THE ARCHITECTURAL REVIEW

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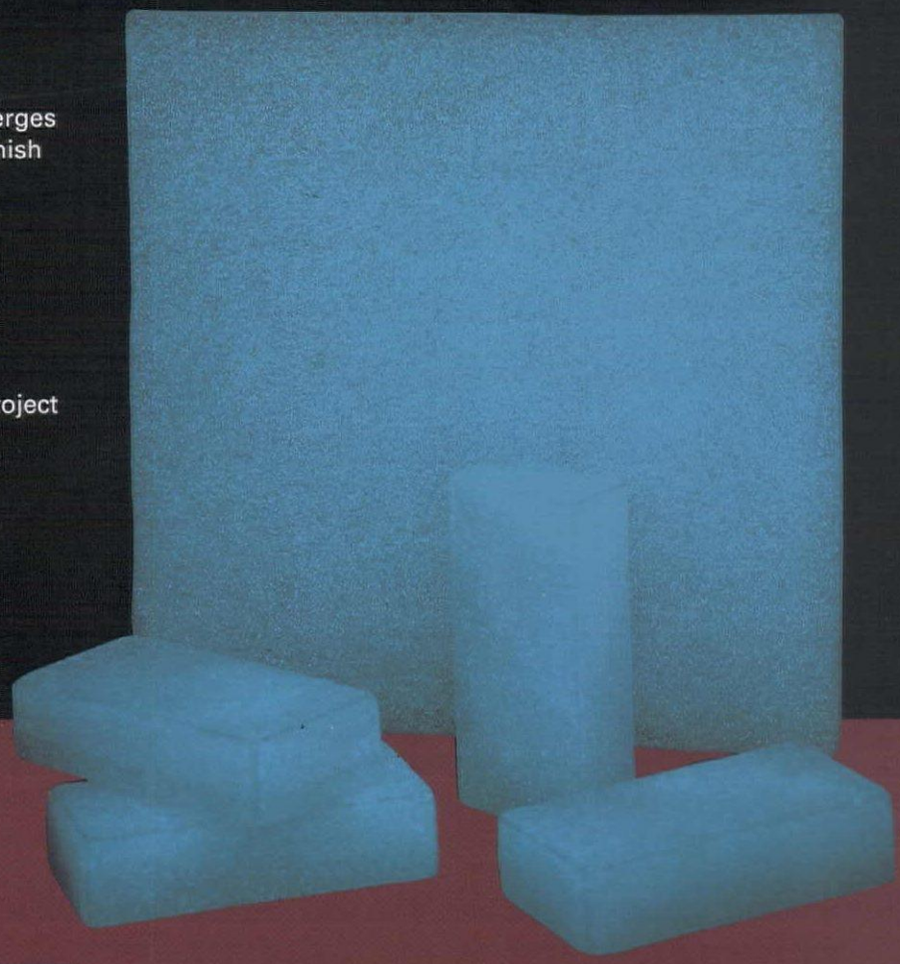
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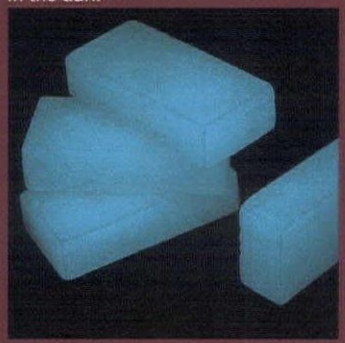
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·Recharges repeatedly when re-exposed to a light source (such as fluorescent lighting).

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In the light

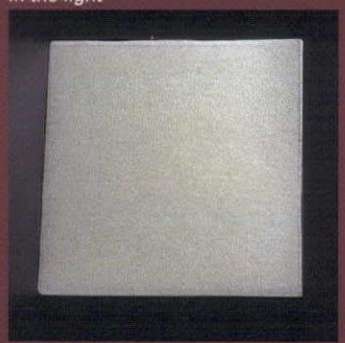


In the dark

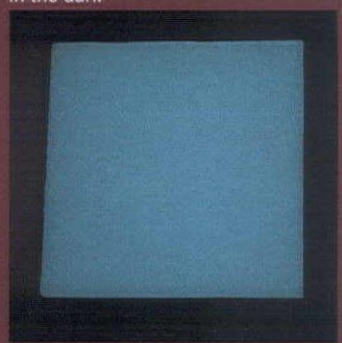


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In the light



In the dark



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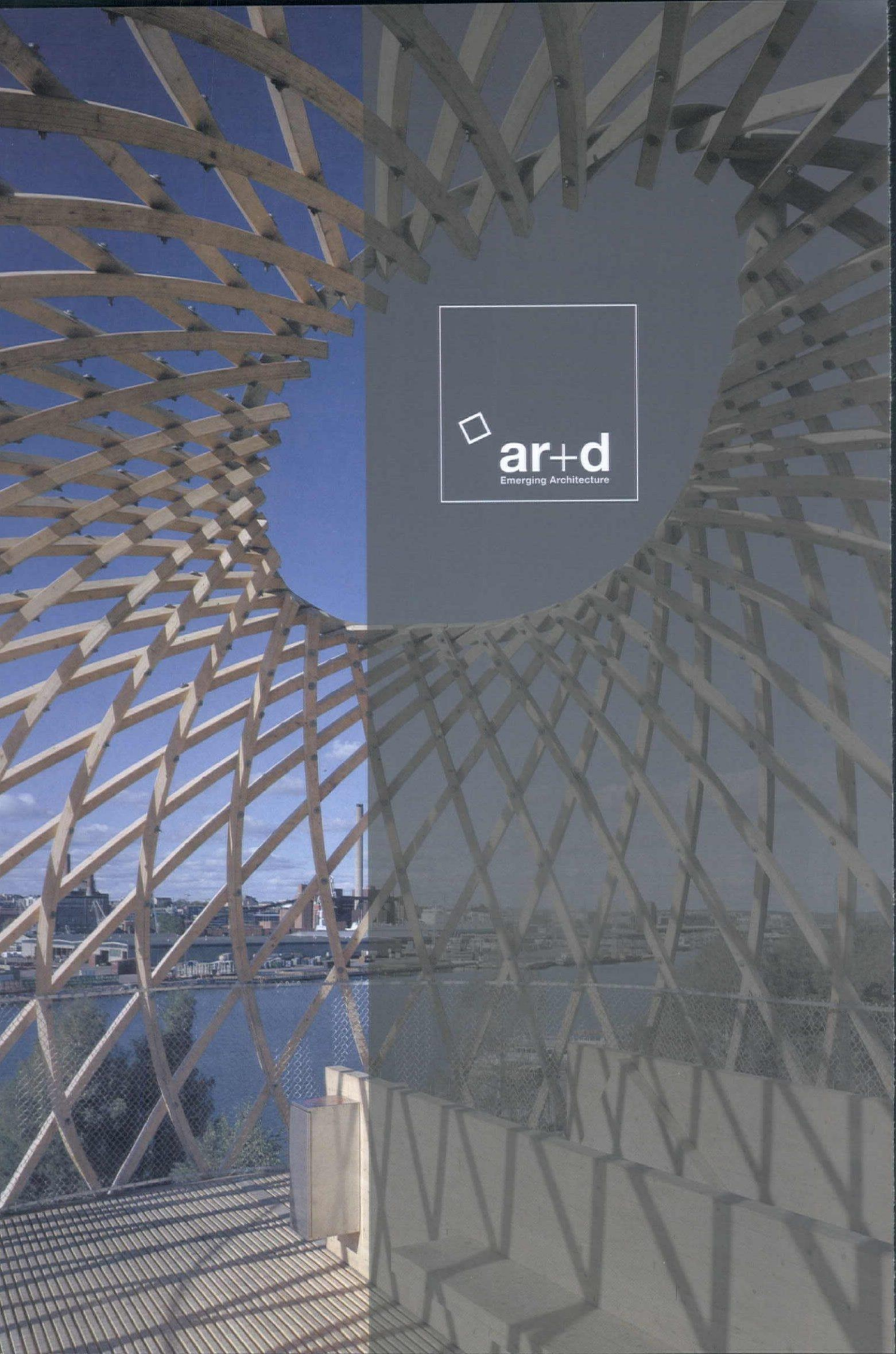
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ar+d
Emerging Architecture

The world's leading emerging architecture awards

JURY

The Jury will be:

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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 as 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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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.





* Dark Sky – The Moon has Risen

THE ARCHITECTURAL
REVIEW

IBP magazine of the year 2003

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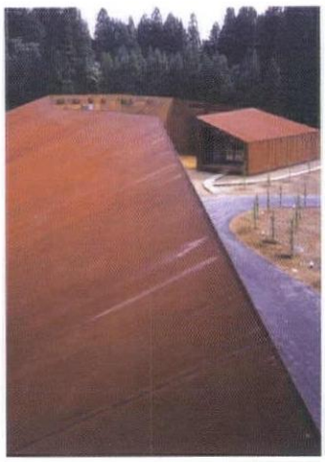
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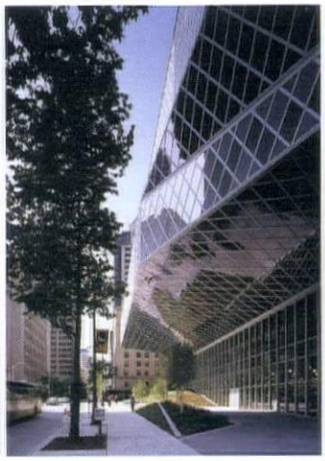
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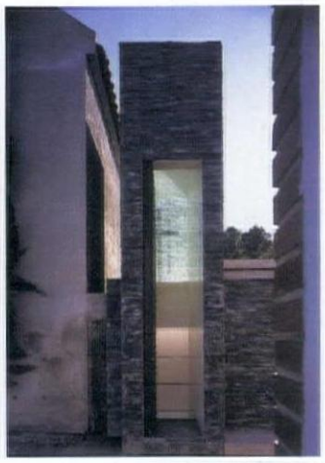
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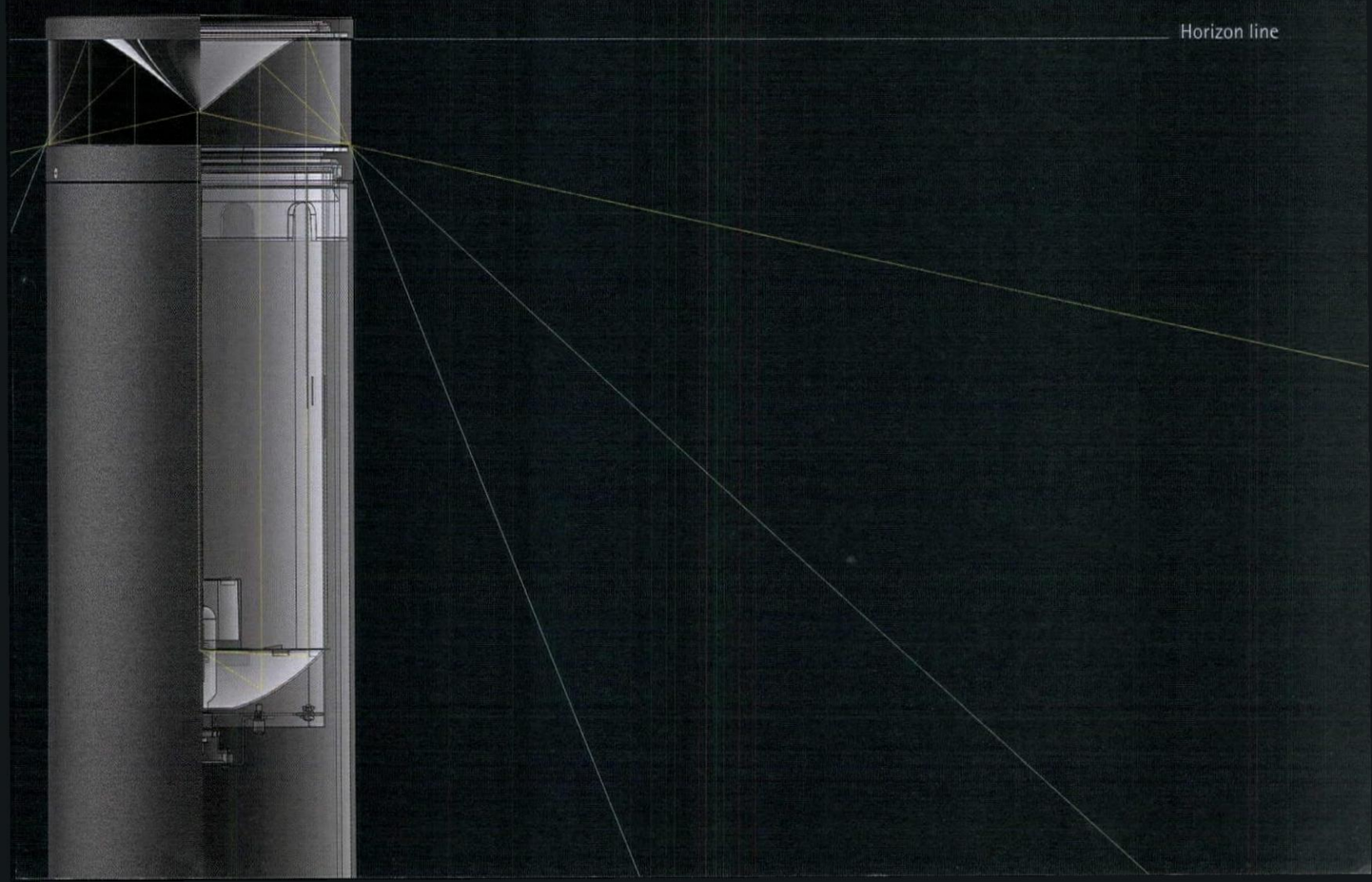
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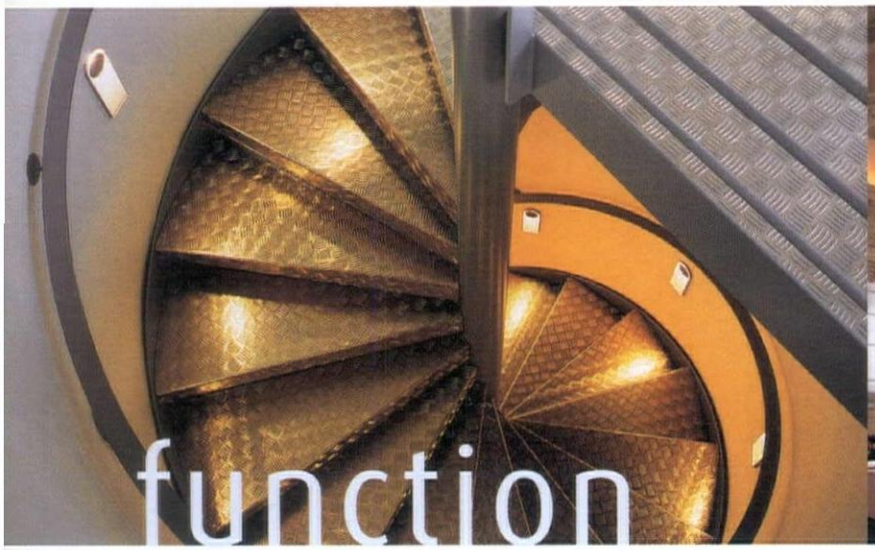
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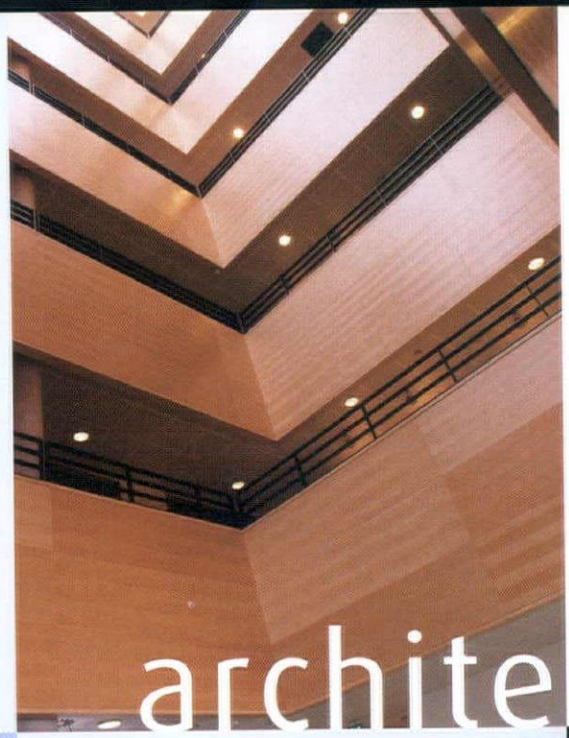


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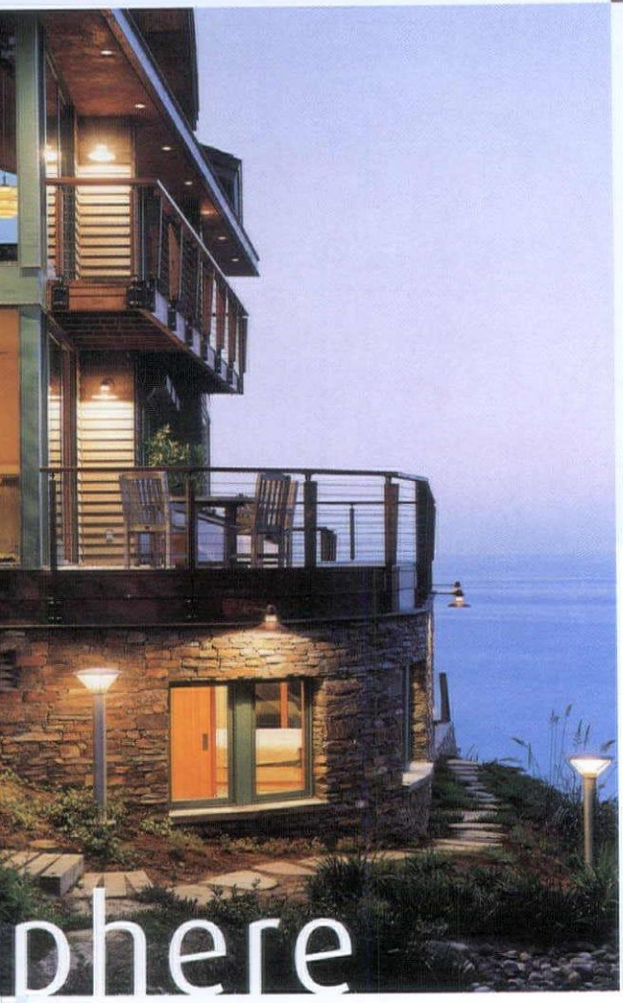




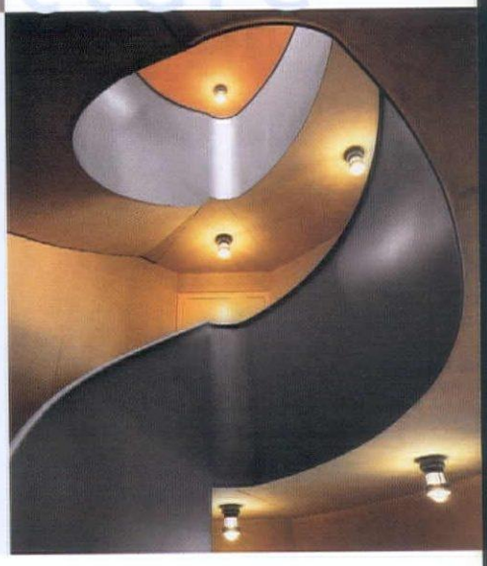
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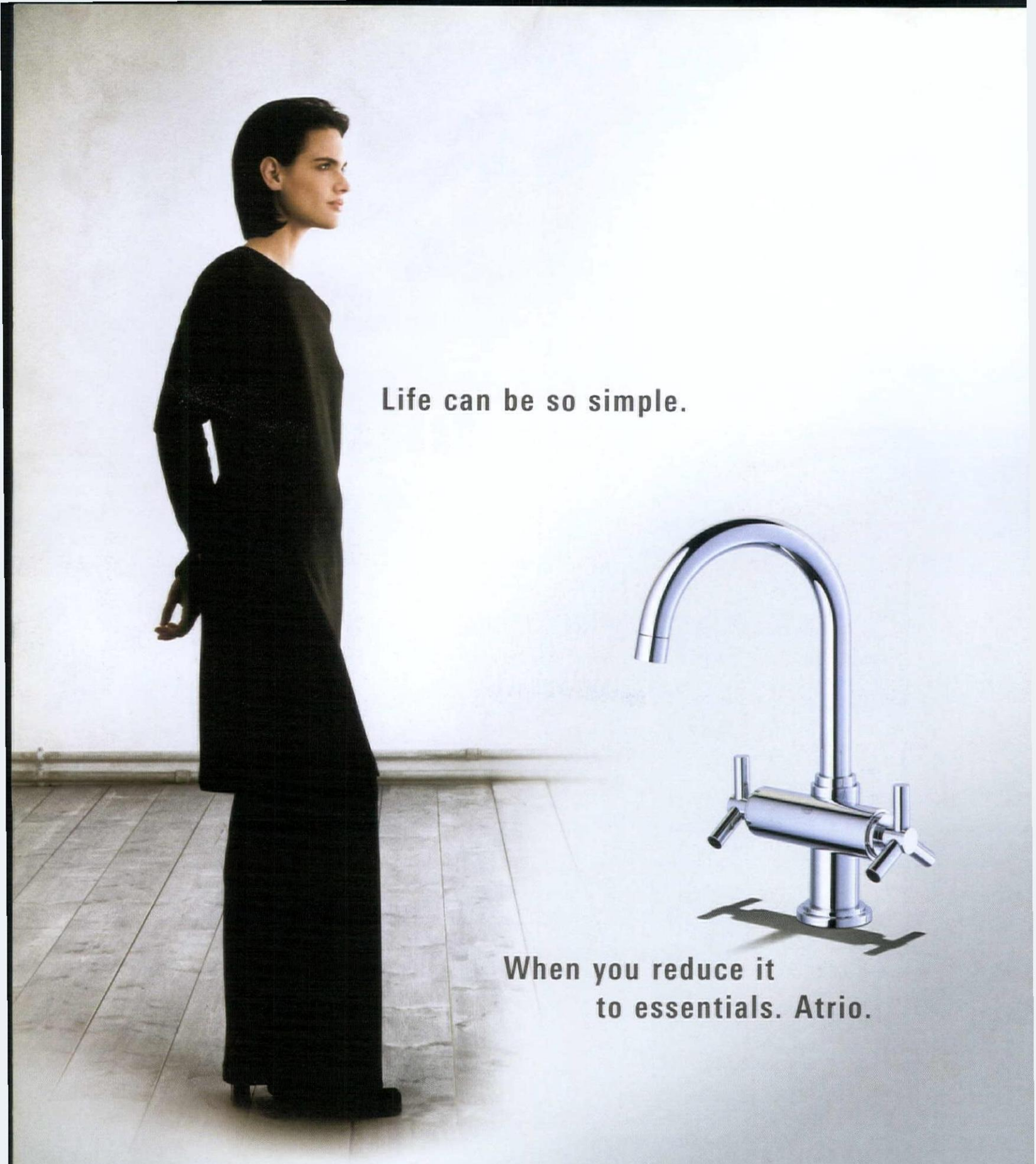
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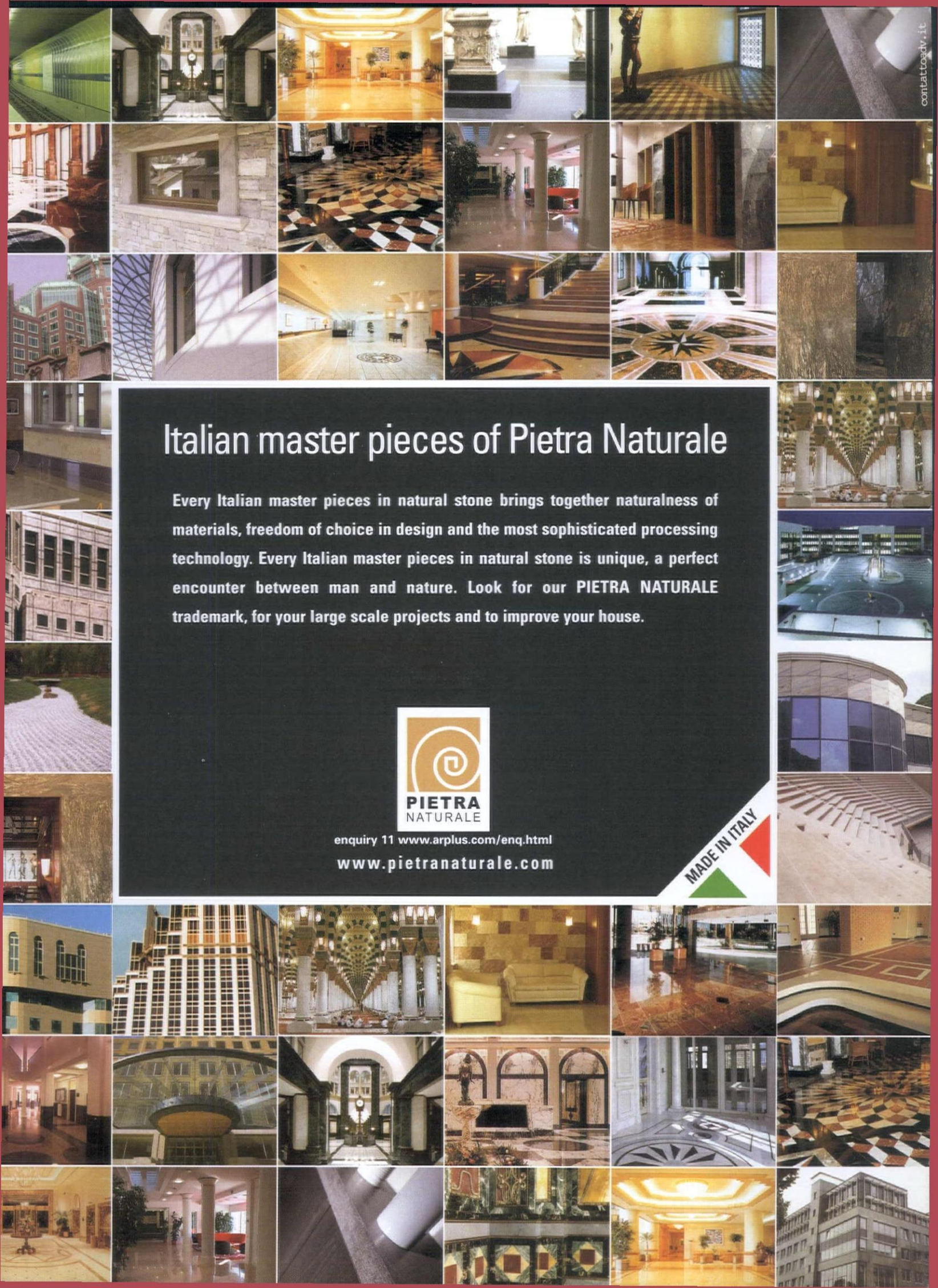


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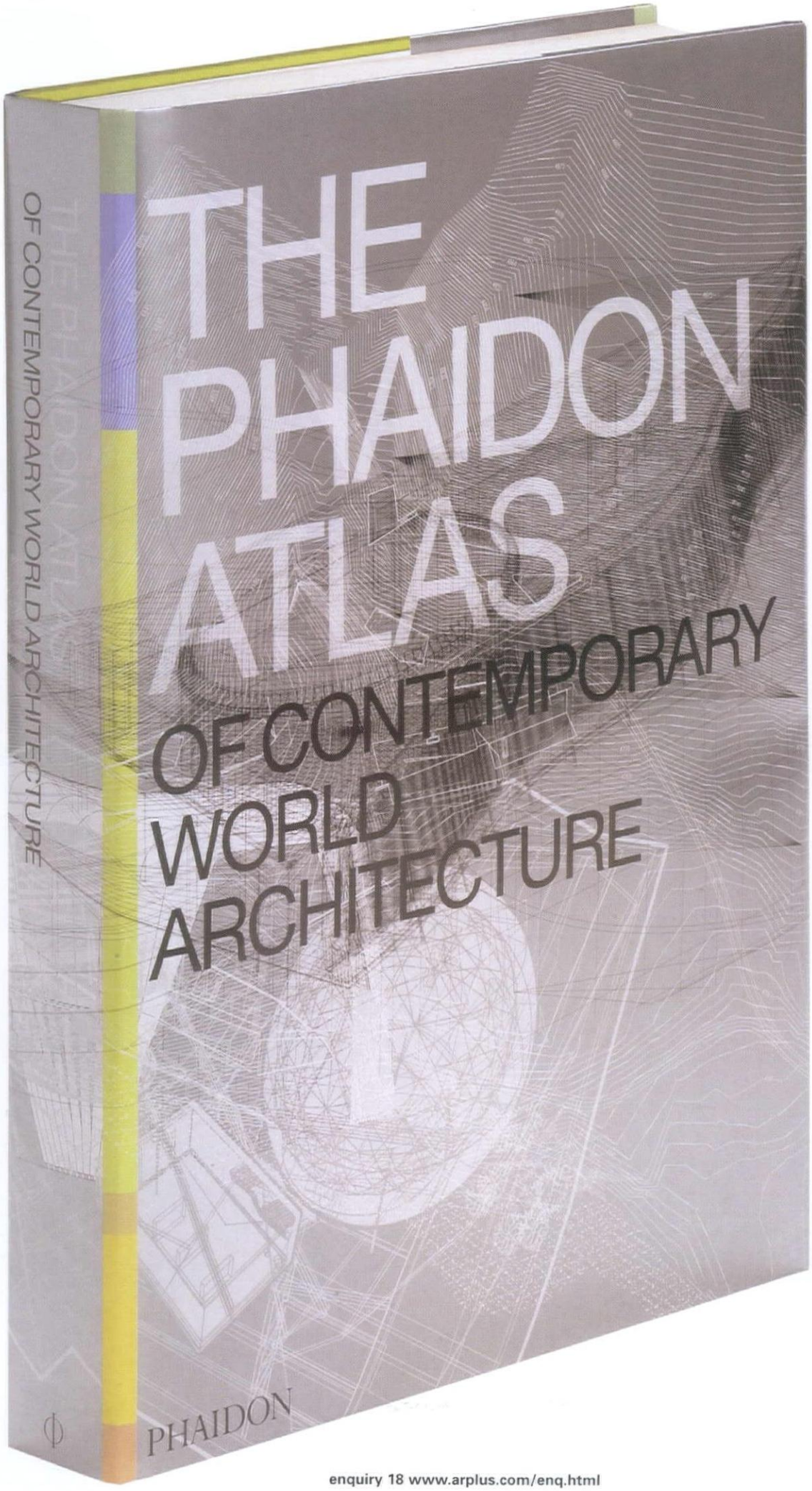
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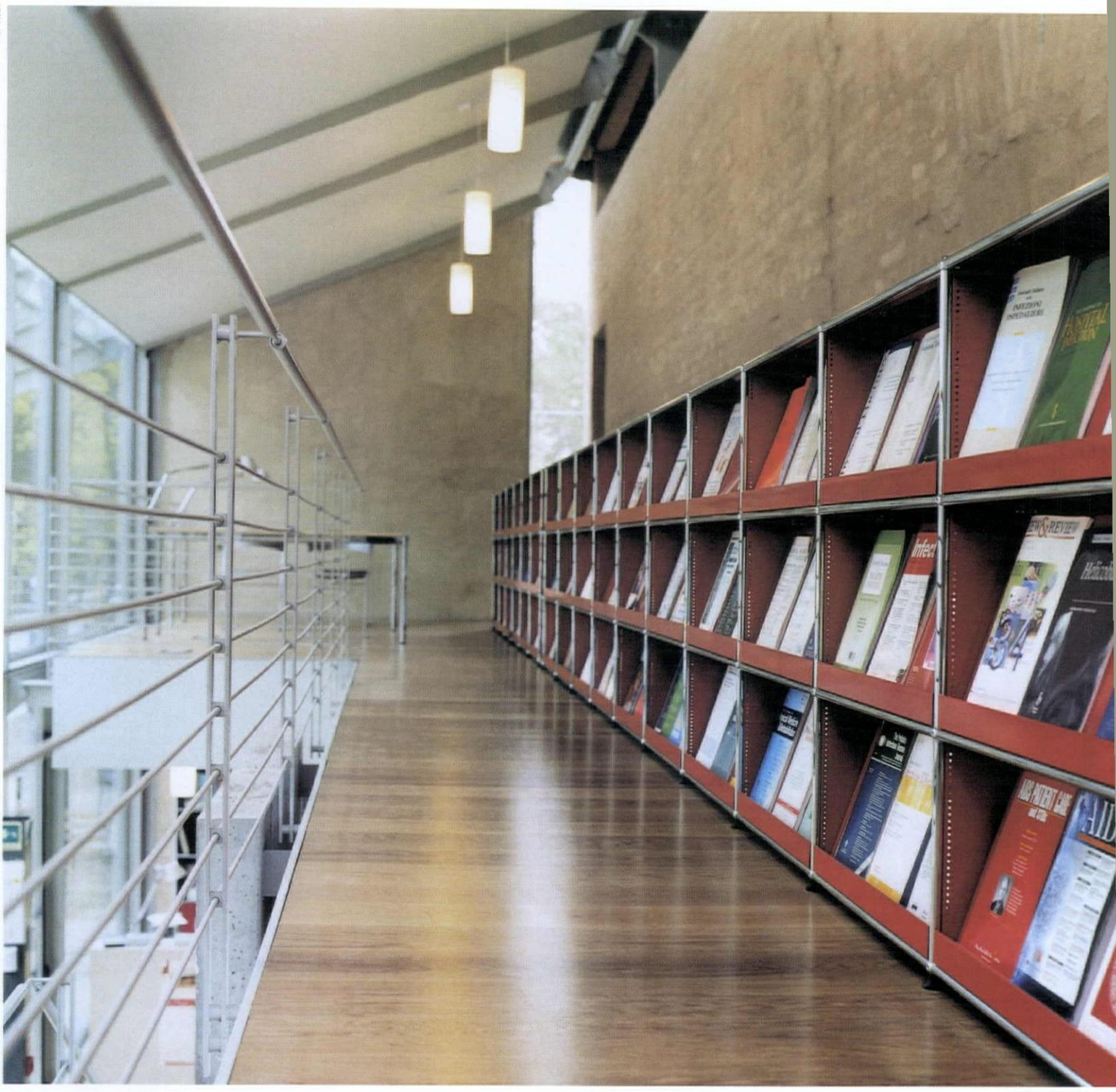
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Nordea Bank, Copenhagen. Architect: Henning Larsen Tegnestue.

