# THE ARCHITECTURAL REVIEW

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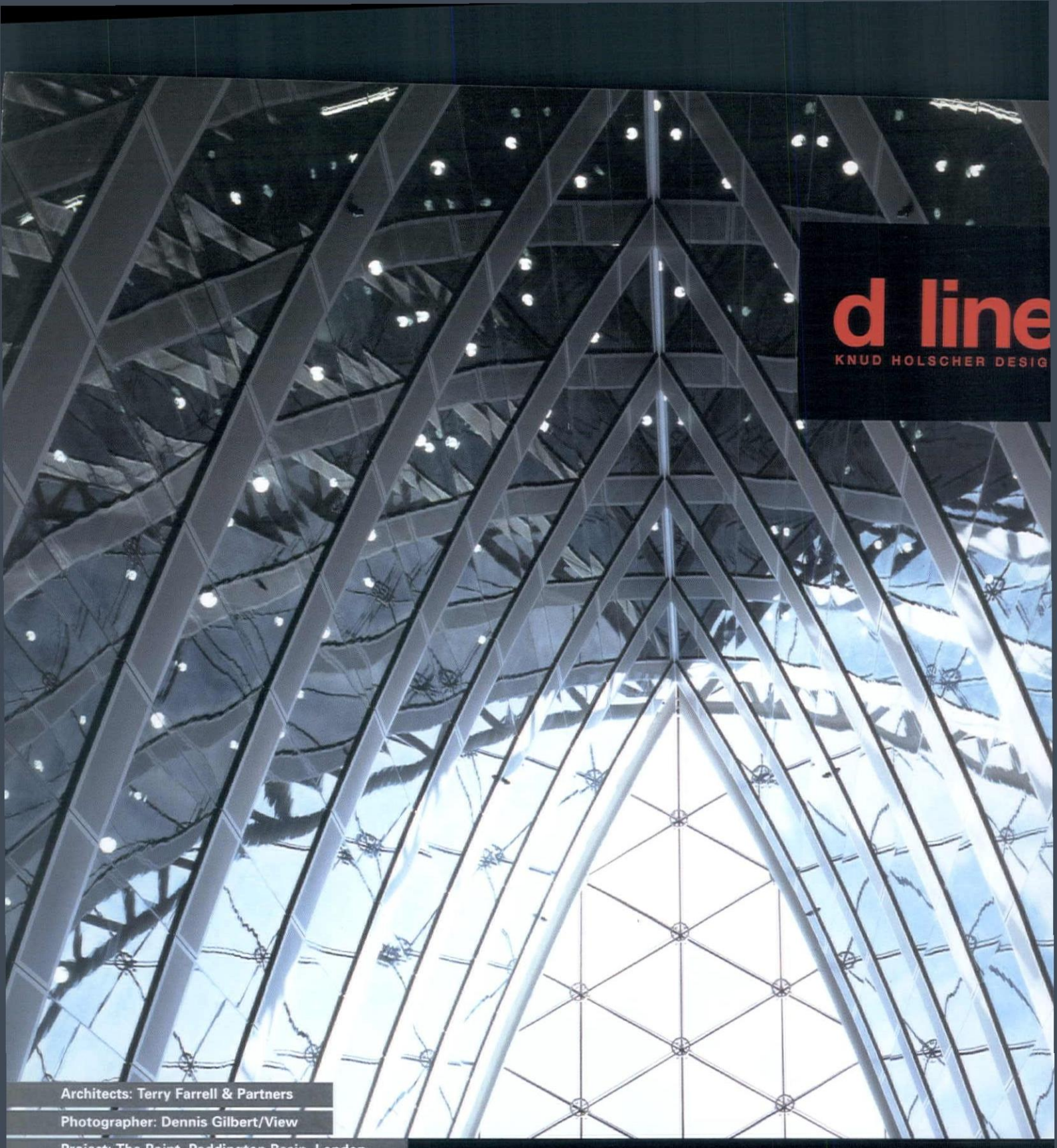








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KNUD HOLSCHER DESIG

Architects: Terry Farrell & Partners

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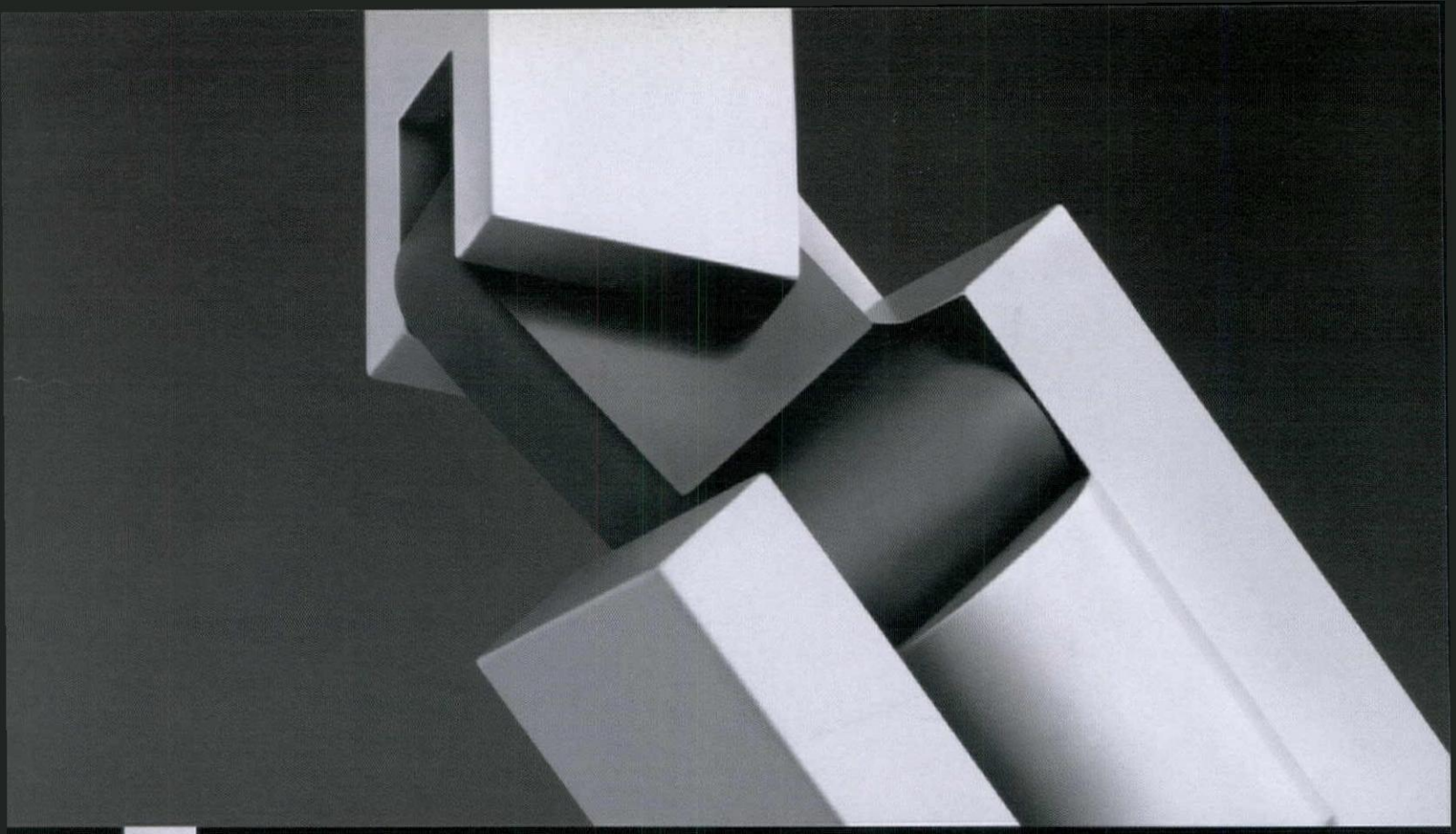
Project: The Point, Paddington Basin, London

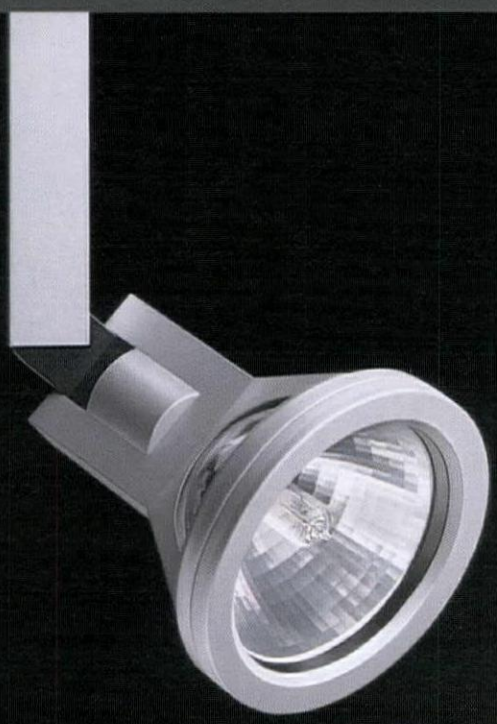



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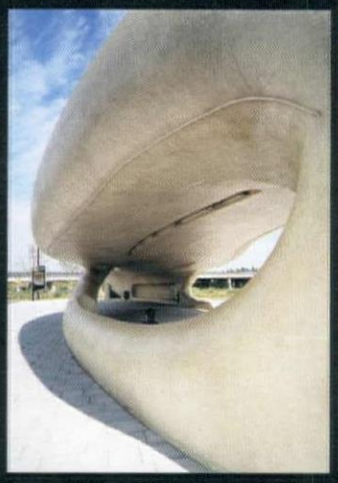
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DECEMBER 2003 **VOLUME CCXIV NO 1282**



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**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

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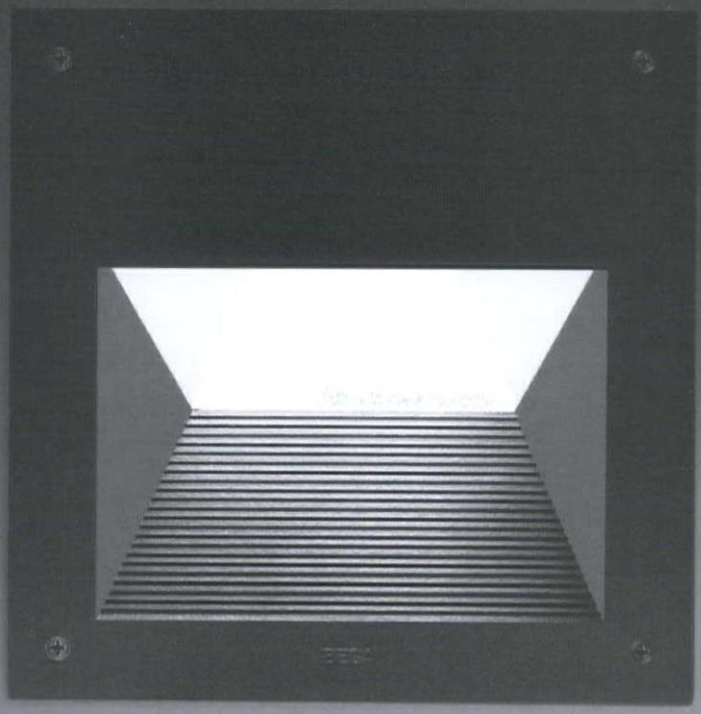
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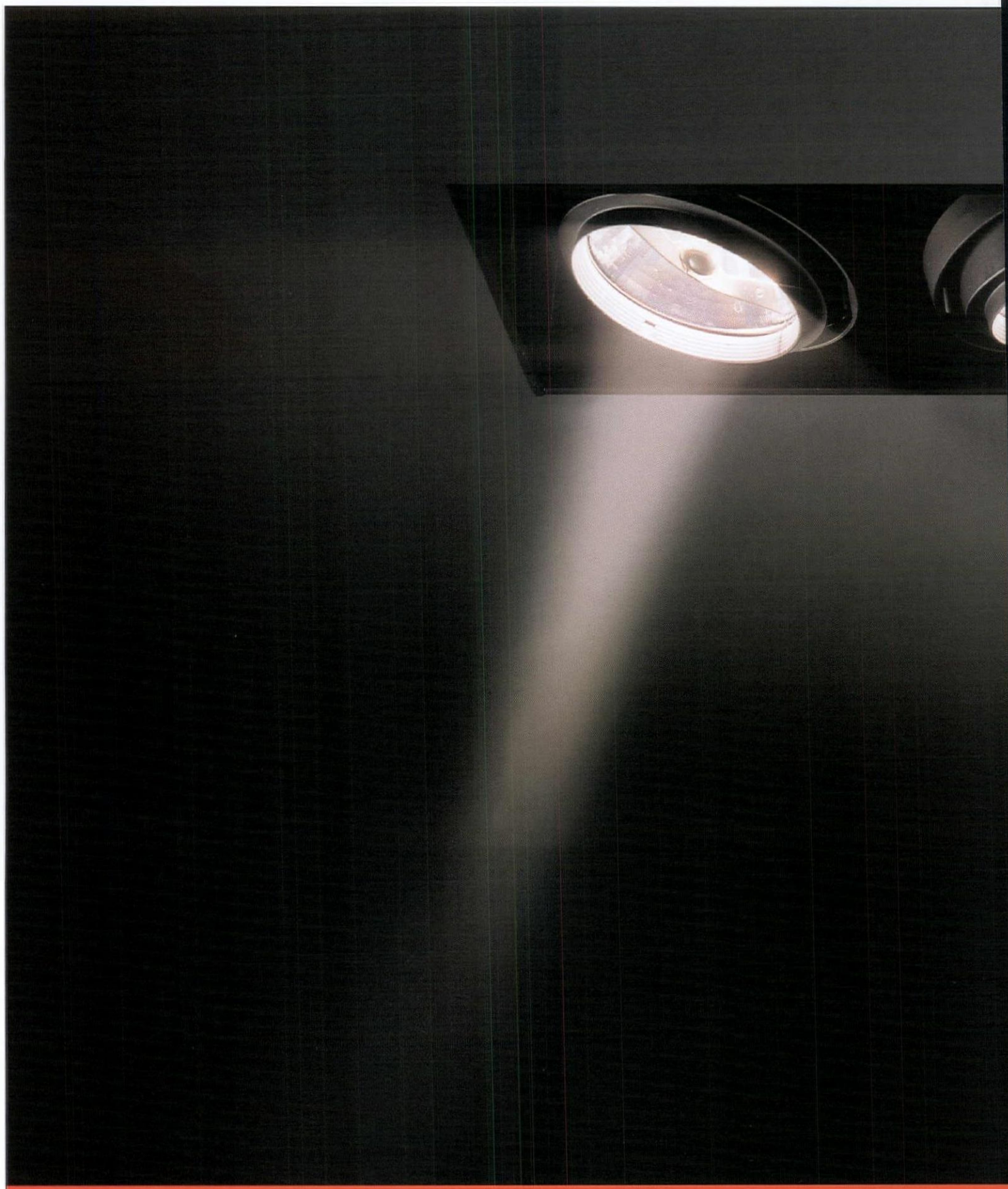
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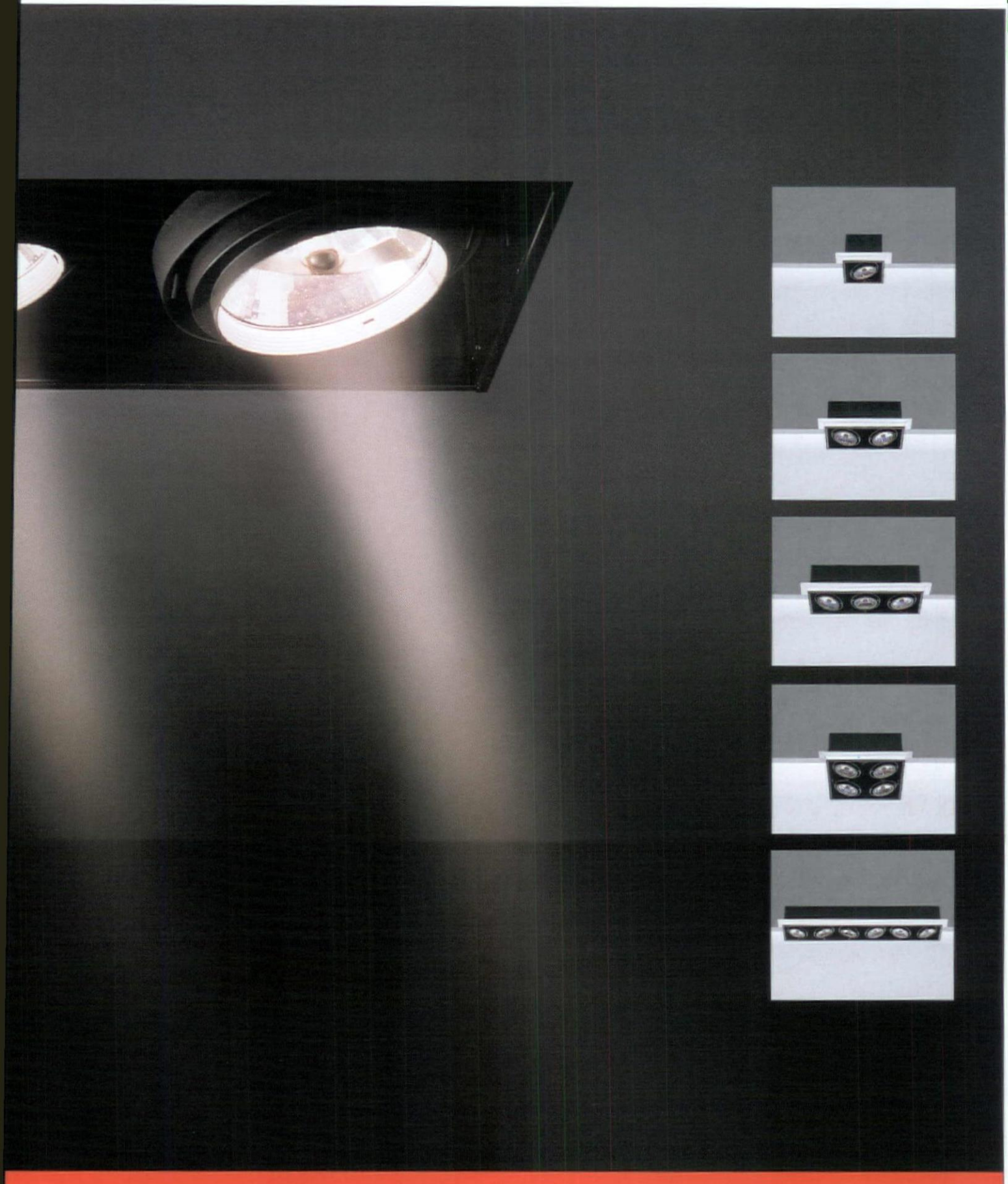


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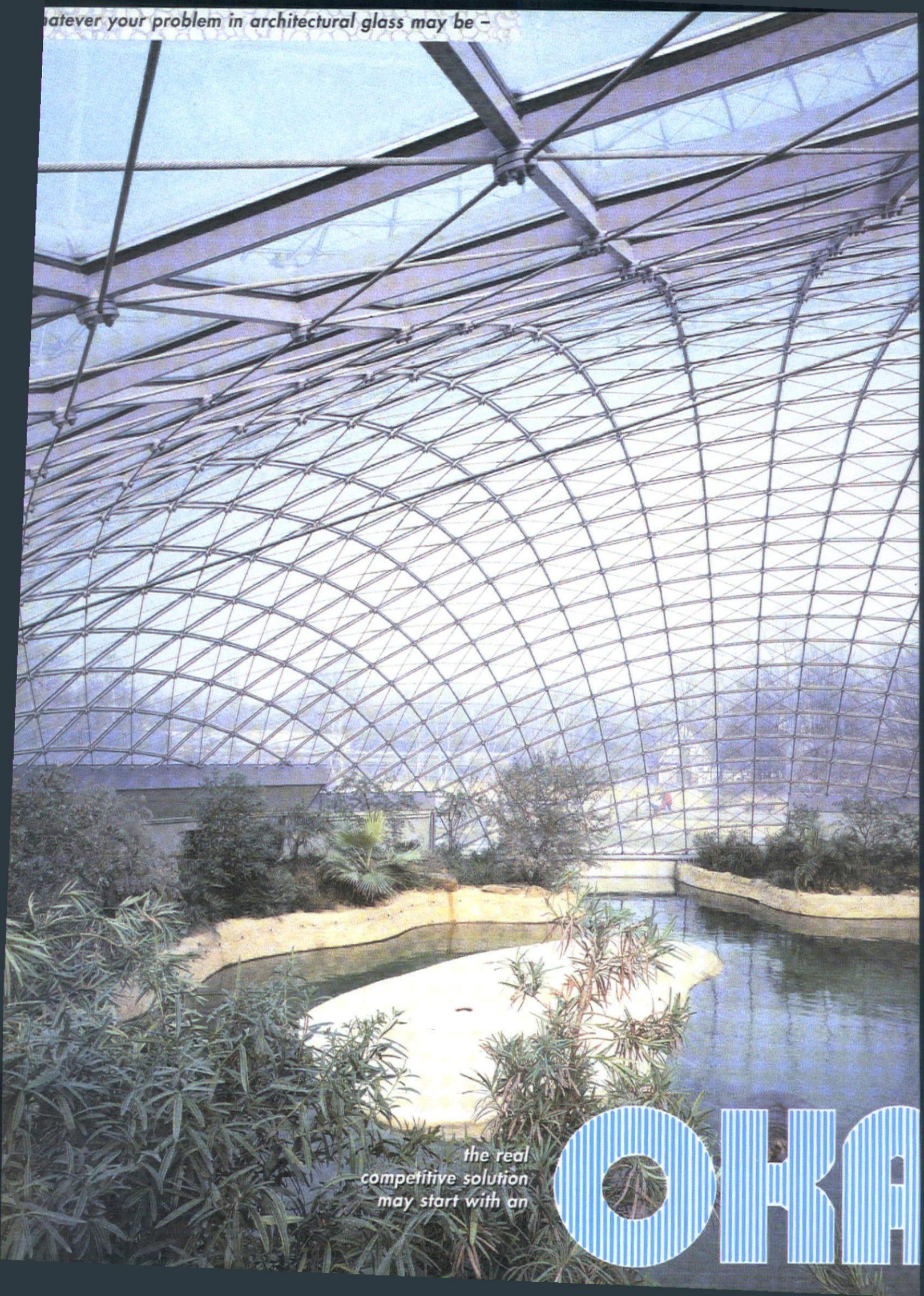
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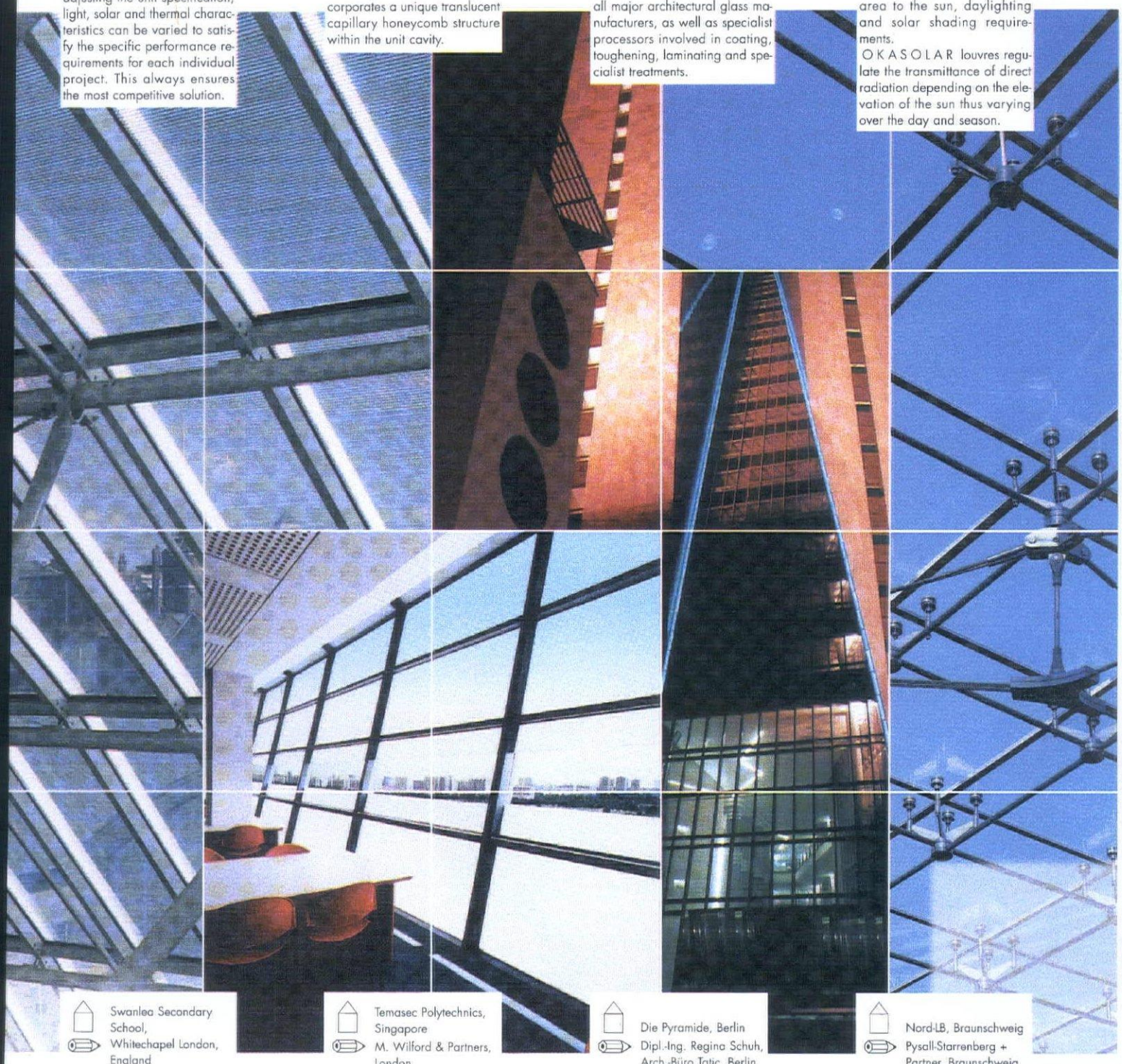
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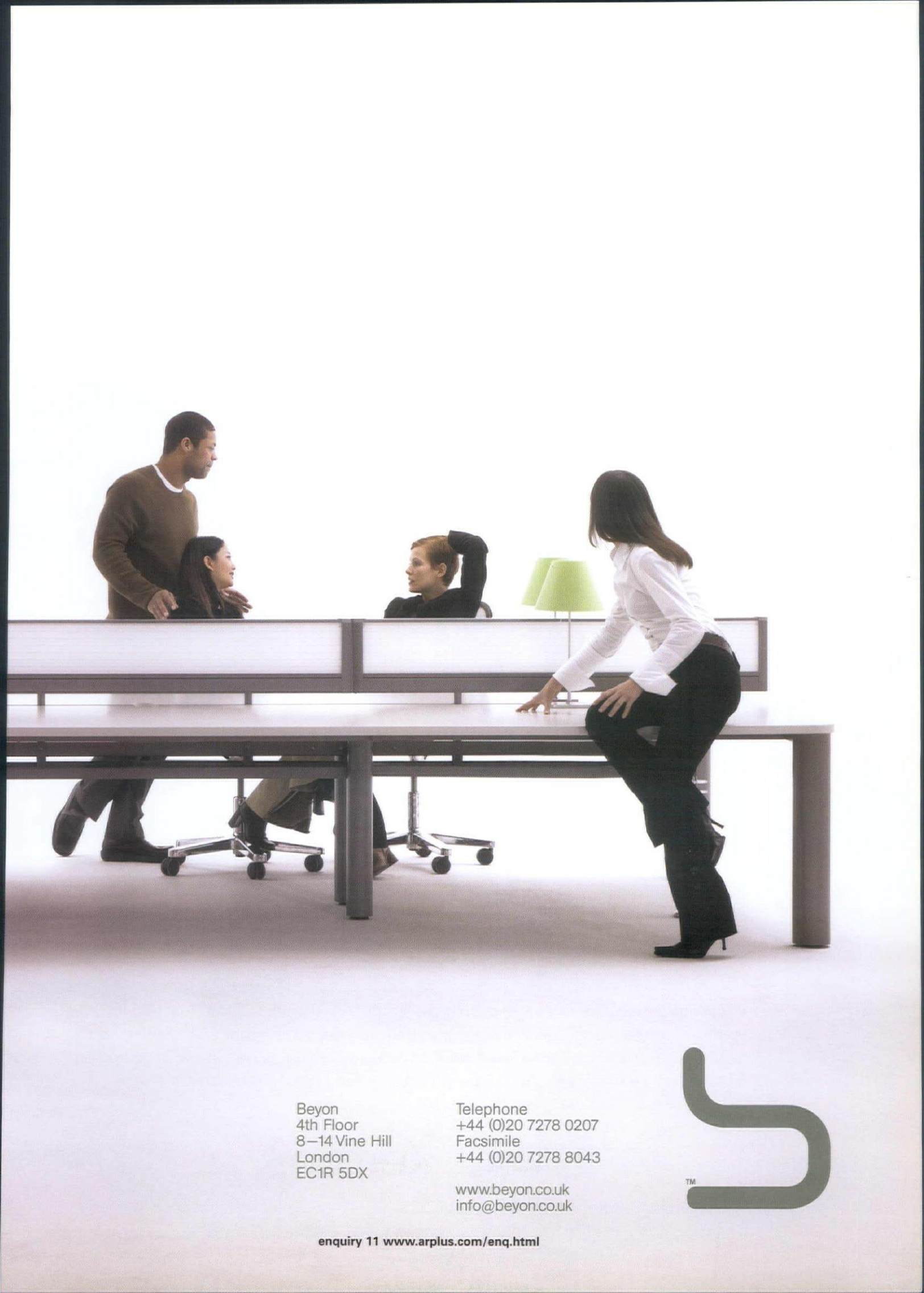
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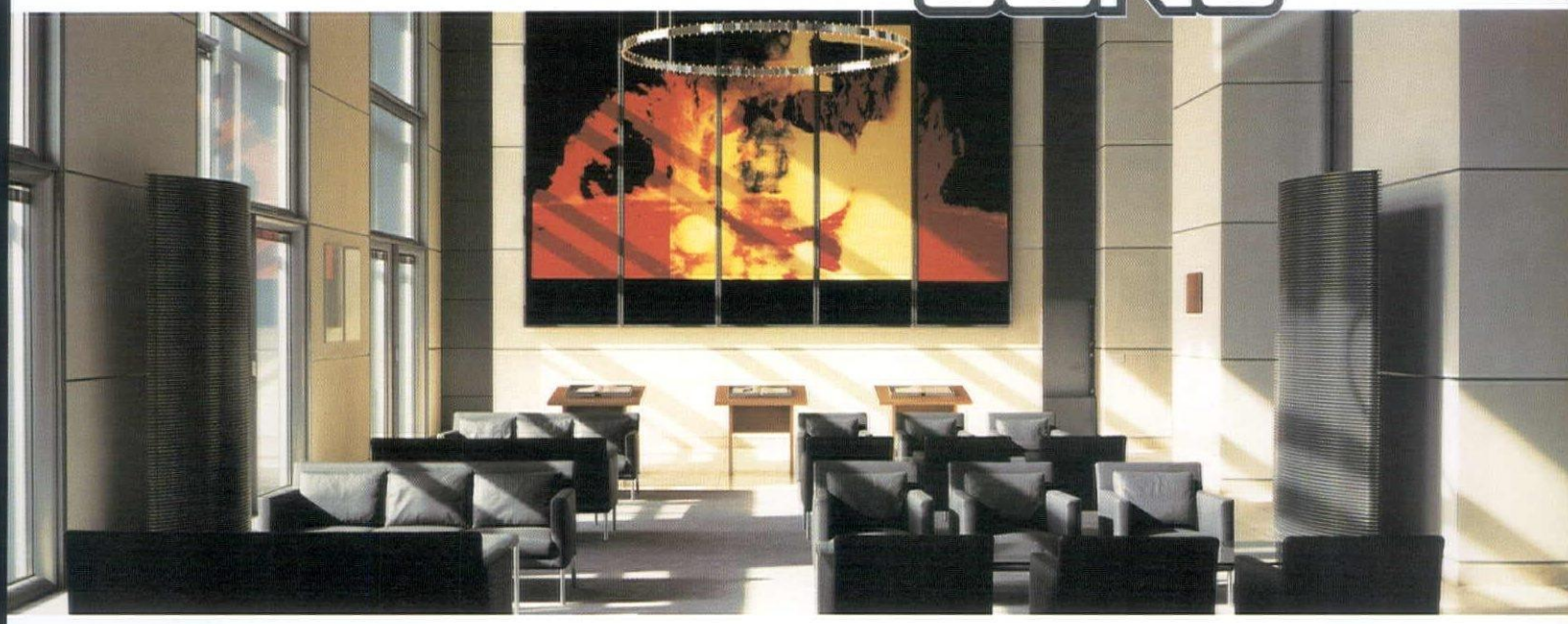
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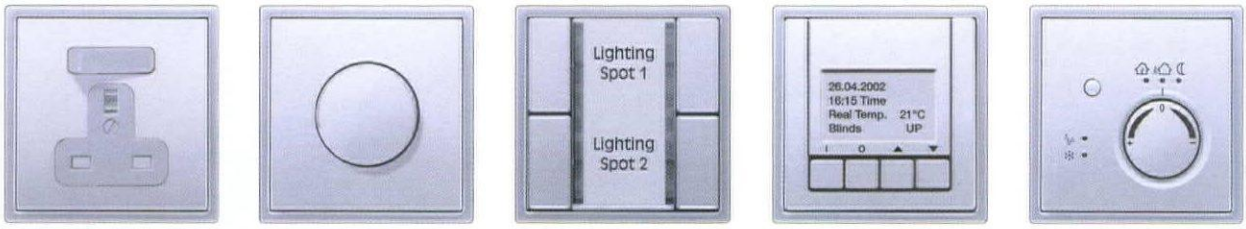
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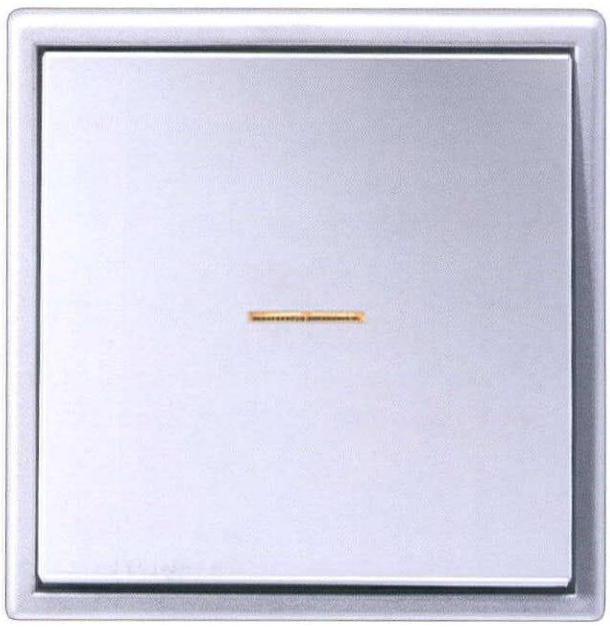

