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IBP magazine of the year 2003

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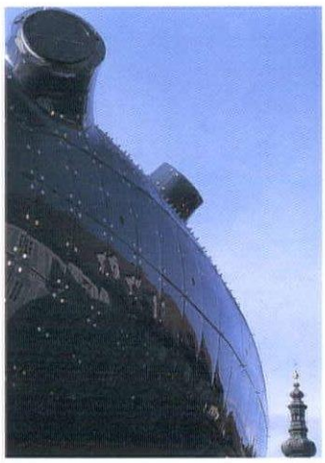
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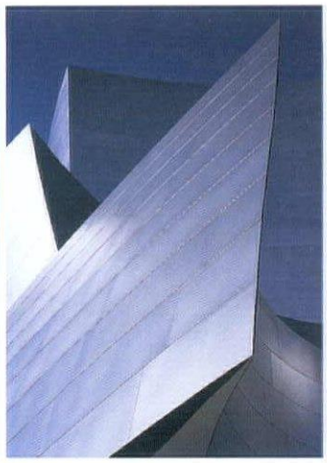
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spacelab cook-fournier in Graz (p44)


Gehry's Disney Concert Hall (p54)


Allies and Morrison's own offices (p72)

CITYSCAPES

VIEW
26 Donald Judd retrospective; Cuban art schools; Snow Show in Lapland; Browser

VIEW FROM COPENHAGEN
36 By Timothy Brittain-Catlin and Henriette Steiner

DESIGN REVIEW
38 Media facade, Graz, Austria SPACELAB COOK-FOURNIER

COMMENT
42 City shifts: changes in prosperity in former industrial cities offer exciting prospects for the future

CITYSCAPES
44 Art museum, Graz, Austria SPACELAB COOK-FOURNIER
54 Concert hall, Los Angeles, USA GEHRY PARTNERS
64 Distribution and service centre, Stuttgart-Ditzingen, Germany BARKOW LEIBINGER
68 Theatre, Haarlem, the Netherlands MECANOO
72 Offices, Southwark, London ALLIES AND MORRISON
76 Mixed development, Vancouver, Canada BING THOM ARCHITECTS

THEORY
78 From townscape to skyscape ROBERT TAVERNOR

INTERIOR DESIGN
84 Lavatory, São Paulo, Brazil MARCELO SODRE

HOUSE
86 House, Melbourne, Australia BKK ARCHITECTS

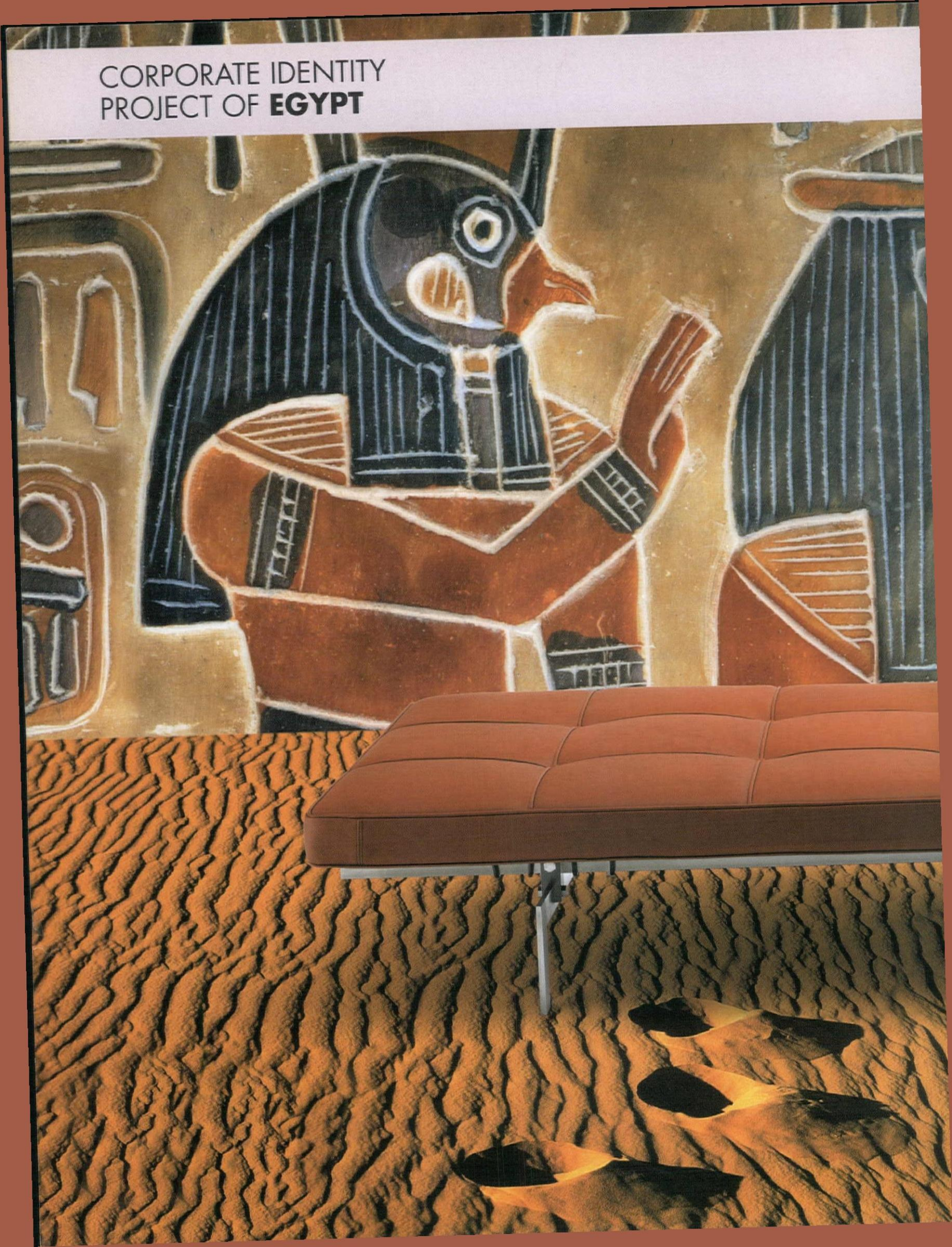
PRODUCT REVIEW
90 Lighting

BOOKS
95 CABE clients' guide; new landscape design; blobitecture; twenty-first century office; stained glass

DELIGHT
98 The rich architectural heritage of Tbilisi, Georgia

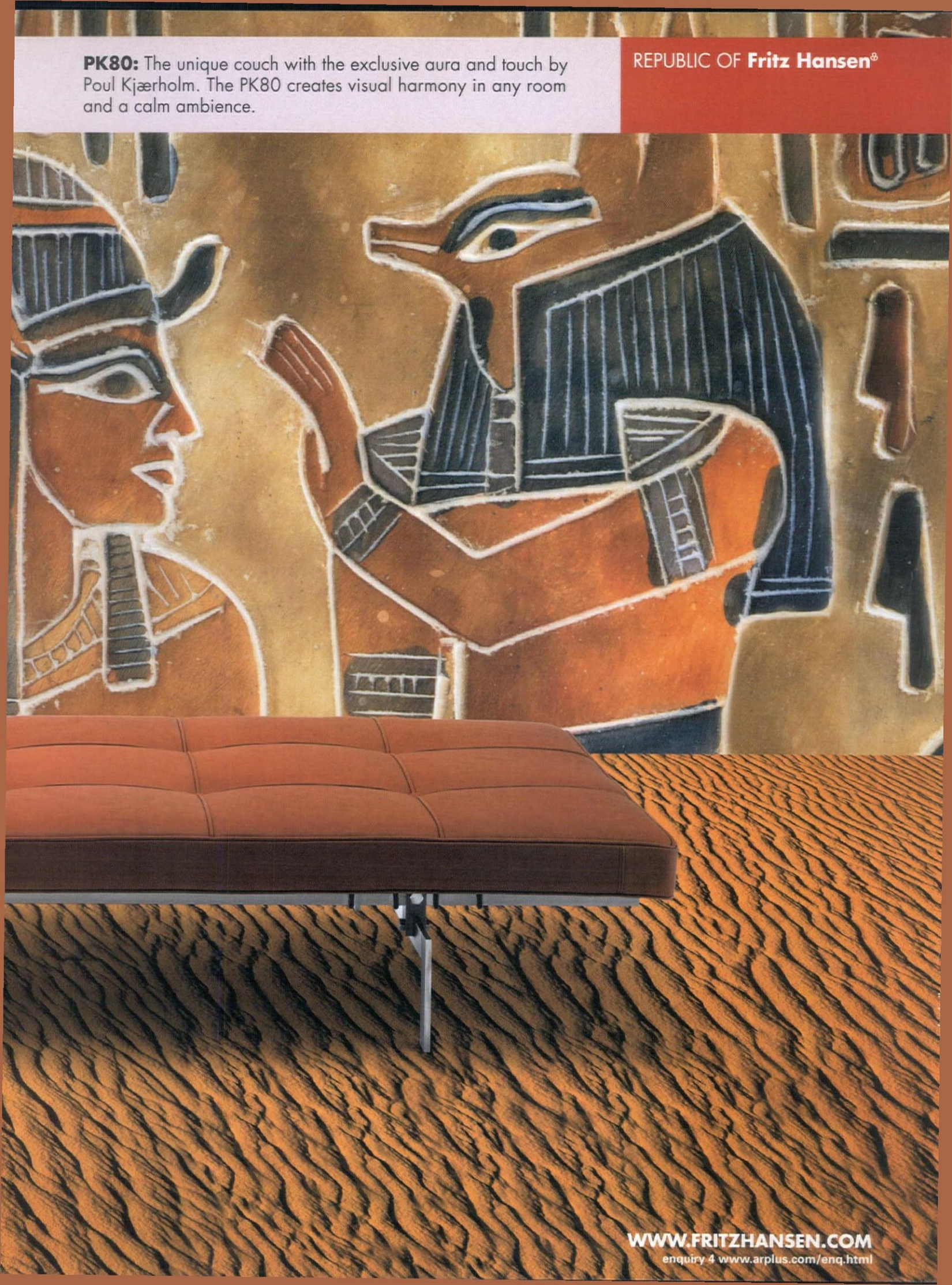
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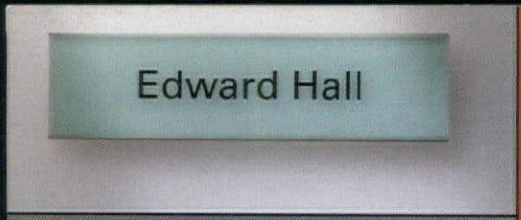
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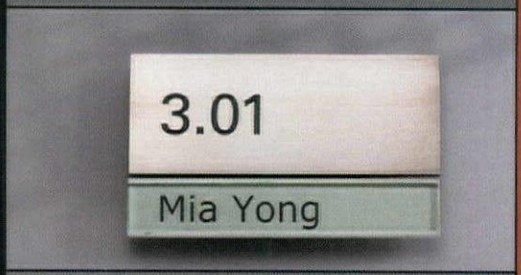


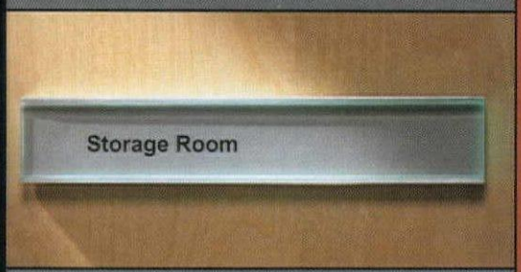
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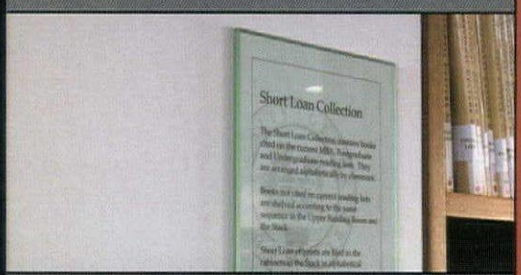
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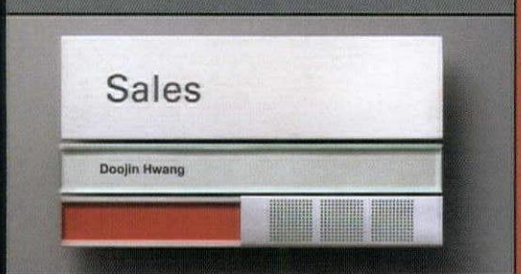
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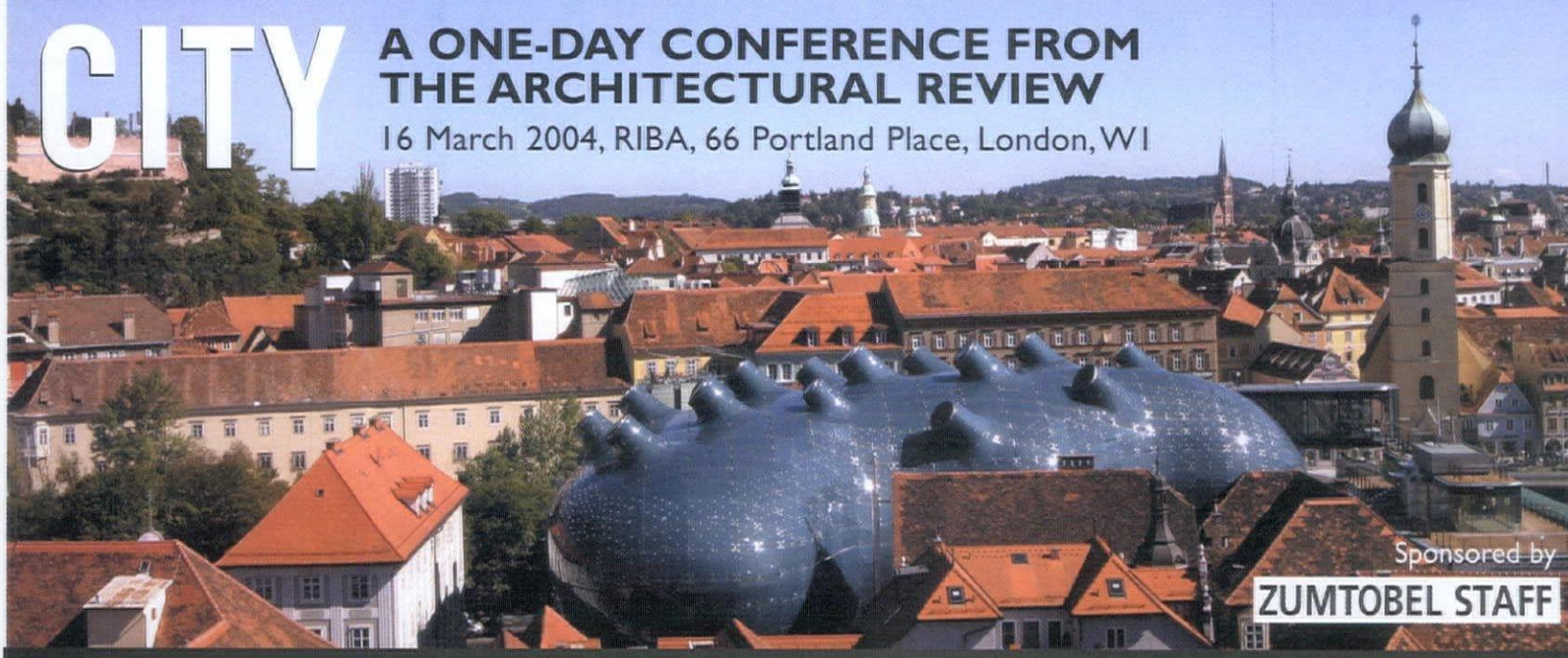
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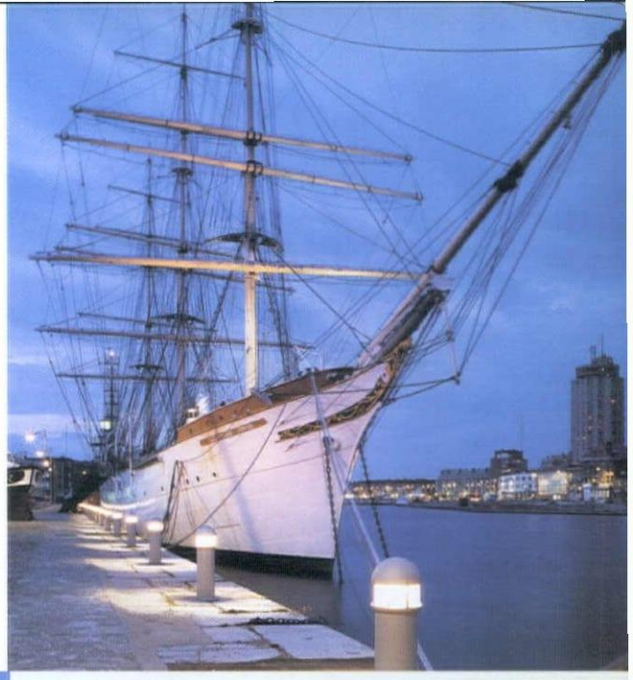
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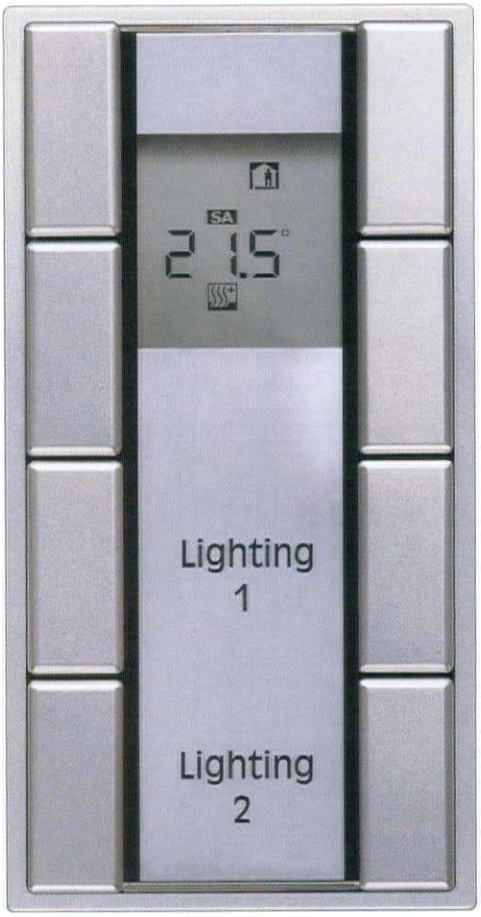
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The accompanying free exhibition of winning and highly commended entrants will be in the Florence Hall until 16 March 2004.

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Tickets cost: £7 full price and £4 RIBA members, student members and concessions.

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10 February

Ville Hara
Jean Pierre Crousse

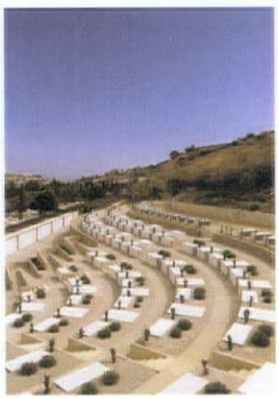
6.30pm

Ville Hara talks about his project for the Korkeasaari Lookout Tower at Helsinki Zoo, constructed in collaboration with HUT Wood Studio Workshop.

Jean Pierre Crousse of Barclay & Crousse presents their Casa Equis, the second house they have designed for Peru's La Escondida Beach to have been recognised with an ar+d commendation.

Chaired by Peter Davey





17 February

Aldo Amoretti
with Marco Calvi
Christian & Peter Brückner

6.30pm

Amoretti & Calvi Architetti have received a commendation for their extension to the cemetery at Sanremo, Italy. Using the naturally sloping site to create a very modern necropolis, the project includes a small ossuary in the form of a tower.

Christian and Peter Brückner present their project for a meeting place on the German Czech border. A careful selection of natural site-specific materials and glass are used to build two walls that enclose a small room, a place for reconciliation and reflection.

Chaired by Catherine Slessor





24 February

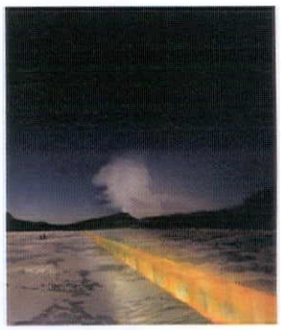
Hiroshi Sambuichi
Juan Antonio González Pérez
with Urbano Yanes Tuña

6.30pm

Hiroshi Sambuichi talks about the Air House, a glass and wood pavilion, and a potter's atelier for the Miwa ceramicists, a considered construction which has re-used the cedar employed to produce the shuttered concrete as external doors and shutters.

Juan Antonio González Pérez and Urbano Yanes Tuña of GPY Arquitectos present their ingenious community centre for Los Silos in Tenerife, a new building that has a clever roof system to filter the strong Tenerife sunlight.

Chaired by Iain Borden





2 March

Pierre Thibault
Maurice Nio

6.30pm

Pierre Thibault of L'Atelier Pierre Thibault presents their project for Quebec's Winter Gardens. A stripe of fire runs dramatically across a frozen lake in this piece of land art which contrasts vividly with the surrounding environment.

Maurice Nio of NIO architecten talks about their winning project for a Bus Station at Hoofddorp in The Netherlands. Its dramatic organic shape, reminiscent of a whale's jawbone, is carved out of a polystyrene foam, treated to provide a durable finish.

Chaired by Iain Borden

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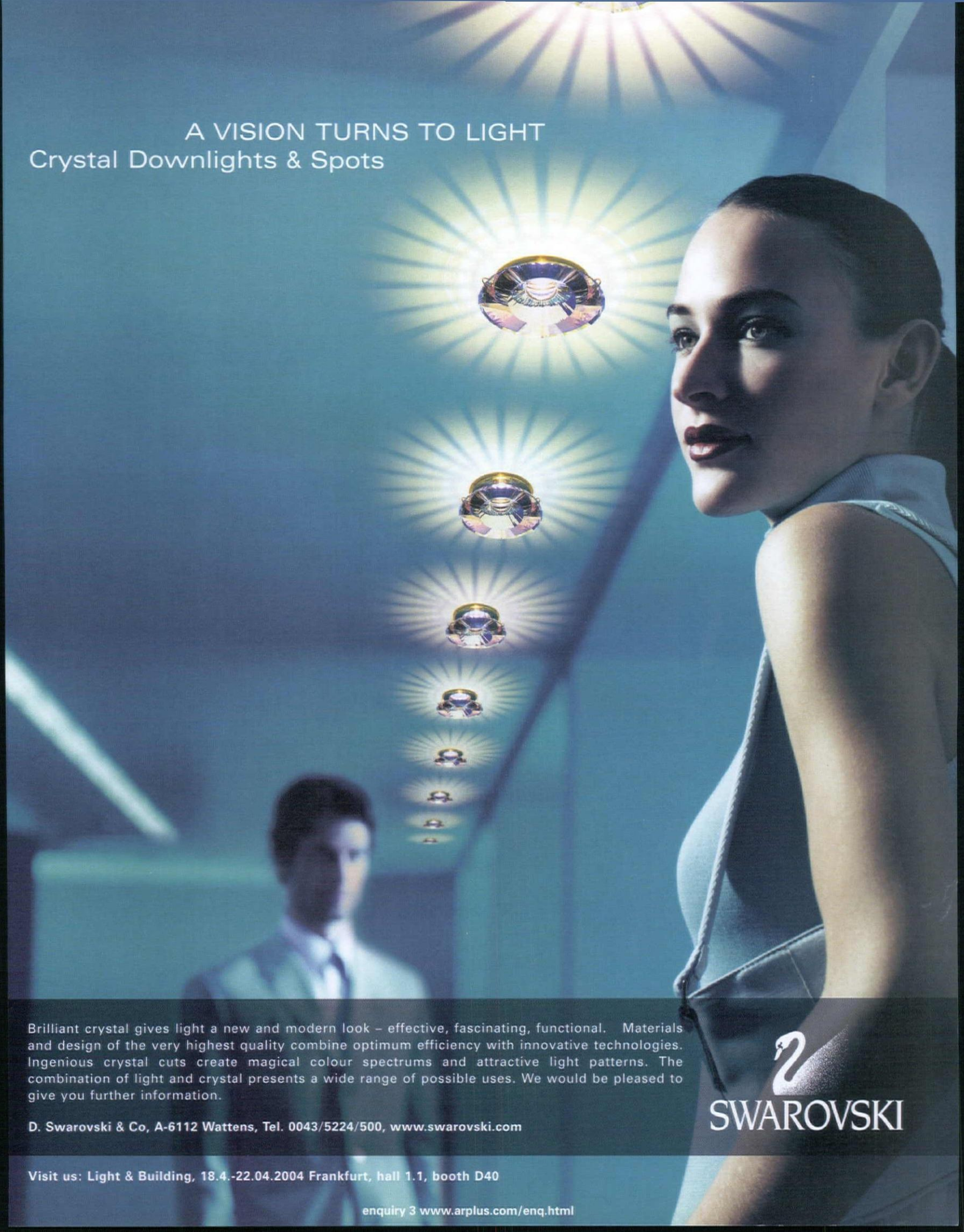
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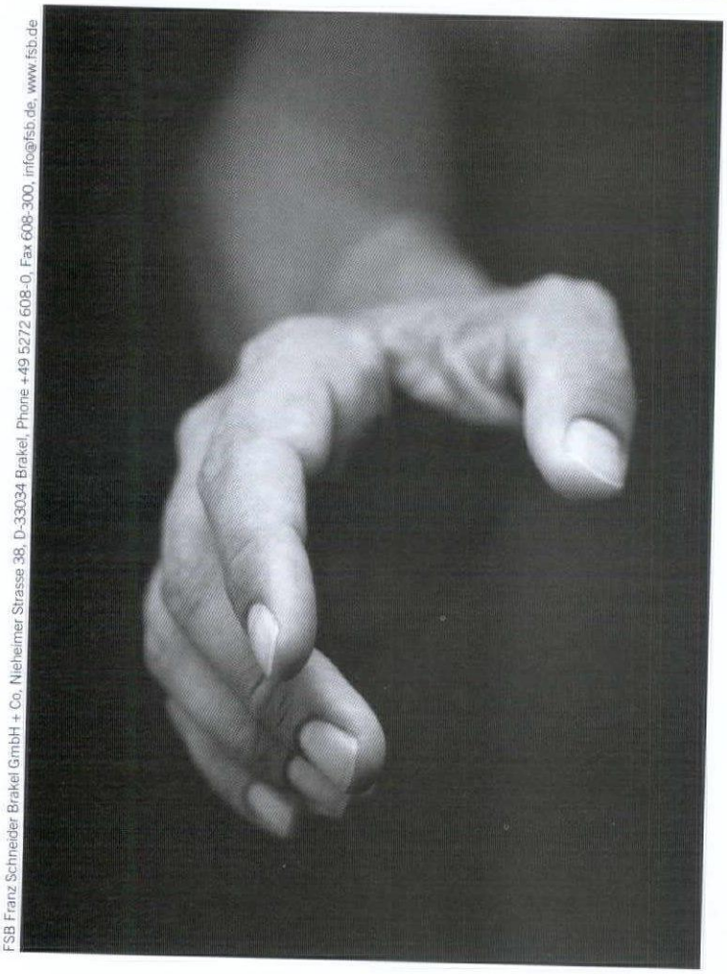
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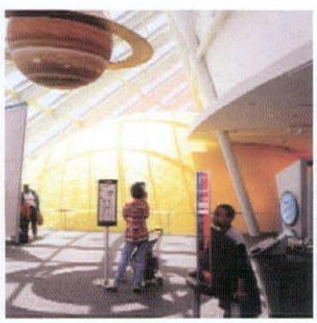
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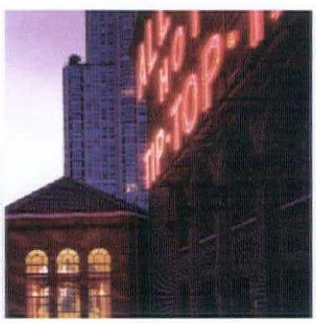
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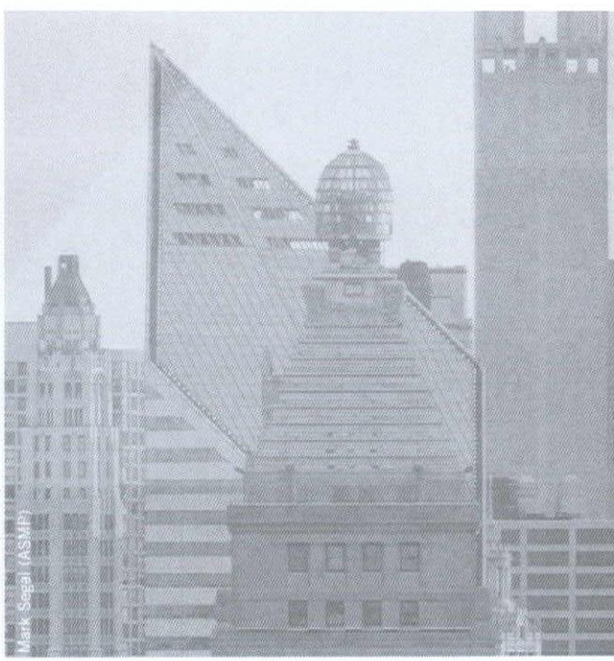
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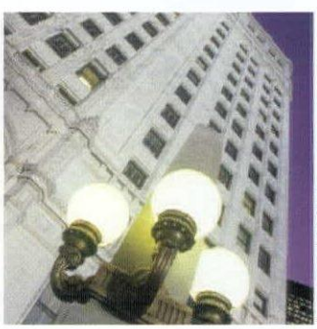
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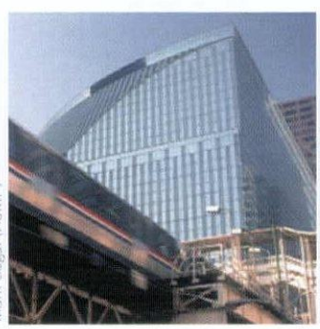


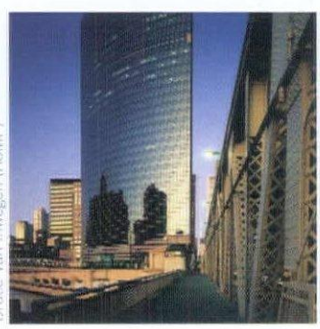








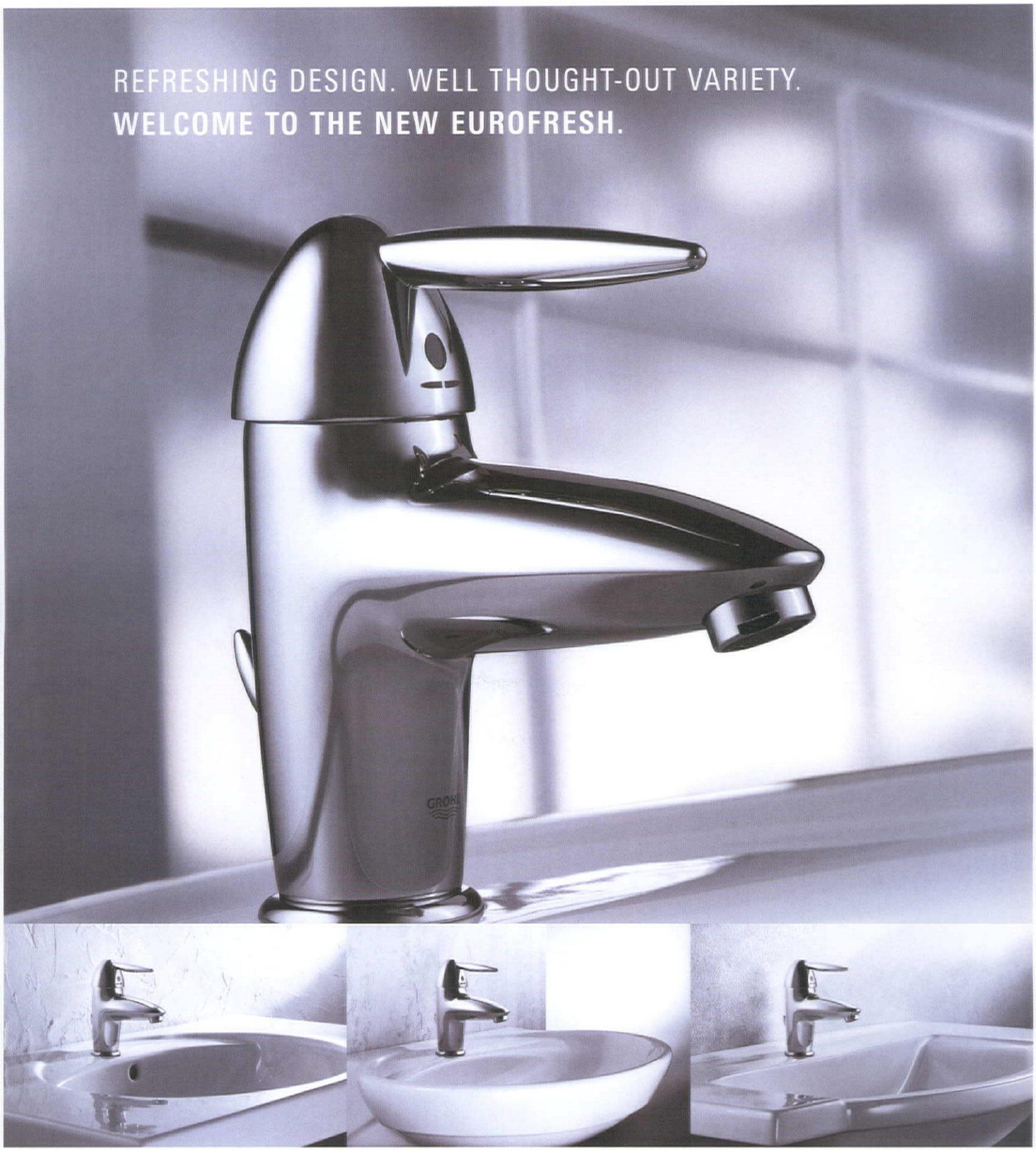




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The successful candidate holds an appropriate university degree, has made significant contributions in the basic disciplines of Architecture and History of Architecture, and possesses a teaching record on an academic level. Furthermore, an interest in transdisciplinary collaboration is expected. Courses at Master level may be taught in English.

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Please submit your application together with a curriculum vitae, a list of publications, and a table of completed projects **to the President of ETH Zurich, Prof. Dr. O. Kübler, ETH Zentrum, CH-8092 Zurich, no later than April 15, 2004**

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Swiss Federal Institute of Technology Zurich

Professor of Monument Conservation

Teaching duties include courses in Monument Conservation within a master program in Architecture. The professorship is in conjunction with the position of head of the Institute of Monument Conversation and the participation in the Institute's scientific, advisory, and educational activities as well as its publications.

The successful candidate holds an appropriate university degree, has made significant contributions in the basic disciplines of History of Architecture and/or Building Materials Research, and is acquainted with the theoretical and practical aspects of the preservation of historical monuments and sites. Furthermore, teaching experience on an academic level and interest in transdisciplinary collaboration is expected. Courses at Master level may be taught in English.

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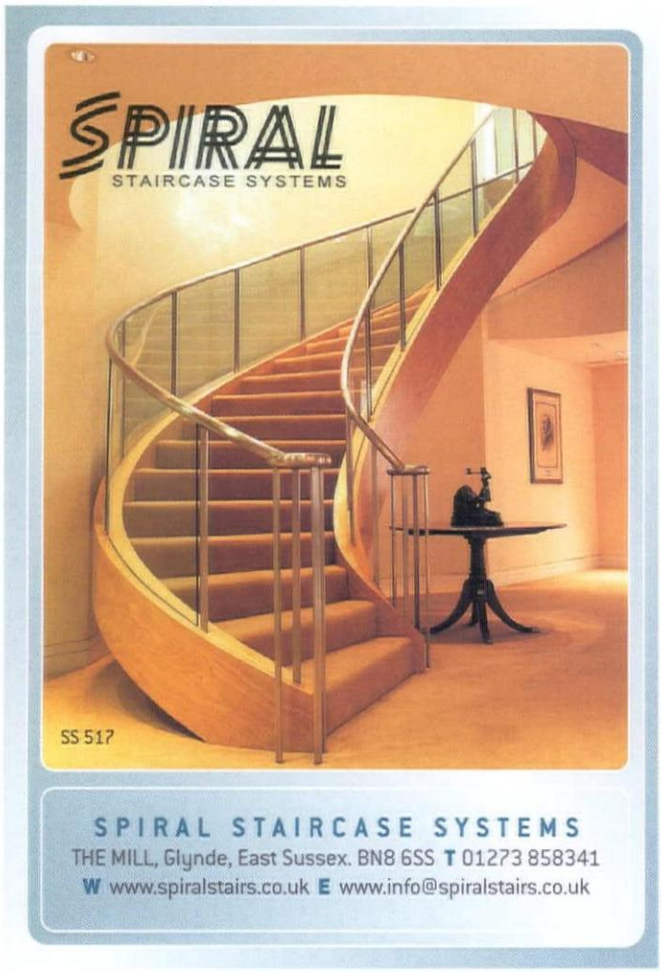
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view

MAJOR DONALD JUDD RETROSPECTIVE OPENS AT TATE MODERN IN LONDON; THE PLIGHT OF CUBA'S ART SCHOOLS CONTINUES TO DISMAY; SUPERSTAR ARCHITECTS AND ARTISTS HAVE FUN IN THE SNOW IN LAPLAND; VIEW FROM COPENHAGEN; BROWSER'S ELECTRONIC BURROWINGS; LETTERS – JENCKS'S THEORIES, MODEL PRISONS RIPOSTE.



Untitled, 1962: light cadmium red oil on liquitex and sand on masonite with yellow Plexiglas.

MAKING A PLACE FOR ART

Beyond the material and formal lessons that have inspired generations of architects, and recognition of his influence on loft living and the regeneration of redundant buildings, Tate Modern's retrospective of Donald Judd reveals his masterful command of the forgotten spaces in between.

'The space around my work is critical to it: as much thought has gone into the installation as into the piece itself [...] somewhere a portion of contemporary art has to exist as an example of what the art and its context were meant to be.' Donald Judd, 1987

For an artist known for his disregard of curators, allowing few, if any, to decide where and how to exhibit his work, what would Donald Judd think of Nicholas Serota's current exhibition at Tate Modern? Would this be another instance where in Judd's view a curator devalues art through a temporary and inappropriately sited exhibition? Or, has Serota – a long-term admirer of Judd's work – succeeded in making a suitable place for Judd's art?

Judd's work has consistently played with ambiguity when articulating subtle qualities of scale, proportion and interval. Solid is played off against void, interior against exterior, and natural finishes against synthetic colours. However, an underlying ambiguity that remains less easy to define, is that of his work's site specificity. Are Judd's pieces in fact specific at all? In the tradition of chickens and eggs, which came first for Judd, the space he occupied or the pieces he created, or is there a direct and necessary reciprocity between the container and the contained, which would help to justify Judd's two self-built permanent art-spaces at Marfa and Spring Street as more than his manifest inability to trust curators? Complex issues perhaps – but nevertheless pertinent when preparing to put on a show of this size.

