. You couldn't ask for more.

Controlling the curtains

Forget X10, LonWorks, PowerLine and those other proprietary home automation systems. ZigBee is the name for new wireless technology which, its promoters claim, will soon take over the way you operate your house. Not just your house but, by a logical extension, your clients' houses and, since domestic electronics is sometimes indistinguishable from office electronics and because ZigBee is cheaper than Bluetooth, possibly your clients' buildings in general. For the record the new standard is IEEE 802.15.4. and the promoters include Phillips, Mitsubishi and Motorola, Invensys and Honeywell. So, big guns: think home security, remote thermostats, lighting and curtain controllers, call buttons, TV, smoke detectors and that sort of thing. These may all work perfectly well using current technology but that's not the point. It's claimed that ZigBee peripherals will be available by the end of the year and the big product manufacturing push starts next year. We've heard all that about a lot of new standards including the recent one which promises to deliver power down your network wires – just when you were about to go wireless. But at least take a look at what could be The Next Big Thing at *www.zigbee.org*. Naturally you should also try a 'zigbee' Google search.

Meantime if time is hanging heavy until the advent of the ZigBee networked home, take a look at *www.nodomainname.co.uk/cantenna2/* for details about making a long-distance (several kilometres) extension to your current wireless network (a cantenna, it's called) using a modestly modified dogfood can from Tesco and a bit of cable. With one of these and ZigBee throughout the house, you could close the living room curtains halfway home from the office. Progress.

Good Day at Black Rock

It's a bit like a really gentle, ritualized version of *Mad Max*, the annual Burning Man which this year had 25 000 people turning up to groove on a dried out lakebed outside Black Rock City 120 miles north of Reno, Nevada. What started out as a nice, small, hippy sort of happening is now, like the English Glastonbury music festival, bureaucratized and ticketized. Still, as at Glastonbury, nice things happened at Black Rock early last month, a great experiment in temporary communitarianism which you can check out at *www.burningman.com*.

Sutherland Lyall is at sutherland.lyall@btinternet.com

letters

PALERMO DEFENCE

SIR: I found your article about Palermo (AR September) most unfortunately biased towards a tourist Hollywood/Mafia version of what is in fact a glorious and thriving city. We have really exciting projects which are going to help save much of the marvellous fabric, and inject new life into it.

Also, you show no images of the Città Nuova, which you decry as largely Fascist. It is one of the most prosperous, clean and decent city quarters in the whole of Italy. The streets, dating from the early years of last century, and not just designed by fascists, as you imply (with-

Diary

AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS

For an expanded and constantly updated list, go to our website: www.arplus.com/exhibitions

AUSTRIA

GREG LYNNE: INTRICATE SURFACE

Until 16 November
MAK – Austrian Museum of Applied Arts
Vienna
The mind of the guru of computer-generated form, whose theoretical thinking and design practice has revolutionized the use of the computer.
www.mak.at

GERMANY

SADAR VUGA ARHITEKTI

Until 5 November
Salon Blauraum
Hamburg
Work by the emerging young Slovenian partnership responsible for the fashionably Neo Brutalist Llubljana Chamber of Commerce.
www.blauraum.de

ITALY

SCAMOZZI: ARCHITETTURA È SCIENZA

Until 11 January 2004
Museo Palladio
Vicenza
The last great architect of the Italian *cinquecento* explores his response to the Vitruvian maxim 'Architecture est scientia'.
www.studioesseci.net

NETHERLANDS

APPROACH THE FUTURE: THE ASYMPTOTE EXPERIENCE

Until 18 January 2004
Netherlands Architecture Institute
Rotterdam
Hani Rashid and Lise Anne Couture in a monster show of their brand of dynamic, organically inspired architecture and design
www.nai.nl

UK

ZOOMORPHIC

Until 4 January 2004
Victoria & Albert Museum
London
The effect of the nature on architecture, with zoomorphic examples from the usual suspects, among them Gehry, Foster, Alsop and Calatrava.
www.vam.ac.uk

USA

AEROSPACE DESIGN

Until 8 February 2004
Art Institute of Chicago
Chicago
Commemorating the centennial of powered flight, this exhibition looks at the architecture and engineering of designs for conceptual aeroplanes.
www.artic.edu

AR Next Month

ARCHITECTURE AND ECOLOGY – GOING GREEN

Subscribe using the enclosed form or click on our website
www.arplus.com

out photographs), are models of early twentieth-century European urbanism, not touched by the disasters of PoMo or even Post Modernism.

Contemporary architects are trying to come to terms with the sadly destroyed inner city. They are trying hard against very difficult conditions. Give them a chance.
Yours etc
MARCO SCORBINO
Turin, Italy

WEIRD IN OSTFILDERN

SIR: Why on earth did you publish that bizarre scheme in Ostfildern by Jürgen Mayer H (weird name, weird building) – AR September p77. Does a city hall have to weep or dribble? What does it tell us about its citizens? Why cry?
Yours etc
CARL JACOBSEN
Copenhagen, Denmark

MIXED EMOTION

SIR: I was disappointed with the coverage of 'Mixed Use' in your September issue. Mixed use is surely the way we should be considering all approaches to the city and urban living. As your leader writer says, 'the key to successful mixed-use development depends on what might be allowed to happen, rather than prescribing what should happen'.

This is a tall order for a magazine, with its fixed size and number of pages, to illustrate in a compelling, or even comprehensible, way. But Cedric Price could do it, and the pages were impoverished without his contribution. Even here, we have heard of his sad death. The world is a less lively and stimulating place without him.
Yours etc
A. G. GAUTA
Delhi, India

MIXED BAG

SIR: Having just leafed through my August 2003 issue of AR I write to express both congratulations and grave concern.

Congratulations that at long last, in nine explicit pages, a scheme such as Bing Thom's Vancouver Development gets fully explained. But 27 pages for three projects.

My concern? That there is obviously a dearth of projects worldwide worthy of the attention of AR. Half the number of projects featured in the same issue of last year and a level of disengagement which is reflected in the paucity of critical comment. Particularly the normally excellent letters page.

The theme of mixed use surely should ha read mixed bag. If you truly have difficulty fi ing AR with high quality projects you cou occasionally include the work of Scots arch tects. At least that would be guaranteed to eli criticism.
Yours etc
GORDON C. MURRAY
Glasgow, Scotland

HOT AIR?

SIR: Murphy/Jahn's Post Tower (AR Augu 2003, pp58-63) is, indeed, a very elegant an thoughtfully designed building, worthy of pub lication. I would, however, welcome som independent verification of the claim, uncrit cally reproduced in your review, that 'th building cost ... is reckoned to be no greate than for a conventional sealed air-conditione building, and operating costs are expected t be 60 per cent less.'

As an occasional contributor to the AR an other journals, I appreciate how one can b seduced by such claims. As a practising archi tect and researcher, however, even when col laborating with the best engineers and cos consultants, I have never been able to persuad my commercial clients of the quantitative ben efits of double-skin facades and related, pro gressive environmental design strategies. A architects we must encourage our clients t consider design approaches which produc better buildings – socially, functionally, ecolog ically, aesthetically and, not least, commer cially. In order to do so, we need to be sure o our facts. Frankly, without expert scrutiny, I find the claims made for the Post Tower simply unbelievable.

This is a matter of professional ethics for architects and journalists alike.
Yours etc
PETER WISLOCKI
Warsaw, Poland

DIARY DELIGHT

SIR: At last you have introduced a regular, if somewhat abbreviated, Diary section in the magazine. However your website has a host of more extensive details which should be widely trumpeted as a jolly useful resource.
Yours etc
COLETTE FREEBODY
London, England

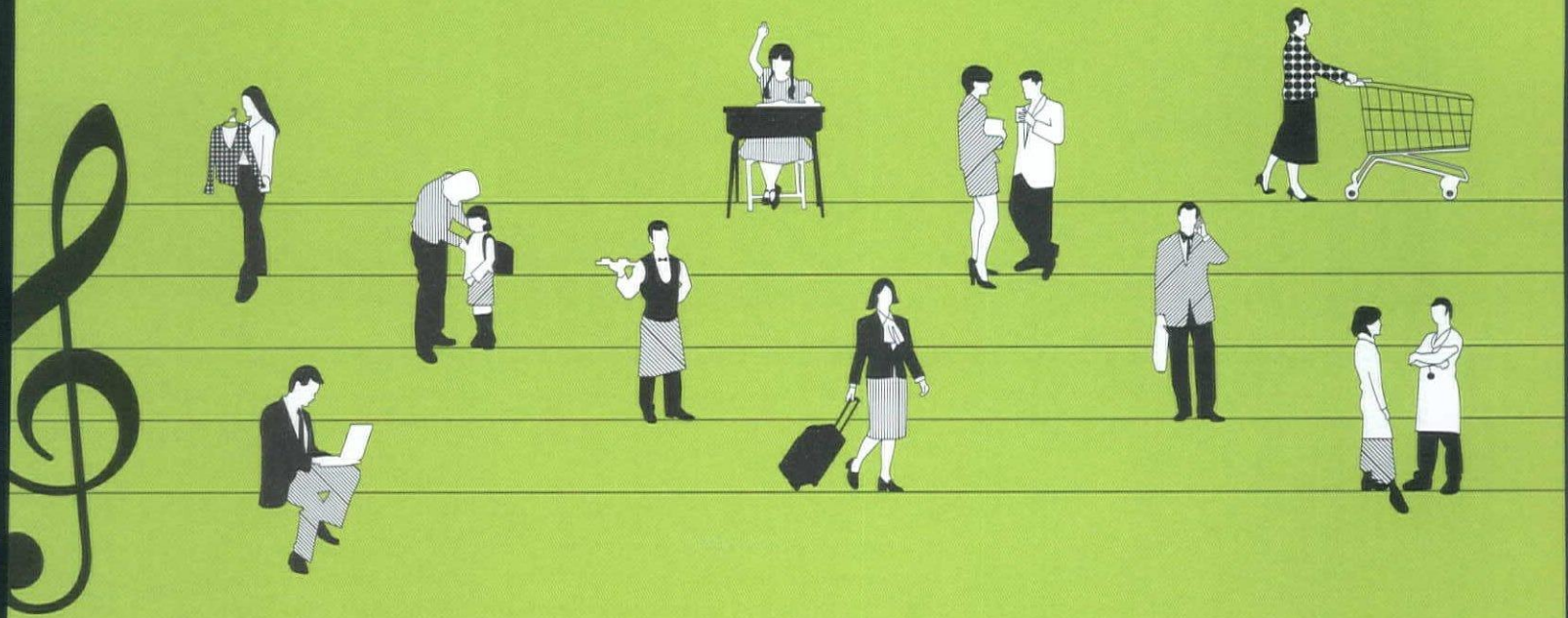
erratum

Executive architects for the Glass Museum, Tacoma, USA (AR August, p40) were Nick Milkovich Architects.

CEILING SYSTEMS

[Between us, ideas become reality.]

Armstrong raises its voice...



...and offers the widest range of acoustical solutions

The ultimate control of acoustics requires **sound absorption, sound attenuation,** and even **sound masking...**
Armstrong provides the widest range of acoustical solutions in a variety of textures and materials: mineral (including soft fibre), metal and wood.

FREEFONE 0800 371849 (UK)
FREEFONE 1800 409002 (ROI)

www.armstrong-ceilings.co.uk
sales-support@armstrong.com

Armstrong

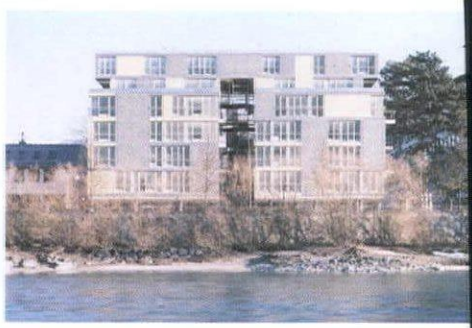
enquiry 5 www.arplus.com/enq.html



Innsbruck, from the mountaintop Hafelekar, with Ursula Klingan's pavilion marking 75 years of the city's popular cable cars.



Welzenbacher's Hochhaus, with van Berkel's substation.



Town house, riccione architekten (Bortolotti, Cede, Ramoni).

View from Innsbruck

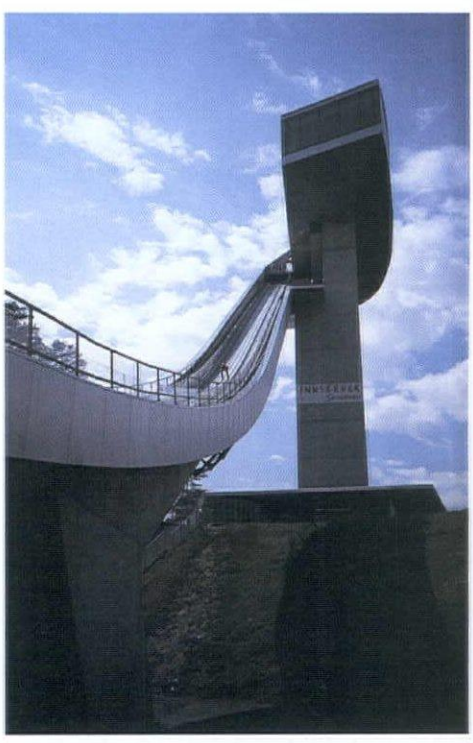
Look out Graz and Vienna. Innsbruck is hot on your heels with a growing number of world-class buildings, nurturing a new generation of home-grown architects.

Tyrol, with its provincial capital Innsbruck, has experienced a recent architectural breakthrough. Over the past few decades, a third independent architecture scene has been established in the west of Austria, alongside those more widely known in Vienna and Graz. The result has been an avalanche of new and exciting buildings that have put architecture back on the public agenda, a late renaissance that began with the foundation of a new architecture course at the University of Innsbruck in 1969. Since then Josef Lackner, among others, has educated several generations of architects, and built a range of buildings, such as the Ursulinen Schule and the Bartenbach light laboratory, which underpin his theories.

Historically, though, both public and private sectors have been slow to join the initiative. Politicians and private businesses have widely ignored the potential of local architects, resulting in the region having had few noteworthy buildings, despite having hosted the Olympic Games twice in 1964 and 1976. In the 1920s, pioneering architects of the Tyrol chose to take the Modern Movement to the most remote valleys of the eastern Alps where they defined a new architectural language. By combining local techniques and cultural traditions with the International Style, architects such as Baumann, Welzenbacher, Mazagg and Holzmeister not only produced several noteworthy buildings, but also sought to refine the alpine topography with their architecture, equalling the quality of more widely known examples from Switzerland.

The Nordkettenbahn, for example, designed by Baumann in the '20s, features four cable car stations that lead directly from town to mountaintop to the north, some 2500m above sea level. On each level, the buildings reflect the difference in the terrain, with the uppermost 'Hafelekar' appearing to hang from the mountainside, like a swallow's nest.

Lois Welzenbacher created a range of strong urban planning statements when seeking to bring modernism to Innsbruck, including a ten-storey public services office next to one of the central squares; the Hochhaus was the town's first high-rise building. It has been recently refurbished by Ben van Berkel as part of a competition-winning scheme which included the provision of an electricity substation for the inner city. A second building to receive a facelift is the Sudhouse, part of a former brewery. By inserting a glazed screen in the front facade, Welzenbacher chose to expose the four copper vats on the mezzanine to give passers-by a glimpse of what was produced inside. As a listed building, it will provide a new home for the 'Architektur Forum' in September 2004, when the design in a collaboration by architects Giner+Wucherer and Rainer Köberl is completed. This will provide a much needed base for an organization that has quickly become an important local institution, publishing new planning proposals on their website *www.architekturforum-tirol.at* as well as organizing awards, competitions, exhibitions and publications.



Zaha Hadid's ski jump, visible to all from the town centre.



aumschlager Eberle housing scheme (2001).

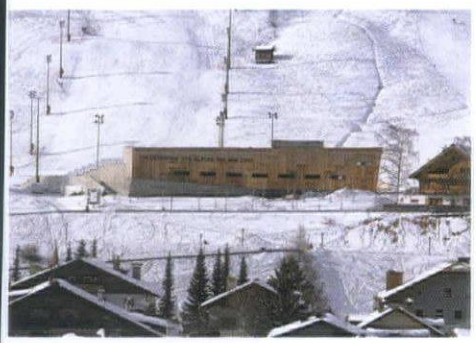


Dominique Perrault reflecting the city's historic facades.

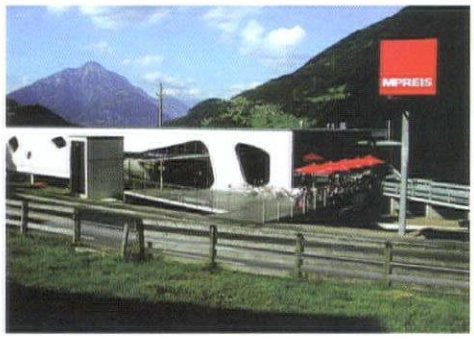


Three generations in one house – a new private home designed by Arno Fessler in collaboration with Reinhardt Honold.

The freight station will be relocated, so opening up the city quarter which reaches out over the river Sill to the East. And there are plans to double the size of the stadium for the European Football Championship, the EM 2008. The region also boasts a number of prominent examples of internationally renowned contemporary architecture. They include Zaha Hadid's ski-jumping slope on a hilltop, housing schemes by Baumschlager & Eberle (AR June 2001), the soon to be completed central train station by Riegler Riewe, and Dominique Perrault's town hall (see later in this issue) – a unique mixed-use complex, including shopping mall and hotel, which brings a new urban scale to the inner city.



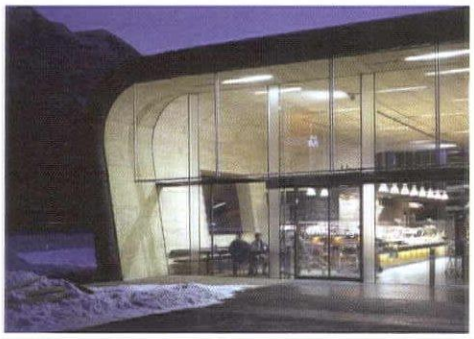
Zielstadion, St Anton am Arlberg: Manzl-Ritsch-Sandner.



MPREIS supermarket, Wenns, by Köberl and Tschapeller.



Train station, St Anton am Arlberg: Manzl-Ritsch-Sandner.



MPREIS supermarket, Weißenbach, by Giner + Wucherer.

Despite these international players, however, it was the vibrant local scene of architects that inspired this change in attitude leading to the improved public reception of modern architecture; for instance the ar+d highly commended scheme by Manzl-Ritsch-Sandner Architects for a station building at the 2001 world championship skiing venue of St Anton am Arlberg (AR December 2001), and their Zielstadion; and the town house by riccione architekten (Bortolotti, Cede and Ramoni).

This in turn led the private sector to move away from traditional Lederhosen architecture, in favour of modern architecture – a breakthrough in public opinion that has been clearly reflected by hundreds of new private houses throughout the region, such as Arno Fessler and Honold's tripartite house for three family generations. Business in the region has taken the initiative, most prominently demonstrated by the family-run chain of supermarkets 'MPREIS': a 120-outlet supermarket chain, that throughout its recent expansion has appointed many emerging new young architects, such as Giner + Wucherer and Rainer Köberl, in an attempt to bring new qualities to shopping, giving everyone the opportunity to experience architecture anywhere in the province. DANIEL FÜGENSCHUH

Photographs by Daniel Fügenschuh, Martin Tusch, Heidi Fessler, Markus Bstieler and Günter Wett.

Several books have been published in recent years such as a guide of 260 buildings called Bauen in Tirol seit 1980 *by Otto Kapfinger (Anton Pustet) and Liesbeth Waechter-Böhm's* Neue Architektur aus Tirol/New Tyrolean Architecture *(Princeton Architectural Press).*

design review

Exhibition centre, Bologna, Italy

Architect
Mario Cucinella Architects





The new
GKD **PictureBook** 2003:
order now by mail or fax.

Town Hall, Innsbruck:

Moving Façades

Permanent change by altering transparent windows and variable, movable sun shade elements made of coolly gleaming stainless steel wire mesh: intimacy and openness – free sight towards the outside, varied light guidance and protection against viewers towards the inside.

Architects: Dominique Perrault, Paris, with RPM, Munich
Foto: © Roland Halbe

enquiry 20 www.arplus.com/enq.html

GKD - Gebr. Kufferath AG Metallweberstr. 46 D-52348 Düren Telephone +49 (0) 24 21 / 803 -0 Fax +49 (0) 24 21 / 803 -227
E-Mail: creativeweave@gkd.de www.creativeweave.de

GKD

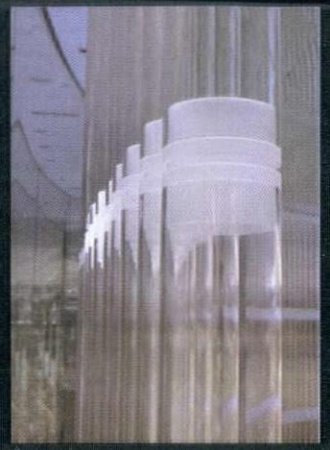
WORLD WIDE WEAVE



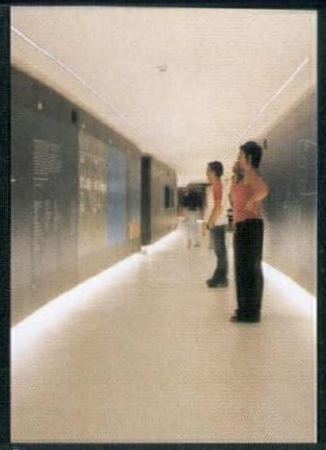
2



3



4



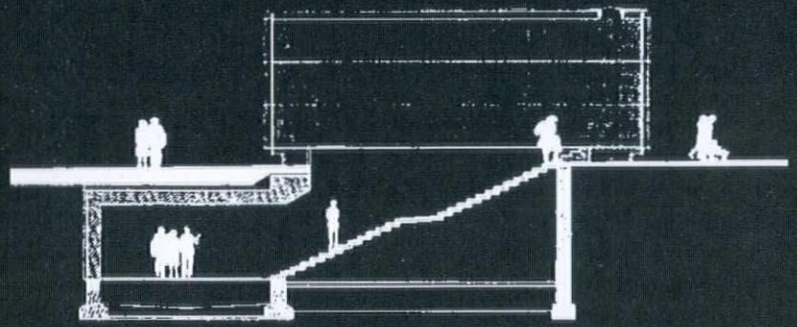
5



6

Tubular cells

A new subterranean civic exhibition centre in the heart of Bologna is signposted by a pair of luminous and ethereal entrance pavilions.



cross section through entrance pavilion

In common with most Italian cities, the centre of Bologna is a densely textured historic core with little opportunity for contemporary additions or interventions. But just off the Piazza Maggiore is an eye-catching new structure that marks a distinct break with the past. Like a pair of frozen dewdrops, two shimmering, oval cylinders signpost the entrance to a new underground exhibition centre.

Designed by local architect Mario Cucinella, the 800 sq m centre is a municipal showcase for current and future architecture, infrastructure and urban design projects in Bologna. Formerly, this underground lair was a dreary shopping mall which lay defunct for around 20 years before the city authorities decided to find a new use for it. The prominent city centre location will no doubt attract tourists as well as locals, enticed by the spectacle of the entrance pavilions. Cucinella is known for his elegant, ecologically aware architecture usually executed in lightweight materials, so it is no surprise to see these signatures here. However, in the context of historic Bologna, the scheme has attracted some predictable controversy, but the translucent structures touch the ground extremely lightly and could be easily removed if required. As it is, their physical and visual delicacy sets up a delicious tension with their surroundings, especially the adjacent eighteenth-century Casa di Re Enzo with its heavy, terracotta-coloured stone walls and ramparts.

The twin pavilions sit slightly raised above piazza level. Each is wrapped in an outer skin of curved clear glass and an inner layer made up of transparent vertical Plexiglas tubes 120mm in diameter. (Cucinella likens then to a cluster of transparent bamboo stalks.) While admitting daylight, the double skin also plays disarming optical tricks, fracturing and filtering views in and out. When natural light shines on the tubes the curved facades appear to vibrate; at night, coloured lights set inside the tubes transform the droplet pavilions into two radiant, pulsating forms. It may be an uncharacteristic new Bolognese landmark, but some of the vision required to realize it might fruitfully rub off on the city's longer term architectural endeavours. CATHERINE SLESSOR

Architect
Mario Cucinella Architects, Bologna
Photographs
Jean De Calan

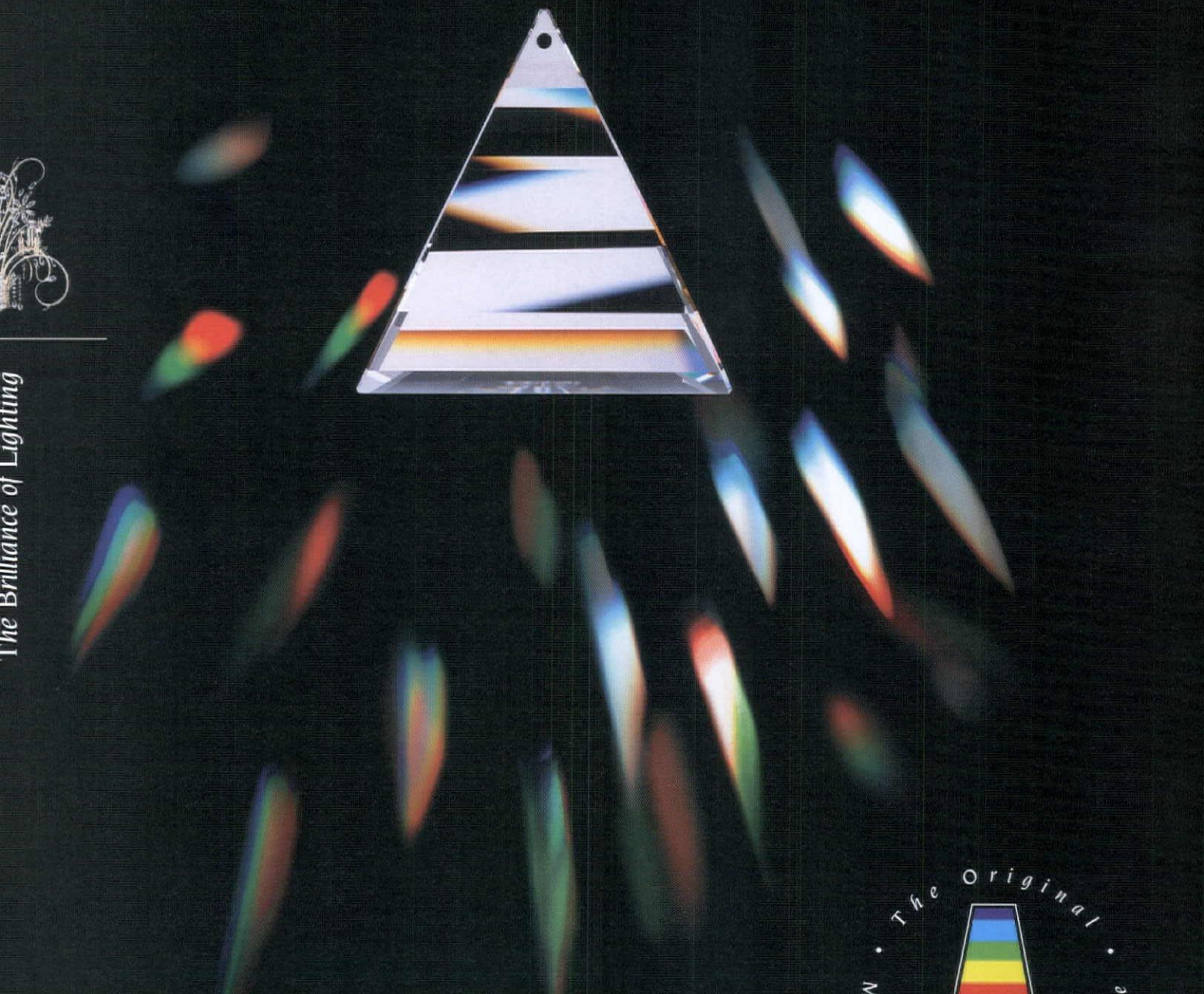
1
The entrance pavilions at night.
2
The lightweight structures in their historic Bolognese context.
3
The double skinned membrane plays disarming optical tricks.
4
Detail of Plexiglas tubes.
5, 6
The subterranean exhibition spaces.