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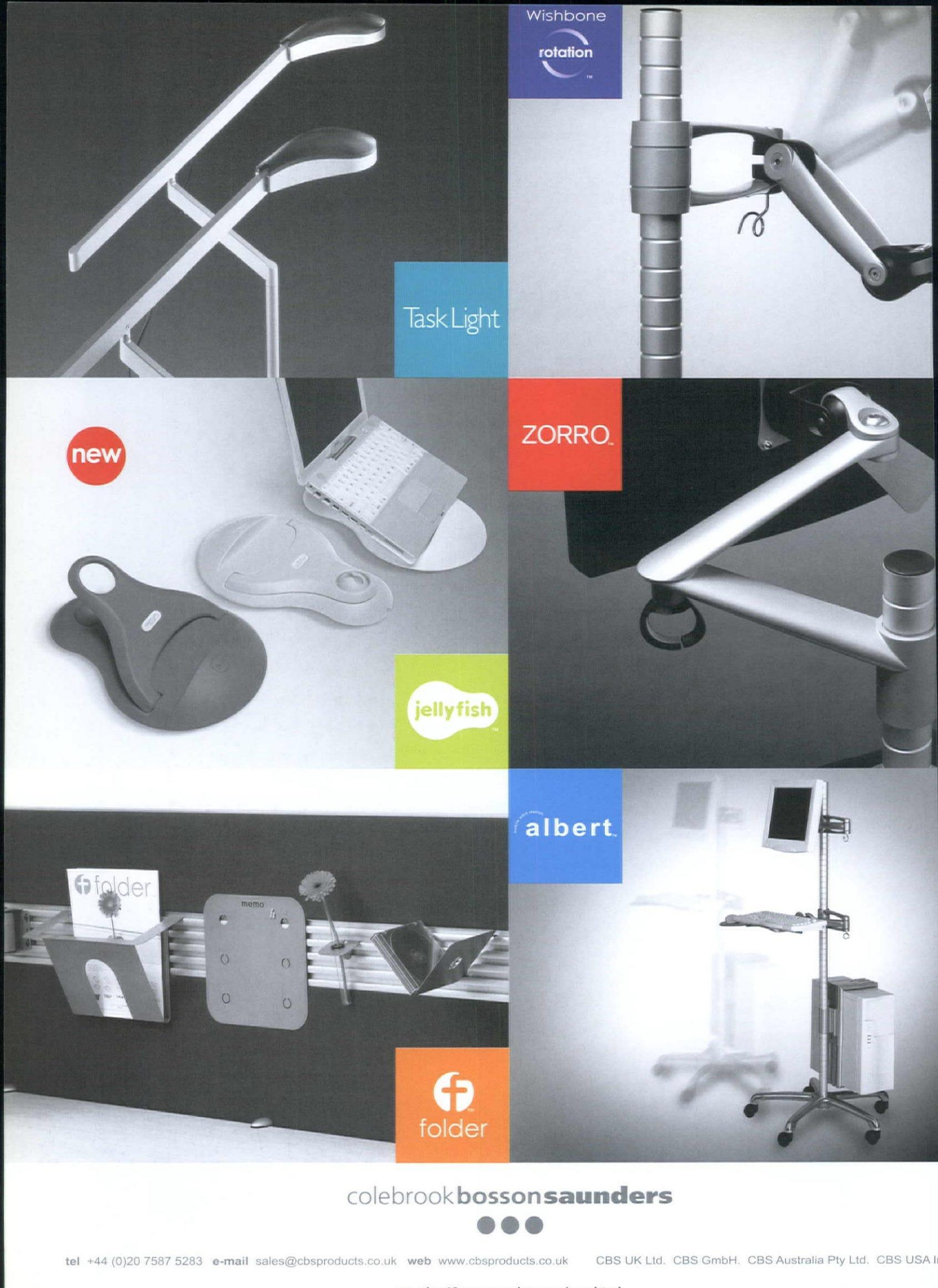
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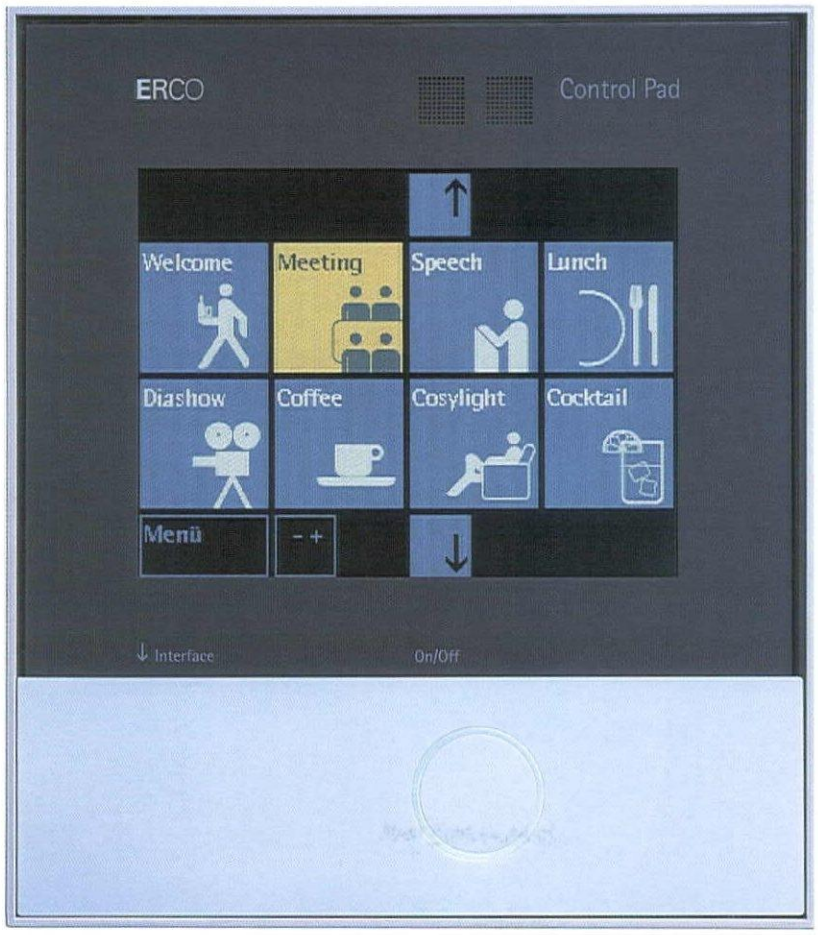
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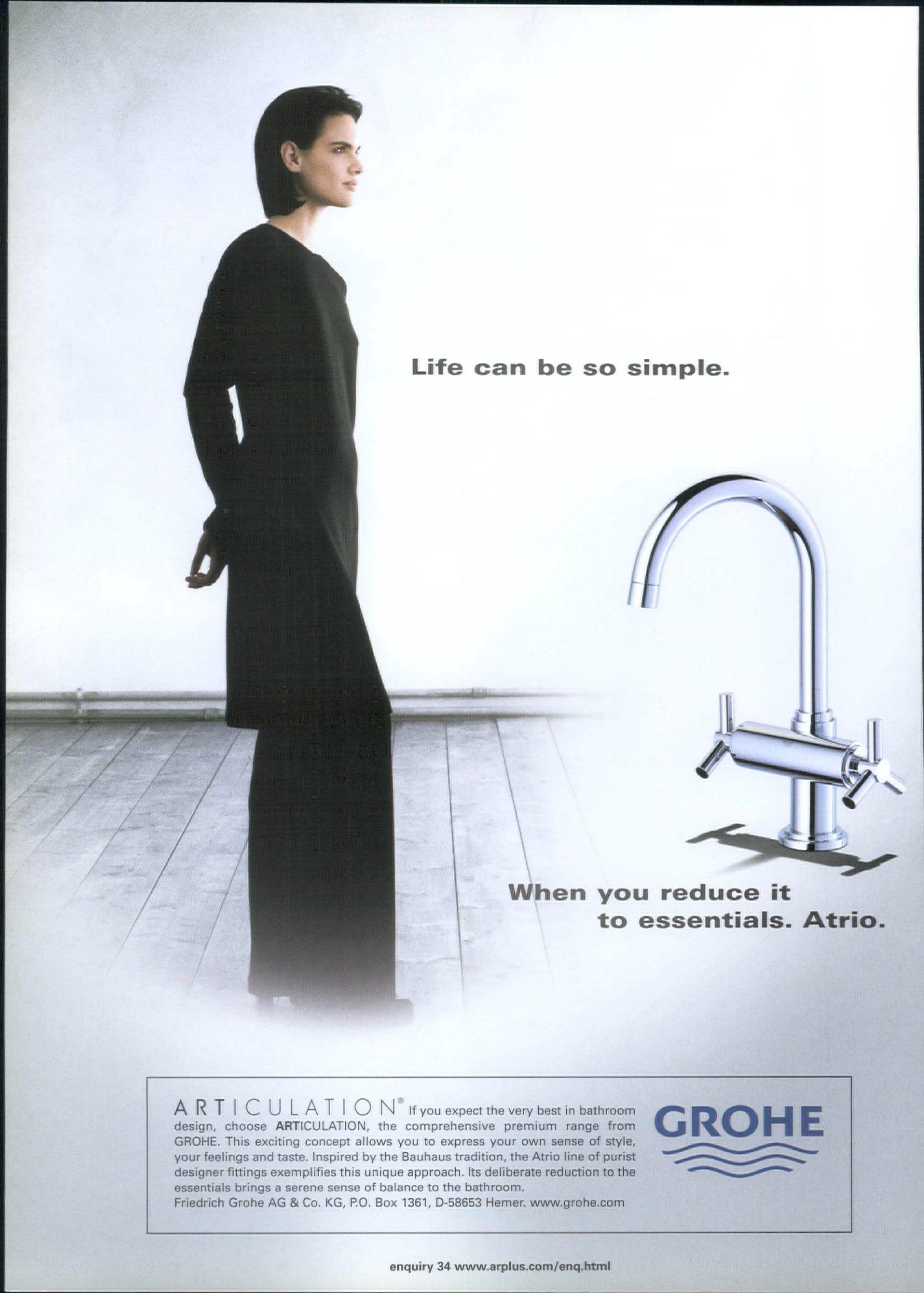

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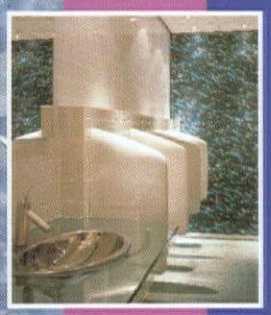
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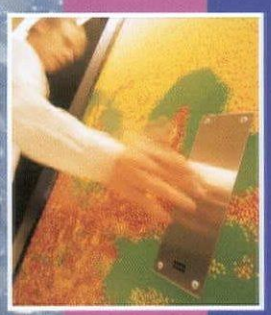
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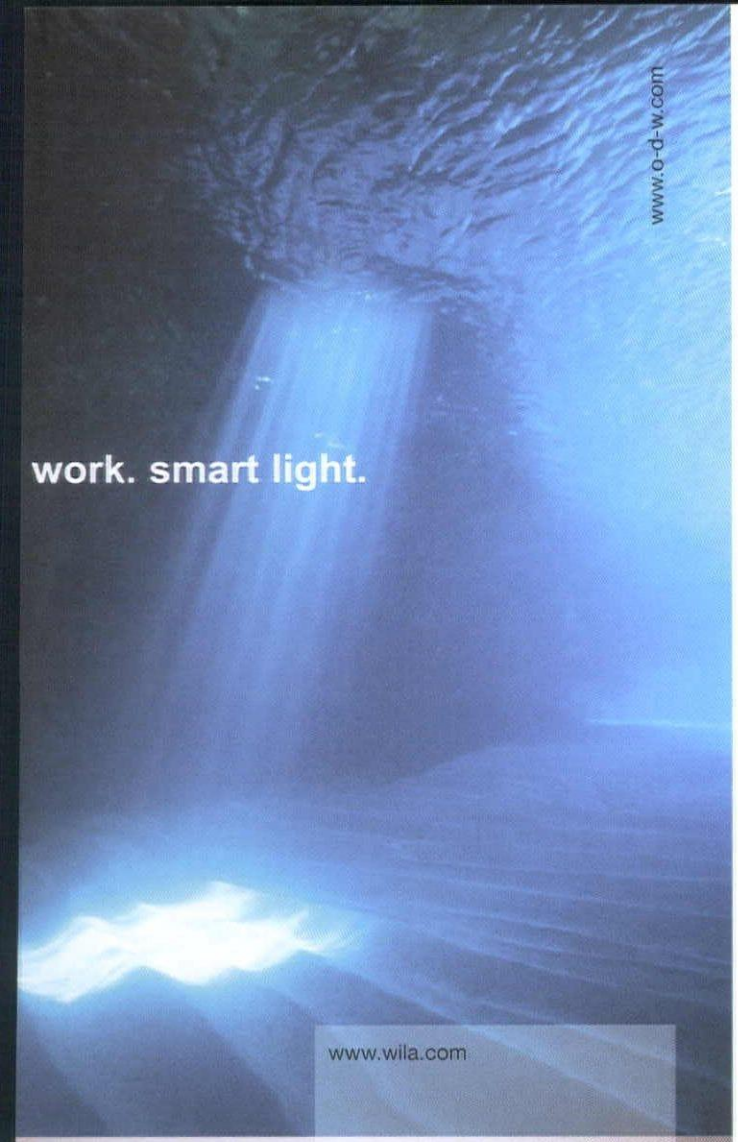
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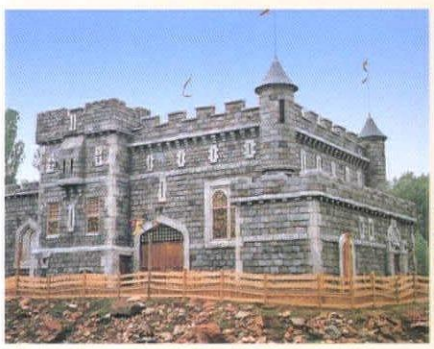
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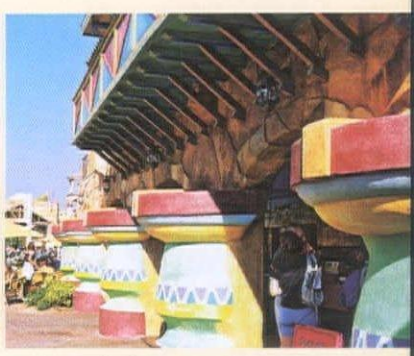
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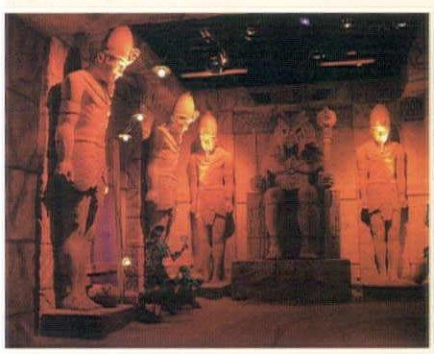

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# view

**COOK AND FOURNIER LAND IN GRAZ AS FRIENDLY ALIENS CELEBRATING THE EUROPEAN CULTURAL CAPITAL; AR'S 2004 CONFERENCE RELATES OLD AND NEW IN GREAT EUROPEAN TRADITION; BIRMINGHAM BITES BACK; IS WOOD NOT SO GOOD?; VIEW FROM PITTSBURGH – THE POST-MODERN INDUSTRIAL CITY OF THE TWENTY-FIRST CENTURY?**

## MUTANT BAGPIPE INVADES GRAZ

**The recent inauguration of Peter Cook's remarkable new Kunsthaus in Graz crowns the city's year as European Cultural Capital.**

The wraps have finally come off Peter Cook and Colin Fournier's 'friendly alien' in Graz. The formal unveiling of the new Kunsthaus at the end of October marked the much anticipated highpoint of the city's activities as European Cultural Capital 2003. Clad in a shimmering skin of blue acrylic panels, Cook's singular construction (mutant bagpipe, blob, bubble) takes its place in a Graz skyline already vigorously animated by onion dome spires, castles and clocktowers, not to mention assorted modern *Grazer Schule* interventions. In joining this assemblage, the Kunsthaus can be regarded not simply as a fashionable grotesque, but a genuine extension of the region's tradition of architectural boldness and invention. Cook and Graz go back a long way, and the new building reflects an expressive empathy with the city and its evolution.

Almost 150 years after Graz's Eisernes Haus (the Iron House) caused a sensation as the first cast-iron construction in Central Europe (built with iron from Sheffield), Cook and Fournier's Kunsthaus signposts an equally audacious benchmark. Its seductive, bulging volume nestles snugly into the prominent riverside site, coming tantalizingly close to, but never touching, its neighbours (the geometry of the surrounding buildings, including the Eisernes Haus, acted as a template for the basic form). Its sleek contours are also a vehicle for artistic expression. Devised by Berlin-based design group BIX, the building facade becomes a 'communication membrane', an ever shifting, winking, pulsating surface, animated by signs, images and even low resolution films. Beneath the translucent acrylic skin are 930 standard 40w fluorescent lights shaped like doughnuts. Each lamp acts like a pixel controlled by a central computer to create changing light installations.

Inside, travelators connect the various gallery spaces, so that visitors can glide up



The curious mutant bagpipe form of Peter Cook and Colin Fournier's new Kunsthaus, as viewed from the dizzy heights of the Schlossberg, joins an already animated Graz skyline.



**Powered by conventional 40w fluorescent light fittings, the pulsating media facade can be used to display signs, graphics and films. The newly restored Eisernes Haus is on the left.**

through the building (*à la* Centre Pompidou) and then walk down and explore the exhibitions. The atmosphere is consciously informal and a stylish café at street level is also calculated to entice the casual *flâneur*. The topmost gallery is lit by a series of decidedly anatomical looking nozzles that funnel and filter daylight into the space below. One aperture (the 'naughty nozzle' as Cook calls it) frames a picture postcard view of the Schlossberg, one of Graz's best known landmarks (think of Edinburgh Castle on its volcanic outcrop). The restored Eisernes Haus is now also part of the new complex, housing photographic galleries, archives and offices for Camera Austria.

With their distended walls and fluid plans, the galleries present an obvious challenge to curators, but the opening show of work by contemporary artists including Anthony Caro, Chuck Close, Olafur Eliasson, Elsworth Kelly and Remy Zaugg seemed quite at ease with the spatially unorthodox. There is no permanent collection, but the Kunsthaus is aiming to become an ICA-style laboratory for the edgy and experimental, cutting across disciplines and forging partnerships with cultural institutions in neighbouring Slovenia and Croatia. All this might seem rather much for a city in thrall to Stryian conformity and comfort (loden coats and *gemütlich*), but the Kunsthaus seems genuinely popular with the locals. By far the best view of it is from the hillside paths of the nearby Schlossberg, where perambulating families stop in their tracks to admire the latest provocative addition to their cityscape. The AR will return to it in more detail early next year.

CATHERINE SLESSOR

*www.kunsthausgraz.at*

*Photographs by Paul Raftery / VIEW*

## AR+D @ RIBA

Winning and all commended projects in this year's ar+d Awards for Emerging Architecture are now on show in the Florence Hall at the Royal Institute of British Architects in London. Made possible by the support of the distinguished Danish design company **d line,** the international engineering consultants Buro Happold, and Shopkit (who provided the exhibition stands), the show runs from 5 December until 2 March 2004 and will be accompanied by a series of four weekly lectures by pairs of winners commencing on 10 February. Last year, both exhibition and lecture series proved lively additions to the London architectural debate and this year's programme promises to be equally stimulating. Further details will follow in due course.

*www.arplus.com*

*www.architecture.com*

## INTERVENING IN THE EUROPEAN CITY

The AR continues its annual international conferences on the theme of the European city with one on intervention: how to make new buildings among old ones; how to fit new uses into existing buildings. A star studded

cast of speakers will include Günther Domenig, Chris Wilkinson, Francine Houben of Mecanoo, Massimiliano Fuksas, Peter Cook and Ole Wiig. The date is 16 March, at the RIBA in London. More information in the January issue.

# browser

**Sutherland Lyall dispenses Yuletide cheer from his bulging cybersack.**

### Virtually open

There's not a lot of point in suggesting sites which are difficult to understand but there is this very tricky site at *www.mudam.lu* which is possibly and perversely interesting. It is run by the Musée d'Art Moderne Grand-Duc Jean in Luxembourg whose 90 million € building has been designed by I. M. Pei and is due to open in 2005. You probably have to add *museedartmoderne* after the above *.lu* to get to a scruffy menu box. Scroll down to 'English' and then up to 'Collection' or possibly down to 'Online artworks' which sometimes produces a virtual gallery down which you can glide passing what are possibly representations of the post 1980 works the museum has already collected on its annual 700K € acquisitions budget. The only way out of this is to hit the little X at the top right and up comes the menu again, this time compressed to a single line. The chances are that the background colour will change as well. Or not. It's not clear whether this is all terrible web site design or an enigmatic art form in its own right because there are some nice passages such as the 'Magazine' section in which giant yellow text on red or green or blue background slowly rises up the screen … You sort of have to believe it might all be art.

### Ace site: Boom! Boom!

Regulars will know of this column's admiration for the uncritical omnivorousness of the Dutch site a-matter at *www.amatter.com*, but I can't believe I haven't told you about the Milan e-magazine Designboom. Visit it now before you forget at *www.designboom.com*. Its design is a model of simplicity: six columns – with headings such as competitions, education, interviews, history – with the topics simply listed down each column. In a couple of years there will probably be far too much information for such a simple system but right now it is better-mousetrap effective. The topics are catholic, there's an interview with Amanda Levete, a recent Shigeru Ban talk, examples of transformer chairs, a history of folding chairs, pieces about Memphis, Isamu Noguchi, Diller & Scofidio's Blur building and vast quantities more. It's all in English, you can subscribe to a free monthly newsletter and it is simply a must for any architect who cares for architecture.




www.designboom.com

### Throwing a neat curve

New York art to architecture practice, Asymptote, a word which one dimly remembers from construction maths – something to do with tangents and points of contraflexure or such. The site is at *www.asymptote-architecture.com* and was designed by people in the practice. Normally this is an irresistible proceeding for architects. Normally it is something they should never do. But Asymptote is a multi-arts practice and has the expert personnel. Its site with its deep blue background is reasonably fast at loading images although there are the usual subterfuges with a growing animated graphic at the beginning and that really irritating little LOADING in 5 point sans serif which all US architectural sites favour. The opening animated graphic is a meandering roadway which, after describing a few bends and curves, stops and emits skinny flagpoles flying the section headings. Irritatingly you click on the flagpole not the text to get an image – and after wondering what to do next you realize that the sections are repeated in a neat box to one side. Click on one of these and you are into the section. Its style is that images and texts are contained in boxes whose size is about right for providing a reasonable clue to the reality. You can re-do the path of the opening graphic which is functionally pointless but great for establishing a kind of rapport between surfer and site. You can download quite a lot of the images – ditto. But although you should be able to (and soon UK law will oblige you to) you can't alter the size of type to suit your vision, nor can you re-size the tiny controls. Not to be visited after a long lunch.

### History on the move

I'm not sure exactly how architects would use movie clips but since an enabling grant from the British lottery fund you can now download film clips from the British Pathe film archive from between the years 1896 and 1970. The site is at *www.britishpathe.com* and you have to register – and unless you live in the UK and are happy to have a big 'British Pathe preview only' across



www.britishpathe.com

the low resolution movie, you have to pay. Among the many architectural clips are Stevenage new town, the Tiger Balm Gardens, a 1964 travelogue about Romania, tours of Prague, London, Brighton, Benares and an unidentified French building. So it's a pretty catholic collection. The index is a bit wobbly since entering RIBA produces a 1959 Pilkington movie of Geoffrey Jellicoe and Edward Mills taking a cautious squiz at a model of Motopia, a glass city which had all the roads at roof-top level – a proto-Milton Keynes with a grid and roundabouts at the intersections but all up in the air. On reflection, it was a better result than anything about the real RIBA.

### Laugh a minute for après Xmas dinner

An architect I once knew threw it all over in order to become an inventor. It was an original thing to do but had a sort of sanction in Vitruvius's assertion (bk I ch III) that two of the three departments of architecture are the making of time pieces and the construction of machinery – and possibly it was influenced by that old Engineer and Bricoleur stuff in Levi Strauss which people here got a tad confused about in the late '60s. Whatever, the idea of the architect as inventor has a nice resonance. So let's look at this in a bit more detail, notably on the site of the law office of US patent attorney Edward P. Dutkiewicz in the section titled Wacky Patent of the Month. Last month's nominee was Dorothy U. Egan with her combined sun visor and wig. Dutkiewicz has been making these monthly reports since September 1995 when he presented the salient details of US Patent 586 025 issued in 1897 to a Canadian, one Robert Martin Gardiner. It was for a combined grocer's package, grater, slicer and mouse and fly trap. Look it up yourself at *www.colitz.com* but you might also take a look at Ted van Cleave's similar site at *www.totallyabsurd.com*. Either or both should keep the hideous nephews quiet during those awkward hours following the annual over-intake of turkey, cheap champagne and plum duff.

And a happy Xmas shopping to you too.

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

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# Diary

## AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS

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

### AUSTRIA

HOW TO BUILD? THE MODERNIST BOOK

Until 2 February 2004

Architekturzentrum, Vienna

Books on modern architecture from collection of Italian art collector Egidio Marzona, including Frank Lloyd Wright, Adolf Behne and Gordon Matta-Clark and by artists who have crossed the boundaries of art and architecture.

www.azw.at

### CANADA

out of the box: price, rossi, stirling + matta-clark

Until 6 September 2004

Canadian Centre for Architecture, Montreal

The work of Cedric Price, Aldo Rossi, James Stirling, and Gordon Matta-Clark gets a timely airing, in a homage to a quartet of the most provocative and influential figures in 1970s architecture and art.

www.cca.qc.ca

### ITALY

BILBAO IN GENOA: CULTURE TRANSFORMS THE CITY

Until 11 January 2004

Palazzo Ducale, Genoa

A pair of reciprocal exhibitions, Bilbao in Genoa and Genoa in Bilbao (at the Museo Bellas Artes) show off the shiny new images of both cities and examine how culture can be a catalyst for change in urban centres.

www.palazzoducale.genova.it

### SPAIN

JEAN DUBUFFET

Until November 2004

Guggenheim Museum , Bilbao

Dubuffet's Art Brut was a radical challenge to established aesthetic values.

www.guggenheim-bilbao.es

### UK

EMERGING ARCHITECTURE

Until 2 March 2004

RIBA, London

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# view

## letters

### ALL HOT AIR?

SIR: I was amused by your attempt to justify the new electricity producing windmills (AR November, p32). Certainly, Samyn's design seems more elegant and honed than other ones. In some ways, windmills are the equivalent of the marvellous aque- and via-ducts of the early nineteenth century: splendid products of our science and technology set down miraculously in the middle of what appears to be untouched countryside. But have you heard their NOISE?

Yours etc

ROBERT MEREDITH

Llandrindod Wells, Powys, Wales

### BORE FOR BIRMINGHAM?

SIR: I was amazed to read your Outrage at the Birmingham Selfridges 'Blue Blob' by Future Systems. Your words follow almost identically my own to Sir Albert Bore while it was still a project in the air. It is a socially and urbanistically negative building. It may well be loved by the locals like children who love monsters but it does not intelligently contribute to the discipline of the language of architecture whatever style is adopted.

On the other hand Sir Albert Bore has for many years been a champion of good architecture and the design of public space, but he is not always well served by the profession.

Keep the criticism up.

Yours etc

DAVID MACKAY

Barcelona, Spain

### METROPOLITAN SMUGNESS

SIR: I've never come across such an appalling case of metropolitan smugness as your October 'Outrage'. You choose to lay the blame for your dislike of the admittedly rather strange and unsympathetic Selfridges building not at the door of the London based 'star' architects nor at the door of the London based client but on the city of Birmingham itself.

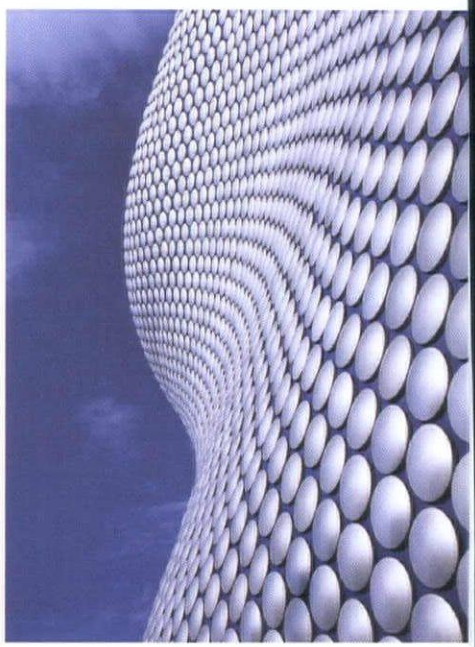
Last time I checked Birmingham did not design or commission this building so why the opprobrium. When was last the AR laid the responsibility for a poor building in London or Paris at the door of those cities. This distinction is reserved for Birmingham, a city that deserves some credit for the efforts it has made in recent years to undo the mistakes of the past. The architecture may vary in quality but in that Birmingham is no different from any city.

Had the local authority refused planning for this development I can easily imagine sneering editorials from the AR about provincialism and the inability of 'the regions' to recognize 'architectural innovation'.

Yours etc

KEVIN HOLMES

Limerick, Ireland



**Really boring? (Photograph by Michael Betts/VIEW)**

### WOOD NOT SO GOOD?

SIR: I liked your notion of making a bit of a supplement about wood (AR November p87) but I am worried about your easy definition of wood as being a universally a good thing. Clearly it does lock up carbon dioxide as long as it is not burned or allowed to decay. But I have a niggling caveat – as with all materials, surely, much depends on how the wood is actually used?

For instance thin sections are not as energy efficient as thick ones. They need more energy in the machining processes, and more handling. And there is the question of what you do with the bits left over after the beautifully planed pieces are screwed into position. Either they are burned or turned into products with nasty substances like formaldehyde and similar toxic chemicals.

All wood is not good.

Yours etc

KEVIN KAMBY-PEARSON

Cape Town, South Africa

### ADDENDUM

Photographs of the Office Tower, Vancouver (AR September, pp58-66) were taken by Nic Lehoux.



Haller Systems

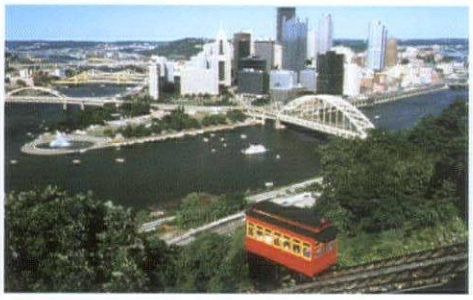
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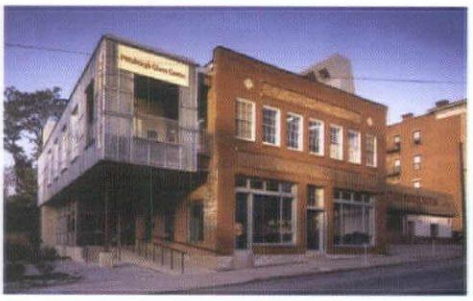
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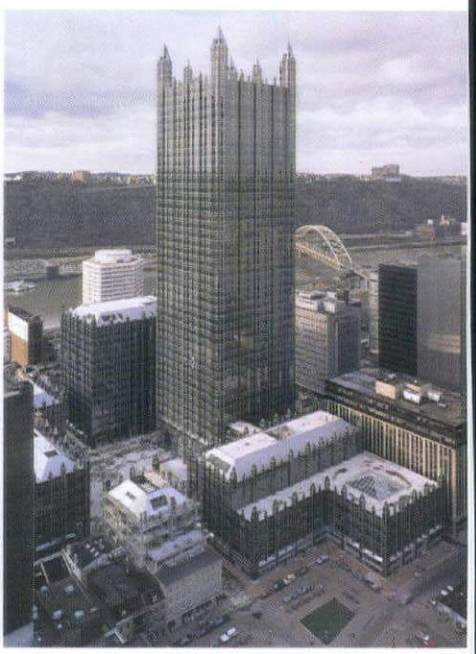
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Pittsburgh's iconic panorama of towers and bridges.



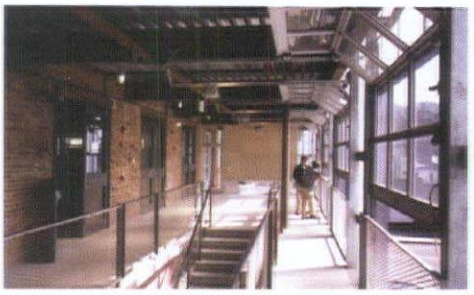
Pittsburgh Glass Center by dggp architecture.



PPG Place – a plate glass parliament by Johnson Burgee.



Proposed porcelain museum by SPRINGBOARD.



Interior of the Glass Center – local craft revived as art.

# View from Pittsburgh

**Pittsburgh is now striving energetically to reinvent itself as a model for the post-industrial city of the twenty-first century.**

The moment visitors to Pittsburgh exit the Liberty Tunnel and access the high-level Liberty Bridge, they enjoy an instant iconic panorama of Downtown and the confluence of Pittsburgh's three defining rivers. Displayed below, between the massive trusses of the double-decker bridge, is a tight array of urban architecture from H. H. Richardson's Allegheny Courthouse and Jail (1884-88) to Harrison & Abramovitz's Alcoa Tower (1953) and – in a comparatively rare moment of Post-Modern posturing – Johnson Burgee's PPG Place (1979-84), that audaciously reinterprets London's Houses of Parliament in Pittsburgh Plate Glass's own reflective glass.

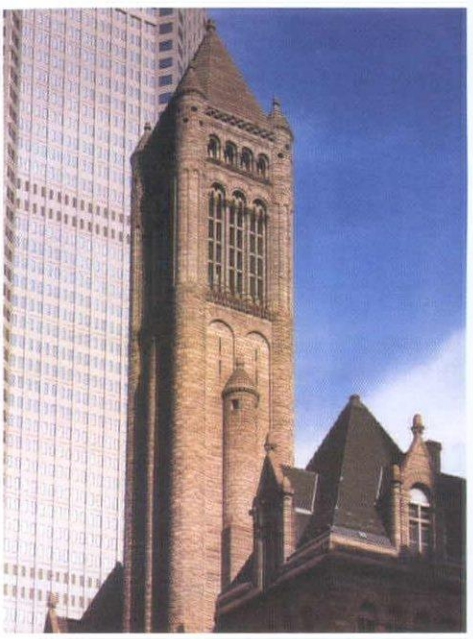
The Liberty Bridge spans the Monongahela River just before it joins the equally broad Allegheny to form the Ohio, a primary artery of the Mississippi system. The apex of land between the Monongahela and Allegheny was the site of Fort DuQuesne, France's eighteenth-century trading post. That name survives in such Pittsburgh institutions as Duquesne University, with Mies van der Rohe's 1968 Hall of Science, and the blue chip – decidedly not blue collar – Duquesne Club now somewhat marooned Downtown. The English, however, quickly dislodged the French and renamed the settlement in honour of William Pitt the Elder. Thus Pittsburgh is in a small group of cities – Melbourne, Wellington, Salisbury (now Harare) – named after British prime ministers. An omen perhaps of modernization and a long way from previous royal affectations (Charleston, Annapolis, New York) in the Colonies.

Precious little of pre-Civil War Pittsburgh survives. Soon after glass industries sprang up along the Allegheny (the genesis of PPG), iron and steel foundries colonized the alluvial banks of both rivers, a vast Scottish or Scots-Irish enterprise giving rise to Pittsburgh fortunes (Carnegie, Mellon, Frick, Westinghouse), subsequent influxes of immigrant labour (the Slavic/Irish/Italian grandparents of the generation depicted in *The Deerhunter*), and appalling pollution. Thus Andrew Carnegie could become the world's wealthiest man and benefactor when he offloaded his principal holdings in 1901 for 500 or so million dollars. And so one James Parton, a visitor during that same period, could infamously liken Pittsburgh to 'hell with the lid off'.

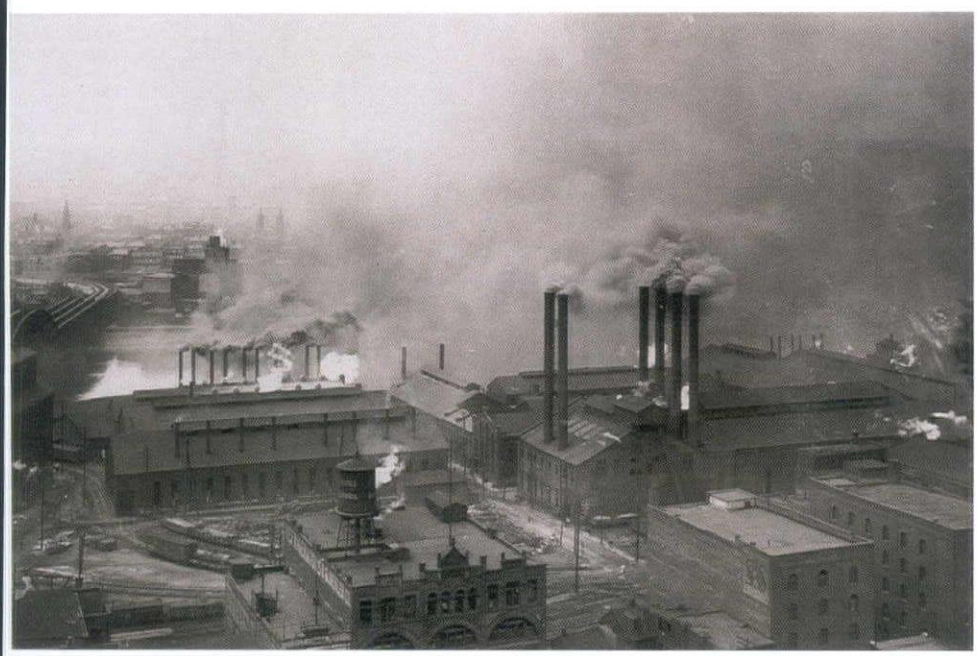
The factories and steel mills have now almost entirely disappeared, erased from the conurbation to be replaced by new technology office parks – logical incubators of the next generation of expertise – and the inevitable shopping centres, as at Homestead where a few surreal chimneys stand as kitsch reminders of a redundant past. With ambition, or confidence, more of these century-old structures could have survived to give the high-tech start-ups and consumer 'experiences' of today a setting that would be both culturally resonant and of spatial interest.

Like Glasgow and Newcastle, Pittsburgh has its scenographic array of bridges and hillsides. Furthermore, 18 funicular railways – known locally as inclines – once operated as vertiginous mechanical veins connecting hilltop homes to workplaces down in the city. Two survive as popular visitor attractions. Key to Pittsburgh's renewal strategy for its former industrial sites is the insertion of a trail network, a car-free amenity for joggers and cyclists. The city's Urban Regeneration Authority (URA) plans to reintegrate the Hot Metal Bridge – built expressly for the transportation of molten iron from one bank of the Monongahela to the other – into this system by adding access ramps and secure pathways.

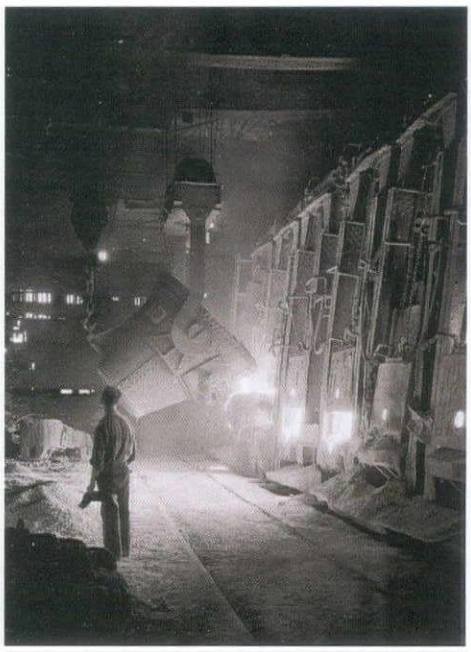
In Downtown, many of the edifices dating from the Carnegie era are also being reintegrated into the social life of the city. Through the auspices of the Pittsburgh Cultural Trust,



H. H. Richardson's monumental Allegheny Courthouse.



'Hell with the lid off' – clusters of belching steel mills cast an infernal smoking pall over Pittsburgh's West End in 1906.



Traditional heavy industry has now all but disappeared.

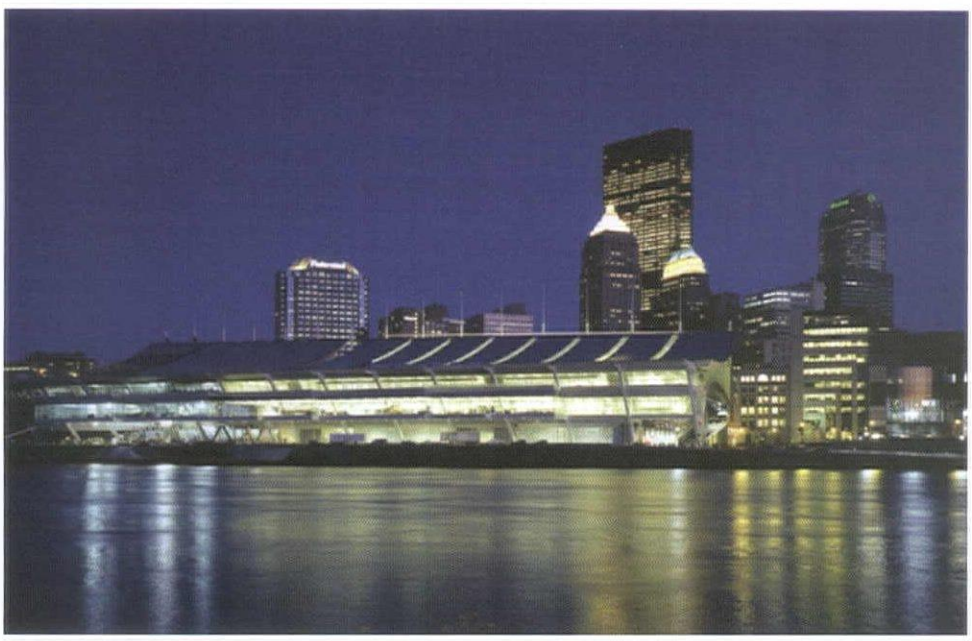
several early twentieth-century buildings have been rehabilitated. The former Stanley Theater, for instance, with its vaudeville marquee, is now the Benedum Center for the Performing Arts. The Trust was also instrumental in realizing the recently completed Allegheny Riverfront Park, a linear and stepped design by landscape architect Michael Van Valkenburgh and Ohio-based artist Ann Hamilton.

