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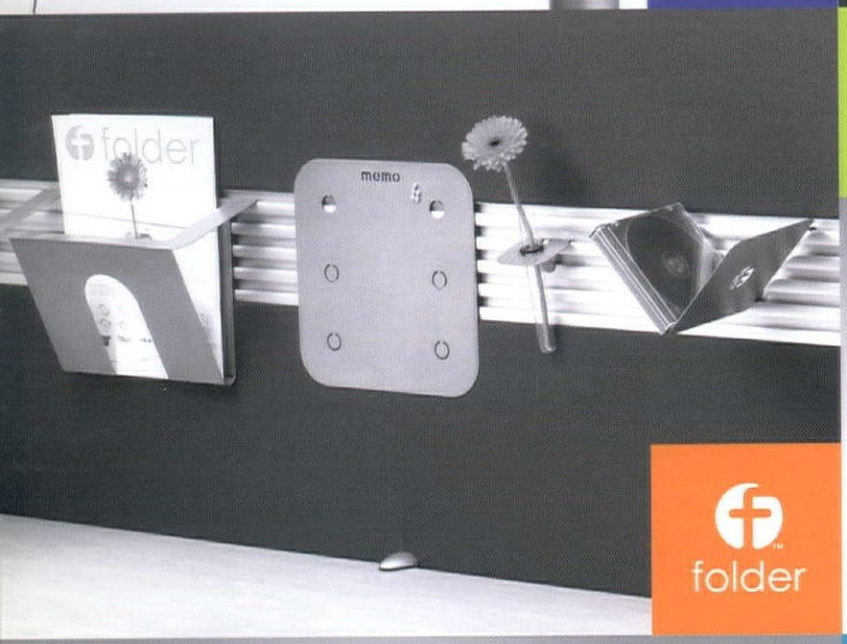
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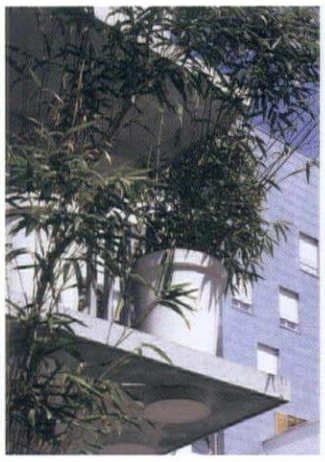
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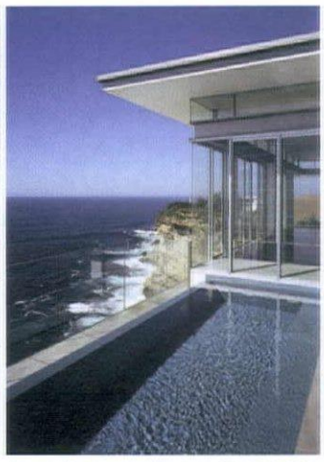
