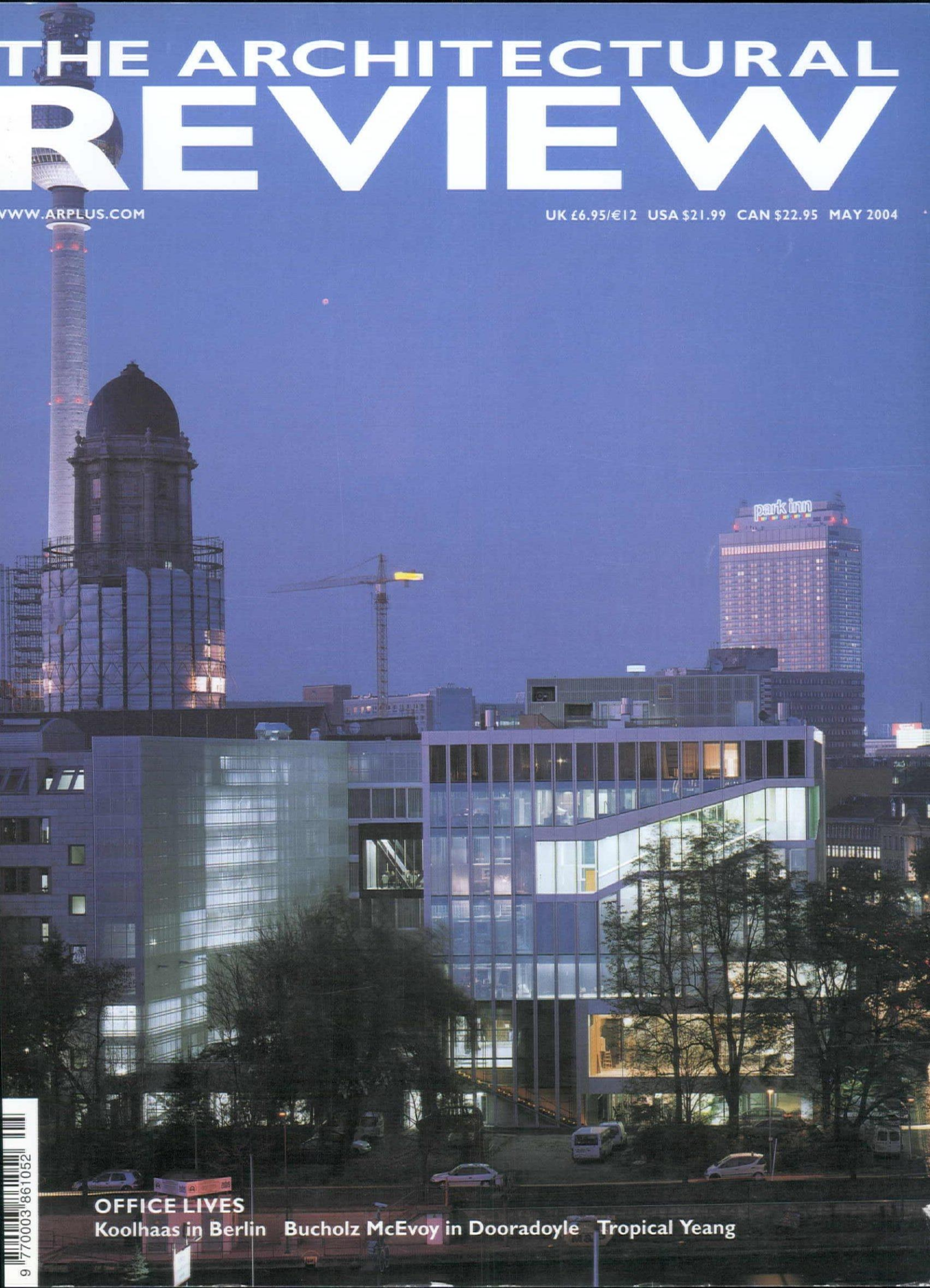
THE ARCHITECTURAL REVIEW

WWW.ARPLUS.COM

UK £6.95/€12 USA $21.99 CAN $22.95 MAY 2004



OFFICE LIVES

Koolhaas in Berlin Bucholz McEvoy in Dooradoyle Tropical Yeang

9 770003 861052

RESOLVE systems furniture invites you to think outside the box. Try 120° instead: the angle that Mother Nature employs to great effect in creating stable structures. Think honeycomb, molecules, bubbles. With Resolve, light, air, people and data flow freely. And with 95% of materials recyclable, the wider environment also benefits. For more information or a brochure please call +(44) 20 7388 7331, or email info_uk@hermanmiller.com

HermanMiller

IT CAN BE UNCOMFORTABLE WORKING IN

90°



www.hermanmiller.com/europe

enquiry 12 www.arplus.com/enq.html

THE ARCHITECTURAL
REVIEW

IBP magazine of the year 2003

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

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

ADVERTISING
Sales Manager
Stephanie Rauscher +44 (0)20 7505 6859
Senior Account Executive
James Hutchinson +44 (0)20 7505 6742
Italian Advertising Sales, Milan
Carlo Fiorucci
Tel: +39 (0)362.23.22.10
Fax: +39 (0)362.32.69.34
Email: carlo@fiorucci-international.com
US Advertising Sales, New York
Kate Buckley
Tel: +1 845 266 4980
Email: buckley@moveworld.com
Production Manager
Sharon Parham 020 7505 6874
Marketing Manager
Zoe Phillips 020 7505 6615
Sales Director
Andrew Knight
Publisher
Jonathan Stock
Group Editorial Director
Paul Finch
Managing Director
Graham Harman
List rental: Jonathan Burston, Uni-Marketing
Tel: +44 (0)208 995 1919
Email: jburston@uni-marketing.com

ABC circulation 21 306
© Emap Construct 2004

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

UK	£74
UK student	£59
Europe	€116
Americas	$108
Rest of world	£110

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

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

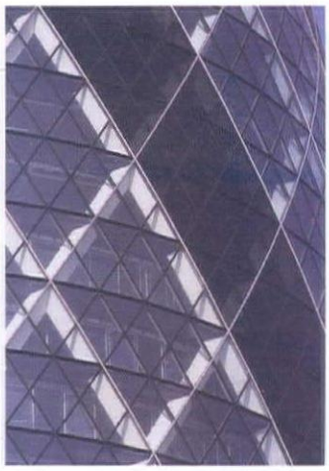
BOUND VOLUMES
Bound volumes (UK only): contact John Lawrence. Tel: 01234 346692

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

emap communications


OMA in Berlin (p48)


Bucholz McEvoy's Dooradoyle (p58)


St Mary Axe, London: Foster & Partners

WORKPLACES

VIEW
27 Young architects in Moscow; high-rise living in Manchester; Patrick Nuttgens obituary

VIEW FROM PHNOM PENH
38 By Robert Turnbull

DESIGN REVIEW
40 Preview of Spectrum 2004: international furniture and interior design show

COMMENT
46 The Office

OFFICE LIVES
48 Dutch embassy, Berlin, Germany OMA
58 Civic offices, Dooradoyle, Ireland BUCHOLZ MCEVOY ARCHITECTS
64 Civic offices, Tubbercurry, Ireland MCCULLOUGH MULVIN ARCHITECTS
68 Offices, Penang, Malaysia KEN YEANG
71 Headquarters building, Tokyo, Japan KENGO KUMA

PLACE
74 Traumatic transformations in Athens in preparation for the Olympics JIM ANTONIOU

INTERIOR DESIGN
80 Office building, St Mary Axe, City, London FOSTER & PARTNERS/BENNETT INTERIOR DESIGN

HOUSE
86 House, Kyoto, Japan FOBA

PRODUCT REVIEW
91 Milan Furniture Fair

BOOKS
95 Koolhaas's Content; Sydney Opera House; Shigeru Ban; Foster; modern landscape; Roman house

DELIGHT
98 Villa Lante, Bagnaia, Italy

COVER
48 Dutch embassy, Berlin, Germany OMA Photograph by Christian Richters


THERE IS A PLACE
WHERE EVEN LONG MEETINGS SEEM TOO SHORT

DECISION: Multi-combinational, individual chair and sofa units present a variety of possibilities of furnishing meeting space, receptions and other waiting areas.

REPUBLIC OF **Fritz Hansen**®

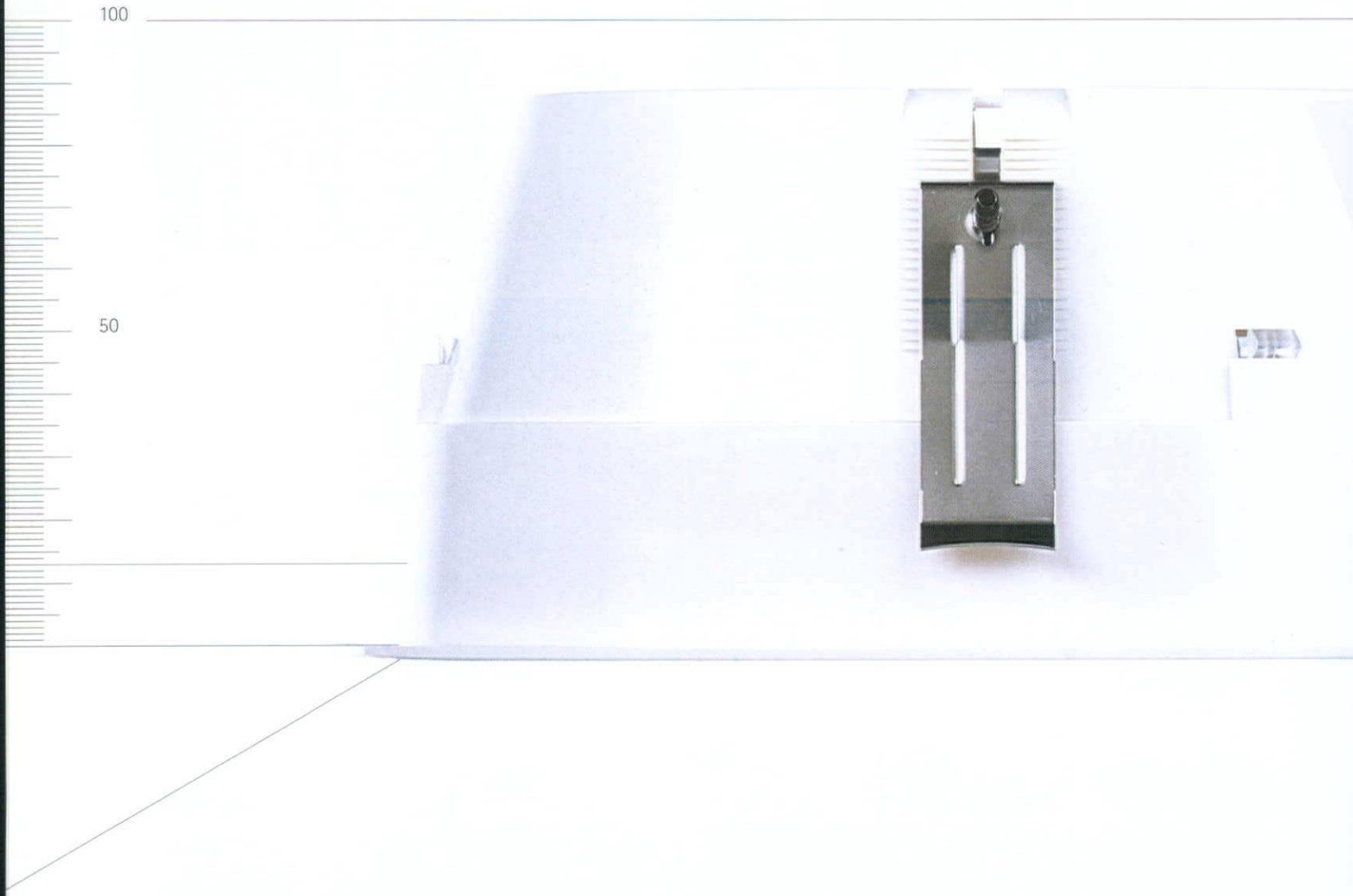


www.kunde.dk

enquiry 2 www.arplus.com/enq.html

WWW.FRITZHANSEN.COM

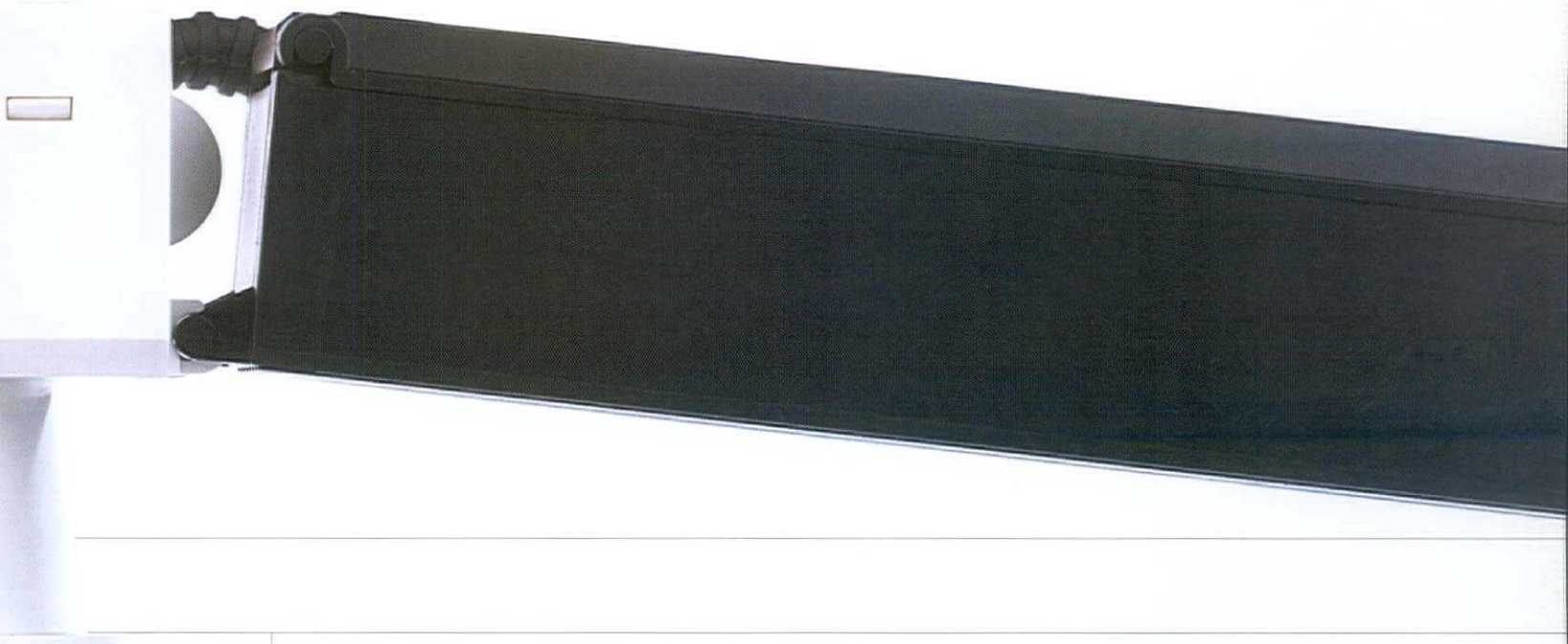
100mm of glare control

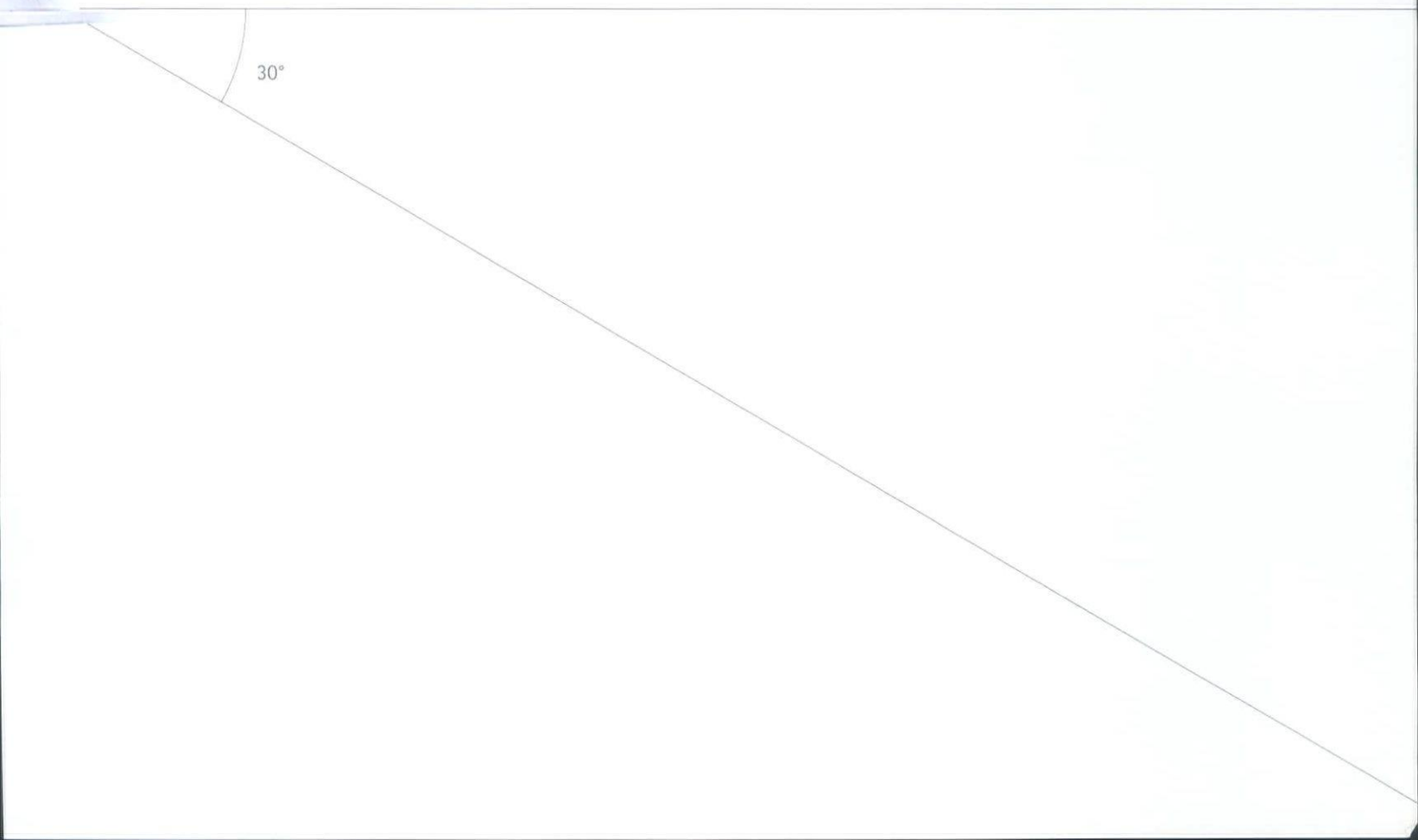


Recessed ceiling luminaires are seen as an elegant lighting solution. In principle, however, they have to be fitted into a ceiling void and the shallower the void, the better for the budget. However, a shallow depth also means negligible space from which to provide the effective glare control for high visual comfort – and optimum visual comfort has always been the top priority at ERCO. So we have developed two versions of the new Compact 100 recessed luminaires, both having 30° cut-off angles but within the incredibly shallow recessed depth of only 100mm. The first version uses a new type of microprism lens, while the second has a mirror-finish, four-cell reflector surrounded by a diffuse light ring. Compact 100 recessed luminaires are designed for energy-efficient compact fluorescent lamps having either electronic or DALI compatible control gear. They represent ERCO's comprehensive response to the need for an economical solution for administrative and commercial buildings.

Light is the fourth dimension of architecture: www.erco.com

ERCO





oasis cubicles look like a floating wall.



thrislington cubicles

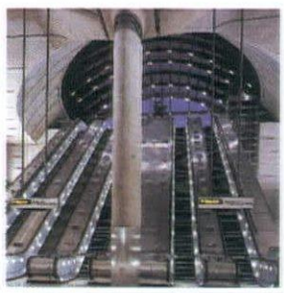
Product: oasis

Scale: nts

Contact: T +00 44 (0)1244 520 677
w www.thrislingtoncubicles.com
e info@thrislingtoncubicles.com



Tate Modern
Herzog & De Meuron.



Canary Wharf Station
Foster & Partners.

Doors are suspended from the headrail. Feet are hidden from view. Aluminium frame with stainless steel fixings provide strength. With **oasis** there's less to see but more to admire. That must be why it's often specified near water.



British Airways London Eye
Marks & Barfield.

beyon™ beam
Happiness at work



The beyon beam provides up to 7.5 metres of superbly stable, uninterrupted workspace.

beyon beam will give you the freedom to plan for the future. With beyon you will transform the way you work, creating friendly uplifting environments, which will easily adapt.

Being part of the award-winning beyon system will enable you to create and enjoy the benefits of the complete beyon office.



Spectrum
May 2004

Stand Number
M23

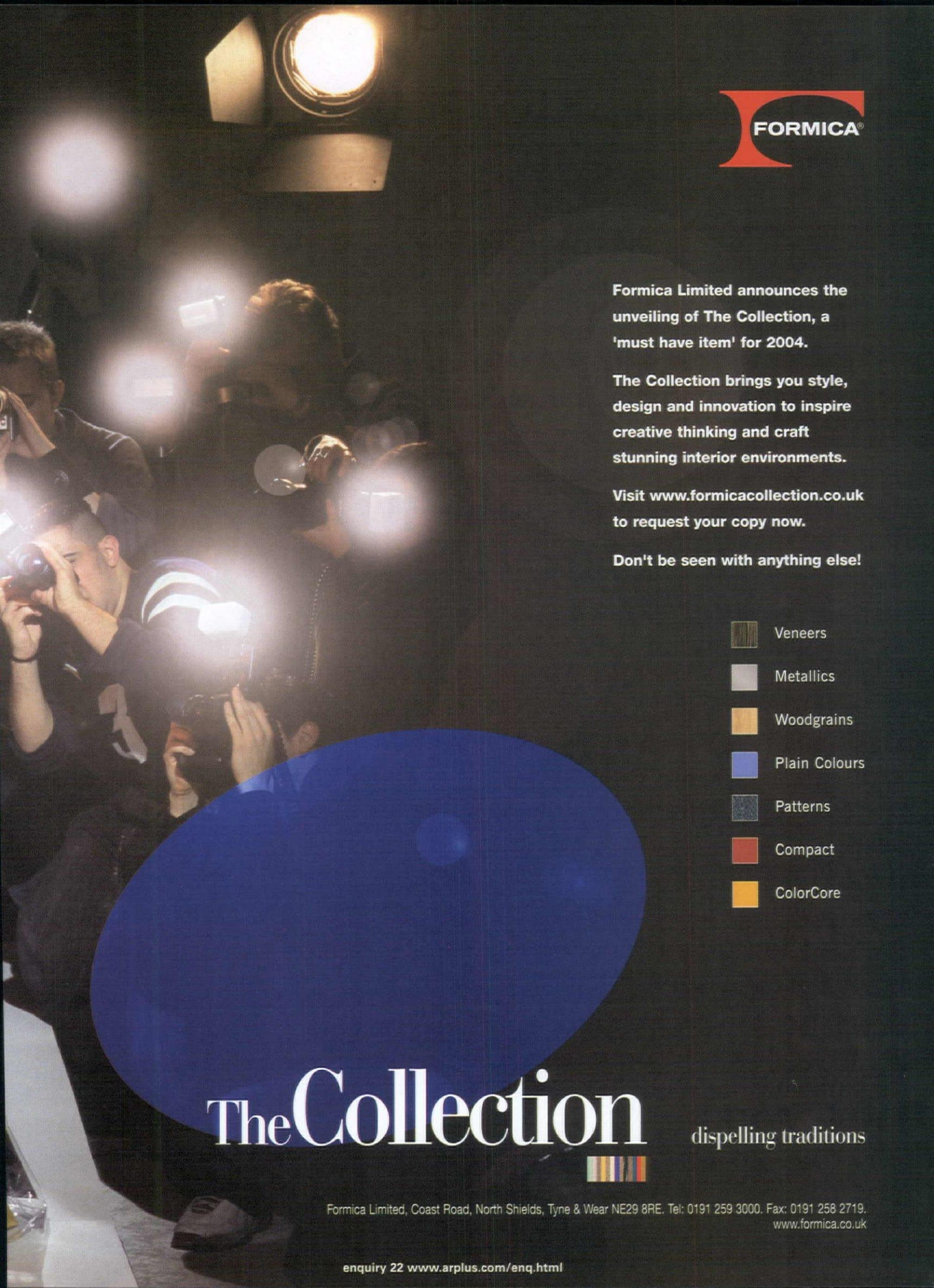
Beyon
4th Floor
8–14 Vine Hill
London
EC1R 5DX

Telephone
+44 (0)20 7278 0207
Facsimile
+44 (0)20 7278 8043

www.beyon.co.uk
info@beyon.co.uk

enquiry 26 www.arplus.com/enq.html

Formica and the Formica logo are registered trade marks of Formica Corporation or its subsidiaries.


FORMICA®
Formica Limited announces the unveiling of The Collection, a 'must have item' for 2004.
The Collection brings you style, design and innovation to inspire creative thinking and craft stunning interior environments.
Visit www.formicacollection.co.uk to request your copy now.
Don't be seen with anything else!
Veneers
Metallics
Woodgrains
Plain Colours
Patterns
Compact
ColorCore
The Collection
dispelling traditions
Formica Limited, Coast Road, North Shields, Tyne & Wear NE29 8RE. Tel: 0191 259 3000. Fax: 0191 258 2719.
www.formica.co.uk
enquiry 22 www.arplus.com/enq.html

spr12/14







Design David Morgan Associates

louis poulsen

Denmark +45 33 14 14 14 · Germany +49 2103 940 0 · Finland +358 9 6226 760 · Sweden +46 8 446 48 00
Norway +47 22 50 20 20 · France +33 1 49 59 68 68 · Netherlands +31 23 56 50 030 · Switzerland +41 41 768 52 52
USA +1 954 349 2525 · Japan +81 3 3586 5341 · UK +44 20839 4400 · Direct Export +45 33 31 11 66

enquiry 21 www.arplus.com/enq.html

A BLIND TO FIT ANY WINDOW



The Silent Gliss range of ultra-reliable roller blinds can now literally cover almost any window, regardless of size.

With decelerator spring, side chain or motorised operation (all backed by a 3yr guarantee) blinds are available from just 1m² right through to a maximum 36m².

And with a broad selection of fabrics and lamination service, Silent Gliss roller blinds offer as wide a range of moods as they do sizes.

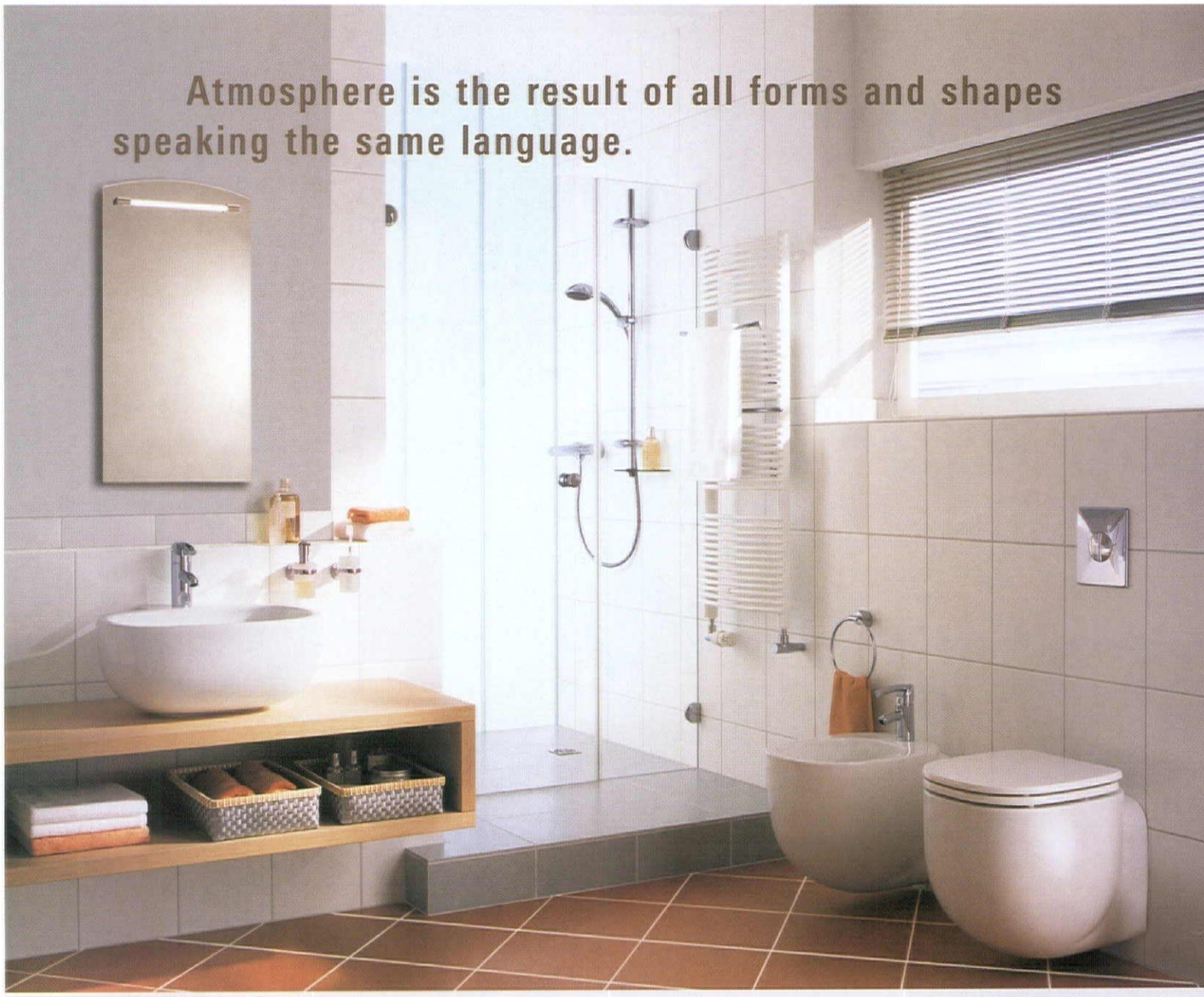


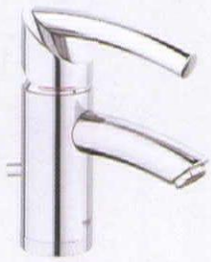
SilentGliss®

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

enquiry 10 www.arplus.com/enq.html

Atmosphere is the result of all forms and shapes speaking the same language.







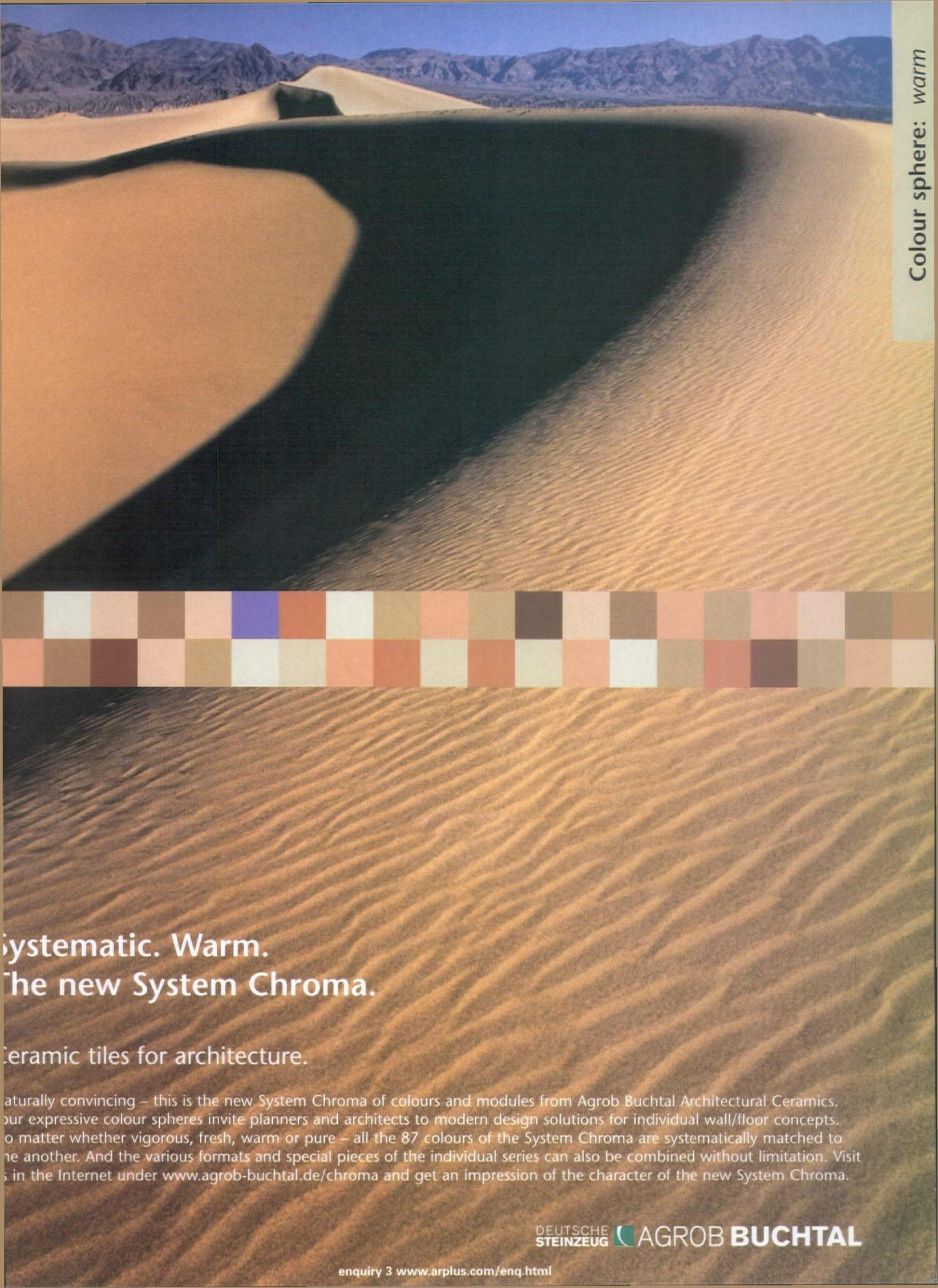




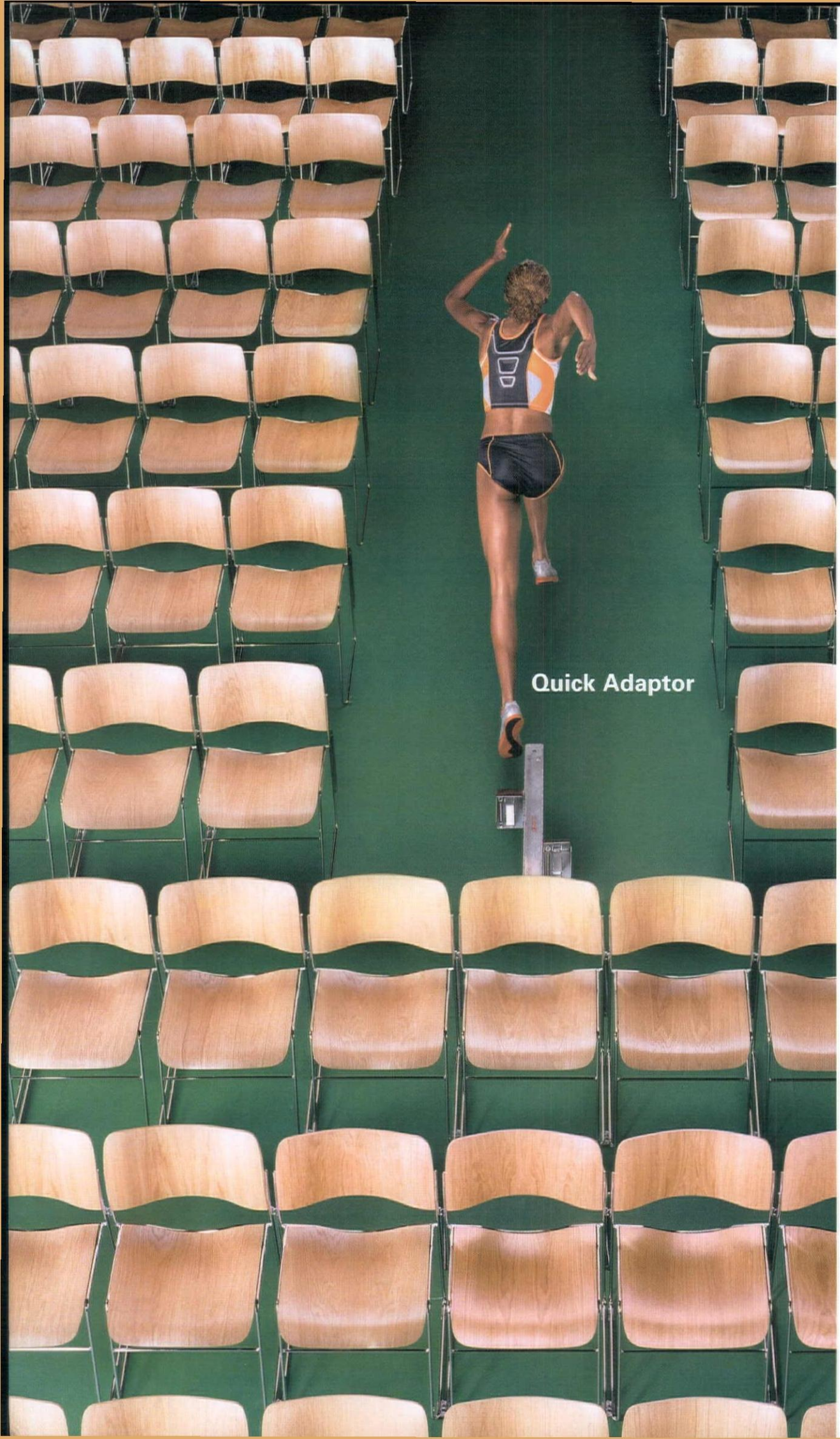
More and more people prefer to create a personal atmosphere in their bathrooms. The perfectly matched Atrio, Ectos, Chiara, Tenso, Taron and Sentosa fittings from GROHE's **ART**ICULATION® range and the Rapid installation systems ideally meet the most varied requirements. From the washbasin mixer to the accessories to the WC flushing panel, their design speaks a consistent language of forms. This kind of coordinated design is available exclusively from GROHE. **www.grohe.com**

GROHE

enquiry 15 www.arplus.com/enq.html



enquiry 3 www.arplus.com/enq.html



HOWE is a world
possibilities in dynam
design. With versatil
unparalleled, it can al
be stored in a minimum
space. Timeless furnitu
which will compleme
any roo