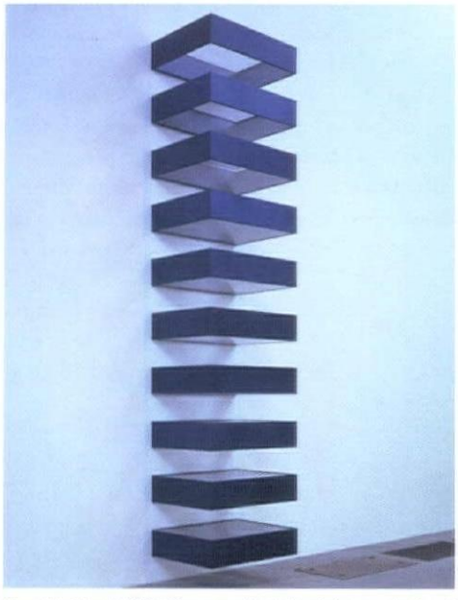
If Judd's work was specific, Serota's task would have been impossible. To create a temporary exhibition in a purpose-made gallery, without the opportunity to collaborate with the artist himself, would seem to go against everything that Judd had been working toward. As indeed would the absence of sufficient natural daylight and any recognition of the exhibition space's determining structure. (Two key components of Judd's installation work.) Fortunately, however, ambiguity saves the day, as in a lecture entitled 'Art and Architecture', Judd himself recognizes that art is simultaneously particular and general, in recognition perhaps that Marfa and Spring Street represent the particular 'portions' of his work.

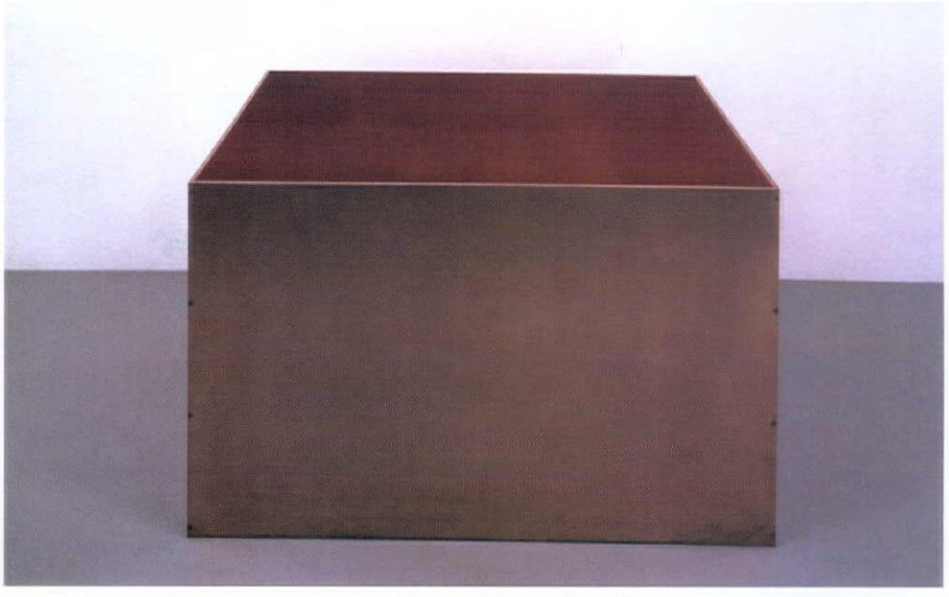
So his wider work should not be considered specific, but instead as standards. Pieces, individual and collective that if sited carefully can measure the light and space in which they are placed. And, while it seems trite to quote Corb



 Untitled, 1984: enamelled aluminium.







Top, Untitled, 1989-90: enamelled aluminium and galvanized iron. Left, Untitled, 1990: anodized aluminium and Plexiglas. Right, Untitled, 1972: copper and enamel on aluminium.

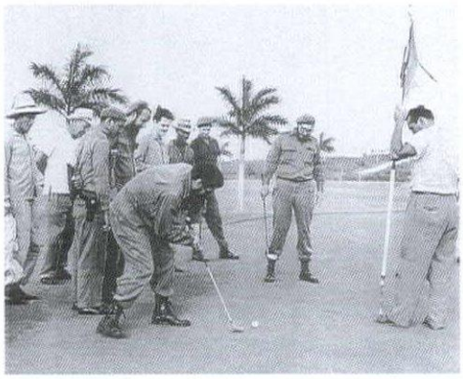
– who defined architecture as the masterly, correct and magnificent play of masses brought together in light – for architects the associations are obvious and unavoidable.

So, with minimal remodelling, 11 rooms in Tate Modern have been configured with tailored proportions and axial apertures to house 40 of his works. With only one room being denied a connected view, serving as an entrance space to contain four of Judd's earliest relief paintings, the major spaces lead visitors through a collection from 1961 to 1993, the year before Judd's death.

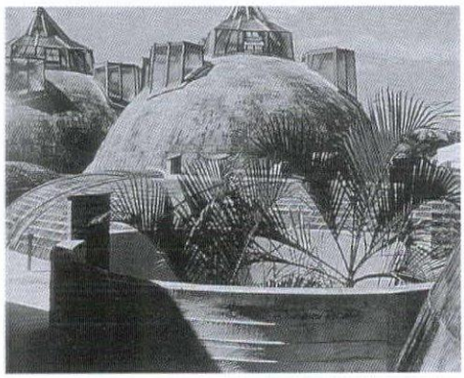
As a chronological arrangement it is clear that his work was not linear in its evolution, and for the hundreds of architects who will visit this exhibition there is something for everyone. While some observers will attempt to unpick subtleties of proportion and rules of Fibonacci sequences, others will be more interested in Judd's constant oscillation between materials and details, which throughout his career shifted seamlessly between rough cut wood, stainless steel, copper, plywood, Plexiglas, brass, douglas fir, cor-ten steel, anodized and enamelled aluminium and cold rolled steel. For me, it was the impact of his work on the spaces that was most profound (if, that is, you ignore the irritating surface mounted floor battens, fixed to deter careless wandering; intrusions that send surprisingly distracting shock waves through this spatially charged environment).

What would Judd have done had he been commissioned to tackle the Turbine Hall in Tate's ongoing and highly successful Unilever Series? How would he have chosen to measure the scale, volume and light of this vast powerhouse? In response to this proposition, Serota speculated by suggesting that perhaps more than any of the previously commissioned Unilever artists, (including Louise Bourgeois, Juan Muñoz, Anish Kapoor and Olafur Eliasson), Judd would have broken the hall down to identify its specific and individual component places, responding to bridge, ramp, wall, floor and ceiling, with a large, complex and repetitive collection of pieces; a series of general pieces that would together create a very particular place. While it is a shame this will never happen, what we have now – through the mindful stewardship of Serota – is an unmissable opportunity to see Judd's work adding, for a brief moment, a new place in the history and destiny of Tate Modern. ROB GREGORY

Donald Judd, *curated by Nicholas Serota, at Tate Modern, London until 25 April 2004. www.tate.org.uk*



The golf game that fostered the idea.



Porro's plastic arts school: one of the easiest to finish.

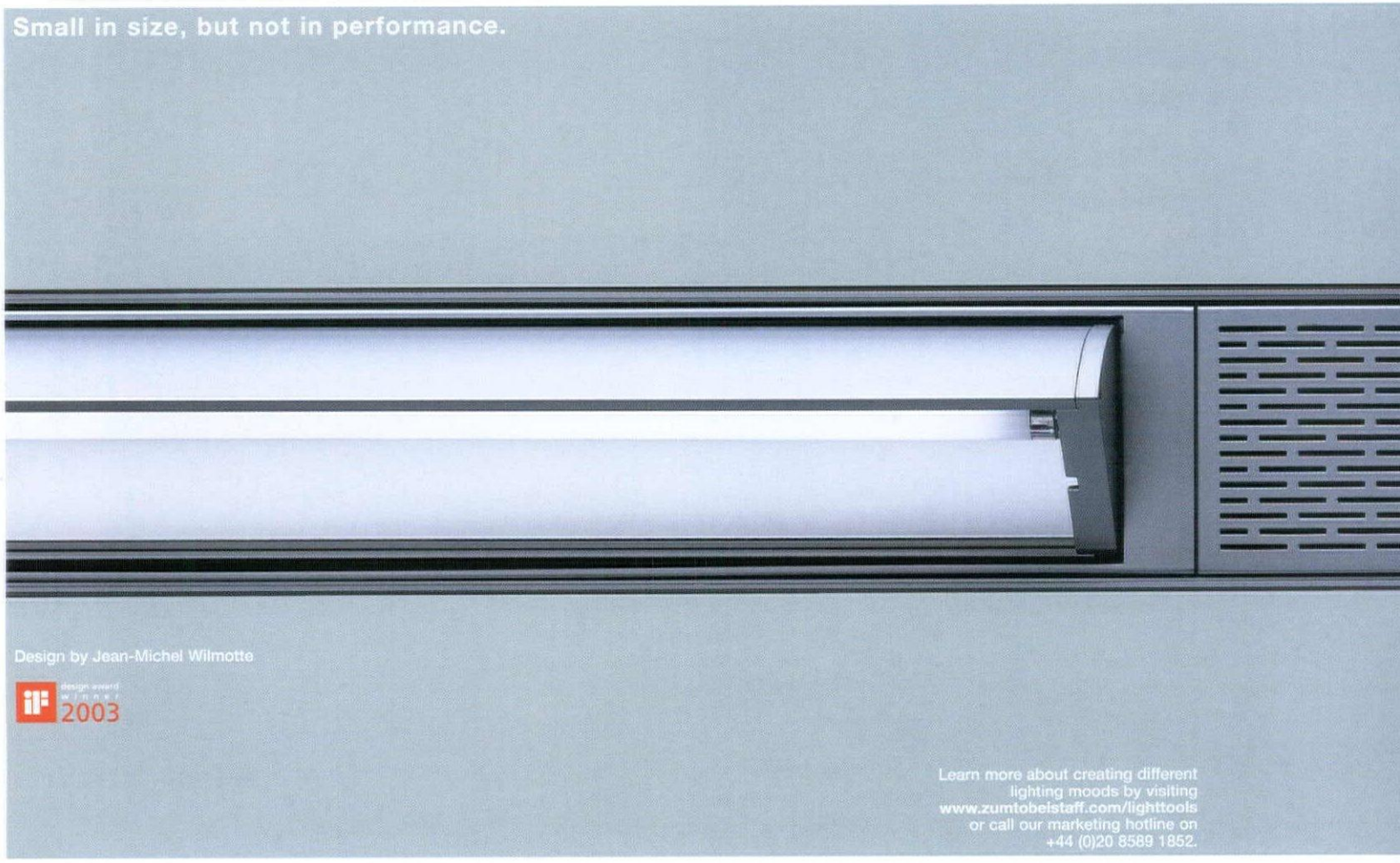
OUT OF THE JUNGLE

The mythical Cuban art schools (AR January 2000) are at long last being restored by the original team of architects. The idea for five art schools came to Fidel Castro and Che Guevara when they were playing a round of golf at the Havana Country Club shortly after the 1959 Revolution. They would build art schools for the poor not only of Cuba but of the Third World in the idyllic grounds of the Club, which had previously been open only to the dictator Battista and his aristocratic gangster friends.

There were to be five schools: for drama, music, the plastic arts, modern dance and ballet. Three young and inexperienced architects were appointed, led by Cuban Ricardo Porro, who had two Italian collaborators, Roberto Gottardi and Vittorio Garatti. Four years of intensive labour brought Porro's plastic arts school almost to completion, but work on the site was stopped abruptly. Under Soviet cultural influence, the labour-intensive traditional brick and tile vaulting of the schools was declared to be counter-revolutionary (prefabricated concrete panel systems were to be preferred for all forms of public construction).

The schools were abandoned as they stood, and were gradually colonized by tropical vegetation, and in some places used by local people as quarries for materials. Almost forgotten, they were listed, like Machu Picchu and the Great Wall of China, by the World Monuments Fund as being among the world's most important endangered great works. This and other moves reminded Castro of his dream, and attempts were made to start work on the site again, though decay and attrition caused immense problems. Porro and his colleagues were called back to advise (Porro from exile in Paris, Garatti from Italy where he had fled after imprisonment, and Gottardi from disgrace in Cuba).

Much less money was available than originally, and time had shown that some of the buildings had serious flaws: the 360m long dance school was reckoned to be too stretched to work academically, and the ballet school site was regularly inundated by 2m of river flood water. There is hope that the other schools may yet be completed, but work proceeds slowly because of lack of resources, and the government seems to be losing interest again. International support is needed.



SNOWED UNDER

In deepest Lapland, architecture and the elements interact with some intriguing (and unpredictable) effects.

It is a truth, universally acknowledged, that most architects are control freaks and hate sharing responsibility for their buildings. How remarkable, therefore, that New York art curator Lance Fung persuaded 15 adventurous firms to collaborate with artists they didn't know, and design structures of materials they had never used on sites they had never seen and were unlikely to visit. The product of that experiment is the Snow Show, which is on view through March in Kemi and Rovaniemi, two remote towns in Finnish Lapland.

The project, and trial structures by Steven Holl and Asymptote, were described in this section a year ago (AR April 2003). At that time, it was hoped that the event would comprise 30 exhibits, evenly divided between the two venues, but a shortage of funds and a tight construction schedule impelled Fung to reduce the number to 17, two of which are competition-winning student entries. The scaling-back was



Enrique Norten's coloured monoliths in an Arctic landscape – part of the Snow Show taking place in Finnish Lapland.

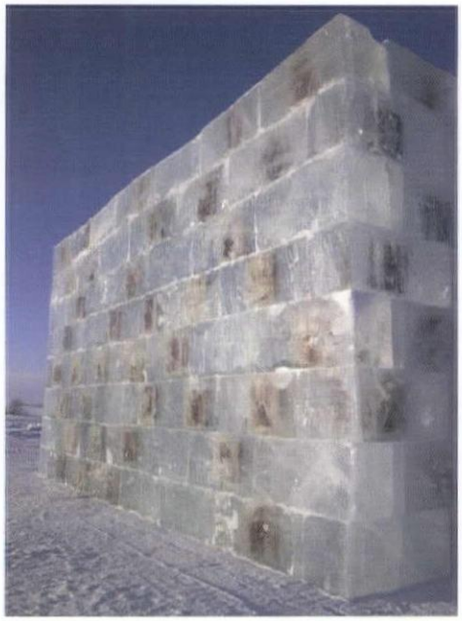
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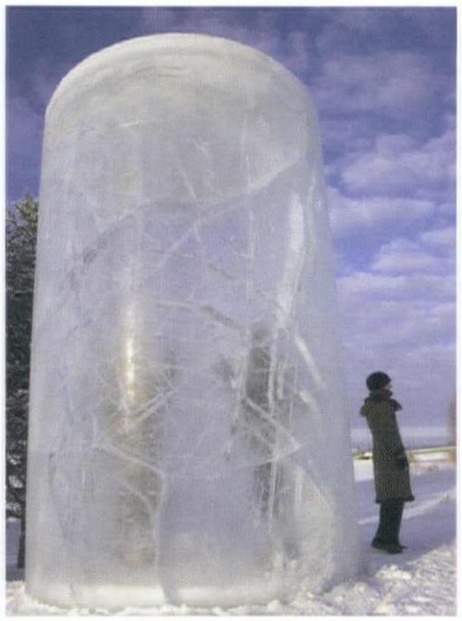


ZUMTOBEL STAFF

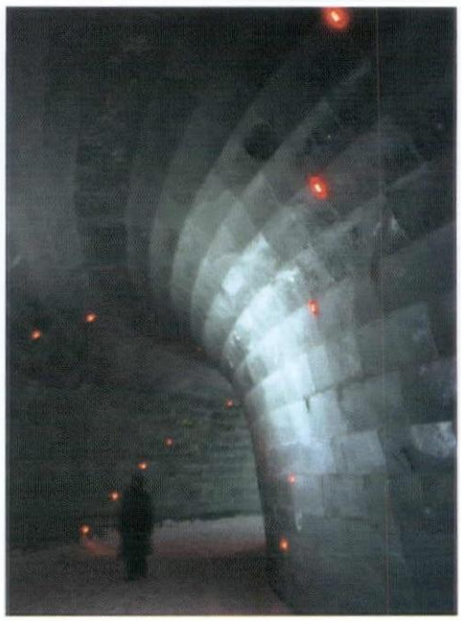
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Igloo blocks by Morphosis working with Do-Ho Suh.



Hollmén Reuter Sandman's delicate ice cylinder.



Ando's tunnel, with digital numbers by Tatsuo Miyajima.

prudent, for winter arrived late this year, snow was initially scarce, and several projects were incomplete when the show opened in mid February. The hazards of moving too quickly were demonstrated at the preview when the Future Systems + Anish Kapoor structure – which resembled a whale modelled from strawberry sorbet – exploded. The wrong lighting system had been installed, and it overheated the fragile ice shell.

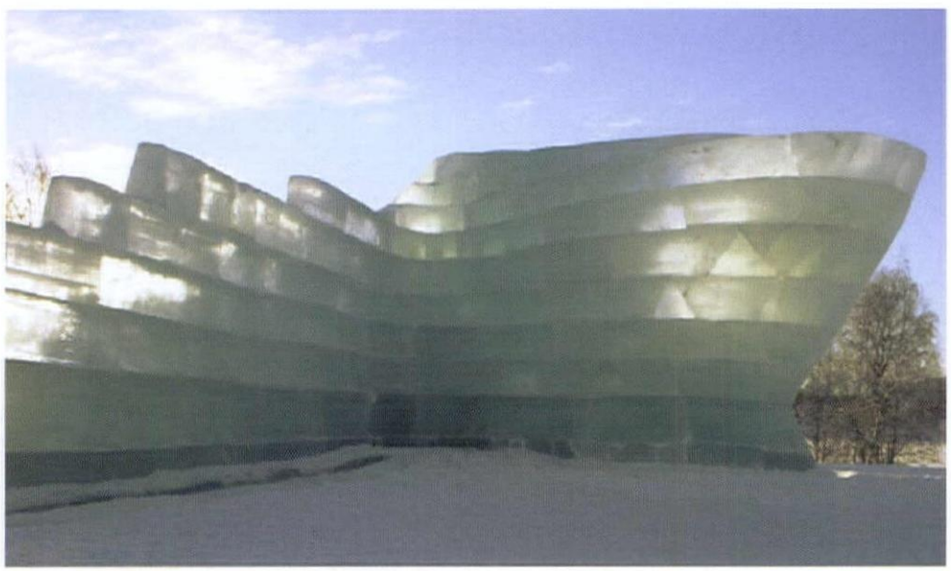
It required a leap of imagination – especially for participants from hot countries – to imagine the frigid beauty of the landscape, and to create work that would become an integral part of it. The Athens-based firm of Anamorphosis and New York artist Eva Rothschild did just that in their stylized Greek theatre, with its cascade of ice shards spilling over compressed snow bleachers, and curved transparent walls that suggest a stage set. It nestles into a slope as do the sun-baked stones of Attica, but it exploits the cool, low sunlight and the translucency of ice to achieve an entirely different effect.

A similar emphasis on light and materiality distinguished several other entries. Arata Isozaki and Yoko Ono collaborated on a labyrinth, which she calls a 'penal colony', comprising four concentric walls of greenish ice blocks, stepping down from 10m to 2.5m in height at the centre. From the outside, it appears as a shimmering cube; as you step through the opening the walls seem to press in, blocking your path, leading you into confined spaces and instilling a sense of terror. In contrast, Tadao Ando's curved tunnel of transparent blocks provides an exhilarating promenade in which you are always aware of the world beyond. In this ideal fusion of art and architecture, Tatsuo Miyajima embedded diagonal bands of digital numbers that glow through the ice like tiny points of fire.

By chance or choice, the balance between art and architecture shifts as you move from one piece to another. Juhani Pallasmaa encouraged Rachel Whiteread to make the first move, and housed her recreation of an East London residential staircase within 'a mute container of the articulated interior – a rare instance of an architect eliminating himself', as he remarked. Paired with Williams & Tsien, Carsten Holler took the lead by proposing converging slides – a device he has employed as a short-cut in real buildings – and the architects incorporated this adult playground within a raised podium of compressed snow that is as enigmatic as Pallasmaa's pentagon, until you reach the point of entry. Kiki Smith's cut-out stainless figures are elegantly backlit in a disc of ice but it's hard to discern Lebbeus Woods' contribution.

In contrast, Enrique Norten's coloured monoliths and the quintet of ice lanterns by Hollmén Reuter Sandman are self-sufficient, and the words that artists have added seem superfluous. The beauty and mystery of these objects derive from their material and its transmutation from liquid to solid. The knowledge that all these structures are ephemeral was dramatically reinforced on the first night, when Cai Guo-Qiang set fire to Zaha Hadid's stepped horseshoes of ice and snow. This monumental work began to resemble a baked Alaska as flaming vodka coursed from the upper levels, eroding the terraces, and prompting the fire brigade to join the eager spectators. MICHAEL WEBB

The Snow Show runs until 31 March www.thesnowshow.net



Sensuous stepped ice and snow horseshoes by Zaha Hadid, collaborating with Chinese artist Cai Guo-Qiang.

browser

Sutherland Lyall tunnels for treasure in the multi-dimensional cyber-strata.

Kunsthaus celebration

In all the cheerful excitement surrounding the Peter Cook/Colin Fournier Kunsthaus in Graz (see pp38-39, 44-53), spare a thought for their Austrian collaborator, Architektur Consult ZT, the GmbH formed from the former bureau of architects Günther Domenig, Hermann Eisenköck and Herfried Peyker. The company sees itself as furnishing a 'harmony between commercial value, endurance and sophisticated architectural design'. And they seem to have done just that at Graz. The three are to be seen at *www.archconsult.com* together with some pretty nifty architecture of their own. Just for completeness, the Graz engineers are at *www.bollinger-grohmann.de* . They don't tell you but on the 17inch monitor I'm currently using you have to hit F11 to get a full screen – only then do you discover the set of buttons at the bottom giving you access to the rest of the site. It's irritating because, for once on an engineers' site, you would really like to have more detail of some of the more tantalizing projects illustrated. Look also at the site of the art gallery itself at *www.kunsthausgraz.at/projekt* at which, should your German not be up to it, you click on 'English' and all is revealed. Another related site is *www.realities-united.de*, the site of the people who designed the amazing skin display and which directs you to a related Kunsthaus image site whence you can download the final release of BIX Simulator. This, I think, allows you to run a simulation of the Cook-Fournier wonder. I'm indebted, as is frequently the case, to the terrific a-matter (*www.a-matter.com*) which is published by Michaela Busenkell and Dorothea Scheidl-Nennermann in Munich. And which sends out a weekly e-letter.

Language course

British and American sites don't normally have parallel German versions so you can't expect the people who run the site BauNetz für Architekten at *www.archplus.net* to run English texts. But just the pix plus my rudimentary schoolboy German is enough to wish they did. Actually one page does have parallel Russian English and German texts but it's a competition and so doesn't count. Russian? You wonder.

Return to the Golden Gate

John Parman has reminded me to take a fresh look at the upgraded LINE site at *www.linemag.org* of which he is co-chair. Sponsored by the San Francisco chapter of the American Institute of Architects, it runs a nicely independent line – which trick of language is maybe behind the name. Last year, when I took a look at this otherwise exemplary site, I thought the overall feeling was a tad homely. Not any more – it's cool and I'm glad to hear that the events diary of the AIA-SF site, to which Line virtuously links, is about to be upgraded. It's one thing to sit here on the sidelines and snipe – quite another to get a substantial public service website up and running, then run it, and run a practice at the same time. RIBA and AIA committeepersons think they have a hard time.

Across the continent

Generous with his encomiums, John Parman urged me to take a look at ArchNewsNow at *www.archnewsnow.com* edited by Kristen Richards who is also the editor-in-chief of the AIA New York electronic magazine Oculus – to which ArchNewsNow has no affiliations. On the AIA magazine Richards, formerly editor-in-chief at DesignArchitecture, has the institutional editor's perennial problem of producing something which is at least mildly provocative and which people want to read. At the same time it can't be something which gets half the local chapter membership storming in brandishing horsewhips. Which, metaphorically at least, they do at the slightest provocation. If that suggests that I am likely to be sympathetic to Richards and her oeuvre when working on the web, so be it. Whatever, this is a really good site which does what it says: provide stories of newsworthiness and interest. There is a terrific daily update of stories from all over the world, to which you can subscribe, and which solipsistically and confusingly, contains links to its own stories. You occasionally get a whiff of institutionalism crossover when, for example, Richards prefaces a potentially controversial article with a this-and-on-the-other-hand-that editorial balancing introduction to a story about a new scheme near a sacred R. M. Schindler house (near, not in place of) in West Hollywood. It's not a lack of editorial courage but, one is fairly certain, long experience with the architects with purple faces and metaphoric horsewhips. And what's wrong with editorial balance?

Sic transit

And what of DesignArchitecture? We looked at it a couple of year ago, noted that some of us subscribed to its newsletter but that some of the stories lingered on the site beyond their read-by date. Now, I'm sorry to say, it has faded from our email In boxes and seems to have run its course with the last posting on the site dated early December 2003 with the site now seemingly a blog.

Sutherland Lyall is at sutherland.lyall@btinternet.com

letters

BUMPY RIDE?

SIR: 'Yes', Charles Jencks is right (AR January). New angles on the wheel make for a bumpy ride. But Malcolm Andrews' comment a few pages on, that landscape is commodified twice – once as real estate and again as aesthetic amenity, made me go back for another read.

It's safe to say that Medicis, Sun Kings and owners of English country houses weren't too concerned whether the appropriation of territory – metaphorical or otherwise – was morally or politically correct. Their artfulness at indicating how much of it they possessed has landed us the conflation of beauty and asset value we suffer now.

Whether land is merely enclosed as status amenity (Nature 1), exploited as commercial amenity (Nature 2), commodified as visual aesthetic amenity (Nature 3) or defaced (!) as intellectual aesthetic amenity (Nature 4), it's all real estate owned by someone to do what they jolly well like with it. I've no issue with zero nature as theory but if it's going to require several acres for entry-level communing plus some for mandatory cross-coding, I'm deeply skeptical. Why now?

Newspapers report a surge in borrowings for buy-to-let properties and anyone with cash to invest is now farming tenants in hastily-mortgaged spaces. Landless landlords! Good gracious! So along comes a theory using cosmic notions to reassert the pre-eminence of lording it over good old-fashioned land. Heroic lawn mowers move across the landscape as symbolic field workers. It's too late. These isles have embraced the New Feudalism and there's no going back.

Yours etc

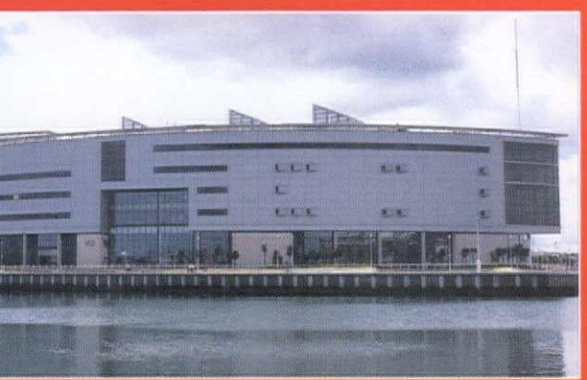
GRAHAM MCKAY

London, UK

MODEL PRISONS REVISITED

SIR: In his letter (AR Nov 2003) Leslie Fairweather questions the Model Prison (AR Oct 2003). He suggests that learning regimes can be carried out in existing prisons. While that may be the case, the morphology of nineteenth- and twentieth-century prisons requires the prisoners to move to the learning/training environments. Prisoner and staff time would be better used if movement was minimized. This is achieved by creating a series of autonomous physical units (or Houses) in which groups of prisoners may live, work and learn. Centralized functions are kept to the minimum and specialist people move to the prisoner group. Because the specialists are entrusted to move themselves this is, in this

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Hygiene and water saving have always been high priorities for the Swiss so it should come as no surprise that Geberit has become the leading innovator in the field of hands free washroom equipment.

A tap without a handle?

With water becoming an increasingly scarce and expensive commodity, any measure that cuts wastage is a step in the right direction. Geberit's intelligent, infra-red controlled taps supply water on demand only, saving over 80% compared with traditional mixer taps.



Flushing without touching?

Automatic flushing is a relatively well known application for infra-red but Geberit has refined and developed the technology to the point where flushing of the WC or urinal is guaranteed each and every time, while saving over 60% of the water used by conventional methods. The benefits to hygiene and the washroom environment are clear.

But it doesn't stop there. With typical Swiss thoroughness, Geberit has taken the process further and designed a whole range of infra-red driven products to enable it to bring the concept of the hands free washroom to reality.

A hands free washroom?

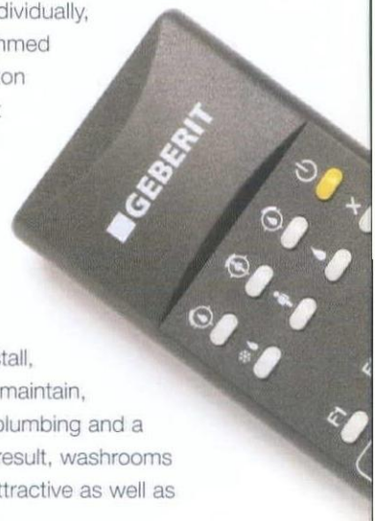
The Geberit range takes infra-red control to its logical conclusion. Intelligent electronic taps, hand dryers and soap dispensers, combined with infra-red WC and urinal flushing, provide the designer with everything he could wish for to create a modern hygienic washroom. Water and energy are controlled and conserved completely automatically and all functions are performed without the need for touching.





Remote programming?

With these intelligent infra-red systems, each urinal can be individually, electronically programmed at the touch of a button and adjusted to meet changing demands.



The Geberit system opens up exciting opportunities for both designers and architects. Fast and straight-forward to install, it's easy to clean and maintain, thanks to concealed plumbing and a clear floor area. As a result, washrooms can be impressively attractive as well as efficient and hygienic.

Have the Swiss lost their touch? Well, yes. And no.

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GEBERIT

To find out more, visit the website at: www. Geberit.co.uk or telephone 01622 717811.

Diary

AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS AND EVENTS

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

AUSTRIA

AUSTRIAN ARCHITECTURE IN THE 20TH AND 21ST CENTURY

Until 28 September

Architekturzentrum, Vienna

Major chronological survey of the development of modern Austrian architecture, through drawings, texts, photographs, models and films.

www.azw.at

FINLAND

SACRAL SPACE – MODERN FINNISH CHURCHES

Until 21 March

Museum of Finnish Architecture, Helsinki

Since the Second World War, the Finns have been enthusiastic church builders. This exhibition documents a critical selection of buildings that make profound and moving connections with nature, light and the divine.

www.mfa.fi

THE NETHERLANDS

DANTE GABRIEL ROSSETTI

Until 6 June

Van Gogh Museum, Amsterdam

A first Dutch retrospective for Rossetti, energetic Victorian purveyor of lust, passion and red-headed femmes fatales.

www.vangoghmuseum.nl

UNITED KINGDOM

EMERGING ARCHITECTURE

Until 16 March

RIBA, London

Winning projects from this year's ar+d awards are elevated to the majestic confines of the Florence Hall. Come and savour the amazing diversity and ingenuity of the world's leading awards programme for young architects.

www.riba-london.com

UNITED STATES

PICTURING DOMESTICITY

Until 17 May

Museum of Contemporary Art, Los Angeles

Contemporary artists investigate the concept of home – the house structure, its material components, and the complex range of narratives embodied by its physical space. Featuring works by Diane Arbus, Jeff Koons, Gordon Matta-Clark and Joel Shapiro, among others.

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instance, more economic. The Model seeks to simplify the prison, literally to uncomplicate it. It is important to stress that the adoption of a house model, in place of linear wings, is not radical. HMYOI & RC Feltham, which opened in 1983, was modelled on the 'New Generation' American prisons, which proposed houses in a campus layout. This was subsequently formalized in the UK Prison Design Briefing System (PDBS 1989) and the Woolf Report (1991) advocating the construction of wings for small groups of 50-70 inmates, and put into practice in triangular houses at HMP Woodhill (Milton Keynes 1991), Doncaster and Lancaster Farms. PDBS guidelines currently indicate paired rectangular house blocks accommodating 50-70 inmates. There are, however five logical developments that distinguish our House model from previous house models, which do little more than reshape and downsize the Victorian prison wing:

1. The house could be semi-autonomous, not just a dormitory, mitigating prisoner movement

2. The group size suggests an accountable prisoner group

3. Houses are integrated into a compact and efficient circulation system

4. Houses are arranged on a chequerboard (not as pavilions) so contributing to the controlled use of outside space

5. The house offers an immediate link to outside space, mitigating the time and cost associated with achieving time in the open air

The Model therefore enables the Prison Service to redeploy a significant element of their security budget (ie prison officers) for new roles in education and training. This simply is not possible with the current stock of buildings due to their complex morphology and the high level of managerial control required.

Fairweather questioned the density of the prison. The team agreed specifically to develop a model, which could be located in our towns and cities bringing the prisoner closer to family and friends to ease visiting and eventual resettlement, as well as providing a model for remand when prisoners are awaiting trial or being ferried to and from the courts – people who may not be found guilty of a crime, and must not become institutionalized.

It is nevertheless important to stress that the published design is only indicative. A more detailed description of the Model including a series of strategic conceptual diagrams can be found in *Learning Works: The 21st Century Prison* published in 2002. While the prison appears to be liberal, the arrangement of spaces both inside and outside is strictly controlling. It is for this reason, however, that activity within clearly defined spaces is free. In this environment the prisoner is not judged by their conformity but by their varied activity and achievement. In the one-hectare prison an invisible pedagogy is at work.

The architecture fulfils both a social and psychological role, through the creation of humane, secure but not repressive environments, and an economic role, crucially by releasing staff time to conduct the new regime. The design is a blueprint for both palpable quality and managerial efficiency.

Yours etc
SIMON HENLEY
For and on behalf of Buschow Henley, London

BAM PLAN

SIR: Archie Walls should be given the chance to rebuild Bam (AR February, p28). Thanks to him, and you, we had a glimpse of the wonders of the unknown Iranian city immediately after the dreadful earthquake. The world has not all been explored. More articles like this please.

Yours etc
WEI WEI CHAN
Hong Kong

DESIGNER APPEAL

SIR: I am researching the architecture and interior design of London coffee bars of the 1950s. A central part of my research is to make contact with (and hopefully interview) people who were associated with the bars – either as owners, designers, architects, employees or customers.

I am particularly keen to contact the designers who were responsible for the interiors. I am aware that a number of these people are no longer alive but there are some about whom I have been able to find nothing. One of these is Geoffrey A. Crockett FRIBA who designed bars such as La Ronde (Baker Street), Negresco (Brook Street), Sarabia (Onslow Crescent), Pinnochio (Frith Street), and the Moka-Ris (Dean Street). I would be delighted if any of your readers could tell me anything at all about Mr Crockett.

Yours etc
MATTHEW PARTINGTON
Bristol, UK



Moka-Ris. Photographer Marcus Vergette

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stainless steel mesh for sport venues

Completing the high standards in comfort, the new external façade made of stainless steel mesh allows sponsors to project a clear image of their promotional films. The tightly tensioned mesh with a 32 degree angle of inclination transforms the façade into a lively informative screen for one of the most popular football stadiums of the world. A perfect match.

Architect: Estudio Lamela, Madrid

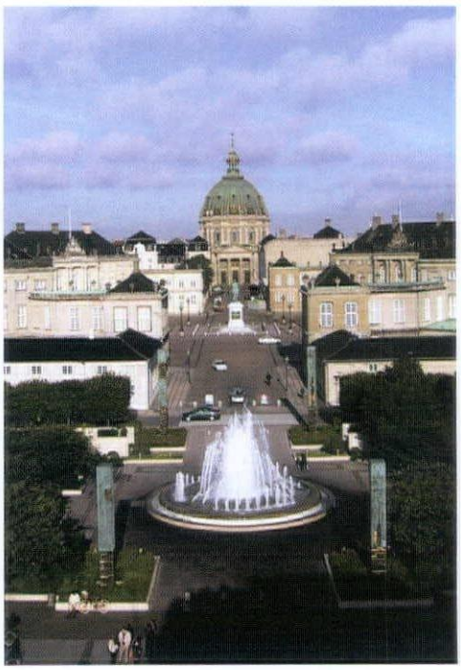
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GKD
WORLD WIDE WEAVE



The ferries to northern Scandinavia park outside the Amalienborg Palace which gracefully surrounds ...



... a square on one of Copenhagen's Neo-Classical axes.

View from Copenhagen

Wonderful Copenhagen is under immense pressure to expand and, to protect the fabric of the old city centre, the formerly almost deserted island of Amager is becoming a new and vital part of the city.

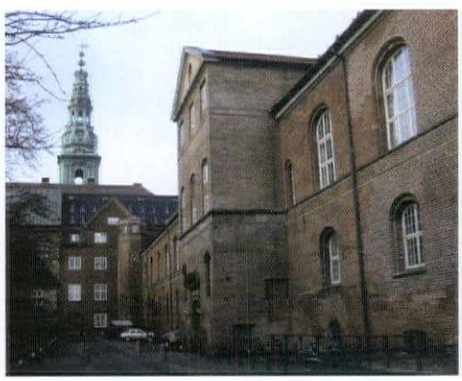
Visitors to Copenhagen over the last year will have noticed that the austere geometry of the city's new Metro system has been compromised somewhat by the addition of rough wooden blocks and gaudy plastic tapes which raise the height of the balustrades above each Piranesian abyss by about a further 100 millimetres; this ugly but practical measure has been taken following the death of two people who tried, while in a tired and emotional state, to find a quicker way down to the platforms during the summer of 2003. Following the ignoble tradition of London's *Evening Standard*, the local press has been quick to turn a few isolated incidents into an indictment of the entire project: a journalist from the *Berlingske Tidende* reported in October 2003 that he was able 'quite easily' to extract large stones from the gabions at the new Lindevang station, and indeed found several of these stones 'lying around' the station entrance. Other similar stories rumble on: there has been a great deal of gossip going around concerning the stability of the 'Black Diamond', the National Library. But when last seen it appeared to be resting happily at its familiar bizarre angle.

The leading architectural chatter of the day, however, concerns the plan to relocate the National Archives, which are currently located alongside the Christiansborg, the parliament building. The elegant reading room, part of a complex built in 1603 as provision stores, is too small for its purpose, and the parliament wants to take it over for its own use. Some years ago an expensive piece of land was bought at Ørestad, and a competition was held: the winners were Behnisch & Partner. A period of wrangling about the cost and scope of the project was followed by a government proposal of January 2002 to relocate the entire archive in Odense – for which, perhaps, read 'Swindon' – located at the centre of the country, but in practice greatly inconvenient for most users. The archives might indeed have gone the way of our own National Monuments Archive, but for the timely suggestion of a retired engineer from Danish Railways: the archives will now, it seems, be located on the site of a disused goods yard alongside the Kalvebod Brygge, just by the Central Station in Copenhagen itself. No final decision, as yet, as to whether there will be a new competition, a new architect, or for that matter, what exactly it is that the new building will contain; the cost of the new siting is, however, optimistically put at half that at Ørestad.