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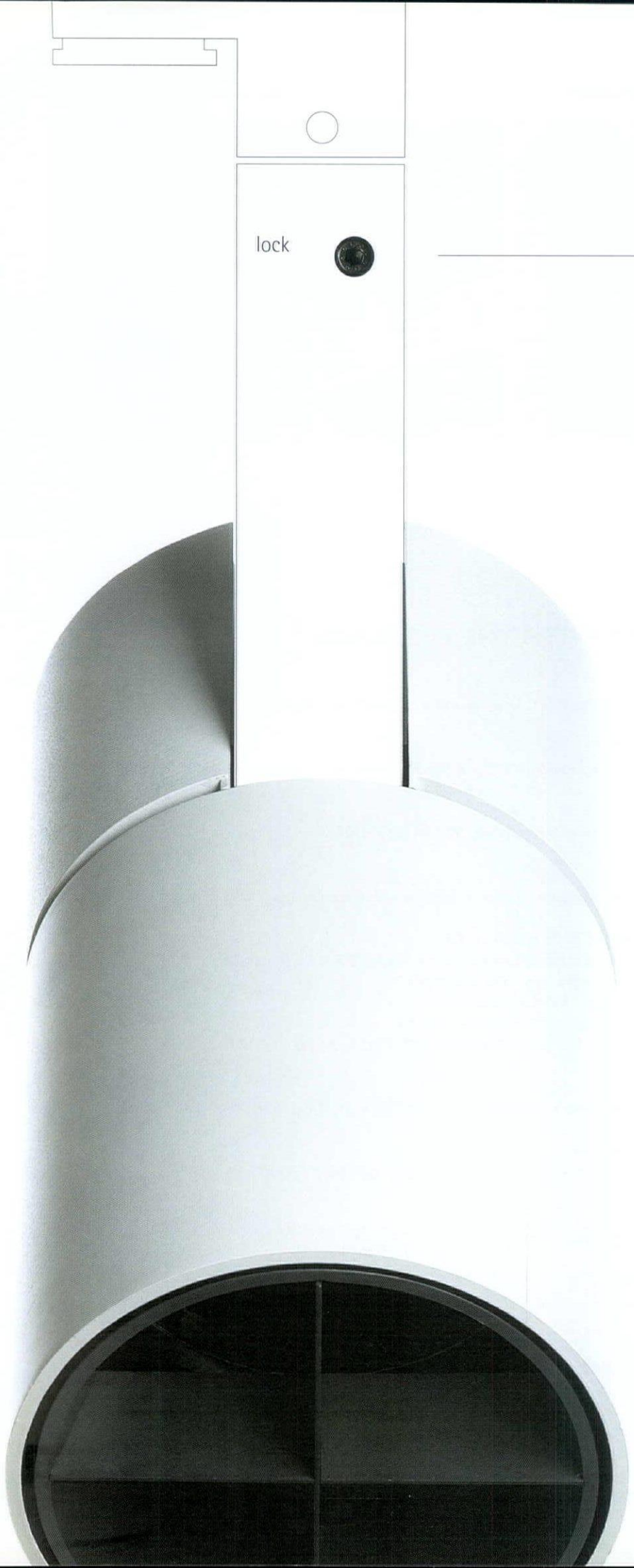
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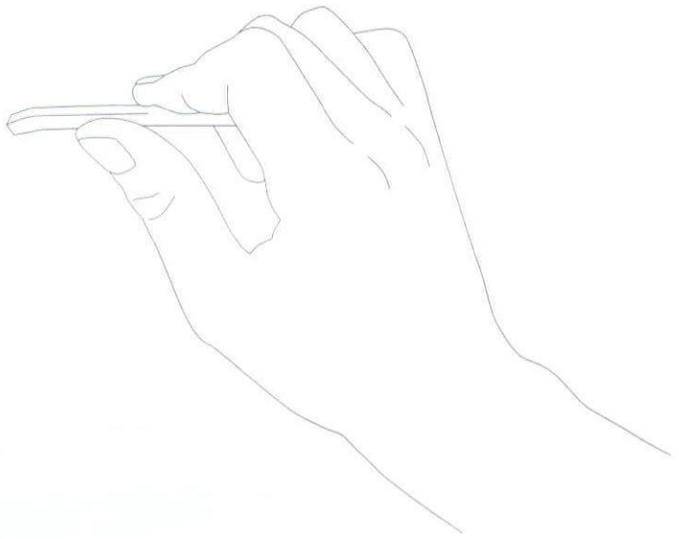
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Fixed on detail



