THE ARCHITECTURAL REVIEW

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BUILDING FOR THE ARTS

Piano in Dallas Chipperfield and Gormley Hübner's Theaterhaus

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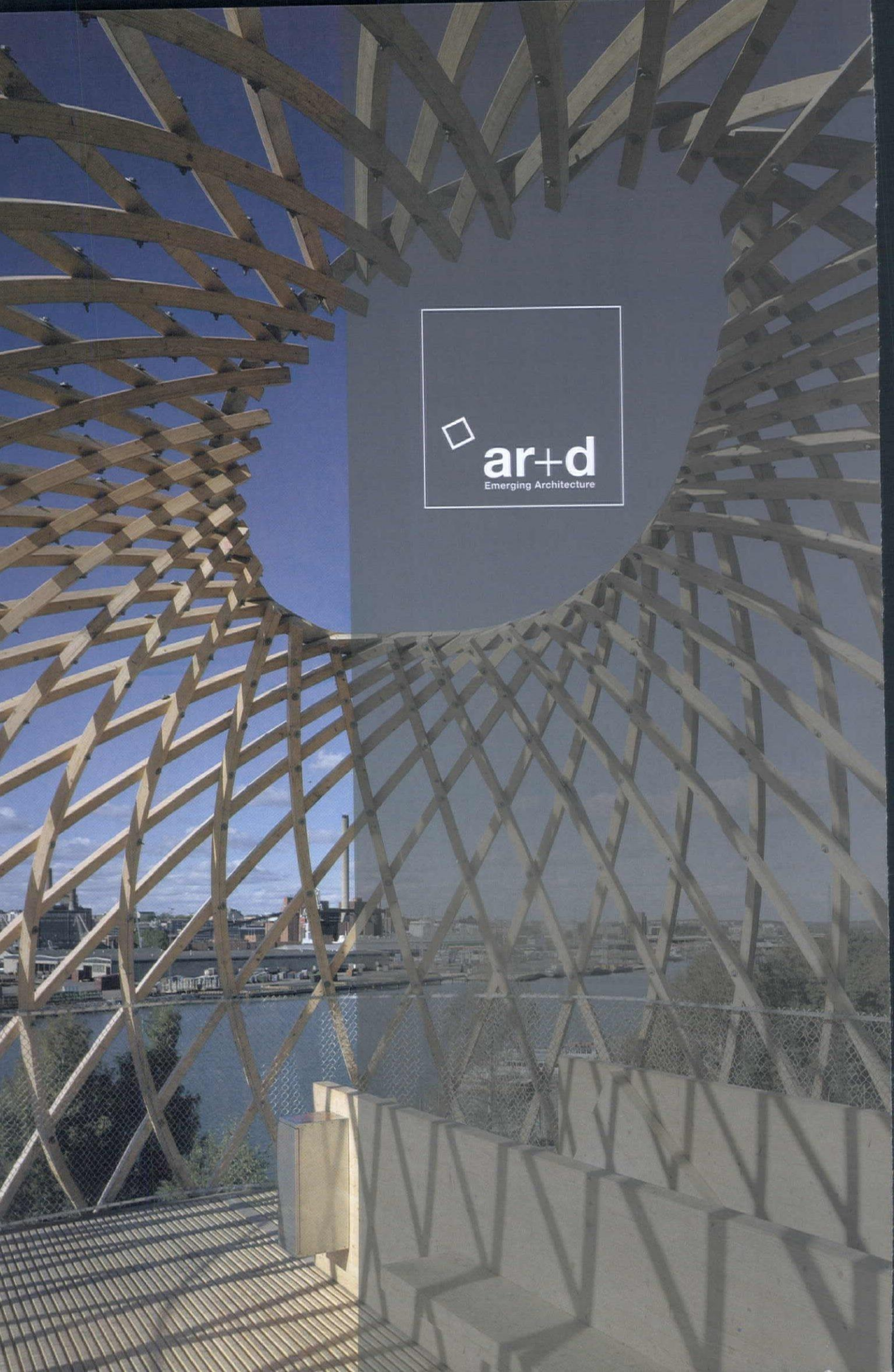


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ar+d
Emerging Architecture

The world's leading emerging architecture awards

JURY

The Jury will be:

Mario Cucinella
MCA, Bologna, Italy

Kevin Daly
Daly Genik, Los Angeles, USA

Ryue Nishizawa
Kazuyo Sejima + Ryue Nishizawa / SANAA, Tokyo, Japan

Gert Wingårdh
Wingårdh Architects, Gothenburg, Sweden

Peter Davey
Editor of The Architectural Review

ELIGIBILITY

1 Who Can Enter

Architects and people in other design professions whose qualifications are recognized by their local accreditation organization, provided that they are 45 or younger during the year 2004.

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

2 Completed Work

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

3 Categories

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

- Buildings – new build and refurbishment: offices, shops, schools, houses, housing, industrial, transport, restaurants, recreational, cultural, municipal and religious
- Interiors – new build and refurbishment: similar to building category, in particular restaurants, shops, houses, clubs and galleries
- Urban design
- Product design – light fittings, architectural design, furniture, cladding, and structural systems
- Street furniture – lights, bus stops, bollards, signs and postboxes
- Landscape – soft and hard
- Bridges
- Temporary or portable structures – exhibition stands
- Theatre works

4 Age Restriction

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

WINNING ENTRIES

5 Prizes

The total prize money is £10,000 Sterling. The Jury may choose a number of winners and highly commended entries (there were eight winners in 2001 and 18 highly commended entries; five winners and 21 highly commended entries in 2002; and four winners, three highly commended and eight commended entries in 2003).

6 Publication

Winners and those highly commended by the Jury will be published in December 2004 issue of The Architectural Review and on the website www.arplusd.com.

7 Prize-Giving Ceremony

The **ar+d** prize-giving ceremony will be held in London in late autumn. The winners will invited by The Architectural Review, Buro Happold and Grohe to the event.

8 Lecture Series

In spring 2005, winners will be invited to give talks on their work at the Royal Institute of British Architects in London as part of the RIBA's Spring Lecture Series (schedule to be confirmed). The programme of talks will be accompanied by an exhibition of winning entries at the RIBA.

9 Worldwide Exhibition

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

10 Other Media

The **ar+d** team will provide information on all winning entries to other architectural magazines, newspapers and relevant media worldwide. Please help us by choosing your preferred local media on the entry form.

11 Providing Additional Materials for Publishing

Additional photography, drawings and other information from winning entrants will be urgently requested for the December publication during the week beginning 4 October. Entry will acknowledge that The Architectural Review has the right to reproduce materials in whole or part without payment of copyright (where we are made aware of their names, photographers will be acknowledged).

ENTRY REQUIREMENTS

12 Entries

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

13 No Entry Fees

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

14 Boards

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

15 Anonymity

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

16 Entry Forms

Each submission must have a separate entry form. All entrants must be named in the submission. Please indicate whether the contact name is an administrator or part of the design team. Copy the entry form where necessary. Complete the form clearly and enclose in a sealed envelope attached to one board.

17 Entry Deadline

Deadline for receipt of entries is Tuesday 14 September. To ensure timely receipt, we recommend using a carrier that guarantees delivery. All entries received will be acknowledged on our website at www.arplusd.com/received.htm a soon as possible after the deadline

DELIVERY AND COURIER

18 Send to:

Entries should be properly packaged and clearly marked '**ar+d**' on the outside. They should be sent to:

The Architectural Review,
151 Rosebery Avenue,
London EC1R 4GB,
United Kingdom.

19 Documentation

Please ensure that entries are delivered by the closing date. Entries posted on the closing date will be accepted but must be received before 17 September.

VERY IMPORTANT:

Your entry must be marked as **NCV** (no commercial value) on any courier documentation. The **ar+d** emerging architecture awards will NOT accept any courier charges or taxes resulting from delivery. Personal deliveries to the AR editorial offices are accepted during normal working hours.

20 Return of Entries

ENTRIES WILL NOT BE RETURNED. The **ar+d** emerging architecture awards assume no liability for loss or damage of entries.

ar+d
Emerging Architecture

ENTRY FORM
Deadline: 14 September 2004
Please complete this entry form as clearly as possible. Photocopies of this form may be used. Complete in capital letters.

FIRM/PRACTICE

ADDRESS

CITY/TOWN

POST/ZIP CODE

COUNTRY

TELEPHONE NUMBER

FAX NUMBER

EMAIL ADDRESS

CONTACT NAME FOR ENTRY

NAMES OF THE DESIGN TEAM

1

2

3

4

5

PROJECT NAME

CITY

The **ar+d** team will be sending information about all the winning entries to media worldwide. Please let us have your preferred choices of your local relevant media:

1 ARCHITECTURAL MAGAZINE .....

2 NEWSPAPER .....

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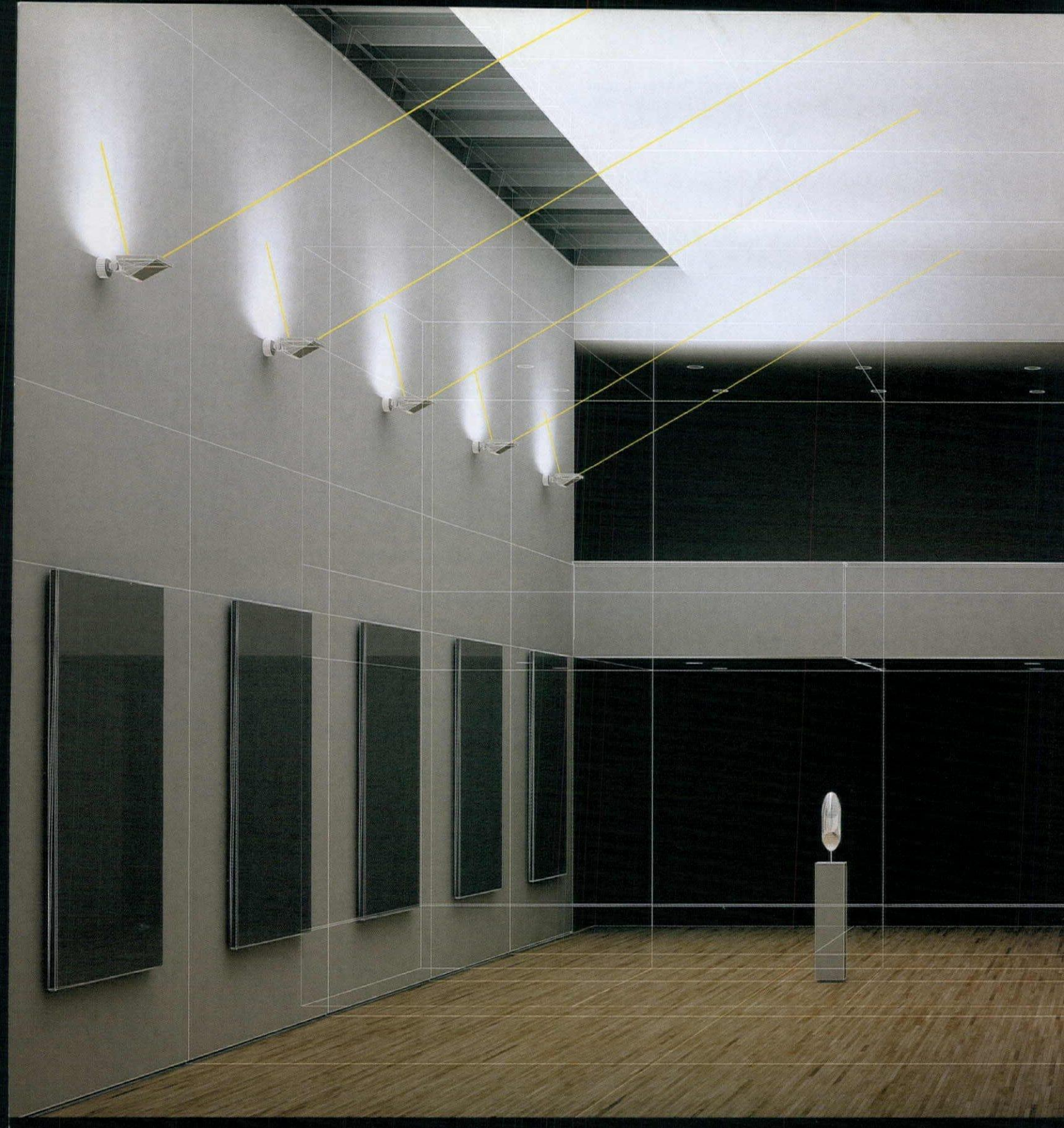
GROHE
WATER TECHNOLOGY

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Inaugurated in 1999, the **ar+d** awards are the world's leading awards for young architects. They were conceived by The Architectural Review and **d line**™ *international as*, and are now supported by Buro Happold and Grohe. Intended to bring wider international recognition to a talented new generation of architects and designers under 45, the awards have attracted entries from over 80 countries, from every inhabited continent.

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





The lighting preview

THE ARCHITECTURAL
REVIEW

IBP magazine of the year 2003

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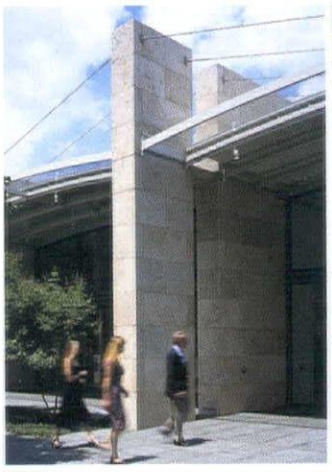
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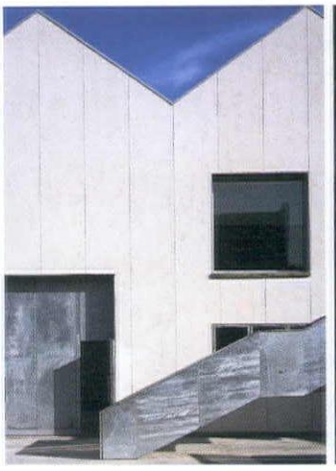
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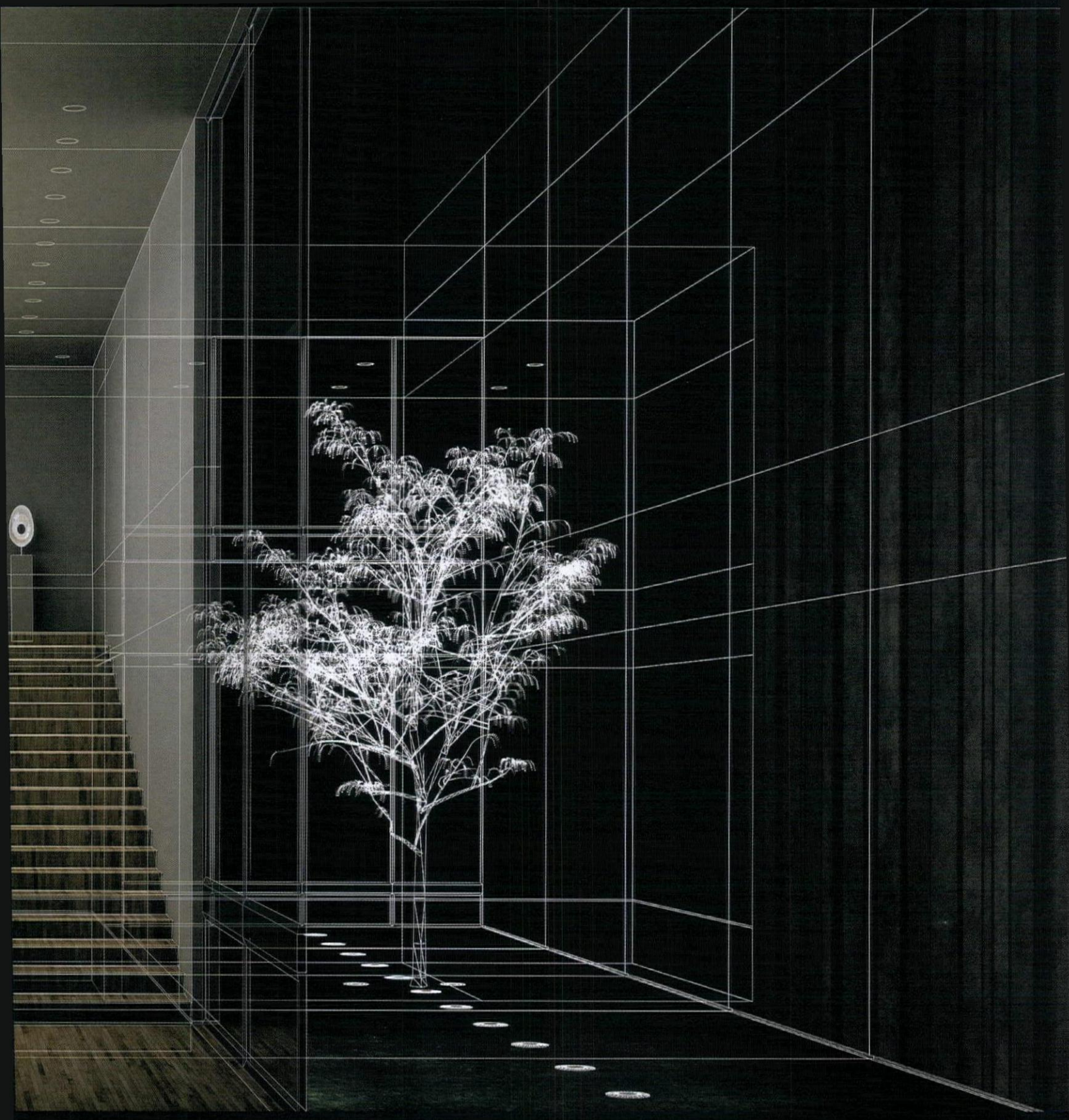
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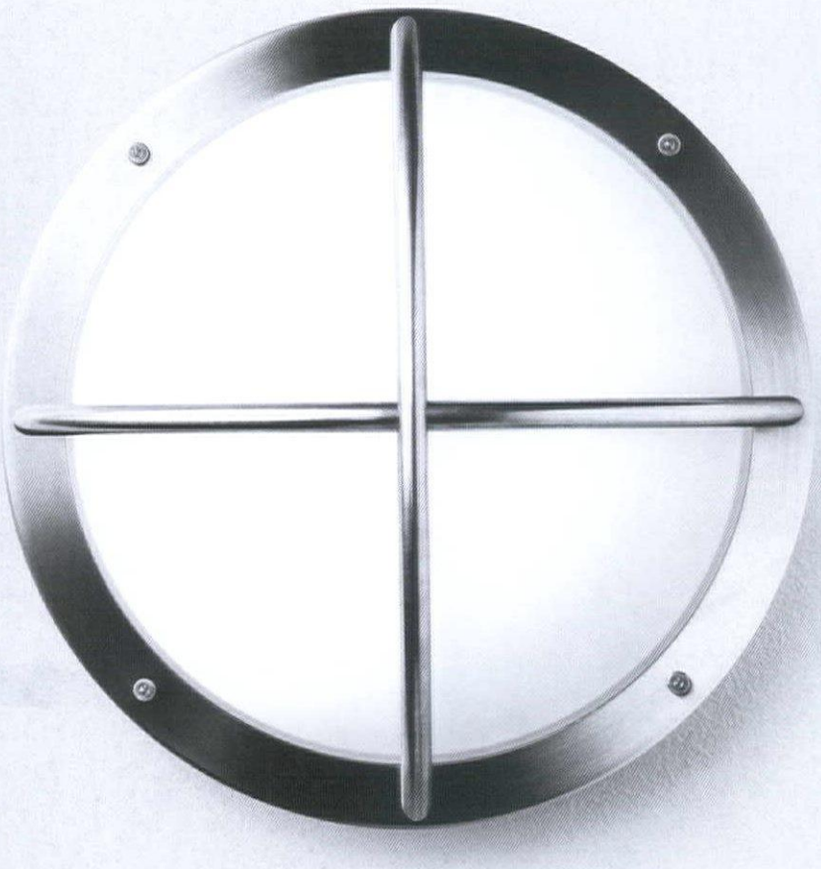


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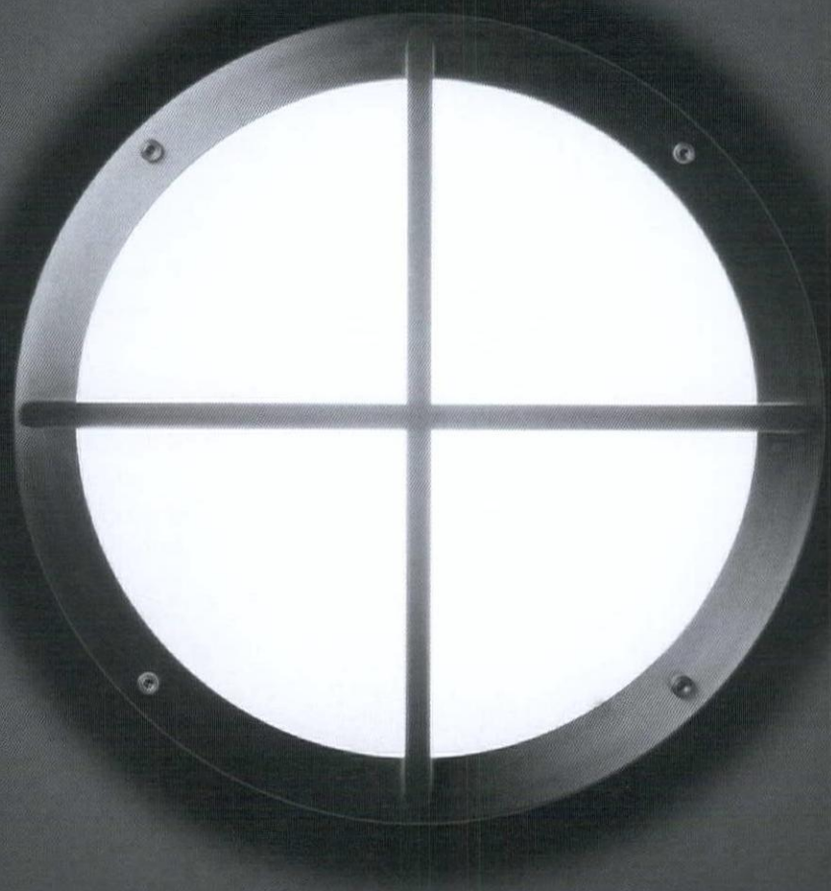


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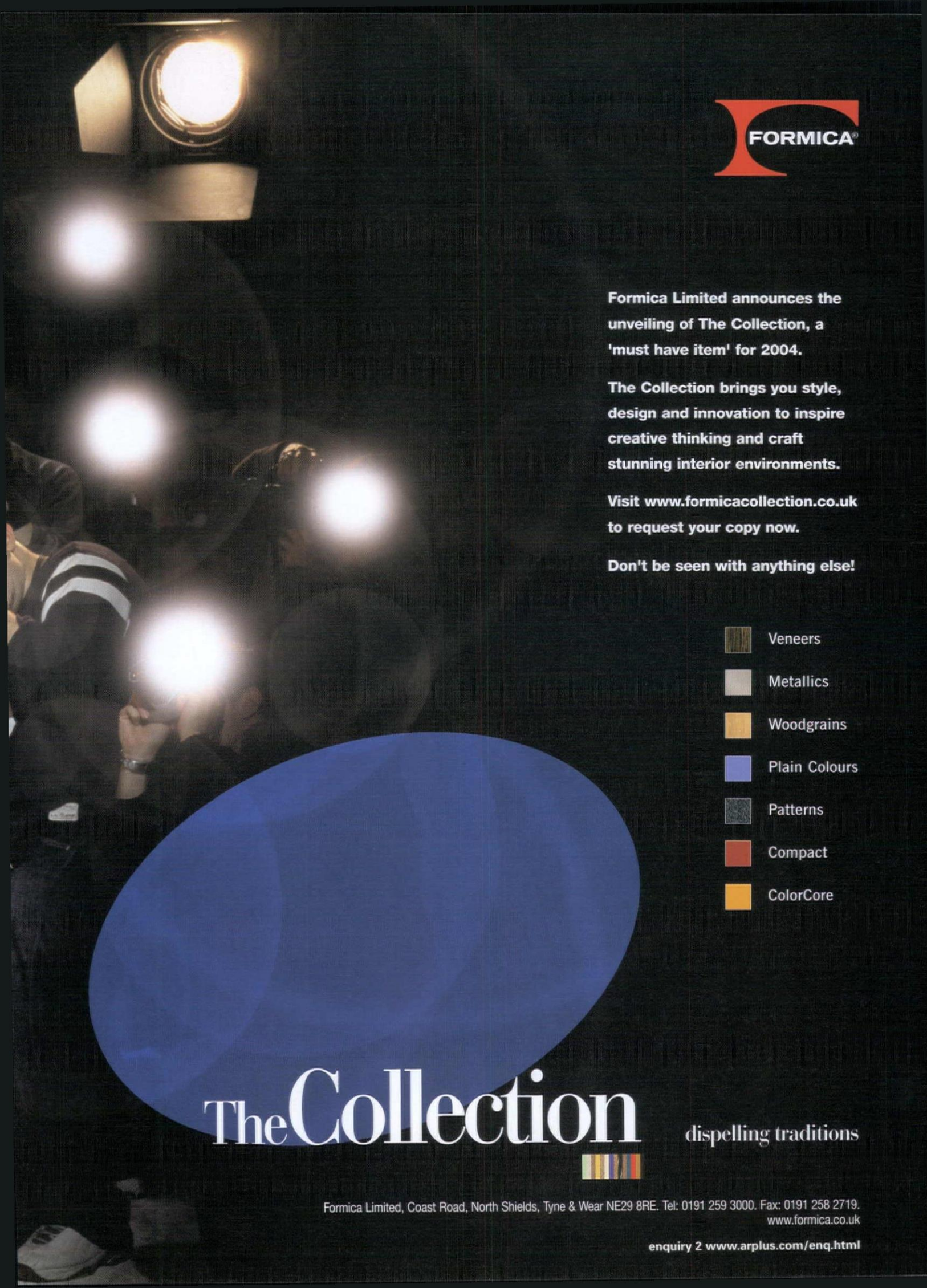


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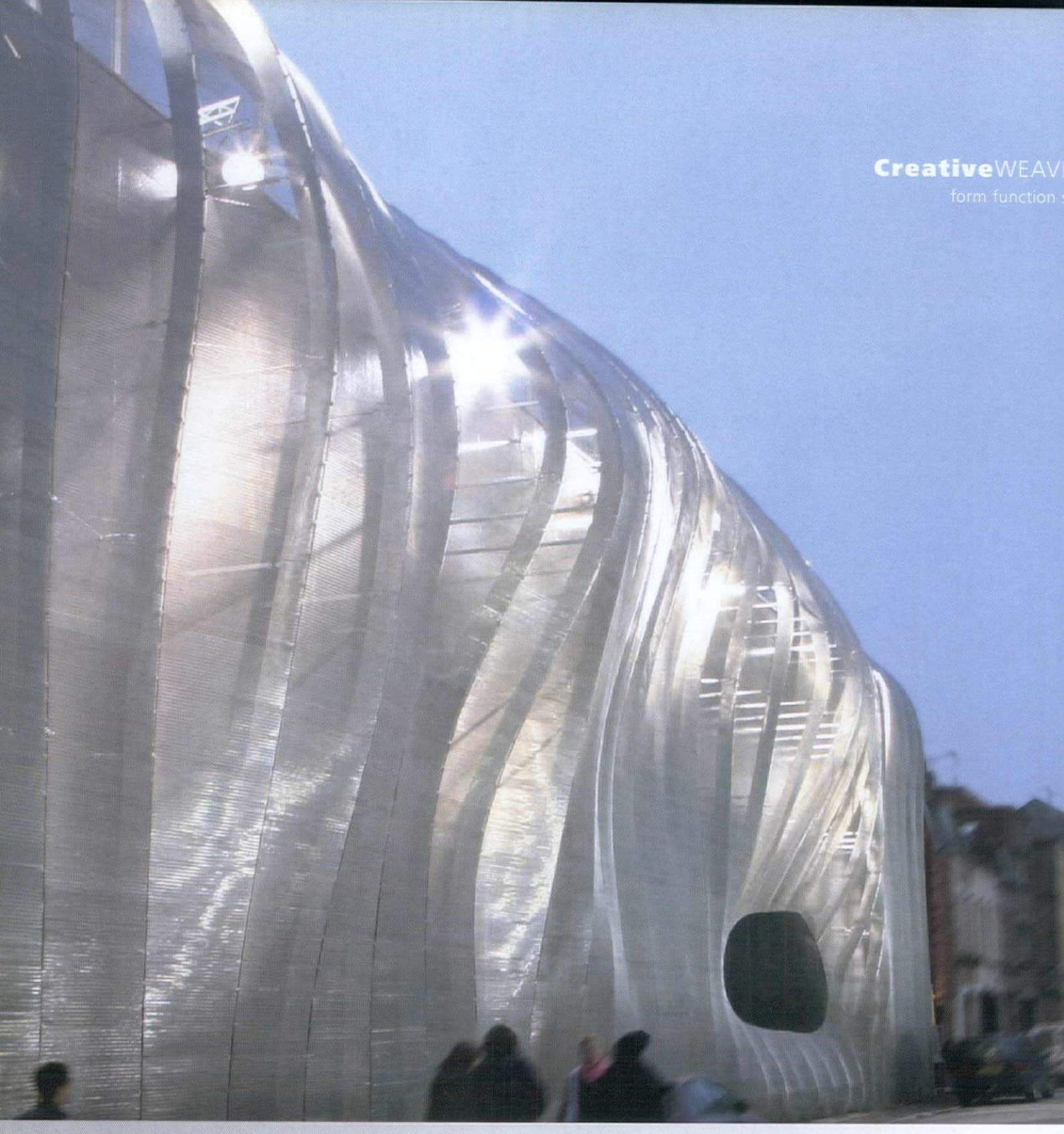
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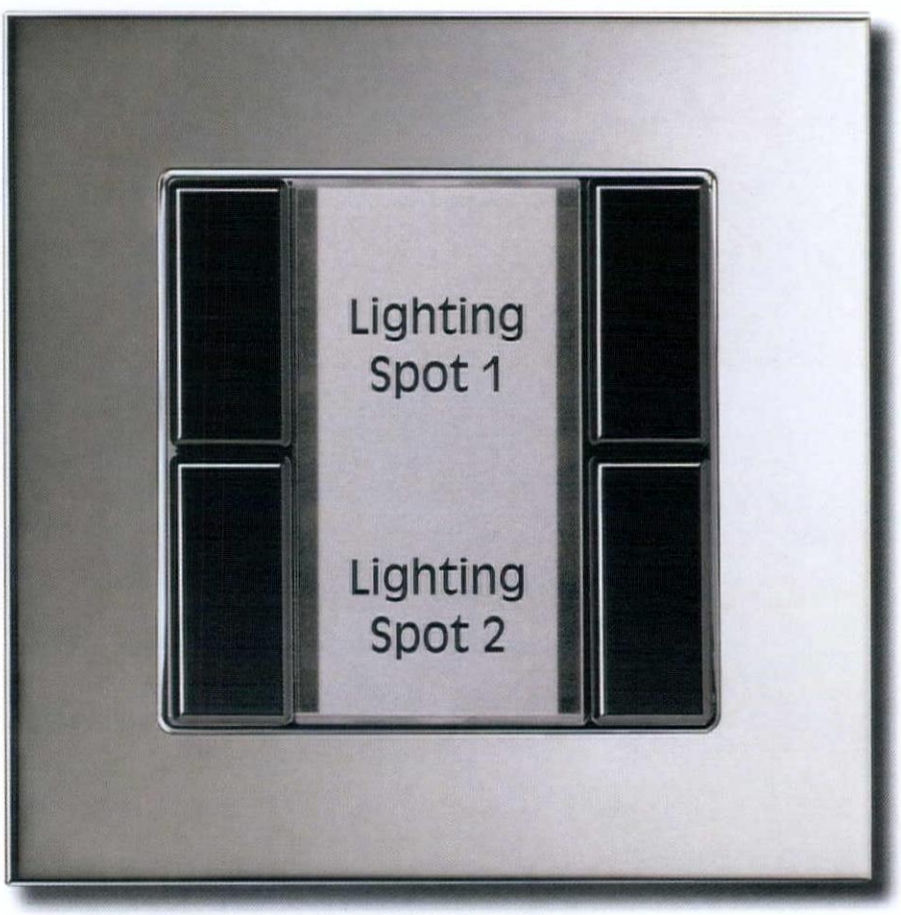
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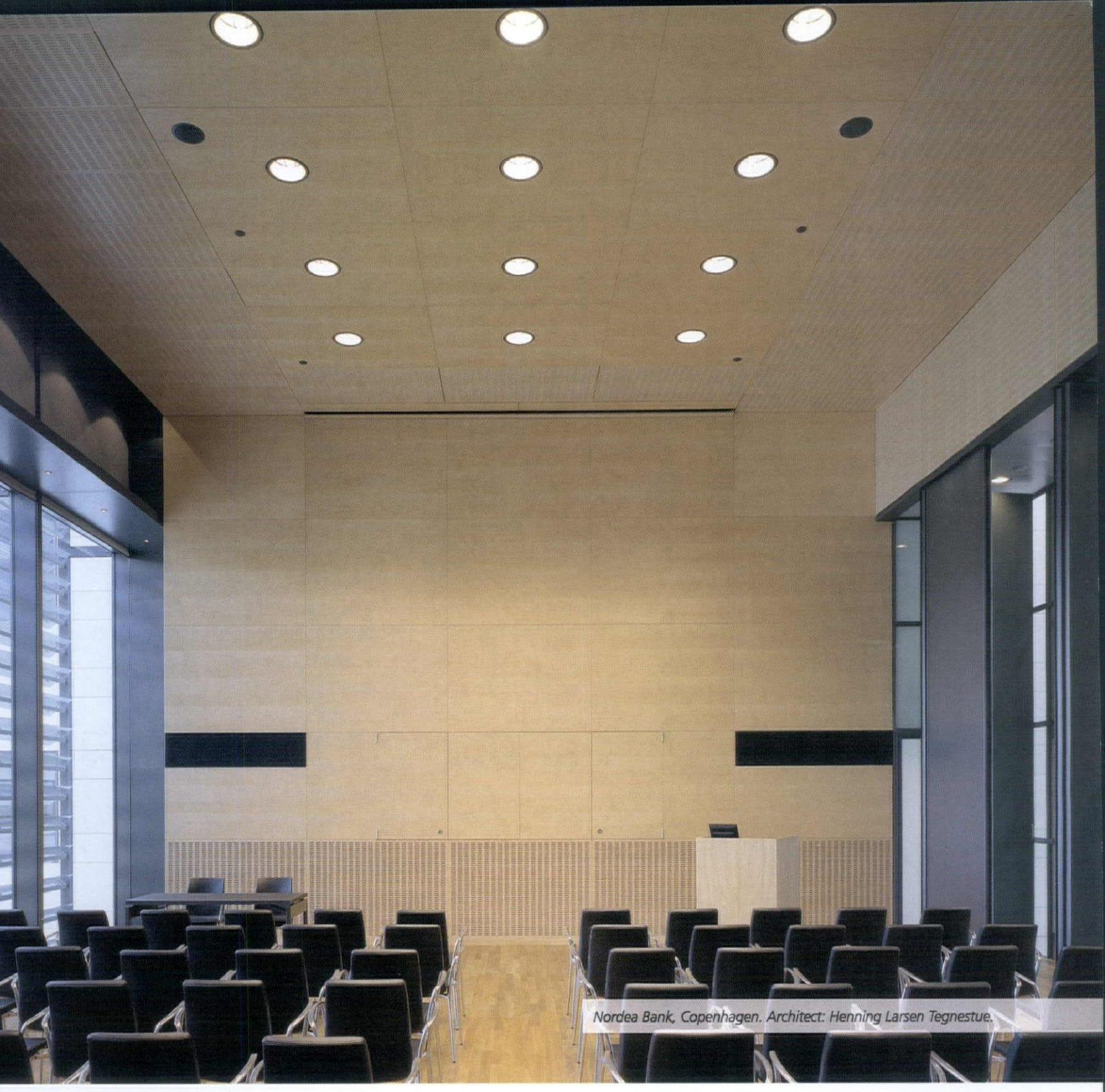
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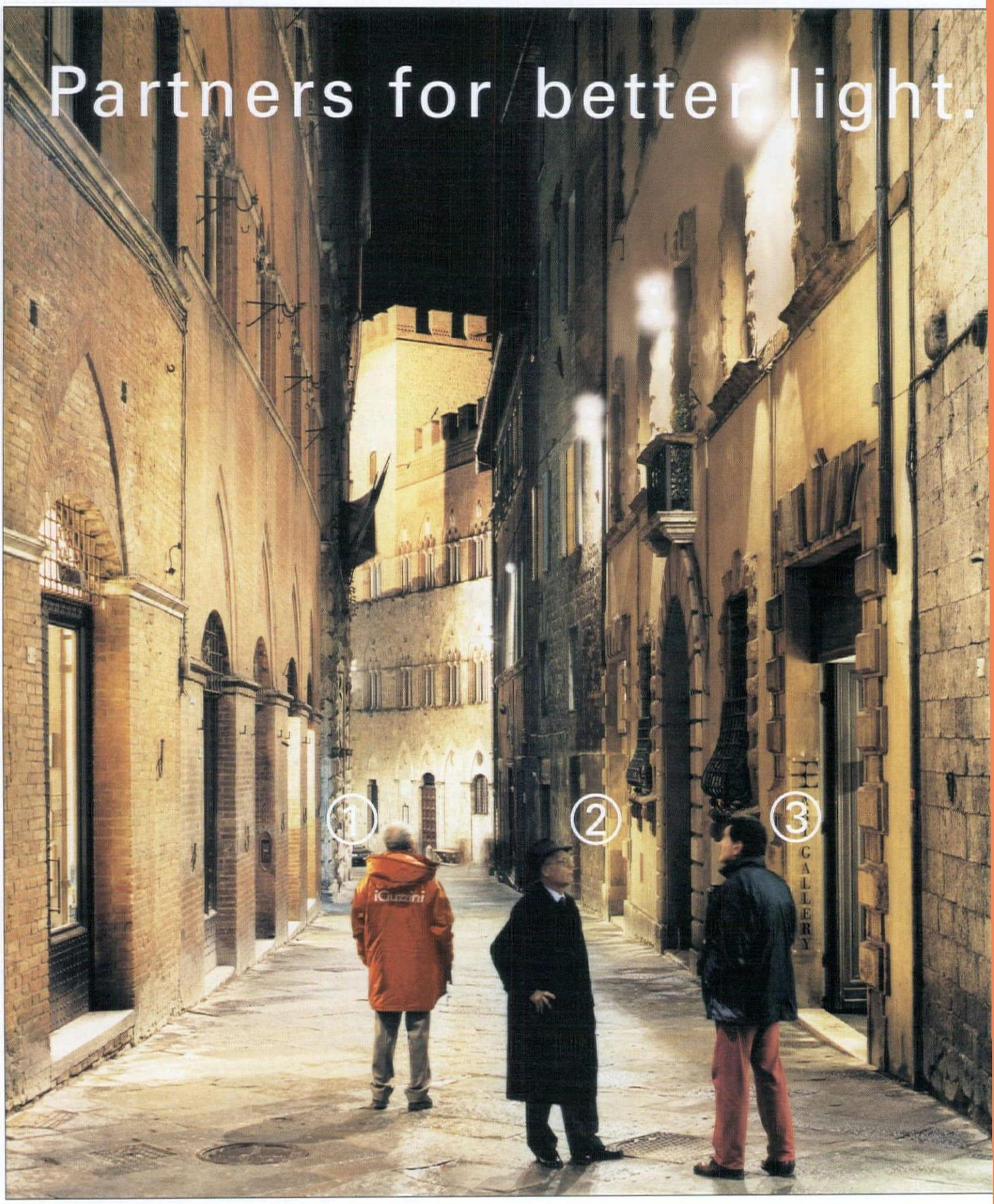
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Siena, Historical Centre. Architect and Lighting Concept: Piero Castiglioni ②. Technical Adviser for the lighting system: iGuzzini ①. Client: Siena County Hall, Local Authority for Public Works. Technical concept: Intesa S.p.A. ③. iGuzzini fittings used: Radius, design by Piero Castiglioni.