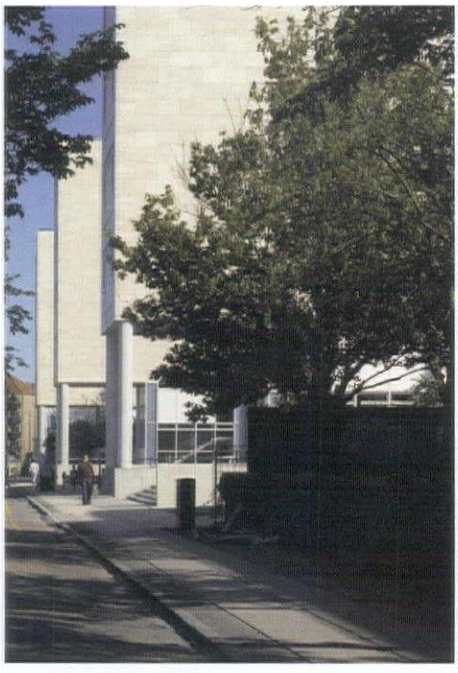
Further east and opposite the Amaliehaven, the opera house is now taking on its final form. Henning Larsen's massive building sits directly opposite the royal residence of Amalienborg, making the latter resemble one of Disney's castles. The fuss about the prerogative of the private benefactor, Mærsk Mc-Kinny Møller, who chose the architect and the location, has still not died down, as architect Peder Elgaard reinforced in an interview with Copenhagen's University Radio, and Akademirådet – the council of the academy of fine arts – has directly criticized the monumental north-west front. The saddest and most immediate change in the area will be for those who travel on the DFDS overnight ferry from Oslo. Currently one glides slowly in to the very centre of the city at one of its most beautiful points, just after enjoying an early breakfast sailing down the



Metro in a mess – absurd alterations.



The National Archives (right). Shortly to be moved.



Copenhagen University campus on Amager by KHRas ...



... which has been described ...

Sound: surely the most lovely entry to any European capital. Make the most of it now: this September the ferry terminal will be transferred to some characterless site between the Østerport and Nordhavn railway stations.

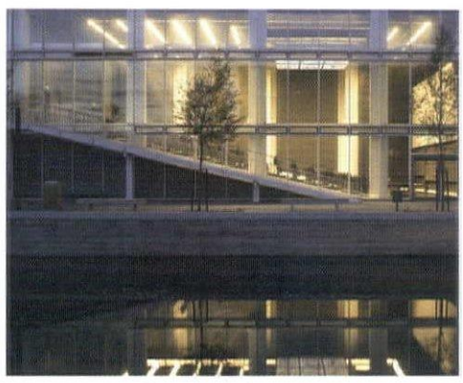
Down at the Copenhagen University campus on Amager, students and academics alike have been tickled by the first stage of the new complex intended to replace the labyrinthine structure designed in the 1970s by Eva and Niels Koppel. The old building was, according to urban myth, intended to function eventually as a factory warehouse or even a military bunker. A competition for its replacement was held in 1997, and won by Sven Axelsson of KHRas; the results can now be seen on the ground. The Koppel building had a consciously democratic character: lecture rooms, administrative offices and corridors were all jumbled together around garden courtyards to create an environment in which one might bump into friends and colleagues at any time. With KHRas we are back to object-building with a panoptic flavour that some have seen as rivalling that of Vestre Fængsel, one of Denmark's largest prisons. The Koppel building is to be retained, probably with a remodelled facade. Passing students will thus enjoy a short lesson in the transient glories of architectural fashions: the colourful old social-democratic dialogue between in and out, and them and us, on the one hand, and the icy perfections of black, grey and white modern formalism on the other.

And, out of town, some rather more gentle and old-fashioned social manipulation may be under way at Trekroner, just east of Roskilde. RUC, Copenhagen's post-1968 (and non-traditional) university, was relocated here from Copenhagen city centre in 1972, when it was expected that Roskilde would expand eastwards. In spite of a new railway station, the town never came to Trekroner, and the site has retained its idyllic rural setting. Over the last few years, plans have been drawn up for an expanded semi New Town, with 2500-3000 new homes, and a further 5000 jobs in new industrial and service areas to complement the existing 10 000 university-related workplaces. Artists Jeppe Aagaard and Kerstin Bergendal have been given the task of making a so-called 'operational art plan' for the area, in order to create a living and working environment somewhat superior to that of the average dormitory suburb. This will be a long process, and a great deal of work has already been exhibited to the public. Bergendal's own manifesto for the art plan presents an almost utopian vision of combining permanent and transient artworks as complement to daily life. It is a modern-day evocation of the great arts-and-crafts vision of a hundred years ago, although (with the problems of the Copenhagen Metro in mind) it also raises the question as to whether there is a reasonable limit to the degree of aesthetic saturation that can be imposed upon a hard-working and travelling public.

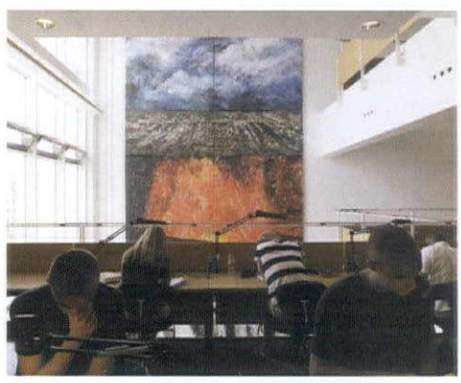
TIMOTHY BRITTAIN-CATLIN and
HENRIETTE STEINER



... in the popular press as a prison ...



... it certainly has Panopticon-like elements ...

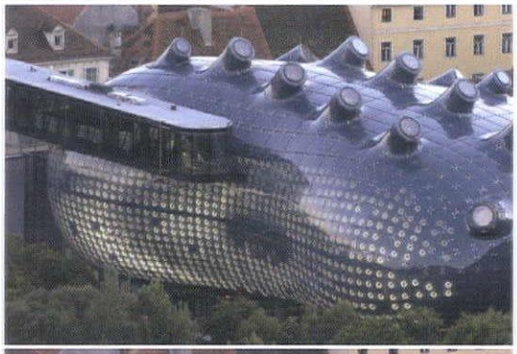


... but it is clearly a good place in which to study.

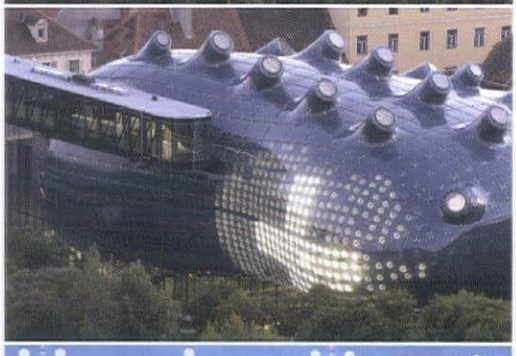
design review



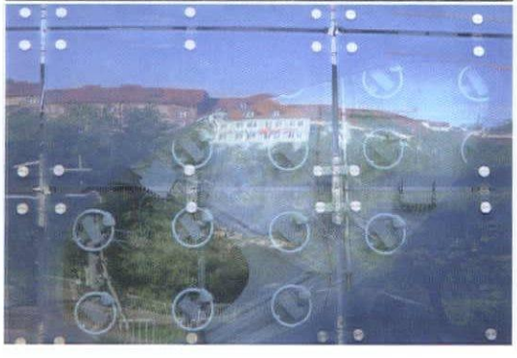
1
Carapace informed by a spirit of pioneering ingenuity.
2, 3
Oozing its way round the fabric of Graz.
4
Each lamp is effectively a pixel.



2



3



4

MEDIA FACADE, GRAZ, AUSTRIA
ARCHITECT
SPACELAB COOK-FOURNIER

Light fantastic

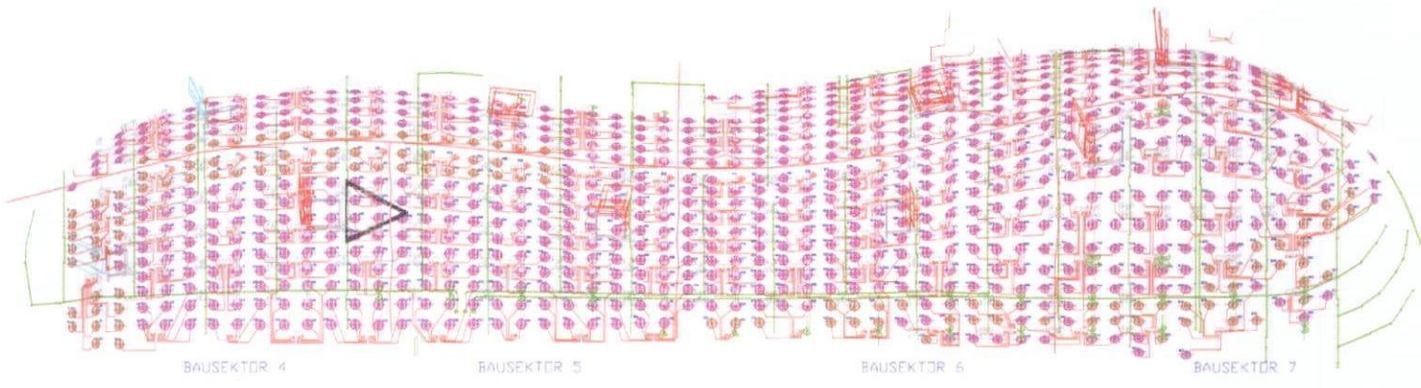
The flank of the Graz Kunsthaus has become a giant illuminated screen using simple, readily available technology.

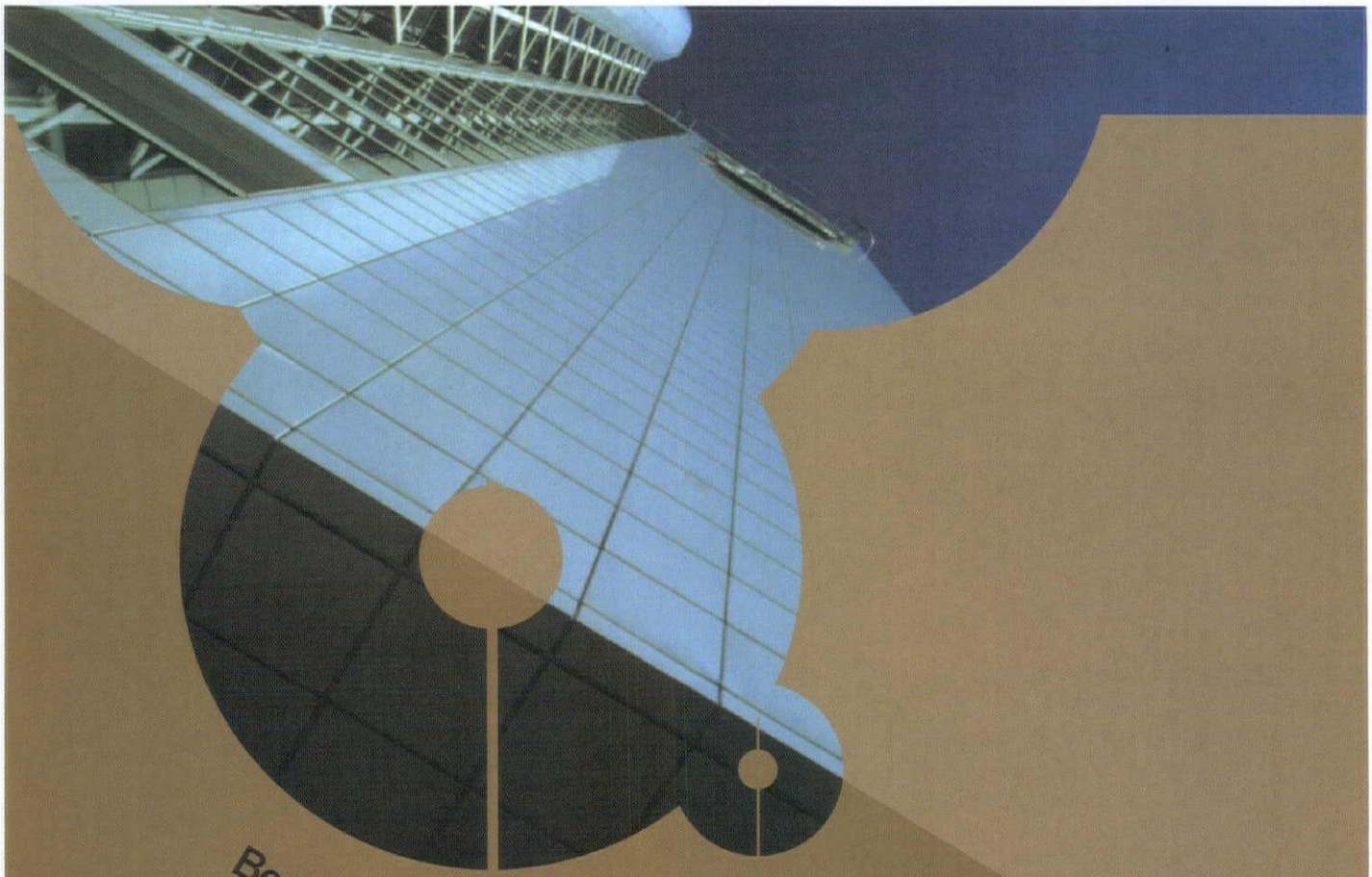
Oozing its way around the Baroque fabric of Graz, Peter Cook and Colin Fournier's new Kunsthaus (p44) is more than just a fashionable biomorph. In a modern manifestation of Cook's and Fournier's adventures in technological optimism with Archigram, the chameleon-like building can also be a light show, cinema screen, advertising hoarding and public notice board. In their competition entry, they boldly proposed an 'intelligent skin' that would pulsate with changing colour, light and images, hinting at activities within. In practice, the cost of LEDs proved prohibitive, so a more modest solution was adopted, which, as it turns out, is equally informed by a spirit of pioneering ingenuity.

The external carapace is made up of a 20mm thick layer of double-curved, blue acrylic panels supported at each corner on stainless-steel spider clamps. These hold the panels clear of a waterproof membrane behind. On the main east facade, 930 circular 40w fluorescent fittings are mounted in the gap between the two layers. Each doughnut-shaped lamp (from a standard range by Zumtobel) effectively acts as a pixel, individually activated by a central computer. As well as being switched on and off, lamp intensity can also be varied, from 0-100 per cent. Supplied and monitored by a digital control system, simple animations, graphics, messages and text can be displayed (at a speed of 20 frames a second), transforming the bulging flank of the building into a giant low resolution screen. The ad hoc-tech use of standard fittings and relatively simple technology makes the enterprise admirably economical, though replacing exhausted light bulbs might prove a bit tricky.

Known as BIX (big pixel), the system was developed by realities: united, a Berlin-based architectural lighting firm directed by two former Bartlett students, Jan and Tim Edler. The large pixel size does mean that it helps to be some distance from the building to register the images, though the slightly coarse grained effect (like watching an old black and white movie) is quite compelling, compared with the often vapid slickness of LEDs. Various artists will be unleashed at intervals to create different installations exploring the relationship between image and architecture, permanence and ephemerality and so on, though perhaps none will match the Edler brothers' own effort in a demonstration press video featuring Graz's favourite son, Arnold Schwarzenegger, on one of his familiar cinematic rampages. C.S.

Architect
spacelab cook-fournier, London
Media wall
realities: united
Light fittings
Zumtobel
Photographs
Paul Raftery/VIEW except nos 2,3,4





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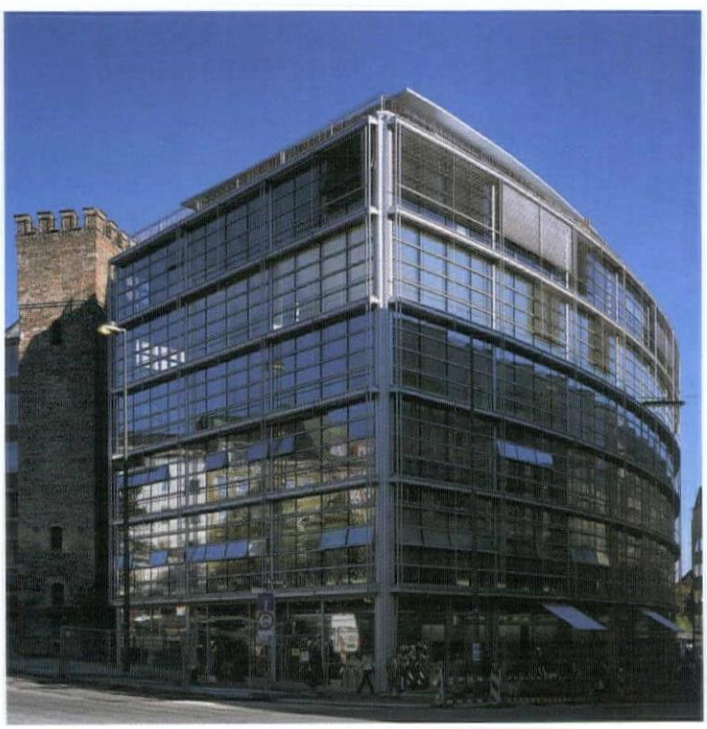
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Architect: von Seidlein Fischer Konrad Röhrl, Munich

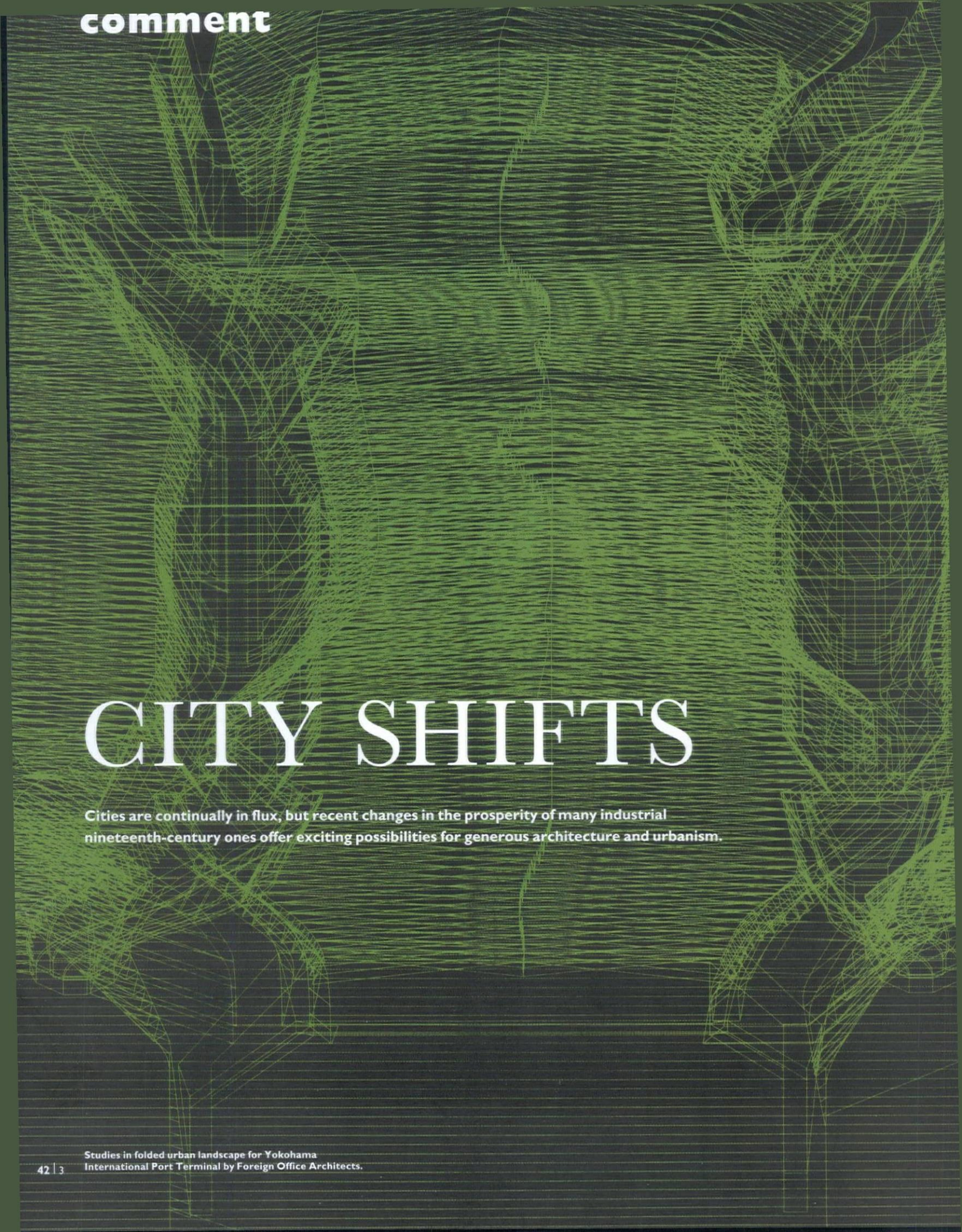
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CITY SHIFTS

Cities are continually in flux, but recent changes in the prosperity of many industrial nineteenth-century ones offer exciting possibilities for generous architecture and urbanism.



Studies in folded urban landscape for Yokohama International Port Terminal by Foreign Office Architects.

Curious things are happening in the old industrial cities of Europe. Towns as different as Leeds, Leverkusen and Lille are being transformed by new prosperity: people, particularly the young and the old, are beginning to move back to live in city centres. After decades (in many cases almost a century) of decay caused by the decline of heavy industry, new economic activities, usually based on services, are beginning to cause demand for housing, shopping, workplaces and leisure in areas that previously seemed hopeless. Alas, the same does not seem to be happening generally in the United States, though it is in Canada – particularly in marvellous Vancouver.

At the same time, the nineteenth-century fabric of European industrial cities has been renovated (often well, but sometimes disastrously). Suddenly, fine old buildings sparkle again, forgotten squares and streets have new life. New architectures of very variable quality have begun to emerge to complement the old. It is distressing that the centre of the new Birmingham seems to have its tone set by Future Systems' huge new, blue voracious slug (AR October 2003) apparently designed to devour the customers of Selfridges. It is sad that the new centre of Lille should be dominated by Portzamparc's boot building (AR September 1993), so gross and scaleless compared with the remaining old fabric, and setting the tone for other modern vulgar and crass object buildings.

But we must not despair. Of course, energetic economic activity always produces absurd buildings as well as fine ones: the most absurd will be out of fashion soon, and be replaced when they are seen by new generations for what they are. And we should remember that for all disastrous new buildings, there are those that help to make up for them: the Pompidou Centre by Piano and Rogers (AR May 1977), the Waterloo Terminal by Nicholas Grimshaw (AR September 1993), Frank Gehry's Bilbao Guggenheim (AR December 1997) are all works that dignify and ennoble their cities.

At least in Europe, city centres are active again. Change is driven by the new economics, the transformation of society they generate, and sadly, slowly as yet, by a vague understanding of what the British Urban Task Force[1] called the 'ecological threat'. The Task Force, which undoubtedly produced the most thoughtful discussion in the '90s of the nature of change in European cities, argued for the possibility of creating 'a political, professional and cultural framework which can respond to new economic, social and environmental drivers by giving priority to the development of compact, high-quality urban neighbourhoods over the continued erosion of our countryside … We can create towns and cities that have enduring economic strength, founded upon new knowledge-based industries employing skilled local workforces. We can create beautiful places that are socially cohesive, avoiding disparity of opportunity and promoting equity and social solidarity'.[2] Richard Rogers, who chaired the Task Force, is plainly a descendant of the William Morris of *News from Nowhere*, that wonderfully delicate and didactic little novel about how societies and cities might evolve, given efficient technology and human grace.

Belt of desolation

But in *News*, there are no cars (they had scarcely been invented when Morris wrote). The appalling rule of the civil engineer over the fabric of civilization, a reign which so dominated and horridly destroyed our notions of decent urban life in the second half of the last century, is surely coming to a close – at least in Europe, if not in much of Asia, Africa and the US. Yet transport remains absolutely vital to the nature of civic life. Describing Rotterdam, the forerunner of the late twentieth-century European boom cities, Henk de Bruijn argued that its main characteristics, 'expansion of scale, globalization, containerization, clustering, added value',[3] were the main drivers for its regeneration. He also suggested that environmental awareness was one of them, but there is, as yet, little evidence that environmental issues are reflected in the great port.

Yet environmental issues must inform all our future decisions about cities. In Rotterdam, like the other cities that became great in the nineteenth century, the centre begins to be repaired, however around it, before you get to the flourishing suburbs, there is a belt of continuing desolation: an area in which the poor huddle, industries decline and the fabric falls to bits. It is often dominated by transport infrastructures: railway lines (sometimes defunct, and sometimes much more trafficked than they were designed to be) or motorways (think of the Parisian *périphérique* and Birmingham's dreadful Spaghetti Junction – or indeed almost the whole of LA outside the centre).

Cities may not be able to function without efficient transport, but efficient transport is not the mainspring of the city. As Michael Sorkin remarked of Chandigarh, the great exemplar of twentieth-century planning, 'seven categories of road traffic are distinguished – based on speed – and the city is designed efficiently to separate them. Likewise in a kind of nightmarish Taylorization of caste, the city distributes residents … among more than a dozen different income-based housing types.

'The result is a city altogether different from the older Indian cities, their indigenous styles of motion that so appalled the fastidious Corbusier'.[4] In fact, Corb's plans (the transport ones at least) have largely been altered by the amazing and sometimes genial age-old Indian chaos of which Sorkin suggests that progress through the 'sluggish maelstrom' of traditional Indian cities is humanly satisfying because it encourages 'local negotiation for the right of passage'.

Such rights have all but disappeared from the rings of desolation round the urban centres (though in various ways, they may have started to be re-installed in the centres by, for instance, congestion charging systems like those of London and Oslo). It is vital to restore human decency to the desolated cordon, and it is perhaps possible that new geometries and understanding of the relationships of humanity to nature may provide part of the answer.

Folded landscapes

A great deal of rubbish has been talked about the liberating powers of the computer to allow non-Euclidean geometries to enable the construction of entirely new forms and spaces. Sometimes, as at Gehry's Bilbao, the results are spectacular and urban life-enhancing. Too often, such geometries have provided flashy architects with the power to waggle themselves about, destroying human scale with blobs and other such snot. But there are signs that that the new geometries, used thoughtfully, can really begin to civilize the dreadful problems of the unhappy extra-central ring. Perhaps folded landscape can incorporate inflexible traffic infrastructure, to relate green suburbs to increasingly greening urban centres. Folded landscape has as yet been little explored, but we have enough examples to show that the approach is really worth pursuing. Foreign Office Architects' pier in Yokohama (AR January 2003) shows how modern transport and Walter Benjamin's flâneurs can be conciliated. As Luca Galofaro commented on the current extraordinary blossoming of landscape art, 'the landscape becomes the new field of action in which the "users" stop being normal observers and become indispensable elements for the definition of the space that hosts them'.[5]

I do not mean to say by such things that we can remedy the plight of the poor who live in the grim circle, nor that we can turf or forest them over with wacky landscape schemes. But that we should look at the dreadful problems of such areas with the flair and zeal to invent possible new futures for everyone that our profession had in the 1950s and '60s. We were wrong then, because we believed that architecture, by itself, could solve social problems. But we should not forget or trivialize the mighty powers of architecture.

In partnership with others, from social workers to civil engineers (even), from bankers to big city bosses (as well), we can have a very great deal to offer. Let's begin to think and start inspiring again. P.D.

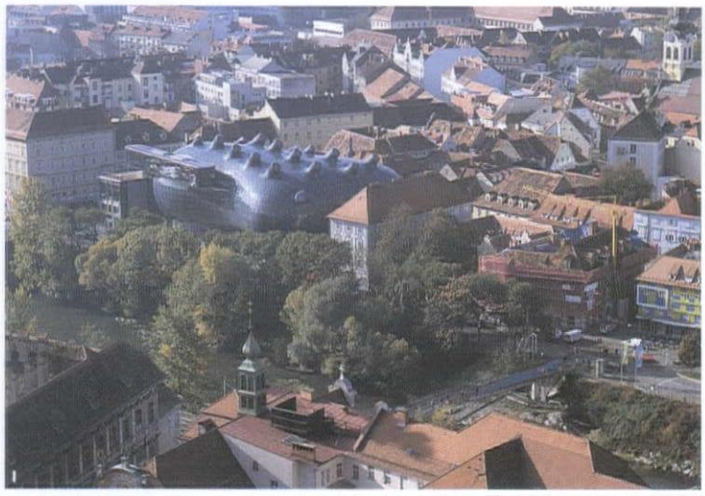
1 *Towards an Urban Renaissance, Final Report of the Urban Task Force*. Chaired by Richard Rogers, E & FN Spon, London, 1999, p27.

2 *Ibid*, p17.

3 de Bruijn, Henk, 'The Port of Rotterdam, Synthesis between Rotterdam City and Mainport', in *Cities in Transition*, 010 Publishers, Rotterdam, 2001, p71.

4 Sorkin, Michael, 'Traffic in Democracy', in *Cities in Transition, idem*, pp279-80.

5 Galofaro, Luca, *Artscapes: Art as an Approach to Contemporary Landscape*, GG, Barcelona, 2003, p27.





As second city of Austria and capital of Styria, Graz's cultural significance is greater than its 250 000 population would suggest. Separated from Vienna by the Austrian Alps, it looks south to Italy and the Balkans, but also east across the Hungarian plain, a European crossroads. Once the royal residence, it has an old university and other places of learning. It was the birthplace of astronomer Johannes Kepler, and has produced other scientists of world renown. In recent decades it has enjoyed a leading role in literary culture as well as hosting an energetic and progressive architectural movement that has been admired across the world.[1]

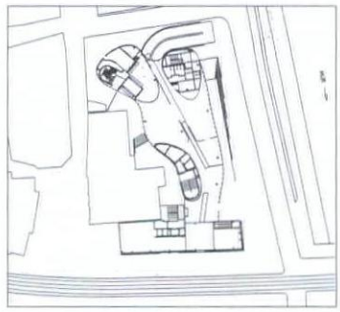
The need for an art gallery and museum was debated for decades, and at the height of the Graz architecture movement in 1989 one very nearly happened, with a major competition held by the regional government for a so-called Trigon Museum in the Pfaugarten. Won by a radical contextual proposal from Schöffauer, Schrom and Tschapeller, this would have been an impressive building, but it was cancelled for political reasons. A later proposed Kunsthaus carved into the Schlossberg, the acropolis, was again the subject of an architectural competition and also came to nothing. It took Graz's impending elevation to European City of Culture in 2003 to provide the final impetus. The competition was announced in 1999 and was judged in April 2000 by an international jury chaired by Volker Giencke. It attracted 102 entries including submissions by Zaha Hadid, Coop Himmelblau, Klaus Kada and Morphosis. The sole prize-winner was the proposal by Peter Cook and Colin Fournier, the remaining prize money being divided equally between eight commendations.

The new site could hardly have been more prominent. Graz grew up around the Schlossberg, a steep defensible outcrop of rock next to the wide, fast-flowing river Mur. The main market place developed immediately south of this rock, connecting westward to the first bridge. Just across this bridge on the north side lies the Kunsthaus, fully visible across the river and enjoying some of the best views of the old city. The west bank has always been the less fashionable side, starting as a medieval suburb just like the south bank of the Thames, and placing a major cultural institution here is, as in London fifty years ago, a bid to redress the balance. The site's frontage to the street crossing the bridge was occupied by the Eisernes Haus (Iron House), a listed commercial building of 1847 with an iron facade of castings from Sheffield. This was to be restored and retained, along with some other old buildings to the west which preserve the traditional frontage to Mariahilferstrasse. The north half of the site had long been a car park, and a busy street lay between the site and the river bank.

The competition programme called primarily for flexible spaces in which to mount changing exhibitions of contemporary art (there is no permanent collection), offices for meeting, curatorial work and publication, a workshop and areas for reception and refreshment. A public garage was to be provided beneath the building, part of the deal with the department store Kastner and Öhler across the river who had owned the site. A lifespan of over a hundred years was mentioned, with some stress on the changing and unpredictable nature of artistic production, but the presentation of the submitted projects suggests that the greatest importance was placed on external image, for competitors submitted a model which became the sole vehicle for publication as photographed looking towards the corner connecting

ALIEN ENCOUNTER

Clad in a pulsating skin, Graz's new Kunsthaus is a spunky modern interloper that adds both to the life of the city and to its historic fabric.



site plan

ART MUSEUM, GRAZ, AUSTRIA
ARCHITECT
SPACELAB COOK-FOURNIER



1, 2
Described by its architects as a 'friendly alien', the new Kunsthaus nestles into Graz's animated Baroque cityscape. The topmost shot (1) shows the view from the castle outcrop.
3
Sleek, sensuous curves cosy up to the surrounding buildings.

with the bridge.[2] An outspoken building was evidently expected, and some had Gehry's Bilbao in mind.

Respect for Cook and Fournier's design, and for the wisdom of the jury in choosing it, increases as you examine the other proposals, many by highly talented architects. The context was irregular and complex even before the need to incorporate the existing buildings, making it impossible to impose an independent set-piece and precluding any straightforward symmetry. In addition, many competitors were obsessed with the problem of the road cutting off the building from the river bank. The conditions rather suggestively allowed cantilevering over it with a clearance of five metres, but it was forbidden to close the road or to interfere with the services beneath it.

Cook and Fournier kept within the site boundary, and their amoeba-like form allowed them to follow the irregularities of the site while still producing a recognizably unified form. The continuous surface helped by removing the requirement for distinctions between wall and roof, eliminating all need for ridges, eaves and even changes of plane. Crucially, this also produced the convex underbelly which makes the amoeba readable from below, in contrast with the flat open entrance platform. The strong form remains dominantly there, yet the glass walls allow the public to filter through, to wait and meet, to buy tickets and catalogues. They can even enjoy a meal in the trendy café Les Vipères, which is set between the river view and the visitors rising to the galleries on the great diagonal travelator. It is a real public place, convincingly transitional and anticipatory.

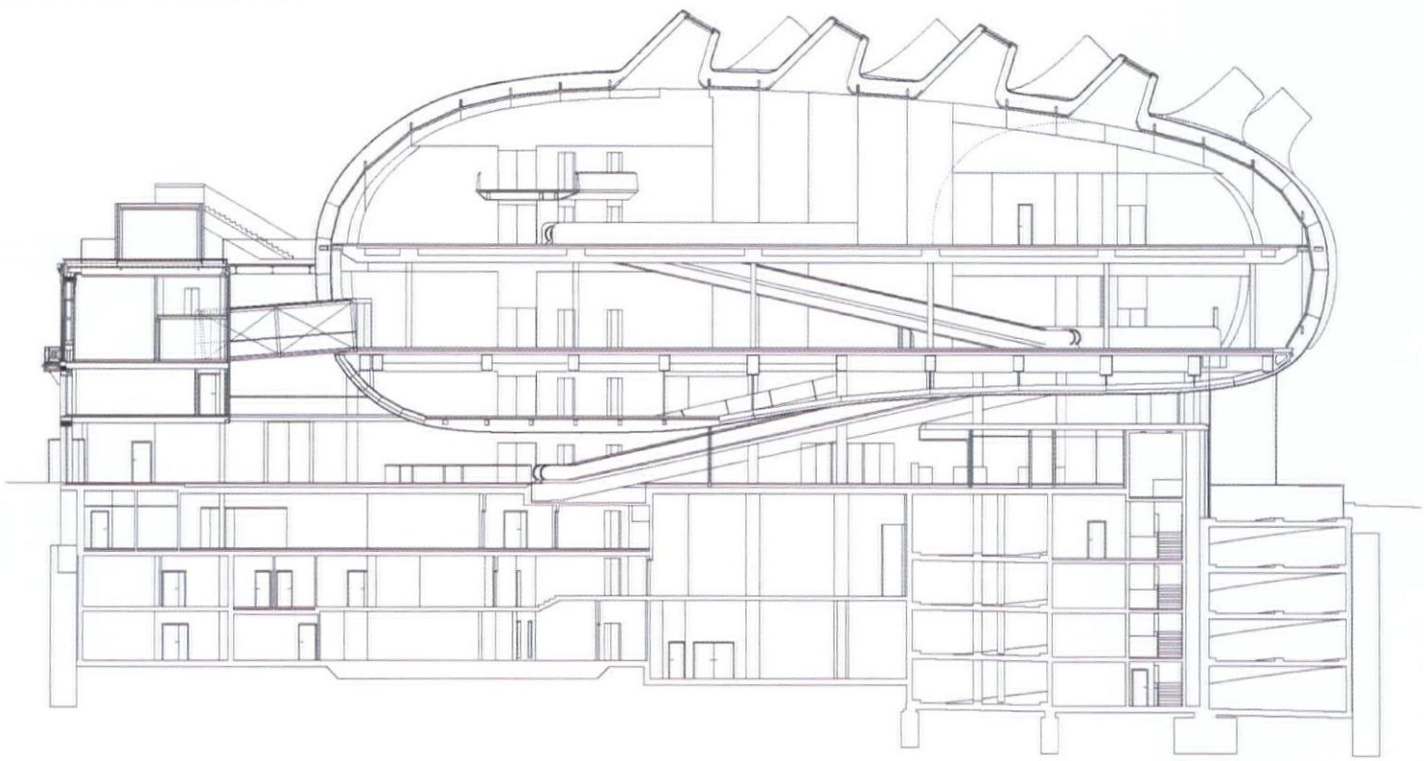
Cook and Fournier also managed to treat the Eisernes Haus, which seemed forgotten or overwhelmed by many competitors, quite gently. It had been much reconstructed over the years, so all that could be restored physically were the elaborate cast-iron facades to south and east (constructed without cold-bridges in 1847!), but the original floor heights could be readopted, and also the flat roof to regain the original terrace and railing. The complete contrast between the Eisernes Haus's trabeated form and the bulging, fluid amoeba simply serves to clarify their relationship.

The amoeba form contains galleries at two levels, irregular in shape with the intention of accommodating any kind of arrangement for pictures, sculpture or installations. They are reached by the two travelators, called 'the pin' in the competition version, which define two crucial diagonals through the building. These vertical connections offer themselves clearly, and the view of disappearing entrance and appearing gallery as you penetrate the underbelly is spectacular, enhanced by the fact that you stand still as you are carried up. Even so, the experience is soon over and is not easily repeatable, since there is no down travelator. With a stair or ramp you can dally and retrace your steps, and so retain control: on the travelator speed is already dictated and you are captive.

The second travelator connects well with the first and conveys you diagonally through to the upper floor and the big main gallery space. Again, the visual experience is a revelation, opening the full effect of the roof, but the only way down from either floor is a dog-leg stair in one of the bunker-like concrete service cores which must rank as a disappointment. The upper travelator heads towards a corner with a balcony leading to 'the needle', another crucial element in the project, but you have to use the bunker stair to get up to it. From outside, this horizontal glazed gallery with rounded ends makes an effective contrast to the amoeba and a convincingly neat formal transition with the Eisernes Haus. From within, it offers spectacular views of the Mur, the town centre and the Schlossberg. Most of the time it serves as a lookout space for a continuing file of visitors to enjoy the view, but for openings and other social events it is used as a bar, with a mobile servery brought in and coupled to a service point in the floor, water and all, a detail amusingly reminiscent of the Archigram project 'Rockplug and Logplug'.