However, the major intervention Downtown is the new David L. Lawrence Convention Center with its signature white roof swooping from high structural posts inland down to a glazed panoramic concourse cantilevered out over the Allegheny itself. Designed by Uruguayan-born, New York-based Rafael Viñoly, the centre pays unusual attention to issues of energy responsibility. Thus the main hall – normally a dark, isolated place – enjoys natural illumination with glimpses of the outside world.

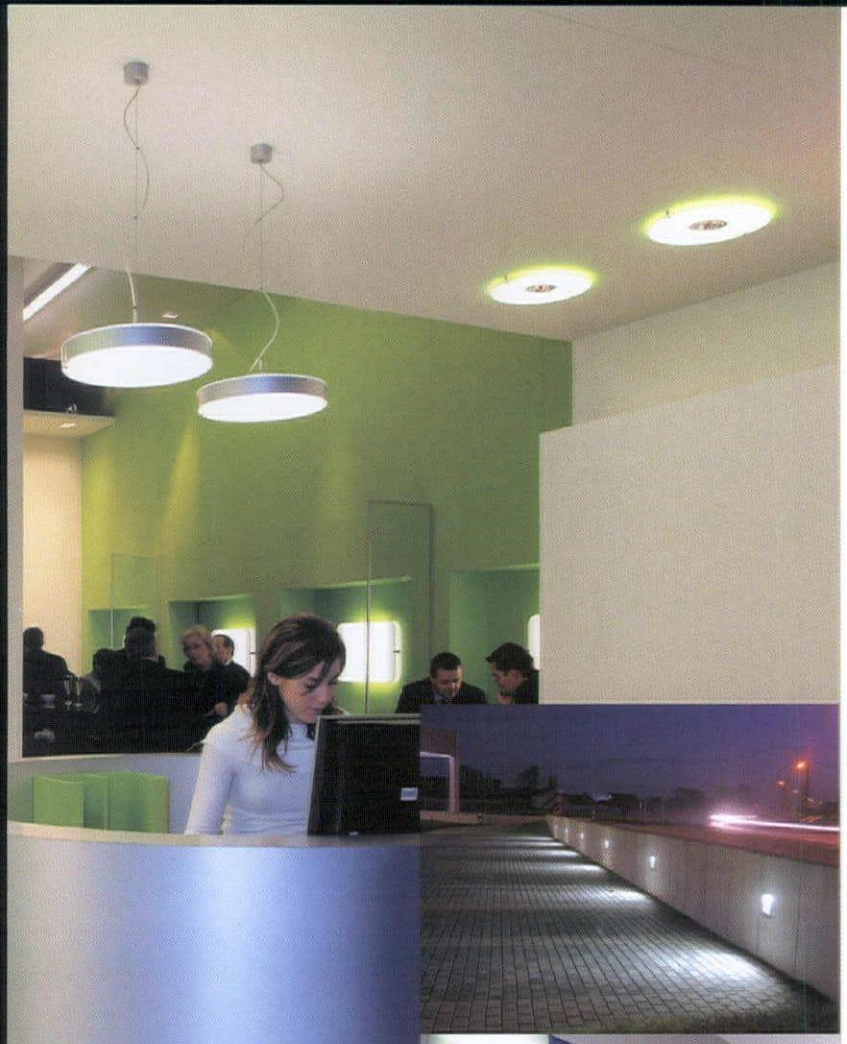
To make such expensive statement architecture requires considerable civic clout. Away from the spotlight, the city and inner suburbs still retains the fabric of often spacious industrial buildings. These are perhaps the collective laboratory of a younger generation of architects. The energetic and talented EDGE studio has rehabilitated a former tramworks as its own office while across the street, in a neighbourhood called Friendship, dggp architecture (with Bruce Lindsey) have, with tectonic skill and a modest budget, inventively reconfigured an early car showroom as the Pittsburgh Glass Center – a welcome continuation of a local craft, here as art form.

In Butler, just north of the city, another former car dealership is being reworked by SPRINGBOARD, the Pittsburgh studio of Paul Rosenblatt. Combined in an unlikely pair with an 1870s domestic house, it will open in November as a small museum of jade, ivory and porcelain, Chinese and German items collected by a wealthy local heiress. At each end of Pittsburgh's warehouse and market Strip District, Arthur Lubetz Associates Architects has currently two provocative interventions on site. Like some of Eric Owen Moss's reconfigurations in Los Angeles, Lubetz envisages a hovering, translucent box of office space supported on a series of spindly pylons above an existing commercial structure and adjacent trace of buried freight tracks. For the much larger Crucible, Lubetz is inserting two new floors into a vast shed, part of the old Carnegie empire, plugging a family of sculptural service towers along the exterior of one exposed flank.

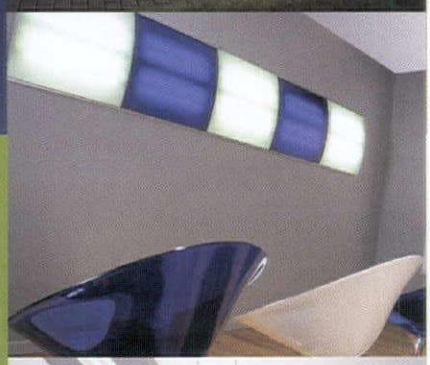
Whether enough of these projects – to create critical mass – are realized and appreciated remains to be seen. Collectively, however, these more experimental and thoughtful architects are in a sense calling the bluff of Pittsburgh boosters in the financial and political establishment. A progressive synergy between old and new could re-present Pittsburgh as more than just a pretty picture from the Liberty Bridge. It could be a persuasive model for a post-industrial city where people enjoy life in the early twenty-first century. RAYMUND RYAN

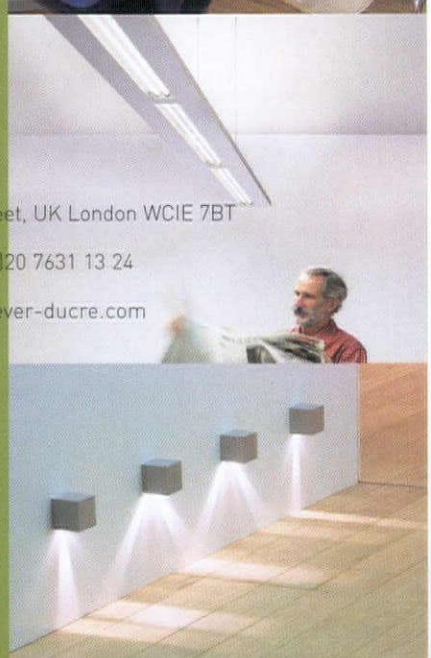


The sleek new David L. Lawrence Convention Center by Rafael Viñoly is Pittsburgh's major Downtown intervention.









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**PROGRAMME**

**Submission Deadline:** Thursday, 18 March 2004
**Announcement of Winners:** May 2004

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Customer Service Counter
1st Storey, The URA Centre
45 Maxwell Road, Singapore 069118

or at website address
http://www.ura.gov.sg/sr_bridges/index.htm

**REGISTRATION DEADLINE**
**Thursday, 8 January 2004, 12 noon** (Singapore date and time)

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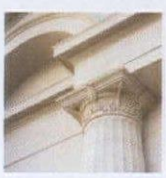
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# EMERGING ARCHITECTURE

**This year's ar+d awards show a host of new talent (and one or two names that we have celebrated before). The jury's emphasis this time was on materiality, tectonics, thoughtfully explored in all inhabited continents.**

This issue celebrates the fifth annual cycle of the ar+d awards, which were started by The Architectural Review and the distinguished Danish architectural design firm **d line** to hail the work of relatively young architects and designers, who have (on the whole) yet to be well known and are usually at the start of their careers. Both this year and last, we have been most grateful for the sponsorship of Buro Happold, the international consulting engineers, whose support has enabled us to extend the awards, and their associated activities.[1]

All work submitted must have been built or manufactured – projects and theoretical speculations are not acceptable. However important these may be, it is equally vital to celebrate innovative and thoughtful uses of real construction – imagination realized in volume, light and materials.

Awards are international, and are open to anyone (within the age limit) for work that ranges from crockery and furniture to urban design and landscape. The age limit for entrants to the ar+d awards has been set at 45 because in many countries, before that, architects and designers have little possibility of finding their own particular expression, or even making buildings that they can call their own. Teams are of course allowed to enter their work, but their leaders must be within the age limit.

We received over 700 entries from 55 nations and all continents except Antarctica.[2] Countries ranged from Bangladesh to Brazil, New Zealand to Norway. This year's jury was truly international too. Members were distinguished practitioners and thinkers: Shigeru Ban (Tokyo), Ahmed Bucheery (Bahrain), Françoise-Hélène Jourda (Paris), Farshid Moussavi (London) and Michael Sorkin (New York). As AR Editor, I was chairman.

## Messages

With such a jury, and so many strong personalities, it was sometimes difficult to reach agreement, though in the end the results were acclaimed unanimously. Jury members worked very hard to cover the huge amount of work before them. Françoise-Hélène Jourda urged that we should try to find work that would 'send messages to young architects about the diversity of practice and the range of design'. Shigeru Ban argued that 'developing countries should be encouraged'. All were agreed that we should not try to premiate by category, but to choose the best of what was before us. In the end, we chose four award winners; three schemes were awarded special commendations, and eight further ones were commended. The prize money of £10 000 has been divided equally between the four winners.

Following Jourda's suggestion, we chose a great range of types of architectural design and production. We found, broadly, that we ended up with two very different sorts of work. One kind includes pieces that push the limits of architecture and design – for instance the bus station by NIO at Hoofddorp's Spaarne Hospital (p38), and Laurie Chetwood's house for his own family (p52). The other kind of work looks more conventional but is in fact just as challenging – forms, spaces and materials in traditional construction that are handled inventively and in exemplary ways: for instance by GPY in the community building in Los Silos, Tenerife (p46), and by Hiroshi Sambuichi in his potters' building at Hagi in Japan (p72).

Looked at in another way, we had a spectrum of architectural invention that ranged from landscape to urban design. Pierre Thibault's Winter Gardens in Quebec (p50), was a land art piece, a line of fire in the white ice of a frozen lake in the silent winter wilds of Canada; it contrasted geometric artefact with the organic forms of wild nature. A somewhat similar entry, at least in spirit, was the Meeting Place by Brückner & Brückner on the border between Germany and the Czech Republic (p74): a moving and abstract memorial to the troubled history of the two countries, and a gesture of hope for present conciliation to continue and be enhanced. The cemetery at Sanremo by Amoretti & Calvi (p60) is another memorial landscape work, though of more conven-









tional kind. Yet it shows how we can make a place that carefully respects and enhances existing landscape, while providing a dignified setting for the rites of passage: of mourning and remembrance, of change and continuity.

### Small

Perhaps in this landscape group belongs the gazebo for Helsinki Zoo by Ville Hara on Korkeasaari island in the spectacular natural harbour of the Finnish capital (p42); here, an abstracted sculpture in which you can climb to see the splendid views of city, islands, sea and sky becomes itself an important part of the marvellous seascape.

At the opposite (urban) end of the spectrum of projects, NIO's bus station at Hoofddorp (p38) is another kind of abstract sculpture that offers shelter with a form (a sort of blob) that is usually anti-urban – yet which, in its position in the middle of roads in front of the hospital, makes perfect sense, while offering a notion of place in an otherwise dreary area. Equally responsive to location is GPY's community centre in Tenerife (p46) that relates to the scale of the traditional plaza on which it stands, while offering quite new and radical relationships between the square and the landscape beyond, and new opportunities for lively civic occasions.

Another distinguished contribution to a fine existing urban setting is formed by Mario Cucinella's two little abstract pavilions in Bologna's Piazza Re Enzo (p71), which shimmer against the grand historic buildings without in the least detracting from them. In a sense, Loma's reworking of the Vlotho castle (p66) is similar to Cucinella's. Here, a series of clearly new interventions have been made within and onto the historic remains, both enhancing their qualities and making the castle much more able to be part of the everyday life of the town.

Between landscape and city, we celebrate a group of small buildings. By the nature of practice, most of these are houses, as individual private houses are often the ways in which architects get their first personal commissions. But to start with the two little buildings that are not domestic: Hiroshi Sambuichi's Miwa pottery manufactory (p72), and the distillery at Pecaya in Venezuela by Rafael Mattar Neri (p70). The Japanese building is an intense exercise in simplicity and proper use of materials. The Venezuelan one is equally simple, but it responds to the poverty of the community it serves by legalizing the traditional production of spirit. I was sad that this little building was the only one we managed to acclaim that furthered Ban's proposal that ' developing countries should be encouraged'. (In fact, over the whole five years of their existence, the ar+d awards have celebrated many works from poor places, and I have picked out a couple more for publication this year – the crematorium by Gurjit Singh Matharoo in Surat, p76, and Jae Cha's little chapel in Costa Rica, p83.)

The five houses celebrated this year range from Chetwood's wild and exuberant celebration of the profusion of contemporary materials and their formal and spatial opportunities (p52) to Makoto Yamaguchi's austere gallery near Tokyo (p58) in which the beautiful and grand surrounding forest is focused and intensified in the heart of the building. The other Japanese house, by Sambuichi (who collects both a commendation and a high commendation this year, though the jury had no idea he was doing so), is equally responsive to its very different setting, the edge of the moat at Shizuki castle (p55); it opens and closes (almost like a plant) in response to changing seasons.

Equally responsive to the seasons (and indeed much else) is the house near the Great Wall of China by EDGE (p68), which blends furniture and building, landscape and artefact in a dwelling that can change radically spatially following familial and social needs, and those of the often severe climate, which is sometimes very hot and from time to time very cold. On the coast of Chile, where there are virtually no seasons, and the climate is usually benign, Barclay & Crousse (p63) have made a house (oddly next door to the one a quite different ar+d jury voted to commend in 2001). It celebrates the curious climate and its very strange site, high over the cold Pacific, and it transforms our perceptions of sun, water, cliff and horizon, interior and exterior.

### Materiality

Thoughtful response to climate and topography, so clearly shown in the houses, is characteristic of all the work that has been given prizes and been commended in the 2003 cycle. And so is materiality: all work shown here demonstrates thorough understanding of materials, their tectonic qualities and the effect of these on our consciousness.


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info@carlf.dk

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00730 Helsinki
Tel: +358 9 225 41 00
finland@dline.se

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d line™ deutschland gmbh
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Tel: +49 89 20 70 277 0
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EXPO Ltd
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115 28 Ilissia
Athens
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ar+d@expo.gr

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Mongkok, Kowloon
Tel: +852 2392 8662
dline@dlinehk.com.hk
*and*
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salesteama@tfhbml.com.hk

**ICELAND**
Aseta ehf
Ármúla 16, Box 8595
128 Reykjavík
Tel: +354 533 1600
aseta@aseta.is

**INDIA**
**Corporate Office:**
d line™ india pvt ltd
Oberoi Garden Estate
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+91 22 28560182/83/84
india@dline.com

**Regional Office North:**
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**INDONESIA**
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mmooney@archhard.com

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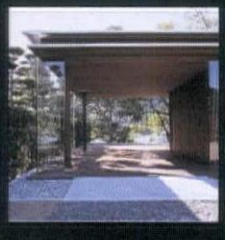
**KOREA**
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This fundamental (and so often ignored) aspect of architecture is shown in a very wide range of experiments, from the ways in which plastics have been manipulated by NIO (p38) to the excellent re-use of cedar shuttering by Sambuichi in the potters' building (p72); from Hara's experiments with twisted laminated timber (p42) to Neri's thoughtful re-use of immemorial mud brick technology (p70); from Brückner & Brückner's deeply moving little monument, which is permeated with understanding of the sensuous qualities of stone, wood and glass (p74), to Cucinella's shining and glittering pavilions (p71) which so cleverly use glass and plastic to add magically in our time to an ancient masonry-made city.

Though the ar+d awards seem perhaps to emphasize tectonics this year, it does not mean that this is the only measure by which we judged the work. We were astonished by the extraordinary range and diversity of design and architectural invention before us, and our only regret is that we could not celebrate more.

PETER DAVEY
Editor and Chairman of the Jury

1 For instance, in the lecture series to be held at the Royal Institute of British Architects in London, when the designers of all the award winning schemes and those of some of the commended ones will speak. They will be held from 10 February to 2 March. The exhibition of the 2003 winners and commended schemes will be at the RIBA from 5 December to 2 March.
2 The full list of entrants is given on our web site at www.arplus.com.


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dlineseoul@korea.com
*and*
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Gangseo-ku
Nocksan Industrial Complex
Busan
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**NETHERLANDS**
d line™ nederland bv
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Tel: +31 318 53 62 14
dline@axa-stenman.nl

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d line™ norge
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PB 5015 Majorstuen
0301 Oslo
Tel:+47 22 59 80 70
norge@dline.se

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d line™ philippines
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Manila
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**PORTUGAL**
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info@arcon.es

**SWEDEN**
d line™ sverige
Otterhällegatan 4
411 18 Göteborg
Tel: +46 (0)31 7118380
sverige@dline.se

**SWITZERLAND**
Beschläge USW AG
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Tel: +41 1 722 90 00
info@usw.ch

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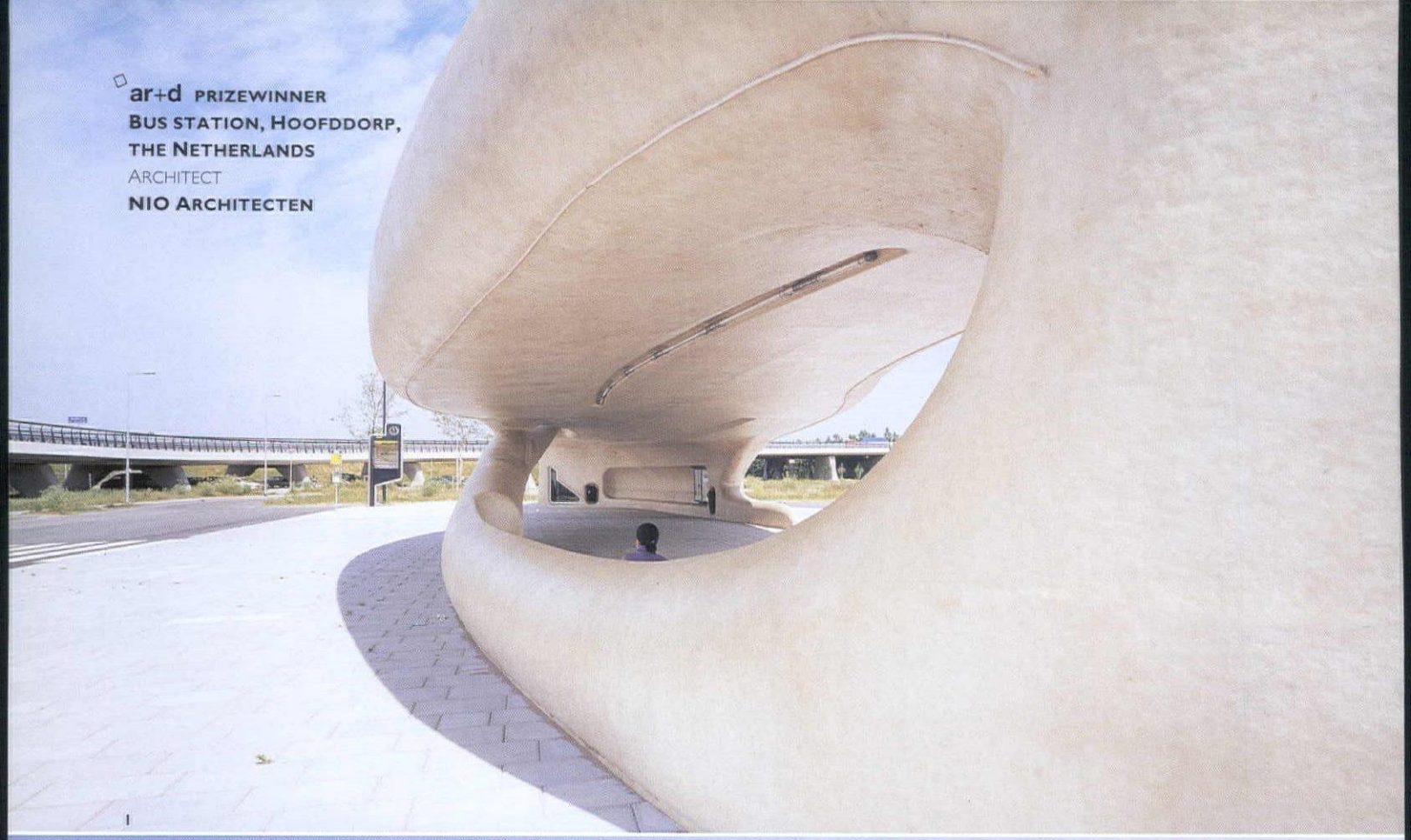
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**ar+d PRIZEWINNER**
**BUS STATION, HOOFDDORP, THE NETHERLANDS**
ARCHITECT
**NIO ARCHITECTEN**





# STRETCHING A POINT

**If there is a case for blobs in certain places, this bus station makes it, with a landmark made in a radical way, with a dramatic approach to modern materials and techniques.**

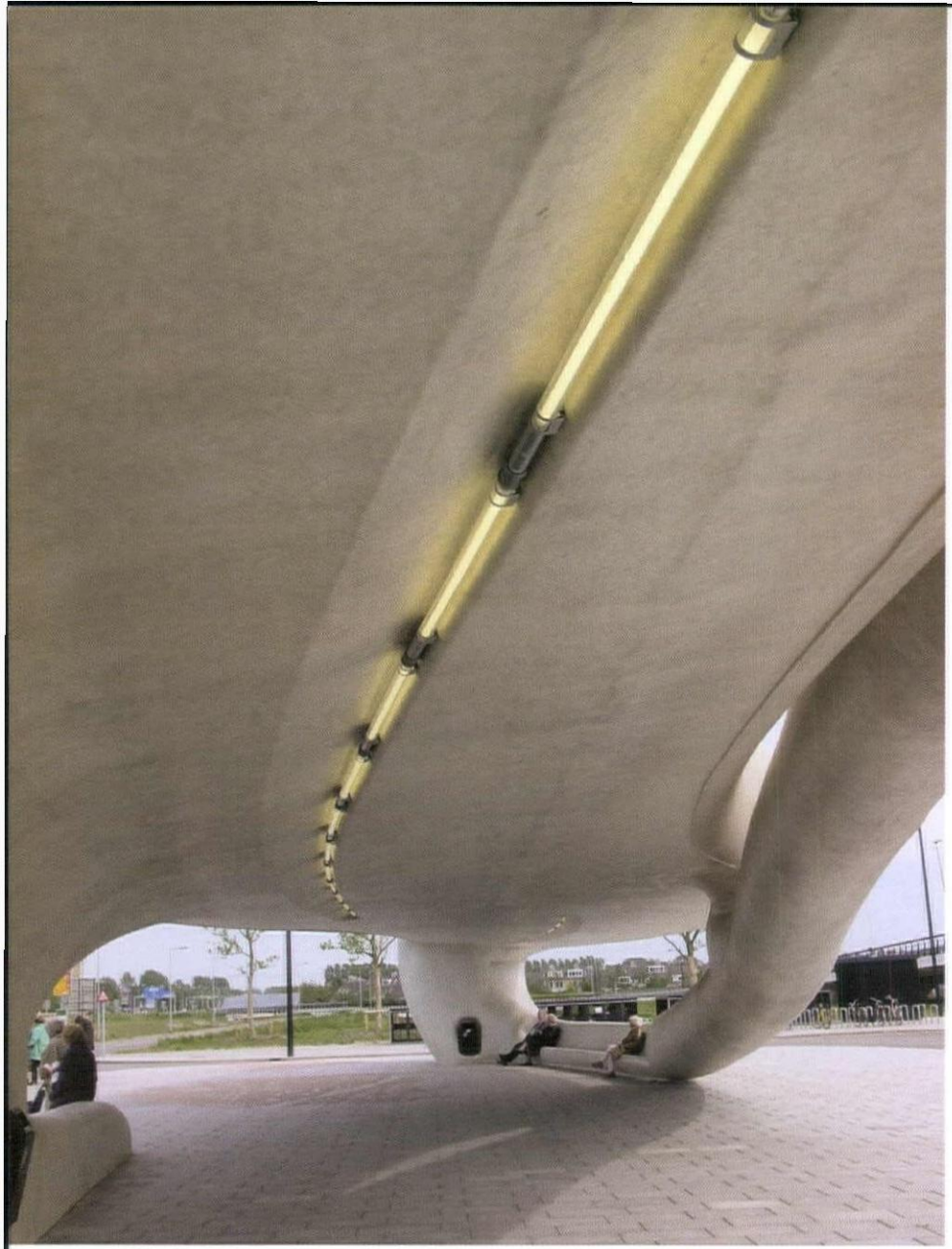
Well, it must be faced: the jury gave an award to a blob, notwithstanding the AR's deep distaste for the blob movement. It is a bus station built on an island in the forecourt of Hoofddorp's Spaarne Hospital and it acts as junction point for local bus services.

Its long curved form is hollowed out to provide shelter and access to the buses. Overall, it is like a giant elongated Arp or Moore and, inside, it is like being in an enormous sculpture, or perhaps like being in the belly of a whale after entering its mouth.

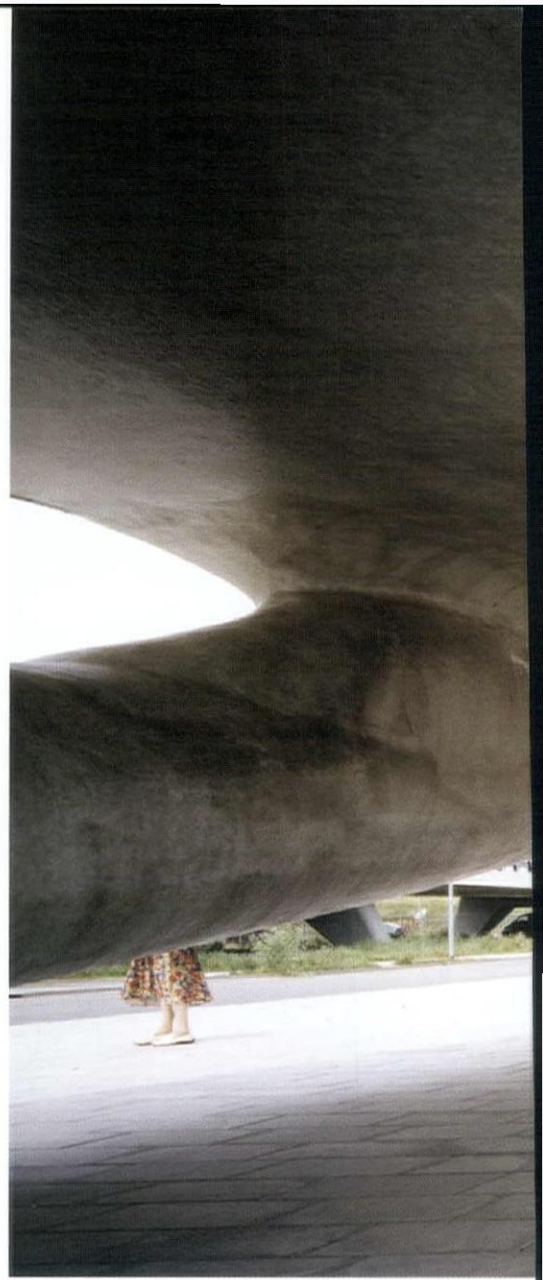
Seats for waiting passengers are carved into the walls, and at the west end, a tiny restroom for bus staff has been formed. The bus station was carved out of polystyrene foam in a factory and given a sprayed-on polyester skin. The five elements were brought to the site and then glued together, after which the whole was given a further coat of polyester. The big but very light form is firmly bolted down to concrete foundations. It is the world's largest structure made of synthetic materials, for building the form in a conventional way would have been completely impossible within the budget. Before starting manufacture, the architects tested the proposed materials extensively against damage from impact and vandalism with knives, cigarettes, mallets and other vicious devices. The substances triumphantly survived all such attentions.

1
Mouth of the whale.
2
Largest building of synthetic materials ever.





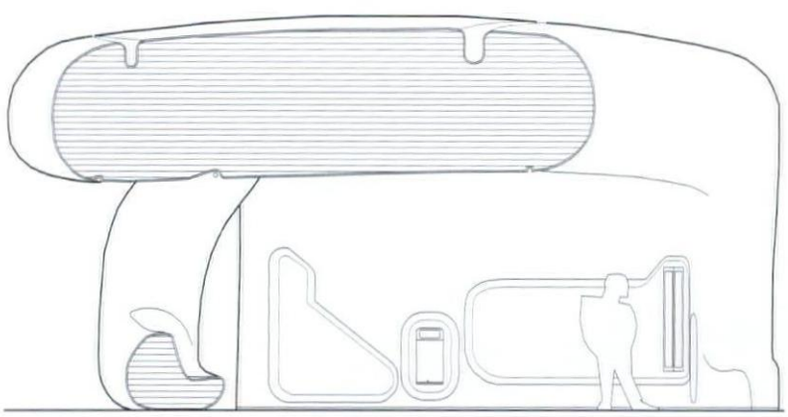
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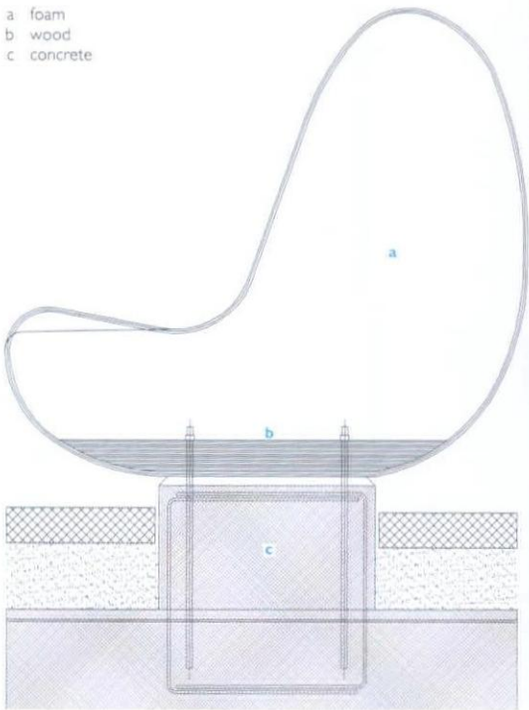


4

**ar+d PRIZEWINNER**
**BUS STATION, HOOFDDORP,**
**THE NETHERLANDS**
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a foam
b wood
c concrete






 **cross section**

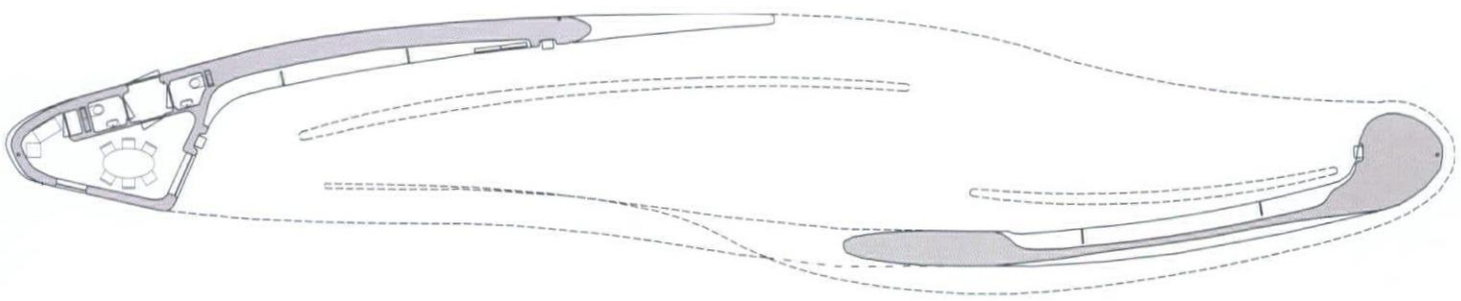
**detailed section through seat showing fixing detail**



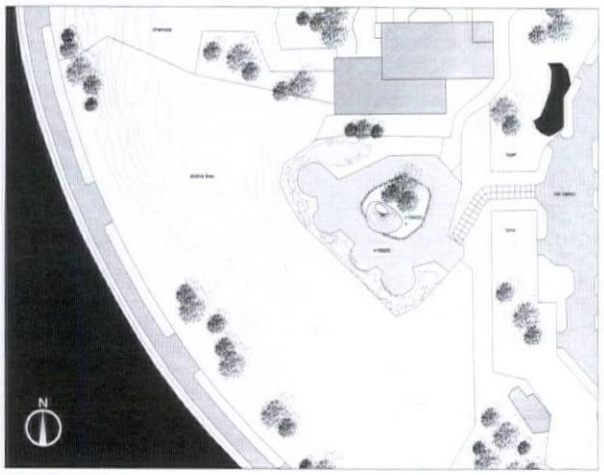

3, 4
**The massive form was prefabricated and delivered to the site in pieces. Glued together, they were given a further coat of polyester.**

The jury was impressed by the spatial and technical élan and ingenuity of the building – even those of us who do not like blobs had to admit that the form is appropriate for its function and site. Almost all blobs create a zone of dead space round them. But here the dead area exists already (the roads and the bus stances), so it is one of the few sites on which a blob is appropriate. What the place needed was a shelter and a landmark: it got both, and now the bus station clearly adds to the life of the city. Only time will tell if its materials and construction can stand up to the kind of human attrition to which most bus stations are subjected.

**Architect**
NIO Architecten
**Project team**
Maurice Nio, Henk Bultstra, Mirjam Galjé, Hans Larsen, Jaakko van't Spijker
**Collaborating architect**
VHP s+a+l, Rotterdam



**plan (scale approx 1:330)**



site plan

**ar+d PRIZEWINNER**
**LOOKOUT TOWER, HELSINKI, FINLAND**
ARCHITECT
**VILLE HARA WITH HUT WOOD STUDIO**

# GREEN GAZEBO

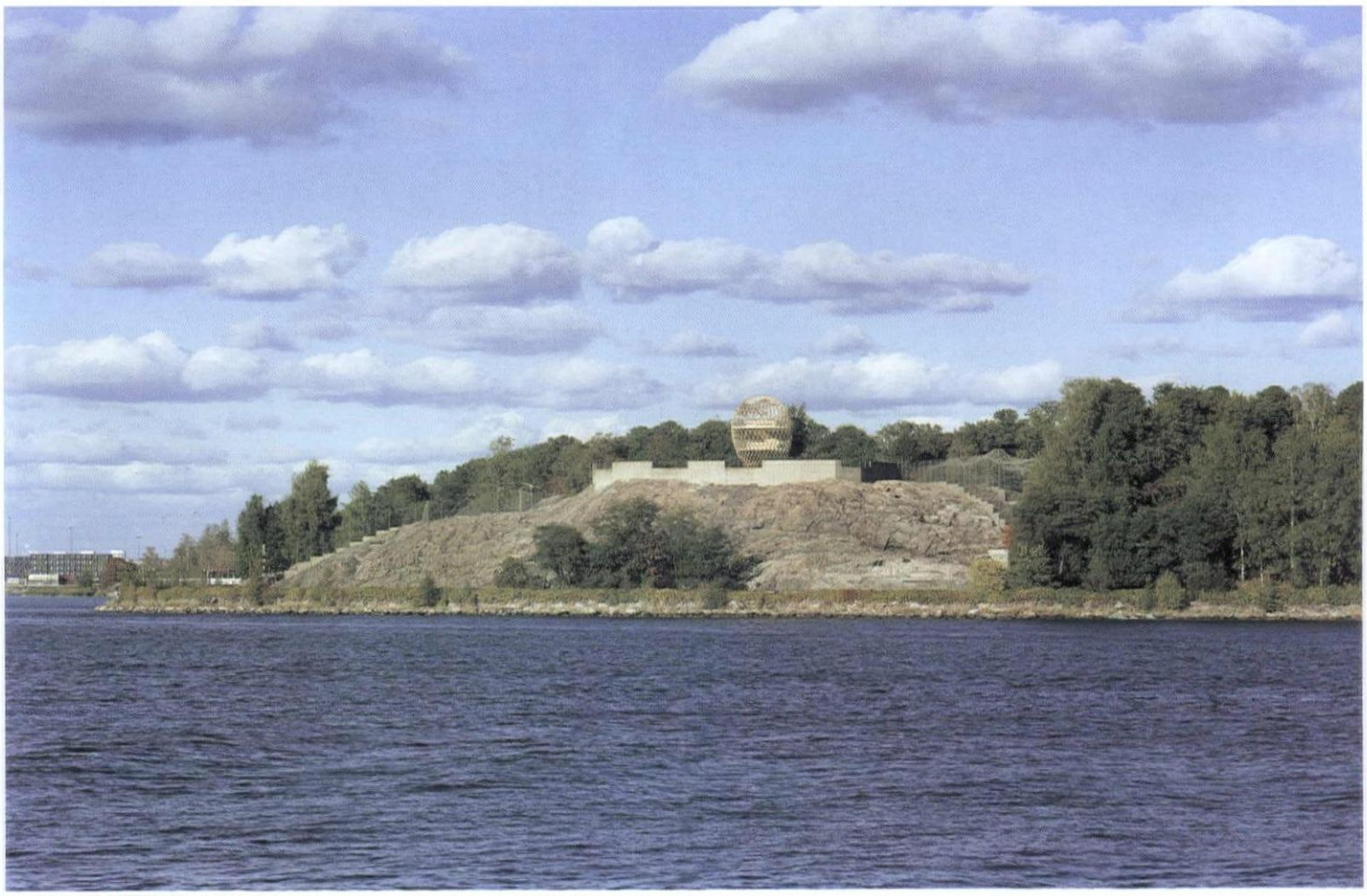
**A little look-out tower shows mastery of timber technology.**

Helsinki Zoo is on Korkeasaari, one of the forested islands that stud the massive and wonderfully picturesque Helsinki harbour. It houses a remarkable collection of animals – most kept, as one might expect in such a civilized country, in large enclosures in which they can roam about with some semblance of freedom. Curiously, the only creatures that are clearly confined in a cage are humans.