HOWE

...unlimit

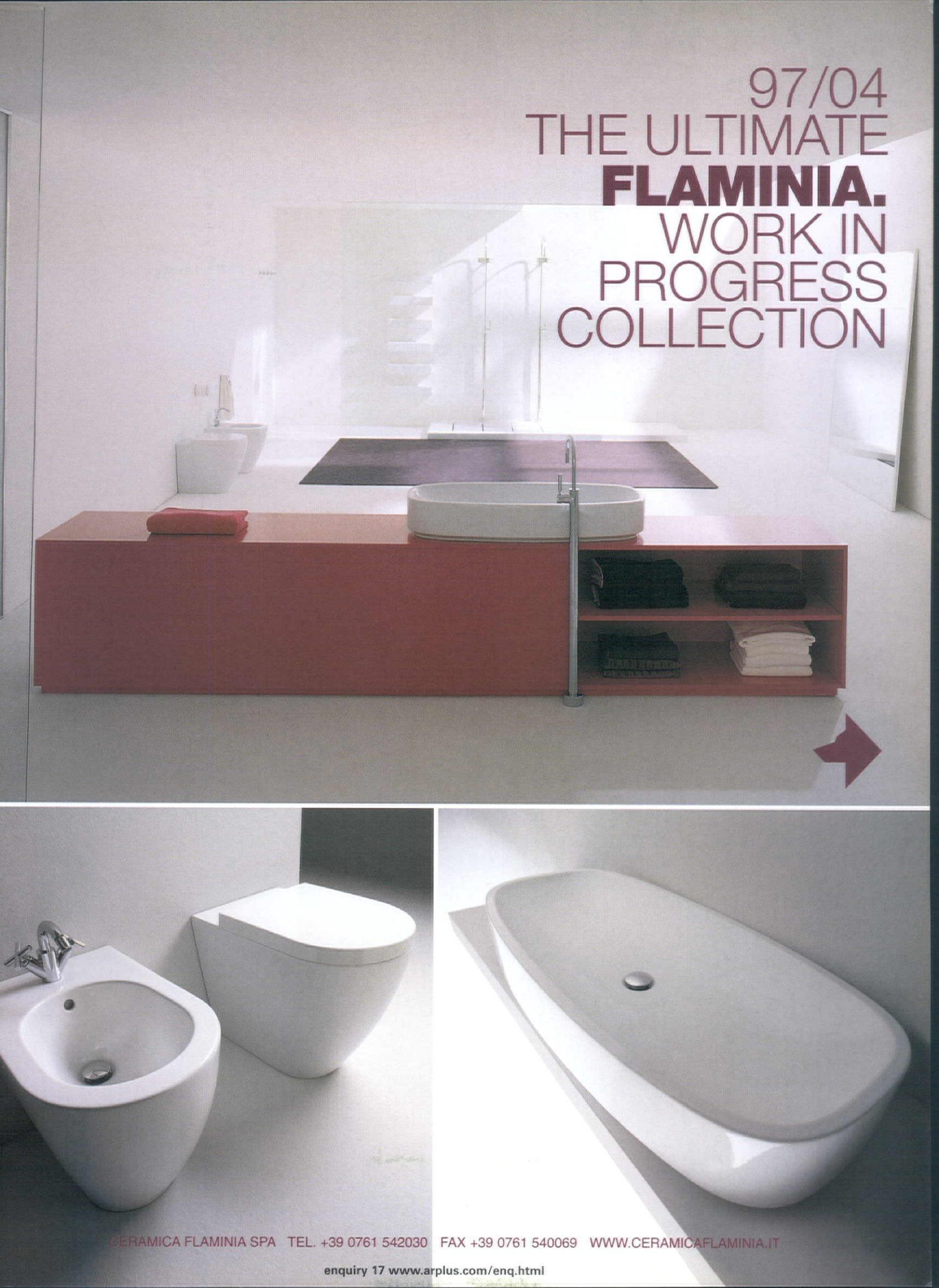
4



Telephone DK (45) 63 41 6

www.howe.c

enquiry 23 www.arplus.com/en



CERAMICA FLAMINIA SPA TEL. +39 0761 542030 FAX +39 0761 540069 WWW.CERAMICAFLAMINIA.IT

enquiry 17 www.arplus.com/enq.html



Spectrum

Work the room

Europe's most innovative contract interiors show is **the** place for networking

Spectrum 2004

the products of beautiful and useful interiors

Commonwealth Galleries
Kensington High Street
London W8

18–21 May 2004

spectrumexhibition.co.uk
information 0870 429 4420

Tuesday 18th

The AR Spectrum Lecture
with David Chipperfield

The Architectural Review Award for Product Excellence

THE ARCHITECTURAL REVIEW

Wednesday 19th

Whatever happened to office interiors ?
with the Architects' Journal

aj the architects' journal

and support from
The Architecture Foundation

Thursday 20th

Party night

Music every evening by

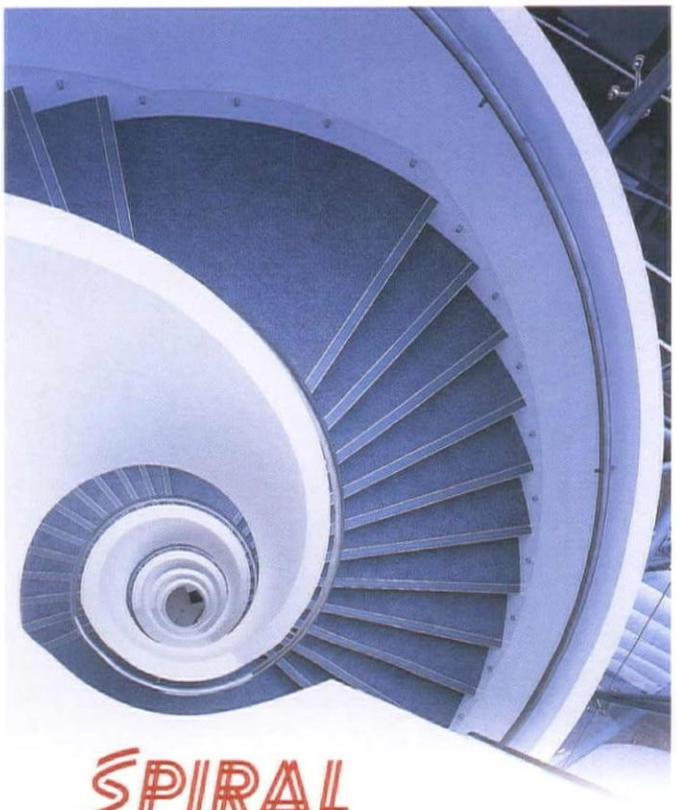
mix INTERIORS

enquiry 25 www.arplus.com/enq.html



BLADE System design Dante Bonuccelli
Lamm spa via Verdi, 19/21 San Secondo, Parma (Italy)
t. +39 0521.877511 www.lamm.it info@lamm.it

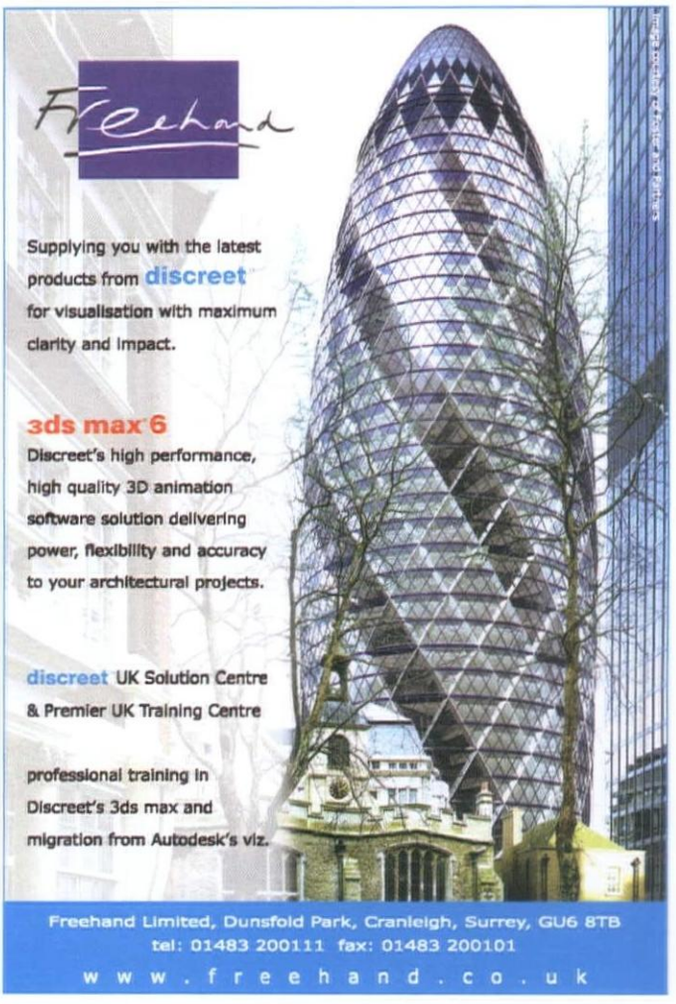
enquiry 18 www.arplus.com/enq.html



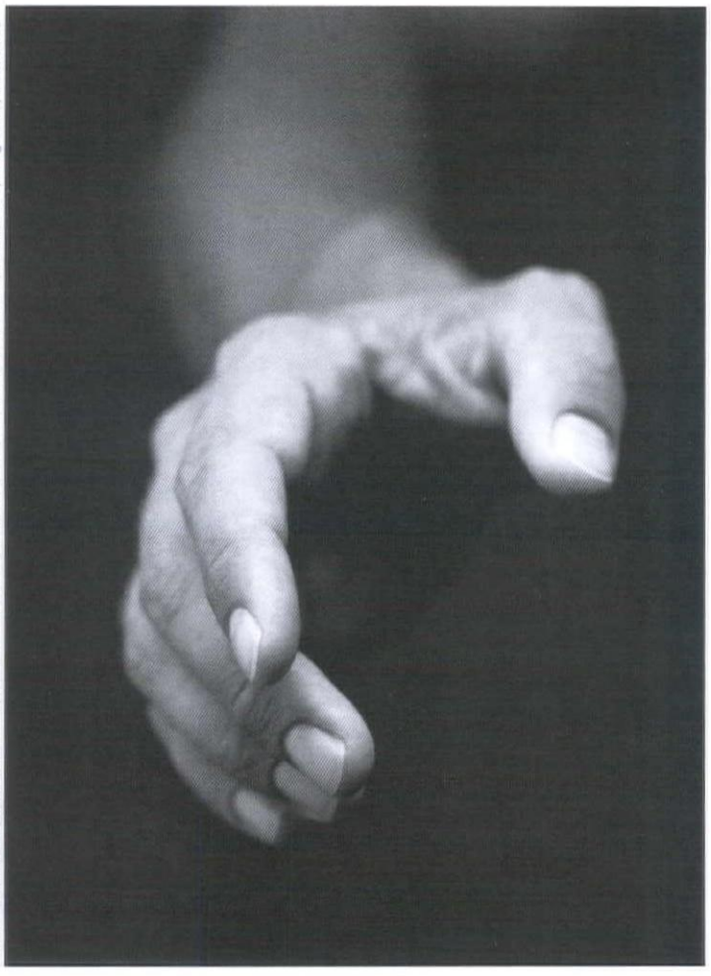
SPIRAL
STAIRCASE SYSTEMS

SPIRAL STAIRCASE SYSTEMS
THE MILL, Glynde, East Sussex. BN8 6SS **T** 01273 858341
W www.spiralstairs.co.uk **E** info@spiralstairs.co.uk

enquiry 14 www.arplus.com/enq.html



enquiry 9 www.arplus.com/enq.html



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

Gripping Culture



FSB handle 1168, Design Jahn/Lykouria

FSB

enquiry 4 www.arplus.com/enq.html

Why be kept in the dark?

when you can use energy-free lighting from

Sunpipe

from any roof

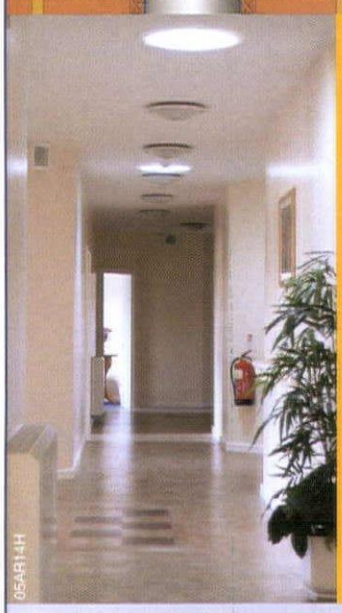


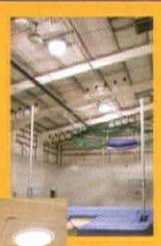






to any room









05AR14H

SunPipe is the revolutionary way to pipe in natural daylight down from the rooftop to where it's needed



- *uses no energy*
- *no maintenance*
- *easy to install*
- *available nationwide*

Monodraught **Sunpipe**

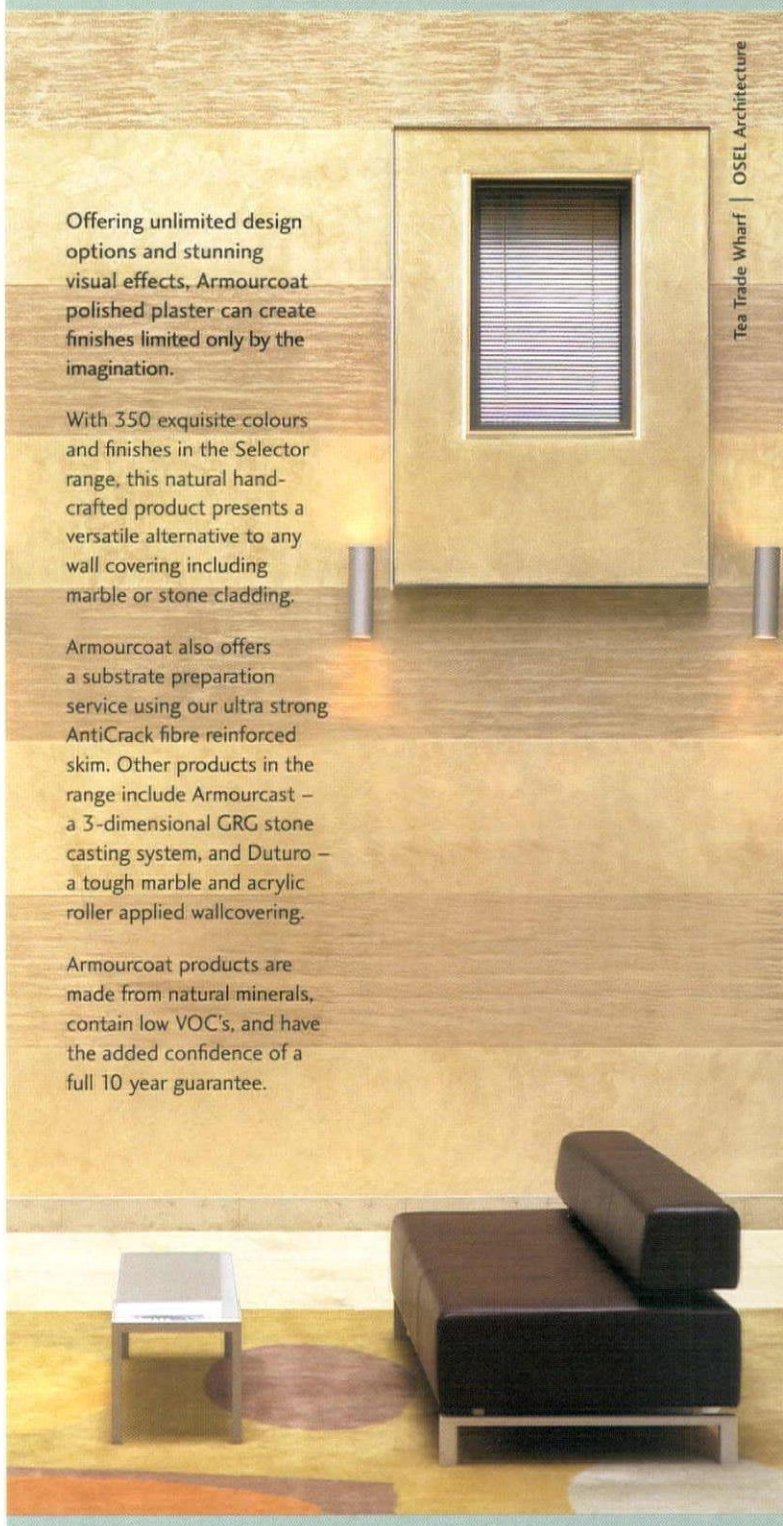
tel: 01494 897700 • e-mail: info@sunpipe.co.uk
fax: 01494 532465 • web: www.sunpipe.co.uk

enquiry 34 www.arplus.com/enq.html

ARMOURCOAT™

SURFACE FINISHES

POLISHED PLASTER



Tea Trade Wharf | OSEL Architecture

Offering unlimited design options and stunning visual effects, Armourcoat polished plaster can create finishes limited only by the imagination.

With 350 exquisite colours and finishes in the Selector range, this natural hand-crafted product presents a versatile alternative to any wall covering including marble or stone cladding.

Armourcoat also offers a substrate preparation service using our ultra strong AntiCrack fibre reinforced skim. Other products in the range include Armourcast – a 3-dimensional GRG stone casting system, and Duturo – a tough marble and acrylic roller applied wallcovering.

Armourcoat products are made from natural minerals, contain low VOC's, and have the added confidence of a full 10 year guarantee.

STUNNING · INNOVATIVE · CREATIVE

ARMOURCOAT 10 YEARS GUARANTEE

Morewood Close Sevenoaks
Kent TN13 2HU United Kingdom
T: +44 (0)1732 460668
F: +44 (0)1732 450930
e: sales@armourcoat.co.uk

www.armourcoat.com

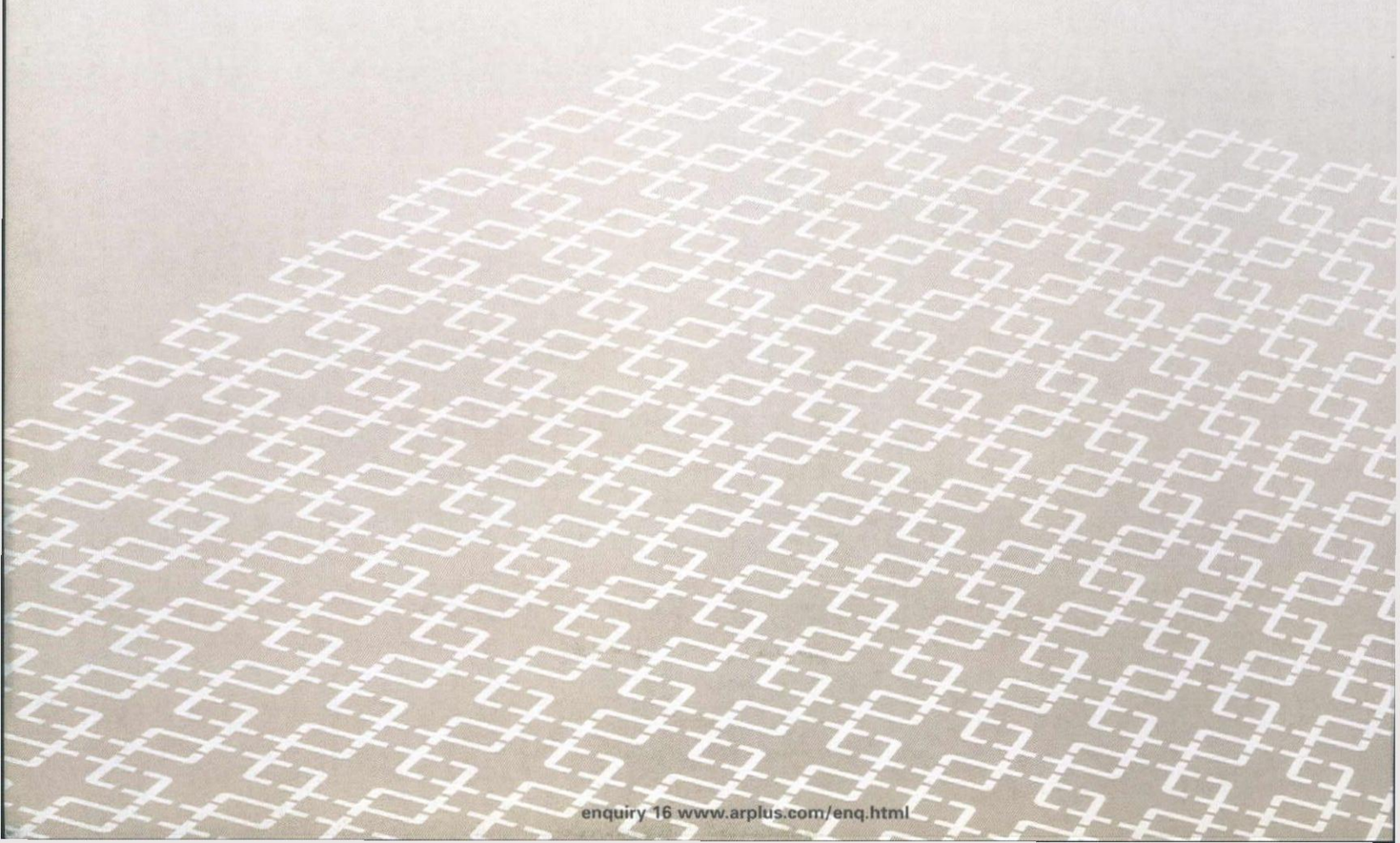
enquiry 5 www.arplus.com/enq.html

We fit. Nicely

tessera
carpet tiles

We're Tessera. Don't know us?
Well, we were Gaskell Carpet Tiles
and Modulus Flooring Systems,
but this is our new identity.
And though our name, our look
and our offices are new, the
warmth we've always struck up
with people is as important to us
as ever. So, why not get in touch?
Call us on 0870 8550 500

Tessera.
Unit 92, Seedlee Road,
Walton Summit, Preston,
Lancashire PR5 8AE
Tel: 0870 8550 500
Fax: 0870 8550 535
Web: www.tesseracarpettiles.com



enquiry 16 www.arplus.com/enq.html

Architecture Faculty Positions

The New Jersey School of Architecture at New Jersey Institute of Technology seeks applicants for (2) openings as Assistant or Associate Professor. The university reserves the right to substitute equivalent education and/or experience at its discretion. Send resumes to the appropriate personnel box number.

Computer Applications in Design: Requirements include a terminal degree in architecture or related field; specialized knowledge & expertise in CAD/CAM & its application in a studio setting. Previous teaching experience preferred. Must show potential for research & contribution to the field of knowledge. **Send resume to: Personnel Box NJSOA-AP/CAD.**

Large Scale Planning & Design: Requirements include a degree in architecture & a Master's degree or equivalent in urban design or urban planning; specialized knowledge & expertise in urban design large scale planning or infrastructure planning. Must show potential for research & contributions to the field of knowledge. **Send resume to: Personnel Box NJSOA-AP/LSP.** *EOE/AA*

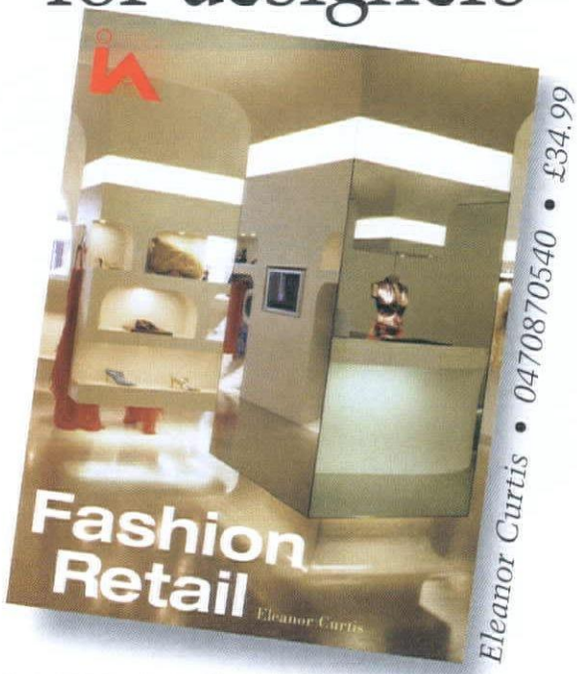
NJIT
New Jersey Institute of Technology

A Public Research University

University Heights
Newark, NJ 07102-1982

enquiry 13 www.arplus.com/enq.html

Retail therapy for designers



Eleanor Curtis • 0470870540 • £34.99

WILEY
Now you know.
wileyeurope.com

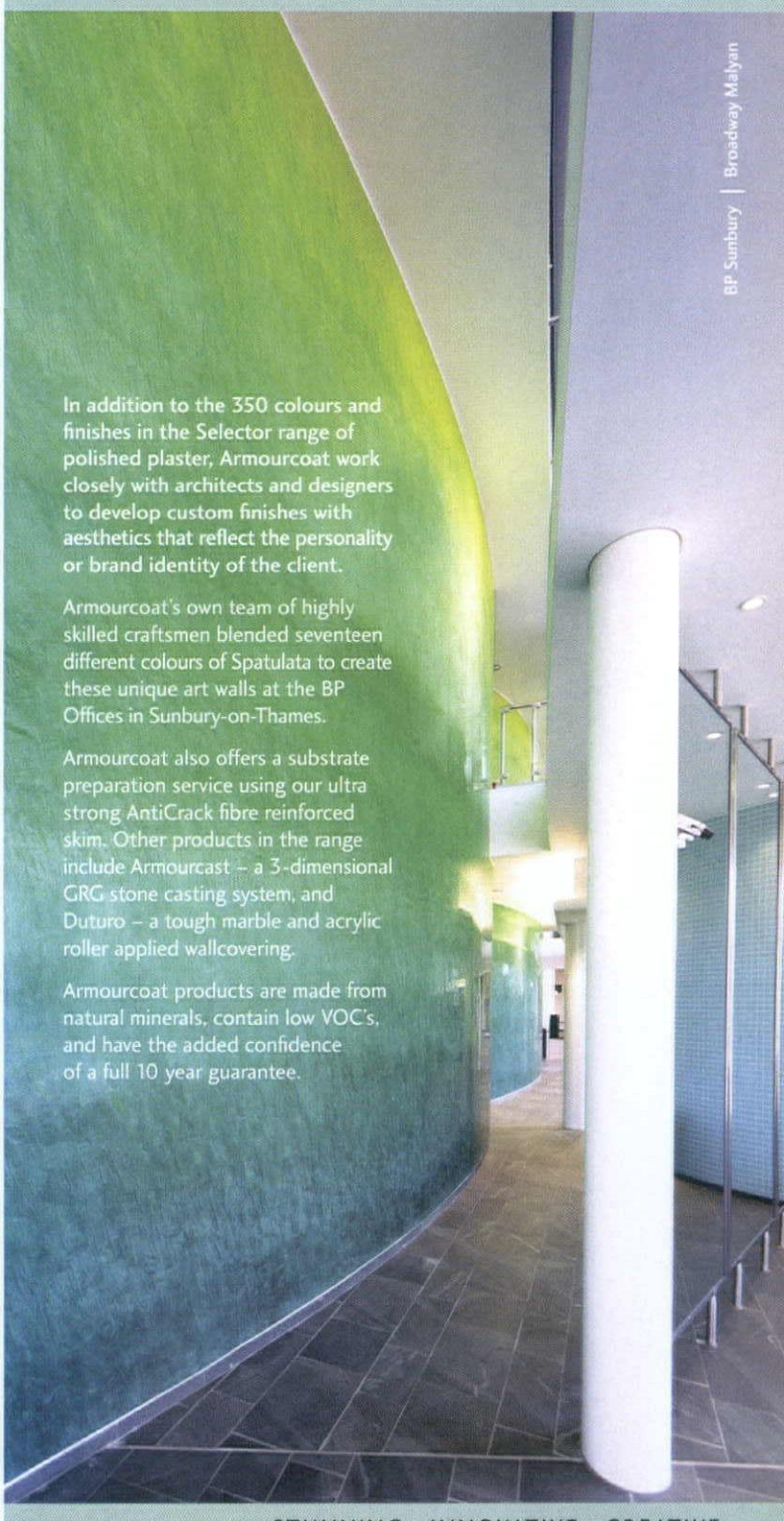
Place your order at:
John Wiley and Sons, Phone 0800 243407
Fax: 01243 843296
Email: cs-books@wiley.co.uk
Online at:
www.wileyeurope.com/go/fashionretail

5890

enquiry 7 www.arplus.com/enq.html

ARMOURCOAT™
SURFACE FINISHES

CUSTOM DESIGN



In addition to the 350 colours and finishes in the Selector range of polished plaster, Armourcoat work closely with architects and designers to develop custom finishes with aesthetics that reflect the personality or brand identity of the client.

Armourcoat's own team of highly skilled craftsmen blended seventeen different colours of Spatulata to create these unique art walls at the BP Offices in Sunbury-on-Thames.

Armourcoat also offers a substrate preparation service using our ultra strong AntiCrack fibre reinforced skim. Other products in the range include Armourcast – a 3-dimensional GRG stone casting system, and Duturo – a tough marble and acrylic roller applied wallcovering.

Armourcoat products are made from natural minerals, contain low VOC's, and have the added confidence of a full 10 year guarantee.

STUNNING · INNOVATIVE · CREATIVE

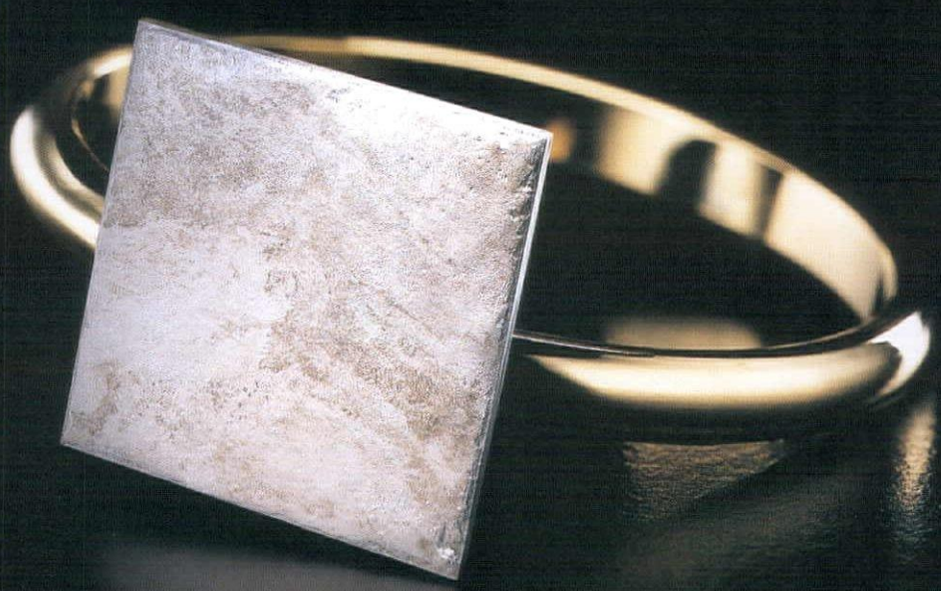
ARMOURCOAT 10 YEARS GUARANTEE

Morewood Close Sevenoaks
Kent TN13 2HU United Kingdom
T: +44 (0)1732 460668
F: +44 (0)1732 450930
e: sales@armourcoat.co.uk

www.armourcoat.com

enquiry 6 www.arplus.com/enq.html

It lasts longer than most promises.



Ceramic Tiles of Italy

www.italiatiles.com

For more information, please contact:

Assopiastrelle – viale Monte Santo, 40 – 41049 Sassuolo (MO) – Italy – tel. +39 0536 818111 – fax +39 0536 807935 – www.italiatiles.com – info@italiatiles.com

Ceramic Tiles of Italy, promoted by Assopiastrelle (Association of Italian Ceramic Tile and Refractories Manufacturers), is a registered trademark of Edi.Cer. Spa, the organizer of CERSAIE the world's largest International Exhibition of Ceramics for the Building Industry and Bathroom Furnishings – Bologna, Italy, September 28 – October 3, 2004 – www.cersaie.it

Ceramic Tiles of Italy is a partner of the project Italia Trend-ole

enquiry 28 www.arplus.com/enq.html

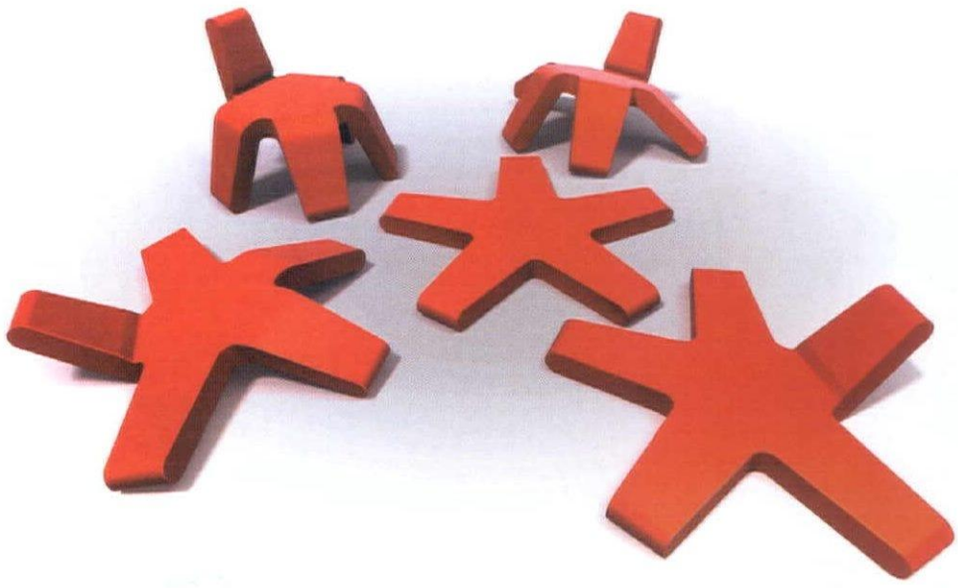
view

YOUNG ARCHITECTS ON DISPLAY IN MOSCOW WHILE VAN EGERAAT IS TURNED DOWN; HIGHEST-RISE LIVING PROPOSED IN MANCHESTER, ENGLAND; PATRICK NUTTGENS OBITUARY; BROWSER REVIEWS ZAHA HADID'S MYSTERIOUS WEBSITE; BLOBS IN BIRMINGHAM AND GRAZ – IS THERE ANY REAL DIFFERENCE?; VIEW FROM PHNOM PENH.

STATE MODERN – BEHIND THE CURTAIN

The three drapes that hung in the centre of Moscow's handsome Gostiny Dvor exhibition hall were, in reality, far weightier than their lightweight appearance initially suggested. In separating the fourth biennial FIDExpo from the innaugural 100% Design Moscow, they formed a curtain that had been symbolically drawn between two distinct design worlds: the world of FIDExpo (representing 'high style interior creation', with pianos, candelabras, and a quirky selection of antique reproductions), and across the divide, the clean white canvas of 100% Design Moscow.

As the first export of 100% Design, established in London almost ten years ago by Ian Rudge and Rachel Robin, 100% Design Moscow was the first chance for emerging Russian designers to be featured alongside more established international design companies. With 34 selected exhibitors attracting almost 14 000 international visitors, the event included seminars by British designers Michael Young, Nick Crosbie and Jamie Anley (Anley being from 100% Design exhibition designers Jam); a British Council supported workshop focusing on 'The Opposite of Luxury'; a Young Designer Award, organized by Moscow-based magazine *Interior+Design* (which included Alexander Matveev's second prize-winning Tipsy Star Lounge Transformer, and Maxim Dolgov's short-listed Tablebench); and five 100% Design bursaries awarded to upcoming Russian designers, Victor Freydenberg, Elena Tiplitskaya, Aleshin Studio, Respect and Michail Barashkov. Over the show's four-day programme, the pace and energy increased steadily, and while exhibition organizers would normally anticipate significant growth to take place over a number of seasons, true to the pace of change in new Russia, the show is expected to more than double in size in 2005, (with 10-13 March already confirmed in the diary).



Red Star: Alexander Matveev's Tipsy Star Lounge Transformer.

With a broad range of products, the show also presented some of Russia's young architects on the Project Russia stand: a new generation of designers who, being too young to have worked for the state, seem to exhibit more energy and enthusiasm than their predecessors (a more weary generation who, having come from the relative stability of state run departments, seem less optimistic about the challenges and unpredictability of the open market). Seeking to prioritize ethical and aesthetic aspirations over the emphasis placed on luxury interiors, this stand may have seemed slightly out of place to some visitors, but informing the market seems to be the right tactic.

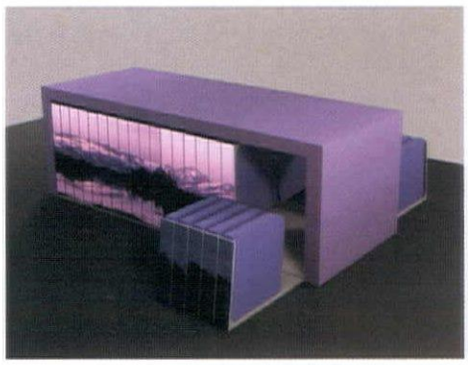
To many local architects, the problem of design quality does not rest with the profession, as its ambition, talent and energy are clear to see. It seems to lie with the market, led by the got-rich-quick-so-spend-it-even-quicker men-



Gostiny Dvor transformed by Jam. Photo: Valerie Balod.



Station Design stand. Photo: Valerie Balod.



Maxim Dolgov's award-winning Tablebench.

P/INC.



Haller Systems

Presentation

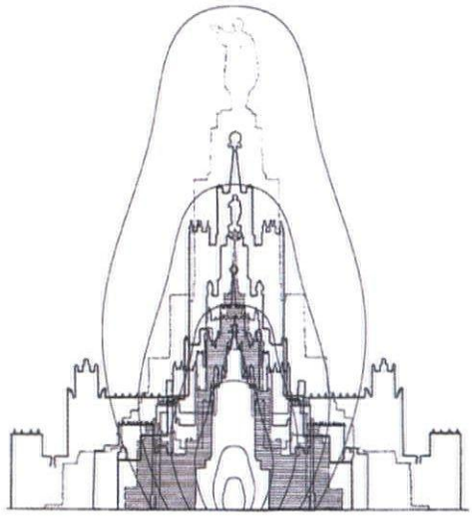
The visual quality of interior space is determined by the interaction of architecture and furnishings.
USM Modular Furniture creates harmony by means of modular structural shapes.
Ask for detailed documentation.

USM U. Schaerer Sons Inc., 28–30 Greene St., New York, NY 10013
Phone 212-371-1230, 1-800-4-Haller, info@us.usm.com
USM U. Schärer Söhne AG, CH-3110 Münsingen
Phone +41 31 720 72 72, Fax +41 31 720 72 38, info@ch.usm.com, www.usm.com

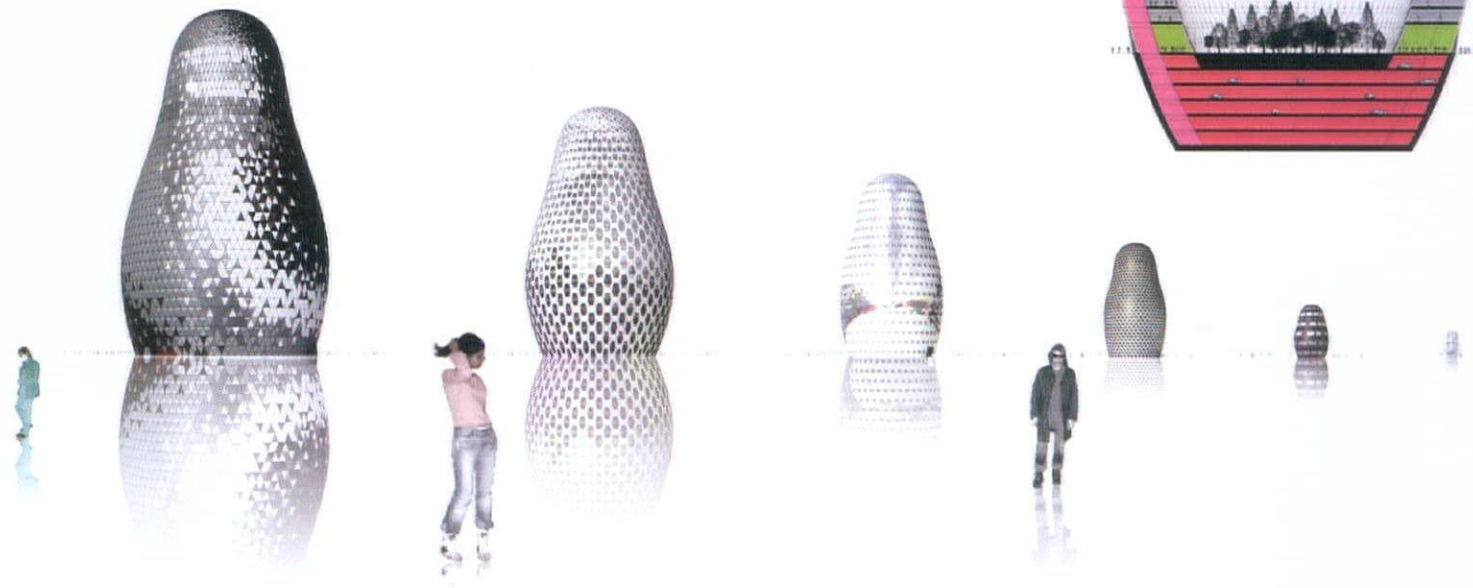
USM
Modular Furniture

enquiry 29 www.arplus.com/enq.html









Boris Bernaskoni's audacious Matrix project. In search of a new Russian form, a series of Russian doll buildings are distributed along the Moskva River decreasing in scale from a 500m high construction to a small domestic house.

tality of the new elite. Before the property market was activated, and while people continued to live in cramped Soviet homes, new money was apparently spent on Mercedes Benz. Now, however, people invest in property and seem happy to settle for a Nissan. So, architects are predominantly kept busy on the home front, either commissioned to flee to the forests to design country houses within sinister gated communities, or asked to sneak contemporary interiors into the many new and grotesquely stylized city centre POMO condos.