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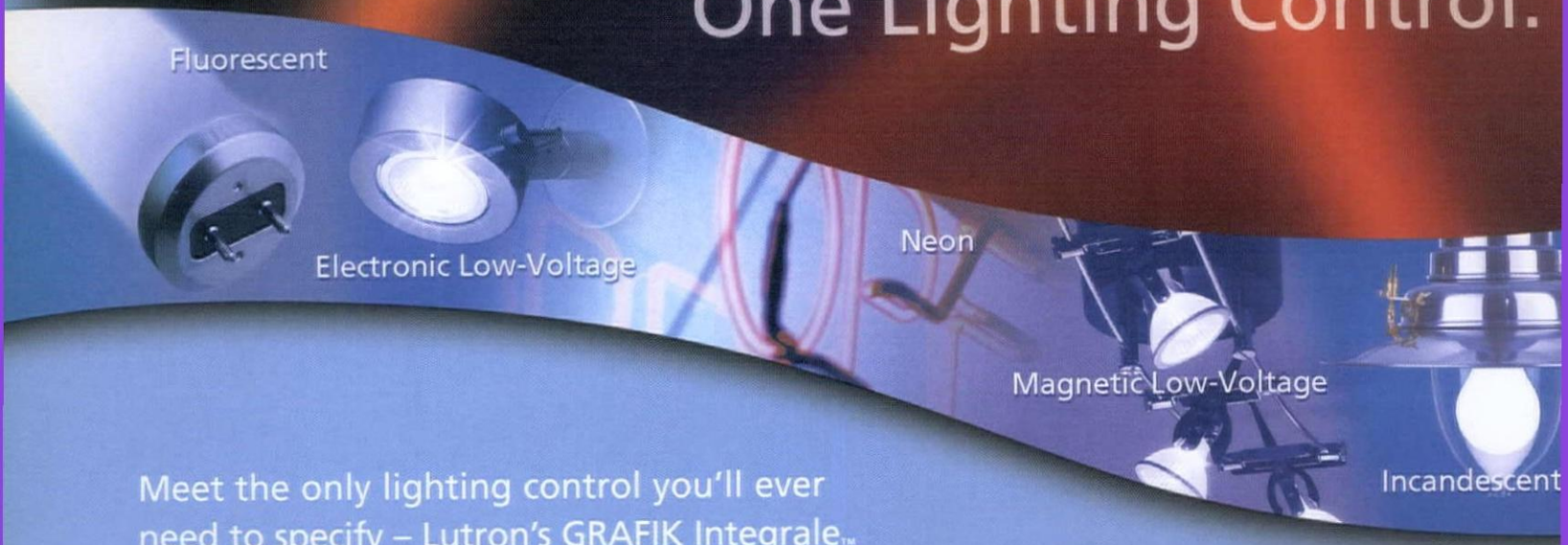

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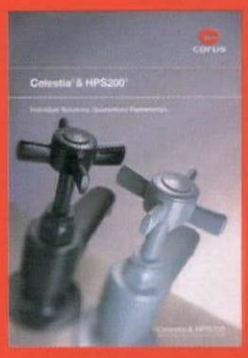
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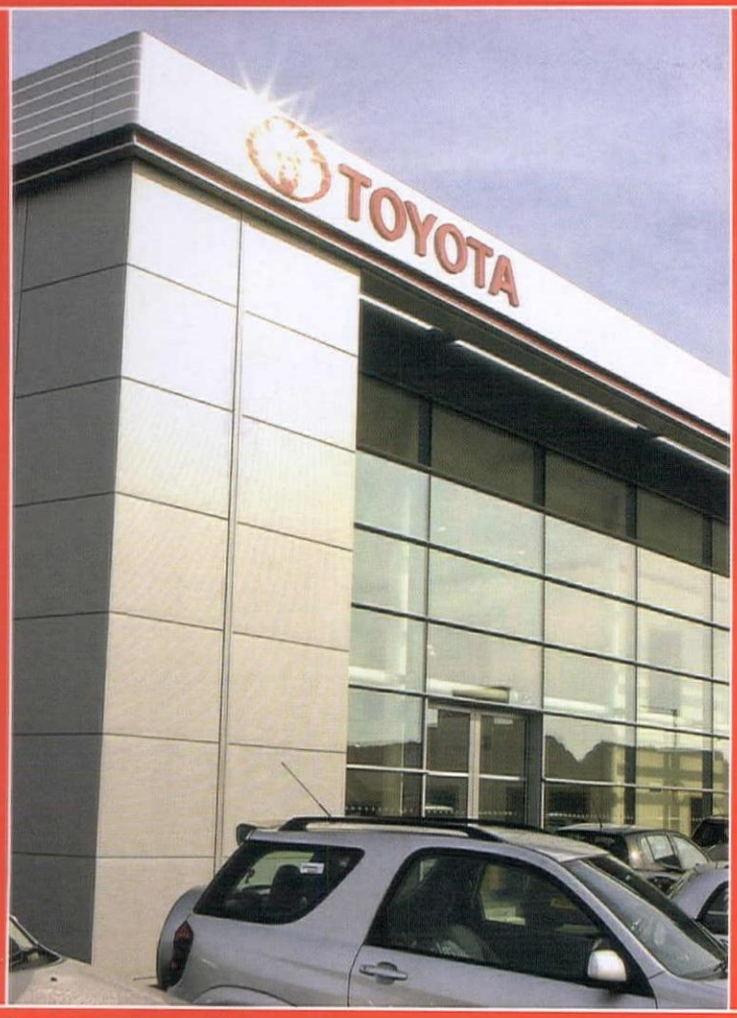


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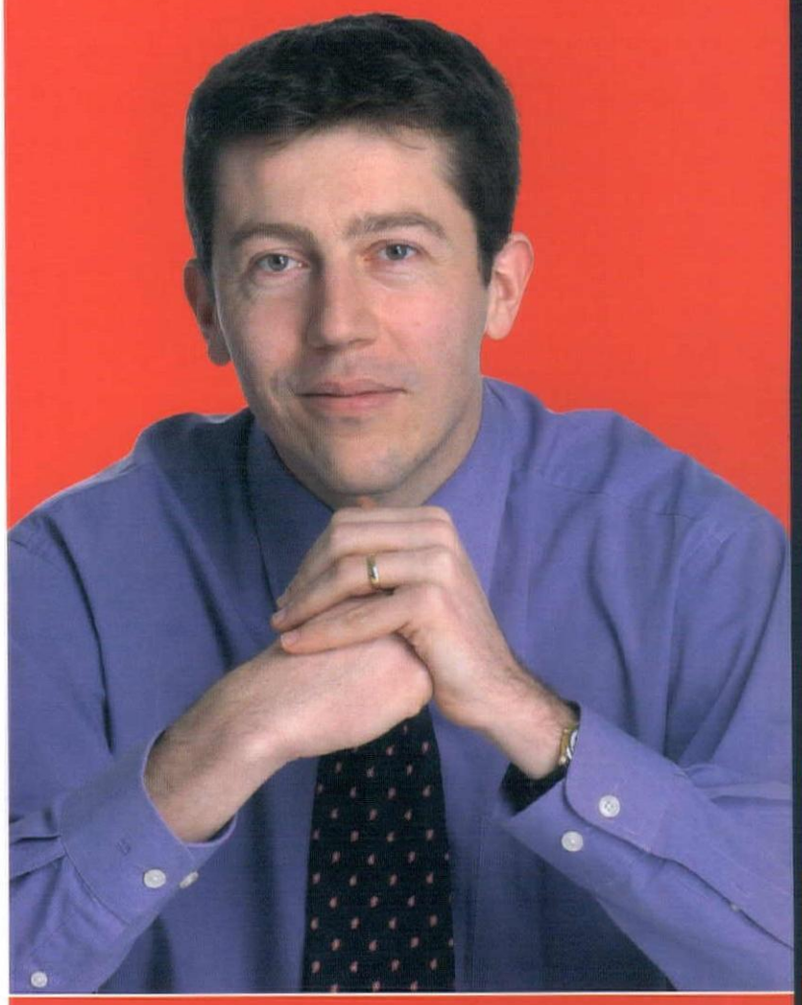
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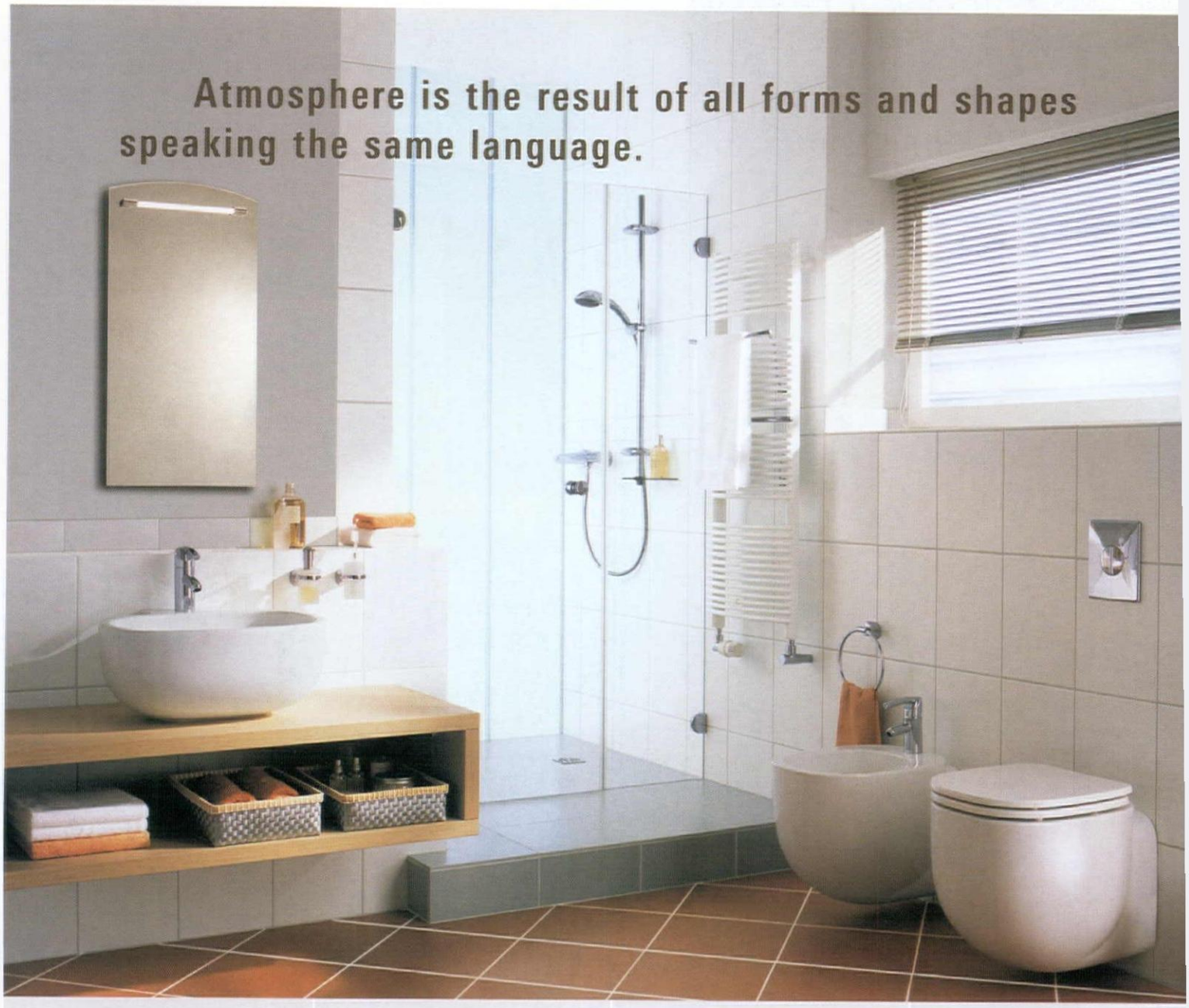


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view

JOAN MIRO AND GIUSEPPE PENONE CELEBRATED AT THE POMPIDOU CENTRE, PARIS. VAN EGERAAT FAILS TO CELEBRATE AVANT-GARDE IN MOSCOW'S EXPLOSION OF POST-MODERN ARCHITECTURE. CUCINELLA GOES ONE TO ONE IN CREMONA. PIANO RETROSPECTIVE IN GENOA. THE AR+D AWARDS. BROWSER. VIEW FROM STOCKHOLM.

ART IS DEAD – LONG LIVE ART

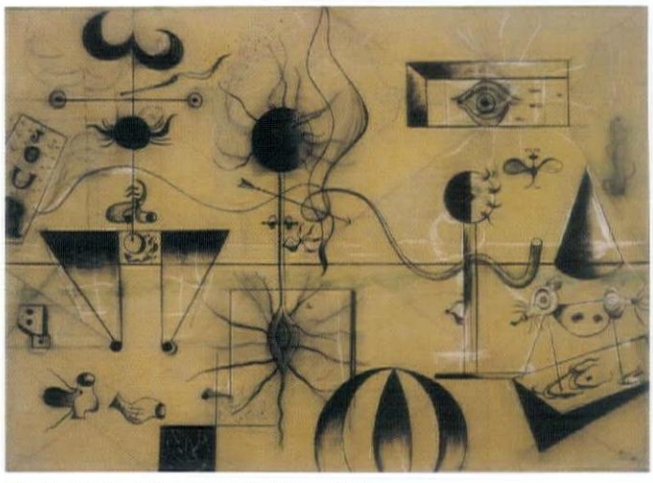
Within a structure that continues to challenge the conception of built form, two concurrent exhibitions at the Centre Pompidou challenge our perception of art.

JOAN MIRÓ (1917-1934)

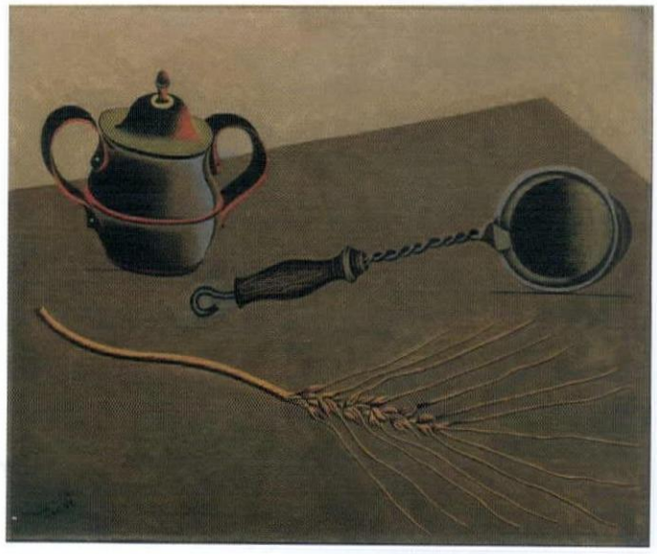
Shifting between recognizable subtleties of Abstraction and Surrealism, the period of Joan Miró's work between 1917 and 1934 was a frantic phase of development in which he pursued his mission to put to death the conventions of modern painting. Wanting to smash the guitar of the dominant Parisian Cubists, to murder their art, Miró saw pictorial convention as poison, and instead sought the art of the concept. By extending the mechanisms of Cubist representation – planar faceting, skewed perspective, and the multiple viewpoints of space/time – Miró audaciously generated a new and complex iconography based on quadrants, vectors, script, and primitive abstracted figures. Challenging conventions of representation, subject/object relationship, and – of particular interest to the spatially sensitive – perspective, his work is impossible to take at face value. Or, at least, considering his own self-declared mission, that is what one may assume Miró wanted. But to my untrained eye, while hidden meanings, scenarios and metaphors are all fascinating to unpick – in the same way as unravelling primitive allegorical art – the challenge of trying to crack Miró's code soon fades. (You can only play spot-the-sperm for so long.) When seen collectively in one place, Miró's application of paint, collage and sculpture is seductive and it is impossible to ignore the craft of his work, suggesting perhaps that his mission to kill the art of paint failed. Arguably it was his pencil studies that made the conceptual leap (of which there are many fine examples on display), and instead of serving a death sentence, Miró gave paint a new lease of life. Of particular interest is his



Revealing the canvas frame. *Painting (Person)*, Montroig, July – September 1925.



The Family, Paris (rue Blomet), 16 May 1924.



Still Life I (Ear of Wheat), Montroig, July 1922 – Paris, spring 1923.

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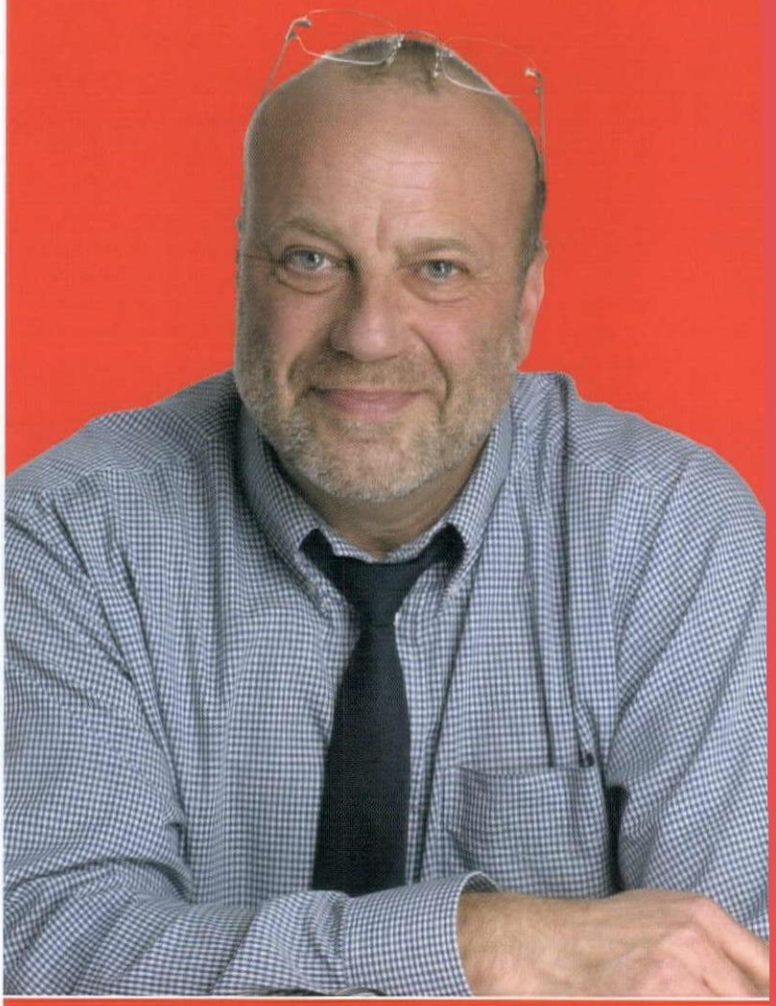
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***Cèdre de Versailles* (2000-2003). Penone's painstaking revelation of the sapling encapsulated within the 5 tonne cedar trunk, where knots re-emerge as branches ...**

reaction to the nature of the canvas and his representation of space: his ghostly representation of the canvas frame in *Painting* (*Person*, 1925); the repeated wall, floor and window in *The Family* (1924) and *Harlequin's Carnival* (1925), dynamically brought to life with sound and movement in the Pompidou's own animated film; the simple lines that ground objects in *Still Life I; Ear of Wheat* (1923); and his repeated use of the horizon – playfully reinterpreted by the Pompidou exhibition designers when framing a spectacular gallery view across the Parisian skyline to the Sacré Coeur.

GIUSEPPE PENONE – RETROSPECTIVE (1968-2004)

While formally distinct from Miró, the world's first Giuseppe Penone retrospective brings together a collection of work that also questions the nature of art. As part of the Arte Povera Movement – founded by Italian critic Germano Celant during the Italian Student and Workers' strikes of 1968 – Penone's work returns to basics in art, emphasizing the relationship between nature and culture.

Penone's work, while rustic in form, is conceptually refined, connecting man and nature. With the aid of few assistants – augmented when required by small groups of students – Penone works at a steady reflective pace, freeing his mind to contemplate future work while his hands labour; carving, moulding, tracing, or collaging. Revealing the sapling encapsulated within a 5 tonne tree trunk (*Cèdre de Versailles*, 2000-2003), separating form and skin in anatomical plaster cast and video projections (*Thorax, Pied and Yeux*, 1972-73), or meticulously replicating natural boulders (*Être fleuve*). With such a variety of media, his work has a wide appeal, rich in conceptual and crafted form. While some may find the craft of his work too laborious – asking why take months to trace a slide projection of the blood vessels of your eye-lid when the projected image is impressive enough? – one of the most profound qualities of Penone's work is how he physically encapsulates time. Playing with form/time, his work traces time lines in nature, shaping growth, movement and changing form with subtle manmade imprints. In a two-way stream of thought between gallery and the natural world of forests, rivers, and meadows, natural and manmade merge seamlessly. The spatial power of Penone's work was most profoundly demonstrated by his installation *To Breathe The Shadow*. With the potency of Tate Modern's Rothko Room, punctuating Bankside's otherwise white on white galleries, *To Breathe The Shadow* creates a dramatic sacred space within Piano and Roger's dominant art machine. (It was previously installed in a medieval castle in Avignon in 1999.) Completely lined in bay leaves, the room's aromatic and acoustically soft environment is strangely arresting, causing people to sit on the floor, and to linger in near silence. Creating an architectural environment so good you can smell it.

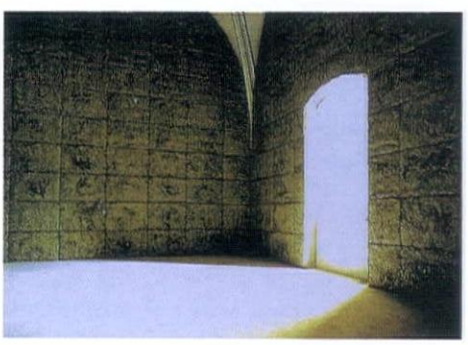
In 1977, Piano and Roger's Beaubourg spectacularly turned the modern gallery inside-out, creating a popular civic destination and landmark that surprisingly many choose not to enter. Perhaps these two exhibitions should be enough to finally tempt you inside; three treats in one. ROB GREGORY

Joan Miró (1917-1934) *runs until 28 June, and* Giuseppe Penone – Retrospective (1968-2004) *runs until 23 August. For more information visit* www.centrepompidou.fr

Two illustrated catalogues are available: Joan Miró 1971-1934: I Am Going To Smash Their Guitar, *edited by Agnès de la Baumelle, published by Paul Holberton Publishing, and* Giuseppe Penone, *with essay by curator Catherine Grenier, published by Editions du Centre Pompidou.*



... to reveal the former life within the mature tree.



Caged bay leaves. *Respirer l'ombre*, Avignon, 1999.



Santiago Calatrava's entrance to the main Olympic site in Athens, with stadium, right, and Olympic Monument, centre. Agora to left, and velodrome right, behind stadium.

OLYMPIAN FEAT

At long last, Santiago Calatrava's huge roof elements for the Olympic stadium in Athens are being slid into place. They are but part of a huge complex.

The roof elements of the Olympic stadium are being slid into place in a last minute burst of organizational energy as this issue goes to press. Designed as a prefabricated structure, Santiago Calatrava's oval roof is made of steel and Plexiglas and is intended to cover 25000msq.

The bearing structure of each of what Calatrava calls the roof's two 'bent leaves' is a tubular steel arch joined by cables to a torque tube which supports a series of transverse ribs at 5m centres. Secondary cables transfer loads from the ends of the ribs and stabilize the arch. The span is 304m and the average width is 50m; the leaves join at their ends to form an oval, giving stiffness. Support is from four points where the arches intersect.

On the same site, Calatrava has made the velodrome (a new roof on an existing structure to shield cyclists from wind). The roof is clad inside with wood (for acoustic reasons) and outside in metal. Calatrava's masterplan includes a ceremonial entrance and a Common Domain which includes an agora, a vaulted modular structure of light steel that runs in an arc in plan along a band of water and trees, providing a shady promenade for pedestrians. The Nations Wall, a sculptural 250m structure made of tubular steel, is designed to move mechanically in a wave-like motion. It is intended to act as a giant screen onto which events and notices can be projected.

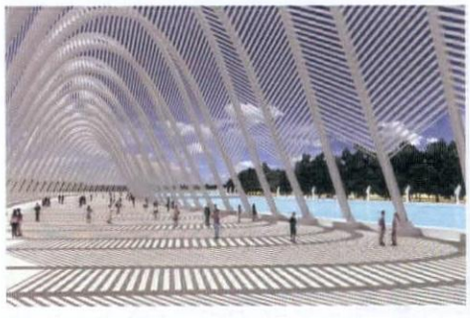
The whole site is given orientation by the Olympic Monument, a giant 350m high needle that acts as a sundial; it is matched by the jet of a huge fountain.



The Nations Wall, a sculptural structure, is designed to move mechanically in wave-like motion.



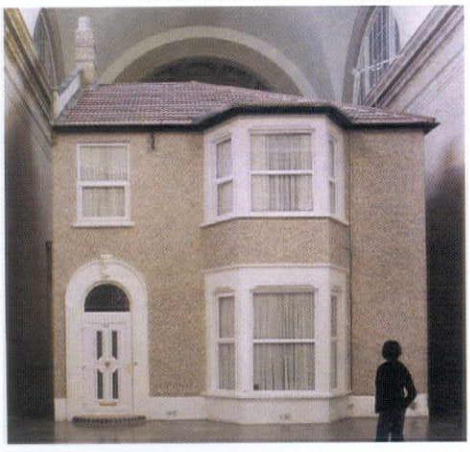
Stadium roof is prefabricated, of steel and Plexiglas. The two elements are slid into place separately.



Agora, made of light steel, provides a shady curved pedestrian promenade echoed by water and trees.



Calatrava likens stadium roof to 'bent leaves'. They have tubular steel arches supporting transverse ribs.



Broken home, Landy's parental home ...



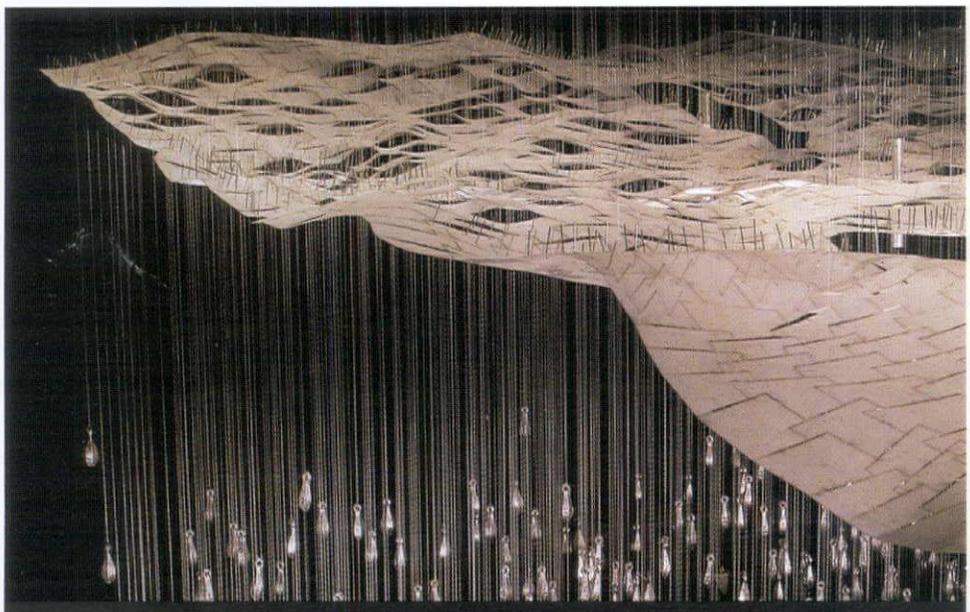
... dissected to reveal two video screens with images from artist's life. Photographs: M. Heathcote & J. Fernandes.

HOME FRONT, AND HOME BACK

Michael Landy's installation brings pebble dash suburbia to Tate Britain.

The Turbine Hall at Tate Modern (pp82-87) is not the only place in London to see dramatic scale-shifting installations. It seems to have an element of healthy sibling rivalry with its elder sister – Tate Britain's Duveen Gallery. Both contend in their own way with being part gallery and part thoroughfare. As part of an ongoing series of biennial sculpture commissions, this latest installation by Michael Landy builds on a long tradition of exhibitions including memorable installations by Richard Long, Richard Serra and Luciano Fabro.

Semi-detached is Landy's first major project since *Breakdown 2001*, his most celebrated work to date, in which he systematically destroyed all of his possessions in a central London department store. The full-scale replica (built by Mike Smith) of Landy's parents' home, meticulously recreates every detail, including flaking paint, loose wiring, and the undressed brickwork of the usually hidden party wall. Split along its ridge-line, the two halves of house are then pulled apart to face each other across the Duveen's crossing, revealing video projections that screen images from his life. *Semi-detached* runs from 18 May until 12 December. ROB GREGORY



One of the winners of this year's Archiprix Awards, given in Genoa last month, was *Wave Garden* by Yusuke Obuchi of Princeton University School of Architecture, USA. The awards are given every two years for excellence in final year student work and are truly international. In this scheme, positioned off the California coast, a floating artificial landscape generates electricity from wave power. At periods of low electrical demand, the power station becomes a public park, as the membrane deforms into a recreational landscape with its alterations powered by the grid. More details of the Archiprix Awards will be given in AR July.

AR+D 2004

The ar+d awards for emerging architecture are intended to bring wider international recognition to a talented new generation of architects and designers under 45. Entries for this year's awards are now being called for.

Inaugurated in 1999, the ar+d emerging architecture award was conceived by the AR and d line, and is now supported by Buro Happold, the international multi-disciplinary consulting engineers and Grohe water technology. It is the best award for young architects in the world and has £10 000 prize money.

The Jury for 2004 will be: Mario Cucinella, MCA, Italy; Kevin Daly, Daly Genik, USA; Ryue Nishizawa, Kazuyo Sejima + Ryue Nishizawa/SANAA, Japan; Gert Wingårdh, Wingårdh Architects, Sweden; and Peter Davey, Editor of The Architectural Review.

Deadline for receipt of entries is 14 September. Full details of this year's awards and previous winners are available on www.arplus.com. Or look at the first pages of this issue.

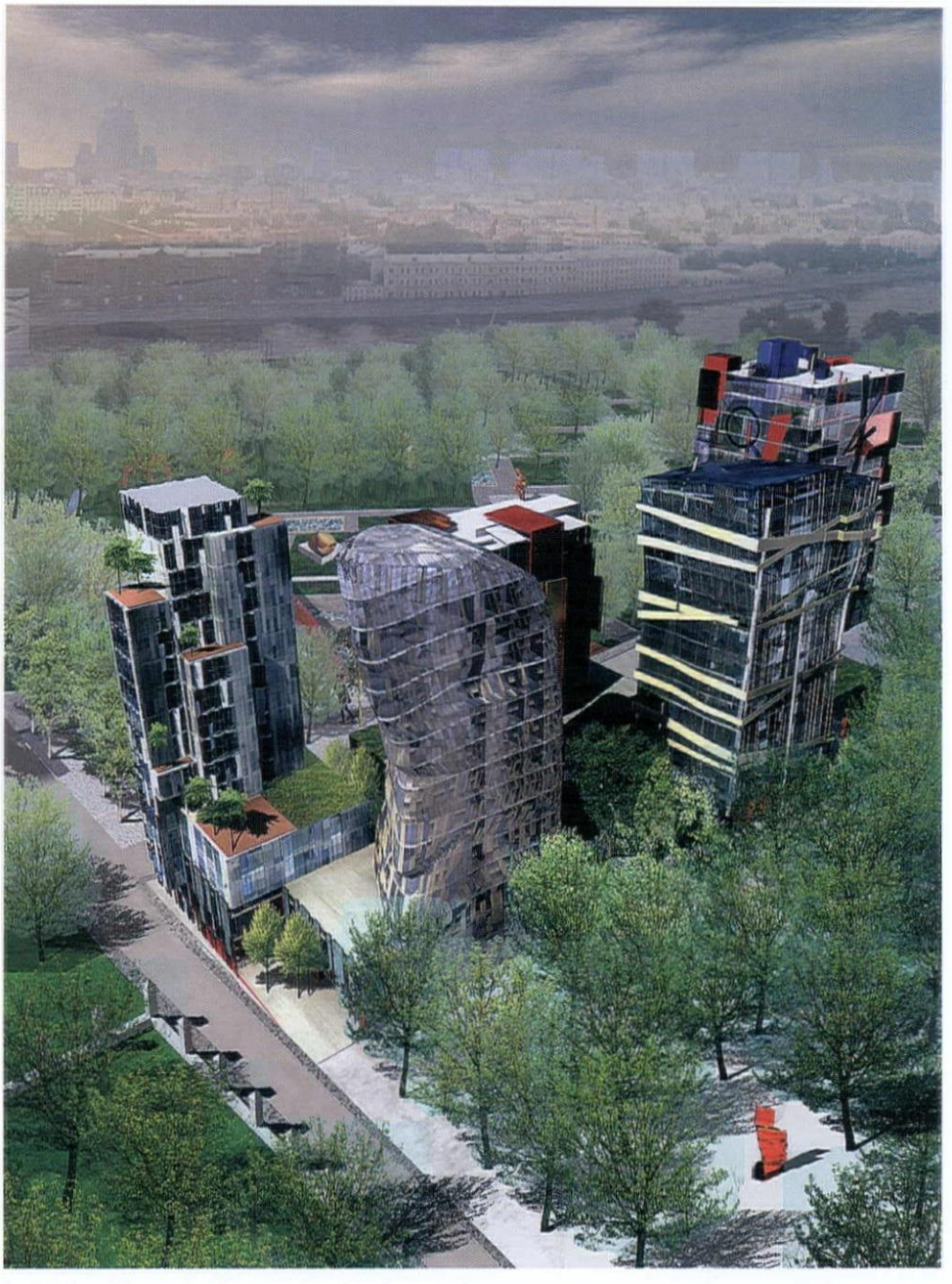
BEGGING FOR REVOLUTION

Will Moscow break free from the imposed taste of Mayor Yuri Luzhkov?

After more than ten years of rapid growth in the construction service market, Moscow is ready to welcome contemporary architecture. Local professionals have already produced several good quality buildings, but more than 90 per cent of contracts go to architects 'at the helm' – mostly employees of former state-owned design institutes ruled by Soviet-type bosses connected with mayor Yuri Luzhkov. After two big international competitions in 2003 (Mariinsky-II in Saint Petersburg and Moscow Marie), the local architectural community believed for a short time in creative freedom. The last (9 April) meeting of the so-called Public Council, the most important architectural committee of Moscow chaired by Luzhkov, proved the opposite: the mixed-use estate project called Russian Avant-Garde on Yakimansky Alleyway by Erick van Egeraat was rejected.

The background to this decision is quite interesting. In 2001, Capital Group, one of the biggest Moscow development companies, took the risk of being the first to invite a foreign architect to design a contemporary building in the historic part of Moscow. The location near CDH, the famous museum of modern art with the biggest collection of Russian avant-garde paintings, inspired the idea of five towers with common stylobates as interpretations of canvases by prominent masters of the 1920s – Wassily Kandinsky, Kazimir Malevich, Alexander Rodchenko, Alexandra Ekster and Liubov Popova. The architect's goal was to use these works of art not as facade decoration motifs, but rather as the basis for an architectural and functional solution.

Despite its sophistication, richness and complex interaction with the surrounding urban environment, the new work of Erick van Egeraat is accessible to all. Its message is easily read by any passer-by. In an interview for *Sovremenny Dom* magazine, Egeraat said: 'You have to be earnest doing such a project – this is not a place for irony, or it may turn into a jest. We thoroughly studied possible ways of translating canvas elements into structural ones with the emphasis on interaction between exterior and interior. Throughout the twentieth century, Modernism based on primitive architectural forms took the lead. Now it is time to switch from plain to complex, multilevel and multifarious volumes, which make Russian avant-garde so dynamic and saturated. Instead of seeking simplicity, avant-garde artists experimented with new forms. The five painters I chose were famous for their exceptionally rich colour palette and a multitude of artistic techniques. They were capable of creating vivid images, a source of our inspiration'.



Aerial view of Egeraat's mixed-use riverside scheme in Moscow recently rejected by Mayor Yuri Luzhkov.

This choice had a symbolic meaning – revolutionary Russian art and architecture of the early twentieth century had a tremendous impact on the works of several generations of architects, and a lot of international stars, like Hadid, Isozaki and Prix who have collections of albums with paintings and designs of those times. On the other hand, the project reminded the public that a lot of prominent works of architecture of the 1920s and '30s, like Narkomfin house by Moisei Ginzburg, several clubs for workers and the private house of Konstantin Melnikov, are in terrible condition and need urgent restoration.

The work by Erick van Egeraat caused hot debates both in professional circles and in the media. Some members of the architectural community criticized the project for unwarranted decorativeness and for the fact that it was not chosen on a competitive basis. There also was a discussion about changes, which were inevitable for the project to be harmonized with the heritage estate in the vicinity of John the Warrior Church. Other professionals expressed their positive opinion about the influence of the project on the surrounding cityscape and ground-floor promenade open to all citizens – a new development for Moscow.

The project passed through the ordeal of getting approval at numerous committees and was backed by practically all members of the Public Council, save for several conservation

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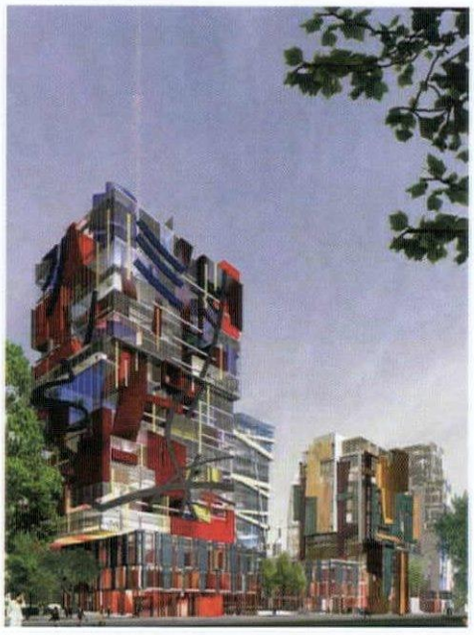
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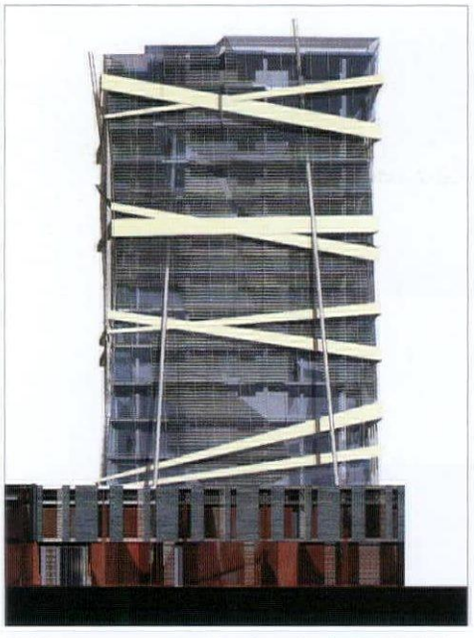
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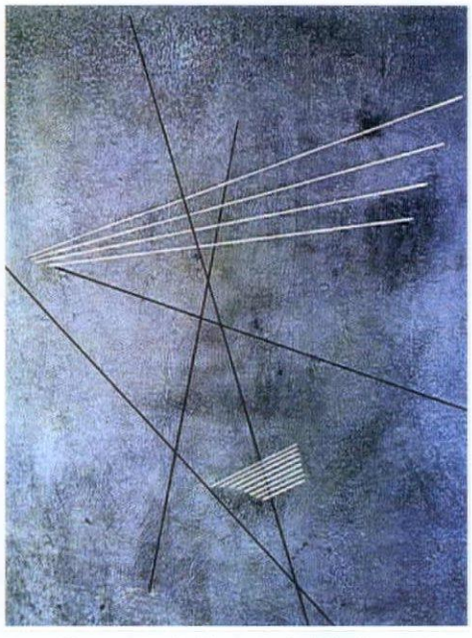
Russian Avant-Garde with Kandinsky tower.



Yellow-Red-Blue by Wassily Kandinsky, 1925.



Rodchenko tower, transforming painting into building.



Linear Construction by Alexander Rodchenko, 1919.

experts. However, the closing address of the Moscow mayor shocked everybody. 'The project is good', he declared, 'but not for this particular place. Let's move it to another location – for example, "Moscow City" business district'. By this his decision was not particular to this case, but can be applied to nearly all future contemporary architectural proposals for the centre of Moscow. Egeraat, of course, is quite negative about moving out or implementing radical changes to the project. We will no doubt discuss this project for a long time. Its different aspects may be criticized, but nobody can call its sincerity into question – it is this kind of project that Moscow city architecture has desperately lacked in past years. And the problem is not in architectural talent or ambition – there is a multitude of talented professionals. They have experience, wealthy investors and advancing building technologies at their disposal, but they fear creative freedom and experimentation.

While Moscow authorities continue to hamper international and local competitions, the remaining empty plots in the historical part of Moscow were being built up with unsatisfactory Post-Modern contextual architecture. But most tragic is the fact that the mayor assumes the role of sole arbiter, dictating the future of the huge megalopolis, assigning contemporary architecture a humble place in the ghetto of a new business district.

PETR KUDRYAVTSEV,
Editor in Chief, *Sovremenny Dom* magazine

browser

Sutherland Lyall casts his net over the cyber sea to fish out nutritious delights.

You couldn't make it up. Is this a solipsism or what? It's a story about architecture on Radio 3 which appears on the site Architecture Radio. For the record, it was the BBC's Radio 3; it was more a note than a story and you can read it at *www.architecture-radio.org*. In passing the writer, one Nikki Chen, points out that you can hear Corb's voice at *http://www.bbc.co.uk/bbcfour/audiointerviews/professions/architects.shtml* and indeed you can – along with the voices of such as Gropius, Lasdun, Mies, Richard Rogers, Jim Stirling and, er, Albert Speer. Famous company for my Lord Rogers who is, I'm happy to report, unlike them, still very much with us.