As a guarantee of the inimitable quality of the Original, each STRASS® *cut crystal component carries the laser-engraved quality signature, indelibly etched into the body of the crystal.*

STRASS® Crystal Flame

Swarovski Crystal,
the perfect cut,
trend inspired interpretation.

And your lighting design comes alive.



The Brilliance of Lighting

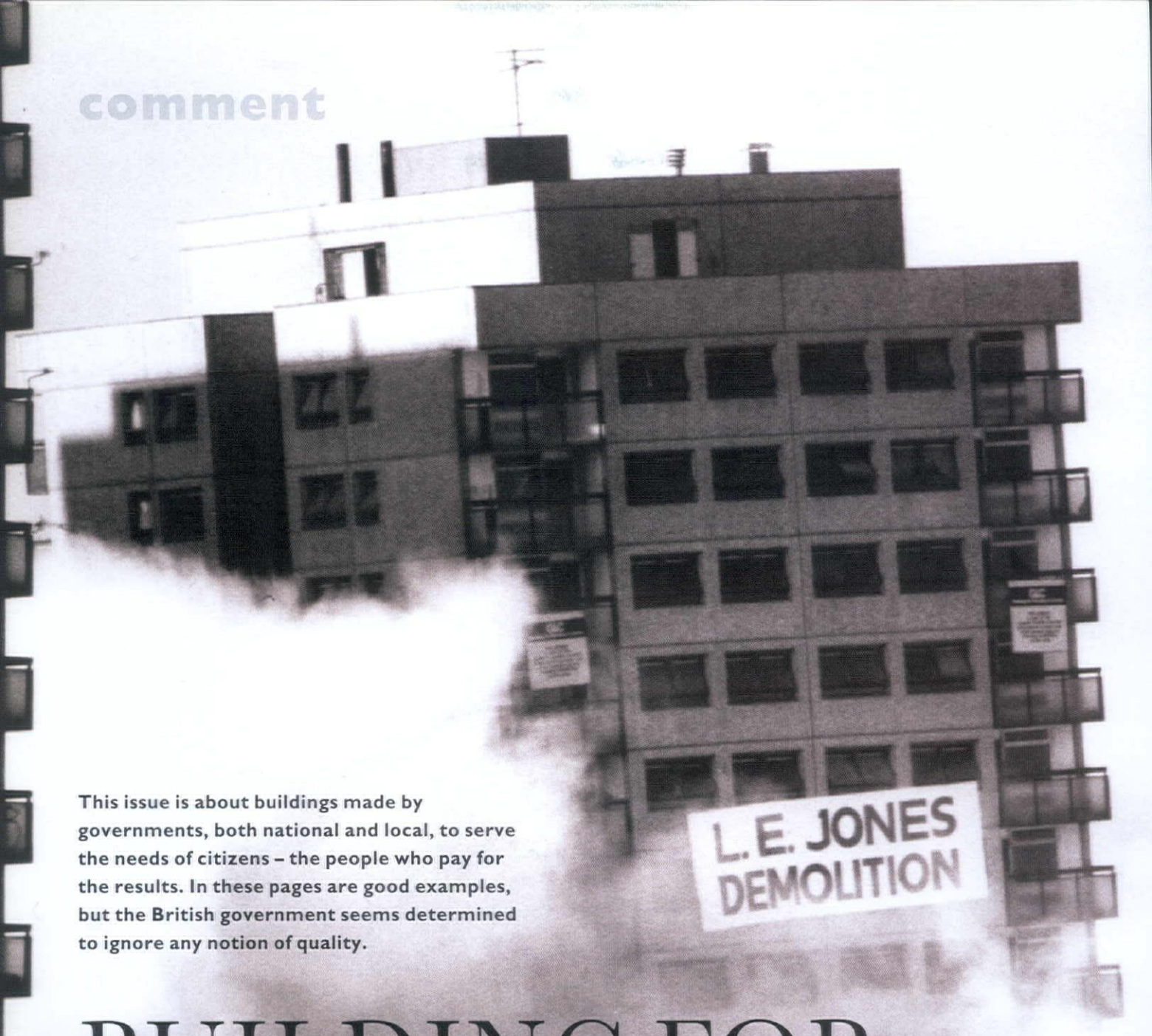
her information please contact your lighting manufacturer or:

vski Aktiengesellschaft
istrasse 15, Postfach 567
95 TRIESEN
423/399 5511, Fax 00423/399 5010
arovski.com

• The Original • Made in Austria/Europe •

STRASS
SWAROVSKI
COMPONENTS

enquiry 8 www.arplus.com/enq.html



This issue is about buildings made by governments, both national and local, to serve the needs of citizens – the people who pay for the results. In these pages are good examples, but the British government seems determined to ignore any notion of quality.

BUILDING FOR AUTHORITY



Northaird Point, Hackney, London: end of an era for the rotting hulks of previous public works programmes – but are their replacements any better?

o democratic governments have any role at all in architecture? If emocracy is rule by the people rather than an individual or an oli-archy, what kinds of building and cityscapes should represent the ate and its citizens? Few would deny that governments have to ssume a role in providing certain kinds of building. Even the most ght-wing regime needs barracks, police stations and prisons. Should ese be provided as mere shedding at Guantanamo Bay? Or should ey, Habsburg-like, have some kind of symbolic presence? What ould the range of public building be? Does government interest in e appearance and atmosphere of buildings indicate an unhealthy turn to imperial thinking? Do governments have a legitimate role deciding about the quality of building, rather than just its provi-on?

Certainly some governments believe they should have. In Norway, for instance, there is an elaborate code intended to mprove the quality of all publicly funded buildings (AR August 993, p7). France has a vigorous competition system for young rchitects to encourage new thinking in public works. In countries ike Germany and Finland, all important public buildings are put ut to competitions, in the case of the most important work usu-lly with completely open entry, sometimes with controversial and even unpopular results, like the Kiasma art museum in Helsinki, won by Stephen Holl (AR August 1998). Of course jury decisions are sometimes open to question, but at least such competitions are set up to improve the quality of the public realm.

In contrast, the British Government has largely taken the line hat architectural quality is irrelevant as long as there is appropri-ate quantity. The Labour administration has embraced with fer-vour an invention of its Conservative predecessor, the Private Finance Initiative (PFI), under which most official work of both central and local government is handed to the private sector. Perhaps there is nothing wrong with this in principle. After all, the private sector built the terraces of Bath and Edinburgh, the Rockefeller Center and the great consumer malls of North America (which even if they are ecologically disastrous and scarcely great architecture, are at least immensely popular).

The PFI is a means of transferring the cost of assets we achieve in the present to the future. In a sense, this has always happened, yet the PFI is a much more complicated process than the simple one of a speculator investing capital and hoping to get a decent return during the lifetime of the resulting building. In its simplest interpretation, PFI means that government or local government commissions a building from the private sector but pays nothing initially. All construction and commissioning costs are borne by the contractor. Then the government leases the work from the builder for a fixed term of years, during which it has to be maintained by its maker.

Not so simple

Apparently, this is an absolutely brilliant system: we acquire assets for which we pay as we use them; the government does not have to increase its borrowing; taxes will not increase; maintenance is dealt with free by the maker. But PFI is not so simple. Because the government must be sure that the deal is correct and competition for a job between providers is totally fair and appropriate, the process of bidding for PFI work is immensely expensive for contractors. So virtually the only values involved in creation of PFI work are financial. Accountants, quantity surveyors and bureaucrats rule – a brilliant recipe for mass-producing shedding for the lowest price per cubic metre, but not one for generating even architecture of mall quality. The designers are not directly contracted to the client and design work is largely part of the bid process. Contracts for as many as 50 schools can be awarded at a time: results are predictably totally without cognizance of locality, orientation or community.

Now that the first fruits of PFI have been up for a few years, it is clear that all are far from free of blemish. Some PFI buildings do not work properly; some are the cause of litigation; some are clearly going to have maintenance problems throughout their lives. Not very different perhaps from the results of conventional, old-fashioned means of building procurement. But there is a very important variation. Virtually no products of the PFI system have architectural quality, and most are little better than the very crudest publicly funded buildings of the 1960s, the last time when the building industry was unleashed with considerations of quantity far overwhelming those of quality. Now we view the rotting hulks of much of the utilitarian public work of that era with horror, and are trying to find ways of affording to demolish or improve them. PFI will be used. The dreadful circle will continue.

Enhancing life

Clearly, we cannot expect modern governments to emulate Augustus who found Rome in brick and left it in rather flashy marble. Indeed it would be very sinister if we did – the last people who used the first emperor as a model for building policy were Hitler and Stalin. But we can hope for policies that will generate publicly funded architecture and urban spaces that will enhance our lives and those of our descendants, rather than satisfying bureaucratic accounting norms – and buildings, funded directly by all of us, which set an example to the private sector. After all (though PFI temporarily conceals the fact), we are paying for the stuff. We, and our children, deserve more for our money than serviced volumes.

But at the moment, when the United Kingdom government is spending more on public building than for a generation, it emphasizes three methods of procurement of public buildings: Design and Build; Prime Contracting and PFI. All put the contractor rather than the designer (and client) in control of the process of generating buildings. As a result, architecture (if it is considered at all) is usually reduced to a series of gestures, sometimes as bad as or even worse than those of PoMo at its vulgar height. The state of British public building is analogous to that of the nation's railways which, handed over piecemeal to the private sector, have become the most expensive and least efficient in Europe – the laughing stock of the world.

Profession must fight

In the United Kingdom can we hope to achieve at least the qualities of new public building and space that are regularly generated in Scandinavia, Germany, Spain and France? Sadly, at the moment, there seems little chance. In fact, PFI and its vile variants are spreading to governments all over the developed world. There is some hope that PFI will be destroyed by its inner contradictions as more and more PFI buildings are completed, seen and experienced in use. But that will take a long time, and the built legacy will still remain.

All architectural institutions of every country in which PFI and its vile siblings are promoted should fight fiercely against them. The RIBA and its equivalents should show how such systems of procurement must lead to mediocrity at best and at worst to disaster. If they do not, what are they for – just unions for protection of our business? They should learn from Spain and combine to demonstrate to the public what real architecture can do, and convince them that an independent profession can provide better places to be in than what bureaucratically controlled commerce can produce. Professional responsibility and initiative must be shown to be inherently more creative than commercio-bureaucratic procedures. Otherwise, our descendants will have to live with (and continue to pay for) the kind of squalor that we have inherited from the '60s, which we are pulling down as fast as we can at great cost, both economic and emotional. P. D.

For hundreds of years, Finland was the poor relation of Sweden. From the twelfth to the nineteenth centuries, the Swedish empire crossed the Gulf of Bothnia, with Finland as an impoverished colony. In 1809, the country changed colonial masters and Russia ruled until the Revolution, when Finland finally managed to achieve independence. By the 1920s, Sweden again became Finland's most important trading partner, and remaining links of language and culture were reinforced. But, though Stockholm was (and in many ways remains) the most important posting in the Finnish diplomatic service, the embassy had to work out of cramped and sometimes temporary quarters. (The Swedes meanwhile have the poshest embassy in Helsinki, a dashed great neo-Renaissance palazzo next to the town hall overlooking the harbour.)

By the '90s, Finland's diplomatic profile in Stockholm was plainly absurd, particularly as spectacular investment in infrastructure, education and technology had enabled the former colony to match the prosperity of Sweden (which was neutral in the Second World War when Finland was ravaged by both Germans and Russians). So in 1992, the Finnish government decided to build a new bespoke embassy. The process of acquiring a suitable site and obtaining planning permission (the latter extremely time-consuming)[1] meant that the building took a decade to complete.

Kristian Gullichsen, in many ways the doyen of the cool Helsinki school, was chosen as architect. He believes that 'an embassy building has a symbolic function; it must represent its country in a diplomatic way while interpreting the codes of its location. The Finnish Embassy in Stockholm does not portray Finland as a wonderland of high-tech culture. On the contrary, it attempts to communicate on the level of the collective memories of the two countries'.

Finland was unable to obtain as grand a site in Stockholm as Sweden did in Helsinki. But, though quite small, the plot (previously used as a car park by the Swedish broadcasting organization, the lumpen headquarters of which is a blot on a delicate area) is by no means a bad one. On the edge of the diplomatic quarter in Östermalm, the eastern part of the central city, it overlooks the Gärdet, a fragment of the national nature reserve Djurgården, which retains the peaceful quality of tree-studded parkland similar to, for instance, Hyde Park in London. In the '30s, the city managed to persuade the state to sell part of the reserve for development to accommodate Stockholm's rapidly expanding population. Here were made some of the city's first crisp white functionalist housing blocks, built as pavilions in the park at the start of Sweden's socialist mid-century romance with Modernism. (The revolutionary Stockholm exhibition of 1930 was held in Djurgården.)

Gullichsen, as he said he would, has responded to context. Indeed, seen from a distance, the new embassy could be mistaken for a large fragment of the 1930 exhibition miraculously preserved and slightly moved. But close up, the building is clearly much more substantial and tectonically satisfying than any temporary exhibition pavilion. A long white wall faces the park. It is at once a defensive plane with few

WHITE CASTLE

The Finnish Embassy in Stockholm represents both a modern democracy and a long interlaced history.



1

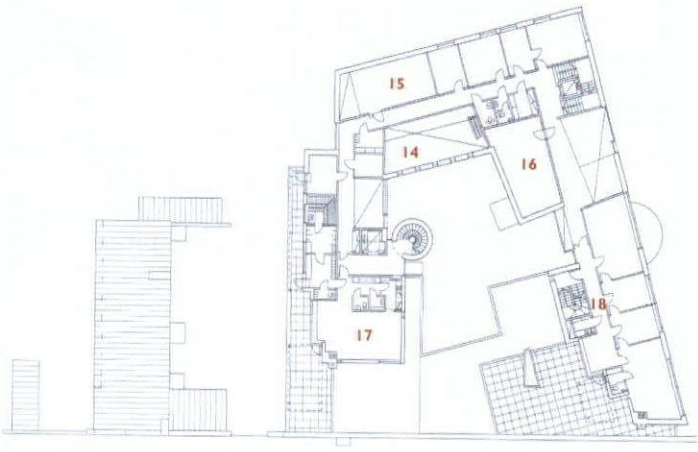


Finnish Embassy,
Stockholm, Sweden
Architect
Gullichsen Vormala
Architects

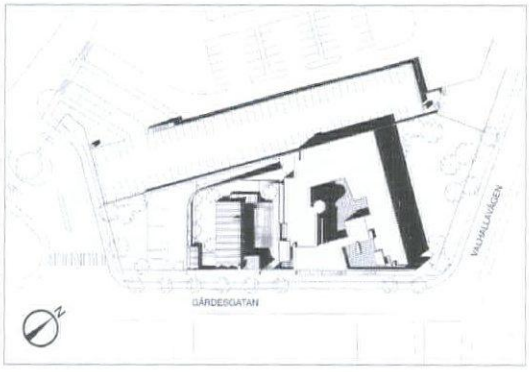
1
The great white wall facing park with its three major openings. In centre, great portal to embassy court. Left of that, door to consular section. Left again is entrance to domestic court.



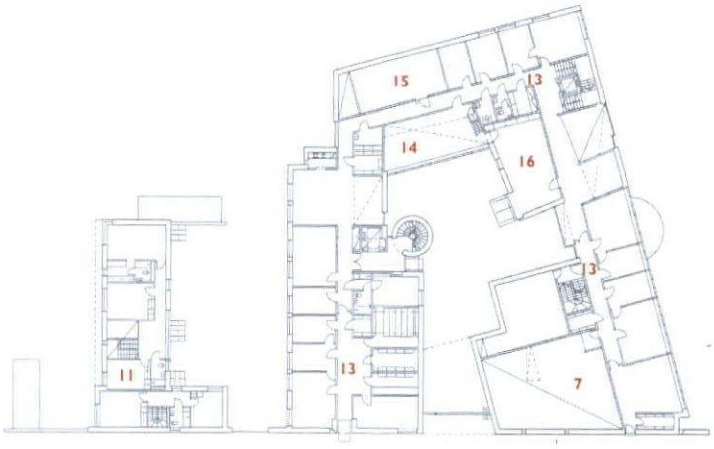
2



second floo



site plan



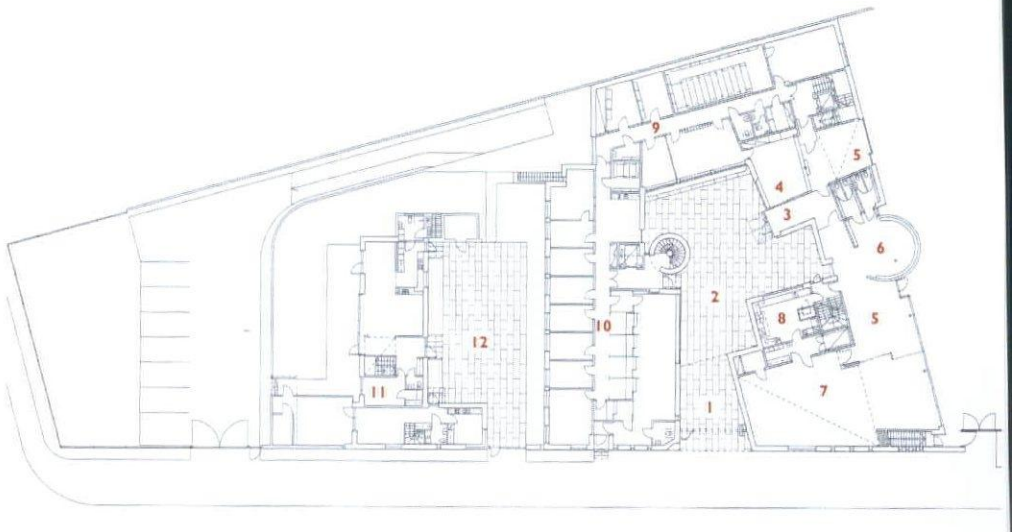
first floor

Finnish Embassy, Stockholm, Sweden

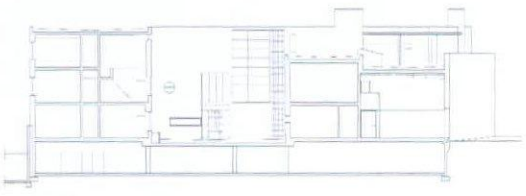
ARCHITECT

Gullichsen Vormala Architects

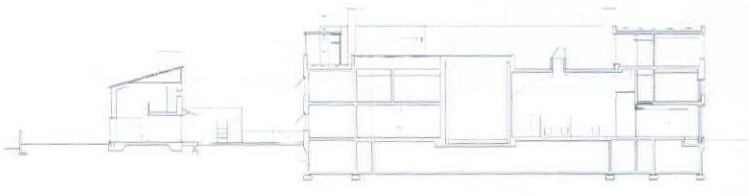
1 portal
2 embassy court
3 entrance
4 reception
5 lobby
6 cloaks
7 banqueting hall
8 kitchen
9 storage
10 consular section
11 houses
12 domestic court
13 offices
14 library
15 plant
16 conference
17 sauna suite
18 ambassadorial suite



ground floor (scale approx 1:750)



west-east section through court and banqueting hall



south-north section through portal and banqueting hall



4

openings, and one that offers the promise of welcome through a giant full-height gated portico, beyond which can be glimpsed an inner court. Security is a major determinant of embassy design, and the wall is the building's shield. The building presses to site edges because of the quantity of accommodation to be incorporated in a very restricted perimeter, and because Gullichsen, like most of his Finnish contemporaries, is concerned to bring daylight into the centre of his plans.

The great white wall, which both protects the interior and demonstrates the variety of inner life with incisions and inflections, is a recurrent theme in Gullichsen's work. Notable uses include the Kauniainen Parish Centre of 1985 and the Pieksämäki Civic Centre (AR March 1990). Like the Stockholm building, both include a great portico, a main public entrance that leads to the interior. The embassy court is particularly compressed, adding to the feeling that the whole complex is a highly abstracted version of a medieval castle. Small events and spatial excavations enliven the white walls of what could easily have been a dull little space. They reflect what happens in the surrounding interior volumes, and are a result of a contemporary interpretation[2] of what Ruskin, praising the flexibility of medieval architecture, called 'changefulness': a building should alter its outward form according to what it contains.[3] Changefulness in medieval buildings was of course the result of alterations over time. In modern buildings and in the wrong hands, its pursuit can lead to picturesque kitsch, but Gullichsen's buildings always avoid that, even though they are generously sprinkled with abstracted quotations from Aalto,[4] Le Corbusier and less well known masters of the Modern Movement.

Once through the great portal, the public route is informal.[5] A door in a glazed panel beckons visitors across the court. Then a little entrance, constrained and carefully supervised. Then you are deflected either right towards the banqueting hall or left to a foyer in which space whooshes upwards and you can see, though not reach, galleries in which the circulation of the first and second floors is exposed. A three-storey glass block wall chastely floods the tall volume with light, and a long transparent panel gives views.

The approach to the banqueting hall is completely different: before you come to the building's big space, you pass a large curved cave lined with cherrywood that acts as cloakroom. A single-storey foyer leads to the hall, which is at first constrained in height, then generously expands upwards under a curving cherrywood ceiling that seems like the one in Aalto's Viipuri library lecture theatre waltzing. A large carefully gridded window looks out over the park and further daylight is brought in through slits in wall and roof. The big room serves both as space for formal banquets and for conferences. So its atmosphere is ambiguous, an impression heightened by the rather institutional furniture, which has been chosen for ease of rearrangement rather than formality. Budgetry constraints have required that furniture and fittings throughout the embassy are from standard Scandinavian ranges (in the informal areas often by Aalto). Surely the banqueting hall called for special furniture.

The only other large space in the embassy is the library, which few members of the public will visit. It is a warm, calm double-height galleried space that overlooks the court and through the great portal to the park. Other elements of the complex are necessarily disjunct because of the complexity of the programme, and the need for different layers of security. South of the entrance court is a domestic one, in which a couple of almost suburban dwellings look over a green that provides light to many of the offices. At second floor level are the semi-domestic sauna suite (every Finnish embassy must have one) and the ambassadorial offices, both with terraces overlooking the park. These, and the offices which make up the bulk of accommodation, are knitted together by a circulation system designed to be as unbureaucratic as possible, full of surprising voids, views and shafts of light.

The Stockholm building adds to other recent Finnish embassies in Washington (AR October 1994) and Berlin (AR March 2000), neither of which had to respond to such a historically sensitive cultural context, so they did not try to provide the span of references from medieval times to Modernism. But, like them, the latest embassy is symbolic of a decent, thoughtful and generous democracy.

PETER DAVEY

1 In the end, to obtain permission, a car park for other users had to be made along the west side of the site, which means that the building opens little on this side.
2 Which I am sure is unconscious.
3 In the Nature of Gothic, ch VI, vol II of *The Stones of Venice*, Ruskin argues that Gothic architecture is the only rational one because it changed its form according to function without suffering 'outside symmetries and consistencies' to interfere with real use.
4 Kristian Gullichsen's mother Marie was Aalto's great patron. She founded Artec to make and sell his furniture and he designed the Villa Mairea for the Gullichsen family.
5 A separate door in the white wall leads to the consular section.