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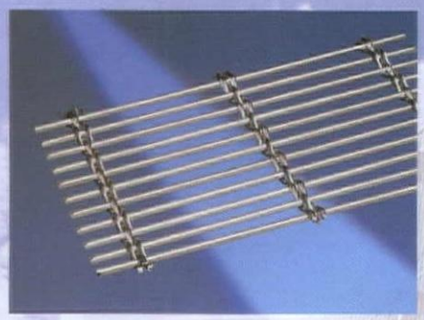
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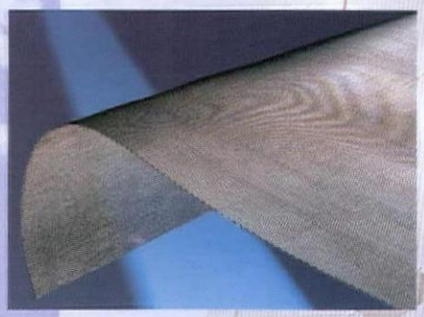
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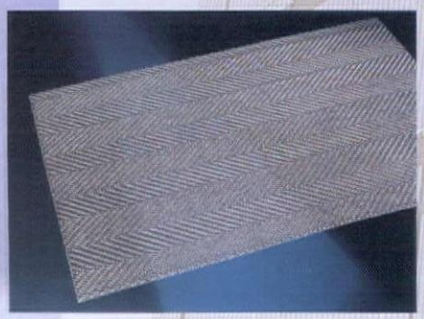
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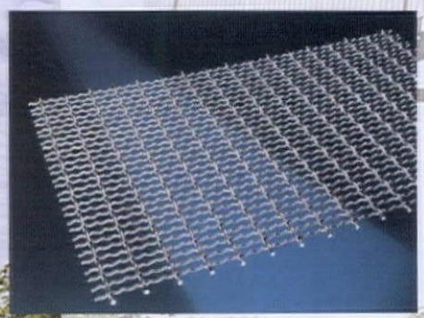
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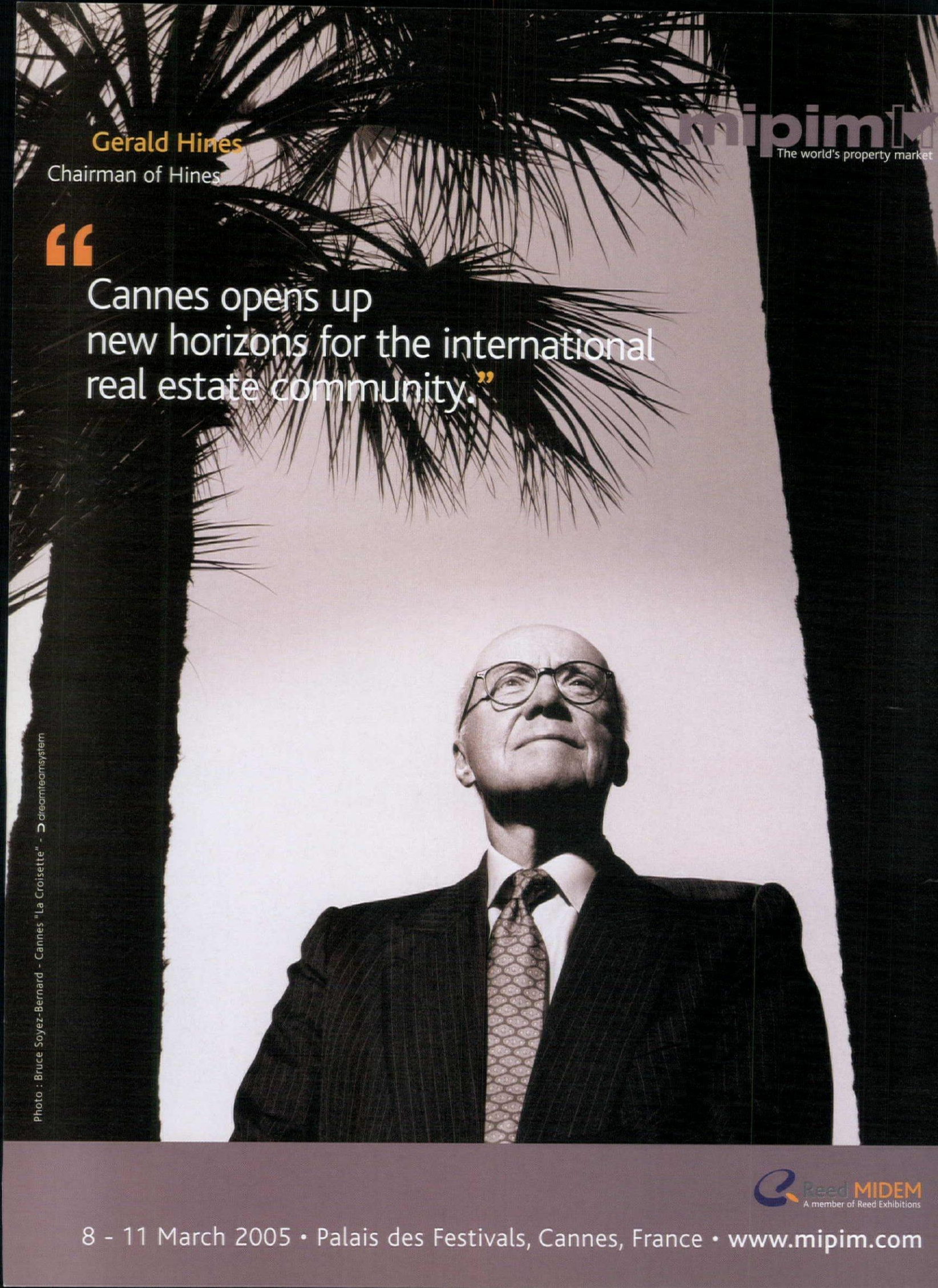
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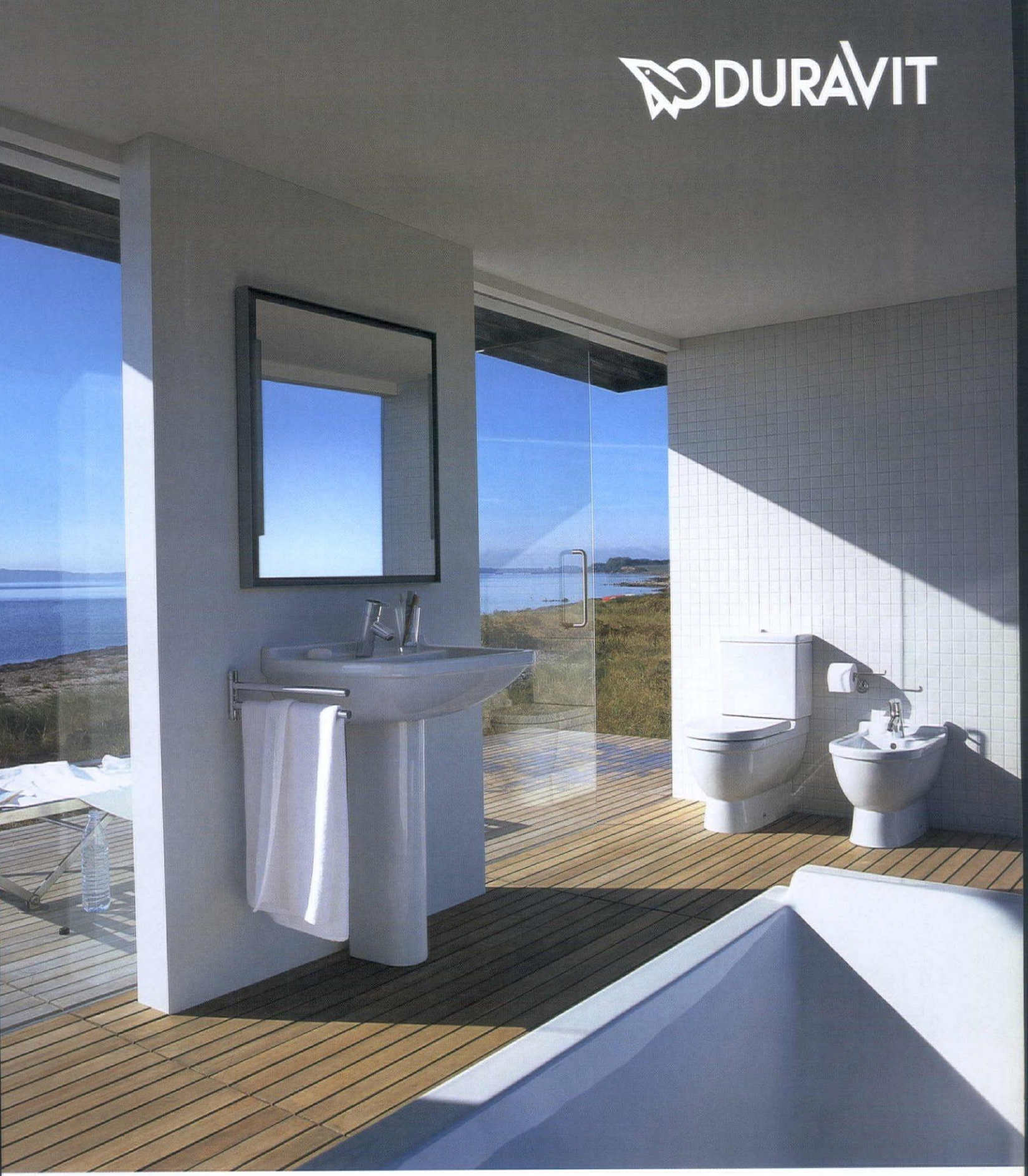
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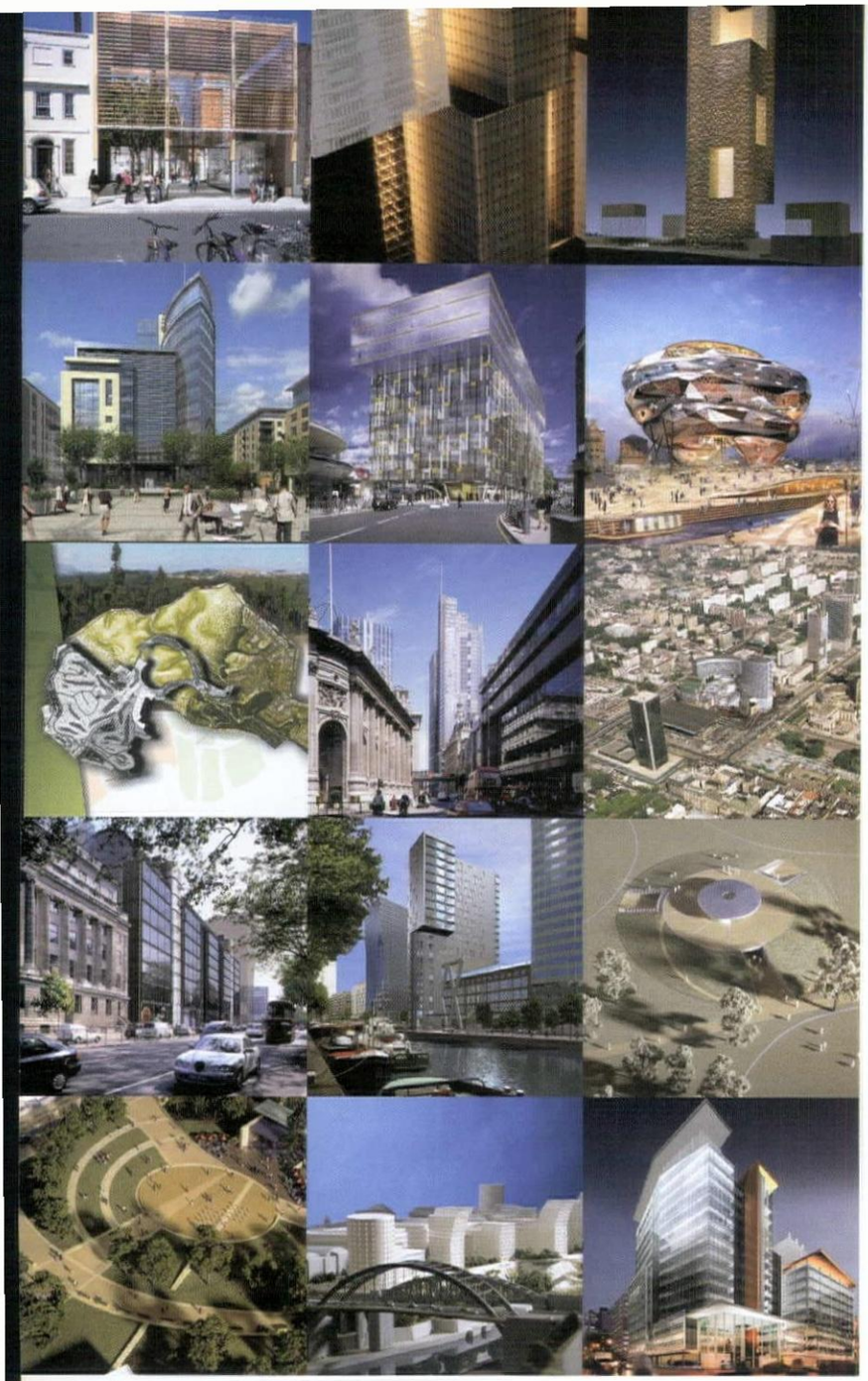
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THE ARCHITECTURAL REVIEW

MIPIM ARCHITECTURAL REVIEW FUTURE PROJECTS AWARDS 2005

MIPIM, the international property market, attracts over 15 000 delegates (the elite of the property world) to Cannes every March. For the 16th anniversary of MIPIM, the MIPIM awards are divided into two branches: the long-running MIPIM Awards for completed projects, and The Architectural Review Future Projects Awards for unbuilt work. Since its inception in the nineteenth century, The Architectural Review has always been devoted to excellence in architecture and environmental design and now invites entries to the Awards. The AR Awards are in seven categories: offices; retail and leisure; masterplanned communities; big urban projects; residential; tall buildings; and innovation for materials and technology.

There will also be a Best of Show Award.

Winning entries will be presented at Cannes. All submissions will be displayed at MIPIM and will be published in a catalogue to be given to all delegates.

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

Closing date for entries to the Architectural Review Future Projects Awards is 3 December 2004. For further information and an entry form see The Architectural Review website at www.arplus.com and www.mipim.com. Email enquiries to tina@battle-associates.co.uk

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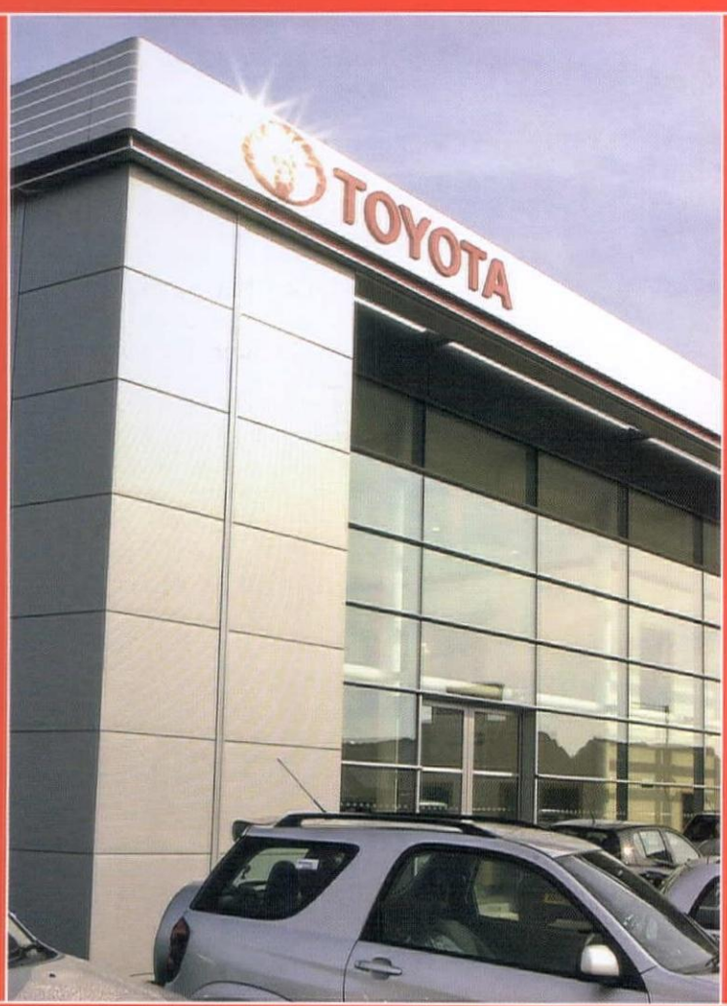


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view

TWO GERMAN ARCHITECTURES 1949-1989, THE STRANGE SIMILARITIES AND DISCREPANCIES BETWEEN THE ARCHITECTURES OF A PEOPLE TORN APART BY THE IRON CURTAIN; JØRN UTZON AT THE LOUISIANA – MASTER RECOGNIZED IN OWN COUNTRY; AR+ D; GROUNDLINES V SKYLINES; NEW AWARD FOR DEVELOPING ARCHITECTURE.

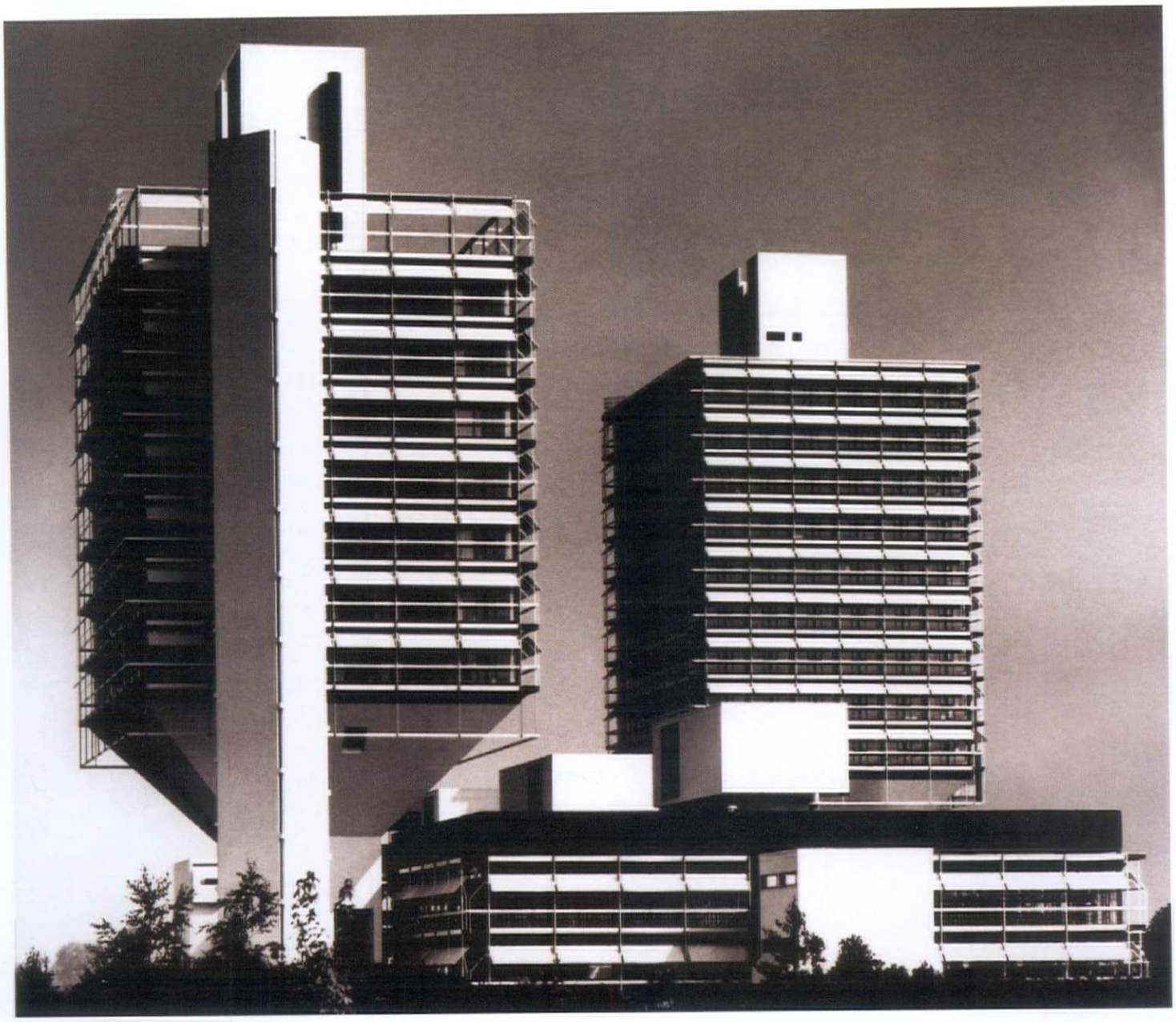
TWO GERMANYS, ONE ARCHITECTURE

German reunification did not mark the end of the Cold War for the former citizens of the West German Federal Republic and East German Democratic Republic. Their prejudiced ideological view of each other lingered on. It has taken 15 years for the former combatants to discover what unified, rather than divided, their two architectures. Why so long? Political sensitivities and power skirmishes lie at the root of the answer. The West denounced the East as a desert of slab blocks, shabby, inferior and authoritarian, and feared a 'rehabilitation' of the rigorous social agenda. As if the defeat of a socialist ideal was not enough any remaining traces had to be kicked over. The East, as loser, feared being condemned by a triumphant capitalism to the dustbin of history. As it turns out, neither side need have been afraid of the outcome. Though the title of this new exhibition flirts with the idea of schism, the truth is more banal. There was no outward difference.

East and West set out on divergent missions, but, while they focused on different aspects of the architectural brief and served different clients, their manifestos and Modernist theories sprang from the same sources. The East aimed to do away with design hierarchy, redefine solidarity between people and make functions transparent. To begin with, the East's strict weeding out of National Socialist-contaminated personalities left few practising architects. On the other hand, returning émigrés such as Mart Stam, Otto Haesler and architects from the studios of Le Corbusier, Pieter Oud, or Karel Kotas (who had built in the USSR, Turkey, China, US and Britain) had far more experience. During his first visit to the East in 1961, Aldo Rossi proclaimed it 'a test bed for the struggle against a capitalist organization of society'. He applauded the



Kindergarten 'Buratino' in Halle-Neustadt, 1968 by Erich Hauschild, manifesting the East's social mission. Photograph: Gerald Grosse.



Olivetti Administration Centre in Frankfurt-am-Main, 1972 by Egon Eiermann, architecture in the service of Western capitalism. Photograph: Horstheinz Neuendorff.

East for embedding residential areas into city centres and wanted to abolish zoning. In the West, paradoxically, zoning laws were the last line of defence against the egotistical urges of private landowners.

During their research, historians Simone Hain (East) and Hartmut Frank (West), fought against taboos in thinking and strove to present facts. A chronological order was meaningless and would have led to prejudiced comparisons. Segregating East and West would have prevented surprising discoveries. Finally, 22 projects were divided according to function. Egon Eiermann's Olivetti Centre in Frankfurt am Main (1972) is set against Roland Kluge/Günter Hauptmann's offices for the VEB Wohnungsbaukominates in Karl Marx Stadt (1963), and Erich Hauschild's kindergarten in the new suburb Halle-Neustadt (1968) is in the same category as Hans Scharoun's Geschwister-Scholl senior school in Lünen (1962). International exhibitions and one-off flagship projects featured new concepts, independent of opportunities or means to build on a wider scale. West Berlin's Interbau (1957) and IBA (1984) highlighted international names and a new generation of postwar German architects. Hermann Henselmann's and Richard Paulick's Stalinallee was a showpiece of social housing and amenities in the face of scarce resources. International Futurist ideas did not pass unheeded either. Ulrich Müther's life-saving station on the Eastern Island of Rügen was one of the few '60s space-age visions to be actually built. Megapolis scale centres and experimental structural systems, from Frei Otto cables and nets, to Ulrich Müther and Gerhard Lehmann's concrete shell hyperbolic paraboloids, show an equal enthusiasm for the Modernist zeitgeist regardless of political ideology.

For East German examples, the research process was, in some cases, a race against time. Seminal buildings have been demolished in the post-1989 buy out and closing of the East's industrial base. Eyewitnesses are fast disappearing. Archival institutions have been closed or down-sized resulting in a shortage of qualified people to sift through the accumulated documentation of half a century. In contrast, there is no shortage of publications on Western architectural development.

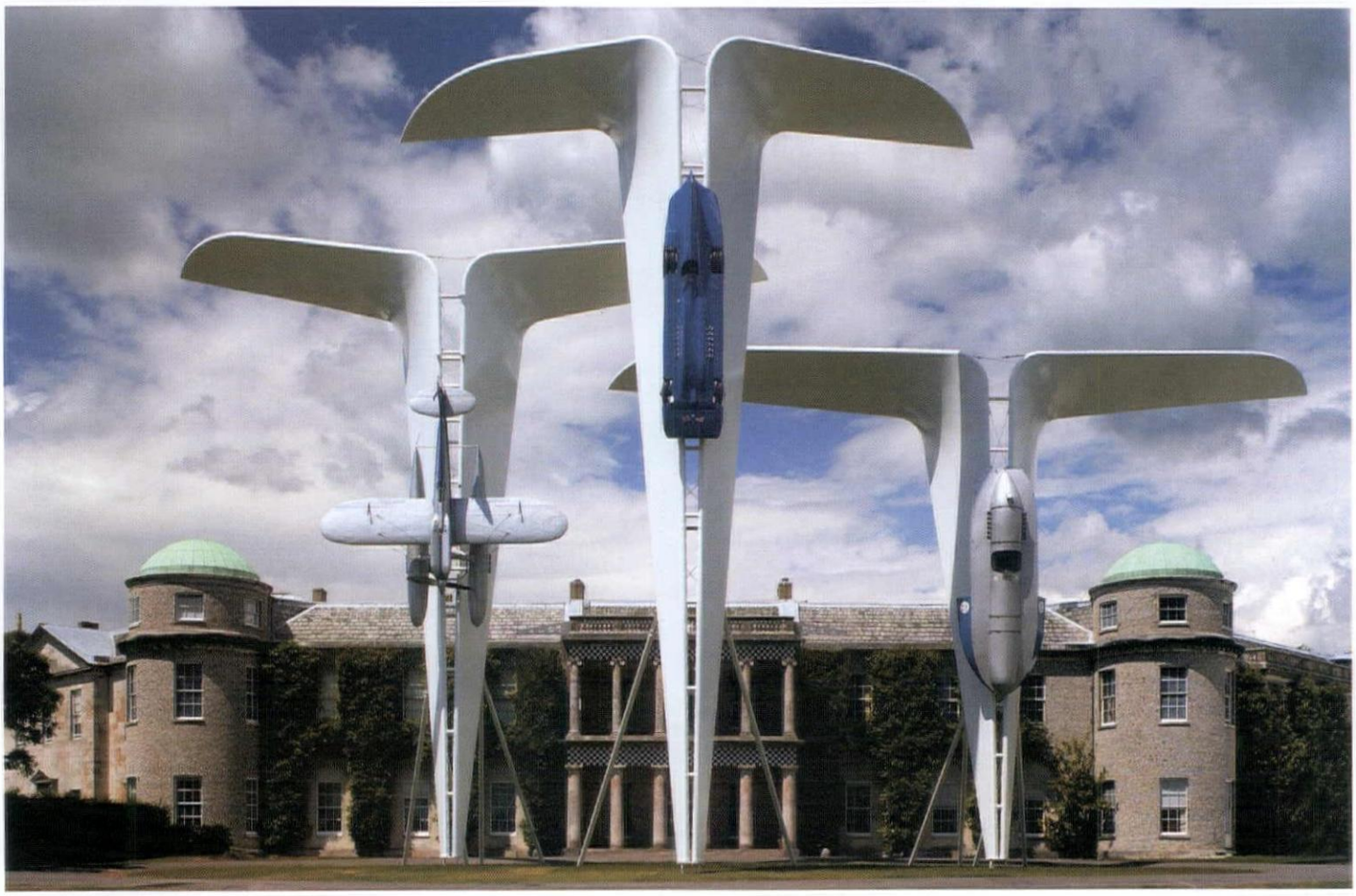
Now, since all the original fears in mounting this exhibition proved groundless, Germany is sponsoring a 12-year global tour with a travelling salesman's suitcase of transportable, silk-screened images on anodized aluminium panels, presenting architecture as cultural treasure, marketing event, and exportable product. It is especially encouraging in the dark days of Germany's economic stagnation and unemployment that its government is still batting for architecture. LAYLA DAWSON

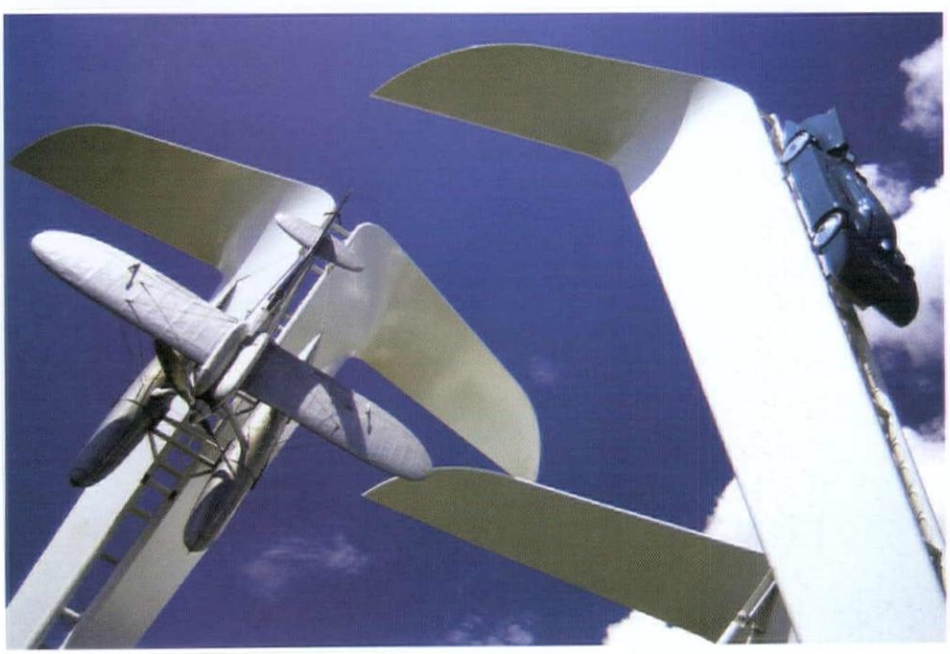
Two German Architectures 1949-1989, *Kunsthaus, Hamburg. 12 year global touring exhibition. Catalogue with essays by Simone Hain, Hartmut Frank, Marco De Michelis available in English or German. Further information: info@kunsthaushamburg.de*

... ON THE THIRD DAY, THEY ROSE AGAIN

Despite the subtle biblical association, there was nothing morbid about this year's Festival of Speed sculpture at Goodwood. In recognition of Rolls Royce's centenary, Malcolm Campbell's Bluebird car (1935) and K4 boat (an exacting replica of the 1939 original), and Flt Lt L. R. 'Batchy' Atcherley's Supermarine sea-plane (1929) were suspended 30m above the Goodwood House lawn. Designed by artist Gerry Judah, with engineers Atelier One, three winged structures subtly reinterpreted the elegant lines of the Spirit of Ecstasy. As the eighth installation by Judah, and as described by project engineer Chris Brown, the principal challenge of this spectacular series has been achieving a lightness of touch with minimum impact on the grounds of this fine stately home. For more information visit *www.judah.co.uk* and *www.atelierone.com*.

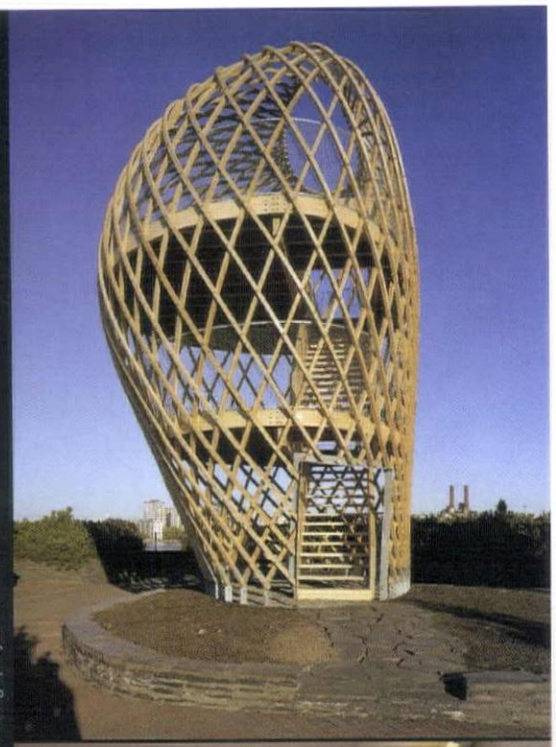
ROB GREGORY



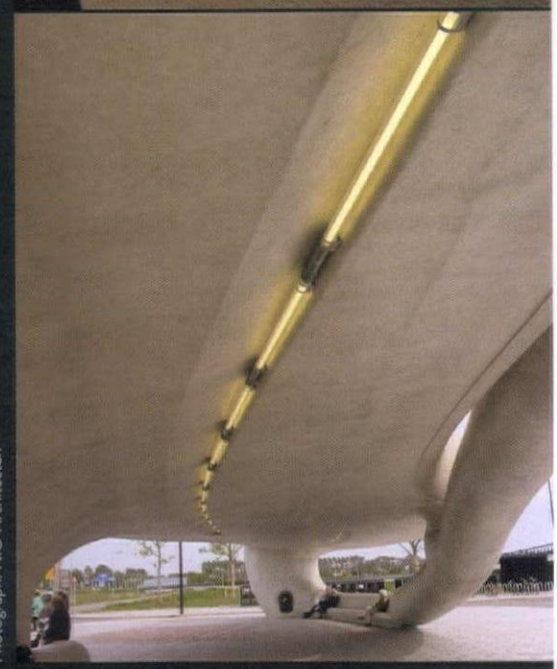




Photographs: Gerry Judah



Photograph: Jussi Tiainen



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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 invited.

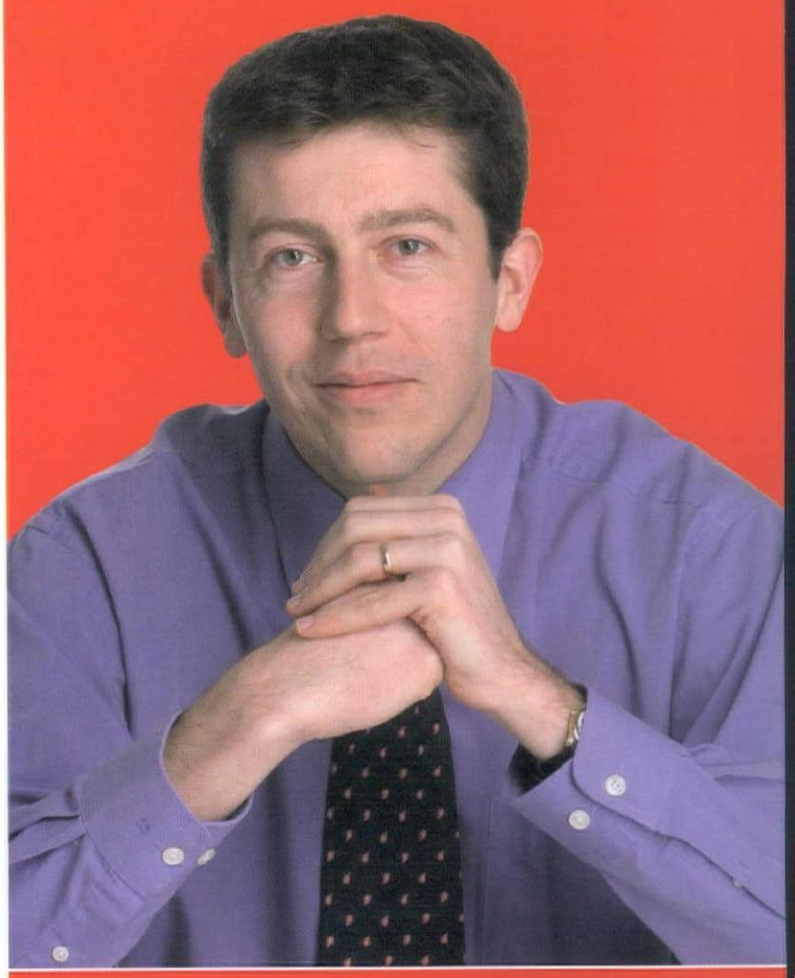
Inaugurated in 1999, the ar+d emerging architecture award was conceived by the AR and d line, and is now supported by Buro Happold, the international multi-disciplinary consulting engineers and Grohe Water Technology. It is the best award for young architects in the world and has £10 000 prize money.

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.

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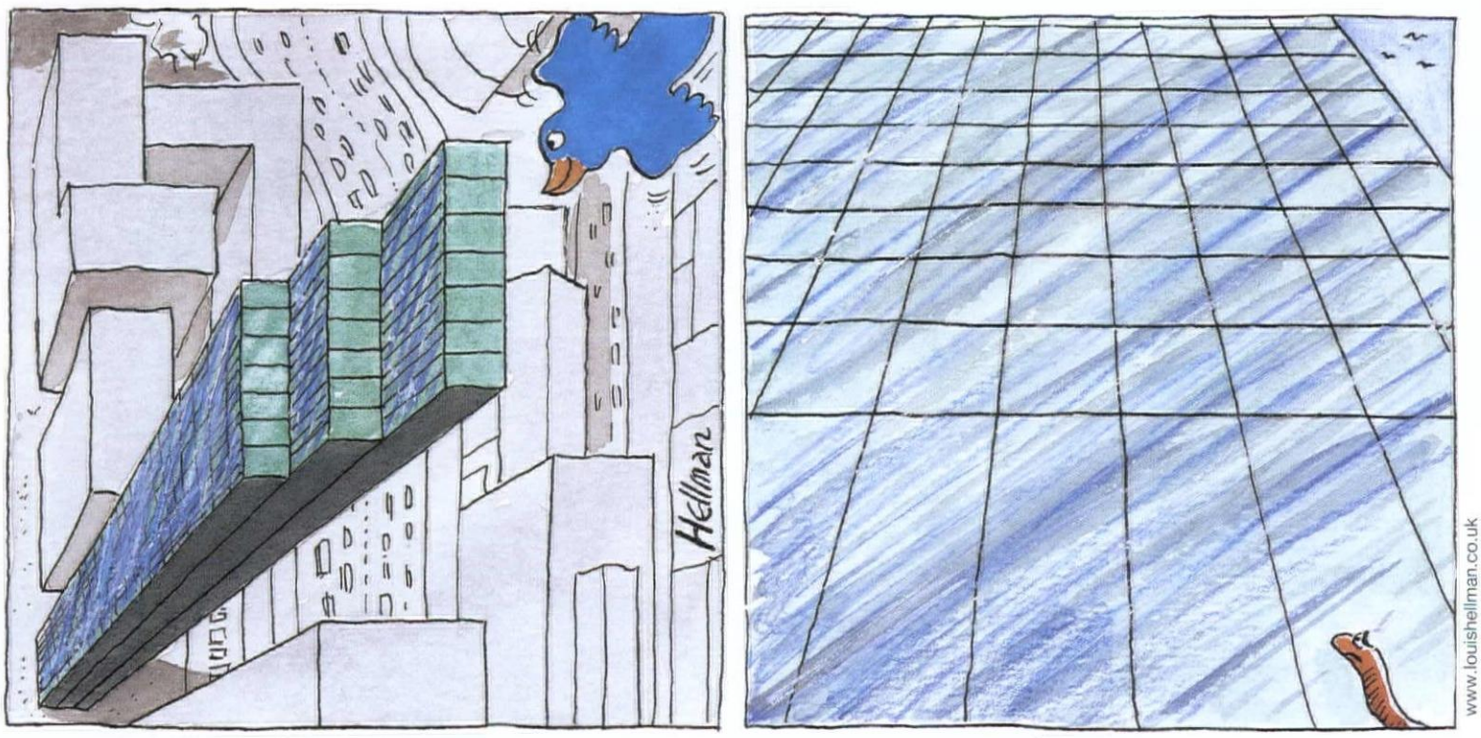


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BIRD'S EYE VIEW

WORM'S EYE VIEW

WHAT GOES UP, MUST COME DOWN.

In a recent debate, Groundlines v Skylines, hosted by London-based land planning consultants, Lovejoy, 90 key industry members met to discuss the relationship between the City of London's skyline and its often forgotten groundlines. Despite being held at the top of Foster's 30 St Mary Axe, within one of the most prominent and spectacular vantage points in the city, the key question was as clear as the strictly privatized view was revealing: should our cities be designed from the top, down, or from the bottom, up? Chaired by Lovejoys' David Blackwood Murray, four witnesses made their cases:

Planner: Peter Rees – City Corporation

With his back turned to Canary Wharf, Peter Rees welcomed delegates to cloud nine. His cloud nine, 150m above the City that he helped shape. As City Planning Officer for the Corporation of London since 1987, directing the Department of Planning & Transportation and supervising the preparation and approval of planning policies, Rees has had first hand experience negotiating with developers on many major City planning applications. Proud of what has been achieved, the City exodus he claimed has seen an about-turn. While historically people grew tired of the City, and went east – first to the soulless, charmless Canary Wharf, and then further afield, 'Bangalore, even Shanghai' – now the City is being revived. People want to move in, and with process industries fleeing – 'let them go' – space is now being freed up to make room for a new form of creativity. Recalling the genesis of Lloyd's of London, which apparently emerged from the coffee-house culture of its day, Rees emphasized the need to make places where the exchange of ideas between people could once more become the force that drives the City, calling for the public realm to rise up, to retrofit the reclaimed residual spaces, allowing groundlines to produce new public places, served by overflow offices.

Developer: Bob de Barr – Land Securities

Bob de Barr's self-declared role in this debate was to bring the discussion back down to earth, and to remind us of the fundamental issues; shareholder returns and the need to respond to commercial demands. Responsible in part for several public developments, such as Birmingham's revamped Bull Ring (Outrage, AR October 2003) and Bristol's emerging city gateway project, de Barr's questions focused on how we could accurately measure success within the public realm: can good design ever actually create demand? How do you accurately quantify value and quality beyond simply measuring foot-fall and the money taken through tills? And once the ribbon is cut, who should pay for the ongoing management of these so-called public realm developments? Good design, he concluded could only create demand if integration and adjacencies combine to significantly raise investment appeal.

User: Jay Merrick – *The Independent*

As architectural correspondent for *The Independent* newspaper, Jay Merrick elected to speak on behalf of city users; those people who, with their feet firmly on the ground, want to know where they are. People who, when they are looking up to the sky through increasingly tall streets, want to feel that they belong. Not suggesting any specific approach to development, his concerns focused on understanding how architecture acts on people, and how they act on it. Do people really scrutinize their environment? Do the tens of thousands of people who walk across London Bridge every day appreciate their surroundings, or are they preoccupied with money, pensions, cars and holidays? Are they aware of how spaces create alienation? 'perhaps', he suggested, 'architecture doesn't matter'. Asking how should towers meet the ground, Merrick stated that towers and transport hubs are more than plugs and sockets. Is it any wonder that so many buildings fail to engage with the street when they are as hermetic at the base as they are in the sky?

Architect: Rafael Viñoly

Viñoly, unsurprisingly, was quick to talk about scale, stating graciously that the City didn't have any genuine skyscrapers. London, in comparison to America, and Viñoly's New York base, is a long way from having what Merrick referred to as Super-Towers. The concern should therefore be made more specific to the context. Towers, he explained, regardless of their height had to act as a trinity: as artistic objects to be contemplated, as

urban mechanisms that successfully plug into their city context, and as self-contained systems that are sustainable and functional in themselves. Even the iconic Chrysler building had only two out of three, being he stated, practically unviable for the past 65 years. Viñoly's advice to the City would be therefore to invest in its infrastructure. If it was to ever realize its apparent ambition to become truly high-rise and high-density, it would need to think ahead, recalling the example set by New York's sewer system built, he said, 120 times larger than necessary.