Axed by Luzhkov: east elevation of Erick van Egeraat's recently rejected Avant-Garde scheme.

While there is relatively more design freedom out of the city, within central Moscow it is the Mayor, Luri Luzhkov, who dictates the people's taste. Having recently rejected Erick van Egeraat's riverside mixed-use scheme, Avant-Garde (which takes its inspiration from Constructivist painters), with Luzhkov having the last word, it may be many years before visionary architects can realize their ambitions.

So, despite the fact that the growing economy should have liberated the generation of so-called 'paper architects', many can do little more than revert to playful speculation when searching for a new Russian form of architecture. They include architects such as Boris Bernaskoni and his Russian doll building, Matrix, which is an audacious and experimental architectural proposition that dismantles and distributes Matreshka (Russian dolls) along the Moskva-river in different scales and sizes, from a 500m-high mixed-use-super-construction to a small private house.

ROB GREGORY

WWW.ZANOTTA.IT T +39 0362 4981 ISA CHAIR GRILLO TABLE DESIGN R. BARBIERI

zanotta



enquiry 20 www.arplus.com/enq.html

HIGH LIFE

Manchester joins London's residential race to reach for the skies

With demolitions complete and piling under way, work is progressing on site to create the UK's highest living space. The 48-storey building designed by Manchester-based Ian Simpson Architects, will include over 200 skyline apartments and a 285-room five-star Hilton Hotel.

Following the podium-and-tower model, 45 floors of accommodation will sit on a three-storey base, which will in turn define a new piazza and contain lobbies and publicly accessible hotel facilities. Surrounded predominantly by four- and five-storey Victorian buildings, this new landmark tower will force Manchester to address the debate that continues in London concerning the distribution of towers within historic city centres (AR March). However, when describing his plans, Simpson underlines his committed belief that beautifully designed tall buildings can enhance historic contexts, predicting that with relatively narrow residential floor-plates, elegant slender towers will improve people's perceptions when seen in contrast to earlier and more bulky office developments.

The envelope of the 156m-high glass tower will be a fully sealed, modular, glazed curtain walling system, including silk-screened fritting and an insulated 'shadow box' effect. Designed to emphasize the building's verticality, horizontal joints have been minimized, metal panels and projecting shading fins run across a number of floors, and each elevation is orientation specific, adding richness and individuality to the proposals. South-facing apartments are protected by a glazed buffer zone, a development of No 1 Deansgate (AR February), which allows occupants to inhabit protected external spaces with spectacular views across the city and the surrounding countryside. At level 23, the tower cantilevers, accommodating a publicly accessible sky-bar that separates private residences from hotel rooms. This dramatic formal move is then balanced by the rooftop crystalline blade, which, as an extrusion of the louvred facade, clearly demonstrates Simpson's keen desire to articulate Manchester's skyline, reminiscent perhaps of his wilful, but nevertheless distinctive, copper spike that crowns his building at Urbis (AR April 2000).

After the success of the city's Commonwealth Games in 2002, Manchester's support for this landmark project is a true reflection of the city's ambitions to maintain its role as regional capital of the north-west, and critically as a commercial development has become a popular success story with the emerging community of city-centre dwellers. Remarkably, 200 of the 219 one- and two-bedroom apartments have already been sold, with only 12 of the penthouses still available. The tower is due for completion in autumn 2006.

ROB GREGORY







Thumbs up, or sore thumb? Within its relatively low-rise context, Ian Simpson's 156m-high tower will certainly stand out.

Obituary

PAT NUTTGENS

Patrick Nuttgens was a magician. I was lucky enough to have him as my tutor in my first years as a student. He was always challenging, witty, kind (though never soft on laziness, either mental or physical), full of enthusiasm, thoughtful, enquiring and idealistic.

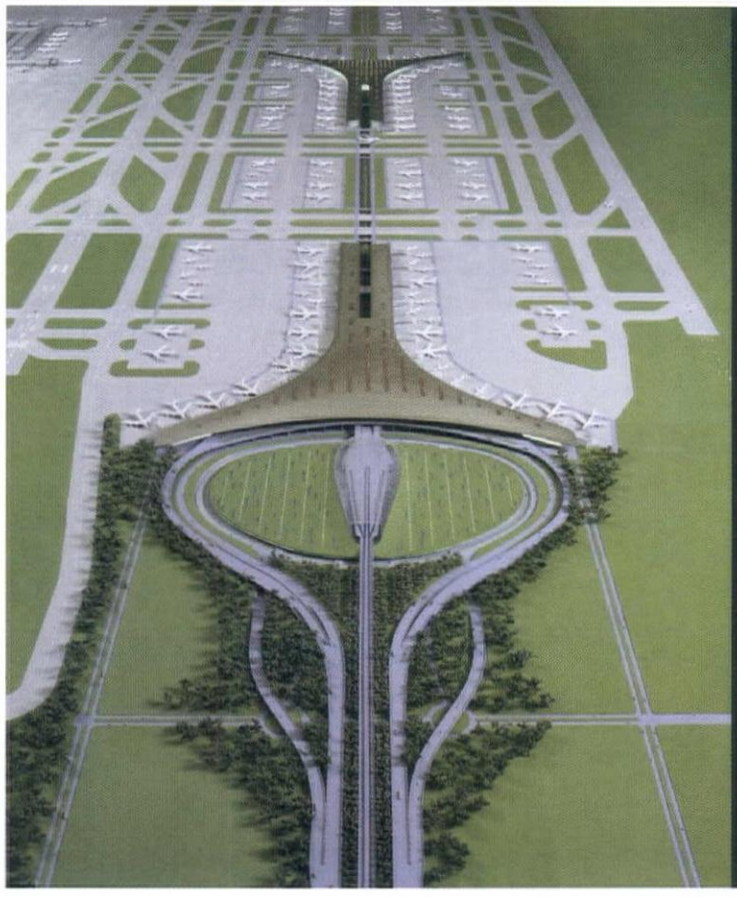
He lived for ideas, but never forgot the practical, poetic lessons of his childhood among the arts and crafts community in the Chilterns, in which his father was a distinguished stained glass artist. He always believed that good architecture is an essential element in creating decent society; that architects are not just form and space makers, but people who must use imagination to change and improve the ways in which we live. Few of his students could ignore the message.

He was immensely courageous. He caught poliomyelitis at school and, having been a considerable athlete, was crippled for life. After a terrible period of depression (severe at the time when I knew him first, though none of his students realized), he developed multiple sclerosis. But he was never daunted, and continued energetically to argue, illuminate, paint, discuss and write. He was immensely lucky (and clever) to have the help of his wife Biddy, with whom he had fallen in love in the lecture theatres of Edinburgh.

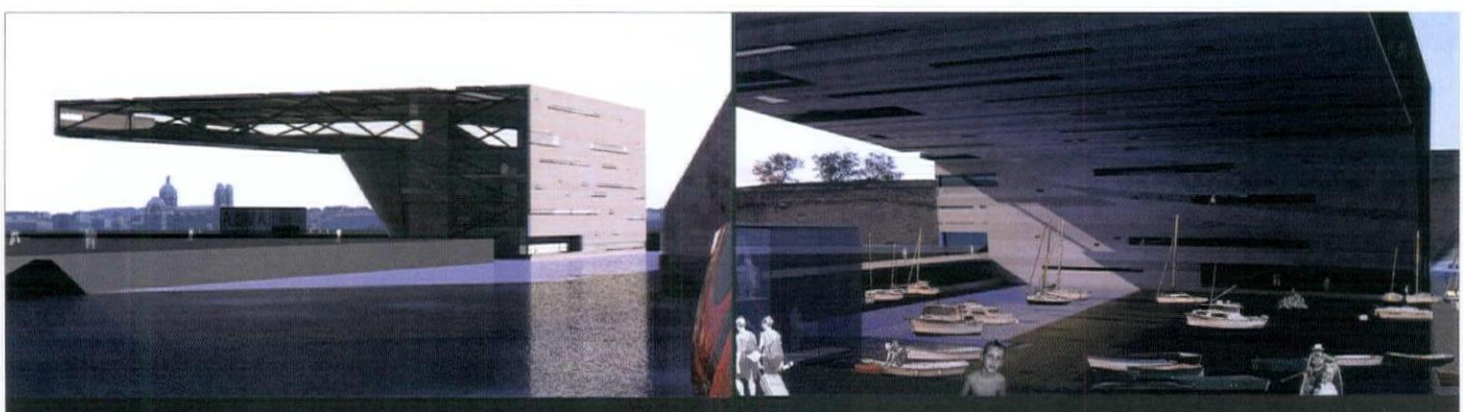
He helped Robert Matthew set up the Department of Architecture at Edinburgh University (where I first met him). He taught us about the amazing complexity of the city, which even in the late 1950s was still, both in social and physical terms, partly medieval and very tough, overlaid by Georgian elegance, and by mimsy late nineteenth-century gentility. He went on to found the Institute for Advanced Architectural Studies at the new University of York, an early and sadly under-resourced organization which was the first to attempt anywhere to make CPD part of architectural professional life.

From there, he was asked to be director of Leeds Polytechnic. He attempted to make it into a twentieth-century interpretation of the Arts and Crafts ideal of an institution that could generate both pleasure in practical work and in ideas that drive. He did not succeed because of small-minded opposition from councillors and the often absurd student revolts of 1968. He later had an honorary chair at York, and never lost his affection for that city, or for Edinburgh. He became a successful broadcaster, both on television and the wireless. He published many books (several in collaboration with Biddy), mostly intended to make architecture and the ideas behind its creation available to the general public.

He was immensely generous to everyone who met him. I loved him, and he helped to make the better parts of me. PETER DAVEY



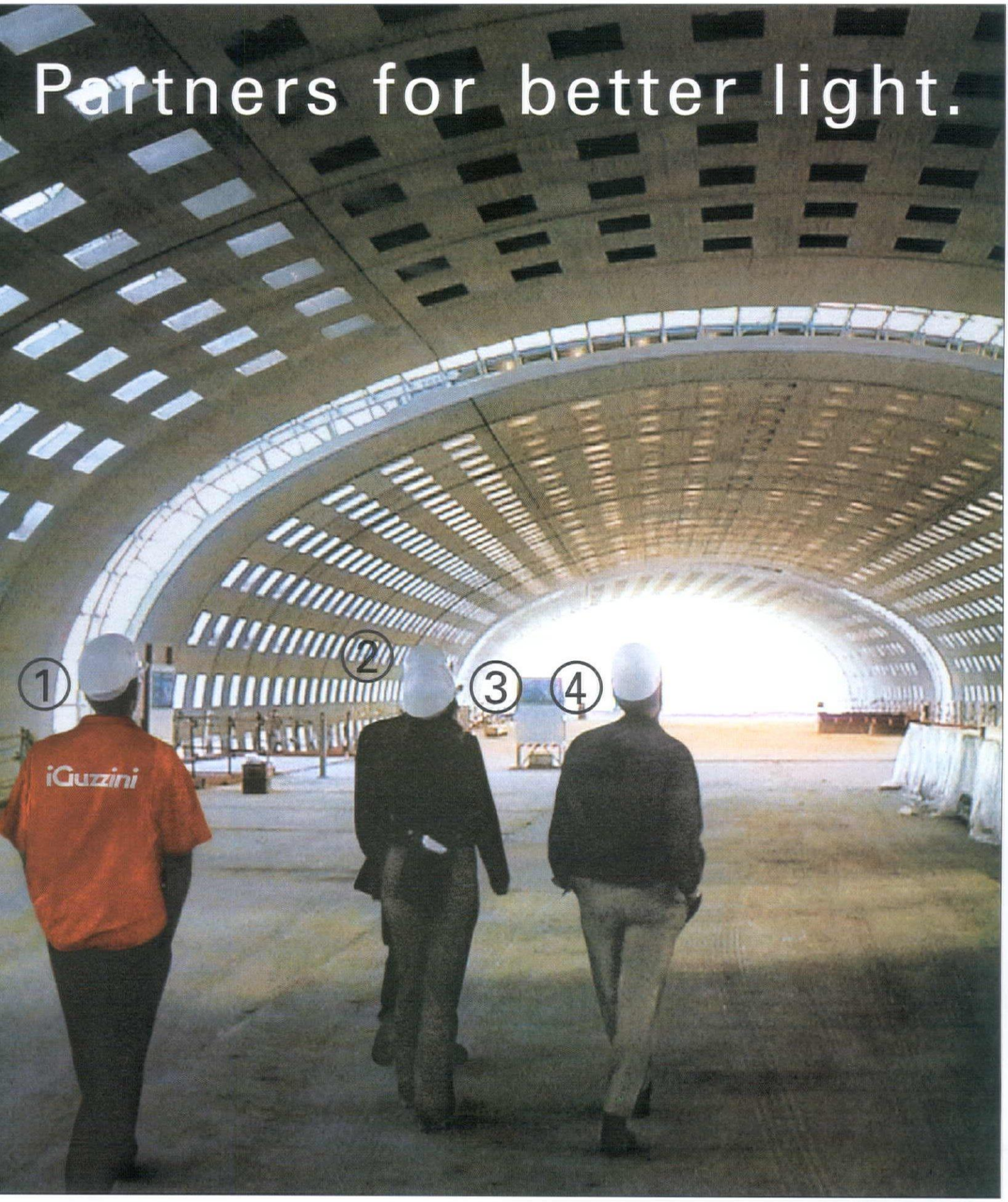
Work has started on the much needed new Beijing international airport terminal. International traffic is expected to rise from 27 to 60 million passengers by 2015, and the terminal will be around 25 per cent larger than all of Heathrow. It will be the largest airport in the world. It will have south-east orientated skylights to maximize heat from the morning sun and will have an integrated environmental control system to reduce energy consumption and carbon emissions. The huge building is expected to take no more than four years to design and construct.



Boeri Studio has won the first phase of a two-stage international competition for the Villa in Marseilles. The large building will house facilities for research and documentation of the Mediterranean, as well as the region's presidential offices and guest accommodation for researchers and artists. Its site overlooks the port's docks. The architects intend to create what they call a 'water square', shielded by the horizontal planes of the conference hall, and the exhibition centre. It will be a harbour for fishing boats and pleasure craft, and will also act as a covered sea-water swimming pool. The practice (headed by Stefano Boeri with Gianandrea Barreca and Giovanni La Varra) is to be asked to evolve a definitive design, based on the competition entry by the Rhonalpes Côte d'Azur Region.

iGuzzini illuminazione UK, Unit 3, Mitcham Industrial Estate, 85 Streatham Road, Mitcham Surrey CR4 2AP,
Tel. 020 8646 4141, Fax 020 8640 6910, www.iguzzini.co.uk, info@iguzzini.co.uk

STZ



rminal 2 E at Charles De Gaulle Airport, Roissy. Architect and
ghting Concept: Paul Andreu ④. Technical adviser for the lighting
stem: iGuzzini ①. Client: Aéroports de Paris - ADP, Roberta Affatato ③
d Gilles Goix ②. Luminaire utilised: Gem, design Paul Andreu.

Better Light for a Better Life. iGuzzini

enquiry 30 www.arplus.com/enq.html

browser

Sutherland Lyall races through the labyrinths of the world-wide web.

Feed from the hand that bites

One school of thought says you can't have too many newsfeeds about architecture and the arts. The other says yes we certainly do. Whichever, here's another one which comes much recommended by the *Architects' Journal* reviews editor, Andrew Mead. It is the daily (or if you prefer weekly) ArtsJournal. at *www.artsjournal.com*. Either version comes free and, interestingly, the site has invited a number of writers on the arts to set up specialist blogs accessible directly from the home page. Experienced New York freelancer James S. Russell is the chosen blogger on architecture and, at the time of writing, his latest piece was on this year's Pritzker Laureate, Zaha Hadid ('She has only lived in London for 30 years – and they can't find anything for her to build?'). Her Zahaness, he calls her.

Diva divine all architects excelling

And so to the website of the extraordinary Zaha Hadid at *www.zaha-hadid.com*. Slightly scarily you are greeted by a black screen and there at the bottom right through a veil of moving vertical lines is a black and white head view of Herself. Click more or less anywhere on the moving lines and up slide more parallel lines, groups of which are kinked in different direction so the effect is rather like a railway marshalling yard.

Move the cursor over one or another of these and out of their top ends shoot different topics: 'projects', 'studio', 'gallery' and so on. It's extremely helpful if you have a giant screen because this effect is not especially visible if you happen to be at the bottom right of the page. If you are there, all you can see is one or another of the trackways pulsating. Be sure that you find the home button to get back to where you were: bashing the browser's Back button either doesn't work or kicks you out of the browser altogether – at least I think that's how I was ejected on three or four occasions. So technically this is a pretty primitive site and unless you think her design is marvellous, it is off-puttingly offhand. On the other hand, we are, aren't we, all devotees and can only complain feebly about the too-small size of the delicious images.



www.zaha-hadid.com

Moving picture show

Remember that great Rice Daubney site which used (and at *www.ricedaubney.com.au/* still uses) animated figures and lets you meet and hear members of this Sydney practice? Since then there has been an explosion of site personalization – OK, a mild flurry.

One example is the site of the Princeton, New Jersey, practice Hillier. You type in the url *www.hillier.com* and for a moment there is this rather dull screen. All of a sudden, a vast mug shot pops up. Who is it? you think, slightly appalled. And what is that square thought-bubble doing with the message 'How are great architects like financiers?' You suppress the obvious answer 'because they slave-drive their staff' and try to work out what is going on. Who, for example might be Diana Lapins, director Int Arch Design, who is credited with this thought? And is hers the smiling visage half obscured by the box – which expands when you click on it to provide a verbose answer and a possibly, related link to a recent Hillier project. Worried, you navigate your way to 'People'. She's not there, even in the senior staff list which is where the director Int Arch Design surely must be mentioned.

You turn off your browser in puzzlement and decide to have another go. Up comes ... not the same person – this time it's Chizura Tomioka with a message box half obscuring her left eye. A mere architect, she's not going to feature on the internal list. And no, after you've searched, she doesn't. But after much turning off and on, it seems that the opening page features a random selection of big close-up mug shots of women and men from the office (or not). The fact that some of them are women and that they are not all big cheeses in the practice suggests a nice feeling of democracy. But nice and all though it is to get a row of grinning teeth in your face when you were only looking out for a practice which might design you a hospital, you wonder what it's all about.

Get a move on MAK

Another site which uses animation is that of MAK at *www.makarchitects.co.uk*. The London practice had a bit of a contretemps last month. There is no mention of this in the 'news' section but at the time it announced that its members were going their own ways. Whatever, click on 'Collaborators' and there is a burly Ken Mackay in a black t-shirt and trainers making a series of expressive but ultimately baffling gestures. On the other side is a similarly attired Stephen Archer. Well probably it's Archer. But he's stock still, arms crossed, clutching his shoulders as though he has just come out of a big deep freeze. Hey guys, has MAK re-formed as the collaboration of your two practices? And when will Stephen Archer get moving?

It's a sad, Mac world

There are lots of web-shrines to the great Mac designer and High Hierophant Jonathan Ives, many of them surfed and even run by devotees from the world of architecture and design. But now that essential internet institution, Wired magazine has launched a daily blog called the Cult of Mac. It's at *http://r.wired.com/r/cultofmac/http://blog.wired.com/cultofmac/*. Looking at it just now, the stories don't seem all that different from those in the first issue. Surely not.

letters

SLUGS AND JACK-FRUIT

SIR: Birmingham and Graz now share examples of your 'Monstrosities'.

Good, new architecture surely should be neighbourly, not just 'creative interventions', any old how. With others there before them, it is quite ill-mannered to be quite so pushy.

The place for such ugly 'avant-garde' building is on an island site, as for a museum or new gallery, or in a fairground, temporarily. Those two designs are both more suited to a Pleasure Beach or Coney Island.

The Graz roofline, at first thought of as a joke, is a grotesque interloper, a piece of colossal architectural whimsy that fits into the category of 'Mum! Look what I did, Mum! Look! Mum?' A form of self-exhibitionism.

Such clowning and clevering! And you too are pleased with it. The Birmingham blob resembles more an overripe blue jack-fruit, and that Graz slug-like other-thing something execrable, or excretable, what has been dropped by some giant passing bird. Not at all nice!

It is meant as a joke, isn't it?

Yours etc

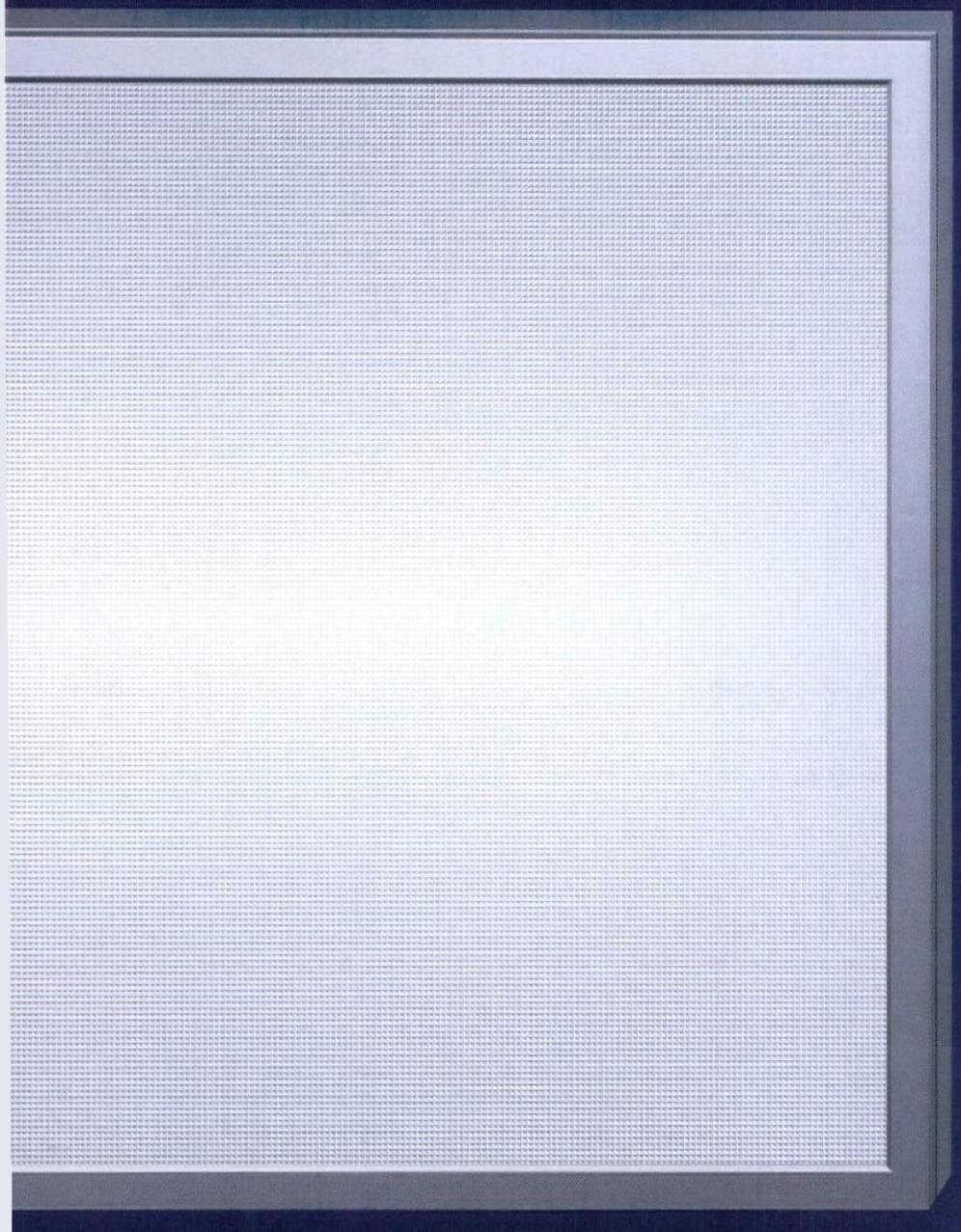
GEORGE YUILLE CALDWELL

Singapore

AN 'UNQUALIFIED DISASTER'

SIR: Last night I was looking at your March 2004 issue featuring the blobby plastic Kunsthaus in Graz by Peter Cook. Admittedly the surrealistic juxtaposition of The Thing That Swallowed Tokyo against the Neo-Classical

Really cool.



A cool, minimalist look. Clean, brilliant and glare-free light. No more irritating reflections on PC monitors, notebook screens, mobile phone displays with LIGHT FIELDS. No matter whether as a surface-mounted/recessed luminaire or as a cluster light field, whether as a pendant or free-standing luminaire – LIGHT FIELDS is completely adapted to the "new work" setting. Thanks to the innovative MPO lighting technology. For optimum lighting quality.

And for maximum freedom in office architecture and organisation: traditional or innovative, room or task-area related – LIGHT FIELDS luminaires always provide the right light. Up to date – and absolutely in conformity with standards (EN 12464).

Learn more about creating different lighting moods by clicking on **www.zumtobelstaff.com/lightfields**

Design by Sottsass Associati

ZUMTOBEL STAFF

enquiry 1 www.arplus.com/enq.html

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

FRANCE

JOAN MIRÓ

Until 28 June

Centre Pompidou, Paris

Focusing on Miró's work between 1920 and 1930, a period characterized by intense production and exuberant invention. Paintings, collages and constructions bring the artist's theories and preoccupations vividly to life.

www.cnac-gp.fr

GERMANY

STANLEY KUBRICK

Until 4 July

Deutsches Architektur Museum, Frankfurt

Intriguing survey of film director Kubrick's work, including props, sets, designs and costumes that reveal his intense involvement with architecture and contemporary art.

www.dam.de

SPAIN

VITO ACCONCI

Until 3 June

Museu d'art Contemporani de Barcelona

The singular career of multi-faceted artist and designer Vito Acconci from the mid 1960s to the early 1980s, encompassing poetry, performance, photography, film, video and architectural projects.

www.macba.es

UNITED KINGDOM

MAGGIE'S AT THE SOANE

Until 19 June

Sir John Soane's Museum, London

Tracing the evolution of the Maggie's Centre project, named after Charles Jencks' wife Maggie Keswick Jencks, who, during her life as a cancer sufferer, identified a gap in the provision of emotional and practical support for cancer patients. The success of the first centre in Edinburgh has led to an ambitious development programme, including buildings by Daniel Libeskind, Zaha Hadid and Frank Gehry.

www.soane.org

UNITED STATES

AFFORDABLE HOUSING: DESIGNING AN AMERICAN ASSET

Until 8 August

National Building Museum, Washington

Low-cost housing tends to be marginalized in both social and architectural terms; this imaginative exhibition attempts to prove otherwise.

www.nbm.org

AR next month

BUILDING FOR THE ARTS

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

view

Hapsburg fabric of Graz creates some fleeting mojo, at least in the photographs. But look at your picture of the exhibition space inside! An utterly unqualified disaster as an environment for the visual arts.

Usually AR has some insightful writing. But in this case, Peter Blundell Jones naively claims 'the Kunsthaus is a highly innovative building with potential for a new and exciting dialogue with artists'. This claim in one form or another is made by the defenders of many poorly designed exhibition spaces, from Eisenman's Wexler Center forward.

For the unthinking, it justifies the creation of almost any form an architect wishes to produce, no matter how unsuited to the needs of a functioning museum or gallery. And the nearly unfathomable arrogance of so many architects in assuming that the objective of every artist's work, and indeed of every sort of exhibition, is to 'interact' with the container!

In truth, many new exhibition spaces, particularly those resembling amoebas, really do work biologically: they visually infect everything brought into them. Architects would do well to investigate spaces created with the close participation of working artists. The new Dia Art Foundation in Beacon, New York, comes to mind.

Yours etc

PATRICK WINTERS AIA

Los Angeles, USA

MEIER NO KAHN

SIR: Your leader on Light and Dark (AR April, p46), was a fine evocation of the spirit of Louis Kahn. Bring back the magic of shadows. Despite this, your presentation of Meier's Church illustrated a relentless flood of light with little space given over to contrast. Kahn, indeed, could not imagine a building viewed other than in natural light but the Western predilection for flooding our buildings with daylight leaves little for our visual cortex or our imagination to infill.

Perhaps my Scottish Calvinism may become self-evident but much more powerful for me, principally for the control of light, is Alvaro Siza's Marco De Canaves Church in Oporto with that long low slash of light at the seated congregation's eyeline. A predecessor to John Pawson's fine monastery in its restraint. Kahn would surely have approved.

An architecture of 'Outstanding Optimism' is essential in the world of today but it is surely ironic that Ivor Richards can find this in a building devoted to worship. Well maybe not... Another good issue.

Yours etc

GORDON MURRAY

President, RIAS, Glasgow, Scotland

POWER OF THE DIVINE

SIR: I found your April issue revealing in many ways; Richard Meier's somewhat bombastic Visitor's Centre in California made a curious contrast in scale and aspirations with his (long overdue) church in Rome.

Though for the Rome project it was difficult to get any sense of the context and neighbourhood in the selection of beautifully framed photographs; and Meier's white walls seem tempting targets for graffiti, now so omnipresent in most European cities.

When it comes to sacred spaces, however, John Pawson's monastery shows how to capture the power of the divine. I imagine several readers might contemplate taking up holy orders after seeing the 'designer monks' enjoying their exquisitely minimal surroundings.

Yours etc.

KEES VAN DER MEYDEN

Rotterdam, The Netherlands

A FINE EXAMPLE

SIR: Congratulations on finding and publishing the little house in central London by Jamie Fobert (AR April, p87). It is exactly the kind of project that shows what the architectural profession can do in the most difficult of circumstances, a very constricted site with no possibility of horizontal views or daylighting. No builder or surveyor could possibly have begun to use the spot. The RIBA and other architectural institutes should use it as an example to potential clients, but will they?

Yours etc

HENRY FRAZER

Paris, France

DAZZLING NEIGHBOUR

SIR: I was impressed by your coverage of Frank Gehry's new Disney Hall (AR March p54); LA has a new civic monument. But I wondered whether the glare of the California sun on the polished metal cladding might not make the building an uncomfortably dazzling neighbour to adjacent apartment blocks.

Yours etc

IRIS BEAUCHAMP

New Orleans, USA

erratum

MOVING IMAGE CENTRE, SYDNEY

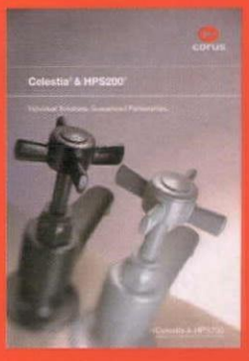
Sauerbruch Hutton were the winners of the international competition for the Moving Image Centre in Sydney, Australia, not as stated in AR May 2003.

One superb coating. One sensational result.

corus

HPS200® by Corus is the superior coated metal for use in roofing and cladding systems. *HPS200* provides the building with proven long-term performance and durability backed by the market-leading Corus Confidex® guarantee.
Unique features include:

- Galvalloy® substrate for the ultimate in corrosion performance
- Superior coating technology with the widest colour range on the market
- Exclusive Scintilla® finish allows authentication of the product
- Readily available from a network of the country's leading profilers and distributors

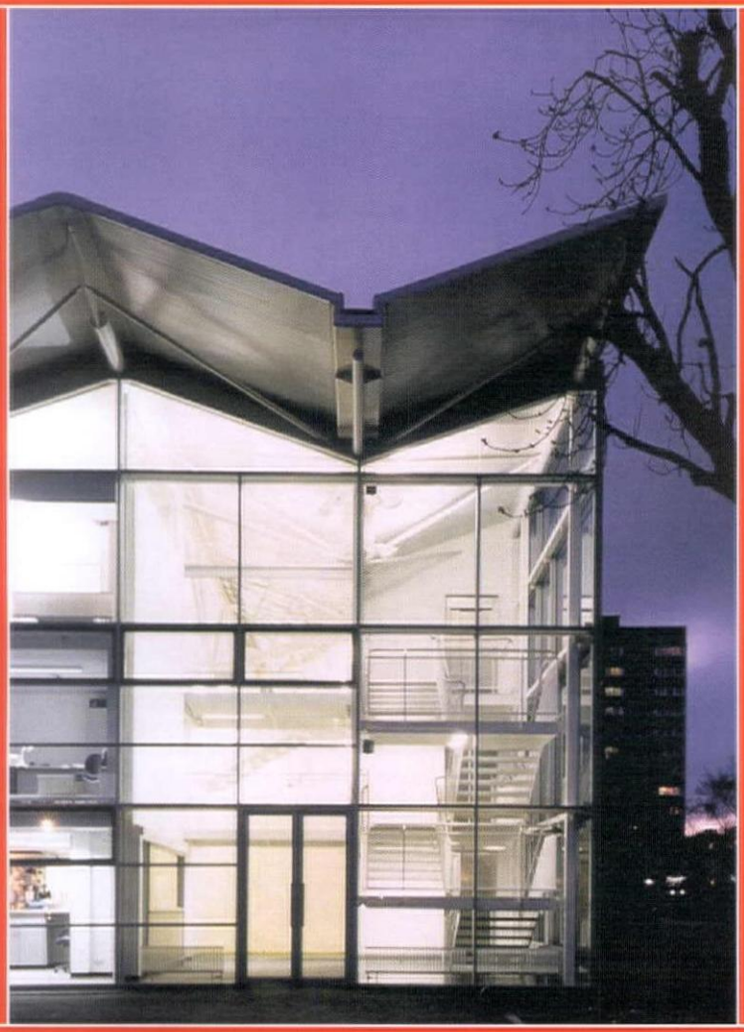


For further details call for a brochure and metal samples or log-on to our website.

+44(0)1244 892434

www.colorcoat-online.com

HPS200
by corus









Project Edgbaston Cricket School
Architects David Morley Architects and Bryant Priest Newman Architects
Profiler Kingspan
Contractor Unique Industrial Roofing

enquiry 33. www.arplus.com/enq.html



Hôtel Le Royal, French Art Deco masterpiece in the Orient opened in 1929, now lavishly restored.

View from Phnom Penh

The formerly elegant Cambodian capital was one of the many victims of the country's civil wars. It is now at peace, and attention can finally turn to restoring its rich architectural heritage.

In April 1967, Lee Kwan Yew was invited to Phnom Penh by Cambodia's Prince Norodom Sihanouk. Cruising along the capital's elegant boulevards in his Mercedes convertible, the Singaporean premier turned to his host and mused, 'I hope, one day, my city will look like this'. Eight years after Lee's visit, Phnom Penh lay charred and abandoned. Khmer Rouge soldiers had dynamited the National Bank and cathedral. The Art Deco Bibliothèque became a makeshift kitchen for Chinese advisers to Pol Pot staying at a decrepit Hôtel Le Royal next door. Books were used as firewood. Pigs and chickens roamed its corridors.

Today Cambodia is finally at peace and Phnom Penh is undergoing a remarkable transformation. Roads are being re-paved, colonial villas repainted and fountains turned back on after 28 years. And, while belated, the rich architectural legacy that survived the wars is beginning to attract the attention it deserves, as well as considerable concern.

At the heart of the tourist agenda is the Royal Palace and the great National Museum next door, which houses the best collection of antiquity from Angkor's temples outside the Musée Guimet in Paris. George Groslier's 1920 masterpiece of Khmer-French architecture boasts a vast angled terracotta-coloured roof supported by massive teak beams. Lovers of Art Deco can admire Hôtel Le Royal, the nerve centre of war correspondents pre-Pol Pot, since lavishly restored by the Raffles hotel chain. The city's cathedral is lost for ever, but along the same quiet tree-lined street where it once stood are numerous handsome colonial edifices all hardly changed in 50 years, along with the railway station, the ochre bank and post office, not to mention the archives and a reinvigorated Bibliothèque (*sans cochons*).

For me, however, Phnom Penh's real architectural legacy is not colonial but Modernist, fusing postwar French trends (and a celebratory use of concrete) with the indigenous motifs of Angkorian antiquity. Called 'New Khmer Architecture', the unique hybrid flourished over the decade and a half following the end of French rule in 1953, but ended abruptly with the coup that deposed Sihanouk in 1970 and led ultimately to 30 years of civil war.

The architect responsible for the majority of these structures is 78-year-old Vann Molyvann. The first of his countrymen to be trained in Europe, at the Ecole des Beaux Arts in Paris,



George Groslier's National Museum completed in 1920 blends Khmer and French themes of the period.



Detail of National Museum roof.



Independence Monument by Vann Molyvann.

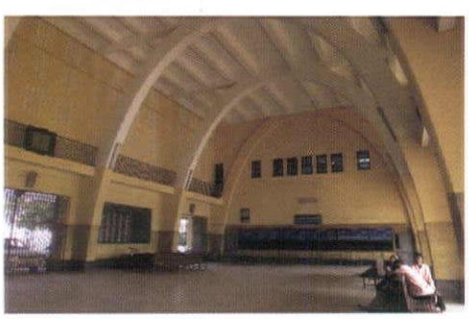
he came directly under the influence of Le Corbusier. Vann Molyvann used the Modulor in Phnom Penh during the 1960s, enlisting the services of engineer Vladimir Bodiansky and the town planner Henning, both of whom provided technical assistance to the UN during the period. But the essence of his style comes, he insists, from Angkor Wat and Khmer antiquity, his own architectural heritage.

He was to Sihanouk as Christopher Wren was to Charles II or Shusiev to Stalin. The prince and his leading architect planned well over 100 projects as part of an ambitious urban renewal programme aimed at dragging Cambodia out of the political backwater, while simultaneously proclaiming the country's newfound self-confidence and sovereignty. Examples are liberally scattered around Phnom Penh. However, the most obvious symbol of this new national identity is the Independence Monument that stands defiantly on Norodom Boulevard, the broad thoroughfare that joins the old colonial section to the modern zone developed during the '60s. Directly emulating the Arc de Triomphe, the chocolate-hued structure is, appropriately enough, surrounded by a profusion of *nagas*, the mythical protective snakes and *kbach*, or Khmer ornaments.

On the same street, set back from the road in formal gardens, is a compound of cool, low-slung concrete and brick pavilions with quirky zigzag roof lines, elevated Angkor Wat walkways and rhythmical symmetrical doorways suggestive of Ta Phrom and Preah Khan temples. Created as a state palace, the complex functions today as the Senate and is accessible to the public when the government is not in session. Similarly elegant is the riverside Bassac Theatre, a brown brick and concrete structure, with a foyer designed as a series of large triangles suspended above shallow pools of water and cantilevered staircases. Diamond patterned red, black and white tiles add splashes of colour, while louvred ventilation provides light and air. Sadly, the auditorium was gutted by fire in 1994, forcing performers to move downstream to the Chaktomuk Theatre at the point where the Mekong, Tonle and Bassac rivers converge. Conceived in 1961 as a Buddhist conference hall, the fan-shaped building deploys, once again, triangles and zigzags as unifying motifs.