Back, though, to Architecture Radio which, it says in a box on the side, 'is a non-profit educational project created to promote learning and discussion about the pressing issues of design and the built environment'. That worthy though not exactly unique ambition is either subverted or possibly supported by the accompanying photo of a bunch of silver haired blokes at a dinner, all sitting facing the front in their DJs, some wearing medallions at the end of those coloured neck ribbons which customarily denote high office in local institutions, this time the Boston Society of Architects. No, I don't know either. The standard page layout is distinctly odd: the hard stuff, information and text and so on, is on a white page occupying three quarters of the screen. This sits on an out of focus background photo of perhaps an office interior, the only readable feature of which is a repeating credit to George Yu at Artists Space New York. So we know who to blame.

But what is really interesting is that quite a few of the stories lead to listenable recordings of people, discussions and lectures, a surprising number of them from the UK. The downside is that one of these is a three hour session with Manuel DeLanda on society, nature and space. But hey, you don't have to listen if you don't want to. Corb, incidentally, sounds just like any other elderly French bloke rambling on.

Gift of too much gab

The Reflecting City is a really sweet name for a site. This one is, unsurprisingly, at *www.reflectingcity.com* and it's about Dublin. The reflecting bit comes from an image of the dark waters of the river Liffey that swirls its way through this famous town. One obvious enough way of taking a look at Dublin with a view to its regeneration, is to make a trip up or down the river

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waterway. Unfortunately, this site's promoters have decided not to dispense with the gabby guide who makes these boat trips such a pain in cities all over the world. And what we have is Mr Urban Planner this, and Deputy whatsit that and Renewal Group member all chuntering on. It's one thing to listen respectfully to the quavery tones of our architectural heroes but it's a perversion of the functions of the Web to use it to broadcast hours of earnest waffle. At least that's what I think it was. Happily, the sound didn't work.

Prophets in their own country

Before returning to Albion I took a look around and was delighted to see that nice site archeire [architecture Eire geddit] at *www.archeire.com* claiming back Peter Rice, an Irishman hitherto too frequently described as a UK citizen. Funny that, my impression is that over here he has always been billed as an Irishman who couldn't get interesting enough work in his homeland. Whatever, on archeire's home page he joins Eileen Gray, Michael Scott and Kevin Roche. Just a few difficulties here: like Rice, Roche made his name big elsewhere, Eileen Gray ditto and she never even bothered to qualify. And P. Rice was, er, an engineer. Still, rewriting history is an essential element in the great architectural arcana: note, for example, how we all view most significant nineteenth-century European engineers as closet architects. And now twentieth-century engineers are being reeled in as well. Sigfried Giedion is ultimately to blame of course.

Virtual unreality

I couldn't understand why the photos were so bad on Columbia University's Amiens Cathedral website at *www.learn.columbia.edu/Mcahweb/Amiens.html*. The answer, I think, is a mistaken pursuit of a kind of purity in the sense that the photos were like those very bad glass lecture slides taken from amateur photos in early twentieth-century architectural books. Another answer is, possibly, that the photos, black and white all of them, make the lovely soft-pencil drawings and the knockout CAD reconstructions look very good indeed. The text is heavy duty and thorough but, although you immediately want to go and visit the cathedral, the ensemble of the site is less than complete: I guess you feel that after all these centuries we should be able to get together a complete summation of the place. Still. I've booked a Channel ferry for the week after next to see for myself.

The majesty of it all

I checked to see why the sound wasn't on when the big red SOM loomed majestically out of the black vdu screen. Where were the trumpets, the choirs? This is the site of the practice which after the Second World War defined Modernism as the official government and corporate style. The modern site is at *www.som.com* and this opener has five main groups of subjects, with the satellite subsections grouped around them scattered around the respected initials. Click on one of the subtitles and it zooms in at you and develops its own set of satellite subsections. Click on say Newark Penn station and up comes a map and some printable text. Click the Next button a couple of times and there is a civic building which looks exactly like the kind of architecture the early SOM boys were trying to stamp out. But then it goes on and on and on. Leave it alone and eventually the whole thing goes into random mode and changes screens without your intervention. This is an architecture site in its full glory, a juggernaut of a thing which rolls on relentlessly and, should you have the temerity to want to go somewhere else completely different on the site, you have to start all over again because there is no Back button. You want to carp, but when a practice is quite as big and has such an enormous caseload, how can anything it does look less than ponderous – no, majestic.

And here's this month's pleasure: *http://www.tokyoplastic.com/drummachine.html*.

Turn up the volume to really loud. Enjoy. Incidentally, as we went to press, Tokyoplastic 2 was promised imminently so try out just *www.tokyoplastic.com* by itself.

Sutherland Lyall is at sutherland.lyall@btinternet.com

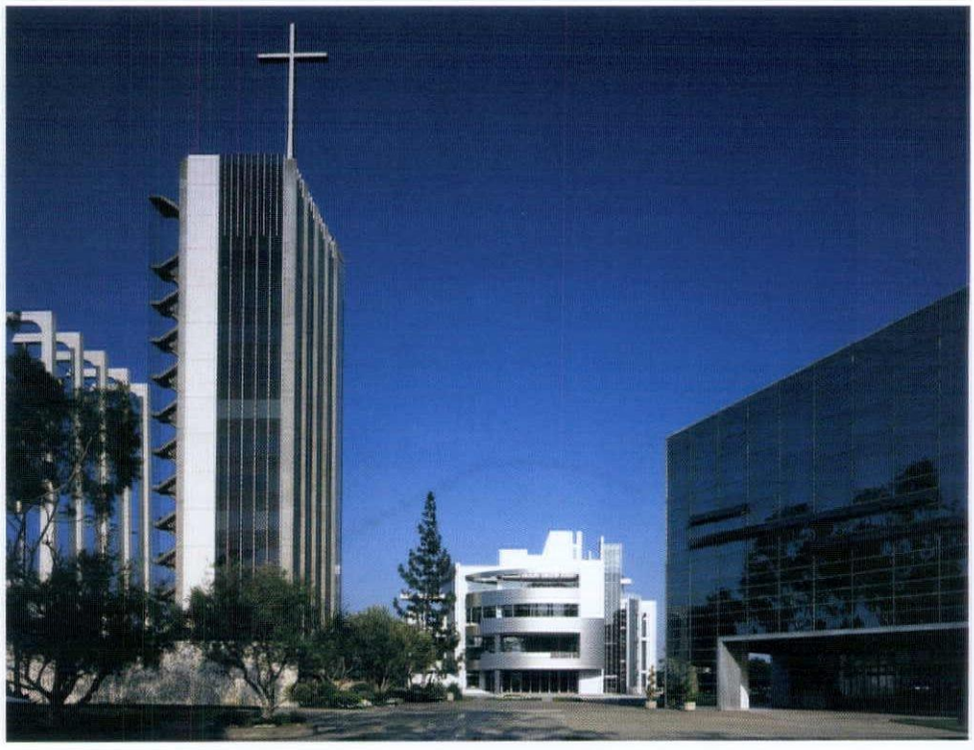
Letters

VIBRANT ORANGE

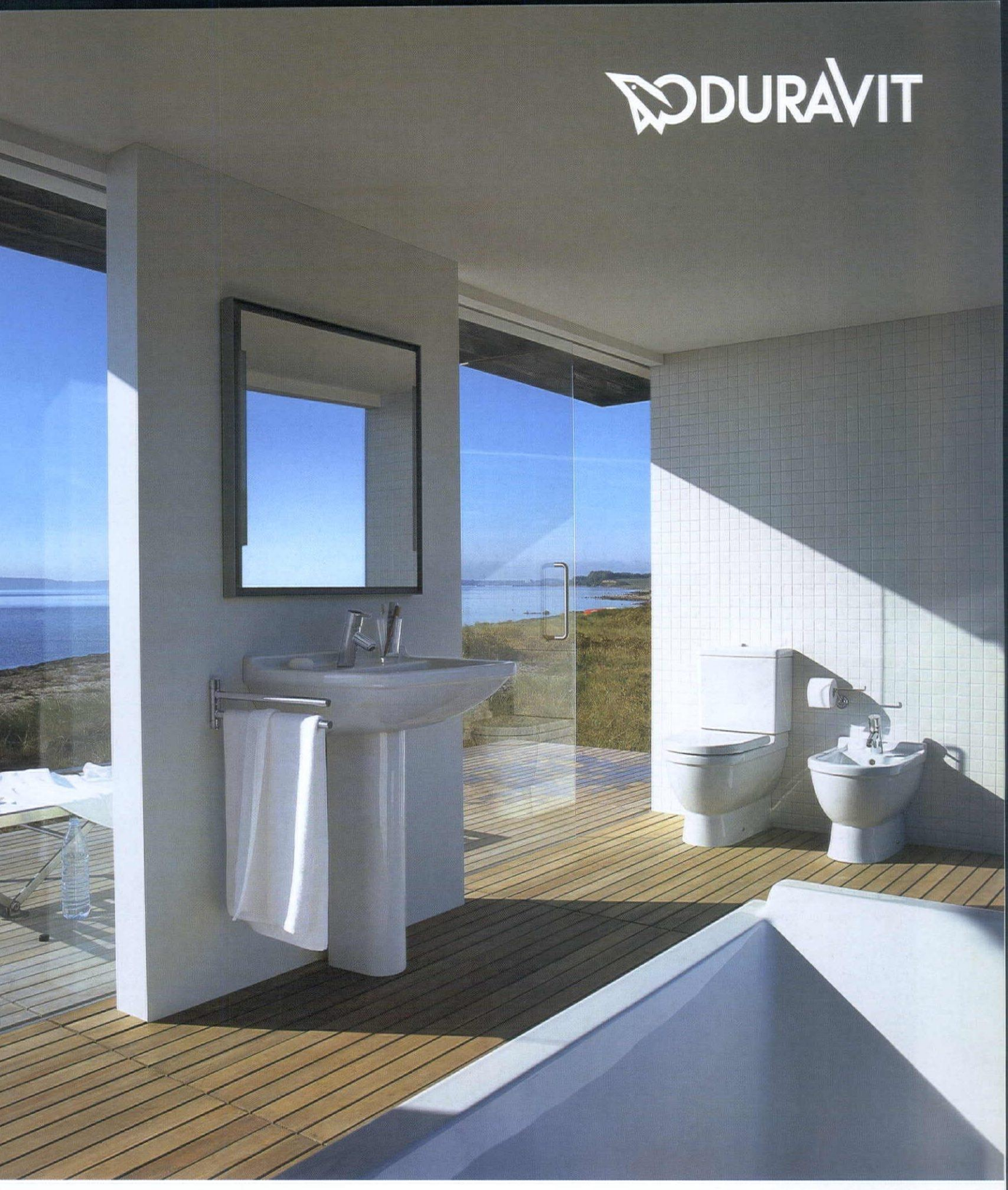
SIR: In response to 'The Art of the Possible' by Michael Webb (AR April 2004), I agree on the importance, and somewhat paradoxical development, of the Crystal Cathedral Campus in Garden Grove, California. However, to blanket the description of Orange County as a 'featureless suburban wasteland' where 'everything there is themed' resulting in an 'architectural-free zone', is a rather narrow-minded and outdated critique of our home.

True, Orange County is the home of Disneyland, one the most influential milestones in the development of family entertainment. True, Orange County has been instrumental in the success of the retail phenomenon known as the 'mall' (South Coast Plaza still registers as one the most successful retail ventures around, not 'themed' at all). True, Orange County has developed an influential housing trend that is being propagated as a model around the world. True, we exist between Los Angeles and San Diego, often receiving the population trying to escape these difficult urban environments. I embrace these truths and do not apologize for them.

Orange County is maturing in the face of her growing urban challenges: how to deal with the influx of well over a hundred people per day moving into this county; how to deal with the planning of an 'urban' community whose genesis



Crystal Cathedral Campus in Orange County, California: scarcely a featureless wasteland.



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Diary

AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS AND EVENTS

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BELGIUM

ABALOS + HERREROS

Until 20 June
deSingel, Antwerp
Projects of Madrid architects Inaki Abalos & Juan Herreros, showing how collage is a significant point of departure in their work, both as visualization technique and as supplying context for buildings and urban development.
www.desingel.be

GERMANY

SHOW ME THE FUTURE: ENGINEERING AND DESIGN FROM WERNER SOBEK
Until 29 August
Pinakothek der Moderne, Munich
Technology transfer from architect and engineer Werner Sobek whose work is inspired by developments in material research, nano-technology and sensor-engineering.
www.pinakothek-der-moderne.de

SPAIN

GERHARD RICHTER LAWRENCE WEINER RACHEL WHITEREAD
Until 30 September
Guggenheim Museum, Bilbao
Major show of works by three high profile contemporary artists who have been creating commissioned works for the Deutsche Guggenheim in Berlin.
www.guggenheim-bilbao.es

UNITED KINGDOM

ZEST FOR LIFE – THE DESIGNS OF FERNANDO + HUMBERTO CAMPANA
Until 12 September
Design Museum, London
Crazy names, crazy guys ... the Brazilian brothers get the Design Museum treatment for their favela-inspired furniture and much more.

UNITED STATES

MORE ALUMINUM BY DESIGN
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Carnegie Museum of Art, Pittsburgh
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AR next month

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view

is based on the ramifications of the automobile; how to accommodate one of the most diverse, ethnic populations assembled today (somewhat unique is the mix rather than concentration of ethnicity throughout the county).

Aside from the glorious development of the Crystal Cathedral Campus, Orange County has many other treasures of design and influence. Have you seen R. M. Schindler's beloved Lovell Beach House, or any of the houses designed by John Lautner, Bart Prince, Frank Gehry, Irving Gill and our own Mark Singer? William Pereira's planning concepts for Fashion Island and the University of California, Irvine (UCI) (including UCI's ambitious building programme inclusive of the some of the more prominent architects of our time – Eric Moss, Frank Gehry, Charles Moore, Rebecca Binder, James Stirling, and so on). Stroll through the beautiful coastal communities of Laguna Beach, San Clemente, Newport Beach and Huntington Beach or the vibrant city centres of Santa Ana and Orange. Visit Isamu Noguchi's California Scenario Plaza and the recently completed Food and Drug Administration Building by Zimmer, Gunsel and Fraska (ZGF). I believe the mission at San Juan Capistrano is considered the 'jewel' of the missions, inspiring a rather remarkable library across the street designed by Michael Graves.

We are young, growing and evolving from a daunting array of modern parameters and inspirations not present in established cities and communities. We are striving and progressing to better our environment. So on behalf of the third largest chapter of the American Institute of Architects in California (1200 members) and 3.2 million residents, I invite you to take a closer look at a truly vibrant, growing cultural and urban community before condemning us as a 'featureless suburban wasteland'.

Yours etc
KEVIN S. FLEMING
AIA Orange County Chapter President, USA

ENERGY IN THE USA

SIR: Thanks for publishing the Genzyme Center in Cambridge by Behnisch (AR April 2004). At last a really intelligent and provocative building in the USA, one that reflects (and reflects on) the issues of our times rather than the superficial rubbish of fashionable form-making.

When will this country learn to live with the planet, rather than raping it? Our architects seem Neanderthal in comparison to the extraordinary imagination shown by the Germans, and apparently, from your pages, many other Europeans. We seem to be trapped in a mindless destruction of resources, violent and aggressive attacks on Gaia and stupid excesses. More Behnisch please: more thought; more understanding of the principles involved. And, can you please provide more details and technical specifications, so that we can all understand how such buildings really work?

Yours etc
ALEXANDER JANIS
New York

TOWNSCAPE TRADITION

SIR: Thank you for publishing Jim Antoniou's last article (AR May). His quiet, yet entirely consistent and human attitude to urban planning was an inspiration to many of us. In a way, it continued the great Architectural Review tradition of trying to understand the townscape we have received from our forefathers and reinterpreting it for our times. Clearly, the last work was sketchy and tentative, but it still inspires with a fine example. Keep up the tradition.

Yours etc
EILEEN WHITEHOUSE
Dundee, Scotland

LITURGICAL ERROR?

SIR: Richard Meier has provided a wonderful shell for the Rome church (AR April 2004).

Alas for the interior. Presumably the layout reflects his brief, one curiously at odds with the idea of fostering the 'active and full participation in the liturgy' envisioned by the 1960s liturgical reforms. This goes to the very function of the building. A visit to the new, rebuilt cathedral by Romaldo Giurgola in Parramatta NSW (an updated Brentwood) would be instructive.

Yours etc
FR DERMID MCDERMOTT
Queanbeyan, NSW, Australia

AR INCONSISTENT

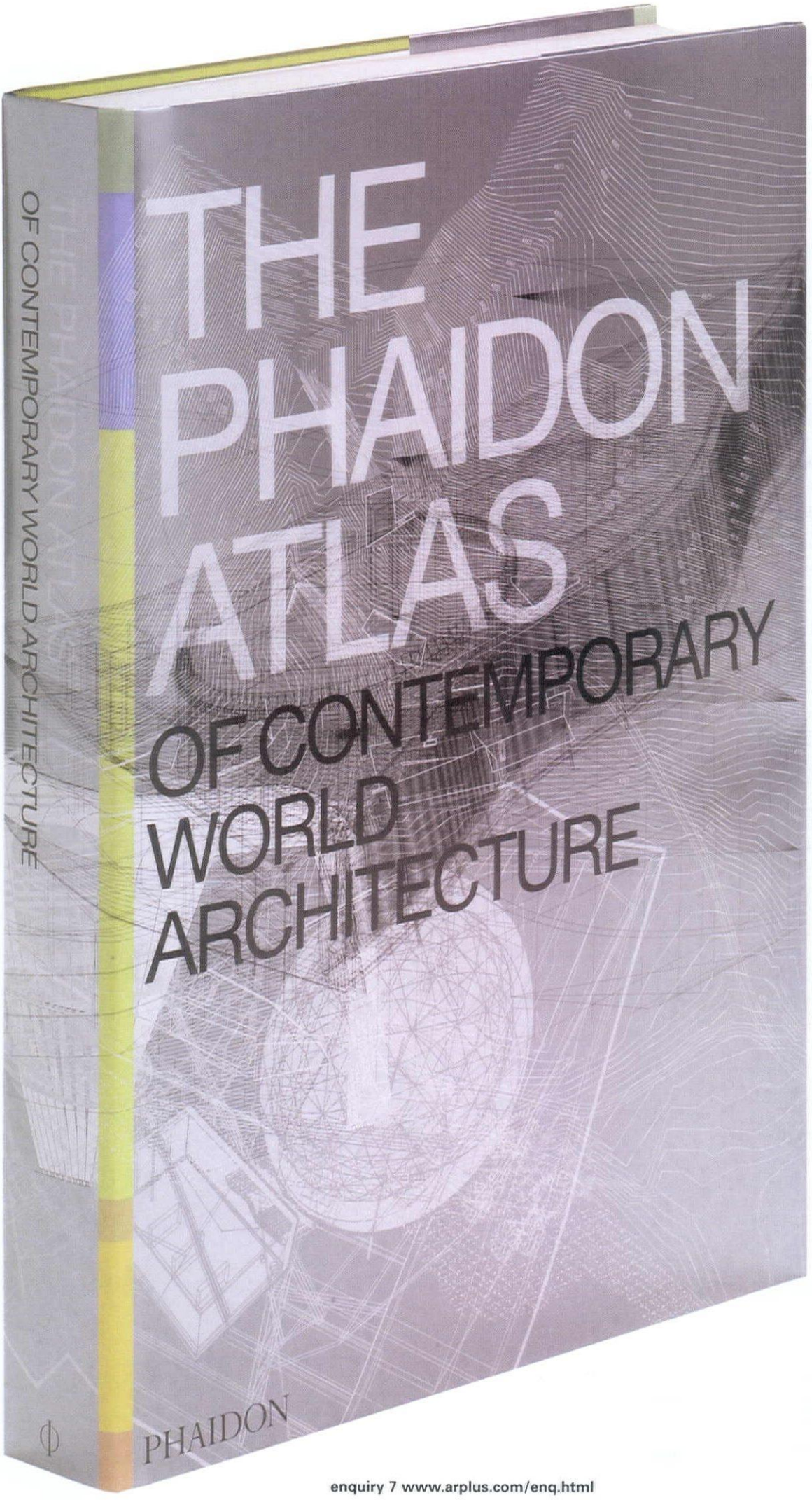
SIR: I really can't understand AR. You personally have spent years denouncing Rem Koolhaas as a betrayer of the Modern Movement and superficial stylist who eroded the very nature of architecture. Now he's on the May cover.

Can this be right, or do we expect a general reassment of the AR's position? More flimsy fantasies and silly gestures? More congealed pseudo-profundity? Who's next on the cover? Future Systems?

Yours etc
ARMAND MERCANT
Brussels

ADDENDUM

Any readers with information on the Moka-Ris coffee bar (AR March, p34) should email *Matthew.Partington@uwe.ac.uk*



"...the new Phaidon Atlas is an amazing adventure. Never have I seen more works of architecture from around the world so extensively documented. This Atlas which covers the globe is a must-have for architecture students and professionals alike, as it documents built work from Iceland to New Zealand."
Richard Meier, Architect

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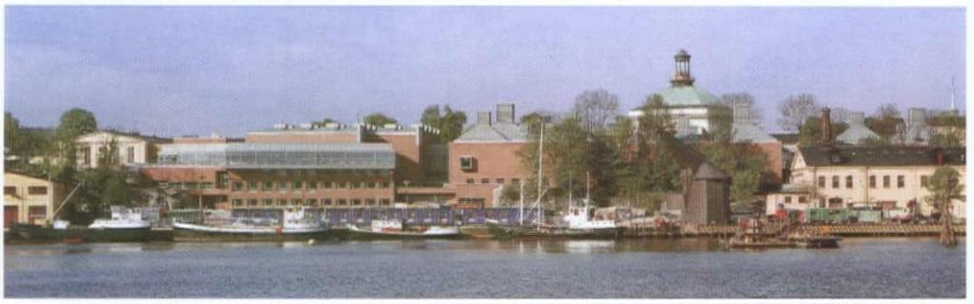
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Ragnar Östberg's Stockholm City Hall, from 1923.



Housing in Helsingborg by Anders Wilhelmson.



Rafael Moneo's newly reopened Museum of Modern Art on the island of Skeppsholm. Photograph: Duccio Malagamba.

View from Stockholm

Stockholm's island city is the work of many hands over time and continues to evolve, with some adventurous new proposals.

Looking down as my flight from Copenhagen neared Stockholm, the coastline seemed to dissolve into the Baltic like a melting ice pack, forming an archipelago as seemingly insubstantial as flecks of foam on the water. The Swedish capital was founded on one of these islands – now known as Gamla Stan (the Old City) – and has extended itself over 13 more, becoming a work of art that is defined by its waterfronts. The urban fabric is looser and more varied in elevation than that of Venice, to which Stockholm is inevitably compared, making each island a three-dimensional composition of varied facades, spiky skylines, and expanses of greenery. Restrained Baroque and exuberant Beaux Arts buildings predominate, with a smattering of Art Nouveau and romantic extravaganzas like the City Hall, but modern buildings are surprisingly inconspicuous in the city centre, except in the commercial core around Sergels Torg and the railway station.

That urban renewal programme of the 1960s, like the crash programme to build a million homes, provoked a backlash that discouraged further bold moves in the capital. In contrast to Copenhagen and Helsinki, where the best of the new is juxtaposed with the old to the benefit of both, Stockholm seems to have banished Modernism from the mix wherever it might compete with postcard views. Paris and many Italian cities have adopted the same strategy, holding at bay the eyesores that have sprouted in unprotected neighbourhoods, but it seems ironic that this paternalism should prevail in the capital of a country that is synonymous with the Modern Movement.

Rafael Moneo's ill-fated Museum of Modern Art (AR November 1998) which recently reopened after a three-year closure to eliminate an outbreak of mould, is hunkered down on the island of Skeppsholm as though it wanted to be invisible; and the extension to the King's Library is largely underground. Nobody wants another banal, overscaled Sergels Torg, but antipathy to the adventurous feels more like a loss of nerve than a stand on principle. Some feel that progressive architecture was too closely associated with the Social Democrats, who dominated Swedish politics for four decades, and that it lost favour when that party lost power. Others contend that architects have been marginalized by the big construction companies and lack the esteem they enjoy in Finland and Denmark. Thomas Sandell, who collaborated with Gert Wingårdh on buildings for Ericsson, blames it on the recession. 'Before, companies wanted signature buildings; now they're retrenching, as are public authorities'.

Anders Wilhelmson is an architect who enjoys playing agent provocateur, and knew he would create a furore when he proposed to address Stockholm's housing shortage by erecting 50-story apartment towers across the city. In his rendering, this Ville Radieuse overlay has a seductive beauty; the 16 cylinders of coloured glass, elegantly cross-braced with steel ribs, shimmering in the clear northern light. He insists, in the name of social equality, that they should be evenly distributed through the city, rather than relegated to a high-rise ghetto on the outskirts, as in Paris. That alone guarantees that his proposal will not be seriously discussed, even though everyone acknowledges the need to add space as a steep rise in property prices drives residents and businesses from the centre.

Wilhelmson is undaunted. He proposed a complex of folded glass planes for the Royal Technical School of Architecture, which seems likely to be set aside in favour of a remodel. An apartment tower that resembles a slab of Gruyère cheese has stalled, but he hopes to employ a similar irregular fenestration on a villa. He has completed one of 10 planned housing units on the outskirts of Helsingborg: an open-ended figure-eight of 30 houses, clad in corrugated metal on the inner face, which coils like a snake around a landscaped courtyard and opens up to the countryside through walls of glass on the outer face. It's the sole bright note in a depressingly conventional new suburb.



Proposal for an apartment block by Anders Wilhelmson – a monumental Gruyère cheese.

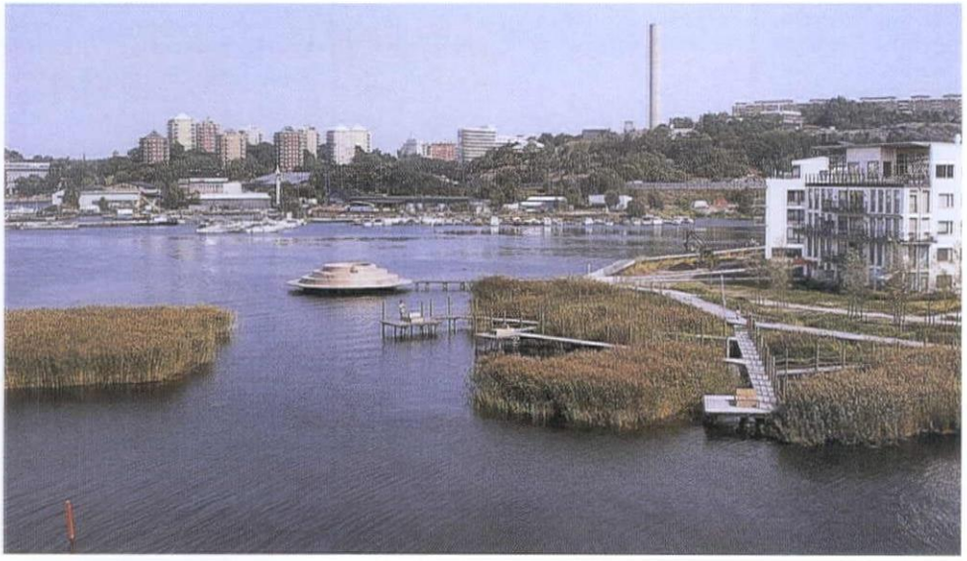


The shape of things to come? A Stockholm version of a Corbusian Ville Radieuse, provocatively proposed by Anders Wilhelmson as a response to the city's housing shortage.

The landmarks of Modernism in Stockholm are the work of exceptional individuals: Gunnar Asplund's central library, with its skylit rotunda rising from a stucco cube atop a podium of shops; Sigurd Lewerentz's church of St Mark, and the Woodland cemetery, to which they both contributed. Gio Ponti's Italian Cultural Institute is a hidden gem in the embassy district, and Ralph Erskine's university buildings in Frescati are well worth journeying out to see.

In contrast, the best new work in the capital is collaborative or concealed. Ten firms contributed clean-lined apartment buildings to the new city-planned community of Hammarby Sjostad, which extends along the Arstaviken waterway. The five- to seven-storey blocks have stepped plans to maximize views and natural light, and the pedestrian paths along the shore are handsomely landscaped with boardwalks and cobbles, reeds and artworks, and incorporate a few surviving fragments of the docks that once occupied this site. An elegant stainless-steel footbridge by Erik Andersson and Magnus Stahl connects the two sides, and a ferry carries commuters downtown. A small island that was formerly occupied by an Electrolux factory is also being redeveloped as a residential community.

Architects are relocating to the south of the capital, infusing new life into the island of Sodermalm. White, a 350-person firm with offices in eight Swedish cities, has recently completed a handsome five-storey glass-walled office block on the waterfront, taking the top three floors and a woody penthouse for itself.



The civilized environs of Hammarby Sjostad, a new city-planned community on the Arstaviken waterway.

They have also recently finished Stockholm's largest hotel, the Clarion, a few blocks away, but have built much more in Malmö and Göteborg. Nyrens, another large firm, has moved into a warehouse it remodelled. The three young partners of Claesson Koivisto Rune, a trio of young architects, work out of a former bakery and its cellar, and have won acclaim for the rotated geometries of modestly scaled houses, and a residence-gallery in Kyoto.

Gert Wingårdh divides his time between Stockholm and his principal office in Göteborg, Sweden's second city. There he built the Universeum, a popular science museum that makes brilliant use of timber for vertiginous exhibit halls and daringly cantilevered roof planes. Also in Göteborg he created a refined auditorium for Chalmers Technical University that flows into a rough-edged student union, and several commercial buildings. He won praise for the Swedish Embassy in Berlin (AR March 2000) and his plans for the embassy in Washington DC (AR April 2003), but his only conspicuous building in the Stockholm region is the control tower at Arlanda Airport, twenty miles from the centre.

It's a great loss; Wingårdh – like his talented colleagues – deserves to contribute to a city that is the product of many hands and many styles; a composite work of art. It's also very odd, for good contemporary design is an everyday commodity in Sweden, from the interiors of SAS planes to Jonas Bohlin's VIP lounge at Arlanda; in restaurants and hotels such as Nordic Light and Clarion; in Ingegerd Ramen's glassware for Orrefors and ceramics for Gustavsberg as well as IKEA. Why not in the streets? Do the authorities think it would frighten the horses? MICHAEL WEBB

Field of dreams

This inventively conceived baseball field creates a new social focus in a rural hamlet.

Despite Sambo Mockbee's death at the end of 2001, the Rural Studio that he established at Auburn University's College of Architecture, Design and Construction continues to thrive under the direction of Andrew Freear. Its premise will be familiar to many AR readers – every semester, groups of students elect to live and work off campus in impoverished parts of western Alabama, producing architecture that challenges convention in terms of methods, materials, and forms. Paucity of budgets is more than compensated for by a richness of invention and imagination.

The latest project is for a Little League field in Newbern, a microscopic rural hamlet consisting of just six buildings. Within this small but tight-knit community, baseball and its attendant activities provide a strong social focus. A small tract of farmland has been the site of regional baseball games for the last 100 years and students from Rural Studio previously undertook a series of site improvements to the main baseball field (AR June 2002). Here it is the turn of the Little League (the children's version of the adult game) to benefit from a similar programme. Concerned about the welfare of local children, residents and parents felt that many of the problems associated with the area's dire socio-economic conditions could be alleviated by involvement in sport.

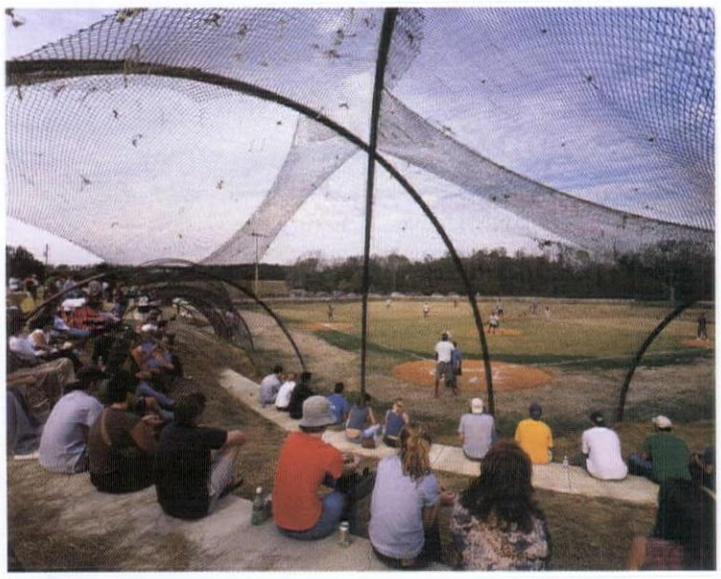
The new Little League field is carved out of a piece of sloping ground on property donated by the estate of Robert Walthall, a philanthropic local. Sculpting and massing of the terrain was carried out using the latest methods for excavating catfish ponds, another instance of inventive appropriation of local skills and technology. Semicircular metal hoops anchored to the ground form the framework for a protective enclosure for spectators, who sit on tiers made of concrete slabs. Sheathed in lightweight netting (actually discarded catfish nets), the hooped structure warps and snakes around the field. Typical of the Rural Studio capacity to elevate and transform everyday materials, the netting billows lightly like a low slung aviary, pulled and teased into sharp tensile peaks. Detailing is necessarily simple and economical, yet the entire construction has a lyrical quality that defies its hardscrabble origins.

Since the remote rural site had no electricity or water, everything had to be built using hand or gas powered tools by a quartet of students who quickly picked up a range of building skills. As well as scavenging materials – for instance, the lights were donated by Techline Sports Lighting owned by an Auburn University alumnus – students also sourced funding from the Baseball Tomorrow Fund, the philanthropic arm of Major League Baseball, and the Major League Players' Association in New York.

In common with its larger cousin, the new Little League field is immensely popular, with an agenda that goes well beyond the simple provision of sports facilities. It also shows the capacity of architecture (and architects) to transcend social and economic disadvantage and play a meaningful role in wider community development. At the end of last year, Sambo Mockbee was posthumously awarded the 2004 AIA Gold Medal in recognition of his considerable achievements; happily, his mission continues.

CATHERINE SLESSOR

Architect
Rural Studio, Auburn
Project team
Julie Hay, Jason Hunsucker, Patrick Nelson, Jermaine Washington
Photographs
Timothy Hursley



1



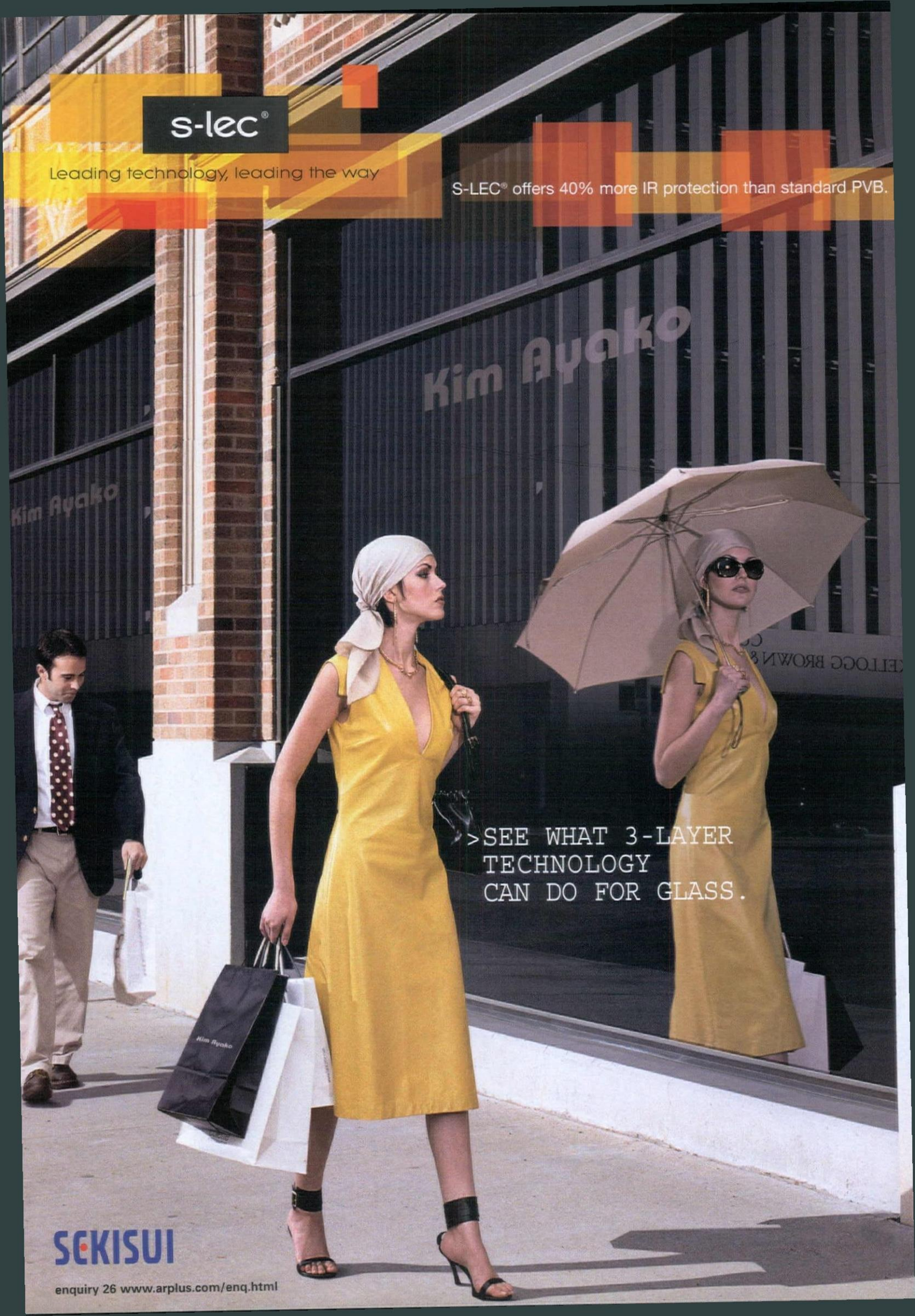
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1
The field is enclosed by a low-slung structure of metal hoops sheathed in netting (recycled catfish nets).
2
Spectators get close to the action. The new field is a popular addition to the life of Newbern.

design review

Little League field,
Newbern, Alabama, USA
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Rural Studio




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ARTS' POWERS

Buildings for the arts have hit the headlines in recent years. True artistic integrity is stultified by the deathly embrace of marketing. Imagination and inspiration are needed.



Piano's noble and gentle Nasher Center in Dallas, Texas (see p46). Photograph by John E. Linden/Arcaid.

Once upon a time, culture was unified. None of the participants in the great annual Panathenaic procession, who followed the way up the Acropolis through the Propylaea, past the temple of Nike Apteros to wind their way round the Parthenon, had much notion of the differences we now see between art and science, sacred and profane, political and poetic. The Parthenon was in itself simultaneously a celebration of extraordinary engineering and entrepreneurial skills, political prowess and martial will, religious conviction and astonishing artistic ability.

Since the Renaissance, the Reformation and the Industrial Revolution, we have managed to carve civilization into separate compartments, each inward turned and often indifferent or even hostile to the contents of its neighbours. This fragmentation of culture into bits almost unlinked by intellect and emotion has been immensely successful economically. In the last two centuries, societies that have pursued the culture of the production line, with its separation and specialization of parts, have proved immensely more successful economically than ones that have followed more traditional and holistic paths.

But, at the beginning of the twenty-first century, we are beginning to see that the systems that have provided so much affluence for many are ultimately unsustainable, and, by progressive destruction of the planet, must lead to continual erosion of all to the condition of most of humanity – poverty and domination by scoundrels – the tyrannies and tortures of the Dark Ages reinforced with modern technology.

The fragmentation of culture naturally led to the production of buildings for separate functions. Nowhere has this been more extreme than in those for the arts. Instead of the Parthenon, Hagia Sophia or St Peter's, in which all aspects of human consciousness and physical celebration are focused, we now have separate places in which we are allowed to look at paintings, films, drama, sculpture and opera.

Milestones

Such buildings have often been splendid. Think of the wonderful range of the theatre as a building type from Palladio and Scamozzi's Teatro Olimpico in Vicenza (in which the scene is always set) to the Total Theater project of Walter Gropius, perhaps the first where relationships of the cast, the audience and the plot could be totally transformed by the imagination of the director. Or think of the ways in which public museums as a type have produced so many fine buildings from Robert Smirke's formal British treasure house to Piano and Rogers' Pompidou Centre, a celebration of the ever-changing nature of visual culture, intended at first to be much more flickering and dynamic than the building we have now. Or, looking at galleries, think of the differences between the elegant and sensuously austere (though firmly disciplinarian) early nineteenth-century Neo-Classical Glyptothek by von Klenze in Munich and Louis Kahn's luminous and fluid Kimbell Art Museum in Fort Worth.