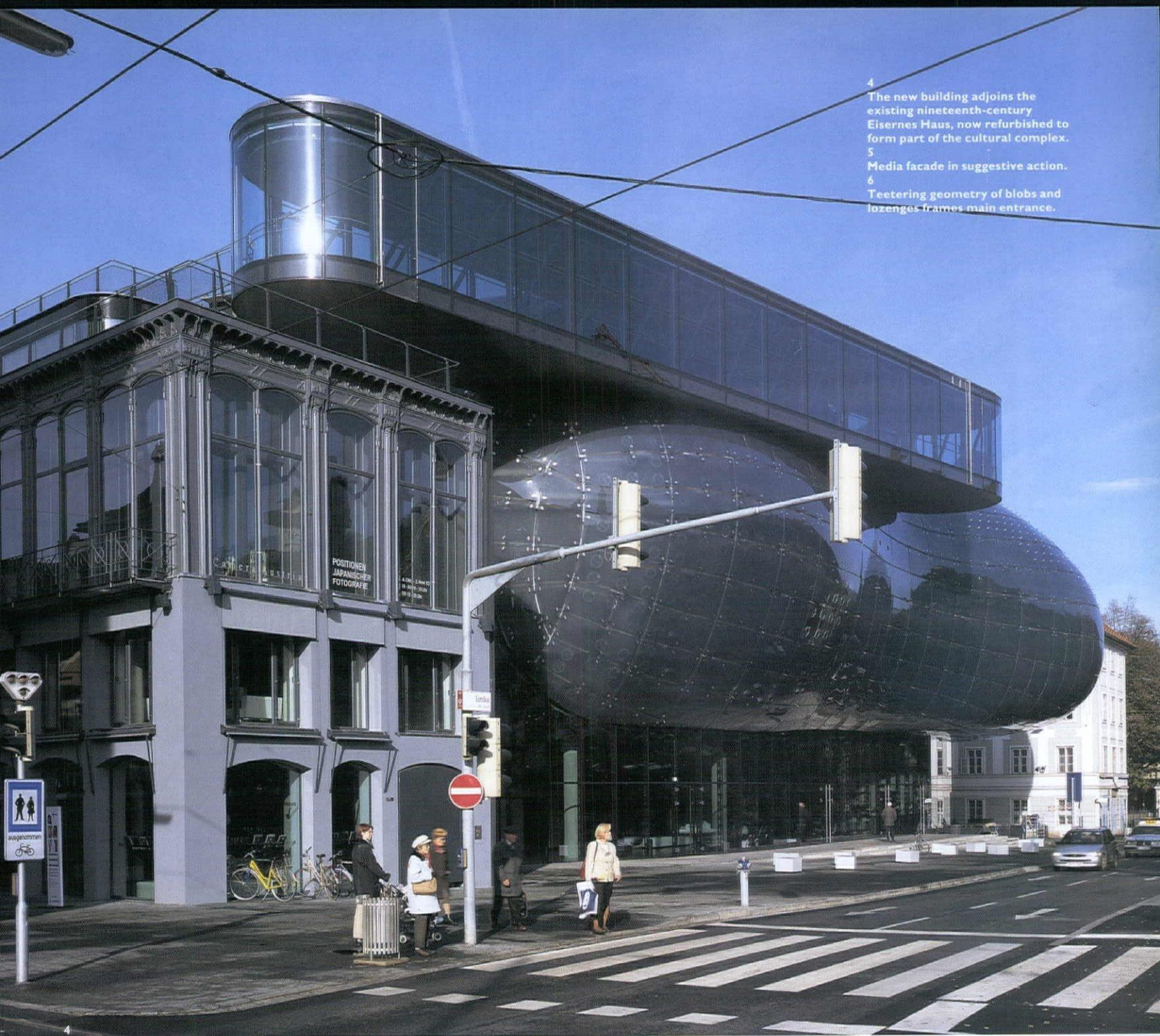
The competition presentation made much of the nozzles in the roof, a series of tentacle-like projections which face north and bring daylight into the upper gallery: one of them also highlights a view from within of the clocktower on the Schlossberg. The amoeboid form is unthinkable without them, and not only for their zoomorphic

ART MUSEUM, GRAZ, AUSTRIA
ARCHITECT
SPACELAB COOK-FOURNIER



46 | 3 long section

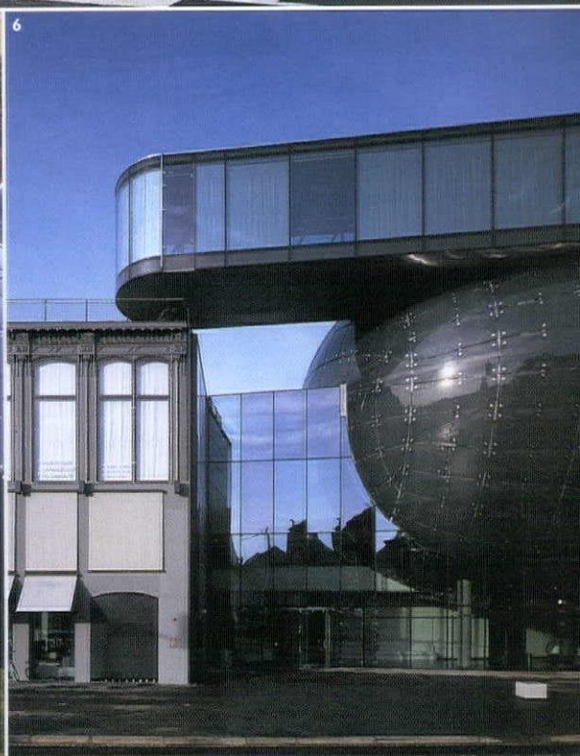
4
The new building adjoins the existing nineteenth-century Eisernes Haus, now refurbished to form part of the cultural complex.
5
Media facade in suggestive action.
6
Teetering geometry of blobs and lozenges frames main entrance.



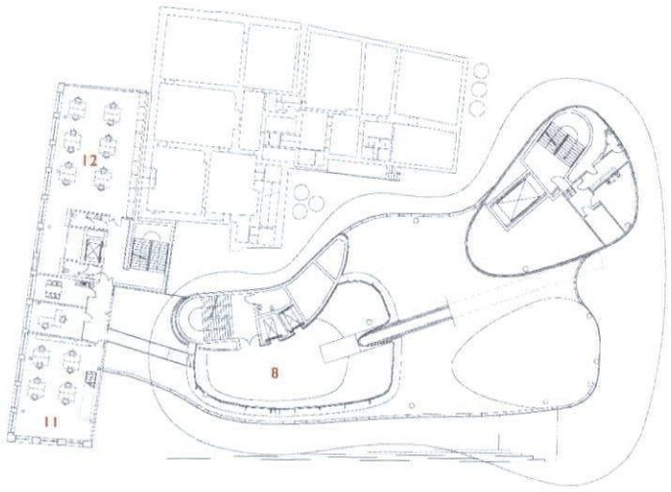
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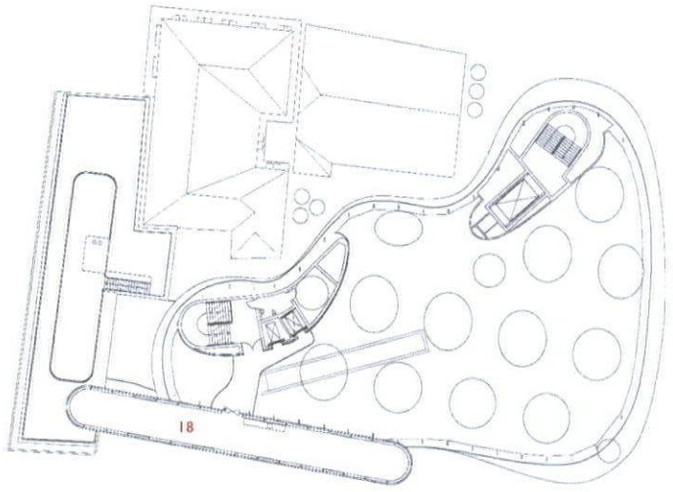
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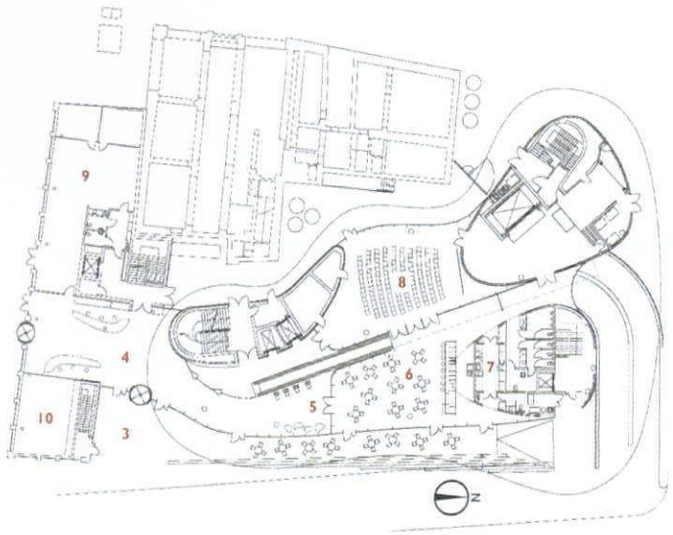
first floor



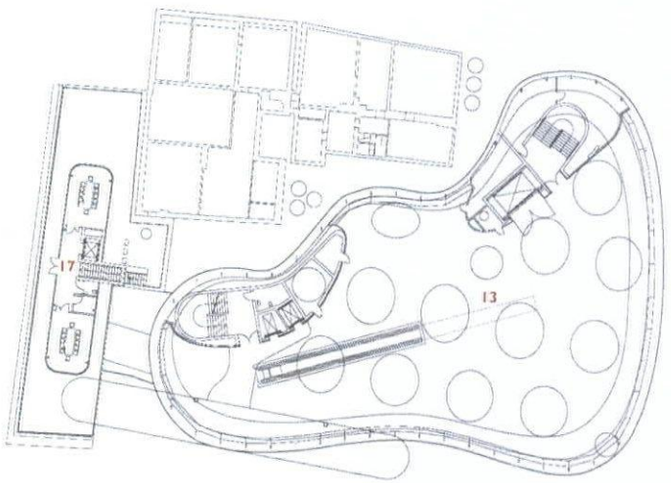
fourth floor

1 parking
2 wcs
3 main entrance
4 entrance foyer
5 media lounge
6 café
7 kitchen
8 multipurpose space
9 platform for New Media

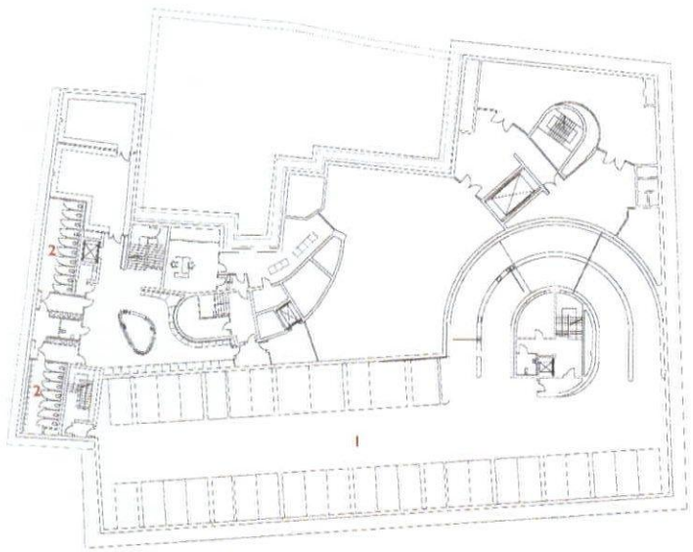
10 shop
11 Camera Austria offices
12 Kunsthaus administration
13 exhibition space
14 Camera Austria exhibition space
15 information/library
16 bridge link
17 meeting and seminar rooms
18 The Needle



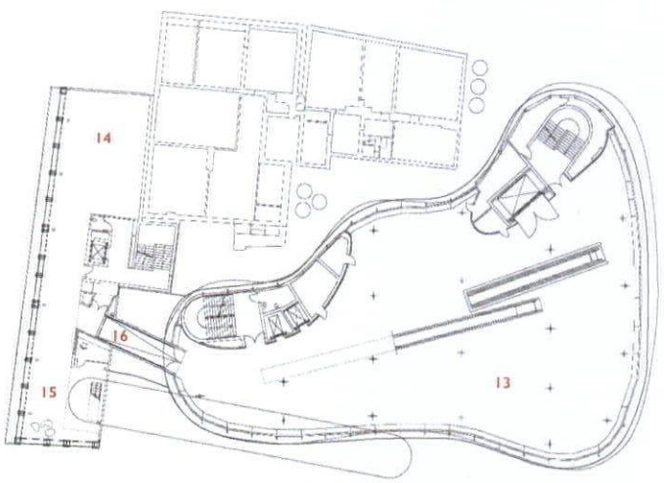
ground floor plan (scale approx 1:1000)



third floor



lower ground floor



second floor

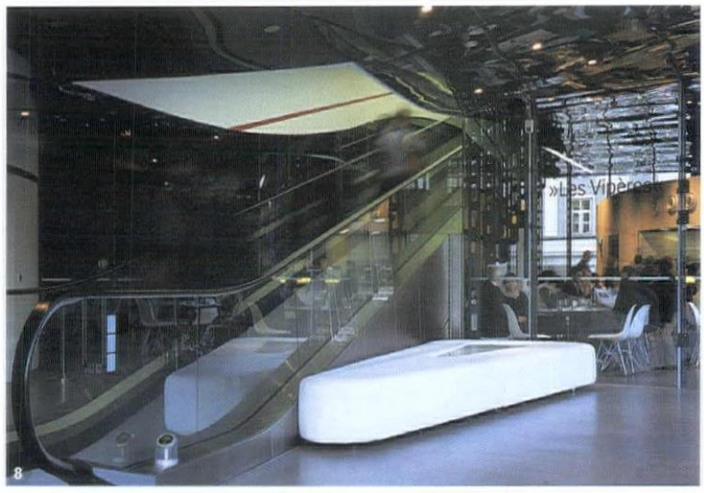
ART MUSEUM, GRAZ, AUSTRIA

ARCHITECT

SPACELAB COOK-FOURNIER

7
The pulsating media facade – complex effects are created by quite basic fluorescent light fittings.





8



9

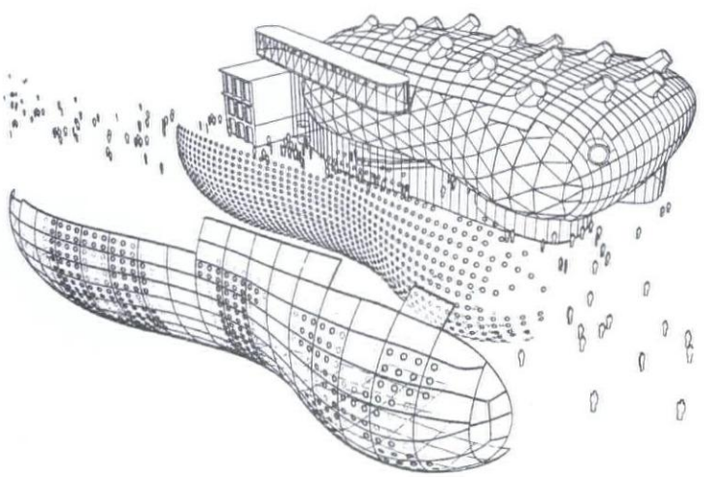
suggestiveness. They show an intended relationship with the world outside and they also change the scale, making a lively roofscape. Gallery architects usually try to provide daylight, for its colour, its lively variability and its connection with the world outside, for, as Louis Kahn put it: 'We were born of light. The seasons are felt through light. We only know the world as it is evoked by light ... Natural light is the only light, because it has mood ... it puts us in touch with the eternal. It is the only light that makes architecture.'[3]

But today's curators often reject daylight, partly for conservation reasons, partly because artificial light allows more control and easier scene-setting, and partly in reaction against the Modernist 'white box' as a special ghetto for art. Cook and Fournier wanted daylight but ended with a compromise. They managed to retain their rooflight nozzles in the upper floor, but the money ran out and the intended reflective surfaces within the nozzles were omitted, leaving only the black painted structure, so there is hardly any reflection of the restricted amount of light that enters. Adding insult to injury, in a move to revive the nozzles' intended prominence under artificial light, spirals of naked fluorescents were placed within their volumes creating an effect that is much too harsh. The lower gallery depends mainly on artificial light, but here too the number of windows to the outside world was reduced, and the intention of retracting the edge to the intermediate floor so that the outer skin could unfold into the upper level had to be scotched due to fire risk.

Gallery spaces are therefore less impressive than one had hoped, but the first exhibitions have probably not shown them at their best. The relationship between art and architecture is in any case fraught with problems, for any kind of purposely designed art-container is bound to seem institutional, and the currently widespread use of old factories and warehouses is liberating for artists precisely because they carry memories of another life and are therefore ambiguous in their framing of the work. The amorphous shapes of the Kunsthaus are better than a so-called neutral box which tacitly imposes a strong frame, and the diagonal travelators add some drama, but it remains for the curators and artists to discover ways for the work to interact significantly with the building. The side-lit photographic gallery in the first floor of the Eisernes Haus is less problematic. It works well in a traditional manner and makes a fruitful contrast with the others.

The technical demands on the building were considerable. The concrete structure is unobtrusive, and the cantilevers of the needle, fabricated like a box-girder bridge, remove the need for props or struts that would have threatened the building's clarity. Beneath the ground is a car park on four levels, well below the river surface and requiring constant (and intended) pumping of its sump. With so little free room above ground, there are also substantial workshops for building exhibition stands and for crating or uncrating works, serviced by a very large lift and fully enclosed loading dock at street level. The north end forms the access point for cars and servicing, and the flows created by the comings and goings happily inform the logic of the building's plan.

A slight drop in street level away from the front corner produces a broadening flight of steps along the east side to separate people from vehicles, and this helps differentiate front from back. Heating and ventilating services are also largely in the basement, requiring ducts in service cores which must pass through the open ground floor. These are successfully reinterpreted as curved bodies rather like ship's funnels, a parallel made more explicit in places by marine details apparent in air-outlets and ventilation grills.

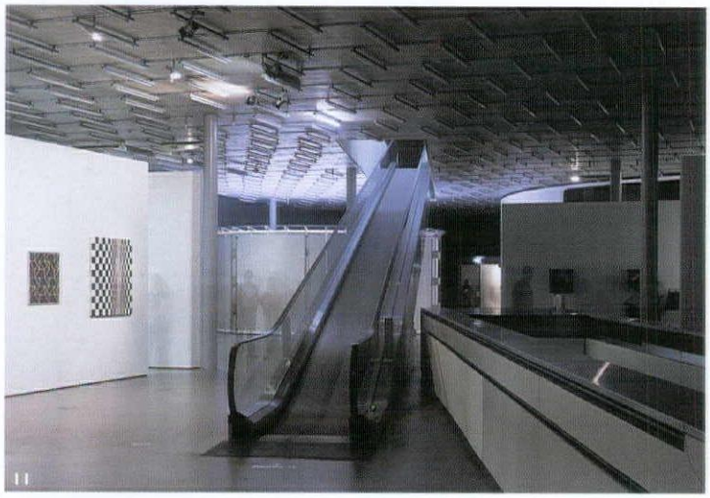


3 cut-away diagram of street facade

8
The maw of the travelator that winds up through the building.
9
Convivial café beside the entrance hall has become a popular venue adding animation at street level.
10
Main entrance hall, with the blue acrylic skin of the amoeba a constant, curious presence.



Art museum, Graz, Austria
Architect
spacelab cook-fournier



11



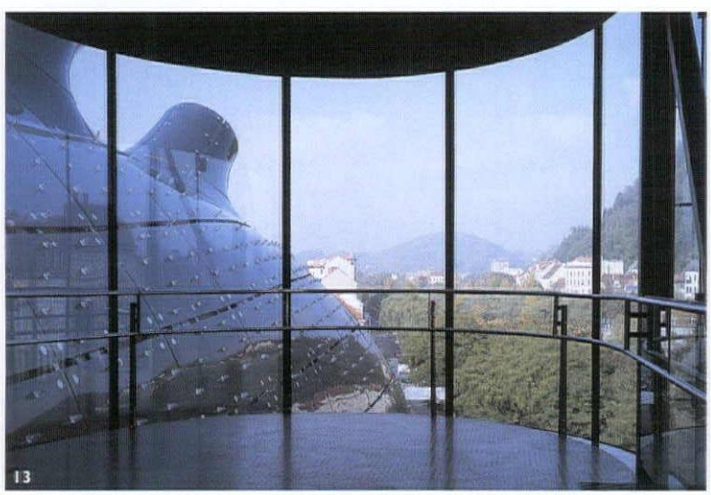
12

But by far the most interesting technical aspect of the building is the external skin, with initial promises of transparency, variability, and softness. At the competition, the architects wrote of: 'A laminated fabric incorporating a mesh of tensile threads and compression ribs enabling it to span the width of the roof without intermediate supports ... The laminate consists of a mylar film incorporating anisotrophic carbon threads and kevlar/Nomex aramid honeycomb struts for compressive strength ... Fluids, fibreoptic cables and other infrastructure elements are channelled through the fabric by means of laminated bladders.'[4] This Archigram rhetoric recalling the space race proved hopelessly optimistic, once again missing the point that buildings are large, so a cubic metre can cost only a fraction of a cubic metre of car, aeroplane, racing cycle, or computer. The saving due to mass production is also absent in a one-off building. So with the Kunsthaus, what really happens? The smooth blue external surface so seductively predicted in the competition proposal has become a series of acrylic plates individually heat-formed to follow the curve and retained by stainless-steel bolts at the corners. Rather than being sealed, they are divided by relatively wide gaps with the real weatherproof skin behind, a plastic membrane with sleeves welded-in where the frequent support struts come through. Beneath is insulation and a supporting structure of steel ribs. On the inside you encounter a system of triangular panels of grey mesh with another void behind. The whole thing is relatively thick, solid, and completely immobile, and the problems of roof turning into wall have resulted in wider gaps in the outer layer to increase ventilation, cone-like studs to retain snow, and careful design of individual drainage nodes. A sprinkler system needed to counter the flammability of the acrylic panels can be used for cleaning, and wiring has been incorporated for ultrasound apparatus that may be needed to eject nesting birds.

Far lower-tech than originally envisaged, all this was still a constructional headstand, and it depends on the continuity of the almost invisible real skin. From the start the architects intended to make the outer layer into a glowing sign, pulsating with colour like a squid. The technology surely exists, for every panel could be a bank of LEDs or even liquid crystal like a flat-screen TV, but the cost would be prohibitive. Instead, hundreds of circular fluorescent tubes have been installed in the void beneath the transparent outer shell, linked to a computer that combines them as a mobile array. This brings the skin to life as promised and gives the building even more presence at night than in the day. It also brings potential for readable messages and artworks, though the pixel size is rather large.

Despite some shortcomings, the Kunsthaus is a highly innovative building with potential for a new and exciting dialogue with artists. It takes a prominent place in one of Europe's best preserved old cities, again throwing into question the popular wisdom that the politest response to historic context is to don fancy dress. It vindicates a typically long process of architectural development via three competitions and much serious debate. For Graz architects the result is a fitting homage to Peter Cook, who helped inspire the 'studio revolution' of the 1960s with his magazine *Archigram*, and who has been an enthusiastic supporter of the Graz movement ever since. It has also allowed the Cook/Fournier partnership, which began on the brilliant but ill-fated Monte Carlo project thirty years ago, to finally prove its worth in a realized building. PETER BLUNDELL JONES

1 Reported in AR since the special Austria issue of December 1988, also summarized in the book *Dialogues in Time: New Graz Architecture* by Peter Blundell Jones, Haus der Architektur, Graz, 1998.
2 The competition has been published in Ilsinger, Renate ed. *Kunsthaus Graz: Documentation of the Competition*, Haus der Architektur, Graz, 2003.
3 *Ibid*, p345.
4 *Ibid*, pp33-35.



13

Architect
spacelab cook-fournier, London
Associate architect
Architektur Consult
Project team
Peter Cook, Colin Fournier, Dietmar Ott, Niels Jonkhans, Gernot Stangl, Gerhard Eder, Werner Riedl, Johanna Digruber, Daniela Fritz, Herbert Hazmuka, Hans Kaponig, Eduard Kölbl, Peter Löcker, Florian Lohberger, Ernst Plank, Bernd Priesching, Christian Probst, Cornelia Dohr, Susanne Dohr, Michaela Possanner
Structural engineer
Bollinger+Grohmann
Media facade
realities:united
Lighting
Zumtobel
Photographs
Paul Raftery/VIEW except nos 2 and 5

Art museum, Graz, Austria
Architect
spacelab cook-fournier



11
Intermediate gallery space, with tantalizing travelator.
12
The return journey down is by lift or functional concrete staircase.
13
Panoramic perspective from the 'needle' at the top of the building.
14
An organic roofscape of nozzles encloses the gallery space on the topmost floor.

GEHRY'S GREAT CONCERTO

The Disney Concert Hall has radically transformed a block of downtown Los Angeles making it a place to visit rather than drive through.

1
Downtown Los Angeles has never looked so good. Curved surfaces reflect light and sky, and lead to new vistas.



Concert hall,
Los Angeles, USA
ARCHITECT
Gehry Partners

From the first solo notes of The Star-Spangled Banner, sung by jazz vocalist Dianne Reeves in spotlight at centre stage, to the final crescendo of the entire LA Philharmonic expressing the energy and shock of Stravinsky's Rite of Spring, the inaugural performance at the Walt Disney Concert Hall was a calibrated workout for both music and architecture. This is a hall where music in its various iterations seems remarkably at home with an audience sometimes gathered vertiginously in the round.

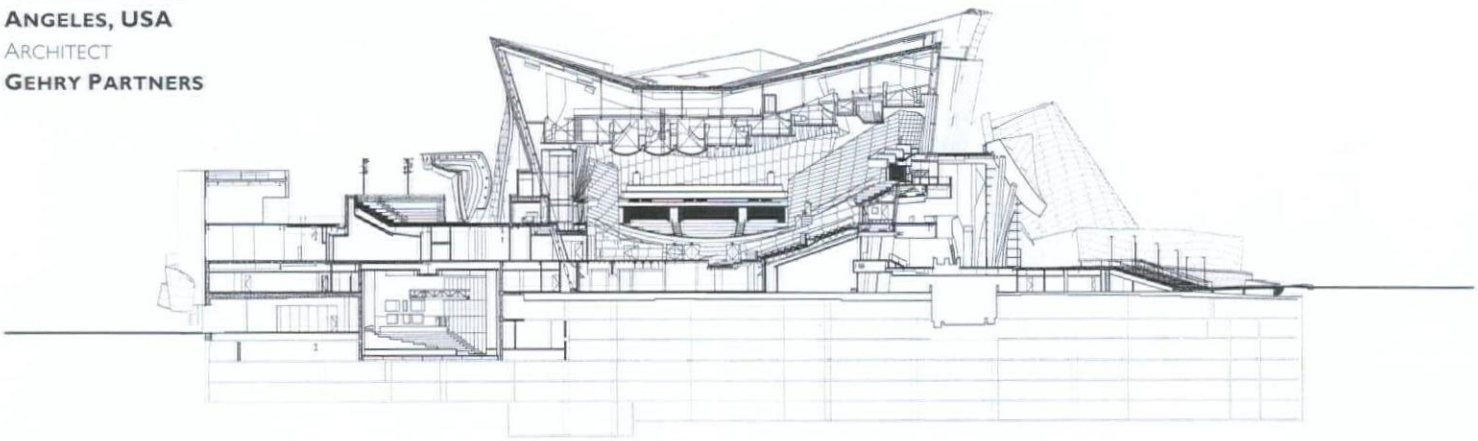
For a building instantaneously acclaimed as a vanguard masterpiece, the Walt Disney Concert Hall is surprisingly traditional. True, its giant external petals of stainless-steel cladding are wonderful amid the isolated towers of Downtown. From afar, they glisten and reflect the sky, then taunt – like the cape of some ingenious sculptor/matador – and swoop away when viewed up-close. Thrilling to drive past, the Hall's cladding plays a sophisticated game of concave and convex surfaces that, unlike the mostly opaque walls of the Baroque, contain reflections of light and sky and lead the eye out to newly framed aspects of adjacent buildings. Downtown Los Angeles has never looked so good.

Being LA, concertgoers inevitably arrive by car, leaving the garage by a red escalator lobby topped by one of many fractured skylights. As with Hans Hollein's concoction, and that of Stirling and Wilford in the original competition back in 1988, Gehry's building takes advantage of its slightly raised site to play with metaphors of Greek Acropolis and German *stadtkrone*. (Fourth invitee Gottfried Böhm's proposal, also *stadtkrone*-like, was more akin to a Wagnerian gasworks.) Surrounded by heavily trafficked streets, the orthogonal site dips from an easterly corner – the formal and photogenic entry court – to the west, where a steel ribbon canopy signals entry to REDCAT, the Roy and Edna Disney CalArts Theater, a supplementary arts space accommodated within the parking structure as it rises above street level.

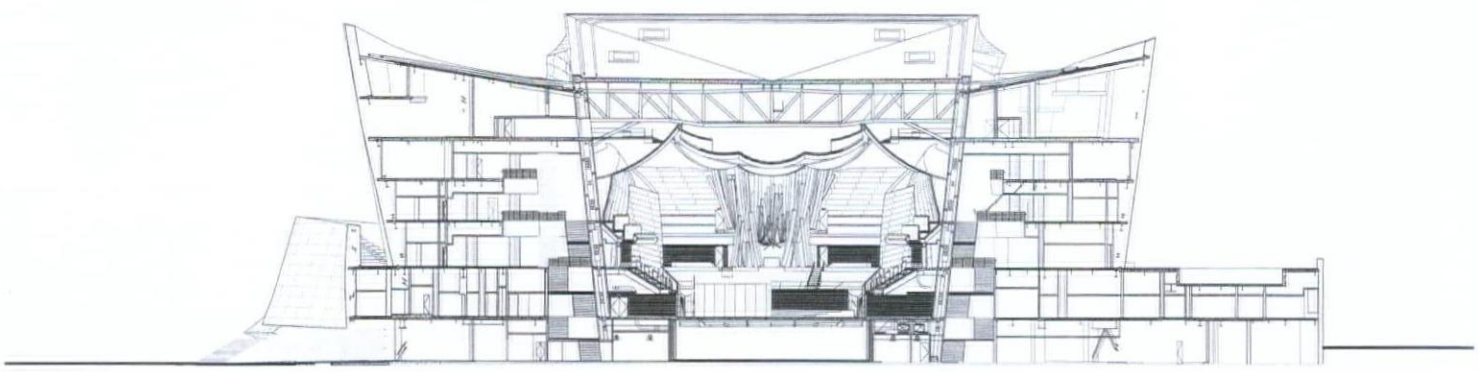
In the 1980s, the acropolis of eclectic elements was characteristic of such playful urban works as Stirling's Neue Staatsgalerie in Stuttgart (AR December 1984), Hollein's Abteiberg Museum in Mönchengladbach (AR December 1982), and Gehry's own Loyola University Law School on a flat site just west of Downtown LA. Nevertheless, Gehry's virtuosity and experimentation allowed for his inclusion, alongside a younger generation, in the New York *Deconstructivist Architecture* exhibition (also 1988), with its ambitions to forge a hyper-Modernist avant-garde. Seldom prone to theorizing, Gehry's office further developed in the 1990s away from shards and violent fragmentation to a volumetric architecture of dynamic surfaces engendered (as with the Bilbao Guggenheim, AR December 1997) by evolving computer technology.

Perhaps because of this long gestation period, the Walt Disney Concert Hall – in particular the auditorium and the office blocks exposed on the plinth – retains Gehry's earlier concern with a Cubistic assemblage of objects together with an emerging ability to drape space with complexly shaped membranes. Although a large public greenhouse has been lost, auditorium massing still shifts from the axial coordinates of the urban block, setting up a tension that is partially held in check by orthogonal, stone-clad office accommodation to south and west.

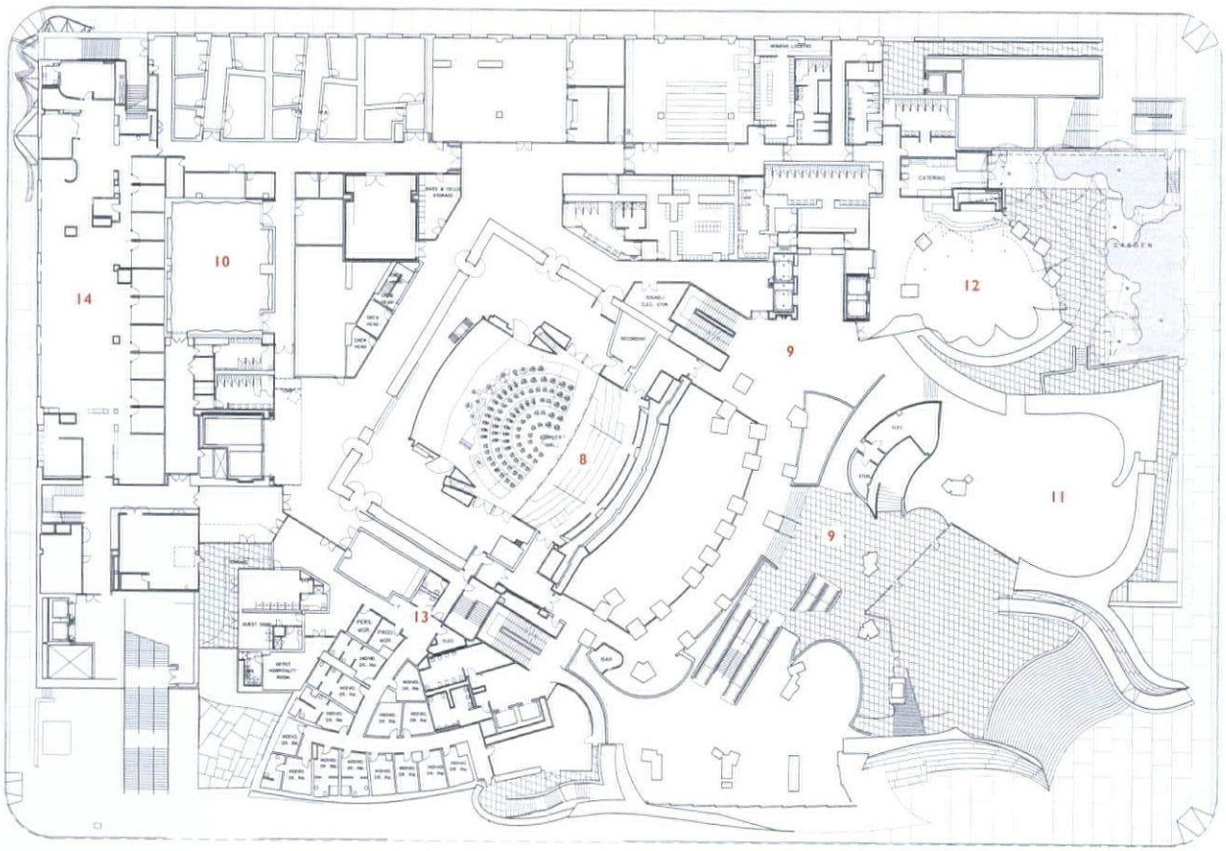
CONCERT HALL, LOS ANGELES, USA
ARCHITECT
GEHRY PARTNERS



long section

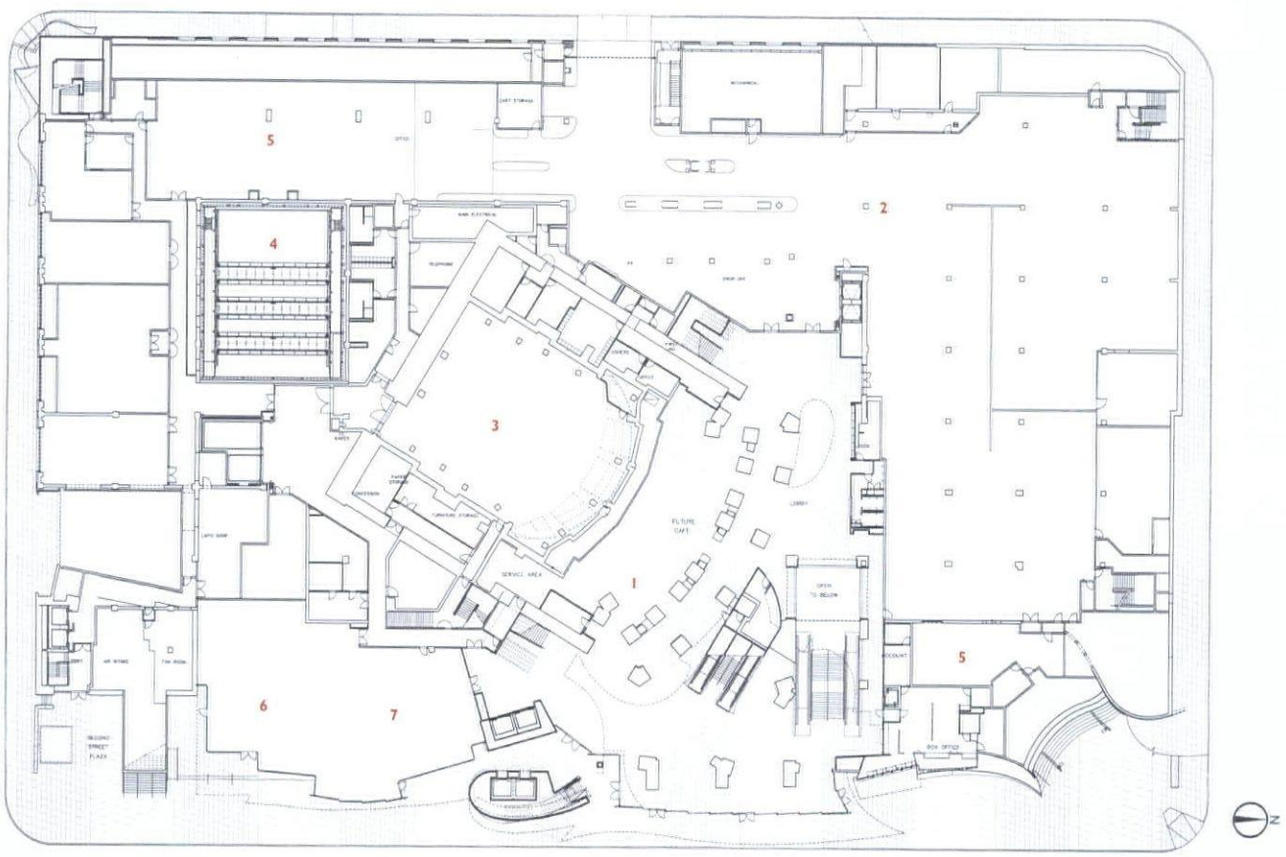


cross section

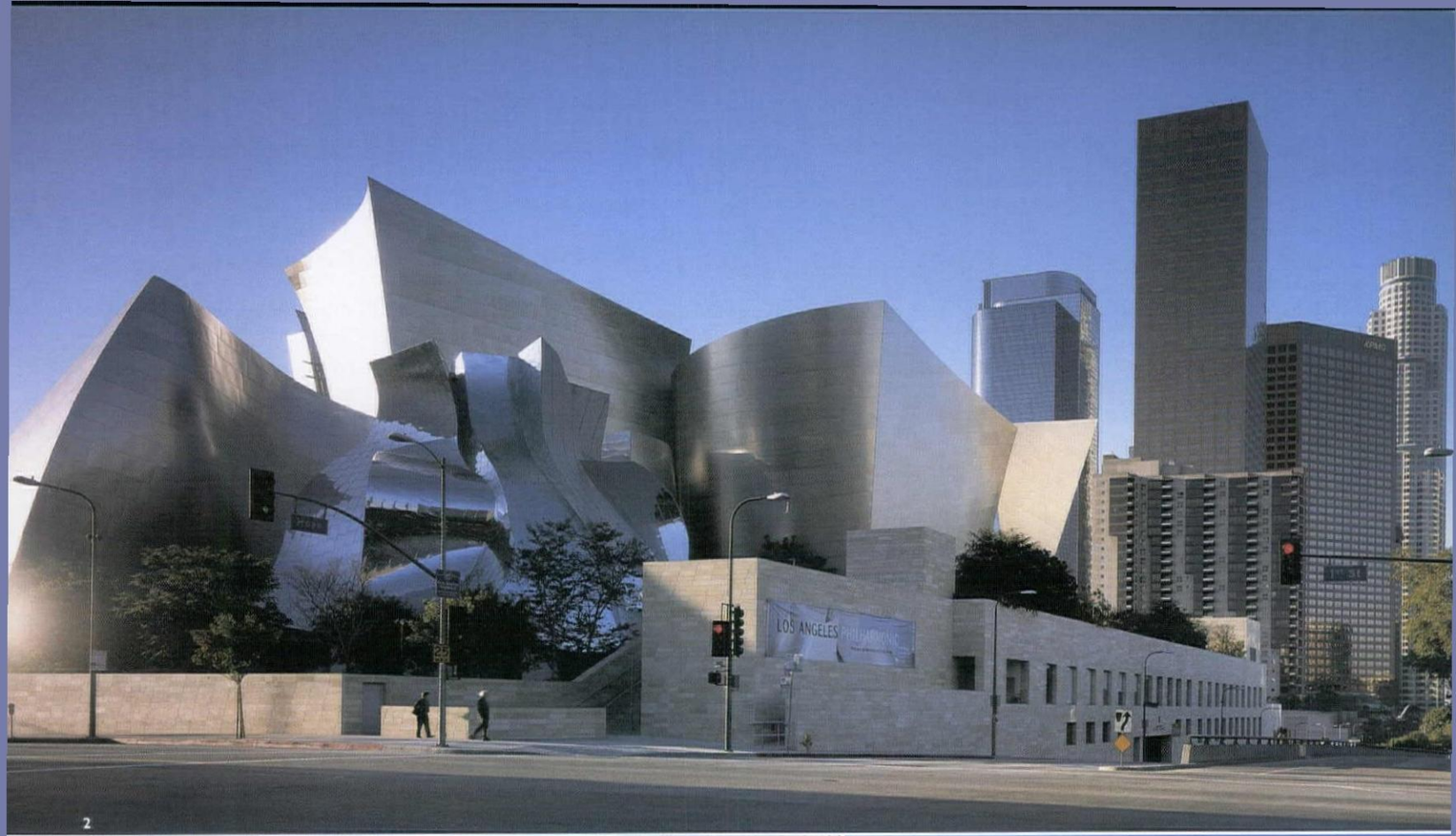


1 future café
2 drop off
3 platform pits
4 REDCAT theatre
5 plant
6 future restaurant
7 Philharmonic store
8 concert hall
9 lobby
10 choral hall
11 pre-concert
12 founders' room
13 dressing rooms
14 offices
15 gardens
16 open-air stage
17 east atrium
18 west atrium

orchestra level +16ft (4.93m)