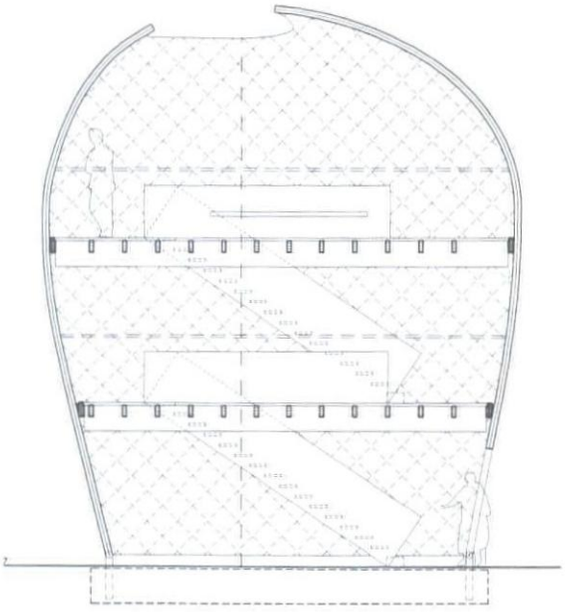
The cage for humans is a 10m high look-out tower designed by Ville Hara, then a student in the Wood Studio at Helsinki University of Technology (AR September 2003). Hara won a competition set by the zoo and Wood Focus Finland, and he came to the form following a careful study of the site and its potential. The gazebo had to command the wonderful panorama of sea, island and city skyline, and at the same time respond to its immediate surroundings: a small birch grove to the east, the steep west-facing slope of the ibex enclosure going down to the sea, and an existing low surrounding wall.

Hara decided to make a form that bulged gradually towards the city to allow visitors to take in the panorama as they climb and to preserve the birches behind. The object proved initially to be very difficult to draw. So he made a model in plasticene. Digital images of the model were then used to make conventional drawings. From that, a one-to-five scale model was generated, in which the complexities of bending and the joints could be investigated. Then, full-sized individual members of laminated spruce could be created to see how they would behave in practice.

1
**Gazebo becomes picturesque event on Helsinki harbour skyline.**
2
**Shell form is so stiff that additions (like the floors) and apertures (for the door) make no difference to its strength.**



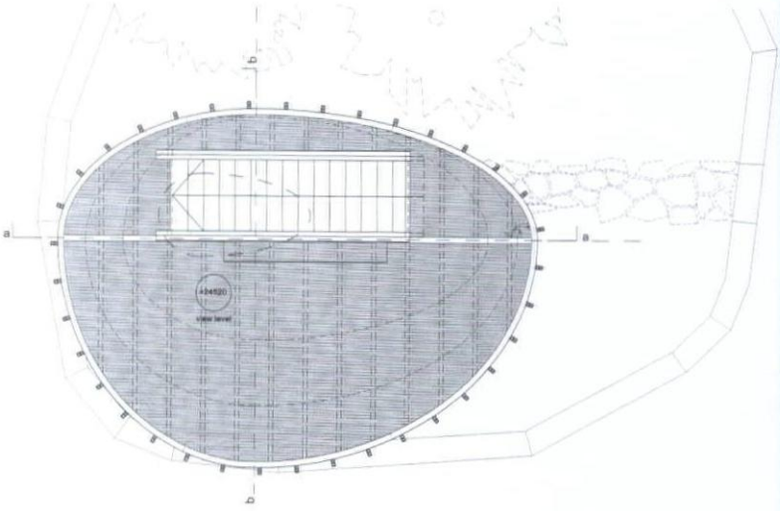
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section A-A

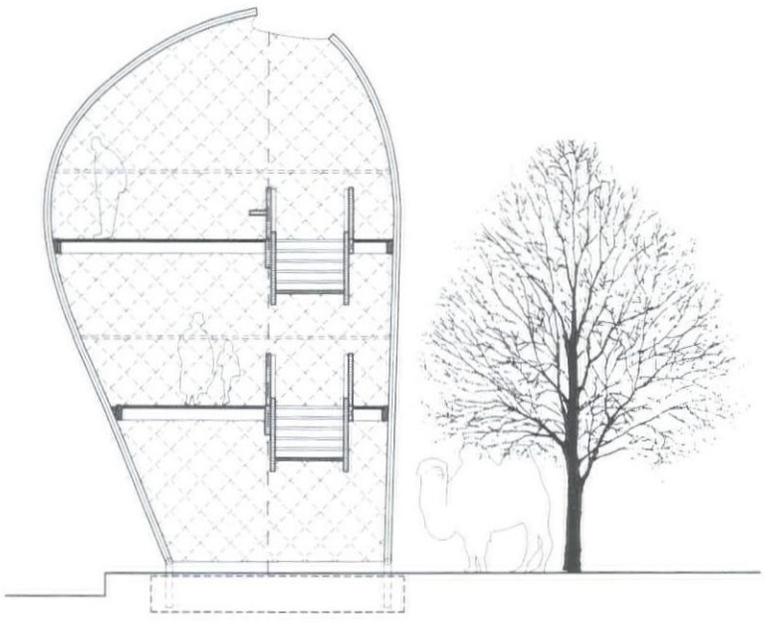
The Korkeasaari building, with more than 600 bolted joints, was created by eight students over some three months in the summer of 2002. Dry weather necessitated steaming the 72 component laminated battens to seven shapes determined by previous experiments. All wood components are treated with linen oil and all steel elements are galvanized. The gazebo should last for generations. It is structurally like an eggshell, so it can withstand local damage and alteration (for instance the rectilinear entrance door).

The jury was very impressed by the thoroughness of the creation of the little structure, its understanding of materials, and its generous response to location, both as a part of the harbour panorama, and as an observer of it. P. D.



upper level (scale approx 1:130)

## ar+d PRIZEWINNER
## LOOKOUT TOWER, HELSINKI, FINLAND
ARCHITECT
**VILLE HARA WITH HUT WOOD STUDIO**



section B-B

**Architect**
Ville Hara with HUT Wood Studio, Helsinki
**Photographs**
Jussi Tiainen

3
**Shell has over 600 bolted joints which hold bent laminated larch battens into shell form.**



site section





ar+d PRIZEWINNER
CULTURAL CENTRE, LOS SILOS, TENERIFE, SPAIN
ARCHITECT
GPY ARQUITECTOS



1

# SHEDDING LIGHT

**A new community centre between two small squares in Tenerife ingeniously interprets the strong light and adds to the public realm.**

Los Silos is a little town on the north-western slope of the island of Tenerife, and if you landed there after a blindfolded journey, you might think you were in a provincial Spanish settlement, rather than on an island in the Atlantic some 100km from the north-west coast of Africa. One of the main public spaces in Los Silos is Plaza San Bernardo, where GPY have built their cultural centre.

It serves the whole community and has to offer a very wide range of functions: an assembly hall, a place for conferences, exhibitions and small performances, as well as providing spaces for a library and continuing education. GPY Arquitectos responded to the brief with what is essentially a very simple building on a tight 15m square site. At the level of the San Bernardo plaza is the general purpose hall. To the north is a new public space, the Plaza Príncipe de Asturias, which is lower than San Bernardo, so the building can be at two levels on the Asturias side, with the lower one being devoted to workshops that can be amalgamated as a single space or used as three separate ones.

1
Community building allows little chapel to continue to dominate square, while ...
2
... being very tough and direct.

Next to the new building is the little, modest, but tough (though elegant) San Bernardo chapel, white and Spanish colonial, in a timeless Counter-Reformation style that can be seen from Cadiz to Cartagena. GPY's cultural centre is just as tough (or even tougher), but it politely allows the chapel to continue to command the square, while having a strong presence of its own. Facing on to the square is a blank wall of beton brut and wood with, between the centre and the chapel, a welcoming but mysterious and cavernous entrance.



2

In good weather, the wooden wall can be folded back to make the assembly room a generous roofed extension of the Plaza San Bernardo, becoming almost a loggia, with dramatic views of the landscape through the mullionless glass north wall. The hall roof has an ingenious section of Z-shaped elements that filter sky light, so the interior is flooded with sunshine that has been modified to avoid glare, while still projecting patterns of light and shade on floor and walls. Down on the Plaza Principe de Asturias, beton brut is little modified: very tough, but a not uncivilized contribution to the new square.

While some jury members had reservations about this side of the building, we were all entranced by the notion of a hall that can become a part of a square, and by the way in which the subtropical light is so carefully and discreetly modified by the ingenious section.

**Architect**
GPY Arquitectos, Santa Cruz de Tenerife
**Project team**
Juan Antonio González Pérez, Urbano Yanes Tuña, Constanze Sixt, José Domingo Bethencourt, José Miguel Navarro
**Structural engineer**
Arcal S. L.
**Photographs**
Miguel de Guzmán, José Ramón Oller

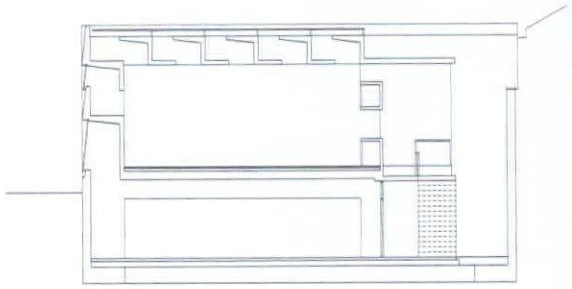
**3**
**Folding timber wall can be drawn back to make centre part of square.**
**4**
**Tough as the mountain behind it.**
**5**
**Light ingeniously modified by Z-shaped wall and roof details.**



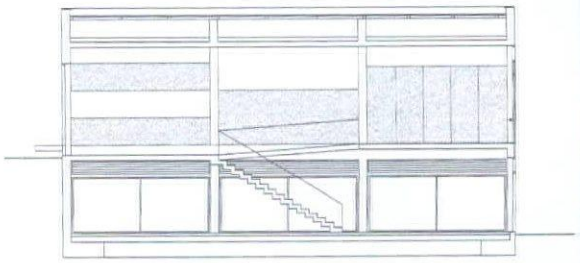
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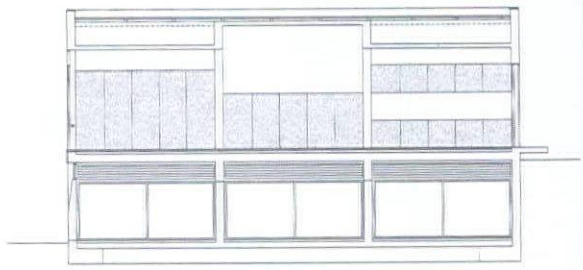
4



cross section

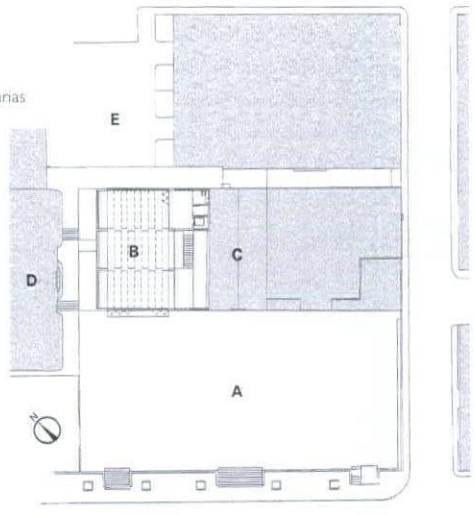


longitudinal section through stairs



longitudinal section through hall

A Plaza San Bernardo
B community centre
C church
D school
E Plaza Príncipe de Asturias



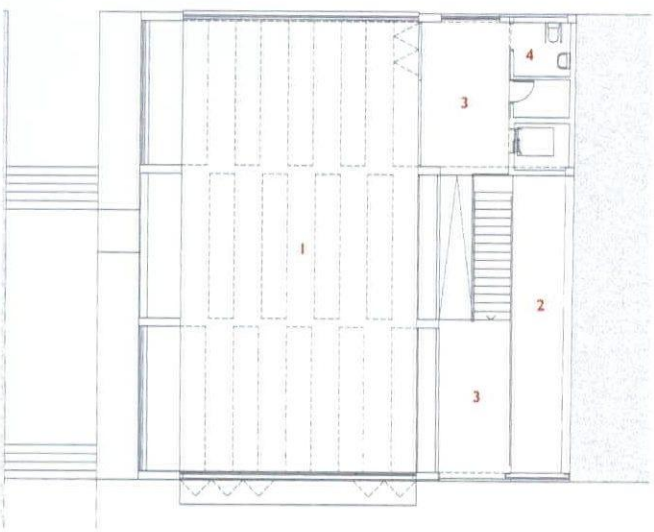

site plan



ar+d PRIZEWINNER
WINTER GARDENS, CANADA
ARCHITECT
PIERRE THIBAULT

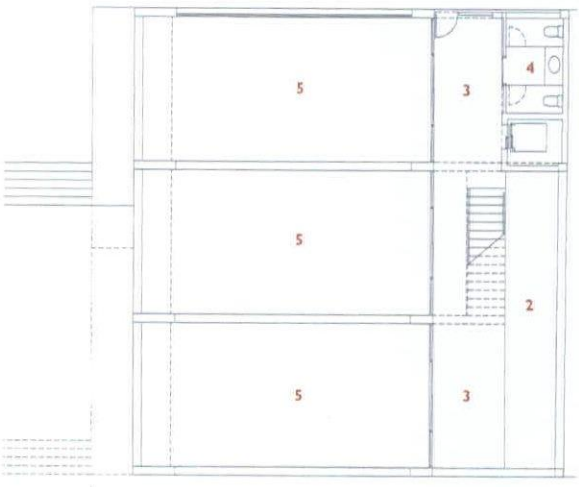
**ar+d PRIZEWINNER**
**CULTURAL CENTRE, LOS SILOS, TENERIFE, SPAIN**
ARCHITECT
**GPY ARQUITECTOS**

5




upper level plan (scale 1:330)

1 hall
2 patio
3 foyer
4 lavatory
5 workshop




lower level plan

# ICE AND FIRE

**A powerful and transient exploration of the powers of the elements in the winter of the North.**




**line across the lake**

The jury was entranced by the simplicity and power of Pierre Thibault's Winter Gardens, a land art (or rather ice art) piece on a frozen lake in the wastelands of the Canadian winter. Flat and almost featureless, the smooth lake was dusted by a fine layer of snow that swirled in the wind in front of the jagged skyline of distant dark mountains.

Thibault made a line in the ice, and in it he put 1000 candles. It was a powerful conjunction of ice and fire. The candles became an increasingly closely connected chain, linked by perspective, and becoming ever more powerful in the darkness of the forest land. Humans made a mark without destroying nature, enhancing it by making a Euclidean statement on the raw wilderness, which made its mysteries more awesome, and gave it dimension, direction, making it comprehensible. The ice glowed for a night, its primeval nature enhanced by fire. Close up, the work was clearly an artefact. Further away, its glowing line became part of the landscape in a way that Louis XIV would have appreciated. But he never had the gentleness, nor the humility in the face of the awesome power of nature that Thibault's transient moment celebrated.

Thibault was highly commended for his ice palace in Quebec in the ar+ d awards 2000 (AR December 2000). That was for a sparkling ice building, fine, but a translucent imitation in frozen water of what we do everyday in masonry. Here on the lake, and only for one night, he conjured the elements to make magic.

**Architect**
Pierre Thibault, Quebec
**Project team**
Pierre Thibault, Vadim Siegel, Charles Ferland, Katerine McKinnon, Jean-François Mercier



**1**
**The line of fire was created by ...**
**2**
**... 1000 candles, in place for one night only.**



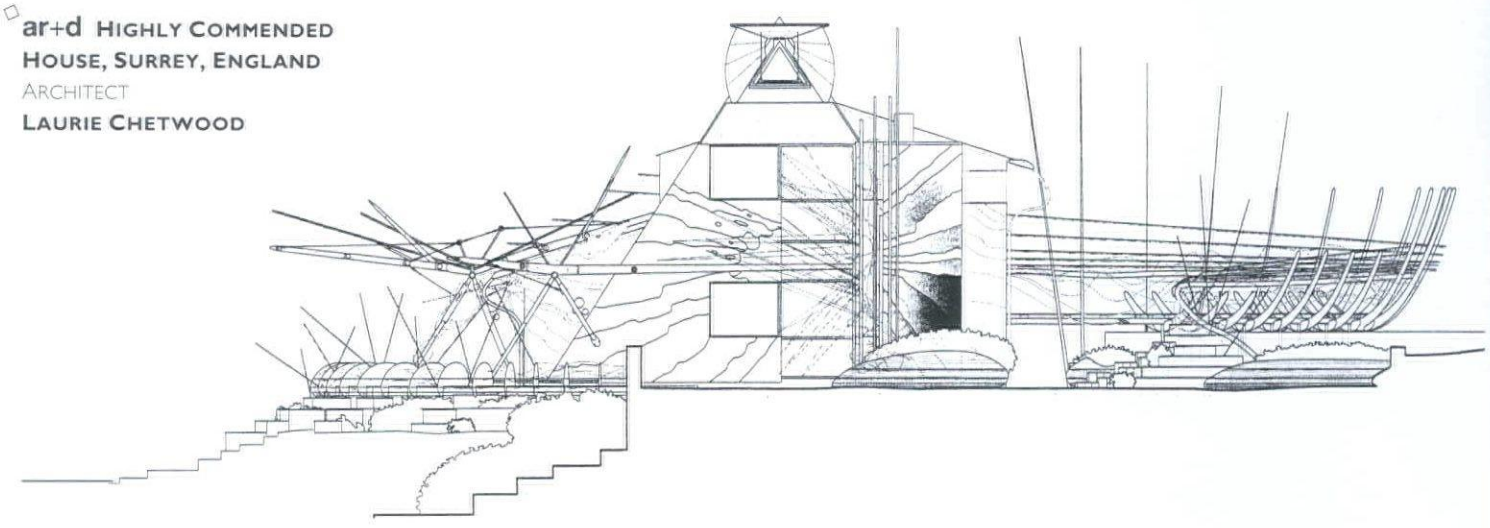
1

# CHETTY CHETTY BANG BANG

**Step aside Caractacus Potts, Laurie Chetwood's home is a fun palace in the country, near London and not a million miles from Hushaby Mountain.**

Michael Sorkin had to be almost forcibly restrained from serially voting for the Chetwood house (not allowed, one jury member, one vote). But we were all very impressed by its inventive light heartedness, both in spatial and material terms. Curiously, its strangest effects have been achieved quite economically: the result shows the powers of an architectural imagination at play. Laurie Chetwood, his wife Roz and his two children Charlie (five) and Emily (three), live in their own self-designed, and largely self-built country retreat. When designing his own home, Chetwood has clearly had fun. In search of what he describes as sixth sense design –

ar+d **HIGHLY COMMENDED**
**HOUSE, SURREY, ENGLAND**
ARCHITECT
**LAURIE CHETWOOD**



52 | 12 entrance elevation



1
With all the fun of the fair, Chetwood's previously derelict holiday home has been given a new lease of life, providing his young family with a place where every weekend becomes an adventurous holiday away from the city.

2
The conservatory, sheltered by Chetwood's retractable wing-like canopies, provides a dramatic sun-space with rowing seat benches and a suspended glass table.



**ar+d HIGHLY COMMENDED HOUSE, SURREY, ENGLAND**
ARCHITECT
**LAURIE CHETWOOD**

responding to instinct rather than intellect – he has been energetic in his inventiveness, colourful in his expression, and practical in his self-taught craftsmanship.

The original house, which they bought over ten years ago, was a disused holiday home previously exhibited at the 1930 Ideal Home exhibition. The cedar frame and cedar clad kit-house was in need of renovation and expansion, so with a keen interest in exploring natural forms in architecture, he chose butterflies – the dominant species on the site – as his inspiration.

In terms of building forms, a conservatory and guest suite have been built to create a split level link between the existing house and a modest weather-boarded summer house, which now functions as Chetwood's studio. This new link serves as a formal entrance hall – exploiting elevated views across the Surrey/Sussex Hills – as the climax to the route that metaphorically traces the evolutionary life cycle of a butterfly, leading visitors through the encapsulation of the chrysalis, and the vibrant colour burst as wings unfold, before taking flight to the landscape beyond.

Externally, hundreds of metres of optic fibres and irrigation pipes bring life and light to the landscaped terraces, which sit beneath the retractable wing-like canopies. While internally the playful Heath Robinson-like inventiveness continues, with bungee web chairs, a retractable dining table, operable bonnet hip vents, and five rotating screen walls that divide living and kitchen areas. Roach pole fishing rods, rowing seats and skateboard wheels are just a few of the modified objects incorporated into everyday household devices.

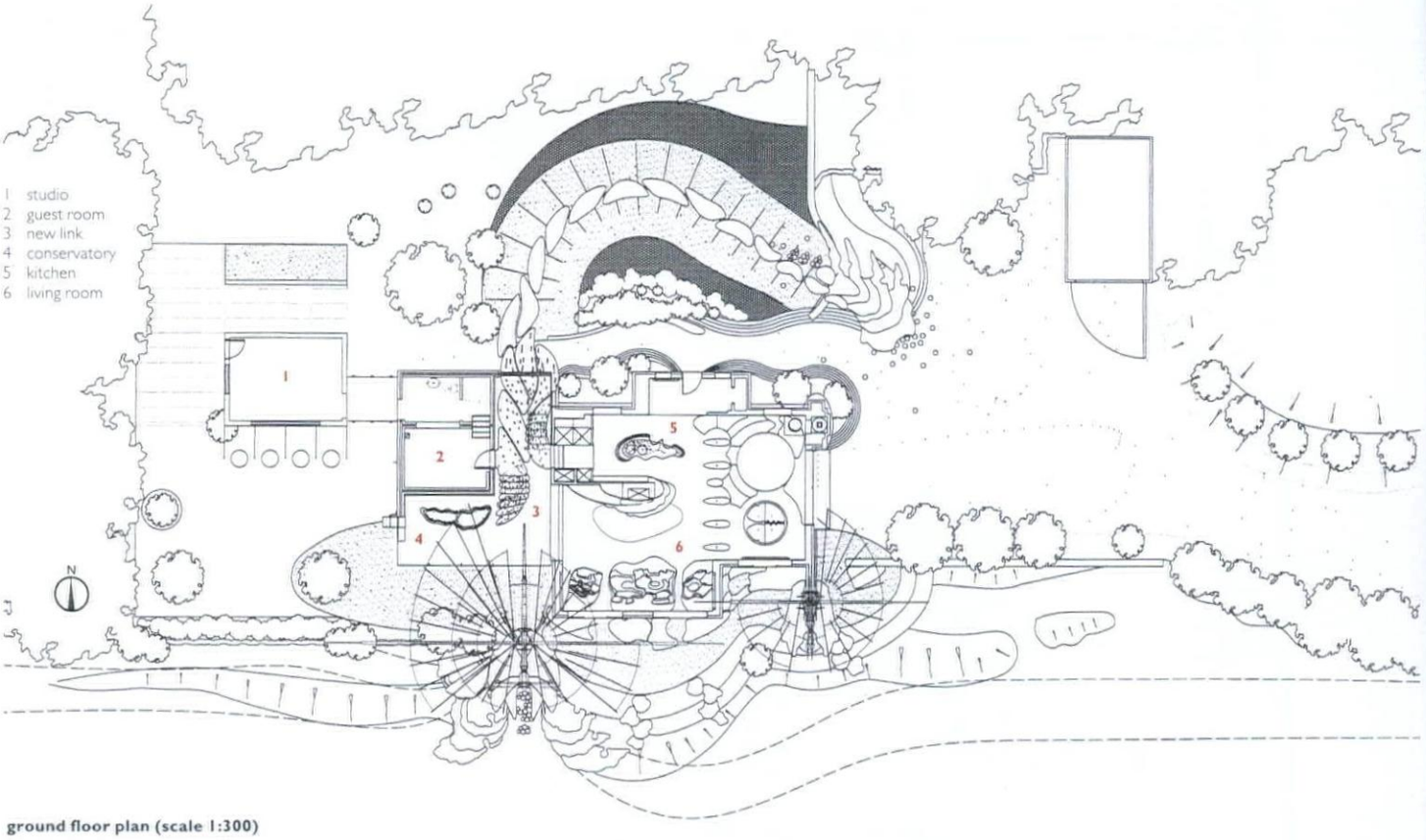
Love it or hate it, the house is unique: a playful, inventive and truly scrumptious family home.

**Architect**
Laurie Chetwood, Chetwood Associates, London
**Project team**
Laurie Chetwood, Roz Marzano, Stuart Cross, Carlos Dublanc, Christoph Recktenwald
**Photographs**
Edmund Sumner/VIEW

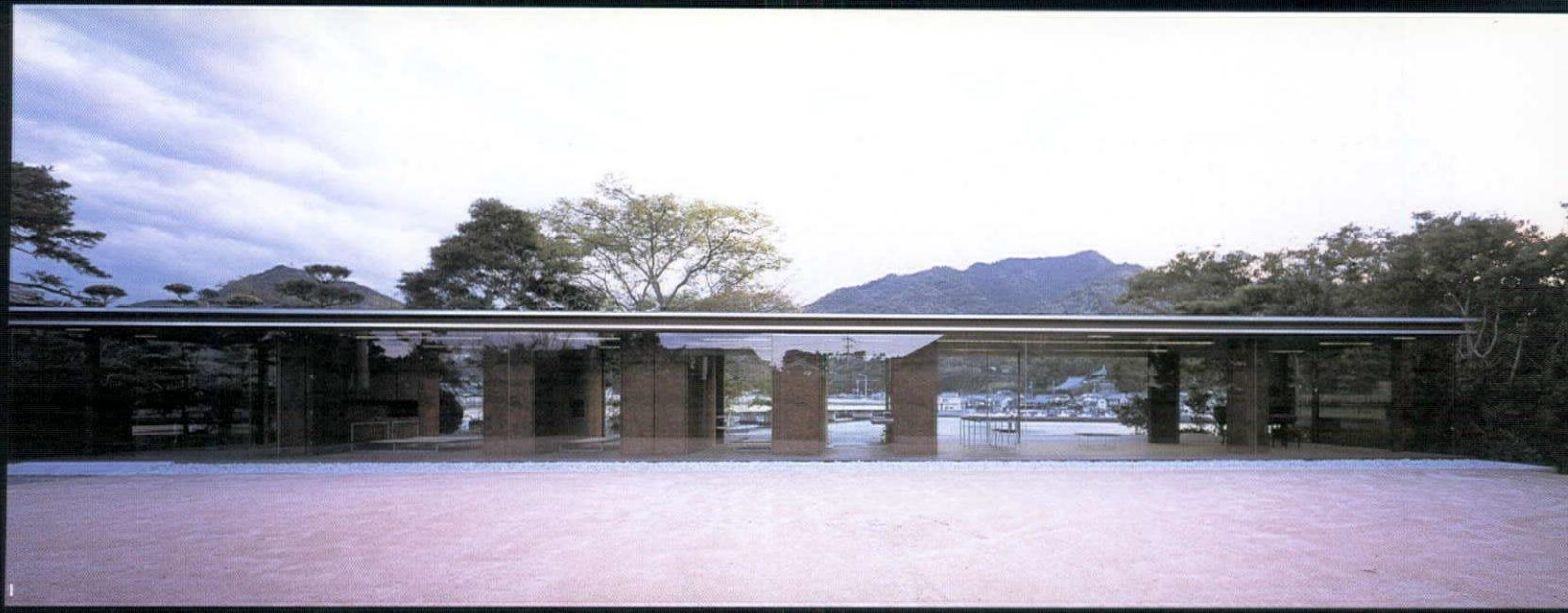
3
**Copper cladding, bonnet hip vents and sinuous raised walkway.**
4
**Flamboyant glazed staircase forms a dramatic new centre-piece.**
5
**Chetwood's inventiveness continues internally with rotating screens, bungee chairs, and a sunken snug.**








ground floor plan (scale 1:300)



**ar+d Highly Commended House, Shizuki castle, Yamaguchi Prefecture, Japan**
Architect
**Sambuichi Architects**

# MOATED RANGE

**Making the most of its magnificent site, this house changes radically with the seasons.**

Sambuichi's Air House, like his very different building for Miwa pottery dynasty (p72), is an essay in environmental propriety. All jury members were very surprised to find that they were by the same architect; but each is appropriate for its place and purpose.

The Air House has a stunningly beautiful site, on the inner moat of the Shizuki castle near Hagi in the Yamaguchi Prefecture, where cherry and pine trees soften winds and sunlight to the east and west and the Hashimoto river flows south down to the Sea of Japan. In summer, cool breezes are carried up from the river, but in wintertime, strong gales can come up from the sea. The house had to be open to its marvellous setting and yet be capable of being closed down in inclement weather.

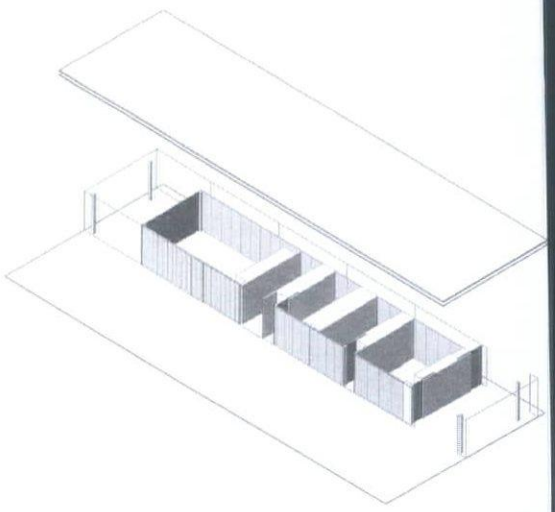
Sambuichi decided to adopt a strategy combining internal shutters and movable walls with thermal buffer spaces, what he calls the 'air-control rooms'. These include the verandah, car port, terrace and sun room, and



**1**
**A glass house inlaid with wood, or a wooden house enclosed in glass?**
**2**
**Deck hovers over edge of moat.**

transition from interior to outside is always through such an intermediate space. It is important, Sambuichi says, 'to take the wind into the house gently'. The double roof with wide southern eaves protects the rooms from excessive sun in summer and encourages cooling breezes. In winter, shoji screens and shutters within the glass walls shelter and protect the owners from cold. The limited palette of materials was used with great precision and propriety: it is as the architect says 'a wooden space covered by glasses' or perhaps a glass, transparent space inlaid with wood.

The jury was impressed with the precision and essential economy of the house, and by its response to its marvellous site.

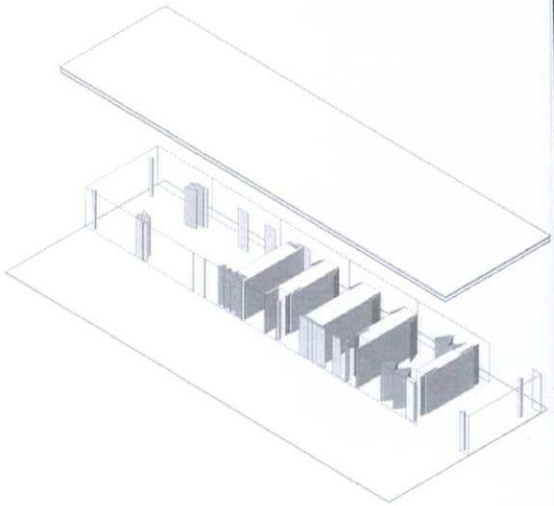


house closed (winter)

## ar+d Highly Commended
## House, Shizuki Castle, Yamaguchi Prefecture, Japan

ARCHITECT

**Sambuichi Architects**



house open (summer)



cross section showing relationship to moat

1 entrance
2 car port/terrace
3 master bed
4 bed
5 bath
6 kitchen
7 living
8 covered terrace
9 deck




plan (scale approx 1:200); shaded areas are 'air rooms'

**Architect**
Sambuichi Architects, Naka-ku Hiroshima, Japan
**Project team**
Hiroshi Sambuichi, Hidenori Ejima, Manabu Aritsuka
**Photographs**
Hiroyuki Hirai

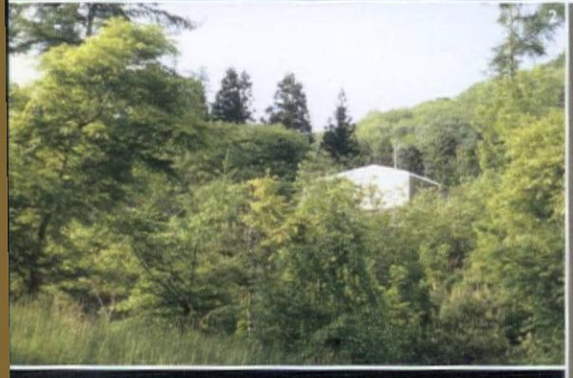
**3**
**Glass is fixed except in 'air rooms', intermediate spaces between interior and outside.**
**4**
**Car port terrace.**
**5**
**In summer, living area blends with covered terrace as screens are folded back.**

ar+d HIGHLY COMMENDED
VILLA/GALLERY, KARUIZAWA, JAPAN
ARCHITECT
MAKOTO YAMAGUCHI







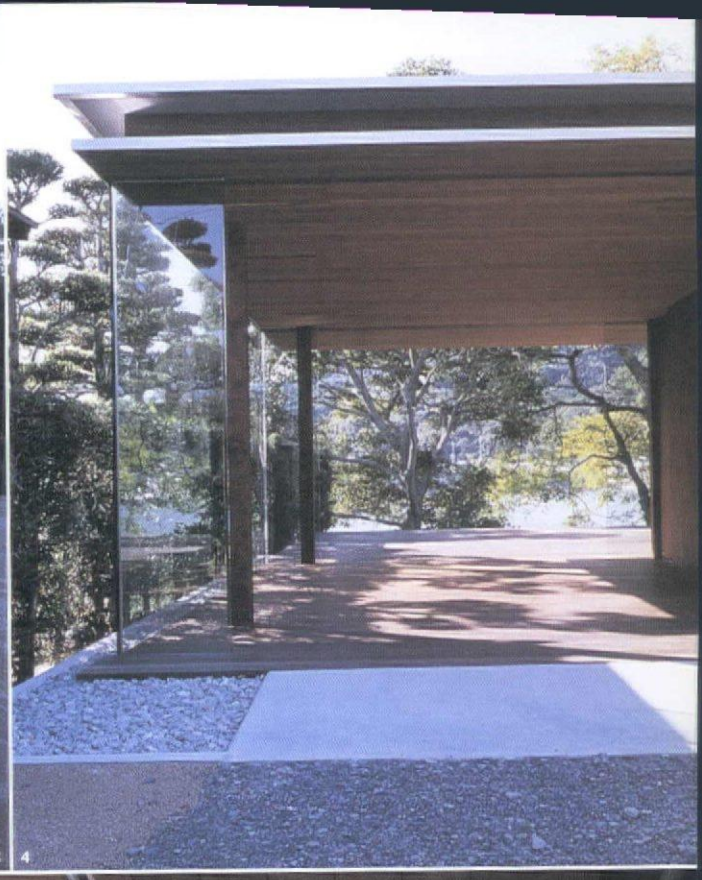




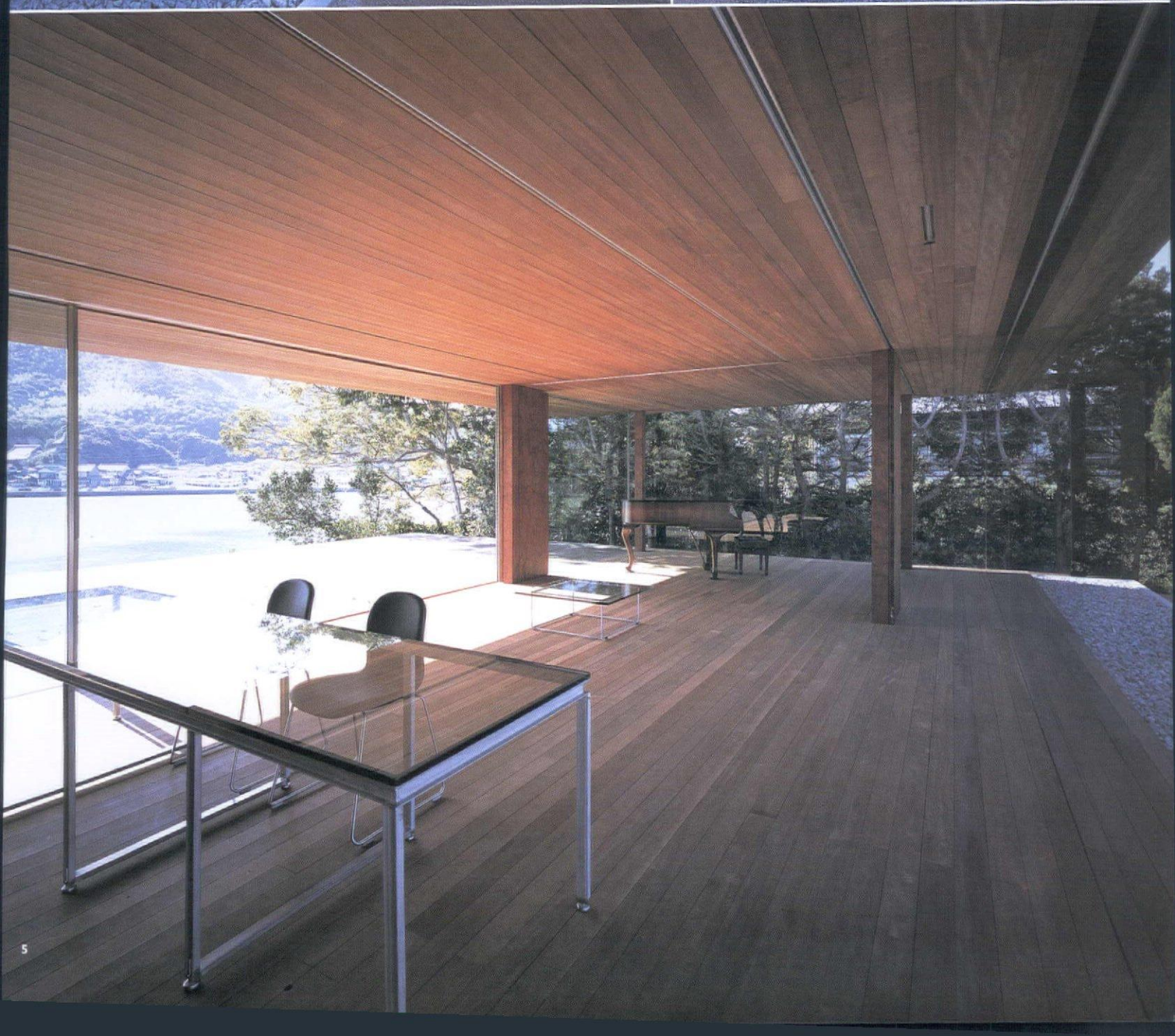
1
Exterior in fibre-reinforced plastic ...
2
... to make single white object in landscape.
3
Main space: living, gallery, performance.
4
Kitchen , which like ...
5
... bathroom is let into floor.
6
Glass walls emphasize axial views.