Architect
Gullichsen Vormala Architects, Helsinki
Project team
Kristian Gullichsen, Jyri Haukkavaara, Olli Hakanen, Reija Toivio, Jani Wuorimaa
Interior design
Aulikki Jylhä
Landscape architect
Jyrki Sinkkilä
Photographs
Jussi Tiainen, 1, 2, 3, 6
Mikael Lindén, 4
Camilla Wirseen, 5



5

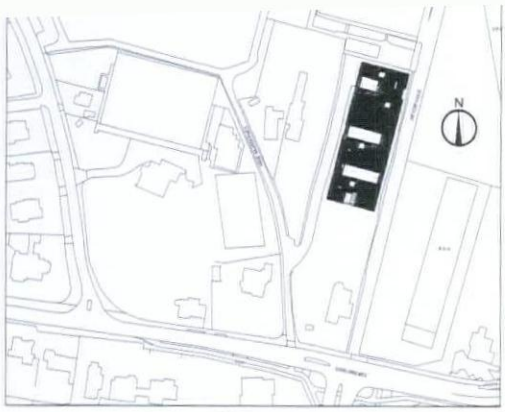
FINNISH EMBASSY, STOCKHOLM, SWEDEN
ARCHITECT
GULLICHSEN VORMALA ARCHITECTS



2
North elevation: bulge is cloakroom.
3
Embassy court from portal.



Office circulation is full of surprising voids and views.
5
Foyer of office area with triple-height glass block wall.
6
Banqueting hall arranged for conference. For banquets, benches and chairs are arranged at right angles to this orientation and split up into tables for six.



site plan

MEDIA MONITOR

An official building, the seat of the Netherlands state broadcasting censors, shows how what could be a dreadfully bureaucratic institution can be humanized.

Older readers may remember Hilversum etched on the dials of Bakelite wireless sets, along with other exotic locales – Luxembo Moscow, Monte Carlo et al – in the pioneering days of early radio Hilversum is now the Netherlands media capital and home to numerous broadcasting corporations whose activities are monito by a national watchdog agency, the stern sounding Commissariat f the Media. Though its name suggests faceless state bureaucrats ho in glum Stalinist offices, the reality is rather different. The Dutch m police occupy a bright, permeable, low-rise block on a woodland campus that could, at first glance, be mistaken for a fashionable gal or some kind of cultural centre.

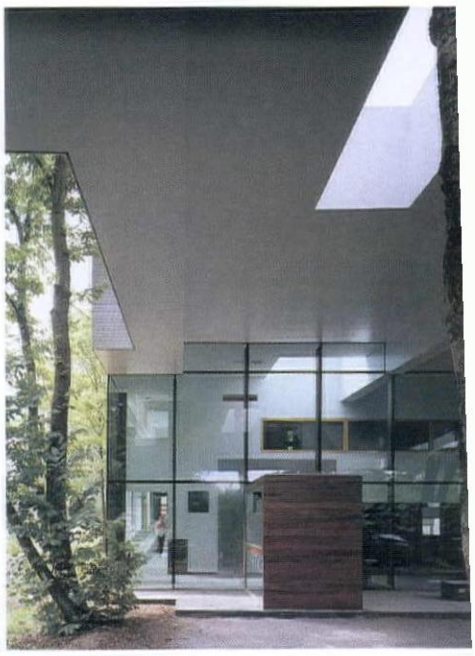
Paradoxically, for a building concerned with technology and electronic artifice, its relationship with the corporeal, natural worl especially intimate. A chunky, cantilevered canopy projects over th entrance, with both new and existing trees projecting through cut sections, so that nature appears part of the architecture, the trunk like gnarled, arboreal columns. This theme is reprised throughout t building with a series of acacia-planted internal patios carved out o low-slung mass, bringing daylight and views into the deep plan. An external skin of clear glass and sleek corrugated aluminium reflects changing patterns as light filters through the surrounding foliage. Fr the conference suites, corridors and meeting rooms, nature never seems far away, brought into play as a seasonally changing backdrop office life.

Designed by Koen van Velsen, who also has his offices in Hilversu the new building joins the ranks of slightly outré local projects generated by the presence of media companies. Hilversum's Media Park can boast at least two ironically wacky contributions by acrony loving funsters MVRDV (the VPRO headquarters, AR March 1999, a the RVU building), but van Velsen's scheme is more thoughtful and restrained, as befits its role as the sober media monitor. Symbolicall the authority headquarters are located outside the park proper, whi is now enclosed by a fence installed in the more security conscious

1
The chunky cantilevered canopy whi generously ...
2
... welcomes, and ...
3
... is penetrated by trees, new and ol



1



2

MEDIA AUTHORITY HEADQUARTERS, HILVERSUM, THE NETHERLANDS
ARCHITECT
KOEN VAN VELSEN



MEDIA AUTHORITY HEADQUARTERS, HILVERSUM THE NETHERLANDS

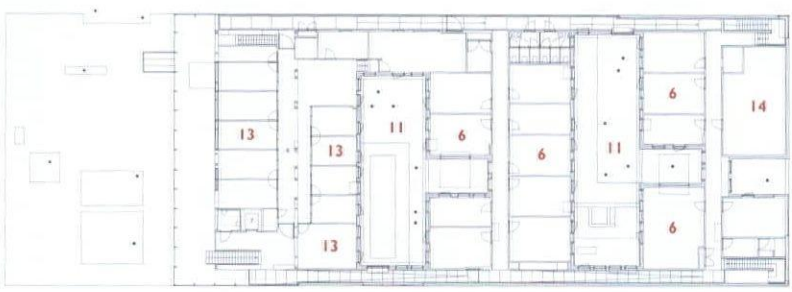
ARCHITECT

KOEN VAN VELSEN

4
West front, in which interior is revealed from outside through carved corrugated skin.
5
Main entrance.



roof

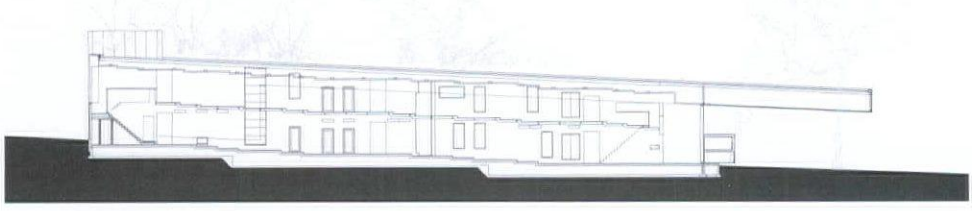


first floor

1 entrance
2 hall
3 reception
4 cloaks
5 interview
6 office
7 auditorium
8 archive
9 library
10 conference
11 court
12 parking
13 monitoring
14 plant



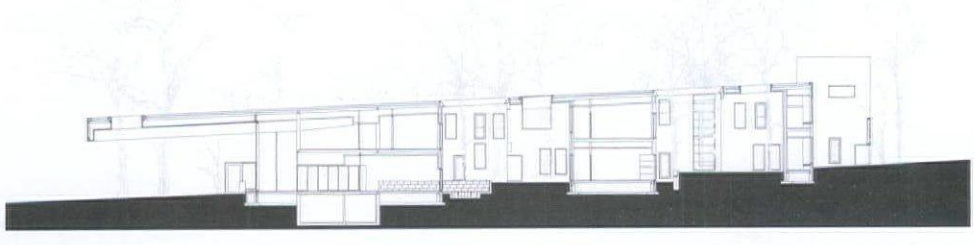
ground floor (scale approx 1:700)



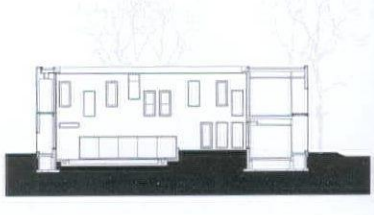
south-north section



cross section through auditorium



north-south section through courts



cross section through court



4



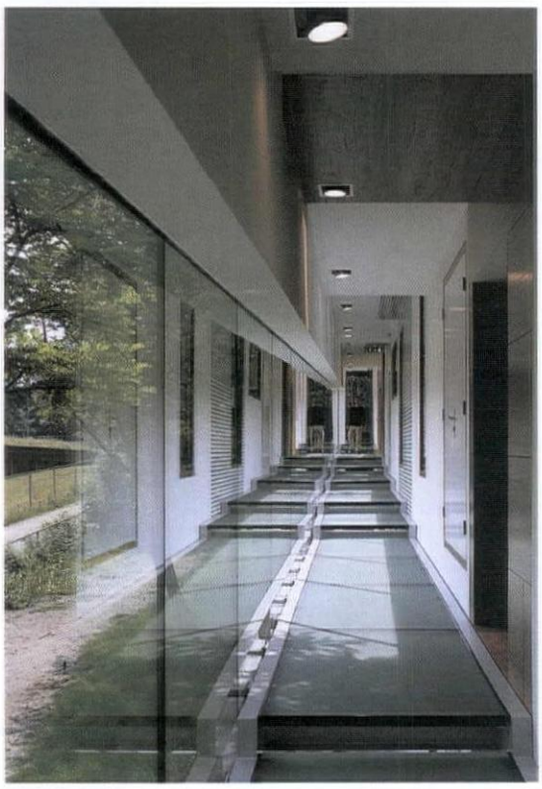
5

MEDIA AUTHORITY HEADQUARTERS, HILVERSUM, THE NETHERLANDS

ARCHITECT

KOEN VAN VELSEN

Architect
Koen van Velsen, Hilversum
Project team
Koen van Velsen, Gero Rutten, Marcel Steeghs, Gideon de Jong, Chris Arts, Merijn de Jong, Tom Bergevoet
Structural engineer
D3BN
Photographs
Duccio Malagamba



6

national climate following the murder of Dutch politician Pim Fortuyn last year. Van Velsen exploits the gently sloping topography, positioning his building lengthways along the site so it steps up gradually over 2m from the cantilevered entrance. The double-height entrance hall is a luminous box enclosed in walls of clear glass that dematerialize the boundary between inside and out. Apart from being a powerful formal gesture, the canopy also shelters a small car park and, this being the Netherlands, the ubiquitous bicycle racks.

Office accommodation is compactly arranged in tight blocks, around the internal patios. Principal circulation routes are placed on the perimeter, with two corridors running along the long edges of the rectangular footprint. Almost domestic in scale, the landscaped patios can be used by workers for breaks, meetings and general social interaction. In contrast to the lightweight aluminium and glass external skin, the walls around the patios are made of brick painted Mediterranean white and embellished with Mondrian-esque planes of red, blue and yellow to lift the spirits. The same approach extends to the inside, with flashes of colour applied at intervals to walls, providing visual incident and points of orientation. Coloured foil on the glass skin adds a further kaleidoscopic dimension. Apart from the usual cellular offices and meeting rooms, the building houses a series of viewing suites, where broadcasts are monitored, and a court-like chamber where hearings are held and broadcasters called to account. Yet the seriousness of the brief is offset by whimsical details, such as the collection of boulders used as seats for watching television in the entrance lobby.

This project reflects van Velsen's flair for transforming unpromising building types into complex, arresting architecture. An earlier scheme in the centre of Rotterdam (AR May 1998) elevates the spatially mundane, introverted form of the modern multiplex cinema into the centrepiece of a new public square, with cinemas and promenading spaces wrapped up in a corrugated translucent skin. Here, the serious but necessary business of policing the Dutch broadcasting media is conducted in a boldly conceived building that responds imaginatively to its tranquil setting, but is still capable of holding its own within a wider campus ensemble. Moreover, through the use of space, light, colour and reinterpretation of archetypal forms such as modestly scaled internal courtyards, it manages to humanize and civilize workplace life. All this is achieved without resorting to the gestural posturing and theorizing characteristic of much of the current Dutch scene. Instead, van Velsen's architecture speaks lyrically and clearly for itself. CONNIE VAN CLEEF

6
The two main circulation arteries run down the east and west sides. This is east: west one is ramped.
7, 8
Almost all rooms have glimpses of sky and nature.
9
Courts, enlivened by touches of Mondrian colour give light, air and verdancy to almost all internal spaces.



7



8



TYROLEAN TRANSFORMATION

A new town hall forms the fulcrum of this civic development in the heart of Innsbruck, which suggests a bolder approach to regional design.



1

TOWN HALL, INNSBRUCK, AUSTRIA

ARCHITECT

DOMINIQUE PERRAULT

Innsbruck is Austria at its picture postcard Tyrolean best – trim, kitsch and *gemütlich*, with a skyline of pepper pot campaniles framed by the hulking Alps. Not generally considered a crucible for architectural experimentation (being overshadowed by activities to the east in Graz and Vienna), the hitherto unfashionable Tyrol is currently having a moment (as Daniel Fügenschuh describes in this issue, p34).

One obvious manifestation of this is Dominique Perrault's redevelopment of the town hall in Innsbruck, the winning outcome of a competition held in 1996 that attracted such luminaries as Günther Domenig and Massimiliano Fuksas. In conjunction with a group of local private developers, the city drew up a brief for a mixed-use civic and commercial complex in Innsbruck's historic heart, focused around a new town hall, with the Altes Rathaus (the original town hall) retained and refurbished.

Though Perrault's scheme casts itself as a sympathetic piece of urban repair that responds to the texture of the city by creating new through routes and public squares, it announces its credentials with a formal and material boldness typical of previous projects such as the Lyons mediathèque (AR July 2002) and the perversely iconic Tres Grande Bibiliothèque in Paris (AR July 1995). Here, tautly orthogonal volumes clad in layers of glass and lightweight metal mesh, like fine chain mail, are surprising, almost abrupt, interlopers in Innsbruck's historic core of wedding cake baroque, their ultra crisp geometries creating an invigorating tension between old and new.

The main elements in this urban nougat (old town hall, new town hall and new hotel) are linked by shopping mall which forms an L-shaped spinal route at street level, funnelling people through the complex. Perrault's model is clearly the traditional European galleria and en route along this internal street Innsbruck's fur-coated flâneurs can shop, take *Kaffee und Kuchen*, pay their bills at the town hall, or simply sit and contemplate in a series of new public spaces. Among these is a formerly external courtyard behind the Altes Rathaus, now enclosed by a glazed roof interspersed with panels of delicately coloured glass by French artist Daniel Buren, which cast shimmering rainbow shadows. Parking is sensibly relegated to two subterranean levels below.

At the heart of the development is a new seven-storey town hall that provides offices in one centralized location for various local government departments that had previously been dispersed around the city. Office accommodation in the Altes Rathaus has also been refurbished. In the new block, with its regimented chequerboard facades of opaque and clear glass, four floors of cellular offices are topped by a debating chamber that overlooks the city, symbolically overseeing the citizens it serves. The glazed roof of the chamber is enclosed by a tented metal mesh roof, like a mini aviary on top of the building. Designed to withstand heavy snowloads (it can withstand 300mm of winter sag),



2

1
The new complex of town hall, hotel and shops is a surprising presence in Innsbruck's historic heart.
2
The hotel, which adjoins the town hall, overlooks a new square.
3
A glazed viewing tower soars up above the roofscape.





4

4
One of the entrances to the shopping galleria that links the various element
5
Crisp, chequerboard facade of the new town hall.
6
A mesh screen encloses the rooftop council chamber.
7
Detail of town hall facade.
8
Inside the viewing tower.
9
Mesh sliding screens on the hotel generate random patterns.

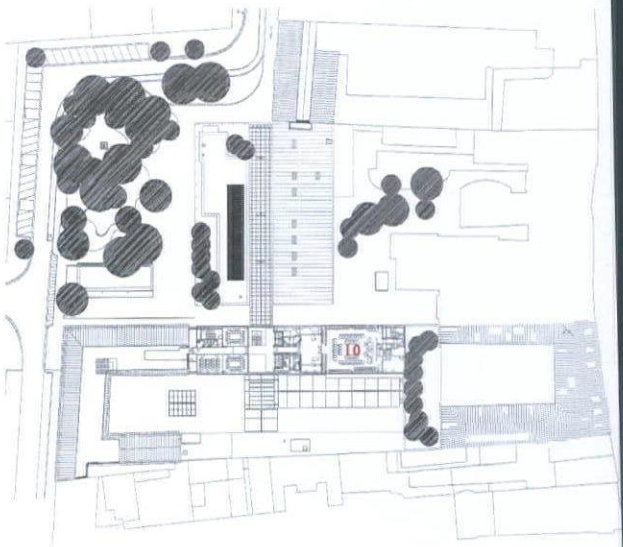
TOWN HALL, INNSBRUCK, AUSTRIA

ARCHITECT

DOMINIQUE PERRAULT

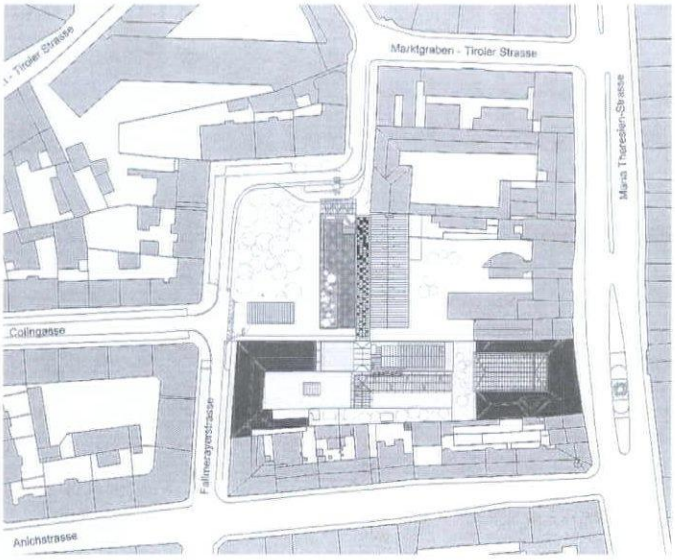


ground floor plan (scale approx 1:1250)

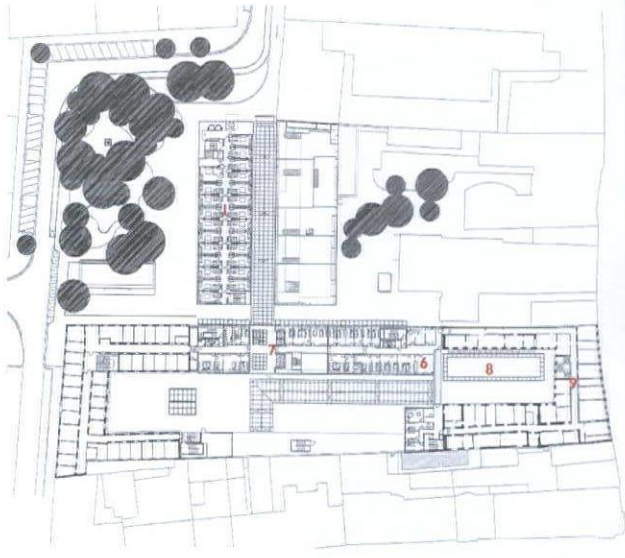


sixth floor plan

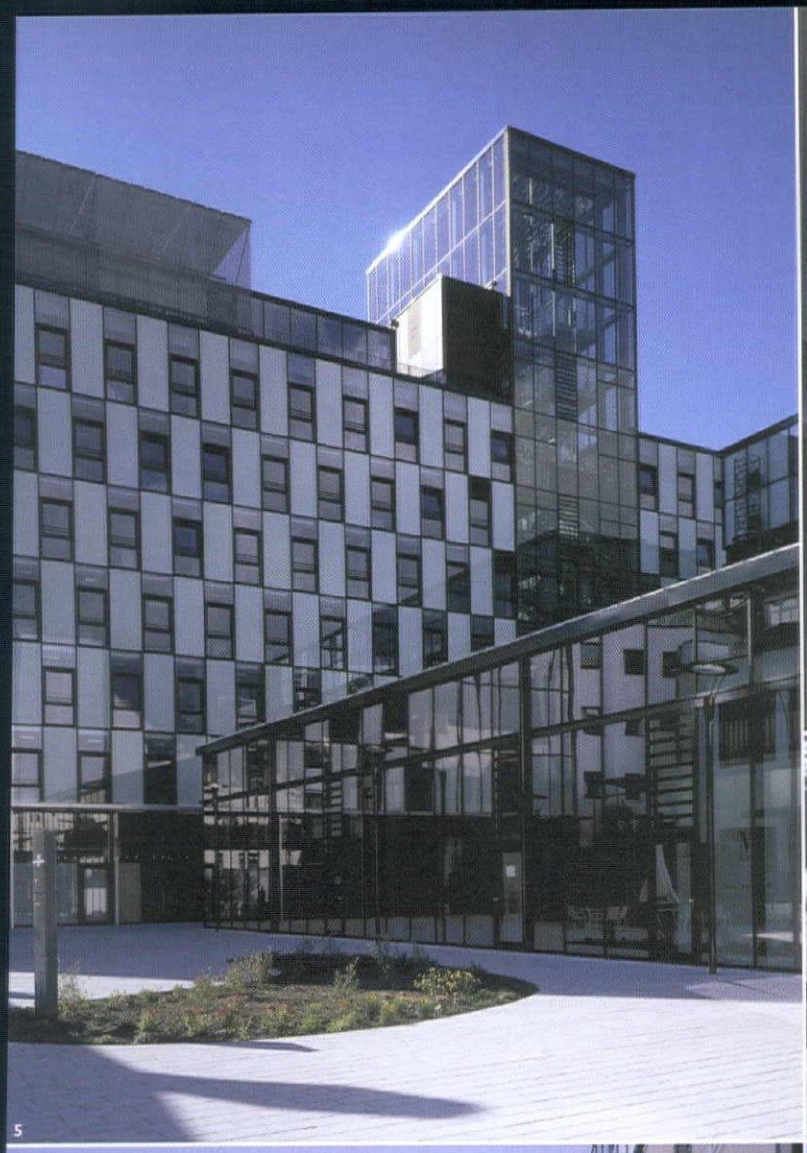
1 hotel
2 new public square
3 beer garden
4 shopping galleria
5 entrance to town hall
6 new town hall
7 campanile tower
8 covered courtyard
9 Altes Rathaus
10 council chamber



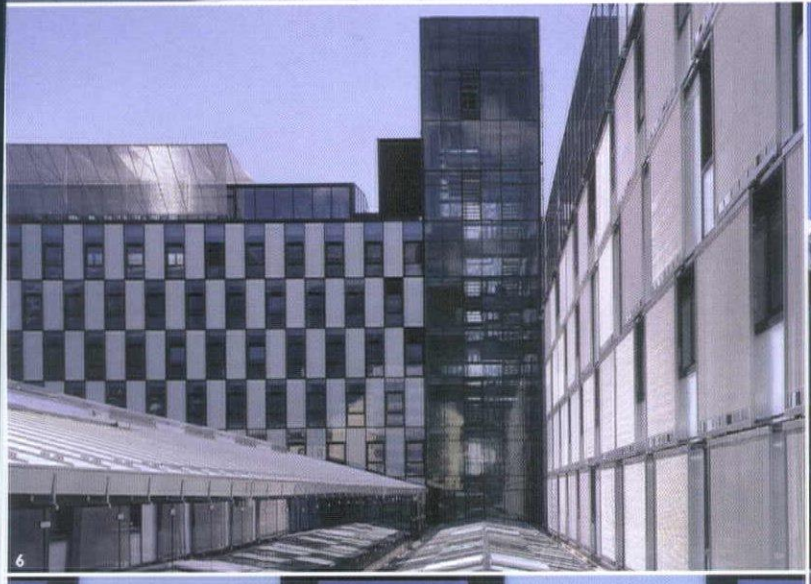
site plan



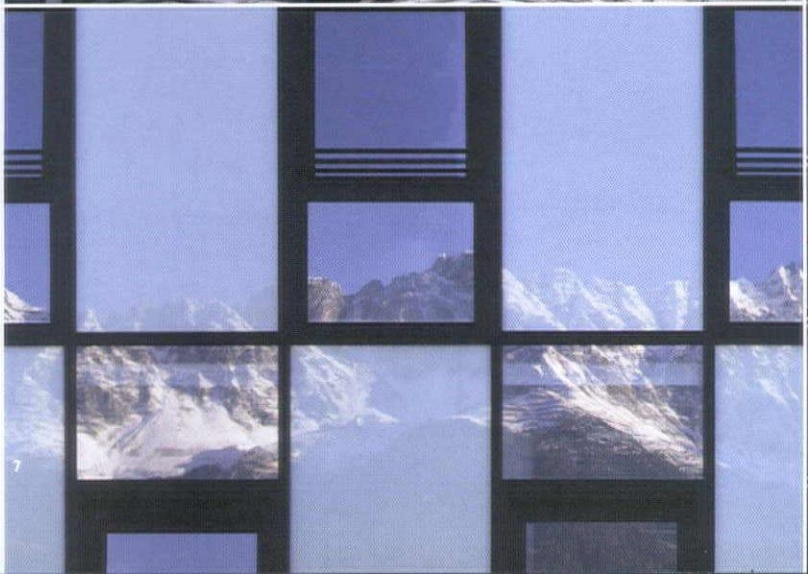
first floor plan


5


8


6


9


7



10



11

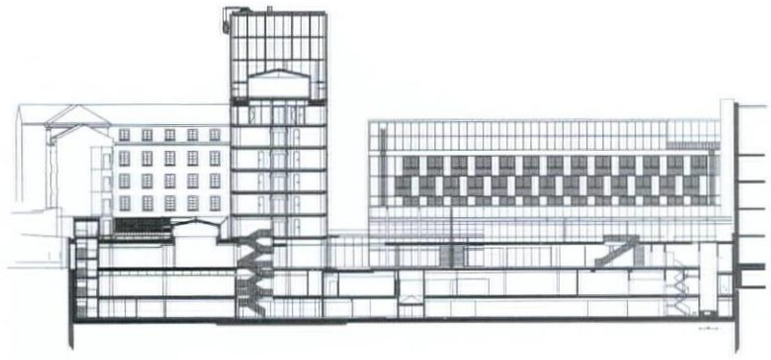
TOWN HALL, INNSBRUCK, AUSTRIA
ARCHITECT
DOMINIQUE PERRAULT

the roof is held in place by a Heath Robinsonian confection of steel props, springs and tensile wires. In different lighting conditions, the stainless-steel mesh acts as a scintillating, solar screen. Perrault enjoys experimenting with materials and the layering of facades, describing the mesh as a contemporary form of *bambou*, in its resemblance to the woven bamboo sunshades characteristic of the Caribbean (notwithstanding the obvious regional differences between the tropics and the Tyrol). The same material is used in the external sliding screens on the east and west sides of the hotel, the movements of the brise-soleil generating random patterns over the chequered glass curtain-wall grid underneath.