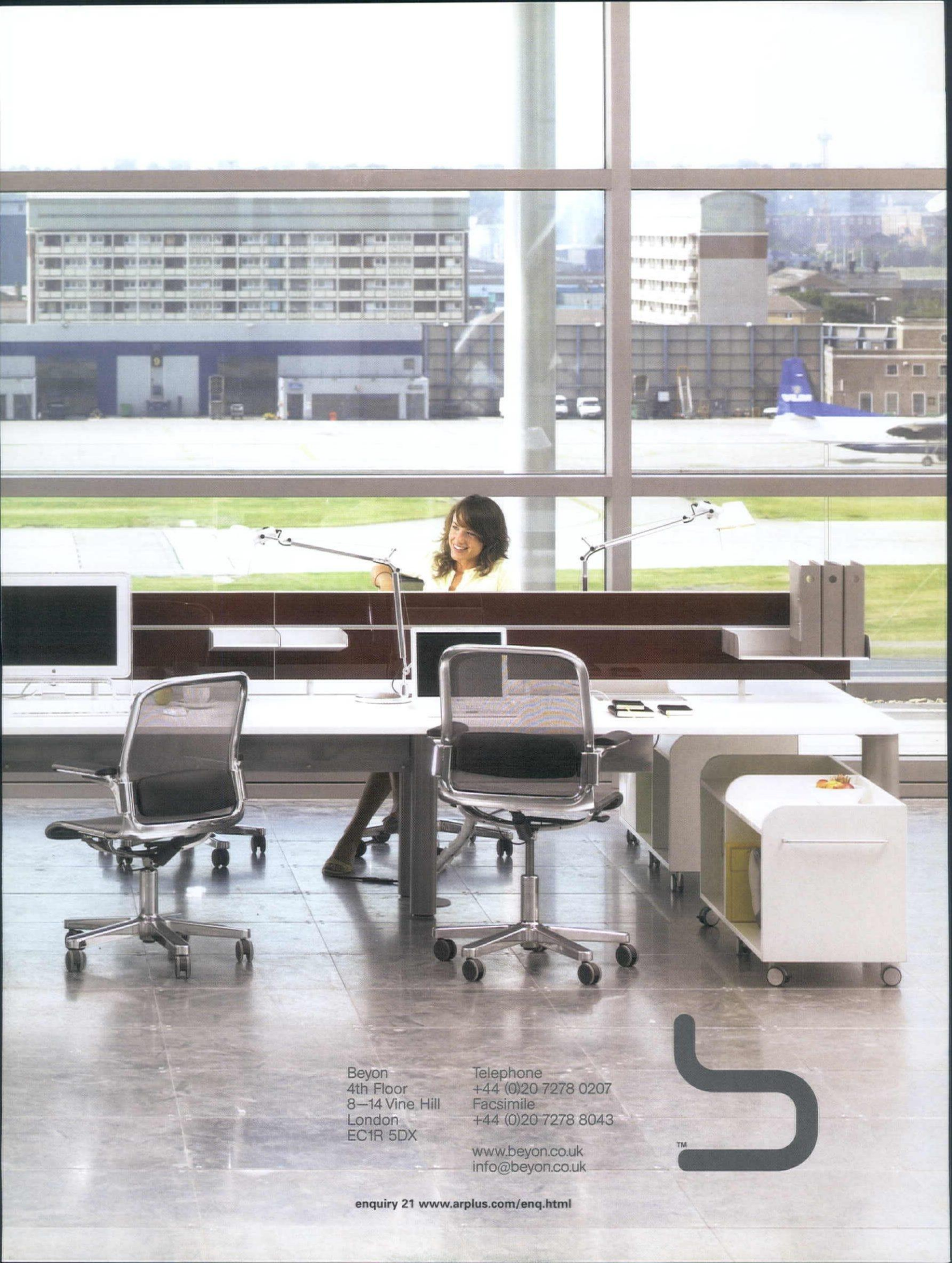
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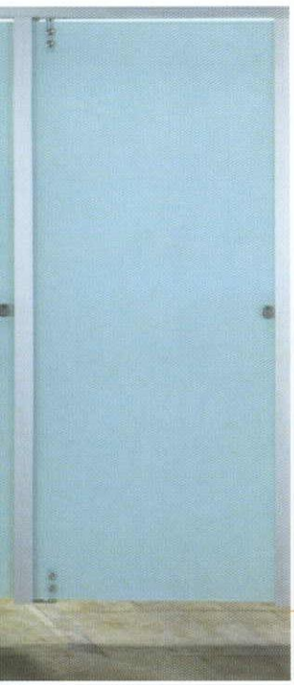
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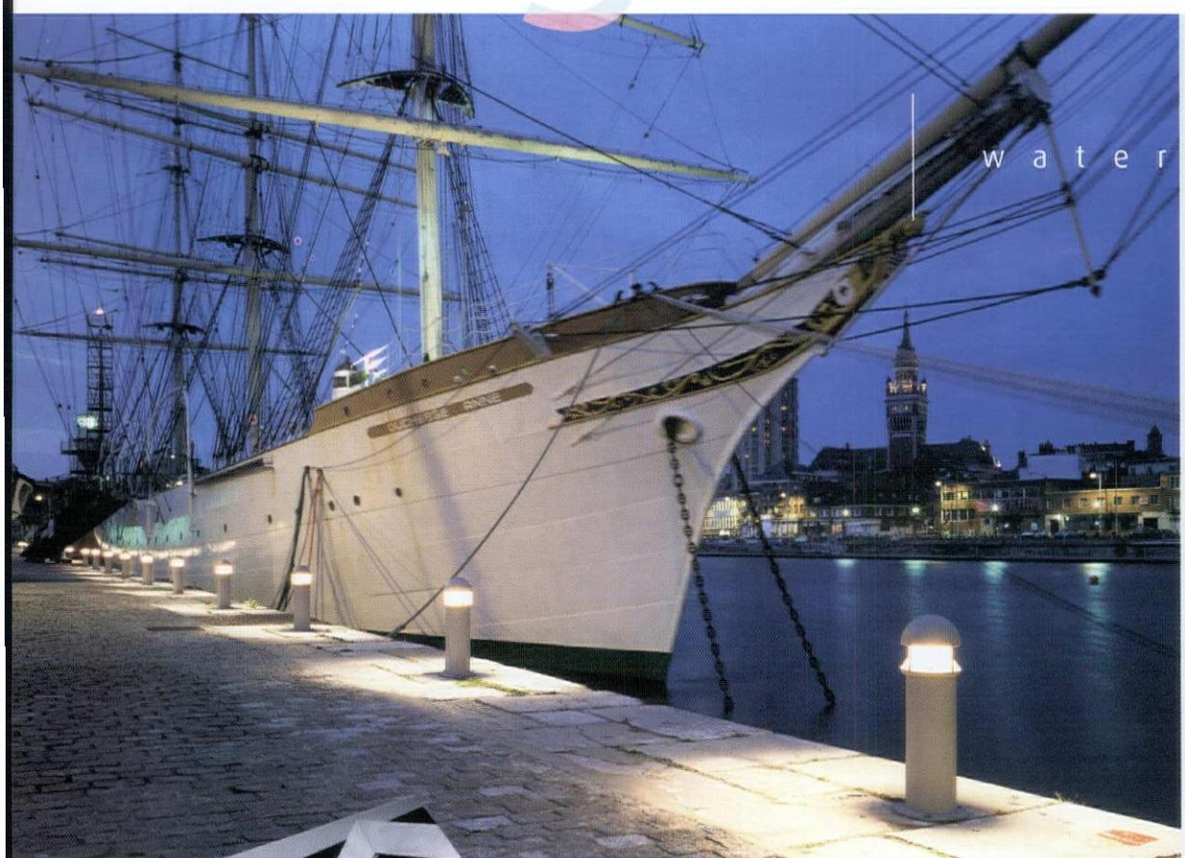