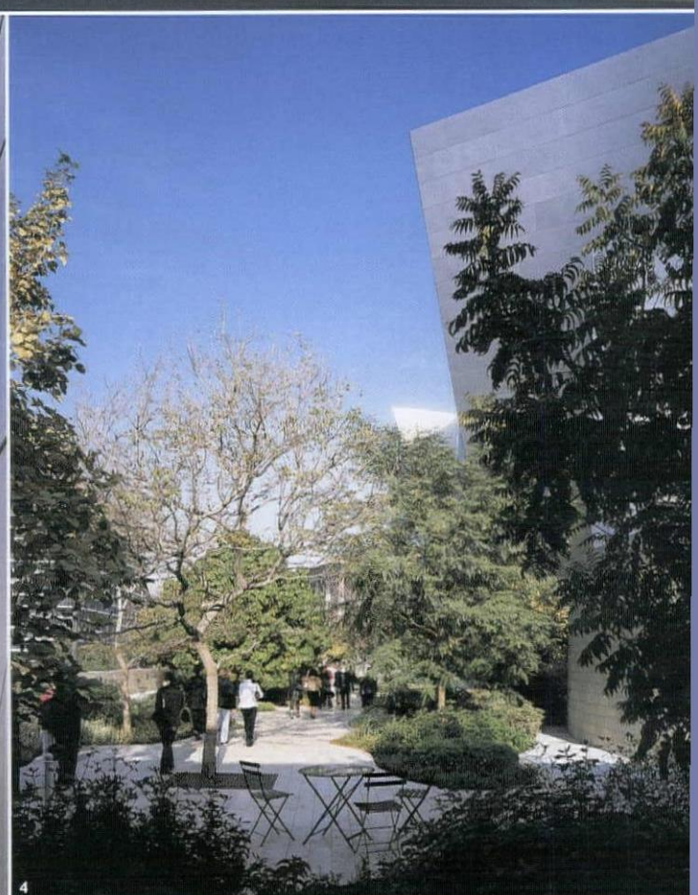
lobby level 0 (scale approx 1:725)



2



3



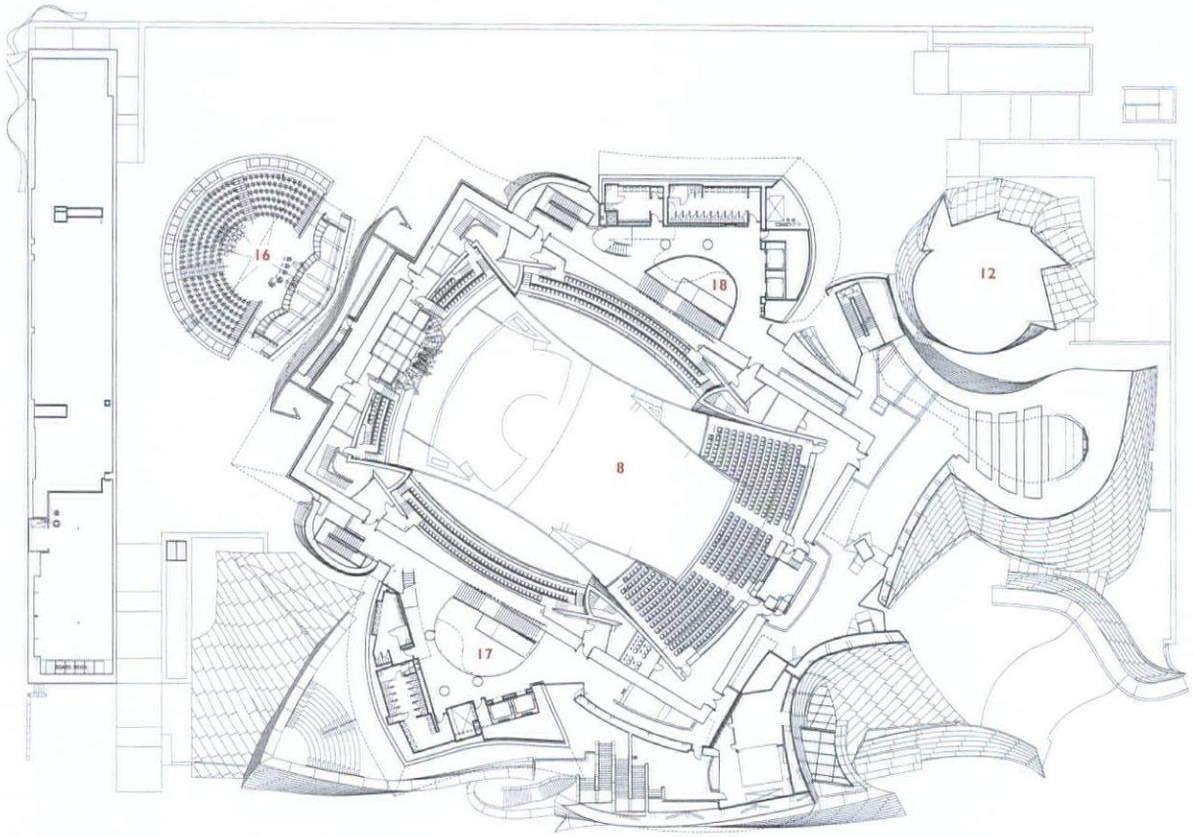
4

2
Organic forms poised on orthogonal masonry base that responds to urban grid.
3, 4
The gardens and paths lifted above street level offer a whole new public realm of complexity and delight.



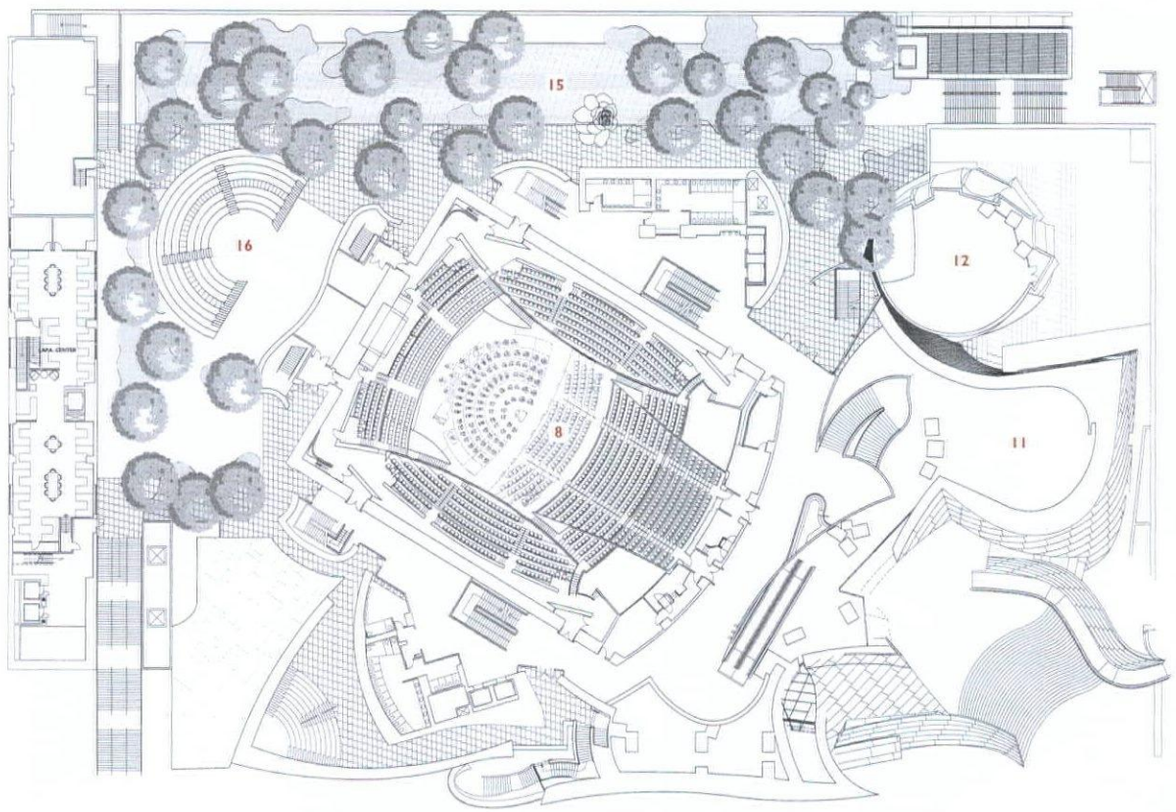
Concert hall,
Los Angeles, USA
ARCHITECT
Gehry Partners

5
The great formal entrance at street level is relatively little used because most opera-goers arrive by car and park underground.



1 future café
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16 open-air stage
17 east atrium
18 west atrium

gallery level +50ft (15.45m)



 garden level +34ft (10.51m)



Concert hall,
Los Angeles, USA
Architect
Gehry Partners

6
Each landing or corridor is intended to be a viewing terrace, like the ones in Scharoun's Philharmonie.

In essence, Gehry sheathes a timber box in stainless steel. Dancing about this protected auditorium, the steel peels away to create entrances and windows. It also bubbles upward to shelter two extraordinary satellite rooms: a bar with curving timber sides (a hip descendant of Aalto's 1939 New York Pavilion?) and the dramatic Founders' Room, where gigantic petals of plaster are sucked upwards into a vortex of glass and steel far above. In 1988, Gehry had envisaged the auditorium as a stacked stone ziggurat. Intervening years and budgets entailed the switch to metal, but the Founders' Room – part stupa, part air sock – retains a formal independence through its unique shape and through the selection of a shinier external steel panel.

The new building spills out and mutates into various intriguing shapes onto Grand Avenue, within easy strolling distance of Arata Isozaki's Museum of Contemporary Art. To the west, the city streets dip down to expose largely impenetrable walls, save for the REDCAT corner entrance, to the parking structure (these immediate streets function primarily as feeder arteries to the LA freeway system). Above, however, Gehry has created a whimsical public garden, terraces with eccentric planting and paving and a small, hooded amphitheatre that take advantage (like Rafael Moneo's parvis to his cathedral a few blocks to the north, AR March 2003) of LA's surprising topological richness.

At intermission or just before a performance, the audience can happily colonize both these raised gardens and the concatenation of lift shafts, open staircases, and stacked decks threaded through the residual spaces located between auditorium and outermost shell. In principle, each landing or access corridor becomes a viewing terrace, augmenting the excitement of a special evening out. These entrails reveal Gehry's empirical ability, or perhaps his seemingly casual Californian stance, in the resolution of complex practical and spatial issues. Nevertheless, during inauguration festivities, some first-time visitors to the Concert Hall had difficulty orientating themselves through these interstitial zones.

As at Hans Scharoun's Berlin Philharmonie, this flow of circulation towards the primary performance space is deliberately a performance in itself: exposed, mobile, and interactive. Gehry's original intention for many balconies fanning out from the stage, again kin to Scharoun's metaphor of vineyard terraces at the Philharmonie, has been curtailed as acoustic and other realities have been integrated into his design. The auditorium, as built, is closer to the rectilinear box of Vienna's historic Musikverein or Amsterdam's Concertgebouw. Its flanks are essentially twin flat surfaces, but surfaces with projections and perforated to allow access in many different locations.

The interior is lined or draped in timber, mostly Douglas fir, evoking further allusions or similes: ambitions for the auditorium to feel like a nautical vessel and be like a musical instrument itself. The 2265 seats are distributed symmetrically, mostly across a raked orchestra area in front of the stage or on a pincer-shaped balcony above. Yet a significant number occupy bow-fronted stalls to either side of the stage; skinny concave balconies projecting from three levels above; or tiered terraces behind the stage that part to either side of a 6125-pipe organ. With pipes stylized by Gehry to appear like rods on the verge of fission, this organ may well be a contemporary counterpart to some Baroque monstrance or mural of ascending angels.

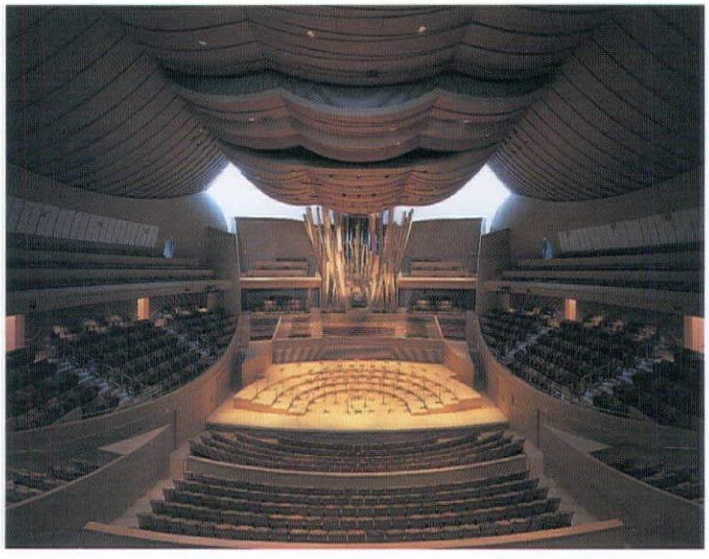
This Baroque sensibility is not merely emotional or 'artistic'. The building lies directly across First Street from the Dorothy Chandler Pavilion (completed by Welton Becket and Associates in 1964) whose convex if imperious sides set up a curvilinear momentum in the immediate context. In Gehry's foyer areas, visitors seem naturally to navigate about the timbered hull of the auditorium, and towards natural light as it filters past sections of ceiling and the swoosh of balustrades – both plastered white to read as comparatively subsidiary elements. Columns are also theatrical, timber-clad like the auditorium, but bursting apart into gigantic stems or branches that house uplights.

The organic theme continues inside where all seats are upholstered in a vividly patterned and coloured fabric, a floral abstraction that Gehry designed in tribute to the late Lillian Disney, widow of Walt Disney and donor of the initial $50 million gift to a then-hypothetical project in 1987. Surprisingly decorative or Pop, these seats must perform to the same acoustic standards whether occupied or not. Working with acoustician Yasuhisa Toyota, the Gehry team constructed tenth-scale models of the hall to test sound performance. Above audience and performers alike, an inner ceiling droops downwards in sail-like sleeves that both help disperse sound and secrete necessary technical apparatus. The timber sheathing of the interior – stage floor, balustrades, perimeter walls, billowing soffit – contributes greatly to the remarkable intimacy of the Walt Disney auditorium. The LA Philharmonic knows it must attract a new and younger following; and Gehry's architecture, or the building achieved by Gehry's team, deliberately eschews the formal, hierarchical ethos of most previous buildings of the type.

Behind the musicians, when they assume their orthodox semi-circular formation, light seeps in to either side of the organ and the ceiling clearly floats free of rear internal walls. During the splendid inaugural concert, as a lone trumpeter performed Charles Ives's *The Unanswered Question* from the centre of the uppermost terrace farthest away from conductor and orchestra, a screen or blind ascended behind to allow views out (through another crystalline window) to the blue night sky, connecting music lovers in the belly of the auditorium with the cosmos outside. This is Los Angeles, after all, the city in which dream and reality are most conspicuously mixed.

RAYMUND RYAN

Architect
Gehry Partners, Los Angeles
Principal project team
Frank Gehry, James Glymph, Craig Webb, Terry Bell, David Pakshong, William Childers, David Hardie, Kristin Woehl
Structural engineer
John A. Martin & Associates
Electrical engineer
Frederick Russell Brown
Mechanical engineer
Levine/Seegel Associates
Acoustic consultant
Nagata Acoustics
Lighting design
L'observatoire International
Landscape design
Lawrence Reed Moline; Melinda Taylor Landscape Design
Theatre consultants
Theatre Projects
Photographs
John E. Linden/Arcaid except 7 and 8 by Hufton + Crow/VIEW



7



Concert hall,
Los Angeles, USA
Architect
Gehry Partners

7, 8
The great timber box, with its dramatic views of the sky.

DISTRIBUTION AND SERVICE CENTRE, STUTTGART-DITZINGEN, GERMANY
ARCHITECT
BARKOW LEIBINGER

STEPPING STONES

An attempt to make urban architecture on a very difficult and disjointed site.

With 6000 employees worldwide, Trumpf AG is one of the great German postwar manufacturing success stories, prospering in the heavily industrialized heartland of Swabia around Stuttgart. As such, Trumpf's management has pursued a bold architectural mission that matches the company's leading edge reputation in laser technology and machine tools. In particular, it has cultivated a fruitful relationship with architects Barkow Leibinger, who have been involved in spearheading Trumpf's rapid international expansion in Germany, Switzerland, the US, and latterly in Italy, Slovakia and the Czech Republic.

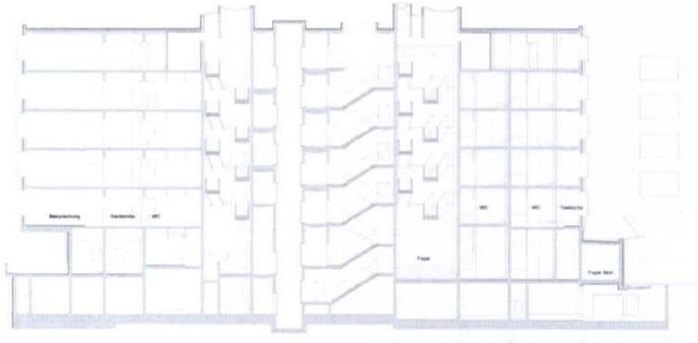
The Berlin-based partnership has been responsible for the masterplanning and design of an evolving Trumpf research and production campus. In 1999, it designed a manufacturing plant for laser technology at the company's headquarters in Stuttgart-Ditzingen and a year later, a Systems Technology plant was added. The new 9000m² Distribution and Service Centre is the third phase of the expansion plan. The results have given Trumpf an increasingly recognizable architectural image, following the model of other German corporations – for instance Vitra, Rimowa (Grimshaw) or the Ernsting family (Chipperfield), which have animated their industrial sites with notable buildings.

The latest addition to the Trumpf Campus presented the architects with their greatest challenge to date. The site is at an odd corner and borders directly on to a busy motorway, not an auspicious location for a building intended to serve as a place for welcoming clients and guests. The conundrum was resolved by astute massing and subdivision of volumes. As you walk up the gentle slope, past the administrative and research buildings from the '70s, the new building's layered structure comes into view. The landscape is marked by generously spaced steps, with each threshold highlighted by long strips of laser-cut metal plates that chronologically document the company's meteoric rise and expansion. So even before they cross this entrance platform, visitors have subconsciously absorbed some corporate history.

The lines of the steps extend into the ground floor, demarcating the three main functions of the entrance area (lobby, 200 seat auditorium and exhibition space). The resulting polygonal shapes are arranged in a strong, almost sculptural, relationship to each other. Barkow Leibinger refer metaphorically to those three ground floor volumes as 'stones'. Interrupted only by floor to ceiling window openings, their solid grey basalt facades exude a monumental yet precisely aligned verticality.

Inside, a generous longitudinal corridor connects the stones. A metal relief, cut using the most advanced Trumpf machinery, runs along the entire length of the ground floor corridor, concealing the large exhaust air ducts which service the ground floor. With its decorative yet functional spirit, this part of the building is reminiscent of a cultural institution or university. Gaps between stones are filled by a pair of reinforced-

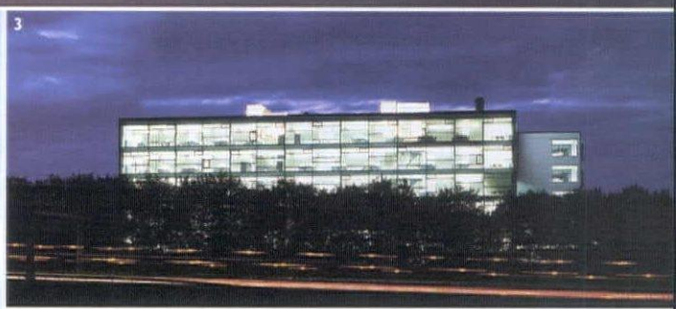




long section







1
Glazed office block seems to float above more massive, stone-clad volumes.
2
Entrance courtyard.
3
New building addresses busy motorway, forming beacon for industrial campus beyond.

concrete cores which stabilize the two parallel office wings above. Though taking up the same basic footprint (55 x 9m), the wings are offset against each other by 11m and vary both in height and in the number of storeys. There is a striking contrast between the light, transparent horizontal structure of the office floors and the solid verticality of the stones below. Glazed, double-skinned facades on the north and south sides screen the building as much as enhance its pervading impression of lightness.

Each of the 500m² office floors (four on the north and five on the south side), are open-plan, column-free spaces with only a couple of meeting rooms on each floor. Split-level offices are connected by gracefully rising staircases. Space flows fluidly, with daylight flooding in, and natural cross ventilation utilizes the open cores as thermal stacks, with passive cooling during the summer months and heat recovery during the winter.

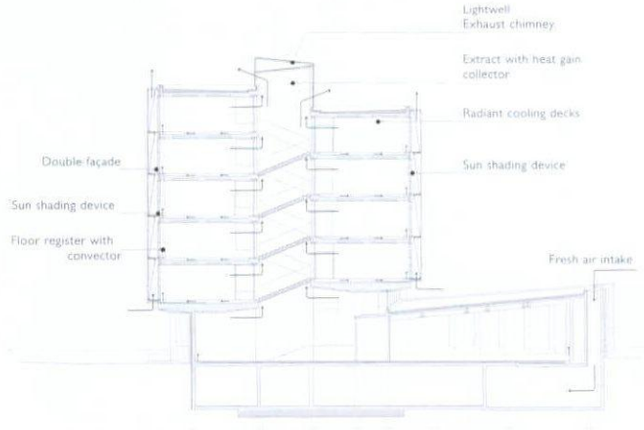
Offices appear as calm, uncluttered spaces, but are also thoughtfully detailed and highly practical. Their economical organization arose from Barkow Leibinger's collaboration with engineering scientists at the Fraunhofer Institute and furniture manufacturer Vitra. Empirical and analytical studies were used to devise a special type of office furniture that greatly reduced individual filing space but added other features; for instance, a writing desk that can be pulled out. The understated colour scheme of grey furniture, green fabric screens and brown felt wall coverings adds to the elegant, workmanlike internal atmosphere.

This latest building consolidates Barkow Leibinger's relationship with Trumpf; the next phase of corporate campus development is eagerly awaited.

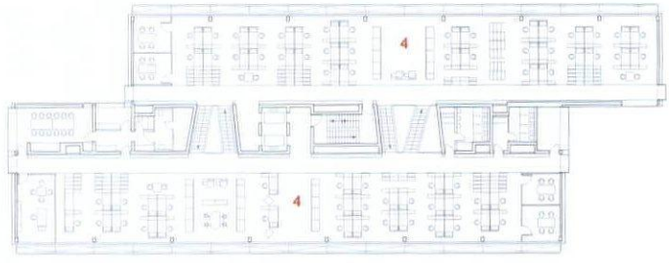
CHRISTIAN BRENSING

Architect
Barkow Leibinger Architekten, Berlin
Structural engineers
Conzett, Bronzoni, Gartmann; Boll & Partner
Mechanical engineers
Transsolar; Henne & Walter, Reutlingen
Landscape consultant
Gabi Kiefer
Photographs
Margherita Spiluttini

4
Parallel office blocks linked by stairs.
5, 7
A metal relief, cut using Trumpf machinery, animates the entrance hall on ground floor.
6
Interiors are calm, light and workmanlike.
8
Offices are a triumph of functional economy.



cross section with energy use strategy



first floor

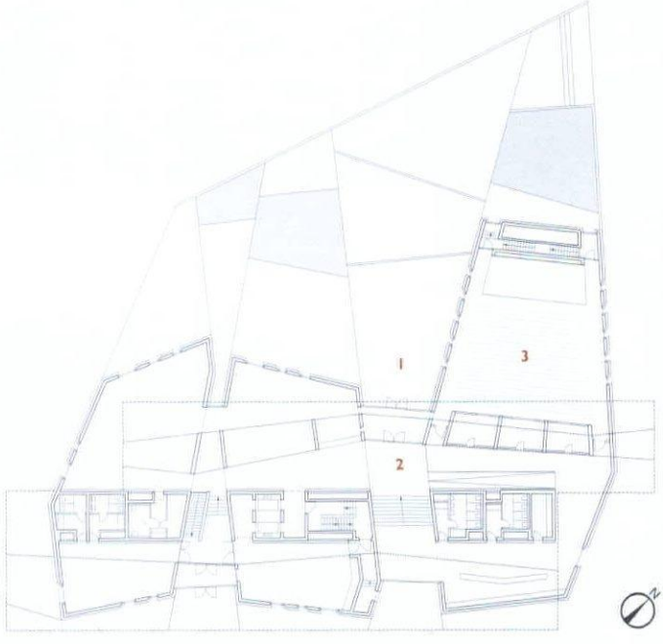
DISTRIBUTION AND SERVICE CENTRE, STUTTGART-DITZINGEN, GERMANY

ARCHITECT
BARKOW LEIBINGER

1 main entrance
2 entrance hall
3 auditorium
4 offices



site plan



ground floor plan (scale approx 1:1000)


4

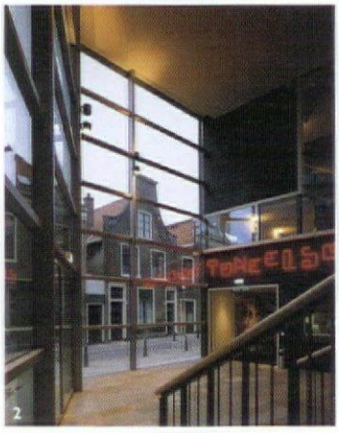

5


6




8





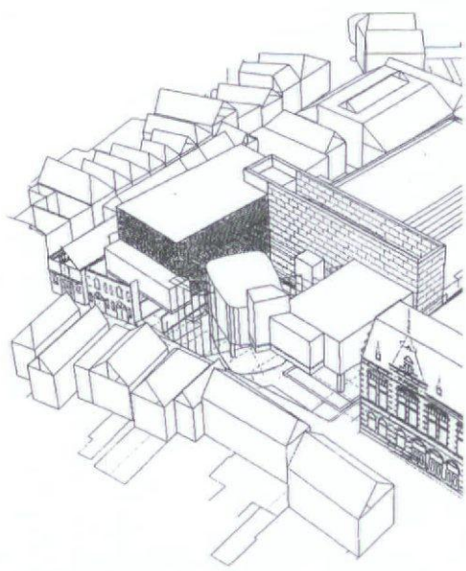
THE CITY AS THEATRE

This theatre complex has a rich, eclectic spirit that reflects the vitality of the city.

Haarlem's Aktiegroep Toneelschuur has its origins in the heady radicalism of *les événements* of 1968, founded as a provocative, egalitarian alternative to traditional theatre, emphasizing direct contact between performers and the audience. Since its inception, the Toneelschuur has hosted drama, dance and an independent production company, but it also produces its own performances, giving many young dramatists an important boost at the start of their careers. For thirty years, all this was conducted out of an artfully cannibalized old youth club, reflecting the impromptu spirit of the times, but during the '90s, an accumulation of funds and political capital gradually gave momentum to the notion of a new, purpose-built theatre. When a large site became available in the heart of the city following the closure of the Enschede print works (Haarlem has endured a decline in its muck and brass industries, but it also has a strong tradition of being a place for culture), this added further impetus. Bounded by a Walloon church, the red light district and the existing Concertgebouw, the site seemed an ideal setting for Toneelschuur's continuing adventures in the avant-garde.

In 1997, Mecanoo were approached by cartoonist and artist Joost Swarte who had been working with the Toneelschuur to develop and visualize a concept for a new building. Intrigued by the idea of collaborating with an artist, Mecanoo took the commission and Swarte's outlines, executed in his distinctive cartoon style, became the basis for the final design. With its two theatres, two cinemas, cafés, bars, foyer and rehearsal spaces, the new building aims to replicate the spirit of informality and diversity of the original Toneelschuur. This is manifest by a plurality of different volumes each assigned its own form, material and colour (including the refurbishment of two existing buildings), creating a variegated agglomeration of parts; a compact, interactive 'city of culture' set within the dense, historical grain of Haarlem's urban centre.

From the street, the new interventions poke and peek out slyly above rooftops and through gaps in the street frontage. Most striking are the rectangular mass of the main theatre, clad in reptilian green copper scales, and the mauve hull containing the two cinemas that nudges out into the street. The main theatre is set back behind a generous foyer space, its permeability and luminance contrasting with surrounding blind boxes of the two cinemas, which lock together in section like Chinese puzzles, and the secondary theatre. Animated by the presence of a café and bar, the foyer becomes a casual extension of the public realm, a place to promenade, to see and be seen, with changing views of the city framed and filtered through the glazed walls and roof. Support functions – a technical zone adjoining the main theatre, rehearsal and dressing rooms, staff offices and canteen – are carefully slotted in and



initial massing proposal

THEATRE, HAARLEM, THE NETHERLANDS
ARCHITECT
MECANOO

1
New volumes extrude playfully through Haarlem's dense, historic cityscape.
2
The foyer becomes an extension of the urban realm.
3
The hull of the cinema volumes swells out over a new square.



THEATRE, HAARLEM, THE NETHERLANDS

ARCHITECT

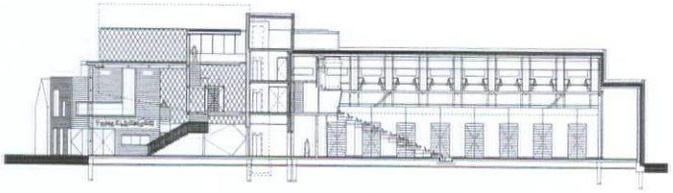
MECANOO

around the larger spaces to form an intricate compressed nougat of volumes.

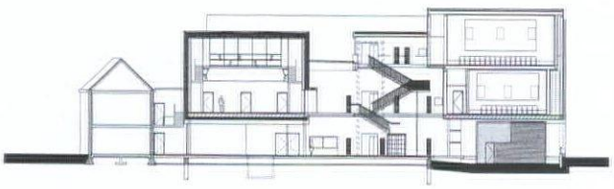
The idea of the city as a kind of virtual theatre has fascinated generations of urban and social historians; here the theatre becomes, in effect, a scaled down city, an accretion of different parts that make up a composite whole. But as well as a formal reciprocity, there is also a deeper relationship with the place that has shaped the building's cultural and social identity. The Toneelschuur has been part of Haarlem's collective memory for over 30 years; Swarte and Mecanoo's quirky, inventive new building adds to the richness of this exchange.

CATHERINE SLESSOR

Architects
Mecanoo, Delft; Joost Swarte, Haarlem
Project team
Henk Döll, Francesco Veenstra, Friso van der Steen, Sjaak Janssen, Martin Stoop, Matthew Strong, Olivier Brouwez, Henk Bouwer
Structural engineer
ABT
Services engineer
Halmos
Copper cladding
KME
Photographs
Christian Richters

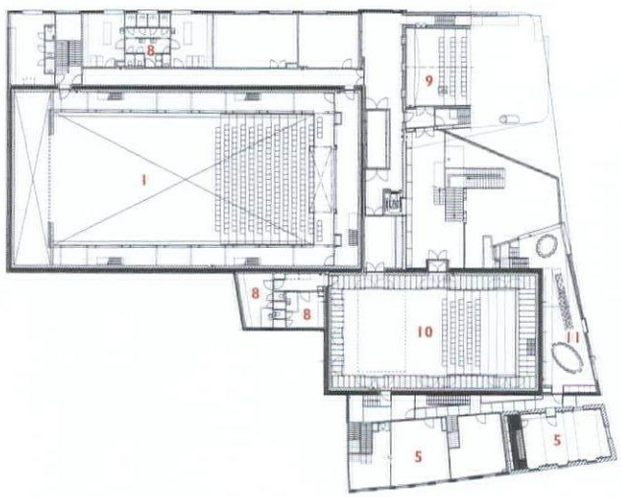


long section through foyer and large theatre

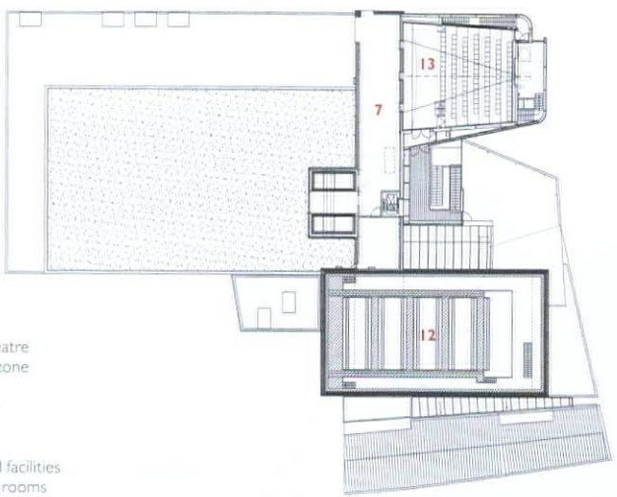


cross section through small theatre, foyer and cinemas

4
City intrudes into glazed foyer.
5
Walkways weave around the reptilian volume of large theatre.
6
Café bar.
7
Theatre interior.
8, 9
Foyer is a luminous space for promenading and socializing.

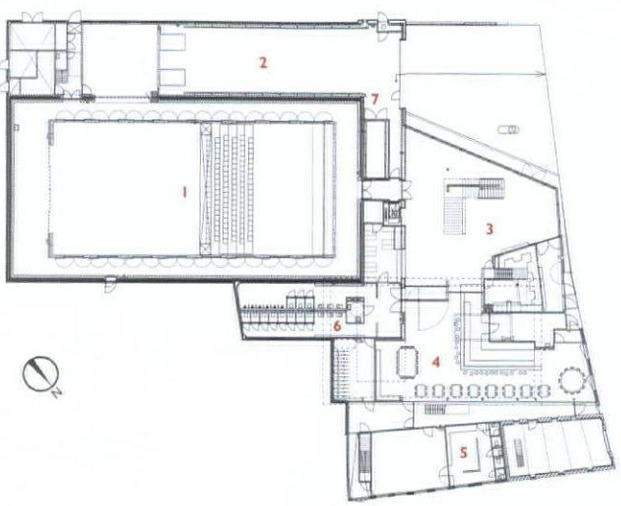


first floor

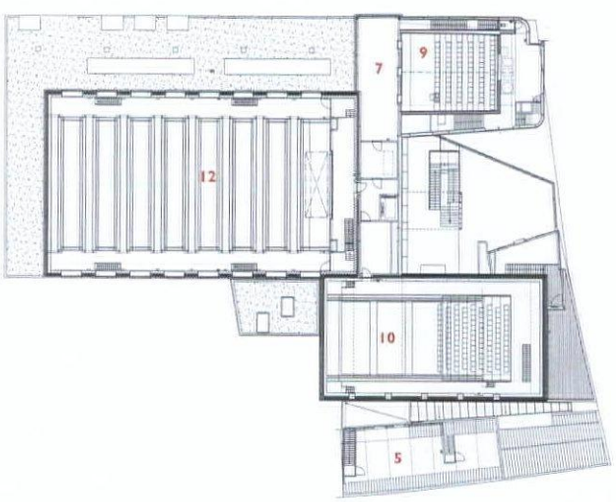


1 main theatre
2 loading zone
3 foyer
4 café/bar
5 offices
6 wcs
7 technical facilities
8 dressing rooms
9 small cinema
10 small theatre
11 staff canteen
12 fly galleries
13 main cinema

third floor



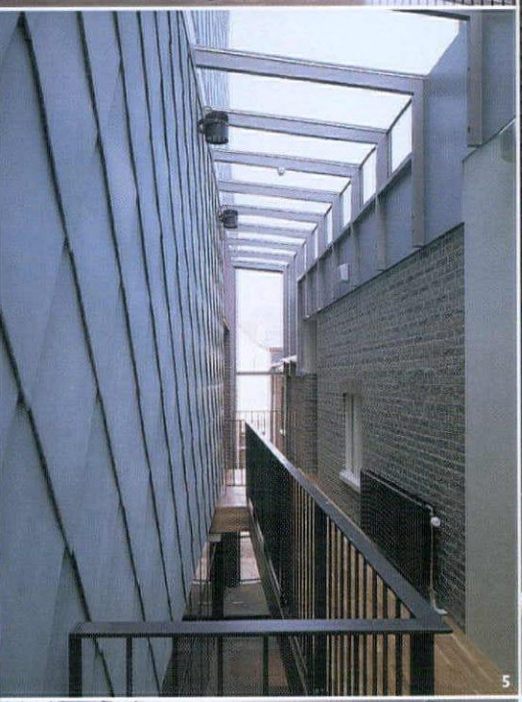
ground floor plan (scale approx 1:750)



second floor







5

8



6



7





9

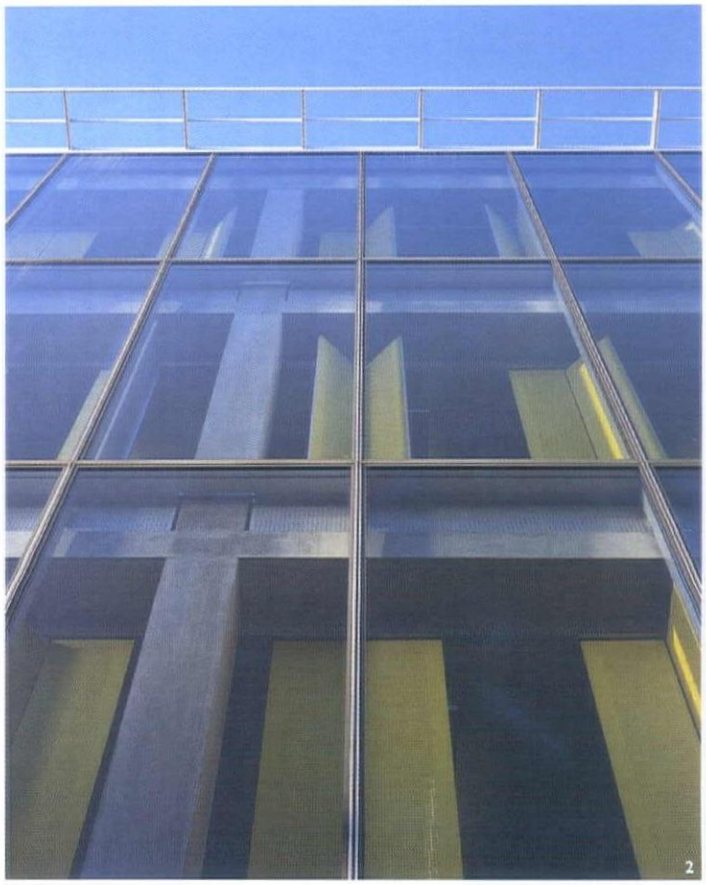


The question that leaps to mind when visiting Allies and Morrison's new offices in Southwark, is why does this not look like an Allies and Morrison building? When faced with the unadorned surfaces of glass and in-situ concrete many questions arise; where are the familiar slipping planes, relief panels and delaminated material layers within the facade? (like at the British Embassy [AR April 1996], Nunnery Square and Newnham College). Where are the embracing armatures that articulate the building's entrance? And where are filigreed pieces of architectural metalwork? Have Allies and Morrison conceded that less is more? Or, is this leaner, meaner building evidence of the inevitable evolution that a previously tight-knit partnership has experienced through the influence of an increasingly broad group of design associates? When considering these questions, and noting their restraint when facing the tempting freedom of expression that designing their own building has given them, the reduced, sleek, boiled-down aesthetic of this 1800m² office building can be seen as both a response to the unique physical context of the site, and the evolving context of Allies and Morrison's work.