3



4



5

# MOUNTAIN WHITE

**Radical weekend house in Japanese forest doubles as performance place and gallery.**

Makoto Yamaguchi's country villa was puzzling to some members of the jury. At first it seems so simple. Then you begin to think. How does it work? How, even, do you get into it?

It is set on a steep slope above Karuizawa, a little town in the forest, much favoured by Tokyoites for weekend trips. Owned by two musicians, it is intended to act not only as a house, but a gallery for contemporary art (mainly sculpture), a place in which to entertain friends, and as a performance space for its owners' works. In view of the latter, it is curious that the owners demanded that there should be no visible wood, and that all materials should be smooth and hard: white walls, mirrors, glass and polished stainless steel. What the architect calls 'white space' was required, even to the point of building the bath and kitchen into the floor. (To cook, you have to go down steps into a sort of narrow trench, so you can stand and prepare food at floor level.) Such careful minimalism allows space to be uncluttered. The principal volume is formed in a Y-shaped plan with each of its limbs arranged to point through glass walls towards a particularly fine part of the mountainous forest. The resulting main white space is a powerful focus, in which the forest is hauntingly present whatever the time of day. Externally, the confluence of axes makes the small building a white node in the wild. It is totally clad (including the concrete base) in fibre-reinforced plastic to form a seamless white box that appears to have been made of origami by a giant's hands.

Though some jury members had reservations about the building's external form (holding it to lack scale), all were impressed by the calm spatial quality of the interior, and the resolve of clients and architect alike to achieve the spaces, and their relationship to the marvellous natural landscape.

(Incidentally, you get in from the terrace, either through the bathroom or the kitchen.)

**Architect**
Makoto Yamaguchi, Tokyo

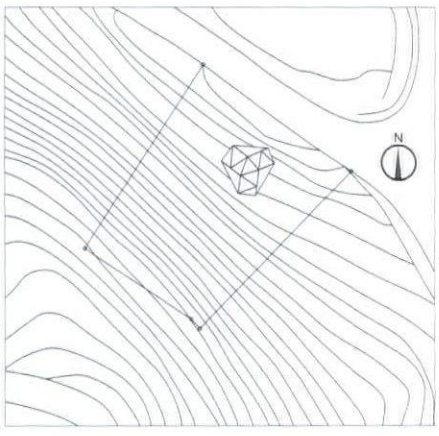


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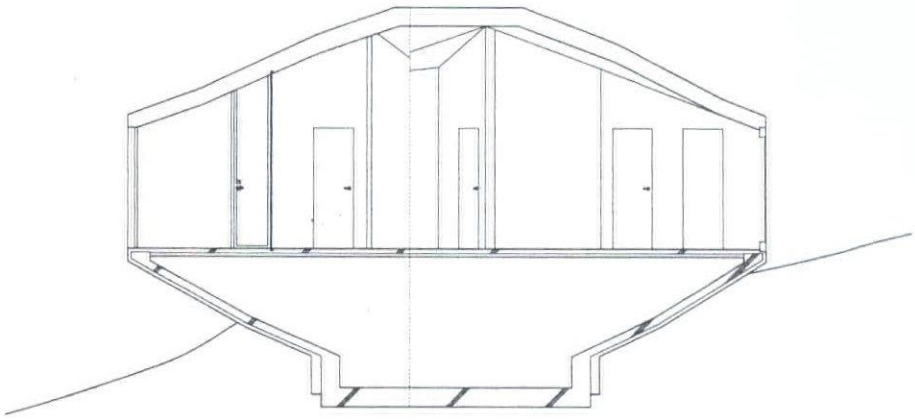



1 main space
2 bath
3 terrace
4 kitchen
5 spare bed
6 glass hatch to plant and store

**plan (scale approx 1:130)**




**site plan**



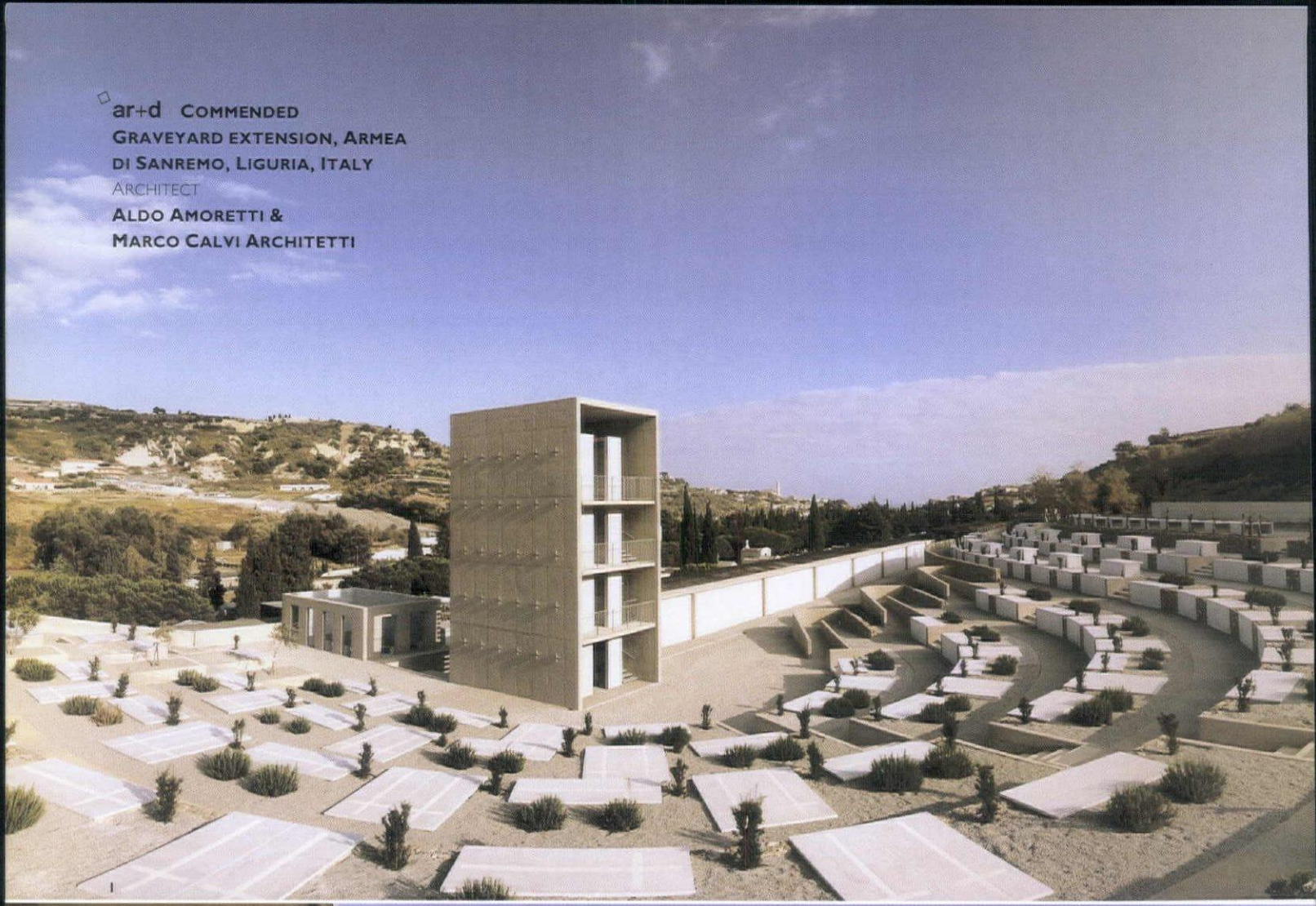
**section**

ar+d **COMMENDED**

**GRAVEYARD EXTENSION, ARMEA DI SANREMO, LIGURIA, ITALY**

ARCHITECT

**ALDO AMORETTI & MARCO CALVI ARCHITETTI**



1



2



3

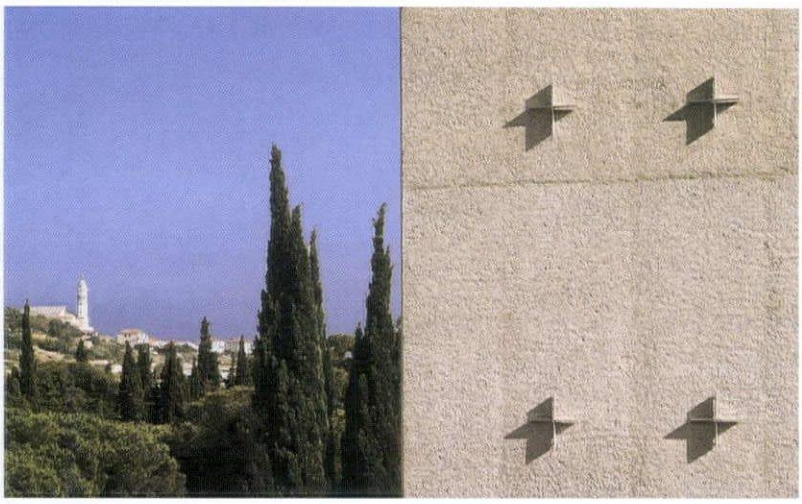
# ASCETIC NECROPOLIS

**An extension to a Ligurian cemetery makes a dignified necropolis which responds tenderly to its hillside site.**

The cemetery extension at Armea di Sanremo in Liguria near Monaco is intended to retain the graveyard close to the centre of town to obviate the need to build a new one far out beyond the suburbs. Carefully terraced into the natural slope above the traditional cemetery, the new extension has the traditional virtues of a modern Italian necropolis: it is dignified, quiet and thoughtfully organized to give prominence to individual graves, without the place becoming a battleground for competing monuments.

It has three main parts: the low density burial area with individual graves partly dug into the hillside; an individual ossuary tower; and a cloistered ossuary and store for cinerary remains. If you can afford to be buried in one of the individual graves, you lie there for 40 years, after which your remains will be removed from the earth, transferred to a small urn and stored indefinitely in the tower. Removal and later storage of remains is quite common in Catholic countries where, historically, the period of lying in the earth was much shorter: in medieval times, churchyards were ploughed up every seven years and the remains unceremoniously dumped in the crypt. At Sanremo, relatives will have much of a lifetime in which to pay their respects to the dead before the remains are moved to the communal tower and the individual becomes part of the communal. The remains of less well-off people (and those who are cremated) are housed in a small cloister opposite the tower. This common ossuary is a calm,

1
New cemetery has three parts: graves, tower ossuary and cloister.
2
Cloister for calm contemplation.
3
New part is adjacent to old traditional cemetery (left). Gradually vegetation will soften hard outlines.



4



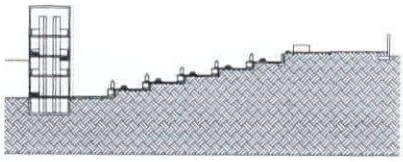
5

## ar+d Commended

**Graveyard extension, Armea di Sanremo, Liguria, Italy**

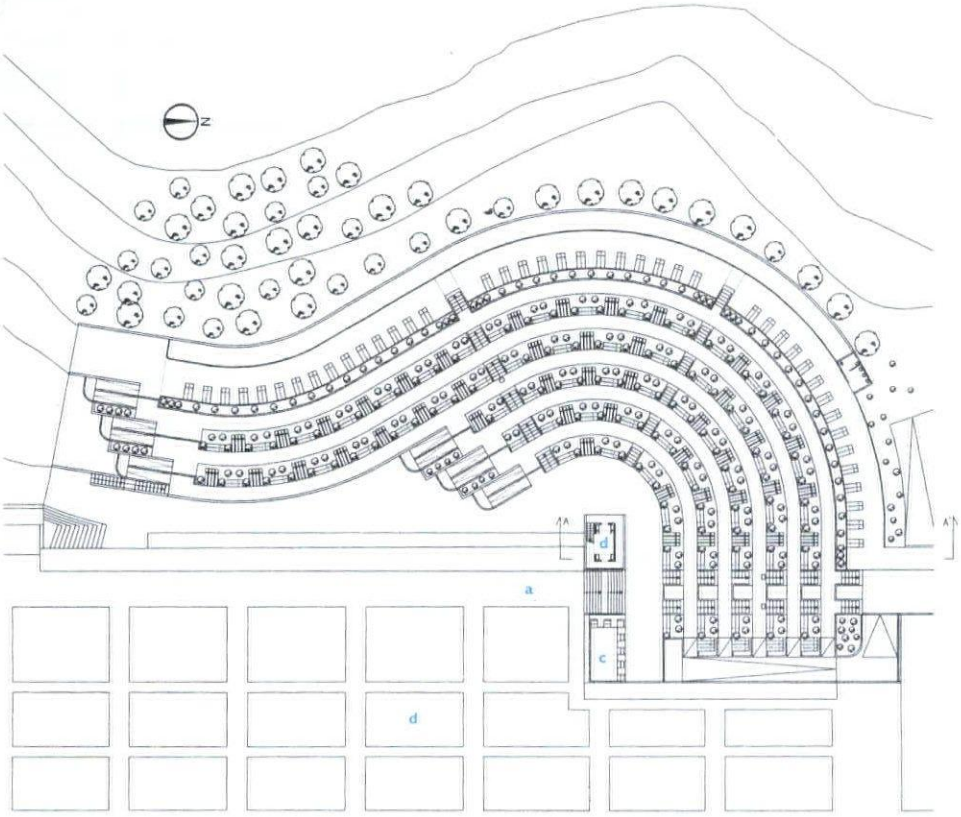
Architect

**Aldo Amoretti & Marco Calvi Architetti**



section A-A

a entrance
b existing cemetery
c cloister
d ossuary




plan (scale approx 1:500)

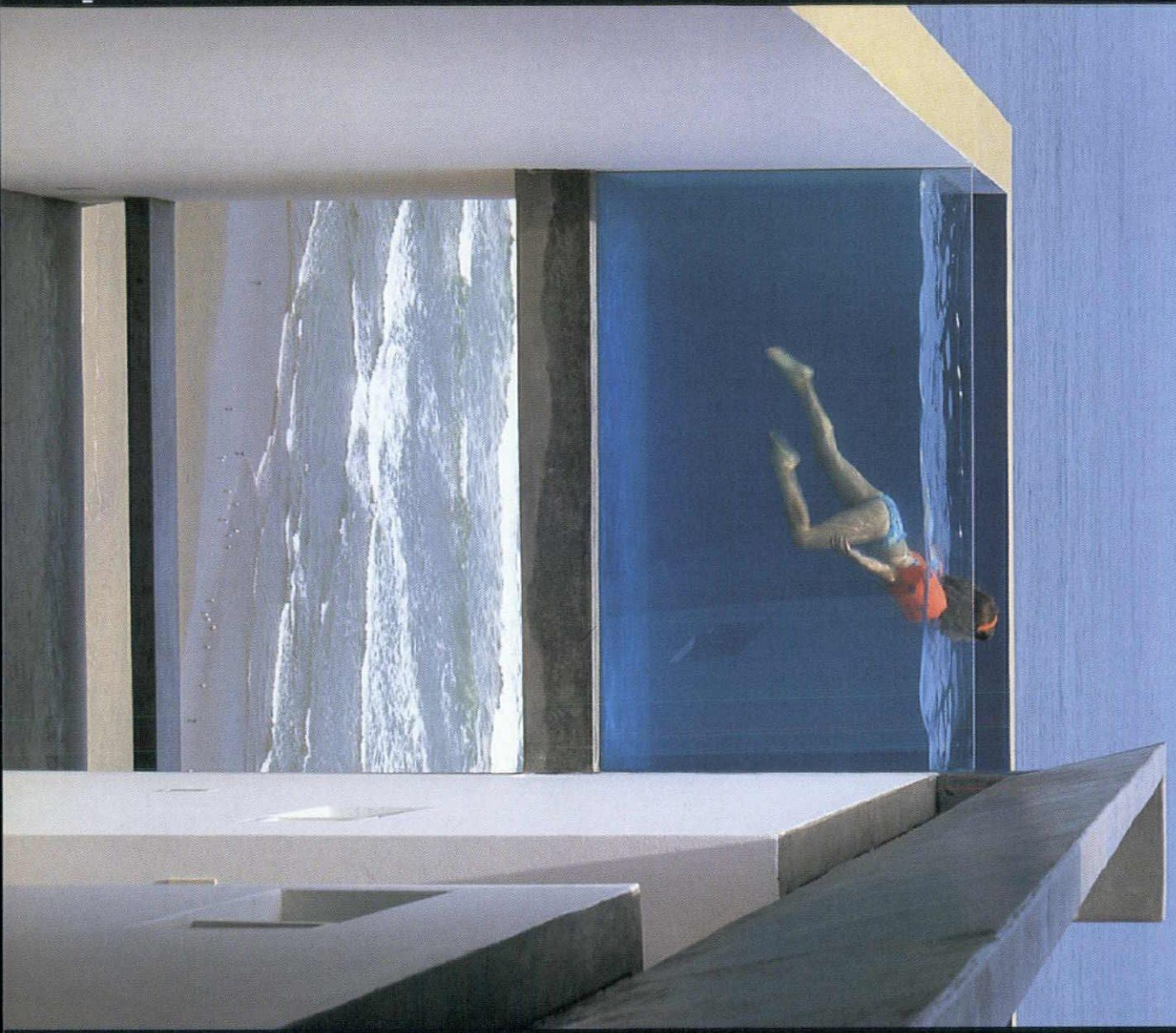
private place with a floor of roughly broken rock, stone seats and marble walls, with a slit in the long one to allow views south down the valley.

Throughout, materials have been chosen with much care. Paths are gravel, stairs precast concrete. Retaining walls are in coursed local rubble. Marble is reserved for honorific positions: the tomb chests themselves, the cloister and the urn columbaria in the tower (which are themselves partly enclosed by a finely wrought concrete structure). Gradually, the planting (rosemary for remembrance and other north Mediterranean shrubs) will soften the landscape and shade the graves.

The jury was impressed by the scheme's simplicity, its response to landscape, and its tenderness.

**Architects**
Aldo Amoretti & Marco Calvi Architetti, Sanremo

**4**
**Materials are handled with much care.**
**5**
**Landscaping complements contours.**



ar+d COMMENDED
HOUSE, LA ESCONDIDA BEACH, CAÑETE, PERU
ARCHITECT
BARCLAY & CROUSSE

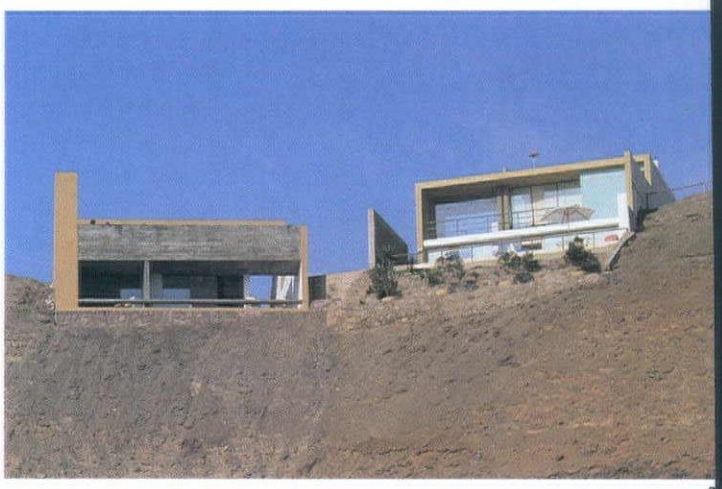
1
Swimming high above the ocean waves.

# OCEAN VIEW

**A coastal house that responds to climate and site with vigorous spatial moves.**



site plan (development is scarcely started)



2

## ar+d Commended

### House, La Escondida beach, Cañete, Peru

ARCHITECT

**Barclay & Crousse**

The Peruvian desert is a weird place. A long strip of dusty grey edges the Andean country against the Pacific. Here, it never rains (well, there was supposed to be a shower about 35 years ago); it never gets very hot (about 30 deg C in summer), nor very cold (14 deg C in winter). The desert ends with a steeply shelving cliff against the ocean, where layers of alluvial accretion are exposed like a lesson in geological stratification. From the top of the steep slope, the view is magnificent, and numerous resorts have been built up there on the desert plateau to capture it – though curiously most of the houses have little direct contact with the sea, which is far below, unenticing, rough and rather cold because of the Humboldt current coming up from Antarctica.

Barclay & Crousse have already won a high commendation in these awards for the next door house (AR December 2001). This new one, Casa Equis, adopts the same sort of approach, but refines it. The architects took the envelope allowed by stringent planning regulations and carved into it to form spaces that are both private and open to the view. An entrance patio leads to the main living space that looks out through frameless sliding glass panels over a decked terrace, and beyond that to the ocean. This is what the architects call 'an artificial beach' (the real one being practically unreachable, and not very nice when you get there). Between sea and sky is suspended a long narrow swimming pool. On the lower floor are the bedrooms, the children's ones cut into the hill and lit from above by sky lights in the terrace deck.

The two levels are connected by a generous stair open to the sky. If it doesn't rain and never gets very cold, there is no reason not to take the roof off the stairs, provided they are protected from wind. From the steps you can really see the stars. Colours (ochre, sand and white) are taken from pre-Columbian and colonial houses, and are intended to respond to the endless layers of dry dun dust that blow up and down the coast.

The jury was taken with the calm three-dimensional elegance of spatial organization, and the thoughtful response of the building to its site.

**Architect**
Barclay & Crousse, Paris
**Project team**
Sandra Barclay, Jean Pierre Crousse, Edward Barclay



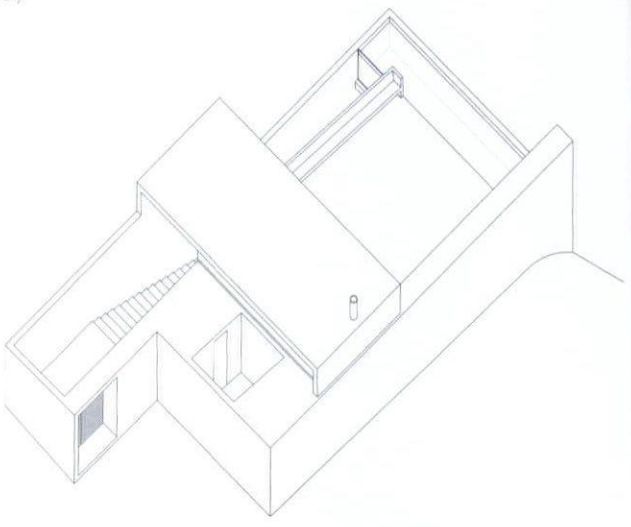

upper level

1 entrance
2 kitchen
3 pantry
4 living
5 deck
6 pool
7 master bed
8 guest bed
9 children
10 toplit gallery



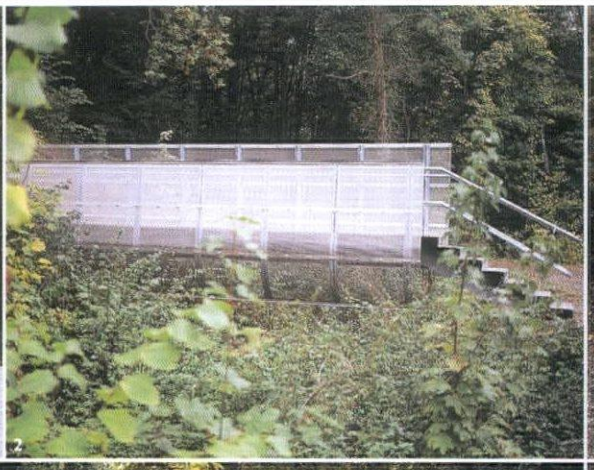

lower level (scale approx 1:280)

**2**
**The two Barclay & Crousse houses. New one on the left.**
**3**
**The artificial beach. Pool at end.**
**4**
**Open stair leads under living room to lower terrace.**
**5**
**Brutalist west front. Pool is behind béton brut.**
**6**
**Living room opens to deck.**



axonometric









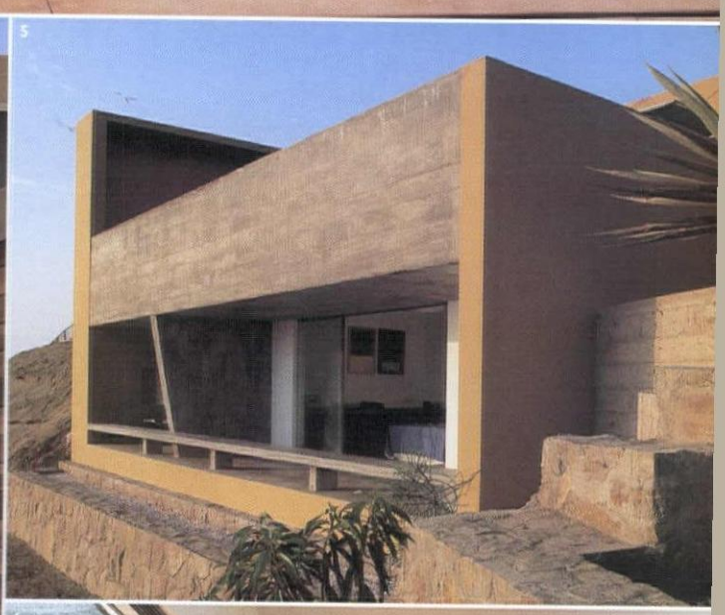














Vlotho is a small north-west German town on the Weser, not far from Bielefeld. Its castle, associated with the semi-mythical medieval knight Greifenklau (gripping talon), has long been in ruins, with its massive curtain wall well preserved and repaired, but not so very much more than that above shoulder level.

LOMA won the competition for transforming the ruins into a more attractive place that would take advantage of the fortress's height above the town to offer splendid views of the whole valley.

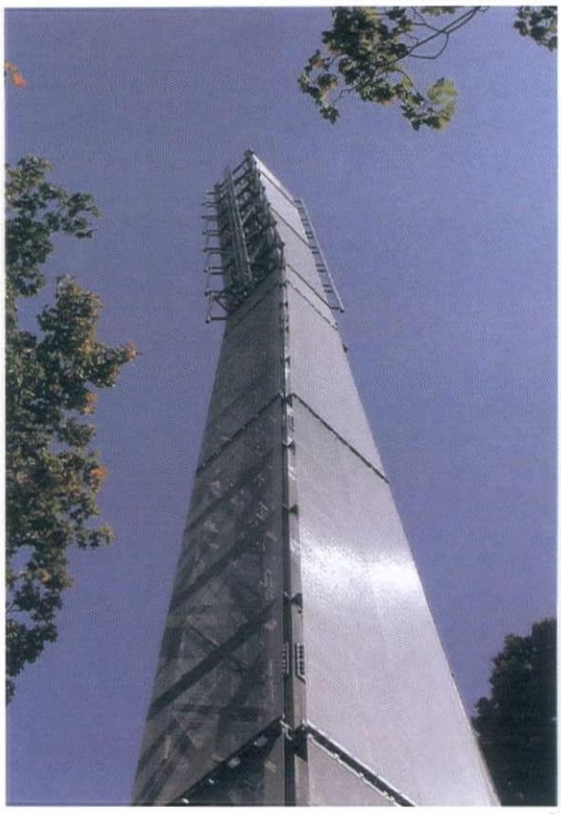
LOMA decided to limit their interventions carefully so as not to compromise the remains. Throughout, their intention has been to repair the old work with sympathy and gentleness, and to add to it with new pieces that are as robust and straightforward as the medieval masonry. Almost all interventions are fundamentally of steel, for the most part galvanized, tough and uncompromising as the ancient stones.

Work has been restricted to a few key places. A new roof covers the ruins of the main building where weddings and festivities will be focused (presumably largely in summer). The roof's trapezoidal plan follows that of the ruins, and they are given sense of historical space by using stainless-steel mesh to bound the volumes. In front, a terrace, honed out of smooth marble to contrast with rough medieval random rubble, provides a promenade and, as it were, an ante-room to mesh-defined spaces.

Another major intervention is the new galvanized steel access bridge over the fortress's moat. Above this is a new steel balcony or look-out that projects from the old wall to offer enhanced views of the valley. The whole composition is dominated by a telecommunications tower formed, like the other interventions, with a steel structure and steel mesh cladding. It provides a suitably austere identification mark for the renovated castle and its new role in civic life.

The jury was much taken with the sympathetic way in which the additions and alterations have been made, and by the fact that there is no compromise: old is always clearly old, and new, new. It is an essay in episodes in time that is capable of many readings. PD

**Architect**
LOMA architektur + landscaftsarchitektur, Kassel
**Project team**
Ilija Vukorep, Petra Brunnhofer, Wolfgang Schück
**Photographs**
Simone Scardovelli



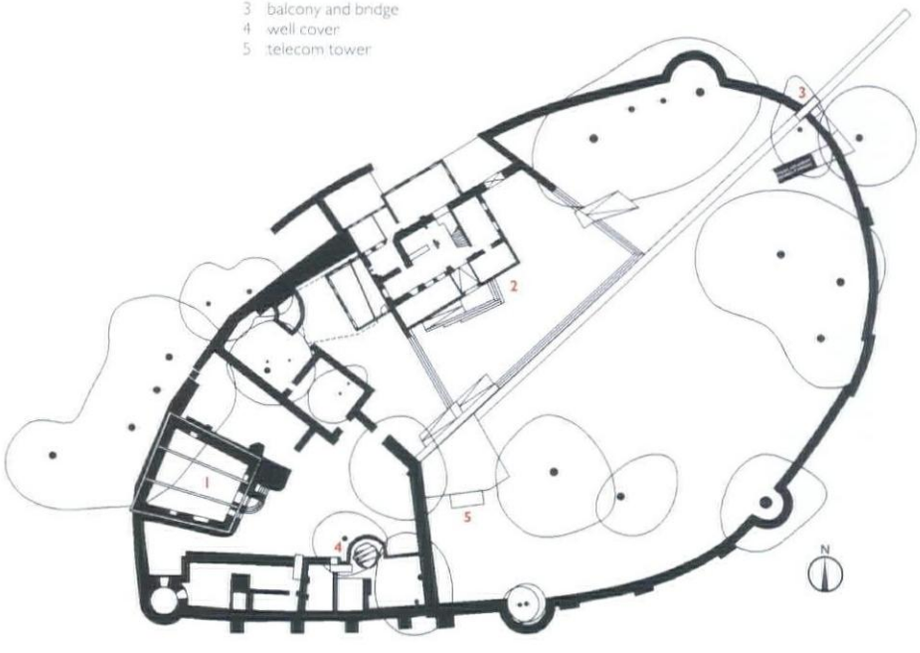
8

1, 2
New and old parts are dramatically yet sensitively juxtaposed.
3, 4
A new pavilion for weddings and other festivities protects the ruins of the main building.
5
The castle's new well cover is an abstract version of the shield of the Greifenklau, left when the knight escaped with his daughter through the well during a siege.
6, 7
New look-out balcony.
8
Telecommunications tower.

# MEDIEVAL PHOENIX

**A series of modern interventions in the ruins of a German medieval castle give it a new lease of life.**

1 castle remains/pavilion
2 terrace
3 balcony and bridge
4 well cover
5 telecom tower




plan of castle (scale approx 1:1000)

**ar+d COMMENDED**
**FORTRESS RENEWAL, VLOTHO, GERMANY**
ARCHITECT
**LOMA**



1

ar+d COMMENDED
HOUSE, NR BEIJING, CHINA
ARCHITECT
EDGE DESIGN

# HIDE AND SEEK

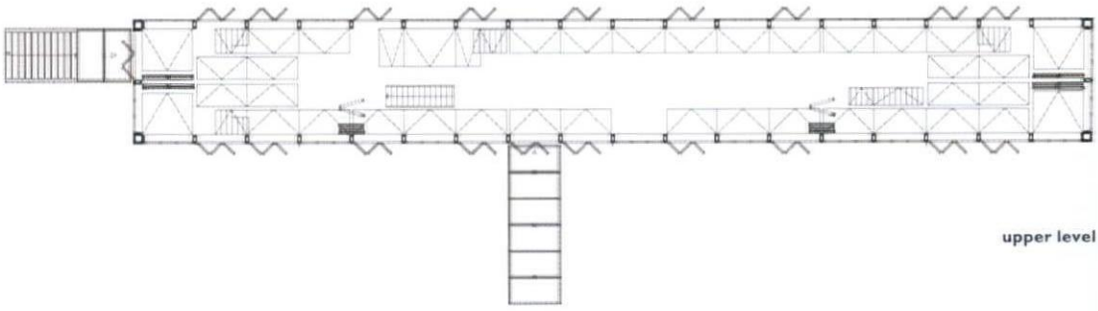
**A house near the Great Wall of China calls into question conventional domesticity.**

EDGE Design was asked to participate in a scheme in which 12 young Asian architects built houses in the countryside near Beijing overlooking the Great Wall. Gary Chang came up with a large space that contains many hidden surprises. His aim was to capture as much of the view of the Wall as possible, and to make a house that can be adapted for both intimate family life and large numbers of visitors.

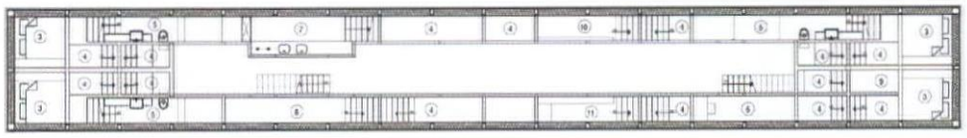
So the 44m by 5m space can be divided up by movable sliding partitions: seven guestrooms can be created. But much more surprising is the way in which the floor of the cantilevered volume can be opened to create particular, intense spaces. In the lower stratum, there is a library, a music chamber and a meditation room (in the latter, there is a glass floor through which you can gaze down onto the landscape that flows under the cantilever). A movable staircase that can be moved down from a hatch leads to the roof terrace that commands stunning prospects of the Wall down the green and picturesque Nangou valley.

The steel structure stems from a concrete base that contains services and a sauna. The architects chose to line the whole of the main floor interiors with wood to 'blur the boundaries between house, interior and furniture'. It is of course a folly for a millionaire on a fantastic site. But money has been used with care and imagination; the jury was taken with the intensity of its invention.

**Architect**
EDGE Design Institute, North Point, Hong Kong
**Project team**
Gary Chang, Andrew Holt, Howard Chang, Popeye Tsang, Yee Lee
**Structural engineer**
Qin Min-De

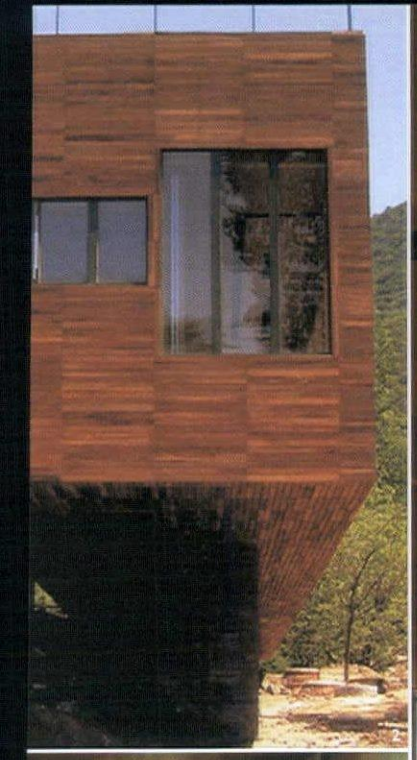


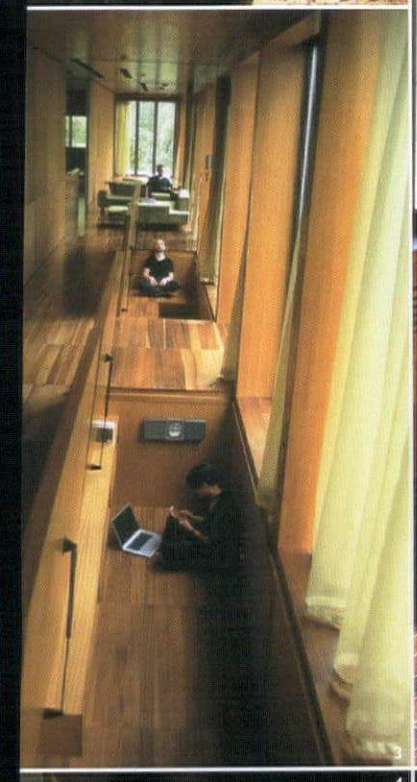
upper level



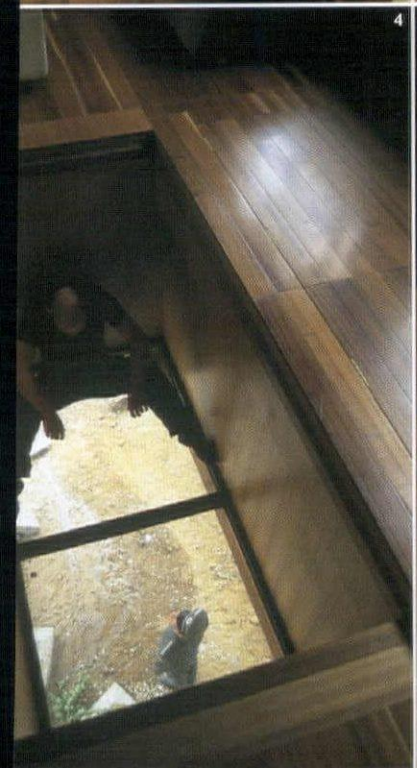
lower level plan (scale approx 1:300)

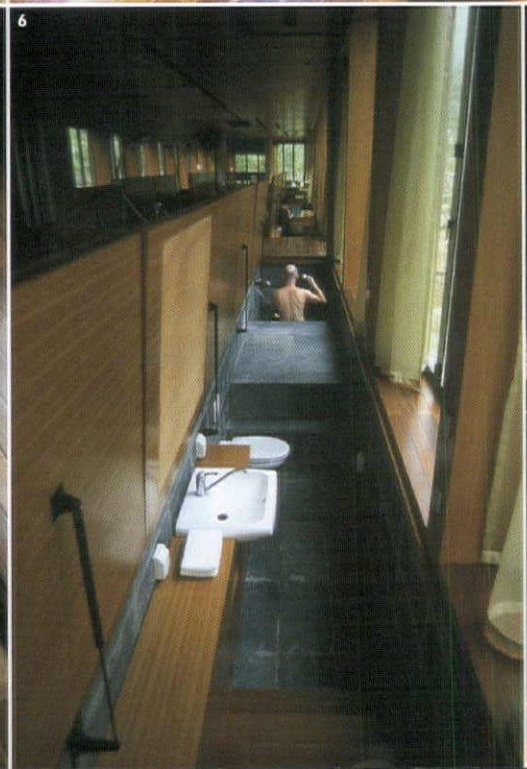
1
Sited to allow as many views of the Great Wall as possible.
2
Steel structure cantilevers from concrete base.
3
Some of the secret spaces in use: building or furniture?
4
Contemplation zone.
5
Retractable stair to roof. Kitchen, right.
6
Even some of the more intimate moments are exposed.
7
Kitchen.