Land security / sky security

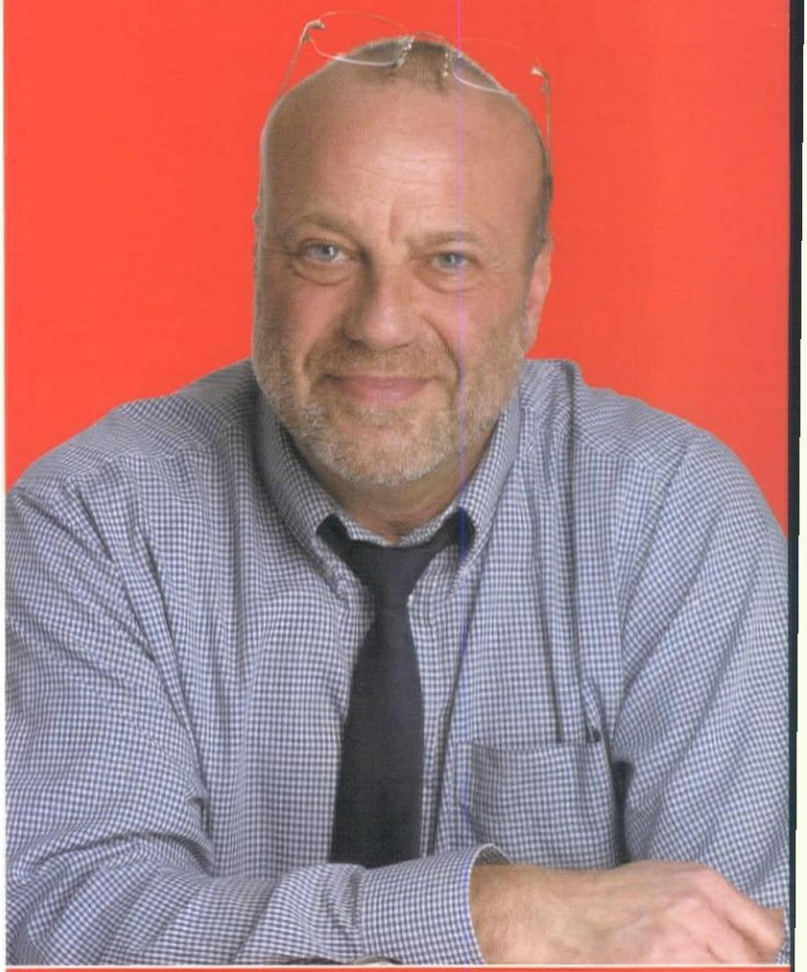
In the frustratingly short following discussion – that failed to mature into a discernible debate – it came as little surprise that the comments focused on the public realm as the critical issue. Leaving aside the many pertinent issues regarding icons and the skyline (such as Robert Tavernor's essay, AR April 2004), where the image of the city as a picturesque phenomenon is often held in abstract isolation, it is now time to consider how towers relate to the city's sustained evolution on the street. In today's city, a protected view through a hedge somewhere in Richmond Park hardly seems relevant to a tower's impact on its local neighbourhood. So, while clusters are resolving themselves around strategic view corridors, rather than necessarily being where they meaningfully relate to what's on the ground, are people in the city prepared to fight as hard as Richmond's Royal Parks posse to improve the quality of their public realm? Or is the right to roam through beautiful public places solely a parkland pastime?

As astutely noted by Rab Bennetts (Bennetts Associates), the city's rush to reach for the sky seems to reflect an emerging condition of urban insecurity, as building high minimizes developer's responsibility to the public realm. Echoing de Barrs' recognition of the difficulty to measure quality in the public realm, building towers offers a mechanism to develop big impact buildings with little integration with the dreaded public realm below. But, the inverse should actually be the case. Is there not a positive way for groundlines and skylines to work together? Towers are not just iconic objects – all shock and awe. Like any building, towers must be rooted in their locale, and the effort that goes into the consideration of the skyline should also be applied to the design and integration on the groundline. Could there be an urban crock of gold at the end of every tower? Instead of being brought in as cynical anchor schemes to sex-up rotten developments, towers should only be built in places where beacons are deserved. Places where people would like to be drawn to. Perhaps, even, from the distant Richmond Hill?

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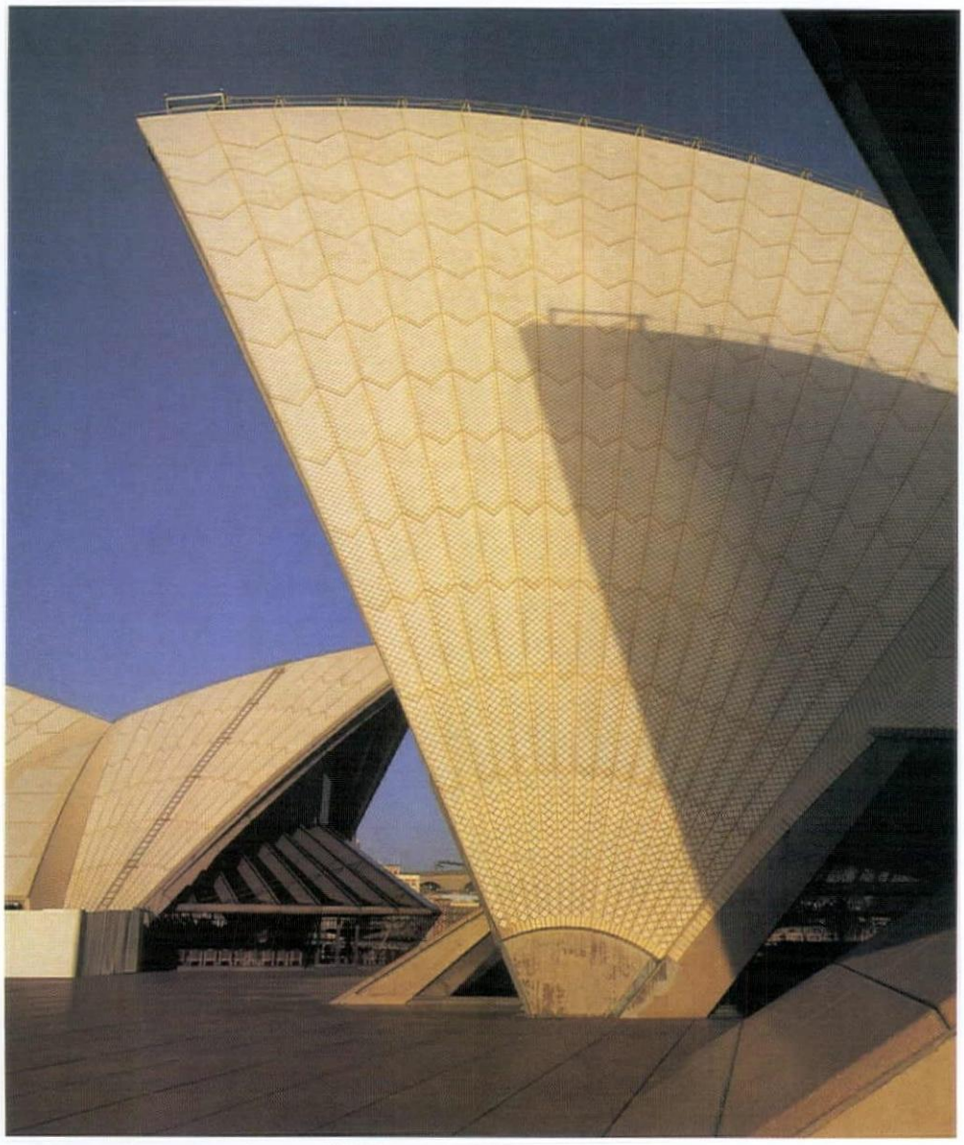


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Utzon's iconic Sydney Opera House – exhibition at Louisiana reviews his life's work. Photograph: Anthony Browell.

THE ARCHITECT'S UNIVERSE

An ambitious exhibition on the work of Danish architect Jørn Utzon has opened at the Louisiana Museum of Modern Art, providing the first major retrospective of the career of this reticent giant of Modernism. Utzon's collaboration with this project, and the assistance of his architect son Jan, have resulted in an exhibition which has an unusually personal character for its subject: for Utzon's great age – he is now in his mid-eighties – has allowed him the satisfaction, shared perhaps only with Oscar Niemeyer, of seeing his own work come back into fashion again with people some fifty years younger than himself.

The exhibition is ambitious because it is arranged thematically around a number of ideas, not necessarily related to one another, which Utzon has chosen himself: his interest in platforms and floating roofs, inspired by the built plateaux of the Maya people; the modular and the additive; the organic; and what curator Kjeld Kjeldsen calls 'human architecture', which in fact is the architecture of the effects of light described and reinterpreted through the eye of the architect as a very human and touchingly humble observer. In each section a project or two is presented to exemplify a particular idea or approach. Considerable space is devoted to the Sydney Opera House, including some reference to the 'Design Principles' that Utzon has prepared for the future life of the building following his rapprochement over the last five years with the current regime there. Tying all these together is 'Clouds', Pi Michael's filmed interview with Utzon made for Danish television in 1994, which is screened throughout the exhibition.

This approach is not without its problems: the lack of any chronology in the arrangement of the projects (which begin with Utzon's Majorcan houses and end with the Opera House), and the almost total absence of any plans, is sometimes disconcerting and is liable to throw up surprises, such as when an astonishingly organic competition project for a crematorium of 1945 suddenly crops up towards the end. A visit requires considerable concentration on the part of the visitor, and yet, of course, that is no bad thing in itself. Utzon, the son of a North Jutland shipwright and married into a religious family, is a complicated character and deserves both time and effort from the rest of us. His compatriots seem sometimes to have been puzzled by the emotional character of his designs which are so far from the 'Danish' orthogonalisms of an Arne Jacobsen: views of the undulating roof of his Bagsværd church are presented here beside his ecstatic exclamation inspired by a sudden opening of the clouds above a Hawaiian beach: Tak for alt hvad du har givet, 'thank you for all you have given'.

Rather than a catalogue, articles from the *Louisiana Magasin* and a special edition of the *Louisiana Revy* accompany the exhibition: there is in the latter a gnomic piece of outstanding density by Kenneth Frampton, but also useful contributions by others, including Merete Ahnfeldt-Mollerup, Richard Weston, Michael Asgaard Andersen, and Françoise Fromonot.

TIMOTHY BRITTAIN-CATLIN

Jørn Utzon. The Architect's Universe, *Louisiana Museum of Modern Art, Humlebæk, Denmark, 2 April–29 August 2004*

CITYSCAPE AR AWARDS

The Architectural Review is joining Cityscape of Dubai to promote the inaugural Cityscape Architectural Review Awards. The awards are for excellence in architecture in the developing world and are for both finished buildings and uncompleted projects. They will be offered in six categories: commercial, residential, leisure, masterplanning, mixed use and community work (including religious and public buildings). A special award will be given to the completed scheme that best demonstrates imagination on environmental issues.

The jury will be George Ferguson (president of the RIBA), Suha Özkan (Director General of the Aga Khan Award for Architecture), Ali Shuaibi (Saudi Arabia), Ken Yeang (Malaysia), Raj Rewal (India) and Peter Davey (Editor, The Architectural Review). Entries (on a maximum of two A2 boards) should reach IIR Exhibitions, PO Box 21743, Dubai by 31 October. The awards will be presented at a ceremony in Dubai on 29 November. Sponsors are Dorma, Swarovski, and Degussa.

Entry forms and further details are available from www.cityscape-online.com, or from the AR's Jo Roberts at +44 (0) 207 505 6745.

browser

Sutherland Lyall takes a rollercoaster ride through the thrills and spills of the electronic fairground.

R Mutt & its offspring

Quite apart from his pervasive influence on the world of gallery art, for a lot of architects of a certain generation, Marcel Duchamp is the significant figure of the modern era. He is not so much a form-giver as the Great Exemplar of how to create symbolic and 'artistic' richness from mundane and mostly unlikely physical components. If you think of architecture as the assemblage of lots of not inherently very interesting elements (no, please don't write in) it's easy to understand his status. OK so there's the Levi Strauss *bricoleur – ingénieur* thing in here too and for a lot of people it's simply because he stuck two fingers firmly and conclusively up the art establishment. San Franciscan, Andrew Stafford, deviser of the digital Aspen archive, has created a terrific Duchamp site at *www.understandingduchamp.com*. Part of the attractions here are the disassembling of paintings and assemblages such as *Nude Descending a Staircase* and the *Large Glass* aka *The Bride Stripped Bare by her Bachelors, Even*. The Tate Gallery version of the latter is a replica created in 1965-66 by Pop artist, Richard Hamilton, with Duchamp's help. Stafford, taking literally Duchamp's assertion that the objects depicted are suspended in time, proceeds to animate them on screen. Proper art historians will probably have heart attacks but it's great fun and you ask whether taking the piss wasn't one of DaDa's intrinsic attractions. One of the things they didn't tell you back in the old days in third year Fine Art 0034, and Stafford does here, is that the title of the moustachioed Mona Lisa, L.H.O.O.Q., when spoken sounds like 'elle a chaud au cul' or 'she has a hot ass'.

Icons and biennales

Mother of them all, the Venice Biennale starts 7 September and closes 7 November. This year's architecture theme, curated by Kurt W. Forster, is *Metaporph* which is to say, 'the transformation of urban landscapes, city outskirts and niches as a result of architectural intervention'. That very likely means the usual architectural suspects showing their latest project slides again. You can get the full monty at *www.labiennale.org* where there is a nice little, erm, slide show of participants' recent work. I wish sites would arrange for such slide shows to be downloadable and run as either wallpaper or screen savers; it would save us all a lot of conference fees and might encourage the older staff to design more interestingly. Still, this is definitely not the kind of thing for British architect Graham Morrison who recently denounced 'iconic' architecture at a Royal Academy dinner and started a great row among the London architectural nomenklatura. His rather elegant, well mannered site is at *www.alliesandmorrison.co.uk*. Not an icon to be seen.

One for the dominees

Harvard's Francis Loeb library has this great collection of 2800 slides – actually they are lantern slides so don't expect full glowing colour – of American buildings and landscapes built between 1850 and 1920. It's at the rather cumbersome address *http://memory.loc.govammem/ward97/mhsdhtml/aladhome.html* and includes work of such as the son of F. L. Olmsted. There are estate maps, models, views of gardens plus a complete history of Boston's park system.

BBC footage ... more mileage

The BBC has opened up its vast movie library, all 300 000 hours of footage going back 70 years. You have to pay for clips if you are using them in presentations but you can look at them by registering and downloading the latest version (v 7) of Windows Media Player. There is, naturally, some architectural material there but it requires a degree of persistence to squirrel it out. Still, cheer up those dull PowerPoint presentations with movie clips which you get at *www.bbcmotiongallery.com*.

Whatever happened to Paolo?

Thirty years since it started you might have hoped for Arcosanti to have achieved its intense and monumental goals. But life isn't always quite like that and Paolo Soleri's visionary arcology has still a way to go – if the site's slightly ambivalent website at *www.arcosanti.org* is anything to go by. Ambivalent? There is a subheading 'An Urban Laboratory?' and the home page is largely given over to a big ad for music performances – and wind bells. A really self-confident operation wouldn't have put that question mark after 'Laboratory'. Maybe it should have gone after 'Urban' since this is in the middle of the Arizona desert. You may also say that there is something symbolic in the fact that Soleri, still visibly fit – and active as an internal design critic, visits the place only twice a week. Visits? You ask in horror. Doesn't he live there like some mediaeval archbishop dispensing advice about enhanced arcological living to the faithful plus instructions about silt cast concrete? Arcosanti was knife-edge stuff from the beginning. But I think it appealed to the megalomania lurking in the recesses of most architects' psyches. What if it actually worked? And now that the Master only visits, is it too late?

... on the Night

There should be a special place in webmasters' Hell for the person who decided on The All-Wright Site as a name for an FLW tribute site at *www.geocities.com/SoHo/1469/flw.html*. And for continuing the Taliesin workshop-style obsequiousness: 'Mr Wright's work' here and 'Mr Wright and his works', there. Despite this and the visual untidiness of the layout, I wouldn't knock the site's content. For example it tells the Wright story in a couple of screens but, in classic web information fashion, the text is happily littered with underlined blue links which take you off to ... hold on, rather a lot of these links, and I haven't tried them all, are directly to Amazon and its Wright books on the appropriate subject. Actually it's not even Wright books. Click on 'moonlighting' in the paragraph about his early work at Adler and Sullivan, you are transported to an Amazon book *Moonlighting for Fun and Profit: How to Keep your Day Job While Earning Extra Income*. I'm off to Thames & Hudson and Laurence King before someone else flogs them the idea.

Sutherland Lyall is at sutherland.lyall@btinternet.com

letters

CRUEL IRONY OF ISRAEL SITUATION

SIR: I would like to applaud your decision to publish Abe Hayeem's letter regarding the UNESCO World Heritage Status of Tel Aviv (AR July 2004).

Mr Hayeem's very emotive letter may be seen by some as being exaggerated, partisan and unrelated to the niceties of architectural discourse.

However, it would be highly disingenuous for Israeli, European or American architects and planners to celebrate and romanticize the built achievements of the European settlers of the 1930s in Tel Aviv, while overlooking and so condoning the ongoing systematic efforts of the Zionist project to negate, marginalize and destroy indigenous Palestinian culture.

On the bitterly-fought culture and media front of the conflict, Israel has scored a public relations victory with the UNESCO decision. I believe that it is absolutely urgent for us to recognize the cruel ironies of this situation. It is all too easy to detach architecture from its political and ideological context, but the (architecturally average) Bauhaus-influenced centre of Tel Aviv cannot be viewed in splendid isolation.

There will never be justice in Israel/Palestine until the injustices perpetrated on the

Diary

AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS AND EVENTS

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

CANADA
ARCHITECTS' BOOKS
Until 26 September
CCA, Montréal
History of the architect's book beginning with the mid-sixteenth century, when architects began to seriously document their work, to the more experimental present day.
www.cca.qc.ca

GERMANY
BAWA – GENIUS OF THE PLACE
Until 17 October
Deutsches Architektur Museum, Frankfurt
Major retrospective of Sri Lankan architect Geoffrey Bawa, regarded as one of the most important and influential Asian architects of the twentieth century. Prolific and inventive, Bawa established a whole canon of prototypes for buildings in a tropical Asian context and developed notions of sustainability long before they became more widely fashionable.
www.dam.de

GREECE
MONUMENT TO NOW
Until 31 December
DESTE Foundation for Contemporary Art, Athens
Big show of contemporary art from super collector Dakis Joannou, including work by Chris Ofili, Olafur Eliasson, Shirin Neshat, Gabriel Orozco and Gillian Wearing, among many others.
www.deste.gr

UNITED KINGDOM
DENNIS GILBERT AND JON MAY
Until 11 September
Photofusion, London
Two photographers who share a strong interest in architecture explore the relationship between the built environment and how it is represented.
www.photofusion.org

UNITED STATES
TALL BUILDINGS
Until 27 September
MoMA, Queens, New York
Show focuses on skyscrapers and their place today, illustrated by scale models of 25 significant high-rise structures worldwide.
www.moma.org

AR next month

BUILDING WITH THE ELEMENTS

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view



Rural Studio at Newbern, Alabama, AR June. Not always without people. Photograph: Timothy Hursley.

Palestinian people by Israel are acknowledged and admitted. Complacency in these dire circumstances must be challenged, and thus Mr Hayeem's letter, with its uncomfortable truths, must be taken very seriously.
Yours etc
STEVE FOX
London E8, UK

PHOTO OPPORTUNITY

SIR: With the editorship of 'the world's most prestigious and respected international architectural magazine' about to change – and with Graham Morrison's recent and timely criticism of 'icon architecture' (opening speech at the AJ/Bovis Awards, reported in *The Architects' Journal* of 8 July 2004) – perhaps it is an opportune moment to review the way buildings in your magazine are photographed.

In the current issue on recent architecture in Portugal, there is not a single person to be seen in the coverage of the football stadium at Braga (12 photos), none in the photos of the maritime museum in Ilhavo (11), and none in the Rector's office in Lisbon (5). There is no one – and not even any furniture – in the library and archives in Amarante, and again in the house in Setúbal, nothing. This last one apparently 'suggests some bold new ideas about the nature of space and domestic life' – but where is the domestic life?

If good buildings are more than icons and architects' indulgences, they must be seen to be inhabited and used and kicked around. Glamorous pictures which conceal this serve no useful purpose. I really hope the new Editor will come with a fresh approach.
Yours etc
ADAM VOELCKER
Garndolbenmaen, Gwynedd, UK

SMALL BUT STRONG

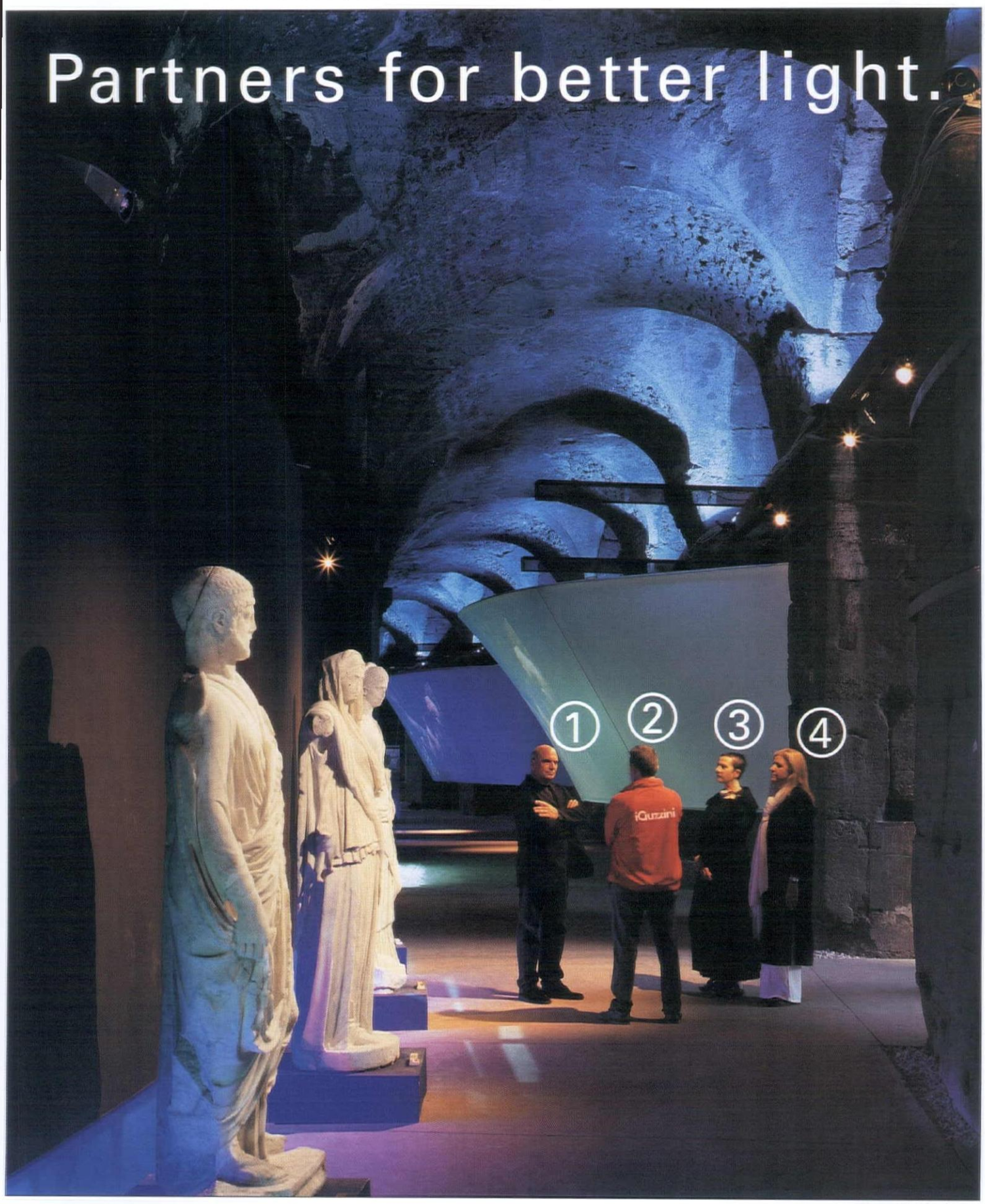
SIR: Many thanks for your Portugal issue (July). One of the exciting things about The Architectural Review is the way in which it brings relatively unknown and unpublished architects to world attention. Yes, of course we had all heard of Siza and de Moura (why one but not the other by the way?), but the other (and presumably younger) designers on the pages were quite a revelation.

This issue, and your coverage of other comparatively small countries like Finland and Switzerland with very talented groups of architects does give some support to Kenneth Frampton's proposal of Critical Regionalism – a concept that, as you yourself have pointed out in the past – began to look rather less assured after the African and Balkan wars of the '90s. It must surely be time for a re-examination of regionalism: after all, no human strain of thought can be responsible for entirely bad results. Even Modernism at its most reductive and dirigiste produced some very fine buildings, and (mention it very quietly) not all built products of the Fascist and even Nazi regimes were entirely vile.
Yours etc
CHARLES JAMESON
Madrid, Spain

iGuzzini illuminazione UK, Unit 3, Mitcham Industrial Estate, 85 Streatham Road, Mitcham Surrey CR4 2AP,
Tel. 020 8646 4141, Fax 020 8640 0333, www.iguzzini.co.uk, info@iguzzini.co.uk

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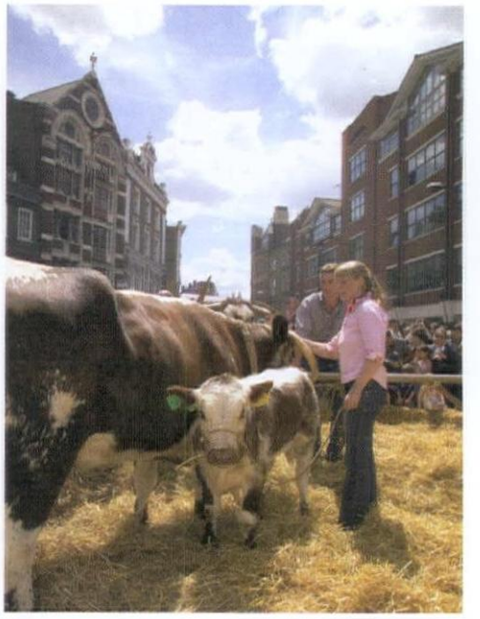
Rome, Coliseum. Art exhibition "Forma. La città moderna e il suo passato" (Forma. The modern city and its past).
Project concept: Adriano La Regina, Massimiliano Fuksas ① and Doriana Mandrelli Fuksas ③. Client: City of Rome Heritage ④.
Technical lighting consultancy: iGuzzini ②.
Products used: Metro projectors, design by Bruno Gecchelin.

Better Light for a Better Life. iGuzzini

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At the launch of the biennale, Clerkenwell's St John Street was closed to traffic and turfed ...



... where people and cattle grazed ...



... a memorable experience for young and old.

View from Clerkenwell

Clerkenwell's moo-vers and shakers host London's first architecture biennale.

June was a busy month for London's architectural community. Not least due to the staging of the eighth annual Architecture Week, but also because of two new initiatives: the Architecture Foundation's Big Summer, under the direction of Rowan Moore, and Peter Murray's consuming and ambitiously curated London Architecture Biennale (LAB). Supported by over 180 practices and related organizations, LAB offered a tightly packed 10-day programme attended by over 25 000 people. Catering for a broad audience, from interested passers-by to architectural fanatics, events were conceived to entertain as well as inform. Alongside film screenings, walking tours and exhibitions, LAB was launched and concluded by two parties: the inaugural Cattle Drive, Market and Family Picnic, where Clerkenwell's St John Street was closed to traffic and turfed to allow people (and cows) to momentarily reclaim the streets; and the Biennale's finale, Architecture Rocks, featuring performing architects in varying pop-idol guises.

For the more earnest Biennale attendees, however, there was analysis and (occasionally) debate. Seminars included Gentrification v Regeneration, Creative Industries as Regenerators, Who Makes London? (a seminar on risks associated with large privately financed developments), and two debates – The Tower Builders, and The Prince and the Architects.

While diverse in content, these events highlighted a number of common issues currently facing the capital (issues pertinent to many other city communities.) Do our cities need increased density, greater height, and more icons? Is it green fields or brown fields that hold the answer to Britain's severe housing shortage? (Places such as Thurrock, in the Thames Gateway greenbelt, feared to be the next sprawling, sub-suburb, Sustainable Community.) And, while we're on the subject, what exactly is a Sustainable Commu-

nity anyway? Other than the latest development buzzword, as unattainable perhaps as contriving to simulate organic development, happy accidents and community diversity. From these, two issues stood out.

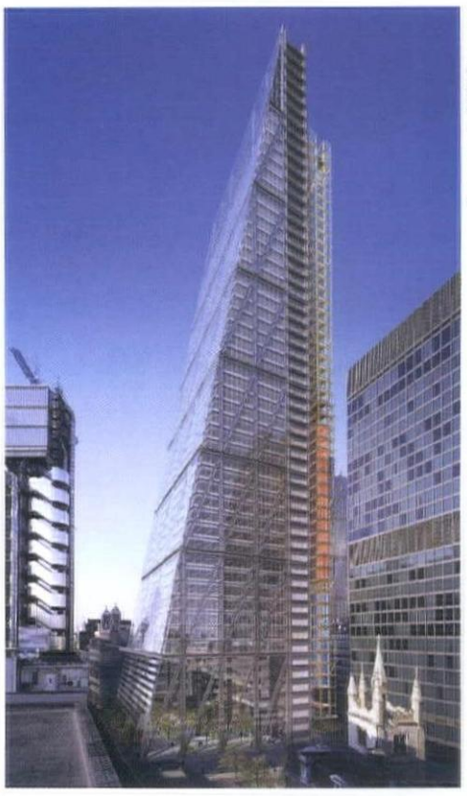
As with the Groundlines v Skylines debate (p28), Tower Builders failed to raise any recognizable form of debate. However, the presentations were enlightening, especially Graham Stirk's description of the Richard Rogers Partnership's scheme: the 48-storey, 225m high, 122 Leadenhall Street. While acknowledging the contribution towers can make to cities as urban landforms, Stirk focused on the specifics of his tower's location: how it will touch the ground; how it will be viewed from below; and most profoundly, how it will be perceived by street-level city dwellers who may never enter the privatized high-rise world above. With a seven-storey foyer raising the building's threshold high above the street level, over 80 per cent of the site will be perceived as public space; an exemplary model for future schemes. Recalling Gordon Cullen's townscape principles, Stirk also considered pedestrian views along Fleet Street, demonstrating the derivation of the building's wedge-shaped silhouette as it yields to views of St Paul's.

While Rogers' consideration of the dome of St Paul's has been successfully integrated into the rationale behind Leadenhall Tower – providing a stack of efficiently serviced diminishing floor plates – the influence of landmarks like St Paul's on future development continues to divide opinion today. Twenty years later, in recognition of his controversial Hampton Court attack on the profession, a debate entitled The Prince and the Architects proposed the motion this house believes Prince Charles is good for architecture. Chaired by Philip Dodd, the Prince's former architectural advisor Jules Lubbock and RIBA president George Ferguson defended the motion against journalist Hugh Pearman and architect Amanda Levete (from Future Systems). While a lively debate was recorded – later broadcast on national radio – many considered the Prince to have little relevance today, due to his proven inability to successfully educate, disseminate and demonstrate the realities of his vision. With his school of architecture the Prince's Foundation, his publication *Perspectives on Architecture*, and his model sustainable community Poundbury, seen by the majority as right royal failures, the motion was defeated. The Prince was not to thank for the discovery of contextualism, but rather for generating a depressing culture of fear. Seen as a disappointing leader in comparison with his visionary ancestor Prince Albert, the largely architectural audience was (not surprisingly) anti-Prince, and appeared deeply bored by the persistence of discussing his views at all. However, the debate is still continuing in other guises. In the month following the Biennale, Graham Morrison (of Allies & Morrison) confronted the issue of icons head on in his address at the Royal Academy. Promoting a debate that will run for a long time, he referred to Alsop's proposed Fourth Grace in Liverpool as a series of 'doughnuts on sticks', and criticized Libeskind's completed Metropolitan University Building as another example of 'crumpled thinking'. What, he asked, are appropriate icons for our cities today? Aside from presenting his personal view, Morrison's speech raises more questions: Is St Paul's, a monument visited by so few Londoners, really any more appropriate as an icon than the London Eye Ferris wheel, or Foster's 30 St Mary Axe? Or, is it in reality as privatized as the towers conspiring to surround it? Are icons anti-urban, in cities that rely on background buildings to define foreground spaces? Or, as Koolhaas said in his address to Seattle (p52), do cities have to be prepared to accept the splendour and misery of living with metropolitan architecture?

While LAB cannot claim responsibility for raising all these issues, as a catalyst for discussion it was excellent, broadening debate and reminding us how architecture touches people on many different levels. From transforming tarmac into grass for a street party, to presenting more extreme flights of fantasy, such as NL Architects' proposal for a new London Overground as part of the Architecture Foundation's installation in Selfridges, *Greetings from London*. LAB has set a standard for other communities to surpass, and others will hopefully follow, giving more people the opportunity to consider their environment. As LAB drew to a close, we were reminded of Lubetkin's words, that architecture is far too important to be left to the experts.

ROB GREGORY

For more information visit www.londonbiennale.org.uk and www.architecturefoundation.org.uk



Photograph: RRP/Cityscape

Richard Rogers Partnership's 122 Leadenhall Street...



Photograph: RRP/Cityscape

...setting new public realm standards for city towers?



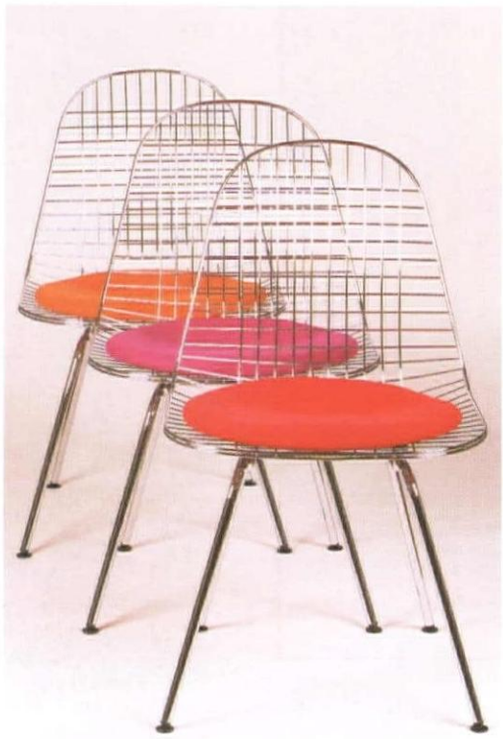
The London Overground, NL Architects' air-rail, part of the Architecture Foundation's *Greetings from London*.

Spectrum of talent

This year's AR Awards for Excellence at Spectrum show how good design can enliven and improve office life.



HIGHLY COMMENDED
Flight, a compact and well designed folding and nesting table, from Senator International. Judges liked its ease of operation.



The annual AR Awards for Excellence have become a regular fixture of Spectrum, the international furniture and interior design fair held at London's Commonwealth Institute in May. This year's show yielded another intriguing and diverse crop of entries (previewed in AR May 2004), which were judged by Sarah Wigglesworth, of Wigglesworth & Till Architects, Ken Shuttleworth, formerly with Foster and Partners but now heading up his own practice, MAKE, and me, AR Managing Editor. Awards are made for products on show at Spectrum for the first time and judges look for qualities such as inventiveness, originality, elegance and general fitness for purpose. After an exhaustive survey of the stands and some animated debate, we singled out three joint winners and four highly commended submissions.

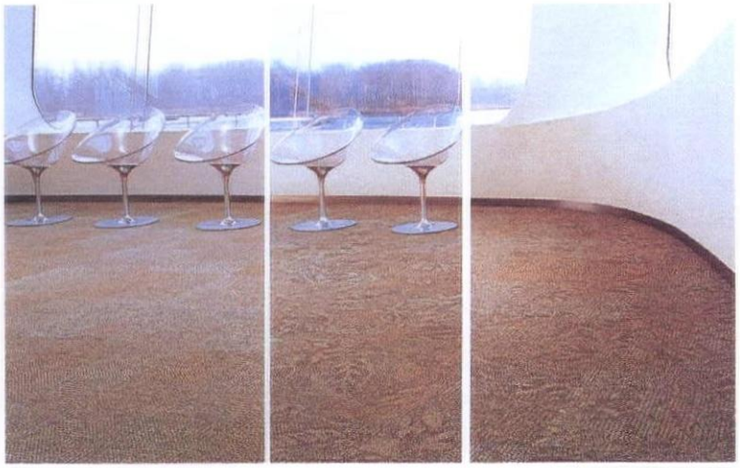
First joint winner was the Please chair from Steelcase, a sleek but highly ergonomic office chair, whose fluid lines, user comfort and general attention to detail (it has recently been awarded a certification for life cycle environmental impact in France, where it is manufactured) greatly impressed the judges. Based on an extensive analysis of spinal motion, its 'two-back' system offers independent support and motion for the upper and lower parts of the back, helping to improve user posture, comfort and, by implication, productivity, as absenteeism due to dicky backs will now be a thing of the past. The second winner was Inspiration Squared, an inventive modular flooring tile system from Interface Europe. The key is random patterning across each range and each individual tile (no two tiles are exactly

WINNER
Examples of Eriskay fabric, a worsted material with an unusual honeycomb texture, designed by Catherine Murray from Bute Fabrics.



HIGHLY COMMENDED
Snooze chair, designed by Fredrik Mattson and Stefan Borselius for Swedish furniture manufacturer Blå Station.





WINNER
Inspiration Squared, an ingenious modular flooring tile system from Interface Europe. Random patterning across each range and each individual tile means that no two tiles are exactly alike, greatly simplifying installation.

alike), which generates subtle and unique designs. Tiles can be laid in any order, making the system both radically simple to use and highly economical, as it eliminates stock dependency. The final winner was Eriskay fabric, a worsted material with an unusual honeycomb texture, designed by Catherine Murray from Bute Fabrics. Judges were impressed by its seductive tactile and visual qualities and the wide range of vibrant colours (36 in all), their depth and intensity heightened by the complex structure of the fabric.

Highly commended awards were made to Flight, a compact folding and nesting table, which demonstrated great flexibility and ease of operation, designed by Bruce High and distributed by Senator International; the Instant Space room divider, an ingenious horizontal screen housed within a moveable aluminium column that can deftly subdivide space, designed by Léon Wohlage Wernik Architects and distributed by Hemsley Associates; and the Snooze chair, a svelte curved and decorated leather seat on slim steel legs, designed by Fredrik Mattson and Stefan Borselius for Swedish furniture manufacturer Blå Station and distributed by In Form Furniture. The final highly commended award went to the Cygnus flat screen arm from DPG, an elegantly styled, adjustable gas-lift arm with an integral cable management system that can fold flat into a mere 80mm of space; an undoubted boon for any office, and, in its efficient ergonomics and sleek appearance, an example of how good design can improve daily working life. CATHERINE SLESSOR

WINNER
Please chair from Steelcase, a sleek but highly ergonomic office chair, whose fluid lines, user comfort and general attention to detail greatly impressed the judges.



HIGHLY COMMENDED
Instant Space room divider from Hemsley Associates, a horizontal screen housed within a moveable aluminium column that can quickly subdivide space.



HIGHLY COMMENDED
Cygnus flat screen arm from DPG, an elegantly styled, adjustable gas-lift arm with an integral cable management system that can compact itself into a mere 80mm of space.