Clearly, all these buildings are key milestones in the development of modern culture. On the whole, the differences between the earlier and the later ones show how the arts have become more and more generally accessible, and the buildings that house them more flexible. Galleries and museums for instance have moved from being more or less private royal and aristocratic institutions to places that are open to everyone (often free in civilized countries). Theatres are now available to a far wider range of people than they were when they were first enclosed (though the partly enclosed theatres of Shakespeare's time seem to have been every bit as popular as sport is today). The democratization of the arts has engendered some of the greatest buildings of the last century and a half.

On the other hand, film, the democratic art of the twentieth century, has left little impact on architecture and the built environment; almost all the great picture palaces of the '20s and '30s are gone now, their plaster halls demolished or transmuted into utilitarian warrens of small-screen darkened burrows. Cinemas have been eroded by television – by far the most popular cultural medium. They have been forced either to close or to offer much more choice than they had in their great period.

Analogously, the power of television has perhaps caused other buildings for the arts to change and, in some cases, the nature of art itself. It is hard to imagine for instance that without television, we would have the simplistic charms of Jeff Koons or absurdities of BritArt: Tracey Emin's unmade bed or the Chapman brothers' facile transformations of shop-window mannequins into monsters. Television has simultaneously engendered a desire for instant sensation, celebration of the banal and constant change. The arts have responded and so, to some extent, have the buildings that house them, some of which adopt similar strategies of surprise, shock and superficiality.

Televisual spaces

One of these is Libeskind's museum in Berlin (AR April 1999), where the building undoubtedly dominates its contents, shock and surprise are included in the events of the route through the building. They are intended to evoke the terrible horrors and tragedies that overwhelmed the city's Jews between 1933 and 1945, but their effects are strangely muted and less than awe-inspiring because the architect was (then) inexperienced in manipulating space. The much-vaunted jagged pattern of fenestration must remain merely superficial (and annoyingly glare-creating internally) to almost everyone. For all the architect's explanations of its being an abstraction of Berlin Jewish life in space and time, no one but Libeskind can explain how the plan diagrams he evolved relate to the places they relate now that they are elevated.

In contrast, some of the other iconic arts buildings from the tail-end of last century, for instance, Gehry's Bilbao gallery (AR December 1997), and his Concert Hall in Los Angeles (AR March 2004) really relate to their cities and to the arts they serve, though they too are concerned with surprise and even shock. The Guggenheim is carefully moulded to be a crucial visual focus of a rather drab city; its spaces are appropriate to the exhibits they contain. The Disney Hall brings new dimensions to the notoriously anti-urbane LA downtown. Besides being a landmark in what is almost an urban wilderness, it provides an external promenade and green open spaces for flâneurs (a rare breed in Los Angeles). Internally, a series of public spaces (with strong echoes of Scharoun's Philharmonie) provides a variety of routes and gathering places. Going to the opera in LA can be as dramatic a social event as going to a concert in Berlin.

Expect more

Such socialization of buildings for the arts is proper and natural in democracies, where funding for them comes largely from the state, either in the form of tax concessions (in the USA) or grants (in Europe and elsewhere). So we have a right to expect that they should offer discernible public good. But we should expect more. In places that are by definition the foci of creative activity and imagination, there should surely be interaction between the often increasingly subjective works of individual artists and humanity's greatest challenge: the environmental crisis. Though there are indications that some artists, and certainly some architects, are aware of the great need to face the issue. But, so far, little is to be seen in terms of buildings for the arts, yet in many ways, these have more licence to experiment than any other building types. They should be showing the way towards unifying culture again.

PETER DAVEY

TUNED INSTRUMENT

Piano's arts museum in Dallas rivals Kahn's in neighbouring Fort Worth in lucidity and the subtle use of limpid light.



SCULPTURE MUSEUM,
DALLAS, TEXAS, USA
ARCHITECT
RENZO PIANO
BUILDING WORKSHOP

Combining a gallery and walled garden, both displaying works in its collection, the Nasher Sculpture Center in Dallas joins Tadao Ando's recent Modern Art Museum of Fort Worth (AR August 2003) in further consolidating the neighbouring cities as a major art destination within the US. The Nasher is also the latest of a family of museums the Renzo Piano Building Workshop has built so that the public might enjoy exceptional private collections of modern art. Like the Menil Collection (AR March 1987) and Beyeler Museum (AR December 1997), its galleries are lit through an all-glass roof, although here all sun-control devices are above the glass that is also the gallery ceilings. Also, while the Menil's external walls are the same grey clapboard as the surrounding bungalows, and the Beyeler's are clad in a stone resembling the streaky red sandstone of Basle, the Nasher does not adopt a material found in its immediate locality. Instead it is clad inside and out in travertine, as is Louis Kahn's Kimbell Museum of Art in Fort Worth (AR November 1978). This, and the top-lit vaulted galleries, suggest a deliberate dialogue with what many deem the last unarguably great American work of architecture, a dialogue set up by a new building that, despite evoking a mythic past, is as light and contemporary in feel as the Kimbell is heavy and archaic.

Since the 1960s, real-estate developer Raymond Nasher and his late wife, Patsy, amassed an outstanding collection of modern art, concentrated mainly on sculpture. Now totalling some 350 works, these were displayed in their house and garden – and some, so the public might encounter and enjoy them, in Nasher's North Park shopping centre. The sculpture centre now allows the public to view these works displayed on a rotating basis, which, along with visiting exhibitions and other events, should encourage regular revisits in a contemplative verdant oasis on the edge of the city centre. Nasher, having met Renzo Piano at the Beyeler opening, entrusted design of the museum to him and the garden to Peter Walker.

The 2.4-acre city-block site is in Dallas' Arts District, across the street from the Dallas Museum of Art and a block away from I. M. Pei's Meyerson Symphony Center, between the sleek, sky-striving towers of downtown and a sunken motorway. The design challenge was to create a modestly scaled building that could belong to such a site, bereft of history and consistent contextual cues, overlooked by behemoths and edged by massive metropolitan-scaled infrastructure. Piano's initial instinctual response, poetic rather than rational, was to neither compete with nor conform to this context. Instead the new gallery is quiet and low, and subtly emphasizes the



1
The whole is ordered by the rhythmic stone-faced walls, from which the roofs are suspended.

Sculpture museum, Dallas, Texas, USA

Architect

Renzo Piano Building Workshop

relative newness of the surrounding structures, which thus need not be deferred to, by suggesting his building springs from archaeological remnants that predate them. These remnants of earlier construction, between and around which the sculptures have seemingly been rediscovered, are the parallel tall stone walls dominating the gallery's plan, exterior and interior. (There is an irony here: Kahn advocated architecture that would make great ruins; but the stones of these 'ruins' are flimsy claddings that would soon fall away to reveal a complex mass of steel structure, ductwork and pipes.) Though few would recognize (and none be fooled by) the fantasy that sparked the design, the result is a building that nestles into place. The walls assert a footprint of the scale of the surrounding buildings, yet despite these prominent walls the building has a recessive and delicate grace that contrasts refreshingly with the muscularly chunky buildings that characterize Dallas.

Beyeler's design also grew from the generating gesture of parallel stone walls, although these are capped by an oversailing glass roof and faced internally in white plasterboard. Ranged parallel to the street, the main volume of galleries they define is entered from the lobby, side-on (as at the Kimbell) bringing some cross-axial stability to these elongated spaces. But the Nasher's stone-faced walls reach high above the vaulted roofs, providing anchorage for the tension ties supporting the midpoint of the roofs' curved steel beams. The walls are also perpendicular to the street, offering views from it, through the fully glazed ends of the bays they define, into the garden; and entrance is directly and end-on into one of these bays. Two of the other bays are galleries; the last bay at one end contains a shop, directors' offices and boardroom; the last bay at the other end a café and security centre. The entrance bay also gives access to the garden and, via a staircase, to the basement. Like the Beyeler, the building is much bigger than it first appears. In the basement are a further gallery (for works vulnerable to the bright light above), offices, kitchen and an auditorium that can extend through a sliding glass wall to stepped seating outdoors. Ringing this basement, and extending beyond the edge of the building above, is an extensive service area for mechanical plant and storage.



2

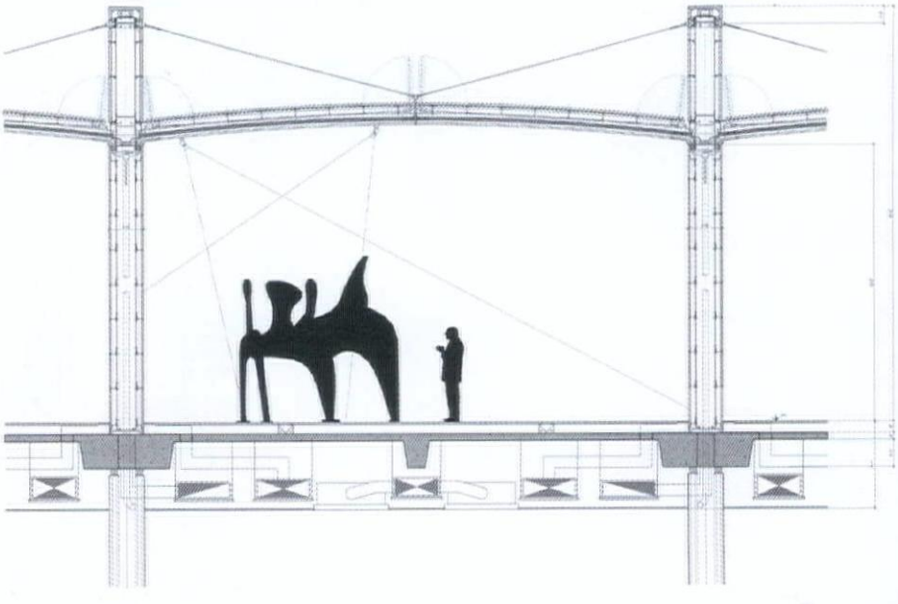


3

2, 3
Peter Walker did the magnificent garden, which resonates gently and quietly with Piano's building.
4
Bay ends are all glazed, easier in a gallery devoted to sculpture than one that shows mainly paintings.
5, 6
Beautifully cut Travertine limestone, the material from which Classical Rome was built, adds solidity to the myth of the mass.



site plan



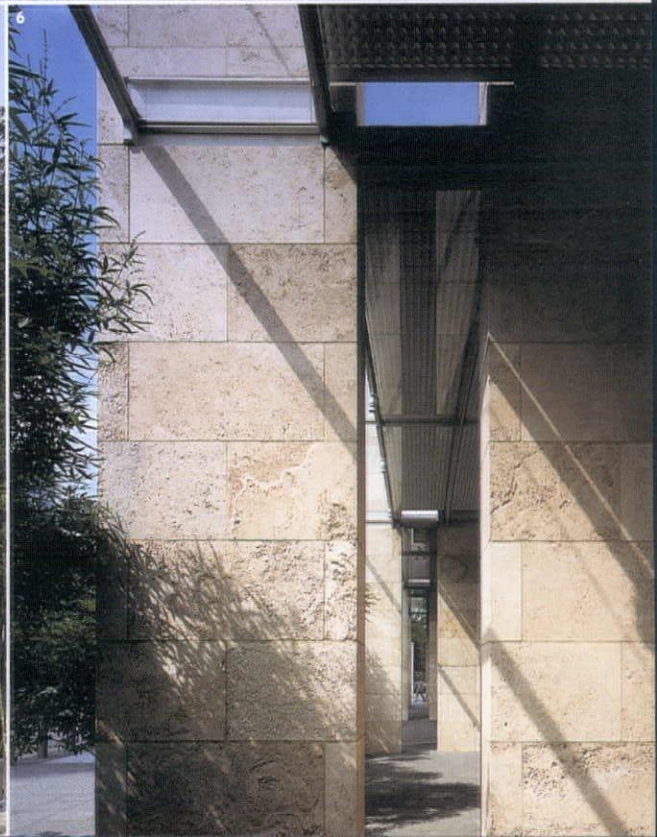
cross section of typical bay showing construction and lighting



4



5



6

SCULPTURE MUSEUM, DALLAS, TEXAS, USA

ARCHITECT

RENZO PIANO BUILDING WORKSHOP

Outside and inside, the pale neutrally coloured natural materials of the travertine walls and white oak floors predominate, enlivened by the contrast with the white steel roof structure and sun-shading panels, which are clearly visible through the super-white glass roof, and the charcoal grey frames of the fully glazed walls. The travertine is used unconventionally: instead of showing the usual vertically sliced faces of horizontal beds of stone separated by holes, it has been sliced horizontally, along rather than across the beds, and pressure hosed to expose a rough and varied pitted surface. The stone slabs (30mm outside and 20mm inside, where the pitting has been filled) have then been so skilfully matched and mitred as to give the impression of thick solid blocks.

The main street facade is low key; the eye is caught mainly by the contrast between the tall, substantial stone piers and the graceful slightness of the slender steel beams that spring and are suspended between them. (The tension ties justify the height of the walls and reveal these to be curved beams rather than arches. Yet they are the one element of the building that will probably look passé with time: they are too High-Tech and nothing dates as fast as the futuristic.) The relationship between the street and the galleries inside is not as intrusively immediate as is suggested by the open-ended, perpendicular orientation. Planting and porches distance the sidewalk from the glass walls – and the piers stepping forward further relieve any abruptness, not least by introducing a slot of space parallel to the pavement. This interruption enhances the separation and makes more intricate the flow of space. It is easy to imagine Kahn describing these piers as breaking away from the walls to begin their evolution into properly articulate columns that create distance and dignifying decorum; some sense of this is in fact subliminally suggested.

Even the main entrance lacks emphasis, revealed only by the omission of planting in front of it. Once in and past the ticket desk, a cross-axial enfilade of openings slicing right through the building, and



7

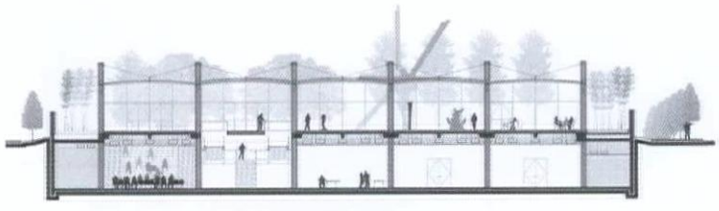


8

7
Being the lowest part of its surroundings, the Nasher ...
8
... drinks in light from the sky through a most carefully gradated and orientated system of filters.
9
Lightness and transparency are Piano's driving intentions.



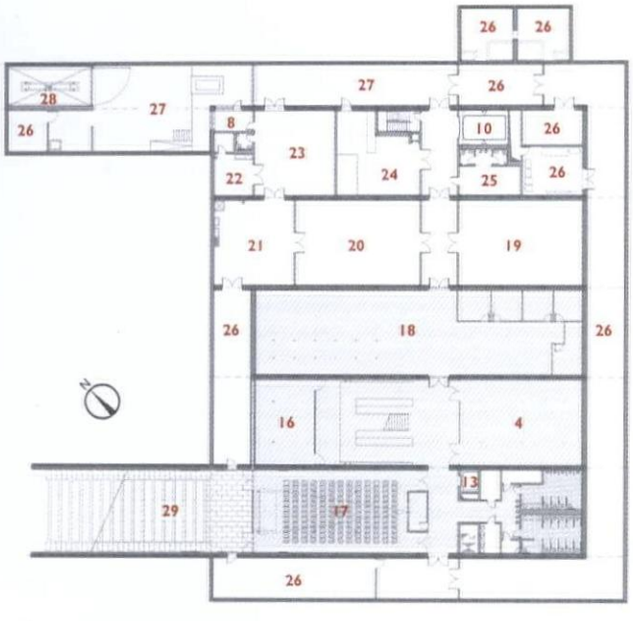
north-west/south-east section





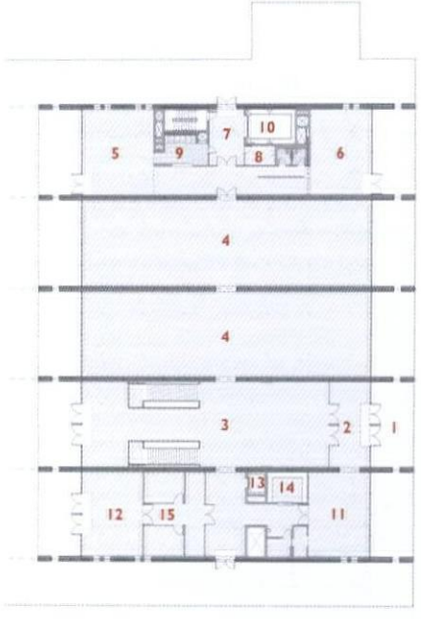


9



ground floor plan (scale approx 1:1000)

1 main entrance
2 entrance vestibule
3 entrance hall
4 art gallery
5 café
6 multipurpose space
7 secondary entrance
8 security
9 servery
10 goods lift
11 gift shop
12 boardroom
13 passenger lift
14 cloakroom
15 offices
16 classroom
17 auditorium
18 open-plan offices
19 general store
20 art store
21 conservation store
22 workshop
23 stage area
24 kitchen
25 staff break
26 mechanical
27 loading
28 truck lift
29 terraced garden



lower ground floor plan

the generous stairs downward, suddenly reveal the extent of the whole building, as if offering itself in a gesture of welcome. The immediate impression in the entrance hall and galleries is of the twin touchstones Piano is apt to repeat mantra-like, 'lightness and transparency', here revealed in the weightless roof and the bright light that floods through it as well as in the pervasive presence of sky and garden visible through the roof and end walls. All this, together with the stone walls, recalls a Victorian conservatory or orangery rather than a conventional museum, and is only possible because most sculpture, unlike paintings, is not vulnerable to light.

Piano's preferred solution of lighting the whole gallery evenly, rather than reflecting light primarily onto the walls where paintings would stand out when seen from the more softly lit centre of the room, is particularly apt for showing sculpture that may be placed at any point between the walls. Direct sun from above is excluded and diffused by cast aluminium panels that rather resemble egg-crates, with openings shaped and angled to admit only north skylight directly. Because Dallas's street grid is angled 45 degrees from north, so too are the openings in the sunshades which reveal differing amounts of sky and create differing patterns as you move around. The sunshade panels span between flanges propped up above the glass from the slender curved beams, which have spotlight tracks along their lower edges. The ends of these beams sit in brackets that swoop down slightly to connect (beneath concealed gutters) with the steel columns within the walls, and so also seemingly sit on the head of the stonework.

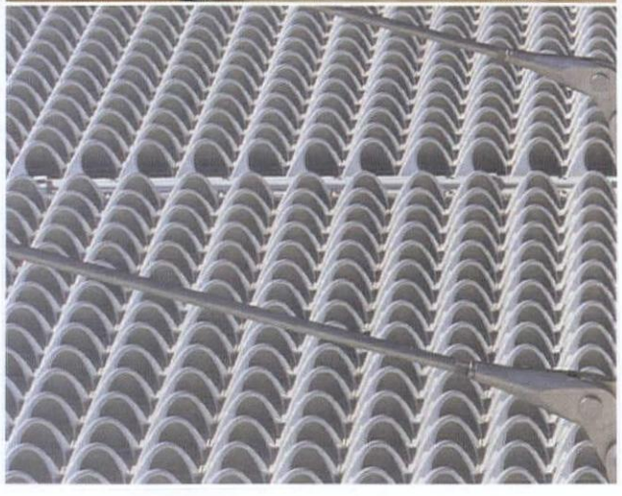
The character of the spaces is given not only by the lightness and transparency, as enlivened by the pared and repetitive structural elements and detail, but also by the sure judgement of proportion and dimension. The cross-section of the bays is based on a double square, 32ft (9.75m) between the walls and 16ft (4.87m) to the springing of the curved beams, which rise only another foot at mid-span. This breadth gives a feeling of great generosity and the relatively low ceiling, with only the shallowest curve, gives a contrasting feeling of intimacy. The galleries suit sculpture (and the occasional painting) very well but viewing paintings would be distracted by the views out and movement of space through the galleries.

Outside, the garden is set down a few broad steps from a plinth that extends out from the building. Integrating museum and garden are lines of trees that extend outward from the parallel walls, between which stand various sculptures. Terminating the garden, a planted berm acts as an acoustic barrier to the noise of the sunken motorway, which is further screened by the splashing of a row of fountains that stand out enticingly against the planted backdrop.

The Nasher is a building of great understatement and restraint, and also of the richness that comes from precision: precision in judgement of dimensions and proportions; and precision of engineering, craftsmanship and detail. Designed to show off another art form, it is an architectural instrument so finely tuned as to sing its own song softly in the background, a song so serene that some find it spiritual. (An equally apt metaphor, mechanical rather than musical, that keeps coming to mind is of a purring, highly-tuned machine.) Although it may also seem a slight building, almost as much like a garden centre as a museum, it is so well done, its artfulness raised to the extreme of seeming artlessness, that it enhances and even elevates the contemplation of sculpture. PETER BUCHANAN



10



11

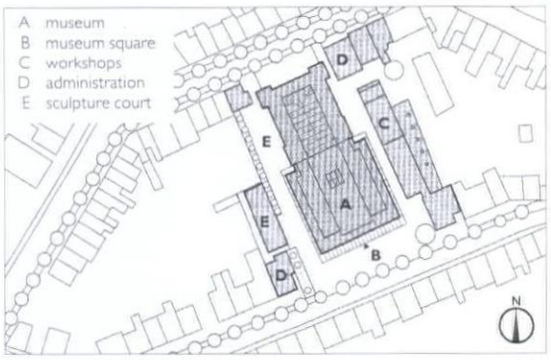
10
From inside, it is difficult to comprehend ...
11
... the elaborate egg-crate construction of the north-seeking aluminium castings on the roof.
12
'A building that offers itself in a gesture of welcome.'

Architect
Renzo Piano Building Workshop, Genoa
Project team
R. Piano, E. Baglietto, B.Terpeluk, S. Ishida, B. Bauer, L. Pelleriti, S. Scarabicchi, A. Symietz, E. Trezzani, G. Langasco, Y. Kashiwagi, F. Cappellini, S. Rossi
Associate architects
Beck Architecture, Dallas; Interloop A/D, Houston
Structural engineer
Ove Arup & Partners
Landscape consultant
Peter Walker and Partners
Photographs
John E. Linden

SCULPTURE MUSEUM, DALLAS, TEXAS, USA

ARCHITECT

RENZO PIANO BUILDING WORKSHOP



site plan

RHINELAND REGIONAL MUSEUM,
BONN, GERMANY
ARCHITECT
ARCHITEKTENGRUPPE STUTTGART

The Rhineland Regional Museum started as long ago as the 1820s, and has accumulated a distinguished collection ranging from the 40 000 year old skeleton of Neanderthal man to contemporary artworks. The original purpose-made museum building was set up in the 1890s on a site stretching north-south between two streets just south of the main railway station. An extension was added in 1909.

During the Second World War, the main building was bombed, leaving the 1909 extension at the north end intact, and a boxy new museum building in sub-Mies vocabulary was made to replace it in 1967. By the late 1990s, this had become technically unsatisfactory, submitting its valuable contents to unacceptable variations in temperature and humidity, quite apart from the sheer unattractiveness of the uninspired and ageing fabric. At first, the museum authorities intended to rework and update the thirty year old structure, but this promised to be an expensive task, hardly less than renewing the whole. Having just lost the status of capital, Bonn was being handed generous cultural money, so a new building to the highest technical standards was possible. A competition was held and won by Architektengruppe Stuttgart, who decided to make a new block to the south, its main entrance fronting a shallow square, while preserving and internally converting the 1909

CRYSTAL CASE

The Rhineland Regional Museum in Bonn is a model of its kind in both urban and cultural terms.

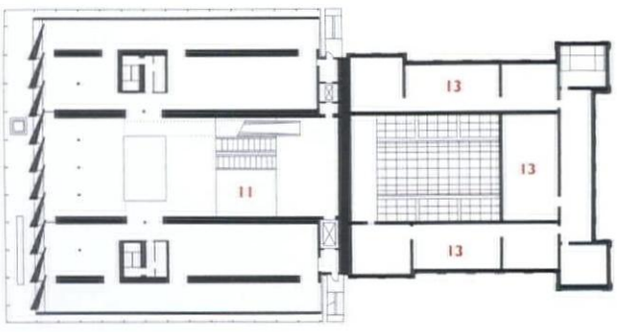
1
The layered facade ...
2
... which, on the south side, contains a café and some exhibits in the transition space.

1

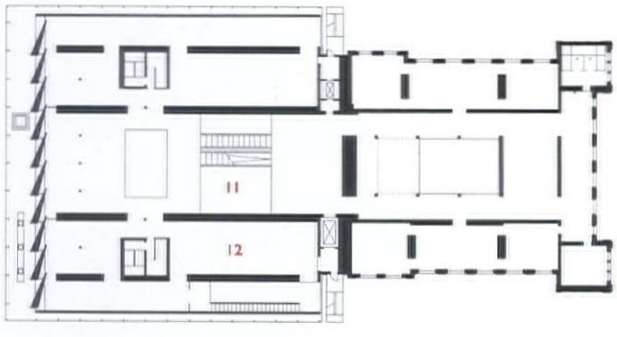



Medardo
ROSSO

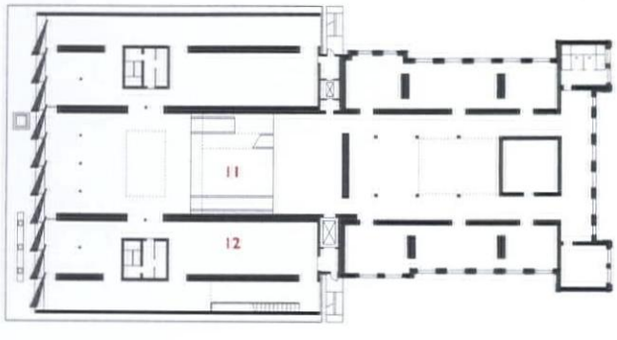
RHINELAND REGIONAL MUSEUM,
BONN, GERMANY
ARCHITECT
ARCHITEKTENGRUPPE STUTTGART



third floor



second floor



first floor



ground floor (scale approx 1:1225)

extension to the north. Rather than working directly with the exhibits, the architects were asked to produce a range of exhibition rooms flexible in character, allowing for changes of interpretation. The exhibition design was placed in other hands as a separate operation.

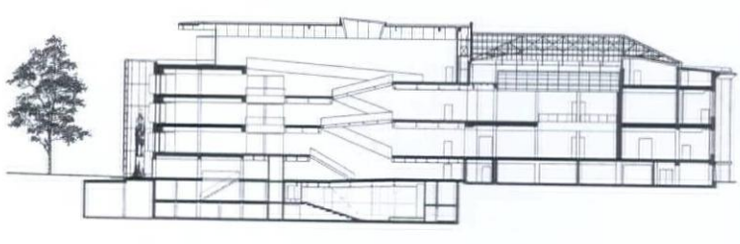
Most remarkable in the new museum is the layered treatment of the south facade, which flips between transparent and reflective as your viewpoint changes. A single-glazed outer screen-wall serving as rainscreen and climatic buffer stands some 4m forward of the timber inner facade surmounted by a completely glazed roof. This glass case is not just an empty symbol for a museum, but also a transition space. It provides a protected outdoor area for the café enjoying the afternoon sun, and it also houses a couple of exhibits which belong outside but require protection from frost and acid rain: a Roman arcade and a Gothic cross. The naked wooden inner facade behind is presented in contrast like a series of display cases or open drawers shallowly angled to project from the facade plane. The twist in its components makes the facade more three-dimensional, brings down the scale, and exaggerates the degree of openness. In fact it is largely solid, though there are narrow windows between the boxes framing views to south-east. The timber treatment continues inside, its texture enhanced by the sidelight, so the visitor easily makes the connection.

The organization of the new museum is commendably clear and makes a virtue of the marriage of the buildings, for nowhere does it seem a strain. The ground floor central entrance introduces the main axis along which the complex is deployed. It leads on through a glass wall to a visually open but fully controlled layer housing ticket hall and café, and near-central stairs in a large well lead down to cloakrooms.

Entrance to the museum involves passage through another glass wall which brings one to a well with stairs to one side and numerous other flights and ramps passing overhead. This atrium is the heart of the building, mediating between the shallower floor heights of the new part and the more generous old ones in the 1909 part. It is a clear reference point for reorientation and is spatially the most interesting volume, but so little daylight is admitted by the clerestories of the rooflight that it

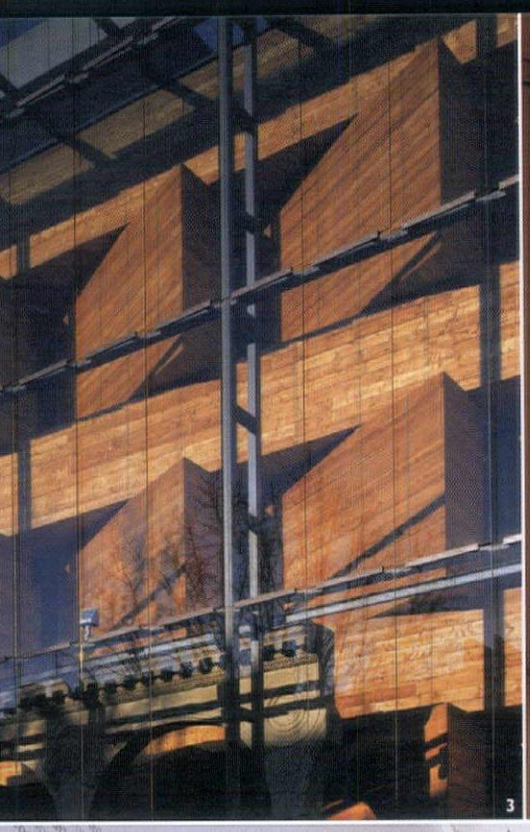
3, 4
'Like a display case or open drawers.'
5
The atrium, which is the heart of the building, relating the disparate floor heights of old and new elements.

1 entrance
2 lobby
3 restaurant
4 shop
5 atrium
6 school lunch
7 classrooms
8 reading room
9 library
10 administration
11 void
12 temporary exhibition
13 plant

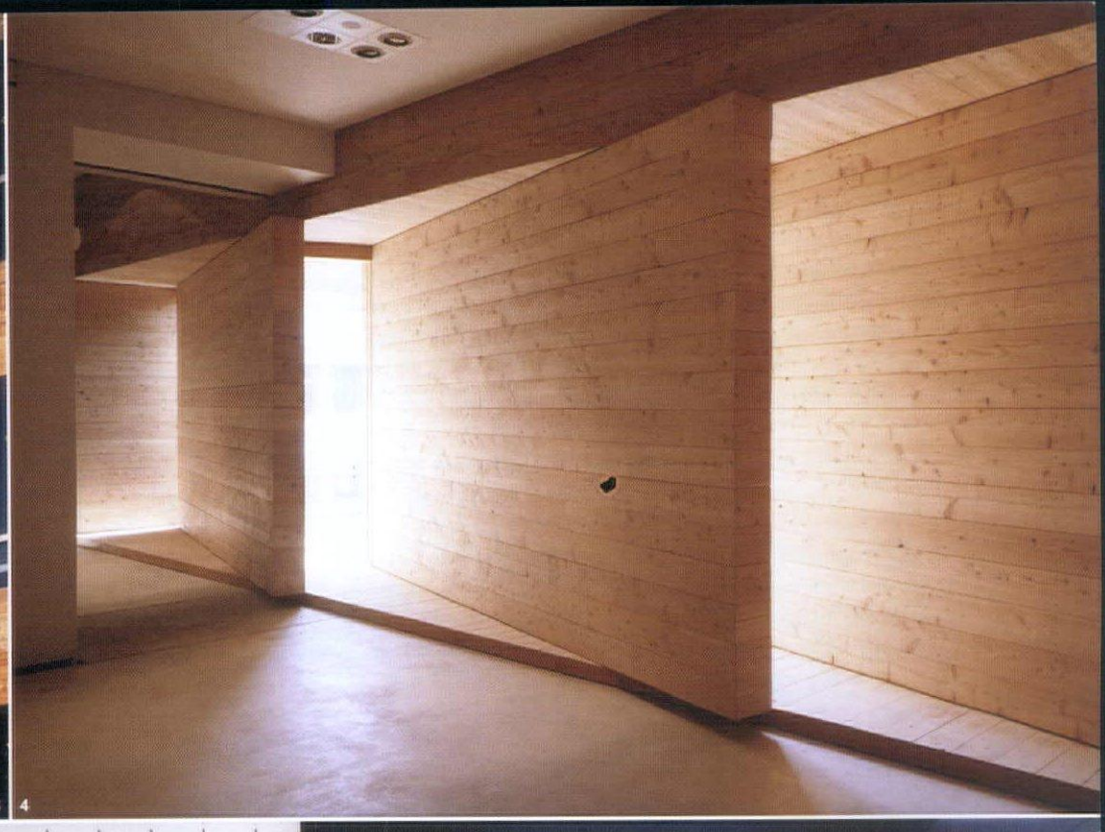


long section





3



4


wechselausstellung
current exhibitions
epochen
epochs
uncovering secrets

5

feels completely internal, dominated by electric illumination. From the well you can move into exhibition rooms in either direction. The new building offers a wide central hall, a narrower room on each side, then a yet narrower one, a linear gallery with daylight only at the ends. But if you continue instead on axis into the old building, you discover a suite of taller rooms: a single central hall with six columns and gallery, and traditional side-lit rooms at each level on each flank. Set under an updated version of the original glass lantern with an inner translucent ceiling in barrel-vaulted form, the central hall is bathed in daylight, bringing the whole museum to an appropriate climax. Somewhat church-like, this space has appropriately been used to accommodate religious and monumental objects of stone, such as Roman funerary inscriptions and Romanesque capitals from lost churches.

In presenting the collection, the curators decided against a traditional chronological progression, reorganizing the material around nine themes including Periods, Power, From wilderness to city, From gods to God, Secrets of discovery, and Rhineland and the World. It is like the themed arrangement of Tate Modern in London, and has similarly brought both praise and criticism. It seemed to me to work well, and has at least the advantage of demonstrating that classification is neither fixed nor neutral, and it also gives the curators a more visibly active role. That it may all be reorganized by fresh curators with a new world-view seems no bad thing, and is a good argument for the kind of general-purpose loose-fit attitude taken by the architects. The exhibition designers have added a certain amount of deliberate scene-setting, but the building takes it quite well. Fortunately, the whole treatment is more sober than most recent museums, and the signage relatively restrained. It evokes some atmosphere of reverence and one can enjoy the objects without the intervention of the shouting gimmicks and interactive gameshows that spoil many recent museums in the UK. Reconstruction models are generally helpful, and a computer simulation of the changing local landscape over millennia is really engaging. The decision to commission life-size wooden sculptures of local heroes from Agrippina – after whom the Romans named their first settlement Cologne, (Colonia Agrippina) – to Max Ernst shaping one of his sculptures, has also paid off.

Since the initial reason for changing the building was technical, the new one is environmentally well controlled, with a high thermal mass due to its concrete construction, temperature control through heat exchange using pipes embedded in floors and walls, and humidity control through air-conditioning kept at a moderate level. It was one of the architects' stated aims to avoid showing off the technical apparatus, and the construction too is rendered rather basic and pure, with deceptively simple detailing that could even be called overprecise. My greatest disappointment was the general gloom inside the building and the suppression of relations with the outside world.

The curators felt that history does not stop but goes on around us, so they actively wanted visitors to be aware of the city beyond. They



6

encouraged the architects to provide regular views out, but the phobia against daylight has for the most part won the day, for even key viewing windows are toned down by screens, and side-lighting in old rooms is filtered by solid if translucent blinds. Strong light can of course damage many kinds of materials, and museum objects are meant to last for ever, so the caution of curators is understandable. At the same time, exhibition designers most easily achieve control by applying artificial lamps of their own, and have made this their automatic habit. But many of us prefer to see objects by daylight if at all possible, and its variability – the very thing that puts curators and exhibition designers off – is also its virtue. It changes at different times of day and year, and helps locate us in time. It is possible to calculate an object's speed of destruction in variable light and put it in darkness when it is not being seen. It is also possible to filter and control daylight and sunlight so that they are not excessive. But this requires close collaboration between architects, designers and curators rather than the assumption that exhibition areas are essentially black boxes. PETER BLUNDELL JONES

RHINELAND REGIONAL MUSEUM, BONN, GERMANY

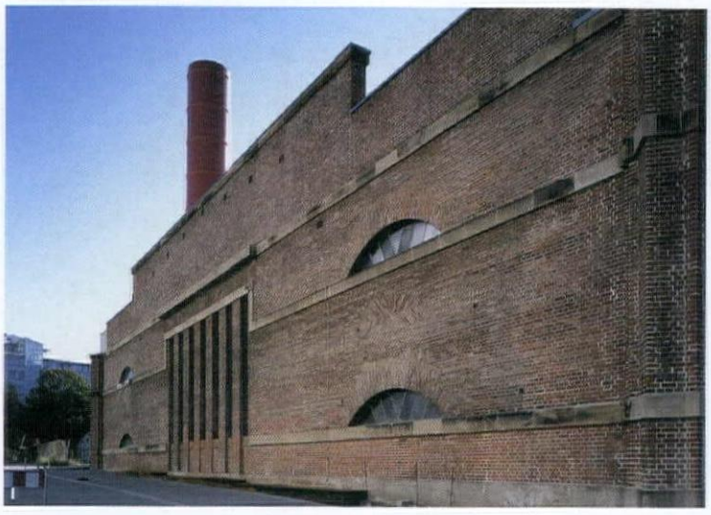
ARCHITECT

ARCHITEKTENGRUPPE STUTTGART

6, 7
Climax of museum: central hall bathed in daylight from translucent ceiling.

Architect
Architektengruppe Stuttgart
Knut Lohrer, Uli Pfeil, Dieter Herrmann, Gerhard Bosch, Dieter K. Keck
Job architects
Cathrin Dietz, Verena Wortelkamp
Assistants
Ulrich Hanselmann, Achim Buhse, Karin Koschmieder, Monika Krönke, Bernd Remili, Nicola Sibiller, Walter Ulrich, Jörg Wenzel, Andrea Wiedmaier
Photographs
All by Roland Halbe except no 6 by author





The company Theaterhaus Stuttgart, now in existence for 18 years, is one of the best known alternative theatre operations in Germany. For more than ten years, they held their avant-garde productions in a former factory in the suburb of Wangen, where they created performance spaces that could seat 200 and 400, but they always found themselves running to the limit of their budget, so needed larger premises, more facilities. Meanwhile, the city authorities were wondering what to do with another industrial area of the city, Pragsattel. In the course of setting up a prestigious international competition for a masterplan in 1992, they noticed a significant factory building designed by Emil Fahrenkamp in 1923. It had been the regional depot for Thyssen's steel operation, a storage house for redistribution of steel sections and components, though by the 1990s it was in poor condition with holes in the roof, reduced to a holding centre for asylum-seekers living in containers. The monumental east elevation remained, however, along with the less important north wall and an elegant steel skeleton. Listing it as a historic monument, the city sought an opportunity for reuse, but some large-scale function was needed to take advantage of the spans, respect the scale, and avoid a numbing subdivision.

Director of Theaterhaus Stuttgart, Werner Schretzmeier asked Peter Hübner for a feasibility study on converting the building, and there followed some five years of exploration and development. State funds were available because of the listing, but conversion had to meet with the approval of the heritage authorities. And the important steel structure could only be left exposed by arguing for a relaxation of the fire regulations. Since the building was so large, further uses had to be found beyond the alternative theatre group, so a home was added for 'Music of the Centuries' along with facilities for sports.

THEATRICAL COMPLEX,
STUTTGART, GERMANY
ARCHITECT
PLUS+ BAUPLANUNG GMBH
HÜBNER – FORSTER – HÜBNER

THEATRE COMES HOME

A fine '20s steel building retains its original spirit, while generating a new and urbane theatre complex.



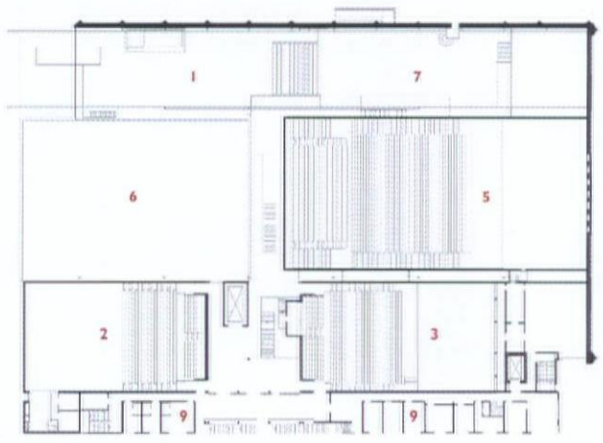
1
Emil Fahrenkamp's magnificently austere original east wall.
2
New entrance in north-west corner: projecting red container is publicity device which give details of current performances.

A crucial earning function is the staging of pop concerts, which had to be accommodated as well. A foundation was set up, and funds put together for a relatively economical development, the initial works involving a work-creation scheme for the unemployed. The theatre company hoped to save money by reusing its existing technical equipment, but in the event all had to be renewed, and more funding had to be found. In the end, though, a remarkably cheap building was achieved in terms of square metreage, but only through some very careful project management.