Railway station, French colonial Classicism ...



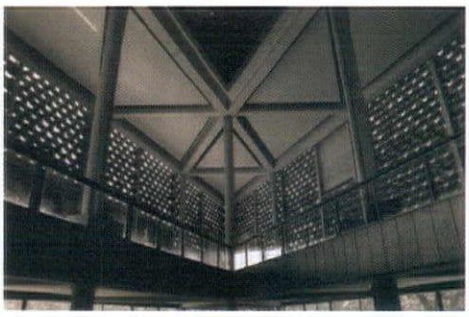
... encloses dramatic concrete interior.



Stadium of national sports complex.



Lu Ban Hap's Chenla Theatre.



Vann Molyvann's Bassac Theatre.



Circular ribbed library of Foreign Languages School.

The 80 000-seat National Sports Complex, which opened concurrently with Kenzo Tange's more famous stadium in Tokyo in 1966, is perhaps the strongest statement about friendship between nations and hosted the Asian Games of the same year. Besides the four vast concrete towers, the stadium has a stunning cantilevered roof and large ornamental pools that directly imitate the *barays*, or traditional reservoirs of Angkor Wat. More allusions to Khmer antiquity can be found at the School of Foreign Languages on Pochentong Boulevard, where another *naga*-protected walkway leads the visitors over *barays* of water. To one side is a tiny circular library of ribbed concrete.

Vann Molyvann recently became the subject of a major study, *Building Cambodia: New Khmer Architecture 1953-1970*, by ARK (Architectural Research Khmer), a group comprising architect Hok Sokol, art historian Darryl Collins and the architect-urbanist Helen Grant Ross. Due to be published this year, one of its aims is the creation of an inventory of all Cambodian architecture from the period. Vann Molyvann, Collins asserts, was not alone but merely the greatest and most prolific of a group of architects working in his employ, most of whom died during the civil wars. A good example is perhaps the Chenla, Lu Ban Hap's eccentric, abstract theatre where Sihanouk hosted his so-called international film festivals.

But ARK has major concerns, the main one being that Cambodian architectural students have little knowledge of the creative flowering following independence. (Ironically, when so much of modern Cambodian identity is subsumed by the overwhelming power of Angkor and the Angkorian empire on the national psyche.) As a result, neglect, botched restorations and inadvertent destruction are still serious threats to the survival of twentieth-century buildings. Many renovations are neither up to standard nor conducted transparently. The Bassac Theatre remains in a state of suspended animation, while officials at the Ministry of Culture fight over the money needed to restore it. The Chenla has been annexed by an ugly, circular restaurant. The restoration of the Sports Complex was handed over to a Taiwanese company so that the perimeter could be developed with commercial outlets. Results were poor and served only to suffocate this once imposingly voluminous space. More responsive and imaginative approaches are greatly needed, so that this distinctive period of Indo-Chinese Modernism can be truly appreciated once more. ROBERT TURNBULL

Photographs: Susan Schulman

Spectrum preview

Spectrum 2004, the annual international furniture and interior design show, takes place between 18 and 21 May in the Commonwealth Institute on Kensington High Street, London. For the second year running, the AR is mounting an evening lecture, which has been generously sponsored by Gensler. David Chipperfield, the distinguished and internationally renowned architect, will be talking about his work at 6pm on Tuesday 18 May. As in previous years, the AR will give an Award for Excellence to the best new product in the show, which will be presented on Tuesday night after the lecture, and which will be followed by late night live music. The panel of judges, chaired by AR Managing Editor Catherine Slessor, will include Ken Shuttleworth and Sarah Wigglesworth. Among this year's new exhibitors are Cassina, ICF, Amtico, Ares Line, Segment Systems and Bute Fabrics. The exhibition will be open from Tuesday 18 May to Thurs 20 May, 10.30am to 9pm, and on Friday 21 May 10am to 3.30pm. Pre-registration can be arranged from now onwards, by calling 0870 429 4420 or by registering on-line at www.spectrumexhibition.co.uk, and the AR Spectrum lecture will be organized on a first come first served basis. Rob Gregory previews this year's exhibition.

801 ADOTTA SPA
Adotta Spa will be presenting Metafora, a new modular glazed partition and wall system designed by Ruggero Grandi.

Enquiry 801 www.arplus.com/enq.html

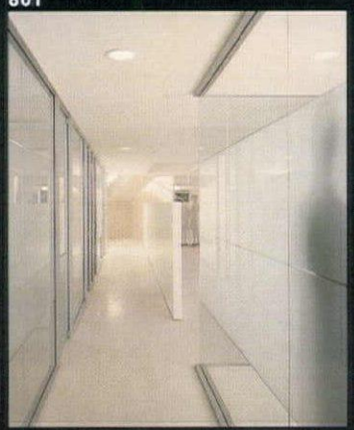
802 BEYON
Beyon's Storage range has mobile and personal free-standing bulk storage. Designed by Stephen Phillips, it complements the Beyon Beam and system desking, and includes mobile tambour pedestals with a drawer for hanging files. At 960mm high, the unit is ideal for accessing a laptop while standing and is available in a variety of colours.

Enquiry 802 www.arplus.com/enq.html

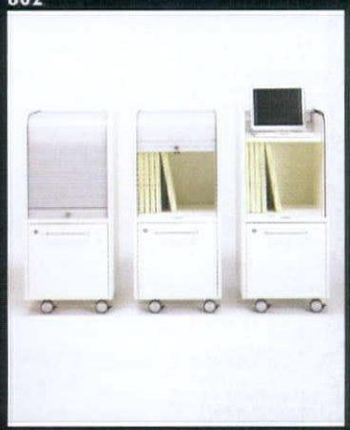
803 LESCO PRODUCTS
As part of a wide range of new products, Lesco will be launching Battista – a new coat and umbrella stand in diecast aluminium and epoxy-coated steel, designed by Michele De Lucchi and Sezgin Aksu; and Jasper, a new adjustable shelving system, designed by Pietro Arosio.

Enquiry 803 www.arplus.com/enq.html

801



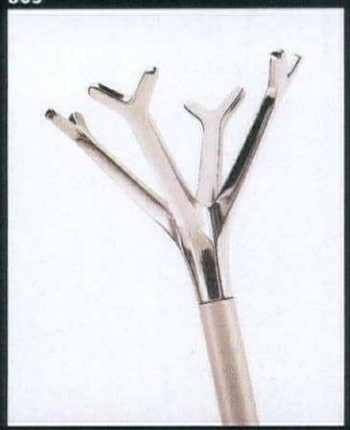
802

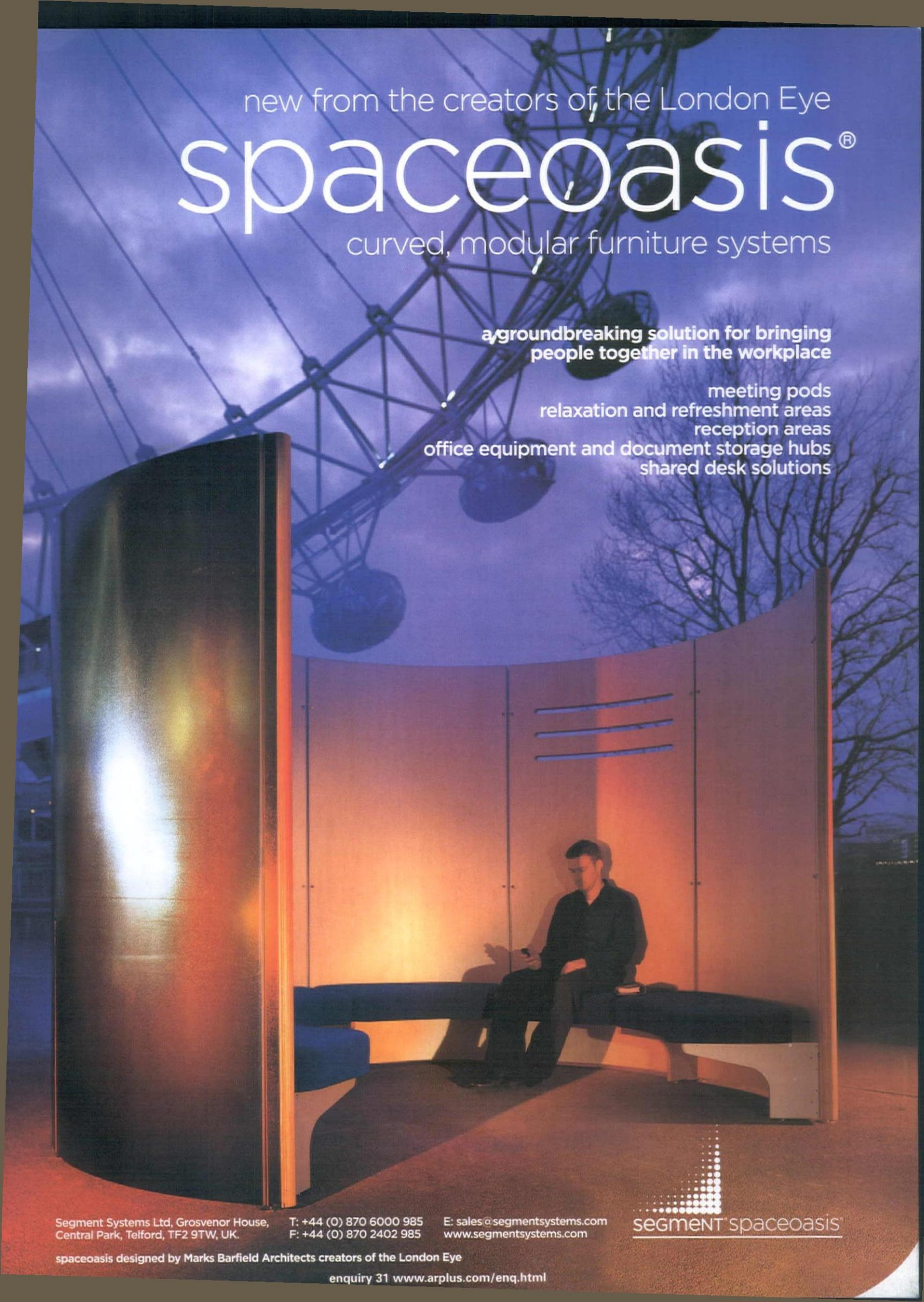


803



803




new from the creators of the London Eye
spaceoasis®
curved, modular furniture systems
a groundbreaking solution for bringing people together in the workplace
meeting pods
relaxation and refreshment areas
reception areas
office equipment and document storage hubs
shared desk solutions
Segment Systems Ltd, Grosvenor House, Central Park, Telford, TF2 9TW, UK.
T: +44 (0) 870 6000 985
F: +44 (0) 870 2402 985
E: sales@segmentsystems.com
www.segmentsystems.com
segment spaceoasis
spaceoasis designed by Marks Barfield Architects creators of the London Eye
enquiry 31 www.arplus.com/enq.html

aj the architects' journal

Burning Issues

an aj conference

Life safety and property protection in building design

27th May 2004
The Lowry Arts & Entertainment Centre, Salford, Manchester

Supported by:

FPA Fire Protection Association

Fire Safety Development Group

Includes Case Studies from:

Retail, Leisure, Hotel, Hospitals, Schools and Manufacturing sectors

Speakers include:

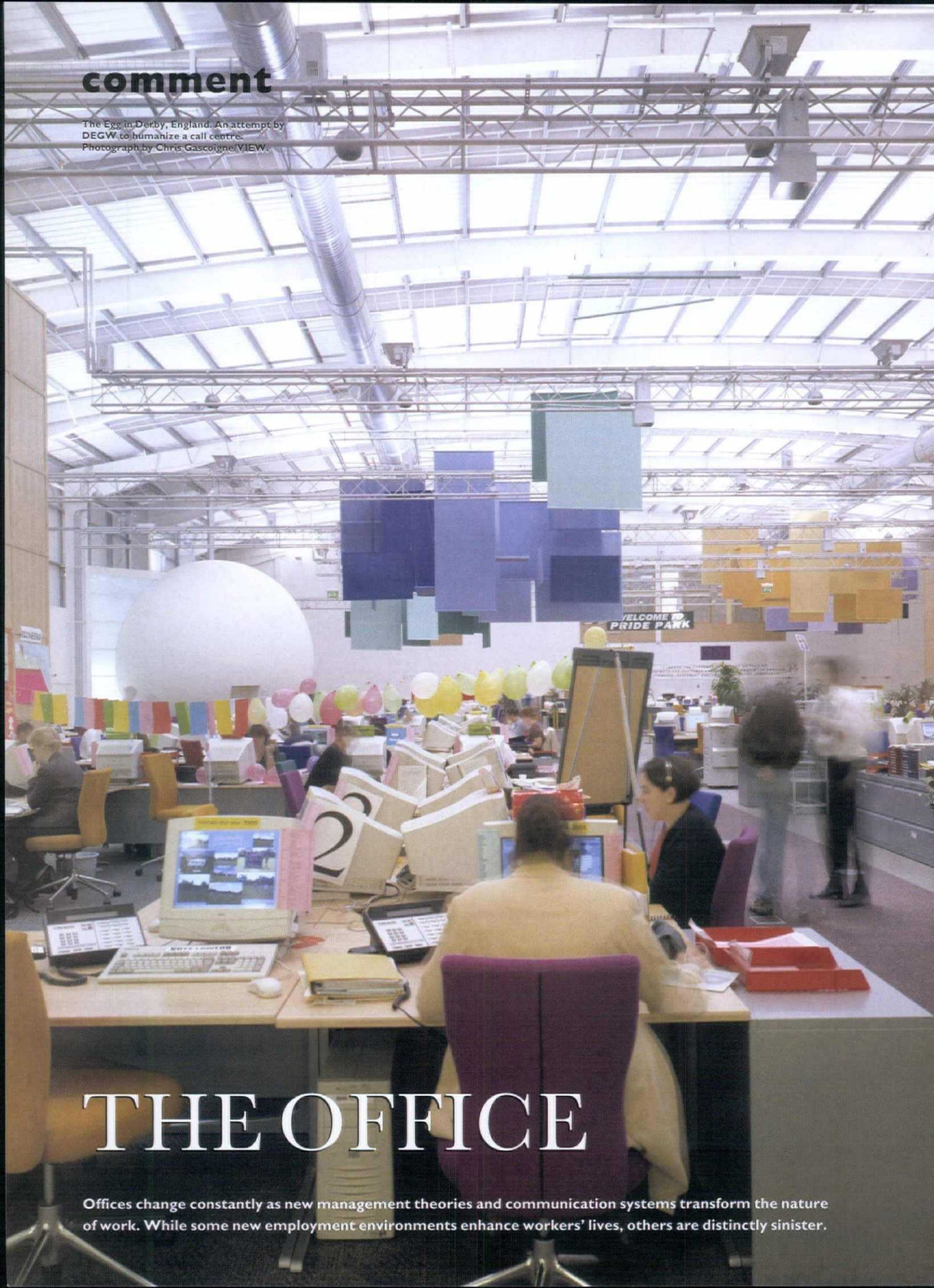
Jonathan O'Neill, Fire Protection Association
Mike Wood, Fire Safety Development Group
Alan Porter, Warrington Fire Research Centre
Tim Partington, Chapman Taylor
Jonathan Manser, Manser Practice
Nick Troth, Arup
John Barnfield, Tenos
John Cooper, Anshen Dyer
Bob Keenan, Sheppard Robson

Sponsored by:

Kingspan® INSULATED ROOF & WALL SYSTEMS

For full programme information and to register -
Tel: 020 7505 6044 Email: constructconferences@emap.com
or visit: www.burningissues2004.com


s-lec®
Leading technology, leading the way
S-LEC® offers 40% more IR protection than standard PVB.
Kim Ayako
>SEE WHAT 3-LAYER
TECHNOLOGY
CAN DO FOR GLASS.
SEKISUI
enquiry 27 www.arplus.com/enq.html



The Egg in Derby, England. An attempt by DEGW to humanize a call centre. Photograph by Chris Gascoigne/VIEW.

THE OFFICE

Offices change constantly as new management theories and communication systems transform the nature of work. While some new employment environments enhance workers' lives, others are distinctly sinister.

All workplaces now tend to the condition of the office. Even in factories, developments in automation and information processing ensure that work is in general supervisory, rather than laborious in the old-fashioned sense: no longer do people have to haul slabs of red-hot metal around, or exert brute energy to hew ores with pickaxes.

But paradoxically, many offices now tend to the condition of the early twentieth-century industrial workplace. This is particularly so in the case of call centres, the building type which (unless we are unlucky enough to work in one) we all try to ignore, and which are rarely seen by outsiders (never previously in these pages for instance). Typical call centres have rows of operatives ceaselessly talking into their telephone headsets while crouched over computer screens. Supervision is Benthamite, with supervisors able to command large numbers of people with a glance. Call-centre workers are the galley-slaves of the twenty-first century, who power the system from which the rest of us derive much benefit.

No wonder that, using comparatively cheap modern telecommunications, such work can easily be exported. Scarcely a week goes past in Britain without news that hundreds of call-centre jobs have been relocated to the Indian sub-continent, where English-speaking labour is much less expensive, and work can be conducted in really cheap factory-like spaces. (And hardly a week goes past without a telephone call from someone with a slight Indian accent trying to sell you something, usually a financial service, that neither you, nor the speaker, quite understands.) Of course, there are exceptions from the norm, for instance DEGW's centre for Egg in Derby, where the semi-industrial volume is enlivened by banners and punctuated by spatial events in which people can rest or change their work-modes in meetings and training sessions. The building is claimed to have reduced the very high rates of staff turnover and absenteeism common in most European call centres (though not, as yet, Asian ones).

The Egg centre attempts to give a sense of individuality and stability to individuals toiling in the featureless, arid endless plains of so many contemporary workplaces. The notion of personal place is being eroded in conventional offices. Developments in communications technology have enabled the evolution of hot-desking and its descendants. Crudely, hot-desking, which began to emerge in the early '90s of the last century, recognizes that many of us spend a lot of time out of the office, therefore the space we occupy and the electronic machinery we use can be much more economically deployed if the organization arranges to have fewer workstations than staff, who have to use whatever is available when they arrive.

Abolition of personal space

Personal space is abolished. No longer can people have their reference books and photographs of family and chums, nor flowers, nor any other indication of individuality. Now, there are efforts to make workplaces more particular, while not abandoning the economic benefits of new technology. In a recent book,[1] Jeremy Myerson and Philip Ross categorize recent trends in creative office design as 'narrative, nodal, neighbourly and nomadic': distinct, but overlapping approaches.

By 'narrative', Myerson and Ross mean workplaces which 'tell a story about a company and its brand through an experience or journey through interior space'.[2] All is marketing: workers are expected to live and breathe the brand. Constant visual stimuli are provided to promote 'a service ethos'. One of the examples Myerson and Ross illustrate, the offices for the Ogilvy & Mather advertising agency in Los Angeles by Shubin + Donaldson, is liberally decorated by such slogans by Ogilvy as 'We sell or get fired'. I suppose the same applies to most offices, but few have to rub the message in with such violence. It is true that if editors of the AR stop writing, they will be asked to leave, but it does not seem necessary to emphasize the fact by sticking up posters saying 'Scribble or go'. (In any case we have no walls in this office, so there is nowhere to display slogans.)

In the nodal office type, Myerson and Ross suggest that fixed points in space provide hubs for business – 'the physical manifestation of the organization in an increasingly virtual world'[3] – places in which the often mobile staff can come together for meetings, training, mentoring and all the other rituals of bureaucratic capitalism.

The authors suggest that in 'neighbourly' offices 'social interaction is encouraged rather than frowned on'.[4] Such a place is apparently designed as a 'complete corporate society' with a 'repertoire of town squares, garden fences, entertainment zones, quiet spaces and lively bars' which increasingly mirror the 'dynamic of the modern city, with its chance encounters, its colour and bustle'. Clearly, Myerson and Ross are inhabitants of Renaissance Siena or Parisian flâneurs from the 1920s. But it's clear what they mean, and the office as neighbourhood is the richest, in human terms, of the four types they describe. Much work has been done on the type in the last two decades, notably by Scandinavians like Ralph Erskine, Niels Torp and Pekka Helin, who have evolved forms of what they call the 'combi-office', in which the whole of human life is encompassed. From the public street and piazza, through the court for small communal and group sessions, to the private study. The most recent inspiring instance of such an approach is the brilliant Genzyme Center in Cambridge, Massachusetts by Behnisch, Behnisch & Partner, in which a very wide variety of working places is united and illuminated by a marvellous, ever-changing, column of light (AR April, pp59-65).

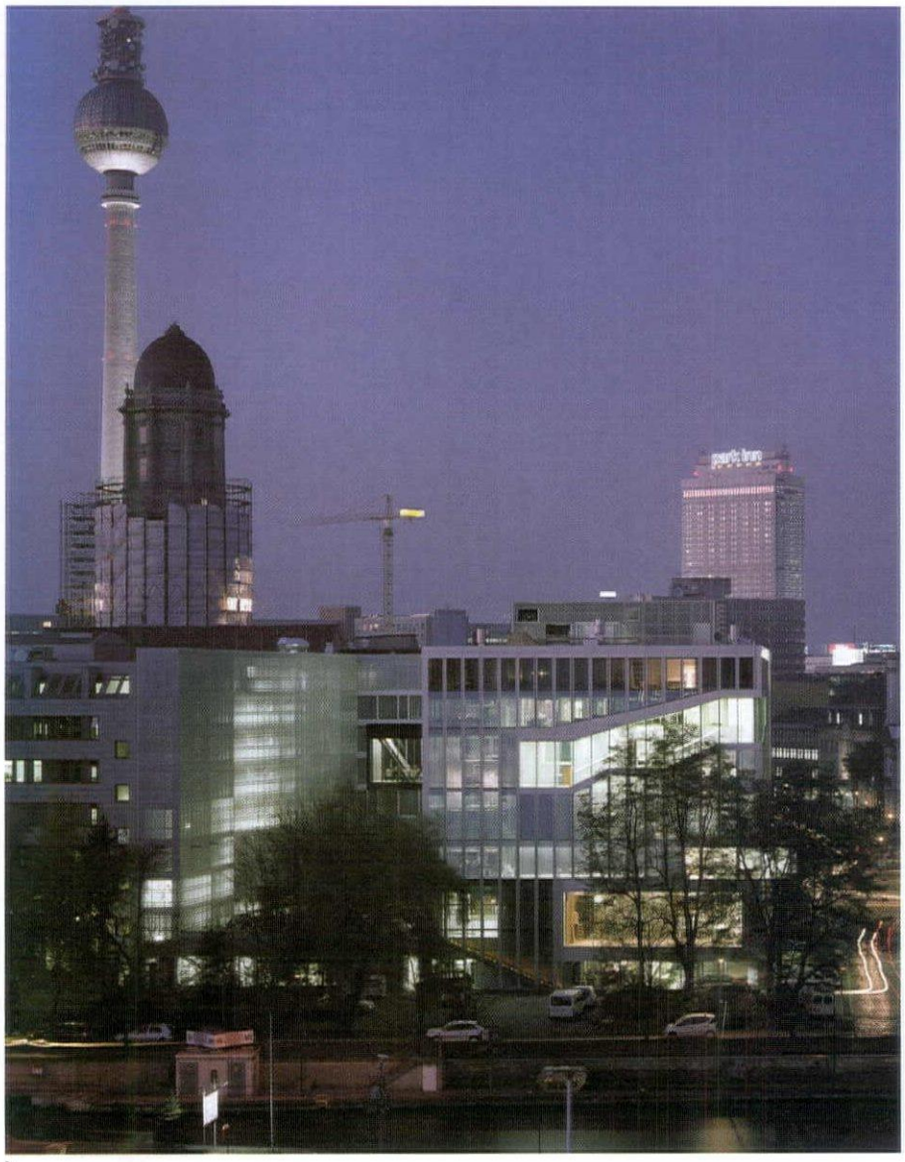
All-consuming neighbourhoods

There are two problems with the neighbourly office. The most obvious is the fact that, to create a successful one on a large scale really committed clients are essential – organizations like Genzyme, or SAS and BA (which commissioned Torp to make two splendid headquarters buildings – ARs March 1989 and August 1998). But such clients are rare. The other problem is that such organizations tend to be all-consuming. Because their buildings are often in the suburbs, or even in the countryside, the owners can organize the whole lives of their workers. It is unnecessary and sometimes difficult to leave such buildings during the working day; they provide everything, from shops to cafés and restaurants.

New communications systems, such as mobile telephones and the internet, allow staff to escape from such spatial confinement. The fourth category of new office types identified by Myerson and Ross is the 'nomadic'. Offices, they say, 'are no longer dependent on location'.[5] They are 'geographically distributed across the spectrum of people's lives – from home and high street to airport lounge and serviced club', in other words anywhere a machine can be plugged in. The drawback to this kind of office life is that it can trade space for time. You may not have to go to a particular place at nine o'clock every day (environmentally, a most expensive and absurd form of behaviour, wantonly increasing consumption and pollution), but in return, you are on call 24 hours a day, seven days a week. A further problem is that the nomadic office tends to do away with the only real reason for having centralized workplaces: direct human interaction, both intentional and casual.

Except in call centres, where the old rigid hierarchies largely pertain, and for which there seem to be few remedies save the cosmetic, offices ought to be places in which people can be creative, both as individuals and in groups. In this respect, the neighbourly office type seems to be the most promising. It has a distinguished history, ranging from at least Herman Hertzberger's 1972 Centraal Beheer to the Behnischs' Genzyme Center. In the latter, a powerful environmental imagination is at work (though its effects are somewhat curbed by a stolid masterplan). The future of the office as a building type will surely emerge from an imaginative interaction between the aims of maximizing enjoyable human creativity and the need to create buildings that can live in creative harmony with the planet.

1. Myerson, Jeremy and Philip Ross, *The 21st Century Office*, Laurence King Publishing, London, 2003.
2. *Ibid*, p17. 3. *Ibid*, p85. 4. *Ibid*, p131. 5. *Ibid*, p199.

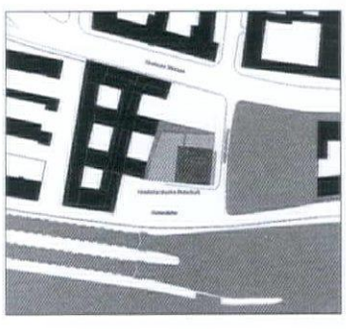


1

1
The new Dutch Embassy, the latest addition to Berlin's rapidly evolving skyline, occupies a site on the edge of the river Spree.
2
After dark, the snaking trajectory around the building is revealed.

THE CABINET OF DR KOOLHAAS

Gently subverting Berlin's urban matrix, the new Dutch Embassy is an Expressionist labyrinth with a surprisingly informal interior realm.



site plan

DUTCH EMBASSY,
BERLIN, GERMANY
ARCHITECT
OMA

DUTCH EMBASSY,
BERLIN, GERMANY
ARCHITECT
OMA

The new Dutch Embassy in Berlin is a classic Koolhaas building. It reveals traces of some of his best known works and concepts, such as the external metaphoric materialism of the Rotterdam Kunsthal and the internal structural and functional mazes of the Jussieu library in Paris. Yet compared with other current OMA mega-projects such as Seattle Library or the headquarters for Central Chinese Television, the Dutch Embassy is actually a relatively modest building.

Perhaps it was the choice of site in former East Berlin, now officially known as Mitte (literally 'middle'), that incited such a highly controlled and introspective urban and architectural solution. Contrary to expectations, the central location does not exude the hustle and bustle of nearby Potsdamer Platz. Instead, Klosterstrasse (Monastery Street) runs quietly off the busy Stralauerstrasse and ends on the quayside of the river Spree where the water flows slowly and darkly into a lock. Few tourists find their way here unless on a river cruise. Development of the prominent corner site, which had been vacant since the war, had to conform to Berlin building regulations. These were precisely defined by the city's former chief planner Hans Stimmann and any new building had to occupy all four corners of the site.

Being well versed in overcoming the inhibitions of planning laws, Koolhaas managed to avoid a preconceived standard solution. Instead of proposing the customary atrium or inner courtyard, he created a free-standing monolithic 27 x 27m cube enclosed by slim L-shaped wings, so achieving a narrow but totally open courtyard while still fulfilling the requirement to build on all four corners. Call it Dutch irony, but the urban solution is both perplexing and intriguing.

In functional terms, the two spatially interlocked volumes are divided between offices located in the cube and apartments in the one-room deep L-shaped wings, along with plant rooms (the building is fully mechanically ventilated). Linked by five vertically stacked bridges, both volumes stand on a raised platform which serves as the underground car park for only 28 vehicles, despite staff numbers of 70. Underneath, a tarmac ramp leads up from the street level into the courtyard where the main entrance is located. From there a continuous 200m strip, or what



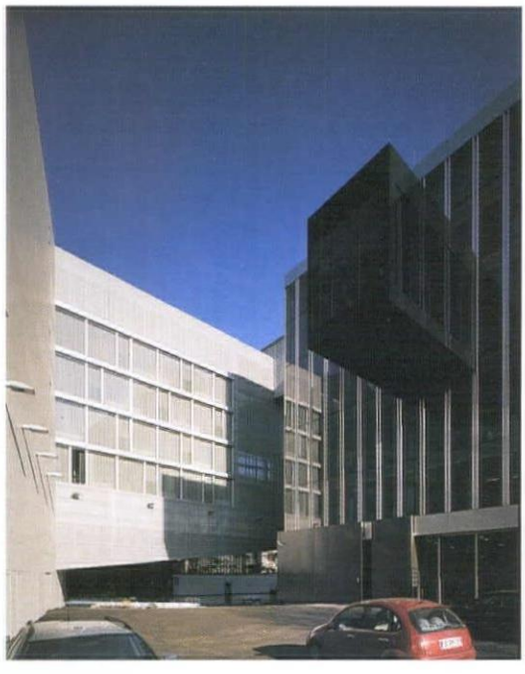
3



4



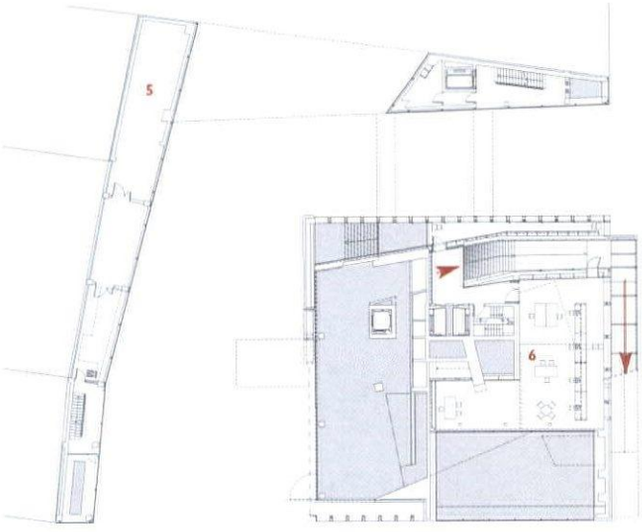
5



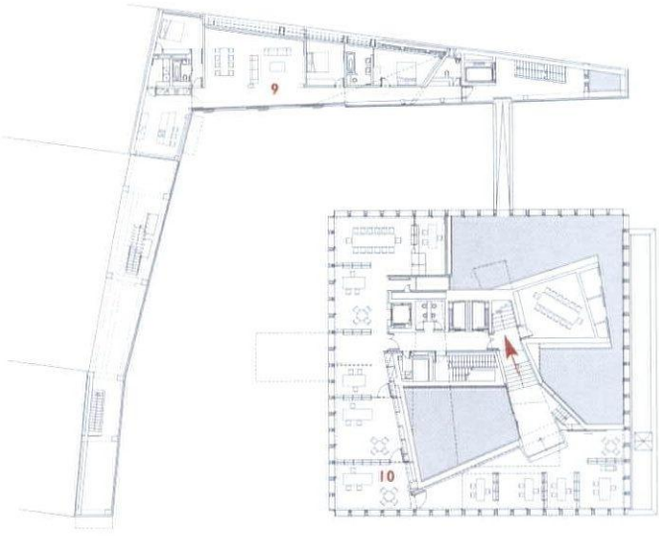
6

3
Slim wings are linked to the main cube by stacked bridges.
4
Entrance to the embassy compound.
5
Inside the cantilevered volume of the conference room.
6
The adjacent wings meet the local planning requirement to build on all four corners of the site ...
7
... but the main focus of attention is the cube, an impressively object building, but modest in scale when compared with other current Koolhaas projects.

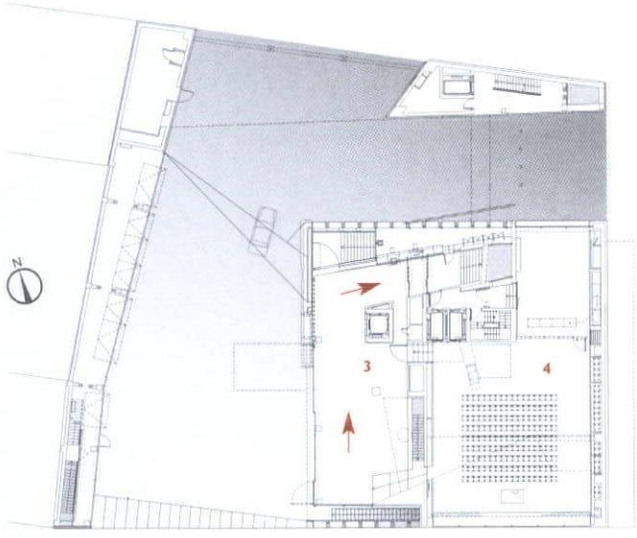




first level

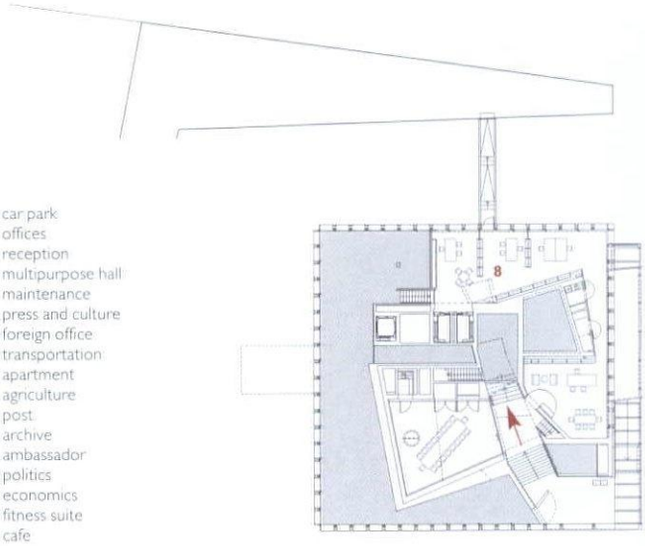


fourth level

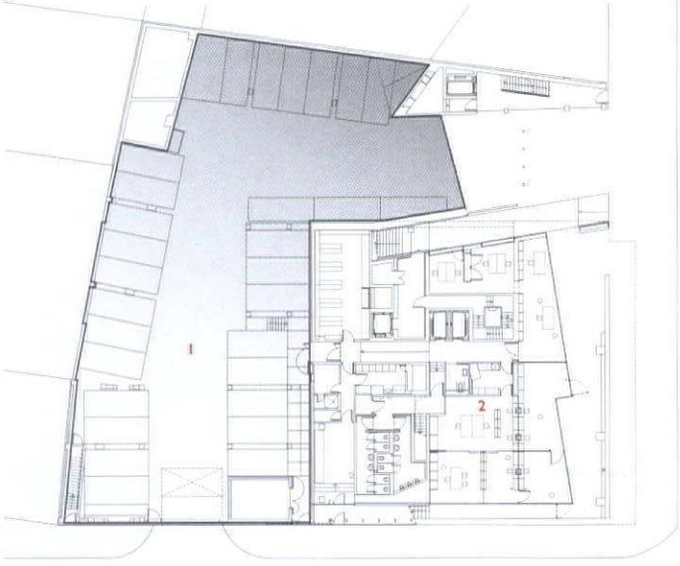


ground floor plan (scale approx 1:500)

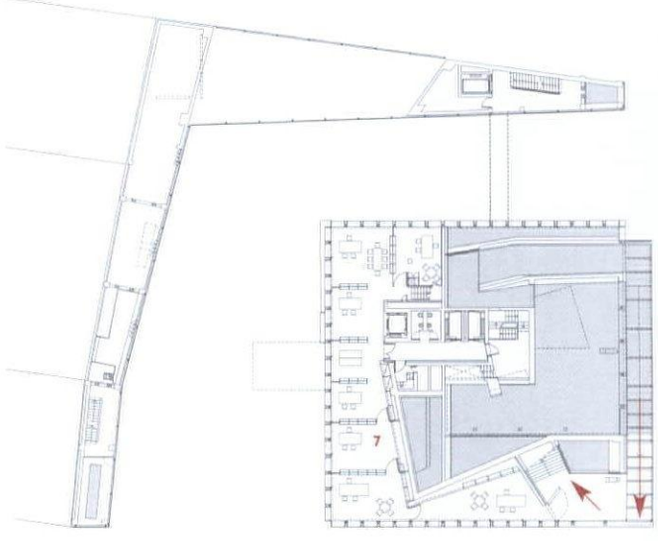
1 car park
2 offices
3 reception
4 multipurpose hall
5 maintenance
6 press and culture
7 foreign office
8 transportation
9 apartment
10 agriculture
11 post
12 archive
13 ambassador
14 politics
15 economics
16 fitness suite
17 cafe



third level



lower ground floor

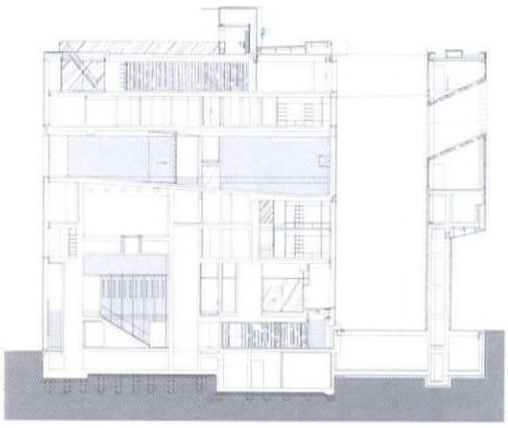


second level


LANGE
LANGE
BN TV 86



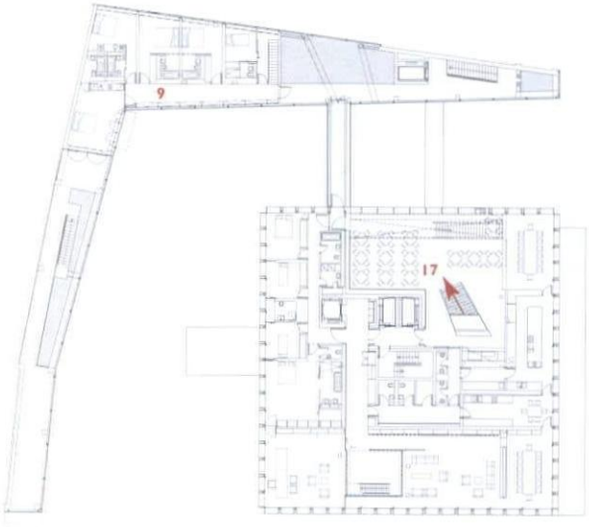
seventh level



cross section



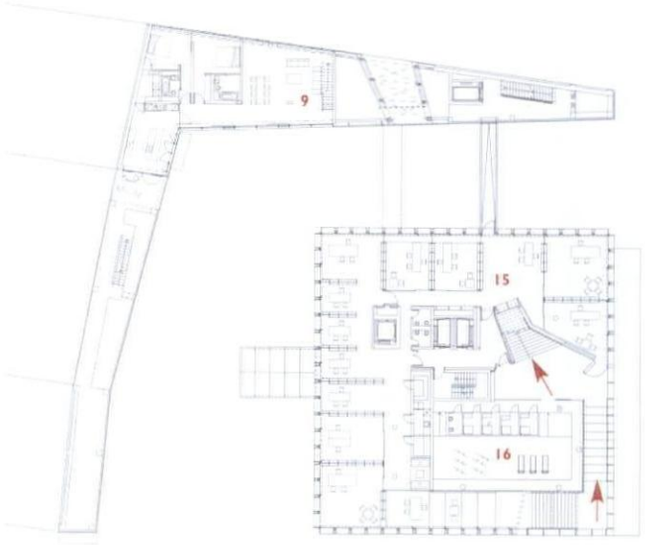
sixth level



ninth level



fifth level



eighth level

DUTCH EMBASSY,
BERLIN, GERMANY
ARCHITECT
OMA

Koolhaas calls a 'trajectory' (in effect, a succession of staircases, ramps and corridors), snakes its way up through the building. At some points it emerges on or even through the facade (in the case of the cantilevering glass corridor above Klosterstrasse), changing direction of ascent and gradient until it reaches the restaurant and roof terrace. Floors, ceilings and walls of this architect-styled 'stairway to heaven' are clad in aluminium and sometimes even in plain or coloured glass.