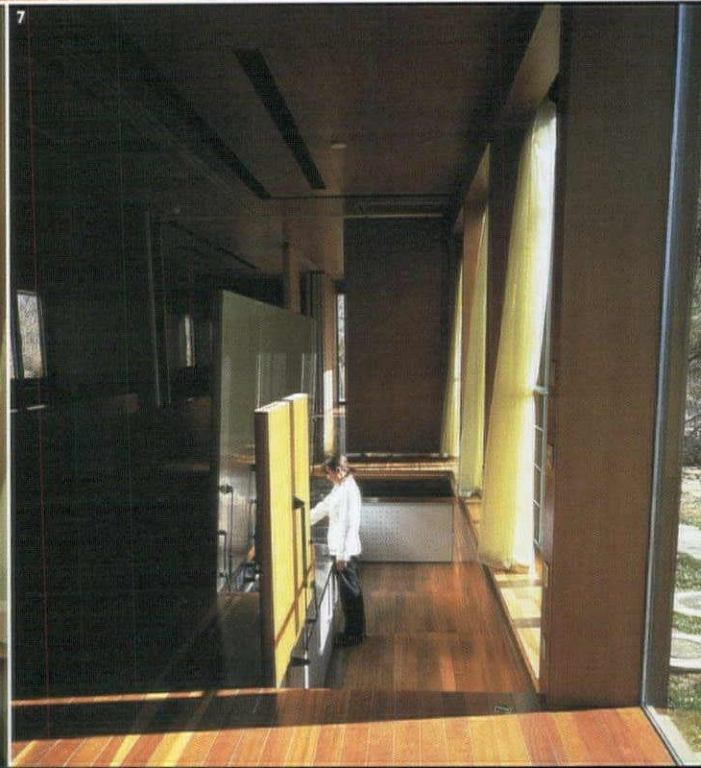












**ar+d COMMENDED**
**PROTOTYPE DISTILLERY UNIT, PECAYA, VENEZUELA**
ARCHITECT
**RAFAEL MATTAR NERI**

# RURAL BLEND

**Drawing on local materials and craftsmanship, this little distillery in rural Venezuela evokes a strong sense of place.**

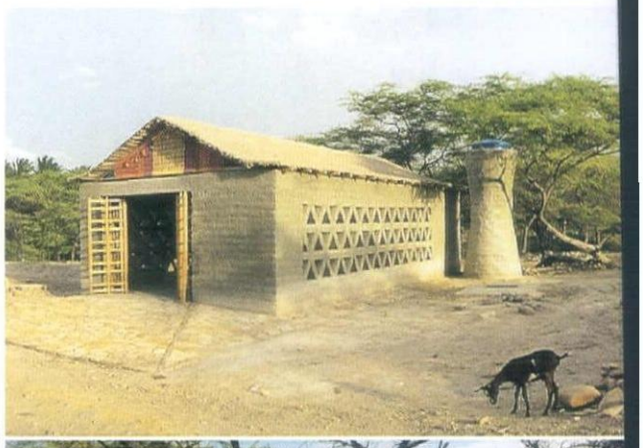
Pecaya is a small town in the impoverished semi-desert region of Venezuela. Traditionally, much of its economy has centred on production of a local spirit drink, the 53 per cent proof Cocuy Pecayero which is made from the Agave Cocuy, an indigenous succulent plant. From the 1960s, it has been illegal for farmers to make their own booze, and a new organization has been set up to legalize the activities of the community of Cocuy by setting up a communal distillery. The architects designed a sustainable building that could be made by local and mostly semi-skilled labour with materials virtually taken from the site. Earth strengthened with cement was used to form sun-dried bricks, which were laid in walls two bricks wide to enhance stiffness. The roof is made with mud and cocuy fibre (a sort of sisal) supported by poles that bear on the mud walls.

So the materials ensure that the little building has high thermal capacity: it absorbs day-time heat (when the ambient temperature varies between 25 deg and 30 deg C). At night, when temperatures are rather lower, heat is re-radiated, ensuring that the interior has pretty constant thermal conditions. Orientation ensures that the interior climate is maintained in equilibrium, and the mud brick open grid walls encourage passage of strong east winds which help cool the place. The space is reminiscent of traditional open air private distilleries, visually open and informal.

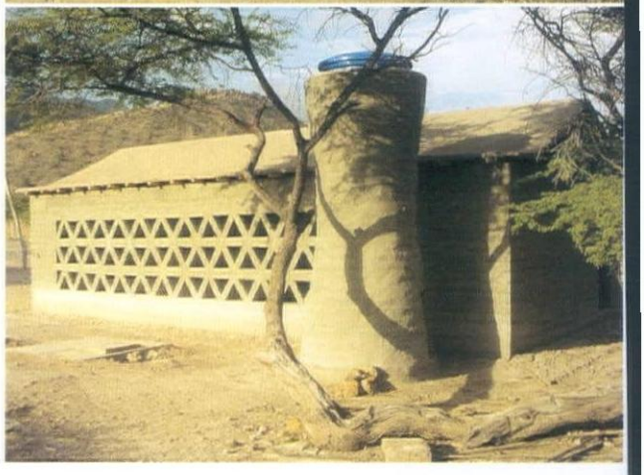
The jury was impressed by the little building's ecological economy, its sensitivity to local people and their abilities, and by the way in which traditional materials and craftsmanship have been used and reinforced to the full.

**Architect**
Rafael Mattar Neri, Caracas
**Project team**
Lourdes Navarro, Hernan Sangronis, Jorge Partida, Galen Navarro, Rafael Mattar Neri
**Photographs**
Nelson Garrido

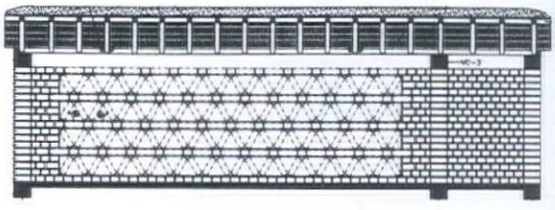
1



2



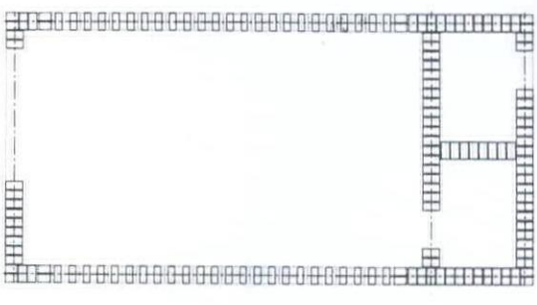
**1**
**The distillery in its rural setting.**
**2**
**The open gridded brick walls encourage cooling breezes.**
**3**
**Light percolates into barn-like interior.**



**long section**

3





**ground floor plan (scale approx 1:60)**

# CRYSTAL PAVILIONS

**Two luminous pavilions make a fine addition to a traditional European square.**

**ar+d COMMENDED**
**EXHIBITION CENTRE, BOLOGNA, ITALY**
ARCHITECT
**MARIO CUCINELLA ARCHITECTS**

The two little pavilions in Bologna's historic main piazza have recently been discussed in these pages (AR October pp38-39), so they do not need to be described at length here. They form the entrance to subterranean exhibition galleries that show the municipality's latest projects. (The galleries themselves are made by converting an existing but abandoned underground shopping centre.) One of the pavilions houses an introductory display, and the other has a reception desk and the head of the stairs down to the main exhibition.

Their outer cladding is of curved full-height laminated glass panels with silicone joints. The inner skin is made of 120mm diameter Plexiglas tubes that touch each other, like a sophisticated vertical version of Frank Lloyd Wright's glazing at Johnson Wax. Between the two is a 250mm wide cavity that is heated by warm air blown in from below to prevent condensation and to heat the spaces. Ducts that deliver the air are concealed under the raised floors, which are expressed outside as plinths that make the glass walls seem to be hovering over the cobbled surface of the piazza.

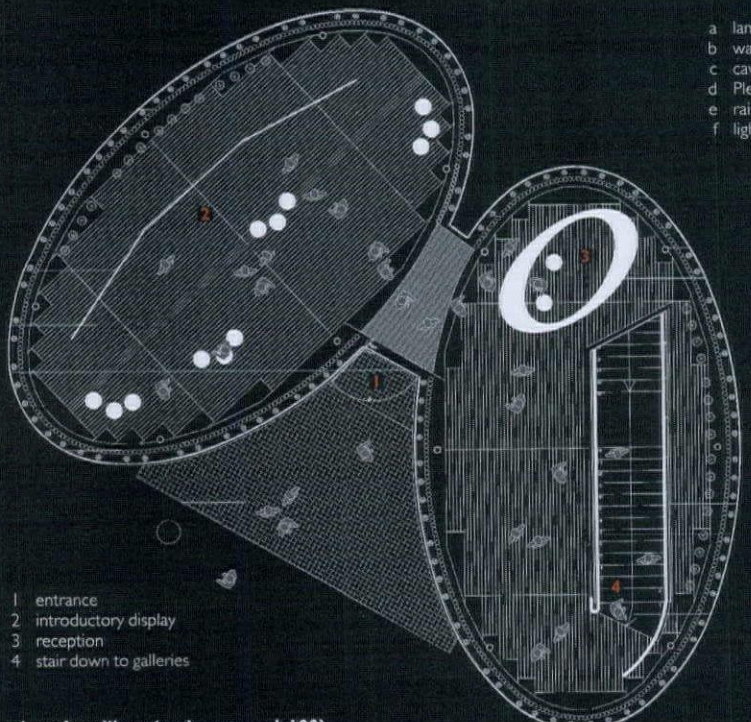
Lightweight roofs are supported on hollow circular steel columns so, seen from outside, the pavilions appear to be supported entirely on their translucent walls. These change according to the weather and time of day. In sunshine, the tubes reflect light and the pavilions seem to shimmer against the surrounding old buildings. At night, coloured LEDs (light emitting diodes) at the bases of the tubes transform the pavilions into large luminous sculptures.

The jury commended the boldness yet delicacy of the light-filled oval structures, which in no way detract from their fine setting, but gently add to the precious cityscape.

**Architect**
MCA Mario Cucinella Architects, Bologna
**Project team**
Mario Cucinella, Elizabeth Francis, Elena Lavezzo, Eva Cantwell, David Hirsch, Filippo Taidelli, Davide Paolini with Fabio Andreetti, Andrea Gardosi, Matteo Lucchi
**Photographs**
Jean De Calan

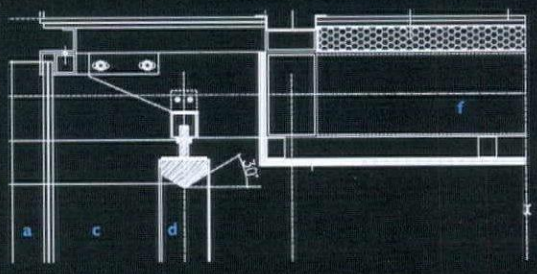


1
**At night, pavilions become large luminous urban sculptures.**



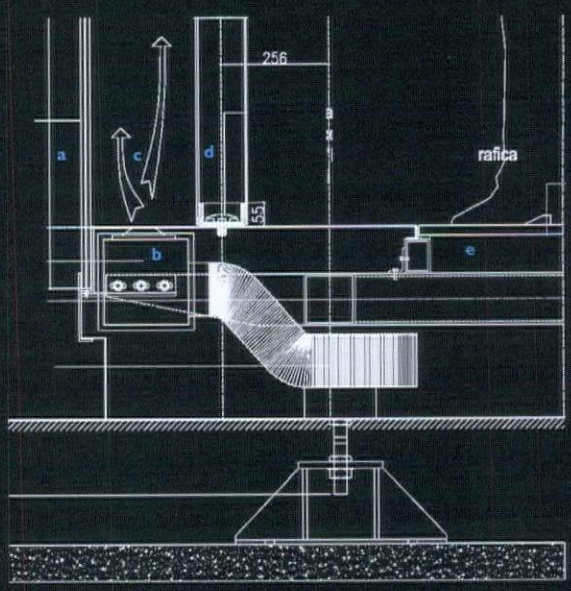

1 entrance
2 introductory display
3 reception
4 stair down to galleries

**plan of pavilions (scale approx 1:100)**




a laminated glass
b warm air distribution
c cavity
d Plexiglas tubes
e raised glass floor
f lightweight roof

**eaves detail**




**foot detail (scale approx 1:20)**



## ar+d COMMENDED
## CRAFT POTTERS BUILDING, HAGI, YAMAGUCHI PREFECTURE, JAPAN

ARCHITECT

**SAMBUICHI ARCHITECTS**

1
The concrete and the cedar.
2
Extremely simple structure beautifully made.
3
Slab shuttering revised as wooden floor.

# POTS AND SPANS

**A very simple little building with much to teach about sustainability.**

The Japanese concrete construction industry has become a serious threat to the ecological equilibrium of the planet. Forests have been razed (particularly in Queensland) to provide once-used shuttering for elegant poured concrete buildings. After making a hollow building to contain the concrete one, the wood has often been simply thrown away, burned to add to the carbon overload of the planet's atmosphere.

When Sambuichi Architects were asked to make a new building for the Miwa dynasty of craft potters, they were determined to set a better example. The Miwa ceramicists have been using the site for 300 years, and family members include Japanese living national treasures. They wanted a place for four stages of pottery production: a store for raw materials, a place for half-finished products, one for finished work, and one for painting.

Such an amazing tradition made the clients acutely aware of their responsibility to the environment, so the architects had to invent a new way of working. They decided all the modularly-organized cedar shuttering should be reused in the building. Elements of the boarding for external walls were remade as external doors and shutters. Inner shuttering was re-assembled as partitions. Supporting panels for the roof slab became wood flooring. Normally, even where shuttering is re-used, architects have no control of what happens to the wood. In this case, the whole process was integrated, and costs were obviously a good deal less than they would have been with the conventional system.

The Miwas wanted an ecologically friendly building in every sense. It is dug into the mountainside to obtain a natural internal climate suitable for storing clay. Its roof is covered in grass as an extension to the slope of the hill. Thermal flywheel effects are exploited to the full. The jury commended the ecological appropriateness of the little building, the quality of its execution and its potential as a model for construction in future.

**Architect**
Sambuichi Architects, Naka-ku Hiroshima, Japan
**Project team**
Hiroshi Sambuichi, Hidenori Ejima, Manabu Aritsuka
**Photographs**
Daici Ano

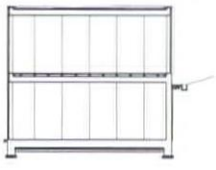


2

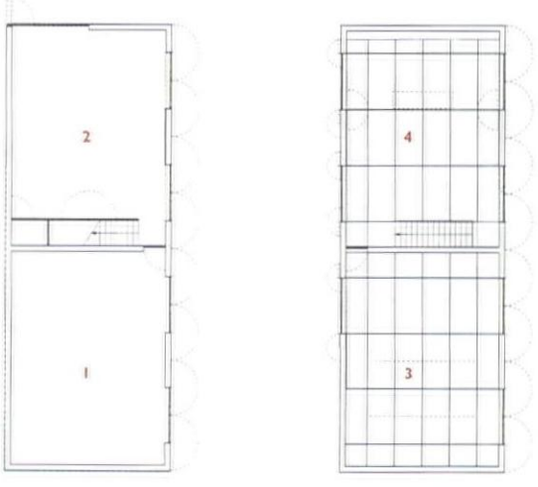


3

1 raw materials store
2 half-prepared pottery
3 painting and prepared
4 volume store



cross section




lower level plan (scale approx 1:325)

upper level



site model (north to top)

ar+d COMMENDED
MEETING PLACE, NEAR BÄRNAU,
GERMAN-CZECH BORDER
ARCHITECT
BRÜCKNER & BRÜCKNER ARCHITEKTEN

# MEETING PLACE

**A gesture of reconciliation and remembrance marks a historically tormented border.**

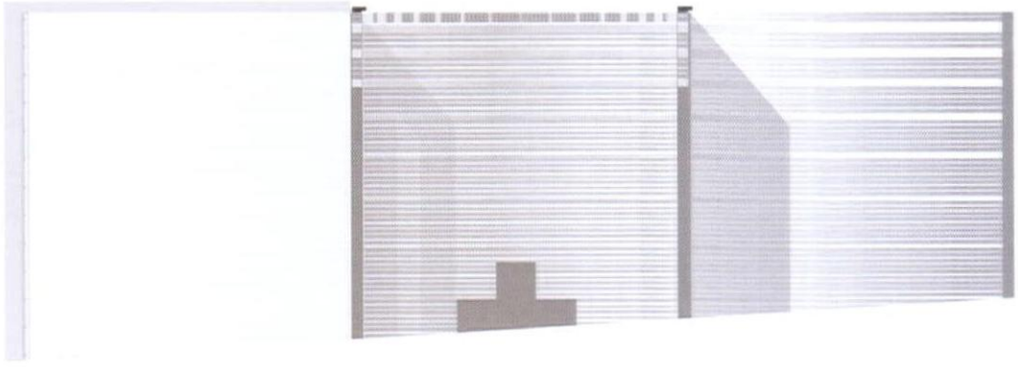
The Meeting Place is on the German/Czech border where the Oberpfälzer Wald and the Cesky Les Forest meet in the gentle range of hills separating the two countries. The little building is intended to be both a reminder and a gesture of reconciliation, and its orthogonal lines suddenly emerge out of a meadow. As you approach, it seems to be just a wall, part of the Iron Curtain.

But when you get closer, you realize that it is two walls, parallel, but staggered in plan with a little room in-between. One of the walls is made of Upper Palatinate granite, and the other of larch from Bohemia. Stiffened by vertical steel stanchions at each end, the walls are formed from standard elements 3m long, 150mm wide and 50mm high. Interspersed with the stone and wood, are integral layers of glass, which filters light to a glowing green. The glass layers become increasingly frequent and deep as the building rises, so it becomes more luminous and transparent as it approaches the sky.

The roof, where larch and granite meet, is made up of alternate strips of opacity and glass, which in ordinary daylight allows the interior to be light enough to reac the two inscriptions (in Czech and German) on each side of the central table. In sunlight, striated shadows are thrown into the room – a reminiscence of the periods of national imprisonment of both countries? Externally, the walls are rough, inside they are smooth. The projecting parts of the two walls form eastward and westward places of shelter.

The architects say that they intend to confuse visitors so that they will become involved – and indeed reconciled. Whether this works or not, the jury was much impressed by the power and execution of the small place.

**Architect**
Brückner & Brückner Architekten, Tirschenreuth
**Project team**
Christian Brückner, Peter Brückner
**Photographs**
Christian Brückner, 1, 2, 3
André Mühling, 4, 5
Wolf Kipper, 6, 7



long section

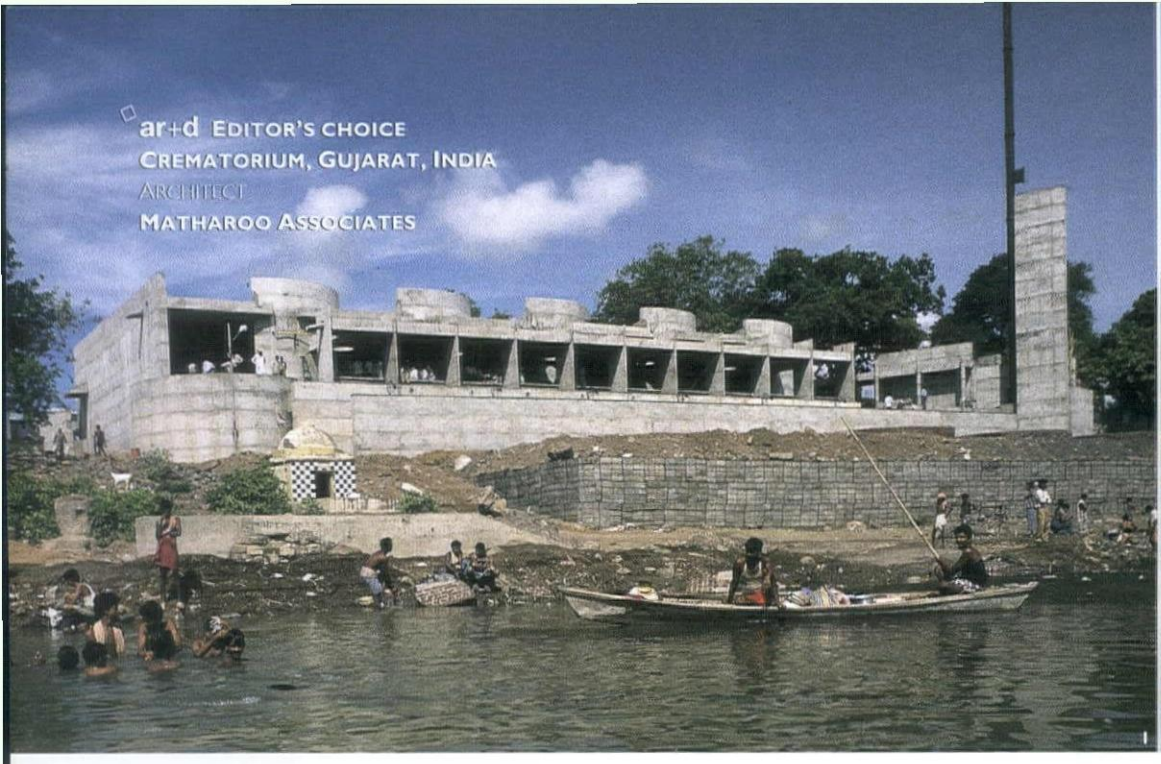


cross section

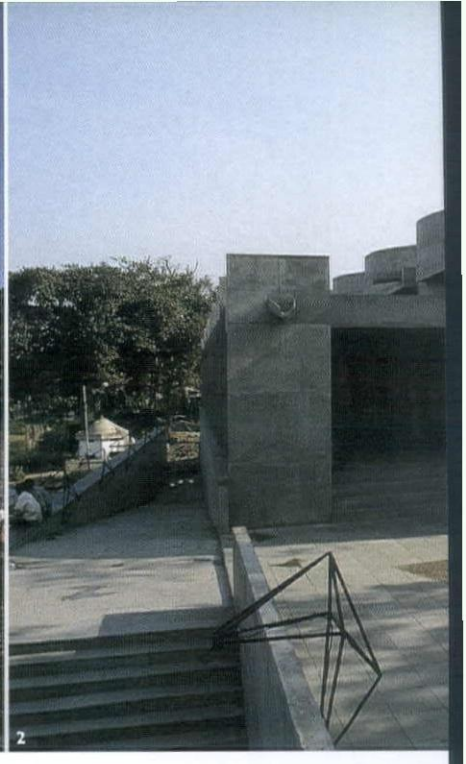
1
Building becomes increasingly transparent as it ascends.
2
It could be just a wall. Perhaps part of the Iron Curtain. But ...
3
... it contains a mysterious and evocative chamber.
4,5
German granite (4), Czech larch (5).
6
In the flowery meadow.
7
The reconciliation chamber.



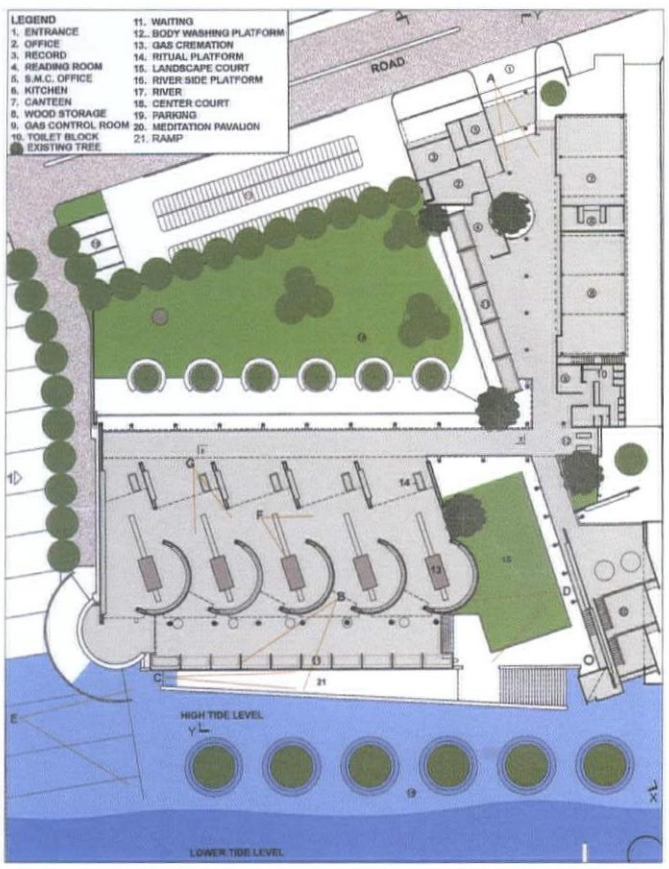
plan and roof plan (scale approx 1:75)




1



2




plan (scale approx 1:800)

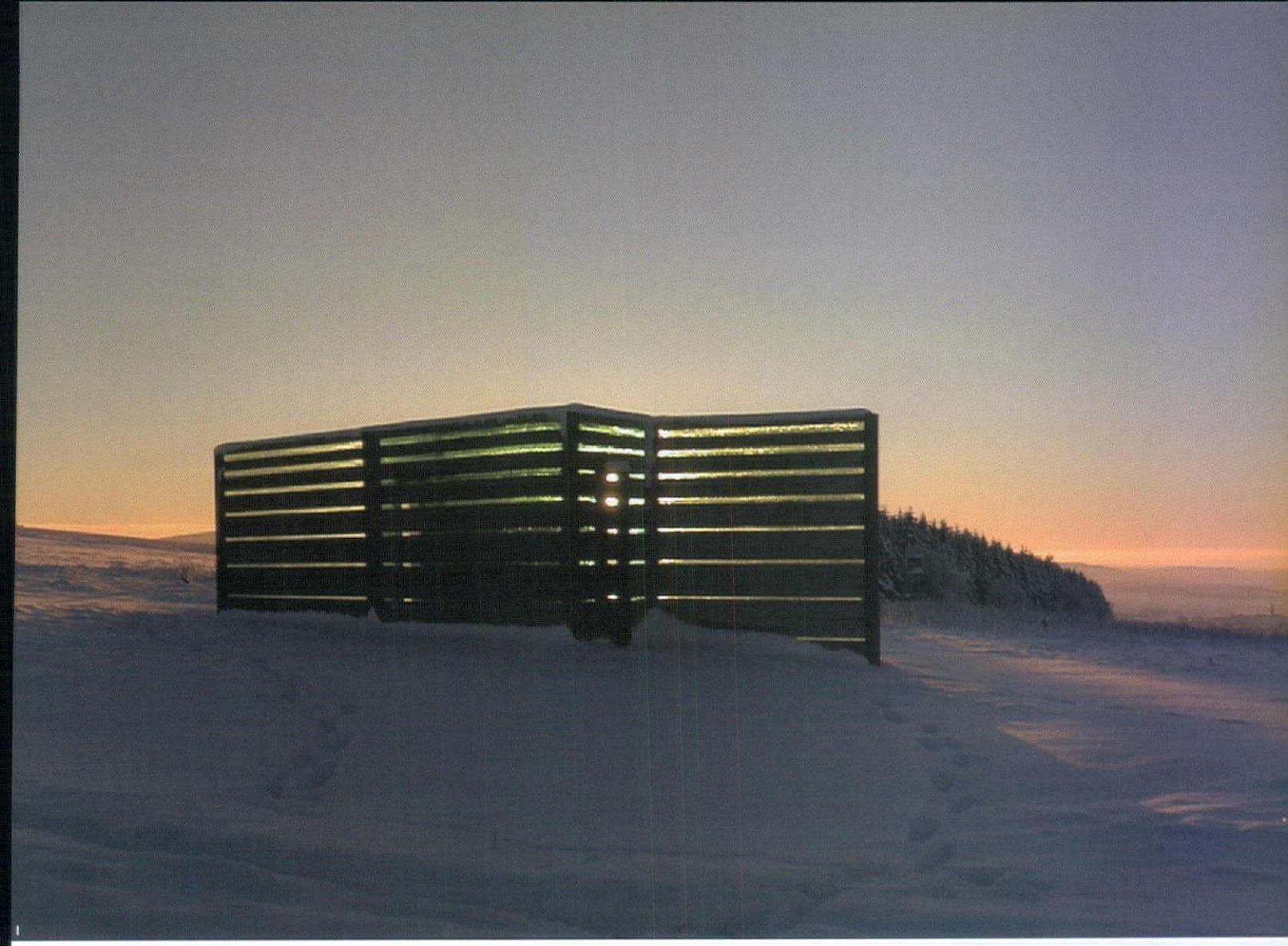
# LIFE CYCLE

**In the following pages, we look at some of the work that was highly regarded by the jury, but about which it could not achieve consensus. We start with this moving crematorium in India.**

Surat is a city on the river Tapi in Gujarat, near Ahmedabad, the capital of Indian modern architecture, where both Kahn and Corbusier built and distinguished contemporary architects like Doshi carry on the tradition. Surat was partly overwhelmed by a flood in 1994, after which there was a disastrous epidemic of the plague. So the authorities decided to overhaul the urban infrastructure and the new crematorium is one of the results of their plans.

Hindus believe that cremation is the only way of dealing with the dead: by fire the immortal soul is freed from the temporal body. Ancient rituals prescribe the way in which the body is brought to the fire. It was traditionally taken to an open place, where a pyre could be built and the soul could ascend. With increasing urbanization and population density, there is not enough open space to allow the traditional procedures, so crematoria are essential. But they must be designed to allow for the rituals laid down by scripture. Gurjit Singh Matharoo has reinterpreted the traditional rites in his Ashwinkumar crematorium.

Here, instead of the body being carried on a specially made wooden frame by the closest male relatives, it is transported in an ambulance. The relatives still accompany the corpse in a



1



2



3



4



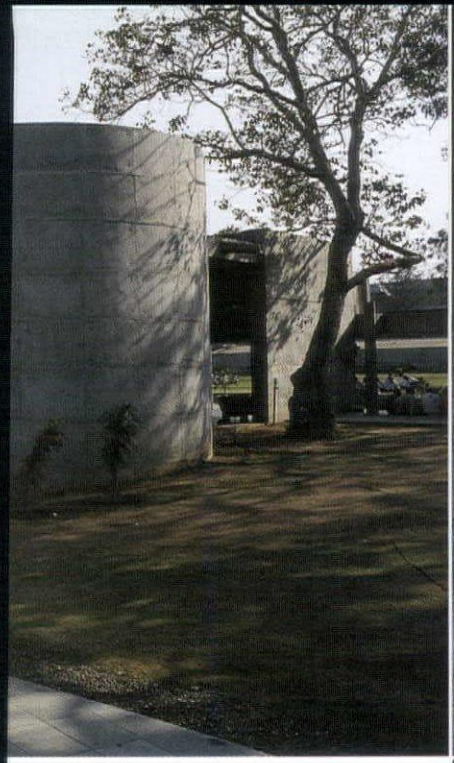
5

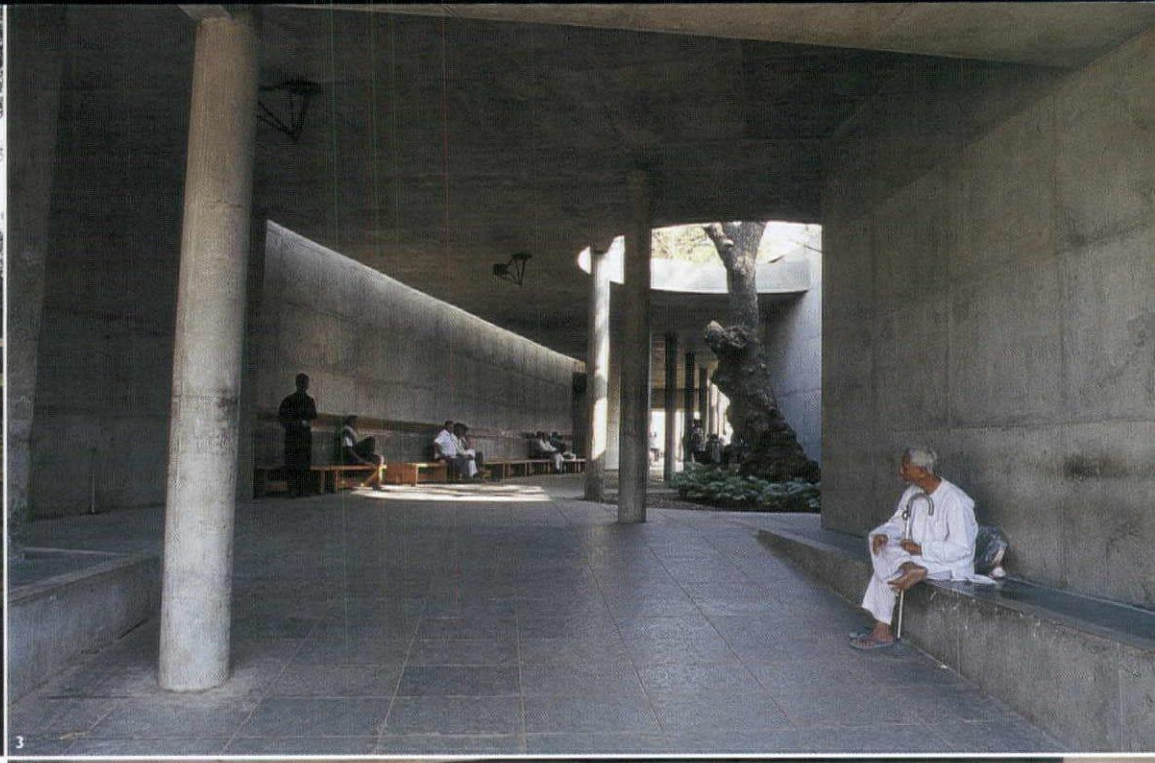


6



7





procession at the crematorium, and it comes to a court where an old existing tree casts ever-changing shadows on beautifully cast concrete walls.

From here, the body is moved to be cleansed before it goes to the passage that leads to the five gas-powered furnaces that are partly shielded by curved walls to allow mourners a degree of privacy. The corpse is raised on a platform on which further rituals are observed, then it goes on a special trolley into the fire. After the soul has left the ashes, they can be taken down to the river through a ceremonial contemplative pavilion.

All jury members were impressed by this contemporary interpretation of tradition, though some believed that it was too obviously Kahnian to merit a prize. But the crematorium does set a dignified and moving model, which offers solace to the whole community, not just Hindus.

**Architect**
Matharoo Associates, Ahmedabad, India
**Project team**
Gurjit Singh Matharoo, Komal Mehta, Rolf Seiler, Bimal Balakrishna, Rajendra Singh Matharoo





**1**
**Route of the ashes to the river.**
**2**
**Arrival.**
**3**
**Reception court.**
**4**
**Calm serenity: but too industrial?**
**5**
**Curved walls allow mourners privacy during cremation.**

Wimbergergasse is in the seventh district of Vienna, an area in which offices and flats are mixed up in proper European urban fashion. The new building by Delugan_Meissl reinterprets the tenement type for our age. Offices are arranged at the back (in two and a half stories) where the traditional courts of a city block would be. Into them, small pedestrian spaces are carved, and roofs are covered in grass. Traditionally the courts of many Viennese apartment blocks contained workshops and even dairies. Now, the functions that will be accommodated under the grass will be largely computer based, dust and dung free.

On the street side is the residential part. Here, the building is seven stories high, as tall as its neighbours. The whole facade is made as winter gardens in a rigorous grid that is alleviated by the work of glass worker Herwig Klempinger, who is one of several artists whose influence is to be seen throughout the building, from the underground car park upwards. Flats are capable of a good deal of variation, both horizontally and vertically. Movable walls allow changes in plan. Double-height rooms are possible in a Viennese tradition of flatted buildings that dates back to Austria's late nineteenth-century industrial revolution.

Several members of the jury were much impressed with Delugan_Meissl's reworking of the Viennese type. But others had reservations about the utility of the grass roofs, and indeed their rather dull landscaping. Some were worried about the way in which the new building greets the street, but all believed that the ideas could be extrapolated to make new kinds of urban buildings. A high degree of decency and ordinariness has been achieved.