Cityscape Architectural Review Awards

THE ARCHITECTURAL REVIEW

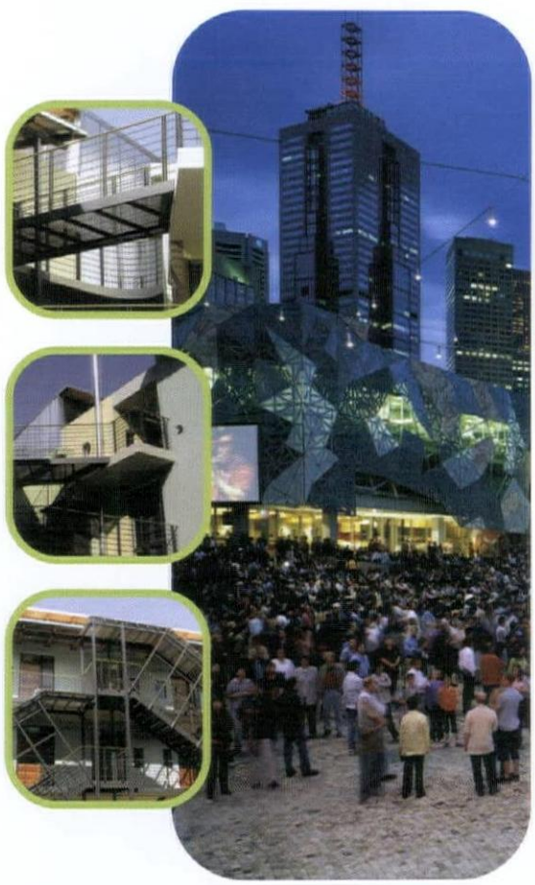
Entries are invited for the inaugural Cityscape Architectural Review Awards,

'Design for an Emerging World'.

The awards will recognise and promote excellence in Architecture and Design from the emerging world, namely, the Gulf states, the Middle East, Asia, Africa, South America and South and East Asia.

The awards will be presented on **November 29** at a gala dinner at Nad Al Sheba, Dubai.

Anyone interested in attending the event should visit **www.cityscape-online.com**



To receive more information, and to download an entry form, visit **www.cityscape-online.com,** or call Jo Roberts on +44 (0) 207 505 6745

The Categories

- Commercial
- Residential
- Leisure
- Masterplanning
- Mixed Use
- Community (including religious and public buildings).

There will also be an 'Environmental' Award, to the one completed scheme which delivers best on environmental issues

Eligibility Criteria

Entries will be accepted for buildings or future projects in the developing world: the Middle East, South America, Africa, Central and Eastern Asia and Australasia, excluding Japan, New Zealand and Australia.

Evaluation Criteria

Entries will be separated into Buildings (those already complete) and Projects (those incomplete or still on the drawing board), and judged on: their contribution to world architectural culture, invention and imagination, respect for people, the planet, and context; environmental awareness; appropriateness.

The Jury

Peter Davey (Editor of The Architectural Review), George Ferguson (President of RIBA), Suha Özkan, Ali Shuaibi (Saudi Arabia), Ken Yeang (Malaysia) and Charles Correa (India).

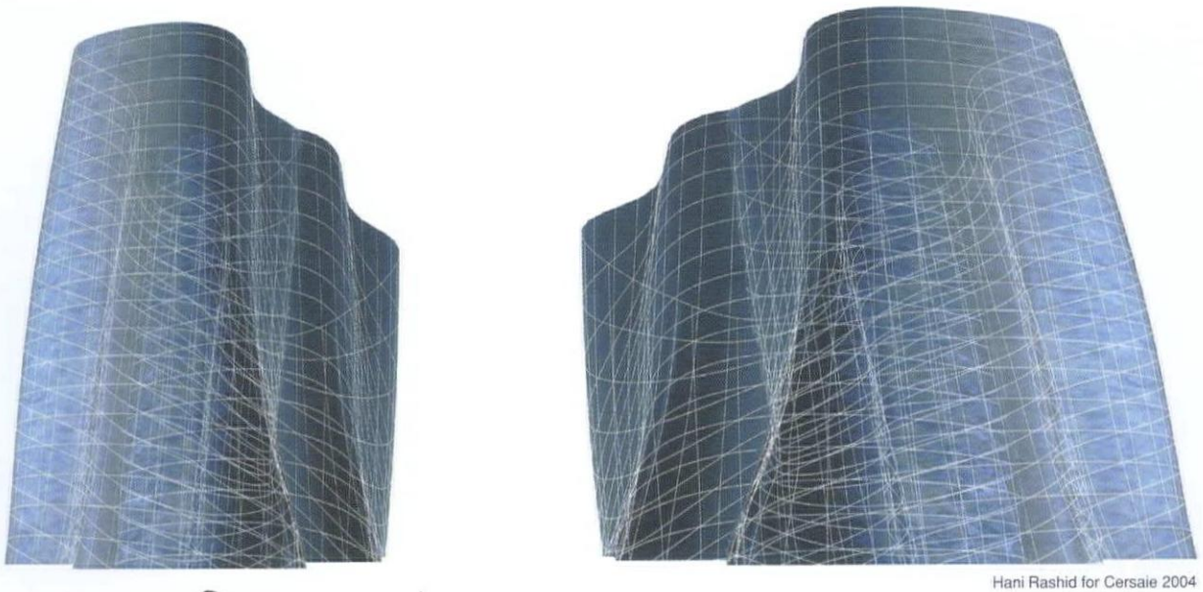
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Submission requirements

Candidates should submit two A2 boards with an entry form for each entry by **31 October 2004** to:
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IIR Exhibitions PO Box 21743 Dubai UAE

www.cityscape-online.com



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Inca wall, Ollantaytambo, Peru.
Photograph: Peter Davey

MATERIAL ASSETS

Huge opportunities are offered by an increasing range of materials but their essential sensuous importance remains.

From time to time, materials and materiality are of little overt importance in architecture. In the second half of the eighteenth century, for example, architects' drawings rarely indicated materials to be used (though they were presumably specified elsewhere). Even window glazing bars, elements that do so much to give the detailed scale of Palladian and Neo-Classical architecture, were usually omitted from elevation drawings. Sections rarely show what buildings are made of. Details (of the outside at least) are rare. From the drawings, buildings could be made of anything from icing sugar to mud.

Of course, they were not, and most of them have great material presence. Materials were usually chosen on economic grounds. Transport was a major element in material costs[1] so, for most buildings, local sourcing of materials was vital, from the very site itself if possible. So there was an often unarticulated agreement between builders and architects (where they were involved) to use tried traditional techniques. Hence the congruity of scale, texture, proportion and form of most buildings in traditional European villages, derived from native sources as different as the timber of mountain regions to the clays of flood plains. The only exceptions were grand buildings for the rich, for religion or the community. Though these were often larger developments of the vernacular, sometimes huge components were transported for long distances to add grandeur. Technologies used to transport such big objects were very similar to those used by the ancients, who from Stonehenge to the Roman Empire had learned how to haul huge pieces of stone over astonishing distances.

The great nineteenth-century constructional revolution

Even so, congruity (with a little highlighting of the rich and powerful) was the rule until the end of the eighteenth century. Yet today, without fierce preservation and planning regulations (and sometimes poverty), such congruity would have disappeared long ago. By the middle of the nineteenth century, new forms of mechanical production and bulk transport (canals, then railways) radically altered the availability of materials, allowing Welsh slates and Italian marble, Scandinavian timber and Belgian glass to become part of the palette of almost every architect in the industrialized world.

In response, the theory and practice of architecture changed radically. By the mid-nineteenth century, drawings showed every flashing and drip, practically every nail. It was a remarkable irony that Pugin and his Neo-Gothic followers, who believed so passionately in truth to materials and trying to get back to the ideal of the free medieval craftsman, so often designed in a way that gave builders much less freedom than they had in Neo-Classical times.

The distinction between Neo-Goth and Neo-Classicist continued throughout the twentieth century. Many early Moderns were happy to imitate the simplicity of poured concrete planes in masonry and



Museum of Natural History, Matsunoyama, Niigata, Japan
Architect
Tezuka Architects

stucco; like the Neo-Classicists a century earlier, they were concerned to achieve forms and spaces with not much regard for the materials from which they were made. Before the Second World War, Le Corbusier was at least partly a member of this group (his later conversion to expressed poured concrete came after examination of the slave-made structures of the Nazi Atlantic Wall). At the same time Aalto, the Neo-Goth, was exploring the place-making potential of brick, bronze and wood in applications old and new.

Today, the distinction continues. In his fine posthumous analysis of the nature of design, Michael Brawne declared that, 'when I am considering the design of a building, I need at the outset , or at least very soon after, to be concerned with the selection of materials to be used in construction. This is especially true for those materials which will have an influence on spatial organization and appearance ... This is unlike, say, the choice of the damp-proof course. In varying degrees materials are of necessity part of architectural thought'.[2]

On the other hand, much contemporary architecture seems to be made by organizations and systems who could not care less how it is built. Much everyday architecture (at least on the European continent) is created out of stucco on insulated blockwork walls. They could be made of anything, anywhere, and the only means of giving them empathic or tectonic qualities is by carefully introducing reassuring elements in the parts you can touch, like the joinery and ironmongery. Much high profile architecture is created by superstars who often seem to be indifferent to what their work is made of, as long as it looks arresting on the pages of glossy magazines.

Atavistic and sensuous memories

One of the reasons that the nature of materials affects us all is because they evoke atavistic memories through senses other than vision: touch, hearing, smell and even taste. Perhaps this is why, as Richard Weston observes, building has been a conservative and tradition-bound business 'for the most part ... at least when compared to many other aspects of human endeavour. The means of production have changed out of all recognition, new materials like steel and reinforced concrete have been introduced, and old ones such as glass produced in sizes and quantities previously unimaginable'.[3] But 'when new materials have been introduced, they have generally been used in emulation of familiar modes of building'.

I suspect that this analysis is rather exaggerated when considering contemporary architecture. Over the last century, building materials have become increasingly stiff in relationship to weight. Partly because of that, and developments in plastics, glass, metals and thermal insulation, building components can become thinner and lighter offering new building possibilities, particularly off-site prefabrication, now so popular with well-meaning commentators on building processes – and increasingly by architects and builders themselves.[4]

Amazing adhesives have made possible new conjunctions of materials, components in which what you can see and touch is a thin skin over back-up substances. But such technology does not necessarily prevent the finished result having the sensual qualities of solid materials. In a sense, the techniques are at least two millennia old. We do not know exactly what great Roman buildings such as the Pantheon and the Baths of Caracalla looked like but their claddings of thin marble and metal sheets were presumably manufactured off-site and transported to cover and haptically transform the huge masses of masonry.

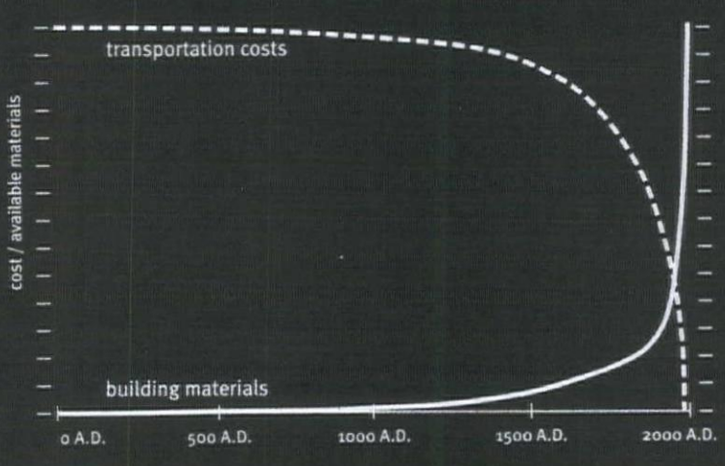
At the Getty, Richard Meier evoked ancient technology (AR February 1998). Clients and local residents objected to the architect's usual metal panels. So he chose travertine, that immemorial material, still quarried near Rome. The stone slabs were made by a new technique in which a special guillotine was developed to give them a riven surface, restoring to travertine, so often debased in the foyers of flashy hotels, noble visual and tactile qualities: returning it to the dignity it had in ancient times.[5] Even masonry can be prefabricated: the brick panels of the Inland Revenue building by Michael Hopkins (AR May 1995), which are used to give the building thermal mass, were made in a factory and hoisted into place on site.

But if new technology does not preclude traditional sensual qualities of materials, it can certainly transform them in some applications. Weston points to the emergence of 'composite forms such as carbon-epoxy-reinforced wood, resin mortars and super-high-performance concretes ... while nano-technologies, working at the molecular scale, promise materials tailor made to specific needs – reversing the traditional sequence of decisions in choosing a material. Even the most ancient, such as stone, can be "improved" by the application of ... bacteria, which synthesize calcium carbonate to form a hard, naturally protective coat'.[6]

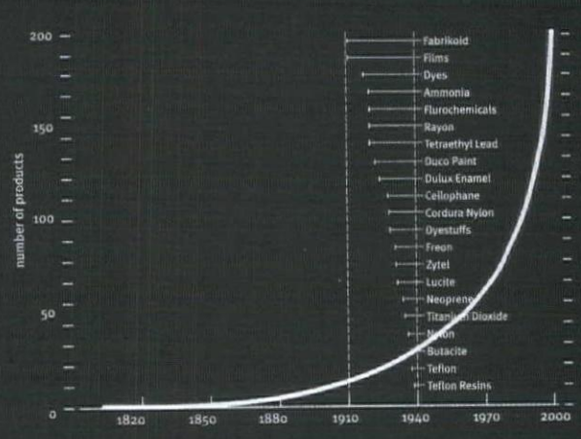
Such techniques and materials will undoubtedly greatly influence buildings in future. The imperative to generate buildings that exist in greater harmony with the planet will necessitate the use of many innovations in materials. But in the process, we must not lose understanding of the immemorial empathic relationship between humankind and the materials with which we construct architecture.

PETER DAVEY

1 See for instance Hollingsworth, Mary, *The Cardinal's Hat; Money, Ambition and Housekeeping in a Renaissance Court*, Profile Books, London, 2004, p148ff. Hollingsworth looks at the costs of bulk transport in the Po valley by analysing the account books of Renaissance grandee Ippolito d'Este.
2 Brawne, Michael, *Architectural Thought: The Design Process and the Expectant Eye*, Elsevier, Architectural Press, 2004 Amsterdam etc, p125.
3 Weston, Richard, *Materials, Form and Architecture*, Laurence King Publishing, London, 2003, p15.
4 Kieran, Stephen and Timberlake, James, *Refabricating Architecture*, McGraw-Hill, New York, 2004.
5 Brawne, *op cit*, pp49-51.
6 Weston, *op cit*, p119.

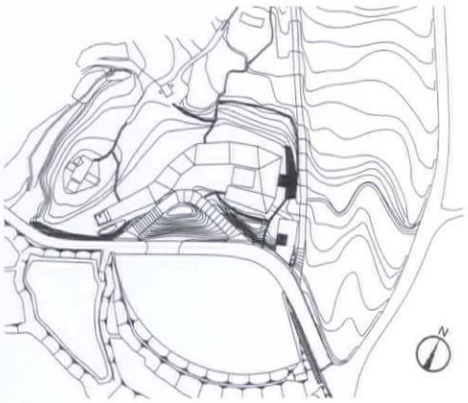


Notional relationship of transport and material costs from *Refabricating Architecture* by Stephen Kieran and James Timberlake.[4]



Explosion of new materials (from *Refabricating Architecture*) but 'their incorporation into architecture has been relatively slow'.





site plan

SNOW BOUND

In the high backbone of Japan, rusted steel super-strong skin resists winter loads and thermal stresses.

The Niigata Prefecture is to the east of Japan's big island Honshu, and runs from the sea to the high central backbone of the country. In the mountains, up to five and a half metres of winter snow can settle, literally submerging buildings and the even young trees of the magnificent, scented evergreen forests. To allow the public to interpret and investigate the natural world, the Matsunoyama Natural History Museum has been set up on the edge of the forest overlooking mountains and meadow.

Takaharu & Yui Tezuka have made a building that wriggles, snake-like east-west through the landscape in a brown, almost smooth rusted steel skin. Entered from the south, the snake encloses an exhibition gallery showing natural and artificial worlds, a reception hall, administration, a lecture theatre and, as the snake's head twists round from east to west, a posh cafeteria called 'the culinary arts experience'. A rusted steel observation tower terminates the tail to the east, and is climbed by energetic visitors to obtain magnificent views over forests to the mountains. At key moments in the plan, notably where the snake changes direction, great transparent panels are inserted in the skin, offering marvellous views into the forests surrounding the site. The mullionless transparent expanses are so big that they cannot possibly be called windows; they are almost invisible thresholds between interior and the outside. They reinforce a feeling of heightened reality, enhanced by the strange perspective tricks of the route.

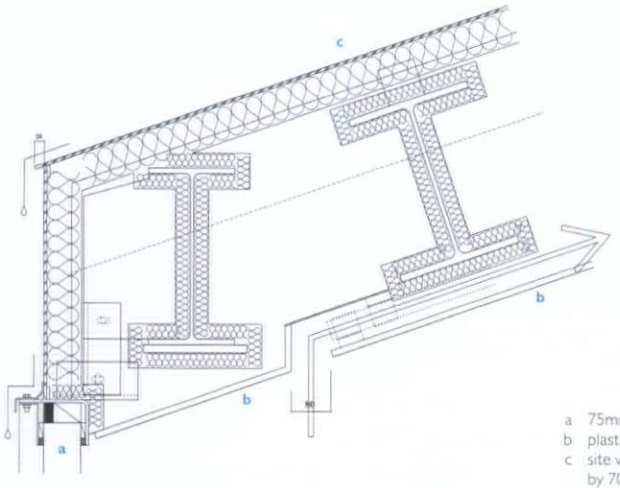
1, 2
Like a deserted industrial site or a strange animal, the museum snakes through its clearing between forest and rice field.

3
Tadashi Kawamata's paths and deck relate interior and nature ...
4
... as do the huge thick acrylic panels.

Museum of Natural History, Matsunoyama, Niigata, Japan

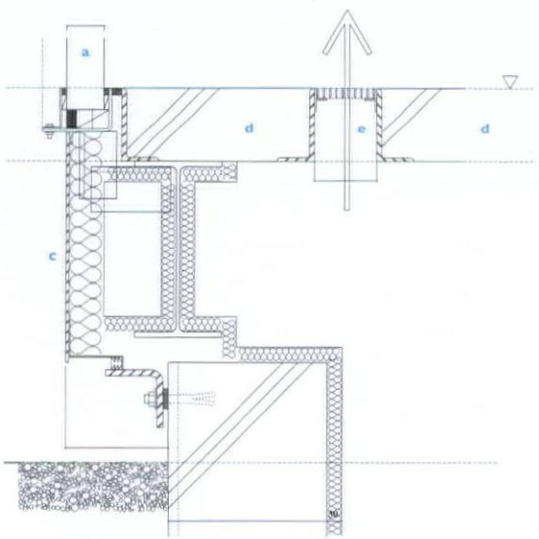
ARCHITECT

Tezuka Architects

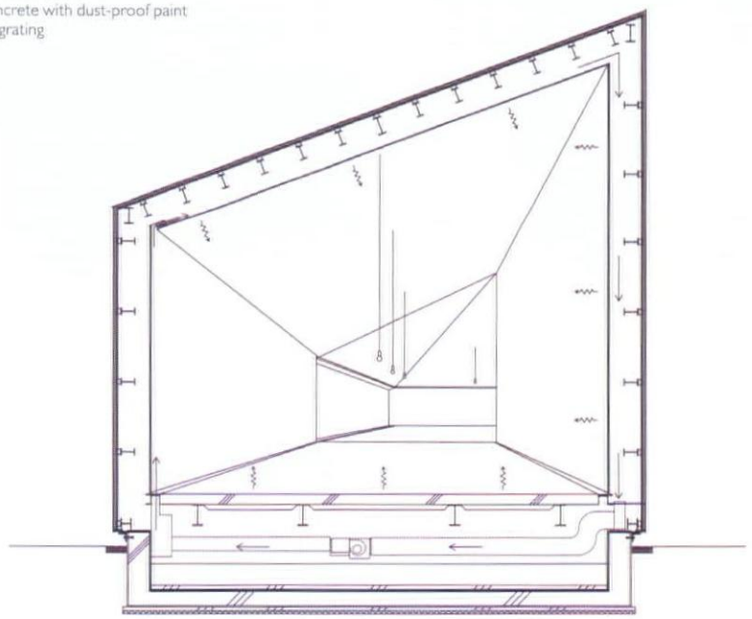


eaves detail

a 75mm acrylic sheet
b plasterboard
c site welded Cor-ten steel backed by 70mm urethane foam
d precast concrete with dust-proof paint
e galvanized grating

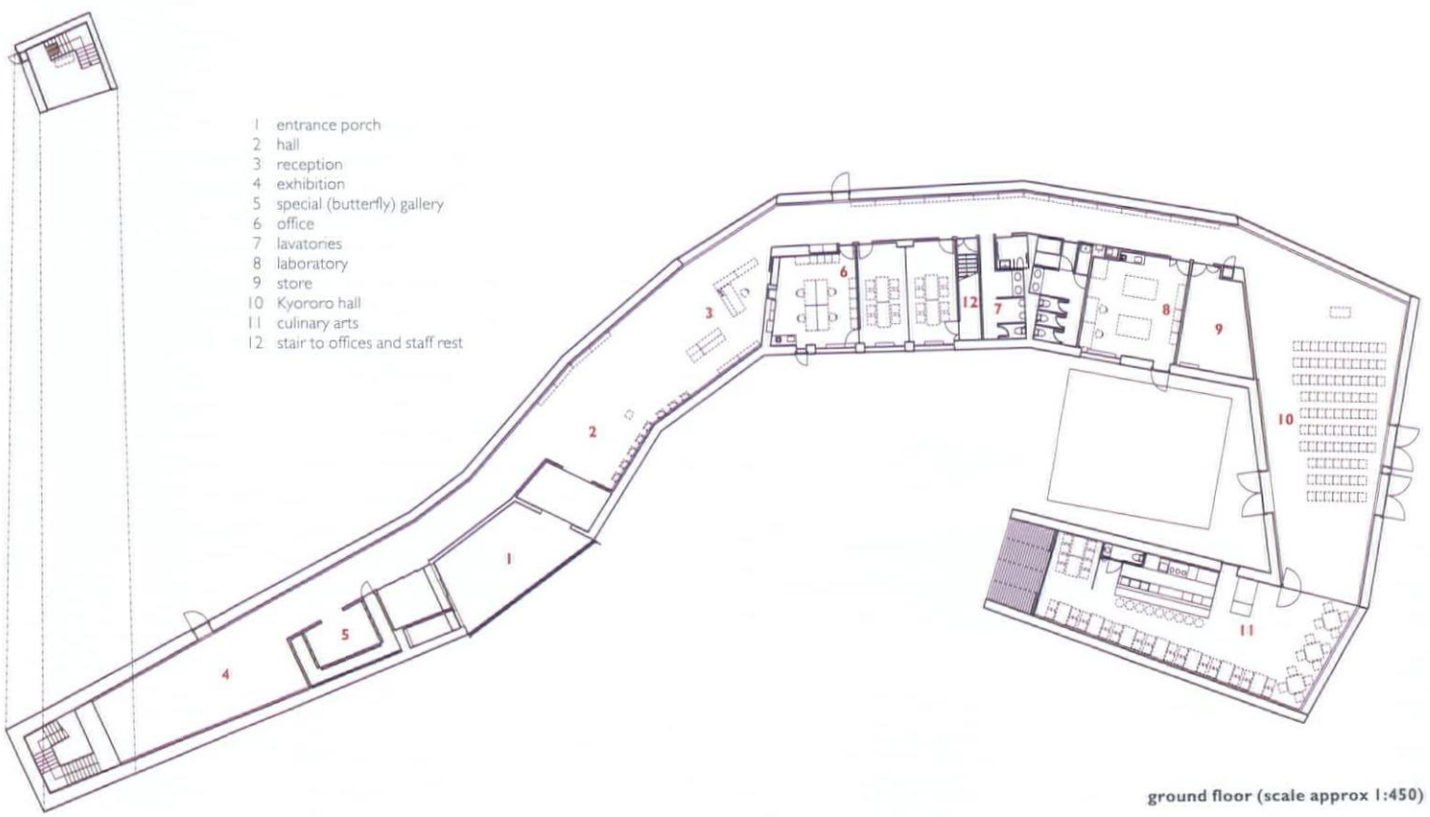


foot detail



section showing principles of heating and ventilation

1 entrance porch
2 hall
3 reception
4 exhibition
5 special (butterfly) gallery
6 office
7 lavatories
8 laboratory
9 store
10 Kyororo hall
11 culinary arts
12 stair to offices and staff rest



ground floor (scale approx 1:450)



3

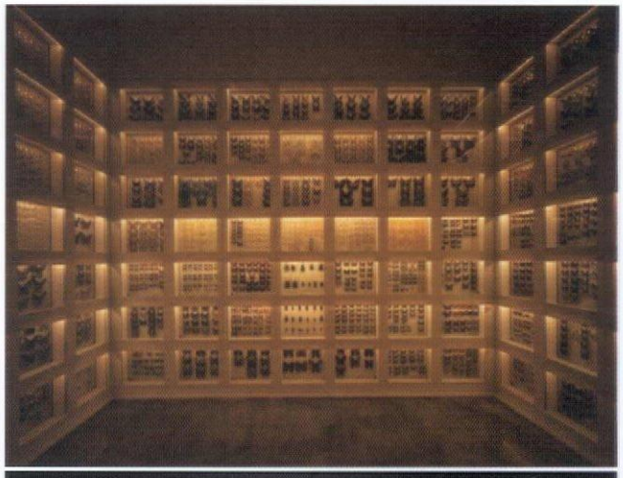


4

Museum of Natural History, Matsunoyama, Niigata, Japan

Architect

Tezuka Architects



5

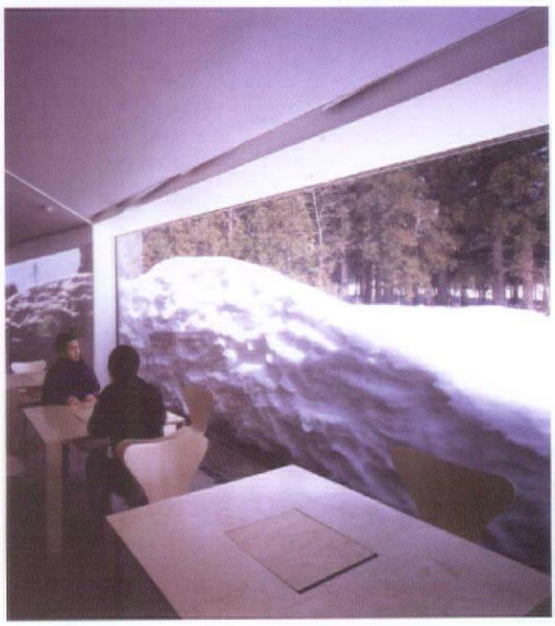


6

In winter, the temperature difference between inside and exterior is often very great. And pressure from deep snow can be extraordinary (depending on the nature of the snow, how it fell, and how long it has settled and so on). So the 'thermally stable' plates of rusted steel that form the outer skin are 6mm thick, and are supported on a skeleton of steel I beams. Skin and skeleton are designed to withstand pressures of 1500kg/m^2; the equally pressure resistant acrylic panels are 75mm thick. All steel elements are thoroughly insulated. Inside, there is a skin of plasterboard supported by a lightweight inner steel skeleton. This white skin is separated from the main structure by a generous cavity that acts as part of the ventilation and heating system. Warm air is injected along grilles in the polished concrete floors and stale air is extracted through slots in the plasterboard at eaves level. Heat is radiated to the interior through floor, walls and ceiling. In summer, the system can be used to circulate cooling fresh air.

In winter, the museum projects through the snow with its tapering tower acting as a landmark and sign of civilization; it groans with snow stresses. People look out into the surrounding banks of snow in which a surprising amount of life flourishes below the surface. In summer, the long brown snake slips along the contours of its semi-wild habitat, which is enhanced and intensified by timber paths and a deck by Tadashi Kawamata. From some points of view, the museum seems like a picturesque long-abandoned industrial building, a mine perhaps, in the middle of the countryside. Other aspects in different seasons reveal a cave, a shelter amid the snow, a lighthouse, a welcoming hut in the forest. And of course always an animal: snake or even fox. The museum's complexity of possible readings and spatial events enhance those of the natural world it sets out to interpret.

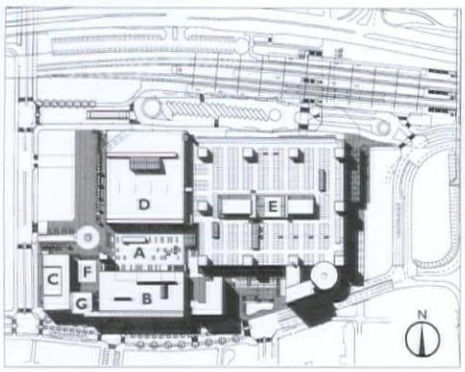
VERONICA PEASE



7

Architect
Tezuka Architects:
Takaharu Tezuka + Yui Tezuka
Associate architect
Masahiro Ikeda/MIAS
Project team
Takaharu Tezuka, Yui Tezuka, Miyoko Fujita, Masafumi Harada, Masahiro Ikeda, Ryuya Maio, Mayumi Miura, Taro Suwa, Takahiro Nakano, Toshio Nishi, Hirofumi Ono, Tomohiro Sato, Makoto Takei, Hiroshi Tomikawa
Mechanical engineer
Eiji Sato, Kisakatsu Hemmi/ES Associates
Landscape
Shunsuke Hirose/Fudo Keisei Jimusho
Photographs
Katsuhisa Kida

5
Special collection.
6
Museum is intended to interpret local ecology.
7
Snow building up.
8, 9
Cranked plan causes perspectival illusions of exploding and shrinking space.



A piazza (Viaporintori Sq)
B library
C chamber music hall
D shopping phase 1
E shopping phase 2
F piazza (Soitto Niekan Aukio Sq)
G music school

site plan

LIBRARY AND CONCERT HALL, ESPOO, FINLAND
ARCHITECT
PEKKA HELIN

CULTURAL HUB

Materials control and maximum prefabrication are keys to this new urban centre near Helsinki.

Pekka Helin and his associates triumphed over budgetary and planning constraints to create an exemplary public library, music conservatory, and chamber music hall in the Alberga district of Espoo, a satellite city of Helsinki. The linked buildings are part of the first phase of a new commercial and cultural hub for this fast expanding township, which is located at the junction of major roads and rail links. The architects exploited a natural valley to place the library, school and low-rise shopping around a piazza that extends over a podium of supermarkets. Three pension funds joined forces to develop the site and they leased the cultural buildings back to the city.

'We cannot afford to build cheaply in Finland,' observed a local architect, knowing that the climate and his peers would quickly expose any shortcomings. That was clearly the guiding principle here. For the Finns, like their enlightened neighbours, a library is an essential investment in the community, providing information and entertainment for all citizens, and offering solace through the frigid gloom of winter. Music is another priority in the land of Sibelius and Salonen, and the hall has delighted leading artists as much as the students who use it on a daily basis.

Facades of patinated copper plates with asymmetrical fenestration allude to books and musical notes, and contrast with the steel- and granite-faced store fronts. The library is signalled to the street by a lofty portico, with delicate steel columns framing wood louvres to shade expansive, south-facing windows. Public levels are ranged around a steel-framed atrium, with a pitched glass lantern rising through the third level of mechanical services and space for future offices. Warm-toned limestone floors withstand the traffic of snow boots, and rich burgundy waxed stucco provides an inexpensive alternative to Venetian *stucco lustro*. Ceiling services are screened with black wire mesh. The lower





8

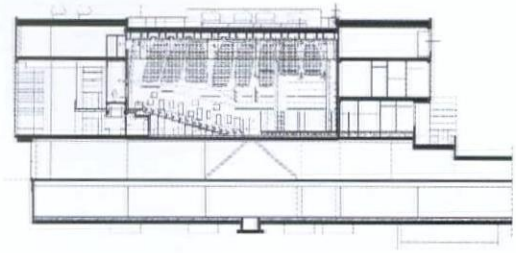


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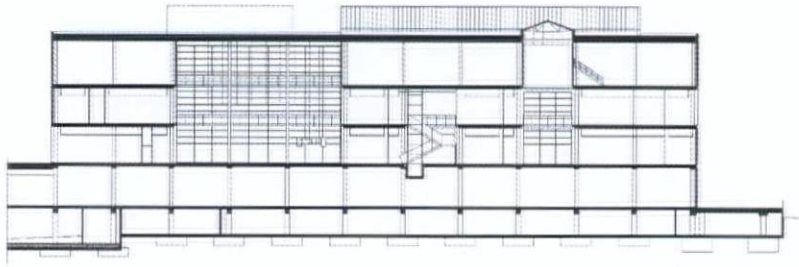


1
Cultural elements of complex are supported by podium of commercial uses.
2
Library is signalled by tall steel portico with wood louvres to shade great south-facing windows.
3
Bridges connecting major elements help to define squares.

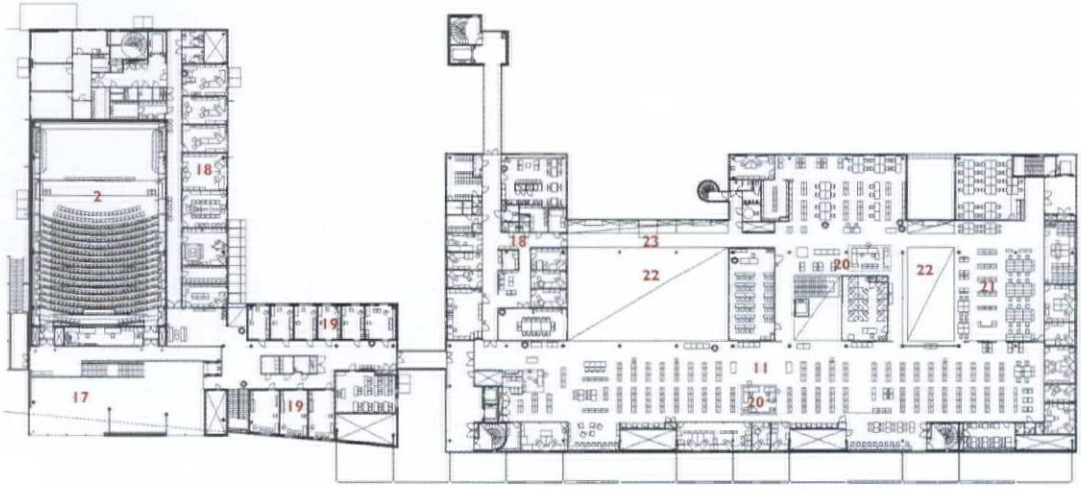




longitudinal section through concert hall



longitudinal section through library



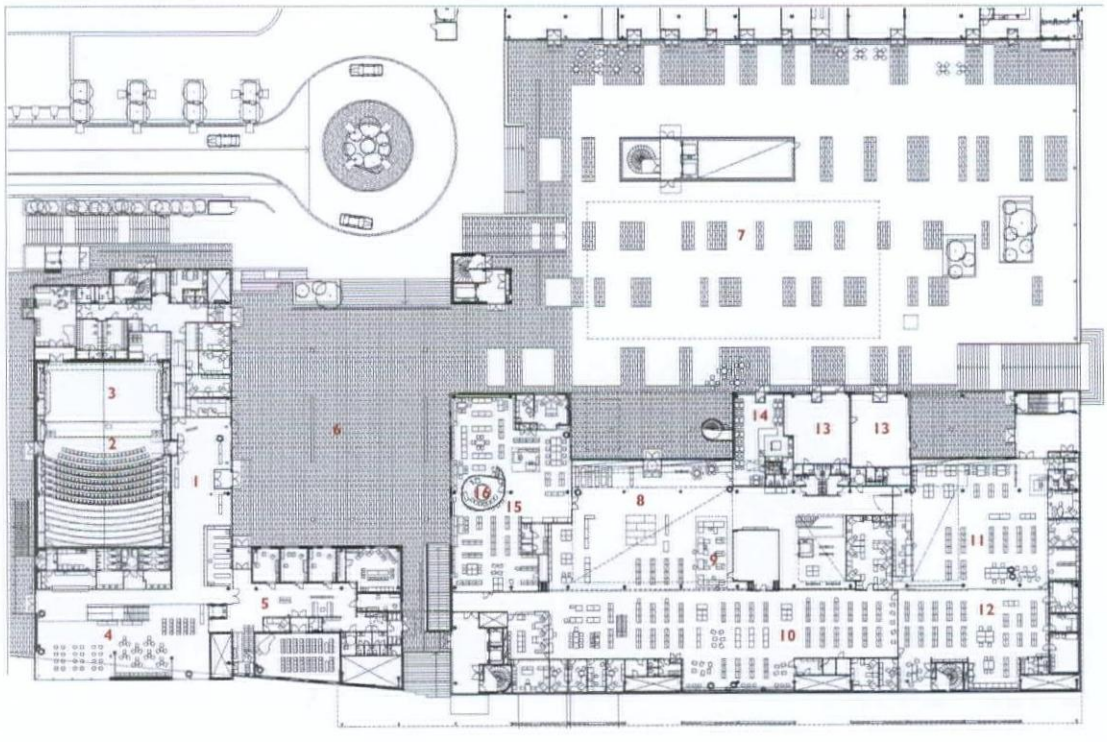
second level of cultural building

1 lobby
2 chamber music hall
3 stage
4 foyer
5 music school
6 Soitto Niekan Aukio Sq
7 Viaporintori Sq
8 library entrance
9 library reception
10 fiction
11 youth section
12 music
13 shop
14 cafeteria
15 children
16 story-telling
17 void over foyer
18 offices
19 music teaching
20 customer service
21 IT
22 void
23 bridge

LIBRARY AND CONCERT HALL, ESPOO, FINLAND

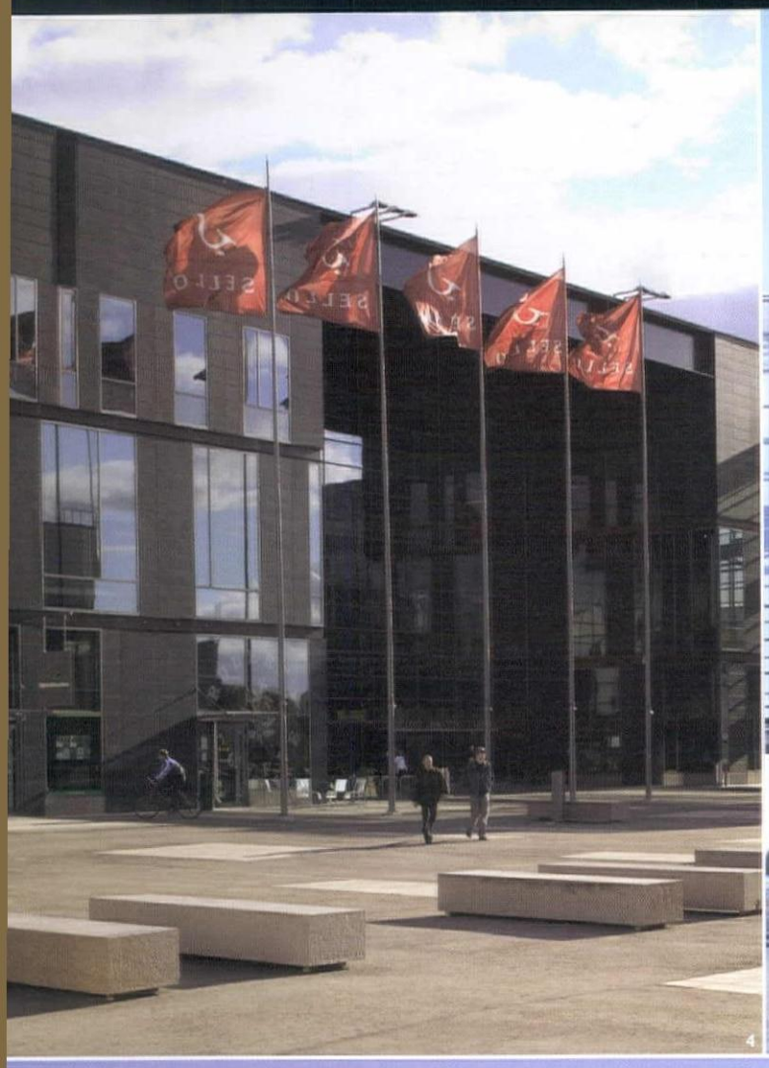
ARCHITECT

PEKKA HELIN



first level of cultural building (scale approx 1:1100)

4, 5
Minimalist detailing of metal and glass facades creates urbane, if austere, wall to piazza.
6
Pre-patinated copper panel chosen to maximize prefabrication possibilities.