Typical of Koolhaas, there is an honest, almost brutally direct, confrontation with materials. Surfaces jump out at you, not only because of their vivid hues, but also because of their harsh and relentless objectivity. Over time, the trajectory's cantilevered green glass ramp in will bear visible marks of wear and tear, just like the sheet aluminium on the floors and staircases. You slightly fear that the building, otherwise not so immaculately detailed and designed, might gradually begin to resemble a tatty old Dutch space station.

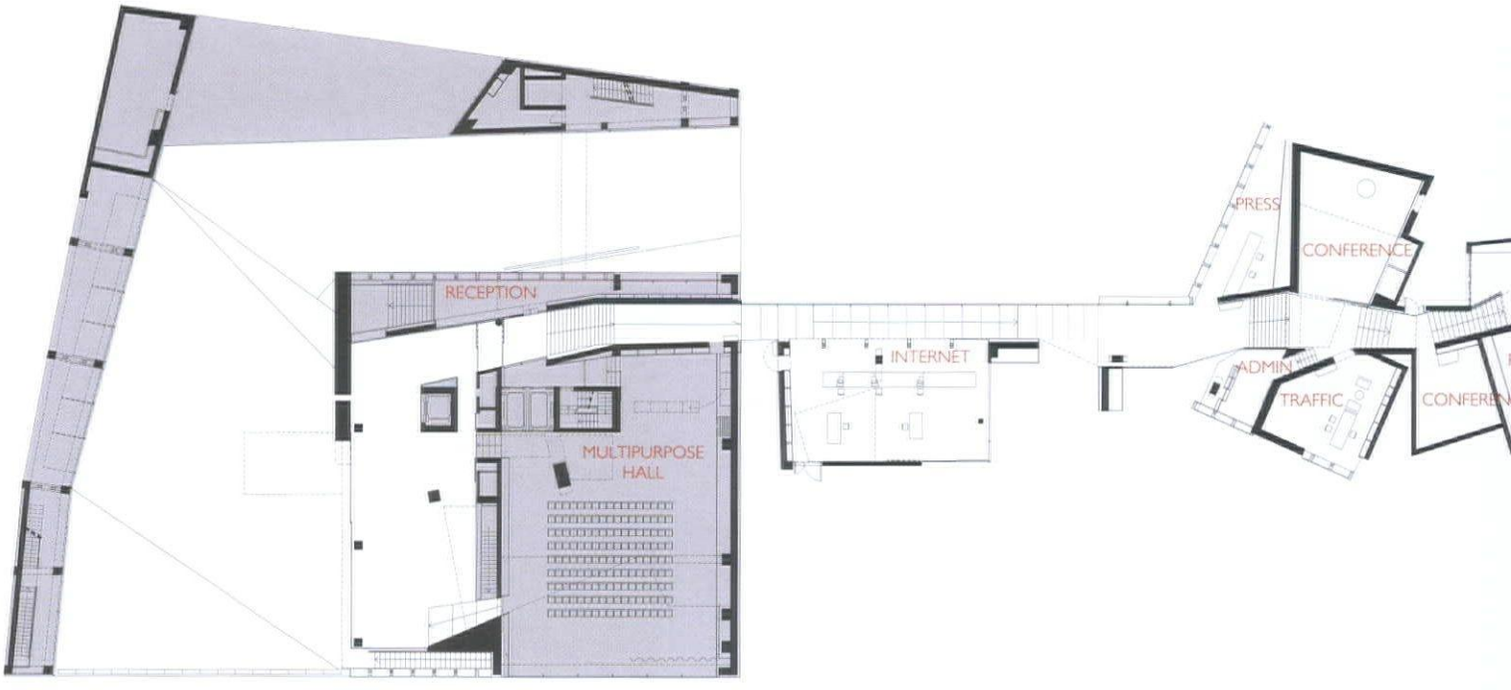
Due to the restricted floorplate size (700 sq m), the interior is dominated by the trajectory. This often generates curious configurations as the architect and his technical consultants had to squeeze, fold and contort the available space. As Koolhaas does not deal in conventional floors and storeys, it is difficult to arrive at an accurate number of floors. (Discussing the notion of a mini high-rise, he once mentioned 20 storeys.) In reality, there are only 10 levels of varying height in this 26m-high building.

Structurally, the embassy is a tour de force. Each floorplate rotates and cantilevers over the one below and no single internal column runs through the entire structure (only four walls project through from top to bottom). With its oblique corridors, passages, ramps, steps, views through coloured glass, monstrously thick rotating doors and dead ends, Koolhaas' ingenious maze is reminiscent of the set for the iconic German expressionist film *The Cabinet of Dr Caligari*. At times, columns and heavy transfer beams appear in the most baffling positions. One particular example is the very



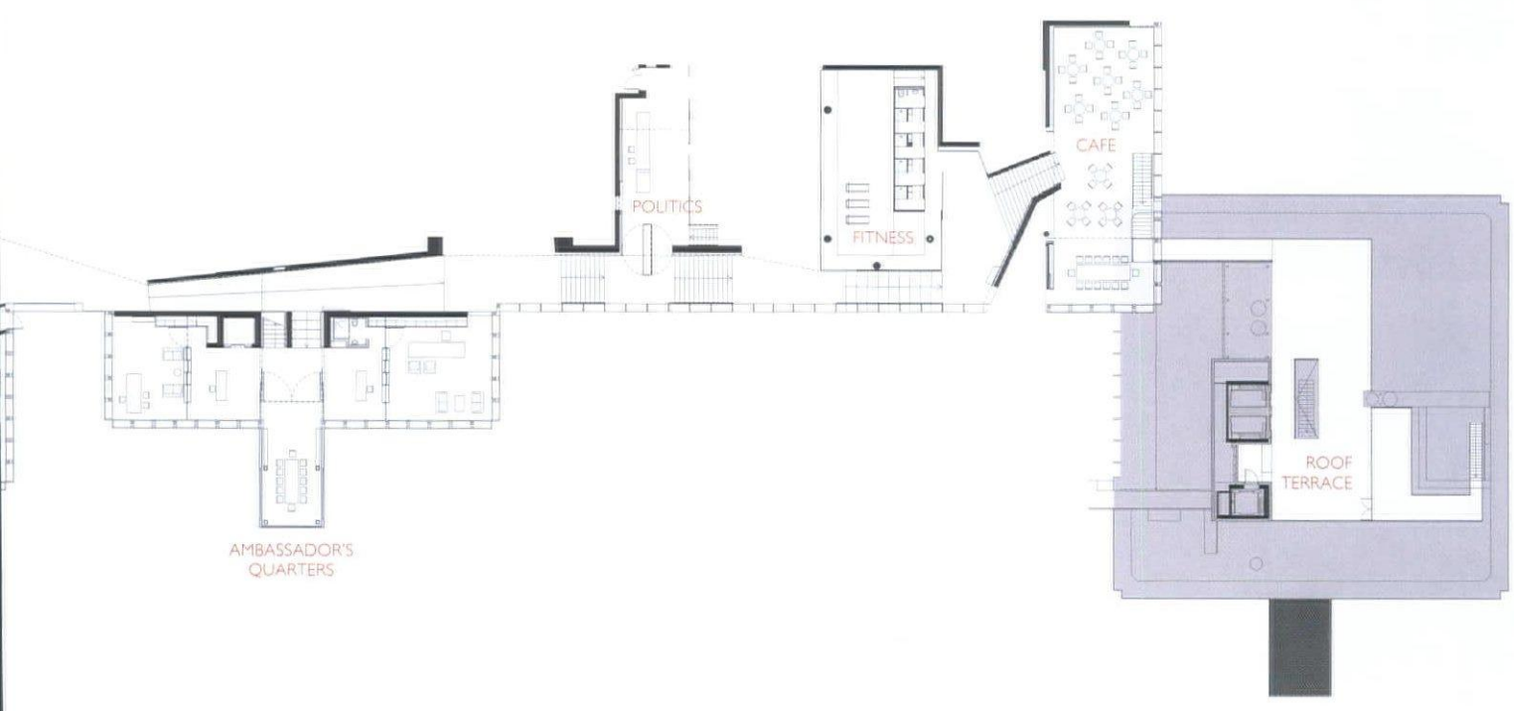
8

8
The fashionably glum interior is dominated by the presence of the trajectory.
9
Ramps, stairs and corridors wind around the building, connecting the principal spaces.



 plan of 'unravelled' trajectory (scale approx 1:250)

9



DUTCH EMBASSY,
BERLIN, GERMANY
ARCHITECT
OMA

low ceiling in the trajectory on level five, which compels tall visitors, such as Koolhaas, to instinctively lower their heads.

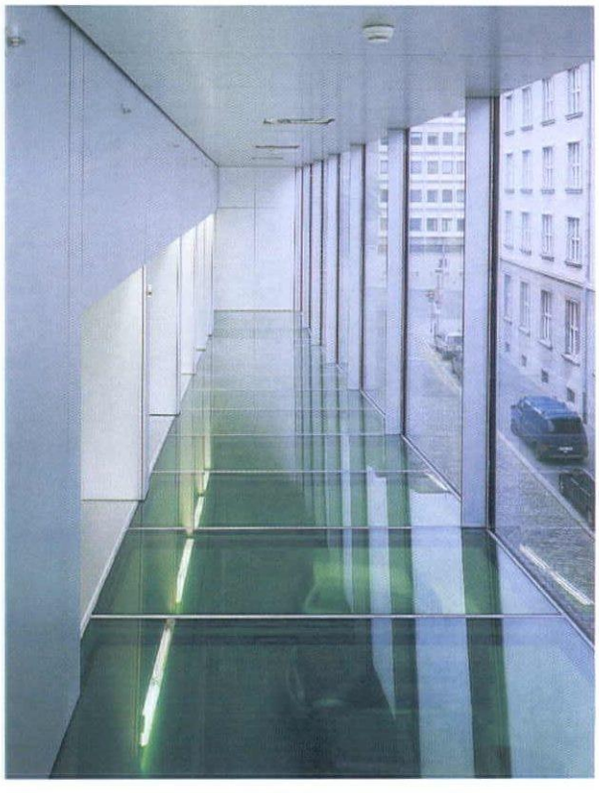
Because of the deliberate spatial complexity, there is little coordination between interior and exterior. Here, Koolhaas pays the price for his structural manoeuvring, as he is obliged to rely on a loadbearing double facade. Where the internal zigzagging of the trajectory feigns freedom or even anarchy, the straight steel columns that run down the full height of the building indicate a necessary and more simplistic rigour. Despite the spectacular feat of one conference room cantilevering 5m out from the facade and the trajectory's handful of timidly projecting features, the external envelope is actually a dreaded Cartesian cage. Evidently the spectacular cost (35 million euros) and extraordinary planning and construction time (five years) could not assuage this fundamental stylistic defect. Did the regimented marching order of Berlin's facades finally catch up with the master of the informal?

Still, Koolhaas' embassy is undoubtedly a cunning retort to dogmatic planning laws as well as being another free gift to the city of Berlin. It even frames the outlandish Alexanderplatz television tower, a symbolic relic from the era of perceived Communist superiority over the West. From the core of the embassy cube there is an unobstructed view (through a gigantic opening in the apartment wing) of the tower's Sputnik-like top. It is a powerful (yet also possibly partly ironic) gesture of reverence from Koolhaas to a city that once upon a time publicly denounced him and his views on modern architecture.

CHRISTIAN BRENSING



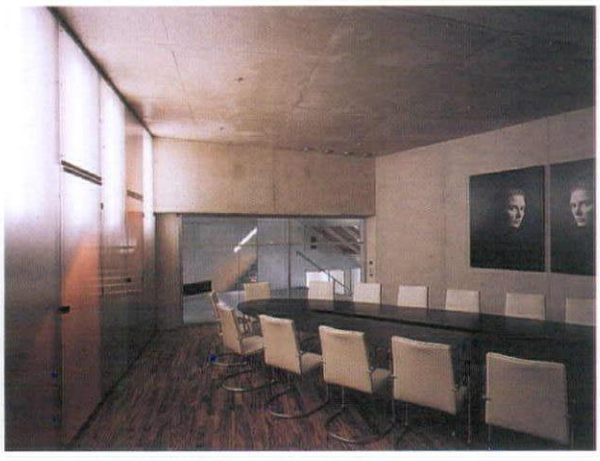
10



11



12



13

Architect
OMA, Rotterdam
Structural engineers
Royal Haskoning, Arup Berlin
Services engineers
Huygen Elwako, Arup Berlin
Photographs
Christian Richters

10
The staircase is articulated on the facade as a diagonal slash of glazing.
11
Green glass panels unexpectedly dematerialise the floor plane.
12
A typical office on the upper floors.
13
A meeting room adorned with contemporary art.
14
The multipurpose hall on the first floor.




Civic offices,
Dooradoyle, Ireland
ARCHITECT
Bucholz McEvoy
Architects

With the construction of new local authority buildings all over the country, Ireland is undergoing something of a municipal renaissance. Encouragingly, rather than opt for lowest common denominator methods of commissioning and design, the Irish authorities have put the majority out to competition, thus raising architectural standards and presenting a younger generation of designers with a chance to tackle sizeable projects. Briefs emphasize openness, transparency and environmental responsibility, with reduced energy use in construction and operation. The outcome is a lively new coterie of civic buildings that confound and transcend the more familiar notions of municipal drabness.

Completed at the end of last year, Bucholz McEvoy's county hall and offices in Dooradoyle, County Limerick personifies this new Celtic wave. An earlier municipal building in Fingal (AR February 2001) represented an audacious coming of age for the Dublin-based partnership of Merrit Bucholz and Karen McEvoy, manifesting skill and style beyond their years (both not yet 40). And though this latest project is, as some critics have noted, the equivalent of that difficult second album, happily there seems to be no loss of energy or ingenuity in its conception and execution.

The site was unpromising: a typical nondescript, suburban edge condition where sprawling retail development marks the boundary between town and countryside. The new building's nearest neighbour is a huge, introverted shopping centre, but the presence of a new county library suggests an attempt to establish a decentralized node of civic functions that might extend beyond shopping. Rather than present an object marooned in a sea of parking, Bucholz McEvoy set their building 70m back from the road, taking advantage of a 2m drop in level across the site. Long earth berms conceal cars and animate the pancake flatness of the suburban topography. Over time, the banks of vegetation will mature to form a green edge along the road and connect with the open spaces to the east of the site.





Despite being the political centre of the county, Limerick's local authority is an eclectic and evolving organization, with nine different departments. These were originally housed in the city centre, but had no clear sense of community or civic identity. Bucholz McEvoy's new building is a decisive riposte to bureaucratic anonymity. Glimpsed from the road, the squat terracotta tiled drum of the council chamber set against a delicate carapace of timber trusses, like the bleached skeleton of a prehistoric beast, powerfully proclaim the presence of something modern, different and self-assured.

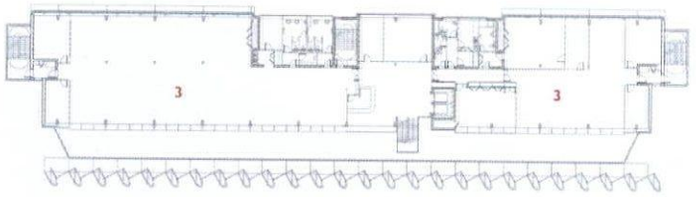
The cylinder of the council chamber forms part of a secondary three-storey block that protrudes at right angles into the bermed car park from the main five-storey body of the building. Isolating the chamber in this way restores a sense of human scale within the more impersonal civic context. An earth ramp leads up to the main entrance, with visitors passing under the long, rectangular box of the secondary block which is propped up on slim pilotis. The feeling of compression generated by this approach is spectacularly dispelled by the generous proportions of the building's set-piece space, a soaring, quadruple-height atrium that runs along
the entire length of the main block. Overlooking this civic forum are stacked floors of open plan and cellular offices. Light percolates through the timber exoskeleton that shades the angled glass membrane on the west side of the atrium, casting a shimmering pattern of striated shadows around the tall nave-like space.

Designed in collaboration with engineers RFR, the eye-catching brise-soleil ingeniously integrates structure and solar control.

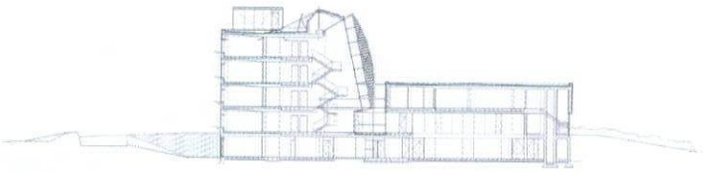
1
A huge timber brise-soleil is the dramatic formal and functional signature of Limerick's new civic offices.
2
The council chamber is contained in a terracotta tiled drum.
3
The building is set back from the road with parking concealed among a topography of earth berms, which will eventually mature into green mounds.

CIVIC DIGNITY

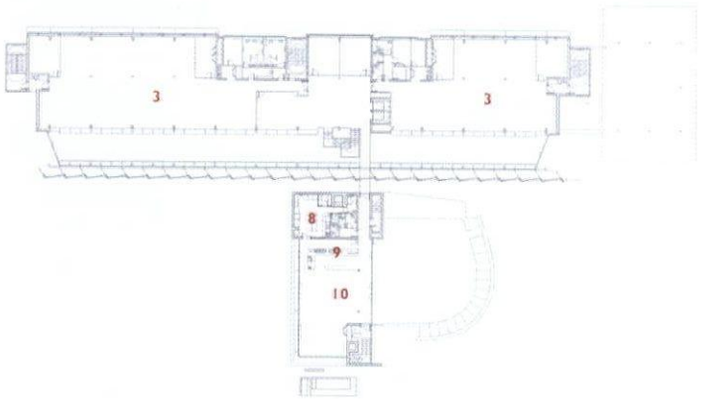
Part of a programme of imaginative municipal building in Ireland, these new offices inventively address concerns of form, site and environment.



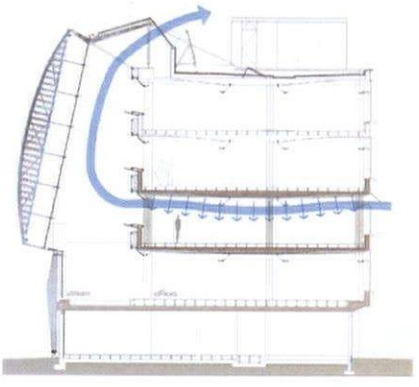
second floor



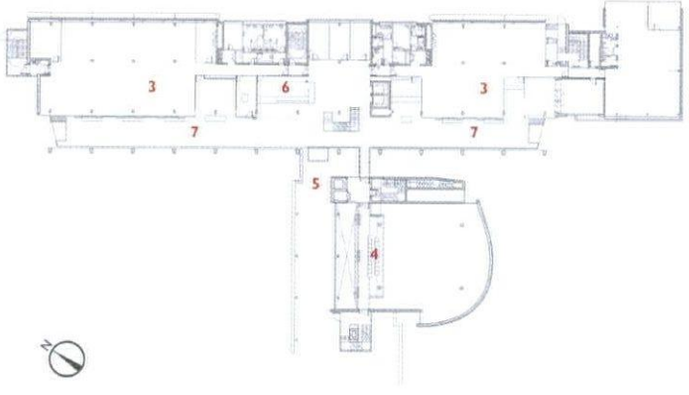
cross section



first floor

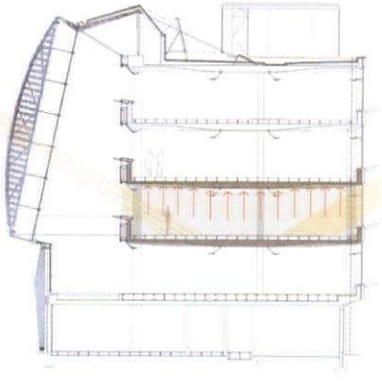


cross section showing night-time cooling

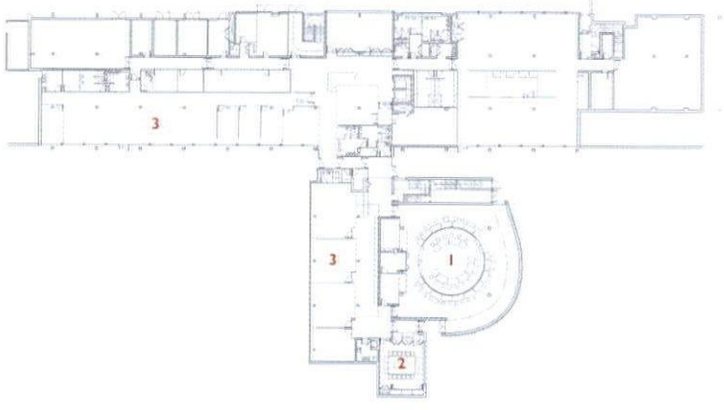


ground floor plan (scale approx 1:1250)

1 council chamber
2 meeting room
3 offices
4 public gallery
5 main entrance
6 reception
7 atrium
8 kitchen
9 servery
10 staff restaurant



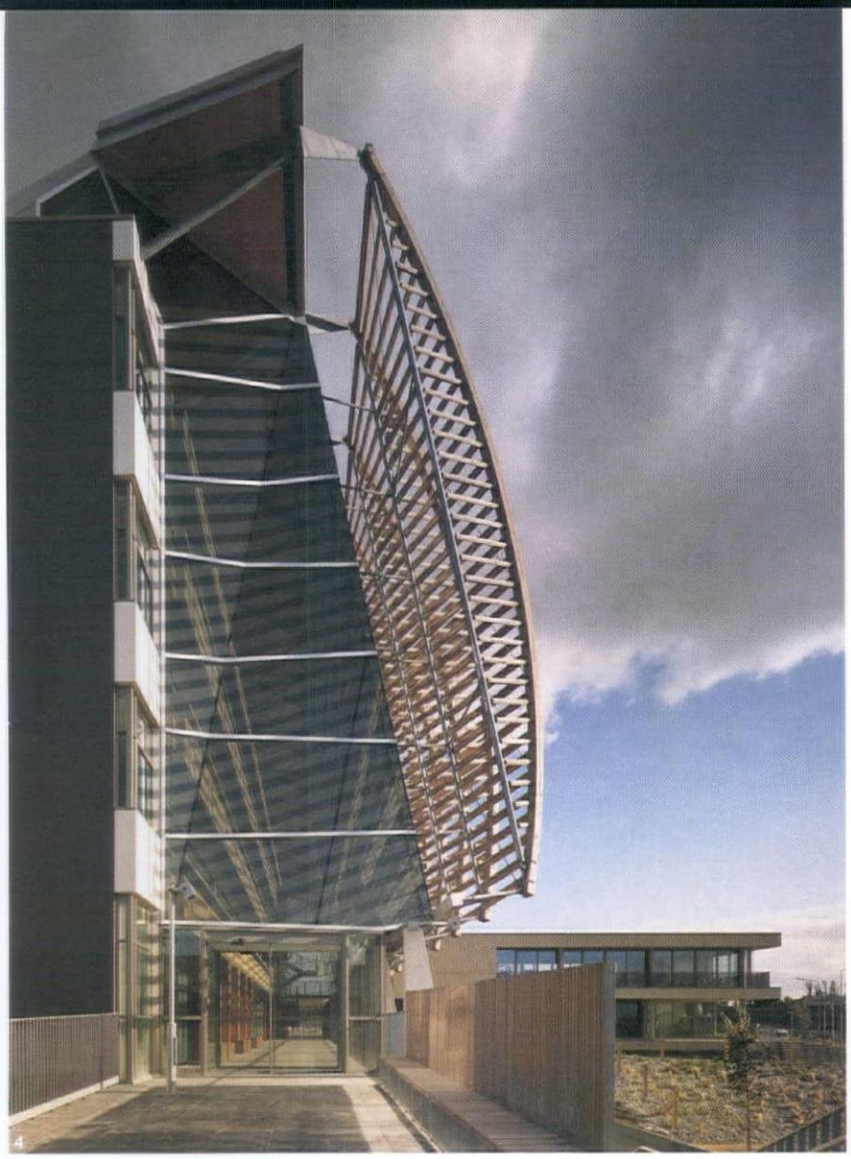
cross section showing daytime heat gain



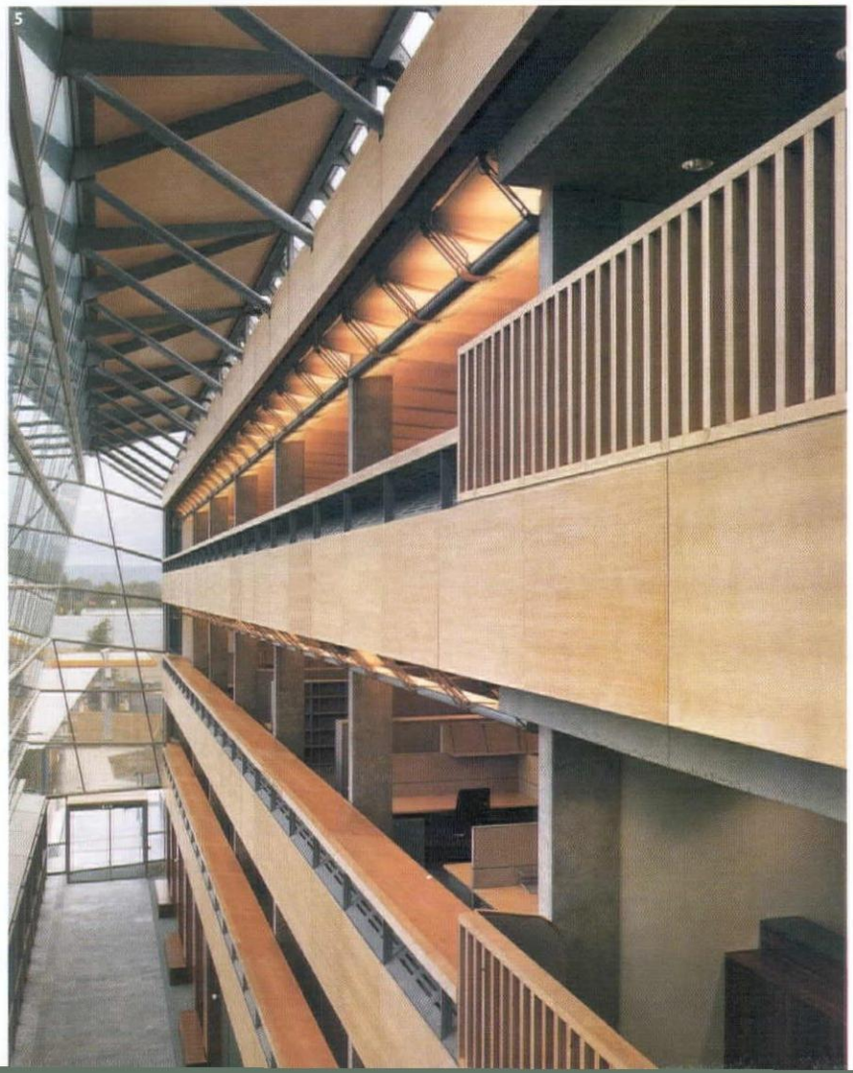
lower ground floor

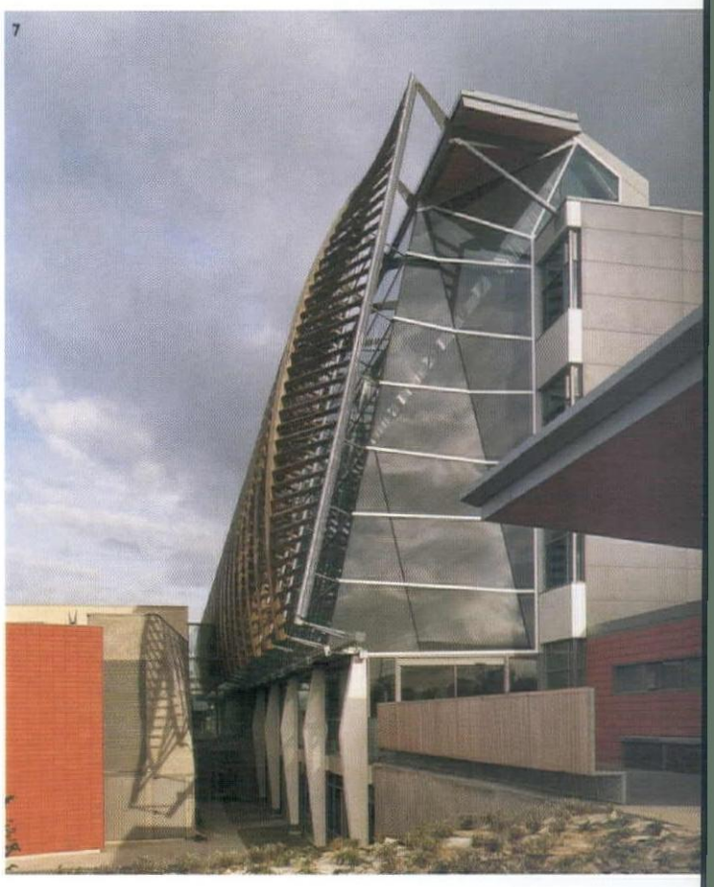


location plan



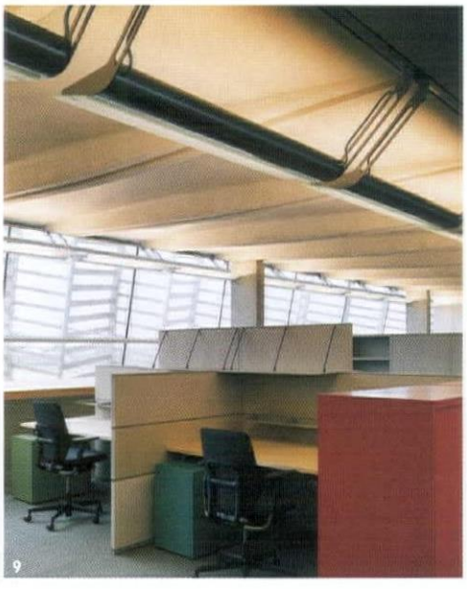






4
The timber lattice is made up of trusses suspended between horizontal transfer beam and steel roof structure.
5
Office spaces overlook the long atrium.
6
Projecting light shelves on the more hermetic east elevation bring daylight into the interior.
7
Angled truss members optimize shading without moving parts.





CIVIC OFFICES, DOORADOYLE, IRELAND
ARCHITECT
BUCHOLZ MCEVOY ARCHITECTS

Structurally, it acts like a giant ribcage consisting of 25 vertically spanning timber trusses. Each 15m long truss is made up of glulam Scots pine members anchored to a vertical steel tube. Support is provided at the bottom by a horizontal transfer beam resting on sculpted concrete columns and at the top by steel members tied back to the main concrete frame. Together, the 25 trusses act as a composite structure 75m long, transferring horizontal loads from the glass facade. Vertical loads are carried by the steel roof structure. The angled members of the individual trusses help to optimize shading for both south and west sun angles without the maintenance bother of moving parts.

This sophisticated pleasure in the way things are made and put together is also reflected in the gently contoured underbelly of the office floors, created using special fibreglass moulds from a boat builder. (Prototypes for these featured in the Irish entry to the last Venice Biennale, AR October 2002.) On the more hermetic east facade, the concrete slabs project beyond the building line to form light shelves that reflect illumination back into the heart of the building. The thermal mass of the exposed concrete soffits also plays a key part in a strategy of passive environmental control.

The building is entirely naturally ventilated, with fabric, structure and skin tuned to control the internal environment. The atrium is the engine of ventilation acting as a thermal chimney, taking air from the offices and exhausting it at the top. Narrow floor plates (17m wide) are easily cross ventilated from east to west or from offices to the atrium. Vertical louvres incorporated into the east facade allow for ventilation in the damp local climate.

Taking extensive soundings from the prospective occupants through questionnaires and discussion, Bucholz McEvoy evolved a set of guidelines for the formal and experiential character of the office interiors. Physical openness, which was considered essential for good staff communication and the building's environmental strategy, was balanced against the need for visual and acoustic privacy, and the need for individuals to have a sense of control over their immediate surroundings. The outcome is far removed from the monotony of generic open-plan prairies, with soft lighting, large sycamore desks and linen-clad partitions equipped with individual glare control screens made from fabric panels on moveable arms.

Against the background of an evolving workplace that must also act as totem of civic dignity and efficiency, Bucholz McEvoy's new building succeeds in intelligently resolving concerns of form, site, construction and environmental control. The partnership's difficult second album proved not such a stumbling block after all. CATHERINE SLESSOR

Architect
Bucholz McEvoy Architects, Dublin
Project team
Merrit Bucholz, Karen McEvoy, Graham Petrie, Sabine Klingner, Rebecca Egan, Mary Louise Kelly, Jim Luke, Peter Crowley, Jana Scheibel
Structural engineer
Michael Punch & Partners
Services engineer
Buro Happold
Facade engineer
RFR
Photographs
Michael Moran



8
Light, airy interiors are simply but handsomely detailed.
9
Typical office space.
10
Council chamber is contained in the semi-detached drum.
11
The soaring nave-like atrium forms the building's set-piece space.

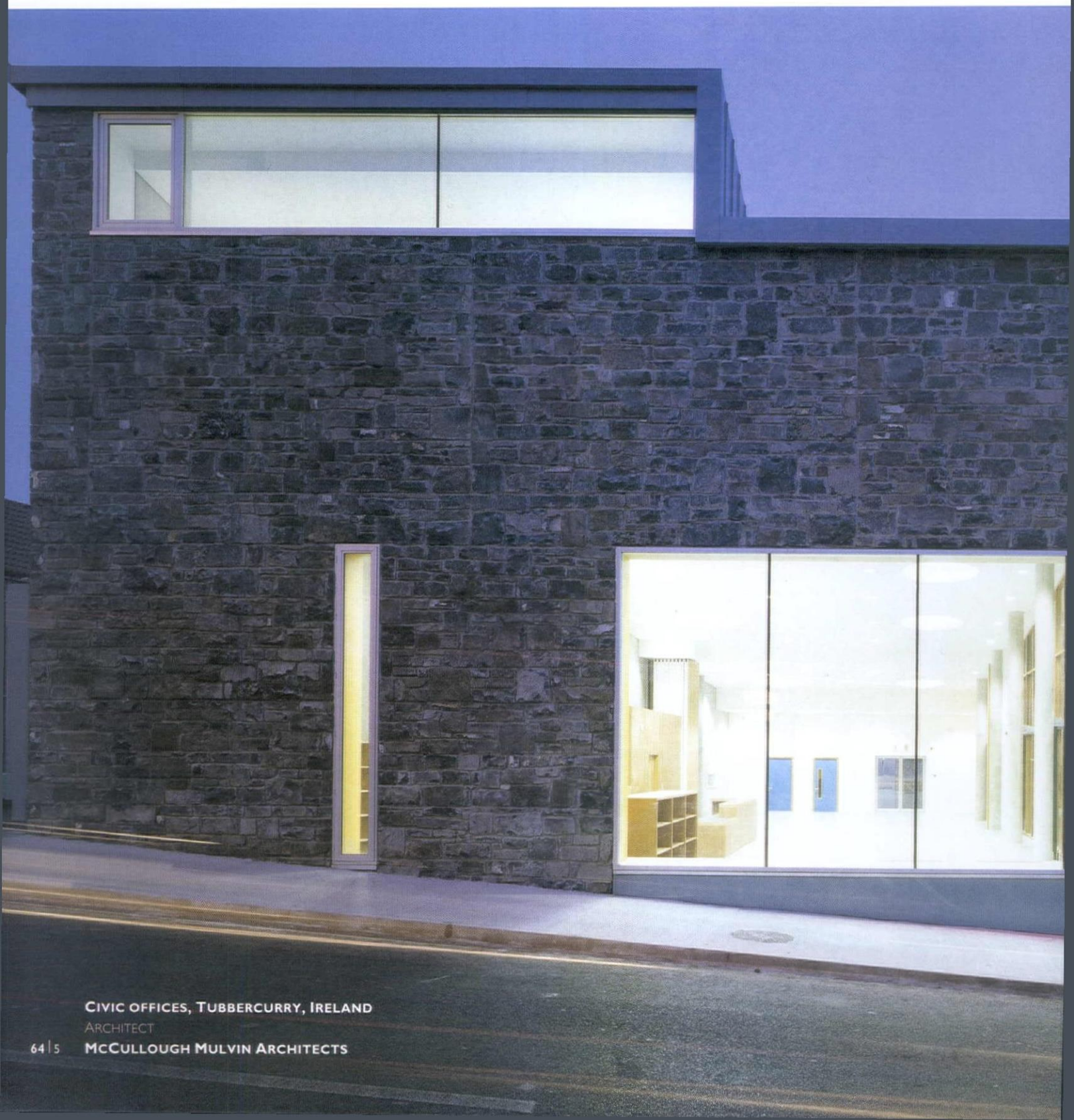


URBAN RATIONALE

These new municipal offices for a small Irish town meld old and new elements into a highly civilized yet clearly modern urban presence.

Like Bucholz McEvoy's building in Limerick (p58), these new civic offices in Tubbercurry form part of Ireland's ongoing programme of municipal reorganization that has generated a wave of distinctive new architecture. McCullough Mulvin's project provides public services for the county of Sligo in the remote north-west of Ireland and a new civic focus for the little town of Tubbercurry. Though small, the new building combines a range of municipal, judicial and educational functions, with offices for the local authority and health board, as well as a library and courtroom for the district council.