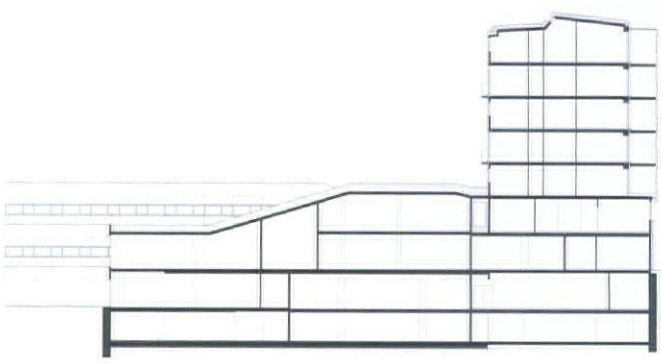
**Architect**
Delugan_Meissl Architekturbüro, Vienna
**Project team**
Anke Goll, Peter Döllmann, Christine Hax
**Photographs**
Margherita Spiluttini

**1**
**Street front.**
**2**
**Winter gardens on street front with glass by Herwig Klempinger.**
**3, 4**
**Grass-roofed courts.**
**5**
**Entrance.**

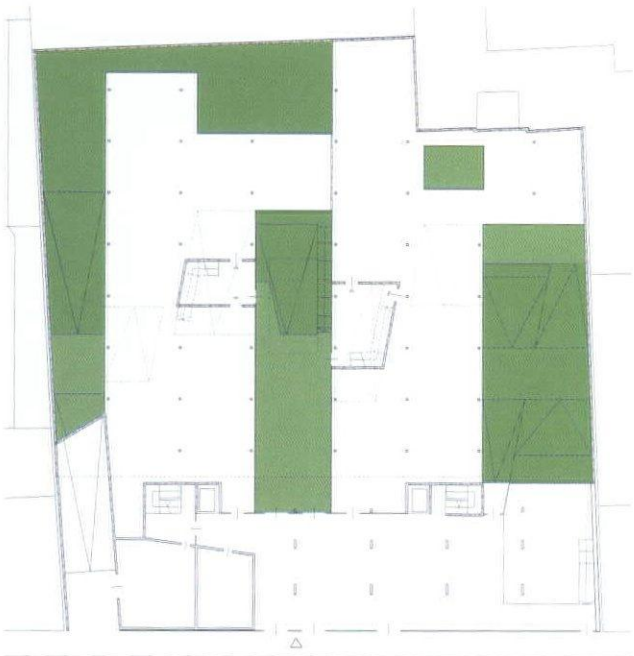
# GREEN COURTS

**An adaptation of a traditional continental European type suggests new forms of urbanity.**

ar+d **EDITOR'S CHOICE**
**MIXED-USE BUILDING, VIENNA, AUSTRIA**
ARCHITECT
**DELUGAN_MEISSL ARCHITEKTURBÜRO**



**cross section**



**entrance level (scale approx 1:750)**



**typical floor**



ar+d EDITOR'S CHOICE
SCHOOL, FREDRIKSTAD, NORWAY
ARCHITECT
PIR II/LEWIS POTIN LEWIS

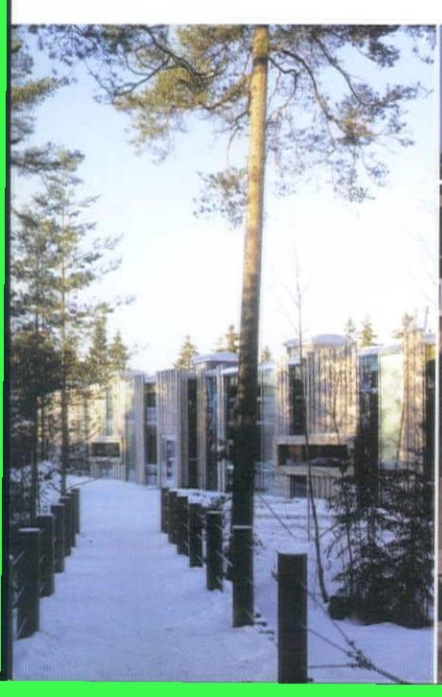
# ECOLOGICAL LESSONS

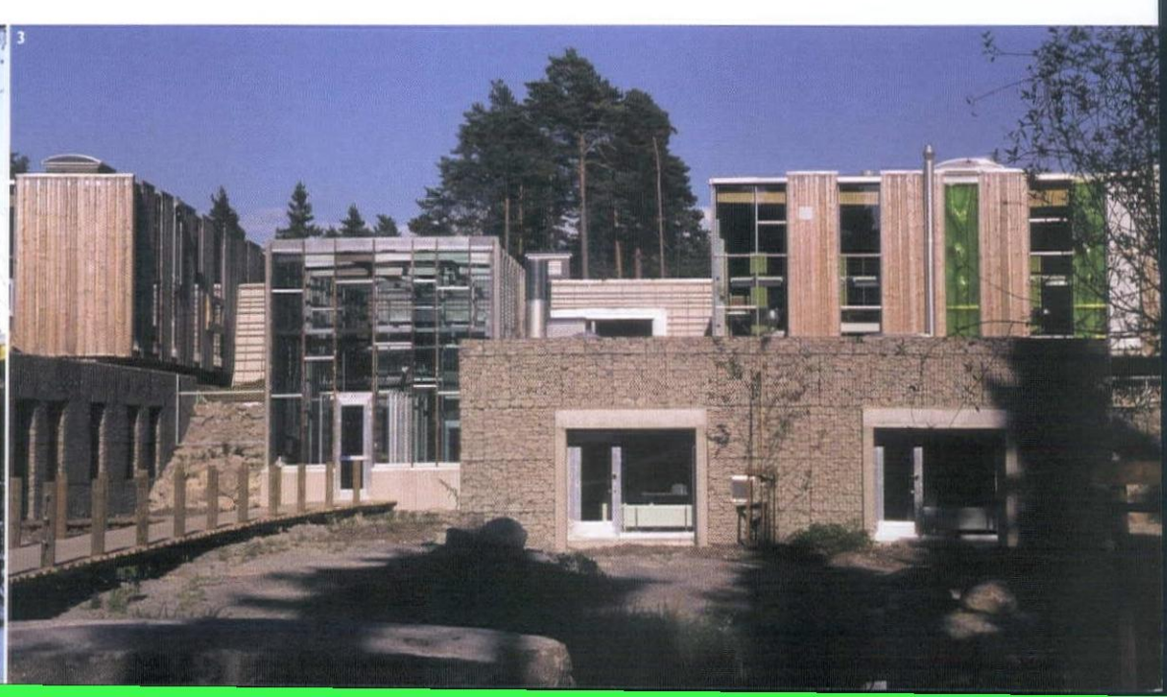
**The many ecological innovations in this Norwegian school should inspire radical new thinking about the type.**

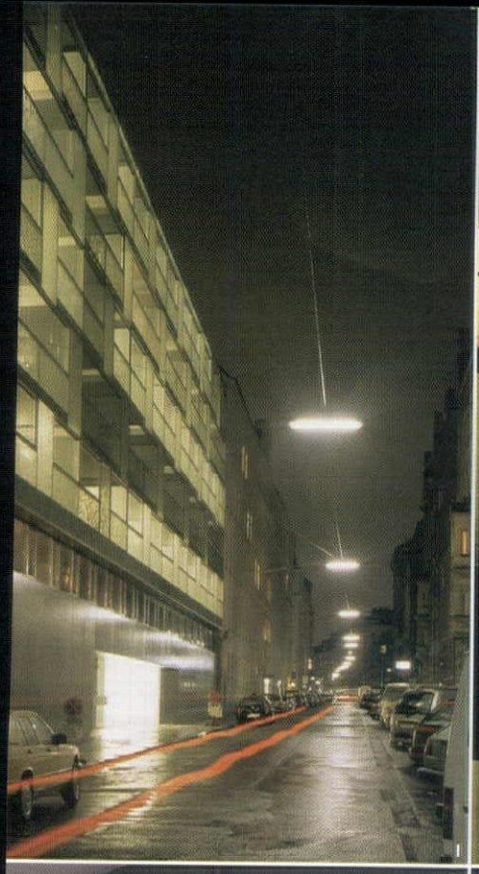
Kvernhuset secondary school is in the forest edge of Fredrikstad on the coast of south-east Norway. It is intended to involve its community in ecological study, and as few as possible of the surrounding trees were demolished during its construction; granite and timber from the site were used in the school's construction, and natural cooling and heating were used as extensively as possible.

On a west-facing slope, accommodation has been arranged on two levels. On each, single-storey fingers spread out into the forest. The lower (western) level contains the entrance, and common facilities like the students' cafeteria, administration, workshops, gallery and craft studios. These are linked by a linear hall that wriggles along the steep rock slope into which the building is partly cut.

The upper level, built on the largely flat (eastern) side of the site, consists of three wings in which home bases (flexible but largely traditional classrooms) look out north into the trees. Southern sides of the wings have



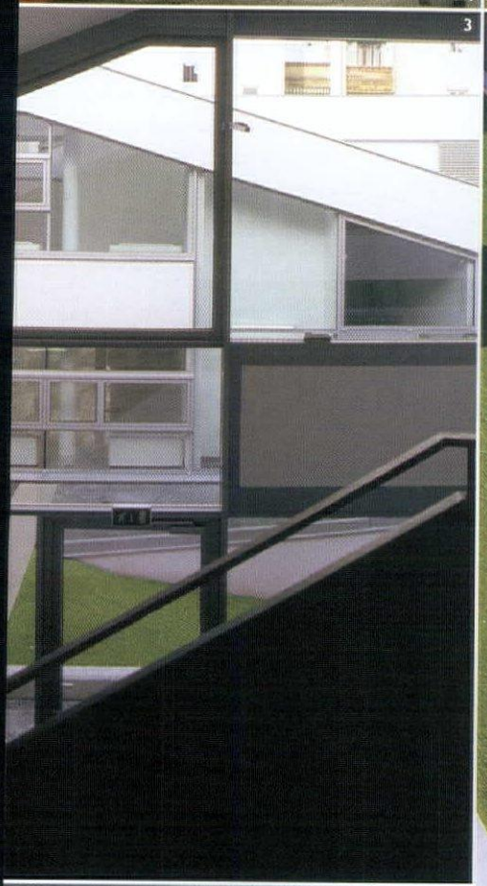




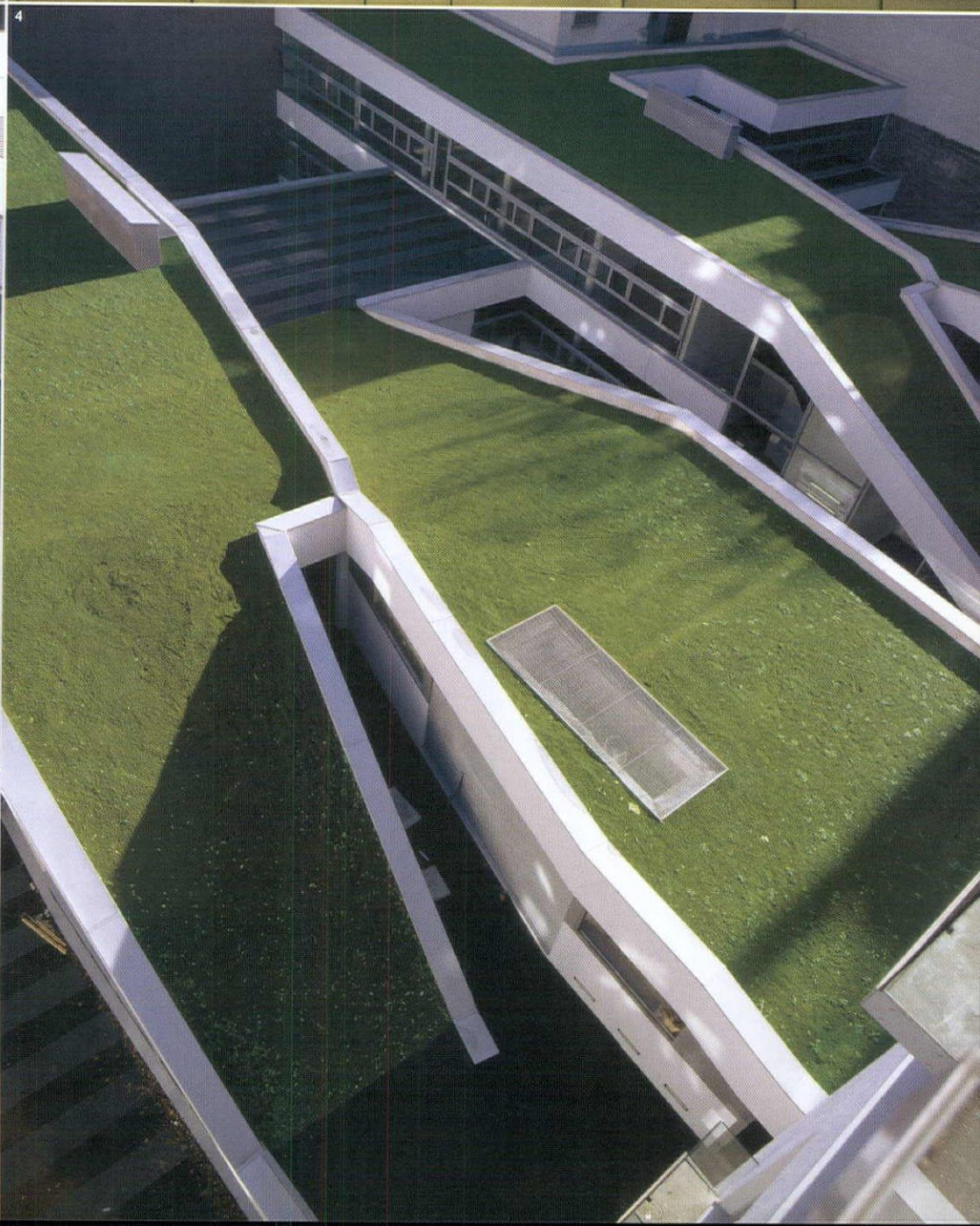
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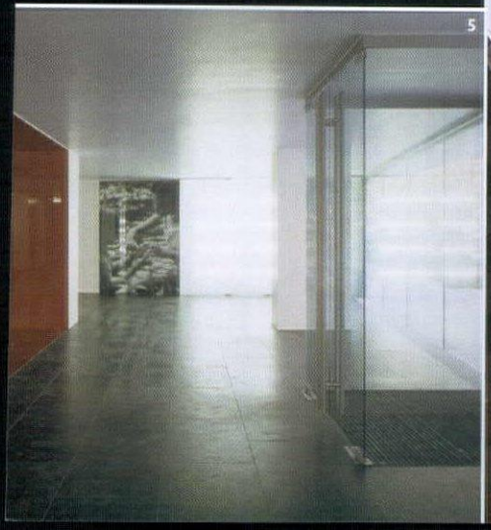
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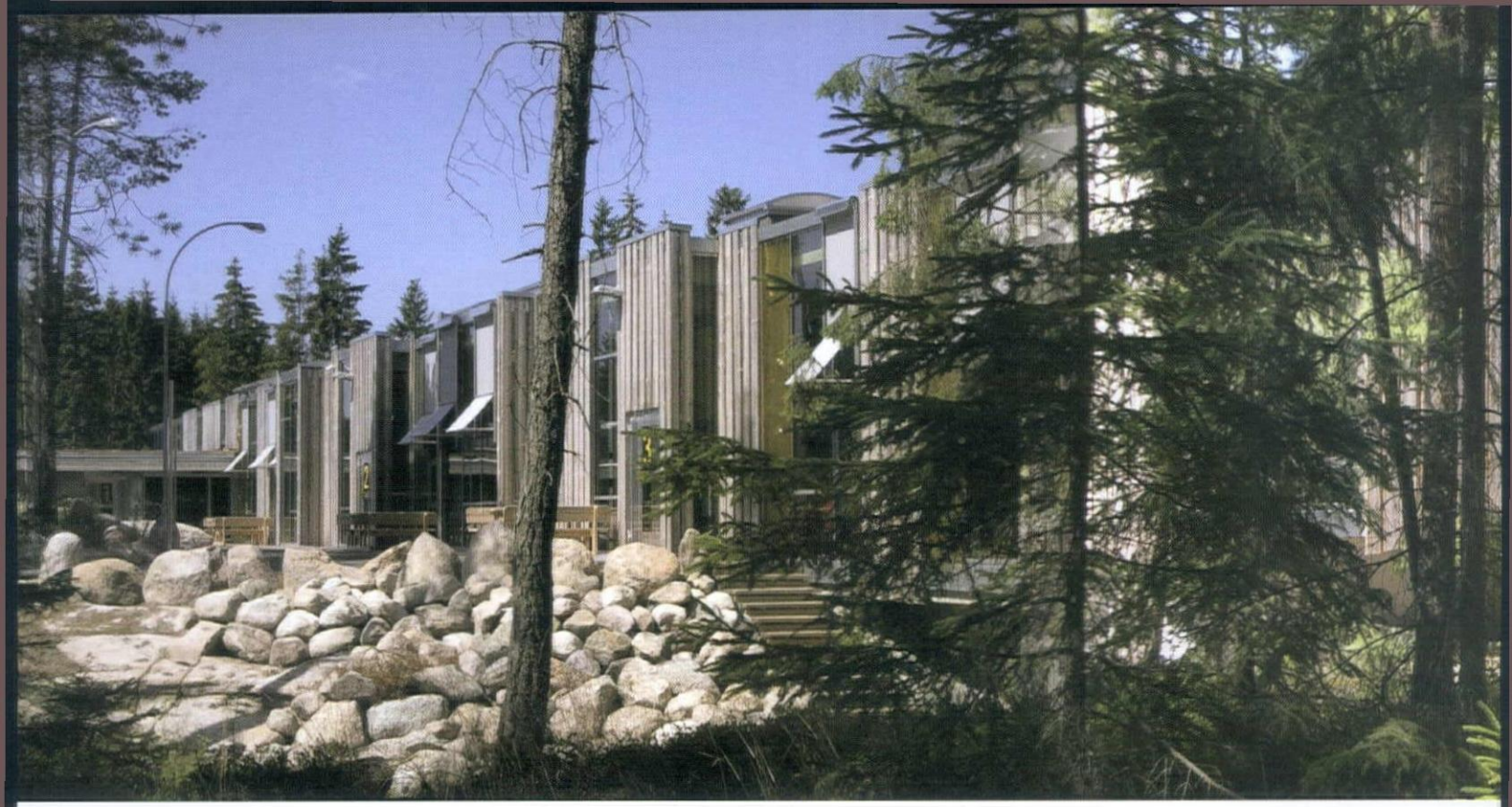
3



4



5



a long, thinner common space with porches opening to the landscape, aquariums and greenhouses, and facilities for noisier and dirtier activities. Between the two strips is a heavy spine containing storage, utilities and cloakrooms. The wings are linked to the lower parts of the school by a long library that runs parallel to the hall below.

Each of the home base wings has a characteristic colour (yellow, blue and green), which is seen in parts of the interior design and, externally, in translucent insulation panels. Other cladding at this level is glass and panels of timber taken from the site. The lower blocks are in concrete clad in gabions filled with site granite; roofs are planted with indigenous flora. Site materials are seen most dramatically in the cafeteria and long hall, where columns that support the in-situ concrete roof are astonishingly made of trunks of trees cut down to make the building – the forest has been re-made inside.

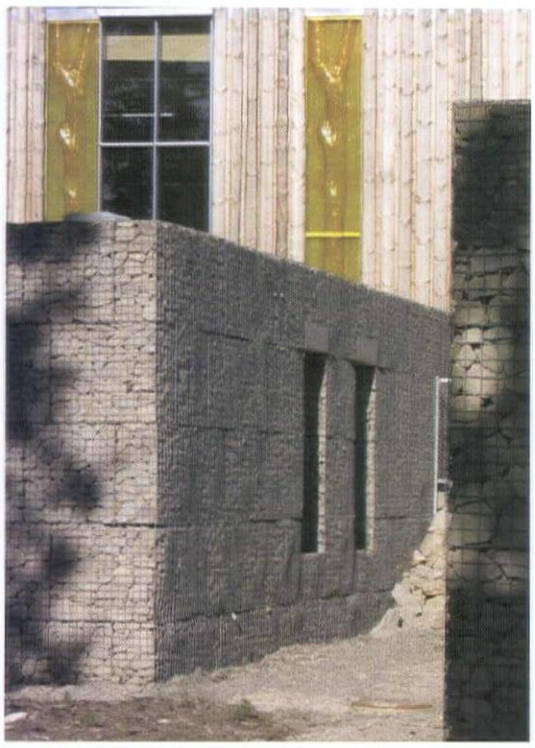
Cooling and heating are largely catered for by storey-height air ducts that run behind the long hall and under the home base wings from a heat pump that uses the mass of the granite of the hill as a thermal flywheel. Daylighting is maximized throughout.

The jury was enthusiastic about the many ingenious environmental and social ideas incorporated in the school. But some members were worried about the bunker-like, unwelcoming appearance of the entrance level, and by the way in which the lower part meets the upper. Others were troubled by the notion of students spending perhaps years in intense yellow, blue or green environments.

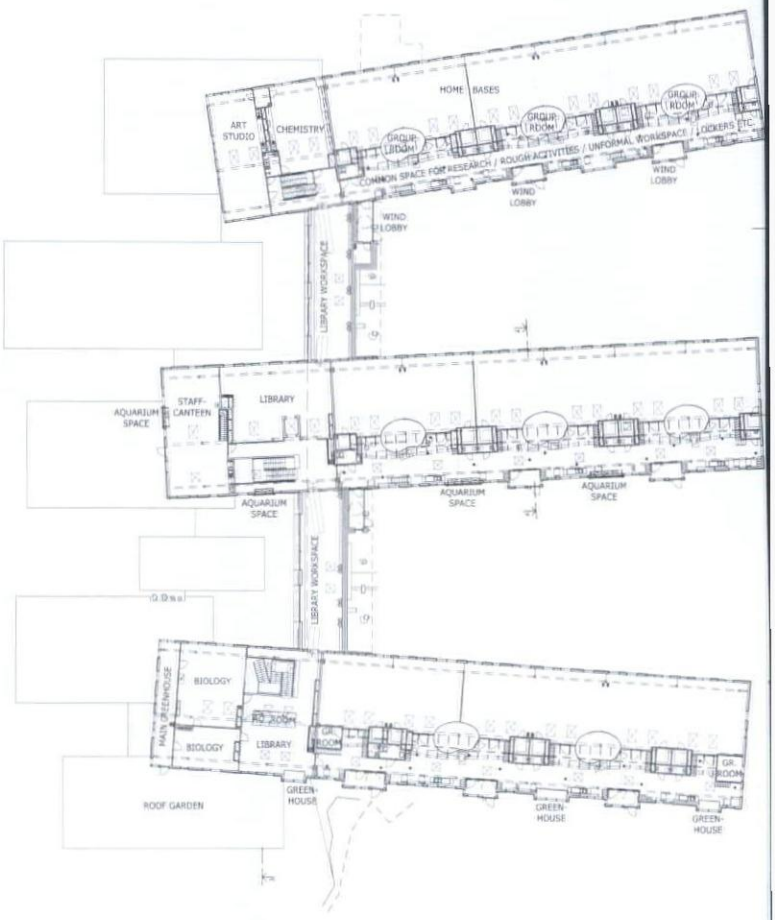
1
**Classroom wings penetrate forest, which is untouched as far as possible.**
2
**Building's timber comes from site.**
3
**Gabions filled with site granite.**
4
**Each classroom wing has distinctive colour – too intense?**
5
**The trunks support common areas' roof: forest comes inside.**


4


5



6

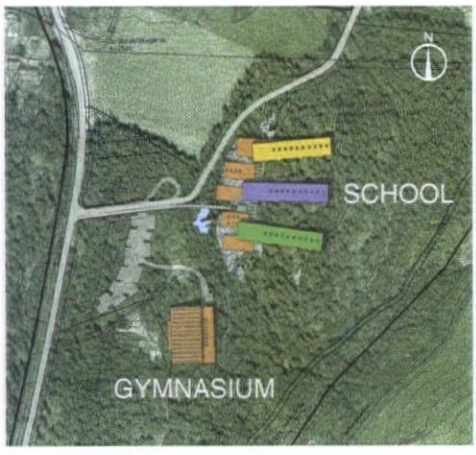



upper level

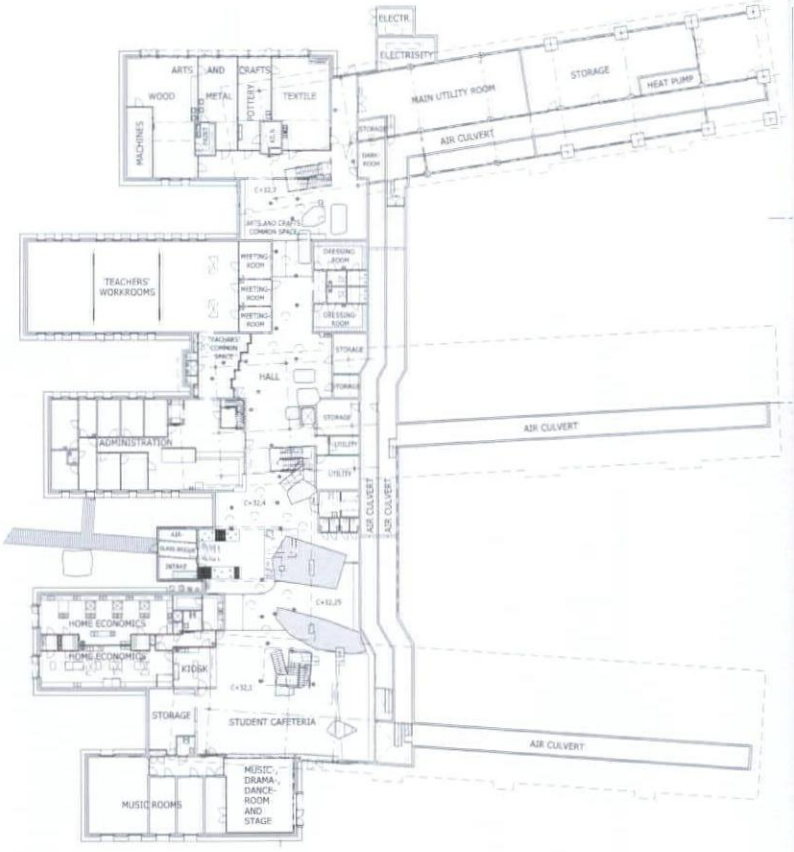
## ar+d EDITOR'S CHOICE
## SCHOOL, FREDRIKSTAD, NORWAY
ARCHITECT
## PIR II/LEWIS POTIN LEWIS

**6**
**Lower level is surrounded by site-granite filled gabions. Too bunker-like? Architects suggest that walls, like roofs, will be colonized by indigenous vegetation.**

**Architect**
PIR II/Lewis Potin Lewis, Trondheim
**Project team**
Ogmund Sørli, Duncan Lewis
**Photographers**
Jiri Havran, Jarl Morten Andersen, and the architect

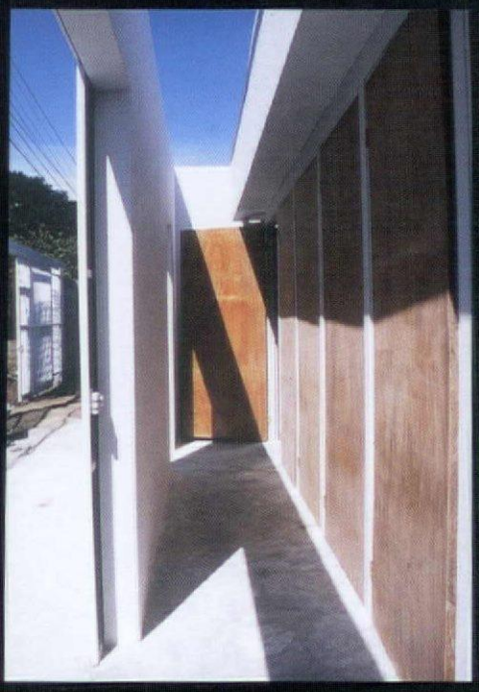



site plan




lower level (scale approx 1:850)

ar+d EDITOR'S CHOICE
CHURCH, FILADELFIA, COSTA RICA
ARCHITECT
JAE CHA



1



2

# A NEW BAROQUE?

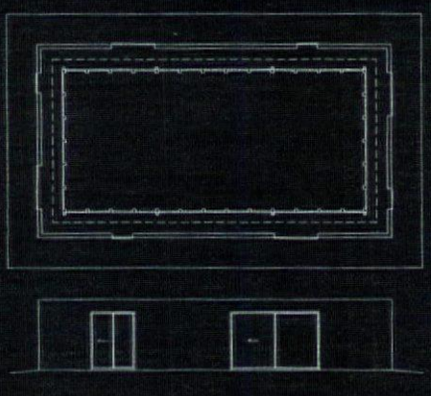
**With the very simplest and cheapest of means, and the construction work of the congregation, Jae Cha has made a numinous space for a very poor society in Costa Rica.**

Jae Cha has already been celebrated twice in the ar+d awards for making buildings commissioned by Christian communities in the tropics that can be built with cheap materials by their own congregations (ARs December 2000 and December 2001). She understands the numinous effects of strong sunlight, and makes places that conjure a sense of mystery with the simplest of means. In Filadelfia, a small town in Costa Rica, she was faced with serious problems of vandalism, so she made a building within a building. The white concrete outer wall is solid and tough, with sliding steel doors that can be shut to make the place virtually impregnable (unless the thief comes equipped with a ladder). Within, there is a building walled with simple standard wooden doors that can be moved to allow light to pour down into the thin gap between the two volumes. She has learned from the Baroque, and translated it from being an aristocratic style to one that can serve the poorest people in the world.

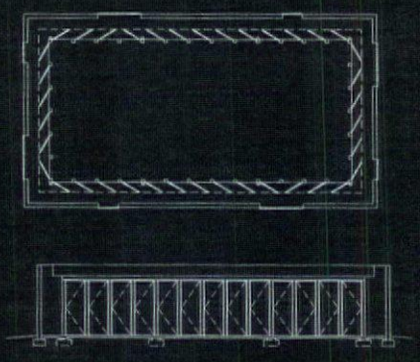
Endless possible configurations of light, shade, intimacy and openness are offered by this little building, in which daylight and natural ventilation determine the sensual nature of the space. It is brilliantly invented and executed and, as jury chairman, I was sorry that it did not get higher points in our deliberations.

**Architect**
Jae Cha, Washington DC
**Project team**
Jae Cha, Won Chang, Peter Ionata, Conrad James, Yasuo Oda, Michael Orsillo, Estefan Park

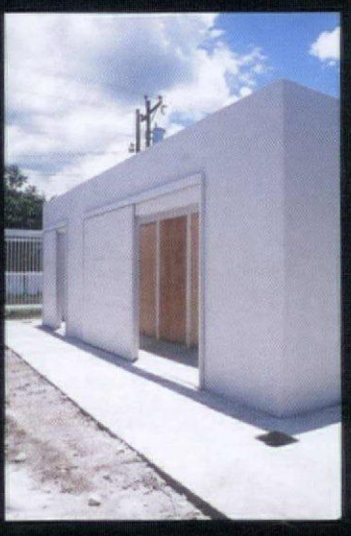
**1**
**Slot between outer defensive wall and the wall of doors.**
**2**
**Baroque for the poor?**
**3**
**Tough exterior is surrounded by railings.**



**plan with doors shut (scale approx 1:400). Elevation of outer wall**



**Plan with doors opened: they can be adjusted to almost any angle. Long section**

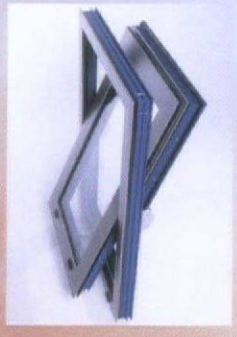


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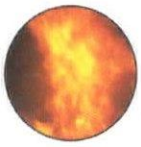
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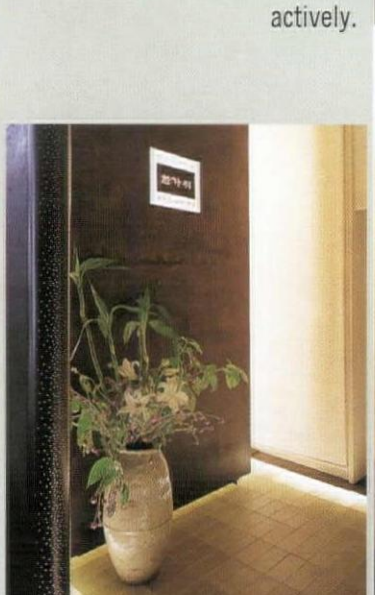
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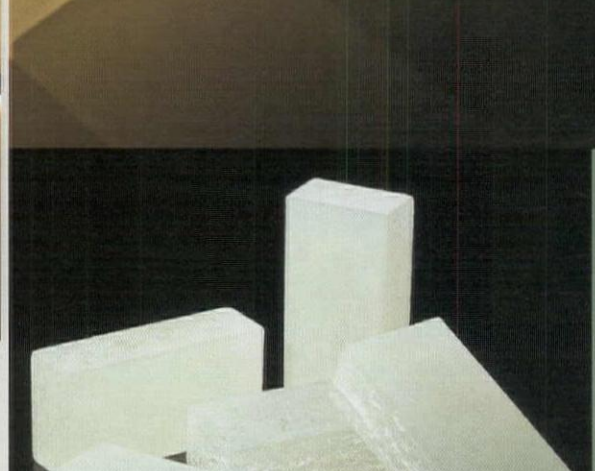
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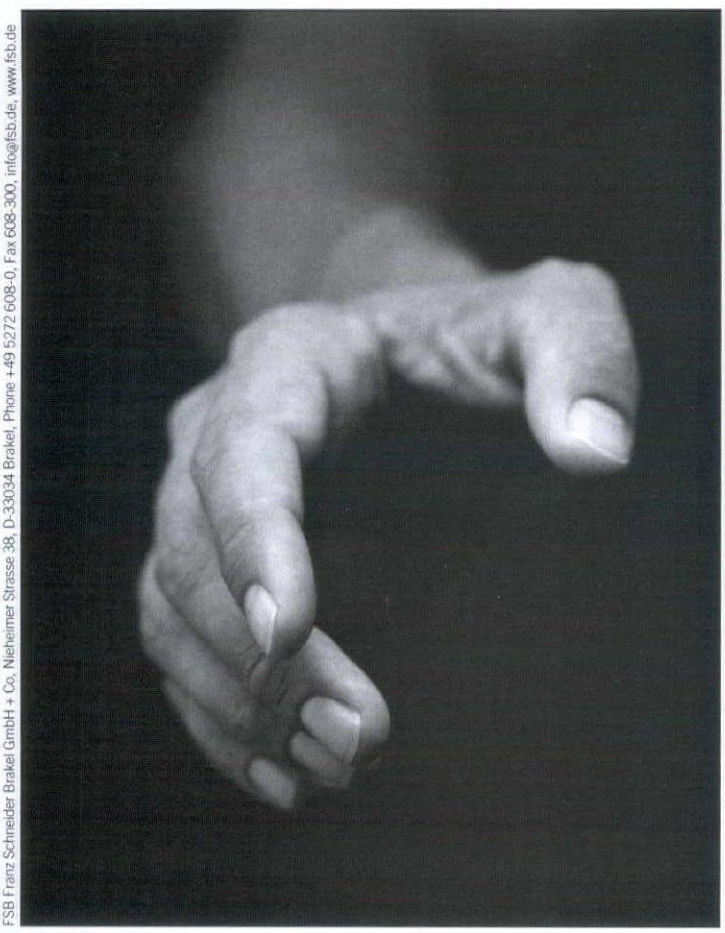
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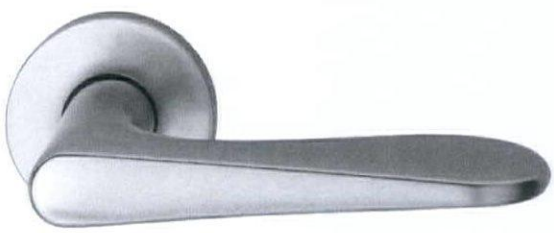
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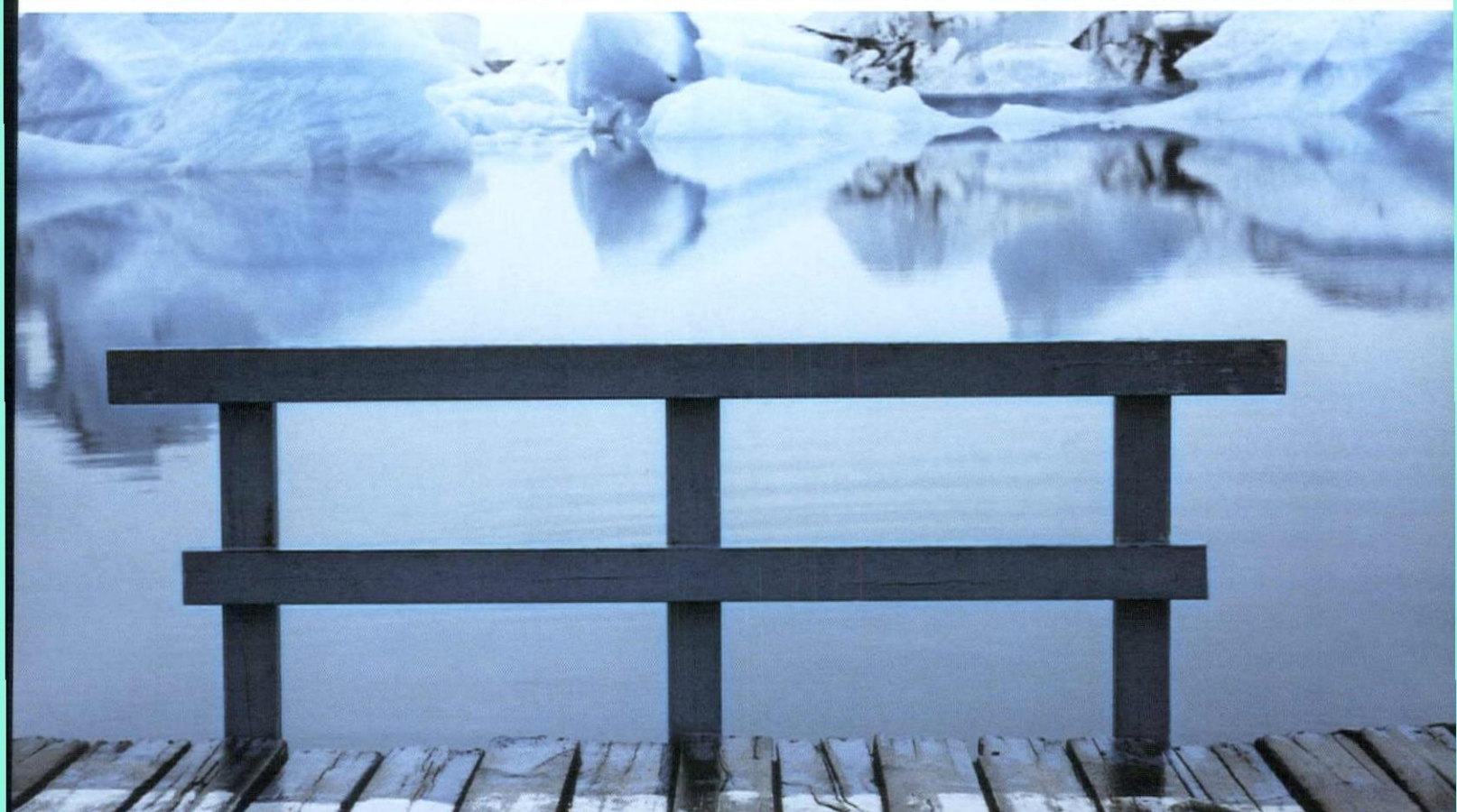
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501