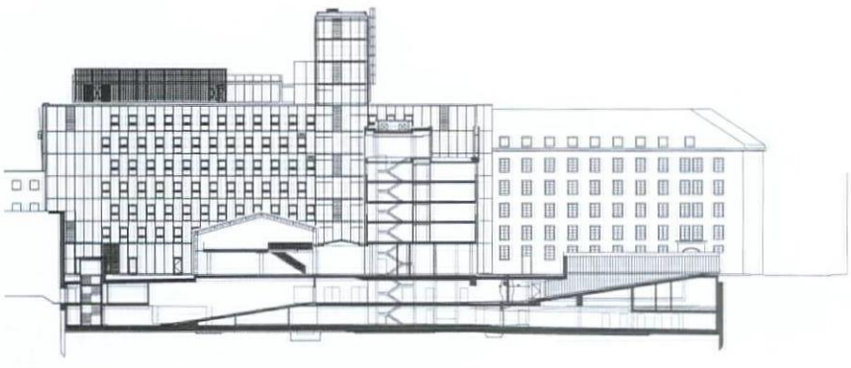
The irregular roofscape of terraces and mesh tents is dominated by a modern version of a campanile, a glazed tower 37m high that enters into a dialogue with Innsbruck's existing bell towers. Though purely symbolic as a campanile (lacking bells), the square tower rises through the new town hall block, bringing visitors into the building from the mall below. It is also a public viewpoint, with panoramic vistas of the city and the Alps. On the south side, its translucent glazed skin is embellished with a dramati screenprinted design by artist Peter Kogler.

In integrating civic functions with ordinary daily commerce, Perrault's aim was to demystify the workings of local authority and make the town hall more accessible, both physically and conceptually. The resulting amalgamation of sleek new block and bustling malls is worlds away from the conventional image of porticoes, pediments and municipal chest puffing. Here the town hall and its attendant buildings are very much part of the Innsbruck scene, and the complex has become a popular meeting place. Orchestrating such clearly contemporary expressions of urban life within the corset of history is never easy, but Perrault has responded to the challenge with tenacity and imagination, that are encouraging indications of a wider Tyrolean transformation.

CLAUDIA KUGEL



cross section through town hall and internal street



cross section through hotel and internal street

Architect
Dominique Perrault, Paris
Project team
Dominique Perrault, Anne Speicher, Jerôme Thibault, Mathias Fritsch, Moreno Marconi, Cyril Lancelin
Associate architect
Reichert-Pranschke-Maluche
Project management
ATP-Axgammer-Tritthart & Partner
Landscape consultant
Ludwigstorff & Hösel
Wire mesh cladding:
GKD
Photographs
Roland Halbe

10
Newly enclosed courtyard of the Altes Rathaus, now refurbished.
11
Detail of council chamber roof.

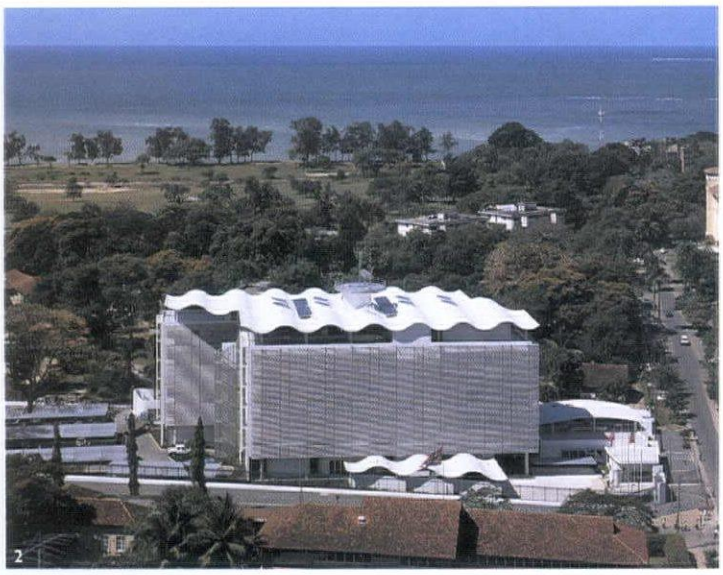
WHITE HEAT

With a new co-location embassy, Manser revives Modernism in the Tanzanian capital, Dar es Salaam.

EMBASSY BUILDING,
DAR ES SALAAM, TANZANIA
ARCHITECT
THE MANSER PRACTICE



Washed whiter than white, Umoja House, where International Modernism meets local tradition.



In the city that witnessed the devastation of international terrorism in 1997 with the destruction of the US embassy, the Tanzanian capital Dar es Salaam now has a new multiple occupancy embassy, which brings diplomats from Europe together under one roof.

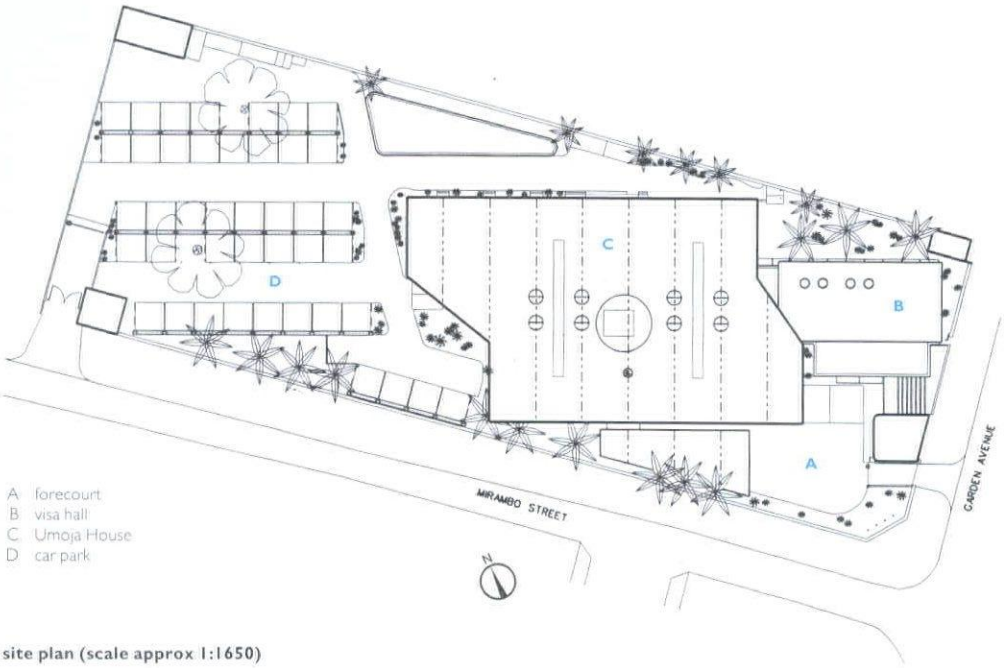
With memories of the Festival of Britain fresh in his mind when recalling the inspiration for the distinctive Umoja House roof, Michael Manser draws closer associations with a group of humble bin stores in London's Hammersmith than he does with Fry Drew & Partners' 1951 Thameside Restaurant. And perhaps he is justified to do so. Not only did the surviving stores that he worked on while working for Edward Armstrong in 1948 significantly outlive the more celebrated festival pavilion, but also as basic shelters they more fittingly express the lightness of touch that he sought in this contemporary application. Add to this the building's fully expressed column and slab superstructure – a direct translation of Corb's Dom-Ino unit (1915) – and the plasticity of form further exaggerated by the cutaway profile of the roof's generous overhangs, and you have the bones of a building that would be the pride of any die-hard Modernist. A piece of classic European Modernism, that not only demonstrates how appropriately to import post-colonial architecture, but which also reunited Manser with his former employers – the onetime British Modernist superpower Norman & Dawbarn – who as associate architects during construction of the new building, returned to Dar es Salaam forty years after beginning their early work on the City's University College (AR January 1963).

Sitting amid the washing lines of local houses, with views of the Indian Ocean across the re-opened Gymcana Club (a former private club, now open to local residents), the building serves both local and foreign transactions. As a shared embassy building for Germany, the Netherlands, and the United Kingdom, it also houses the British DFID (Department For International Development), and the European Union offices. Appropriately therefore it stands out from less distinct individual embassies in an area that is seen by some as a diplomatic ghetto. By offering a bright and efficient place for those seeking visas and passports, and by providing a base from where the five diplomatic missions seek to improve international relations and to facilitate development aid, it is a new and extremely popular landmark – the first prototype for a 'co-location' building.

Having won their commission through an invited design competition, the complexity of the brief soon became clear to Manser. The multi-headed client inevitably added complexity to the practical and otherwise essentially finite requirements, such as space allocation and environmental conditioning. Furthermore, while seeking to create a building that would appear open and transparent, already onerous security measures were significantly reinforced following the bombing of the US Embassy that occurred during the design process. Despite this however, Manser has generated a form that belies the complexity within, and provided a building that in many ways will help to streamline future operations.

Above a ground floor free-plan, with cornerless pod-like communa spaces placed between the pilotis, five floors of office accommodatio are arranged in two parallel blocks. These provide flexibility for each organization, allowing open-plan and cellular configurations within enclosures that only occupy the area of each terrace as necessary. So each floor has its own identity, with varying proportions of circulation, office and sheltered terrace space.

To a degree, the atrium, which is open only to the relatively unsevere easterly sun, assists the building's cross-ventilation strategy. Unfortunately, however, due to the inherent conflict between openness and security, which in this case limits the windows to an inadequate 100mm



EMBASSY BUILDING, DAR ES SALAAM, TANZANIA
ARCHITECT
THE MANSER PRACTICE

2
The white wave of Umoja House roof set against the Indian Ocean.
3
The east elevation reveals the building's structure with offices, terraces and atrium expressed.
4
Main entrance on garden avenue provides a secure yet prominent gateway for visitors.
5
Aluminium louvres screen offices and terraces from powerful tropical sun.

 site plan (scale approx 1:1650)



3



4



5

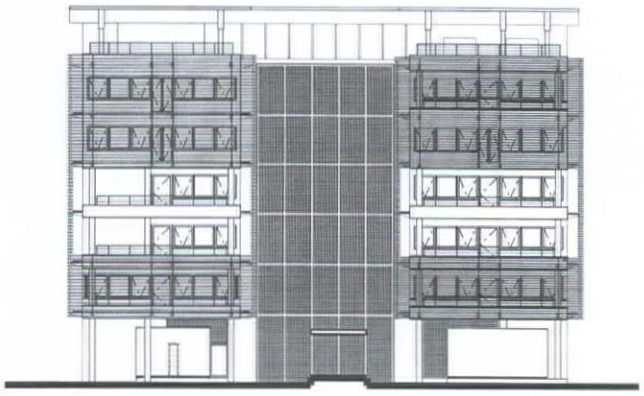


long section through atrium (scale approx 1:700)

6, 7
The atrium remains open to the east where perforated screens stop birds from enjoying the space's relative co and shade.
8, 9
Despite the limited airflow from offic to atrium, the seven-storey void does provide environmental and social rel for the five resident missions.

EMBASSY BUILDING, DAR ES SALAAM, TANZANIA

ARCHITECT
THE MANSER PRACTICE



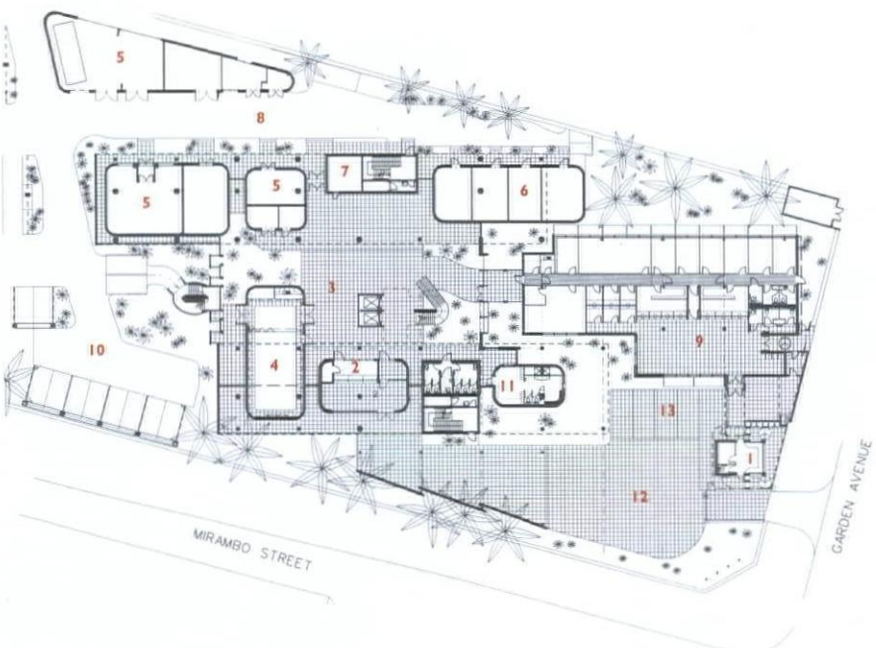
east elevation (scale approx 1:700)

1 guard house
2 main reception
3 atrium
4 conference room
5 plant
6 stores
7 kitchen
8 staff entrance
9 visa hall
10 staff parking
11 drivers changing room
12 forecourt
13 VIP parking
14 offices
15 terraces

operable tilt (even those opening onto the atrium), the building does rely on air conditioning. However, considering the need to dehumidify the outside air, which is often in excess of 90 per cent relative humidity, this would be hard to avoid altogether, and with concrete providing thermal mass, mechanical plant is only required to be active for a few hours a day to pre-condition the spaces.

This is a bold new building, the presence of which cannot be missed in the city, and by employing over 400 local contractors it has already benefited the local community. After the bomb, Manser could have designed a bunker, solving both environmental and security issues at once. But instead he returned to the optimism of his Modernist roots, resolving a composition in response to the tenant that still proclaims architecture as the masterly, correct and magnificent play of masses brought together in light. Or rather as Manser describes it himself, in bringing regionalism to the International Style, in a response to the 'magical sharpness of the region's light and shadow'. ROB GREGORY

Architect
UK – The Manser Practice, London: Michael Manser, Jonathan Manser, Josh Berry, Barry Mullin, Marvin Farr, James Potter, Phillip Wainc Stas Louca, Matthew Woodthorpe, Helen Osbourne, Charles Stanton
TZ – Norman + Dawbarn, Tanzania
Structural and services engineers
UK – Building Design Partnership
TZ – Cowi Tanzania Consulting Engineers & Planners
Interior designer
Bampton Lane
Landscape designer
Building Design Partnership
Acoustic engineer
BDP Acoustics
Photographs
Peter Cook/VIEW



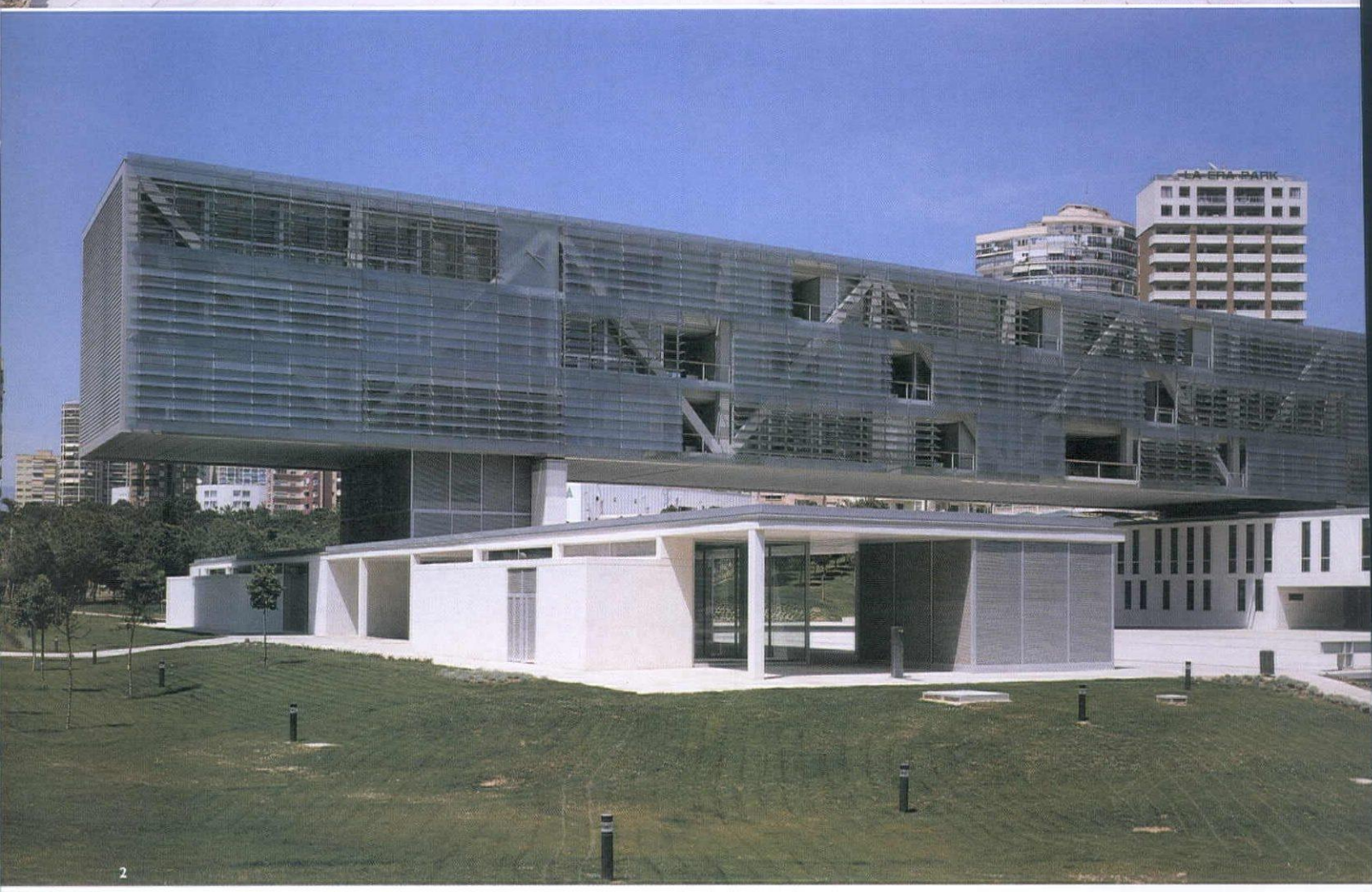
64 | 10 ground floor plan (scale approx 1:1250)



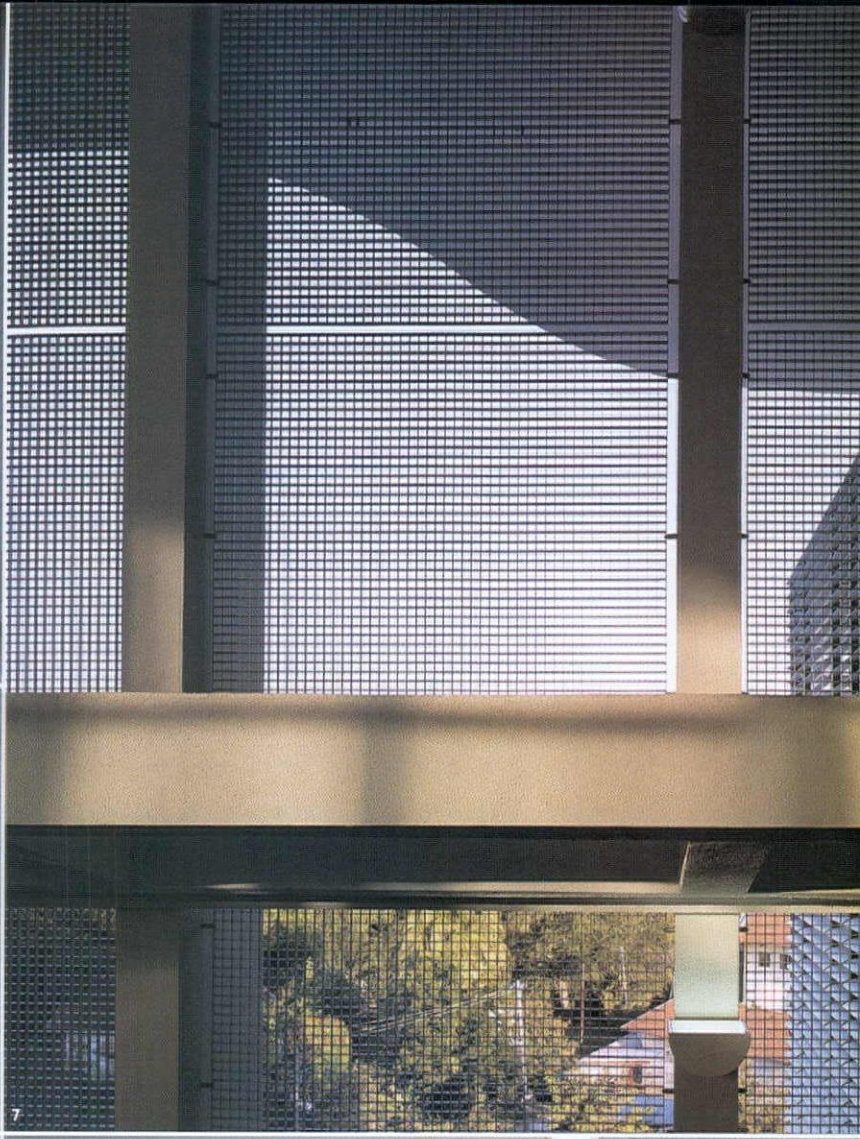
typical upper floor plan (scale approx 1:1250)

Town hall, Benidorm, Spain
ARCHITECT
J. L. Camarasa and AMP Associats



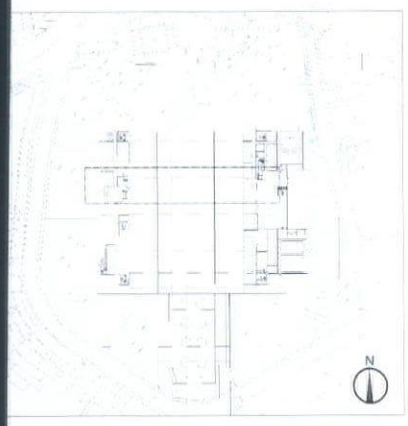








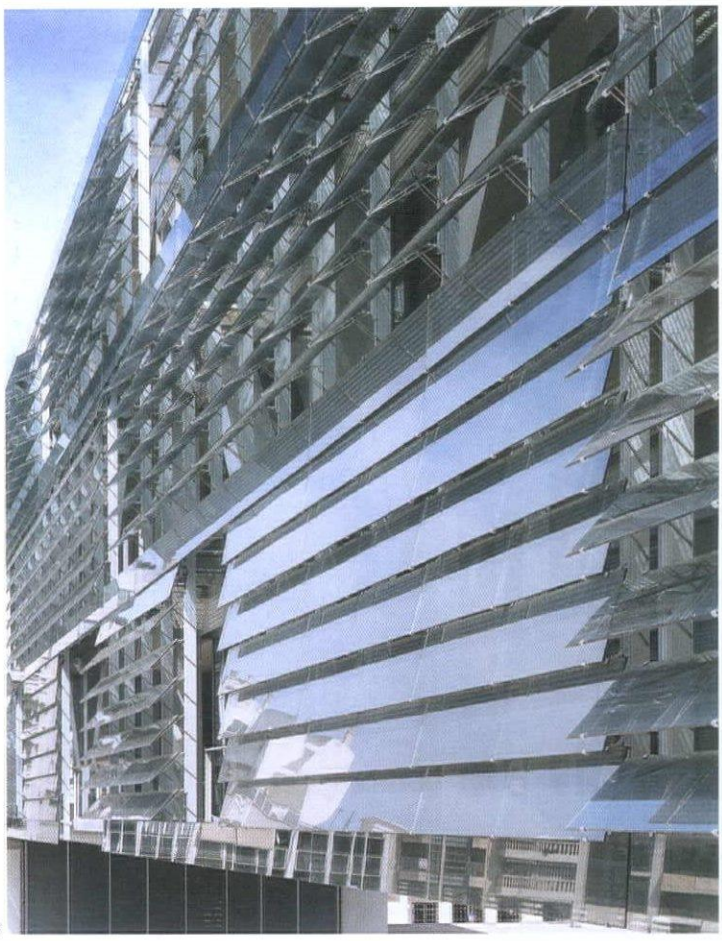




site plan

CIVIC PORTAL

A town much transformed by tourism is given a new heart with a bold but economical civic centre.



3

Benidorm has no great reputation as a model of urban thinking. The city of towers we see now was largely created by a wild and chaotic market to cater for cheap package holidaymakers from northern Europe, whose bearleaders have transformed the Costa Blanca from a chain of picturesque small towns and villages to a continuous booming holiday resort in less than half a century. But for all the culture of beer, fish and chips, beer, würst, beer and steak frites, local communities still exist, often hidden by the mushroom growth of tacky hotels, bars, restaurants and apartment blocks.

A few years ago, the citizens of Benidorm decided to stop hiding in the chaotic tourist jungle and assert urban sense again. They chose to build a new town hall as a mark of civic pride, and as a necessary administrative headquarters of a community now totally transformed: vastly bigger and more prosperous than it was in the 1950s. It was back then that planners envisaged transforming the bed of the Rio Seco, the (usually dry) river that gave the settlement its original *raison d'être*. A culvert was made to deflect winter floods, so a wide flat area was suddenly made available in the middle of town. Much of it was taken up with a park, but a new square was planned, with an underground public car-parking garage below it. The project ground to a halt, and for years the unfinished square was an unsatisfactory indeterminate space between city and park.

Instead of trying to complete the square in conventional fashion, the new architects decided to house the office and administrative element of the town hall in a great steel bridge, 65m in span and 15m wide that rests on supports in the one- and two-storey parallel concrete elements that define the square below. In the lower elements are entrance, formal spaces, vertical circulation and services connections to car park below and offices on top.

Above, the bridge is three storeys high. Structurally, it consists of two trusses, so floor plates are completely free of columns, and are designed to be laid out to be easy to change.