No 71-77 Southwark Street is, to use corporate jargon, Allies and Morrison's new flagship office, built to house 170 staff and, one may assume, demonstrate their uncompromised design aspirations. So, mindful of the constraints of a development that had to stack up as a commercially lettable venture, and no doubt anticipating the scrutiny of competitors and future clients, what architectural aspirations have been prioritized? And how have Allies and Morrison demonstrated that creativity begins at home?

While the physical outcome of this building may initially appear to be a new departure, closer analysis reveals that its strategic and detailed intentions are consistent with much of their earlier work. Using a more succinct and straight talking language, this building continues their urban exploration of the ambiguity between inside and outside, and their detailed exploration of how to clarify intention over mechanics (ie what a detail needs to be rather than how a detail is made). With, for example, the idiosyncratic rear facade echoing characteristics of the Clove Building (AR March 1991, coincidentally sited less than a mile away, east along London's gritty South Bank), and the front facade reapplying the same sleek clarity seen at their glazed screen at Tate Britain (AR August 2002). But, on this complex site, what exactly is front, and what is rear?

Recalling the consequential derivation of flat iron buildings, 71-77 Southwark Street actually has two addresses, occupying a narrow plot that faces south onto Farnham



Place; a physical given, that along with orientation, rights of light and accessibility, somehow make this highly particular response satisfyingly inevitable. Broken masses, with holes punched through simple rendered walls, respond to the scale and mass of the pre-Victorian south side, while a contemporary curtain wall provides a physically and notionally silent facade to the busy Southwark Street bypass.

This facade represents the most significant shift for Allies and Morrison, where instead of clarifying the nature of the facade through layers revealed in elevation, it is the cross section that derives its form from the specific obligations of the inner and outer surfaces. While glass acts as a simple screen, optimizing north light and eliminating noise and fumes, a concrete frame – shifted out of phase – defines the interior spaces between fairfaced columns and soffits; spaces that are further modulated by hinged butterfly screens that act as a veil to provide privacy, reduce glare and re-proportion the apertures to a more domestic scale.

The building's sectional duality is also reflected in plan, with an orthogonal studio floorplate along Southwark Street being flanked by two tapering wings of space, largely given over to ancillary, service and circulation purposes. By contrast,

SKIN CRAFT

By peeling back the layers, Allies and Morrison reveal how to use restraint when faced with the opportunity to design their own office building.



Offices, Southwark, London

Architect

Allies and Morrison

1
Classical references are maintained, with the sleek, detail-free facade of 71-77 Southwark Street, sitting above an exposed concrete colonnade, and beneath a crowning cornice.
2
The fine lines of the flush glazing reveal a more expressive skeleton beneath, with the building's concrete frame and butterfly screens defining internal spaces.
3
By turning the main entrance through 90 degrees, the main reception gallery is entered via a sheltered publicly accessible passageway, seen here in background.
4
On the first floor, the triple-height atrium links the three principal studio spaces, providing welcome glimpses of sunlight, and views to the south of the site.



these spaces have southerly windows set deliberately low to give seated occupants intriguing diagonal views back into the building, to and from the sunlit triple-height atrium.

The crank in plan is most profoundly expressed on ground level, where a fracture in the accommodation forms a new publicly accessible passage between the two streets. Sheltering an entrance into their ground floor reception gallery, and into a small retail unit that will soon become a self-managed café, this new route allows pedestrians to escape the hostile nature of Southwark Street – and it is hoped will eventually help establish a link between Southwark and the riverside area round Tate Modern.

Internally, a similar economy is evident, with only a few details being articulated against the backdrop of fine concrete and white plaster. An atrium balustrade, a spiral stair and the butterfly screens all function as simple elements, which having been through a process of refinement, abstraction and simplification, never shout out for attention. Instead each reinforce the context in which they are set, and in performing their own specific roles (ie what they need to be) add to a whole which is greater than the sum of its parts. Balustrades comprise glass to see through and metal to lean on, and butterfly screens discretely fold away to become part of the window mullions.

At every level this is a building that Allies and Morrison can be proud of, demonstrating more restraint than most clients would be comfortable with. They certainly would have found it virtually impossible to convince any client to take on the responsibility for a public route across their site; a responsive and responsible decision, prioritizing public realm over private gain in a move that will certainly see Farnham Place much improved. Perhaps with their new home, the same will now be said of Allies and Morrison?

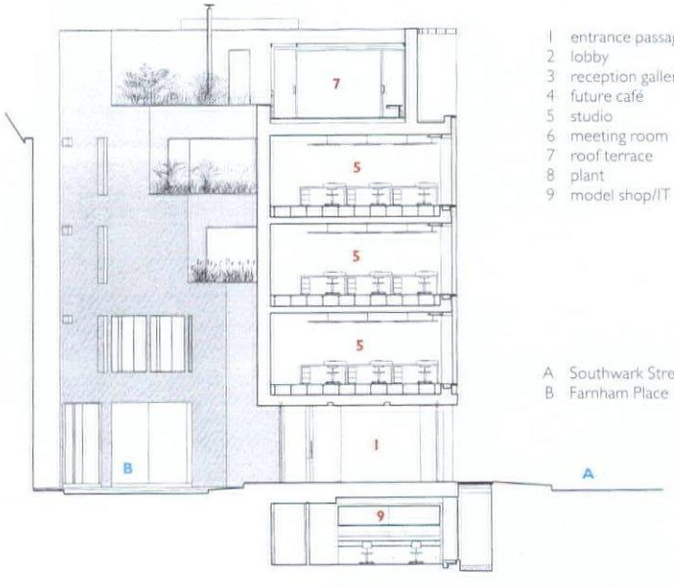
ROB GREGORY

Architect
Allies and Morrison, London
Project team
Bob Allies, Rodrigo Brito, Jonathan Coote, Keith Evans, Oliver Heywood, Greg Holme, Jaime Sanson, Robert Maxwell, Cathy Milligan, Graham Morrison, Simon Pendal, Nicholas Péri, Oliver Ralphs, Mark Simpson, Pauline Stockmans, Jason Syrett, Alex Wraight
Structural engineer
Whitby Bird and Partners
Services engineer
WSP
Photographs
Dennis Gilbert/VIEW

OFFICES, SOUTHWARK, LONDON

ARCHITECT

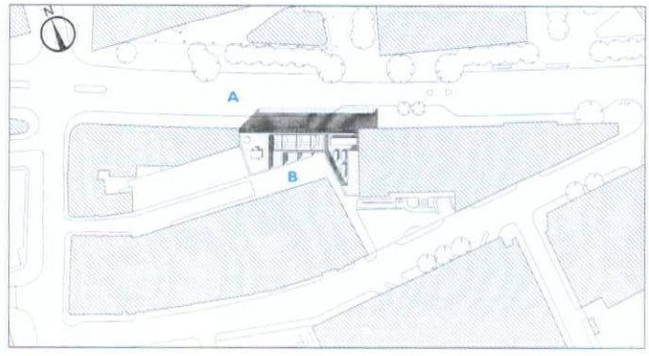
ALLIES AND MORRISON



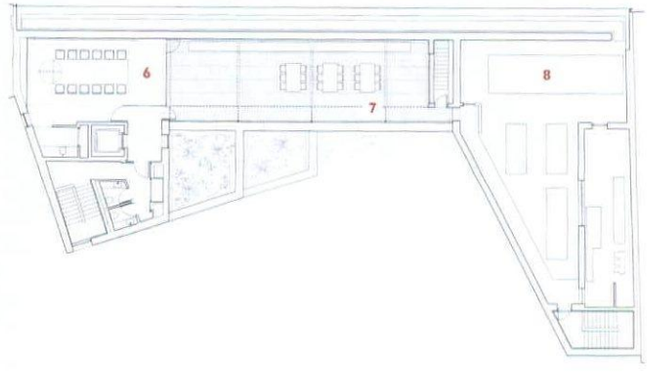
1 entrance passageway
2 lobby
3 reception gallery
4 future café
5 studio
6 meeting room
7 roof terrace
8 plant
9 model shop/IT

A Southwark Street
B Farnham Place

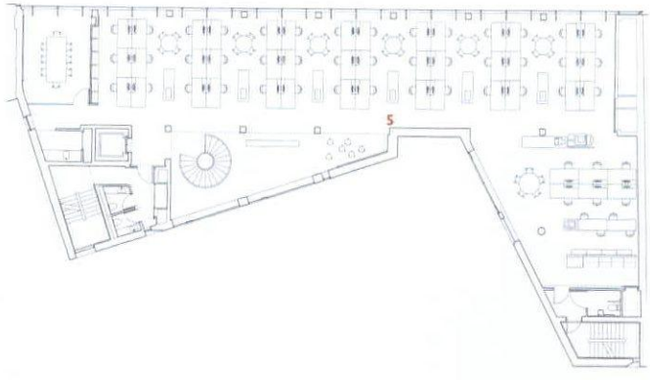
cross section through entrance with oblique elevation of Farnham Place



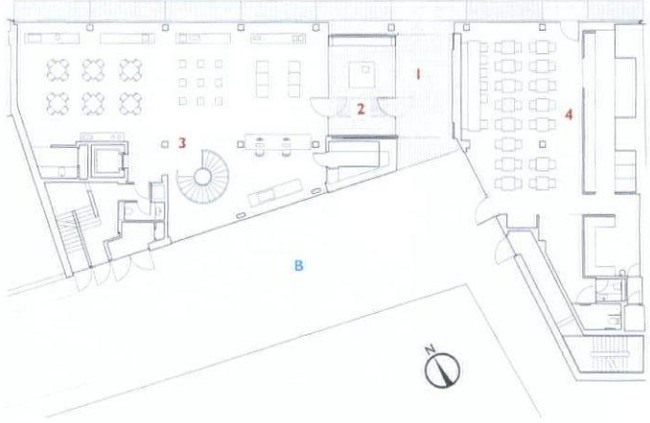
location plan



fourth floor/roof terrace plan



first floor plan

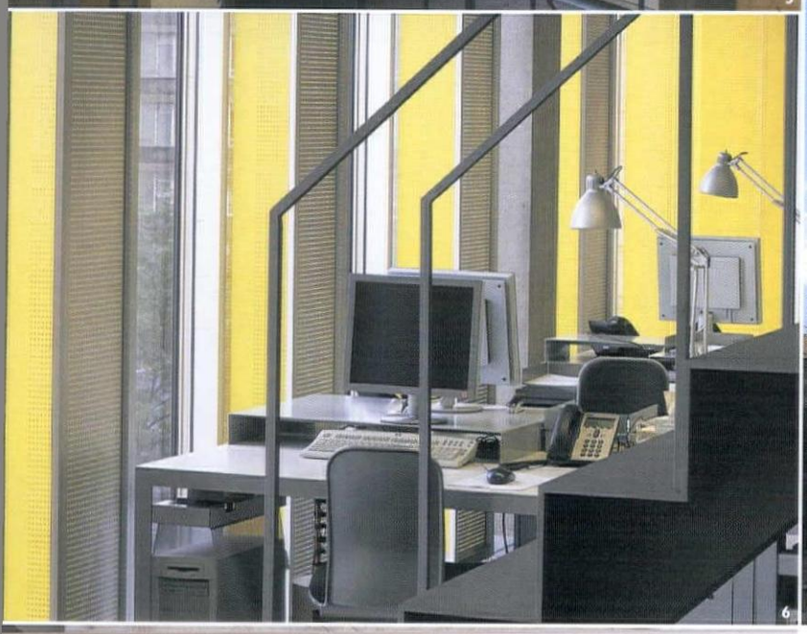


ground floor/street plan (scale approx 1:500)











5
Looking across the atrium on the first floor offers oblique views towards the east wing at the rear of the site.
6, 7
When taking a break from the workstations in the main studio space, a simple metal stair offers a welcome escape to the roof terrace above ...

8
... a south-facing sun trap hidden behind the cornice wall, with direct access to the main meeting room beyond.
9
The muted and discrete detailing of the Farnham Place elevations respond well to the nature of the pre-Victorian streets to the south of the site.

MIXED DEVELOPMENT,
VANCOUVER, CANADA
ARCHITECT
BING THOM ARCHITECTS



combined cross section and elevation

Cradled between the ocean and snow-capped mountains, Vancouver is one of North America's most spectacularly situated cities. Much of its prosperity is generated by a thriving port, which cuts journey times to the Far East, making it an increasingly important player in the new global markets of the Pacific Rim.

Buoyed by successive waves of immigration, most recently from Hong Kong, Canada's third largest city continues to grow at an impressive rate. Between 1987 and 1992, the number of Vancouver's inhabitants increased by 17 per cent. At just over half a million, the downtown population is the fastest-growing on the continent, generating a skyline of high-rise, high-density residential towers (a kind of sanitized, Canadian version of Hong Kong) which makes for a much livelier urban texture than most North American cities.

Vancouver's downtown used to occupy a narrow peninsula, but in recent years has spread to the older and previously run-down districts to the south-east of the original urban core.

Like all big cities, Vancouver is grappling with how to respond to growth and change. From planning to politics, this raises many diverse issues, including the cumulative effect of such an intense pace of building on the city's skyline. Historically, Vancouver's cityscape evolved as a series of identifiable landmark structures, but by the late '90s it had gradually merged into an indistinguishable plateau of flat-topped towers. City planners regarded this as detrimental and recent policies have been geared to encouraging a more heterogeneous skyline by introducing a series of very tall landmark towers in significant downtown locations.

One key proposal currently under development is the Georgia Tower Project by Bing Thom Architects. The site adjoins the Georgia Hotel which dates from the 1920s and was originally one of the tallest buildings in Vancouver, but its modest, mid-rise mass is dwarfed by Thom's soaring,

TOUCHING HEAVEN

This proposed new residential tower in Vancouver forms part of a strategy to reconfigure the city skyline.



Vancouver's skyline in the 1930s with landmark structures



Vancouver today – skyline is an indistinguishable plateau of flat-topped towers

slender tower. Challenging preconceived notions of verticality, the Georgia Tower combines hotel accommodation and parking at lower levels with apartments above, forming a pivotal pinnacle in the city skyline. The roof of the existing hotel (which will be refurbished) is transformed into a public garden, with spectacular views across the downtown district.

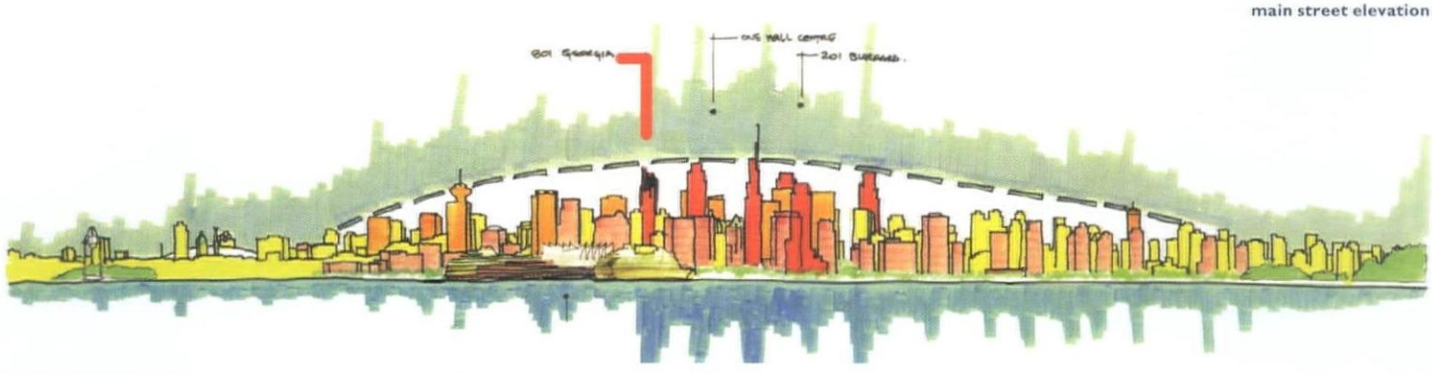
Wrapped in a skin of fritted glazing, the 52-storey tower appears to dematerialize as it rises heavenwards. At its base the cladding picks up the regular cadences of the neighbouring Georgia Hotel, but higher up the rhythms become more diffuse, with subtle moiré patterns that reflect and refract light (tested using full-scale mock-ups in Thom's office). The top of the tower is eroded into an asymmetrical shard that seems to merge with and dissolve into the sky itself. As well as being a new vertical landmark, the tower will also emphasize and complete an urban room formed by existing commercial and cultural buildings. Yet though tall, the tower is still dwarfed by the surrounding mountains – a sobering reminder (in an earthquake prone zone) that nature is never very far away.

CATHERINE SLESSOR

Architect
Bing Thom Architects, Vancouver



main street elevation



sketch showing effect of introducing a series of very tall landmark towers

Below, view of Renzo Piano's London Bridge Tower from Unilever House (courtesy of Hayes Davidson.)

Urban design as art

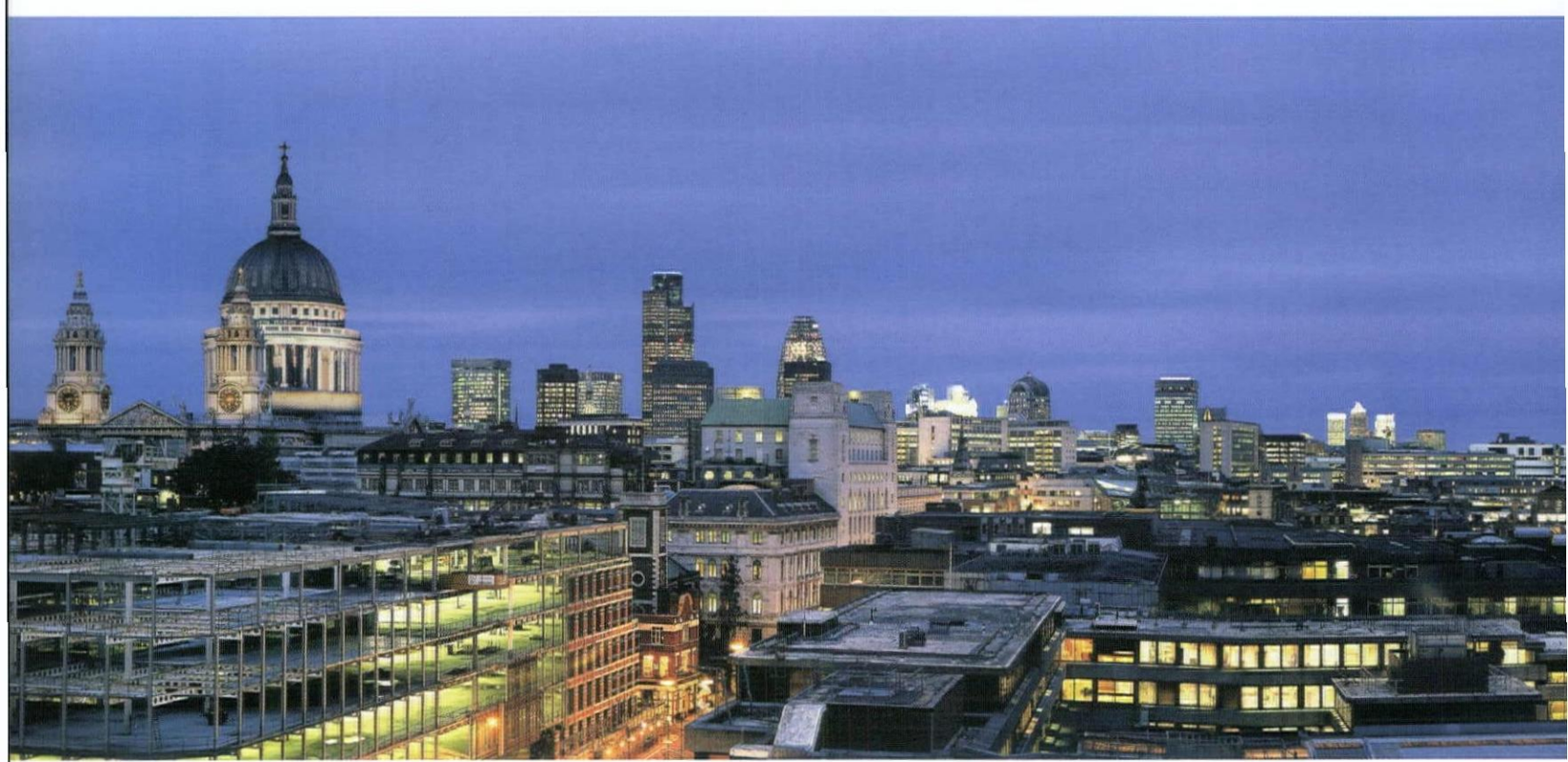
The Viennese architect and planner, Camillo Sitte, was the first modern to describe urban planning as essentially an art. In *City Planning according to Artistic Principles* (1889) he articulated his admiration for the civic and artistic character of pre-industrial European towns and cities rather than the relentless straight-edged, mid-nineteenth century Boulevards that Baron Haussmann sliced through medieval Paris. Sitte argued that the intuitive creative drives that underlay medieval examples of more varied urban spaces could be presented as principles: his contemporaries considered them to be no more than happy accidents. Sitte reasoned that city planning could and should be regarded as an art, and one based on the spatial and formal compositions that preceded the considerable population explosion of his century. He referred to the wisdom of the ancients as proof for his assertions, especially the architectural and urban accounts of Vitruvius and Alberti: the basic idea of his book he wrote 'is to go to school with Nature and the old masters [...] in matters of town planning'.

In London, the principles of Classical design promulgated by the 'old masters' were filtered mainly through Palladianism and two dynastic monarchies, the Stuarts and Hanoverians, who oversaw the urban transformation and expansion of medieval London. Georgian London, built during an unbroken monarchical span of 116 years between 1714 and 1830, is characterized by regular geometry, symmetry and grand Classical squares lined with palatial terraces. The Victorians built on this example, and to a grander scale, retaining or extending the underlying spatial structure and urban character of London. Their larger buildings affected the grain of the existing built form, by amalgamating several plots to create larger edifices that were usually bulkier than those they replaced. London's skyline acquired a new silhouette, but the changes brought by the nineteenth century were not as radical as those of the twentieth century, when commercial and residential towers were built increasingly tall.

There are no direct answers to the challenge that height presents to the image of a historic city like London in the writings of Vitruvius, Alberti and Sitte: they were concerned with a human-scaled

FROM TOWNSCAPE TO SKYSCAPE

In an edited extract from a lecture due to be given to mark the 75th anniversary of the University of São Paulo later this month, Robert Tavernor from the University of Bath analyzes the future of London's distinctive skyline.



environment. Judging by recent planning proposals in London, the challenge of height is set to increase. Towers – residential and commercial – are being designed for London that will be the tallest in Europe. Renzo Piano has recently been granted planning permission for London's tallest building yet, for a mixed residential and commercial tower that will be 303m tall when completed in 2009. Consequently, there is renewed interest in defining appropriate guiding principles that will enable tall buildings to sit well along the finest architectural and urban successes that characterize London. Intriguingly, many of the traditional principles advocated by Sitte have been absorbed into official planning policy guidance in the last decade in England and Wales, establishing a context within which tall buildings are being designed. This re-engagement with Sitte's urban ideals represents a curious volte-face. During most of the twentieth century, tall buildings were a powerful symbol of a new political and social ideology, which attempted to sweep away a traditional attachment to the forms and spaces of the pre-industrial city, of traditional streets and squares lined with buildings.

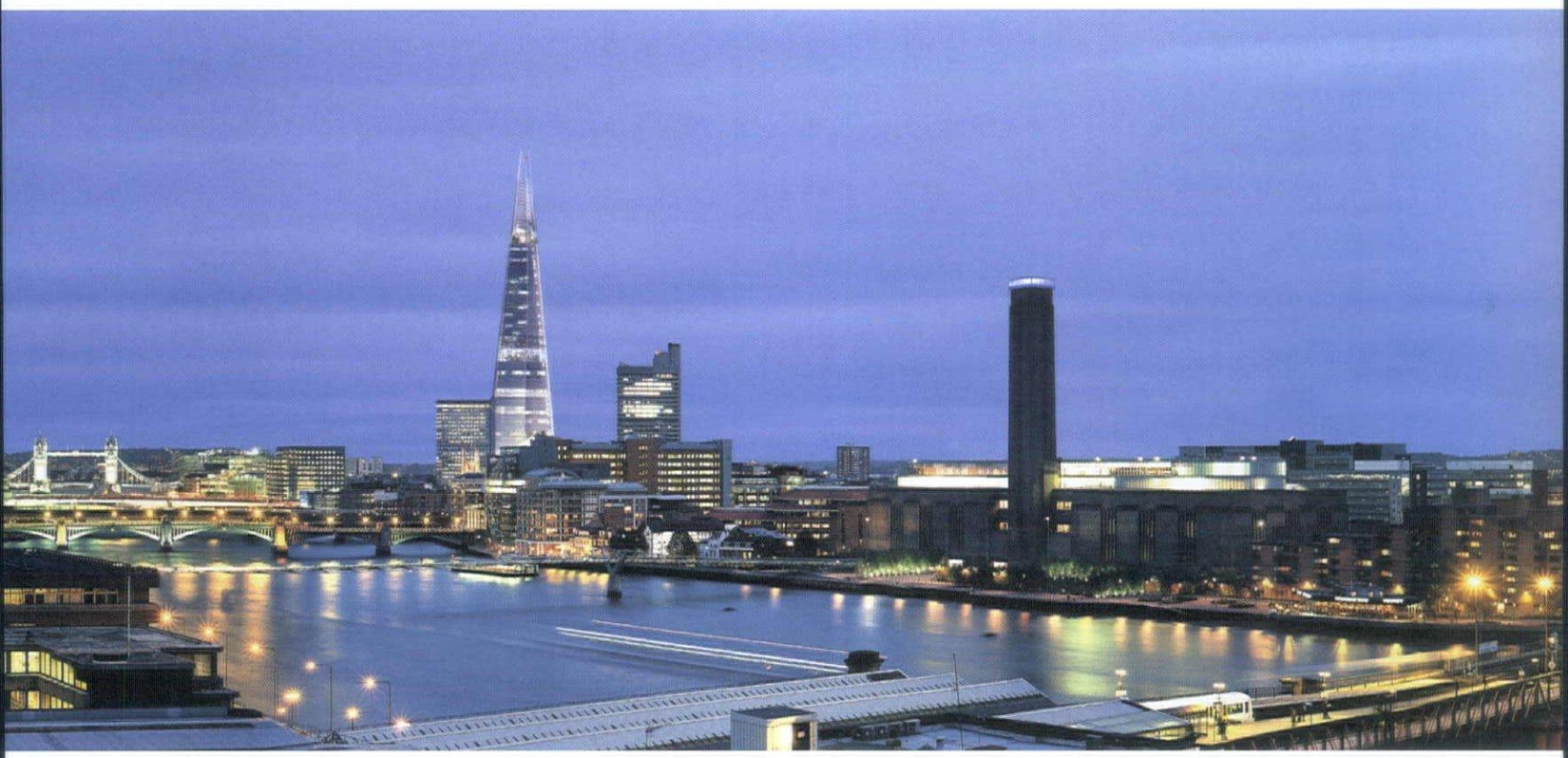
In London, St Paul's Cathedral and its surroundings have become a battleground for modernists and traditionalists. In longer views, its physical and visual relation to the dynamically changing commercial centre of London continues to provide the focus for an extraordinary debate: one that is likely to have a dramatic effect on London's appearance during the early twenty-first century.

London's skyline and the impact of the dome of St Paul's

St Paul's is at the western end of the City of London, the 'square mile' originally settled by the Romans. By the seventeenth century, the city was overcrowded, and the Great Fire of 1666 thrived on its density, devastating a large section of its medieval urban fabric. Christopher Wren proposed a radical replacement masterplan for the City, but this was rejected by the authorities in favour of a quick rebuild on the foundations of the former medieval street pattern. In fact, the most radical physical changes were affected by legislation introduced in the 1667 London Building Act, which succeeded in restricting the use of flammable building materials and building heights to a maximum of four storeys. Well into the nineteenth century, non-public buildings were kept low, and buildings proposed higher than 30m required special Metropolitan Sanction. Wren did of course succeed in replacing the burnt out old St Paul's with a great Baroque-inspired edifice, and his cathedral grew to dominate, both physically and spiritually, the relatively chaotic physical scene that surrounded it.

The great domed form of St Paul's has provided the primary focus for historic views of London, and because the medieval grain of the City is narrow and winding, the best of these are to be had from across the River Thames, to the south and west. Some of the most famous views of Wren's St Paul's have been taken from Somerset House River Terrace. It is well placed for a panoramic view, being located on a major bend of the River Thames, roughly midway between the twin cities of London, Westminster and the City, offering views of each. Paintings by Antonio Canaletto (mid-eighteenth century) and John O'Connor (late nineteenth century) clearly illustrate the changing setting of St Paul's down the centuries. They depict quite different scenes: of London as a great maritime centre, an elegant Venice of the north; and as the capital of industrial might and global authority. The square mile of the City has since become a thriving global financial centre, and London is in the premier league of world-class cities, rivalled only by New York and Tokyo. It is not unreasonable to suggest therefore that its image should demonstrate and be emblematic of the considerable power and authority of London as it is now – not as it was once imagined to be.

Certainly, this is the positive view expressed by Corporation of London's planners today, who regard tall buildings as desirable assets that will meet practical demands on limited space and will project an





Antonio Canaletto, view of the City of London and the Thames from Somerset House River Terrace (mid-1750s). Royal Collection, Windsor.

image of an international, thriving location. Their vision is not universally condoned. Traditional urbanists, and the heritage lobbies such as English Heritage, argue that tall buildings undermine the 'timeless' character of valued historic monuments, and distant views of St Paul's are frequently used in evidence – by progressives and traditionalists – for and against tall buildings. Yet, paradoxically, despite these differences, there is a growing consensus regarding what constitutes the principles of good urban design.

Modern London: urban renaissance through good design

Several publications produced between 1999 and 2002 give meaning to the art of urban design in England and Wales today. The government-sponsored think-tank, the Urban Taskforce, produced a report, *Towards an Urban Renaissance* (1999/2002), which emphasizes the value of good design for the urban environment as a primary means to reversing exodus from English towns and cities. The report reasons that urban renaissance will be stimulated by re-establishing 'the quality of urban design and architecture as part of our everyday urban culture' by establishing 'a new vision for urban regeneration founded on the principles of design excellence, social well-being and environmental responsibility within a viable economic legislative framework'. They believe that the key to regeneration will be cities with densely populated, compact, well-connected cores, which will encourage people to travel by public transport, to cycle and walk, and it goes on to sketch out ten key principles of urban design that will encourage the creation of 'more liveable places'.

Another influential publication is *By Design. Urban design in the planning system: towards better practice* (2000), produced by a now defunct government department (DETR) and a government quango, the Commission for Architecture and the Built Environment (CABE). Significantly, *By Design* defines urban design as the 'art of making places for people', and it describes a 'planning toolkit' comprising of seven key principles or objectives of urban design that need to be mastered by would-be urban designers. There is some overlap between the two reports: both are concerned to promote character in townscape by reinforcing locally distinctive patterns of development and culture, and by establishing a high quality public realm in which people are placed before traffic.

Although never explicitly acknowledged as a primary source, there is a correlation between the ideas of Sitte and the planning toolkit of *By Design*. While Sitte filtered the natural planning and design approach of Vitruvius and Alberti, Sitte's notion that urban planning is an art – that we should strive to create 'places' connected by a hierarchy of traditional squares and streets for the pleasure of people – has been accepted as 'natural' commonsense in *By Design*. The reversion to historic notions of place-making represents a considerable victory for traditional urbanists. Their success is due in part to the fact that there have been only a handful of Modernist urban triumphs in the UK, while most were unmitigated physical and social disasters.

The Architectural Review also assisted this turnaround, by trumpeting the virtues of pre-industrial European place-making loud and long. It promoted a William Morris-Sittesque urban vision between 1947 and 1958 through a series of essays written by Gordon Cullen and others who defined a humanist reinterpretation of Modernism under the banner of Townscape. Cullen defined Townscape as the 'art of relationship' and the 'art of environment'. Like Sitte, he preferred the formal and spatial associations of form and space that appeared 'natural' to someone experiencing somewhere on foot: places that appeared to have been shaped by time and necessity, rather than the pragmatic dictates of urban regulators, especially traffic and lighting engineers.

Cullen was one of a powerful group at the *Review* at that time, which included J. M. Richards, Nikolaus Pevsner, and Osbert Lancaster: they retained a collective affinity for the art of place-making, and largely opposed the French and German rationalism that had by then attained an intellectual and moral high ground in schools of architecture. Cullen published *The Concise Townscape* (1961) on the back of his essays and the *Review's* proprietor, Hubert de Cronin



John O'Connor, The Victoria Embankment and St Paul's from Somerset House River Terrace, 1874. Guildhall, City of London.

Hastings, wrote a parallel, but now less well-known volume, *The Italian Townscape* (1963), under his pen name Ivor de Wolfe. *The Concise Townscape* was a more popular success, partly because Cullen drew compelling images presented as elegant snapshot cartoons of familiar city scenery. Like Canaletto, he provided evocations, picture-postcard memories, of a vanishing, or already vanished urban order. Townscape was inevitably dismissed by the Modernist architectural elite for being reactionary and intellectually narrow in outlook, and its influence languished in Britain until the Prince of Wales, spurred on by the success of his own architectural and urban *Vision of Britain* (1989), engaged the talents of the architect-theorist Leon Krier to masterplan Poundbury as a 'historic' townscape extension of Dorchester.

Townscape and visual assessment

Modernists have generally deplored what they regard to be the mediocrity of the Prince's townscape vision, but this approach has strong intellectual roots of its own and it has wide public appeal. Recent governmental planning policies provide the structure for traditional place-making. The government's Planning Policy Guidance Note 1 (PPG1, 1997) places the emphasis on 'good design' to help 'promote sustainable development; improve the quality of the existing environment; attract business and investment; and reinforce civic pride and a sense of place'. Places are created by time and PPG15, on Planning and the Historic Environment (1994), describes the general government commitment to preserving the historic environment, and it provides a full statement of policies for the identification and protection of historic buildings, conservation areas and other essential ingredients of the historic environment.

Townscape has even entered the official planning lexicon: the effective implementation of these polices being judged through 'Townscape and Visual Assessments', a key chapter in an Environmental Statement. The ES describes the use of materials, details, scale and massing in a proposed development, which is demonstrated through drawings, photographs and visualizations. These combine with professional judgement to provide an objective and subjective assessment of the proposals. Townscape and Visual Assessments are typically used to identify key views of the development site in relation to existing buildings and areas of historic and architectural importance. It contributes to a wide-ranging spatial masterplan of part of the town or city being developed, something that *Towards an Urban Renaissance* and *By Design* consider essential to the urban design process.

The relevance of a clearly presented three-dimensional framework of buildings and public spaces is being taken up with some vigour in *The London Plan*, a spatial development strategy for London being produced for the Mayor of London, Ken Livingstone, who heads the Greater London Authority (GLA). *The London Plan* is being developed to ensure an appropriate mix of buildings and land use for the capital. A preliminary document, *The draft London Plan* (2002), was subject to public examination last year, and it is evident that the emerging policies are very much in tune with contemporary concerns: 'Good design is central to all the objectives of this plan'. *The London Plan* embodies 12 main policies designed to promote world-class architecture and design, and – as with *Towards an Urban Renaissance* – a fundamental objective is the compact city. The Mayor acknowledges that the desired compactness will inevitably lead to new buildings having greater height. Subsequent policies therefore focus on the size, scale and consequent impact of tall buildings on London's built heritage and skyline. Location of tall buildings, and the relevant viewing positions from which to assess their likely impact will therefore be key issues for the future.

However, very tall buildings are not an inevitable consequence of compactness. The government has concluded that their contribution to urban renaissance was 'very limited' and that the 'proposition that tall buildings are necessary to prevent suburban sprawl is impossible to sustain. They do not necessarily achieve higher densities than mid- or low-rise development and in some cases are a less efficient use of spaces than alternatives. They have, for the most part, the advantages and

disadvantages of other high density buildings'. (House of Commons, Transport, Local Government and the Regions Committee, *Tall Buildings: Memoranda submitted to the Urban Affairs Sub-committee*, 22 January 2002.) In fact, the Committee's research indicates that 'Tall buildings are more often about power, prestige, status and aesthetics than efficient development'. Tall buildings may not be necessary, but the report recognizes that tall buildings are certainly objects of desire: 'There is one powerful and irrefutable argument in favour of tall buildings: some people find them very beautiful. The Mayor of London is delighted by the Manhattan skyline. His love of tall buildings is shared by many architects and others'.