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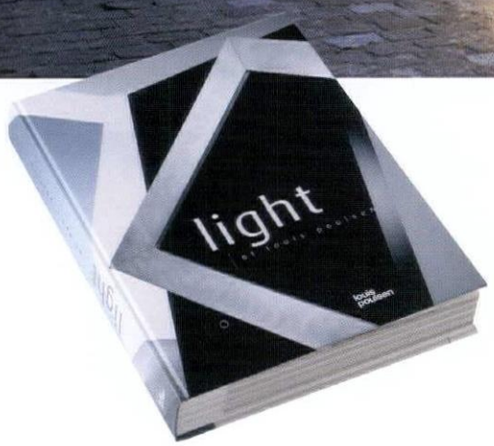
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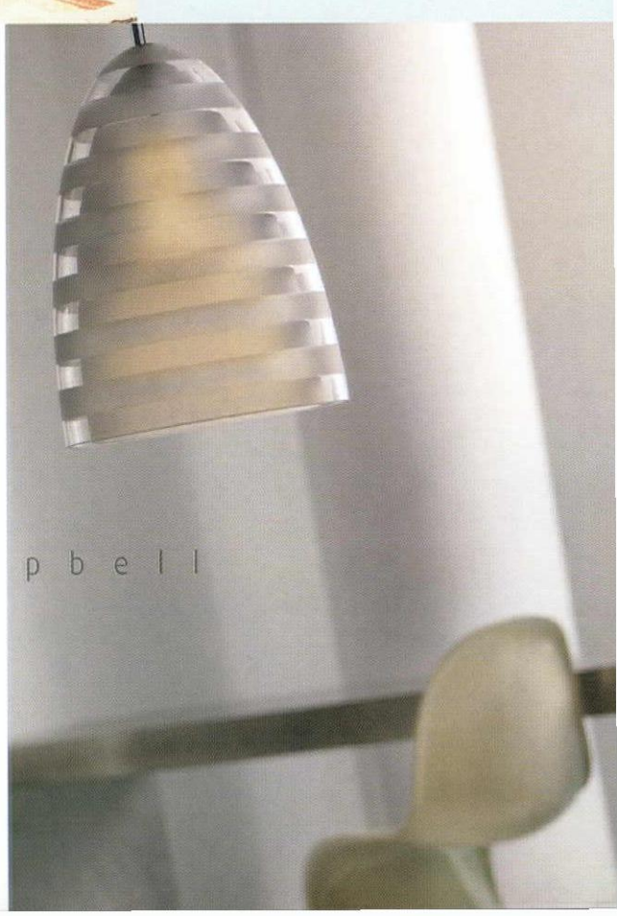
Waterfront. Dunkerque harbour, Dunkerque, France. Photo: Paul Kozlowski.