Unlike the Limerick project, which had to contend with a featureless edge condition, here the context is clearly urban, with a site on a side street near the

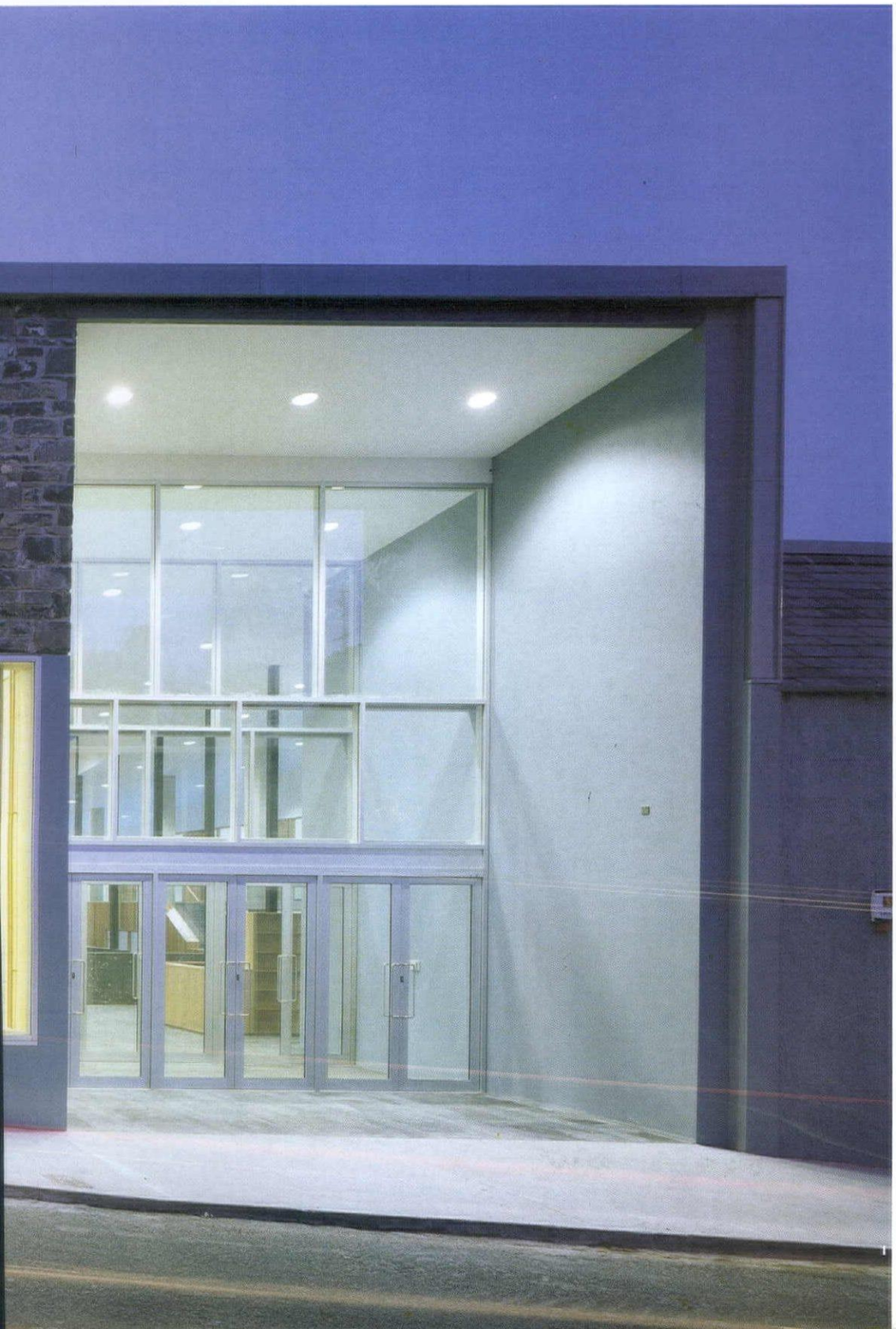


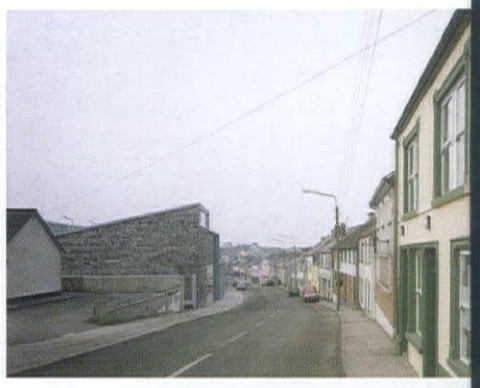
CIVIC OFFICES, TUBBERCURRY, IRELAND
ARCHITECT
MCCULLOUGH MULVIN ARCHITECTS

town square. Originally it was occupied by houses, two of which were retained and incorporated into the new scheme. Though the houses were typically modest in scale and lightly imprinted on the ground, they had large gardens running in long, linear plots back from the street. Luxuriant and overgrown, these generous fingers of green space were a surprising manifestation of *rus in urbe*.

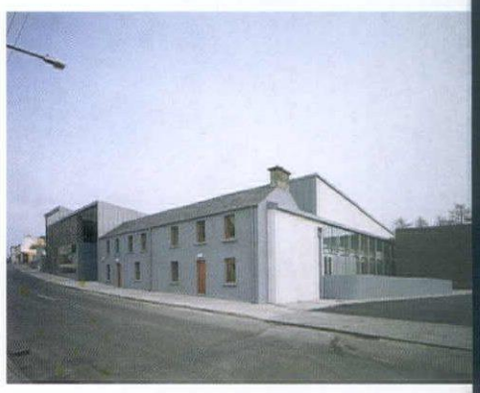
McCullough Mulvin saw the project as an opportunity to explore modern notions of urbanity in a small Irish town. The main facade both addresses and forms part of the street, nuzzling up to the two retained houses, but its abstract geometry and increase in scale clearly denote a civic rather than domestic character. Echoing the form of the original plots, the plan opens out to the rear into a series of long narrow fingers and inviting exploration deep into the building. Activities are arranged around a linear central hall, its sawtooth roof supported by slim, square section columns. The library is placed on one side, separated only by a glazed screen to demystify its presence, with offices on the other side. To the rear is the local council chamber

1
Abstract geometry and rusticated stone are combined in the main street facade of Tubbercurry's civic offices.
2
The new building nestles into the low-rise streetscape.
3
Two original houses are incorporated into the new scheme.
4
Main entrance.
5
Escape stair is isolated in a self-contained triangular tower.

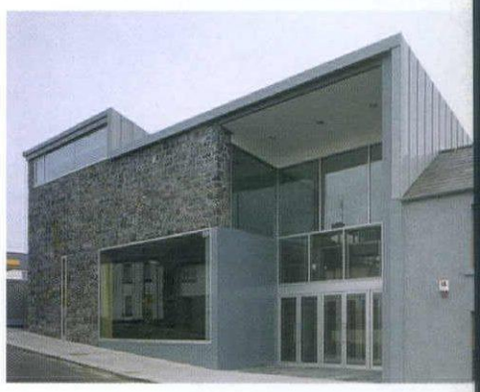




2



3



4



5

which is visible from the street. The building is publicly permeable, penetrated by a number of through routes from front to back set between grids of structure and screens; a ramp from the side car park is also threaded through a narrow throat of space in the lobby.

Conceptually, the building can be read as a man-made landscape enveloped by a single undulating zinc roof like the horizon line. This datum is interrupted at intervals by cuts and folds to form rooflights, with circular apertures punched into the library volume. The ground floor is a unifying geological strata, with dark limestone paving bearing the imprints of thousands of fossils, and the main street frontage is clad in undressed grey limestone laid in a random rubble pattern. The rustication forms a romantic foil to the building's essentially rational spirit of lucid geometry, muted colour and calm, luminous spaces. This is highly thoughtful architecture that despite the provincial nature of its setting makes a point of being decent, modern and civilized. C. S.

Architect
McCullough Mulvin Architects, Dublin
Services engineer
Varming Mucahy Reilly Associates
Cost consultants
Colm D'Arcy
Photographs
Christian Richters



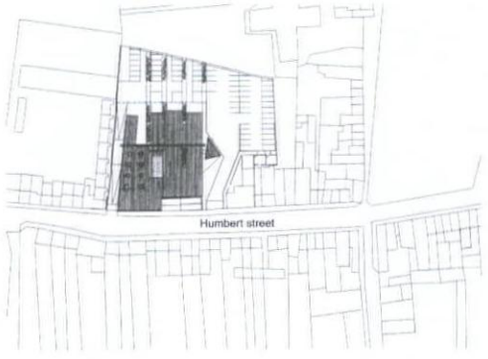
6



long section

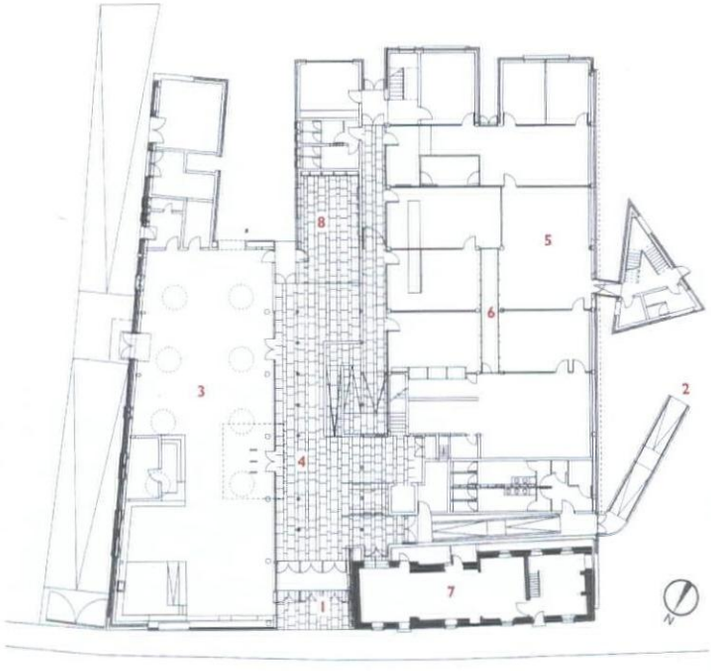


cross section



location plan

1 main entrance
2 secondary entrance
3 library/courtroom
4 central hall
5 offices
6 internal courtyard
7 public rooms
8 public meeting room



ground floor plan (scale approx 1:750)

6, 7
The luminous, linear central hall which forms a public forum at the heart of the building.
8
The new public library.
9
A glazed screen encloses the library.

CIVIC OFFICES, TUBBERCURRY, IRELAND

ARCHITECT

MCCULLOUGH MULVIN ARCHITECTS



7



8



9



TROPICAL UMBRELLA

Manipulating shade and skin, Yeang suggests ways to make energy-efficient tropical offices.

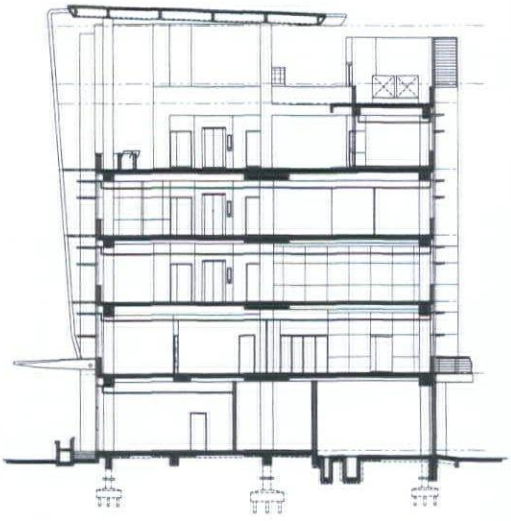
Research by design is a critical factor in the ongoing evolution of Ken Yeang's architecture. Smaller projects are used to test ideas that are then selectively applied to skyscrapers and other large building types. In a series of projects dating from the early Roof-Roof House of 1984 and to the more recent Guthrie Pavilion (AR October 1998), Yeang has explored the notion of the umbrella roof, which he suggests is the ideal analogy for a roof in the tropics, being operable and directional to screen wind, sun and rain.

The latest project to continue this investigation is Mutiara Mesiniaga, a five storey, no-frills office building in Penang that integrates many of the features of Yeang's ecological agenda. Designed and constructed during an economic downturn in Malaysia, it is an environmentally conscious building on a limited budget.

Given the thrust of Yeang's most recent publications in vertical urban design, groundscrapers and ecologically conscious high-rise towers, this is an exercise in applying such ideas to a small building for a client who demanded both low construction and life cycle costs.

Principal office spaces are orientated to face north and south, so minimizing penetration of direct sunlight. Placing services on the west elevation further reduces insolation. Horizontal metal louvres on the north, south and east elevations provide additional shade. Sky courts are created in the form of an executive balcony on the fourth floor facing south towards the city (with distant views of Yeang's 1998 UMNO office tower AR September 1996) and a deep incision on the north elevation contains the staff and visitor dining court on the second floor. A balcony on the floor above also overlooks the dining court.

The arrangement of the office floors is designed to exploit natural ventilation and several mature trees around the edge of the site have been retained to reduce reflected solar heat. A broad roof terrace is provided for recreational use, shaded by a second profiled steel roof at



south-north section

OFFICES, PENANG, MALAYSIA
ARCHITECT
KEN YEANG

1
In context.
2
From south, principal offices are orientated to face north and south to minimize sun penetration; louvres and huge roof shade interior and terraces.

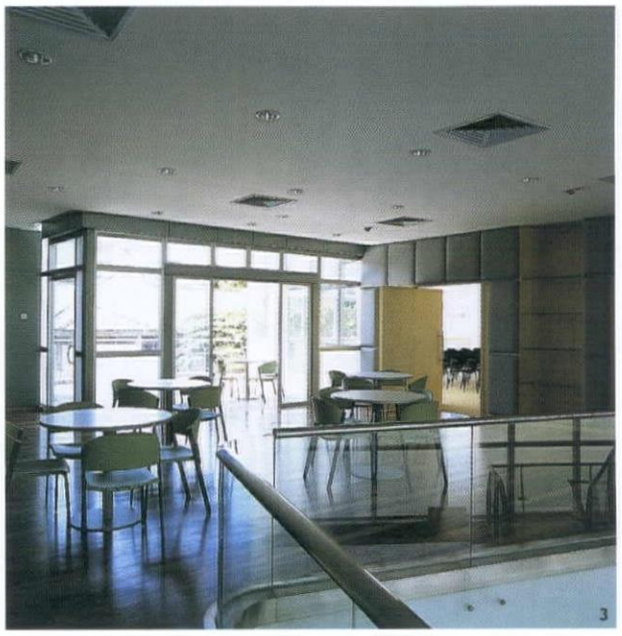


higher level. Prayer and recreation rooms are located here with planter boxes provided for the use of future tenants.

The key design feature is a lofty second roof which acts passively as an umbrella. Yeang has always wanted to design a building that operates reactively to climate conditions, and Mutiara Mesiniaga marks another step towards achieving that objective. It also demonstrates that it is possible to design a memorable building on a minimal budget that adds to the debate on the development of ecologically conscious architecture in the tropics.

ROBERT POWELL

Architect
T.R. Hamzah & Yeang, Selangor:
Ken Yeang
Photographs
TRHY

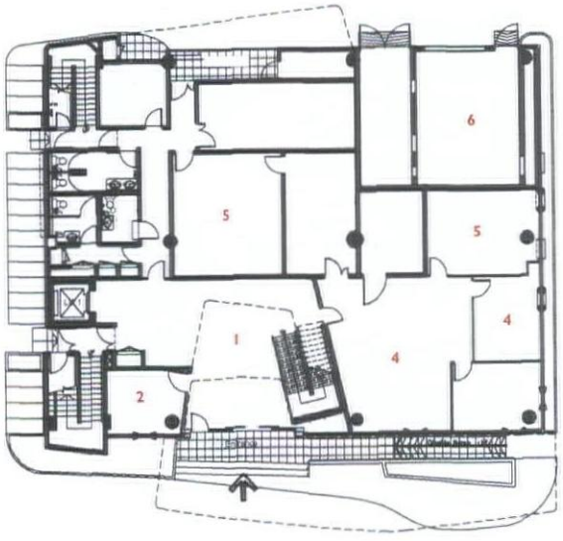


3
First floor cafeteria with training rooms right.

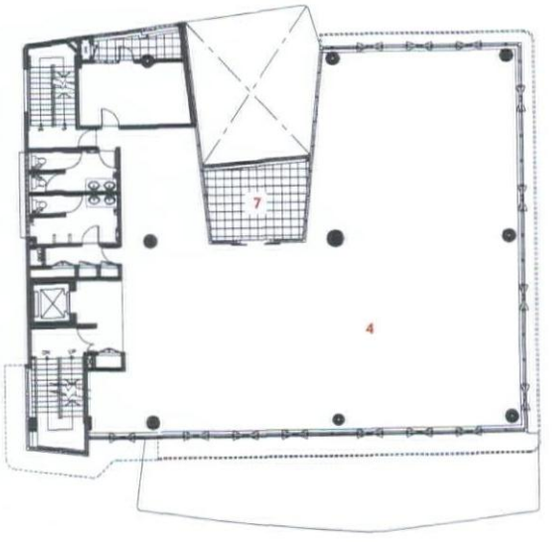
OFFICES, PENANG, MALAYSIA

ARCHITECT

KEN YEANG

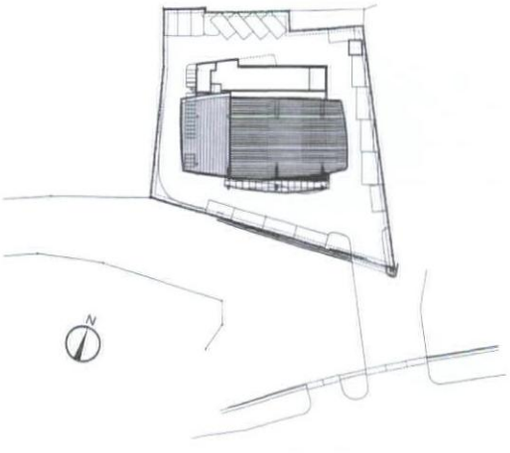


ground floor (scale approx 1:350)

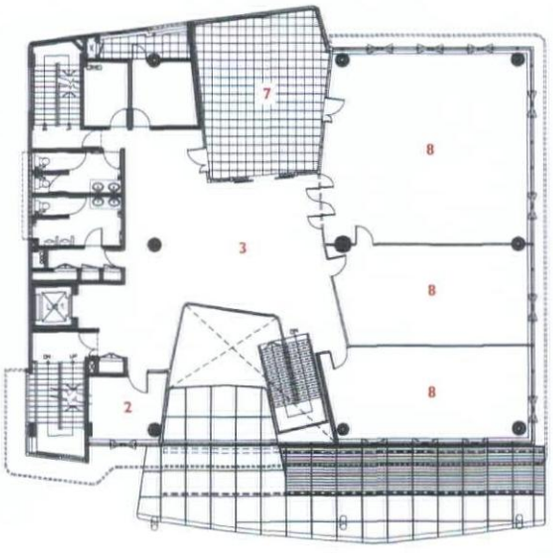


second floor

1 lobby
2 discussion
3 cafeteria
4 offices
5 stores
6 plant
7 terrace
8 training



site plan



first floor

HEADQUARTERS BUILDING,
TOKYO, JAPAN
ARCHITECT
KENGO KUMA

I
The new building is a striking presence on Toyko's fashionable Omotesando boulevard.



NATURE ABSTRACTED

A building that combines offices and shopping on one of Tokyo's most posh streets responds to contexts both physical and historical.



location plan

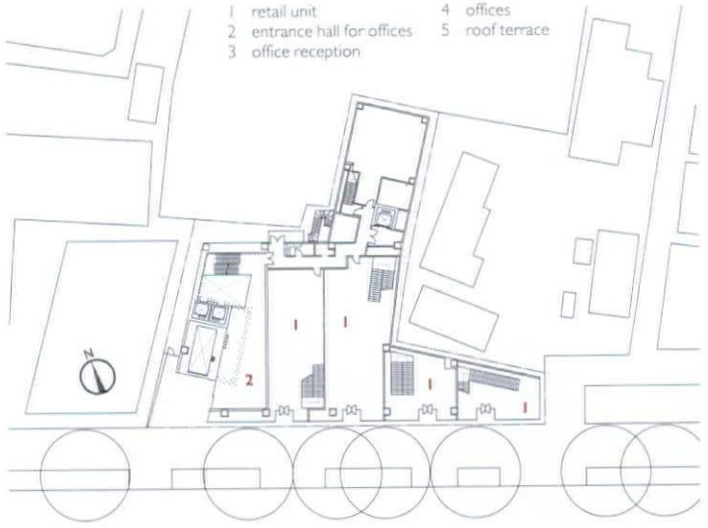


With its chichi shops and cafés sheltering under mature zelkova trees, Omotesando is Tokyo's equivalent of the Champs Élysees. In scale and ambience this grand boulevard is more European than the dense, jumbled Japanese streetscape. At its west end is the Meiji shrine, Tokyo's largest Shinto monument, while to the east it tapers and morphs into the city's Bond Street, an elegant ghetto of deluxe flagship shops.

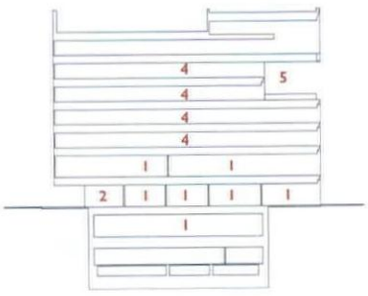
The latest addition to this ghetto is a new headquarters by Kengo Kuma for LVMH, the luxury French retail conglomerate. Kuma's recent buildings (for instance the Woodblock Print Museum in Bato, AR October 2001) show him to be especially skilled at reinterpreting the austere tenets of traditional Japanese architecture in a lucid, modern way, so he might not seem like an obvious choice to promulgate the joys of luxurious excess; but the outcome is both distinctive and enigmatic.

Kuma's starting point is nature, a cherished commodity in the manmade dislocation and blare of modern Tokyo; specifically the zelkova trees, some as tall as 15m high, that line Omotesando boulevard. The new building is an abstraction of its arboreal neighbours, a seven-storey block encased on the street side by a linear screen of timber mullions that support a glass curtain wall. Spaced at 600mm centres and made of laminated Japanese larch, each mullion is tapered in section to form a slim fin which projects out 450mm from the face of the building. Though standard Japanese building regulations generally prohibit the external use of timber in urban areas, Kuma managed to sidestep this injunction by installing a sprinkler in each of the 84 mullions.

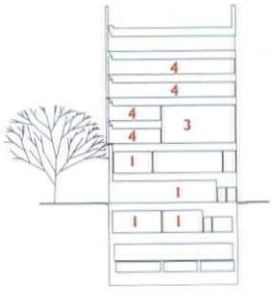
In some ways, the tight urban site made the internal organization a *fait accompli*, yet Kuma still manages to orchestrate some sense of drama and occasion. The timber screen encloses five floors of offices that sit above two lower floors of shops (there is a further shop floor below ground, as space in this location is far too precious to waste). Set back from the street at the west end is an entrance hall that leads up to a double-height reception



ground floor plan (scale approx 1:1250)

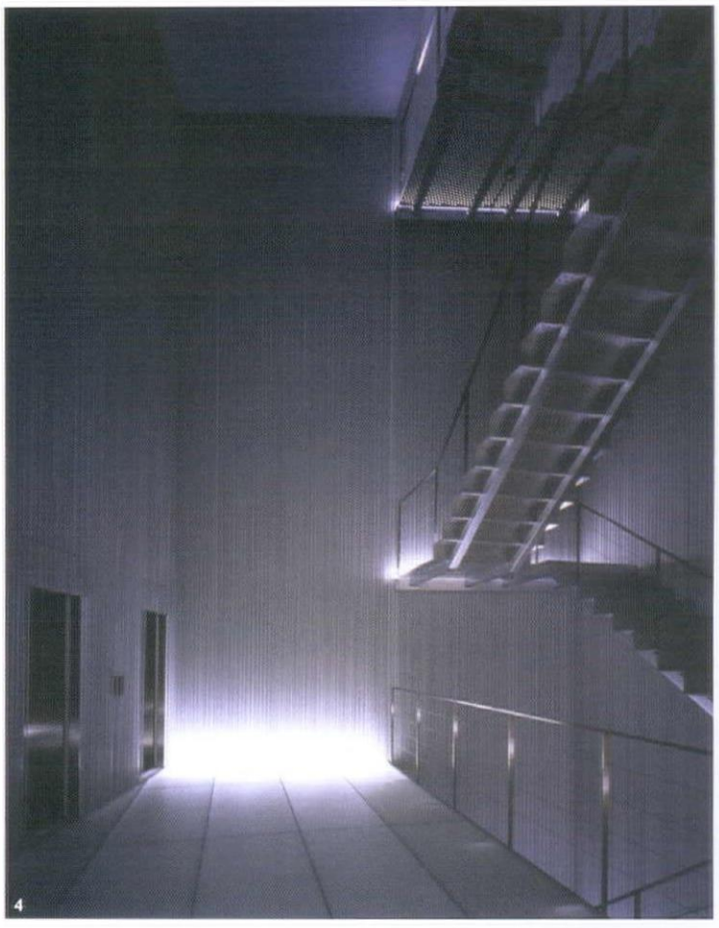


long section

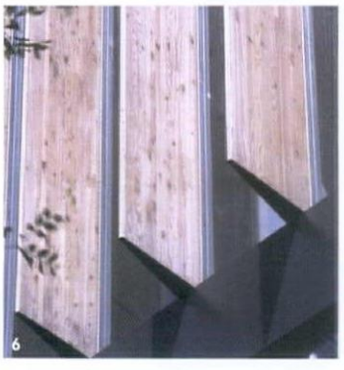


cross section









2
Fin-shaped larch mullions support a glass curtain wall. Delicate larch screen dematerializes the building mass.
3
Foyer space for the office floors.
4
Staircase to upper levels.
5
Roof terrace with filtered views of city.
6
Detail of larch mullions.

space for the office floors lined with translucent glass. Part of the third and fourth floors are pulled away to create a spectacular roof terrace with views through the vertical larch screen. Offices overlooking the street also have these subtly filtered vistas, with the timber louvres providing protection from glare and heat gain.

Though the building is essentially a beautifully conceived and executed facade, Kuma's use of wood has a specific and more profound resonance, alluding to Tokyo's past when the majority of buildings were made of timber. It also connects with nature; the scale of the mullions is carefully judged to be slightly slimmer than the zelkova trunks and their spacing casts a particular fine-grained pattern of shadows, as the trees do. Finally, the larch carapace has the effect of dematerializing the building mass, another common theme of Kuma's recent work. Amid the artifice and ostentation of the surroundings, Kuma's precise, ascetic engagement with nature, light and materials creates its own kind of luxury. P. C.

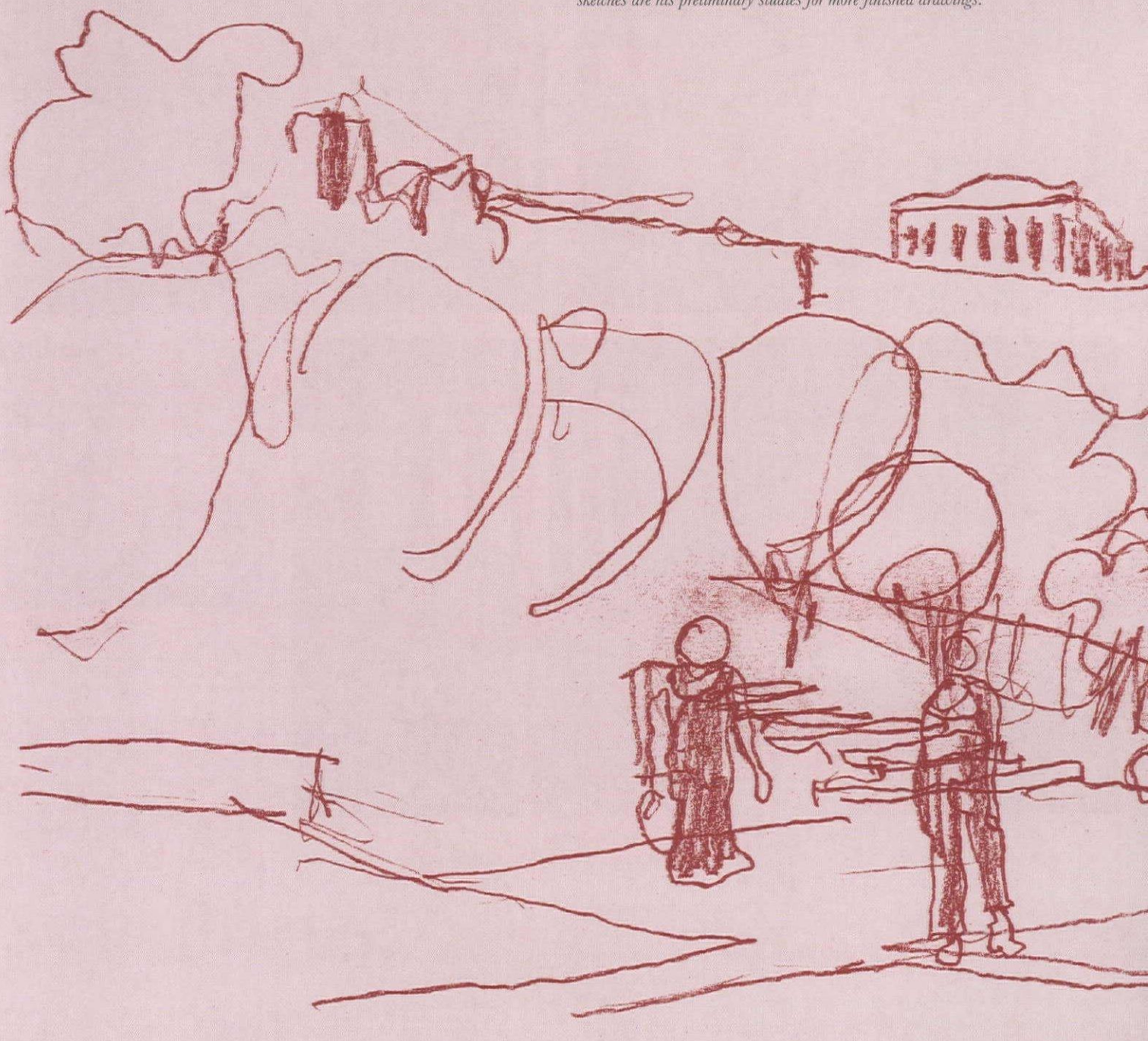
Architect
Kengo Kuma & Associates, Tokyo
Structural engineer
Oak Structural Design
Mechanical engineer
P. T. Morimura & Associates
Photographs
Mitsumasa Fujitsuka

HEADQUARTERS BUILDING, TOKYO, JAPAN
ARCHITECT
KENGO KUMA

place

Greece is renowned as the homeland of the Olympic Games in honour of the god Zeus at Olympia, now the mute ruins of the Palaestra, or training ground. Training was gruelling work, so much so that the Greek word for competing games, agones, *became the English word for 'agony'. Greece is once again frantically agonizing to create the right setting in Athens for the 2004 International Olympic Games, with over 200 countries competing. As a result of hosting the Games, modern Athens is undergoing a long-awaited renaissance to upgrade the capital to European standards. Athenians are suddenly realizing that ugly surroundings are not inevitable.*

Jim Antoniou, Athens-born architect and urban planner, gives a personal account of urban improvements proposed in time for the Games. He died suddenly and unexpectedly earlier this year (see his obituary AR April, p36). Jim was working on the following text in his last days. The article was intended to be an analytical study of the morphology of the Greek capital of the kind Antoniou had done for the AR previously (October 1999, April 2001, March 2003). The sketches are his preliminary studies for more finished drawings.



The Panathenaic Way, being repaved to become part of the new route through ancient sites.

Athenian transformations

Athens is undergoing traumatic transformations in preparation for the Olympics. Report by Jim Antoniou.

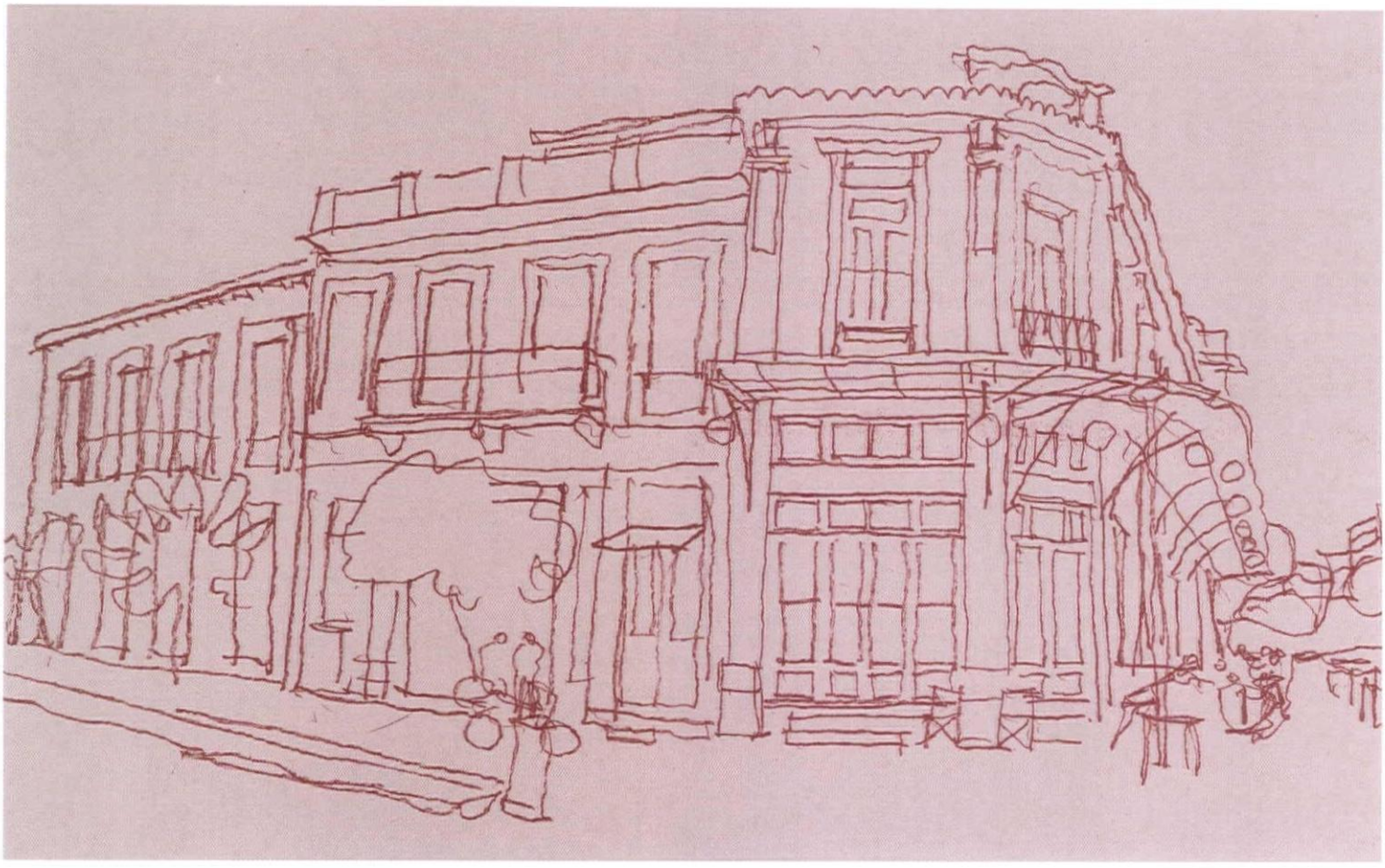
Scarcely a city in ancient Greece failed to stage its own Games in honour of the gods, including Athens. Ancient Athens grew around its central landmark, the sacred rock of the Acropolis, with the splendid Parthenon built as a temple to the patron goddess Athena, when the city's monuments were at their zenith of power and beauty. Since then, Athens has gone downhill. Now, the centre is a cramped area between Lycabettus Hill, to the north-east of the Acropolis, and Philopapou Hill to the south-west, surrounded by an ever-increasing sea of concrete apartment blocks.

When the Games were revived in 1896, Athens seemed the right place to stage the Olympics. Now, more than a hundred years later, Athens is once again preparing to host the International Olympics. A decision had to be made on whether to house the Games in one concentrated area or park outside the built-up area, or share the event with the city on several well-located sites. Greek planners saw the latter as a unique opportunity to upgrade parts of the capital from dilapidated buildings, neglected streets and pavements, chaotic traffic and the now infamous nephos, or smog cloud.

The visitor's first port of call, the recent airport run with Germanic efficiency, leads to clean, cool and new metro lines, a state-of-the-art tram system, 130km of highways and a 100 million tree and planting operation, covering some 10 000 ha, thus making the largest green intervention in Greek history. Similarly, new pedestrian areas link the main archaeological sights, museums and shopping streets. In the post-Olympic period, it is hoped Athens will reap the cultural and economic benefits of hosting the Games.

This is no mean feat for a small country with limited resources and an ego the size of Mount Olympus. Indeed, if the Greeks pull off this international event (and they think they can), it would be their greatest unexpected triumph since they beat the Persian invasion some 2600 years ago. However, Greek planners are understandably frantic to do as much as possible, before momentum and money evaporate in





Though much has been lost, many nineteenth-century Neo-Classical buildings are now preserved and cherished monuments.

August 2004. Assuming these formidable tasks can be achieved in time, sustainability is crucial to achieving success. Public authorities need the resources (experienced staff and finance) to continue to maintain these operations on a large enough scale after this date. Also, pedestrianization on such a large scale will need to take account of the impact on vehicular traffic and alternative routes as part of a co-ordinated plan.

Moreover, Athens is cursed by two other limitations in achieving a pleasant physical environment. One is the complete disregard of the law by noisy motorbike riders: they mobilize pedestrian streets at their own convenience and park in batches with impunity. A policeman is more likely to harass and fine an old lady who wants to park and buy a loaf of bread than confront groups of easy riders in heavy leather. The other curse of Athens is graffiti. It seems almost the whole of the city is divided into graffiti zones by gangs who compete to see who can do the most damage to the environment. In the short term this is unlikely to change. It seems police and politicians are reluctant to confront the youth of Athens on such issues.

From Kleanthis to Calatrava

Modern Athens is a tale of development which began in 1832, with a fledgling capital of 4000 people. The Greek architect Stamatios Kleanthis, working with Bavarian Eduard Schaubert, produced a plan for the centre. Now, with a population of 4 million, the Spanish architect Santiago Calatrava has used his own brand of architectural acrobatics to design the main Olympic Sports Complex in Halandri, a north-eastern suburb of the capital.

Other main sporting sites in the northern part of Greater Athens include the Olympic village (situated north of Halandri), the centre for wrestling and judo at Ano Liosia, to the north-west, and at Schinias, east of Marathon, in spite of dubious trials and the weather, events such as rowing, canoeing and kayaking will take place. Along the coast, within the fashionable resort of Faliron, facilities for beach volleyball are being provided. North Faliron is the new weightlifting centre, while to the south at Agios Kosmas is the sailing centre. Athens centre and the coastline facilities are linked, via Faliron, by the new tramline.

Acropolis now

The writer Cyril Connolly once described the Acropolis as 'a set of dentures on a broken plate'. In the last 160 years, there have been eight separate 'restorations' to the Acropolis, with buildings inaccurately located and broken columns out of sync. The Parthenon, probably the most refined building ever conceived by man on a spectacular site, now stands disorientated, devastated and partly demolished.

The Greek archaeologist Manolis Korres has been working on the Acropolis for 25 years, devising diagrams in accordance with the precisions made by the architects of the Parthenon, Ictinus and Callicrates. Now, 250 restorers armed with €20 million are currently working on the Acropolis. Where necessary, building parts will be dismantled and accurately repositioned, reinforced with titanium. Buildings will be cleaned and gaps will be filled with some 180 tonnes of new marble. Some 1000 tonnes of ancient stones and pieces of marble currently peppered over the Acropolis will be cleared and relocated to their rightful places (mostly as restoration to the long wall of the Parthenon). The remaining 400 tonnes will be marked for safe-keeping. By 2006, some 80 per cent of the planned restoration work would have been completed.

Stepping stones

Street improvements that normally require 30 years to materialize in a city are falling into place rapidly in Athens. A snaking walkway is being built at a cost of €90 million (75 per cent from EC funds and the rest from the Greek Government) to link the city's rambling ruins into one continuous park. As a heritage trail, the park includes a network of major cultural landmarks, principal monuments, historic sites and open spaces.



The eleventh-century church of Kapnikarea in the middle of Ermou Street: one of the few Byzantine monuments to survive in Athens.

The pedestrian route, when completed, will start from the Panathenaic Stadium (where the 1896 Olympics were held). It will then skirt around the Roman temple of Olympian Zeus and on to Dionissiou Areopagitou Street, the wide path along the south of the Acropolis. The route will continue along Apostolou Pavlou Street, facing the Greek Agora (where a sculpture park is also to be provided). The walk ends at Keramikos, the site of the Dipylon Gate, where in ancient times, the Panathenaic Way began, leading to the Parthenon.