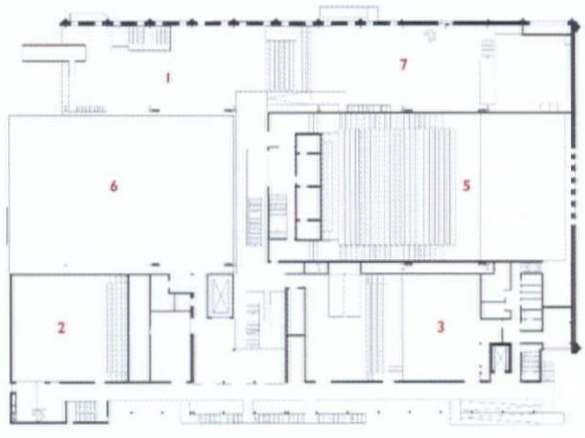
Typical of its period, Fahrenkamp's Rheinstahl-Werk consisted of a great toplit shed for steel-handling linked to a more domestic-looking side wing of offices, all in tough, naked brickwork. The shed had a central wide span and two side aisles, an order strongly expressed in the end facade, the centre being marked with seven huge vertical windows and the aisles with pairs of wide sunken arches, each sitting on a stone string-course. These details set a cyclopean scale. Internally, the central span peaked on rounded trusses. These were supported by deep lattice beams and rows of columns running back into the plan. Lower sloping roofs covered the side aisles, borne on the edge by brick outer walls. By the time of conversion only two of the original four walls remained, and Hübner chose to accommodate his new programme by relocating his new walls further out in plan, absorbing bands of daylit accommodation on the south and west sides.

The theatre director called for black boxes of various sizes with linear removable seating, and this extreme flexibility was also required for other functions, such as pop concerts. The largest performance space, seating up to 1050, found appropriate place on the central axis behind the seven vertical windows of the monumental facade. This left space for another room of the same width at the opposite end behind the west facade, this time daylit and usable as a sports hall. This light 'white box' contrasts with the black ones, toplit and beautifully decorated with fritted glass panels left over from the Finnish Pavilion at the Hanover Expo. The main approach is from the street on the north side, where a low outer wing and a narrow court belonging to the old factory complex now serve as a café and beer garden. It made best sense to enter in the north-western corner, using the northern aisle as foyer. A glass wall opens the end of the space completely at the west end, interrupted only by a suspended container which projects through the glass as a publicity device. The new foyer connects directly with the side court and café through the old north factory wall, whose scale is set by tall narrow windows.

Within the foyer, the original roof structure remains, and also the original rails for travelling cranes. This is in the end the most visibly



second floor



first floor



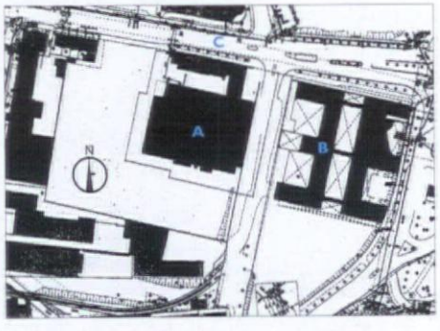
ground floor (scale approx 1:950)

THEATRICAL COMPLEX, STUTTGART, GERMANY

ARCHITECT

PLUS+ BAUPLANUNG GMBH

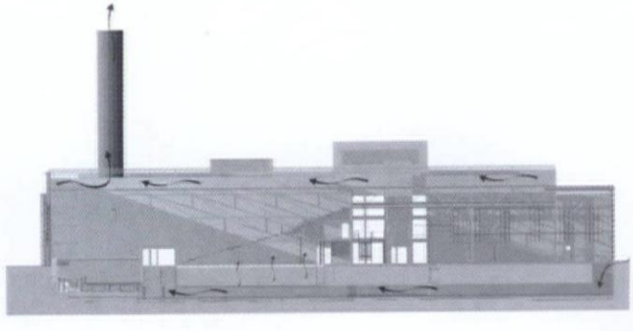
HÜBNER – FORSTER – HÜBNER



Original site plan

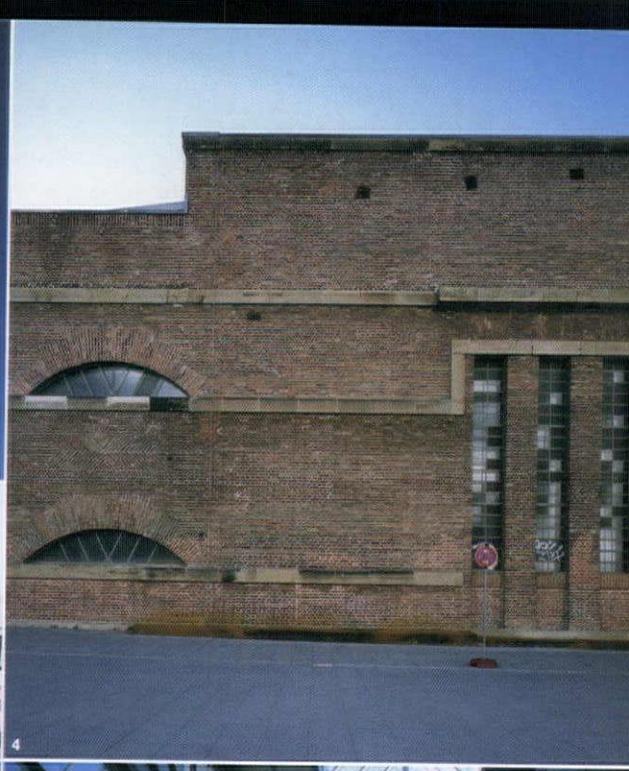
1 lobby
2 hall 2
3 hall 3
4 hall 4
5 big black box
6 big white box
7 lobby upper level
8 offices
9 dressing

A Theatre complex
B DaimlerChrysler Bank
C Siemenstraße



principles of passive air handling











3
South elevation, designed as a completely new building. Red stack is new, and acts as flue for passive ventilation system.
4
Detail of Fahrenkamp's east wall brickwork.
5
North aisle foyer from entrance.
6
Cross link (looking north) between big black and big white boxes.
7
Foyer upper level, looking towards entrance.

industrial space and the point of most dramatic collision between new and old. The temptation to purify the old steelwork has been resisted and it retains some of its patina, the paint peeling in places. The new roof cladding above is grey and industrial, relieved by rooflights that also recall the idea of factory. After passing through a ticket hall and bar, the foyer rises in a great flight of steps to meet the upper end of the raked seating in the main theatre and to give access to the raised halls beyond. This allowed a small performance space, Hall 4 seating 150, to be slipped under the floor beyond the steps. Medium-sized halls 2 and 3, seating 450 and 350 respectively, were placed on the other side of the building in what had been the southern aisle, reached by a pedestrian cross-street running between the largest halls.

The south side overlooks a car park, becoming the back and the ideal place for service and performers to enter. Treated externally as a new building, it is efficiently modern, cubic and white. Linear bands of offices and dressing rooms occupy upper levels, and a couple of performance rooms for the music group cantilever forward from the top floor. In what seems an echo of the industrial past, the facade ends to east with a great red chimney, but there was originally no such element. It is an entirely modern stack for the passive ventilation system, which draws air in through cooled cellars and lets it rise through the performance spaces and into the stack to escape, circulating by sheer convection. Optional fan assistance is on hand, but the intention is to maintain internal climate by passive means as much as possible. This reflects the continuing ecological commitment of Hübner's office.

With its complete negation of the conventions of plush and gilt, the industrial atmosphere has proved ideal for fringe theatre, combining attributes of workshop with the romanticism of decay and memory of industry. The rawness of the venue and its collage-like collision of styles breed an atmosphere of expectation and possibility, of the unfinished which adds to the genuine flexibility and absence of character of the black boxes. At the same time, something has been kept of the original flavour of the industrial suburb, built on virgin land at the time of Stuttgart's first great expansion. Disused factories and warehouses are hard to keep, for they are large, occupying valuable land, and are usually in poor condition after industry has run its course. The result is that industrial cities lose almost all the buildings that gave them their character and raison d'être, and wholesale redevelopments wipe out even the street pattern. We just get new business parks surrounded by seas of cars and a trim of polite landscaping just like anywhere else. It looked at the time of the Pragsattel competition (whose judging panel I joined as official observer) as though the same thing would happen there, for international architects jostled to impose their visions. Although James Stirling, characteristically, argued for the most savagely monumental proposal, the 'softs' on the jury prevailed (memorably Fuksas and Epstein), and the prize went in the end to Steidle of Munich for a gentler open-ended and flexible strategy. Rebuilding has been far slower than expected, and it is a joy to discover a dozen years later that this central industrial object has not only survived to keep the memory of the place, but can also offer the new development, when it is fulfilled, a real social centre. PETER BLUNDELL JONES

THEATRICAL COMPLEX, STUTTGART, GERMANY
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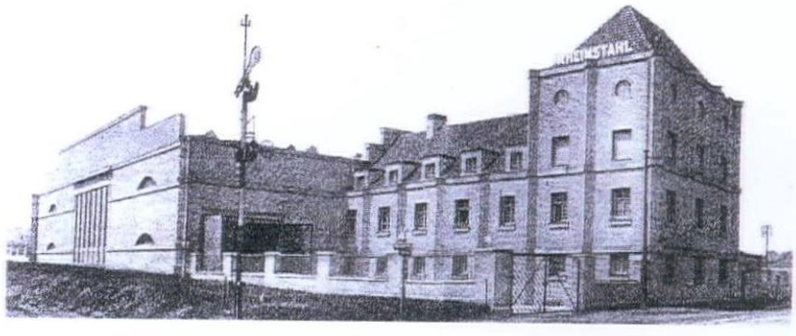
8



9

Architect
plus+ bauplanung GmbH, Hübner – Forster – Hübner, Neckartenzlingen:
Partners in charge
Peter Hübner, Christoph Forster, Klaus Eggler
Project team
Bärbel Hübner, Abder Bouthiba, Martin Busch, Harald Strupp, Martin Müller, Stephan Kraus
Associate architect
engelhardt.eggler.architekten, Besigheim
Photographs
Peter Blundell Jones

8
Big white box (multipurpose).
9
Foyer upper level.



Fahrenkamp's original building

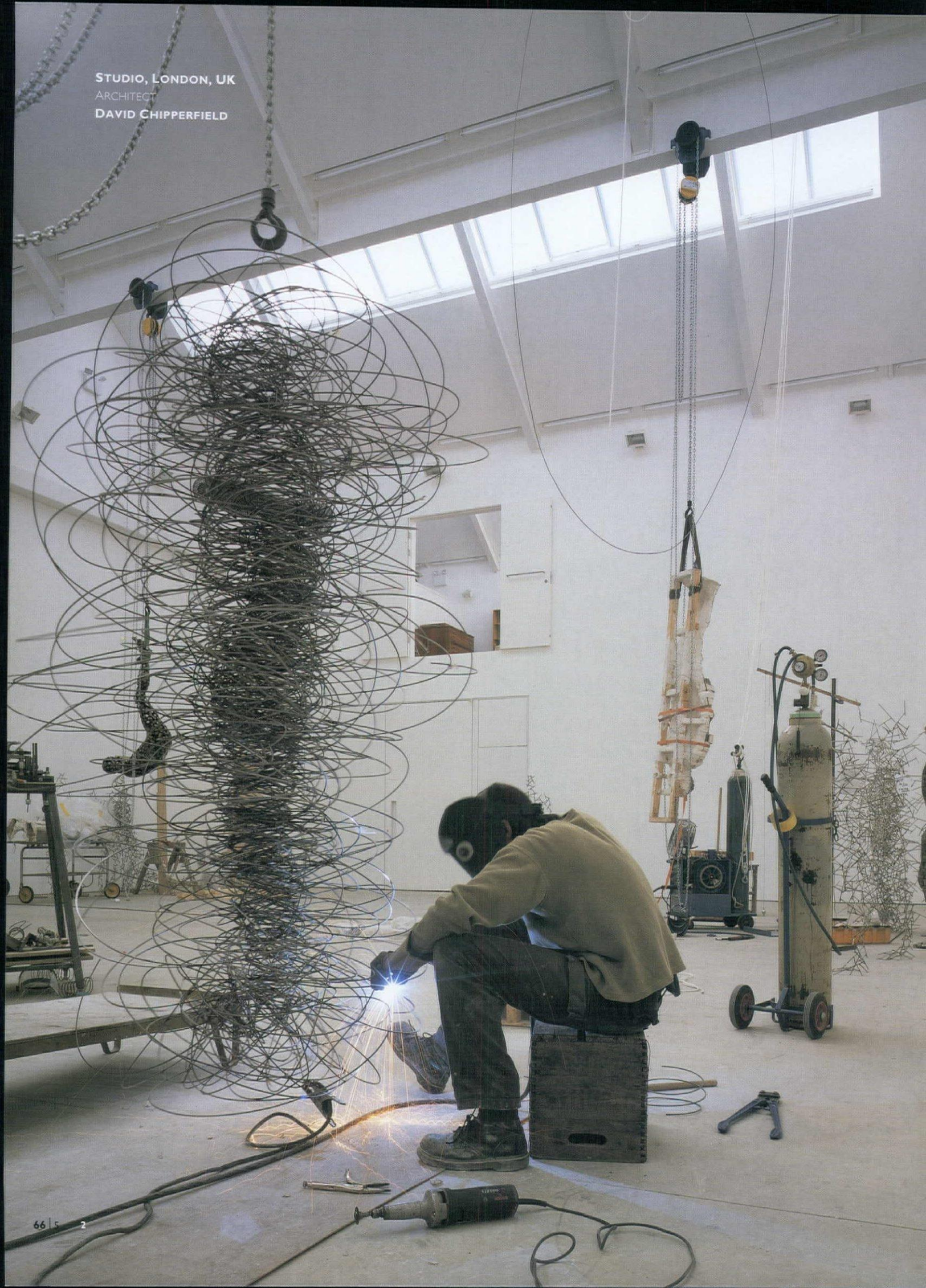


1
Shed or studio? With its rendered facade, Gormley's new studio is robust and maintenance-free.

QUANTUM LEAP

David Chipperfield's studio for sculptor Antony Gormley.

STUDIO, LONDON, UK
ARCHITECT
DAVID CHIPPERFIELD



Studio, London, UK
Architect
David Chipperfield



It didn't take Gormley and Chipperfield long to establish that a modified industrial shed would be a woefully inadequate solution for the 1994 Turner Prize-winning sculptor's new studio. Having outgrown his gritty Peckham studio – a former laundry converted by Eric Parry in 1988 – Gormley's need to move was more than a notch up in scale and location (building three and a half times more space within easier reach of his north London home). The need to find a site, commission an architect and collaborate on the design of a purpose-built studio reflected the fact that, like it or not, for artists like Gormley, art has increasingly become a professional practice. Servicing, deliveries, storage, stocktaking and databases are now all part of the process, as are dare I say, health and safety and quality control. Gormley needed a functional, maintenance-free, robust building, with more space to work, and significantly, more space to think.

Understanding Gormley's working methods, Chipperfield's team knew that this building would be tested to destruction. With forklift trucks, welding gear and beam cranes, Gormley would work this structure hard, and unlike many clients, he impressed the architects with his intuitive understanding of forces, mass, and material. 'What are the engineer's safety factors?' he would ask while scrutinizing working drawings, setting stringent performance specifications for suspension capacity, impact resistance and point loads across the entire site (including the external yard and cantilevered stair landing).

Gormley has long admired Chipperfield's work, discovering it for himself while diligently searching through RIBA files for a suitable architect to convert his own home in 1989. Noting a strength that surpasses the 'up-yours brutalism' of the '60s and '70s, and an ability to make established forms of Modernism more logical, Chipperfield's manipulation of materials, light and form had clearly impressed him. For Gormley, therefore, whose work is fundamentally based on the human figure, aside from setting finite performance targets, the spatial demands of scale and proportion were of equal significance. As a place in which to contemplate the form of his work, the volumes had to be right.

While Gormley stresses that this is a factory, not a trophy building,



location plan

2
Gormley's principal studio space is lofty and spacious with bright, generous rooflights ...
3
... providing space in which to work, with access to workshop and storage areas beyond.

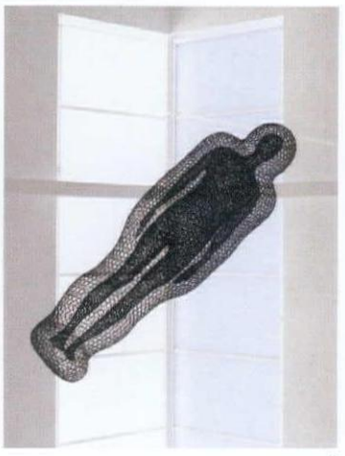
the design has to transcend utilitarianism, and the team were keen to engage in a philosophical exploration of a building that would be part gallery and part shed. Reconsidering industrial typologies, they investigated how to blur conceptual boundaries, and after six or seven prototype designs (including a Marfa-esque barrel-vaulted option), the repeated-bay pitched-roof scheme emerged. Mimicking the proportion of his former studio, but increasing its dimensions and replicating it seven times, Gormley was comfortable with the scale that he associates with a Georgian house. Reworking the Victorian roof typology minimizes distracting views, while providing excellent daylighting and flexible hanging space throughout. The seven bays are broken down into double- and single-height volumes centred on the principal three-bay studio. Functions are then carefully disposed, with private studios intentionally remote, separated from shared spaces by two external staircases; graceful, sculptural objects that slow you down, enforcing pace, ritual, and contemplation. While the ground floor is given over to production – with photography studio, storage and delivery spaces, the principal studio, workshop, studio manager's office and changing rooms – the first floor provides places for private and shared reflection, with two private studios (one each for Gormley and his wife, the painter Vicken Parsons), a resources/meeting room, an office and a generous common room.

The purpose-built studio has afforded Gormley several 'very practical luxuries', such as staff changing rooms, and a designated plaster room where he can create his own body templates without contaminating the studio spaces beyond. The yard is also of critical importance, fully serviced to allow outside work, and having capacity for two articulated lorries.

Pure in form, Chipperfield's tectonic control is seen throughout, with seamless walls and soffits set against the exposed roof structure, while in detail, modest joinery, metal doors and bespoke ironmongery add mass to the building, fabricated from thick plywood and reassuringly weighty 3mm gauge galvanized steel.

Gormley concluded with a reflective question: would his work be affected by his new studio? Work that he has based on architectural illusions: body-as-space and space-as-mass. Perhaps, he speculates, Chipperfield's articulation of volume has influenced his emerging work with variable block sculptures. But, certainly on a practical level, improved daylighting has facilitated more intricate work, and the luxury of space has allowed him to experiment with mock-ups, such as that produced for his latest work 'Clearing' – a wild metallic tumbleweed formed by a 10km length of square section aluminium, currently tracing a sinuous trajectory in London's White Cube Gallery. ROB GREGORY

Architects
David Chipperfield Architects: Kevin Carmody, David Chipperfield, Paul Crosby, Andy Groarke, Victoria Jessen-Pike, Kaori Ohsugi
Photographs
All photographs by Richard Bryant/Arcaid apart from 4 and 5 which are by Pete Moss



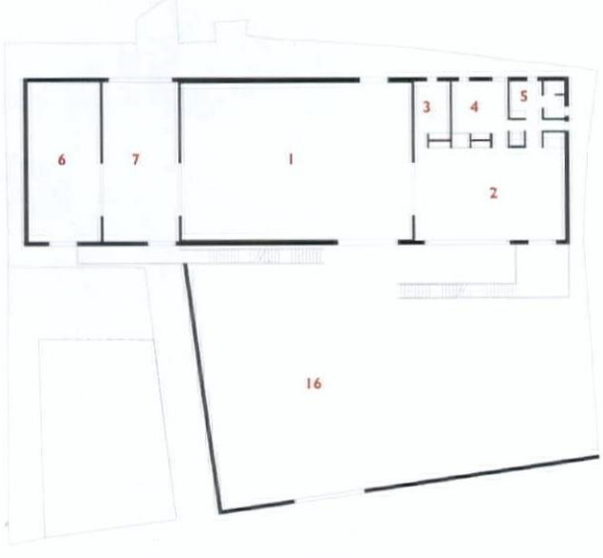
4

4
Transfuser suspended beneath rooflight.
5
Gormley's workshop, with views through to principal studio beyond.
6
View from office, through principal studio, to Gormley's study beyond.
7
Resources/meeting room.
8
Vicken Parson's studio.
9
View from studio office with common room beyond.

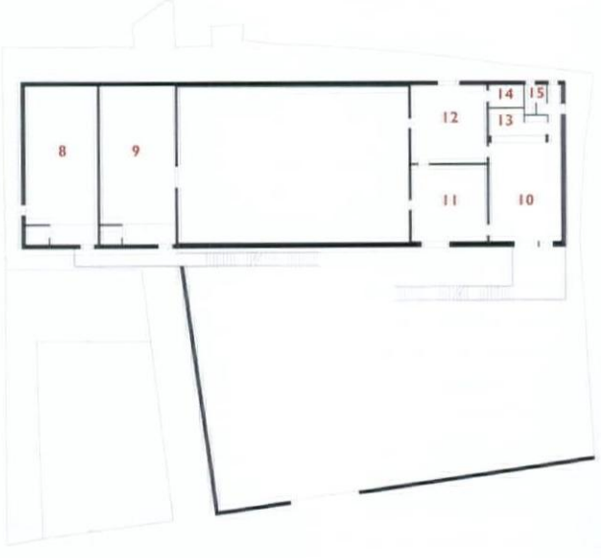


long section

STUDIO, LONDON, UK
ARCHITECT
DAVID CHIPPERFIELD



1 main studio
2 workshop
3 studio manager's office
4 plaster room
5 changing rooms
6 photography studio
7 deliveries/storage
8 private studio I
9 private studio II
10 common room
11 office
12 resources/meeting
13 dark room
14 storage
15 lavatories
16 courtyard



ground floor plan (scale approx. 1:660)

first floor plan



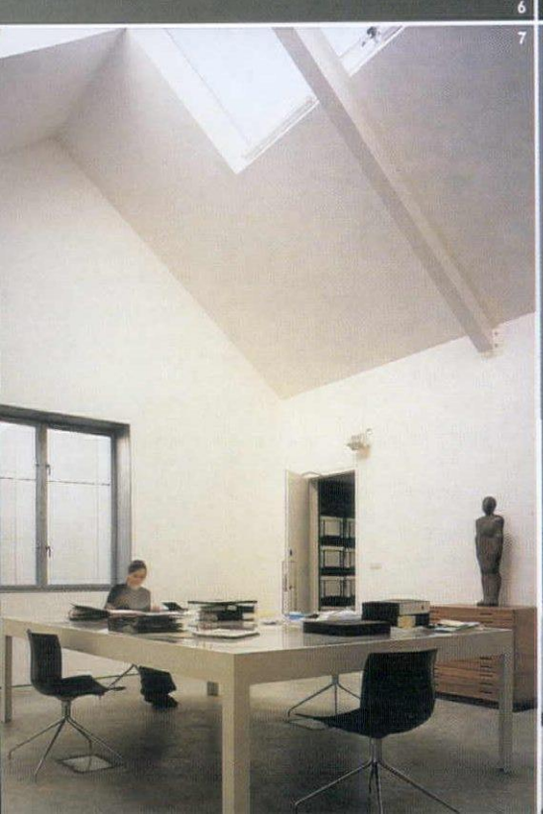
5



6



8



7



9



MUSIC BOX

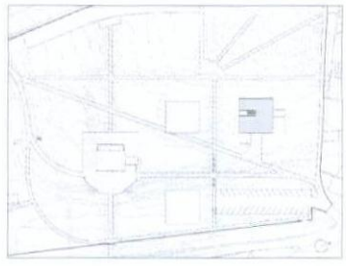
This centre for young Spanish musicians is a hermetic stone cube with a luminous heart.

MUSIC STUDIES CENTRE, SANTIAGO DE COMPOSTELA, SPAIN
ARCHITECT
ANTON GARCIA-ABRIL

Founded in 1495 as a 'Grammatic Academy', the University of Santiago de Compostela is one of the oldest in Europe, playing an important part in the cultural life of Galicia and Spain. Like all modern academic institutions it continues to evolve, with the development of a research campus on a park to the north of the historic core of the city. The park is a dense green lung studded with small, object buildings that form a suitably picturesque array in the landscape. Among them is a new Centre for Musical Studies dedicated to honing the skills of postgraduate students and training musicians for the Galicia Symphony Orchestra (GSO), one of Spain's most prestigious and long established ensembles.

Designed by Madrid-based Antón Garcia-Abril, one of an emerging generation of Spanish architects, the new building is a compact, hermetic cube, three storeys high. In form, scale and materials, it has a loose affinity with a neighbouring pavilion by Cesar Portela, but Abril's building is more rough hewn and inscrutable, its squat bulk wrapped in a chunky layer of pearl grey Mondariz granite, with slit-like windows incised apparently at random into all four sides. Large slabs of stone laid in broad bands 1.75m wide are used to create the impression of a solid, monolithic structure, like some weathered archaeological relic. In reality the slabs are 300mm thick and supported by a steel frame, but perhaps more interesting is the way in which the stone is turned inside out. Instead of a smooth, finished surface, the rough inner face of the granite is deliberately exposed, each slab marked with deep vertical abrasions. These scorings are the irregular imprints of drills and cutting tools, acquired during the stereotomy process, by which stone is cut and shaped.

Despite its mass and heaviness, the heart of this stone box is hollow, carved out to form a lightwell that cascades down through the building, bringing light into the deep plan



site plan

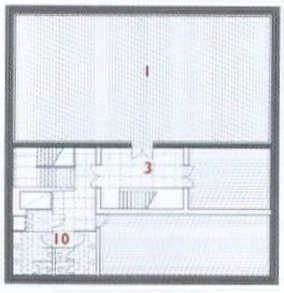
1
The new building in its parkland campus context.
2
Granite cladding is turned inside out to expose the rough face of the material, scored and marked during the cutting process.
3
The parvis outside the entrance to the subterranean concert hall. Here the dense stone cube appears to float above the ground.



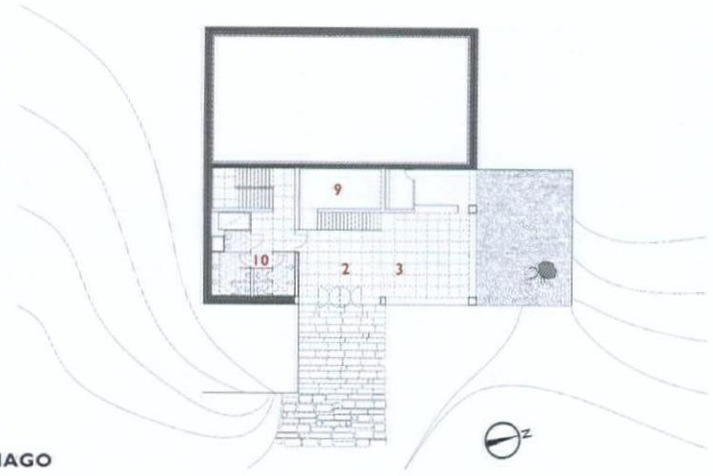
2



3



basement plan



lower ground floor plan

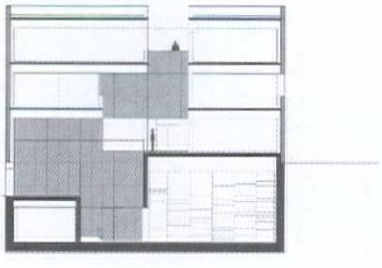


ground floor plan (scale approx 1:500)

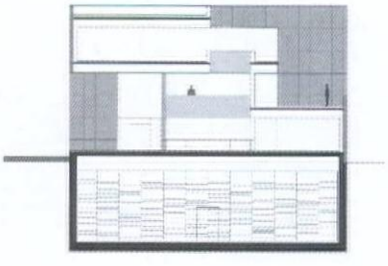
MUSIC STUDIES CENTRE, SANTIAGO DE COMPOSTELA, SPAIN

ARCHITECT

ANTON GARCIA-ABRIL

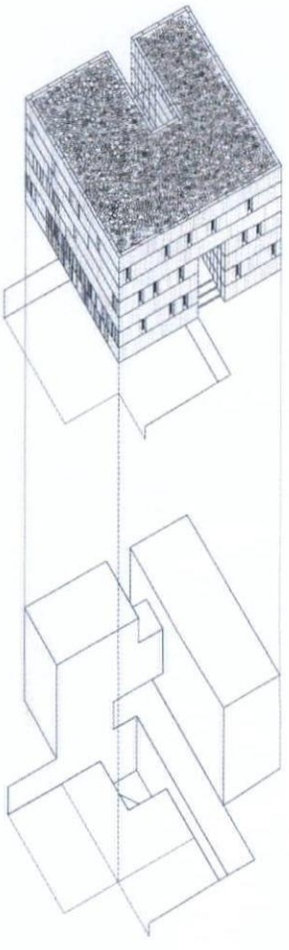


cross section looking south



cross section looking east

1 concert hall
2 concert hall entrance
3 concert hall foyer
4 student/staff entrance
5 entrance foyer
6 rehearsal rooms
7 study rooms
8 offices
9 lightwell
10 wcs



axonometric projection

and the foyer of a small subterranean concert hall. The double-height hall is dug into the slightly sloping site and its underground position ensures acoustic separation between it and the secondary rehearsal and studio spaces above. Light also percolates into the foyer through a horizontal slot cut along the datum where the building meets the ground on the east facade. Here, in a momentarily disarming illusion, the stone cube appears to be floating above the ground. The cube's imposing mass is also dematerialized at night when the slit windows that perforate the granite skin glow with soft light.

The main entrance is a double-height proscenium on the north facade that connects with the central lightwell, offering a clear view through the building. There is also a secondary entrance to the concert hall on the east side, which is mainly for use by the public when attending performances and recitals. In warm weather people can spill out into a paved parvis, sheltered by the grassy banks of the undulating terrain.

Internal organization appears simple and logical, with various rehearsal suites, practice rooms and administrative facilities arranged around the stepped void of the central lightwell. A hierarchy of scale obtains, with larger spaces at lower level and smaller cellular rooms on the upper floors. In section, however, things are more complex, as the configuration of the lightwell alters slightly with each floor, so generating changing and often unexpected vistas down through the building.

Though acoustic privacy is an important issue (which usually means dense, opaque surfaces and enclosed, introverted spaces), Abril does achieve some sense of permeability and spatial interpenetration with the contortions of the lightwell and the use of diaphanous glass walls in certain rooms. A subtle palette of white and grey unifies the cool, luminous interiors. Elegantly reconciling the needs of study, practice, and performance, this apparently rational building, with its ripped granite facade and the drama of its internal spaces, is also a quiet romantic. CARLA BERTOLUCCI

Architect
Antón Garcia-Abril & Ensamble Studio, Madrid
Photographs
Roland Halbe

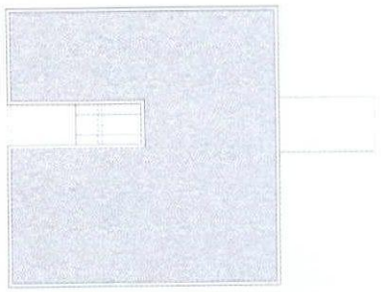
4
Entrance to concert hall foyer.
5, 6
The stepped lightwell brings light down into the deep plan.
7
The white and grey interior is a cool, luminous realm.



first floor plan



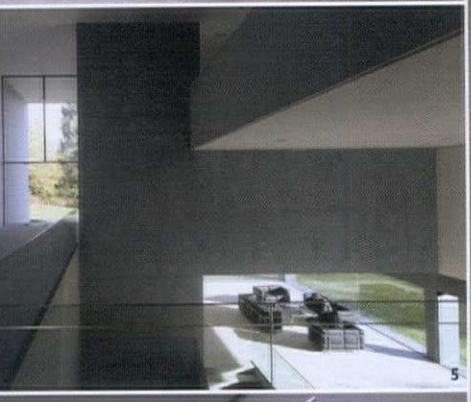
second floor plan



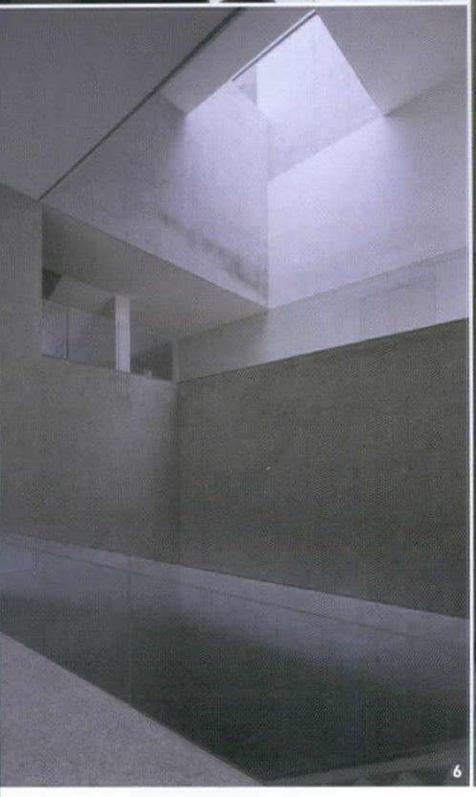
roof plan



4



5



6



7





Despite their seductive simplicity, Gigon/Guyer's arts buildings are highly considered, inventive solutions. Demonstrating a commitment to thinking outside the pure Swiss box, their formal and tectonic qualities are a delight to behold, bearing subtleties that deserve close scrutiny (unlike many contemporary art buildings where detail is often reduced to nil). Considered by some to be a subconscious response to the dramatic Swiss landscape, where clouds and rocks are seen in dramatic juxtaposition, translucency, opacity, and powerful formal identity are wonderfully combined. A must-see on any visit to Switzerland, within easy reach of one another, their extensions to the Reinhart Collection Römerholz and the Museum of Art in Winterthur (AR February 1998) present distinct responses – one grounded and one as light as mist – while the celebrated Kirchner Museum in Davos magically combines the two phenomena with a fair-faced concrete core shrouded in glass. The firm's latest project is no exception.

The Kunst-Depot of the Henze & Ketterer Gallery, situated in Wichtrach, less than a fifteen-minute ride from central Bern, is a multi-purpose art store and archive building. Part store, part showroom, and part gallery, it enables visitors to view work not currently on public display, and makes space for small temporary exhibitions.

Working within the constraints of strict planning codes, which imposing the style of local farmhouses stipulated a saddle-back roof form with projecting eaves, Gigon/Guyer used the plot boundary to generate the building's twisted plan, maximizing the store's footprint and car parking on an awkward corner site.

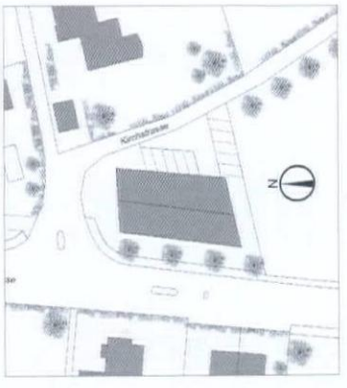
With three floors of accommodation linked by an efficient lobbied circulation and service core, the interiors offer three distinct environments: a stable and secure basement, a ground floor with a level access loading bay, and a first floor gallery loft. Employing a consistent palette of internal finishes,

ART STORE, WICHTRACH, SWITZERLAND
ARCHITECT
GIGON/GUYER

BOXING CLEVER

Gigon/Guyer add to their extensive arts building collection with this charming store.

1
Resemblance to an agricultural structure was necessitated by planning codes, which ...
2
... demanded pitched roof and set height limits.
3, 4, 5
As in some other buildings by Gigon/Guyer, opaque inner core is surrounded by semi-transparent screen.



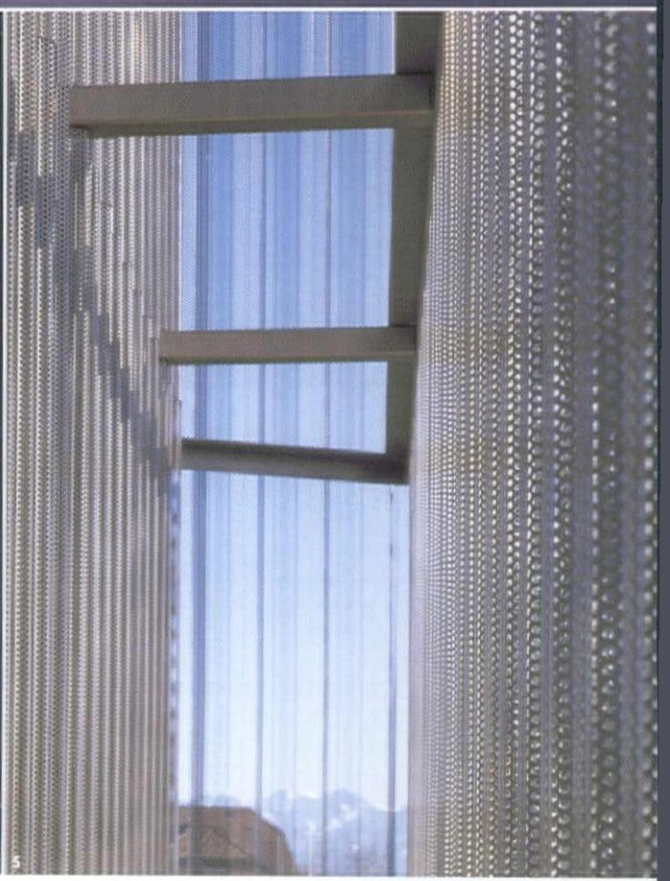
site plan



3



4



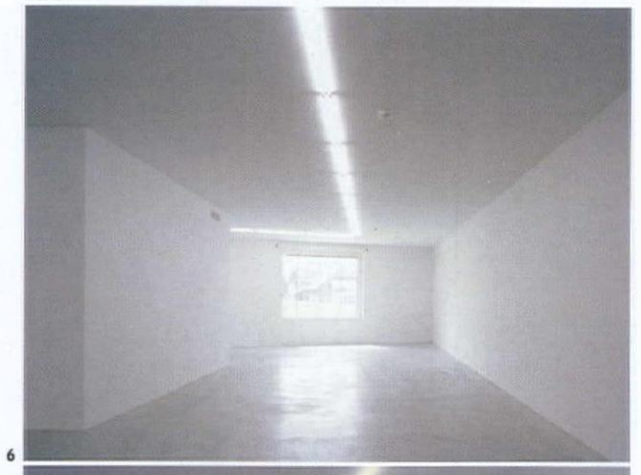
5

including Gigon/Guyer's distinctive concrete floors with their power floated swirls, shifted window positions and changes in section give each level a unique aspect. (Each space being environmentally conditioned for storage or display.) Constructed entirely of concrete, encapsulated with 200mm of insulation throughout, the building is clad in large-gauge profiled metal sheeting. With a skirt-like twin skin, dotty Tetra panels bring movement to the static form as perforations shift to create patterns of interference, and provide necessary shading where window apertures are cut: a subtle play of opacity that is further articulated at the ridge and gable where solid metal sheets fold around the trapezoidal form to create smooth triangulated panels. ROB GREGORY

Architect
Annette Gigon, Mike Guyer, Zürich
Project management
Esther Righetti, Thomas Hochstrasser
Engineering
Aerni + Aerni, Zürich
Climate control
3-Plan, Winterthur
Wiring
Elkom, Chur

ART STORE, WICHTRACH, SWITZERLAND

ARCHITECT
GIGON/GUYER

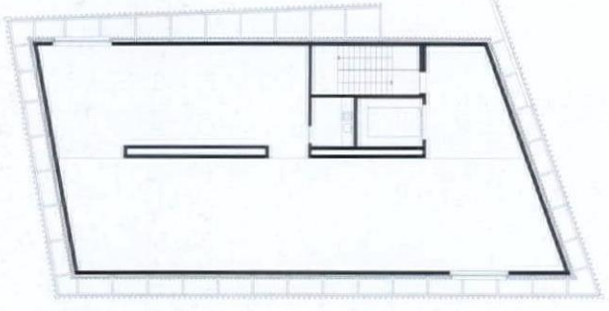


6

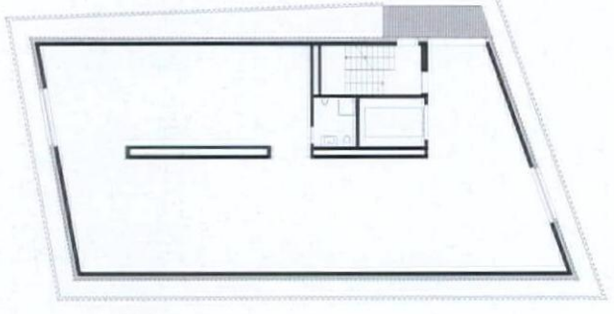


7

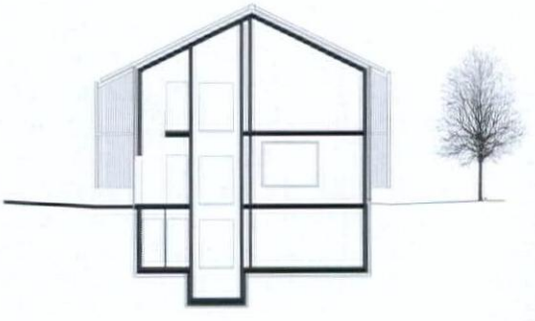
6,7
Minimalist interiors for both storage and display. Outer screen reduces potential window glare.



first floor: gallery



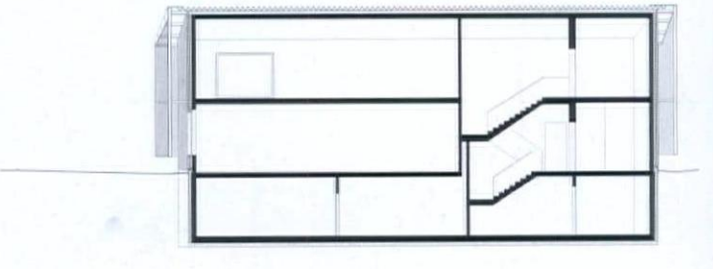
ground floor: entrance and delivery



cross section



basement: store (scale approx 1:300)



long section



ART MUSEUM,
TOKYO, JAPAN
ARCHITECT
GLUCKMAN MAYNER
ARCHITECTS

1
A bulbous pavilion at street level is the public face of the new art museum, over 50 storeys above.

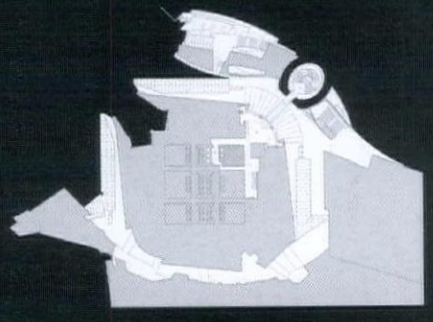
HIGH ART ATTRACTION

At the top of a skyscraper, this new art museum rises above the blare and distraction of Tokyo.