The art of designing tall buildings

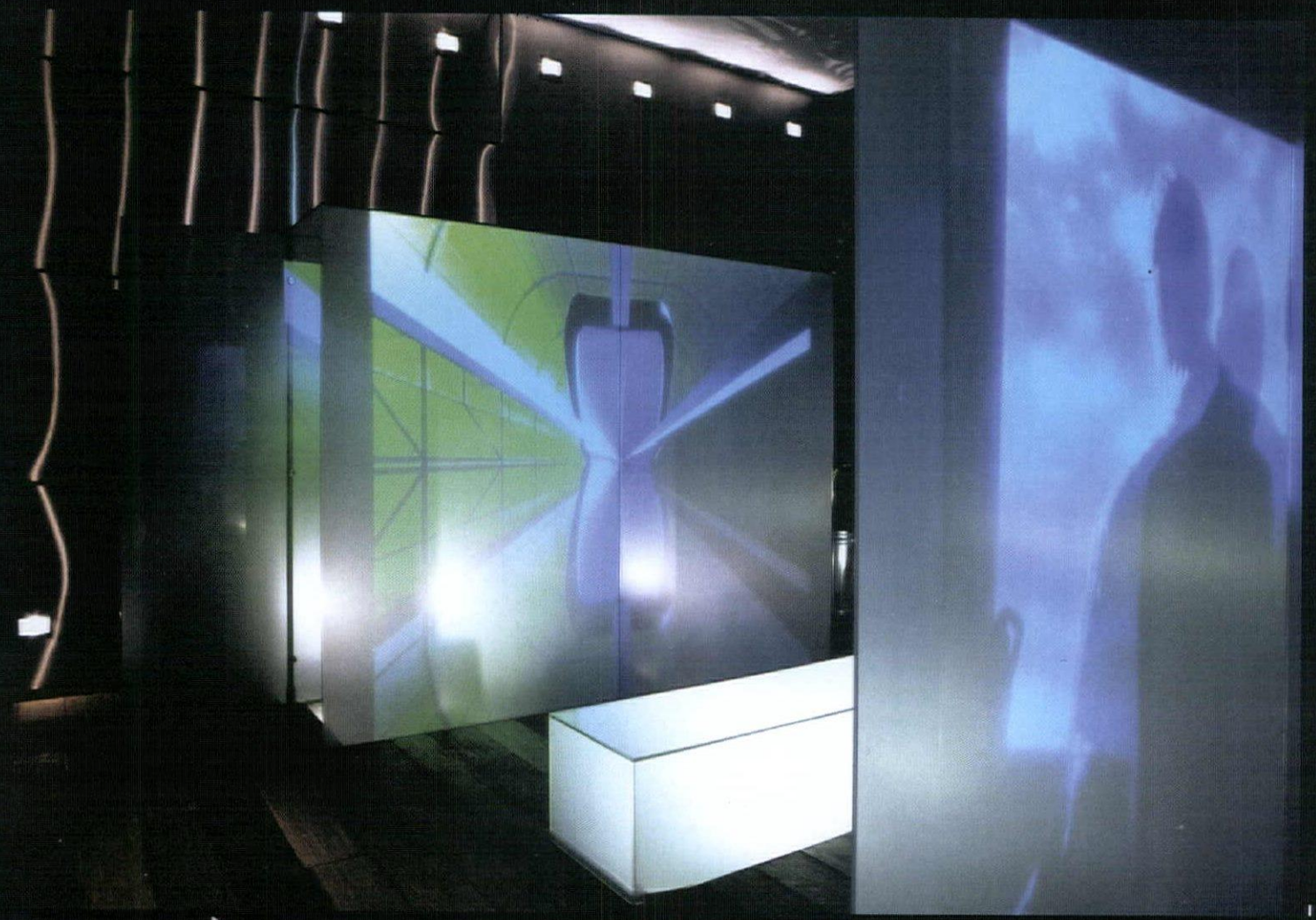
It is not clear how numerous these 'others' are. It is probable that public dislike of tall buildings outweighs those who find them beautiful. However, the notion that they could be beautiful if well sited and designed – in contrast to the prosaic post-war residential slab blocks that sprang up seemingly randomly across London– was first mooted in the 1960s, when the first wave of commercial tall buildings were being built in central London. The Royal Fine Art Commission (the forerunner of CABE) complained in its 18th Report of 1960-62 of the poor and inappropriate siting of tall buildings. But noted that 'exceptionally high buildings look better in the form of towers rather than slabs and a carefully arranged cluster of towers may be preferable to a number of isolated ones'. In 1969, a governmental-sponsored Public Inquiry, the Layfield Committee, recommended the creation of a High Buildings Map that would control where tall buildings would be permitted, and a Skyline Protection Bill was introduced to Parliament in 1977, which recommended the protection of views by designation that would be similar to the status afforded to listed buildings and conservation areas. None of these recommendations passed to the statute books. However, the notion of 'clusters' of towers, combined with the protection from the intrusion of tall buildings of important views across London, have together proved influential in relation to views of St Paul's Cathedral from the west. It was demonstrated at a major Public Inquiry in 1976 that a tall building proposed for Broadgate, next to Liverpool Street Station – almost a mile north-east of the cathedral –would be seen in relation to the silhouette of the dome of St Paul's when viewed from Henry VIII's Mound in Richmond Park, some 10 miles to the west. Planning permission was refused and a vast low-lying groundscraper built instead.

The importance of distant views in this and other cases led to several follow-up studies through the 1980s, and the government responded with its Strategic Guidance for London Planning Authorities (RPG 3A, 1991). This established a list of 10 Strategic Views across London – eight of which focus on St Paul's Cathedral, and two on the Palace of Westminster (the seat of government and a World Heritage Site) – which was intended to prevent tall buildings from visually interfering with the settings and silhouettes of these internationally recognizable landmarks. It had been observed in the late 1970s, that tall buildings seen behind St Paul's can have two effects: they can either create an effective backcloth of building mass with which the character of the Cathedral can be compared, or spoil its distinctive silhouette by obscuring and diffusing its clear outlines (City of London Development Plan, Subject Study St Paul's Heights, 1978: para 11.11, p88). The 'backcloth' referred to is the group of tall buildings to the north-east of St Paul's. Known as the City or Eastern Cluster, it comprises a loose grouping of high-rise buildings, which protrude above a general plateau of mid-height commercial buildings, and which for the last few decades has had Tower 42 (T42 – the former National Westminster Bank tower) as its most prominent structure. T42 is around 180m in height, and is surrounded by a lower tier – a plateau of buildings – mostly ranging between 80m and 120m in height. The latest financial boom of the late 1990s has seen Corporation of London planners and property developers exploring the potential for expanding and consolidating the Eastern Cluster. The most recent addition is Swiss Re, designed by Foster and Partners and completed recently (AR November 2003): it has a similar height to T42. The Heron Tower, designed by Kohn Pedersen Fox, was granted planning approval by the Secretary of State in 2002, and it will join T42 and Swiss Re among the tallest – upper tier – of office buildings in the Eastern Cluster. These are tall, slender towers with narrow floor plates (compared to typical US dimensions that have been adopted at Canary Wharf), because of the small plot sizes that characterize the City's ancient urban grain. As the RFAC predicted in the early 1960s, a grouping of tall slender towers has a pleasing appearance, and the overall effect here is to create a physical mass that is hill-like in profile and which provides a unified backdrop to St Paul's when viewed from the west. It is evident from sophisticated computer generated visualization prepared for the Heron Tower public inquiry that, when viewed from the west, St Paul's continues to remain distinguishable and distinguished in the City's skyline.

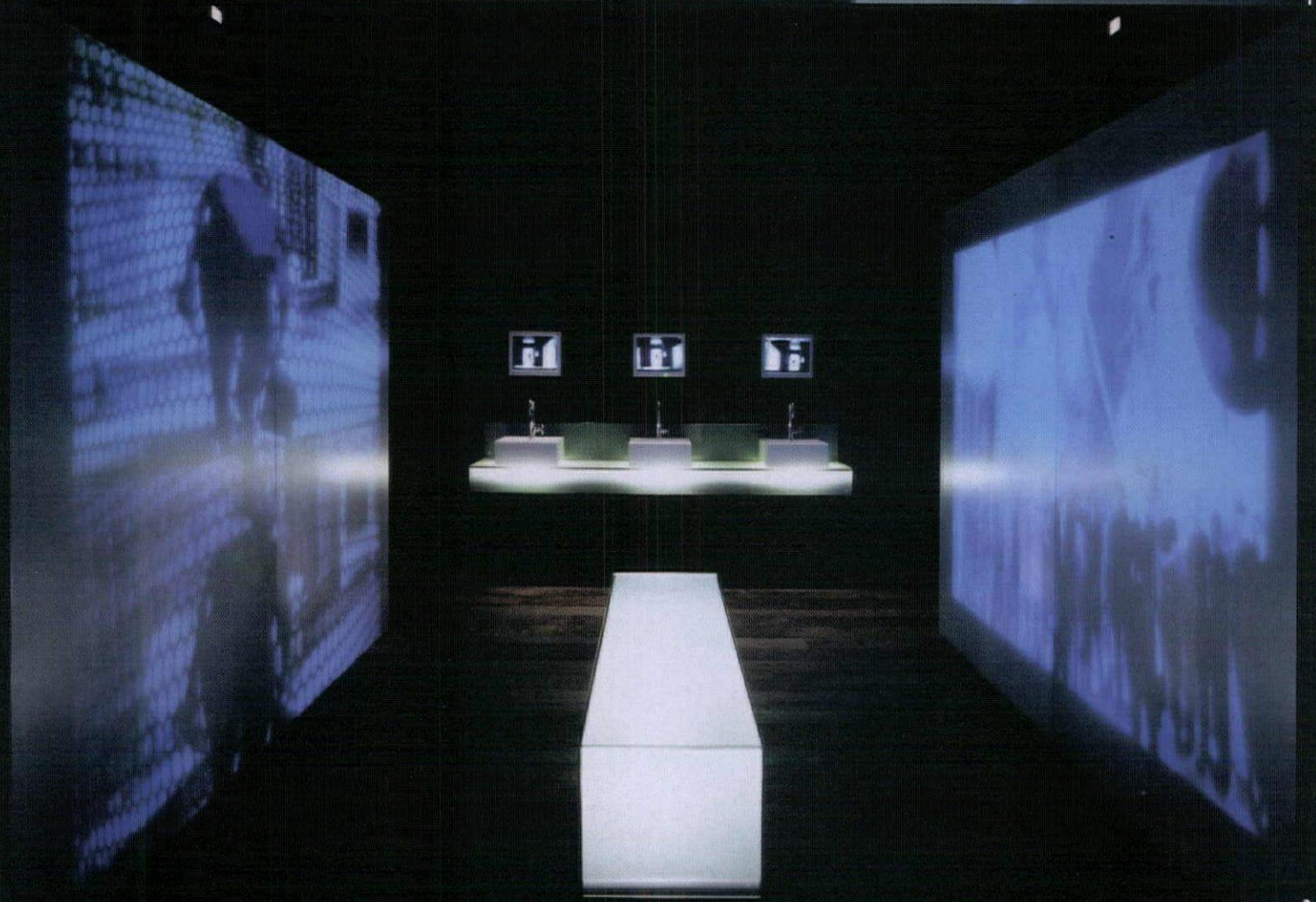
The precise character of this particular assembly of tall buildings will not last for long. The dynamic of commercial change in the City is rapid, and many new towers have been planned for the Eastern Cluster in recent months. If built, they will stretch its boundaries and challenge its present maximum heights. The evolution of the cluster's form will require careful – artistic – management, and a continuing three-dimensional appraisal will be essential, of both the townscape experience at street level, and the skyscape in medium and long views. It is anticipated that the Mayor's spatial plan for London will concern itself with both urban dimensions.

Meanwhile, the most useful attempt to reconcile the different attitude to tall buildings has appeared in a joint publication by English Heritage (EH) – the government's guardians of the nation's historic built heritage – and CABE, the principal overseers of design quality in the developing built environment. The EH/CABE *Guidance on Tall Buildings* (2003) recommends that any proposal for a tall building should be of the highest quality of design, aesthetically and environmentally, and that proposals should be considered in context, in the round. In particular, it recommends that these appraisals should identify 'those elements that create local character and other important features and constraints, including streetscape, scale, height, urban grain, natural topography, significant views of skylines, landmark buildings and areas and their settings, including backdrops, and important local views, prospects and panoramas. Opportunities where tall buildings might enhance the overall townscape, or where the removal of past mistakes might achieve a similar outcome, should be highlighted'.

Clusters of tall buildings are being planned at major transport interchanges in London, and they are proposed or are already growing in other UK cities. Traditionalists are right to be concerned about potentially harmful impact of tall buildings on historic settings. But, ultimately, the art of urban design is to transcend time, to provide continuity with the past as well as meet the needs of now and the future. A complex – not simple – multi-disciplinary approach that pulls together the art and science of urban design is perhaps the best way to balance effectively the demands of time and necessity. So the historian has as relevant a role in the process of urban design as the architect, planner and politician. Sitte acknowledged this more than a century ago.



1



2



Projected view east from the rooftop (stone gallery) of St Paul's Cathedral in 2005, with the Heron Tower to the left of Tower 42, and Swiss Re to the right (courtesy of Hayes Davidson).

LAVATORY, SÃO PAULO, BRAZIL
ARCHITECT
MARCELO SODRE

Loo and behold

Inventive use of new technology makes these Brazilian unisex lavatories luminous and ethereal.

Lavatories are becoming increasingly strange as technology radically alters the qualities of traditional materials. Indeed, they sometimes seem to have become the focus of exploration of transparency, opacity, privacy and public life.

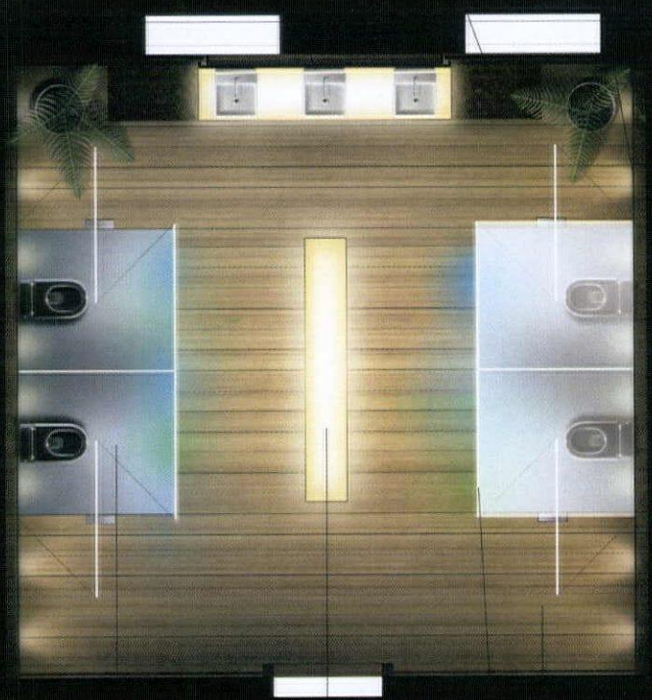
Marcelo Sodre's loo for the press and media at his exhibition space at the Casa Cor in São Paulo is 6m square in plan and 4m high. Unisex (Brazil is liberal and generous about such matters), the lavatory has four water closets, no urinals and three wash basins. All is minimal.

The water closets themselves are in cubicles with glass walls covered by frosted film, while the walls behind them are clad in stainless steel. Video projectors throw images onto the front walls of the cubicles, converting them into large screens. The images can be seen from both sides, but they and the frosted coating provide privacy for the occupants. Very dark brown, almost black, was chosen for the colour of the porcelain with the aim of reducing reflections.

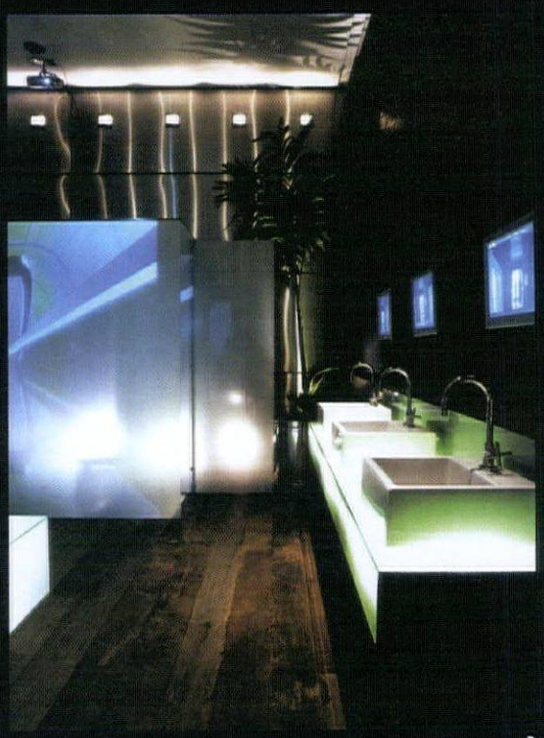
Both entrance wall and the one that faces it are clad in a form of black, slightly textured wood particle board; the floor is of dark timber, and counters are made of solid native Brazilian hardwood. Some of the strangest things in the place are the looking glasses over the wash basins. These are not ordinary mirrors, but LCD screens onto which are projected images of the users taken by hidden tiny cameras. The effect is slightly disturbing, but, oddly, it adds to the luminous calm of the space.

MARY STURGES

Architect
Marcelo Sodre, São Paulo

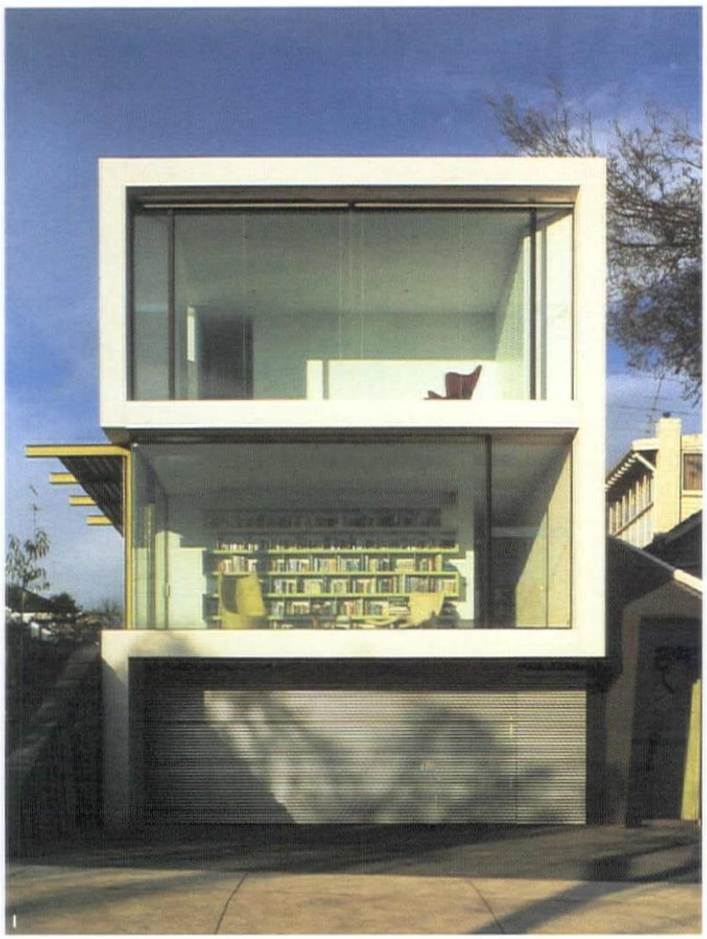


plan (scale approx 1:75)



3

1, 2
Projected images on screen walls of cubicles provide privacy.
3
Floor and end walls are dark in contrast to luminous screens ... and stainless-steel side walls.



It's a wrap

This unorthodox house in a Melbourne suburb is a bold response to the area's Mediterranean climate.

Young Australian architects traditionally draw first blood with private houses, often remarkably good ones such as this Modernist house by award-winning BKK Architects for a semi-retired couple in posh Melbourne suburb, Toorak. Expensive the area may be, but this is tall poppies home territory and only a few brave people buck the prevailing grim visual suburban tradition of red tile roofs, brick-veneer cladding, and disregard for orientation in this Mediterranean-style climate.

The Wrap House is made from rendered block work on a steel portal frame and, unconventionally but correctly, it faces sideways towards the north where the sun can be easily controlled. At first floor, the elevation reads as a series of solid blocks separated by glazing, although the expression does not particularly relate to the arrangement of rooms inside. There has also to be a worry about the big picture windows of the ground floor library and first floor master bedroom which face the street and the fierce afternoon western sun. I suspect they are there for formal reasons to do with the wrap. In fact they have integral sun blinds which will probably mostly be closed in the name of privacy.

The architects make much of the notion of wrap, an Eisenman-esque proposition about how architecture might well come about from directions other than the customary convenience, orientation, structure and the like. This has its parallels in current arts criticism in which truths are thought to be revealed by analysing parallel human activities. Eisenman produced some sensational designs which didn't always make a lot of sense if you want to live in them.

Here in Melbourne, it is suggested by BKK that the design comes from a sequence of folds in a carefully cut flat sheet. But, as with cardboard packaging design in which very complicated three-dimensional supports for securely transporting household gadgets are ingeniously cut and folded from flat card, you have to start out with a pretty precise idea about the ultimate form. So too here the plan is too rational in terms of the relationships between rooms and spaces, and the wrap is a largely post hoc thing. It hardly matters, for here is a series of dramatic domestic spaces light-years beyond the imagination of the builders of the surrounding conventional brick-tile mansion-ettes. The clients say, 'The architects have

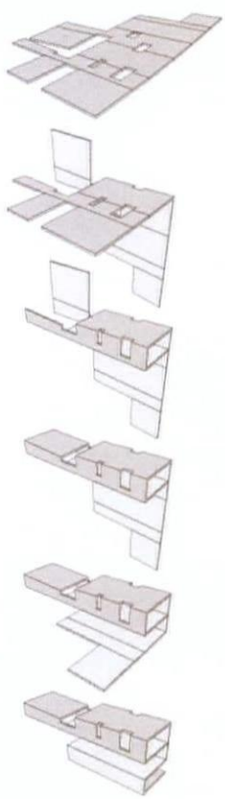
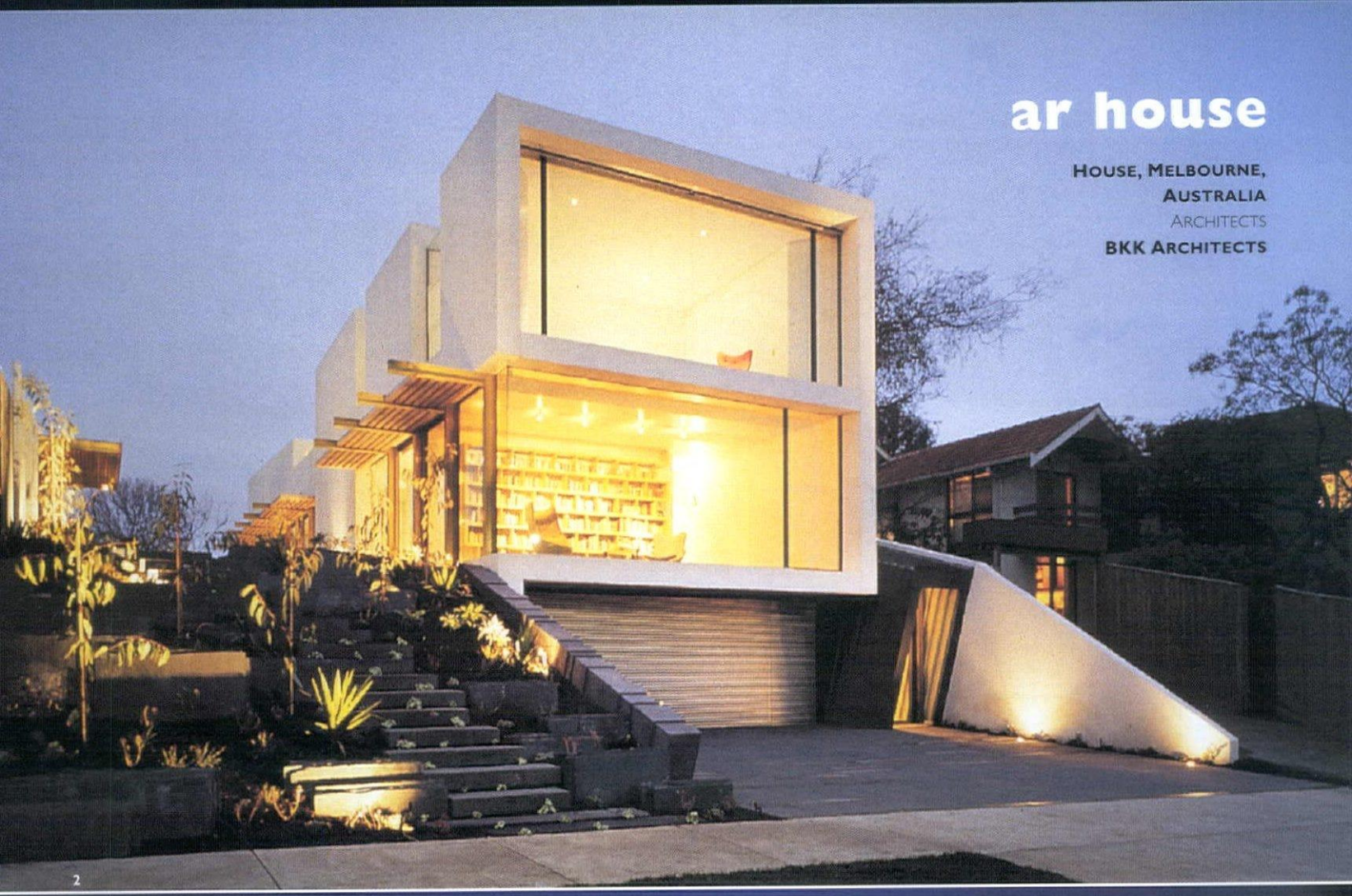


diagram of wrapped planes

1
Main street frontage.
2
The chunky cuboid geometry interspersed with glass planes makes a rare yet welcome diversion from Melbourne suburban norms.
3
Main living space dissolves into the surrounding garden.

ar house

House, Melbourne, Australia
Architects
BKK Architects



2



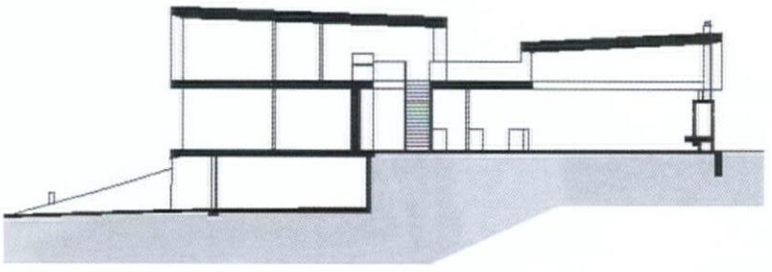
3

given us everything we wanted.' Given the impending antiquity of the clients, anyone might be concerned about the steep approach from street up to the house's ground floor level. But it was the clients who bought the steeply sloping site, not the architects. In any case, the couple apparently found a disassembled stair lift in the garage of a big beach house they had bought a little earlier.

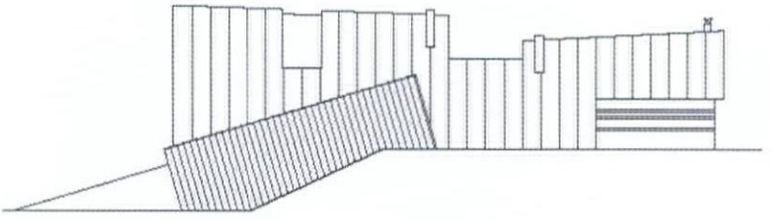
The nicely ironic and yet prosaic finishing touch is the barbecue. Set on the north boundary on a decking platform with a cantilevered shelter over it, it is a single cubic mass, a pristine altar to the outdoor life under a hardwood *baldacchino*.

SUTHERLAND LYALL

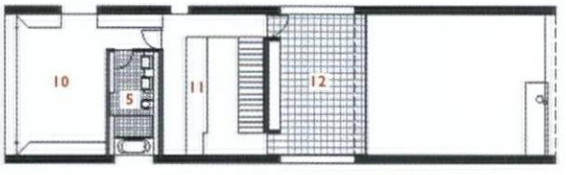
Architects
BKK Architects, Melbourne
Photographs
Courtesy of the architects



long section



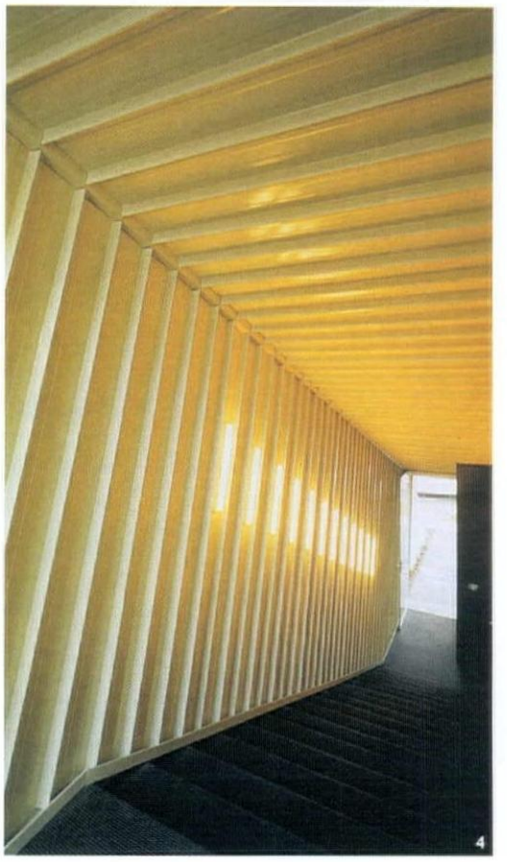
south elevation



ground floor plan (scale approx 1:250)



first floor



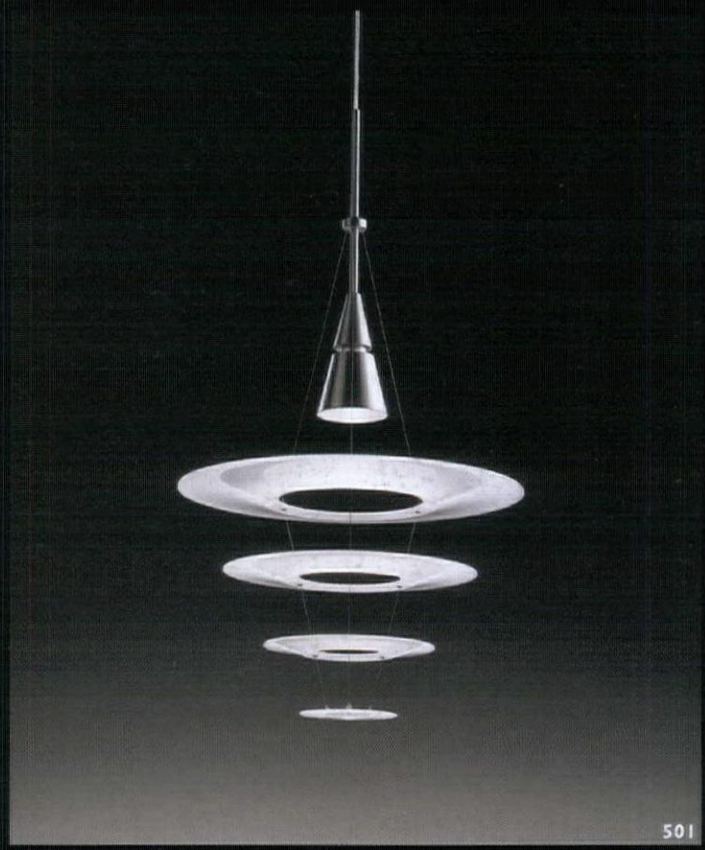
4

1 driveway
2 entrance stair
3 library
4 bedroom
5 bathroom
6 laundry
7 wc
8 kitchen
9 living/dining
10 master bedroom
11 office
12 roof deck
13 garage

4
Entrance staircase from the street is sheathed in a tunnel.
5, 7
Main internal staircase.
6
Library.
8
Living and dining area – light, civilized spaces that respond to the Mediterranean climate.

See the new ar.products section on www.arplus.com

Rob Gregory throws light on some of this year's exhibitors.



501

501 LOUIS POULSEN
Enigma is a new pendant inspired by Japanese lighting culture, sharing the lighting philosophy of glare-free, comfortable light. Enigma was designed in collaboration with Japanese designer Shoichi Uchiyama, who set up as independent lighting designer in Tokyo in 1977. With this new pendant, Shoichi Uchiyama strove to create an illusion of wings of light, hovering in the air. Enigma weighs only 1.5kg and, despite its very simple design, the pendant offers extremely sophisticated lighting technique and excellent light distribution. Enigma has both indirect and direct light emission. Held together by an ultra-thin steel wire, the shades are sand-blasted acrylic which is easy to clean. Enigma is ideal over a dining table in private residences, but the pendant is equally perfect for meeting and conference facilities, restaurants and cafés all over the world.

Enquiry 501 www.arplus.com/enq.html

LIGHT + BUILDING, the international trade fair for architecture and technology, will once again be held in Frankfurt am Main from 18 to 22 April. For the third time, the 110 000m² exhibition space will have around 2000 exhibitors, attracting in excess of 110 000 visitors. As the world's leading trade fair for the fields of lighting, electrical engineering and building automation, this year's main event will be supported by a series of fringe events that will consider broader issues concerning energy performance. These will include special events focusing on the energy efficiency of public and commercial buildings, and a daylight forum.
For further information visit www.light-building.messefrankfurt.com



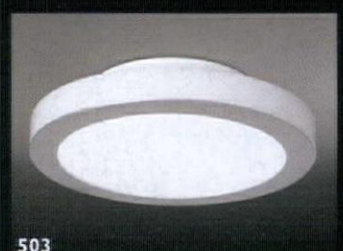
502

502 LOUIS POULSEN
SP 12 and SP 14 are the first fixtures in a series of floodlights for surface projector lighting.
The SP series is intended for architects and professional lighting designers. The fittings are an important lighting innovation where designers aim to create dramatic or accent lighting. The 150mm SP12 and the 218mm SP14 offer respectively three and five high-performance reflector beam widths.
Both the SP 12 and the SP 14 fixtures are made with marine-grade anodized aluminium and are available in textured aluminium or in black finishes. They have reflectors of high purity 99.9% aluminium for maximum reflectivity, and also have a large range of interchangeable reflectors, making them one of the most versatile projectors on the market.

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503 LOUIS POULSEN
Io is a new basic fixture designed for wall or ceiling mounting by Merete Christensen and Bo Seedorff. Named Io after one of Jupiter's moons, the fitting is inspired by their appearances as glowing discs. Io can be combined with a decorative system of rings that will change the character of the fixture. Mounted directly on the polycarbonate shade, the rings are available in anodized aluminium, matt brass, copper or stainless steel. The decorative system allows Io to be used in even more locations. Io is designed with a moulded, shock-resistant polycarbonate shade, and its simple design and minimal height make the fixture perfect for mounting in stairways, basements, lavatories, kitchens, lunch rooms and other areas needing solid and reliable construction. The fixture comes in two sizes: 320mm and 400mm in diameter.