4



5



6



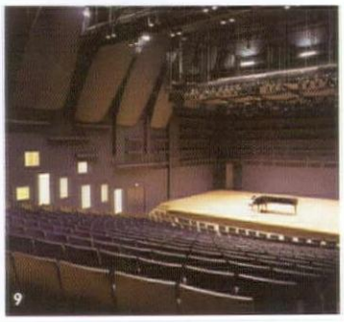


floor is divided down the middle. Public areas, furnished with blocky upholstered benches, and spaces for young people face the main entrance from the square, while adult areas to the rear overlook the street, which is a storey below the piazza. Pivoting doors close off the main library from the late-opening youth section, with its sound- and video-mixing studios and other sophisticated amenities. A rotunda with slit windows and bowed-disc sound reflectors suspended from the ceiling, dubbed the 'text balloon,' is used as a story-telling space and for interactive performances. Reading rooms, work areas – including a 160 sq m IT zone – and non-fiction stacks surround the atrium on the upper floor. A glass bridge leads to a suspended balcony that hovers within the double-height lobby of Sello Hall, providing access to its 402 steeply raked seats. Expansive windows on the piazza facade pull in natural light that sparkles off the waxed stucco on the inner wall. Soft grey is washed over dark blue to provide a surface as polished and rich as marble. The space is warmed by the birch-strip ceiling and oak-block floor; an open staircase with a finely detailed steel balustrade leads up from the lower-level café.

The auditorium was the first of the type Helin had designed, except for a second-prize entry in the 1980s competition for Tampere – but he loves classical music and served on the jury for the new Helsinki concert hall. His team worked closely with Moller Acoustics in what he calls 'a fruitful battle' to create an ideal space for chamber music, taking architectural inspiration from the engineers' digital modelling and demanding specifications. The hall, which is 23m long, 16.8m wide, and 13m high from its lowest point, floats within the structure to insulate it from outside noise. Every surface is designed to enhance the sound and animate a simple black box – actually midnight blue.

Recycled cotton-fibre paste provides a rough, integrally coloured wallcovering that dampens reverberations. The fibre is mixed with glue and sprayed onto a double layer of gypsum board in a patented Finnish process. Vertical illuminated niches in the side walls check parallel vibration and diffuse sound, as do the wooden blocks on the back wall. Visually, these play off the discontinuous wood ledges that project from the other three sides, giving fast reflections to the players and adding horizontal energy to the music. A stage canopy of acoustic clouds and sails that bridge the angle between side walls and ceilings, also enhances the quality of the sound. Heavy curtains can be drawn to dampen acoustics for amplified music, speech, and movies.

Prefabrication, lightweight cladding that was easy to install, and inventive use of inexpensive materials contributed to the success of these buildings. Helin describes as 'mud-wrestling' the five-year process in which the programme was repeatedly changed (a multiplex was proposed and then withdrawn from the site of the music school), and subject to the developers' penny-pinching. It's clear who won that contest, for the Alberga project is a worthy successor to the firm's light-filled headquarters for Nokia in another district of Espoo (AR April 1998). That corporate complex rivals Telenor in Oslo (AR November 2003) in scale, humanity, and energy efficiency, and bodes well for the office component of the Kampi Centre development that Helin and others are building on the old central bus station site in the heart of Helsinki (AR January 2001). MICHAEL WEBB



LIBRARY AND CONCERT HALL, ESPOO, FINLAND

ARCHITECT

PEKKA HELIN

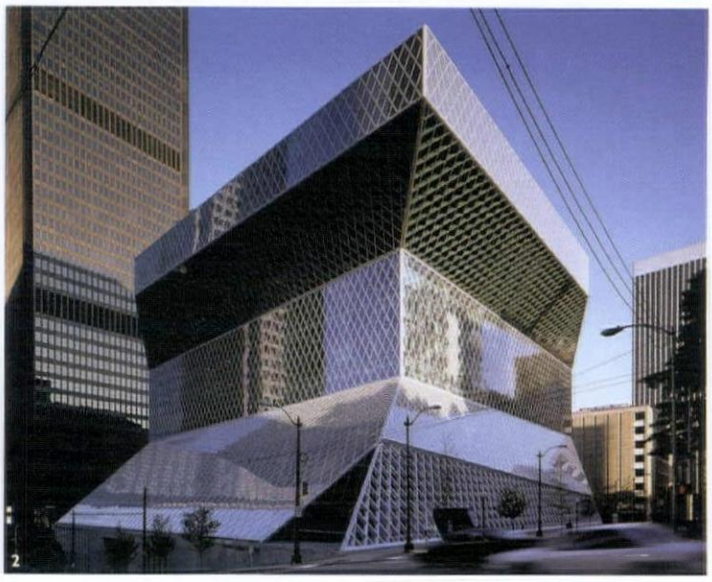
Architect
Helin & Co Architects, Helsinki
Project team
Pekka Helin, Jutta Haarti-Katajainen, Tuomas Wichmann, Harri Koski, Timo Patomo, Hanna Euro
Interior design
Tero Hirvonen and Taneli Koskela
Speech bubble
Hannele Grönlund
Structural engineer
Finnmap Consulting Oy
Mechanical and electrical engineer
Projectusteam
Lighting design
JP Building Engineering / Marjatta von Schoultz
Photography
Voitto Niemelä, 4, 6, 7, 9, 10, 11
Titta Lumio, 1, 2, 3, 5





7
Library reception.
8
Library's central void.
9
Concert hall. Deep blue sound absorptive walls made of recycled cotton-fibre paste.
10
Concert hall lobby with polished waxed plastered wall.
11
Library void brings daylight to deep plan.





In Iris Murdoch's novel, *The Nice and the Good*, the two qualities are not to be mistaken for one another. To be nice may, in fact, thwart the good. In the same spirit, the recently-completed Seattle Central Library is not nice. Instead, a stern methodology has borne a noble propaganda. First, a library is no less than a 'habitat for metamorphosis'. Second, a cheap great building is not an oxymoron.

It conceives this library – a building type in flux if not outright danger – in a city with a robust and *nice* urban fabric that is a tectonic parallel of its brand of earnest humanism. 'It is time', Rem Koolhaas told a packed crowd on 3 May 2000, 'to decide whether you will become a real metropolis or not … You *will* become a city, with all the splendours and miseries of that. And one of the responsibilities of that, obviously, is living with architecture.' Seattle said it could: in 1998, 70 per cent of the city's voters passed a $196.4 million library bond, the largest in American history. Given today's penchant for extreme visual stimuli, the new library needed to stand out to retain both any degree of civic authority and the ability to entice. A report released in July by the National Endowment for the Arts said reading in the US had declined across every demographic group, and correlated that decline with community involvement. Meanwhile, despite the isolation that technology enables, libraries are assuming urgent new roles of congregation and education. All told, a seductive challenge, especially for an OMA hungry for a major US commission.

To understand this project with its 'infinite number of obligations', it might help to realize that an eye for economy, together with an ingenious separation of programme functions – rendered in gorgeous colour bars in collaboration with Bruce Mau Design that recall Le Corbusier's vibrant colour keys – precipitated the stubby, irregular building shape outside. Inside, five separate boxes, each devoted to one use and with its own palette, meant only one problem to solve per box. A second round of mechanical and structural separations in each box and integrated back into the programmatic divisions led to improved performances and substantial initial and life-span savings: construction costs of the 33 722sq m structure were $110 million; fees, including consultant costs added another $45 million. This conspiracy of frugal strategies is expected to lead to a Silver LEED (Leadership in Energy and Environmental Design) energy-efficient designation by the US Green Building Council, one of the city's 'obligations'.

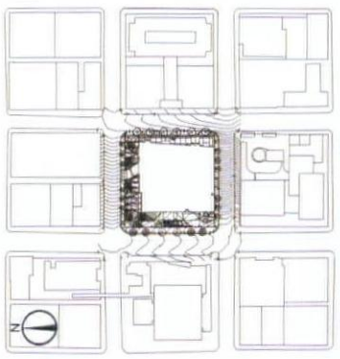
The vertical multi-coloured bars (see p50) are not just eye candy but keys to grasping the building in section: aligned bars represent fixed library functions; bars offset refer to mutable and public areas. If you draw lines from the corners of the offsets to the aligned colours, you get the basic outlines of the building, a graphic device also used in stainless-steel signage to establish a sense of place.[1]

Looking at the eccentric outline with its stretched diamond-shaped net seemingly thrown over the whole thing, you might think it a nod to Bruno Taut's Expressionist 1914 Glass Pavilion. Wrong. Stress diagrams by the structural engineers, Magnusson Klemencic Associates with Arup, showed that this particular lattice module uses the least steel most efficiently with fewest welds. Stress tests on the glass revealed an identical preferred shape. The module minimized union labour (two people could handle each piece) and maximized the amount a truck could carry, 'probably knocking off about $2 million', according to OMA project partner Joshua Ramus. For sunlit or horizontal surfaces, aluminium mesh was inserted into the double-insulated glass sandwich to mitigate the effects of interior daylight.

Because these concerns generated the pattern, it makes sense that the lattice doesn't always reconcile when meeting a new plane, emphasizing that function, not form, drives the agenda. Structurally, by relieving the internal steel structure of seismic and lateral loads, the lattice was freed of fireproofing requirements (eg, plasterboard) so eliminating all finishes except for paint. Gravity loads are sustained by exposed trusses and

THE NICE AND THE GOOD

As a type, libraries may be in flux, but OMA's bold new building for Seattle is a quantum leap of architectural and municipal ambition.

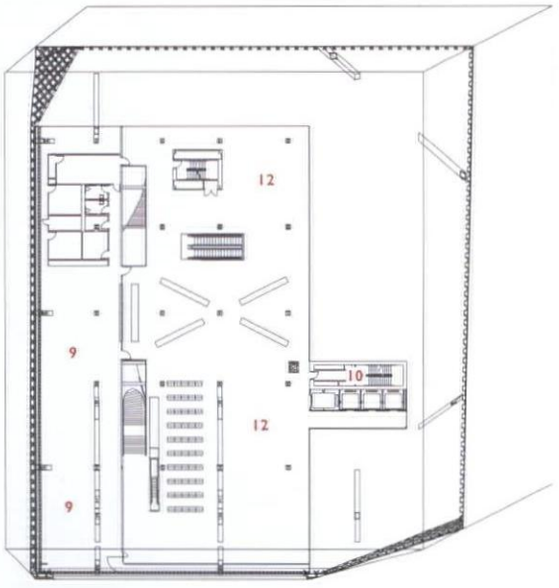


location plan

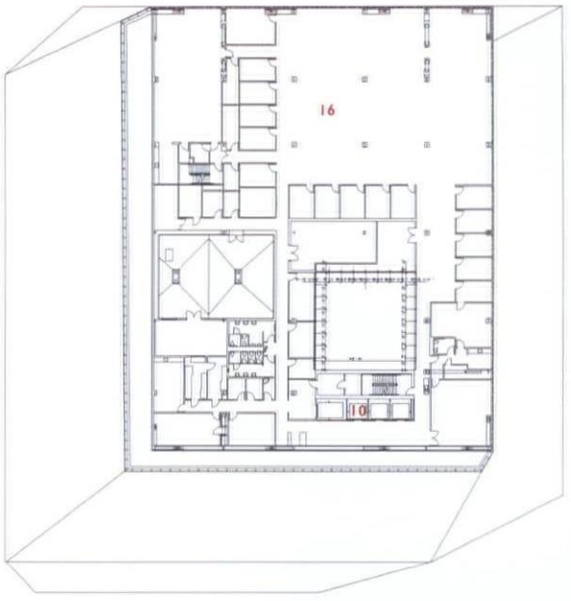
LIBRARY, SEATTLE, USA

ARCHITECT

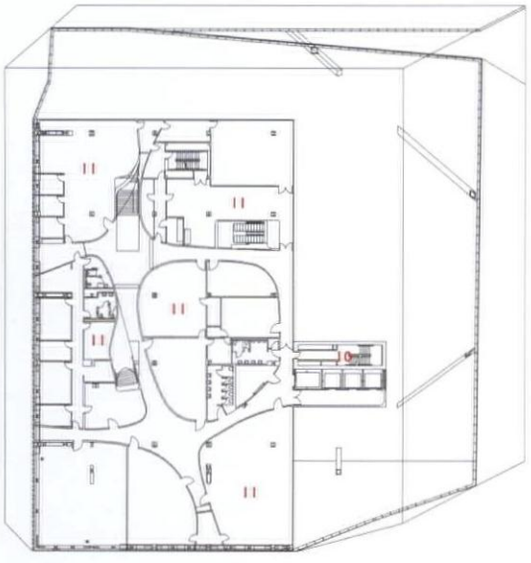
OMA



second floor – Mixing Chamber

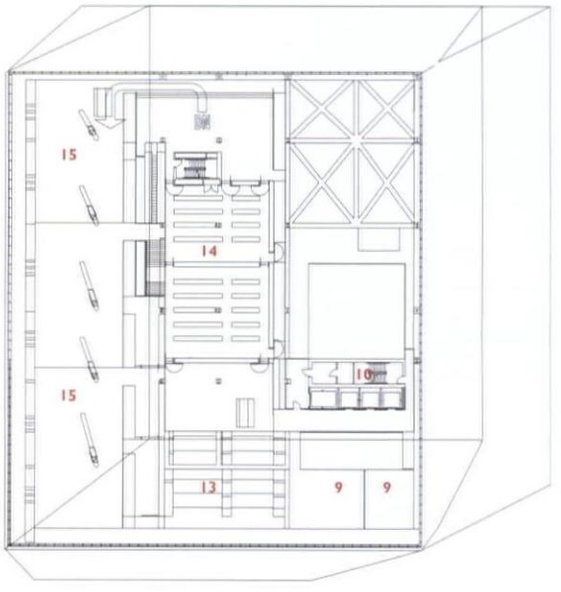


eighth floor – administration

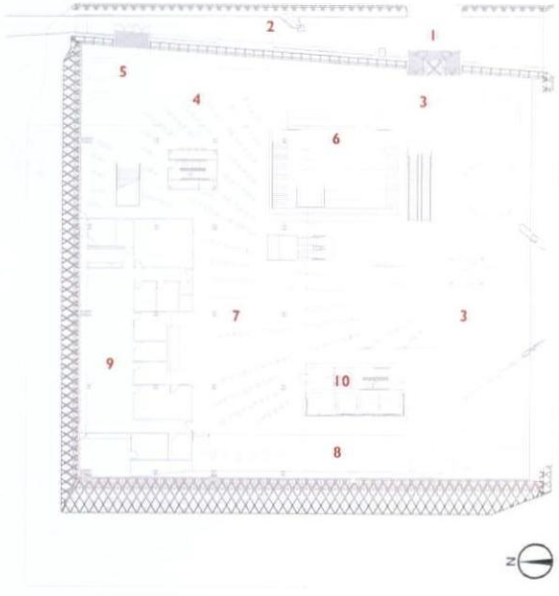


first floor – conference and meeting rooms

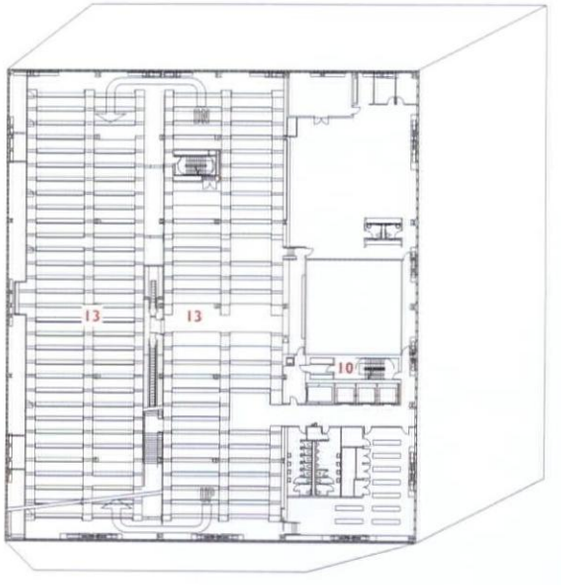
1 entrance from 5th Avenue
2 arcade
3 reception
4 café
5 shop
6 auditorium
7 fiction stacks
8 teenage centre
9 office
10 vertical circulation core
11 conference/meeting rooms
12 Mixing Chamber (reference)
13 Book Spiral (book stacks)
14 closed stacks
15 Reading Room
16 library administration
17 children's library
18 entrance from 4th Avenue



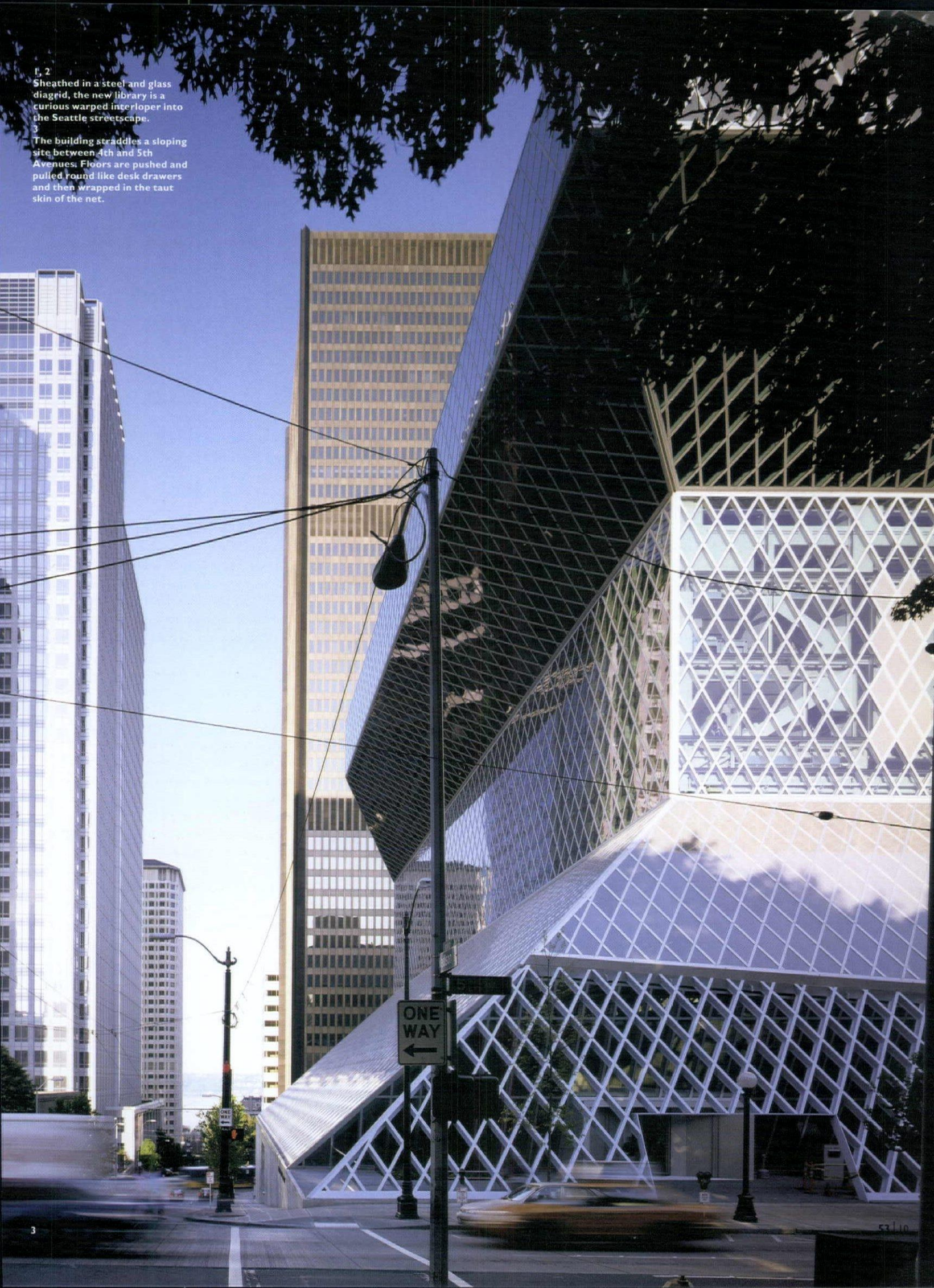
seventh floor – Reading Room



ground floor plan (at 5th Avenue) – Living Room (scale approx 1:1000)



fourth floor – Book Spiral



1, 2
Sheathed in a steel and glass diagrid, the new library is a curious warped interloper into the Seattle streetscape.

3
The building straddles a sloping site between 4th and 5th Avenues. Floors are pushed and pulled round like desk drawers and then wrapped in the taut skin of the net.

4
Living Room on main entrance level, huge public room for browsing and enjoying a coffee.
5
Diagrid casts rippling patterns through concourse. Silk-screened strips of plants animate library.
6
Red saturated conference room corridors create another distinct domain within the building.

LIBRARY, SEATTLE, USA

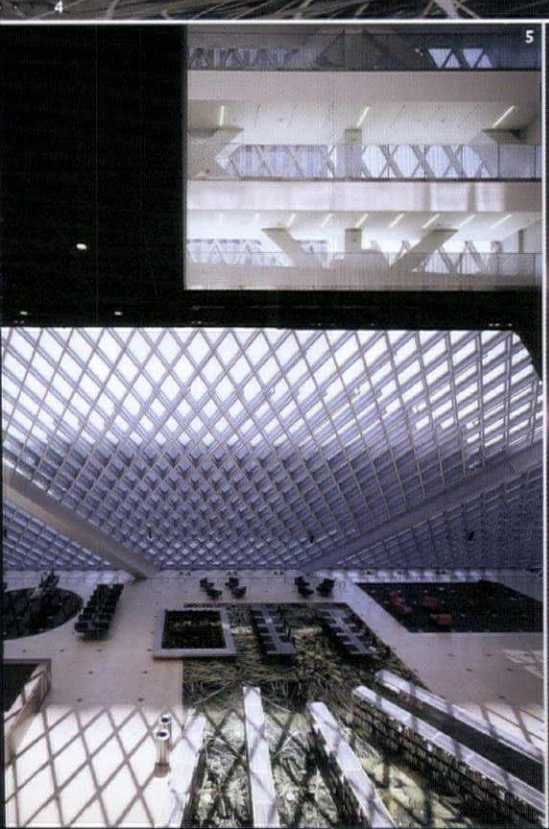
ARCHITECT

OMA

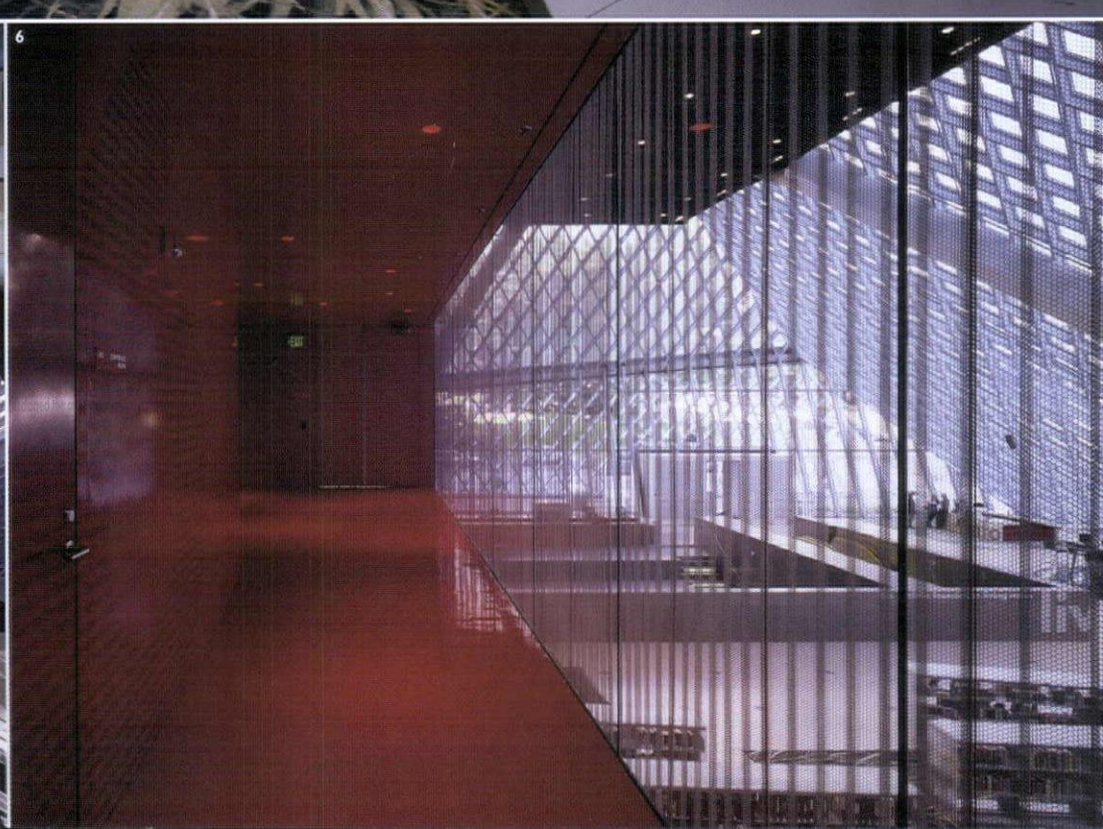
the norcliffe foundation living room

liv

4



5



6

vertical columns, mostly concealed above the third floor where massive angled columns take over, providing wider sightlines and animating the spaces. Either way, columns are always pulled back from the corners so the boxes read as articulated volumes. The largest diagonal lines signify major public spaces such as the soaring Living Room, running in a broad swathe almost the length of the building. It contains the low, asymmetrically placed fiction stacks and a café. Echoing the greater Seattle geography, islands of materials respond to other needs – to be lazy, to browse, to do a quick bit of laptop. Carpet insets of orange and purple or green photo-realistic silk screens of plants by Koolhaas' partner, designer Petra Blaisse, or a shiny large black circle of high gloss coloured polyurethane (used in vibrant colours elsewhere), all float in a light-stained backdrop of end cuts of salvaged wood. On the west side, a narrow orange strip of space, perversely, is devoted to teenagers. Publicly accessible to those waiting for the lifts, it is the most regimented and most orthogonal part of the scheme.

In the middle of the Living Room, a powerful bass note of the concrete core of the building flanks a 10-storey tall atrium. If the Living Room tethers you to water and land, the Reading Room on the 10th floor unleashes a user for flights of imagination in an atmosphere evoking cirrus clouds. Unrestrained views rise beyond the jutting, ice-blue glass envelope. There is a place here for Jonathan Pryce flapping his wings in *Brazil*, for Icarus, and even Jacques Tati in the brilliant red rubber lounge chairs that demand renting *Playtime* again. Overhead, white acoustic quilting squares attached to the administrative floor above not only absorb sound, but also house an array of mechanical needs, each square centred by a nozzle, spigot or light fixture to create a vast gridded cloudscape.

The third public space, the Mixing Chamber, is the reference area. Here, librarians wander as wireless information warriors amid users at phalanxes of black computers. Interchangeable squares of aluminium flooring, softer underfoot over time than you might expect, are screwed to raised plenums to accommodate inevitable changes in technological needs. Black-painted, fire-insulating foam on the ceilings and upper part of the white columns was dusted by glitter bought from the art store down the street, inflecting the cave-like area with a nightclubby gauze. Just a floor below, corridors, ceilings and walls (some erupting like a Claus Oldenburg sculpture) leading to the conference rooms are drenched in six shades of red, speaking to the body's requirements for passion, evacuation, or both.

The design's main event and the object of exhaustive effort is the expandable Book Spiral for the miles of 900 000 books. The parti is that of a concrete parking garage, with shelves perpendicular to a 2 degree switchback ramp calibrated to the walking pace of a disabled person. At a slightly sharper angle, placed about 1.5m apart, black rubber strips containing a part of the numerical sequence of the Dewey Decimal system line up with the corresponding shelves. Ceilings were held at 2.6m to prevent claustrophobia, but even so, the spiral's geometry required an ultra-compact ceiling-to-floor section. Because of the 'one problem per box' rule, the lower occupancy here required fewer air changes. Ductwork was eliminated in lieu of side-mounted jet nozzles. Purlins were placed 1.8m apart and directly above the shelves between cheap fluorescents, all covered with polycarbonate panels in one unfussy glowing plane. It diffuses light so well that light levels at the bottom of the bookshelves were higher than more expensive proprietary systems.[2]

The ground floor on 4th Avenue with its soaring lattice overhead, creating a huge porte cochère, is where the happy but unchildish children's and English literacy areas are. This is compassionate programming for those who are least equipped to manoeuvre the library. Here, in the checkout and literacy area, is a brilliant example of contemporary ornament. Spreading like a sea of words, raised and reversed beds of wood type in 11 languages on the maple floor salute lines from the most beloved and checked-out books. So, words unite us in sensual ways; artist Ann Hamilton expects worn paths to appear marking popular routes, like paths in the woods. In the best Ruskinian sense, the floor grounds the user in the community's collective memory and creates, to paraphrase Kent Bloomer and Henri Focillon, a 'habitat for metamorphosis' beyond art and building alone, just as the library does for Seattle. BARBARA LAMPRECHT

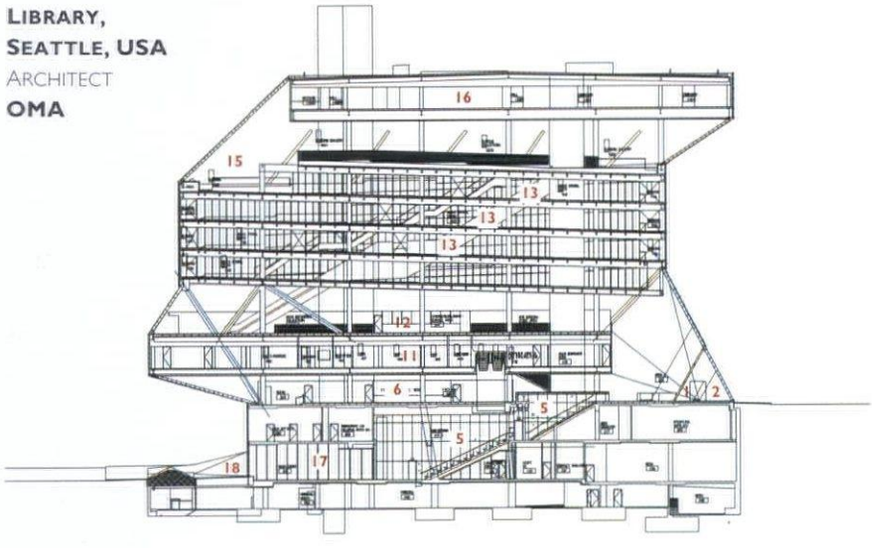
1 In fact, the entire building offers lessons in environmental psychology, seen in the subtle but redundant information in many textures on many planes. The brilliant chartreuse colour, for example, signals paths of travel. The green used in the men's rooms is so vile 'I almost didn't want to pee in there', one man was overheard to say: the rumour is that the anxiety-inducing shade is meant to thwart setting up home by the homeless, a significant population here.

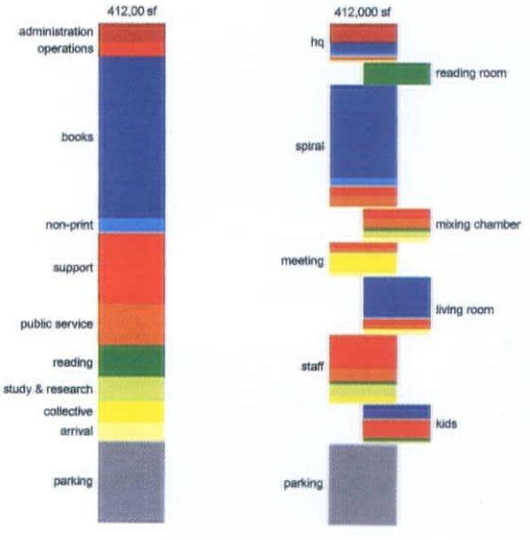
2 This is only one aspect of a sophisticated, economical mechanical system devised by Arup. The library wanted to control ventilation for bodies and books, preventing the sour smell librarians vowed to avoid. Though a closed forced-floor air building, and dependent on a paradigm of regular energy resources, it exploits the tall, loosely connected spaces and boxes in a system of reuse, exhaust, recovery, conditioning air only where and when needed. Jets also regulate the surface temperature of the glass, induction lamps will last for ten years and so on.

Architect
OMA, Rotterdam
Associate architect
LMN Architects, Seattle
Structural engineers
Arup, Magnusson Klemencic Associates
Facade/insulating glass
Okalux
Photographs
Christian Richters

7
Reading Room at the top, crowned by a quilted cloudscape ceiling.
8
Inside the Book Spiral.
9
A soaring 10-storey atrium cuts through the heart of the building.
10
Seattle cityscape filtered through the diagrid. The diamond-shaped module is an exemplar of structural and constructional efficiency.

LIBRARY, SEATTLE, USA
ARCHITECT
OMA





east-west cross section (for key see p48)

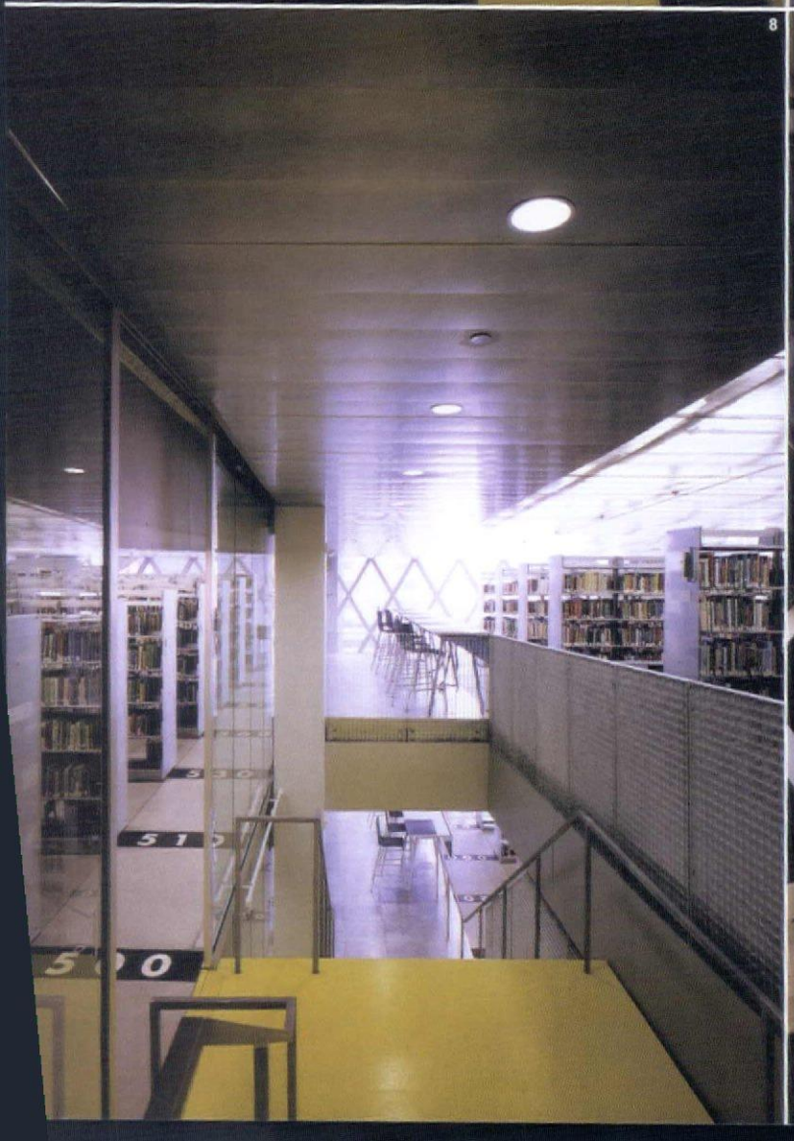
colour bar diagram of programme functions



7



9



8



10

DIGNITY IN DEATH

Imaginative understanding of materials makes this tomb a fitting set for rites of passage.

Spain, like Italy, maintains a most distinguished tradition of tomb-building, but in many places it is becoming eroded by what Manuel Clavel Rojo calls a 'kitch-esque style', with a language composed of PVC door and window frames and bathroom tiles ornamented by plastic flowers and musical angels.

So when he was asked to make a family mausoleum in the little La Alberca cemetery in a pine forest on the edge of Murcia in south-east Spain, Rojo was determined to return dignity and simplicity to the rites of burial and mourning. Yet he did not want to fall into what he considers to be the trap of wistful Classicism like Loos and Aalto with their broken column grave stones. The Murcia tomb is orthogonal, with no references to history; it speaks through light, space and materials. It is made of slate and glass with a big wooden door, and is fronted by a simple rusted steel cross. Built on a slope, the tomb is designed to enhance the vertical dimension of the entrance sequence that rises from a massive slate base that emerges from the hillside in rather the way that Peter Zumthor's thermal bath protrudes geologically from its Alpine incline at Vals (AR August 1997).

The tomb chamber is entered at the lower level through a narrow, 3.6m high door of solid wenge wood which, once opened, reveals a shaft of luminance falling from the tall translucent panel that rises vertically in the upper part of the entrance sequence. The panel is made of thick sheets of glass laid horizontally on top of each other with slightly ragged edges that, externally, give the glass a texture that relates to the surrounding slate blocks. Looking up from the doorway, an image of the metal cross is discernible through the translucent plane, while its shadow is thrown on the thick glass when the sun is in the right direction.

Rojo calls the platform on top of the slate block 'an altar where burial occurs'. It is of travertine, penetrated by two slots. One is for the internment ritual, in which the coffin is lowered down into the tomb-chamber, while the actual insertion of the remains into their niche is hidden from above. This opening is closed by a solid slab of Pakistani onyx, which can be slid in and out of position.

1
Tomb speaks through light, space and materials. In foreground is onyx slab covering coffin entrance.

MAUSOLEUM, MURCIA, SPAIN
ARCHITECT
MANUEL CLAVEL ROJO

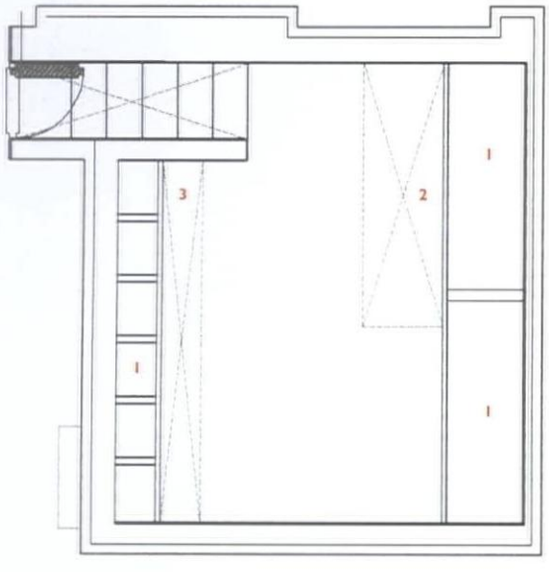




A shallow pool with a glass base is formed in the other slot in the travertine. Here, water is continuously in motion, gently pouring from a smooth slot. So the light that passes through the pool to the underground chamber flickers, in contrast to the more constant luminance from the onyx slab and the translucent vertical glass panel. In daytime, the space is filled with constantly changing light, a reminder of the evanescent nature of life in the constant, calm presence of death. E. M.