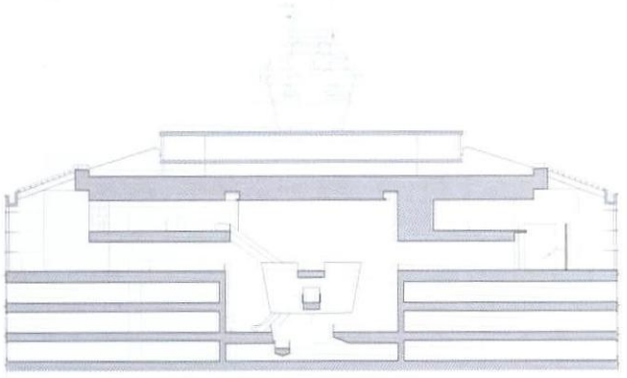
The upper floors of a ritzy skyscraper may seem an unlikely home for a museum of contemporary art, but in the metropolitan context of Tokyo almost anything is possible. The Mori Art Museum occupies the top of a 53-storey tower designed by American practice Kohn Pedersen Fox, the tallest constituent in an eclectic assemblage of projects (with contributions from Fumihiko Maki, Conran & Partners, and LA's Jerde Partnership) collectively branded Roppongi Hills. The museum is thus literally the jewel in the crown of this multi-billion dollar development that, if somewhat unreal or kitsch at ground level, is spectacular and singular several hundred metres above the Tokyo streetscape.

Two elements – the museum interior up in the clouds and a bulbous pavilion down at street level – are the work of Gluckman Mayner Architects of New York. Richard Gluckman has been at the forefront of gallery design for at least a decade, rehabilitating many post-industrial spaces (including New York's DIA Center for the Arts and the Andy Warhol Museum in Pittsburgh) with an attitude to materials and to the coexistence of old and new that is both minimal and sensory. In Tokyo, visitors to Roppongi Hills are enticed into the principal tower by the pavilion that is part formal folly, part technical gizmo but nevertheless a cool, tasteful element in this highly saturated design environment.

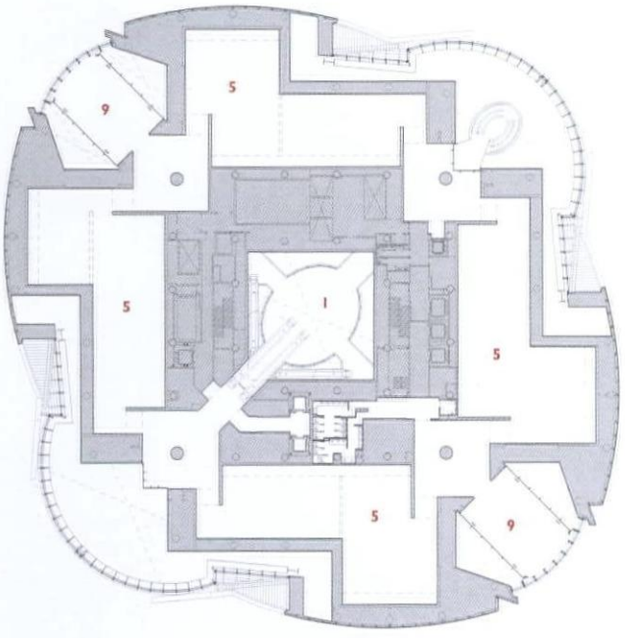
The pavilion's central structure is a concrete cylinder that curves out towards its upper rim like a giant mushroom or inverted funnel. Containing a set of lifts that connect three levels of expensive-looking boutiques, the circular shaft is also entwined by cleanly detailed spiral stairs. Fitted from the rim of the concrete canopy is a delicate frame of horizontal rings held in situ by a diagonal net of stainless-steel cables.



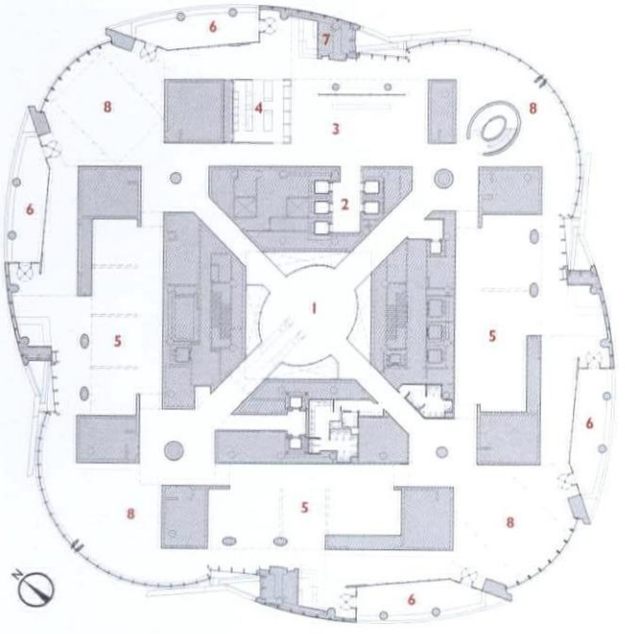
plan of street level pavilion (scale approx 1:5000)



cross section through art museum



plan of 53rd floor



plan of 52nd floor (scale approx 1:1500)

Swelling outwards and overlapping each other, rectangular panes of glass are attached to this frame such that the pavilion is like a slightly bulbous truncated cone that is not entirely sealed but glows seductively, in winter or at night-time, as a building-size chandelier.

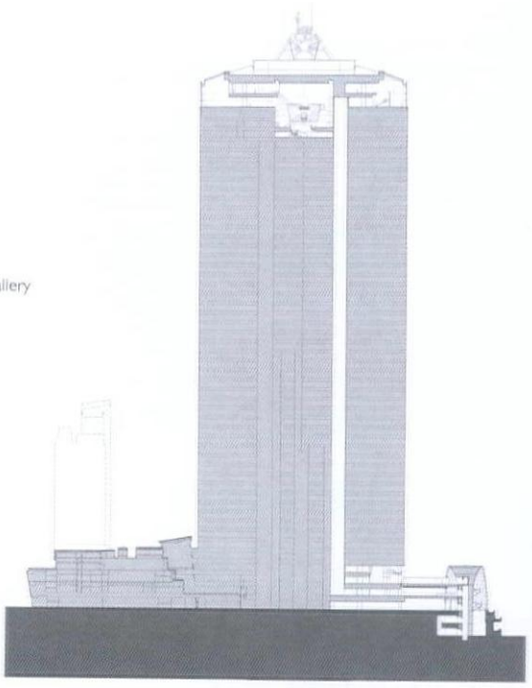
Roppongi Hills is the most prestigious project yet by Tokyo's omnipresent Mori property company (artist Mariko Mori is niece of the current patriarch). Visitors to the Art Museum cross from the pavilion to the tower's lower foyer via a glazed footbridge; then ascend to the 52nd floor in a bank of dedicated lifts shared with visitors to Tokyo City View, an observation deck protected from the elements by floor-to-ceiling glass. Together, the museum – perhaps more accurately described as a ring of galleries for changing exhibitions – and the double-height viewing deck create a hybrid attraction, the former encircled by the latter but occasionally protruding into its space and stealing breathtaking glimpses of the city's rooftops.

Spaces dedicated to art, however, and an internal, orientation hall are essentially introverted. Visitors arrive into this latter volume, a cube lined in sandstone and fitted with an elliptical deck trimmed by a balustrade of yellow glass. They then rise on escalators up through one eroded corner to find themselves in the panoramic gallery looking out over Tokyo and proceed in a circular pattern. The casual tourist may be surprised to pass beneath the mirrored soffits of two special galleries thrusting out from the upper level and reflecting – upside down – streets and the rooftops of houses close to the base of the tower.

The lower of the two museum levels mixes gallery functions with those of Tokyo City View and such inevitable tourist facilities as a café and bookshop. Visitors purchase admission tickets in this outer zone before re-entering the hollow core of the tower and rising to the 53rd storey. With lavatories and staircases embedded in the thick, opaque layer about this upper atrium, gallery spaces are arranged in box-like enfilade with a few, key skylights to admit natural light and occasional – if dramatic – glimpses to the exterior. Two of these moments occur at the projecting Art and Technology Galleries (Gluckman originally thought these might pierce the tower's outer membrane). Another is offered about an internal, open staircase wrapped in yellow glass that curves about a small, secreted cloakroom.

Observant visitors will notice an elliptical theme both in the footprint of the Kohn Pedersen

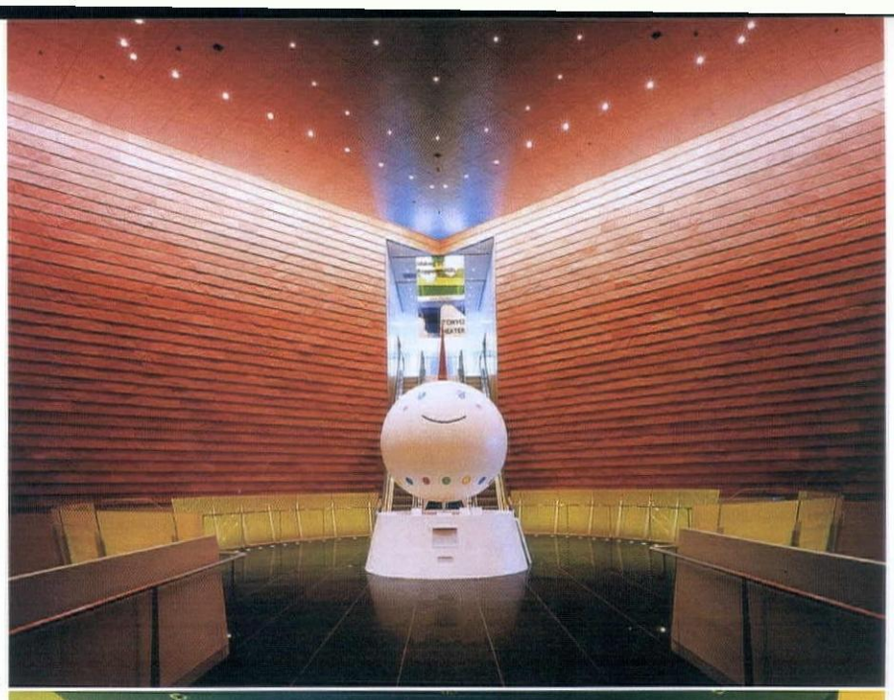
1 atrium
2 lift lobby
3 museum reception
4 museum shop
5 exhibition spaces
6 terrace
7 café
8 observation deck
9 art and technology gallery



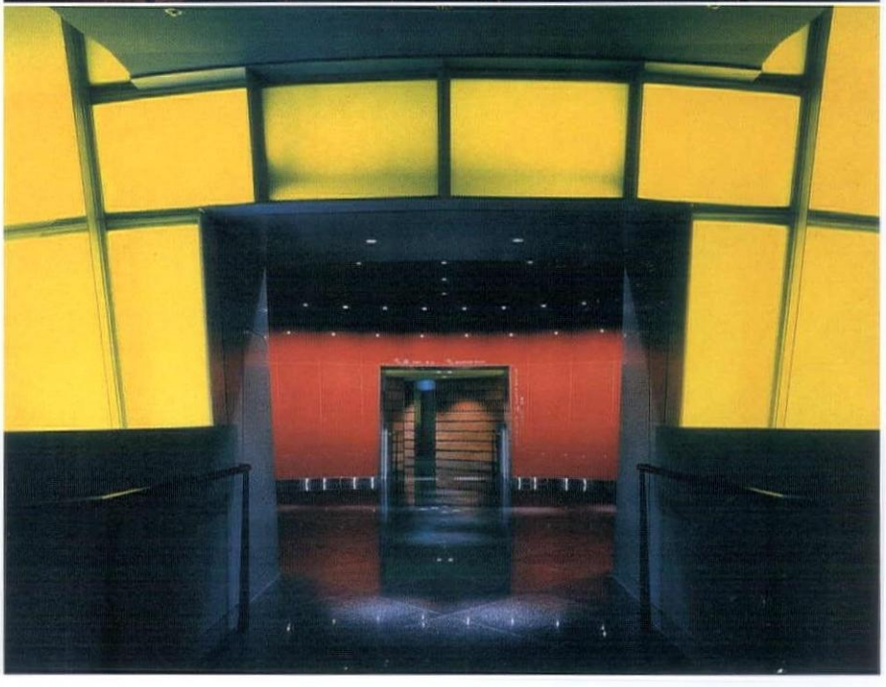
cross section through tower and base

Fox tower and such Gluckman Mayner insertions as the internal escalator lobby and panoramic stairs. A characteristic refinement is evident here in the maple floors, white gypsum walls, meticulously installed cement board, and ceilings with their unobtrusive, recessed lighting fixtures. However, such hot colours as the chartreuse balustrade upstairs or the bright cherry glass walls to members' rooms below, on the 51st floor, suggest that Gluckman Mayner felt that here, in hyper-capitalist Tokyo, more was needed than discretion. Inside the corporate tower, a more sensory or emotional architecture is poised to break out. RAYMUND RYAN

Architect
Gluckman Mayner Architects, New York
Associate architect
Irie Miyake Architects & Engineers
Structural engineers
Dewhurst Macfarlane & Partners,
Yoshinori Nito, Yumi Fujilkawa, Kozo Keikaku
Mechanical engineers
Altieri Sebor Wieber, Kenchiku Setsubi
Photographs
Hiroshi Ueda except 4 by Jimmy Cohrssen

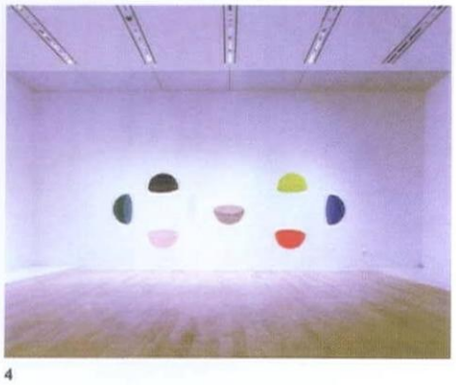


2



3

2
An atrium connects the two levels of the museum.
3
Sensuous colour and rich materials animate the non-gallery spaces ...
4
... which are calm, neutral containers so as not to distract from the artworks.
5
The panoramic observation deck of Tokyo City View.



4

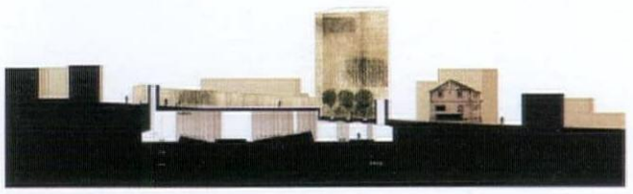


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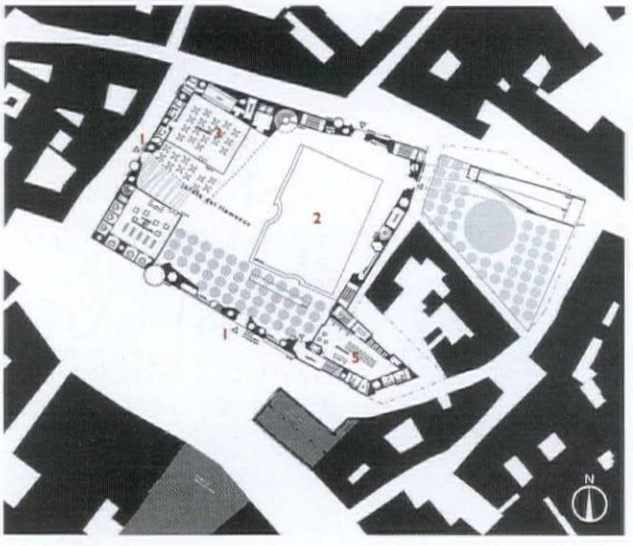
ART MUSEUM, TOKYO, JAPAN
ARCHITECT
GLUCKMAN MAYNER ARCHITECTS

FLAMENCO CENTRE, JEREZ, SPAIN
ARCHITECT
HERZOG DE MEURON

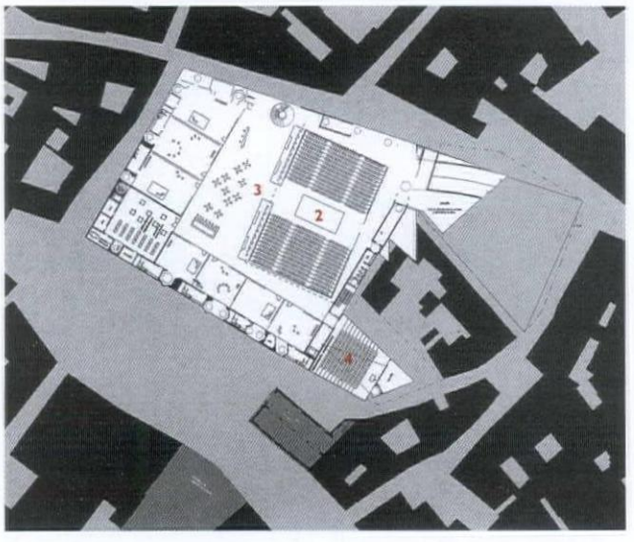
1 site entrance
2 theatre
3 cafeteria
4 auditorium
5 library



cross section



ground floor



basement (scale approx 1:3000).

Flamenco occupies a cherished place in Andalucian culture, and the city of Jerez de la Frontera is widely regarded as its birthplace and spiritual home. The city produced numerous famous performers, creators and interpreters, and the local style displays the exuberant influence of gypsy communities who historically have always been integrated into Jerez.

As part of a wider plan to redevelop the city's decaying and depopulated historic core, the municipality launched an invited competition for a City of Flamenco, a cultural complex that would act as a performance venue and reference centre for the network of folk clubs and activities associated with this unique art form. The programme included an auditorium, museum, school and documentation centre and the shortlist of firms included four Iberian practices (Cruz & Ortiz, Juan Navarro Baldeweg, and Guillermo Vázquez Consuegra from Spain, and Alvaro Siza and Juan Miguel Hernández from Portugal); one Japanese (Sejima & Nishizawa); and one from Switzerland, Herzog de Meuron, who were eventually awarded the commission.

Located in the centre of Jerez's old town in an area bounded by the old Almohad rampart and two quarters, San Miguel and Santiago (both historic crucibles of flamenco art), the site and programme presented two main challenges: to insert a large new volume into a dense urban matrix of modestly scaled buildings and labyrinthine streets, and to interpret in the folkloric traditions of flamenco in a cultivated, contemporary way.

Herzog de Meuron's winning design is a modern version of Jerez's famous Alcazar, arranged around a garden of reflecting pools and orange trees concealed behind a walled perimeter. Within it are staircases and skylights that connect the main auditorium with underground classrooms, and a lookout tower which houses the museum. Both fortress and paradise (in its Islamic interpretation of the classical *hortus conclusus*), the Swiss proposal provides public open space in the dense hub of the historic city, wrapped in eroded walls of lattice-like tracery (made from specially cast concrete blocks) that recalls the historic legacies of Arabic geometry and Andalucian ornament, as well as more modern sources – urban graffiti, the tactile patterns of tattoos and the rhythmic roughness and sensuality of flamenco itself.

The perforated wall, and the secret garden, shape and structure a new urban topography out of various extruded, sunken and projecting volumes. Trees and water provide shade and cooling in the intense Andulacian climate and orchestrate a rich interplay between inside and outside. Herzog de Meuron see the project as a city within a city – their initial complex forms a nucleus which can evolve and be added to over time.

CARLA BERTOLUCCI

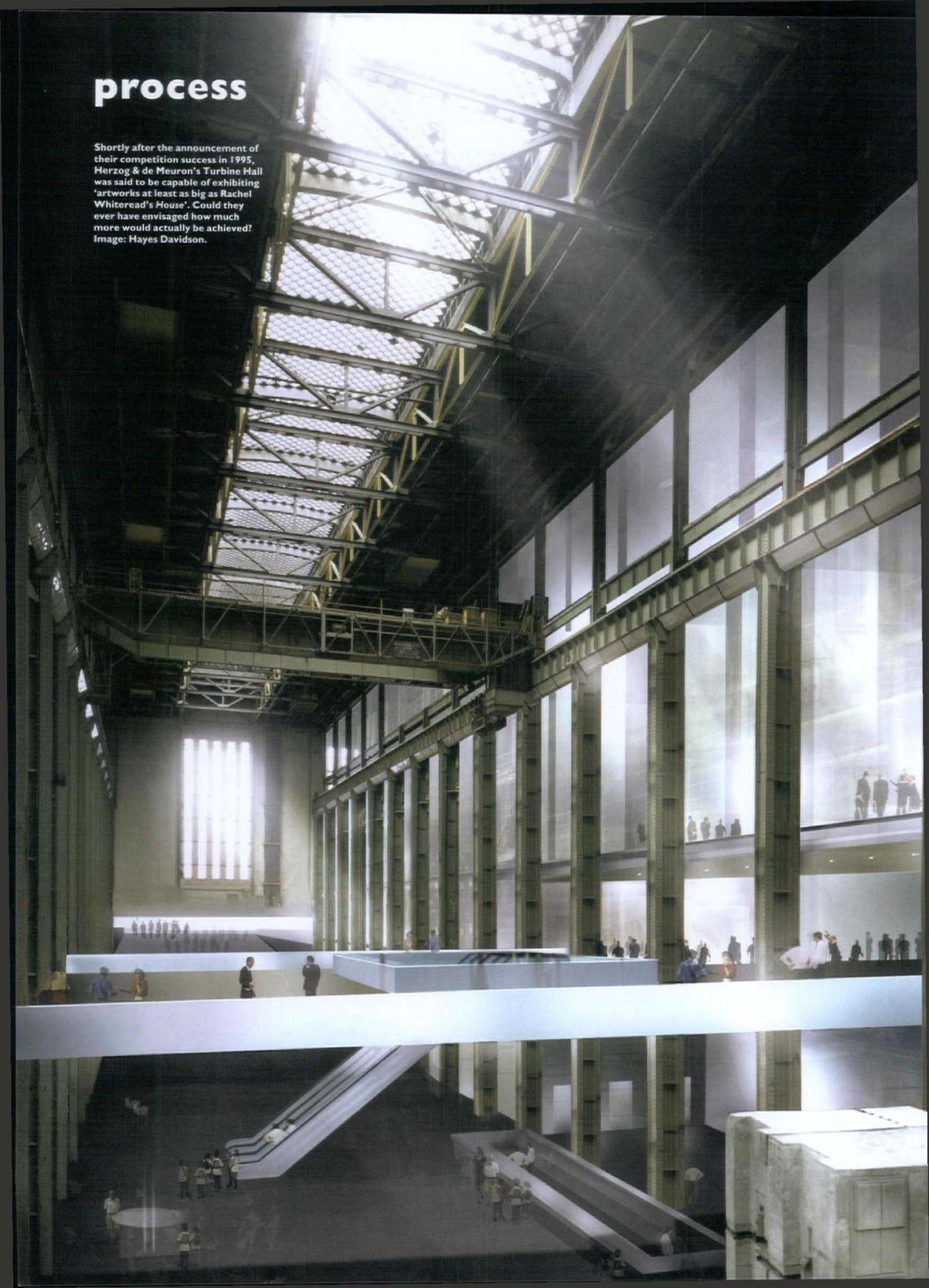
Architect
Herzog de Meuron, Basel

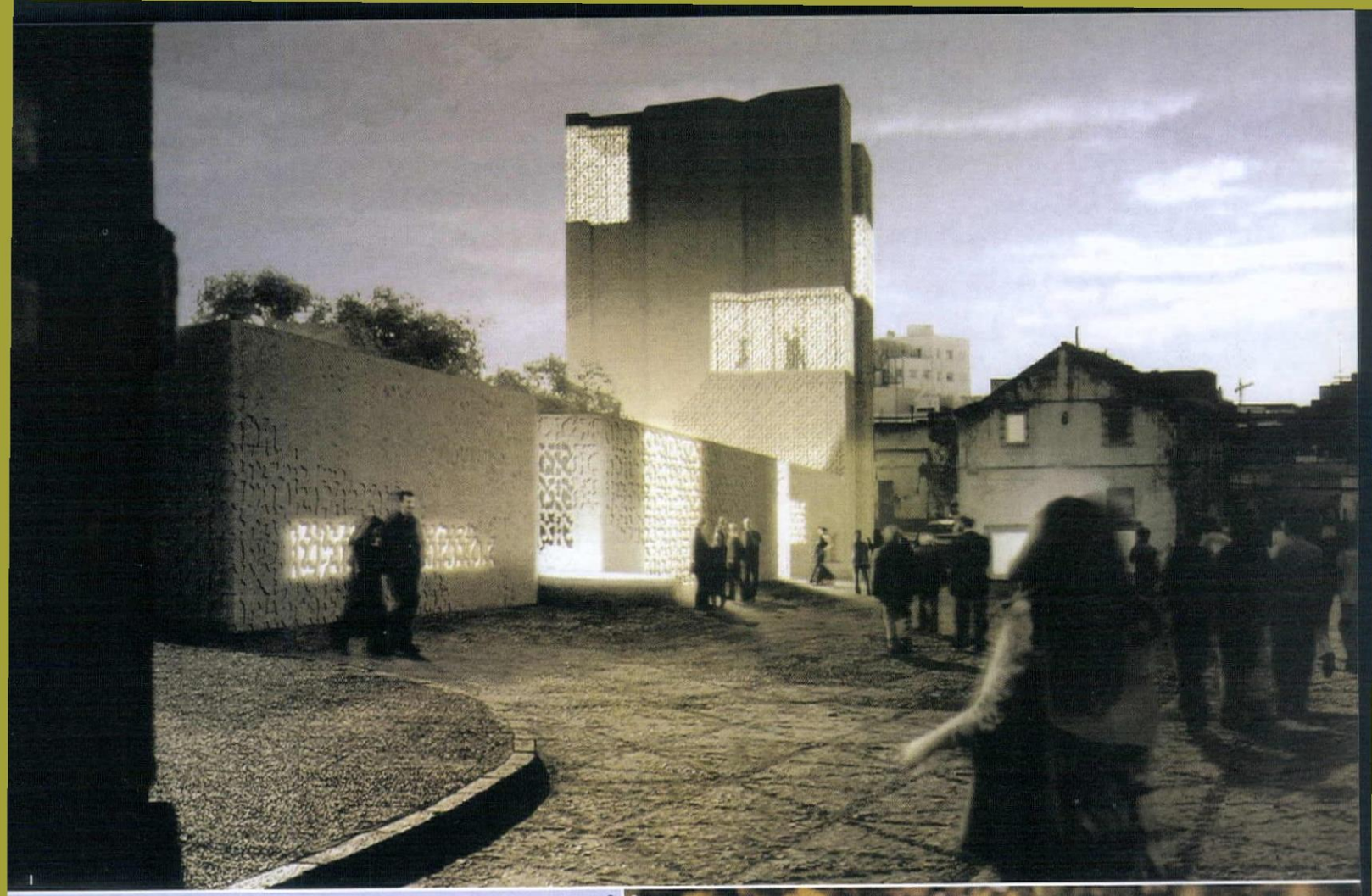
FLAMENCO FLAIR

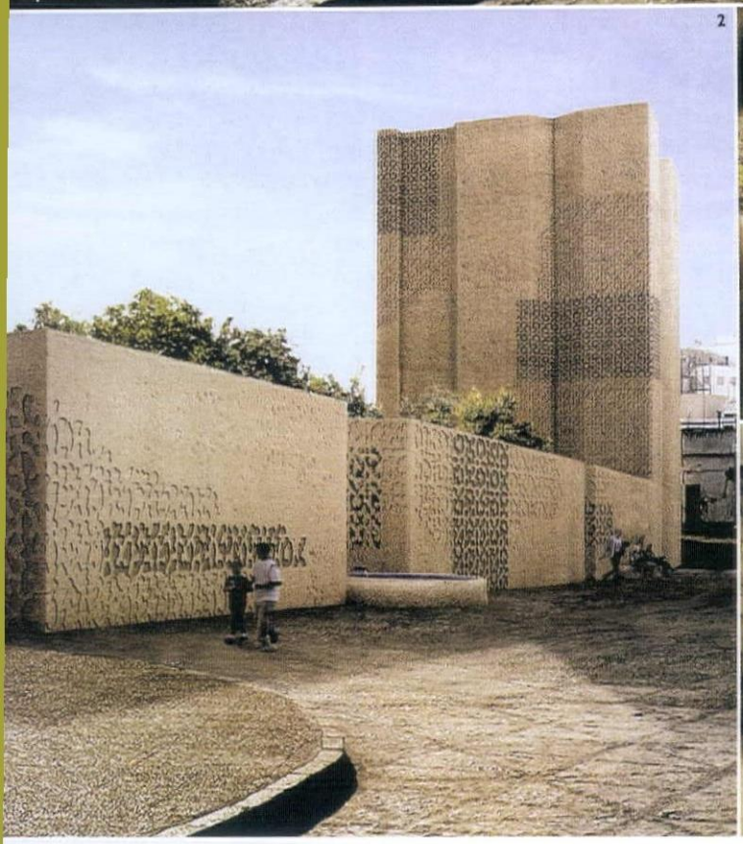
Herzog de Meuron reinterpret the southern Spanish tradition of flamenco in a new contribution to Jerez.

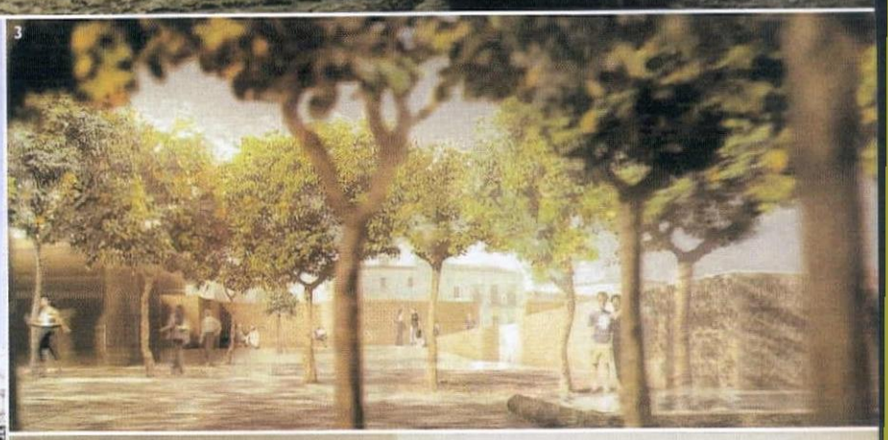
process

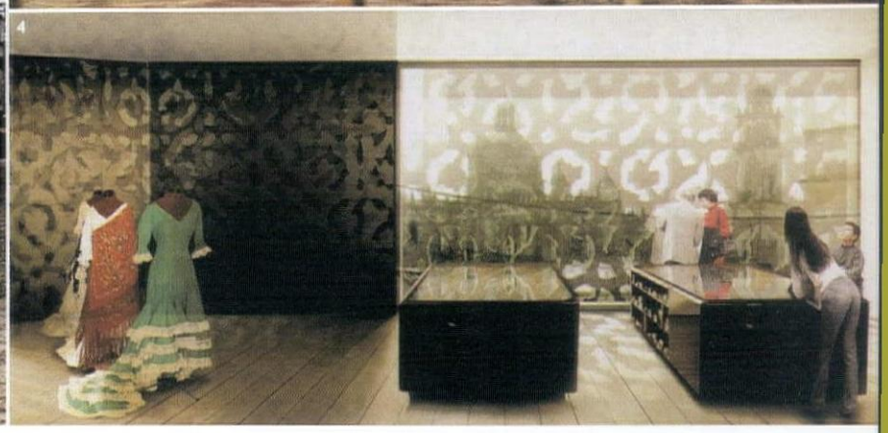
Shortly after the announcement of their competition success in 1995, Herzog & de Meuron's Turbine Hall was said to be capable of exhibiting 'artworks at least as big as Rachel Whiteread's *House*'. Could they ever have envisaged how much more would actually be achieved? Image: Hayes Davidson.







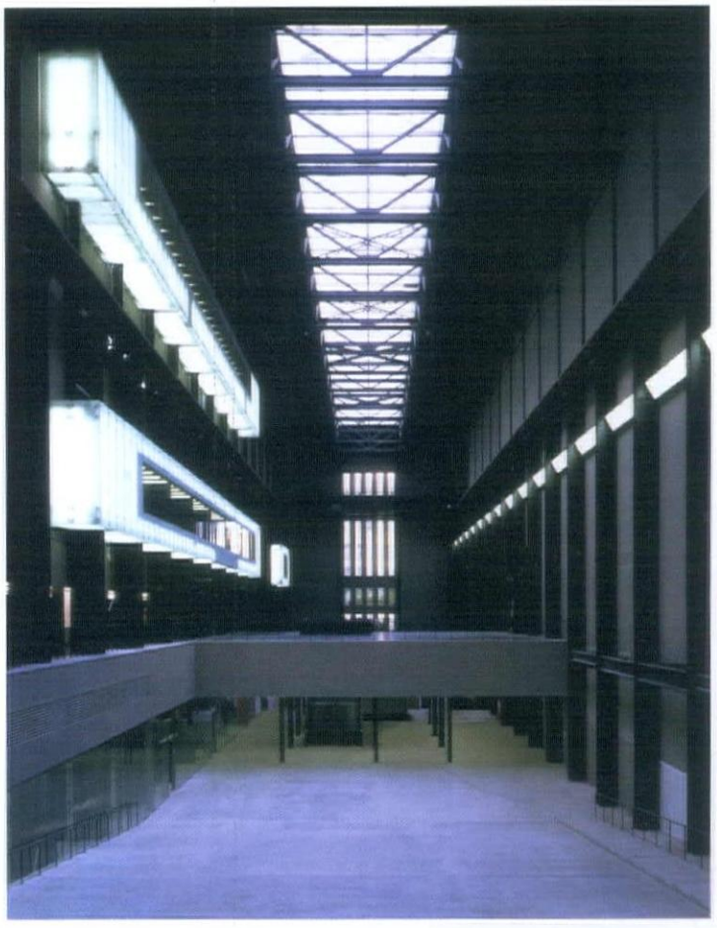




1, 2
The textile-like pattern of the exterior is reminiscent of lace and Arabic geometry.
3
A modern *hortus conclusus*.
4
The building will act both as performance centre and museum.

BANKSIDE REVISITED

As the first public event in May 2000, London Taxi drivers were invited to a party in the Turbine Hall as part of a clever marketing plan to raise Tate Modern's profile. Since then, what has been happening in London's newest public square, a destination that through the success of the Unilever Series has become a new gauge for public art?



The construction of Herzog and de Meuron's Tate Modern (AR August 2000) was significant for many reasons. Not only would it provide London with a long awaited gallery of modern art, but it would also act as a significant catalyst for the regeneration of the London borough of Southwark – a previously neglected area of the capital's core. By proposing the reuse of Giles Gilbert Scott's austere Bankside Power Station – which narrowly avoided spot listing by English Heritage – the project is exemplary, not only in terms of promoting the creative reuse of grey-building stock, but also as an inspiration to visionary clients to run well-conceived design competitions, with the process bringing a significant new chapter to the debate on gallery design. (Competition were Ando, Chipperfield, Moneo, OMA, Piano, Alsop & Störmer, Silvestrin/Judd, Future Systems, Grimshaw, Mather, Hopkins and Isozaki.)

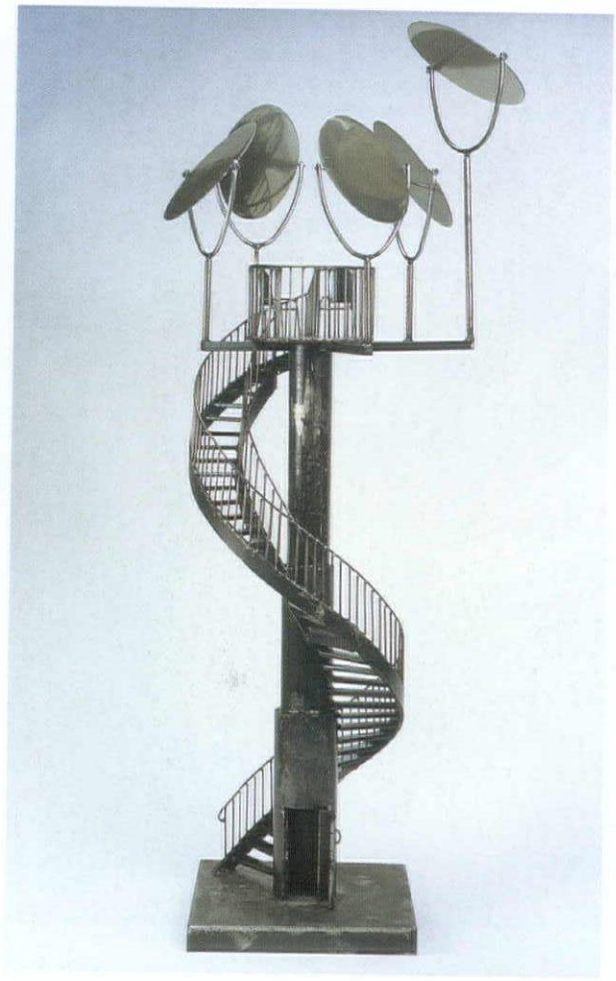
Perhaps what was less expected however, was the building's effect on the public realm, and on the notion of public art. While Herzog & De Meuron's 1995 competition-winning scheme made provision for landscaping, creating a bankside habitat for passers-by and gallery visitors, did they ever foresee that a new (unplanned) London square would emerge at the heart of their scheme? Admittedly it is privatized space, but, reminiscent of the Royal Festival Hall foyer, the turbine hall (the original engine room of Gilbert Scott's building) has become a popular 'worth a detour' destination en-route along the Southbank, or as a short cut from St Paul's to Southwark.

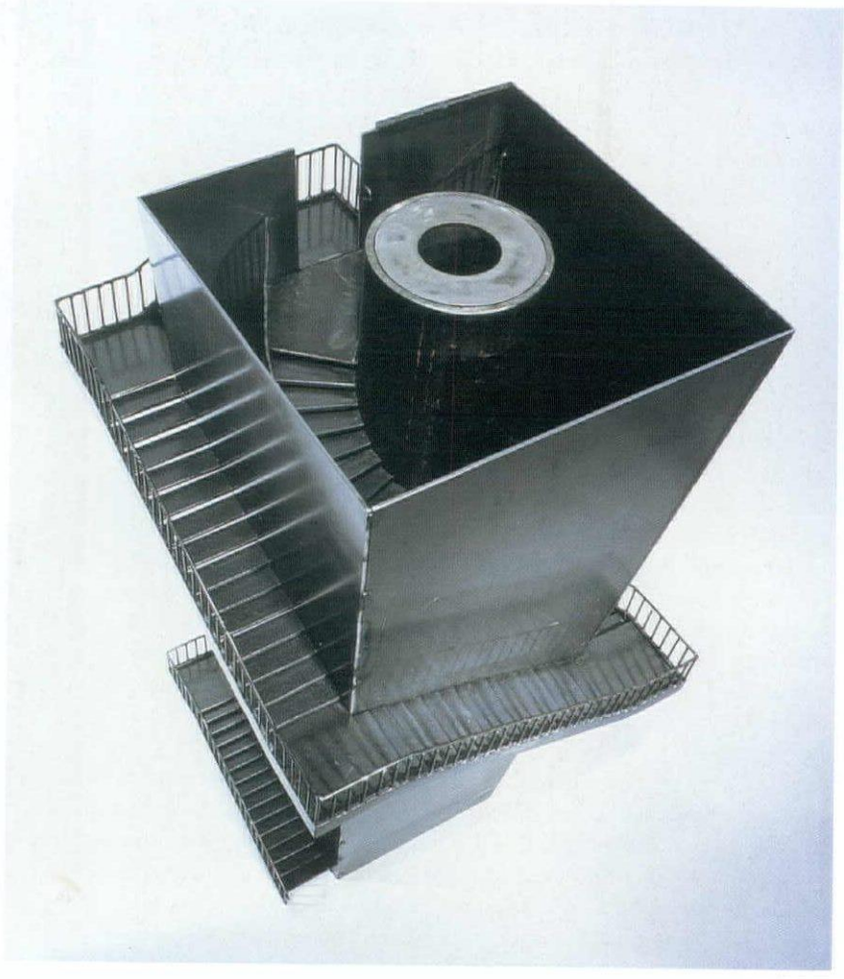
As the centrepiece of H&dM's design, the work-with-the-building's-assets approach seemed simple: strip out the machinery, reluctantly replace the rooflight, and insert a bridge and ramp to resolve level changes – creating an iconic space that, through the stewardship of Tate and Unilever, presents artists with a new challenge, more significant perhaps than the now weary Turner Prize. By bringing 'sensation' back to art, without relying on blatant controversy or celebrity status, two years after Rachel Whiteread's Turner Prize-winning *House* dramatically took art off the wall and into the public realm, H&dM's response had clearly struck a chord.