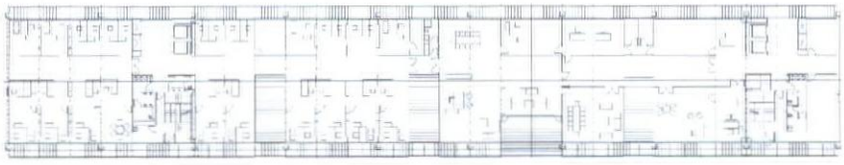


4

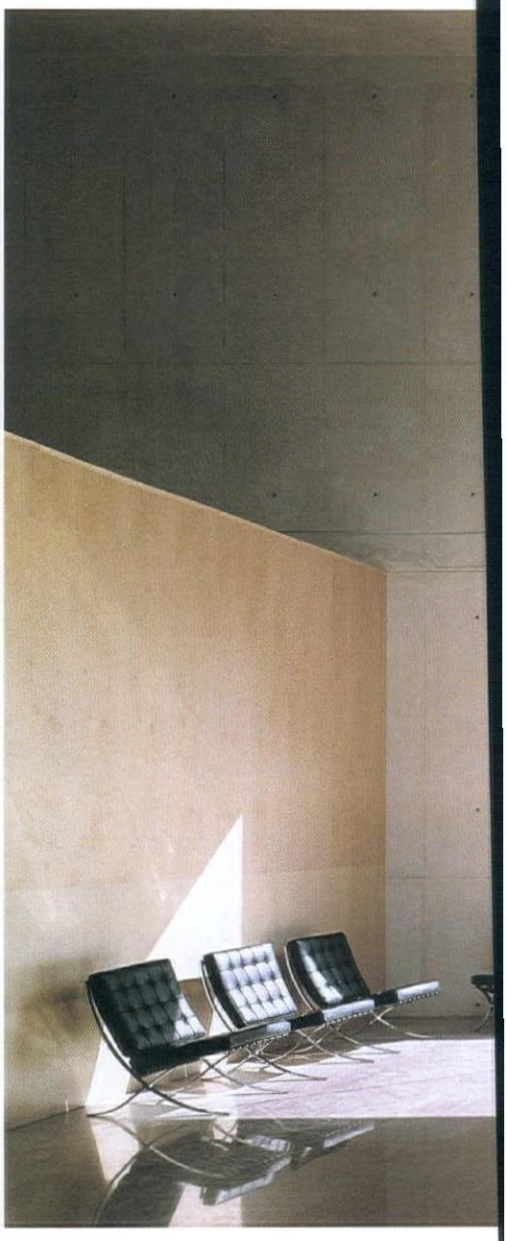
1
New town hall forms dignified gate to urban park, though all construction is prefabricated and as cheap as possible.
2
In non-office hours, louvres of south front are choreographed to provide an ever-changing stage set.
3
Louvres are inscribed with names of all town's residents.
4
North front, where structure is expressed direct.

Behind the massive steel structural members of the bridge are lightweight walls of glass and aluminium. On the south side is a further screen outside the structure; this is made of movable louvres, each etched by silk screen techniques with the names of all the town's citizens. The louvres act as brise-soleil and become a poignant, delicate grey veil that protects the inner life of the building, and incidentally reminds the town's servants (in mirror writing) of the people for whom they are working. During office hours, the louvres are controlled by a computerized system to optimize between shading and transparency. At night and weekends, the blades are choreographed to change in blocks every half hour, so the whole facade forms a constantly changing backdrop to city life. The whole bridge is 97m long, so it cantilevers on both sides of the square, visually extending the urban space to embrace the whole width of the valley. As a composition, the town hall unites the elements of the original uncompleted square and the valley it sits in; it acts as a formal gateway to the fine park, and it makes a strong horizontal civic statement against the predominantly high-rise chaos of tourist towers and slabs that surround it. Benidorm is getting a heart back. MARY BENSON

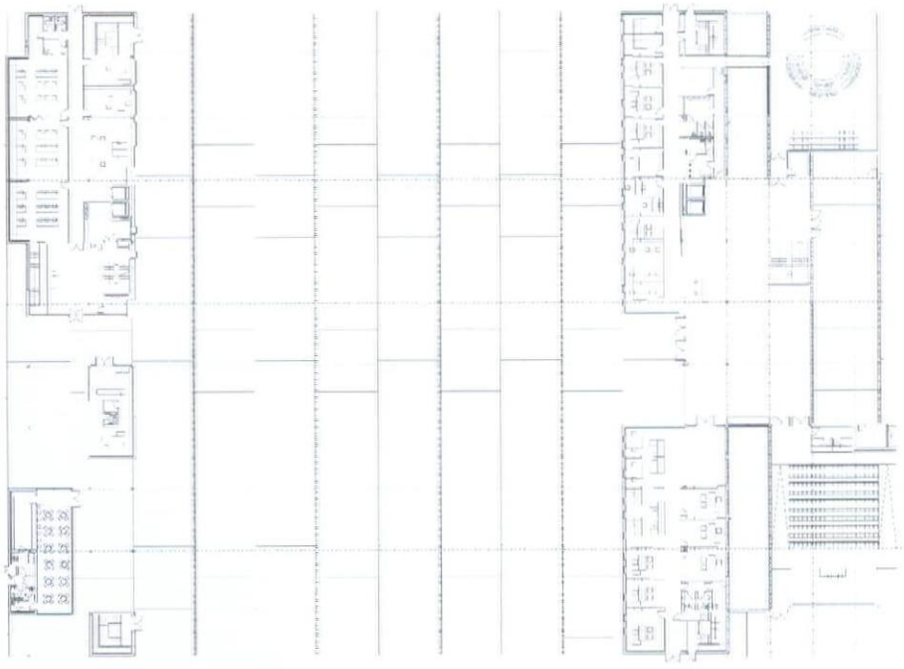
Architect
J. L. Camarasa and AMP Associats
Project team
Juan Añón, Ramón Calvo, José Luis Camarasa, Rafael Martínez, Gemma Martí. Assistants: Rafael Landete, Alejandra Mrdja, Carlos Ortega, Barbara Pons, José Ramón Tormo
Structural engineer
Florentino Regalado
Glass louvres
php glastec
Photographs
Duccio Malagamba



typical office floor



5



TOWN HALL, BENIDORM, SPAIN
ARCHITECT
J. L. CAMARASA AND AMP ASSOCIATS

 ground floor (scale approx 1:800)



1

1
Looking toward entrance with gate shut.
2
Entrance court.
3, 4
Glazed wall of dining and daycare spaces.
5
First-floor dining room looks out over court and roofs of old Kyoto.
6
Ground-floor daycare space: almost part of court.

DAY-CARE CENTRE, KYOTO, JAPAN
ARCHITECT
TOSHIAKI KAWAI

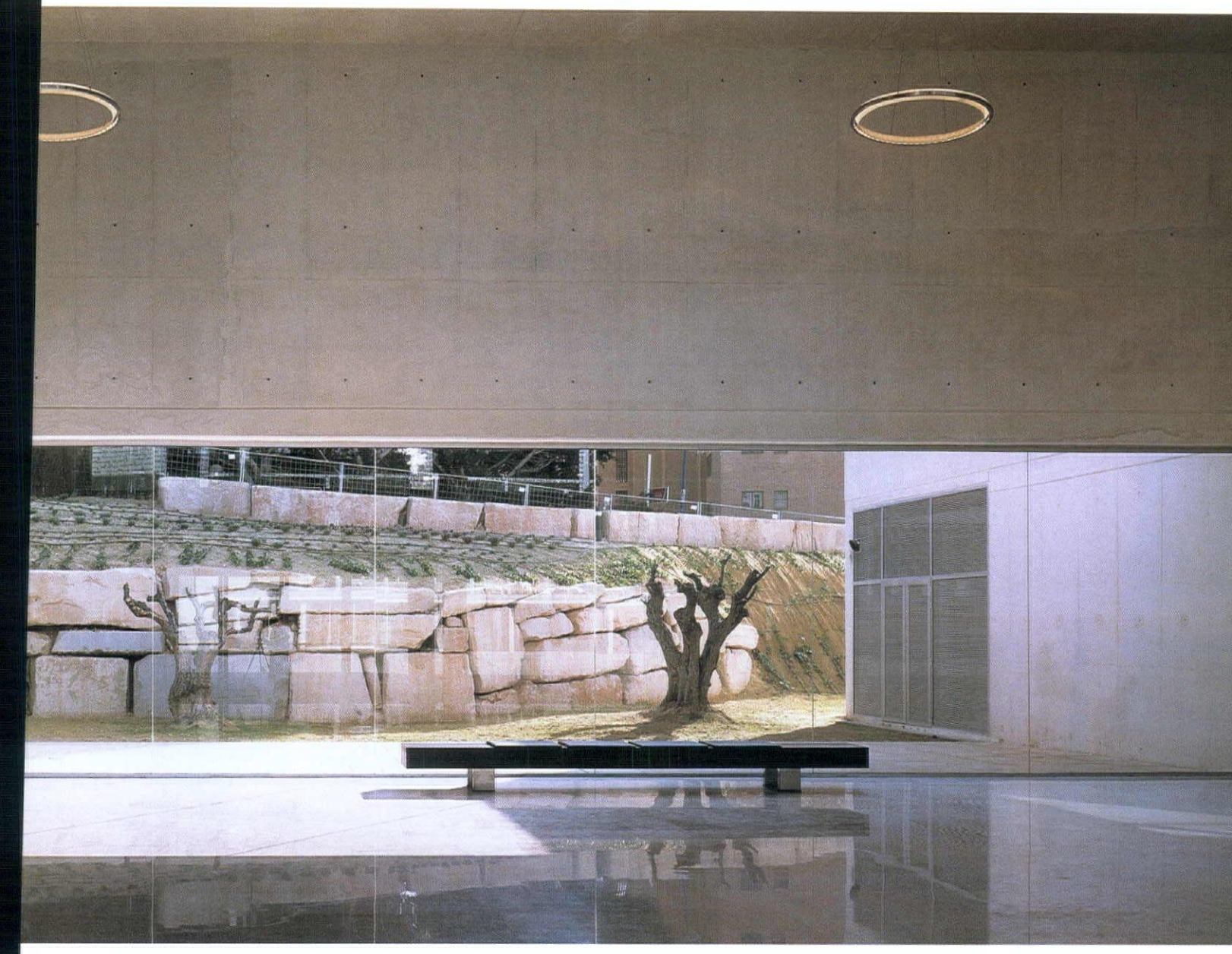
CARE IN KYOTO

A day-care centre for the elderly has been inserted in old Kyoto with tenderness to both users and context.

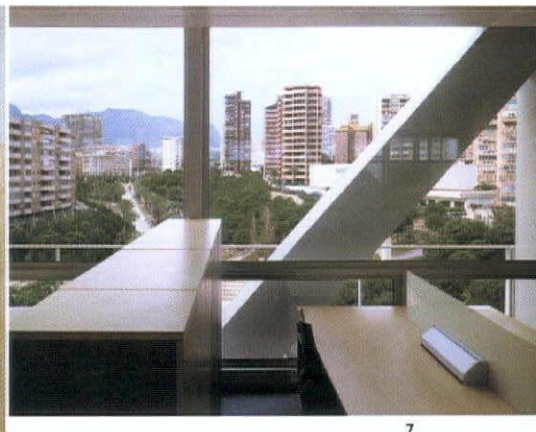
Care centres for the elderly are multiplying all over Japan, as its population ages. This modest venture, run by Dr Hiromichi Nagahara, does double duty: caring for fifteen to twenty seniors each day, and protecting a cluster of traditional buildings in Kamigyo, a declining textile weaving district in north-west Kyoto. In creating a new facility, Toshiaki Kawai sought to preserve as much as possible of the existing urban fabric. One building was removed to create a 70 sqm footprint, now occupied by a two-storey care centre, with a tea house on the flat roof for the owner's use. There is a parking setback in front, and a pivoting door leads to a tapering, open-roofed forecourt.

The new, reinforced-concrete structure has a wooden house t one side and two traditional storehouses (*kura*) to the rear. Though confined, it enjoys good natural light, and the sense of elasticity that the Japanese bring to the smallest enclosures. The open-plan, ground-level living room opens up through a solarium and glass sliders to an inner garden. A slit in the ceiling along the north side allows natural light to wash the wall and penetrate to the lower level through a glass inset in the floor. Knotty pine floorboards and a basket-weave ceiling of cedar strips softens the raw steel and concrete. Kawai describes it as 'an abstraction of a traditional town house. Most healthcare buildings are too bright. Here I tried to create a diversity of light conditions, allowing people to find favourite places in which the level feels comfortable to them.'

And yet this is a rigorous, modern building that makes none of the sentimental, nostalgic gestures that occur when the elderly are treated as little children. The architect has created a functional volume with free-floating steel staircases. The first of these is a tilted box of steel sheets supporting wooden treads. Inspired by Jean Prouvé, the architect used a thinnner (2.3mm) gauge of steel than the engineer recommended, and folded it to achieve the necessary strength. The second is a springy wall sculpture with



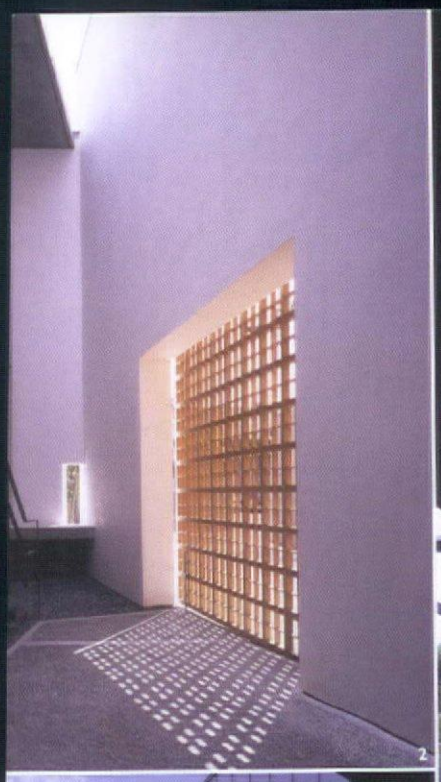




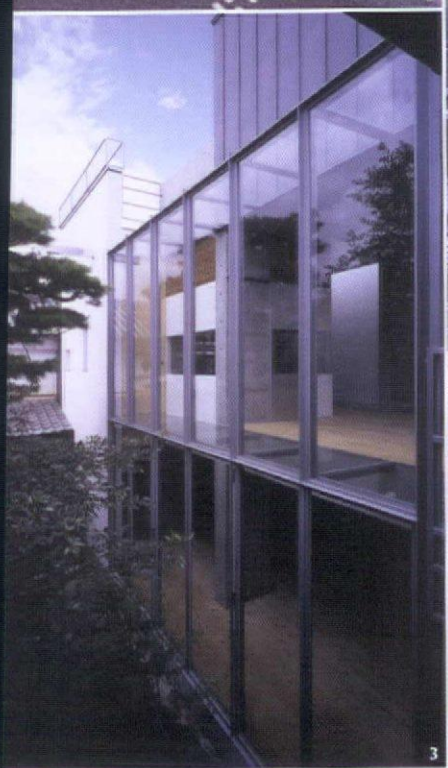
7

5
Entrance hall.
6
Council chamber looking towards public gallery.
7
Typical office on north side overlooking park and city.

6



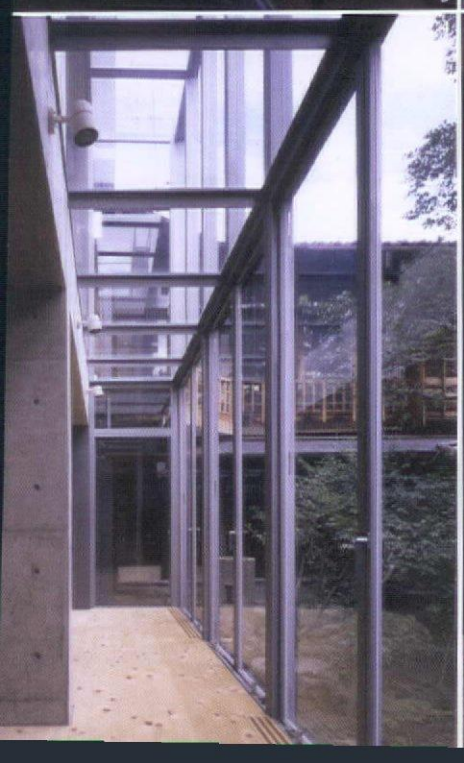
2



3



5





6

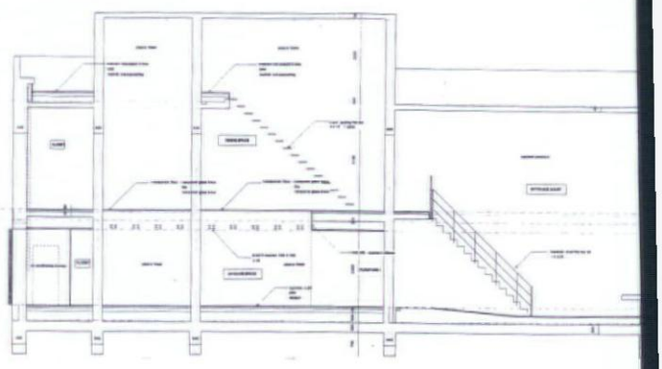
cantilevered steel treads and slender rails, linking second floor to roof and casting a dramatic shadow across the white stucco. There is also a lift.

In a city where it's often uncomfortably humid or cold, Kawai pulls the outside in. A wooden house wraps round two sides of the garden and, to save it from the wrecker's ball, it is maintained as a residence. The distinctive grey tiled roofs of a *kura* on a neighbouring site can be glimpsed through a glass wall to the rear, which is shaded by a deep brown curtain (*noren*) that glows in the setting sun. A glass-enclosed kitchen that serves the open, second-floor dining room is wrapped round a structural column.

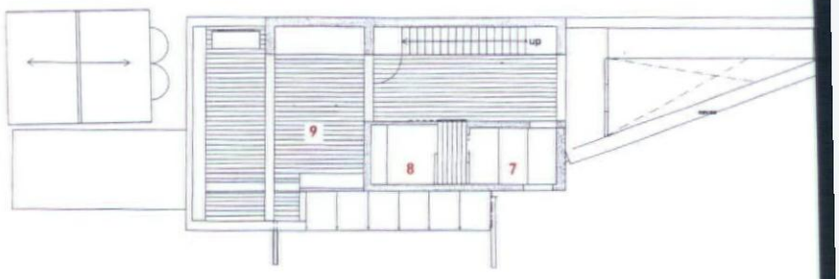
'The Japanese visit the old quarters of cities like Takayama and Kyoto as though they were exotic animals in a zoo, rather than living with them,' says Kawai. Most of the narrow-fronted wooden row houses that gave Kyoto its distinctive character have been destroyed with the full support of the city authorities. Current fire-safety rules, which are applied to wooden buildings whenever they are extended or re-utilized, stipulate a 3m setback from neighbouring structures or the replacement of wood by a non-flammable material. This code was devised for rural communities but is applied inflexibly to the urban fabric, and it has proved a disaster for Kyoto. The city has been as systematically degraded by developers as those that were hastily rebuilt after the devastation of wartime bombing.

Architects like Kawai are fighting a lonely, losing battle against the unassailable, all-powerful bureaucracy and construction industry. The client's first architect wanted to level the site and start afresh. Kawai has created an enclave of humanity on this one block and is currently trying to bring that same spirit to a new apartment building. MICHAEL WEBB

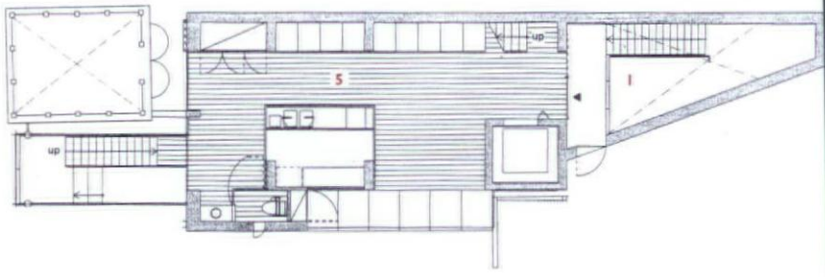
1 entrance court
2 day care
3 traditional building re-used
4 court
5 dining
6 kitchen
7 tea ceremony
8 *mizuya*
9 deck



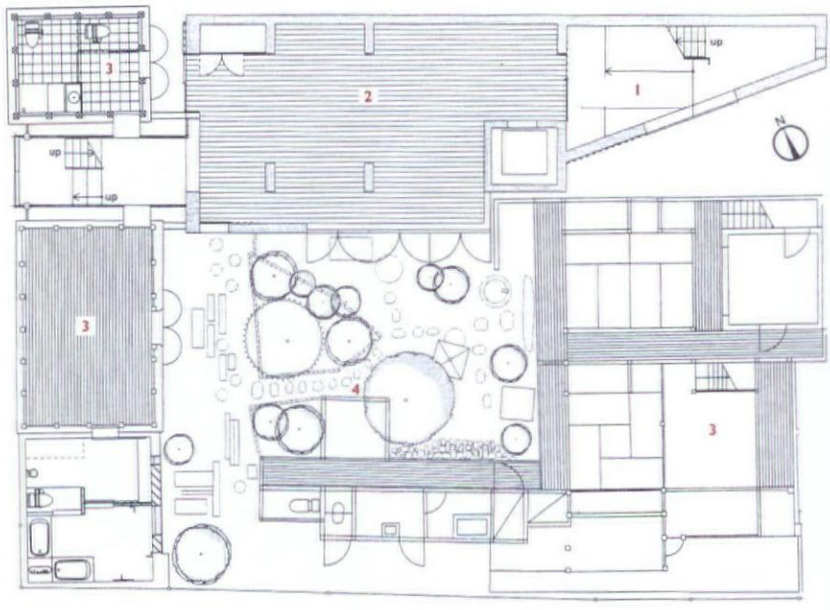
west-east section through entrance cou



roo

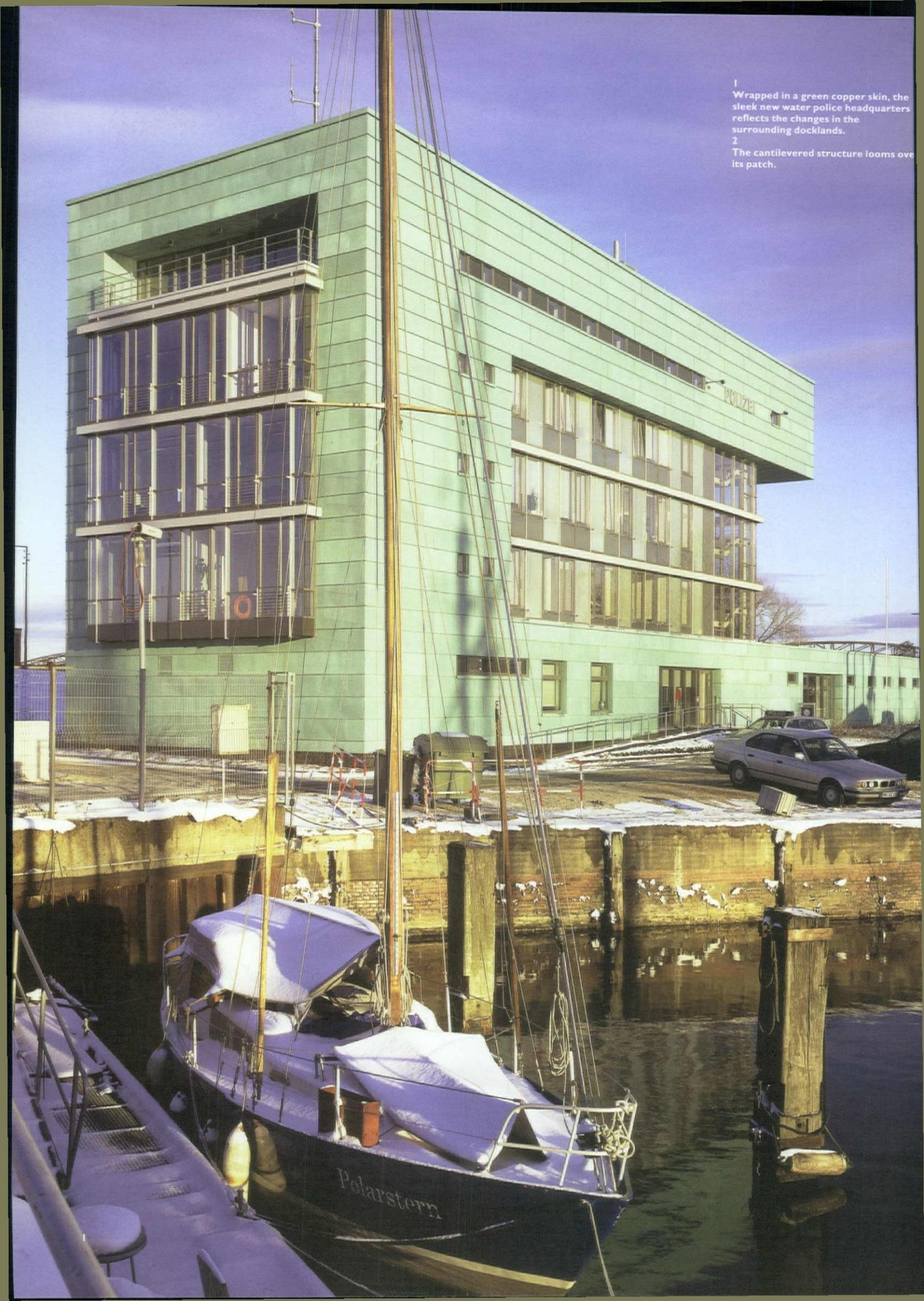


first floor



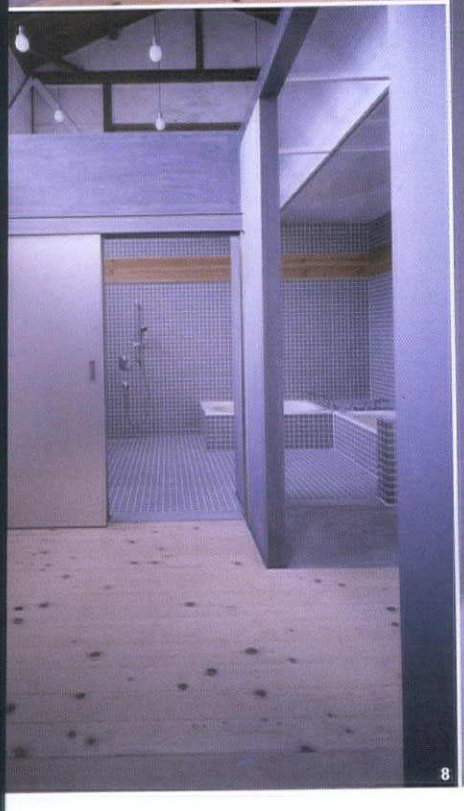
ground floor plan (scale approx 1:230)

Architect
Toshiaki Kawai
Kawai Architect, Kyoto

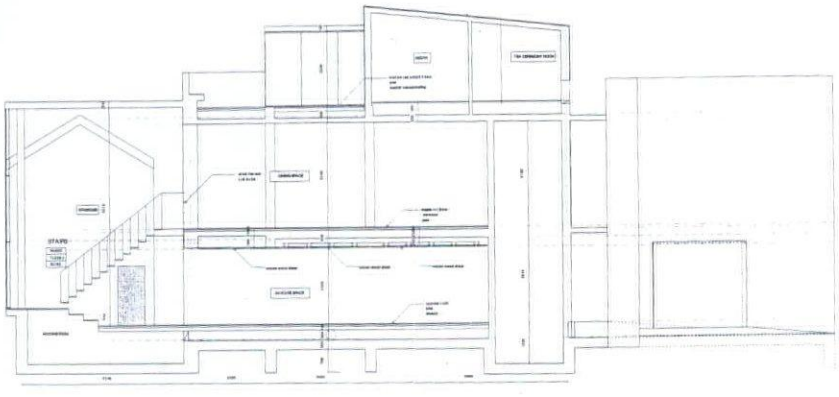


1
Wrapped in a green copper skin, the sleek new water police headquarters reflects the changes in the surrounding docklands.
2
The cantilevered structure looms ove its patch.









west-east section through tea ceremony room

DAY-CARE CENTRE, KYOTO, JAPAN

ARCHITECT

TOSHIAKI KAWAI

7
Main spaces will be furnished with cheerful furniture and patterned tablecloths.
8
Bathing suite in *kura*.
9
Roof deck (stair left).

ough Harburg is technically part Hamburg, it is separated from e city centre by the Elbe River, o bridges and a fifteen-minute ive. Until recently, its inland rbour and canals were known ly to directors of police thrillers, t now, with rising prices on e north bank and moves to crease city densities by cycling warehouses and grain os, Harburg is rapidly and shionably accelerating into the bled loft age.