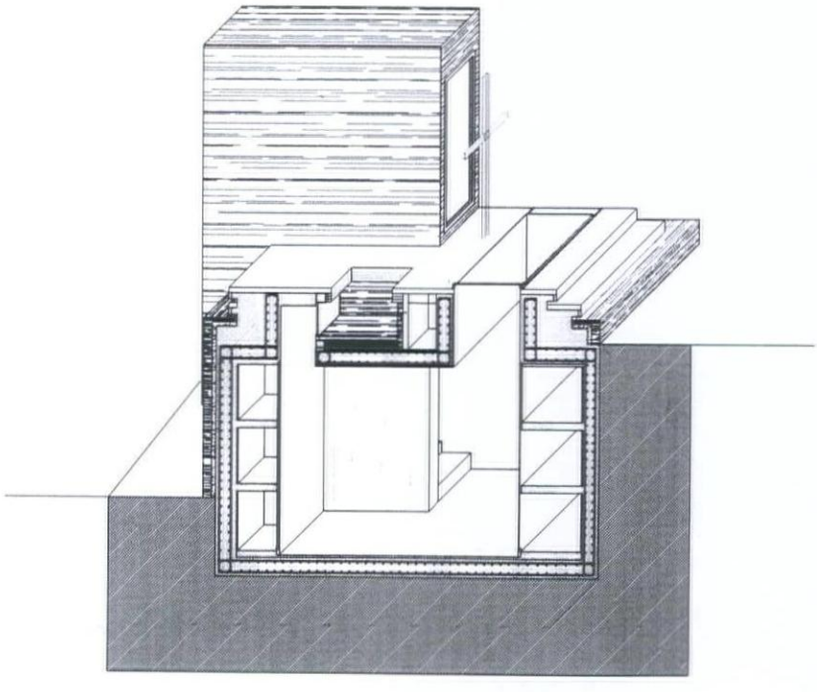
Architect
Manuel Clavel Rojo
Project team
Luis Clavel, José Estrada, Jose Domingo Egea, Antonio Victoria, Jose Antonio Abad, Marmoles Santa Catalina, Cristaleria Acriper
Photographs
All photographs by Juan de la Cruz Megias, apart from no 4 which is by David Frutos Ruiz

2
Visitors' entrance is at lower level with huge translucent panel above.
3
Travertine podium is an altar for burial rites. In foreground coffin entrance, beyond pool slot.
4
Chamber with light from onyx slab.
5
Cross with pool behind.



1 niches
2 coffin entrance above
3 pool above

plan of chamber (scale approx 1:100)



axonometric section

MAUSOLEUM, MURCIA, SPAIN

ARCHITECT

MANUEL CLAVEL ROJO



1

WARPED WRAPPER

This new arts centre in Lille is an imaginative exploration of form and materials.

ARTS CENTRE, LILLE, FRANCE
ARCHITECT
NOX

From a declining industrial town in the coal belt of northern France to this year's European Capital of Culture (along with Genoa), Lille has done much to reinvent itself. In the early '90s, the routing of the high-speed (TGV) train line from Paris to connect with the Channel Tunnel saw French mayors haggling to secure its progress through their cities. Ultimately, Lille prevailed and was transformed into a major European transport node, precipitating an ambitious urban makeover masterminded by Rem Koolhaas. Koolhaas' Euralille (AR December 1994), a monumental agglomeration of offices, shops, housing and entertainment close to Lille-Flanders station, was one of his earliest projects, manifesting a new and startling vision of urban architecture. Now, under the auspices of European Capital of Culture, Lille plays host to the next generation of Super Dutch superstars with Lars Spuybroek's remodelling of a nineteenth-century textile mill to house various cultural activities.

Spuybroek's Maison Folie de Wazemmes forms part of a programme to transform a series of redundant buildings (including a church, hospice, farm and fort) into so-called Maisons Folie. Historically associated with frivolity, entertainment and enchantment, the original Maisons Folie were boating residences for royal stewards and favourites in the seventeenth and eighteenth centuries, evolving into more elaborate and exotic structures peppered round gardens and great estates. As their purpose was to surprise and delight, unadulterated eccentricity in both form and materials could be given free rein.

Lille's modern urban Maisons Folie are intended to extend this tradition of whimsical yet engrossing experimentation. They also draw on contemporary themes of art and culture catalyzing civic revival – the precedent of redundant industrial structures being colonized and regenerated is well established in cities as diverse as New York, Rotterdam, Glasgow and Hamburg. At the end of Lille's stint as Cultural Capital, the Maisons Folie will become neighbourhood arts centres, intimately woven into the fabric of the communities they serve.

1
The new performance hall is clad in a shimmering mesh skin.
2
The carapace also encloses new external stairs on existing buildings.



3



4



5



Spuybroek and his practice NOX won a competition in 2001 for his proposal to renovate a former textile mill near Lille's Wazemmes market. Composed of two low-rise red-brick buildings separated by a narrow alleyway, the industrial complex became redundant in 1990. To this existing arrangement Spuybroek adds a third discrete element, a hall for performance, or *salle de spectacle*, so creating a new urban route and public square for outdoor socializing and activities.

The *salle de spectacle* is essentially a black box with the usual stage, tiered seating and studios, but Spuybroek elevates and transforms the orthogonal volume by shrouding it in a shimmering warped skin of lightweight steel mesh. As a vanguard in the field of digitally-inspired form-making (AR December 1998), Spuybroek's credentials for architectural subversion are well established. Here, however, formal and spatial ambition serves merely to generate a scenographic external carapace (albeit well crafted and inventively conceived), wrapped round a conventional box. The steel mesh is a standard off-the-peg product, applied in an off-the-wall way. Only in the foyer is there any sense of taking the warping further into genuine spatial experiment.

Tautly supple and rippling, like a well toned muscle, the lightweight screen filters and reflects light, glinting and sparkling by day and mutating into a gently glowing mass at night as light filters through the glass walls of the box. Perhaps not unexpectedly, as it becomes harder to distinguish the real from the digital, the effect is uncannily like the seductive computer-generated renderings that help to fix architecture in the public imagination. Spuybroek's rendering has become the icon and logo of Lille 2004, even appearing on five million French stamps.

The existing factory buildings have been spruced up to house exhibition, workshop and office spaces. The warped skin theme is tentatively extended to the older parts, forming a protective screen around a new external escape stair, suggesting that old and new now have a funky reciprocity. However the spectacle on the main street side is more gently prosaic, as the self-important, space-age interloper nuzzles up to workaday terraced houses. Still, Lille's ambition must be applauded and the city has its icon, but when the cultural circus finally folds its tents, it will hopefully also leave the seeds of something more lasting.

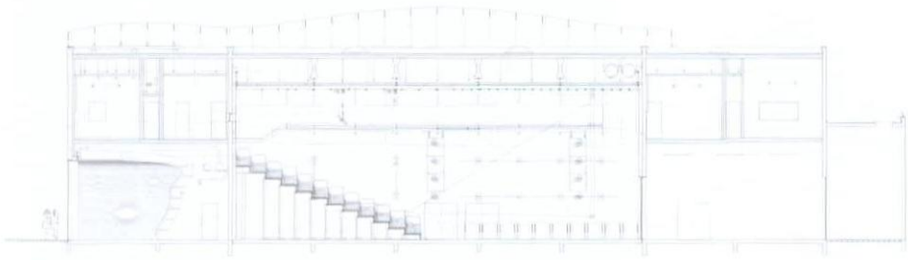
CONNIE VAN CLEEF

3
The fine mesh cladding scintillates with light.
4
The new interloper and its rather more prosaic surroundings.
5
Inside the foyer.
6
Typical exhibition space in the restored factory.

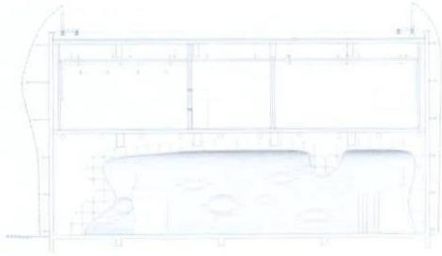
Architect
NOX, Rotterdam
Project team
Lars Spuybroek, Florent Rougemont, Chris Seung-Woo Yoo, Loic Gestin, Ouafa Messaoudi, Estelle Depaepe, Bernard Frodl, Kris Mun
Photographs
Paul Raftery/VIEW

ARTS CENTRE, LILLE, FRANCE

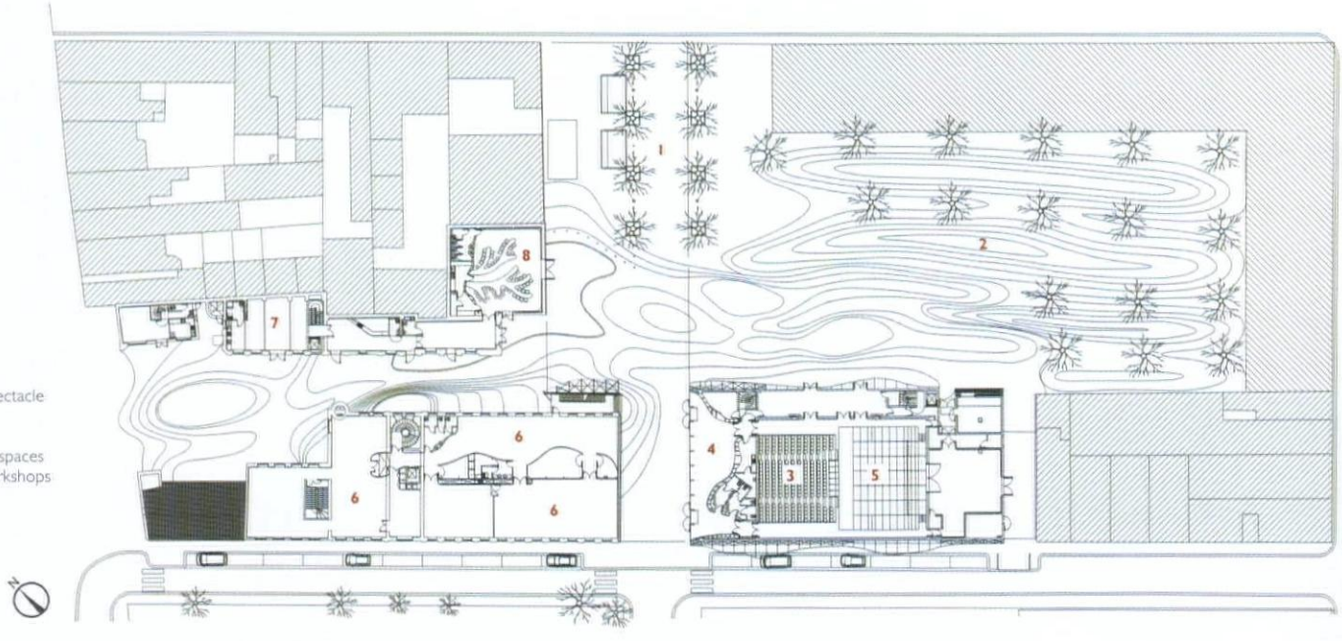
ARCHITECT
NOX



long section

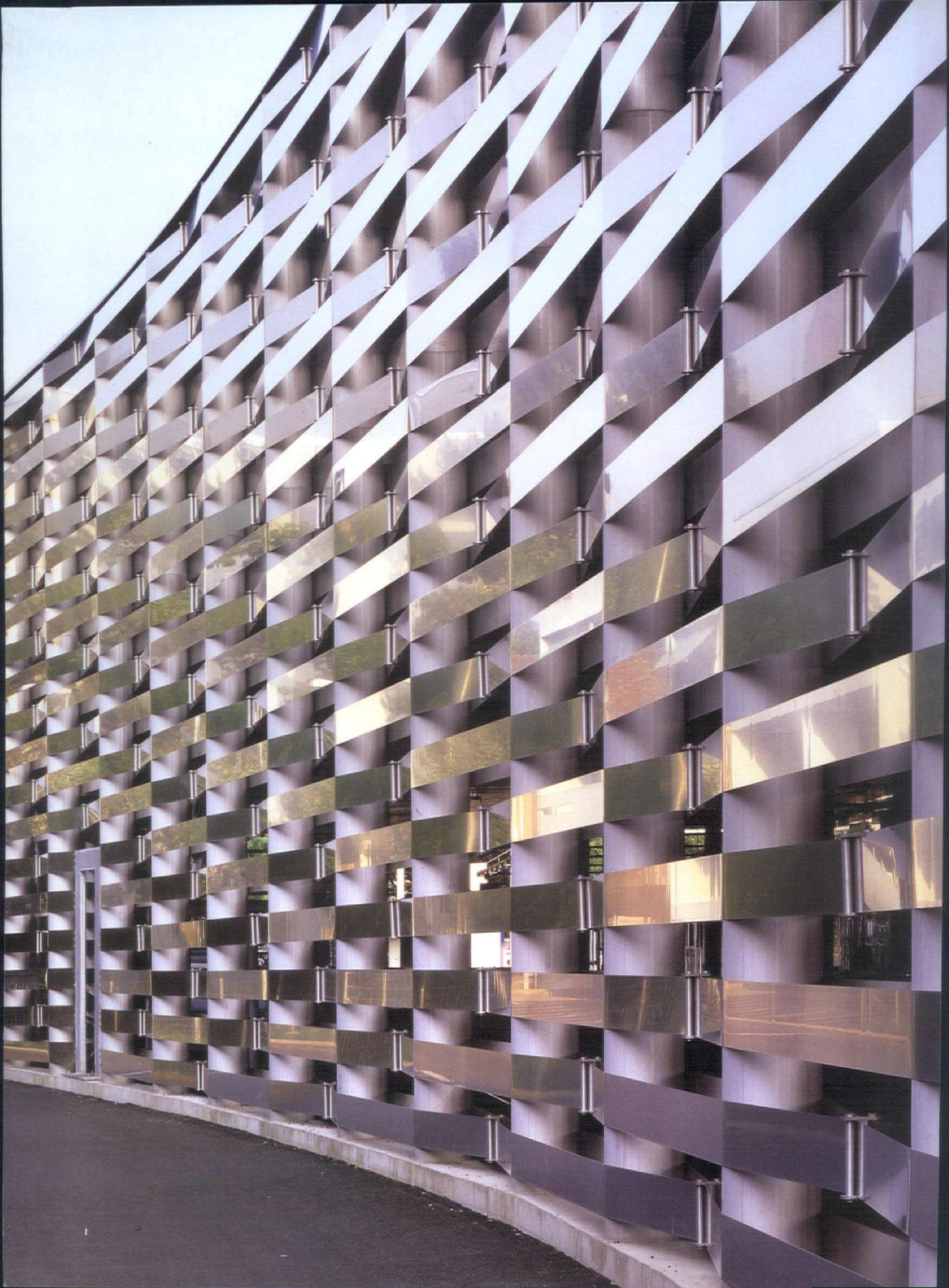


cross section (through foyer)



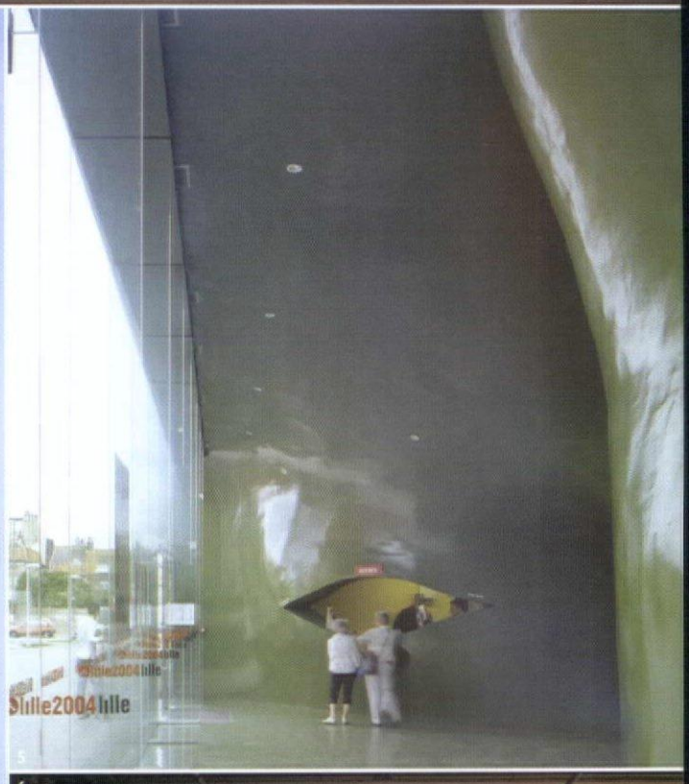
1 street
2 square
3 salle de spectacle
4 foyer
5 stage
6 exhibition spaces
7 offices/workshops
8 café

ground floor plan (scale approx 1:1000)








lille2004 lille


6

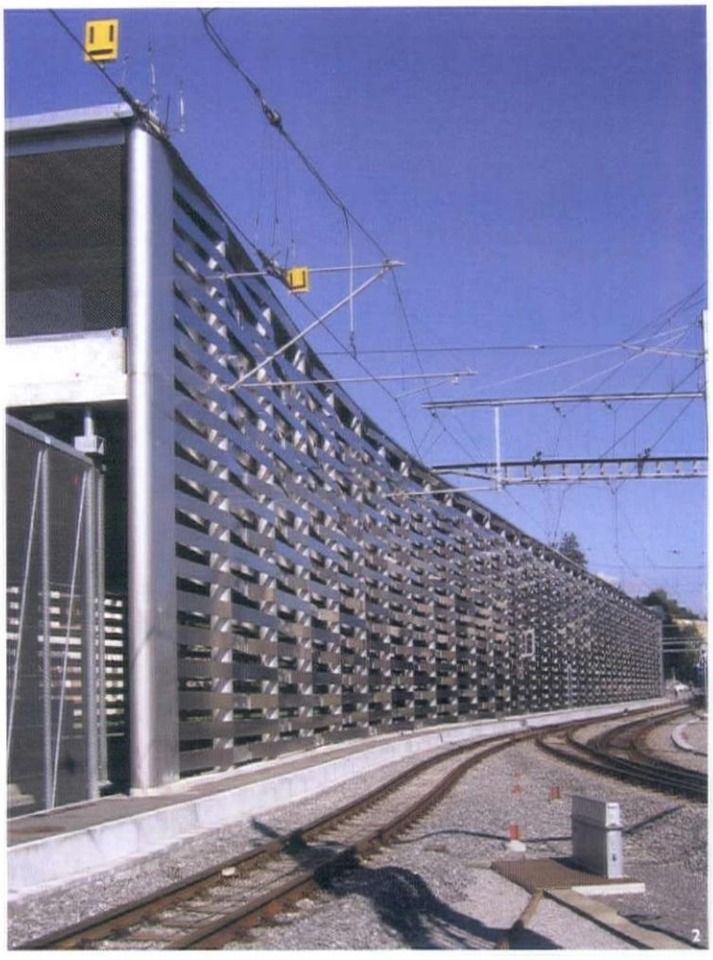
WOVEN IN WORB

Gottfried Semper's odd theories about textiles and building are imaginatively reinterpreted in stainless steel.

RAILWAY STATION, WORB, BERN, SWITZERLAND
ARCHITECT
SMARCH

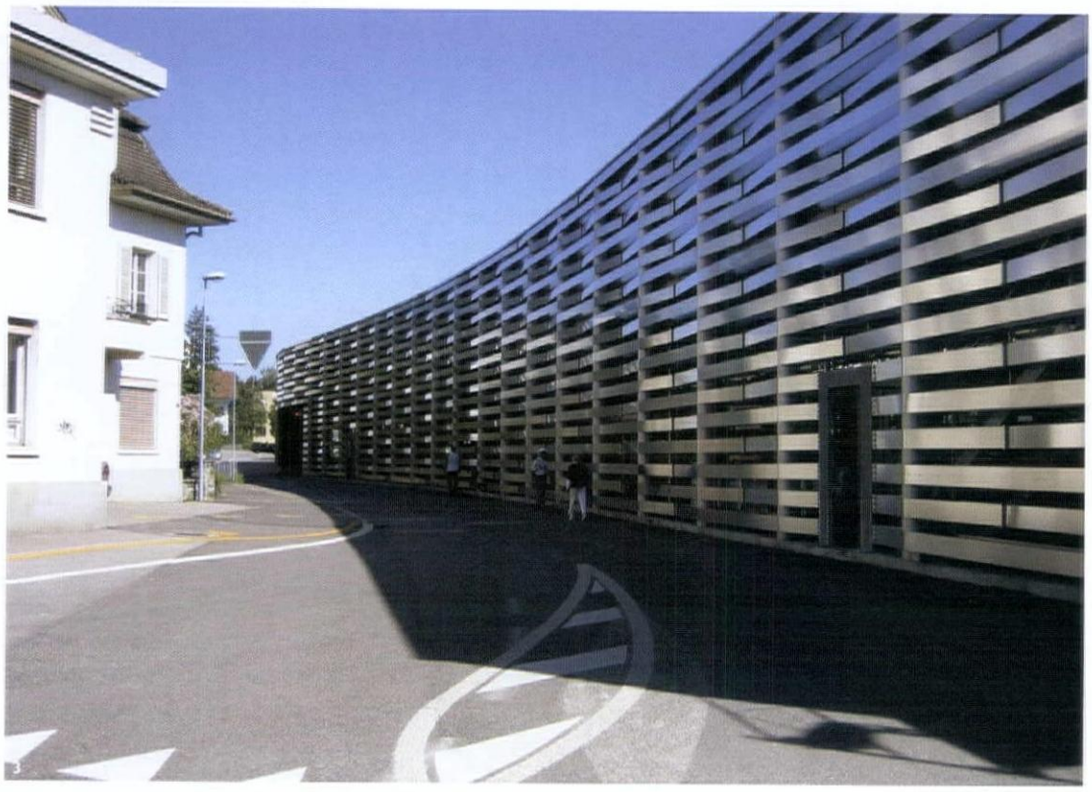
The famously efficient and elegant Swiss railway system is continually being renewed, and regularly holds competitions to ensure that the design quality of new buildings remains high. Smarch, a firm set up by Beat Mathys and Ursula Stücheli, working with engineers Conzett, Bronzini, Gartmann, were winners of the one for a new station in Worb, a little town near Bern. The brief called for a train shed that can accommodate two trains, some 80 parking places for commuter cars and a lot of bicycles.

Because the site is very tight and irregular, Smarch decided to place the cars above tracks and platforms, and to cover the whole with a shallow-pitched lightweight steel and timber roof. The slightly curved site boundaries called for a supple wall that could smooth and respond to irregularities, so Mathys and Stücheli came up with a remarkable proposal. Instead of choosing a dull and stolid cladding of timber or brick, they decided to interpret Gottfried Semper's *Bekleidungstheorie* in modern materials. In the middle of the nineteenth century, Semper came up with the wacky idea (based on no real evidence) that archetypal patterns of wallcovering are derived originally from woven textiles, which civilization had evolved before timber-framed or masonry structures. This allowed Semper to evolve more and more elaborate ornament on his own buildings, because he claimed that the patterns he favoured were given the sanction of the ancients (coincidentally Semper taught for many years at Mathys and Stücheli's architectural school in Zurich in the second half of the century).



At Worb, polished stainless-steel strips form the textile. Tension gives the thin strips their form and causes them to retain their locations on the cylindrical concrete columns that support parking slab and

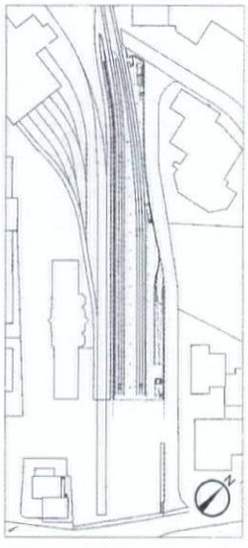
1
Polished stainless-steel ribbons form textile wall.
2
Warp of columns is more closely spaced than necessary for vertical loads but vital to support stainless-steel weave.



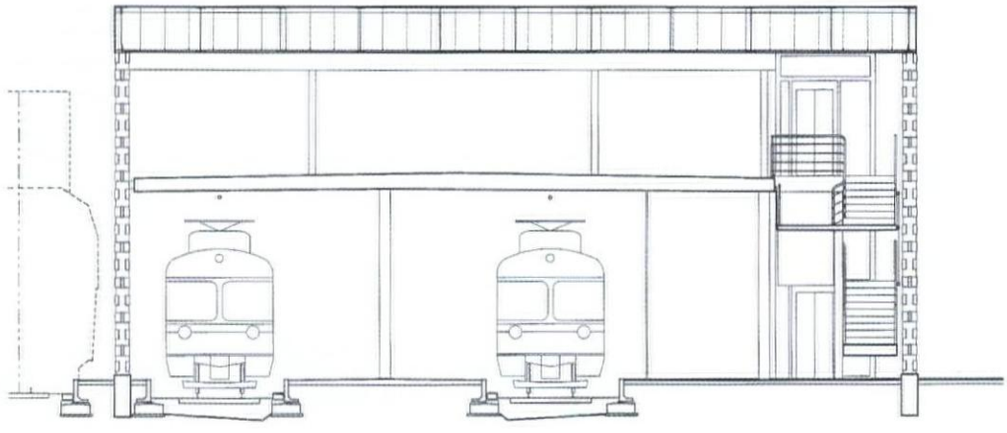
roof. A strip a day was tightened into position round each whole row of columns. In alternate spaces between columns, the two sides of each steel ribbon are clamped together to increase the rigidity of the whole, and to provide constantly changing reflections. To achieve the reflective effects the architects wanted, columns were spaced 3m apart (closer than strict structural efficiency requires), but results justify the small diseconomy. The walls change constantly in reflectivity and colour with your position and that of the sun, varying from glowingly opaque to almost transparent. They allow the large building to slide into the town centre with minimum fuss, while at the same time celebrating the experiences of movement and change offered by travel. Semper has been abstracted and rationalized in ways he could never have imagined; the building is the first adaptation of his ideas for 100 years. J. P.

Architect
Smarch
Project team
Beat Mathys, Ursula Stücheli, Andreas Affolter, Benjamin Dodel, Daria Eser, Thomas Schmid
Engineer
Conzett, Bronzini, Gartmann
Stainless-steel cladding
Prometall; Laupen
Lighting
Regent
Photographs
By the architects apart from 1 and 4 which are by Thomas Jantscher

3
Sliding into town centre with minimum fuss. Door frames are in massive steel.
4
Reflections liven interior.
5
Car park level.

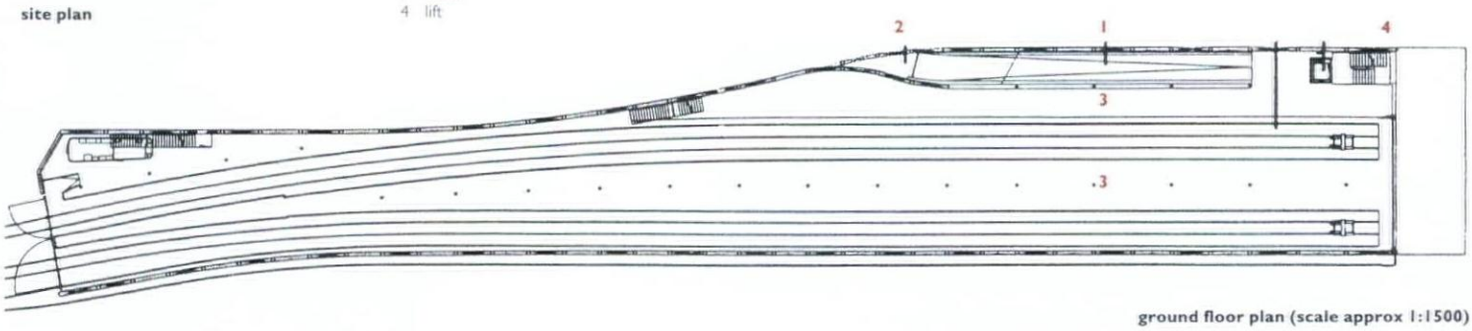


site plan



cross section (scale approx 1:200)

1 car ramp
2 bicycles
3 tracks
4 lift



ground floor plan (scale approx 1:1500)

MASSIVE ART-STACK

Herzog & de Meuron's latest box of tricks on the outskirts of Basel.

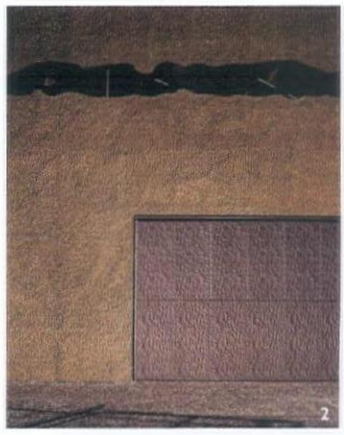
The Swiss it seems love boxes. Big ones, small ones, glass, stone: boxes as isolated objects, beautifully detailed externally with delightful internal spaces. Without formal convention or decorative motif indicating each box's given function, in the resolution of the object as a whole, silhouettes are often as reduced as their details; simple boxes to live in, work in, and play in, built to a quality consistent with the best of Swiss design; from the nation's much-admired graphics, to the laconic faces of their timeless Swiss railway watches – simple, unadorned but exquisite in execution. Now, on the fringes of Basel, the Swiss have a new box.

Within the context of its industrial estate location, Herzog & de Meuron's Schaulager is immediately conspicuous: no extraneous lean-to loading bays, no brash signage, and no cheap metal cladding. Instead, the building's rough (yet modulated) sandpaper-like skin – cast from on-site aggregate – has a surreal quality. Its siting too is equally arresting, not withdrawn and remote within an alienating car park, but set hard-up against the pavement, prioritizing pedestrians over lorries.

Turning the corner, the face of the building is revealed; two animated eyes, an inset nose, and a low glazed grin. Like the folded flaps of a cardboard box, a crisp white re-entrant facade distorts with sharp angles containing an entrance court to guide visitors to a sunken entrance foyer.

On entering the box, visitors are dwarfed by a vertiginous array of concrete balconies and an apparently endless constellation of fluorescent tubes. Recalling the vision-straining trickery of Andrea Gursky's photographs, eyes soon give up trying to resolve depth and perspective, flitting instead between foreground and infinity until they pause to blink. But hang on, isn't this just a warehouse? Why so much effort?

The answer lies in the content. Beyond having capacity to provide over 11 500sq m of flexible storage space over five floors, supported by 750sq m of carriage handling and 800sq m of



1
Schaulager's concrete skin cast from site aggregate.
2
Extrance forecourt and gatehouse.
3
Schaulager's expansive and vertiginous foyer.



Railway station, Worb, Bern, Switzerland
Architect
Smarch

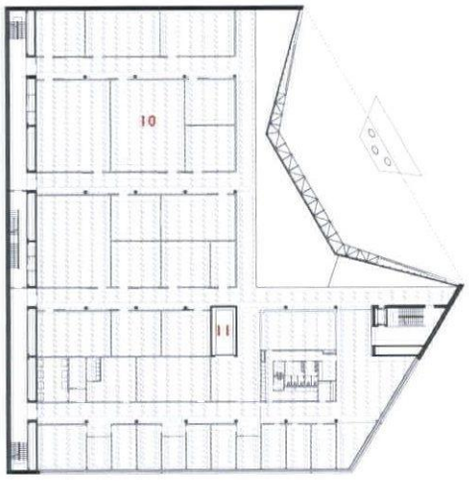


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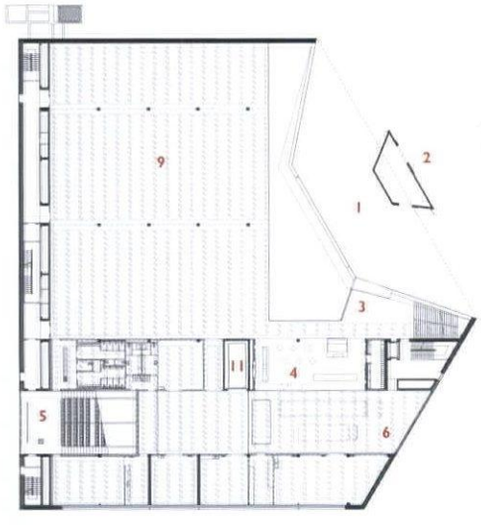

5



Art store, Basel, Switzerland
ARCHITECT
Herzog & de Meuron

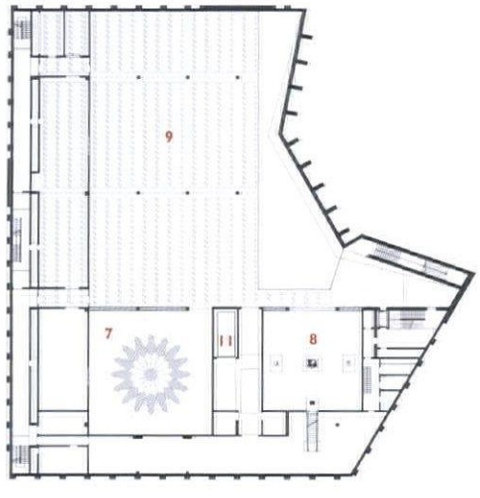


typical storage level



1 forecourt
2 gatehouse
3 entrance
4 café/bookshop
5 auditorium
6 loading bay
7 Kathanna Fritsch
8 Robert Gober
9 temporary exhibition
10 storage cells
11 art lift

entrance level plan



lower ground level plan (scale approx 1:1000)

administrative space, the building has a hidden cultural role. Without fear of overstatement, this particular Swiss box can claim to contain a new building type: part gallery, part warehouse, part education facility – Schaulager literally means display-warehouse; a place in which art is never consigned to crates or inaccessible racks, but where it is stored in carefully curated and densely arranged display cells, accessible to scholars and perhaps most significantly facilitating its sustained conservation.

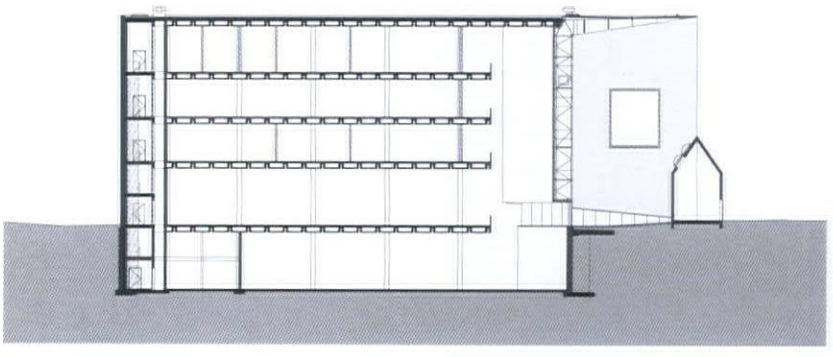
In its current configuration, lower ground and entrance levels are used as temporary exhibition spaces, with a café, bookshop, 144-seat auditorium, and two permanent art installations by Robert Gober and Katharina Fritsch. Above these, three levels of flexible modular space have been divided to contain specific collections of work. With touch-screen technology, each isolated cell can be activated, reducing unnecessary exposure to light when not being visited.

Herzog and de Meuron's attention to detail is evident throughout, with inset lighting tracks, playful dented handrails and graceful wall-mounted sliding doors that eliminate floor tracks allowing smooth level access throughout. While modest in its material composition – concrete, screed, plasterboard and (very little) glass – the building has been made with precision and consistency. However, in many ways we would expect nothing less from Herzog & de Meuron. More inspiring is the manipulation of space. As with the Laban Centre, the Schaulager demonstrates their commitment to the form of space, as well as the form of matter. Set against the rigour of the orthogonal storage areas, the foyer offers a dramatically dynamic sequence of entrance and circulation areas, as residual spaces between the angular white screen wall, balcony edges and staircase contort and taper, rise and fall.

The building is exhilarating to visit, and if you're quick you may get there in time to see the architect's own exhibition which gives a rare insight into their working processes. *No 250 – An Exhibition by Herzog & de Meuron* runs at Schaulager until 12 September. ROB GREGORY

Architect
Herzog & de Meuron, Basel
Structural engineer
Zachmann + Pauli Bauingenieure
Photographs
Margherita Spiluttini

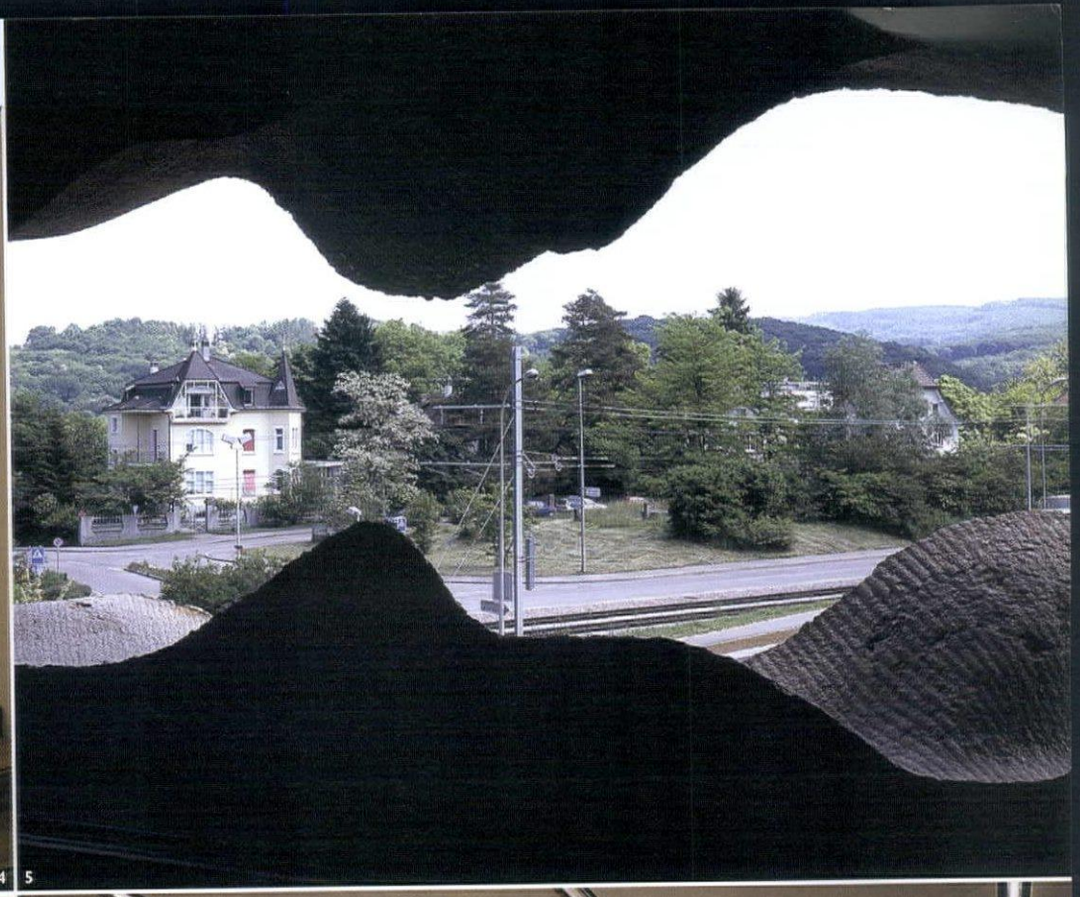
4
The fluorescent constellation from lower ground.
5
View from offices, through sinuous fissure in thick concrete wall.
6
Maximum effect with minimal means, concrete, plasterboard, timber.
7
Administrative reception area.
8
Contorted stair between entrance and lower ground levels.
9
Residual space produces unique geometries.
10
Art cell: dense displays of art for private viewing.