Noble Neo-Classics

Athens once had one of the most remarkable collections of nineteenth-century Neo-Classical buildings in Europe. Ironically, this style of building was brought to Athens by Bavarian architects, in an effort to reintroduce Greeks to noble replicas of ancient Greece. Many such buildings, particularly along Vasilis Sofias Avenue, have been demolished in the name of progress. Others, such as the Parliament building and Athens University have been cherished and revered as modern temples.

There are also buildings in the Neo-Classical style of geometry and purity that have been ignored, remaining dilapidated for decades. Many of these once elegant structures are now being given a new lease of life through tasteful restoration. Owners of buildings, particularly along the new heritage trail, receive grants up to 30 per cent towards the cost of restoration. They are also given advice and support to speed up the process in time for the great Olympic event. Where buildings are unlikely to be restored in time, there are plans to provide giant drapes, covering the entire facades until after the games.

The greening of Athens

Some 300 000 trees and a similar number of plants and shrubs are to be provided in time for the Olympics. The aim is to transform the streets and public places into a green spectacle and in so doing, increase the amount of green space per Athenian, from 2.5 metres square today (the lowest standard of all European capitals) to 4.5 metres square.

A variety of trees and appropriate greenery have been chosen to blend in with the natural environment in Attica and conserve water resources. In landscaping the main stadium, maples, poplars and oaks are being planted. In and around the Olympic village, acacias and evergreen Holm oaks are given prominence. Along the Olympic centres in Faliron, on the coastline, ash trees and mulberry plants are being provided. The streets of the capital are to be decorated with wild olive trees and ornamental golden rain trees.

There is no doubt that the logistics are awesome if landscaping is to make an impact by August. As a result of slow progress on the buildings, the programme has clashed with winter, with its low temperatures, rain and wind, making large-scale planting unsuitable. Consequently, the bulk of the operation has to be done in three or four months before the Games.

Anaphiotica

Plaka, part of the original nucleus of Athens, is the oldest inhabited area in Athens since ancient times. To know it well is to understand much of the city's history.

In developing modern Athens, one part of Plaka has become famous for the Greek island style of architecture. Here, immigrants from the small island of Anaphi in the Cyclades group of islands came seeking work and housing. These immigrants, many of whom were builders, took advantage of a Greek law, which said that if a house was built and roofed in one night, the person who built it was entitled to keep it.

Thus, the Anaphi immigrants quickly and stealthily built on the north slopes of the Acropolis. By the 1920s, all the people in this area were from Anaphi and their houses (together with two churches) were all in the Anaphi island style. The community became known as Anaphiotica, in spite of attempts by the municipality in the 1970s to

demolish this neighbourhood as a slum, supported by archaeologists eager to dig away, but times have changed. The buildings are now preserved and revered as monuments to the development of Athens that can be visited.

The Parthenon sculpture

Early in the nineteenth century, Lord Elgin, British Ambassador to the Ottoman Porte, took the lion's share of the Parthenon sculptures and transferred them for safe-keeping to London. The Elgin marbles make up almost 60 per cent of the 137m long sculptures of the Parthenon frieze, the foremost monument of Western civilization built between 447 and 432 BC. The remaining 40 per cent is troved in Athens. However, the complex issues of the sculptures have moved away from the legal responsibility of pieces of marble to that of respect for their artistic merit.

What is not generally known is that these sculptures are not neatly separated panels to be viewed and admired individually in various countries. They are in fact hacked apart: heads without bodies, horses without legs and hooves and dismembered riders. Moreover, separating these pieces creates gaps of sacrificial animals, votive bearers and Olympian gods, thus disfiguring and breaking the flow of the Panathenaic Procession, the subject of the Parthenon sculpture.

That the work of Pheidias, one of the word's greatest sculptors, is left scattered in this barbaric way, says a great deal about culture in the twenty-first century.

Byzantine gem

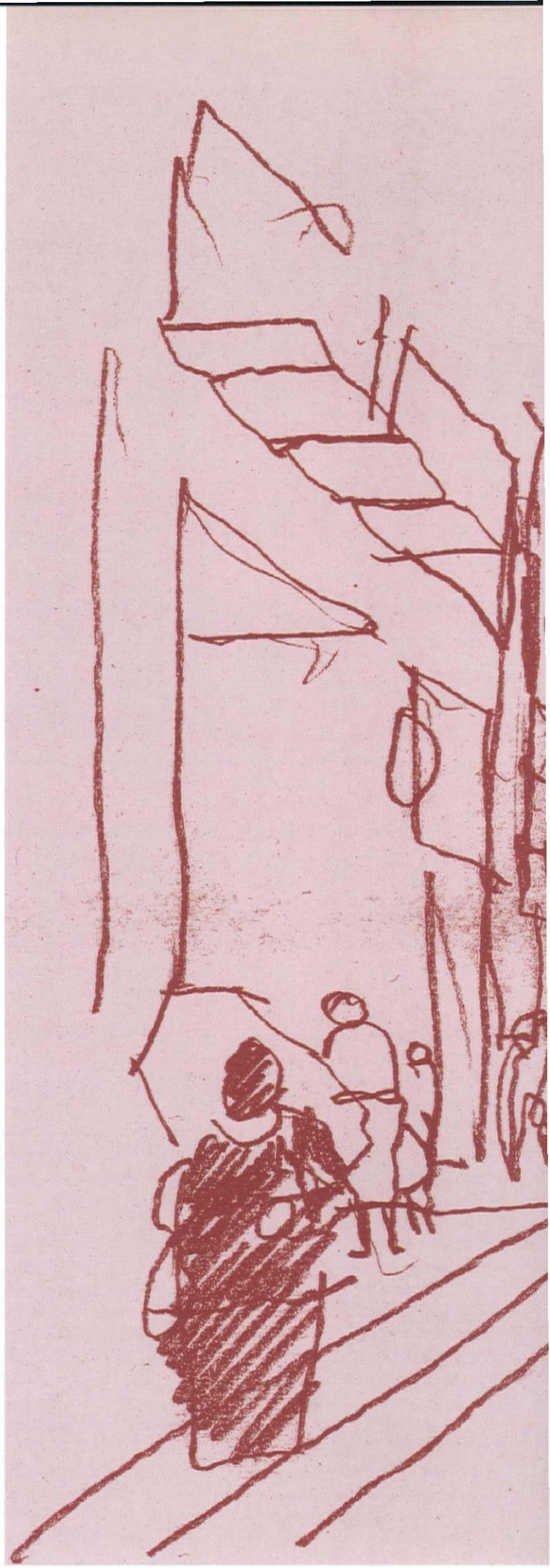
During the Byzantine period, Athens was an unimportant town, with only churches being erected as significant buildings, some of which survive to this day. The eleventh-century Church of Kapnikarea stands in the middle of Ermou Street, one of the busiest shopping areas in Athens. This thoroughfare has remained a principal axis of the city since the early development plan was implemented in the nineteenth century. Pedestrianization was tried in 1988 during daytime, but Athenians were not ready for such niceties and ignored the regulations, leading to the abandonment of the scheme. Now, at last, Ermou Street has been pedestrianized from Monastiraki Square to the west and Syntagma Square to the east. So this well-loved gem of a church, with its terracotta cupolas and simple stone ornamentation has at last been rescued from the jarring effects of traffic, to be appreciated in a tranquil setting.

The Panathenaic Way

With so much restoration work going on and great efforts to make historic sites more accessible than before, it should be possible to walk along the famous Panathenaic Way. This was the ancient route taken by the procession at the end of the Panathenaia, the eight-day festival held each year in honour of the city's goddess Athena. On the last day of the festival, the procession (as depicted on the Parthenon frieze) carried the robe Athenian maidens had woven for the goddess up to the Acropolis, where it was dedicated to her.

The robe was taken in a ship on wheels, from the Dipylon Gate, via the Greek Agora and the Eleusinion (near where the small church of Aghia Anna is today) and on to the Sanctuary of Pythian Apollo, on the north-west slopes of the Acropolis. Here the ship stopped and the robe was borne by the maidens followed by the rest of the procession to the Acropolis, leading to the Parthenon.

With the hoped-for completion of all restoration work and infrastructure in time for the 2004 Games, Athens will be on its way to becoming the modern city that previous attempts have failed to make it. A modern equivalent of the Panathenaic procession would not be inapt. By re-considering the city through its urban landscape, Athens will have at last unified its previously alienated past and its more recent disarray into a new and unified fabric of a city that is workable for its historic reference within a most modern self-awareness.



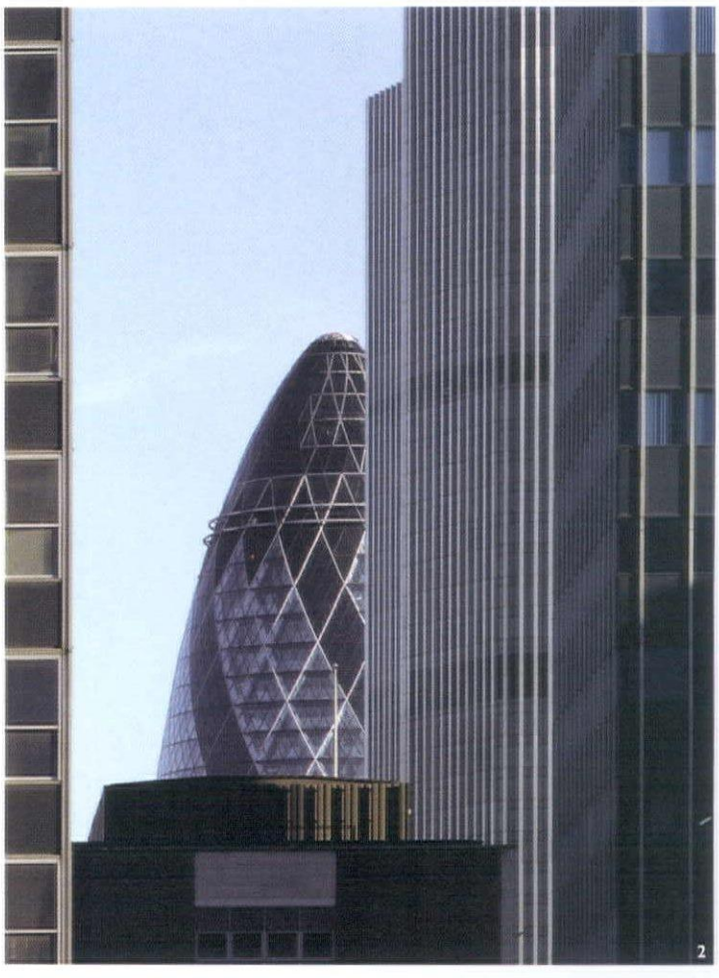
Ermou Street, one of the busiest in Athens, has at long last been pedestrianized after much historical opposition.





interior design

30 St Mary Axe, London
ARCHITECT
Foster and Partners/
bennett interior design



At City Hall (AR August 2002), Foster and Partners justified the use of circular floor plates within a distorted spherical form, as a means of reducing solar gain. (Enclosing maximum volume within minimum envelope.) Likewise, at 30 St Mary Axe environmental priorities once again have been used to determine the building's form. A distinctive form within which spiralling light wells harness pressure differentials and daylight to improve passive ventilation and lighting performance, and external entasis reduces the building's perceived bulk and contribution to street level wind pollution. However, for commercial users, how easy is the building to occupy?

Traditionally, City dwellers have demanded big rectangular floor plates that are easily organized and subdivided in efficient open plan or cellular configurations. However, on the site of the former Baltic Exchange, this was not possible. An early strategic decision to leave residual space at the perimeter of the site, rather than in a centralized atrium configuration, in many ways dictated the building's radial organization; services and support spaces in a central core; perimeter space optimized for people to enjoy daylight, views and (when the building management system allows) fresh air; segmental light wells that rationalize each floor plate into six (almost) orthogonal office domains. Based on a 1.5m planning grid, the majority of the floors offer 16.5 m wide domains, with varying amounts of residual space being accommodated within the terraced balcony breakout spaces. Within these parameters, tp bennett's specialist interior designers, bennett interior design, were appointed to fit out floors two to 15 for owner occupiers, Swiss Re.

In response to Swiss Re's demands for simplicity, a neutral palette of materials was chosen, including thousands of cubic metres of USM's well designed Modular Furniture in muted shades of light grey and steel blue. With views clearly understood as the most valuable commodity, a strict height limit of 1100mm was enforced throughout, breached only at the balcony edges where overhanging cellular offices and terraced balcony screens are located. With slightly higher timber and glass signage screens enclosing the balcony vending points and seating areas, invisible white-noise curtains are employed to mysteriously absorb sound overspill between break-out spaces and workstations.

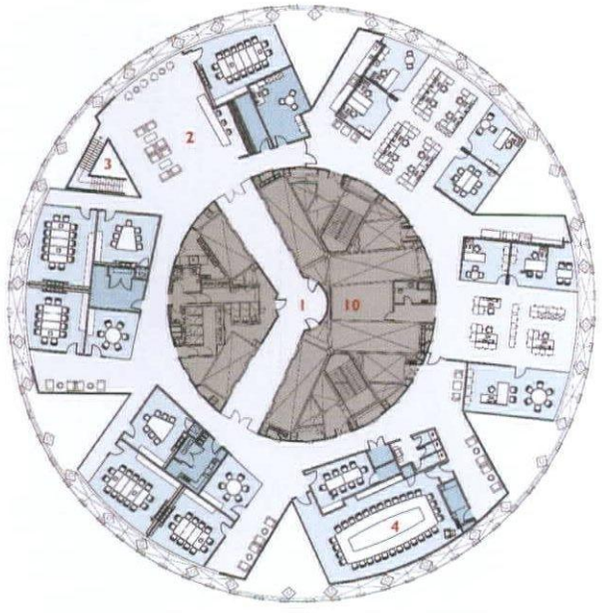
While space planning, finishes specification and detailing have been handled well, as you emerge from the lift lobbies, it is clear that the relationship between the convex core and the orthogonal floor plates is the inherent and principal challenge of the building. As a generic solution, bennetts chose to cloak the core with a suspended lighting halo to articulate this threshold. However, where they have been more dynamic, on floors 10 and 11, walls are used, shifted away from the line of the tangent, to create oblique tapering views; a move that brings direction and orientation to a potentially monotonous and endless gyratory space. But in fact, as Swiss Re's new building director Sara Fox says, orientation is not an issue in this building – unlike many other large-scale commercial offices. With stunning views bringing external orientation into the spaces, fit-out devices such as signage soon become obsolete as occupants get to know their skyscape context.

Squaring the circle

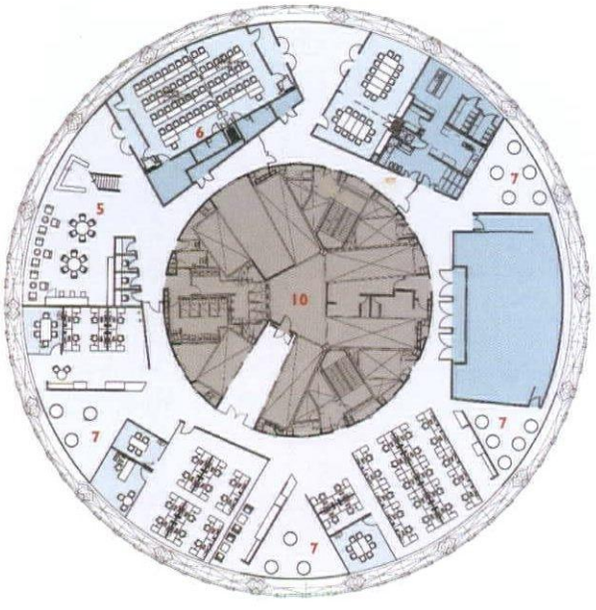
Fitting square pegs into a round hole – how do you fit out radial floor plates? bennett interior design are the first to tackle Foster's 30 St Mary Axe.



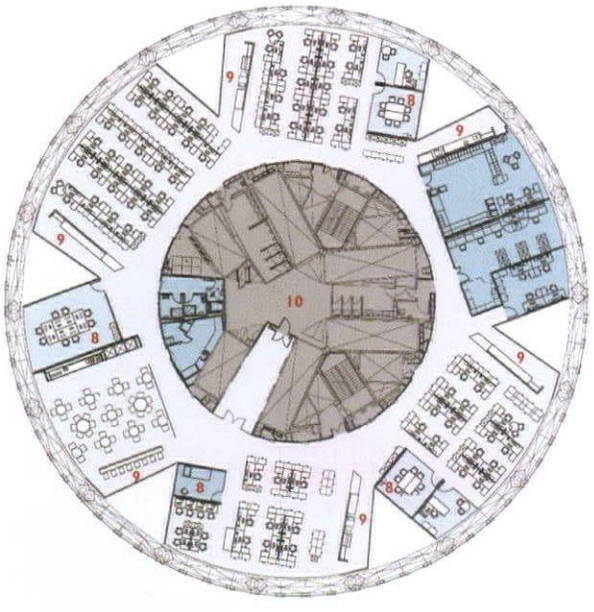
1
Catching glimpses of the neighbouring Commercial Union Tower and Lloyd's building, six pack light wells reveal new views of the City ...
2
... while externally, 30 St Mary Axe has been quick to establish itself as a popular new landmark.
3
Main lobby – fit-out by Foster and Partners.



level 11 (two pack)

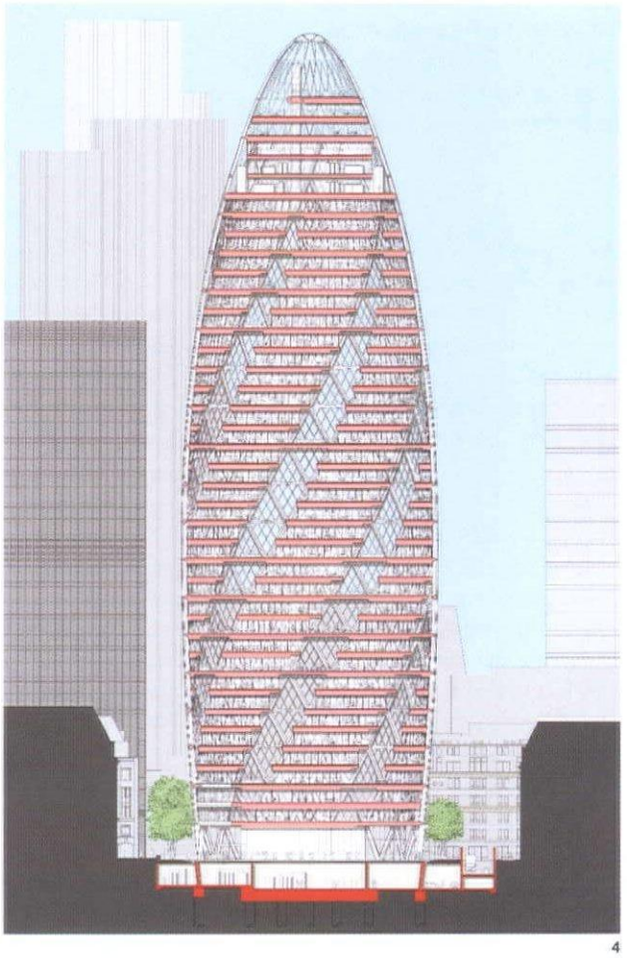


level 10 (two pack)



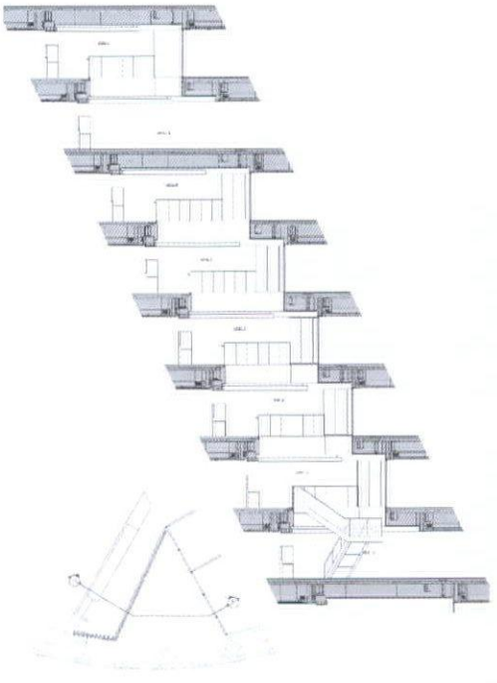
level 6 (six pack)

1 conjoined lift lobby
2 Swiss Re reception
3 stair to business suite
4 boardroom
5 business lounge
6 lecture suite
7 seating and light well
8 cellular office
9 balcony terrace
10 core

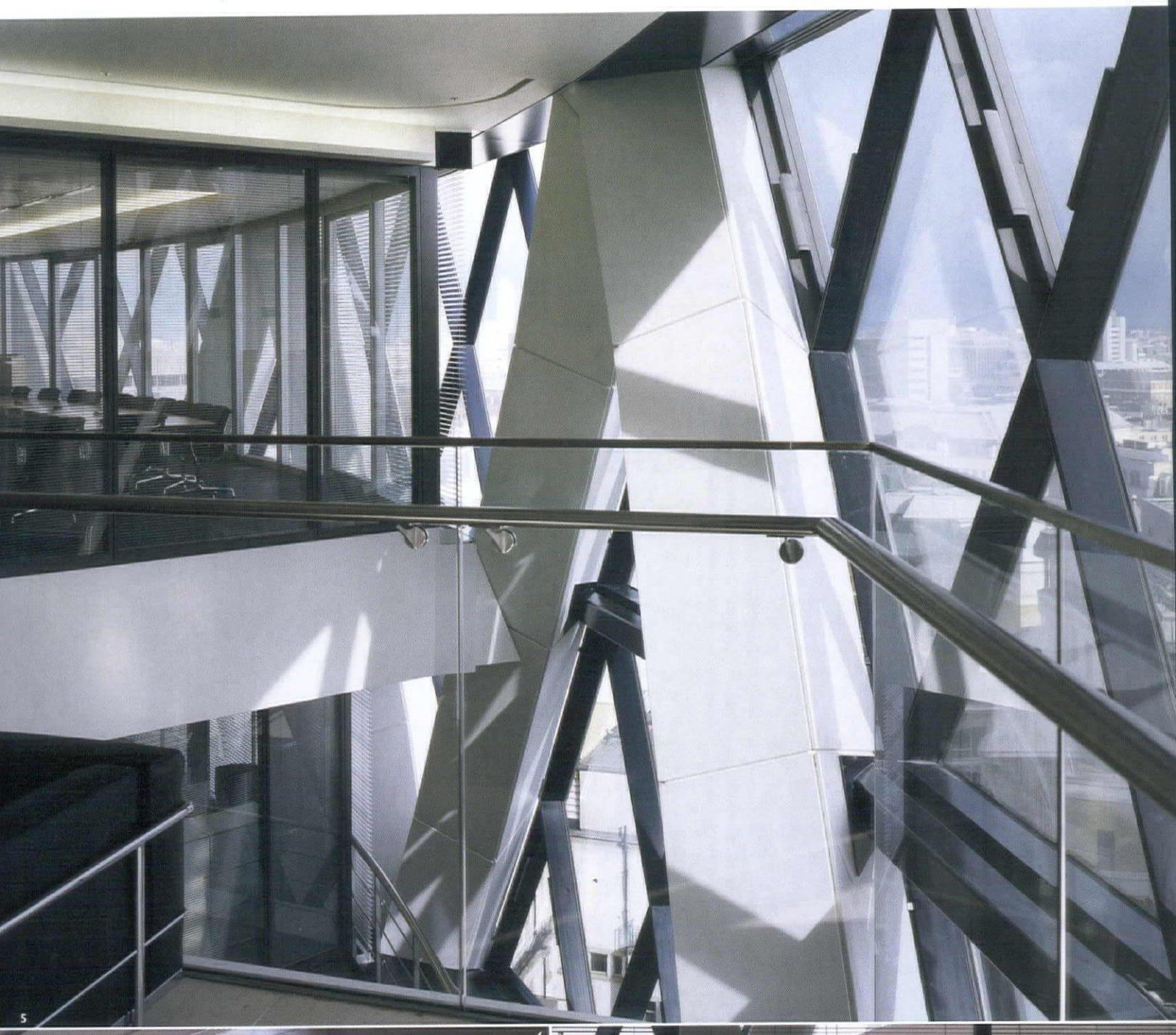


4

4
Foster and Partners' original section drawing – a slight distortion of reality?
5
Level 10 view, across two pack light-well toward Swiss Re's boardroom.
6
Swiss Re's level 10 reception area.
7
Single floors can be isolated from the light well, as here for Swiss Re's marketing suite.



cross section through levels 4-11



5



6



ST MARY AXE, LONDON
ARCHITECT
FOSTER AND PARTNERS/
BENNETT INTERIOR DESIGN

The views from St Mary Axe are undeniably stunning, expansive and revealing; even on the lower floors. Early concerns that the double screen envelope would be too deep have clearly been proved wrong. Visitors are always drawn to the perimeter, pulled by a powerful centrifugal force towards windows or to peer over balcony edges. However, it is not simply stunning views that assert a gravitational pull. There is also a force that pushes you away from planet Axe's massive core. An uncomfortable and repellent force that tends to send you into orbit, away from the blind and virtually impenetrable service core (conspicuously absent from Foster's well-known section drawing.)

It should, of course, come as no surprise that the core should be so big, containing 16 high-speed, high-capacity lifts, and all of the building's service arteries. Nevertheless, its presence still looms large as you walk around the office spaces, penetrated only occasionally when two of the three lift lobbies conjoin to provide a welcome short circuit link across the plan. Not until level 34 (the highest lettable space) does the core dissolve sufficiently to provide cross views that generate a strong east-west axis. Unfortunately, serving as the transfer floor to the spectacular skyspace restaurant suite above, it is unlikely that Swiss Re will let this space – unless, of course, the price is right. However, by occupying levels two to 15, they are offering 18 floors that provide between 1800 and 730m² across the three uppermost six-pack units.

Commercial offices rarely inspire great reaction, however here is a building where a dominant structural and environmental order is fully expressed, albeit shrouded in rather bulky fire protection cladding. This is not anonymous office space. Each floor has its own nature.

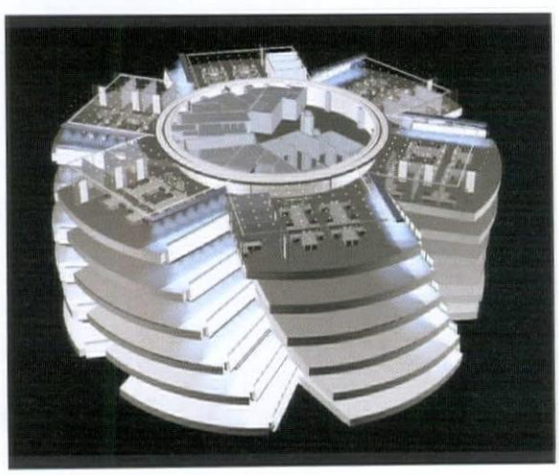
While it would have been interesting to have seen how Foster and Partners would fit out the space, it is equally interesting to see if others break the mould. Will we see radial desks? Or attempts to erode the core to release new spatial permutations? How, for example, will the planning geometries be resolved on levels 28 to 31 where there are no light wells to bring orthogonal edges? We also wait with anticipation to discover if Searcy's and Richard Corrigan's food is as delicious as London's skyline is awesome – assuming that is that Foster and Partners' new dome is appropriately lit to allow reflection-free views during evening sittings. ROB GREGORY





Architect
Foster & Partners
Interior designer
bennett interior design
M&E engineers/consultants
Hilson Moran Partnership
Structural engineers
Arup
Acoustic consultant
Sandy Brown Associates
Lighting design
Speirs and Major
Photography
All Peter Cook/VIEW, except
No 2 Dennis Gilbert/VIEW

8
Open plan configuration, showing balcony edge cellular office, signage/vending point, and suspended ceiling halo.
9
With interstitial blinds, cellular office configurations maintain 30 St Mary Axe's distinctive panoramic views.
10
bennett interior design's concept diagram, showing relationship between core, office domains, cellular offices and balcony terraces.
11
Office drama – a six pack light well, with overhanging cellular offices, terraced balconies, unique external views and, in this instance, the level 4 lobby lay-light.



10

ar house

House, Kyoto, Japan
ARCHITECT
FOBA

1

2





3

Stepped box

This multi-generational house in Kyoto makes inventive use of a confined site

On a quiet street in the north Kyoto neighbourhood of Shimogamo is an enigmatic spectacle – a white concrete box, lofted above a carport and broken only by a ribbon of windows and a single porthole to one side. Aluminum panels on the rear wall of the carport curve down, with a door to the left and a gate giving on to a broad flight of steps to the right.

This is the first hint of the feature that gives the house its character: concrete steps with wooden treads that lead up to a rear terrace and then switch back, past the master bedroom to a belvedere overlooking the street, a jumble of tiles and towers, and the encircling hills. A long cylindrical bar of orange-painted steel evokes a *tori* (temple gate) and serves as a balustrade. You are given a choice: walk in or walk over, which mirrors the sharp distinction in the Japanese mind between private and public space.

Inevitably, comparisons will be made to the Villa Malaparte on Capri, a rectilinear block of rooms that mutates into a wedge of steps. The villa is operatic in its setting, perched on a spur of rock between land and sea; you view it whole and its windows frame the landscape. In essence, Malaparte is an eccentric bachelor's apartment, with guest rooms tucked in below. By contrast, the Skip house was designed for a multi-generational family, is shoehorned on to a double lot and is inward looking. Its interlocking, multi-level spaces are revealed only as you move through them. The steps are largely concealed from the street and they flow over the house, becoming a stepped roof that wraps around two inner courtyards and is being landscaped with planters. The decks, enclosures and voids that punctuate the ascent are outdoor living spaces that flow out of the interiors, and it is easy to imagine that a typhoon has blown off a conventional roof and revealed the upper floors.

The house is uncompromisingly modern in its austere geometries and exposed materials, but it is intensely traditional in the progression, through canyons and caverns, from light to shadow, hard



location plan

1
The house in its Kyoto neighbourhood.
2
An bright orange balustrade evokes a traditional Japanese temple gate.
3
The floating box.

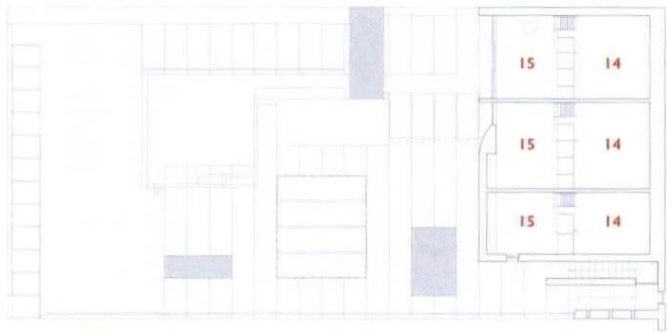
HOUSE, KYOTO, JAPAN

ARCHITECT

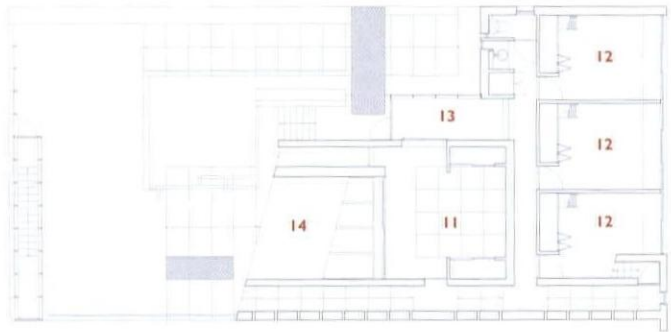
FOBA



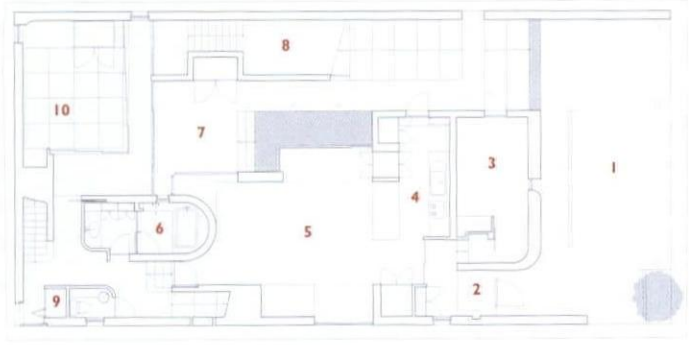
long section



second floor



first floor



ground floor plan (scale approx 1:250)

to soft surfaces. The entrance hall is paved in slate, the living areas – flooded with natural light from a glass ceiling – have wood strip floors and the bedrooms have inset *tatami* mats. A home office, tucked inside the entry for ease of access, is sculpted space, with curved walls and ceiling and a slot opening on the inner face. The underside of the steps is expressed in scalloped ceilings, and a narrow flight of slate-covered stairs runs up to the bedrooms between walls of polished concrete. Perforated sliding doors suggest traditional *shoji* screens and are echoed in the parapet of punched-out aluminum sheets (salvaged from a can-making plant) that surrounds the skylight. Glass sliders open up from the sparely furnished living room on to a moat of smooth white stones, but the interior of the paterfamilias' apartment to the rear is entirely traditional, with its lining of *tatami* and *shoji*. The family's two teenagers sleep and play at the top of the house in a series of loft spaces with Western-style bunk beds and storage.

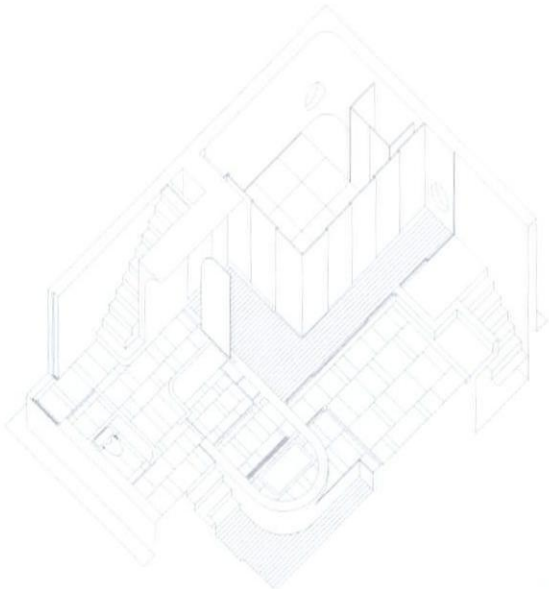
Tom Daniell, a New Zealander who has settled in Kyoto, was project architect, working closely with Katsu Umebayashi, principal of FOBA. 'Katsu revised my sketches at every stage,' he explains, 'turning ramps into steps, for example, strengthening the Japanese character of the interiors.' The concept of progression from one level to another was first developed in FOBA's labyrinthine offices, and the purity of a cutaway white cube was explored in a set of model homes that the firm designed as a speculative venture. The Skip House accommodates the needs of five people and parking for three cars on 10 x 20 m lot with strict height limitations. These spaces filled the footprint, so the garden was placed on top rather than to the rear.

It also contributes to the urbanity of a city that was spared Allied bombing only to be attacked by ruthless speculators and their bureaucratic cronies. The former Imperial capital has lost most of its traditional wooden town houses and – with the exception of a few historic enclaves, an occasional new building of distinction and its garland of temples – has become almost as drab and ugly as lesser Japanese cities. 'Preservation here is no longer an issue of maintaining the forms and materials of traditional buildings,' says Daniell. 'Instead, it is the organization, scale and structure of the city itself that must be respected.'

MICHAEL WEBB

Architect
FOBA, Kyoto
Project team
Katsu Umebayashi, Thomas Daniell
Structural engineer
SD Room (Daiki Maehara)
Photographs
Hiroyuki Harai

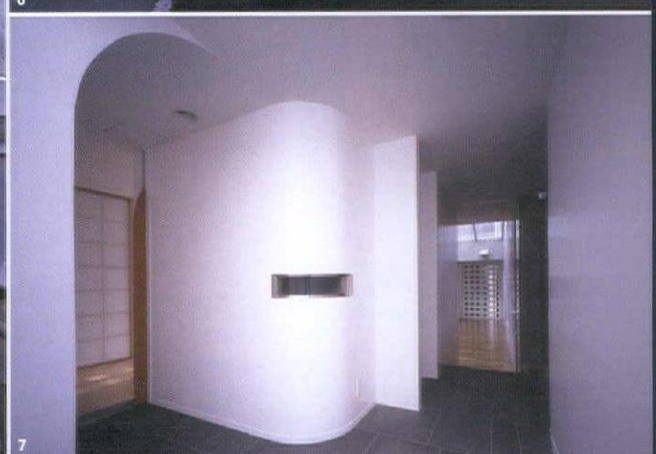
1 parking
2 entrance
3 study
4 kitchen
5 living / dining
6 bathroom
7 courtyard
8 storage
9 laundry
10 *tatami* room
11 parents' bedroom
12 child's bedroom
13 greenhouse
14 open to below
15 loft

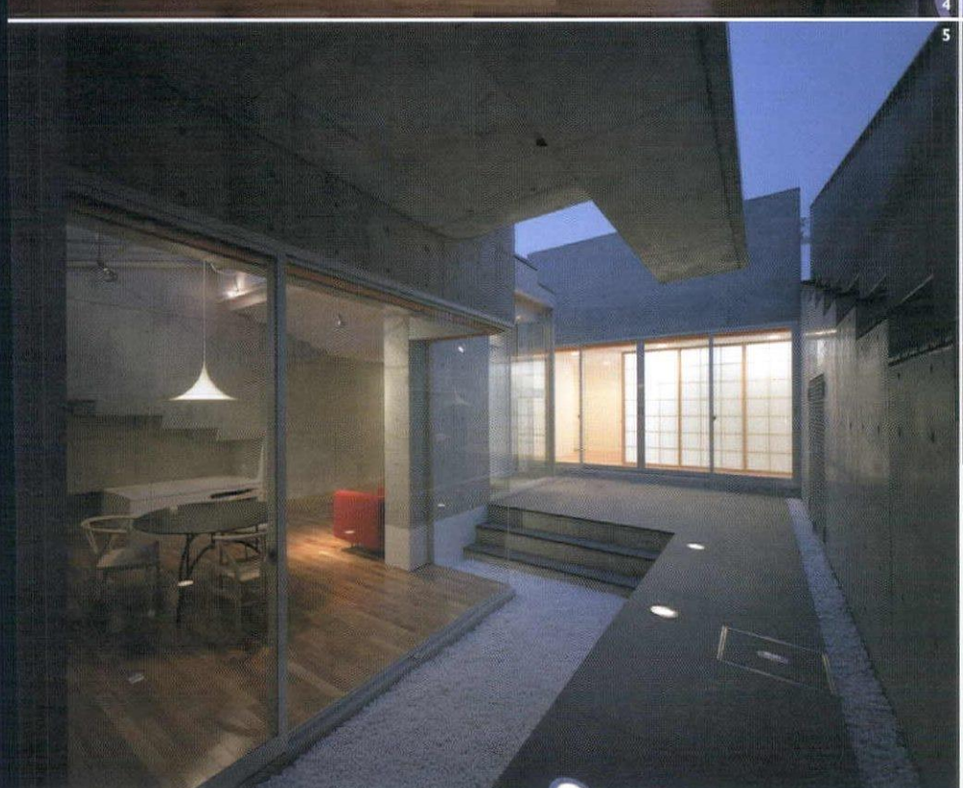


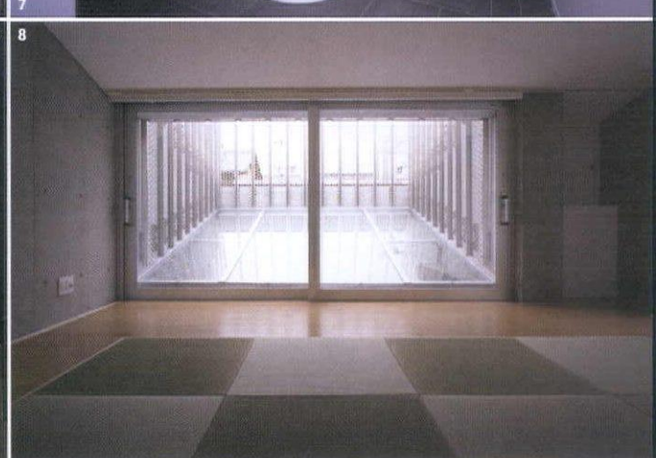
part axonometric projection



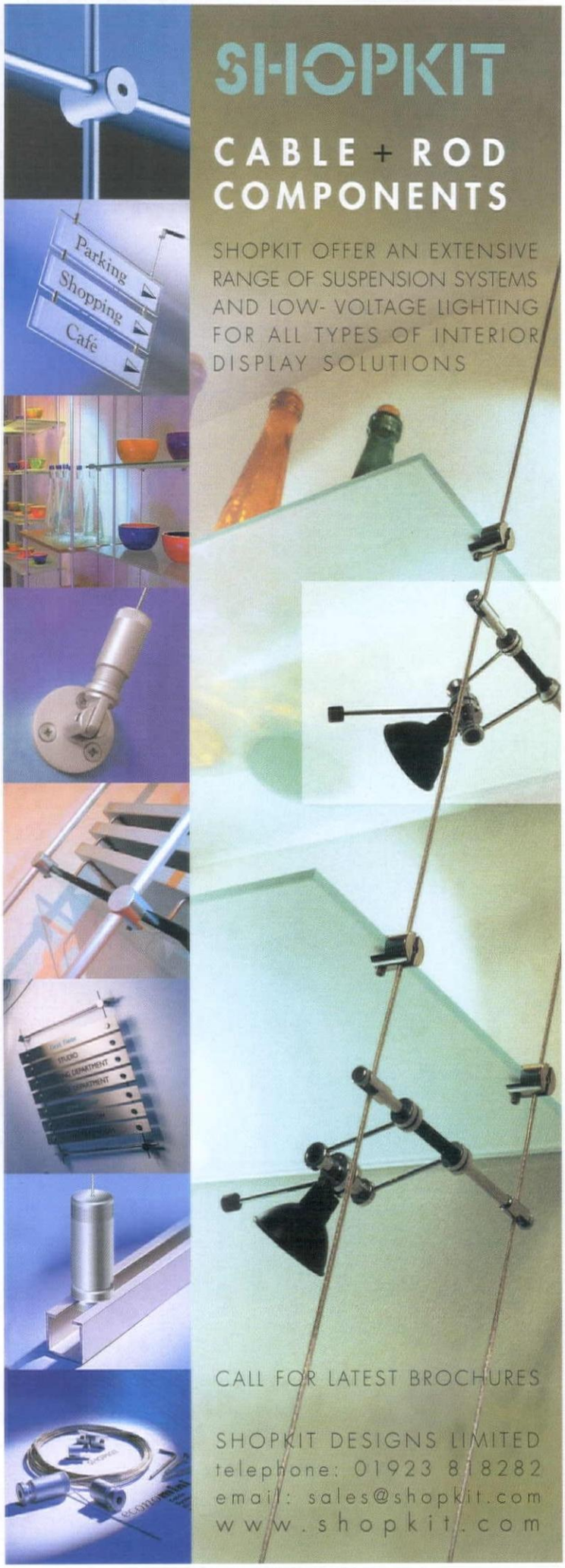








4
Main living area.
5
Behind the austere geometry of the street frontage is an intimate central courtyard.
6
The stepped roof.
7
The interior is animated by a sensitive play of light and shade.
8
Parents' bedroom on the first floor.



enquiry 19 www.arplus.com/enq.html

schindler

Even your most sporting design is only as good as its realisation

INNOVATIVE AND CREATIVE FAÇADE CONSTRUCTIONS MADE OF TIMBER, METAL AND GLASS



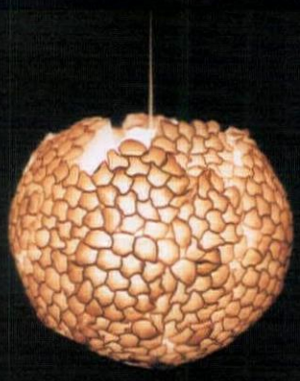
Object: Administrative Building German Football-Association, Frankfurt a. M.
Architect: hgp Architekten, Frankfurt a. M.