As described by senior curator, Frances Morris, the relationship between Tate and Unilever has been very successful. Initially proposed in 1997 as a sculpture walk along the Thames, through discussions with the Tate as the Turbine Hall was taking shape, the Unilever Series evolved into an undertaking to sponsor a series of installations – starting in 2000, when the gallery opened, with Louise Bourgeois.

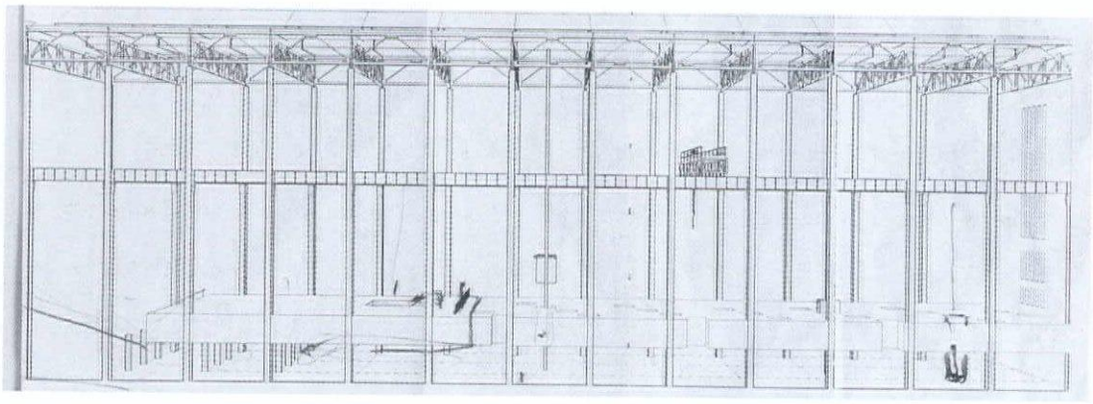
Over the past four years, the series has led to many exciting modes of collaborations between artists, engineers and curators, as procurement, fabrication, lead-in times, health and safety and even crowd control have become necessary considerations in the artist's otherwise solitary process. Even Bourgeois' relatively modest intervention – a series of architectural objects placed within the space – came with its own curatorial challenges, as seven containers of components were shipped from Connecticut to be assembled by a team of local steel fabricators in the hall's east-end. With welding, grinding and heavy use of the Hall's beam crane, the Turbine Hall was certainly made to work hard. But that was just the beginning. Since then the three subsequent works have become increasingly ambitious in scale and technical complexity, demanding larger teams and the creative input of specialist consultants: primarily structural engineers, with Juan Muñoz collaborating with Neil Thomas of Atelier One, Anish Kapoor with Arups' Cecil Balmond, and Olafur Eliasson with Switbert Greiner.

Juan Muñoz – who died in 2001 before witnessing the full effect of his work *Double Bind* – confounded the expectations of his curator Susan May with his response to the Hall's dominant architectural character. Mindful of the number of visitors (which at weekends can reach 15 000 per day), and using H&dM's bridge as a datum, Muñoz created a series of architectural situations for visitors to discover and



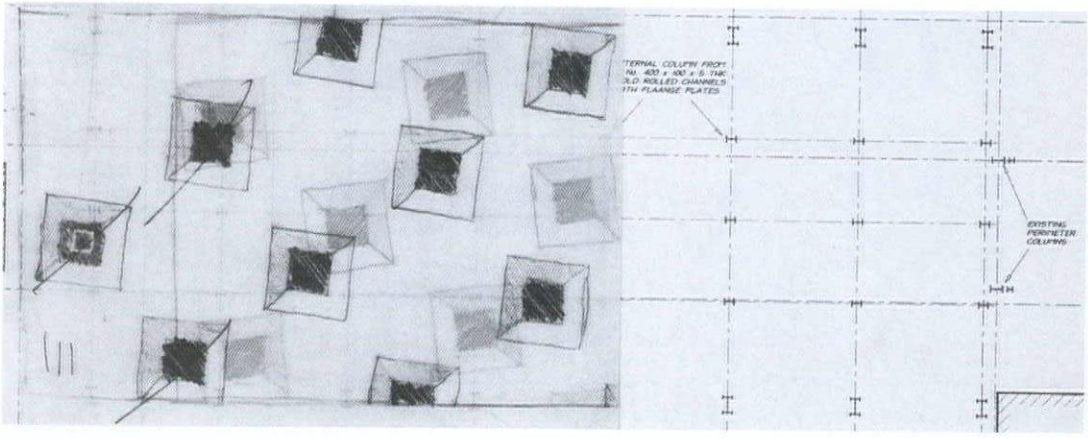


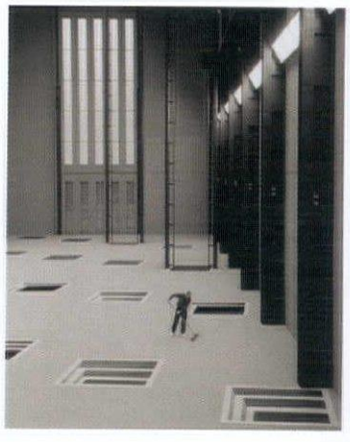
Working remotely – from her studio in Connecticut – Bourgeois liaised with curators by sending photographs of maquettes (scale approx 1:10). The components of *I Do, I Redo, I Undo* (2000) were shipped to London and assembled by local steel fabricators in-situ. Photographs: Christopher Burke, courtesy Cheim & Read, New York.

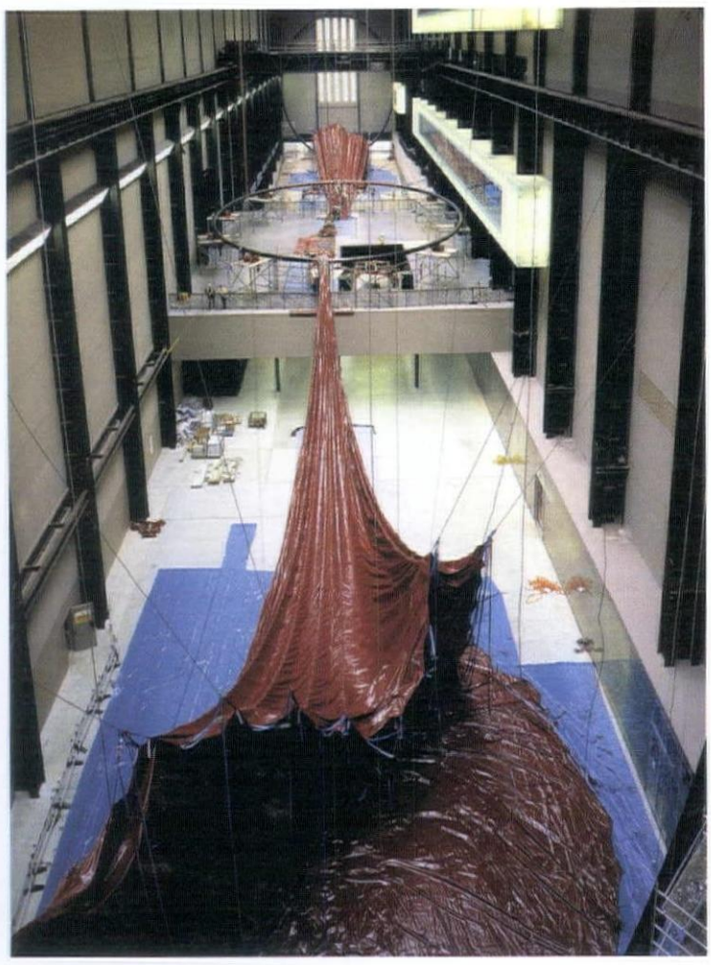




In collaboration with Atelier One, Juan Muñoz surveyed the intricate details of the Turbine Hall, before finalizing his installation *Double Bind* (2001). By extending and replicating architectural details, he created three new worlds that some found hard to distinguish from permanent features. Photographs: Peter Marlow, Magnum.

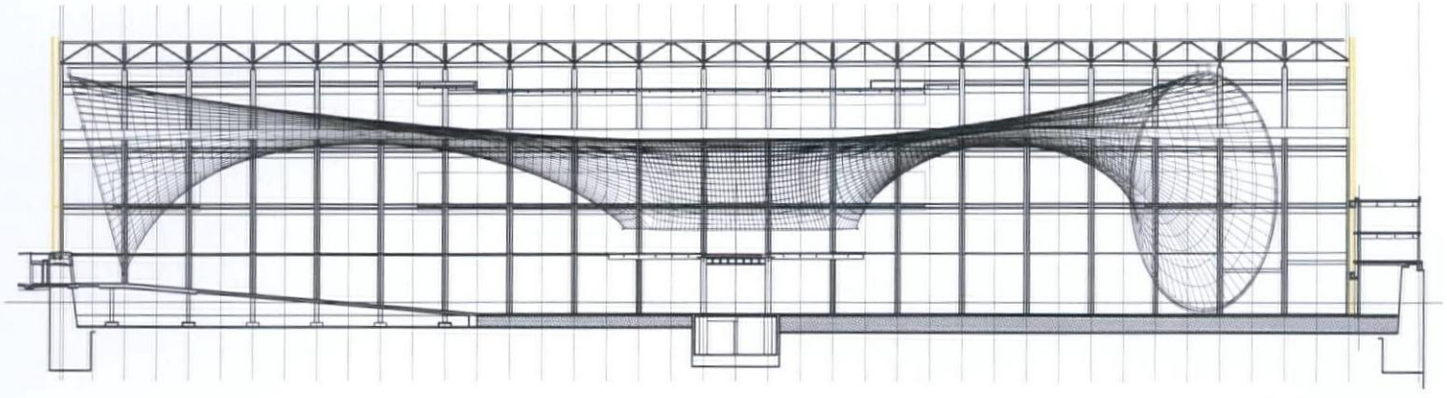




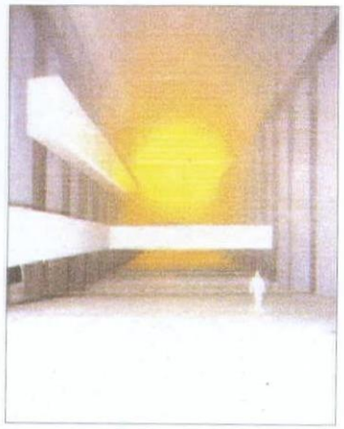


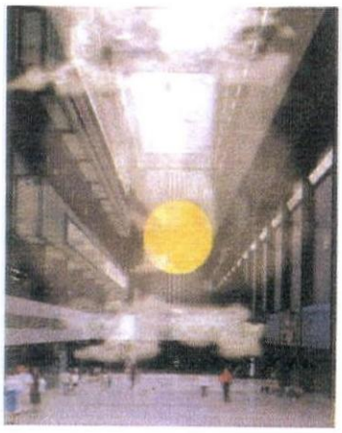


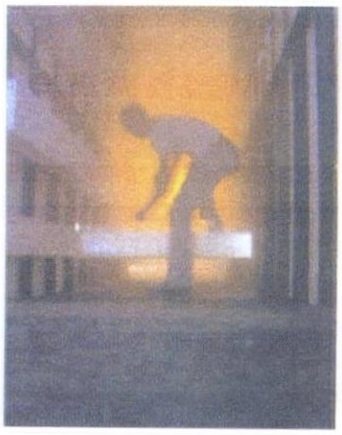
Anish Kapoor with Cecil Balmond, *Marsyas* (2002-2003): an installation as complex as any building project, working to a tight programme, with tight tolerances, and extremely tight fabric. Designers had to give many practical assurances, ie, structural stability after potential attacks of vandalism. Photographs: Tate Photography.

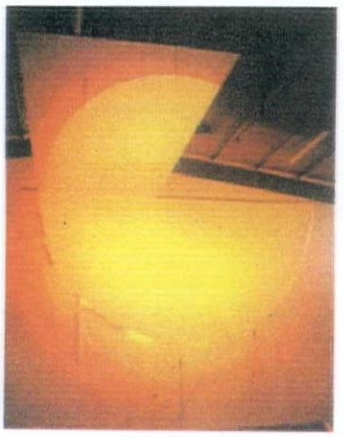


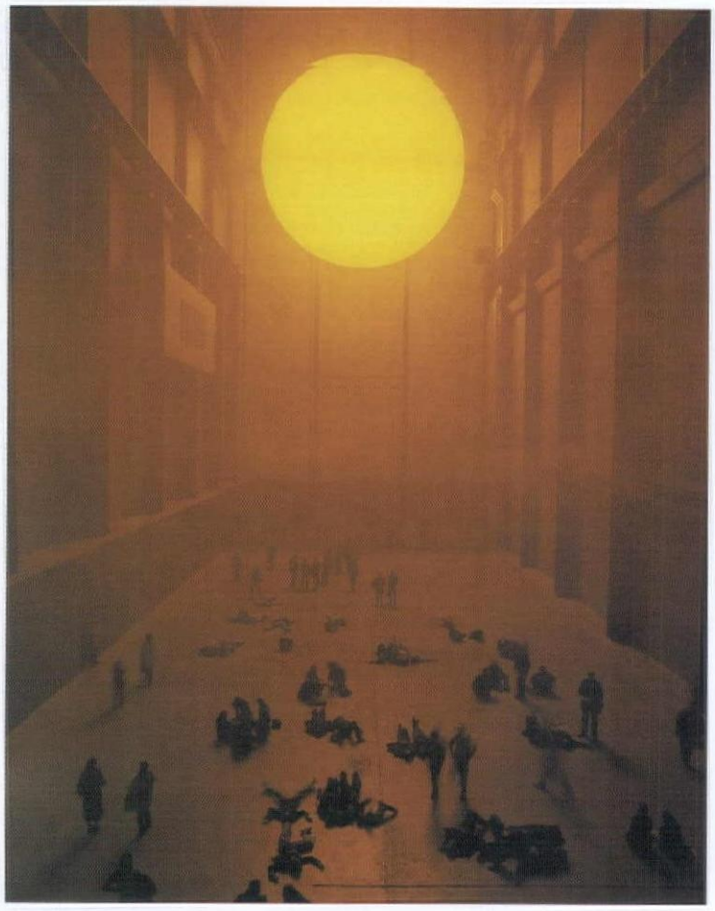
Olafur Eliasson, *The Weather Project* (2003-2004). As the most minimal installation, a suspended and mirrored fabric ceiling, semi-circular lighting rig and smoke machine, a magical weather system was simulated in the hall – attracting over two million sun seekers. Below, models and prototypes. Photographs: Tate Photography.

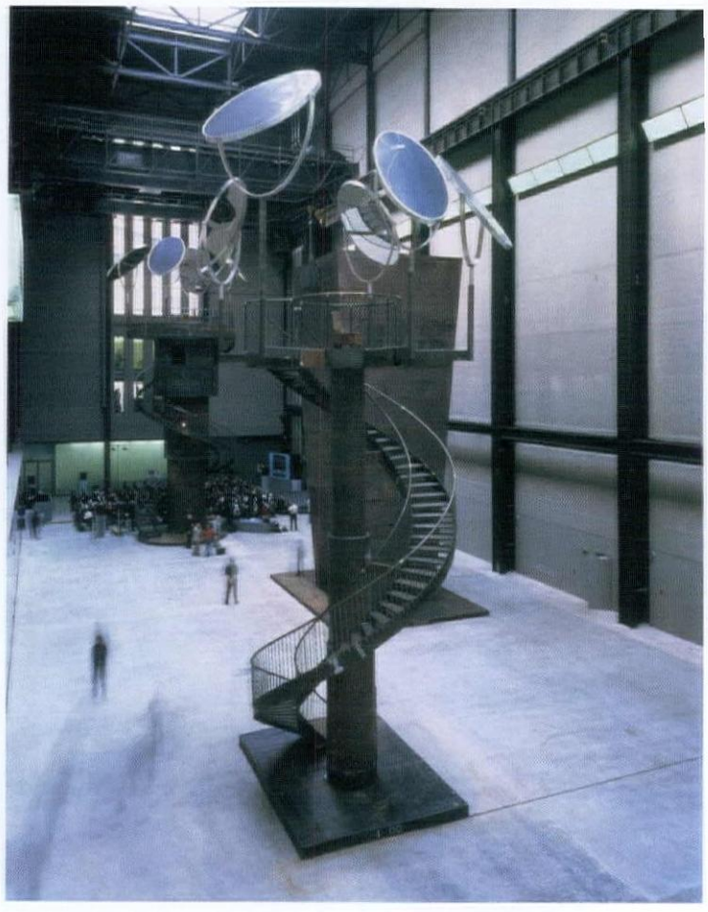












contemplate, at their own pace. Three distinct spaces that, as described by May, played on perspective, illusion, visibility and invisibility: the patterned floor extending from the bridge; the dramatically lit subterranean world beneath; and the magical inhabited space in between – all dynamically tied together by the hypnotizing effect of two lifts locked in perpetual motion.

While Muñoz's lifts addressed the Turbine Hall's height, Anish Kapoor chose to tackle its height by emphasizing the hall's length, with a dramatic membrane structure. Despite a commonly held assumption that *Marsyas* was a direct adaptation of *Taratantara* – a previous installation within the shell of the Gateshead's Baltic Flour Mills (AR September 1999), many options were tested in search of a form that would adequately engage the entire volume of the space. These included, two Baltic forms – one on either side of the bridge – a solid sprayed concrete peanut-like form, cantilevered 30m on each side of the bridge, and a pressurized mirrored form, with a bi-focated ballast sack hanging precariously above the bridge. However, after a period of ambitious invention (a process that Cecil Balmond of Arups saw as essential to gain Kapoor's aesthetic trust), it was decided to simplify the idea with two vertical rings to resolve lateral forces, and a third horizontal ring to provide the tension required to create Kapoor's smooth form, wrinkle free.



Editing ideas was also part of the process undertaken by Olafur Eliasson, when creating his installation *The Weather Project*. Having eliminated plans to make it rain and snow, to create an interior rainbow, and an ambitious plan to turn the Turbine Hall into a giant fridge, Eliasson became as interested in engaging with the institutional ideals of the Tate as with the space itself. So, while Muñoz's work measured space, and Kapoor's visually measured forces, Eliasson chose to measure people through a survey of their perception of the weather. Through this he then set about creating an environment within the Hall that would play on experience and expectation – rather than the spectacle of the object.

This work, with its mirrored ceiling and burning sun, perhaps more than any other, allowed the hall-as-square to truly come into its own, with over two million people visiting the space, to dwell, look and lie down. Seeking refuge from the reality of winter, as if passing time on a lazy summer's eve, people reclined, some slept, and amorous couples embraced, in the haze of the warm sunset, gazing into the mysterious sky above at faint, distant reflections of themselves. Summer certainly came early last year – so what we may ask will next winter bring? There is much more to this space than meets the eye. What, for example, could it sound like? Bruce Nauman's installation opens in October.

ROB GREGORY



he completed installations of the
nilever Series.
pposite page: top right, Louise
ourgeois, *I Do, I Undo, and I Redo*
2000); bottom left, Juan Muñoz, *Double*
ind (2000-2001); and, top left, Olafur
liasson, *The Weather Project*,
2003-2004).
his page: Anish Kapoor, *Marsyas*,
2002-2003).
hotographs by Tate Photography
part from *Double Bind* which is by
eter Marlow/Magnum.



1



2

DEPARTMENT STORE,
SLOANE SQUARE, LONDON
ARCHITECT
JOHN MCASLAN & PARTNERS

Retail therapy

With sympathy and imagination, a well-loved London landmark has been given a new lease of life by radical alteration and thorough internal revision.

Peter Jones is one of the few fine urban Modern Movement buildings made in Britain between the Wars. The department store in Sloane Square was acquired by the thrusting John Lewis retail group in 1905, the boom age of London's retail buildings: Harrods and Selfridges, for instance, opened in the first years of the twentieth century. Gradually Peter Jones grew, though it was never so big as the other two. After John Lewis died in 1928, his idealistic son, Spedan, decided to turn the firm into a 'partnership', with one of the first successful profit-sharing schemes to be evolved in British capitalism.

Spedan Lewis was anxious to make a building that could reflect the modernity and decency of his great idea. In 1932, he commissioned Charles Reilly, professor of the Liverpool University school and the doyen of the architectural profession, to make a new store. Reilly, was approaching retirement and, though largely a follower of the Beaux Arts, he suggested his brilliant young Modernist student William Crabtree for the job; Crabtree in turn asked for help with the huge job from Slater & Moberly, an established commercial practice. But the result, finished in 1939, was clearly driven mainly by Crabtree, who had studied Mendelsohn's brilliant Schocken stores in Germany. Like the Mendelsohn buildings in Stuttgart and Chemnitz, Peter Jones has a fluid exterior and an interior illuminated by lightwells (what we now call atria). The German stores were in turn derived from French precedents, like Eiffel's Bon Marché in Paris (1887), which is simultaneously a celebration of the wonders of bourgeois capitalism and the amazing potential of iron and glass to create indoor promenades.

Before the Second World War, Sloane Square was a moment of change between rich and (relatively) poor. To the east is Eaton Square, the poshest address in London, lined by houses of dukes and multi-millionaires, and down the King's Road, which leads out of the square to the west, is Chelsea, still then partly a working class area, in which Bohemians were starting a process of gentrification that has now utterly transformed the whole borough. Crabtree and Spedan Lewis's building was a hinge between the two worlds, smoothly forming the west side of Sloane Square and gently turning into the King's Road with the subtlest and most welcoming of double curves. The store's curtain wall, one of the first in London, has a strong rhythm emphasized by mullions 4ft (1.2m) apart that give the sides on the square and King's Road a scale that resonates with that of the surrounding Victorian brick buildings.

Very fine though the outside may have been, internally there were many problems. The Crabtree part was the public face of the store, but Peter Jones is in fact an amalgam of several buildings, including the dull Victorian brickwork original store on Symons Street on the north side of the site and A. H. Mackmurdo's house for the artist Mortimer Mempes, a masterpiece of Arts and Crafts urban architecture.

1
From east (Sloane Square). The elegant curve that leads to the King's Road.
2
A. H. Mackmurdo's brilliant Arts and Crafts house is part of a very complicated site.
3
Crossing and recrossing in the new central well.

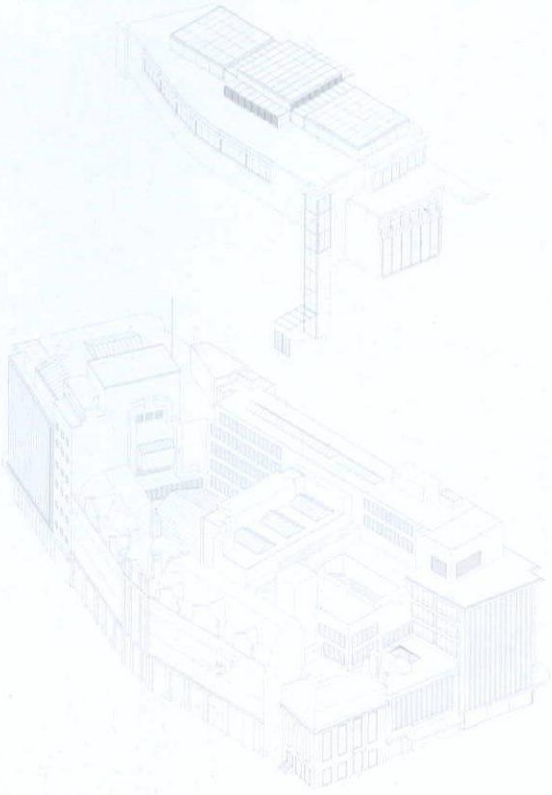


A Sloane Square
B King's Road
C Cadogan Gardens
D Symons Street

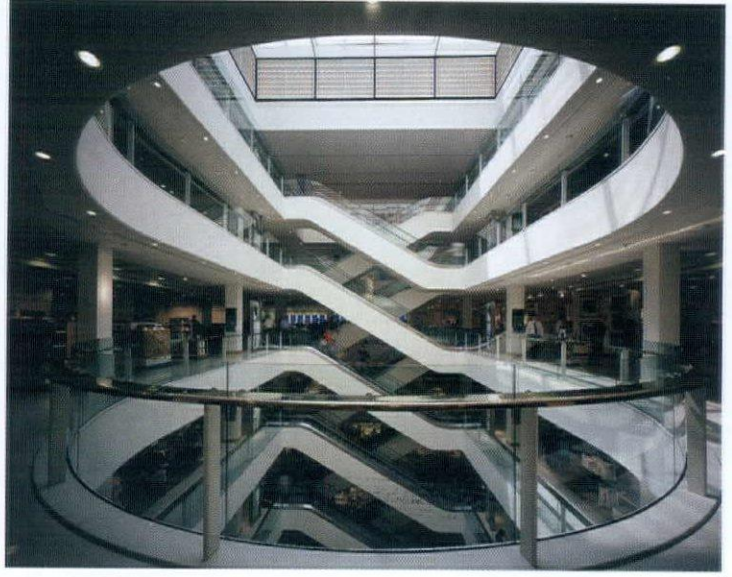
site plan

interior design



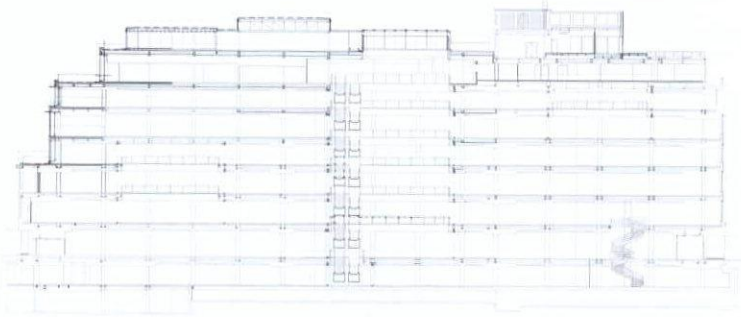


the new about to come down on the old

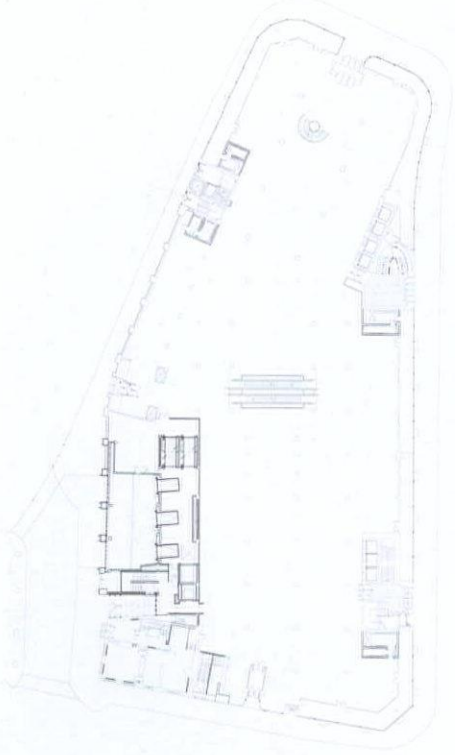


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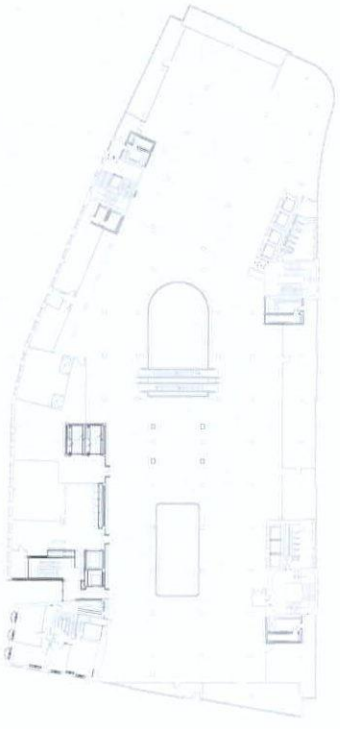
DEPARTMENT STORE,
SLOANE SQUARE, LONDON
ARCHITECT
JOHN MCASLAN & PARTNERS



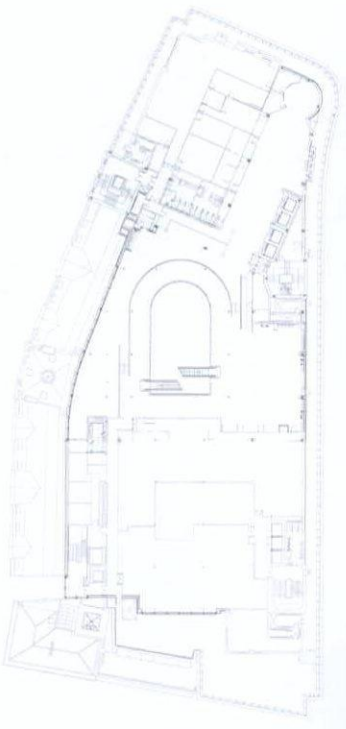
long section



ground floor (scale approx 1:2000)



second floor



top (cafeteria) floor

Floor heights of the different buildings were not easily related, making access and servicing difficult in many parts of the store; there was one loading bay for the whole outfit, where many times the number of products were for sale than in the original building, and pressure of customers (and competition) demanded much more sales space. Yet many elements of the original idealistic building, like squash courts and a theatre for the staff, were redundant (better facilities had been found elsewhere).

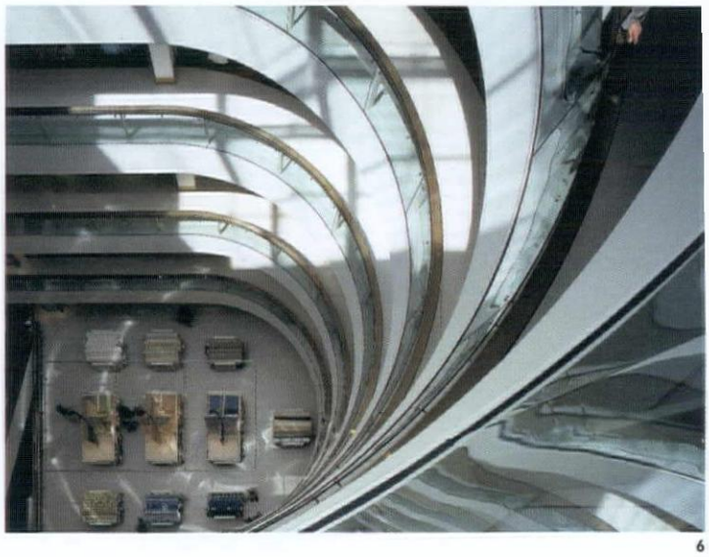
John McAslan & Partners were asked to rationalize the whole chaotic complex. They have harmonized floor levels (largely by gutting the dull Symons Street side and relating its floors to those of the steel-framed Crabtree block). A large bulk of new building has been inserted between Crabtree and Symons Street, a move that has allowed creation of the new focus of the complex – a seven-storey high atrium, which adds five floors to Crabtree's original central well. This is now a memorable and luminous space, made more so by the crossing escalators (à la Rogers' Lloyd's) at its west end, where the social drama of shopping is decorously enacted by the well-heeled inhabitants of Chelsea.

The new top floor has a rather grand cafeteria which offers splendid views out over London or down into the well. Detailing is most elegant. Crabtree's very fine original balustrade arrangement has been slightly reworked to provide simple curved glass panels held in place and stiffened by a wide continuous bronze handrail, generous both in width and material. Solar heat gain from the planar glass skylight is modified by fritting the glass, but it will be interesting to see how the space behaves in full summer (I was there on a quite overcast day in mid-May and it was pretty warm). But generally, climate control works well, with chilled beams allowing original floor heights to be retained while holding temperature down. Exhaust air is drawn up the atrium by convection, while fresh air is tempered in small plant units in ceilings on the perimeter. The only place where McAslan's complex knitting process can be detected is in the ceilings, where the original structures inevitably show through.

The whole store, inside and out, has been drawn together and polished up. Use of the site has been rationalized to cater for a completely different kind of retailing from the one that served in the 1930s. In almost every case the building's excellent original details have been retained and enhanced. Sadly, the architects were not commissioned to design the display shelves and cabinets; they come from a standard range used by the John Lewis group – still, they look so flimsy that they cannot last long and will surely be replaced in a few years' time, while the building itself will need no serious alteration for a generation or two. With sympathy and imagination, a well-loved London landmark has been given new life. P. D.

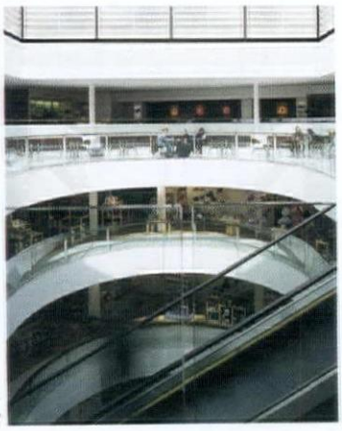
6, 7
Descending into the atrium.
8
Top floor is apex of thermal chimney where exhaust air is released in lantern.

Architect
John McAslan & Partners
Photographs
Peter Cook/VIEW



6

DEPARTMENT STORE,
SLOANE SQUARE, LONDON
ARCHITECT
JOHN MCASLAN & PARTNERS



7



4
New atrium multiplies original design.
5
Top floor cafeteria which reuses original Crabtree details – for instance, the brilliant bronze handrail.



Arresting copper

A house on Denmark's austere north coast opens to magnificent views of sea and sky.

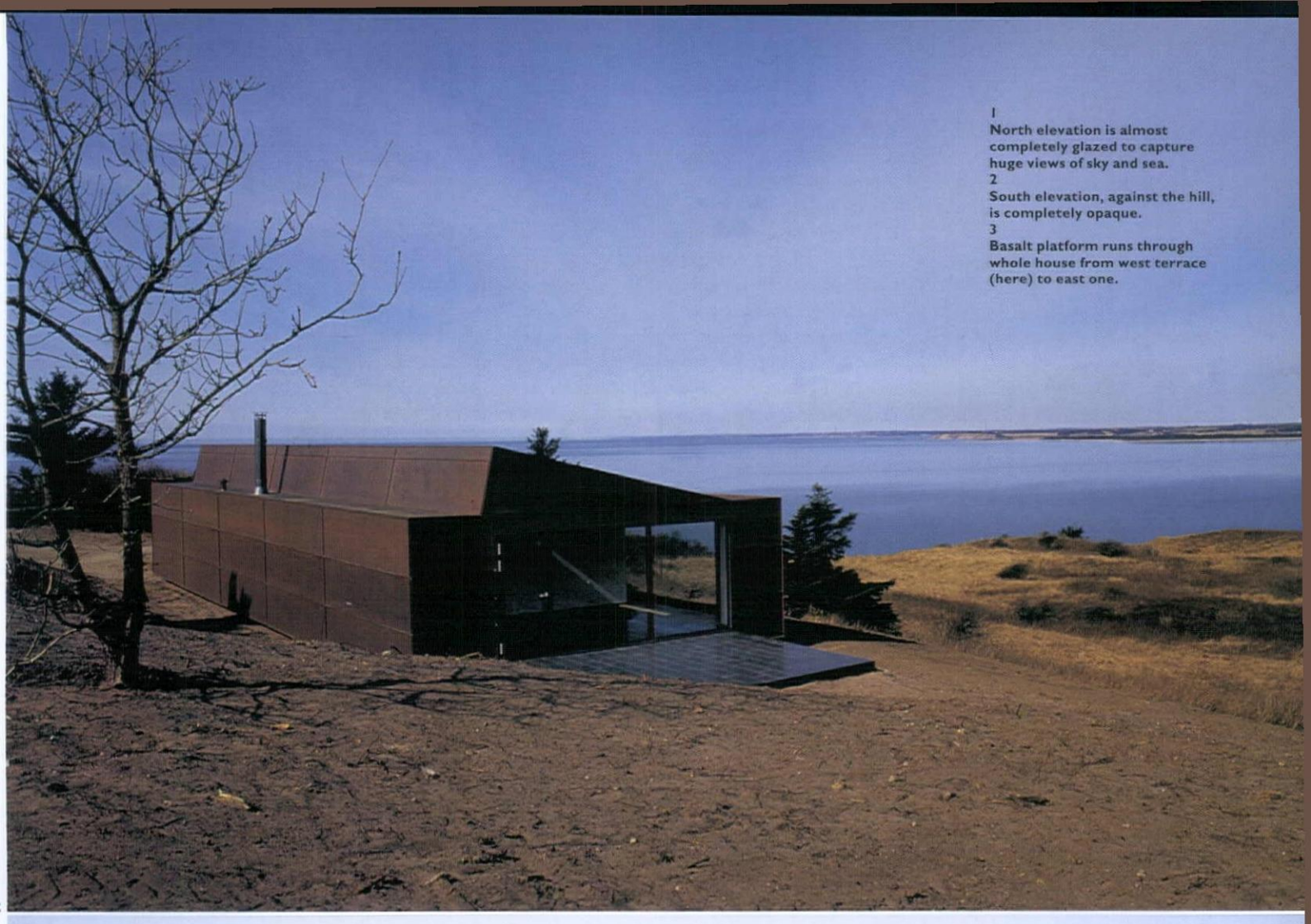
HOUSE, JUTLAND, DENMARK
ARCHITECT
KHRAS ARKITEKTER

The top end of Jutland (the bit of Denmark that points northwards from the main mass of the Continent) is very flat and rather sparsely populated. The peninsula is cut across by the sinuous path of the Limfjord, a long sea-water thoroughfare that links the North Sea and the Kattegat with a twisting silver ribbon under vast skies like those seen in Dutch landscape paintings and ones of the East Anglian school. Limfjord widens at its west end into a wide salt water lake or lagoon, Nissum Bredning, before connecting to the North Sea past a sand bar.

It was here that KHRAS were asked to make a new cottage to act as guest accommodation for an existing house. The site is magnificent, on the slope of low hills which run down to the water as dunes, grassland and stunted bush. It offers a breathtaking 200 degree view towards the sea that looks much as it must have done thousands of years ago, when the glaciers of the last ice-age had retreated enough to allow vegetation to begin to flourish.

The architects chose a very simple strategy. A long rectangular plan orders all the accommodation. It turns its back on the slope and opens to the north to draw in views of dunes, sea, and sky. One of the aims of the parti was to make as much as possible of the huge dome of light over the site, so a long sky-light divides the living areas from the thin strip of services and storage arranged along the opaque wall against the hill to the south. East, west and north walls are virtually totally of glass. The aim of filling the house with light is amply achieved and, as a result, interiors constantly respond to the ever-changing weather: grey in the mist, dark





1
North elevation is almost completely glazed to capture huge views of sky and sea.
2
South elevation, against the hill, is completely opaque.
3
Basalt platform runs through whole house from west terrace (here) to east one.

2



3

and thrilling in storms, and sun-dial-like on fair days.

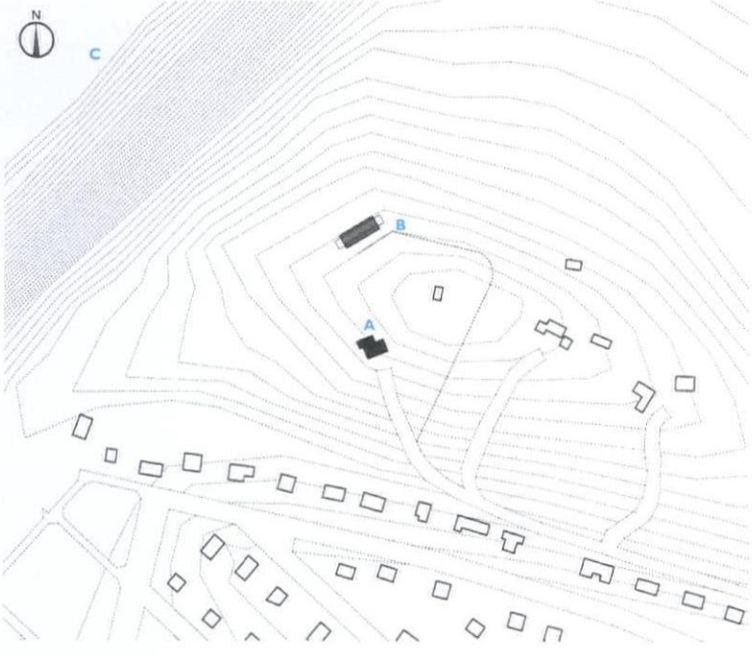
Just as the building is ordered by rigorous geometry, it has a very clear constructional programme. A continuous plane of semi-polished black granite runs from the eastern (morning) terrace to west (evening). The basalt is supported on a concrete slab, from which the service strip cantilevers, to be echoed by a similar structure under the long northern glass wall. So the polished black plane is visually emphasized by deep recessions all along north and south sides. Above slab level, the main structure is of steel. It supports a secondary system of prefabricated timber elements that form the basis of the roof and south wall.