Established in 1786 (and eputedly the oldest in the world), amburg's water police must now ope with a transformed Harburg arbour. Telekom headquarters, hipping controllers, on-line ervice industries, media rofessionals and a China Tower r one of Germany's biggest xport partners are replacing fish andlers, scrap metal yards and alm oil refineries. The air is leaner and the crime more white collar. Water police esponsibilities have also expanded to encompass the land etween the canals as well as 150 ilometres up river.

To keep pace with those more likely to steal computer notebooks than lead piping, the river and harbour police divisions have a new headquarters equipped with state of the art technology to tackle borderless European Union crime. Located between river and harbour, behind a protective dyke and lock gates, the eye-catching new structure also signals a change in status for Harburg, as quayside walks and al fresco eating gradually replace nineteenth-century industry and pollution.



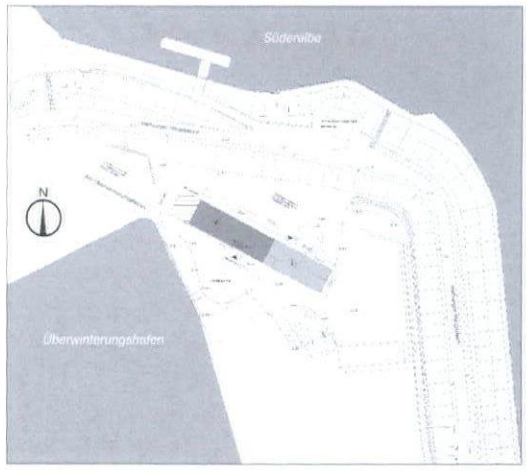
2

Local firm Architekten-Contor in collaboration with Schäfer-Agather-Scheel won a national two-stage competition for the new headquarters with a dramatically cantilevered, copper-clad structure reminiscent of El Lissitzky and Mart Stam's 1924 unbuilt *Wolkenbügel* project. Traditionally associated with durability and constancy, here the vivid green pre-patinated copper is intended to make a bolder statement. Although only five floors high, the building is visible from road, rail and water approaches. Similarly, the police have three hundred and sixty degree visibility over their patch, like eagles in an eyrie.

To improve operational efficiency, three police divisions have been brought together under one roof. In-house training officers and a specialist marine technical team join conventional policemen on a daily quartet of six hour shifts. Patrol boats are moored on the river or harbour side of the building and video cameras monitor their comings and goings. As the water level is only five metres below ground, the station has no cellar storage or parking. Internal organization is based around a central spinal corridor, with cellular offices on both sides and full width conference or sports rooms at each end. A boardwalk balcony overlooks a roof terrace and the eventually landscaped car park could double as open-day barbeque party area. Building services are generally domestic in scale, with openable windows, heating (but no air conditioning), external sun louvres and internal roller blinds.

ON THE WATERFRONT

A new headquarters for the water police in Hamburg reflects both the changing nature of the city's docklands and local crime.



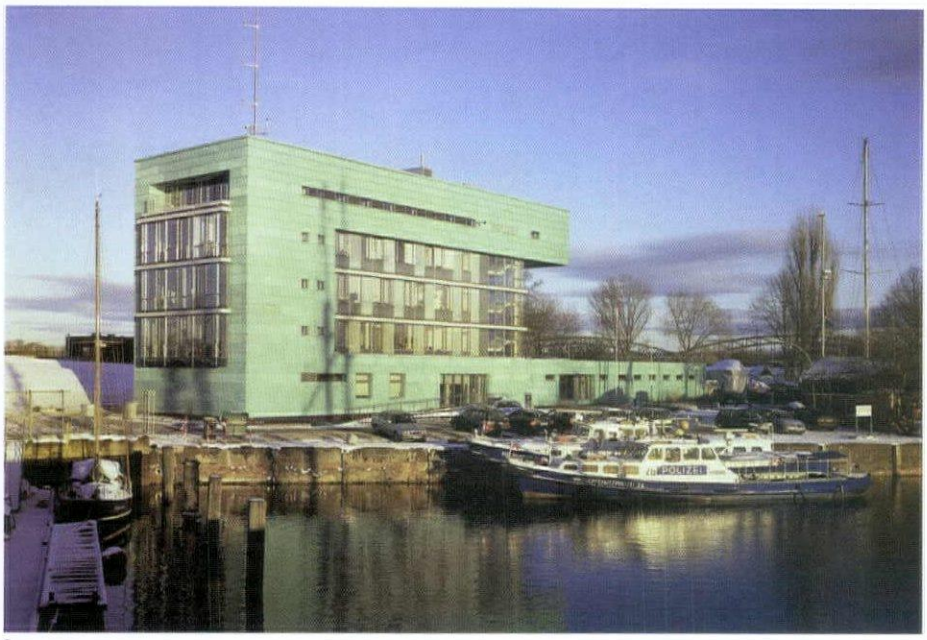
site plan

RIVER AND HARBOUR POLICE STATION, HAMBURG, GERMANY
ARCHITECTS
ARCHITEKTEN-CONTOR, SCHÄFER-AGATHER-SCHEEL

RIVER AND HARBOUR POLICE STATION, HAMBURG, GERMA

ARCHITECTS

ARCHITEKTEN-CONTOR, SCHÄFER-AGATHER-SCHEEL



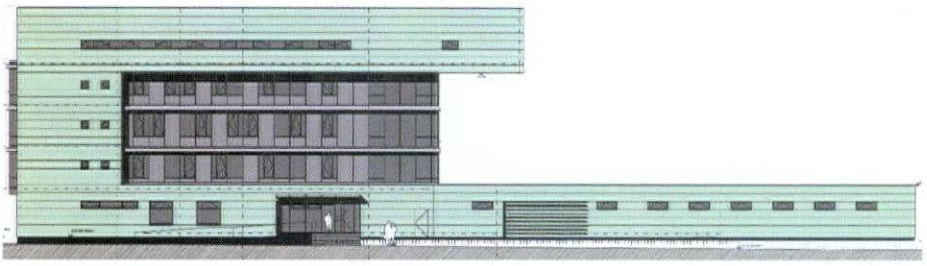
3

Rejecting institutional grey, building users instead opted for Yves Klein blue, an obvious choic for a marine location, and an effective contrast to the warm timber fittings. The fair-faced concrete lift shaft is also painted the same penetrating blue, bringi a dash of the Mediterranean to northern latitudes.

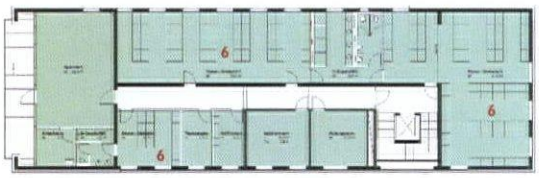
Given the upmarket hotel character of finishes and furniture it is sometimes easy to forget that the building entertains more troublesome visitors. These arriv by car through a lockable garage a the west end of the ground floor to be booked in at a no-frills reception area with lockers for personal belongings. There are four different sizes of cell, each with built-in wooden benches. In the past, the water police had little to do with land-based crime, but now when large numbers of suspects are detained, the new station is designated one of severa holding points around the city.

Though this project cannot be compared to more modest community buildings, it shows how an enlightened government client can use the competition system to encourage and deliver innovative architecture. Here in Hamburg, it is refreshing to see the state setting a challenging benchmark for the private sector.

LAYLA DAWSON

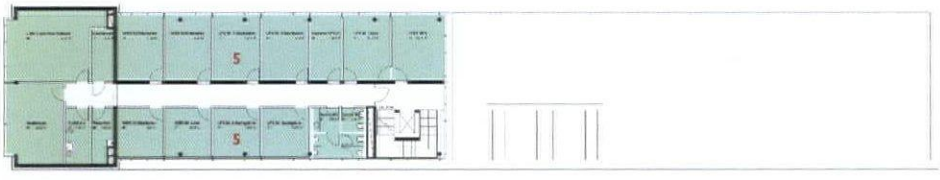


south-west elevation



second floor plan

1 garage
2 cells
3 prisoner reception
4 public reception
5 offices
6 locker rooms



first floor plan



ground floor plan (scale approx 1:500)

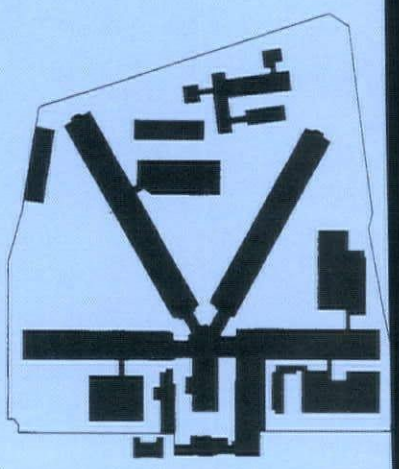
Architect
Architekten-Contor, Schäfer-Agather-Scheel, Hamburg
Structural engineer
Ingenieurbüro Schulz
Pre-patinated copper cladding
KME
Photographs
Klaus Frahm/artur

3
Patrol boats are moored nearby.
4
Detail of copper and glass facade.
5
Stairs wrap round a bold blue lift shaft.
6
Office accommodation sits above a podium of cells.
7, 8
Of necessity, the building has good views over its surroundings.
9
Typical meeting room.



project

MODEL PRISON PROJECT
ARCHITECT
BUSCHOW HENLEY



typical Victorian wing-style prison (Pentonville

sectional perspective through typical house prison unit, for 30-40 inmates



78 | 10 sectional perspective of house group



Model of chequerboard arrangement of houses and external spaces which can be used for a range of outdoor activities.

opposed to pavilions marooned in space, each with a discrete external area that can be productively used for sport, games or gardening with a minimum of supervision.

Individual cells are replanned to make them less like domestic lavatories and more conducive to learning. In an inversion of the conventional layout, the bed is placed lengthways along the external wall at high level, freeing up space below. Storage is built in and each inmate is provided with a moveable table equipped with electronic tools for study. Washing facilities are contained in a small adjoining space (included in the basic 8 sq m allowance) so reducing pressure on prison staff to manage inmate hygiene and ablutions. Each cell is paired with a neighbouring 'buddy' one linked by sliding doors controlled by individual prisoners to mitigate the risk of self-harm.

While this new type of prison appears to be somewhat liberal, the arrangement of spaces and functions both inside and out is actually tightly controlled. Paradoxically, however, this proscription enables a greater range of activities to take place, and makes general supervision easier. In this environment the prisoner is judged not by their degree of conformity, but by the scope of their activities and achievements, so laying the foundations for genuine rehabilitation. As Martin Narey, Director General of the UK Prison Services observes 'We have got to accept that prison must be a humane and constructive place, not least because all but 23 of my population are going home some day'.

Change, however, invariably takes time, especially across such a huge and complex organization, burdened by a historic lack of investment. Buschow Henley's proposals (and the broader report of which they are part)* are currently doing the political rounds and further developments are awaited with interest. In the late eighteenth century, John Howard's pioneering reforms first postulated the link between physical environment and a moral programme of rehabilitation, paving the way for the Victorian prisons (that were progressive in their day) and a general modernization of the penal system. It would be heartening if a similar leap of imagination could be made again over two centuries later.
CATHERINE SLESSOR

* *Learning Works: The 21st Century Prison* by Hilary Cottam, Buschow Henley, Matthew Horne, Grace Comely, published by The Do Tank, 2002.

Penal progress

The UK's large prison population is fuelled by a high level of recidivism. This project for a model prison tackles issues of architecture, management and funding in an enlightened attempt to achieve lasting rehabilitation.

he penal system is one of the most direct manifestations of the ower of the state, but is often also a revealing reflection of the ational psyche and its attitude to punishment and rehabilitation. urprisingly, for a prosperous, progressive Western democracy, the K has a lamentable penal record. Britain's prison population is urrently in excess of 70 000 (up 50 per cent from a decade ago) aking it the second largest in Europe. The average cost of keeping individual prisoner incarcerated for a year is £27 000 (ten times he average expenditure on a secondary school pupil in the state ector). Despite such substantial investment, over half of British risoners re-offend within two years of release.

Such high rates of recidivism means that the prison population is ontinuing to grow at an alarming rate (recently by as many as 700 a eek), so overcrowding is endemic, hampering opportunities for ducation and rehabilitation and lowering staff and prisoner morale. o ease this pressure, the UK government is investing in the prison state at historic levels, with 12 000 new prison places proposed ithin the next few years. Yet like their nineteenth-century redecessors, Britain's 'new Victorian' prisons are designed for ecurity and control rather than for the rehabilitation and education is increasingly recognized prisoners need. Most are poorly ducated young men under 30 (at least 60 per cent of whom are unctionally illiterate and innumerate), so without education and kills few will be able to build meaningful lives away from crime, no matter how often or long they spend in prison.

Any transformation of the penal system must start with the re-design of prison buildings. Prison architecture has a clearly discernible effect on behaviour, operational efficiency, interaction and morale. Last year, architects Buschow Henley were commissioned by a think tank organization working with the Home Office Prison Service to research and develop an alternative prison model that focuses more intensely on rehabilitation through a concentrated programme of intellectual, physical and social education. The model is not intended as a blueprint but rather a series of principles that might be adapted to support the wider concept of the 'Learning Prison' in which other aspects such as organization, management and funding would obviously play a part.

Key to this is the introduction of a system that groups together prisoners in small communities or 'houses' of between 30 and 40 inmates. This has two important consequences. First, the more compact spatial organization of the house reduces staff time spent on supervising and escorting prisoners. Second, the system places educational and other facilities at the heart of the building, within easy reach at all times of day, reinforced by a supportive social environment. This model also enables resources to be dramatically redeployed, from a current estimated ratio of 80:20 (costs of security versus rehabilitation) to a predicted reversed figure of 20:80, freeing up much-needed funds to invest in educational programmes, thereby helping to promote rehabilitation, reduce recidivism and initiate a virtuous cycle.

The notion of replacing linear wings by a series of smaller more autonomous units is not in itself a new or radical idea. American prisons have long advocated houses in a campus-style layout, and such principles have been adopted and imitated in the UK over the past 20 years. However, these do little more than reshape and downsize the traditional Victorian wing. In Buschow Henley's scheme, the proposed group size of 30-40 has the potential for social accountability – each prisoner being known within the community and personally accountable for their behaviour. Houses are semi-autonomous, not just dormitories, with communal as opposed to centralized facilities. Circulation is simplified and reduced. Buildings are arranged in a chequerboard formation, as



Urban sanctuary

Influenced by tropical spa traditions, this new health sanctuary in London makes inventive use of materials and light to create two very different interior spaces.

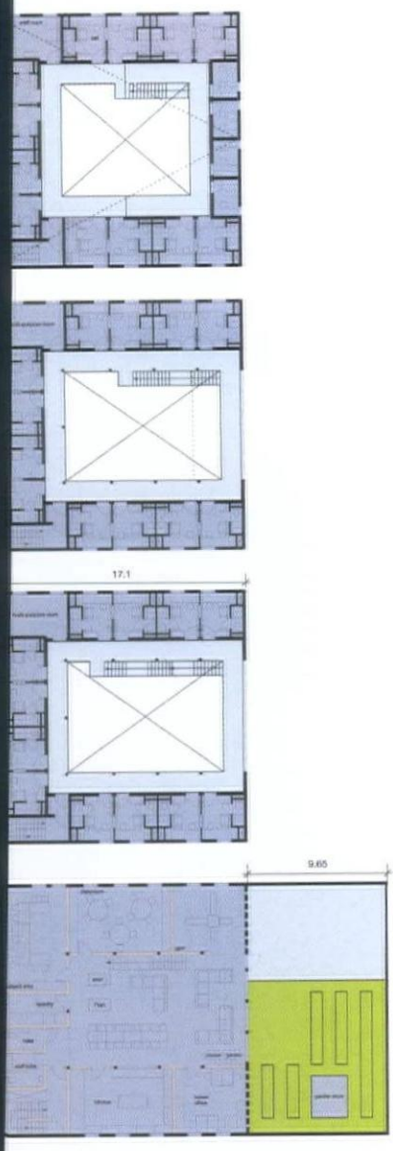
SPA AND HEALTH SANCTUARY, MARYLEBONE, LONDON
ARCHITECT
GROVES NATCHEVA ARCHITECTS

Stressed, time-poor Londoners snatching nano-moments of relaxation from the snapping jaws of urban existence now have a hip new decompression point on their radar. Calmia is a spa and health sanctuary at the north end of Marylebone High Street, one of London's livelier West End thoroughfares. Drawing on the tropical spa traditions of Bali, Calmia promulgates an Eastern holistic approach to health, relaxation and beauty treatments in a thoroughly modern setting. Opened around a year ago, the Marylebone outpost is the company's first flagship venture, but its success has led to greater things – a second outlet in Selfridges department store is currently on the drawing board.

The young London-based practice of Groves Natcheva was asked to design the interior of the Marylebone shop and responded with great imagination to an exacting brief, a limited budget (£400 000) and an awkward existing building with a roughly triangular floorplate and a car park underneath it. The new interior is split over two floors linked by a ground floor half level. In a neat yin-yang symbiosis, the two main floors embody entirely different but complementary functions and design principles. On clear view from the street, the upper shop floor sells an array of clothes, treatments, products, books and so forth; below, hidden from public gaze, are the various treatment rooms. Whe the upper level is cool, luminou and connects with the wider world, the lower floor is a dark, hermetic labyrinth, intended to cultivate an atmosphere of calm and detachment.

Space on the shop floor and entrance half level is demarcate by a massive planar constructio like a huge sculpture, that wraps seamlessly around the interior.





upperfloor plans of house unit (scale approx 1:500)



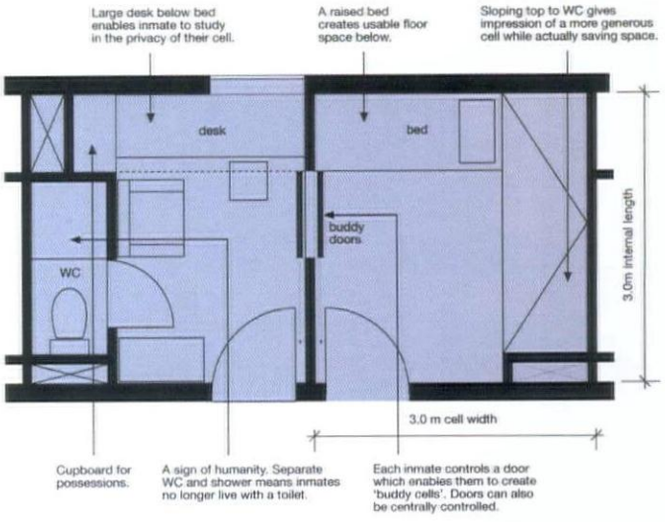
perspective of cell

House access
Communal space
Soft landscape
Soft landscape 2
Hard landscape
Primary circulation
Pod

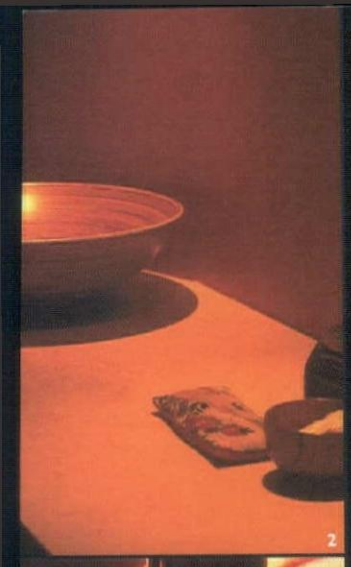
MODEL PRISON PROJECT
ARCHITECT
BUSCHOW HENLEY



ground floor plan of house unit with communal spaces (scale approx 1:2000)



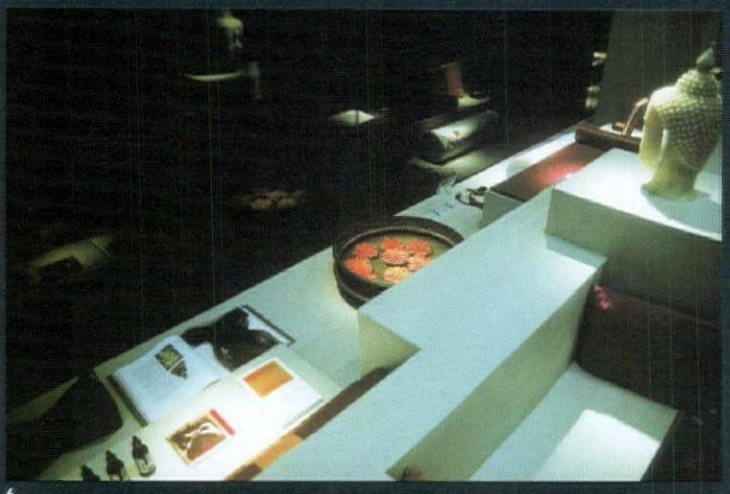
combined ground floor and upper level plans of cell (scale approx 1:100)







1
The upper level shop is filled by a
planar construction.
2, 3, 4
Details of the sensuous, subterra
treatment rooms.
5
Communal relaxation suite, its
arrangement loosely based on a
Tibetan prayer hall.



6



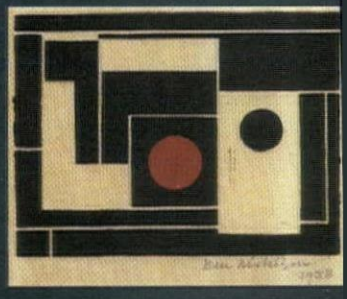
site plan

Obviating the need for conventional fittings, its nooks and surfaces can be used as display units, shelves, tables or seating. Inspired by the paintings of Modernist pioneer Ben Nicholson, the angular construction forms a neutral armature and backdrop for display, also framing views across to St Mary's churchyard through a huge vitrine on the street frontage. Flashes of colour are provided both by objects and the Calmia branding of vivid Barragánesque orange and pink. Though the surface of the construction resembles masonry in appearance and texture, the budget would only stretch to a handful of limestone sinks, so Groves Natcheva devised an ingenious economical substitute of granular resin that can be trowelled on like plaster 4mm deep over plywood framing to create the desired effect.

Below ground, individual treatment rooms are intimate sensuous havens, with low ceilings, boldly coloured walls and oiled iroko floors. Light levels are also kept low, to enhance a sense of tranquillity and other worldliness and emphasize the quasi-religious nature of the modern spa experience. The layout of the communal relaxation suite, for instance, where clients spend time decompressing post-treatment, is loosely based on the layout of a *gompa* or Tibetan Buddhist prayer hall (Murray Groves, one of the partners, has travelled extensively in the Far East) with two parallel rows of cubicles overseen at each end b statues of Buddha. (The idea being that you never face the deity directly.) What Lord Buddha might make of the Naturopathica Sumatra Coconu Body Polish, one of the tantalizing treatments on offer, is open to question, but a place that seeks to restore the equilibrium of jaded city dwellers must surely be one small step on the path to enlightenment.