Schindler GmbH & Co. KG
Mauthstraße 15
93426 Roding/Germany
Phone: +49 9461 409-0
Fax: +49 9461 409-100
mail@schindler-roding.de
www.schindler-roding.de

schindler

enquiry 8 www.arplus.com/enq.html

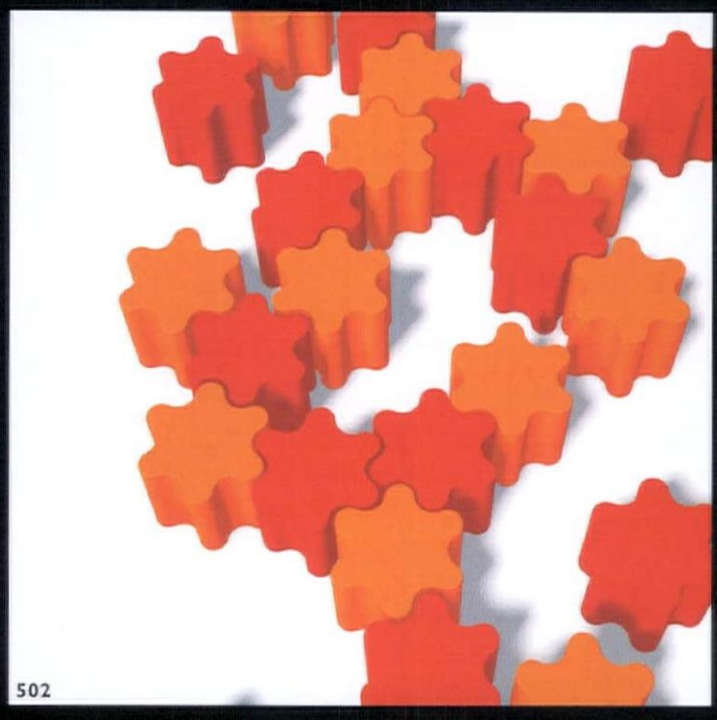
See the new ar.products section on www.arplus.com



501

501 PAUL COCKSEDGE
The humble polystyrene cup is melted and transformed into a multicellular lampshade by young British designer Paul Cocksedge. Cocksedge is an RCA protégé of Ron Arad and his offbeat invention should take him far.

Enquiry 501 www.arplus.com/enq.html



502

502 OFFECT
Flower, a playful, interlocking stool-cum-side table in bold colours by Finnish designer Eero Koivisto for Offect.

Enquiry 502 www.arplus.com/enq.html

503 CASSINA
A welcome re-issue by Cassina for furniture by Charlotte Perriand. Shown here is Ombra, designed in Tokyo in 1953, a simple geometric base and backrest supported by ribbons of bent steel.

Enquiry 503 www.arplus.com/enq.html



503

Judging from the locust-like crowds swarming around the showgrounds and showrooms, Milan's insatiable appetite for the elegant (welcome reissues of Charlotte Perriand's oeuvre by Cassina), the fashionably provocative (Arad, Starck, Droog *et al*) and the plain bizarre (a cuckoo clock covered in feathers) appears undiminished. Discernible trends – green (the colour as opposed to any sensible notions of sustainability), along with a healthy disregard for the orthogonal and the occasional outbreak of material inventiveness. Catherine Slessor presents some edited highlights.



504

504 MOROSO
The iconoclastic Konstantin Grcic cunningly deconstructs furniture design with Dummy, a single sheet of polyurethane foam rolled into a cone and gently squashed over a supporting structure to create a chubby, chunky armchair. Surprisingly comfortable. From Moroso.

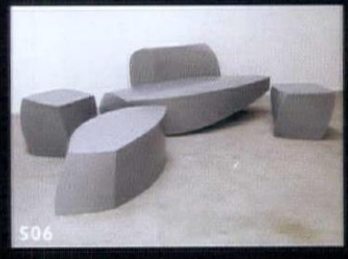
Enquiry 504 www.arplus.com/enq.html



505

505 SAWAYA & MORONI
French architects Jakob + MacFarlane experiment enthusiastically with lacquered resin to create It, large sculptural seating units for Sawaya & Moroni.

Enquiry 505 www.arplus.com/enq.html



506

506 HELLER
Frankie Goes to Milano – sleek, sculpted furniture in silver resin by Frank Gehry from Heller, continuing the American firm's fruitful collaboration with leading architects.

Enquiry 506 www.arplus.com/enq.html

massachusetts institute of technology
department of architecture

The Department of Architecture at MIT announces a search for a tenured senior faculty member to serve as Head of the Department. The Department of Architecture is part of the School of Architecture and Planning which also includes the Department of Urban Studies and Planning, The Media Lab/Program in Media Arts and Sciences, the Center for Advanced Visual Studies, and the Center for Real Estate.

The architecture department supports a wide range of interests including design; computation; history, theory and criticism; building technology; and visual arts. Dedicated to a humanistic, socially responsible, intellectually and technologically sophisticated vision of design, the department is positioned within a larger institution that strongly supports innovation and entrepreneurial activity. Given this context, the Department of Architecture is committed to excellence in both pedagogical and research activities. We are seeking candidates who will foster this excellence and who will provide strong and innovative leadership.

The candidate must hold a terminal degree in architecture and a distinguished record as an educator and/or practitioner. An extensive publication history and/or a recognized body of built work are essential. Additionally, he/she must possess the vitality and intellectual capacity to promote the diverse activities within the department towards a clear strategic vision that builds on the department's research strengths and unique character.

Interested applicants are asked to submit a letter of interest, a list of possible references, and a curriculum vita. Please send all materials to: Peggy McNally, Massachusetts Institute of Technology, Room 7-331, 77 Massachusetts Avenue, Cambridge, MA 02139-4307 or e-mail to peggym@mit.edu. Phone: (617) 253-0241.

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

enquiry 32 www.arplus.com/enq.html



Photograph by Richard Bryant

Spectrum 2004
18-21 May

Event: **THE ARCHITECTURAL REVIEW SPECTRUM LECTURE**
Speaker: **DAVID CHIPPERFIELD**
Date: **Tuesday 18 May**
Location: **Commonwealth Institute,**
Kensington High Street, London
Venue: **Lecture Theatre**
Time: **6pm**
Chairman: **AR Editor Peter Davey**

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

To pre-register for Spectrum 2004:
Telephone 0870 4294420
www.spectrumexhibition.co.uk

THE ARCHITECTURAL REVIEW

Supported by

Gensler *Architecture, Design & Planning Worldwide*

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

507 KALLEMO
Icelandic designer Sigurdur Gustafsson makes highly inventive use of recycled plastic in Plex, a simple, stackable chair mounted on a steel frame. From Källemo.

Enquiry 507 www.arplus.com/enq.html


507


508

508 REXITE
Curvy and sensual with a hole in the middle – Olivia stacking chair in a range of colours by Raul Barbieri for Rexite.

Enquiry 508 www.arplus.com/enq.html

509 SWEDESE
Clean-lined Wind stool in birch or walnut bentwood by Japanese design office Nendo – a new take on Scandinavian Modern distributed by the famous Swedish firm Swedese.

Enquiry 509 www.arplus.com/enq.html

510 SEGIS
Poppy Star stacking chair by Bartoli Design for Segis, in a range of jolly colours, exploits the latest generation of injection moulding techniques to realize complex, fluid shapes.

Enquiry 510 www.arplus.com/enq.html

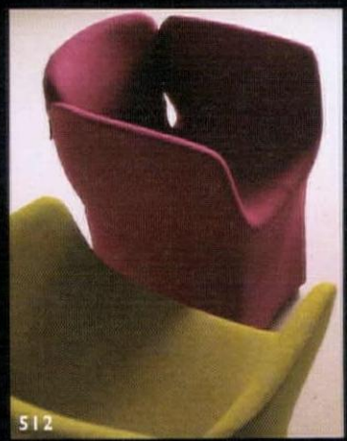

509


510


511

511 IXC
Sofa from the Boomerang range by young French designer Gwenael Nicolas from a designer series by Tokyo-based firm ixc (remarkably, the first time a Japanese furniture company has shown at Milan).

Enquiry 511 www.arplus.com/enq.html


512

512 MOROSO
Colourful, florally-inspired Bloomy armchair by Spanish designer Patricia Urquiola for Moroso.

Enquiry 512 www.arplus.com/enq.html

513 DRIADE
Meridiana, by Christophe Pillet for Driade, a lightweight armchair in clear polycarbonate with an exposed faceted grid of stiffening ribs.

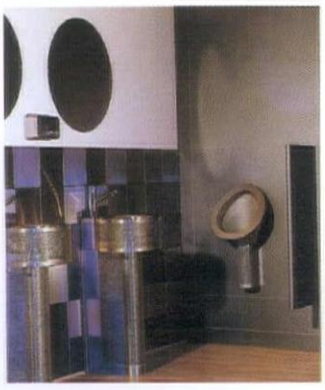
Enquiry 513 www.arplus.com/enq.html


513

Specifier's Information

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

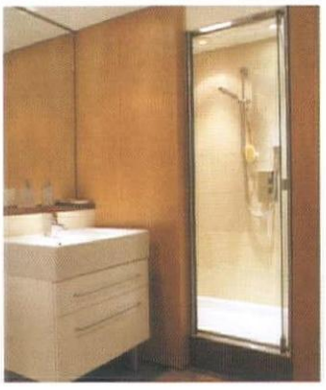
Advertisers wishing to promote their products on this page should contact Chris Bond on 020 7505 6816 **enquiries on card or at www.arplus.com/enq.html**



900 www.arplus.com/enq.html

Simply Washrooms

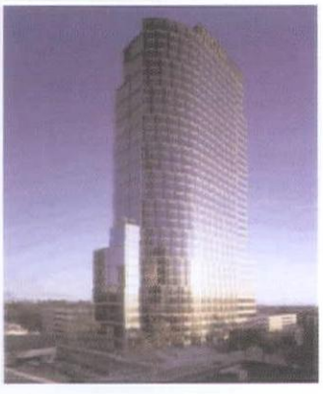
An innovative stainless steel washroom collection has been launched by Simply Washrooms, the new nationwide washroom and utilities specialist. The comprehensive product portfolio, which combines contemporary style with high performance, spans both commercial and domestic markets. It includes wash basins, urinals and general stainless steel washroom accessories. The range is manufactured from high quality stainless steel that is long lasting, hygienic and practical, offering many benefits over traditional porcelain alternatives.



901 www.arplus.com/enq.html

John Sydney

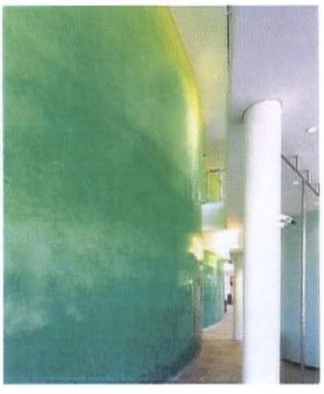
John Sydney's design JS2 has been named as the best brassware launch of 2003 by Bathroom Journal, which paid tribute to the company for successfully putting the John Sydney brand firmly back in the market. John Sydney's bathroom collection is increasingly specified in domestic bathrooms and wet rooms, new home developments, hotels and conference centres. The range includes technically advanced mixers and showers, for use with high and low water pressure systems, and a comprehensive range of bathroom accessories.



902 www.arplus.com/enq.html

E-Motive Display

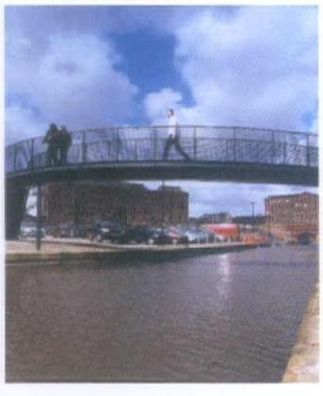
E-Motive has supplied a lift monitoring system to the Constellation Office Tower in Los Angeles. The monitoring system tracks real-time lift movement and current status of all cars. Remote operational control allows commands to each lift including placement of car calls, floor lockout and return operation. The Advanced Traffic Analysis package diagnoses lift problems and evaluates performance. Vital statistics such as average call waiting times can be continuously tracked. Mitsubishi Electric and Electronics' Lift and Escalator Division installed the system.



903 www.arplus.com/enq.html

Armourcoat

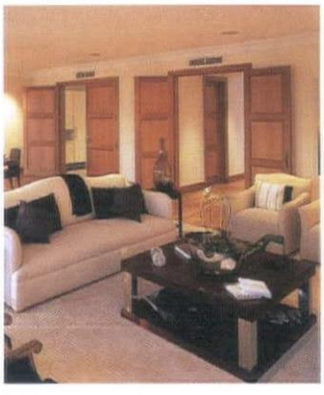
At the redevelopment of the BP facility in Sunbury-on-Thames by Broadway Malyan, Armourcoat was asked to create unique walls reflecting the company's identity. Armourcoat applied 235m² of blended Spatulata in 17 different colours. Colour-matched to represent the company branding, the highly polished surface has resulted in a light-reflecting, mirror-smooth finish. Armourcoat polished plasters are intended to emulate natural stones and are suitable for traditional and modern interiors as well as corporate, commercial, retail and domestic projects.



904 www.arplus.com/enq.html

Potter & Soar

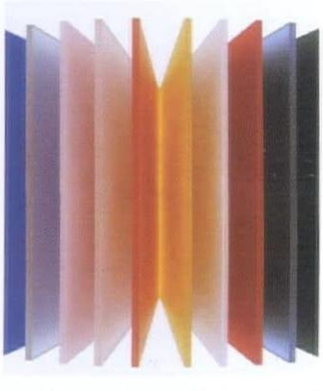
Potter & Soar has introduced Tsunami, a welded mesh featuring flat wires. An alternative to expanded metals and other mesh products, Tsunami's simple design is translucent while offering, say the manufacturers, extraordinary strength to weight ratio. Stronger and lighter than conventional sheet metal materials, Tsunami is suitable for a diverse range of applications: balustrading, partitioning, walkways, crowd barriers, window guards, storage, interior and exterior cladding. Three weld options ensure the correct specification for individual application.



905 www.arplus.com/enq.html

LS Longden

Twenty seven single and double doorsets have recently been supplied by LS Longden for use within a luxury Thames side house in London. Including BWF-CERTIFIRE certified fire doors, all doors, frames, architraves, plinth-blocks and skirtings were supplied in American White Oak, to give a consistent finish. Production techniques unique to LS Longden enable traditionally crafted doors to achieve performance levels such as 60-minute fire resistance and 35 dBRW sound reduction.



906 www.arplus.com/enq.html

Barlo Plastics

Designers now have a new world of colour to work with as Barlo has added a contemporary colour palette to its cast acrylic design sheet. It includes exotic colours such as Tahiti Blue and Bali Green through to cooler shades like Iceland White and Arctic Mist. Known for its ability to withstand scratches and finger marking, the new range of colours will allow designers to colour co-ordinate an interior layout to reflect their clients marketing scheme.



907 www.arplus.com/enq.html

RIDI

RIDI Lighting has produced the Corona, a circular wall-mounted luminaire. It uses the circular fluorescent 40W T5 lamp, which is combined with a cross-section rectangular housing to create a luminaire intended for school, restaurant and commercial interiors and the domestic market. The Corona body is titanium or white, with optional colours for branding and signage. Matt glass shades are available to veil and diffuse the lamps, which are normally exposed. Half-round clear or opal polycarbonate covers are also available. Ceiling fitting and wire suspension options are possible.

MALCONTENT?

CONTENT: TRIUMPH OF REALIZATION

Edited by Rem Koolhaas. Cologne: Taschen. 2004. £6.99

This revolting comic book for students – revolting in its tortuous graphic and typographical design, revolting in its charmless foreigners' English, revolting in its gratuitous pornographic imagery, and revolting in much else besides – must surely mark a low point in Rem Koolhaas's relentless campaign of self-promotion. Entirely without any coherence as a book or any continuity as an argument, it resembles an unedited, unselfcensored school magazine, or a juvenile office noticeboard towards Christmas. Consisting of page after page of graphic tat, some of it scarcely legible, it is a silly way of presenting ideas about building; and even the few short thoughtful articles that do appear here are utterly drowned in the incomprehensible shrieking mess of its hideous layout.

Maybe there's a clever argument here about 'irony': I doubt it, because the mixture of arguments is so confused. As far as I can understand it, the idea is still that the wave of kitsch visual symbols commercially driving mass culture is simultaneously dreadful but also inevitable and exciting. Hence, perhaps, the 'delirious' of the title of Koolhaas's best-regarded book. And yet he is after all a high-profile designer for PRADA, and the combination of the international high-fashion king of the super rich with the lefty political self-righteousness of his arguments and slogans sounds idiotic. Is there here some attempt at self-justification? If so, it doesn't work.

Why doesn't this man find someone to talk about his buildings properly? They're surely worth it. They will also be here when all this chatterbox drivel is well forgotten. In the meantime, stand by for yet more wide-eyed features in the Sunday newspapers. My dismay at the sight of the Triangle Bookshop below the Architectural Association in London doing a roaring trade in *Content* was however happily dispelled when a student pointed out to me that people were buying the book to get it signed by Koolhaas (who was visiting that day), in order to sell it on through the Internet at a higher price. Maybe, in that case, the free market has more to be said for it than Koolhaas likes to admit.

BOAZ BEN MANASSEH

OPERA BECOMES PHANTOM

THE SAGA OF SYDNEY OPERA HOUSE

By Peter Murray. London: Spon Press. 2003. £19.99

'The Tragedy of Sydney Opera House' might have been a more appropriate title for this book which, were it not for the physical result of all the pain, smeared reputations and shattered friendships, is a dazzling jewel.

Murray tells what he describes as 'an altogether more complex and difficult story' than the 'received history' of the Opera House, which we architects generally prefer to see as the heroic, but ultimately doomed, battle of Genius against The Philistines. He makes as balanced as possible a presentation of the facts, remaining documentation and remembrances of the protagonists, from which the unavoidable conclusion must be drawn that Utzon brought many of his troubles upon himself by his lofty (and, one must say, deserved) regard for his own authorship, and by his perfectionism – constantly re-thinking and refining his designs despite the pressures of cost and time – telling Jack Zunz of Ove Arup & Partners, after one change: 'I don't care what it costs, I don't care what scandal it causes, I don't care how long it takes, but that's what I want'.

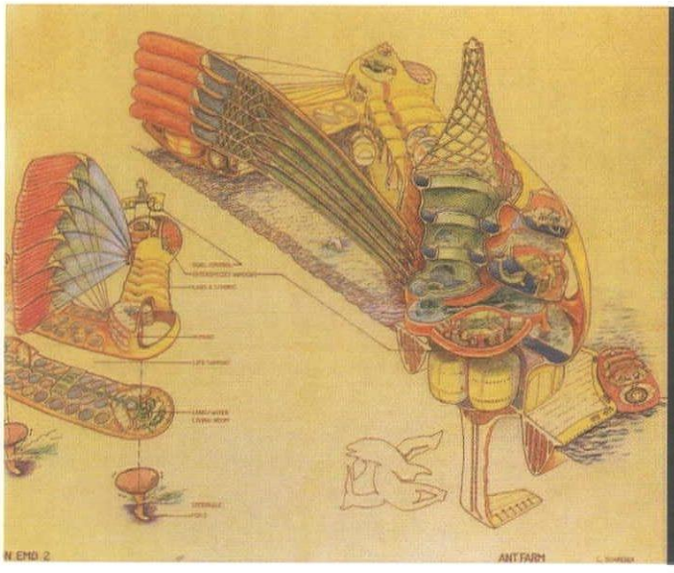
Other troubles were brought to Utzon by the dramatically changing requirements of the users, by the conflicting and changing opinions of acoustics consultants, and by the demands of creating architecture not merely at, but beyond the edge of the possible. As Utzon argued at the time, 'It is not I, but the Sydney Opera House that creates all the enormous difficulties'.

Murray emphasizes that this 'timeless' Opera House can only be fully understood by appreciating the restrictions and the culture of the era in which it was produced. In 1957 it took three days to fly from London to Sydney. The architect – at least in Denmark – was the undisputed leader of the building team. Structural calculations that today can be made in fractions of a second, then took a couple of weeks to complete. The Opera House farrago, Murray suggests, advanced not only methods of structural analysis and construction techniques, but also – unintentionally – argued the case for project management, and for limited, rather than open, architectural competitions where organizers can check architects' track-records before inviting them to participate. Were the competition to be held today, an Utzon would be unlikely to get beyond the stage of 'expressions of interest stage'.

Ironically, therefore, the publication of this book coincides with the invitation to Utzon, from the Sydney Opera House Trust, to prepare guidelines for a refurbishment programme that will bring the building more in line with his original intentions, and which will continue many decades after his eventual passing. As such, he is designing alterations that he will never see for a building that he has never seen – having left Australia 37 years ago, immediately after he was sacked (or resigned, the situation remains ambiguous) – never to return.

This fascinating and exhaustively-researched volume narrates a tragic story of misjudgements, mistrust and misunderstandings, and is a discussion of human rather than architectural qualities. The translation of Utzon's competition drawings – described by art critic Robert Hughes as 'nothing more than a magnificent doodle' – into the pure expression of Joy that now adorns Bennelong Point, occupied and very nearly broke, many of the most brilliant constructors of the twentieth century. This book lays bare, often very painfully, the personal costs that a Masterwork can sometimes demand as tribute from its creators.

TOM HENEGHAN



Ant Farm was a sort of Californian Archigram, but fluffier and more overtly concerned with what Michael Sorkin calls 'sex, drugs, rock and roll, dolphins and architecture'. Sorkin is one of the contributors to *Ant Farm: 1968–1978*, edited by Constance M. Lewallen and Steve Seid, University of California Press, Berkeley, Los Angeles and London, 2004, $60. This is Doløn Emb 2 by Curtis Schreier (1975), which shows the group's fascination with the temporary, inflatables, proto-green issues and dolphins.

FOSTER'S NEW GOSPEL

NORMAN FOSTER – WORKS VOLUME I

Edited by David Jenkins. London: Prestel. 2003. £60

This is a big book for a big architect. 1989 saw the start of a series of five volumes chronicling the work of Foster and his office; edited by Ian Lambot and designed by Otl Aicher, they seemed to offer a good overview of the work. The death of Aicher led to a rethink, and it was decided not to continue the series with another designer, but to start all over again with David Jenkins as editor. This is the first in the new series which we are told will consist of six volumes (how do they know when the work of Foster will cease?). Some of the material is re-used from the old series, but much is new and it is generally made more splendid.

This volume covers the period 1965-83. That is the most interesting period of all, as it covers the time when a student developed into a world class architect, and we can all try to search for the moment when he ceased to be one of us and became one of the greats. This book will not tell you when or why this moment occurred, but it will give you the information and the illustrations that you need to make your own guess.

We English tend to be dismissive when we find a star in our midst. But this book gives him proper star treatment. Not since the Butler volumes on Lutyens has a publisher served an architect so well. JOHN WINTER

CLAUDE NO MORE

MODERN LANDSCAPE

By Michael Spens. London: Phaidon. 2003. £45

Phaidon has come late in the current race to get this season's big landscape book on the sales shelves. Happily for the author of *Modern Landscape*, Michael Spens, there is not a lot of visual overlap between this and the current defining text, Robert Holden's *New Landscape Design* from Lawrence King (reviewed AR March 2004).

This book follows the conventional Thames & Hudson formula of introductory text plus detailed case studies. Spens's leading essay is a quick scamper through the century's more interesting high points without, praise be to all the spirits of the Wild Wood, a single mention of Gertrude Jekyll. He says, 'Ultimately … landscape designers are no longer seeking a Claudian landscape of tranquillity, but one finely balanced between order and chaos. Increasingly we are becoming aware that the order comes from nature, and the chaos from man.' The subsequent case studies include an interesting range of examples from Hans Hollein's Vulcanology Museum, Clermont-Ferrand, through Martha Schwartz's Kitagata Garden City, to George Hargreaves' Olympic Park, Sydney.

Spens's selection of examples is mostly good but in several cases is odd because a small number of them are straight up and down architecture. That is not to make a Landscape Institute-like grump about the absence of foliage or to ignore the interesting possibilities of architecture-landscape fusions such as the boardwalk and grass roof of the Yokohama terminal. It is, however, to wonder how the curving roof of Ted Cullinan's Weald and Downland Museum workshops and Wilkinson Eyre's Gateshead Millennium bridge (the former complete with interior photos and neither with any landscape context) might contribute to the landscape debate apart from the fact that they are nice to look at. Maybe the pages for these were dropped in accidentally from another text lying about the office about architecture.

There is an architectural book designer's version of James Wines' turd in the plaza, the big 3D artwork dumped in front of a new building to make the latter interesting. In books it is the introduction of a graphic device or trick with lines or shapes (in an otherwise perfectly clearly designed book) which the designer fondly imagines will bestow artistic immortality on him or her. Thames & Hudson, Lawrence King, they all do it. And you really wish they wouldn't. In the case of *Modern Landscape* the device is a big milky square which appears behind the (modestly sized) title text to each scheme. This renders the 32 double page images on which they are plonked only partially readable. Hamish Muir is credited at the back with striving after immortality thus.

SUTHERLAND LYALL

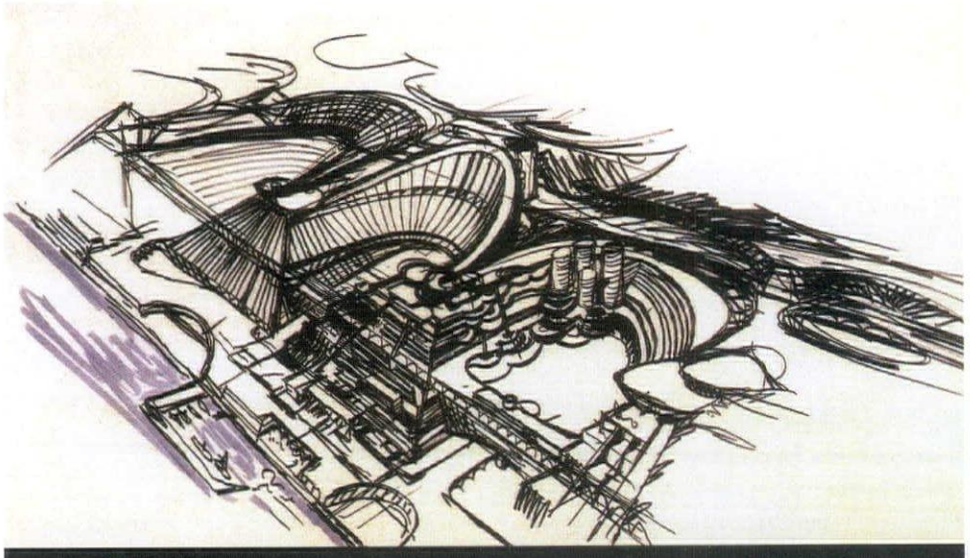
SEEING THE FUTURE

SHIGERU BAN

By Matilda McQuaid. London: Phaidon. 2003. £45

'Shigeru Ban is the future', Frei Otto writes in his introduction to the work of this 'real building artist'. Thirty-two projects, nearly all from the past decade, and nearly all realized, are grouped into five categories: Paper, Wood, Bamboo, Prefabrication, and Skin. McQuaid is careful not to exaggerate the obvious, stylistic Japanese themes. For, rather than image or theory or fame, Ban's priority has consistently been construction, shelter and improved building techniques.

On occasion, this results in structures of elegance and beauty (the Paper House and Furniture House I, both above Lake Yamanaka in Yamanashi Prefecture; the panoramic Picture Window House in Shizuoka Prefecture). Nothing seems extraneous. This architect builder acts almost like a magician: Floor, Roofs, Walls – Abracadabra! On other occasions – as, for instance, in the aftermath of genocide in Rwanda or earthquakes in Kobe, Istanbul and Gujarat – Ban abandons any Star Architect trappings to house the impoverished and the traumatized with dignity.

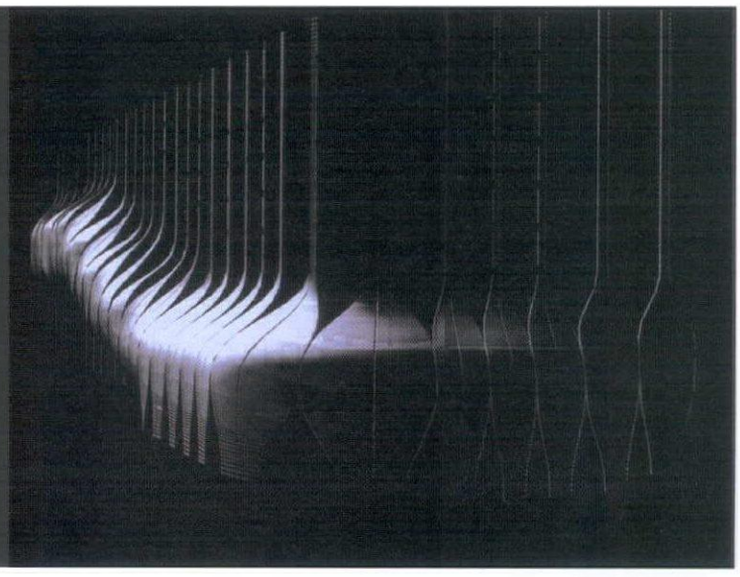


Study for new town Le Vaudreuil (1968) by Jean Renaudie from *A Right to Difference, The Architecture of Jean Renaudie* by Irénée Scalbert, Architectural Association, London, 2004, £25. Renaudie was a structuralist, but not a dreary one. Drawing on molecular biology and a wild imagination, he produced proposals intended to subvert the standardized, state-provided, precast concrete deserts then mass produced nationwide. He believed every dwelling should be unique. He did not build much, but when he did the results were unforgettable.

It is thus appropriate that in four of McQuaid's five sections, after sometimes too pale line drawings and attractive colour photographs, several darker pages are dedicated to material test data for each project. The Eameses would surely have approved this dedication to research mixed with – or, more precisely, leading to – the incorporation of such simple pleasures as daylight, shade, and views.

No wonder Peter Eisenman purportedly considered Ban a strange or perplexing student at New York's Cooper Union. The closed-mindedness of German bureaucrats, who insisted on compromises for the Japan Pavilion at EXPO 2000 in Hanover, has clearly not been forgiven. As if to prove Otto's prediction, Ban's success – with Jean de Gastines and Philip Gumuchdjian – in the competition for a second Pompidou Centre, at Metz, is too recent for inclusion in this thorough and generously proportioned book.

RAYMUND RYAN



Greg Lynn's Kleiburg Transformations 2000-2004 from *Digital Tectonics*, ed Neil Leach, David Turnbull and Chris Williams, Wiley-Academy, 2004, £26.99. The book explores relationships between buildings, structure and new forms of ornament. The editors claim 'a new paradigm of thinking in architectural culture' is emerging.

FUTURE URBANE

CITIES OF INNOVATION: SHAPING PLACES FOR HIGH-TECH

By Marcial Echenique, Barry Pearce, William Fawcett and Jason Palmer. Cambridge: The Cambridge-MIT Institute. 2003. £25

The technology cluster or research park has recently become a well-established aspect of urban development, particularly in connection with world-stage universities in London, Oxbridge, Edinburgh and in the US. Typically, such research parks involve planned development of land outside the city core or university campus, with modern and signature-designed architecture set within heavily landscaped grounds, sharing both business services and opportunities for networking. In short, somewhat akin to a twenty-first century collective version of the eighteenth-century country estate. From Silicon Valley to Silicon Fen, such initiatives have been, by and large, relatively successful, offering new jobs, economic growth and relatively free transport access, as well as the more obvious goals of stimulating high-tech research and related intellectual and financial profits.

However, as *Cities of Innovation* shows, there are also potential pitfalls to such developments. For example, Cambridge University in the UK has initiated the Cambridge Science Park, St John's Innovation Centre and other research parks – the undoubted success of which has been tempered by inadequate or inappropriate provision of such services as education, healthcare, roads and transport. Nor is this a purely UK problem – similar challenges also now face the Route 128 area around MIT in Cambridge, Massachusetts, where the 1970s and 1980s focus on manufacture and computing has recently being followed by considerable 1990s and twenty-first century research into telecommunications and nanotechnology.

Cities of Innovation takes these problems apart with care, using a joint MIT-Cambridge student group to explore how economic clusters such as research parks have arisen, and precisely what the advantages and disadvantages are for all concerned. Detailed studies of the Cambridge and MIT experiences are also provided, including differing options for future growth, such as greater densification, green belt usage, virtual highways, new towns, and corridor developments. The overall message is clear: research parks should not be developed in isolation. If they are to be fully successful, they must be integrated into wider, regional planning strategies.

IAIN BORDEN

DOMUS CLASSICUS

THE ROMAN HOUSE AND SOCIAL IDENTITY

By Shelley Hales. Cambridge: Cambridge University Press. 2003. £55

The Roman house enjoys enduring respect as an emblematic response to its environment, and the Mediterranean climate in particular. This book examines its principal manifestations, including the Pompeian atrium-and-peristyle format and the imperial residences on the Palatine hill in Rome, along with less familiar material from as far afield as Silchester, Antioch and Volubilis (Morocco). This in itself is a welcome service (supported by due academic rigour and a fair repertoire of references and black and white illustrations), but Hales' main contribution concerns the *domus* as a social response, as a crucial means by which ancient propertied classes defined their status, registered their adherence to conventional mores – their Romanitas – and indulged in imaginative projections and personal fantasies.

It is of course inevitable that homeowners express value systems through built form and its decoration. What made Roman homes specially telling social barometers was their public character. While today the rich and famous retreat to private havens only to be violated under tightly controlled conditions (perhaps via a lucrative showing at the safe remove of the pages of *Hello*), in the Roman world it was open house all year round. Besides being a residence, the *domus* was a business space, a place of display and a lobbying platform; every morning the paterfamilias received his *clientes* for the daily round of arrangements, tasks, errands, favours and gifts. He might then proceed to the forum or the basilica, but the shift was only one of scale, not of kind. As Cicero noted, 'my house ... is a forum', and with reference to one of his country homes, 'I own a basilica, not a villa, crowded with the (local) people'.

Hales capably negotiates between the literature and the archaeology with its abundant legacy of wall decoration to engage a range of sub-themes: the affirmation of identity, the perpetuation of memory, the allure of exoticism and the perennial tussle over the border between decorum and 'un-Roman' luxury. Her main conclusions may not be revolutionary, but they are sound and well-argued.

MARK WILSON JONES

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: Peter Davey

VILLA LANTE'S MIRACULOUS AND GENTLE BALANCE BETWEEN HUMANITY AND NATURE CONTINUES TO INSPIRE.

The Villa Lante, at Bagnaia some 40 miles north of Rome, was built (probably by Vignola) for Cardinal Gambara in the 1570s. It has often been described as the most beautiful garden of the Italian Renaissance, and it remains, scrupulously maintained by the state, as a moving three-dimensional poem about the relationship of humanity to nature.

Instead of dominating the landscape with a huge palace (as Vignola did at the nearby Villa Farnese), Gambara was prepared to divide his summer residence into two small *casini* (one finished for a successor by Maderno). Flowing between these is the abstracted story of a river, which, fed by an invisible aqueduct, starts at a mythical source high on the hill and flows down through cascades, statues, spouts, squirts, balustrades, *giochi d'acqua*, pools, a long picnic table, fountains and rills to arrive at the sea of the great pond on the parterre terrace below the *casini*. All is calm and green, smelling of water, box and grass, enlivened by the gentle chatter and splash of the stream as it hurries from terrace to terrace.

It was remarkably expensive to make, but rarely can such large amounts of money have been spent with so much modesty, imagination and grace. What a wonderful legacy the cardinal left to us. P.D.