## Rob Gregory gets under the skin of recent cladding innovations.

### 501 CRICURSA

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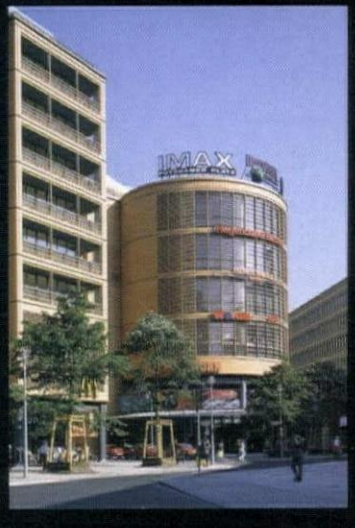
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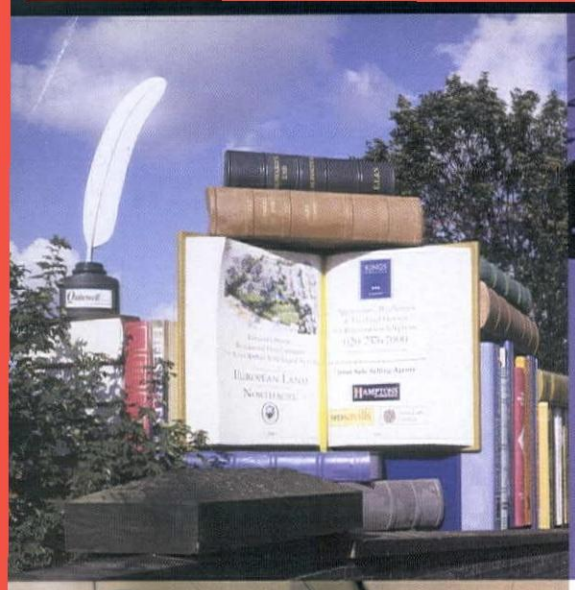


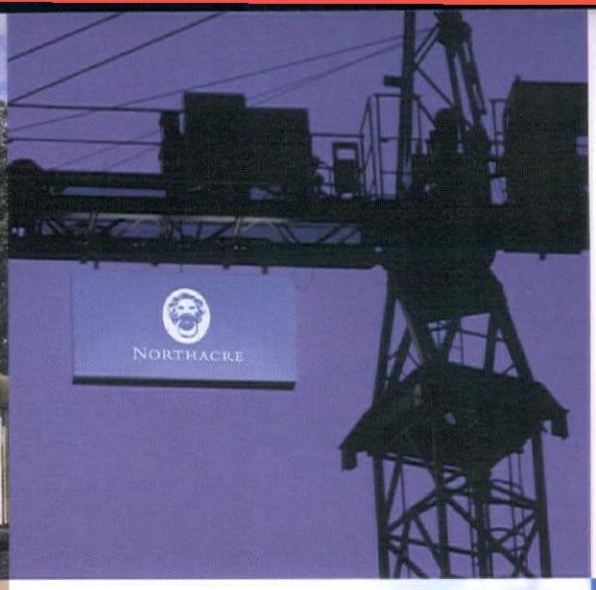
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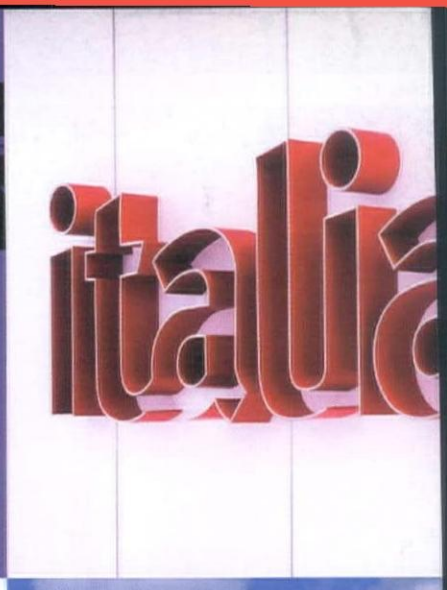



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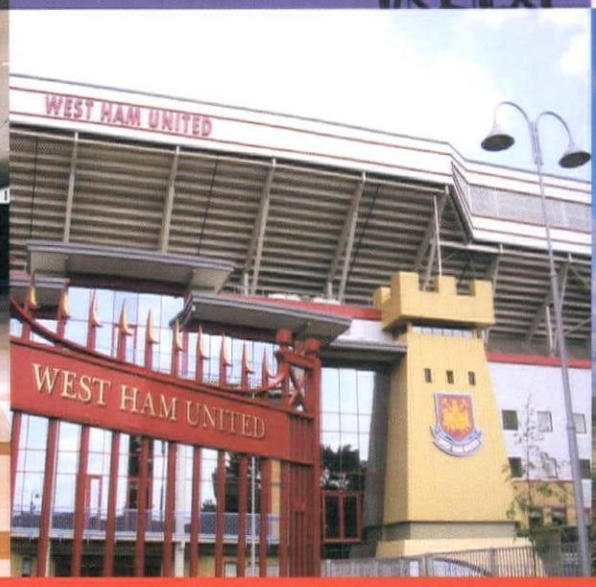


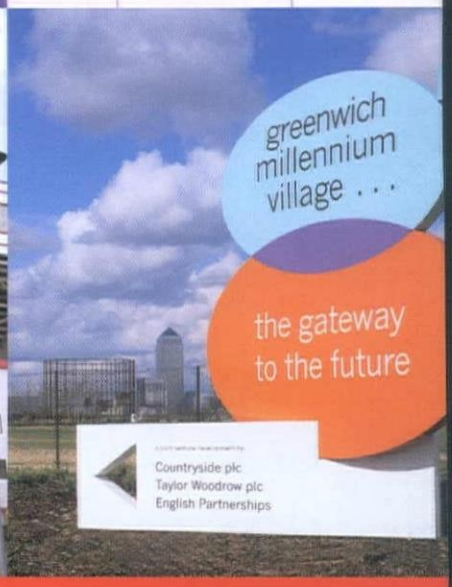







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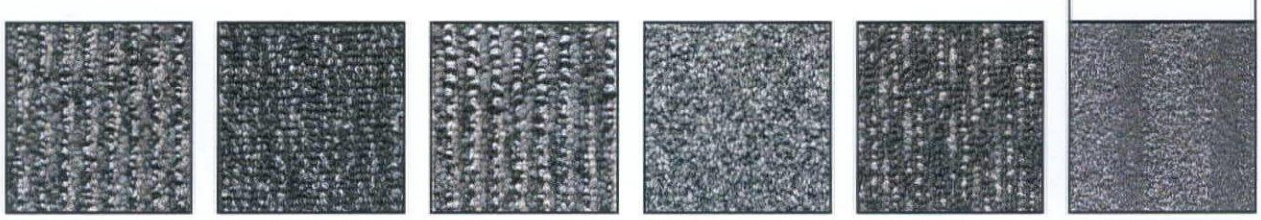
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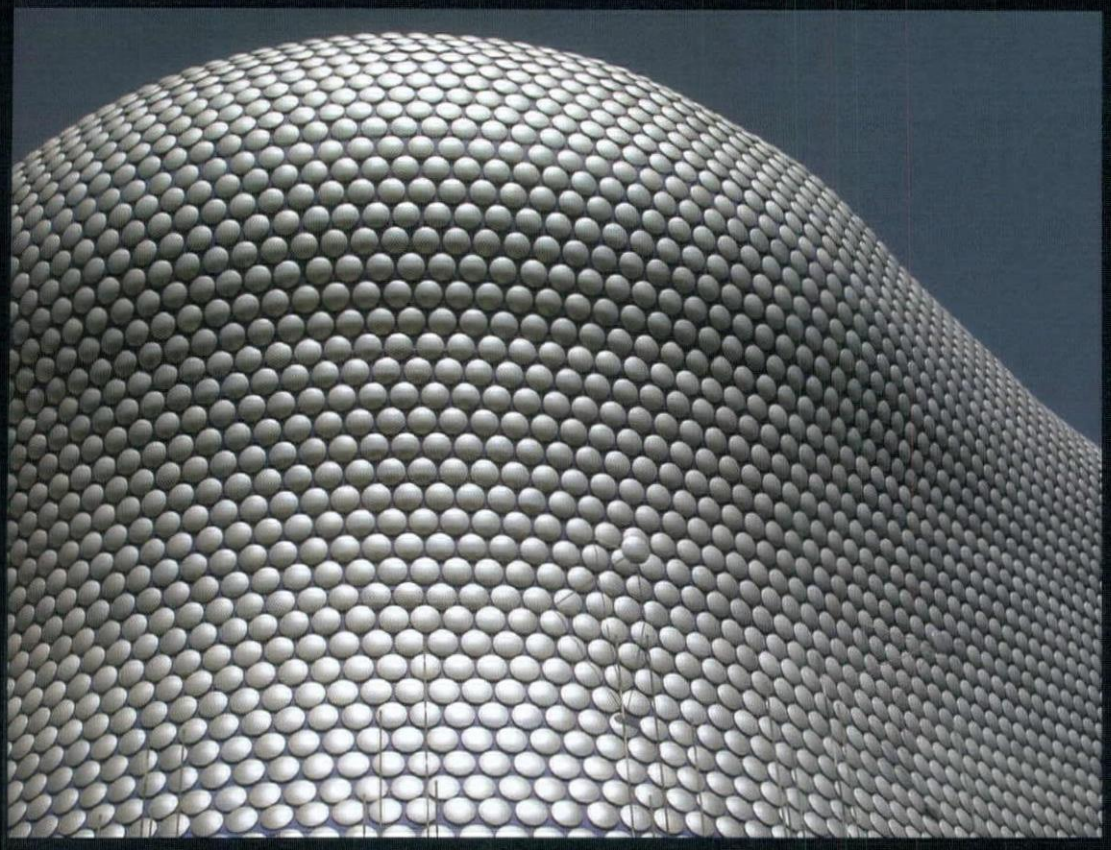
Gaskell Carpet Tiles

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503



**503 JAMES AND TAYLOR**
Widely known for their work with terracotta rain-screen cladding, James & Taylor have now recently completed work on developing, testing and supplying the iconic Birmingham Selfridges facade designed by Future Systems. Having researched materials for appearance, durability and cost, and following the construction of two full-size prototypes, one of the key technical concerns was how to provide a weatherproof seal behind each of the anodized aluminium domes: the critical point where the seamless insulated rendered facade was penetrated more than 15 975 times. A four-stage weather protection configuration was developed, that while ensuring a secure watertight detail also gave fitters sufficient tolerance to achieve the correct orientation of each dome, a practicality that was essential to achieving the facade's instantly recognizable smooth lines.

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**504 PALCO**
Louvres are no longer just for plant rooms. As the popularity of rain-screen cladding has increased, continuous louvred walls are more and more common. As a result, manufacturers such as Palco have responded by improving their product range to include many blade profiles, with matching door and access panels, all of which are available in any RAL colour.

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504



505



**505 STOAKES SYSTEMS**
Kalwall cladding has recently been used by Stoakes Systems to provide two new translucent skins. Particularly appropriate for leisure buildings, where conflicts between light and privacy often prevail, Kalwall also eliminates glare, shadows and hotspots, overcoming the need for secondary curtains or blinds. With high insulation performance, with a U-value of 0.56W/m²K, large areas can be proposed to create comfortable and thermally stable environments.

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# The International Highrise Award 2004
# Internationaler Hochhaus Preis 2004

The City of Frankfurt am Main and the DekaBank are jointly holding the International Highrise Award. Frankfurt am Main, renowned for its unique highrise skyline, wants to set a precedent with this prize and encourage architects, developers and investors to create highrise buildings which are tailored to the requirements of tomorrow.

The International Highrise Award is being bestowed for a building that stands out for its special aesthetics, pioneering design, integration into town planning, sustainability, innovative technology and cost effectiveness. Architects can submit competition entries for highrises that are over 100 metres (328 foot) in height. The closing date for receipt of entries for the competition is 26th February 2004, 12:00 CET; no more than 18 months may have lapsed since the building was handed over to the owner/client.

Financing for the International Highrise Award is being generously furnished by DekaBank, as a partner of DAM Deutsches Architektur Museum. The monetary award amounts to EUR 50.000. The Jury consists of three internationally renowned architects/engineers and representatives of both the DekaBank and the City of Frankfurt am Main.

For detailed information please visit:
www.highrise-frankfurt.de

For questions and responses please contact:
**E-Mail:** highrise@schrader-architekt.de

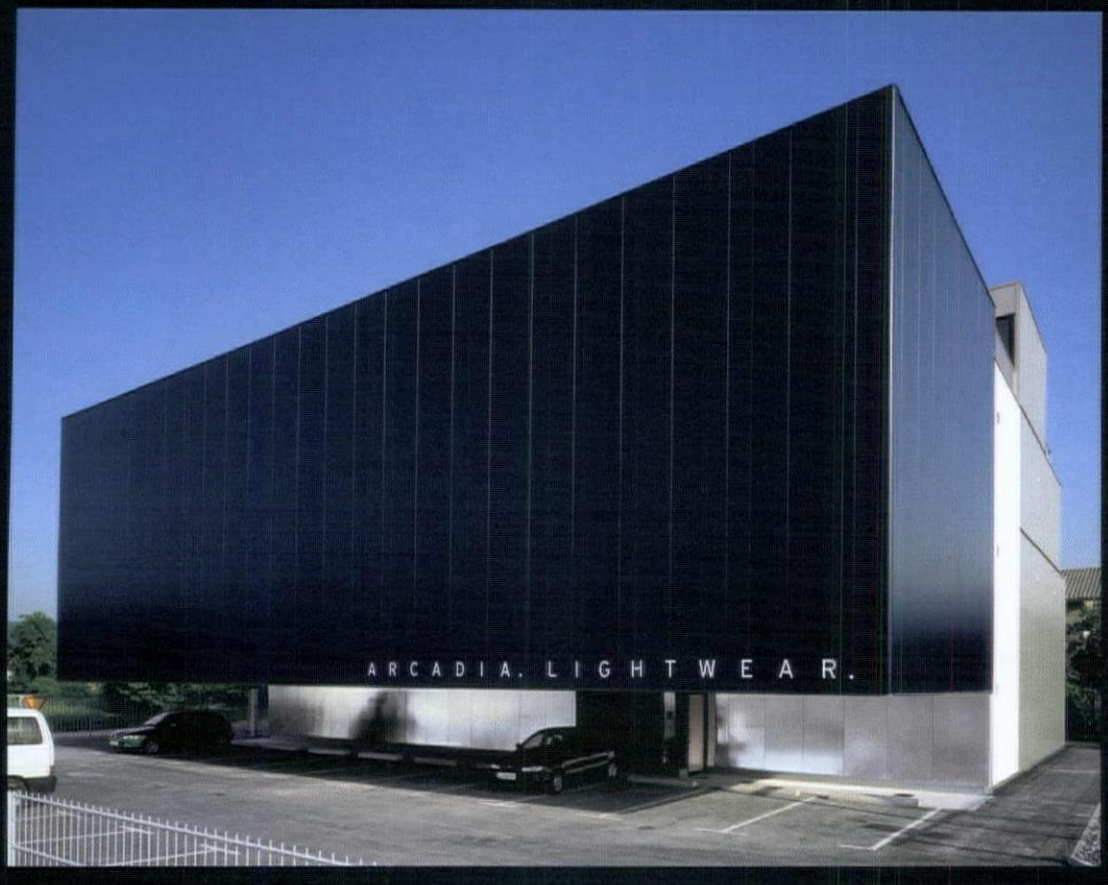
Stadt Frankfurt am Main  DekaBank  DAM Deutsches Architektur Museum

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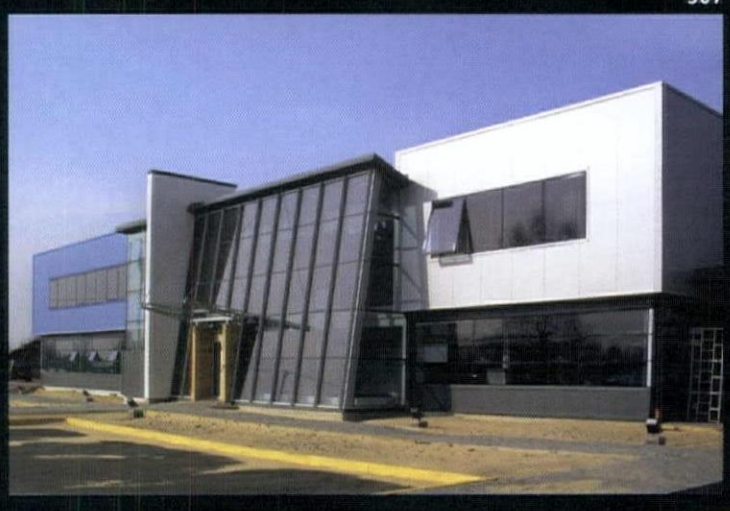
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**506, 507 TRIMO**
In a recent design competition run to promote the use of Trimo products in modern architecture, entries were sought that implemented roof and facades made of Trimoterm fireproof panels. Award-winning submissions included Sadar & Vuga's Arcadia Lightwear Office and Exhibition Building in Ljubljana, Slovenia (**506**), and Andris Berzin's Office and Production building APS, Riga, Latvia (**507**).

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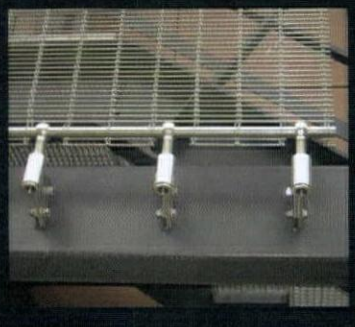
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**508 HAVER & BOECKER**
Stainless-steel woven wire cloth, supplied by Haver & Boecker, can be used to transform the facade of any building. For both new-build or refurbishment projects, the unique visual quality of the material, which literally changes with the wind as clouds shift sunlight and shadow, creates a shimmering second skin. In Newcastle, the new Pharmacy Building at the Royal Victoria Infirmary has been clad with 275m² of Multi-Barrette 8143 in single 6.6m x 4m sheets. While at the other end of the scale, 2150 sq m of Multi-Barrette 8301 have been used extensively at Murphy/Jahn's 40 storey office tower in Bonn. The numerous cloth products are fully supported by a wide range of tension and fixing components.

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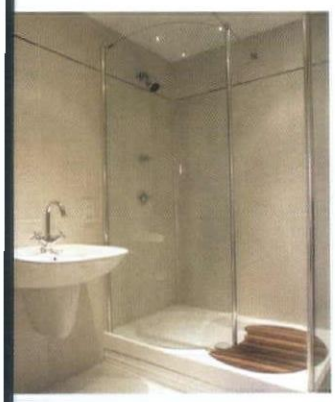
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# Specifier's Information

Advertisers 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**



## John Sydney

John Sydney's Elite range of contemporary bathroom fittings have recently been installed in the development of 12 luxury apartments at The Old Chapel in the centre of Birmingham. The Elite basins, bath mixers and thermostatic dual control shower mixers specified for the ensuite and master bedrooms all come with a ten year guarantee, and fully comply with the WRAS guidelines.

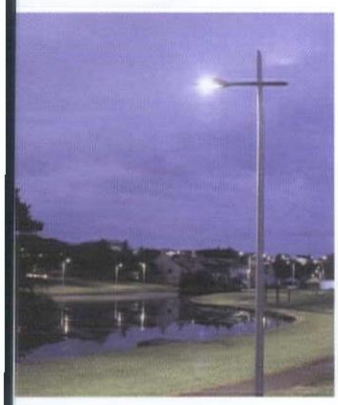
**900 www.arplus.com/enq.html**



## SSQ

Natural slate from SSQ is proving to be extremely popular with designers and specifiers in the south-west of the UK. Quarried in Argentina, SSQ Riverstone is one of the few natural slates available that matches Cornwall's distinctive grey/green colour almost exactly. Among the latest projects to use SSQ Riverstone is a development of 70 new homes at Pentire, near Newquay, due for completion in early 2004.

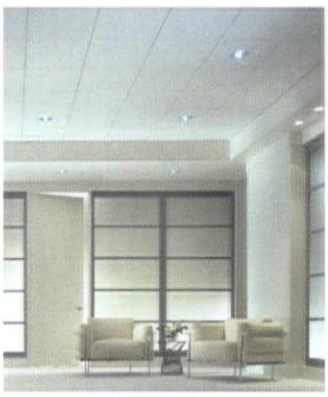
**901 www.arplus.com/enq.html**



## Urbis Lighting Ltd

The Hestia luminaire won the 2002 Lighting Design Award for Innovation. Fitted with Urbis' revolutionary 1659 micro reflector, the size of the lantern has been greatly reduced to create an elegant combination with the column and bracket design. With the 35 watt CDM-T lamp, excellent colour rendering has been achieved in the product's first major installation, where white light has helped to create a safer environment as part of the Thurso Mall Park regeneration project in Scotland.

**902 www.arplus.com/enq.html**



## Armstrong

Armstrong have integrated the new Vector edge into the Ultima range to combine outstanding aesthetics with high performance. The crisp, clean detailing of the new Vector edge reduces the visible width of the grid to only 6mm, resulting in a plain, smooth ceiling that looks as if it is freely suspended from wall to wall. Ultima Vector is practical and durable. Tiles can be easily installed and removed from below and they are reinforced, scratch and impact resistant. All this is combined with outstanding acoustics and high light reflectance.

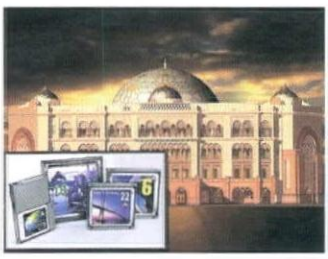
**903 www.arplus.com/enq.html**



## Brava

Innovative office furniture company, Brava, has unveiled a new London showroom to meet growing demand for its leading edge workspaces products. Displaying the unique bespoke system, System 1, the showroom will offer a stylish environment for clients to view the full range of products; a range that continues to reflect BRAVA's commitment to challenge the boundaries set by more traditional office furniture suppliers by combining quality materials with ergonomic design.

**904 www.arplus.com/enq.html**



## E-Motive Display

Lift display specialist E-Motive has supplied 55 of its full colour LCD displays to the new Conference Palace in Abu Dhabi. The colour LCD displays show lift position, direction, date and time, floor directories and commercial logos. E-Motive's state-of-the-art monitoring system will also be fitted to all of the 82 lifts, monitoring traffic flow and the status of all units, as well as allowing different options in each lift to be switched on or off or modified from a control terminal.

**905 www.arplus.com/enq.html**




## Geze

GEZE GmbH, one of Europe's leading manufacturers of door and window control technology, has announced the opening of GEZE Middle East, located in Dubai, UAE. The move sees the GEZE team established in prestigious new offices with warehouse and distribution facilities, from where they will continue to manage interests across the whole of the Middle East, as well as taking responsibility for sales in India.

**906 www.arplus.com/enq.html**



## Philips Lighting

Philips Lighting's LightMaster 100 control system has been installed in British Telecommunications offices near Watford. With 44 individual lighting areas, the system offers a variety of functions, including a monitoring option which allows BT to control maintenance and running costs, providing exact information about how long lamps have been burning. In this way not only have the appropriate lighting levels and control systems been taken into account, but also the client has the benefit of low running costs and ease of maintenance.

**907 www.arplus.com/enq.html**

KING RUDOLPH

## PAUL RUDOLPH: THE LATE WORK

By Roberto de Alba. London: Princeton Architectural Press. 2003. £30

For an America bracketed by the International Style and then the faux historicity of Postmodernism, Paul Rudolph (1918-1997) was a master architect. Rudolph's career, however, peaked in 1962 with the Yale School of Art & Architecture, a building that both looked back to Frank Lloyd Wright's Larkin Building and forward to Richard Rogers & Partners' Lloyd's of London. But a fire (arson?) at Yale in 1969 forcefully suggested a rejection of Rudolph's architecture. It signals, in retrospect, three subsequent decades of professional twilight – a lonely furrow with occasional obeisance from New York's avant-garde – but also of consistently dedicated, little-known work.

This compact book is Volume Three in a tripartite series (Volume One – on his light, and light-filled, structures in postwar Florida – revealed both Rudolph's Baroque tendencies and a proto-Critical Regionalism). It was compiled by Roberto de Alba, one of a cadre of 1980s Yale students who began to reassess (often to their professors' bafflement) Rudolph's legacy. Dividing the post-1969 work into the categories 'Houses', 'Towers', and 'Housing, Institutions and the City', de Alba also adds a welcome preface from Mildred Schmertz, a long – but dry – essay by Robert Bruegmann, and a characteristically waspish conversation between Rudolph and Peter Blake.

De Alba has sensibly emphasized Rudolph's remarkable drawings, both his black and white perspectives and his Scarpa-like sketches. At times, as with the vast Bass Residence in Fort Worth, there are some discrepancies between interim and final design drawings. Rudolph's late projects were often located in South-East Asia, complex towers built in Hong Kong, Singapore and Jakarta with – again – suggestions of Frank Lloyd Wright (the plan of Fallingwater stacked Metabolistically) and Critical Regionalism. Nevertheless his own multi-storey penthouse in Manhattan (AR August 1999) is the obvious gem in this collection.

RAYMUND RYAN

AMERICAN SPACE

## THE ORGANIZATIONAL COMPLEX: ARCHITECTURE, MEDIA, AND CORPORATE SPACE

By Reinhold Martin. London: MIT Press. 2003. £26.50

In his book on the work of Eero Saarinen for General Motors, IBM and Bell Labs and the office buildings of SOM, Reinhold Martin has provided an enlightening and insightful analysis of the way architecture came to serve what we now call the 'military-industrial complex' and the growing belief in the importance of media in defining contemporary socio-political organization. Martin reveals through analyses of the work of cybernetic theorists like Norbert Wiener, the theoretical considerations of the image in the work of Gyorgy Kepes, and the sociological discussions surrounding corporate organization and work, the important ways in which these discourses influenced and in turn were influenced by the architecture of Saarinen and SOM.

Martin sets out an illuminating analysis of how the architectural aesthetics and programmes of Saarinen and SOM, especially through the use of the curtain wall and internal design of the buildings, express as well as actually structure corporate institutions and how they helped to forge the new corporate and organizational culture of the 1950s and '60s through the crucible of architectural design. The description and analysis of the buildings is a model of clear analytical thinking and contributes not only to our understanding of that important period in American design but also advances our sensitivity to the relation of architecture to its political and cultural context.

It is a bit disappointing, therefore, that such a basically sound project is surrounded by an unfortunate penchant, so common today, to overtheorize through recurring references to contemporary postmodernist and poststructuralist theory and to conflate them with theoretical discussions of the period under review. It is unclear how this theorizing enhances what is already such a sound piece of work. Perplexing as well is why Martin, while clearly connecting the architecture to the ideas and social developments he discusses, goes further to imply that the designs of Saarinen and SOM were functionally essential to the 'military-industrial' project. Other buildings and other designs also served this project and the socio-political organization it envisioned.

Notwithstanding the at times overdetermined theorizing and unfortunate essentialism, this is an excellent contribution to the field.

EDWARD ROBBINS

PASSIONATE HUMANIST

## MODERN ARCHITECTURE AND OTHER ESSAYS

By Vincent Scully, selected and with introductions by Neil Levine. Princeton: Princeton University Press. 2003. £29.95

Placing modernity in relation to tradition calls for a confidence and mastery of material and method that few present-day architectural historians have. But Vincent Scully, doyen of American practitioners of that trade, has rather mor than the normal adult dose. When he started hi influential career over half a century ago, under standing the oeuvres of the still active Fran Lloyd Wright, Gropius and Le Corbusier had a urgency that compelled him to delve into th very origins of Modernism. Finding more i Wright and the tradition of American democ racy, which formed him than the other two, le Scully to look closely at the relationships betwee urban form, topography and society, as well a individual works of architecture. These studie culminated in an address given at the Whit House on 'America at the Millennium: Architec ture and Community', which Hillary Clinto called 'subversive', though she admitted to bein 'very grateful for that'.

With only 20 essays, this volume indicate rather than charts Scully's trajectory, though Neil Levine's selection and commentary ar enough to flesh the work out into an impression if not a summary of Scully's career. There wil still be those who find his championing of th 'New Urbanism' of Andres Duany and Elizabeth Plater-Zyberk difficult to take in someone wh initially showed such sympathy towards Mod ernism, but the sequence of essays shows a underlying consistency of development. It wa precisely that sympathy that led him to questio Modernist urbanism, to delve back to his gradu ate work on American architecture of the late nineteenth century – he coined the now common terms 'stick' and 'shingle' style – and even further to the Greek polis for more appropriate urban models.

In both he found a close connection between urban form and topography, a relationship to nature that European Modernism almost completely elided. From that position it was a short step to look at the axis leading out of Princeton through Kahn and Venturi ('Everyone Needs Everything', an analysis of the Vanna Venturi house from Kahnian to the familiar design, is very telling), interwoven with Mumford (faintly) and Jane Jacobs, for more meaningful and relevant approaches to relating architecture and urbanism – at least within the context of the American city.

Covering diverse themes from Classicism to Le Corbusier and Frank Lloyd Wright to suburbia, each essay is telling in its own right. But whatever the ostensible theme, almost every one charts a growing awareness of Modernism's complex roots and relationships to tradition. Above all it identifies a strand of humanity and engagement with context (natural or artificial) within the American tradition of Jefferson to Venturi and Charles Moore which Europeans like to overlook and from which they could learn much. Anyone who doubts this might consider whether Mrs Blair would ever express gratitude for subversion.

JEREMY MELVIN

THE EARNEST ANTIPODES

## NEW CONVERSATIONS WITH AN OLD LANDSCAPE: LANDSCAPE ARCHITECTURE IN CONTEMPORARY AUSTRALIA

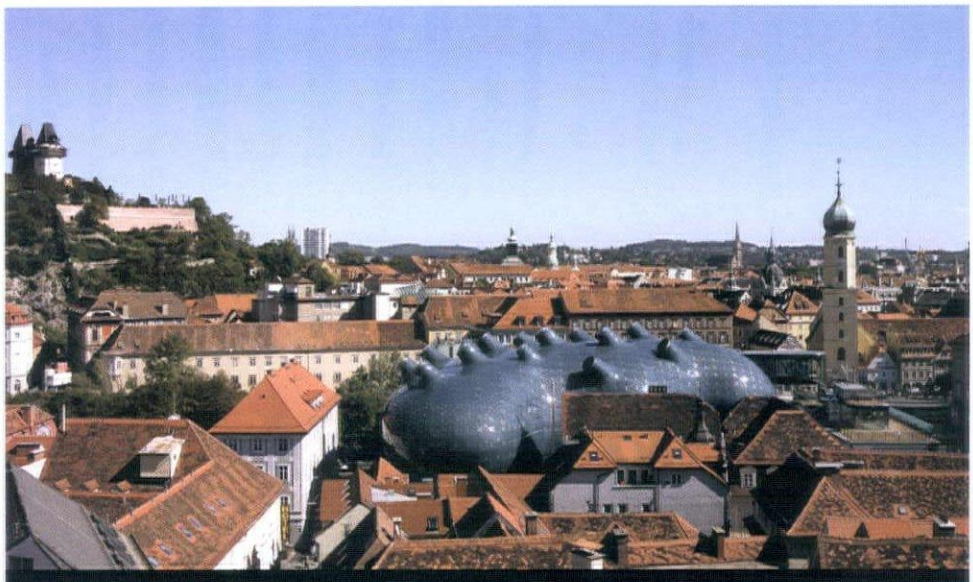
By Catherine Bull. Melbourne: The Images Publishing Company. 2002. £35

Never mind the publisher's sexed up title, this is actually the first proper survey of recent Australian landscape design and it's not only essential reading for anyone interested in serious landscape, it's also pretty revealing. And it is a labour of love too. Bull is professor of landscape at Melbourne University which is right down at the bottom right-hand corner of the main landmass of Oz whose nearest big cities are two hours flying time away. The logistics of doing a survey book in these geographic circumstances are hideous and it is no surprise that it all needed funding (from Dame Elizabeth Murdoch no less) and relied on the knowledge of local landscape architects for 'projects and people they considered important'. That, sort of, guarantees that any avant-garde projects are un-nominated. Happily Richard Weller and Vlad Sitta, aka Room 4.1.3 and Sinatra Murphy and Urban Initiatives make it, but only in a little chapter at the end where they need not to be taken too seriously: 'because they introduce issues that are yet to be established as social preoccupations.' Ho, hum.

Australians in the arts have always gone on, mostly very tediously, about the importance of establishing a regional Australian architecture or painting or music or whatever. The case of Glenn Murcutt is probably the exception which proves the general rule that internationalism is the real norm. But after you have seen the evidence of the landscapes approved by *Conversations* you are drawn to the view that there is something in the regional thing after all. Here is an approach to landscape design which is, almost universally, dominated by, first the native landscape, then a commitment to ecological issues, then the use of native planting and configurations and, most of all, the Light Touch. Plus, you glean, a guilt about the early white settlers sniffing at the local scrub and introducing plant species they knew and loved. The way Bull thinks about it goes like this: 'These landscape architects have recognized that the fundamental characteristics of the place, such as the availability of water and the relationship between indigenous flora and fauna, cannot be substantially changed without profound negative impacts, and that human activity in the landscape should therefore adapt and change instead'.

So if you are of the school which believes landscape should be earnest, unamusing and responsive to (in the sense of almost imitating) the prevailing ecology, this book represents some of the best of such practice. And, let it be said, some of the examples are extraordinary transformations of drab suburban environments. But you must secretly hope that there are more than two sets of landscape mavericks in that great continent. Just remember that line from Joan Iverson Nassauer: 'landscape architects may consult the genius of the place but they do not expect the genius of the place to design it.' In Australia, it seems from this book, quite a lot of them do.

SUTHERLAND LYALL



**As the formal city of culture events draw to a close next month in Graz, and following the recent festivities to mark the opening of Cook and Fournier's friendly alien Kunsthaus, people may look elsewhere for a city break destination. But, stop. There is plenty more on offer. Architecturally the city has produced a wonderfully diverse range of buildings – inspired in part by the city of culture status – which above all else demonstrate how a World Heritage Site can be sustained without being frozen in time. In a new guidebook – *Graz_Architecture: Positions in the urban space focusing on the period as of 1990*, Graz: Haus der Architektur, 2003, £37.99 – published in co-operation with the Graz 2003 Cultural Capital of Europe, projects completed since 1990 are introduced including large-scale new buildings ranging from Klaus Kada's dramatic multi-purpose complex (AR July 2003) to modest installations in the public realm. With useful aerial photographs, key plan drawings, and texts from long-standing Graz observers such as Peter Blundell Jones, this is an extremely useful guide to new and frequent visitors to Austria's second city.**

WORKING MODEL

## FACTORY

By Gillian Darley. London: Reaktion Books. 2003. £14.95

Modest in scale but very handsomely illustrated, this must be the very best survey we have of factory buildings. It explores them first as images, Classically-clad in the eighteenth century, and then as functional structures, blackening the industrial skyline. Then it views them as icons, seen by Le Corbusier as the 'reassuring first fruits of the new age'. Another perception sees the factory as a sales tool: a permanent free billboard, exemplified by Frank Lloyd Wright's Johnson Wax building, as well as by the Art Deco factories on Western Avenue and the Great West Road, and by the workers' housing built by industrialists, from Bournville and Port Sunlight to Bata and Crittall.

A concluding chapter peers into the post-industrial era, epitomized by the handsome Dyson cleaner factory in Wiltshire, completed in 1999, which the author describes as 'a brave stab at retaining manufacture in Britain, despite which, much of the production now takes place in the Far East'. For she notes that 'factories or tax-free assembly zones in the poorest countries of Central and South America and Asia emulate the worst conditions to be found in Victorian mills', and she compares the treatment of European industrial sites with the way in which in South Yorkshire, almost every trace of former activity has been erased, 'as if to wipe away memories of mining and the bitter disputes that hastened its end'.

Lessons emerge from this marvellously-told history. Plenty of industrial enterprises have been ruined by over-investment in expensive and rapidly obsolete buildings. The hero of this story is Sir Owen Williams, who in 1930 designed the Boots factory in Beeston in Nottinghamshire, 'as impressive as ever and still in working use'.

COLIN WARD

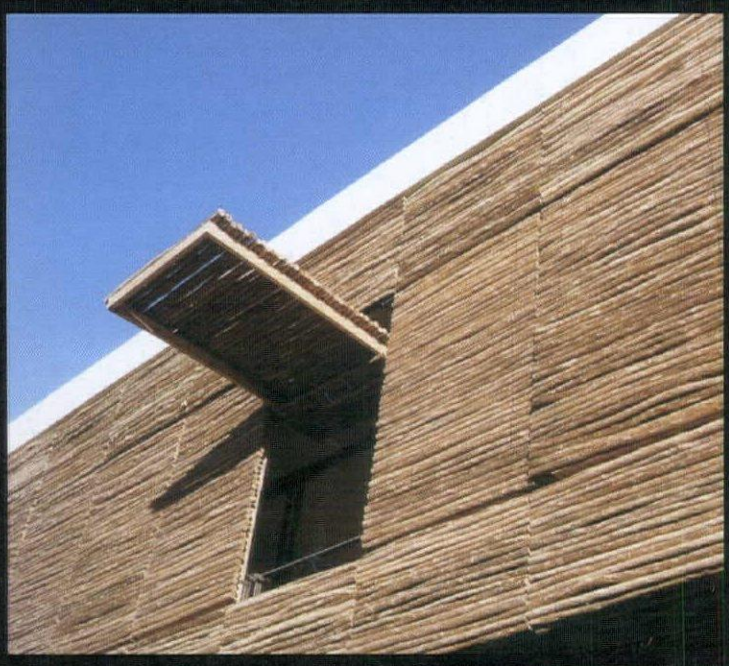
**Book reviews from this and recent issues of The Architectural Review can now be seen on our website at www.arplus.com and the books can be ordered online, many at special discount.**

# delight

**House, Plettenberg Bay, South Africa**
Architect
**Seth Stein Architects**



**A traditional South African agricultural technique has been domesticated to generate moving and constantly changing spaces.**



The most delightful parts of Seth Stein's house at Plettenberg Bay on the balmy coast of the Western Cape in South Africa are its 'latte' clad walls. These are made of untreated eucalyptus poles bound to a frame with finely worked copper wire, and are traditionally used to make fences and stock barriers in this part of the Cape. Eucalypts are Australian trees, but are now so much part of the South African flora (not itself rich in trees that produce useful timber) that their wood is not expensive, and it has the great advantage in being so naturally full of aromatics that it repels both fungi and insects. So it is very long lasting and can be exposed to the weather without special treatment.

Here, the poles form both external fences and act as sun screens to protect the internal spaces of the house. In the building itself, they are backed by conventional system glazing in sliding panels. The whole upper (bedroom) floor is enclosed behind such screens, though it has panels that can be opened with a counterweight mechanism to offer uninterrupted views of the Indian Ocean.

The building was submitted for this year's ar+d awards, and though the jury could not reach agreement on a commendation, every member was struck by the qualities of light provided by the latte screens, the striated luminance that animates the spaces into being huge sundials. And we were irresistibly reminded of the porch of Aalto's Villa Mairea, where the poles celebrate the forest from which they are cut, as well as offering welcome and domesticity.

Project teams *London – Seth Stein Architects: Fiona Henderson, Carla James, Jason Pritchard, Seth Stein, Paul Wallace*
*South Africa – Hrabar & Hrabar Architects: Andrew O'Grady*