CATHERINE SLESSOI

Architect
Groves Natcheva Architects, London
Photographs
Courtesy of the architects

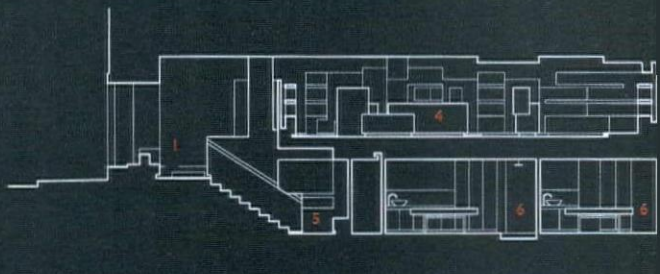


SPA AND HEALTH SANCTUARY, MARYLEBONE, LONDON

ARCHITECT

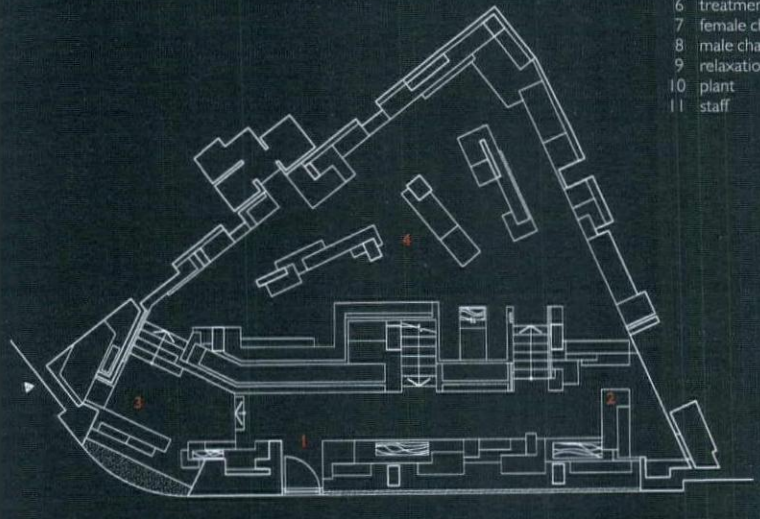
GROVES NATCHEVA ARCHITECTS

6
The planar construction forms a neutral display surface.
7
***Abstract with Red Circle*, 1938, by Ben Nicholson, the source of inspiration for the upper level interior.**

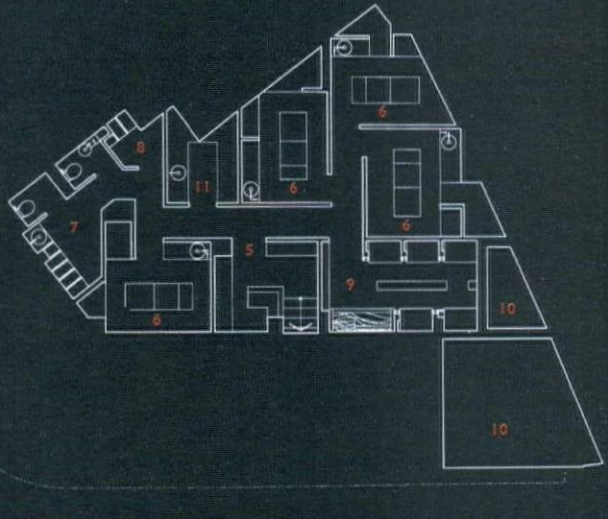


cross sectio

1 entrance
2 till point
3 tea bar
4 retail
5 spa reception
6 treatment room
7 female changing
8 male changing
9 relaxation room
10 plant
11 staff



ground floor and upper level plan (scale approx 1:250)



lower level pla

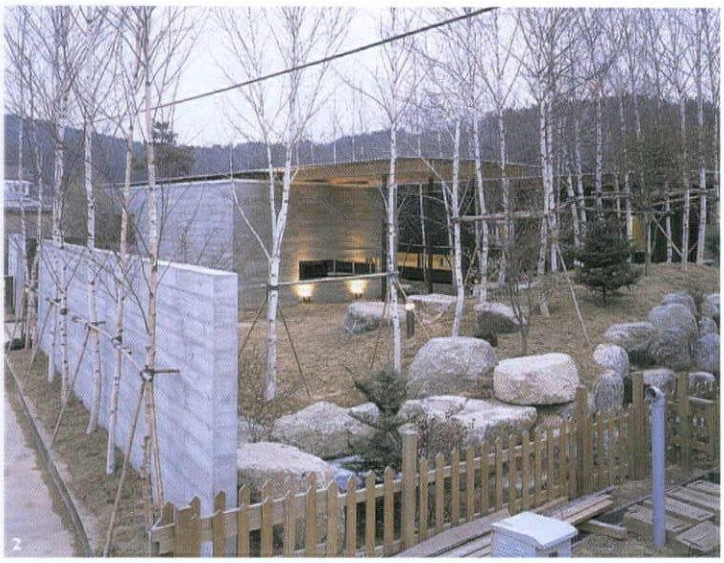
OUSE, BOCKPORI,
OUTH KOREA
RCHITECTS
YOUNGSOO CHO



C change

Byoungsoo Cho moves a small mountain to bring place and time to this previously barren plot in South Korea.

1
Layers of earth, rock, and vegetation combine with terraces and enclosures.



Can you change the history of a site? Well, as unlikely as it is, it was this question that most perplexed architect Byoungsoo Cho when faced with a barren site in Bockpori, South Korea. Flat and in need of repair, it was a site that was 'void of its past', having been 'run over and flattened by years of agricultural and human interference'. In response to this the architect sought to exploit nature's ability to sustain and renew, by creating a new structure and landscape that would over time become rich and expressive. The result was his rather logically named, C Shaped Metal Roof House.

His solution came in three moves; two walls and an earthwork. The first, a rough cast concrete wall, shelters the second, a softer timber wall that defines the house's two principal masses (one for the client, and one for the client's mother-in-law). The third element, the earthwork, then addresses the space between the two masses, and consists of a mound that undulates in resonance with the distant hills to the south. Between the two masses, a tight tree-lined court draws visitors through to a shared entrance, where turning left leads directly into the guest suite, and right leads into the client's main living space and master bedroom, which overlook the terrace and distant landscape to the south.

While the walls dominate the composition, and are both punctuated by carefully placed openings, flush and pronounced, the paired volumes sit beneath thin metal roofs. These in turn extend to create covered terraces, and complete Byoungsoo Cho's three-line concept – roof, wall and earth.

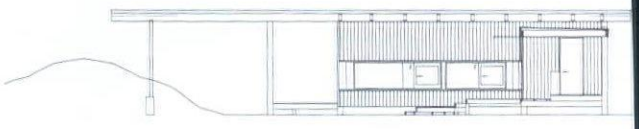
Materially the palette is well balanced, with concrete, timber, and metal carefully layered and shifting subtly between horizontal shuttering joints and vertical boarding. The building yields to its man-made landscape, and while sills rise above boulders as if the house was built around a rocky outcrop, maturing trees begin to screen and protect.

While the external courtyards are contained and intimate, the principal internal space is spacious and bright. In contrast to the black skin that causes the courtyard to contract, internal walls are crisp and white. Sliding screens link living space and master bedroom, and with floors and windows lined with fine joinery, a crisp interior has been created, from where to enjoy the views to the regenerated landscape beyond.
ROB GREGORY

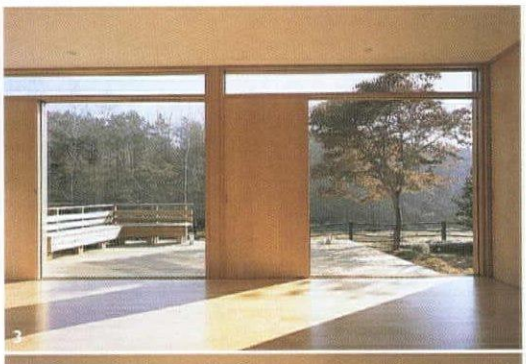
Architect
Byoungsoo Cho
Photographs
Yongkwan Kim, Jongoh Kim, Munyong Kim

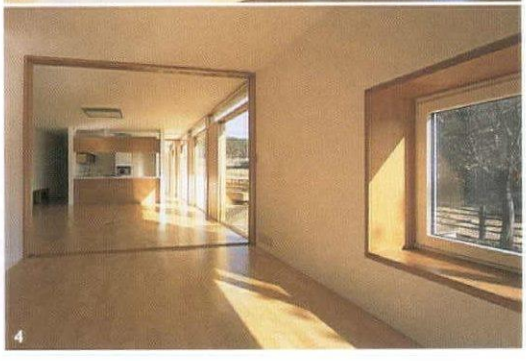
2
As a new domestic landscape matures ...
3
... principal living spaces exploit dramatic southerly views.
4
Internal spaces are bright and expansive ...
5, 6
... in contrast to the intimacy of the entrance court and guest terrace to the north.

HOUSE, BOCKPORI, SOUTH KOREA
ARCHITECT
BYOUNGSOO CHO

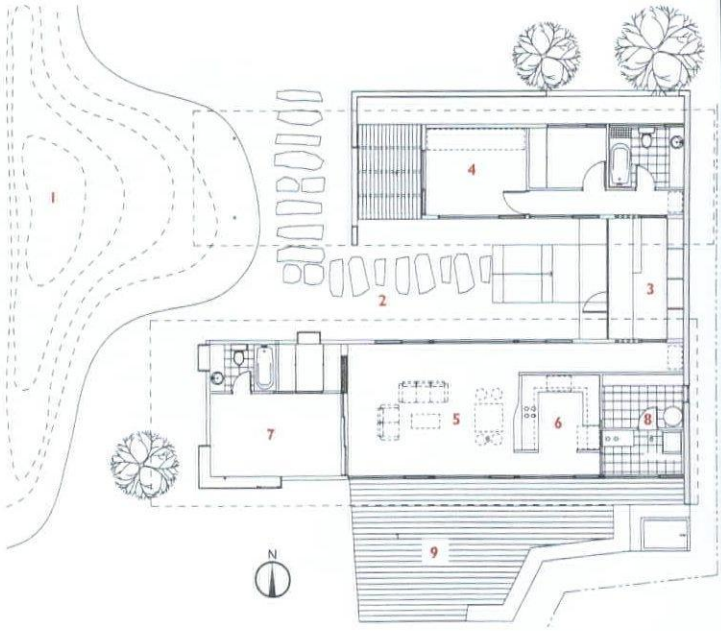


section through entrance court (scale approx 1:300)





1 earthwork
2 entrance court
3 entrance
4 guest suite
5 living
6 kitchen
7 master bedroom
8 multi-purpose room
9 terrace



ground floor plan (scale approx 1:300)





SpeedDeck®
building systems

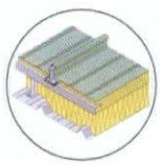


Porsche Centre, Silverstone

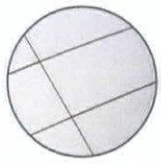
Vitesse® bi-modular Rockwool-cored architectural wall panels, designed to give you the marque of quality.



SpeedDeck®
industry leading secret fix roofing system



SpeedZip®
new zip-up standing seam roofing system

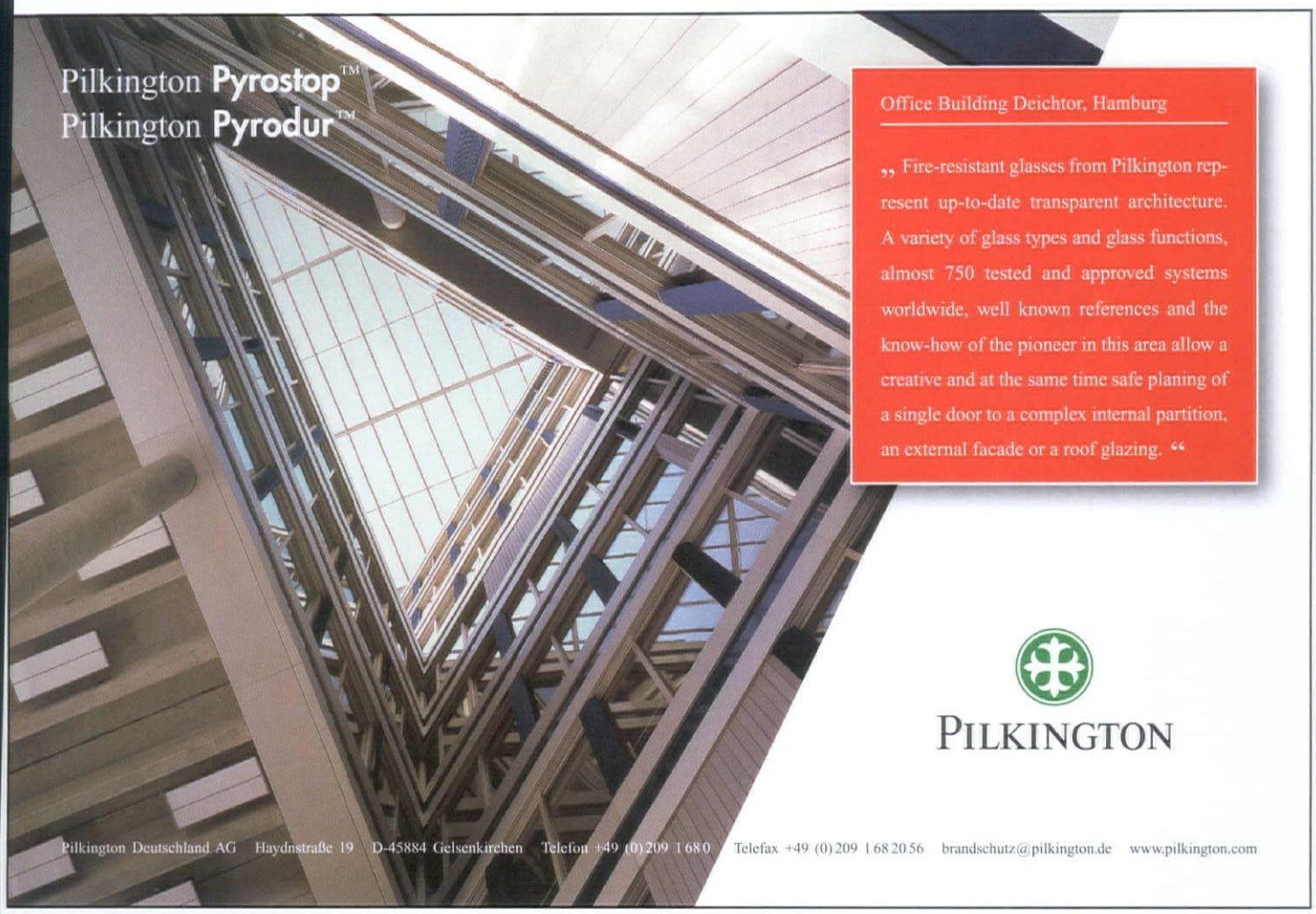


SpeedPanel
competitive, fire resistant, rockwool insulated metal wall panel

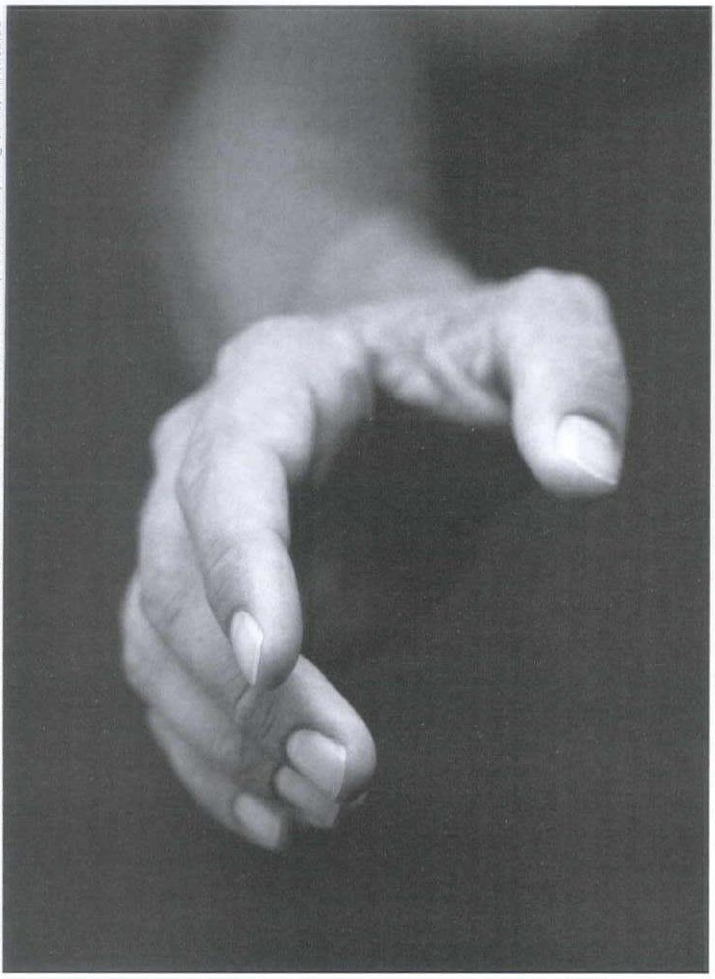
Contact us for a full information pack.
tel: +44 (0) 1379 788 166 email: speeddeck@eleco.com web: eleco.com/speeddeck

vitesse®

enquiry 33 www.arplus.com/enq.html



enquiry 3 www.arplus.com/enq.html



FSB Franz Schneider Brakel GmbH + Co, Nieheimer Strasse 38, D-33034 Brakel, Phone +49 5272 608-0, Fax 608-300, info@fsb.de, www.fsb.de

Gripping Culture

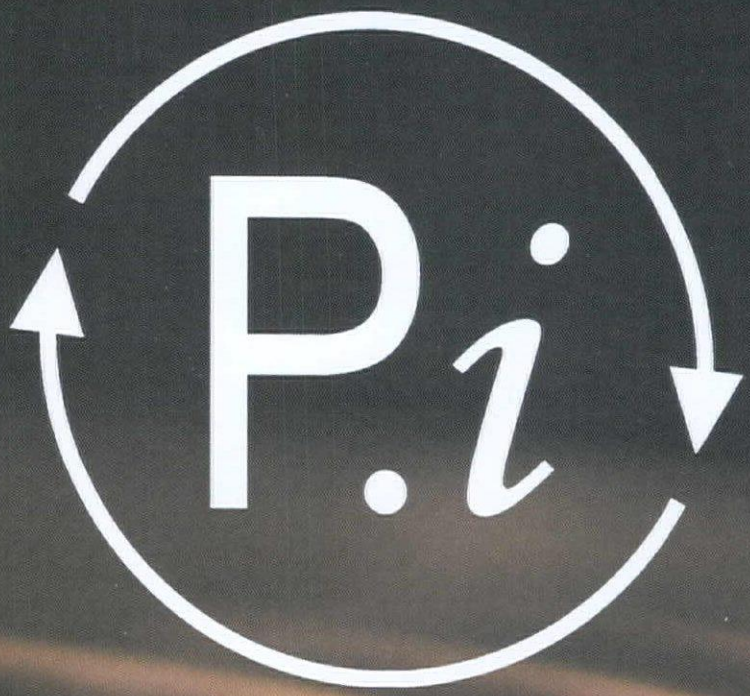


FSB handle 7010, Works Design

FSB

enquiry 24 www.arplus.com/enq.html

Part L compliance ?
Look out for this new logo.



The P.i brand is your assurance that aluminium windows doors and facades combine Part L compliant polyamide insulation with renowned COMAR design strength and technical backup.

See it on the brand new range of thermally efficient COMAR 5 P.i Windows and COMAR 7 P.i Doors.

CALL 020 8685 9685
For your copy of the Research Report:
How adding P.i to aluminium is helping architects, specifiers and fabricators to achieve Part L

Designed for Performance. Backed by Delivery.

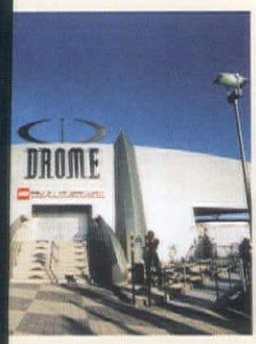
COMAR™
ARCHITECTURAL ALUMINIUM SYSTEMS
www.comar-alu.co.uk

COMAR Architectural Aluminium Systems The Parkside Group Ltd.
Unit 5 The Willow Centre, 17 Willow Lane, Mitcham, Surrey CR4 4NX
Tel: 020 8685 9685 Fax: 020 8646 5096 E-mail: Sales@Parksidegrp.co.uk

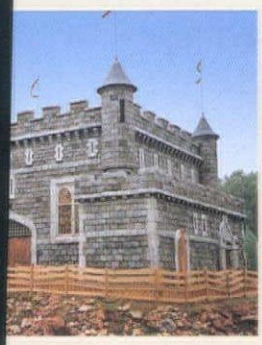
enquiry 34 www.arplus.com/enq.html

be's leaders
emed
specialist
truction.

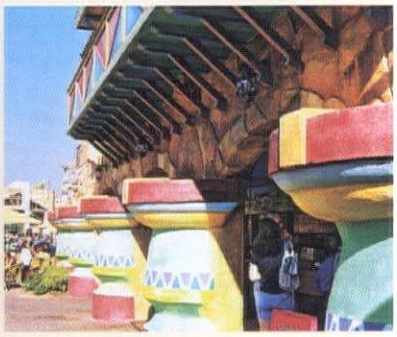
B
E
S
T



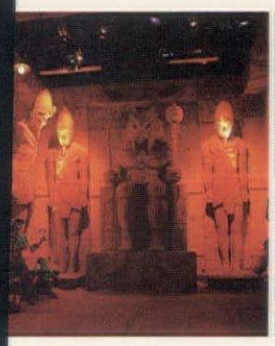
ermany



" Castle:
olland



Carved Plaster:
Walibi, Belgium



ombs:
gium



Metals & Graphics:
Germany

cialist builders
rking with
nitects for
med projects.

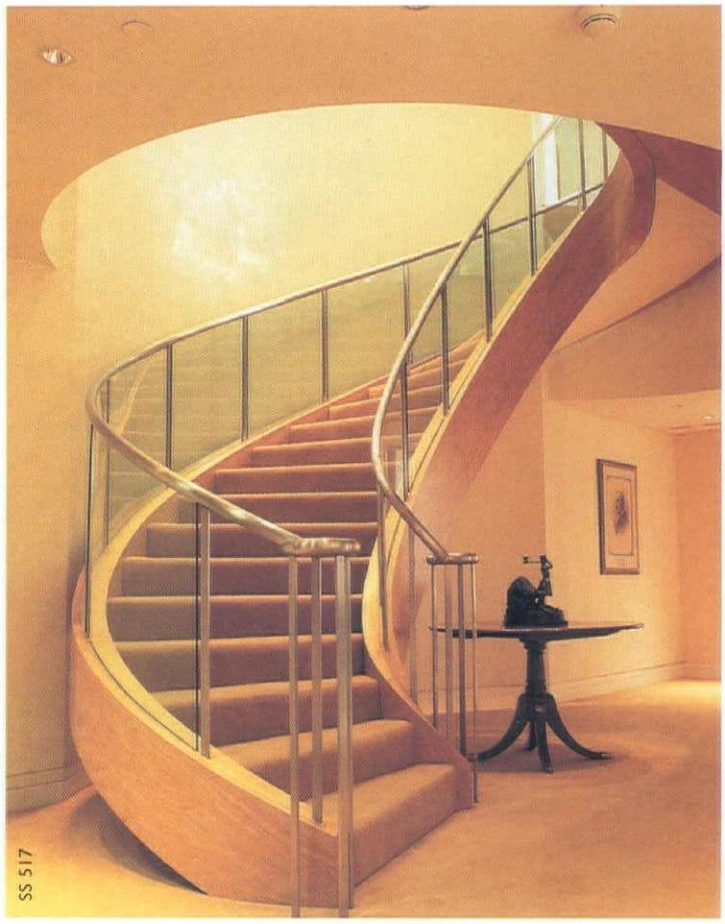


Faux Sandstone:
BBC, Scotland

CONSTRUCTORS LTD.
on Offices, Whitehead ■ BT38 9QG, United Kingdom
on +44 (0) 28 9337 8855 ■ Telefax +44 (0) 28 9337 0890
.bestconstructors.com ■ e-mail: enquiries@bestconstructors.com

BAUKUNST GmbH ■ Ferdinand-Porsche-Str. 4 ■ D-89312 Günzburg
on ++49 (0) 8221-201166 ■ Telefax ++49 (0) 8221-201178
il: gbbestbaukunst@aol.com





SPIRAL
staircase systems

01273 858 341
E-mail: info@spiralstairs.co.uk www.spiralstairs.co.uk
Spiral Staircase Systems, The Mill, Glynde, East Sussex BN8 6SS

enquiry 27 www.arplus.com/enq.html













MIPIM

AR

MIPIM ARCHITECTURAL REVIEW FUTURE PROJECT AWARDS 2004

MIPIM, the international property market, attracts over 16 000 delegates, the elite of the property world, to Cannes every March. For the 15th anniversary of MIPIM, the MIPIM Awards are divided into two branches: the long-running MIPIM Awards for completed projects, and new AR awards for unbuilt work. The Architectural Review Future Project Awards are in six categories: retail, hotel and leisure; offices; residential; regeneration and sustainability; urban masterplanning; tall buildings over thirty storeys.

There will also be a Best of Show Award.

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

The MIPIM/AR Future Project Awards are organized in partnership with Immobilien Zeitung and Directions Immobilières.