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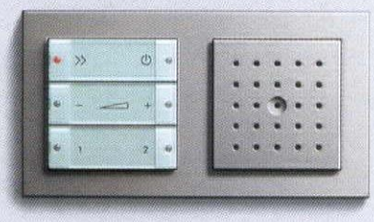
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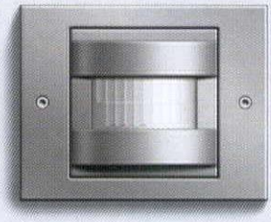
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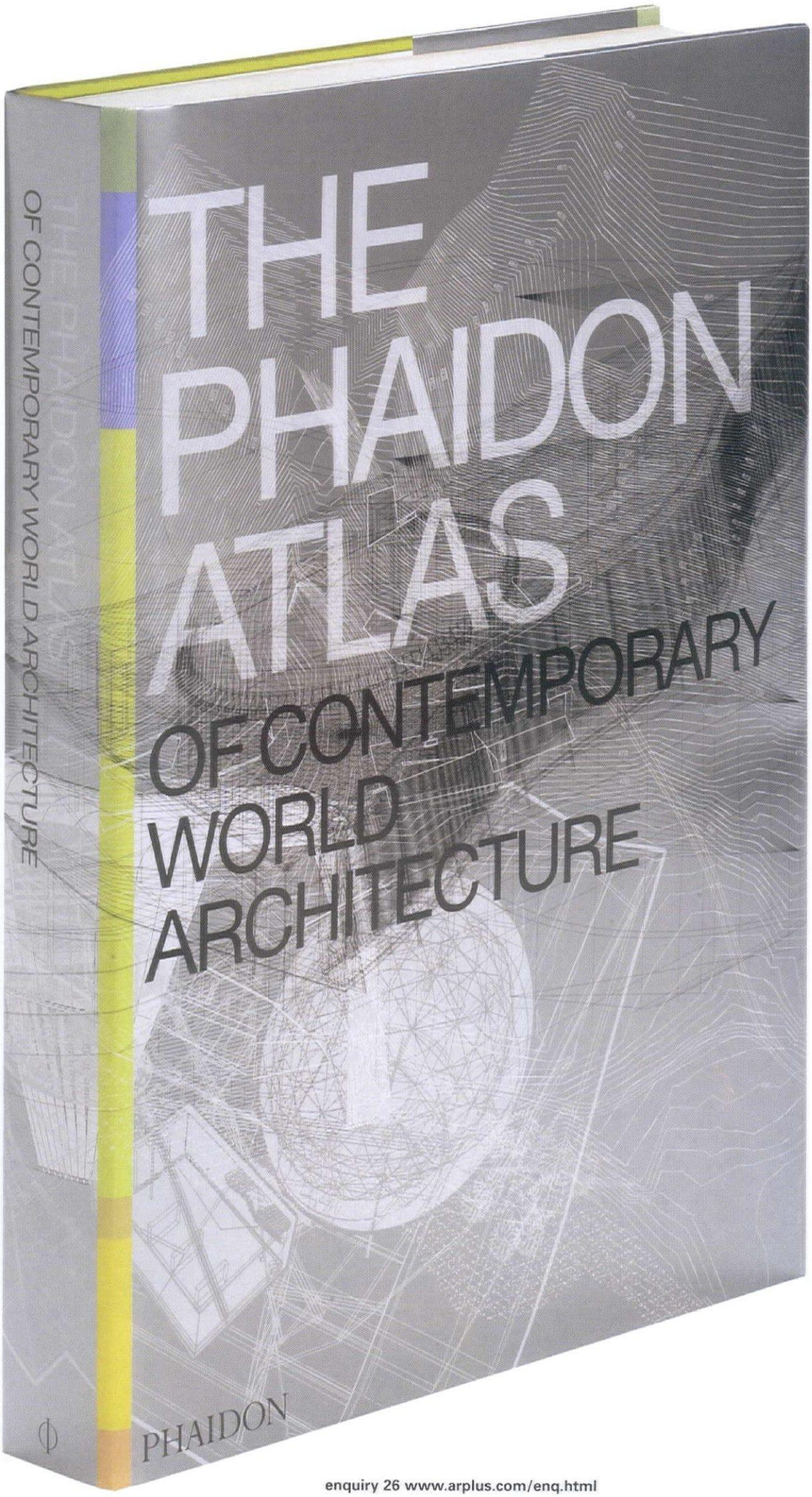
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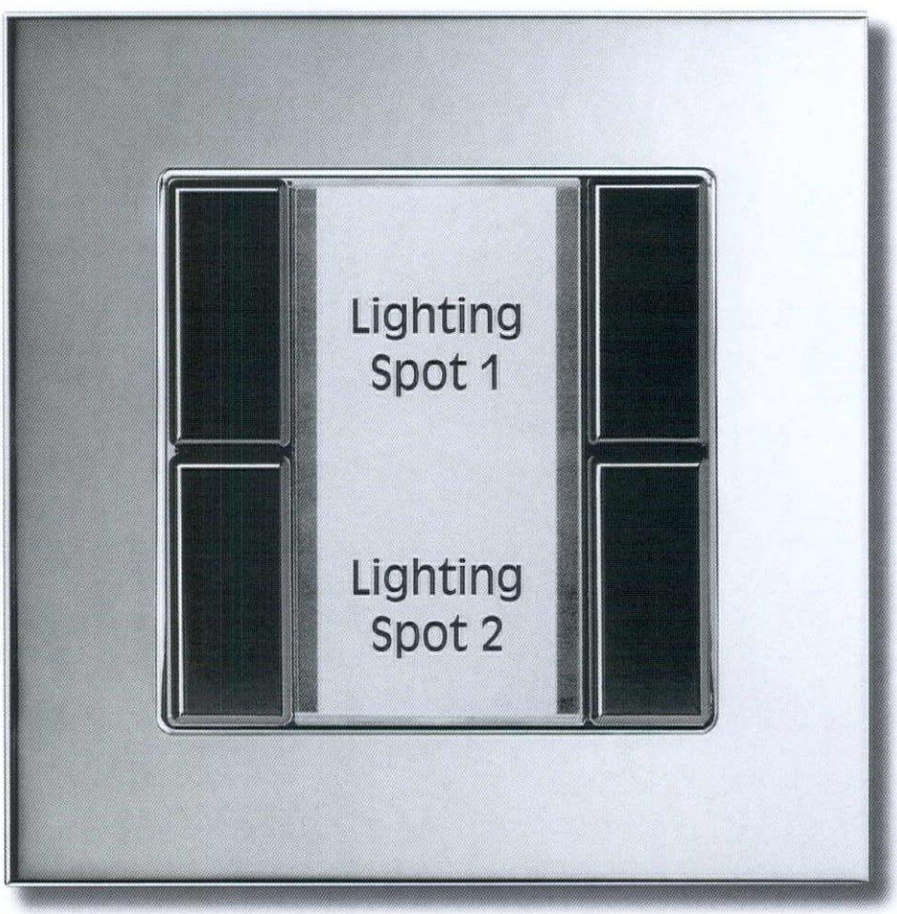
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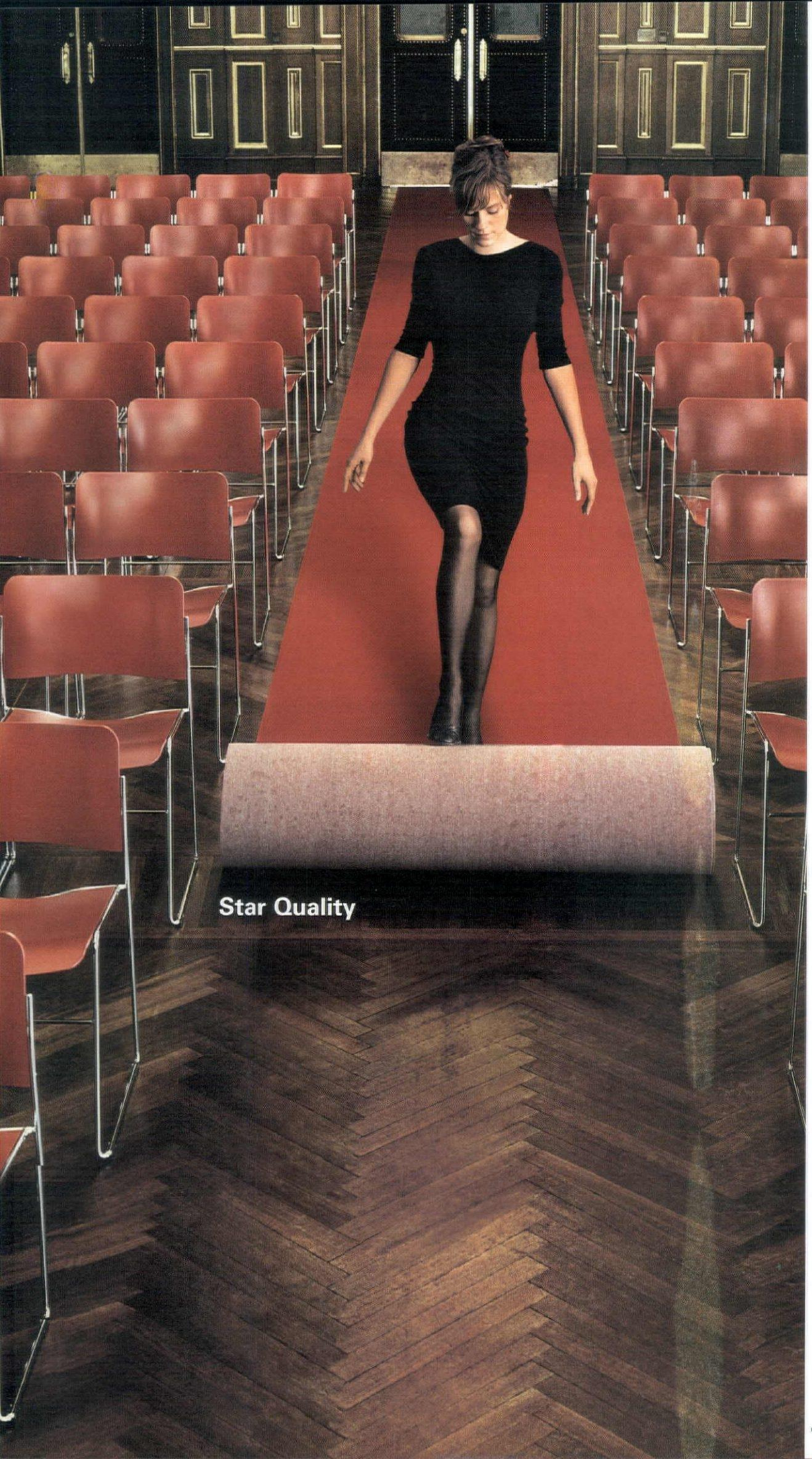