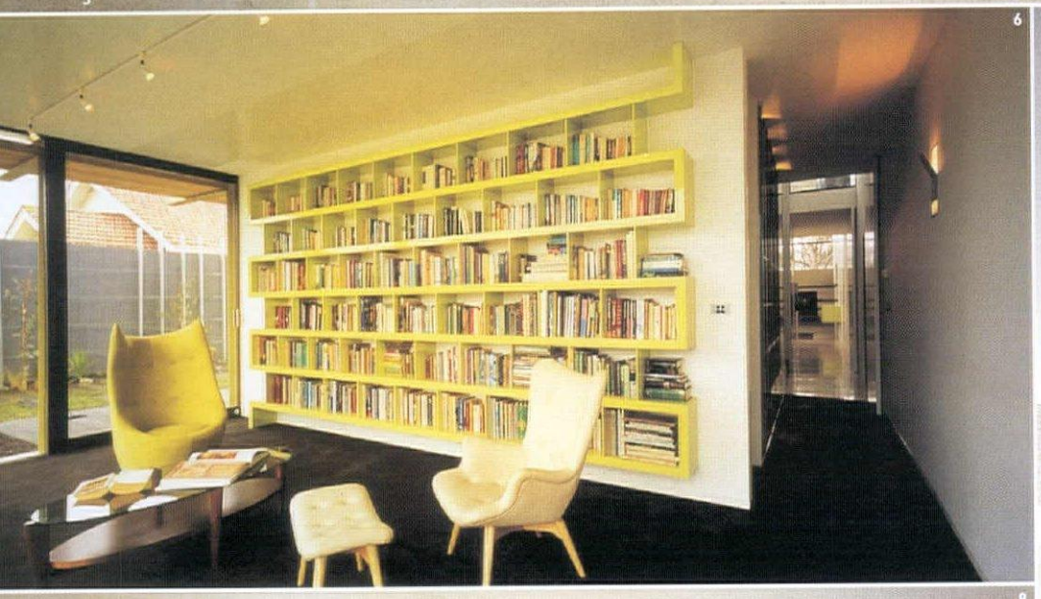
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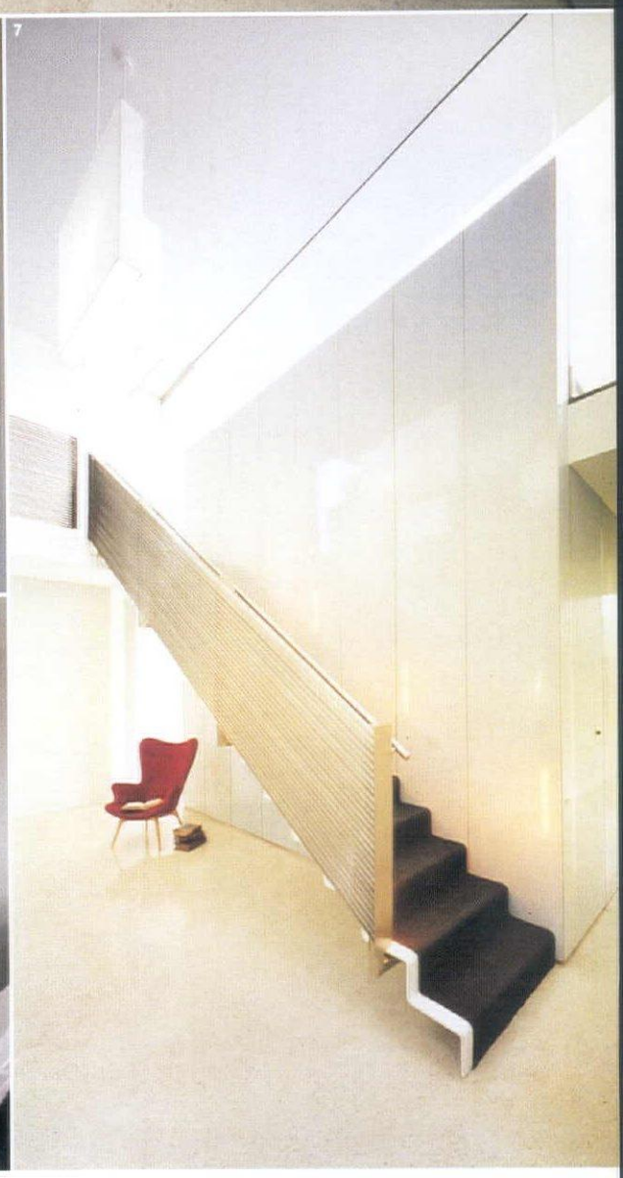
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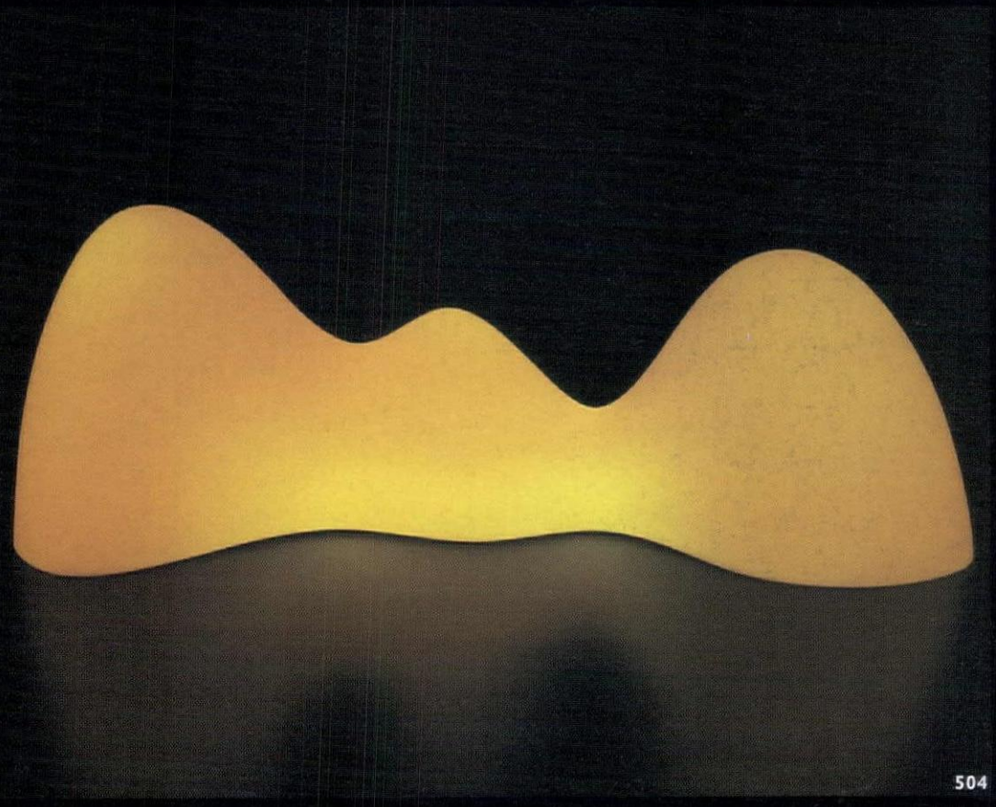


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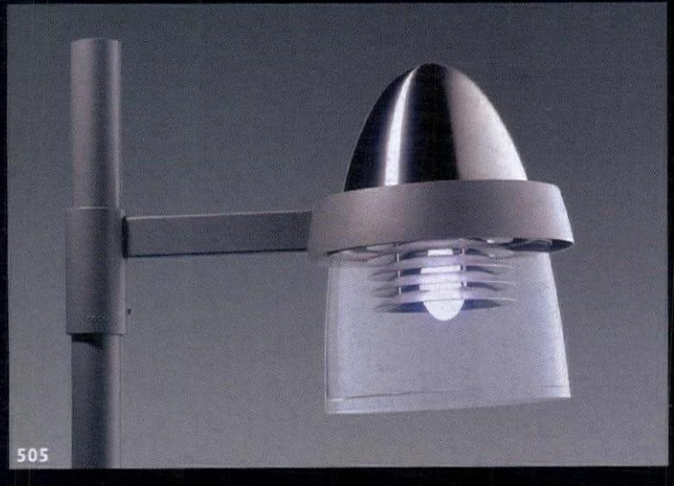
504 FOSCARINI

Small Blobs are more juicy: a trio of Blob lamps by Foscarini come in three sizes, and can be used as desk, wall and floor lamps, with the largest doubling as a piece of furniture – part chaise longue, part table. All fittings are suitable for indoor and outdoor applications, with polyethylene diffusers, and are available in two colours. These glowing Blob lamps are distinctive and will be obviously dramatic in any space. With their warm glow and soft curves they will certainly help sustain the love affair that designers have with soft organic objects – an affair that is particularly appropriate when considering furniture and the reality of human touch. After all, what is the point of making a blob unless you can run your hand over it to exploit the attributes that the designers so often extol; those of being 'human, sensual, simple, and friendly'?

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504



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505 SITECO

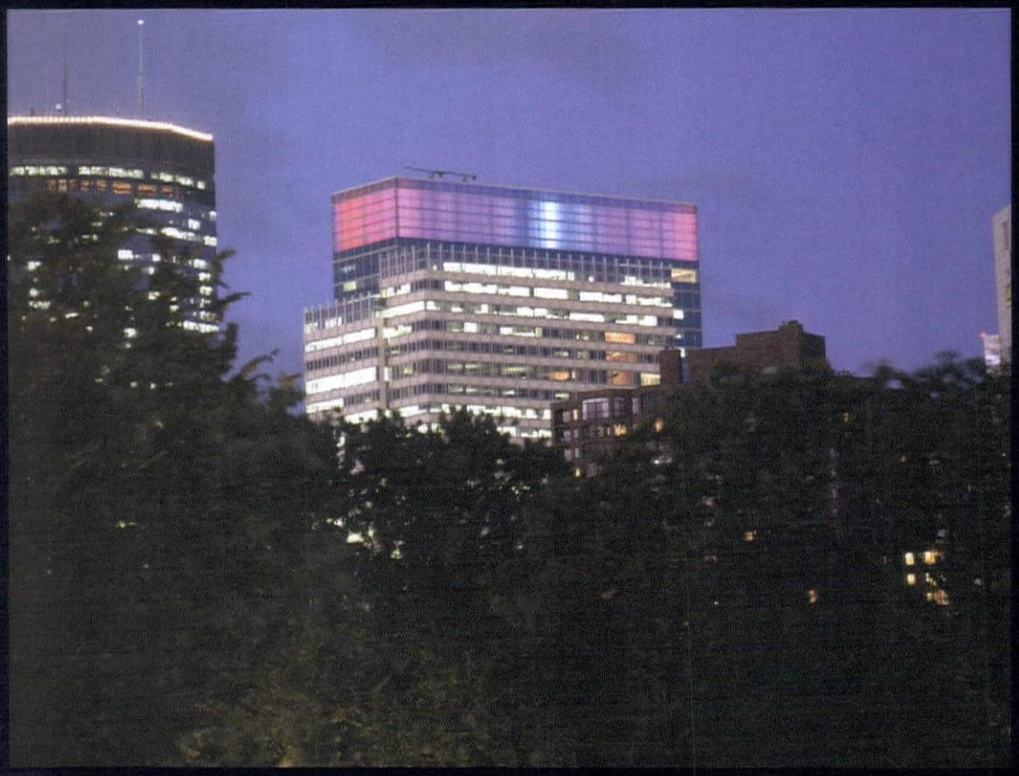
In an attempt to resolve straight lines with curved forms, Siteco has produced a new outdoor luminaire, the DL800. With numerous decorative and custom variants, Siteco has developed masts and cantilevers, hood variants and trough fittings to cater for many situations, with a choice of two diffusers, clear or satin. Various lighting effects are achieved with a fan-shaped reflector or an asymmetrical reflector. A delicate ring holder of diecast aluminium encompasses the mast, fusing mast and luminaire into a single unit. In addition to the standard mast, Siteco offers a two-arm curved design mast. The luminaire has been designed for use in parks and pedestrian zones, on squares and along pathways. DL800 luminaires are all equipped with economical Siteco Savelight components which avoid unacceptably high temperature build-up. Savelight Reducer relays with timer halve the illumination during slack periods, reducing energy consumption by some 25 per cent, and automatic switch-off increases the service life.

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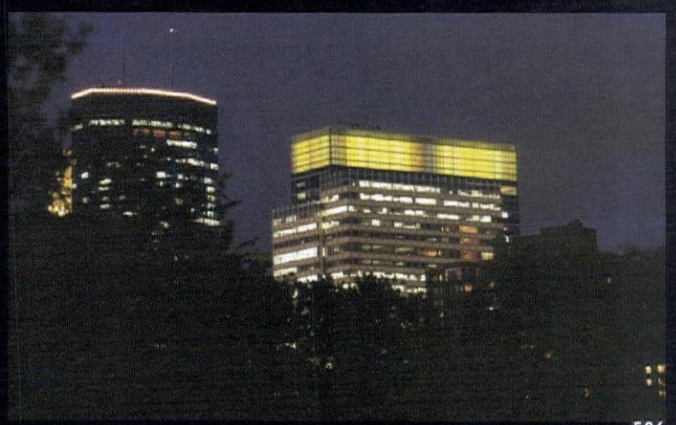
506

506 MARTIN

Target Corporation, one of America's largest and best known general merchandise retailers, has brought light to the Minneapolis skyline. In a colourful light display known as Target's Northern Lights, 130 Martin Exterior 600 colour changers illuminate light pipes encircling the top two floors of the company's new world headquarters and retail store in downtown Minneapolis.

Within the cavity of the curtain wall that lines the perimeter of the building's large penthouse, 130 Martin Exterior 600 colour changers, each with a light pipe attachment, are mounted behind frosted glass. The Exterior 600s allow for a limitless palette of colour changes, as well as fades and dramatic effects like quick colour sequencing and strobe.

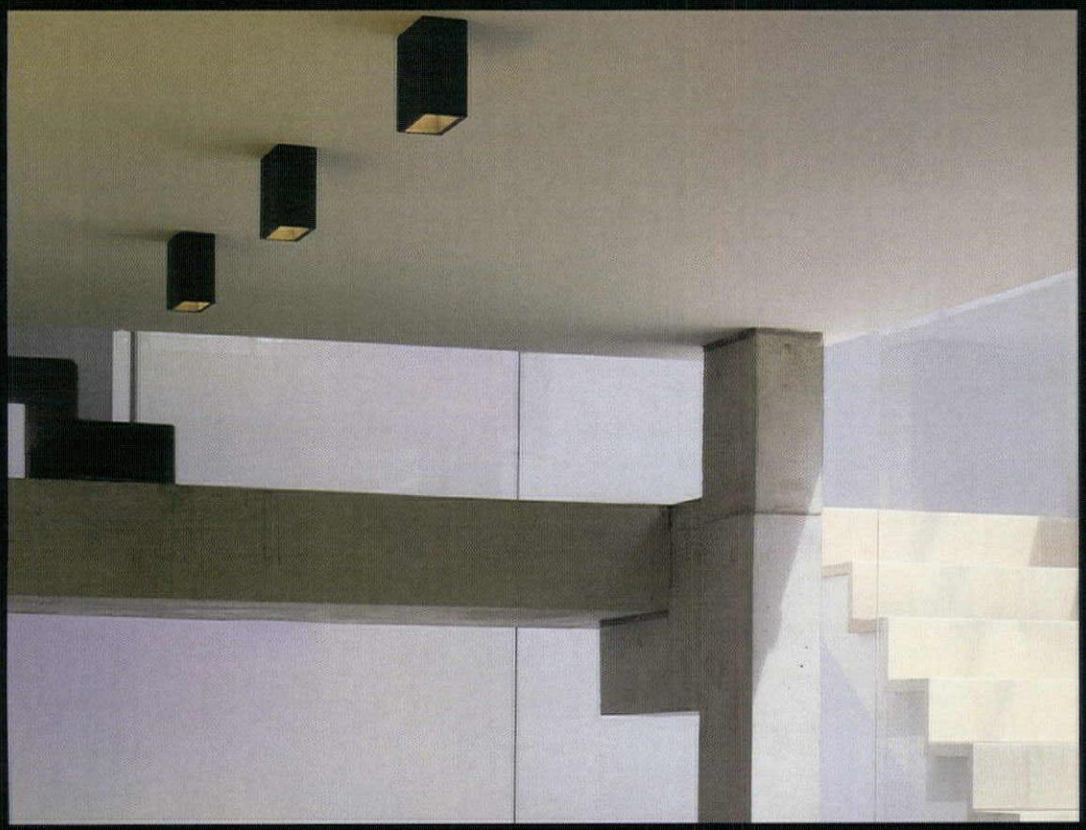
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506

506





507

507 KREON
Prologe seeks to create functional and discrete light by emitting it from a modular system of simple box forms. With a range of standard or made-to-measure tracks offering flexibility, or fixed aluminium housings, the fitting can either be surface mounted or recessed to suit numerous installations.

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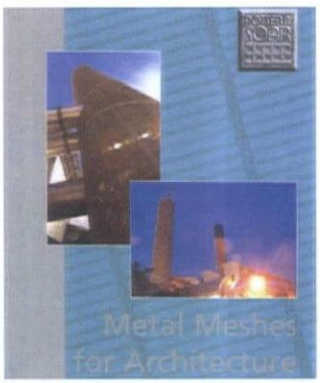
508 HESS
Hess's new Wilmotte Collection II brings cohesive design to the public realm. French architect and designer Jean-Michel Wilmotte has produced a comprehensive new range that includes benches, barriers, bins, bicycle racks, fountains, tree grates and luminaires. The Village luminaires feature pole, wall and catenary mounted fittings that correspond with the other site furnishings. Flat steel rings, clear acrylic cylinders, and trim poles and wall brackets underscore the distinctive characteristics of the entire product range.

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Potter & Soar

Featuring the striking new mesh-clad Pulrose power station chimney, IOM, on the front cover, the latest edition of Potter & Soar's architectural mesh brochure is now available. Illustrated in full colour throughout, the 20-page, A4-sized brochure includes both detail shots of each mesh design and photographs of recent installations. Applications are grouped together under distinct headings to make selection easier. To request a copy of the brochure, please e-mail potter.soar@btinternet.com

900 www.arplus.com/enq.html



Barlo Plastics

Leading sheet extruder Barlo Plastics has launched MARLO SPC diamond, a multiwall polycarbonate sheet. Aimed at the conservatory market, the product has benefits during the summer months by minimizing unwanted and excessive heat build-up. The product is available in four thickness variants, two standard sheet sizes and five colours. The Diamond Super Cool White sheet, which has an opal look to the external face, while providing 40% light transmission, has been proven in tests to reduce internal temperatures by 17 degrees Celsius.

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LS Group

LS Group is the first company in its industry to offer an independently assessed chain of custody for a range of performance flush doors and doorsets produced from fully certified FSC, sustainable timber. As a result, doors and doorsets can now be specified using solid timber and timber-based raw materials exclusively from well-managed and sustainable sources, independently certified by the Forests Stewardship Council. The tracking system will soon be extended to cover Pan European Forest Certification Council (PEFC), and other certified, traceable and sustainable wood materials.

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Avanti Systems

Avanti Systems, the UK's largest independent producer of office partitioning systems, in association with Schott, introduce a 30 minute fire-rated glass door that is entirely frameless, and fully certified to BS476 part 20 and 22 1987. The doors are uniquely available in full heights up to 2900mm, and can be fitted within all Avanti surrounding doorframe types. The door is made from Schott's Pyran S fire resistant glass, in either 10mm or 12mm thickness, and is available either on hinges or top and bottom rails and pivots.

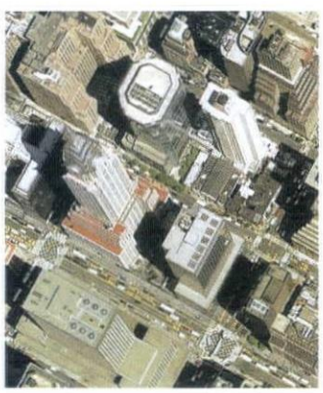
903 www.arplus.com/enq.html



Glaverbel

Glaverbel's Stopray is a high performance glass capable of performing as a virtual sunscreen, heat reflector without significant reductions in light transmission. With a coating of precious metal, the glass reflects up to 97% of internal heatwaves while maintaining a credible 61% light transmission and 32% solar energy transmission ratings. In this recent application in a new ten-storey apartment building in South London, Stopray Safir 61/32 glass has been installed to help optimize comfort light and views with full remote control operation.

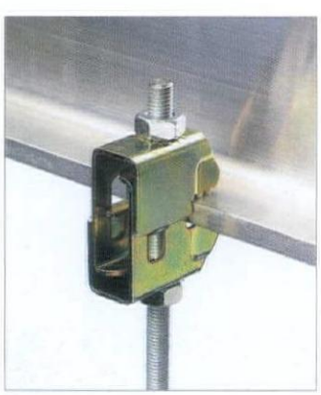
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BlueSky

BlueSky, the recently formed aerial photography company, has announced new aerial imagery of New York. Taken during the summer of 2003, the aerial photography provides stunning up-to-date views of one of the world's greatest cities, featuring the tallest and best-known buildings and landmarks. Covering 1800m², the imagery includes five New York boroughs, Manhattan, Brooklyn, the Bronx, Queens and Staten Island, as well as parts of Hudson, Westchester and Nassau.

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Lindapter International

Lindapter have launched an exciting new product to significantly reduce installation time, while offering greater performance than traditional cast beam clamp products. Called the 'Swiftgrip', it enables connection of drop rod to beam in one simple operation. Quick and easy to install, Swiftgrip reduces installation time and cost to the contractor. It is ideal for the suspension of building services equipment including heating, ventilating and air-conditioning equipment, pipework, fire protection systems, electrical equipment and cable trays.

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Ambi-Rad

Ambi-Rad AR40 and AR50 radiant tube heaters have been installed to provide background warmth during cold periods for employees at RWE Nukem, one of the UK's leading independent nuclear engineering companies. In an environment where safety and control are critical, ensuring no naturally occurring radioactive material escapes, the heaters are linked to a sophisticated extract system. Ambi-Rad is Europe's leading manufacturer of radiant tube heating systems, and a major supplier of warm air heaters, specializing in industrial and commercial applications.

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OFFICIAL TASTE

CREATING EXCELLENT BUILDINGS – A GUIDE FOR CLIENTS

By CABE (Commission for Architecture and the Built Environment). 2003. Free on request from CABE, email jkennedy@cabe.org.uk

CABE is a public agency, successor to the Royal Fine Art Commission. It has less independence than the body it replaced but more ambition and more resources. It is an instrument of government policy, doing good work. Its brief is not to criticize government policy; rather, it is there to improve the quality of national programmes of work funded by public expenditure. Since the advent of the Labour Government in 1997, it has become clear that architectural quality is most at risk through the implementation of the Private Finance Inititative (PFI). So this guide should be seen as a key document in CABE's portfolio.

Creating Excellent Buildings offers a practical set of procedures of how to realize good, usable buildings. Depending on your viewpoint, 'excellence' might seem somewhat optimistic because this would require more than a process. In fact, it would demand a special set of circumstances and a measure of good fortune. No set of rules and principles can promise or guarantee excellence.

However, with this caveat, the book is likely to prove an indispensable reference for incipient and experienced clients to dip into at different stages of a project's progress. In addition to comprehensively covering the four main stages of a project with appropriate check lists, it adequately describes all the potential risks and pitfalls of what is termed 'the adventure of a building project'.

It has seven sections: introduction, preparation, design, construction, usage, references, glossary. It has a ringbound format with illustrations, diagrams and photographs but the latter are black and white and mostly of poor quality. They do not do justice to the text or the fundamental purpose of the guide – aspiration to quality. So the guide conveys the pragmatism and economy of a surveyors' world, influenced by Latham and Egan, and in part presumes familiarity with the language of PFI. But it has the financial tone, feel and prescription that induces mediocrity.

It would be difficult to fault the words of each section, which begin with well chosen quotations, or to question the principles and advice expounded. However, designers may wish to challenge the focus. From the introduction, design is seen as being important but is inevitably assessed in the context of large PFI bids in what feels like a 'tick box culture', where compliance and process will take precedence with targets and benchmarking. The fact that there is so much more at stake in this section is emphasized, but how does a guide explain the overriding importance of making the correct initial selection of designer? How does the project hold onto the inspirational and relevant end of the professional matrix? Less is said about these matters than should be. The choice of architect gets less coverage than the landscape architect and yet one should be dependent on the other.

One can surmise at which audience the guide is most usefully aimed. It would be exemplary for the single one-off building project with an inexperienced client, perhaps even for the large corporate, private enterprise client, but the public sector must surely be its primary target because of the current scale of public sector programmes.

The opening quote by Peter Rogers under the heading 'a guide to success' reveals a major contradiction – a dichotomy the guide almost self-consciously wishes to prompt. 'You must have a client and it does not matter how expert that client is; that client has to be single minded, must be a patron and must not be a substitute or a committee – neither work. He or she has to be the individual in the organisation who has the authority, the vision and the financial muscle to make the project happen.'

Is this possible in the public sector, in a democratic framework where user, manager, administrator and politician all claim to be client? Is this possible in the complex world of divided political and split professional responsibilities at local government level? There has been no evidence of these ideal structures with enlightened, visionary individual leadership being used with the discipline and authority recommended by the guide.

Nor does it explain the overwhelming difficulties of co-ordinating varying sources of public finance that might be available for a project. Clients seeking to exploit these sources will prefer to keep their options open as long as possible and design in this financial context is never a top priority. Little regard is given to the designer in the framework of an ever-changing brief adjusting itself to availability of finance. Trying to achieve the right balance between commercial viability, long-term risk and realizing building and architectural quality with imagination and innovation still remains a chimera. The window of opportunity for the designer in a PFI project is condensed to such an extent that it allows little or nothing for research or even basic investigation.

As a partner and counterweight to English Heritage, CABE has earned itself a reputation and the status to assume the responsibility of publishing such a guide and so must be commended. But is it independent enough, has it the authority and clout to comment on issues that might upset the professions – or for that matter its own paymaster? COLIN STANSFIELD SMITH

COGENT LANDSCAPES

NEW LANDSCAPE DESIGN

By Robert Holden. London: Laurence King. 2003. £35.

If anyone asked you who currently is the most thoughtful commentator on landscape design in the UK you would almost certainly nominate Robert Holden. Now combining teaching postgraduate programmes at the University of Greenwich with working on landscape projects with consultants Cracknell Ferns, he has paid his dues in early stints with the big commercial practices and, since then, has engaged in some nice bold projects plus a lot of writing about landscape design in the UK and US technical press.

Age commonly hardens the arteries but Holden's are in supple shape – as this survey of the best of recent international landscape design happily demonstrates. For people grimly hanging on to the simplistic flower-orientated English



Sea Ranch was one of the most influential developments of the 1960s, planned by Lawrence Halprin it was an inspiration to the whole Pacific rim. Its genesis, history and present state are thoughtfully chronicled in *The Sea Ranch* by Donlyn Lyndon and Jim Alinder, Princeton Architectural Press, New York, 2004, £44.

Garden tradition so popular with the current rash of television presenters and for Landscape Institute (LI) neo-vernacularists, Holden is dangerously catholic. He is not wedded to the invariability of planting, likes the idea of diversity, is happy with landscape jokes, he deals impartially with formalism and informalism. He has a (rather forlorn) hope that landscape designers might have developed some kind of underlying theory, is comfortable about non-LI people designing landscape and is passionate and inquisitive about the totality of landscape design.

In his introduction he says, 'Many people may work on a project but unless theirs is a perceivable intellectual framework then it is unlikely to be of interest'. And this, 'This book has kept away from the forms of corporate design that are the norm in Anglo-Saxon countries. British landscape architects work in offices; French landscape architects work in ateliers ... There is an alarming tendency, certainly in some countries, to view [landscape design] as a profession first – in a narrow, exclusive and limiting sense – rather than as a uniquely liberating and all embracing activity.' For 'some countries' you may as well read the UK although Holden later notes that he wrote a similar survey half a dozen years ago. This time, 'the choice of British projects has been very encouraging compared with the dearth of them in 1996'.

So this is a sweeping survey of new, great landscape design around the Westernized world. The only schemes south of the equator are Australian. One is that exuberant, witty Garden of Australian Dreams in Canberra by Room 4.1.3. The other is a thoughtfully researched scheme for an aboriginal settlement which is more in tune with the Neo-Bush aesthetic prevailing among current Oz landscapists. Holden is aware of this northern bias but that's how it has worked out with interesting landscapes in the last six years. There are, however, designs from Israel and Mexico and Japan, apart from the US and European designs. Designers include the endlessly inventive Martha Schwartz, her quondam teacher and partner Peter Walker, Richard Hargreaves, Dan Kiley, Michel Desvigne, Gustafson Porter, Battle McCarthy and Murase Associates.

The book is in that familiar format originally developed by Thames & Hudson: an introductory essay plus case studies in sections. In this case there are nearly 40 post-1995 landscapes in five 'chapters'. As anyone who has written this kind of book will know, publishers feel that grouping the case studies into sections attaches gravitas to the text and, for want of a real reason, resort to citing the alleged demands of foreign rights negotiators. But the truth is, to use Holden's words, 'the categorisation of these projects is as much to do with serendipity as it is with definitive classification'. Laurence King book designer Mark Vernon Jones plainly has acute vision because he has decided on a light, condensed, sans serif face which, in the tiny point size he uses, is a real strain to read. That's a serious disservice to the writer, who has cogent things to say. Needless to say, the pictures and the schemes are terrific and, even if you have to pay a visit to the opticians first, this is a book you must buy. SUTHERLAND LYALL



Charlotte Perriand's Shadow chair (c1956), 'a duck chair, like shadows around a long table'. Her work is comprehensively summarized in *Charlotte Perriand, An Art of Living*, ed Mary McLeod, Abrams, New York, 2003, £45.

BLOB BLURB

BLOBITECTURE: WAVEFORM ARCHITECTURE AND DIGITAL DESIGN.

By John K. Waters. Hove: Rockport Publishers. 2003. £27.50

Transport for London has brought out a handy guide for passengers which can be found at every underground station. This stylish 20-page publication tells the traveller how to buy a ticket, stand on the escalator, walk onto the platform, and to sit in the train. It is, of course, daft: the relevant information, if it had to be printed at all, could be put on a piece of paper half the size of a bus ticket.

And so it is with *Blobitecture*. The message is that new software encourages architects to make more use of curvy shapes. And that's about it, but the author has stretched it out to over 170 pages to make a 'lifestyle' product. Written in a blatantly journalistic style, and following a more or less chronological format, a few of these 'blobby' structures, as well as some 'blobby' objects, are presented in a narrative that reads like a series of press releases: breathless descriptions by designers of the brilliance of their own work. Wonderfully opaque utterances, more blurb than blob, provide some lighter moments. 'Architecture for such fluid, dimensionless territories can only be an utterance, without language; a new architecture that is anticipatory, imperfect, and precisely misaligned': that sort of thing. The illustrations do not always do justice to the text, the choice of designers is a mixture of the obscure and the famous, and the whole thing ends with a bump rather as if the ink had suddenly run out.

A teenager with an interest in product (or book) design might appreciate it. But it isn't about architecture. A book about form, and only form, and that has no reasoned structure or thesis behind it, is not, and never can be, a book about architecture. TIMOTHY BRITTAIN-CATLIN

OFFICE EVOLUTION

THE TWENTY FIRST CENTURY OFFICE

By Jeremy Myerson and Philip Ross. London: Laurence King. 2003. £45

If you want interesting and well chosen examples of the latest trends in international office design, paralleled by a brief but sprightly and well informed text, this is the book for you. However, Myerson and Ross's book is also worth commentating on not just for itself alone but for two additional reasons: as a footnote to economic history and as example of a significant trend in architectural publishing.

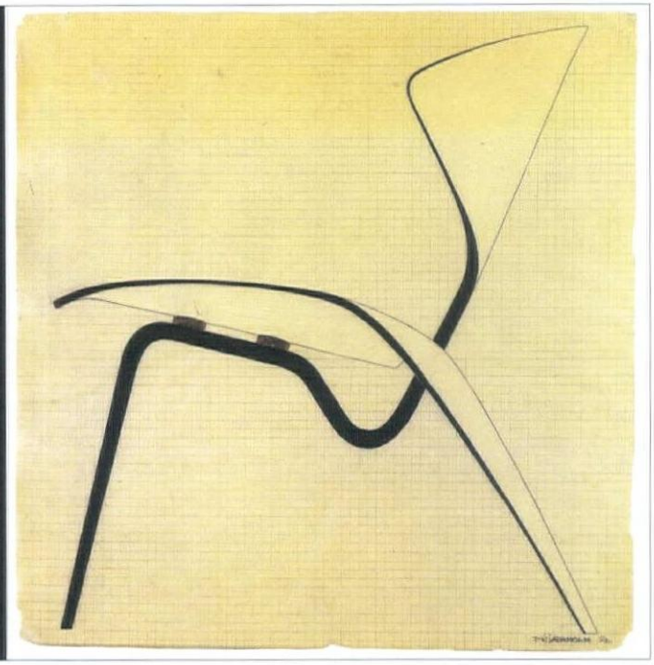
First the book itself. This is a picture book. The text is clever, offering a neat, if hard to substantiate, categorization of emerging trends in office design – narrative (usually branding exercises), nodal (centres for 'client outreach'), neighbourly (offices designed to be 'places'), and nomadic (environments for what is now generally called 'distributed work'). The 45 examples of office design illustrated represent as sophisticated a selection as any English-speaking designer could hope for. Two thirds come from the UK and the US with the US being slightly more highly represented. The Euro zone is represented by 12 examples. Asia Pacific gets four, Sweden one – a roughly accurate index of where most economic activity in the office sector was distributed during the dizzy period from the late 1990s stock market frenzy to the collapse of the dotcoms in 2001. Equally judicious is the choice of designers from the well established commercial stalwarts such as Gensler, HOK, BDG McColl, to such rising stars as John Pawson, Clive Wilkinson, Massimilano Fuksas, and Ushida Findlay, as well as a sprinkling of father figures such as Gehry, Giancarlo De Carlo, and Miralles. Provenance of design practices and the location of their jobs is no longer closely correlated, interesting evidence of the growing internationalization of office design.

Now for the office as a footnote to economic history. Most of the projects in this book were commissioned and executed just before the collapse of the dot coms. Most were created for big

businesses which continue to trade despite the difficulties of the post 9/11 economy. Some have disappeared. All have changed substantially. Looking backwards, what is most striking is how different the mood in business is today compared with the exuberant, unworried playfulness successfully captured in so many illustrations. It is as if one of the most critical functions of office design is to be a kind of hidden hand, an unconscious economic index displaying, if only economists could interpret the signs correctly, dire and certain warnings about the dangers of overconfidence. Professor Parkinson made a similar sour comment decades ago. The practical contemporary version seems to be, 'Never invest in a company that makes a point of displaying a pool table, a swing, or a patch of turf'.

Finally the book as a manifestation of a trend in architectural publishing. This is a designers' book. The rationale for its existence seems to be not so much the text (good as it is) or even the subject matter, but the availability of photographs of a certain quality of work by architects and designers. In publishing books about the workplace it is increasingly difficult to communicate images and ideas simultaneously. Workplace books are either all pictures or all words, the former tending towards the striking, eccentric, and bizarre, the latter towards anecdotes, repetition, and – especially in US publishing – endless lists of sure-fire ways to achieve this, that or the other. Obviously neither tells the whole story about the office. More importantly, there is an increasing divergence between points of view and values of producers and consumers of design.

The divergence between art and life is manifested in this collection of magnificent photographs by the relative absence of people. It is well known that architectural photographers generally hate people. A quick count in this book (interiors only and not counting computer simulations, collages or drawings) reveals the following statistic: 65 photographs with people, 149 without. Unusually Gence's office for Vitra in Weil am Rhein displays as many as 25 people. However, the prize, I am delighted to say, goes to DEGW's Egg call centre in Derby with the magnificent total of about 42 human beings, most rather small but en masse entirely preferable to pool tables, swings, and turf. FRANCIS DUFFY



PK 0 (1952), elevation of black lacquered two-shell ply chair from *Poul Kjærholm* by Nils Fagerholt, Ole Palsby, Christoffer Harlang and Ulf Hård, Arkitektens Forlag, Copenhagen, 2001, 465DKK (text in English). An exploratory analysis of the work and ideas of a brilliant designer and architect who, with Jacobsen, was the face of postwar Danish design. He died tragically young, but the work remains as fresh, inventive and inspiring as it was when first created.

TRANSPARENT TAPESTRIES

THE HISTORY OF STAINED GLASS: THE ART OF LIGHT MEDIEVAL TO CONTEMPORARY

By Virginia Chieffo Raguin. London: Thames & Hudson. 2003. £24.95

Stained glass is a unique and remarkable art form. It has a history of 1000 years or more (there are mentions of the use of coloured glass back to 500AD), during which it has literally enlightened the lives of many, whose contact with other forms of art has often been rare or non-existent. Its ability to deliver works of immense size and visual power is unequalled – the largest are the size of tennis courts.

For all this, in the canon of art history stained glass hardly gets a mention. Gombrich in his authoritative masterwork *The Story of Art*, mentions it only once, and it has historically been the Cinderella of the visual arts. The reasons for this are clear. For most of its development, it has relied on buildings to give it physical context, structural support, and to provide the essential difference in illumination level between inside and out to turn an opaque complexity of lines into a shining surface. Perhaps because of its origin in being a decorated window, rather than a deliberately back-lit painting, work in coloured glass has remained for most of its evolution a somewhat secondary art, and has often kept away the great painters.

Its involvement with the architecture which houses it has often been ambivalent. The genuinely synergetic relationship between the glass of a great Gothic Cathedral and its structure compares tellingly with a phrase used by Ann Warff in a Glass Conference at the Royal College of Art in 1986, where she described her work as being 'guests in architecture, just as, in a way, architecture and buildings are guests on our earth. These personal statements ... wish to be free, and cannot with ease be anchored in any particular architectural work'.

All art requires a site, whether it be the wall of a house, a gallery, or a landscape. Stained glass is different. Despite Warff, its clients usually see it as part of architecture, and often a subordinate part. Raguin's book tries to correct this view of stained glass. Though the book is an authoritative and valuable addition to the subject, there are aspects of its content which are a little trying. The ten chapters that cover from the early Gothic masters to 2002 are so densely inclusive that threads go missing, and contact between image and text is lost. A book like this is difficult to write. The mention of a work in the main text is not generally cross referenced to an image, and the images and their captions are not numbered. Reference to Gombrich provides an interesting comparison, with far fewer images, used carefully and structurally, to tell the story.

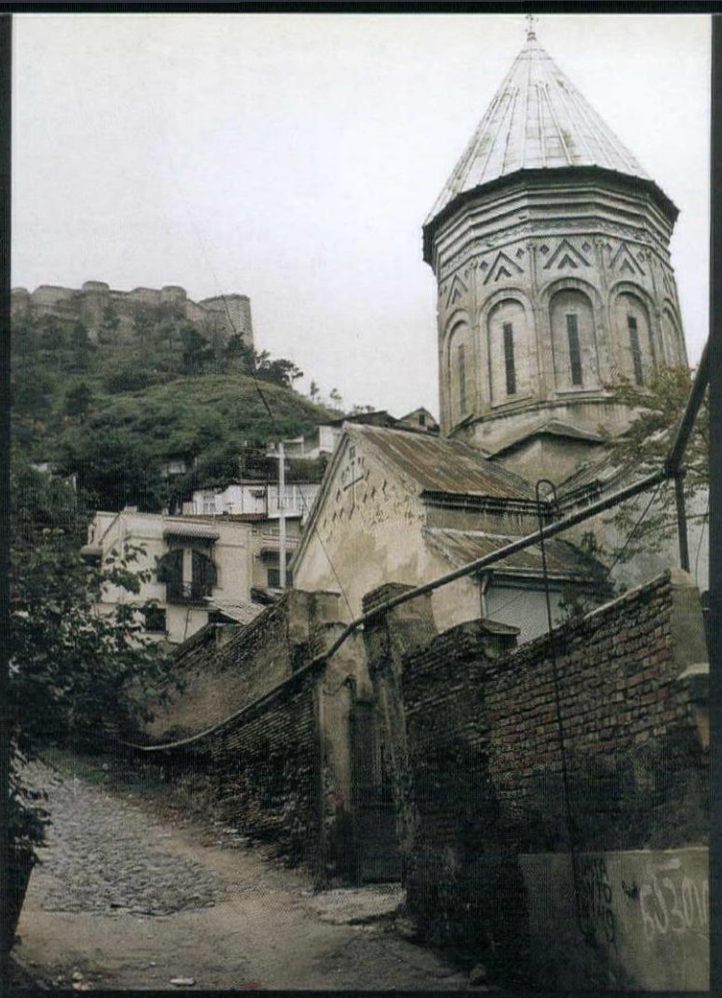
The lack of technical explanation is also unfortunate. The chapter contributed by Mary Clerkin Higgins does not explain how glass colours were developed, and interactions between technical possibility and artistic expression. In another edition, the chapter on the twentieth century should be expanded. Work in glass over the last few decades has grown vastly in application, power and potential, as dichroics, laminating techniques, and other advanced technologies have enlarged the palette of the artist, and excited the architects whose collaboration is so essential.

For all the criticism which can be levelled at this book, it stands as a monument to endeavour and research, and is a very worthwhile and beautiful addition to the bibliography it so copiously provides. MICHAEL WIGGINTON

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





Photographs by Irina Kalashnikova

TBILISI IS AN UNDISCOVERED TREASURE. EVEN IN DECAY, AND AFTER MUCH DESTRUCTION, THE GEORGIAN CAPITAL IS STILL RICH IN ARCHITECTURAL MOMENTS.



The capital of Georgia, Tbilisi, means 'warm' due to its sulphur springs. It has attracted travellers and inspired artists, poets and philosophers for many centuries. The location has shaped its history and appearance. Having been inhabited since the fifth millennium BC, Georgia has been linked with civilizations of Asia Minor, the Aegean and with Greece, Egypt, the Roman and Parthian-Sassanian Empires in the Early Iron Age and the Classical period. At different times it has been occupied by Persians, Byzantines, Arabs, Mongols, Turks and Russians.

In the Middle Ages, Georgian kings made Tbilisi the capital of one of the largest states in the Near East, a crossroads of trade routes and, as described by Marco Polo, a place 'where they weave cloths of gold and all kinds of very fine silk stuffs'. Though Orthodox Christianity dominated, other religions and nationalities were also respected. The main Armenian-Gregorian Church in Tbilisi, St George's Church (above) was built in 1251 by an Armenian merchant. The Persians seized it in the seventeenth century during their invasion. Burnt down in 1795 during the second Persian invasion and gradually restored during the nineteenth and twentieth centuries, it keeps its original form. There is a remarkable fragment of stone cross with an Arabic inscription on the north facade of the church.

Destroyed and rebuilt repeatedly, Tbilisi displays an incredible eclectic combination of Oriental and European styles. In the nineteenth century, the Russian Empire enhanced its presence in Georgia bringing in Neo-Classical style, features of the Renaissance and Baroque and Moorish style, together with Art Nouveau and pseudo-Georgian styles which prevailed later. Tbilisi became a bourgeois city, its Opera House was 'if not the best, one of the best in the world' (Alexander Dumas). In the twentieth century, Soviet styles also influenced the city. The old part consists of winding streets with churches, workshops, stores, public sulphur baths, courtyards and 'Tbilisi houses' of two and three floors with lacy wooden balconies, terrace roofing, loggias with stained glass and external ladders of different forms and materials. Even in decay, Tbilisi hopes and welcomes. It is a great city. IRINA KALASHNIKOVA