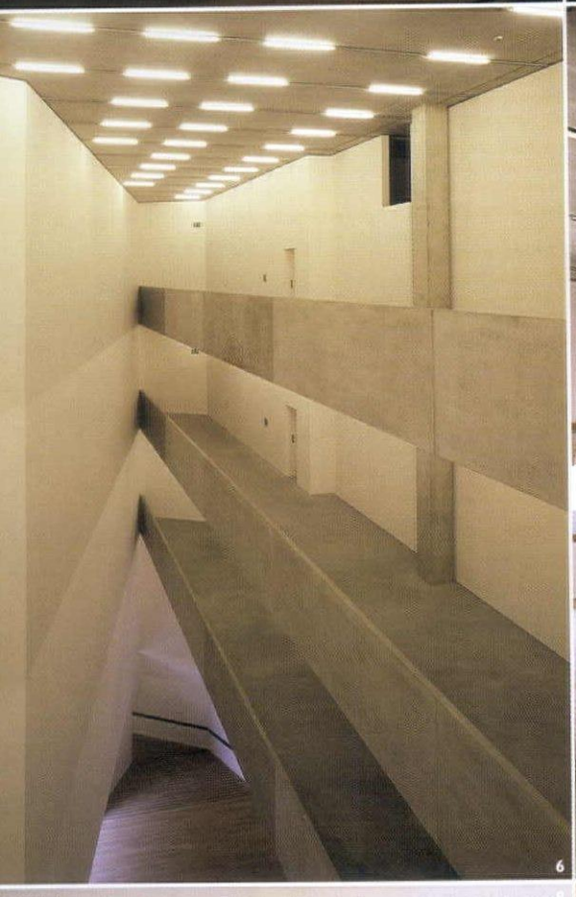


cross section through forecourt

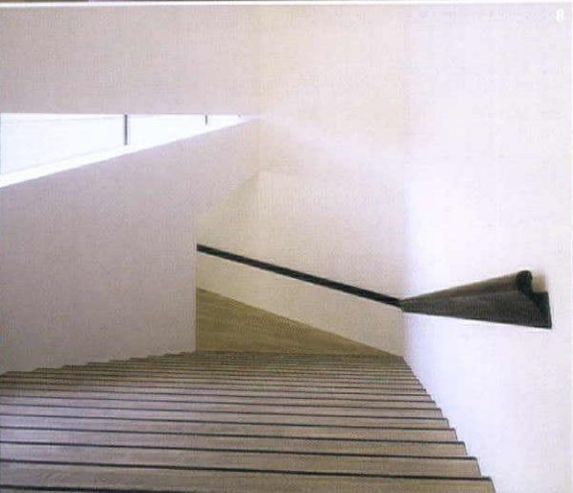
ART STORE, BASEL, SWITZERLAND
ARCHITECT
HERZOG & DE MEURON

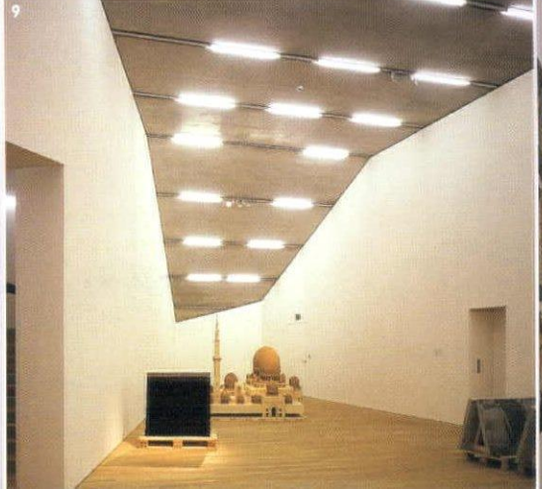

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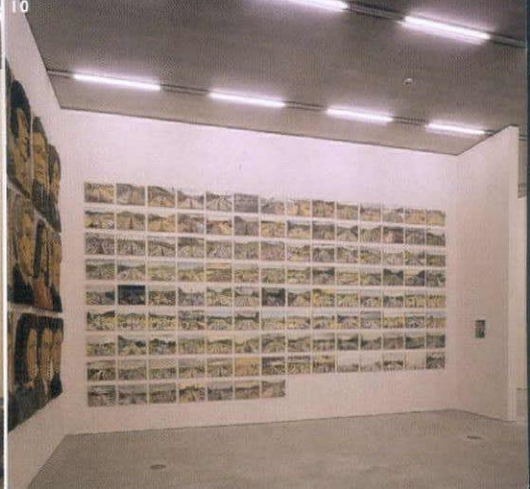

5


6


7


8

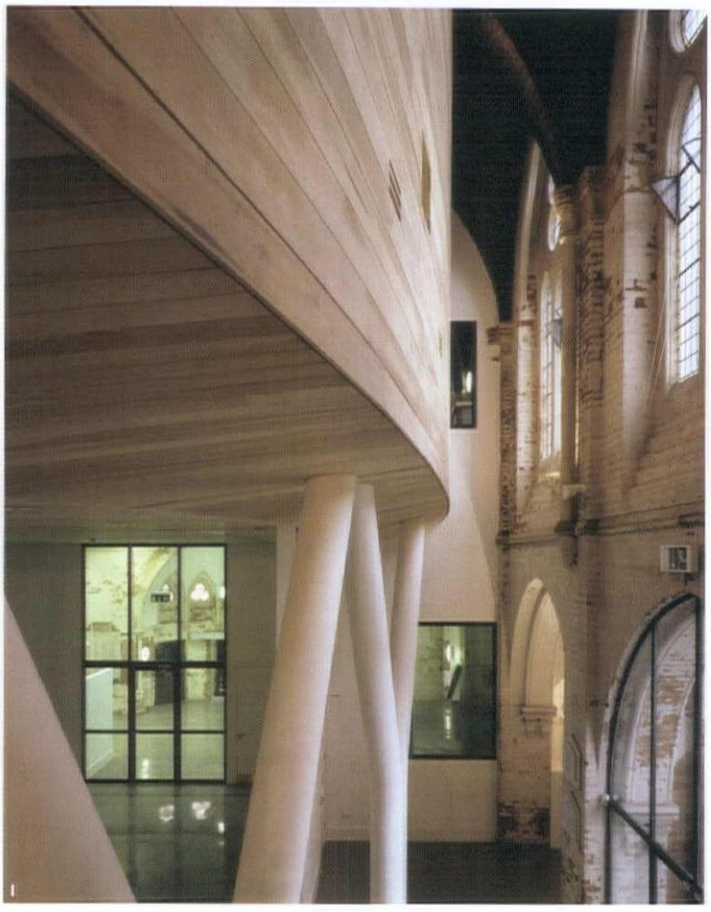

9


10

Bow belles

In the heart of London's East End, Matthew Lloyd Architects' installation has helped raise St Paul's Church from the dead.

CHURCH COMMUNITY BUILDING, BOW, LONDON
ARCHITECT
MATTHEW LLOYD ARCHITECTS



Since appearing alongside his architectural peers in the Architecture Foundation's 1994 exhibition *New British Architecture*, Matthew Lloyd's career has developed in a relatively quiet manner. His partnership (with architect/wife Patricia Woodward) has not seen significant commercial success, or growth. They have chosen to invest their time and energy in a very particular East End community in which, while raising three children, they have modestly upgraded from Lloyd's small studio in Spitalfields to their own office in vibrantly edgy Shoreditch.

Having sharpened his teeth with international giant SOM – briefly in Chicago, before returning to work on refurbishments at County Hall and the Smithson's seminal Economist Building – Lloyd spent time consciously concluding his formal education as a design tutor. However, after over six years busily juggling teaching and practice – initially with Adrian Gale at Plymouth before moving to London's Royal College with Dinah Casson and later, Nigel Coates – Lloyd made the decision to focus on practice instead of, as he puts it, messing about at the edges.

With a community-based persuasion credited to the significant influence of his wife, they did not pursue the small-scale commercial and residential projects that normally springboard young designers' careers. Instead, working with an entrepreneurial spirit, they began by finding sites and initiating projects for housing associations; a slow and highly demanding process where fundraising and economic deliverability took priority over any rush to nurture their own architectural agenda.

The practice's most discernible big break came in 1998 when appointed to design the Prince's Foundation Building for the Prince of Wales; a demanding process with an exceptionally demanding client. From this they were asked to look at the refurbishment of Hawksmoor's fine but bombed Church of St George's in the East, which while not being realized led to their appointment at St Paul's.

The brief at St Paul's was extremely challenging, to the point perhaps that explains why two previously appointed design teams failed to realize proposals. While retaining the main body of the church as a functioning place of worship, it called for additional crèche and catering facilities, a fitness and therapy centre, a 175 seat community cinema and, of course, access to all areas; a broad brief that reflected more than simply the ambitious vision of the Rev Phillippa Boardman, who spent six years raising £20 000 through jumble sales and securing £3.5m from various funding bodies. Above all else the programme represented the means necessary to make the development's business plan viable. Everything was interdependent, and as Lloyd recalls, this was an architectural process derived from bottom up, where the challenge came from working with a client who had no financial contingency.

While the Victorian church by Newman and Billing was listed, it was unremarkable, redundant and scheduled for demolition. But prayers were answered and the building now has a new vibrant and diverse life, resurrected from an apparently hopeless situation.

The inserted steel and timber structure, while formally audacious, was the only way to meet the floor areas of the brief, with the acoustically isolated









CHURCH COMMUNITY BUILDING, BOW, LONDON

ARCHITECT

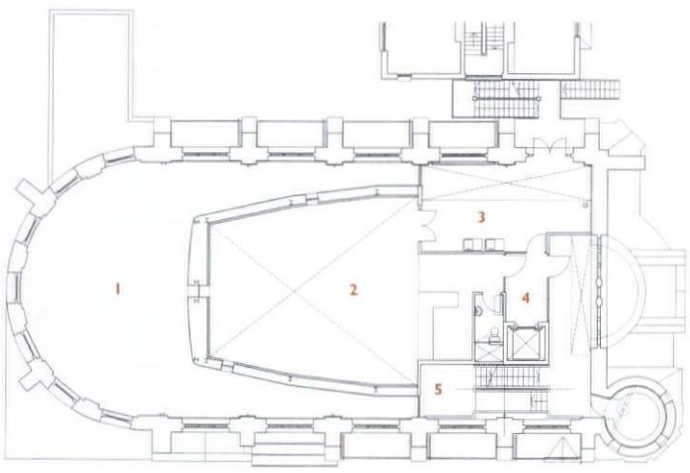
MATTHEW LLOYD ARCHITECTS

auditorium raised above the chancel to preserve the church's original volume and axial views from the west entrance. The discovery of the loft, hidden above an acoustic ceiling inserted two years after the church's construction in 1878, provided a suitable location for the new fitness studio. Then, around these, complicated structural and services coordination resolved the integration of a four-storey lift and stair, and ancillary teaching and therapy spaces. Facilities also include a fully accessible sauna.

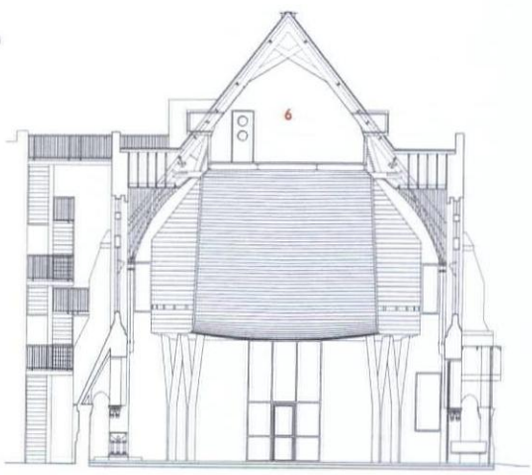
On projects like this, designers genuinely give clients a full service, for little or no profit. St Paul's is once again a delightfully spirited building, produced by an architect who wrongly assumes that he has fallen behind many of his New British contemporaries. Of course, while self-consciousness is understandable with the media's current personality-led agenda, architects like Lloyd should not be discouraged by inappropriate comparisons of size and exposure. Instead, true to the spirit of the original exhibition that helped launch their career in the economically lean and mean early 1990s, Matthew Lloyd Architects have an exemplary part to play, demonstrating the potential of truly sustainable architectural invention. ROB GREGORY

Architects
Matthew Lloyd Architects
Project architect
Alex Sherratt
Structural engineer
Price & Myers
Mechanical and services engineer
Arups
Photographs
Hélène Binet

4, 5, 6
Foyer spaces separate new from old, providing full accessibility to ... the attic-storey fitness studio ... and the level one art gallery, with axial view to chancel window beyond.



1 chancel below
2 art gallery/auditorium
3 foyer
4 lift
5 stair
6 attic fitness studio



plan of level 1 (scale approx 1:350)

cross section



1
Maintaining axial views from the west entrance, Matthew Lloyd's new installation, while of considerable size, fits snugly within St Paul's original nave.
2
With new attic storey port-hole windows, Newman and Billing's 1878 church has been sensitively and economically restored.
3
The poplar-clad installation provides an important new community facility, originally conceived as a cinema, but currently being used as a community art gallery and auditorium.



2
North terrace.
3
Compressed kitchen/dining room.
4
Garage and entrance with metal terrace left. Colour and texture of galvanized steel relate to traditional grey tiles on neighbouring houses.
5
Junctions of flowing steel and more orthodox elements are not always easy.

ATELIER AND HOUSE, BIWA-CHO, SHIGA PREFECTURE, JAPAN

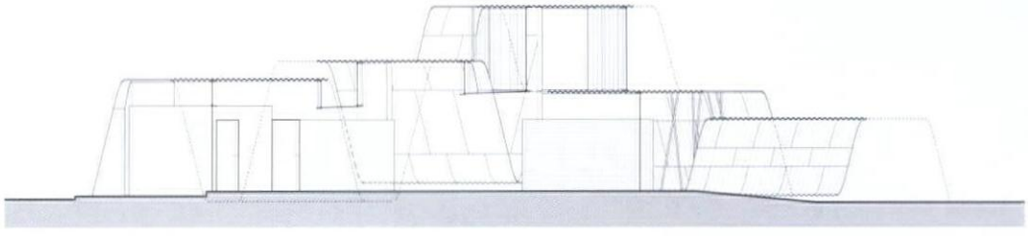
ARCHITECT
SHUHEI ENDO

sites to north and south. Ingenuity of composition and construction is undoubted, but the adaptation of what Endo calls 'Springtecture' to domestic architecture involves several problems: thermal and acoustic ones are obvious. And there are also difficulties in relating the basically orthogonal geometry of rooms to the writhings of the steel. Partitions are made in orthodox brick, and in glass framed in steel and timber. Particularly acute problems occur where walls meet the roof curves and special pieces have to be made to achieve the junctions.

Yet such difficulties have proved soluble, if at a price. Springtecture is clearly coiling itself for further leaps. VERONICA PEASE

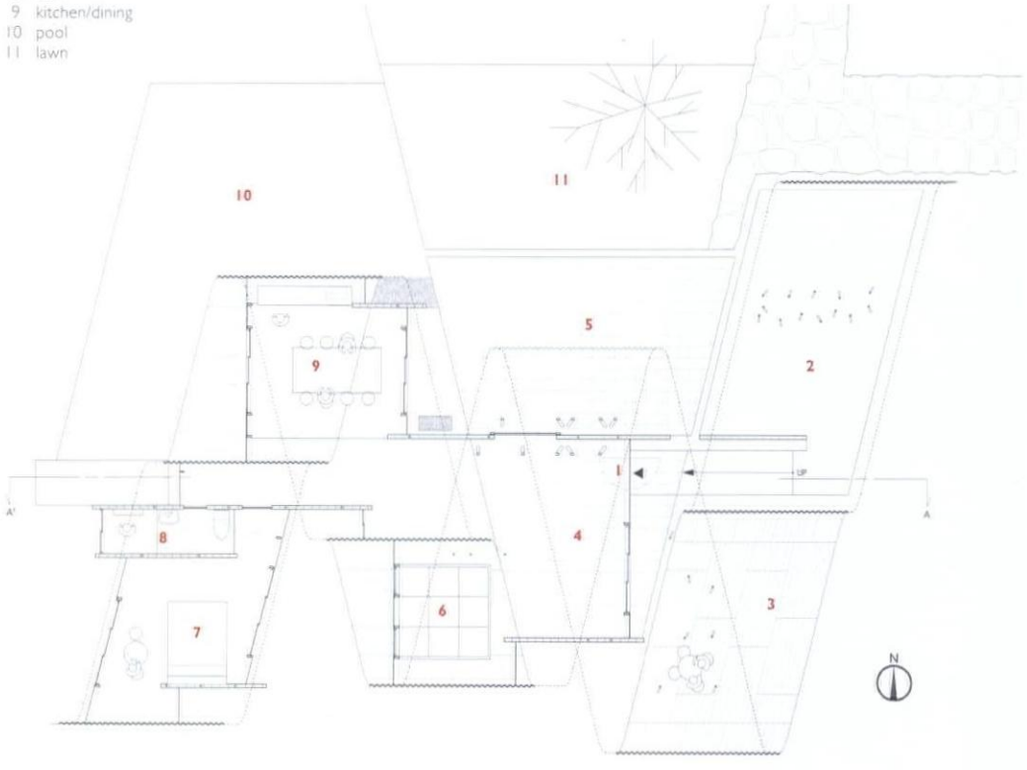
Architect
Shuhei Endo
Photographs
Yoshiharu Matsumura





section A-A

1 entrance
2 garage
3 metal terrace
4 gallery
5 north terrace
6 rest room
7 bedroom
8 bath
9 kitchen/dining
10 pool
11 lawn



ground floor (scale 1:200)

Curvaceous corrugated

Endo continues his exploration of bent corrugated metal in a domestic application.

In the last few years, Shuhei Endo's experiments with galvanized corrugated steel have become world-renowned. He realized that the very cheap material, commonly used only in industrial and agricultural buildings, could have many more applications when its stiffness is increased by bending and curving it at right angles to the corrugations. Buildings like the bicycle sheds at Sakai railway station (AR April 1997) and the little building in the park in Hyogo Prefecture (AR October 1998) resulted, showing how corrugated metal could suddenly become an impressive substance, adopting new and dramatic forms that can enclose flowing silvery spaces.

ATELIER AND HOUSE, BIWA-CHO, SHIGA PREFECTURE, JAPAN
ARCHITECT
SHUHEI ENDO

The new house and studio in a suburb of Biwa-cho in the Shiga Prefecture takes the development rather further than earlier experiments. It is fundamentally a single continuous strip of corrugated metal bent to enclose all the internal spaces of the building, and some of the external ones too. The wide metal ribbon slides and writhes sideways, east to west, in flattened coils starting with the garage, then defining a partly covered outside platform, thereafter soaring up to make a double-height gallery, descending to kiss a pool and finally returning to the ground to define the bedroom. The spaces it defines are pinned and connected by a long axial route that runs westward from the main entrance and garage through the double-height space, past a comparatively conventional terrace (which is defined to the west by the glazed wall of the poolside kitchen/dining room) and ending with the bedroom in the south-west corner of the site.

The metal ribbon is not pierced, so all daylight comes from glazing on the east and west flanks. By setting the entrance back from the access road on the east side of the site behind the garage and the metal terrace, the house is ensured a good deal of privacy, which is enhanced by the imperforate metal walls that prevent overlooking from close neighbours on the tight suburban



site plan



1
From pool with kitchen/dining room in foreground. Endo manages to achieve a wide variety of space in a tight site.



4



5

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Royal Academy of Arts



Roof Piece (1973), Trisha Brown Company. Photograph by Babette Mangolte.

TERPSICHORE AND THE ARCHITECTS

'I have a deep sense of my body's architecture ... the skeleton', said choreographer Trisha Brown in her prelude to the Royal Academy Forum which brought the worlds of dance and architecture together. In these pages Jeremy Melvin summarizes contributions, from a classicist, two architects, three choreographers and artist David Ward.

CHRISTIANS DON'T DANCE

Simon Goldhill

Dance had a particular significance in Ancient Greece. Its subsequent history in Western culture is grounded in the Christian response to the Greek world, from the early dismissal of bodily pleasure to the discovery that Greece could be an antidote to Christian bodily attitudes in the late nineteenth and early twentieth centuries. Nothing shows the changing significance of dance better than the terrible problem contemporary theatre has with the chorus when staging Greek drama.

A story reveals much about how dance was viewed in Ancient Greece. Cleisthenes, tyrant of Sicyon in the 5th century BC was a distinguished, wealthy and powerful man with a daughter to marry off. At the Olympic Games he announced a competition for the best and brightest of the Greeks to gather at Sicyon within 60 days. He would recompense each defeated suitor with one talent of silver, and

the winner would be known throughout Greece as the best man of his age. The day of judgment arrived. One hundred oxen were slaughtered and as the feast progressed, the favoured suitor, Hippocleides, who had had one too many glasses of wine, called for a table to show off his excellence in dancing. At first he danced a solid, Spartan dance, then a rather more fey Athenian dance. Finally he stood on his head and kicked his legs lasciviously in the air. The prospective father-in-law became increasingly outraged and eventually could not bear it any longer. 'You have danced away your wedding!' he exclaimed, to which Hippocleides cheerfully replied, 'Hippocleides couldn't care less!' – which became a proverb.

For the Greeks, what you did with your body showed what sort of a man you were. Given the Greek obsession with training the body, perfecting its symmetrical balance through exercise became a moral and social vocation. Dancing became a charged moment when the body could be seen in its perfected form, poetry in motion. Kicking your legs in the air was not just a social gaffe, but condemned the perpetrator to eternal recognition as the man who couldn't care less.

Plato captured the Greek attitude to dance, in loose translation, 'If you do not participate in the singing and dancing of the chorus you cannot consider yourself educated and cultured', or more simply, 'no chorus, no culture'. The chorus had immense importance in the social fabric of Ancient Greece. It was here that the educative force of dance was felt, as they were performing the stories behind Greek culture; learning and singing the songs was a form of acculturation, institutionalized by training. That is why so many choral performances did consist of young men and women as they were being trained into adulthood and why, too, so many performances were at crises of transition like marriages or funerals. Choruses were above all important when the city put itself on display. Dance was the embodiment of cultural tradition, and whenever the boundaries of culture needed to be reinforced, the chorus was there to dance.

In Greek theatre the chorus always marched onto stage in a square, but danced in circular mode. The dance consisted of three sections: strophe, antistrophe and epode. The strophe consisted of a turn, the antistrophe a counterturn, with matching rhythms and metres. The epode was a fixed position. So the circular theatrical space came into existence. Just as a religious procession marked out the space of religion, the chorus danced the architecture of the theatrical space into being. In a classical city, dance connected war and culture and articulated the spaces for public ritual.



Classical dances: David Ward's *Pneûma* in the Cambridge Museum of Classical Archaeology brought levity to ancient poses. Copyright: the artist.

There were other sorts of dance in the classical world, but they were suspect. Xenophon's Symposium told of a Sicilian dancing master who staged a dance of a slave boy and a girl in the story of Dionysus and Ariadne. It was so seductive, said Xenophon, that everyone leapt up to go home and have sex with their wives – except Socrates. The link between sex and dancing continues through the ancient world and culminated in the Pantomime, which literally means 'a man who imitates everything'. With its emphasis on the solo dancer, it marks a shift in the culture of dance. The dancer was a storyteller whose body told a story, like a sculpture coming alive or a mobile embodiment of tradition.

It could even replace diplomatic missions, as a Black Sea king suggested to the Emperor Nero that a dancer might be able to interpret for his barbarian neighbours. But the heady pleasures of dance also made Romans very nervous. Cicero never danced and there is no record of any proper Roman man dancing. Upright Roman military men could not deal with the flexibility of a dancer's body. Worrying about their emotional response separated dance from the citizen's body. Dance's space no longer followed the Greek pattern: it could be an instrument for diplomacy or sexual pleasure, but it took place out there and ceased to be a mode of acculturation.

Early Christians developed their moral fervour against this backdrop. They had no truck with bodily pleasure and easily dismissed dance. Dance was banned, and for centuries Christians didn't dance ... It was only the rediscovery of Greek culture in the Renaissance that changed the Christian distrust of dance. The second century BC Greek writer Lucian, who thought dance good because it could tell stories, was rediscovered and became the source for numerous dancing master manuals. Greek tragedy helped to shape opera. But our nervousness over how to treat the body and its rhythmic movement in space has remained, and we are still trying to resolve the tension between the perfect body and the disastrous body, and what the social impact of dance is.

SOFT BODIES IN HARD PLACES

Jonathan Burrows

Here are some random and contradictory thoughts about space and about our dancing selves.

Why is it that when you watch a wonderful dancer you get the impression that they can go anywhere, that they can fly, whereas in fact they're stuck in this little box of a stage? It seems to me that we conspire between us, performer and audience, to create virtual freedom in space. So how does a choreographer create that freedom, how can they work with the space? Do they manipulate it, push it and pull it, or should they allow it to unfold and speak for itself?

For myself I find that if you push and pull the space it works well, and if you let it unfold itself, even allow yourself not to make any decisions about where you go, it still works well.

And I find that if you work with the architecture that surrounds you it will support you, and if you consciously rebel against the architecture that surrounds you it will go on exerting its influence anyway. The proportions of a rectangular stage can make all the difference between a performance working or not, being focused or

not. But at the same time where a choreographer places something inside the rectangle of the stage can also utterly alter its impact.

How then to negotiate with the shape of the stage? In one performance recently my dancing partner and I had the difficulty that the space was narrow from side to side and we got pulled all the time into the middle. So we gave ourselves the thought that everywhere we went was middle and everywhere was as important as everywhere else, and somehow it worked, and somehow we stopped the force of the walls from pushing us inwards.

There is also this unusual phenomenon: when you perform in a room with white walls the audience are more inclined to relax and laugh; when you perform in a room with black walls they tend to sit in silence and hold their breath..

Why do people tend to think of front as a flat wall? What happens if you imagine front as being anywhere that feels like front, that doesn't yet feel like side? If you try this when you're dancing you feel liberated for a moment, you feel your body as curved and soft compared to the surrounding walls, you occupy space in an unbounded way.

Sometimes when I climb mountains I'm aware of the whole complex machine of my body and mind focusing on shifting, balancing and adjusting with each step, improvising my journey with unconscious brilliance and joy. And I wonder what the endless flat surfaces of buildings, roads and pavements do to us. Try one day walking through the city as though it's a mountain landscape. Soft bodies in hard places.

In the '60s and '70s there was a lot of dance coming out of New York that was fascinated with everyday movement, and everyday movement was given the name pedestrian movement. The image of the human being in the city landscape. And these fascinations among dance makers arose, I think, out of a desire to reflect the actual physical relationship we have with the architecture of cities. It was a desire also perhaps to anchor the dance in a real place away from the illusion of theatre, so that the performance could happen here and now, in this room, this building, street or rooftop, and not in an imagined other place.

The other day I was on the phone to the man I dance the sitting dance with, and as we were speaking I suddenly became conscious that I was pacing a rhythmic path between the joints of the floorboards and the angles between the points of the furniture, round and round, back and forth. I told him what I was doing and he laughed, and he told me he was doing the same thing.

Our movement memory stores a map of the buildings and cities we use. The map which the dancer has to raise their arms to the first position of ballet isn't much different from the map we all have to get out of bed in the dark, open the door, walk down the corridor and into the bathroom. Our use of buildings becomes a kind of dance, like any other dance, stored in our hard wiring.

Short cuts through a building or across a city are highly prized as special knowledge, intuitive and unconscious.

The way our movement memory works is that every physical task we give ourselves is eroded over time towards the point of maximum efficiency. If a building causes us to make more effort than we need to get from A to B then we're frustrated, and we're frustrated more as time goes by because our bodies get the hang of the journey while the building is fixed in its ways.

I never cease to be amazed at how disoriented I am trying to climb a stopped escalator. My muscles expect an easy ride, and when they don't get it they feel heavy as lead, I have to drag myself up.

In Montreal they have pedestrian crossings that count down in seconds the time you have left to cross the road. I noticed that even within a few days this frequent lesson in time and distance was changing how I thought about walking. I noticed that I was measuring other distances using the muscle memory of the timed road crossings.



Both *Sitting Duet* **Jonathan Burrows (left) and Matteo Fargion. Photo: Herman Sorgeloos.**

Why do we seem so fascinated by either very small buildings or very large buildings, as though both extremes allow us to measure ourselves? Of course, like a mountain, a large building can remind us of our own insignificance. I think about the times I've seen people dancing in buildings and how a lot of those times the building seems to have won, to have reduced the dance and the dancers to insignificance.

One of the most frustrating and freeing qualities of dance performance is that it's gone the moment it's finished. Dance itself in our society is almost invisible. We tend to think of clubs as places to be hedonistic and the fact that thousands gather every weekend to dance together is almost forgotten. Architecture on the other hand seems solid, almost permanent.

But think about this for a moment. Most of the dancing in the world is done packed close up to other people, no space at all, not about space at all. Then again, it's usually the room itself that orchestrates this spacelessness.

A constant negotiation between inner and outer space.

Virtual freedom.

Soft bodies in hard places.

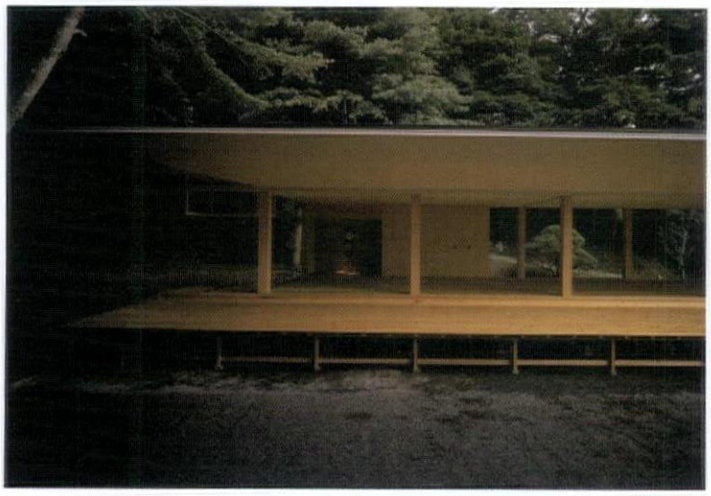
DANCE, DEATH AND LIFE

Kengo Kuma

The Japanese tradition of Noh theatre depends on a strong connection between dance and architecture. Noh emerged in the sixteenth century, when Japan suffered from civil strife and outbreaks of disease, and one of its most important themes is the relationship between the world of death and the world of life. The design of Noh theatres embodies a ritualized description of the relationship between the world of death and the world of life, and dance becomes the connection between them.

Dating from the seventeenth century, the Nishihonga Theatre in Kyoto shows the traditional layout for a Noh stage. It has a large internal space with the stage on one side and space for the audience on the other. Between them is a space of separation, filled with combed white sand, which symbolizes the separation between the dancers and the audience, and between the world of dead and living people. In the plan there is also a clear distinction between the space for preparation and the stage. Between them is a diagonal bridge which symbolically separates the worlds of death and life. This is an important element in the architecture, and its effect is powerful enough for dancers to confess to being nervous at the starting point of the bridge, though they lose their fear once they begin to walk. Le

Royal Academy Forum



A stage open to the elements: Jonathan Burrows' Noh theatre at Toyama, Japan. Photograph: Mitsumasa Fujitsuka.



The Glass/Water house by Kengo Kuma (AR March 2000) reconfigures the layout of a Noh theatre in a contemporary residence. Photograph: Mitsumasa Fujitsuka.

Corbusier also used the diagonal to convey a separation between two different worlds.

Noh costumes, in particular the masks, convey a similar duality. Masks are very small so they do not completely hide the dancers' faces. The audience can see two worlds: the world of death in the mask and daily life in the face underneath.

Many modern Noh theatres have lost the visceral effect that comes from this traditional layout. The 'modern' design of Noh theatres originated in one building in Tokyo, dating from 1885. There the separation between stage and audience is only one metre, and the entire space is enclosed in a large interior, buried within a concrete building. In the traditional theatre the space of separation should be open to the elements such as the wind and sunlight.

That is the feeling I wanted to recapture in my design for a theatre in Toyama, a small town with a population of 6000, and a tradition of Noh performances which goes back 300 years. The final design is rather different to the theatre in Tokyo. However, it is also different from the traditional ones too. Instead of white sand there is black sand. It lies within a dark forest, and we thought the design should continue the atmosphere of the forest. It can be difficult to change tradition in this way, but the scholars I consulted agreed with this change, and pointed out that the tradition has evolved over time.

Another change is the panel around the stage. I wanted the floor to look as if it were floating on the dark sand. Again an expert confirmed that there were examples of stages literally floating over water. The audience sits, as they should on a tatami floor.

This space of separation is extremely important in Japanese architecture. It is also important in music. In dance this void can be used to signify both space and time. Also the floor is much more important than the wall. In Japanese dance the performers remain close to the floor. They never jump as in Western dance; they walk slowly and quietly, if possible in low positions just above the floor. Horizontality is very important. So in my design the floor is the only component of the stage. There is no panel or wall behind and the audience sees a real pine tree beyond.

The idea for the Glass/Water House came from the layout of Noh theatres. It has the same concept of the diagonal, with a bridge to the 'stage' which is actually the lounge. Here too the floor is once again the most important element and the wall in comparison is a weak component in the space. Emphasized by back lighting, the floor becomes a connector between the world of living and another world, in this case the ocean. The edge also is crucial. It should be an abstract element and it is designed to be as simple as possible.

The German Modernist architect Bruno Taut visited Japan in 1933 and designed a building near the Glass/Water House. He also noted the importance of the floor as a connector of two different spaces in a book he wrote about Japanese culture, and so it was partly from Taut and the European Modernist tradition that I recognized its importance in Japanese cultural tradition.

SHOBANA JEYASINGH and JONATHAN BURROWS

SJ *Duets with Automobiles*, a film I made in 1993 with the director Terry Braun, is a starting point for explaining how I DON'T choreograph any more. It was a piece made for buildings, very much about dance and architecture, but it's got a very particular relationship between movement and buildings. We decided to locate it in various office buildings in London, and because it was the early 1990s, a lot of very beautiful new buildings in the City and Canary Wharf were empty. We were very lucky to use these buildings for no fee. The type of movement was based on my own training in South Indian classical dance. It was a dialogue between the classical Indian body and twentieth-century urban buildings.

JB Could you explain what you don't like that you were doing with space then, and what you are now doing which is different?

SJ I was trained in a classical style, and that's a bit like being an architect. Perhaps a frustrated one! You are given certain building blocks and no matter what you try to do with them you end up with the same building. The parts are so pre-determined, the shape of the body, the way you move, the emotion you produce and the relationship to the space around you, are very set. As a choreographer and dancer you create architecture on many different levels. The first level is the body itself, the shapes and lines you create. The second level, dancing with other people, is about composition, the way those shapes relate to other shapes. Third, you are putting that into the space around you. I found that on all those levels classical dance was not giving me a lot of choices.

When I first started doing Indian classical dance I had the idea that I was in a neutral space. But I realized that it was not neutral; it only seemed neutral because I had become used to a particular way of relating to it. That was the first thing I started to question. Like ballet, Indian dance uses turnout, when you rotate your hip joint and make a very extrovert surface of your body, and that sets so many things in place. It is like being given a Doric column and asked to incorporate it into every building! I felt as if the building had been 70 per cent pre-designed.

JB Could you explain what you mean when you say dance deals with space in a time-driven way?

SJ Coming from a background in Indian dance, I grew up with the idea that dance is about carving out space. A lot of people, architects particularly, look at dance as making patterns and shapes in space. In Indian classical dance one is very familiar with the shape of the dancing Shiva. Shiva patterns space in a very symmetrical way. Indian dance is about telling eternal truths about the body and space. The dancer is like an icon keeping people in touch with elemental shapes that the body makes. Through the dancing body people are able to recognize the same primary shapes, diagonals, circles and squares that exist in nature.

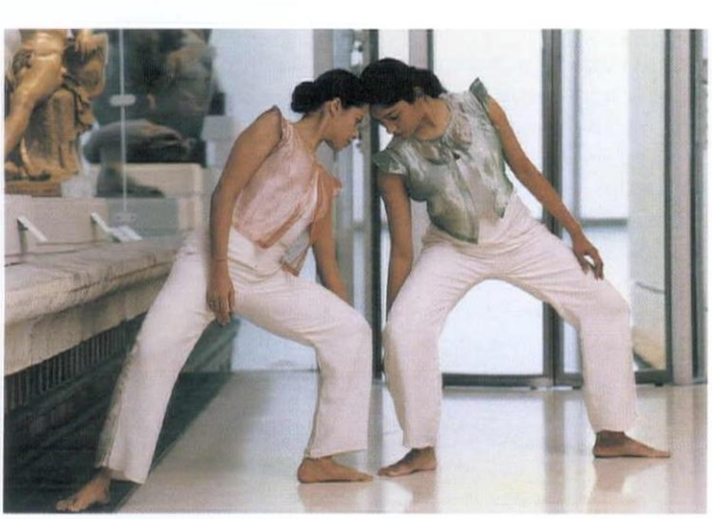
Unlike architecture, dance presents ideas of space in the very particular medium of time. You cannot linger over shapes, or travel again and again through the wonderful arch you happen to like. A dance performance communicates very complex information about space and shape, but the audience can only access it through the medium of time. The signature of the choreographer lies not so much in the way they use space, but how they carve up the architecture of time.

JB For me that gives space a whole new perspective. Are the number systems of Indian architecture and dance related?

SJ Indian dance can have a very organic relationship to architecture. Some dances were designed to be seen in south Indian temples, and they have a very arithmetical rhythm. In the dance you see all the features of those temples; they are manifest in the way dance uses the body. The body is turned into a prototype for perfect symmetry, so everything that is done on the right side is immediately done on the left, and the way it progresses through space is also symmetrical. In its rhythmic structures you see the same sort of architectural principles. In India we don't do these dances in temples, but if you show them in theatres, an Indian audience brings an understanding of that tradition, in number, rhythm and the way dance uses space.

It seemed strange to put Indian classical dancers, creating their own kind of meaning in other spaces. What classical dance creates, to use an architectural simile, is a huge public building, whose conventions are supposed to be in the public arena. It's rather like the understanding Londoners have of the underground, of how the ticket machines and tunnels work. The audience should be familiar with this, knowing the equivalents of where the escalators are the ticket office is and what happens if you have the wrong ticket. But when touring Indian classical dance through Britain, I realized there was something wrong in me taking something that amounts to making a very public building and recreating it in places like Accrington on a November evening. There was such a mismatch between the intentions of the dance and what people were perceiving. People don't necessarily know the conventions. No matter what building you create, they always assume it's the Taj Mahal.

This made me aware of the politics of theatre space. When I go to the theatre I realize I have to engage with the hierarchy of Western theatre space, with its own conventions and rhetoric of upstage, downstage, green space, centre stage. There is a very particular power relationship. When you put a body in such a space, you are already telling a story. I find that I am not interested in centre stage any more. Before I choreograph a single movement, just by choosing where I put a dance I have already made a political choice. The wing spaces, especially that psychologically nebulous place just before entering, is where my interest lies.

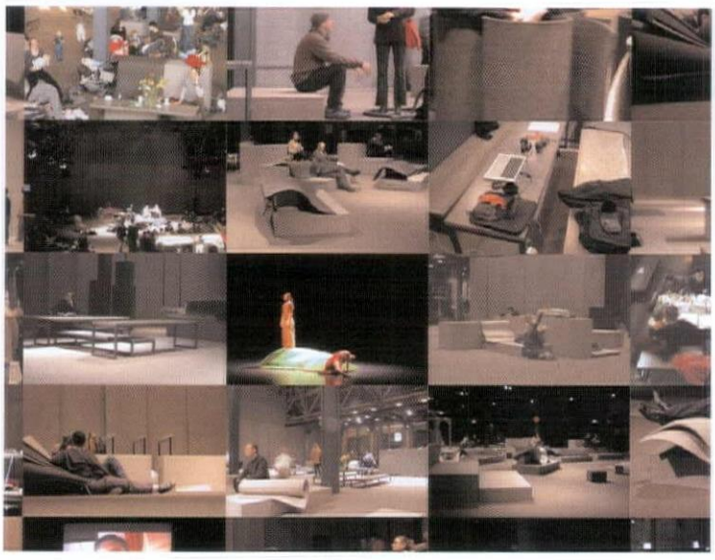


***From Intimacies of a Third Order*, South Indian classical dance meets plaster-cast-Classicism outside the RA's Sackler Galleries. Photograph: Hugo Glendinning.**

ON PLANNING AND IMPROVISATION
Nikolaus Hirsch

Contemporary architecture seems to be fascinated by notions like movement, process and time. Ironically though, these conditions are inherent to dance rather than architecture, which traditionally stands for stability rather than instability. I want to discuss this relationship first in view of the logics of stability and instability, and then to show how they arose in the conversion of the Bockenheimer Tram Depot in Frankfurt into a theatre, which was a collaboration with the choreographer William Forsythe. In a particular way this project raised issues of translation between different disciplines, questions on the relationship between planning and improvisation and finally hopes and doubts on the performative potential of architecture.