Outside, non-transparent surfaces are clad in copper. This is not quite as grand and expensive as it sounds, for the cladding is a thin layer of copper over building felt, giving at close range a delicately textured dimpled external surface. This will undoubtedly enrich patination patterns, as the damp salt air causes the house to change colour from polished brown to green and black, according to the degree of exposure of each part to the weather. Glazing is as simple as possible, huge sheets of glass alternate with hinged doors. (Sliding doors might have offered more opportunities for relating interior and exterior, and would presumably perform better in high winds, but such doors are prone to performance problems, particularly in sandy areas.)

In the climate of northern Denmark, the simplicity of the whole concept might not be appropriate for a house for continuous inhabitation (though it would work perfectly well in Southern California). But it is that very simplicity that makes the awesome moods of sky and sea so imminent. HENRY MILES

Architect
KHRAS Arkitekter, Virum, Denmark
Project team
Jan Søndergaard, Henrik Richter Danielsen, Emi Hatanaka, Jesper Lund, Kurt Schou, Ove Neumann, Kaj Terkelsen, Nille Juul-Sørensen, Mikkel Beedholm, Jacob Brøndsted, Peter Leuchsenring, Anja Rolvung
Engineer
Birch & Krogboe A/S and Jesper Gath
Photographs
Ib Sørensen

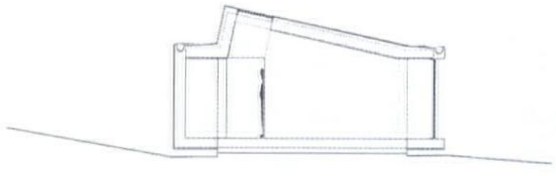
HOUSE, JUTLAND, DENMARK
ARCHITECT
KHRAS ARKITEKTER



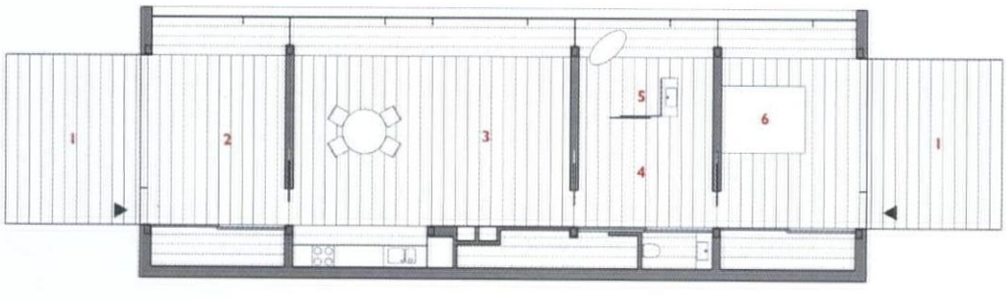
location plan

A main house
B guest house
C sea

4
Structure is minimal: steel frame supports prefabricated timber roof elements.
5
Storage and service wall with continuous rooflight emphasizing enfilade.
6
You can have a bath overlooking sea.



cross section

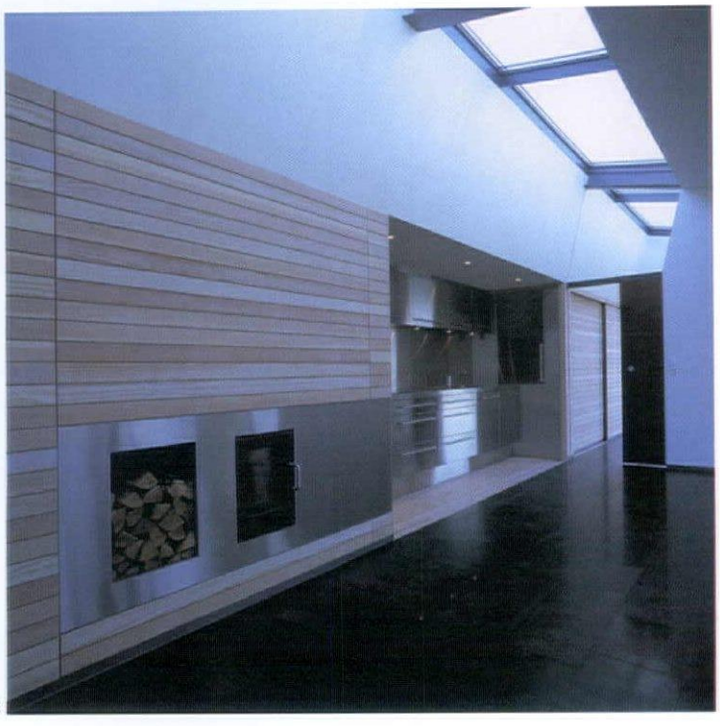


1 terrace
2 study
3 living/kitchen
4 bonsai
5 bath
6 bed

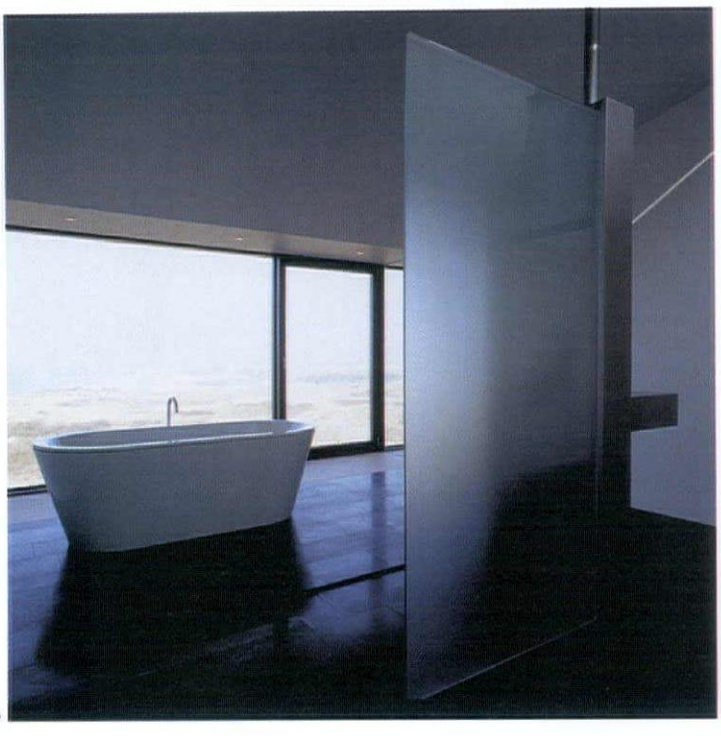
plan (scale approx 1:200)



4



5



6

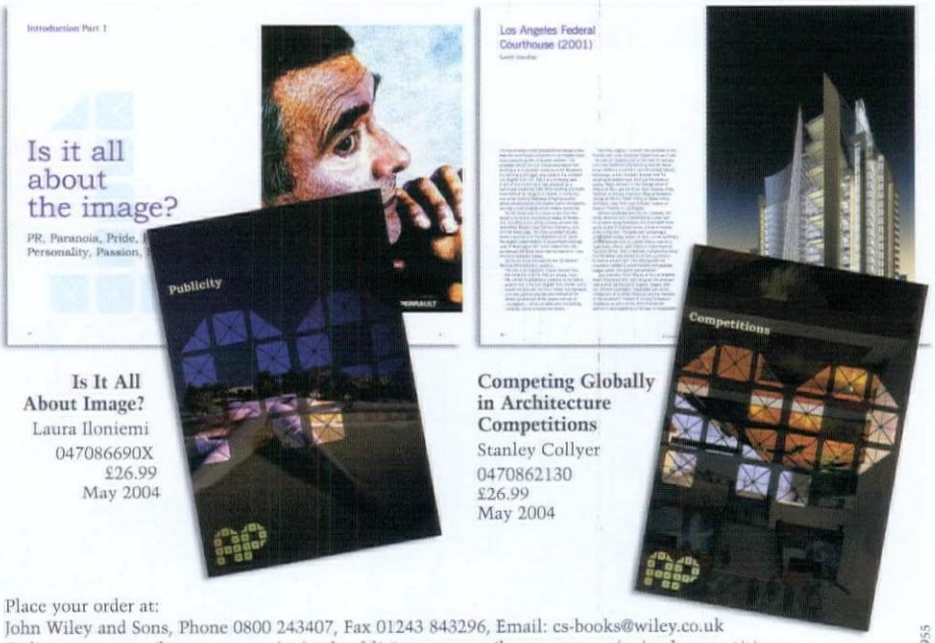


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Julia Dawson explores the great outside.

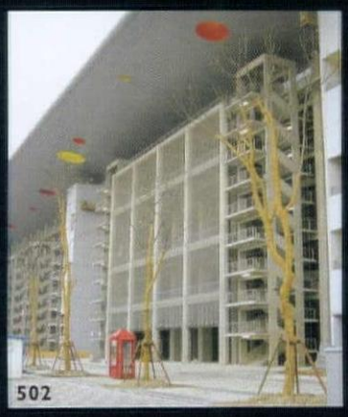


501

501 GKD

Shanghai's motor-racing circuit by Aachen architect Hermann Tilke, the most expensive Formula One racing track in the world, has taken just 18 months to build. The circuit will be inaugurated in China's first ever Grand Prix on 26 September 2004. Aesthetic quality and functionality were the decisive criteria for the choice of materials. To clad the concrete of the grandstands, the architects were looking for a material, permeable to light and air, fulfilling fire prevention regulations and providing a high degree of optical aesthetics. GKD was commissioned to produce the back and side cladding of the main grandstand facade and the rear cladding of the two secondary grandstands. The rear facades form the representative main entrance for spectators. The Tigris mesh has a practically unlimited service life, is fire-resistant, easy to clean, recyclable and gives robust protection against the natural elements. Further advantages of the material are its resistance to vandalism and the fact that it is maintenance-free. 157 elements up to 30m long and 7.7m wide clad the facades of the Shanghai International Circuit.

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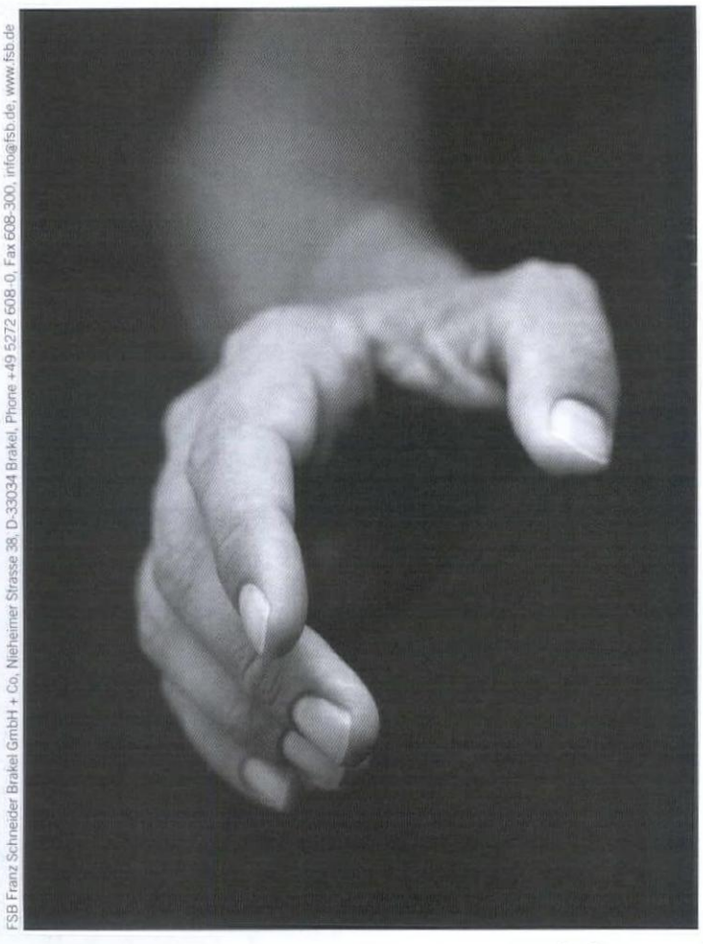


502

502 GKD

The latest construction phase of Real Madrid's Santiago Bernabéu Stadium by Madrid architects Estudio Carlos Lamela is due to be completed in 2005. The stadium's capacity will be about 80 000, and there are increased press and media facilities, a congress and event centre as well as two restaurants, an enlarged VIP area with access via eight ultra-modern lifts, and a club museum. The architects used stainless-steel wire mesh made by GKD. The textile-like structure of CreativeWEAVE®, the woven metallic architectural fabric manufactured by this technical weaving mill, transforms constructional elements into an elegant, shimmering integral component of the whole building complex while reflecting the surrounding environment in light, colours and movement. Through its two-dimensionality, the spiral mesh used in the stadium, Escale 7x1, combines visual dynamism with three-dimensional grace. The clarity of projected images is also due to the large surface area of the 7mm wide stainless-steel spirals. The facade, covering a total of 3300m², acts like a curtain which allows the onlooker to identify the schematic outlines of the game going on behind it, while functioning as a fascinating screen for crystal-clear projection of adverts and films. In this way, the representative signpost is transformed into a communicative entrance for the streams of fans flowing into the stadium.

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Gripping Culture

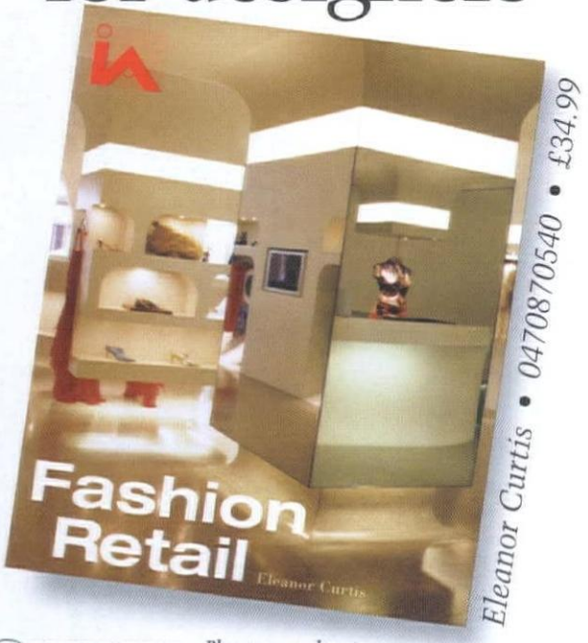


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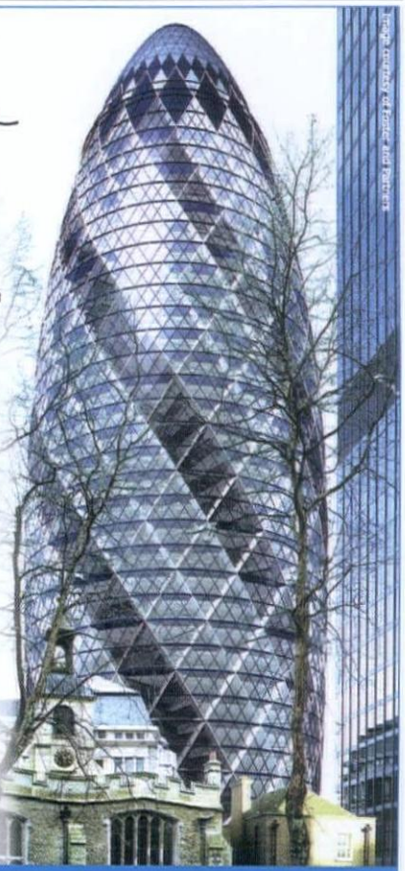
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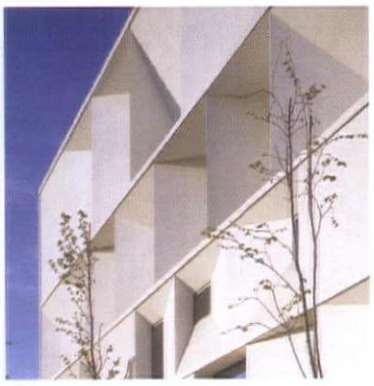
503 SHACKERLEY

Shackerley has helped Boyes Rees Architects to realize a design concept for a new state of the art Digital Technium building, developed to foster the growth of the digital economy in Wales. Working closely with the Newport architect and main contractors, E. Turner & Sons of Cardiff, Shackerley procured and prefabricated 1000m² of polished ceramic granite slabs in a bespoke colourway for this £4.3million landmark building at the University of Swansea. The original material specification called for the building's dramatic spine wall to be clad in slate. When the university called for the project to be value engineered, Shackerley proposed the use of 1200mm x 600mm polished ceramic granite slabs as an alternative way to preserve the visual design concept, at a fraction of the cost. Shackerley procured a bespoke black reflective slab with a dark grey vein, now known as 'Swansea Black', for the project: 1388 of these hardwearing, lightweight and impermeable ceramic granite panels were used on the exterior of the spine wall and also on the interior walls of the entrance hall and atrium providing visual continuity.

Enquiry 503 www.arplus.com/enq.html

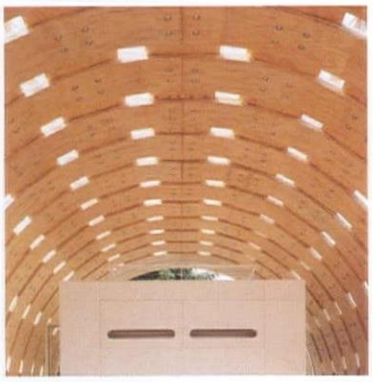


503



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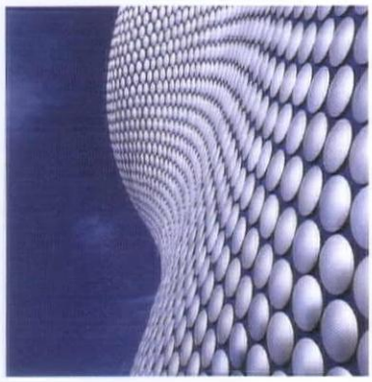
Kenneth Yeang
Partner, T R Hamzah & Yeang Architects, Kuala Lumpur

Lawrence Scarpa
Pugh + Scarpa Architects, Los Angeles

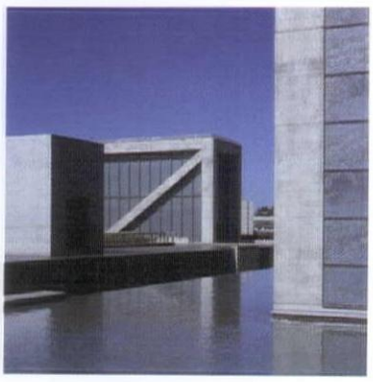
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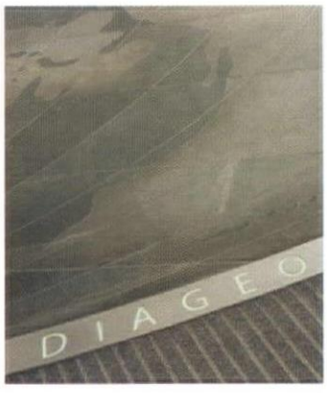
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Wright Style

Safety and security in building design are becoming more and more important, as architects struggle to balance form and function with the new requirement of additional security. Wright Style have had project-related, high pressure blast resistant testing carried out on their SR system – proof of form and function. The SR curtain walling and roof glazing system can provide life-saving protection by withstanding the blast pressure and keeping the glass within the system profiles. In urban areas, 80-85 per cent of all secondary blast injuries are caused by flying glass.

900 www.arplus.com/enq.html



Burlington

A main focal point in the Scottish Corporate Office of drinks business, Diageo, is a circular world map created using Burlington's Broughton Moor natural stone. Inlaid in the floor of the reception, the map was designed by architects and interior designers, BDG McColl of Edinburgh, to promote Diageo's global presence. In a perimeter banding of stainless steel lit from beneath, the map features bands of the Burlington's Broughton Moor mid green stone that have been intricately gritblasted to recreate an outline of the world in plan format.

901 www.arplus.com/enq.html



Potter & Soar

The striking exterior of the new Met Office Headquarters and Operations Centre in the west of England by Broadway Malyan includes six dramatic external stair towers. Providing fire exits for over 1000 employees, the towers have been clad with 1250m² of Medway stainless-steel woven wire architectural mesh from Potter & Soar, the UK's leading manufacturer of architectural wiremesh.Giving an elegant and maintenance-free finish, Medway is the first in a range of innovative new patterns from Potter & Soar that combine pre-crimped and straight wires.

902 www.arplus.com/enq.html



Lutron

Lighting control manufacturer Lutron has introduced two electronic low-voltage transformers to provide step-down voltage for halogen lamps to work with Lutron's leading and trailing edge 230V CE products. The Lutron transformers incorporate short-circuit, thermal and overload protection and have self-resetting capabilities. Suitable for all environments, the transformer is available in two versions and has an input power of 240V and an output power of 11.7V. The manufacturers claim the main benefit to choosing a Lutron transformer is compatibility with other products.

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John Sydney

John Sydney has supplied the four-star Hyatt Regency Birmingham hotel with its range of Elite basin mixers and shower equipment, which have been fitted into the Presidential, Executive and Junior Suites at the hotel in a major refurbishment project. The Elite range is made from solid brass and comes with a 10-year guarantee. John Sydney has supplied both the Elite small basin mixers and the three-hole version with swivel spout, three-hole bath filler and the recently introduced Rigid Riser Rail and thermostatic blending valve. The range is for low and high water pressure.

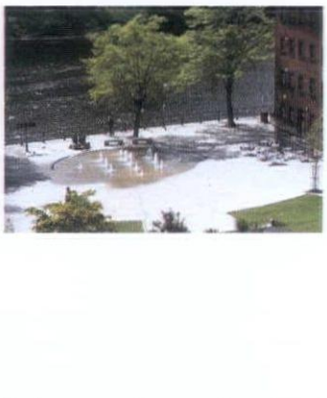
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Interpave

Pave-It has just been published covering a wide range of topics related to the paved environment. The glossy magazine is free to all involved in urban design, hard landscaping, civil engineering and indeed any form of paving – whether designers, specifiers or contractors. It is published twice a year by Interpave, the Precast Concrete Paving and Kerb Association. The edition looks at streets from the pedestrian's perspective and how well Kent's busiest roads have stood the test of time. And a report from South Africa tells how paving streets can lead to social empowerment.

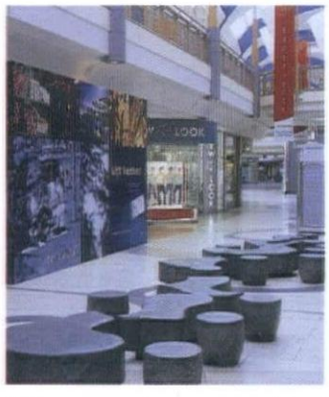
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Interpave

The hunt is on for the best designs and most imaginative uses of precast concrete paving in public spaces as Interpave and Public Sector Local Government magazine call for entries to the prestigious urban design awards covering both large and small regeneration projects as well as environmentally oriented schemes. This is the second of the biennial Interpave/PSLG Awards for urban regeneration projects – this year with more categories and an expanded judging panel. Entry forms and details are at www.paving.org.uk.

906 www.arplus.com/enq.html



Armourcoat

Distinctive modern architecture, galleried shopping malls, 320 shops, over 3000m² of Armourcoat polished plaster and a unique range of Armourcast seating. When the £350m Bluewater retail complex opened in 1999, it was a spectacular demonstration of the decorative effect of Armourcoat Surface Finishes, crafted to provide many years of service in a demanding environment. Designed by US architect Eric Kuhne with UK architects Benoy, the centre has won many awards since opening. Armourcoat has stood the test of time, being extremely tough and durable.

907 www.arplus.com/enq.html

PHOTOGRAPHIC JOY

BUILDING WITH LIGHT: THE INTERNATIONAL HISTORY OF ARCHITECTURAL PHOTOGRAPHY

By Robert Elwall. London: Merrell. 2004. £39.95

It is now nearly seventeen years since Robinson and Herschman's monumental *Architecture Transformed*. A new account of the continuing relationship between architecture and photography is therefore to be welcomed, particularly one written on this side of the Atlantic and with the added bonus of colour reproduction.

Elwall's previous work in this field was a small paperback, *Photography takes Command*, 1994, to accompany an RIBA exhibition. Although its scope was supposed to be limited by both date and geography, it managed to ignore its boundaries and cram in virtually the whole history of architectural photography. The new book tells the same story, albeit in a considerably more luxurious setting.

The main feature of the book is most obviously the multitude of pictures. Elwall has put together a marvellous collection of which the whole is considerably more than the sum of its parts. The quality of reproduction is excellent, with colour occasionally, and unexpectedly, used to suggest the qualities of albumen prints and daguerrotypes. Photographically, the book is a joy.

But therein also lies a problem. Although the text has been allowed to expand to encompass the international, there is just not enough space for words as opposed to pictures. The story hurtles onward, leaving the reader desperate for the occasional breather, for an opportunity to explore.



Edmond Fierlants: Antwerp Cathedral 1860: part of his 'inventaire vivant'. From Elwall's *Building with Light*.

Just one example, Elwall says that in the 1860s architectural photography took on 'a pariah status'. It would have been good to have some evidence, and even better to have been given an idea of what was going on in other areas of photography. A comparison between Bedford Lemere's blandness and, say, Peach Robinson's multi-negative sentimentality might suggest that the former had actually more influence on the development of photography than the 'serious' practitioners.

However, to pursue such an essentially pictorial question, illustrations and text need to be integrated. Here, apart from a few very small ones, all the photographs appear together at the ends of chapters. The result is a book of pictures with rather a small text (only 54 pages) attached, or rather, detached. This no doubt pleases the marketing department, but it plays havoc with trying to read it (not at all helped by the weediest of sans serif typefaces).

But while Elwall has had one hand tied behind his back by the designers, at least it is not his writing one. As with his earlier book, his knowledgeable enthusiasm certainly keeps the momentum going, and the later sections are especially good. *Architecture Transformed*, being American, ignored European post-war reconstruction, a hole which is here nicely filled. And the story to the present, with colour, is something not to be found elsewhere. Although why is it that of all the colour pictures only one (maybe two?) would not have said exactly the same in black and white? Discuss.

MARTIN CHARLES

CYBER ENHANCEMENT

ME++: THE CYBORG SELF AND THE NETWORKED CITY

By William J. Mitchell. London: MIT Press. 2003. £18.50

Bill Mitchell is Professor of Architecture and Media Arts and Sciences and until recently Dean of the School of Architecture and Planning at MIT. This book constitutes the last in a trilogy of books, the previous two being *City of Bits* and *e-topia*, that evangelize cyberspace. In *ME++* Mitchell sees digital technologies as semi-invisible prostheses that enhance the human body's boundaries, sphere of influence and effectiveness. If this is the case, which Mitchell feels that it is, then architectural and city space is expanded. If the body is a conduit for experiencing architecture then a cyber enhanced body can experience more and different spaces, therefore architecture and planning change. It is a simple evolving symbiotic relationship. This notion is central to the book which then argues that the apartheid between what is real and what is virtual must be ended. Most of the more interesting architectural research at the moment is being conducted in the blurred area between the virtual and the actual. The potential of this juxtaposition is merely hinted at in this book. Space, time, duration, wearables and digital interconnectedness are all critical to these evolving spaces. Mitchell has views on the social and political implications to these ideas. It is good to hear an academic, particularly an American one, voicing doubts about technologically mediated isolationism and focusing on our interconnected global humanity. One is intensely aware, like its author, that this book was written in the shadow of 9/11. 'We are tied together by our networks – both materially and morally – like climbers on a rope. If we are to reap the benefits of our electronically expanded social, economic and cultural circles without succumbing to their dangers, we must recognize that they actualize our common humanity.'

NEIL SPILLER

EISENMAN'S ENIGMAS

GIUSEPPE TERRAGNI: TRANSFORMATIONS, DECOMPOSITIONS, CRITIQUES

By Peter Eisenman. New York: Monacelli Press. 2003. £40

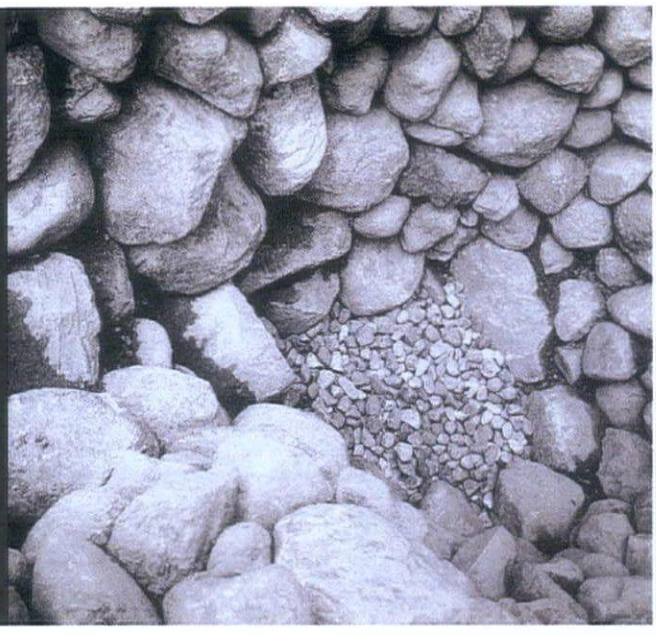
The Casa del Fascio is certainly a tour de force, one of the great works of Modernism, fascinating because of its interplay of solid and void, of cage and frame, its three-dimensional interactions and spatial sequence. Peter Eisenman's PhD on this building at Cambridge in 1963 laid the foundation for his own architectural development and for the contribution he brought to the New York Five, but it was never published, and the Cambridge copy has almost faded away. Now rich and famous, he has been able to re-present it most lavishly, with clear line drawings to support every point, and the addition of an analysis of another Terragni building, the Casa Giuliani Frigerio. The reading of the formal and compositional issues behind these buildings, with endless discussions of bay rhythm, interactions of facades, articulation of planes, precise determination of window lines and variations on displacements and setbacks at first seems exhaustive, but it is myopic. The meanings given to the building by use are simply not discussed, despite their prominence in Terragni's own essay (included in the book), and all the difficult questions about what it means to make a house for Fascists are also ducked. The local context is as far as possible avoided, nearly all the photographs being scissor-trimmed to eliminate the background, leaving the building in stark purity. Questions of construction are never raised. Finally, although fascinating preliminary versions in Classical dress are illustrated and noted briefly, little

attempt is made to follow their evolution towards the brilliant Modernist version, potentially the most interesting story of all. Instead, Eisenman is obsessed with a type of formal analysis which he implies is the essence of this architecture. At a certain mysterious point (p67, again p117) the building suddenly becomes a 'critical text', 'critical' because of its definitive use of the formal 'language' that Eisenman reveals, 'text' because of its 'notation' and the 'marks' on the facade (not graffiti, but windows and balconies). The text metaphor is Eisenman's main excuse for the claim that he has passed beyond function, form and aesthetics to the true language of architecture, shown in the genius of Terragni. I don't buy it.

The problems are first that his reading is not definitive, eliminating the matters noted above, and sometimes becoming far-fetched even in its own terms – a concertina window in the back stair when open, for example, defines the edge of the perfect square on plan (but who could know?). Second, the text metaphor is stretched painfully far. The miracle of text (writing on paper – let's see where the metaphor starts) is that it can be written in any typeface or colour, at any size or on any surface, and the message comes across (problems of meaning notwithstanding). This is because of a whole series of conventions that we laboriously learn in childhood then employ so automatically that they appear transparent. Architecture has no such established system, and nor does it have a 'notation' in the sense of musical or dance notation (though it has conventions of drawing, but this is not Eisenman's usage). If its formal character looks language-like for Eisenman, it still does not work for the rest of us because the conventions are unclear, and there can be no such thing as a private language. This is not to say that architecture is meaningless, but that its meanings are complex and contingent, tied up with use and precedent and traditions of construction: they cannot be confined to a separate abstract formal realm. The point at which the Casa is supposed to make a quantum leap into being a 'text' seems quite arbitrary, for if it is to be read as a 'text', it is surely one from the start, even if it goes on being 'edited'.

In engaging with the other Terragni building, the Casa Giuliani Frigerio, Eisenman admits that the formal apparatus devised for the Casa del Fascio does not work. He assumes from the start that there is no relationship between inside and out, so he does not bother with the space planning of the flats. This lack of concordance makes the building a work of 'decomposition', and he goes to great lengths to show the ambiguities of reading in the various facades. In a candid moment, he also admits that his 'reading' failed when reapplied to works by Aalto, Corbusier and Wright. Thus the project of his thesis's title 'The formal Basis of Modern Architecture' fell short, but perhaps it has been fulfilled instead by the author supplying the necessary canonical works himself. Manfredo Tafuri, in an essay included in the book, makes the connection: 'In writing of Terragni, Eisenman redesigns him; the free present is a further theoretical manifesto sustaining his architecture without a homeland, liberated beyond space and time. Eisenman too is a master of the art of simulation. From the cold objectivity of his analyses he releases a paradoxical nostalgia, paradoxical because his object of affection is an art that banishes nostalgia from itself ... Like the stories of Poe, Eisenman's architectural works are serial by nature; they anagrammatize each other in describing their own construction to the exclusion of all else'.

PETER BLUNDELL JONES



An incident on the Hill of Contemplation by Herman Prigann in Tranekær Park, Langeland, Denmark. From *Ecological Aesthetics* (ed Heike Strelow with Vera David), Birkhäuser, Basel, 2004, €65. Brought together by Prigann, more than 50 artists and landscape architects demonstrate relationships between art and nature – stronger on art than science and a bit facile in places, but a real effort to try to understand what should be the new aesthetics of landscape and construction.

ROMANTIC ROMP

ENCYCLOPEDIA OF THE ROMANTIC ERA, 1760-1850

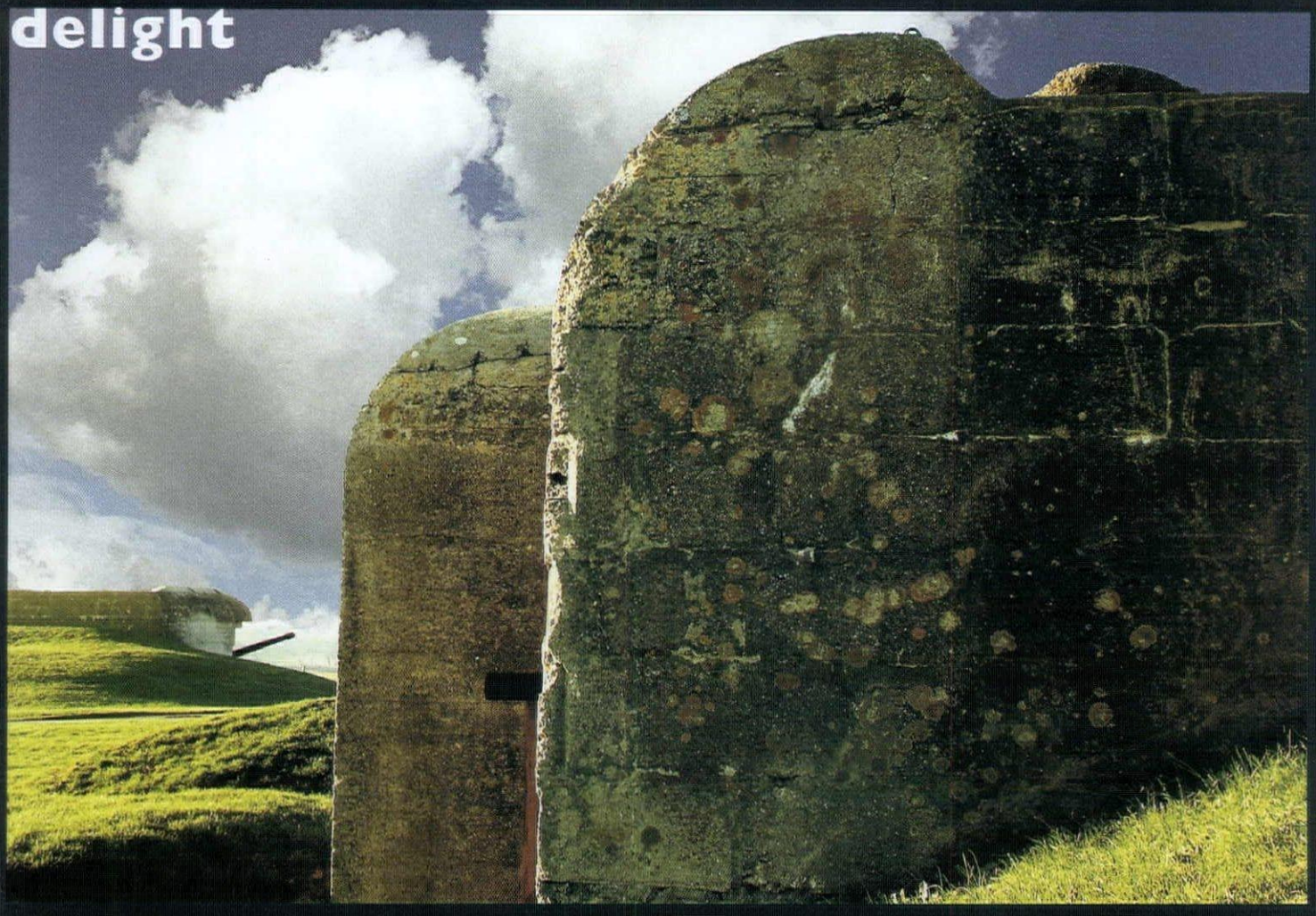
Edited by Christopher John Murray. New York & London: Fitzroy Dearborn. 2004. £175

This two-volume encyclopaedia provides entries, generally about 1000 words long, on the leading artistic and literary themes, figures and creations of the mid-eighteenth to the mid-nineteenth centuries. The subjects are overwhelmingly British, French and German, although major figures from elsewhere are included. Not much on architecture: the only British architects are A. W. N. Pugin, Humphry Repton, and John Soane. While it is certainly true that the Romantic movement produced little memorable architecture in pre-Pugin England, there are no entries whatsoever on individual buildings: some, such as the new Palace of Westminster, should surely have been inescapable in this context. Furthermore, by covering the work of Richard Wagner, as late as the 1880s and a long way on from Mozart (d1791) and Beethoven (d1827), the editor rather suggests that the entire late Gothic Revival should be in here too.

The entries, by named academics, are however well-judged, and the writing usually sharp and effective; indeed, the entry on Pugin, by Stephen Carver, is excellent. That said, there are a number of technical problems, some minor but others less so, which will prove an impediment to potential users. There is no comprehensive index: the one provided at the end of the second volume unhelpfully refers almost exclusively to the main entries rather than to a character or work's reappearance elsewhere. There is likewise very little in the way of cross-referencing – in some cases, none at all; some entries lack the biographical summary that others have. And the few reproduced images are captioned with the name of the copyright holder of the photographic reproduction, but not with the location of the original work. The fact-checkers and the proofreaders ought to have been allowed one last look, too: the portrait of Shelley by Severn that adorns the cover of volume one appears in reverse in the entry under 'Shelley'; among other minor irritations I noticed that Balzac's *Lost Illusions* is once rendered as *Lest Illusions*; and a bibliographical entry under 'Soane' gives its author's name as Dean Ptolemy, rather than Ptolemy Dean. Not dreadful: but one looks for reference books one can trust.

TIMOTHY BRITTAIN-CATLIN

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.



GERMANY'S FEROCIOUS ATLANTIC WALL ON THE FRENCH COAST HAS BEEN TRANSFORMED BY NATURE AND ART.

To commemorate the 60th anniversary of D-Day, two exhibitions of Ianthe Ruthven's moving photographs of Germany's Atlantic Wall on the French coast have been organized at the Utah Beach Museum (until 31 July) and the National Theatre, London (until 17 July). After the War, the pitiless fortresses (which so inspired Le Corbusier's béton-brut) were impossible to destroy economically, and though some have fallen down the eroded cliffs they once commanded, most remain as barns and byres. Now, the slave-built massive concrete bastions have softened and decayed under the influence of time, weather and vegetation. What were once violent intrusions into a gentle landscape are gradually being reclaimed by nature – and by local youth, who use the surfaces as backdrops for giant graffiti: sudden wild intrusions of a free society into the immemorial landscape of woods, hedges and fields. Tyranny and violence created the Atlantic Wall, but Ruthven's powerful images show rebirth and redemption through nature and art. PETER DAVEY