Closing date for entries to the Architectural Review Future Project Awards is **6 December 2003**. For further information and an entry form see The Architectural Review website at www.arplus.com and www.mipim.com. Email enquiries to TimBattle@btconnect.com

supported by

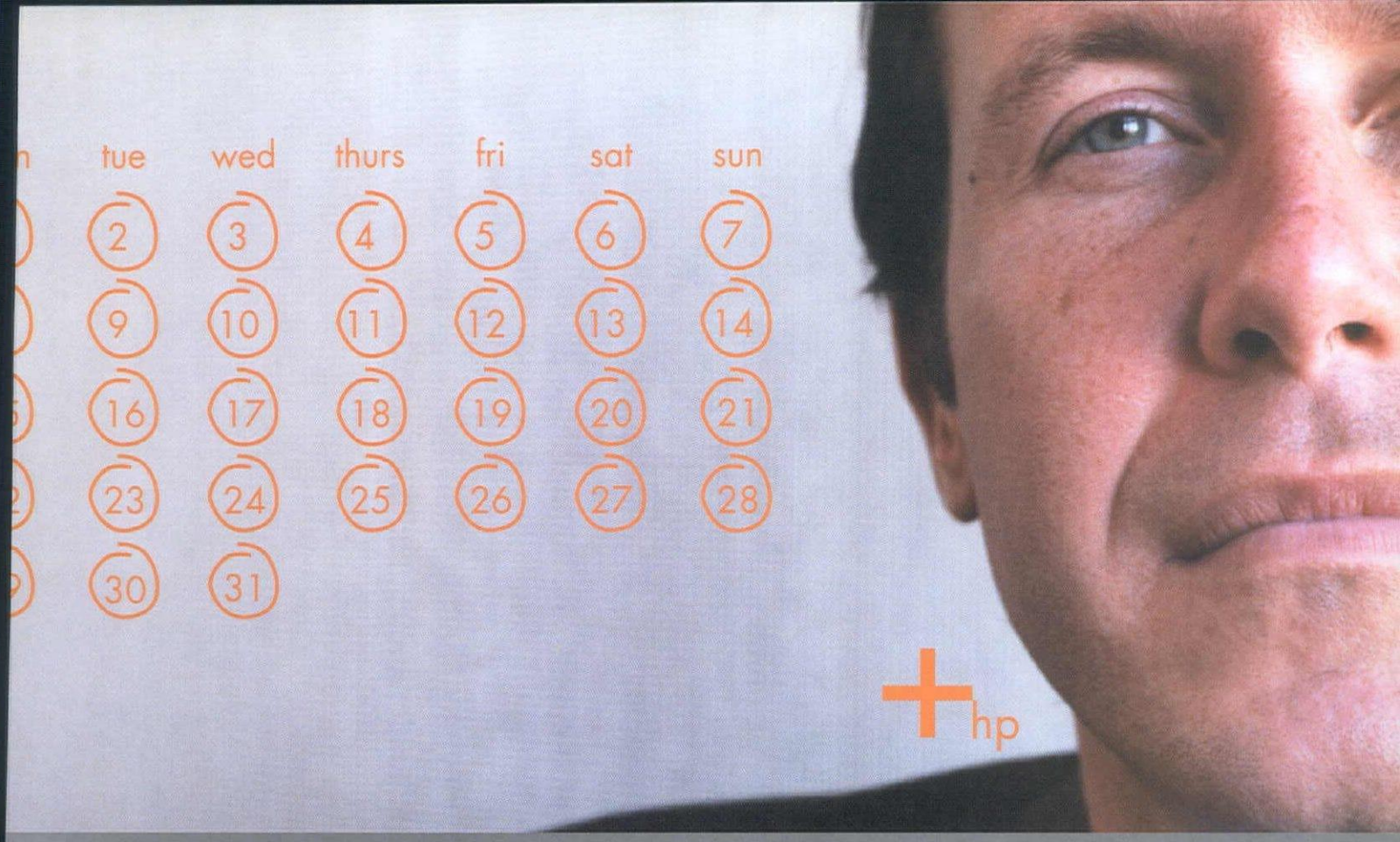
corus

DEVELOPMENT SECURITIES PLC

Lend Lease

Estates gazette

THE ARCHITECTURAL REVIEW



Now you can afford quality paper on the days marked.

a job's worth printing, it's worth printing on quality media.

nd the money you save on HP Universal Large Format Media means you can now fford HP quality every day. Available in Inkjet Bond, Coated, Heavyweight Coated, igh-Gloss Photo and Semi-Gloss Photo, HP Universal Media is designed pecifically to work with HP printers and HP ink. So there's less risk of paper jams, olour is optimised, and less paper and ink are wasted. And that's not just on some ays, but every day. Demand HP Universal Media. Demand more.

or a free HP Large Format Supplies Guide or to learn more about other HP Supplies isit www.hp.com/go/designjet/supplies or call 020 7512 5202.



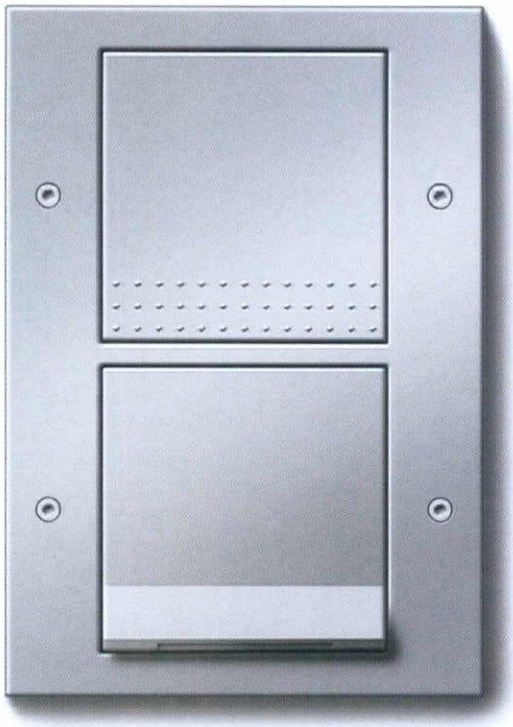
- Consistent quality from print to print for unattended, trouble-free operation
- Reliable output for best results in all circumstances
- Rigorously tested and fully supported by HP

hp invent

nquiry 15 www.arplus.com/enq.html

Join the HP Cash Back Program at www.hp.com/go/designjet/cbae and save up to £70 when you buy HP Universal Media.

© 2003 Hewlett-Packard Company Development Company, L.P. All rights reserved.

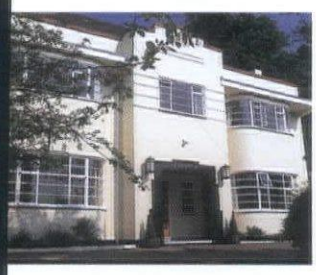


For outdoors. And indoors.	Gira TX_44. 2-gang combination vertical, Push switch/SCHUKO socket outlet with or without hinged cover, colour: aluminium.	Material: Thermoplastic, break-, shock- and halogenproof, UV radiation and weather resistant, environmentally friendly. Anti-theft protection, splashproof IP 44 (only available with hinged cover). Colours: pure white (equal to RAL 9010), anthracite (varnished), aluminium (varnished). Chemical load behaviour according to DIN 68861, load group 1 b (only for anthracite and aluminium versions).



Specifier's Information

dvertisers wishing to promote their products on this page should contact Chris Bond on 020 7505 6816 **enquiries on card or at www.arplus.com/enq.html**



Steel Window Association

As a member of the Steel Window Association, Taylor Alden have recently completed an Art Deco replica refurbishment at Kenview, in Highgate, north London. Fabricated by Steel Window Service and Supplies, the original front bay windows were surveyed before being removed. Replicas were then fabricated using SMW sections, which were polyester powder-coated, glazed with 6mm float glass, and fitted with top and side hung opening lights.

00 www.arplus.com/enq.html



Lindapter International

Lindapter International, specialist in the design and manufacture of steelwork connection systems, have an extensive range of CAD drawings at *www.fastrackCAD.com*, available in DWG and DXF format. With over 10 000 registered users, over 1000 CAD files are downloaded free of charge every day. A broad range of Lindapter product and application drawings are available, including the award-winning Hollo-Bolt, Floorfast and Type A & B Steelwork Fixings.

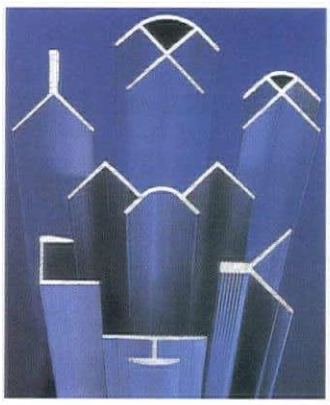
901 www.arplus.com/enq.html



Glaverbel

Glaverbel's Thermoplus Energy® 70/39 was used extensively by Space Decks while working as specialist facade contractor on the Baltic Centre for Contemporary Art. The prominent curtain wall, supported by slender aluminium sections and glass fins maximizes vistas along the Tyne, and brings light deep into the popular art centre. The super insulating double-glazed units combine excellent heat insulation in winter with effective summer-time solar control, giving comfort to visitors all year round.

902 www.arplus.com/enq.html



Gooding Aluminium

GA Pan-L-Trim is an alloy framing system for wall lining systems. Quick to apply with no visible fixings, these elegant high quality aluminium alloy extrusions will fit a wide variety of board types with widths of 20, 16, 13 and 6mm. GA offers the total aluminium solution, so why not apply for *The Really Useful GA Handbook*, the 160 page selector and design guide, visit *www.goodingalum.com* or fax 020 8694 2004.

903 www.arplus.com/enq.html



O'Donnell

Alton Towers' brand new 216-bedroom Splash Landings hotel features O'Donnell Design's specially-crafted bedroom casegoods. In response to Tussauds Studios Design team's concept, O'Donnells, who are based in County Cork, produced furniture that had to capture the rustic charm of the site's public lagoon area and the laid-back Caribbean feel of driftwood-look furniture. Shot-blasted timber was used to achieve the desired aged appearance, before being coated with a protective layer of polyurethane lacquer.

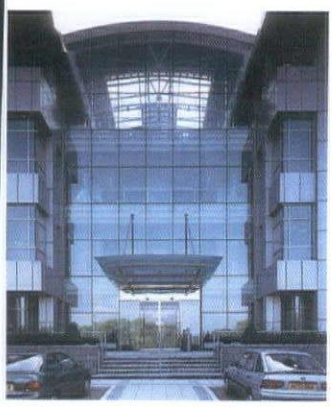
904 www.arplus.com/enq.html



E-Motive Display

Lift display specialist E-Motive will be showing its revolutionary new EAVIS (Elevator Audio Video Information System) LCD display at this year's Interlift exhibition. EAVIS allows lift operators to provide live TV feeds, video clips, fixed and variable messages, stock market information, animated and still advertisements, as well as time, date and weather information. Other products will include a mini-chrome colour LCD, a lift monitoring system, ultra slim dot matrix displays, an EN buzzer, a voice synthesizer and slim-line LED hall lanterns.

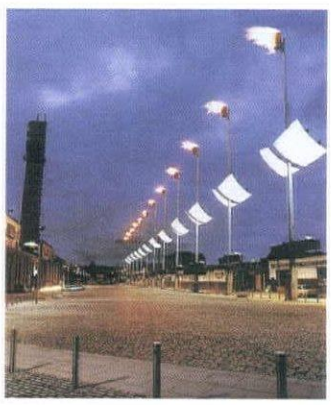
905 www.arplus.com/enq.html



Hansen Glass

First impressions count. Therefore Hansen Glass is pleased to offer Tempo™, an extensive range of door and entrance assemblies. They are manufactured to the highest standard using FortPlus™ toughened glass. Side panels, transoms and fin supports help to produce uninterrupted facades. The Tempo™ range is available in a variety of thicknesses and colours, including clear, bronze and grey, from 10mm to 19mm, in panels up to 1200mm x 3000mm.

906 www.arplus.com/enq.html



Sill Lighting UK

Sill Lighting's new-look website, *www.sill-uk.com* is now live. The new site is easy to navigate, giving lighting designers and specifiers instant access to Sill's complete range of high performance projectors. As well as accessing concise product information, those using the site can also browse through a bank of UK project case studies across a variety of market sectors from architecture and transport to sport, leisure and car parks, all accompanied with stunning photography.

907 www.arplus.com/enq.html

ARCHITECTURAL PROCESSION

THE ARCHITECTURAL PROJECT

By Alfonso Corona-Martínez. College Station: Texas A&M University Press. 2003. £38.50

This book is about the processes by which architectural designs are produced. This simple statement might seem to locate in that body of literature about 'design theory' that had its origins in the propositions of the design methods school of the 1960s. Christopher Alexander's *Notes on the Synthesis of Form*, one of the seminal texts of that movement, is, of necessity, a central reference in Corona-Martínez's argument, but *The Architecture Project* operates on a much wider front. Its method is historical rather than mechanical, open ended rather than reductive, and this leads to less emphatic conclusions, but in my view, infinitely deeper insights into the nature of design in architecture.

In effect the book reviews the emergence and evolution of the way in which designs are made. It argues that, since the beginning of the formal education of architects, with the foundation of the academies at the end of the eighteenth century, it has been necessary to construct a coherent account of how design proceeds. This is rooted in the centrality of the design studio – and hence the project – at the heart of the educational method. Corona-Martínez has the good judgement to speak of plural processes, rather than singular, dogmatic process. He then offers the initially surprising proposition that this method has, in its fundamentals, survived unaltered for over two centuries. He shows how the progression from schematic initial idea – or, in his favoured term, composition – through more specific development, to an explicit representation of the design, has persisted in spite of changes in the techniques of building, ideology and, in recent years, of the development of digital tools of representation.

Around this central argument, the book explores issues concerning the description of designs, the history of education, the nature and definition of function, typology and, in one of the longest chapters, elements of composition. There are numerous insights, even if almost all these topics merit more extensive and deeper treatment than is offered here. To identify just one instance, it is surprising that the implications of Alan Colquhoun's important 1967 essay, 'Typology and Design Method', in offering a culturally grounded challenge to the precepts of the design methodologists are not taken further, particularly since this would add more weight to Corona-Martínez's thesis. Another quibble is that the argument is at its weakest when it veers towards prescription, as, for example, in a less than convincing attempt to enumerate a list of strategies for composition. Nonetheless it is rare to encounter a book that takes such an original and productive stance in relation to the established literature of design theory. Its method and content add much that is new to its field and connect the question of how we design to the wider cultural and historical accounts of architecture. DEAN HAWKES

CONNECTING THE ARCHIPELAGO

IN SEARCH OF NEW PUBLIC DOMAIN

By Maarten Hajer and Arnold Reijndorp. Rotterdam: NAi. 2001. €27

We all know expensively refurbished public spaces which fail to attract the public, as well as overcrowded marginal corners where crowds always congregate. Are there rules or guidelines which can bring together urban supply and demand? Can we plan for the happy casual uses which bring strangers together in a common use of their environment?

These are the kind of questions for which this book offers possible answers, with the aid of about 70 full-page coloured pictures of busy public spaces. The authors argue that 'Society has become an archipelago of enclaves, and people from different backgrounds have developed ever more spacial strategies to meet the people that want to meet, and to avoid the pe ple they want to avoid.' And they urge that be layout and management of public spaces is dor inated 'by an implicit cultural policy aimed creating manageable, zero-friction enviro ments'.

Their alternative is the provision of 'space f marginality'. Noting how 'whole factories ru on the manufacture of benches that have be designed so that you cannot lie down on them they urge a little public space reserved for selle of the *Big Issue*! COLIN WAR



Balthasar Neumann's amazing Vierzehnheiligen photographed by Australian architect Harry Seidler. From *The Grand Tour* by Harry Seidler, Taschen, Cologne, 2003, £14.99, a delightful picture book, which shows that Austrian born Seidler, seems to have been everywhere (even places now nowhere like Frank Lloyd Wright's Imperial Hotel). He could have made an excellent living as a photographer.

RAMBLING ROUND DELIGHT

THE DYNAMICS OF DELIGHT: ARCHITECTURE AND AESTHETICS

By Peter F. Smith. London: Routledge. 2003. £65 (paperback £25)

This 200-page book contains enough informa tion for what could have been a short, persona essay on the ways in which the brain reacts t exposure to new visual information. As it is, it author has been tempted into a lengthy rambl which does his subject no favours. Sometime it is about perception; sometimes about pro portion. Some of it is an attempt at readin townscape in the fashion of Gordon Cullen some of it is whimsy with a bio-hippie flavou (about 'limbic domains', 'epigenetic manuals and suchlike); some of it is recollections from trips abroad; and some of it is just curiously glib comments, such as that 'the Victorian window is visually weak': what sort of pro nouncement is that?

Smith allows a sentence or two at most about each of his many examples; and subjects crop up all over the place in a disjointed fashion. But the book is also littered with unfortunate mistakes. If David Watkin is offended by seeing his name misprinted here, he could take consolation from the fact that AWN Pugin appears as 'NAW'; that Colen Campbell is 'Colin'; that Dominikus Böhm is 'Bohm'; that Sackler (of the Royal Academy galleries) is 'Secklar'; that Landseer's Trafalgar Square lions are attributed to Lutyens; that Liverpool's Anglican cathedral is referred to as a nineteenth-century building; that Saarinen's TWA terminal at JFK is captioned as 'New York Airport'; and that the Louisiana Museum for Modern Art is called on one occasion the 'Danish National Louisiana Gallery' and on another the 'Louisiana Danish National Gallery'. All this from a former professor of architecture. And Routledge must take the blame for the hopeless editing, examples of which appear liberally in the footnotes: some have page numbers, some do not, and at least one footnote signalled in the text fails to appear at the end of the chapter.

TIMOTHY BRITTAIN-CATLIN

NDING GROUNDS

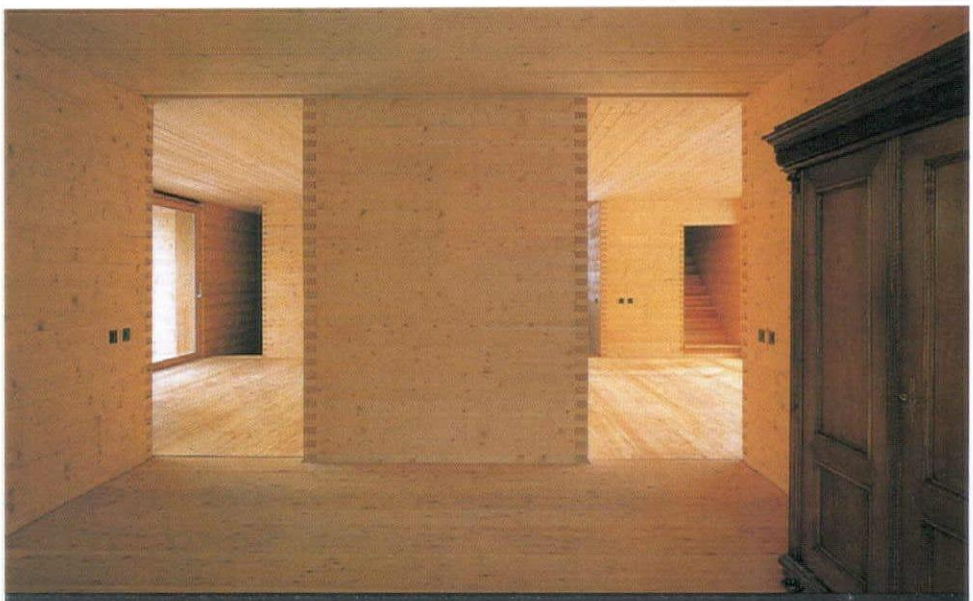
RCHILAB'S EARTH BUILDINGS, ADICAL EXPERIMENTS IN LAND RCHITECTURE

lited by Marie-Ange Brayer and Béatrice monot. London: Thames & Hudson. 2003. 24.95

rchitecture has always had an interstitial qual-, an ability to paper over society's fissures as ell as that characteristic which Abbé Suger escribed as dwelling not entirely within the fir-ament of the heavens, nor the slime of the arth, but somewhere in between. *Archilab's arth Buildings* gives this theme a particular con-mporary twist, though Atelier Bow-Wow per-aps pinpoint the phenomenon with greater ccuracy than the title. For them a 'refreshment rea squeezed in under a little sports centre on a ope' is 'nonsensical yet full of joyous, sponta-eous energy'; as Suger and many others real-zed, the zone between nature and artifice has ich pickings for creativity, but as the further eaches of bio-technology show, it's jolly hard to plice them together.

Editors Marie-Ange Brayer and Béatrice imonot do not try to splice the work of their 30 hosen architects from Europe, the US and Asia ogether; they hope the affinities speak for them-elves. Some, such as the Spanish group Actar rquitectura or Field Operations from the US, nore obviously work with the landscape metaphor of the title. Topography becomes the generating force of form. Others are more obvi-ously urban, taking cues from the myriad eworkings of city planes: among these are Vicente Gaullart from Spain and Alain Renk from France. And a few consciously strive for the edge between town and city – with an ele-gant literalness in IaN's greening of a working class Roman suburb, or the metaphorical depth which Chora's Raoul Bunschoten finds in the analogy between the skin of the earth, and the urban surface.

With its variety and density the book itself is a metaphor for the processes it attempts to describe, making definition difficult and gener-alization almost impossible. At an impressionis-tic level though, two problems emerge. Drawing techniques and means of representation are remarkably consistent across the world and diversity of project; drawing on montage, and contrasting the seductive non-specificity of the model photograph or the frozen film frame with the chimeric accuracy of the digital image. Digi-tal technology introduces the second problem; its ability to deal with the minute and micro-scopic easily leads to a blurring between artifi-cial and natural processes, of which Bunschoten is a prime example: even if they follow the same patterns, their driving dynamics might be very different. And especially considering that so many of the contributors have some allegiance to the fox-and-crow dominated wasteland which passes for landscape in the Paris: Frankfurt: Amsterdam triangle, we are still no further in coping with a dilemma which Suger and his source the Pseudo-Areopagite would have recognized: where is God? JEREMY MELVIN



A single family house by Peter Zumthor in Switzerland's Graubünden, immaculately and sparely detailed as always with the strange immanent qualities of space that Zumthor so often conjures up. From *Swiss Made, New Architecture from Switzerland* by Steven Spier with Martin Tschanz, Thames & Hudson, London, 2003, £24.95. The authors cover a dozen of the most famous contemporary architects including Diener & Diener, Peter Märkli and Gigon & Guyer. Three or four works from each studio are shown with precise factual texts and drawings (the latter rather too spare and small) – essential for anyone who wants to go beyond Herzog & de Meuron.

ARCHITECTS SHOULD NOT SPEAK

HERZOG & DE MEURON: NATURAL HISTORY

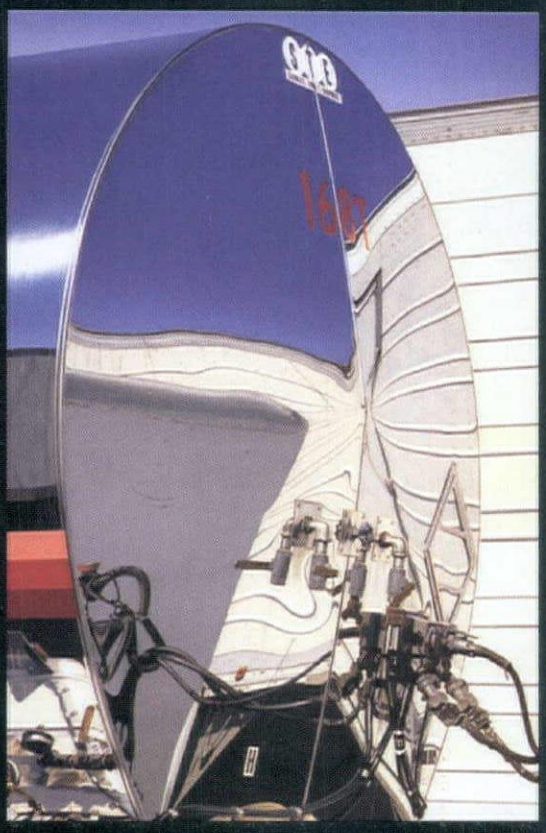
Edited by Philip Ursprung. Montreal and Baden: Canadian Centre for Architecture and Lars Müller Publishers. 2002. $65

This is not a book about buildings, but some kind of catalogue that will accompany an exhi-bition on the work of Herzog & de Meuron that has been shown in Montreal and will be trundling around the world over the next year or so. And the exhibition is not about buildings either, apparently, for the eponymous pair do not believe in anything so conventional. They prefer strange displays of old conceptual models of buildings, or things that could have been old models, and various odd bits and pieces that they like the look of. It sounds astonishingly uninteresting.

Why do architects think that what they have to say is as valuable as what they actually do? They talk here in interviews with Ursprung in the most wonderfully over-inflated platitudes, and they are encouraged in this nonsense by their collaborators. Kurt W. Forster says, for example, of their Dominus Winery in Californ-nia that 'the shape of the building … affirms its separateness from the internal distribution of spaces, while subtly modifying them. Passage-ways and fenestration mediate between them and between overall symmetry and function' – an observation which could surely be made of almost every rectangular speculators' bungalow you ever saw. There is however some decent writing, including entirely sober pieces by Ale-jandro Zaera-Polo and Gernot Böhme, and one by Carrie Asman on Semper. Some of the Mini-malist artist-collaborators sound not entirely unreasonable.

These architects have done some wonderful things. There is no evidence of it here: this is Herzog & de Meuron at their worst. Approach-ing this book and reading it is like being attracted from a distance by the gaunt splen-dour of the Tate Modern, but emerging from it irritated by its labyrinthine, badly-lit galleries in idiotic places, leaving one with the impression of a second-rate power station tarted up by fashionable shopfitters. They likewise do them-selves here a terrible injustice. All the buildings in this book are merely reproduced in tiny vignettes, and many of the sketches are simply nasty. BOAZ BEN MANASSEH

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.







ANDREW HOLMES' DRAWINGS, ALL EXECUTED WIT COLOURED PENCILS, ARE MORE REAL THA PHOTOGRAPHS. RECENTLY, HE HAS CELEBRATE THE ROMANCE OF OIL AND PETROL VEHICLE

Andrew Holmes is Britain's leading SuperRealist artist. He is also an architect (and one of the original Richard Rogers four-person practice), a long time unit master at the Architectural Association a latterly at the University of Westminster. For three decades he has been working on, among other things (including 50 Penguin book jackets), a 100-picture series called Gas Tank City. It records the storage tanks, trucks and trailers of the highways of the West Coast desert and that artificial urban oasis, Los Angeles, which Holmes has visited annually since he was a student at the AA. These, says Holme have replaced such traditional buildings as the barn and have, in som ways, become architecture. If that sounds like an echo of Reyner Banham and Archigram and Cedric Price and their interest in architectural transience and mobility, that is because it is. But it is also to put too architectural a gloss on his work which is sheerly beautiful. Holmes says anyway that the early Rogers connection is more relevant, 'The truck epitomises more what those early ideas were originally about': simple steel construction, ready-mades, ad hoc-ness, design-as-accruing.

There is an obsessive quality about deciding to do exactly 100 paintings. Holmes says not really: you should look at it like ten music albums each with ten tracks. And there is something clearly obsessiv and certainly astonishing about the way he executes the paintings, most of them containing reflections and shiny chrome, in Derwent coloured pencils with only the skies air-brushed in at the beginning. Holmes says disarmingly he is more comfortable working with pencil than slow-drying paint – and he works from 35mm slides which he checks out using a jeweller's loupe because it enables him to see into the shadows better than with a print. All this could be just elaborate photographic realism. But this is SuperRealism. Holmes' has an instinct for strangeness in apparent banality, an instinct for stunning beauty in what his gallery calls 'the compulsive reading of transit steel architecture pumping through the urban desert'. Holmes' site is at *www.realisticpictures.co.uk*. SUTHERLAND LYALL