A common contemporary approach to space characterizes it by flows and movements rather than solids. In this context architecture seems to be more and more anachronistic: a medium having a difficult relationship with phenomena which unfold over time, an anachronistic discipline with serious problems of adjustment. Traditionally, the essence of architectural planning lies in foreseeing and predetermining a future status. Following its etymology the 'architect' is more than a 'technikos'. He is an 'archi-tect', *ie* someone who deals with 'arche', a notion that oscillates between



The depot can adopt various guises according to changing dynamic between users, who become audience and performers. Nikolaus Hirsch / Michel Müller.

being an organizing principle and a command. Assuming that this deterministic and authoritarian approach is still part of the architectural culture, something like a positive conflict between the disciplines was programmed in the collaboration between an architect and a choreographer. Certainly, as a choreographer William Forsythe has authority and may have a certain control over the dancers, but the creative process differs significantly from architectural planning. It is more open and driven by process, and its temporal logic is quite different. Improvisation is a key notion in Bill's choreographic work and it could be seen as a problematic opposite of the determination inherent in architectural plans.

The main concept for the theatre was to open the space as much as possible to the public realm and for public use. Part of Bill's question to us was how to provide spaces that were not determined, that invited a variety of uses and correlated movements. What our collaboration suggests is that there is more than one way of being a body. Architecture always turns us into bodies in a specific way. Hospitals, fitness studios, schools and even public space impose certain expectations on the body. We wanted to investigate what the body could become in a less defined space. To some extent we tried to find a way of suggesting different uses of the body. On top of that the idea was to provide spaces where 'Public Life', a complex programme of workshops, concerts, performances and films curated by Louise Neri, could run simultaneously in a theatre that is open from 12pm-12am.

We explored several methods of architectural reconfiguration and looked at various ways of differentiating spaces with acoustic conditions. The proportion between controlled formal spaces and informal areas became part of permanent negotiation, and this change over time reflected the architectural concept for the project. What provides the scope for these readjustments over time is felt, made into a huge vertical element on an architectural scale. It divides a formal theatre arrangement with auditorium and stage, from an informal space. One side works on a scheduled division of time; on the other time is unregulated. The felt wall provides a flexible axis through the building and permits a spatial negotiation between these two spheres, with temporal readjustments and adaptation.

All the elements are meant to be tactile and to stimulate different physical reactions to the spaces. Felt is also the material for a series of different modules and furniture. Used on the floor it reduces reverberation time and creates a softness so the floor can be inhabited. We never wanted to be far from the floor, because it is very much a dancerly room in this respect. So the question was: How can we get people to react differently to this room? One of the ways was to say that they do not arrange their bodies according to a situation, but that they arrange the situation according to their bodies. All of our benches and tables are a little bit too wide – they are wide enough to do other things than just sit on. They don't define just one specific position or function. You see how people spread themselves out, they are more curvilinear in their postures. They are using more than just their backbones to support themselves. They are spreading their bodies out, their weight is differently distributed.

It is interesting how modular elements are reconfigured into beds, blankets, pillows, in an almost unpredictable way. This interests me a lot: how something we planned can disappear as a design, an oscillation between something planned and something that evolves. It seems contradictory: planning the unpredictable.

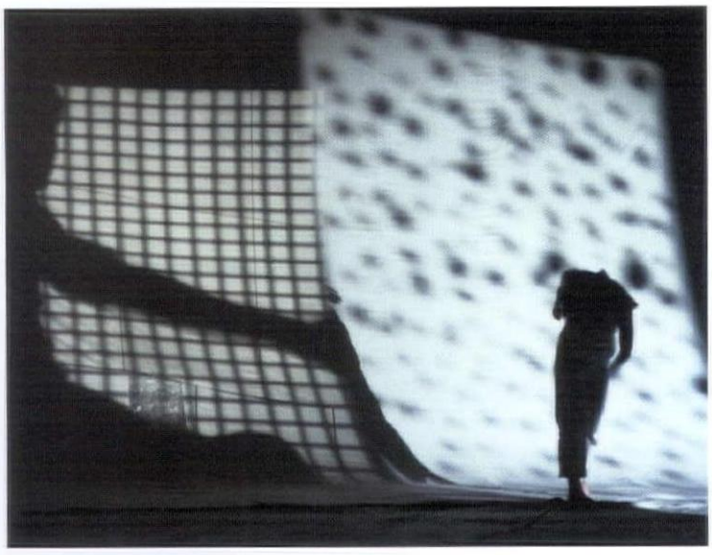
In searching for the limits of architecture's performative potential we first tried to find a one-to-one translation between architecture and movement. In other collaborative projects with sound and visual artists (like the Sound Pavillon that we realized for the Museo Serralves in Porto), we developed notation strategies as a common basis for the different disciplines, but in the depot the approach had to be about facilitating different possibilities rather than a direct linkage. What was critical, though, was the tension which arose in the negotiation between planning and improvisation. Traditionally working out plans and drawings is at the centre of an architectural project, but here we were dealing with totally different rhythms of production and creation: an ad-hocism.

So the question was: How do you create coherence? The notion of memory is important. In architecture, to a certain extent, the drawing is a medium that guarantees and stabilizes memory, which is important in the translation from drawing to building. In dance, however, it seems to be much more about a memory that does not depend on other mediums like drawings. It is a different way to communicate spatial phenomena. As Bill puts it: 'The common thing is threshold'. Architectural plans are in this sense hard thresholds. Having a different kind of physical logic, the threshold in choreography is much softer. The actual materialization of an idea is not a 'plan'. It goes straight from the idea to the structure. It happens in a process in which it is sometimes hard to say when you have passed over from one state to the next. In this sense choreography is in itself 'graphy' – a drawing. We are not drawing, we are drawn.

DANCING ABOUT ARCHITECTURE

David Ward

The first opportunity to work collaboratively on a dance work came in 1985 when I made *Huge Veil* with Miranda Tufnell and Dennis Greenwood at Riverside Studios. A vast curtain of raw silk curved



***Huge Veil*, David Ward's first contribution to a work of choreography. Copyright: the artist.**

down from the ceiling to cover the dance floor with the dancers working in front and behind with their bodies and shadows, concluding with a luminous duet. *Huge Veil* moved via choreography and light, from a strong connection with painting towards architecture, through relationships between vertical and horizontal planes.

Later, at the Museum of Classical Archaeology in Cambridge, I draped the West Pediment from the Temple of Zeus at Olympia with cloth animated by a theatre wind machine for a work called *Pneûma*. This also animated the clothes and hair-dos of visitors but it essentially revealed the bodies of the statues beneath, which seemed to press themselves against the billowing fabric.

My interest in the place the body occupies in relation to the vertical and horizontal recurs in *Struck*, a short dance made with Catherine Tucker at the Whitechapel Art Gallery – a most reductive expression of framing the moving and unstable body in relation to a constructed, free-standing intensely luminous wall.

Large architectural scale entered the work in two collaborations with Bruce McLean and Gavin Bryars in the Albert Dock for Tate Liverpool. In the first of these, in 1986, a group of sopranos sang from a floating plinth, taking the watery horizontal plane as their floor, wearing life-jackets on top of their evening gowns.

However, in 1991, as artist in residence at King's College, Cambridge, looking out of my studio window every day, across the Front Court at the South Front of King's College Chapel led to *Cast*. *Cast* was a work (re-made in 2003) in which the entire elevation of the building was illuminated with blue light from daylight (when no blueness was visible at all) through dusk, when the building achieved a luminosity similar to the sky, into darkness when the elevation was vivid blue. The vast blue facade was formally reminiscent of the luminous wall I mentioned in *Struck*. But now the blue vertical plane became part of a space to be inhabited not by the performing body, but by the viewer, on the horizontal surface of the grass of the Front Court. A phone call from Siobhan Davies, asking to have a conversation about light, rekindled these interests, and we collaborated on her recent piece *Bird Song*.

DAVID WARD AND SIOBHAN DAVIES

DW Trisha Brown spoke about the architecture of the body, but you have used the term quite independently.

SD The importance of the body's architecture seems obvious. Even the action of standing to walking is an extraordinary feat of redistributing the weightload through every bone and muscle. Dancers have to learn how to adjust by using cantilevers; if you lift a leg or an arm the cantilever has to work out in the opposite side of the body. Structurally you are working yourself out all the time. Dancers should also be able to work with the volume of their bodies, so they can appear to be light or heavy and weighty. They can't physically change their weight, but they can imagine putting density into the body which gives a different feel to the structure. It might be more stony, leaden, feathery or pointy, and it shifts the sense of density in body. The more experienced dancers become, the more articulate they are.

When there is one rhythm below the hips and a counter rhythm in the upper body, there must be some kind of symmetry or organization in the connection between them that infuses the torso with a different energy than it's ever had before. That builds in an inner architecture with volume, texture, and rhythm, which allows you to slice up space like a Leonardo man. The moment you send that energy out through an arm it slices up space to the side. The instant you throw a gaze you send out energy, and its sheer warmth changes the space. Moving into the space behind is anatomically harder, as the limbs are less articulate behind the spine. But I am interested in audiences surrounding dancers, and I am trying to learn more about being a 360 degree artist rather than 180 degree artist.

DW Do you think of this as shape making?

SD That comes more from a classical culture. Classical ballet and Classical architecture share proportion, grandeur, and the idea of being at the centre of the universe. As we become more contemporary we realize we are not at the centre. To some extent our body is conditioned to reveal some of those cross currents in society and in ourselves; its inner architecture helps us. I would like to get away from the idea of shape but I do like clarity. So I face a dichotomy: how can the body have that clarity without it being attached to a singular shape idea, but through a series of energies that traverse through the volume of the body? Making their inner currents and the emotions that spring from them clear to an observer is a fascinating part of my work.

DW How is it possible to make spatial structures not just for an individual dancer, but project them across the whole company?

SD Choreography is a process, and it relates to an inherent human condition. As a person I am able to think the entire time. Why should I lose the possibility of decision making during a performance by setting its limits? The thought process in rehearsal is crucial. I may set a task where four people are at a counter rhythm, but how can four people be clear about four very different rhythms each with profound emotional and practical effects? The only way of resolving this is to go though the task until the dancers find enough information, so that they can mutually decide to set that information, or mutually decide to improvise as long as possible, even into the performance. If we knew what we were going to achieve we might as well go home. But when we discover

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In *Bird Song*, the ephemeral becomes physical through overlapping manifestations in light, movement and sound. Siobhan Davies Dance Company *Bird Song*. Light projections by David Ward. Photograph: Joel Chester Fildes

something we have never thought of before life gets exciting. *Bird Song* is conceived as a 360 degree piece, where each viewer has their own viewpoint.

We had endless discussions about letting the audience stand or wander around, or whether they should sit in a particular place. I want the audience to go away with an impression that is as concrete as they can absorb. To concentrate they might have to sit. But if they stand they have another journey through the piece, even to the point of forgetting their bodies and entering ours. That experience might give them another odder space to inhabit which gives them a different sense of their own bodies.

DW How might this change the spatial relationship between audience and performers?

SD The effect I want is different to the proscenium arch, but the proscenium arch developed because the spectacle of a group of people on stage was fascinating. The proscenium arch established a relationship between performers and audience that allowed a grand scale. Film too offers an enormous spectacle, but also gives detail, which a proscenium cannot give.

I want dancers to move grandly in a spatial sense, but also to be close enough for the audience to see detail and decision-making, as well as the subtlety of action in moving from one side to the other: it is gorgeous and articulate, but cannot be seen through a proscenium arch. I am dying for the audience to experience the detail I love. So I want to try to join the effect of mass movement in big space with a large stage, but stay close to the audience. There is no easy answer.

DW For *Plants and Ghosts* you chose varied spaces with different architectural characters. Are you drawn to works that change according to the place, or is continuity of choreography at the heart of your approach?

SD As with good friends and good conversations, buildings and people need a long time to get to know each other. If a space were to influence me I would have to rehearse and perform in it for some time, so we could both soak each other up. With *Plants and Ghosts* we explored what the conversations would be in different volumes of space. We started in an air force hangar which housed fighter planes: I did not want that atmosphere to come into the work, but what I loved was that the building had a curved roof, thick walls, and it felt protected. Approaching by bus we had to drive three miles up the runway, before moving into a windowless space. In the end I should not have found it so fascinating and in some ways that overture ruined the experience. But at the time I thought it would be useful to have an adventure, to enter into a different imaginative space.

The most important thing is the relationship between you and what happens on stage. Where does not necessarily matter, though it is usually a large clear span space, which few places outside theatres have. Architectural requirements can be that simple.

DW You are working with the architect Sarah Wigglesworth. Are you choreographing her?

SD She is converting a Victorian school building and we want to make a large, contemporary studio on the gabled third floor. Architecturally she is able to influence the building's style increasingly towards the top. It culminates in her contemporary vision of the roof, a structure of waves that bring in light from the top. Light and acoustics are very important in dance and architecture: we have to consider how we introduce light to form and how we hear ourselves live in that form.

DW Do you draw a lot, and is it a unique kind of notation?

SD Trisha Brown has always done extraordinary drawings that are now seen in galleries.

Merce Cunningham uses computer work, so he has a graphic idea in front of him. I write garbage, and hope that it clarifies the garbage out of my body so when I go to the studio something better emerges. But dancers inform me far more than drawing. The graphic mark made by a dancer in space is the most lively way I can make a mark.

DW Do you feel your work is repeatable?

SD Dance is an ephemeral art form. The movement inhabits the air in front of you for the split second it takes. The thought of repeating it endlessly is less exciting than making that one glimmer particular and precious. I find that rarity special and extraordinary.

But one reason why dance has less resonance than music or art is that we don't have a sturdy history. Until film and photography, dance lived through music or literature written about it. From my point of view no performance should be like another. Revisiting a work for performance each day should be a chance to go through the piece with all the accuracy that one's experience can bring to it, but with a totally open plan about what it might produce. I am trying to devise a way of having a blueprint of ideas, structures and forms, that could convey what the original cast went through that another cast could experience, though they may arrive in a different way.

DW The particularity of one moment in a dance can appear to change the fixed characteristics of a space. The last time I saw Merce Cunningham perform with his company, he galvanized the entire volume of the theatre. Moving stiffly in a diagonal line from back right to front left, he made me feel as if the performance was no longer 'over there'; we inhabited the same space.

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Shanghai International Circuit

high-tech aesthetics for a shimmering entrée

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Stainless steel wire mesh in the world of Formula One. The aesthetic qualities and functionality made this the material of choice for Shanghai's motor racing circuit, which is unique in the world, technically and architecturally. 157 elements up to 30 meters long and 7.7 meters wide clad the main and secondary grandstands like a metallic curtain permeable to light and to air. The transparency and reflectivity of the textile-like structure of the Tigris mesh disclose endlessly versatile perspectives.

Architect: Hermann Tilke, Aachen

GKD

WORLD WIDE WEAVE

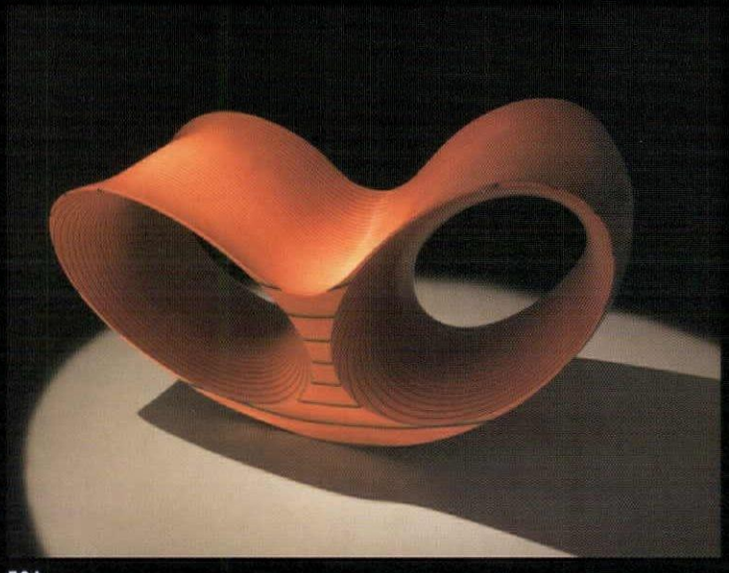
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Material evidence – Rob Gregory reviews recent innovations.



501



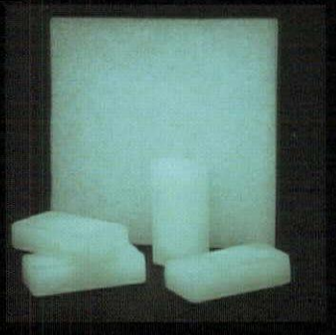
501

501 CORIAN

As recently demonstrated by designer Dody Nash in an installation in London's Royal Festival Hall, Corian continues to offer designers freedom to innovate with new forms. Listening Shells (above) were a series of audio sculptures installed to accompany a festival celebrating Luciano Berio, a leading contemporary Italian composer. Made from DuPont™ Corian® visitors were able to sit within the shells and listen to live processed sounds transmitted through the stems into a spherical seat. Listening shells will be featured in this autumn's 100% Design exhibition. Corian has also been used by Ron Arad, in the latest incarnation of his well-known Oh-Void (left). Previously in carbon fibre, this new series of Oh-Void chairs has been made in DuPont™ Corian® by cutting 'slices' of Corian® to precise dimensions using a CNC machine, and then joining them using a contrasting colour Corian® adhesive to create a distinctive pinstripe effect.

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502



502 NEG

Veluna is a new luminescent glass, suitable for use on wall or counter-top surfaces. The glow in the dark material, which is supplied in blocks or boards, absorbs light like a sponge, to create dramatic effects in the dark, radiating blue/green light for more than an hour from a twenty-minute charge-up period.

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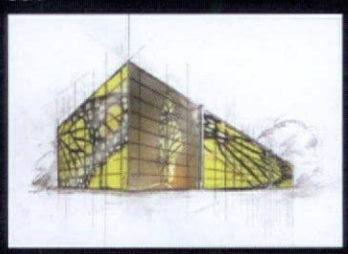


503 OKALUX

LiTraCon©, the invention of young Hungarian architect Áron Losonczi, is a combination of optical fibres and fine concrete. From early experiments embedding glass shards in concrete, the product has been refined to comprise thousands of fibres running side by side which transmit light (and colour) between the blocks' two faces. Comprising only 5 per cent of each block's composition, it is claimed that LiTraCon© blocks will have similar performance rating as solid concrete blocks, while processing this ghostly, magical quality. While this new composite material – which in theory could transmit light through walls up to 20 metres deep – is still being developed in collaboration with the Technical University, Budapest, the industrial production of precast blocks has began. The development team consider this to be the birth of what they call intelligent concrete.

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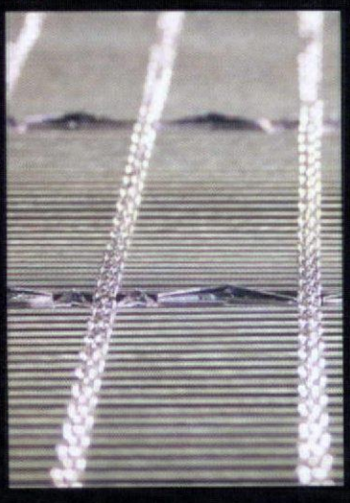


504 OKACOLOR

Okacolor is an innovative coating technique that enables the application of any number of colours onto a single pane of glass. Not only offering the means to achieving differential gradations of colour and opacity, the process can also achieve true colour reproduction of photographs and complex graphics. When used with insulated glass panels, the coating is applied to the outer surface of the inner skin.

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505



505 GKD

Crystal Weave is an innovative product by GKD that combines stainless-steel wire mesh with cut crystals. When incorporated into interior screens with integrated lighting, the character of a room becomes one of constant change, as the effects of diffraction and diffusion continuously play on the surfaces of walls and ceilings.

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Best Retail Development Scheme – Large
Major stores, large developments, hypermarkets and superstore developments over 20,000 sq m

Best Use of Lighting in a Retail Environment
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Most Innovative Interior Design for a Retail Development

Best Application of IT in a Retail Development

Best of Show Future Project Award

For full entry details and criteria, visit www.retailfutureprojects.com
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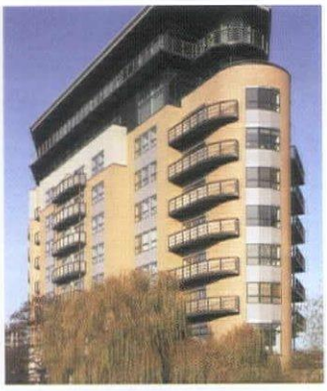
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Velfac

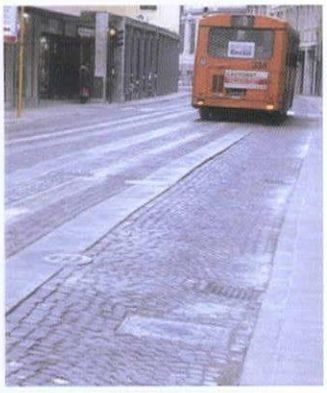
Velfac glazing has been installed in one of Europe's largest mixed-use developments: Whitehall Quay, Leeds. The Velfac aluminium and wood composite window system is used exclusively in the residential element, that comprises 193 luxury flats with balconies or terraces. The windows enhance internal and external appearance and enable each flat to make the most of the panoramic views. 'The internal pine frame looks good, and, with the aluminium outer frame, requires very little maintenance', says K. W. Linfoot, developer of Whitehall Quay.



901 www.arplus.com/enq.html

The Alternative Flooring Company

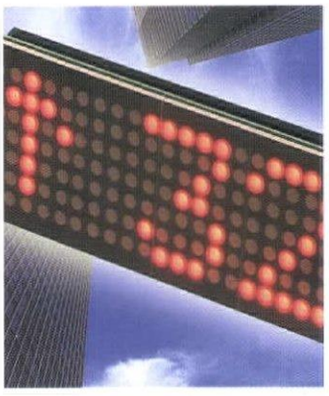
The new Deep Velvet rug collection from The Alternative Flooring Company comprises four modern designs that show to best advantage the exclusive and natural coloured Jacob yarn used. The name of the collection aptly describes the luxurious feel to the rugs, which feature 100% virgin Jacob wool in a deep velvet pile. There are three sizes of rug. Jacob sheep are bred in the UK and are highly distinctive with a three-coloured fleece of sable brown, cream and pewter colours.



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Creative Impressions

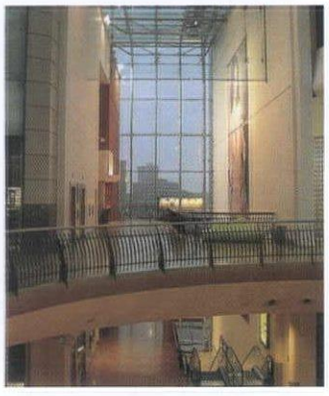
In 2002, the City Council of Padova in north-eastern Italy proposed to install a new Metro bus link across the city and chose pattern imprinted coloured concrete over more traditional finishes. Special Permacolour dry-shake colour hardeners and release agents were developed for the project by Creative Impresssions as the final appearance had to blend in with a variety of surroundings. Different surface finishes (trowelled, textured and anti-slip) are combined with several colours to give many varied and aesthetically pleasing effects.



903 www.arplus.com/enq.html

E-motive Display

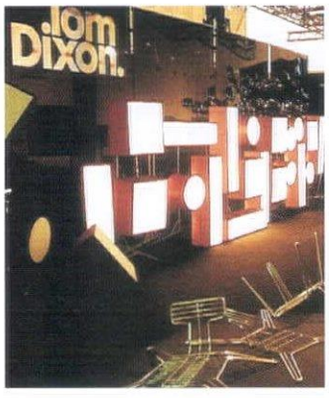
E-motive has launched an innovative Ultra-Slim series of lift displays. Just 15mm in depth, the company claims the products are the thinnest dot matrix displays available. The displays' slim profile makes them an ideal choice when modernising or renovating old lifts. In modernisation projects, it is often difficult or impossible to tamper with a lift's existing fascia when installing new components. The Ultra-Slim range allows lift engineers to upgrade the displays as part of a 20mm deep surface-mount fixture, without tampering with the existing fascia.



904 www.arplus.com/enq.html

Armourcoat

3000m² of Armourcoat polished plaster was applied throughout Birmingham's new Bullring shopping centre, creating a light, spacious environment. The seamless, natural-looking effect perfectly matches the modern design features, representing a luxurious, hardwearing, monolithic finish. Intricate design features at restroom entrances show the flair that can be achieved using Armourcoat polished plaster. Director of concept architects Benoy states: 'We specified Armourcoat for its vibrancy and depth of colour, and because it is extremely tough and durable'.



905 www.arplus.com/enq.html

Barlo Plastics

Acrylic sheets from Barlo Plastics were chosen by international furniture designer Tom Dixon for his showpiece stand at Milan Furniture Fair 2004. Dixon, Head of Design at Habitat and also an independent designer, wanted a material that complemented his chrome and metal furniture ranges, and glossy black 4mm thick BARLO XT Acrylic fitted the brief perfectly. The sheets were used as space dividers and to show off the reflections from Mirror Lamps and a new range of Soft Box lighting. BARLO XT Acrylic in glossy black is one of an extensive range of extruded acrylic sheets from Barlo Plastics.



906 www.arplus.com/enq.html

Wright Style

There is a growing awareness of the need for higher safety standards in the fire protection of buildings. Glazing systems have developed to meet these demands. Wright Style have been actively researching and testing glazing systems that can meet high test standards and the aesthetic demands of modern buildings. Many are unaware that intrinsic safety does not come from the glass alone, but from the whole glazing system. Wright Style steel glazing systems can deliver 120 minutes of fire resistance – more than enough time to evacuate a building and isolate the blaze.



907 www.arplus.com/enq.html

Marineware

Awlgrip is a coating system born from the marine and aviation industry designed to have extreme resistance to chemicals while maintaining excellent colour retention and gloss. Ideal for curved structures or areas requiring minimum maintenance, Awlgrip can also be used as an anti-graffiti coating. Previous projects have included the Natwest Media Centre which enabled a smooth surface to be created which is still shining seven years later. Come and see us at the 100% Design exhibition in Earl's Court, London (23-26 September).

POUNDS OF PRETTY PAPER

PHAIDON ATLAS OF CONTEMPORARY WORLD ARCHITECTURE

London: Phaidon. 2004. £100

Like so many departments of contemporary culture, architectural publishing has begun to embrace shock and awe. Rem Koolhaas's weighty but almost empty tomes have set a trend. Phaidon's *Atlas of Contemporary World Architecture* (Comprehensive Edition) is another (but much more massive) example of the same tendency. Compared to OMA's fission missiles, it is a fusion device, weighing in at a hefty 7kg, with pages measuring 460mm by 320mm. It is impossible to examine except at a large and sturdy table, or by lying on the floor.

As a publishing venture, it is most ambitious, trying to create a portrait of the present state of the art architecture with over 1000 entries of what the elusive editors have decided are the most important buildings to be completed in the last few years. The atlas is divided conventionally into six continents: Oceania, Asia, Europe and so on. Each continent is divided into chapters and subchapters on countries – though sometimes with some strange groupings, particularly so in Britain, which is divided into Scotland with England North, and United Kingdom South, which is bizarrely married to the Republic of Ireland, a country with a distinct and strong architectural culture that surely deserves a proper chapter to itself like Austria and South Korea.

Insistence on flat-footed categorization by geography is one of the great flaws of the mighty atlas. Geography precludes further analysis by climate, culture, politics or history. A superficial introductory section tabulates countries by, for instance, GDP per head, and an obscure measure of 'environmental sustainability'. But such information is not used at all in discussions of individual works.

Each building shown is given half a side, sometimes a whole page, and exceptionally two. Each is explained in good coloured pictures, a short description, and drawings: plans always, sections sometimes, with the odd elevation thrown in (why, if there are photographs?). I have not yet found a scale, nor a key to functions, nor a north-point (except when included by accident). So the drawings are largely decorative, and the usually small photographs are often not revealing enough to make much sense.

It is impossible to avoid the impression that the atlas has been composed by people who do not really understand architecture, but who know how to lay down pretty pages. The feeling is reinforced by the editors' choice of emphasis: an elegant hut is sometimes given a page; a complex housing scheme usually rates half (often with only one plan), perhaps because it is too difficult for the authors to interpret. Only fashionable icons get two pages.

What and whom is the atlas for? Can it be any use to practitioners? I doubt it, except as a random compendium of images. Is it a useful guide for students? Probably not, as it gives little or no notion of why and how its examples were created, nor indeed how they can be compared in sensible terms. Will future scholars and present hacks use it? Well perhaps, to check the field of runners in the early twenty-first century fashion stakes.

I suspect that the volume is fundamentally a website struggling to emerge from the dead weight of bound paper. Electronically, much more information on each building could be included, both written and visual. More examples could be included. More cross-referencing could be offered (though the indexes in the volume are not bad). With a comprehensive and more thorough electronic database, offering more examples than the atlas does, and describing them in more detail, a lightweight publication on paper could be made that would act as a guide – and it could offer a variety of theoretical and descriptive interpretations of the contemporary scene.

The atlas shows how far paper compendia can go. For what it offers, it is not wildly expensive. It is a brave and, in some ways, even a heroic effort. Sad really: shock and awe have little place in creative cultural and professional discussion. PETER DAVEY



Jacob Javits Plaza, New York by Martha Schwartz. As a leader of the American land art school, her work is celebrated in *The Vanguard Landscapes and Gardens of Martha Schwartz*, ed Tim Richardson, Thames & Hudson, London, 2004, £36. She mixes natural and artificial materials, plants and artefacts, permanent and ephemeral with originality. Works are shown in colour photographs and drawings with text by Schwartz herself and Richardson.

SCHAROUN SNIP

HANS SCHAROUN 1893-1972: OUTSIDER OF MODERNISM

By Eberhard Syring & Jörg C. Kirschenmann. Köln: Taschen. 2004. £4.99

How on earth Taschen do it is unclear, but this attractive 96 page book sells for under five pounds, surely within range of any student budget. Colour printing quality and design are of a high standard, and it gets off to a good start with a picture of the beautifully restored Schminke House on the cover. The text by Syring and Kirschenmann, authors of one of the best German monographs from the centenary 11 years ago, is concise, accurate and well-balanced, and the photos are well chosen, including some unfamiliar ones. The 23 projects included are a good representative selection, though one misses the Gerd Rosen Gallery and Mannheim Theatre projects, arguably crucial to the development of Scharoun's architecture. The greatest weakness of this otherwise admirable book is a lack of attention to the contextual side of the work, which may simply be due to lack of space for site plans and descriptions. The impression remains, though, that the authors are still cowed by the slander from German post-modernists about Scharoun's town-planning ideas. Admittedly in many cases – and especially with the Philarmonie – the contextual intentions were traduced, but this says more about the general instability of masterplans in the modern period than about the mistaken intentions of the architect. PETER BLUNDELL JONES

YIBANEH!

JEWISH IDENTITY IN CONTEMPORARY ARCHITECTURE

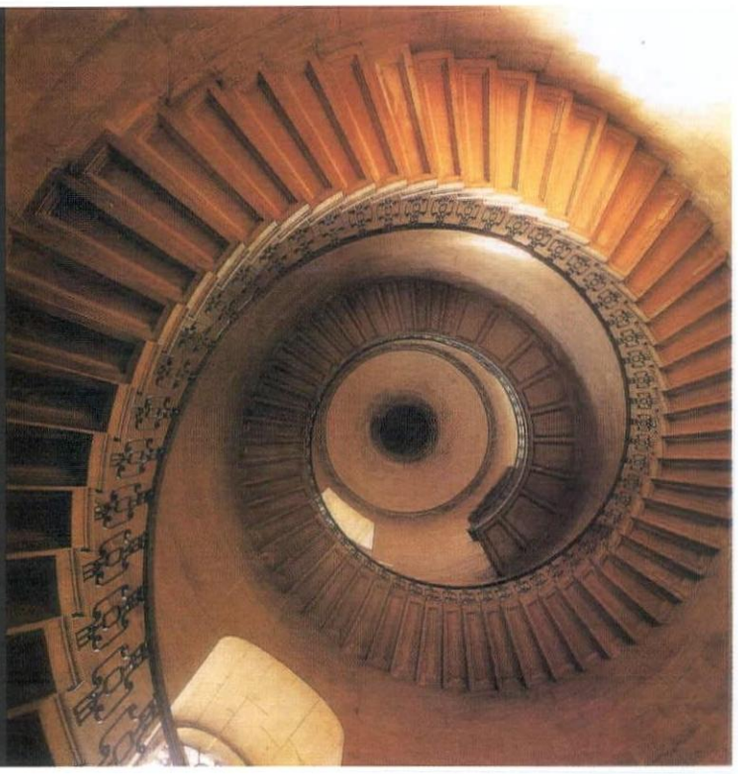
Edited by Angeli Sachs and Edward van Voolen. Munich, Berlin, London, New York: Prestel. 2004. £45

The Jewish Historical Museum in Amsterdam is presenting this summer an exhibition called *Yibaneh! (There shall be built!): Jewish Identity in Contemporary Architecture*, described as 'the first international survey of architecture for Jewish institutions from the late twentieth century to

the present day'. This bilingual book, in English and German, is its catalogue. The exhibition is based on 16 projects of which four are Israeli and the others European and American, and they are each presented here in the form of some excellent photography and a short introduction by contributors who include Wolfgang Pehnt, Hans Ibelings, and Aaron Betsky. Preceding the projects are a series of essays, all concise but effective, on the nature of Jewish architecture, including a useful piece by Michael Levin on Israeli architecture since the early twentieth century.

The question is really whether the 16 chosen projects can adequately live up to the ambitious implications of the title. I shall happily repeat my theory that the whole picture of what has constituted Jewish architecture has been distorted by the erasure of much of the work and memory of Erich Mendelsohn by the Nazis, by his professional rivals in America, and by those who demolished the Schocken store in Stuttgart. Had Mendelsohn ever achieved the lasting recognition he is due, the entire picture would be different. As it is, 'Jewish' architecture is extremely hard to define, having no continuous central theme and having suffered such appalling destruction in the European countries where it was once strongest. The projects here are Jewish memorial museums of various kinds, synagogues and schools. In other words, the selection has a distinct flavour of Jewish revival, rather than Jewish continuity, and although that is a fine subject in itself, it is perhaps not exactly what the title suggests. It must have been difficult, then, to select modern Israeli buildings: the Botta synagogue is fully justified here, the Gehry museum project probably unavoidable; but I would personally have substituted the excellent International School for Holocaust Studies in Jerusalem, by Guggenheim, Bloch and Mintz, for the unexceptional school in Haifa by the Mansfeld family.

TIMOTHY BRITTAIN-CATLIN



Wren's geometric stair in south-west tower, St Paul's Cathedral. Geometric stairs are puzzling structurally (loads are carried to the ground not only by walls, but by each tread bearing on the one below). Here, the treads were inserted in the drum after the walls were finished. From *St Paul's: The Cathedral Church of London 1602-2004*, ed Derek Keene, Arthur Burns, Andrew Saint, Yale University Press, London, 2004, £60. A loving, detailed picture from historical, social, theological, technical and architectural perspectives.

THREE PLANET LEVELS

THE EGAN REVIEW: SKILLS FOR SUSTAINABLE COMMUNITIES

By Peter Egan. London: RIBA Enterprises. 2004. £20

Elsewhere, I have seen disparaging comment on 'the shambolic nature of the report (expanded to cover everything in the built environment)'. That commentator has entirely missed the point of the report. But this is not surprising, since Egan fails to make the point explicitly. The report does indeed expand farther than the built environment, and necessarily, but it still does not go far enough. It adds it own definition of 'Sustainable Communities' to the growing library of definitions of sustainable living, by incorporating a large range of quality of life indicators. This is a welcome and long-needed opening-up of the criteria used to assess 'sustainability'. Thirty eight of the 50 suggested indicators are related to quality of life in the areas of economic wealth, and access to education, health, transport, housing, shopping, leisure and communications; and to having a voice in policy and decision-making. It is not surprising then that new skills and new ways of working – 'a new culture and attitude' – are required of a much larger group of people than just Built Environment Professionals if we are to make sustainable communities real. The report highlights the need for new skills chiefly among those who make and implement policy.

The main recommendation of the report is the establishment of a National Centre for Sustainable Community Skills to lead on CPD; to research into skills gaps and shortages in the core occupations, to review formal education, to share R&D and Best Practice. For Buildings Professionals, he proposes the target of achieving 'One-Planet' standards in all new-build, eight years from now.

There are already many think-tanks, universities and charities involved in research and training in this field. The dangers in creating a National Centre are that it duplicates their work, permits delay, and may be just a 'jobs for the boys', a fig-leaf to avoid and postpone facing up to the real challenge.

For make no mistake: if this report has any point at all (and it is the point Egan fails to make explicit), it is the need for Community Equity. Unless the modest and reasonable expectations implied by the quality of life indicators are realized by low-footprint means, we will not have sustainable communities. A one-planet footprint achieved by relegating 90 per cent of the world's population to an underclass, with 10 per cent as an elite as at present, is a recipe for warfare and not sustainability.

UK PLC is living at three-planet levels of consumption. If all the buildings in the UK were re-built to Bedzed standards or better, we could reduce our footprint by one planet, but the second planet's-worth of saving has to come from the rest of our lifestyles – travel, consumerism, waste. As a profession we are complicit in the over-consumption, in unnecessary newbuild and the 'churn' in refitting shops, hotels, kitchens, bathrooms, offices.

The recommendation that is missing is that one-planet-footprint-coupled-with-equity must become the measure of all we do if we are to create sustainable communities. This is a new kind of economics.

Some will ask 'What is the relevance of this report to architects'? Rather, as we accept the need and move towards creating sustainable communities, the question for architects is 'Can we still have any relevance? Or are we to be fossils of the Consumer Age'?

FRANCES VOELCKER

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.

ELEGANT MINIMALISM COMBINED WITH MODERN TECHNOLOGY ALLOW HAL INGBERG TO CREATE A GREAT SURPRISE IN THE MIDDLE OF THE WOODS BY LITERALLY REFLECTING ON THE MULTI-DIMENSIONALITY OF NATURE.

In the fifth annual international garden festival held in the Reford Gardens in the Gaspé region of Quebec in 2003, there was a magical moment in the middle of the forest. Hal Ingberg made an equilateral triangle of semi-reflective green glass screens to surround three of the wood's birch trees. It set up extraordinary vibrations with the natural landscape. Sometimes, it seemed to almost disappear as it reflected the surrounding trees. Sometimes it was clearly a Euclidean artefact amid the infinite variety of organic natural forms. It changed from green to transparent, luminous to almost opaque, reflective to refractive, open to closed according to the time of day, the position of the sun, and of course your position among the trees. Its careful minimalist detailing emphasized its purity of form, and the contrast between human-made and the natural yet, at the same time, its stillness and reflectivity enhanced and intensified the ever moving and changing nature of the forest: a place that so often (except in a wind or tempest) seems silent and immobile.

Quite rightly, the installation proved to be extremely popular and *Coloured Reflections* is recreated this year in the Reford Gardens at Grand-Métis, Quebec until 1 October. E. M.