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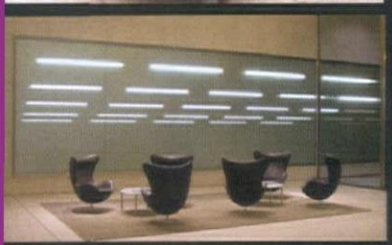
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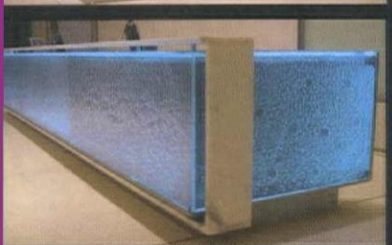












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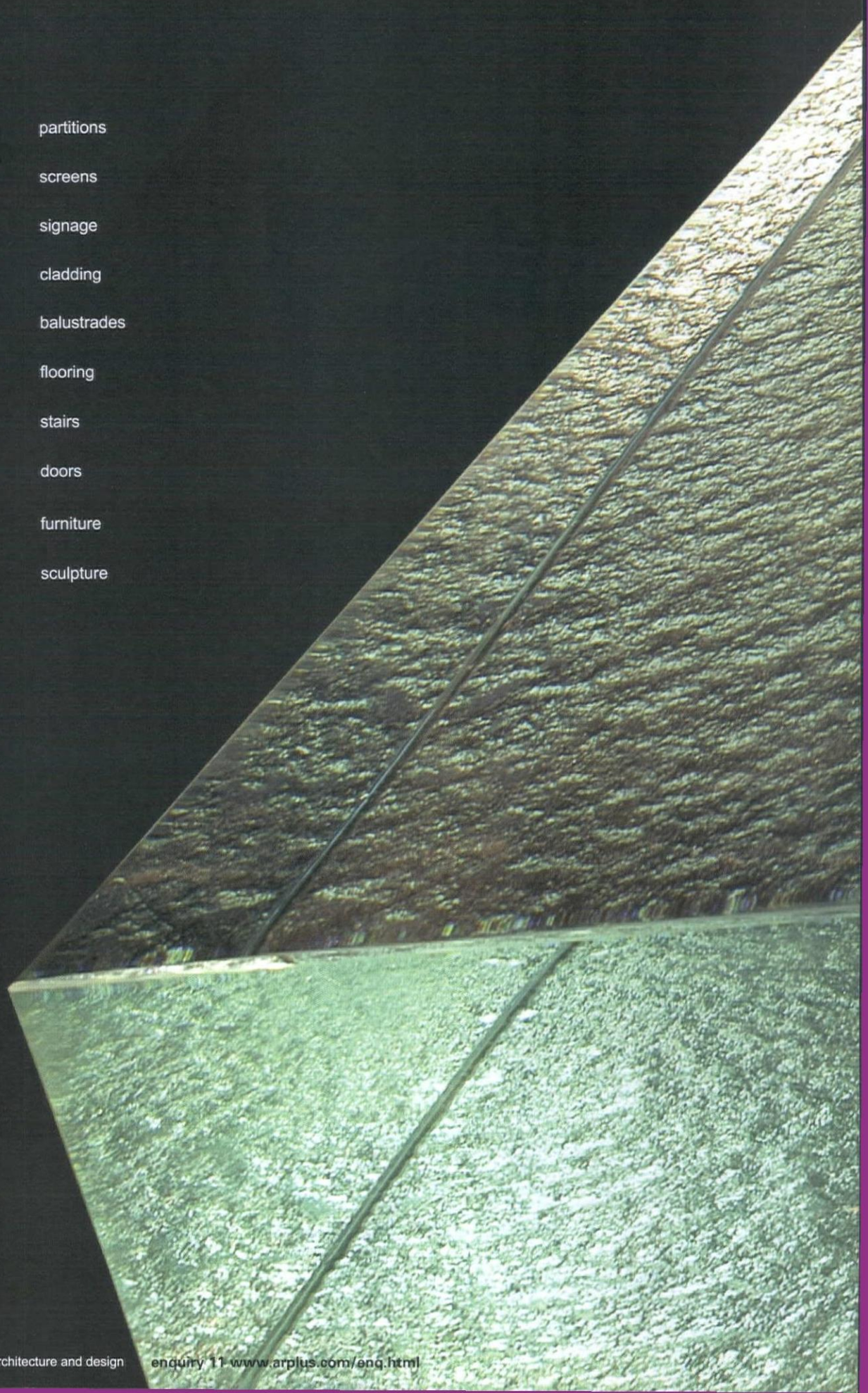
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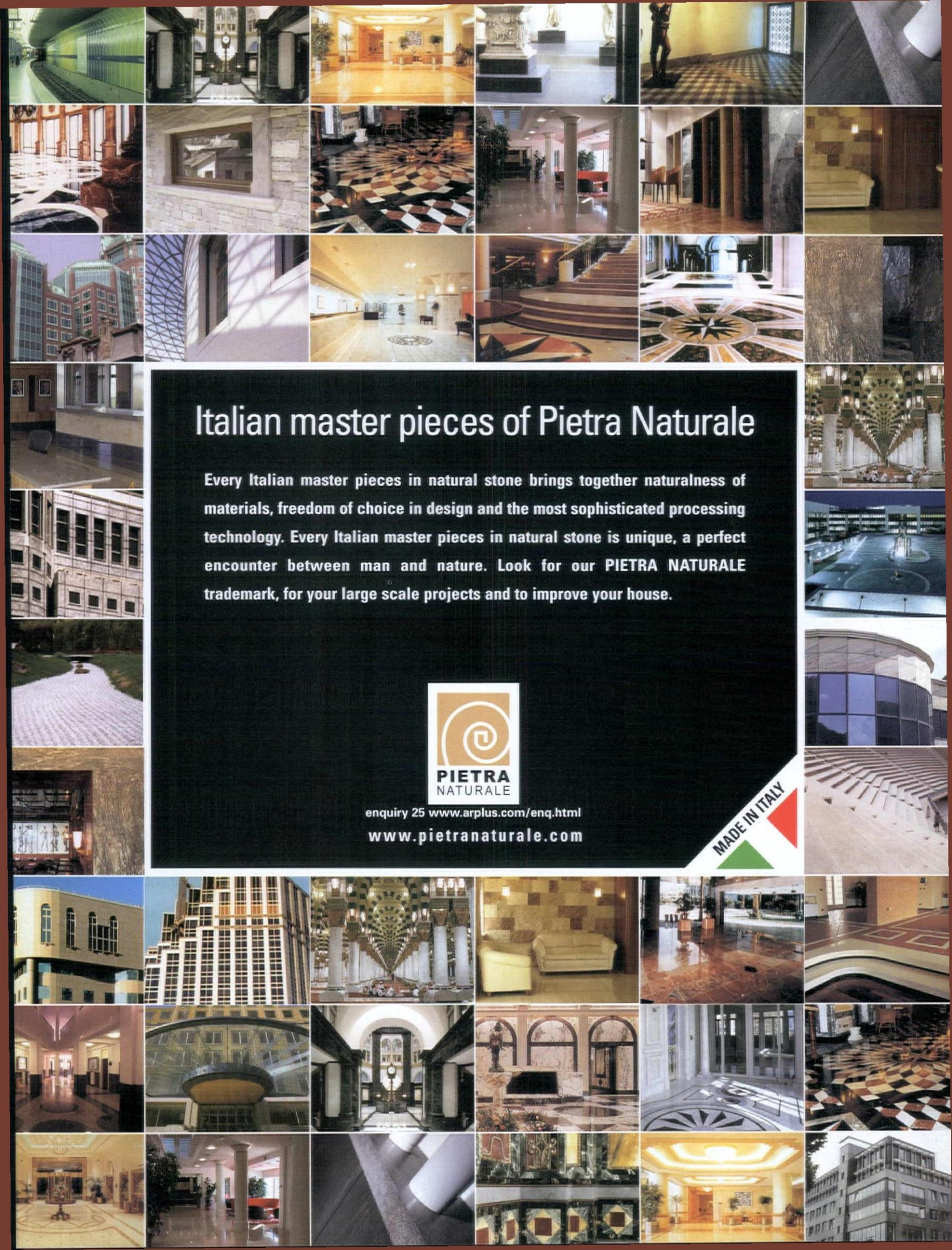
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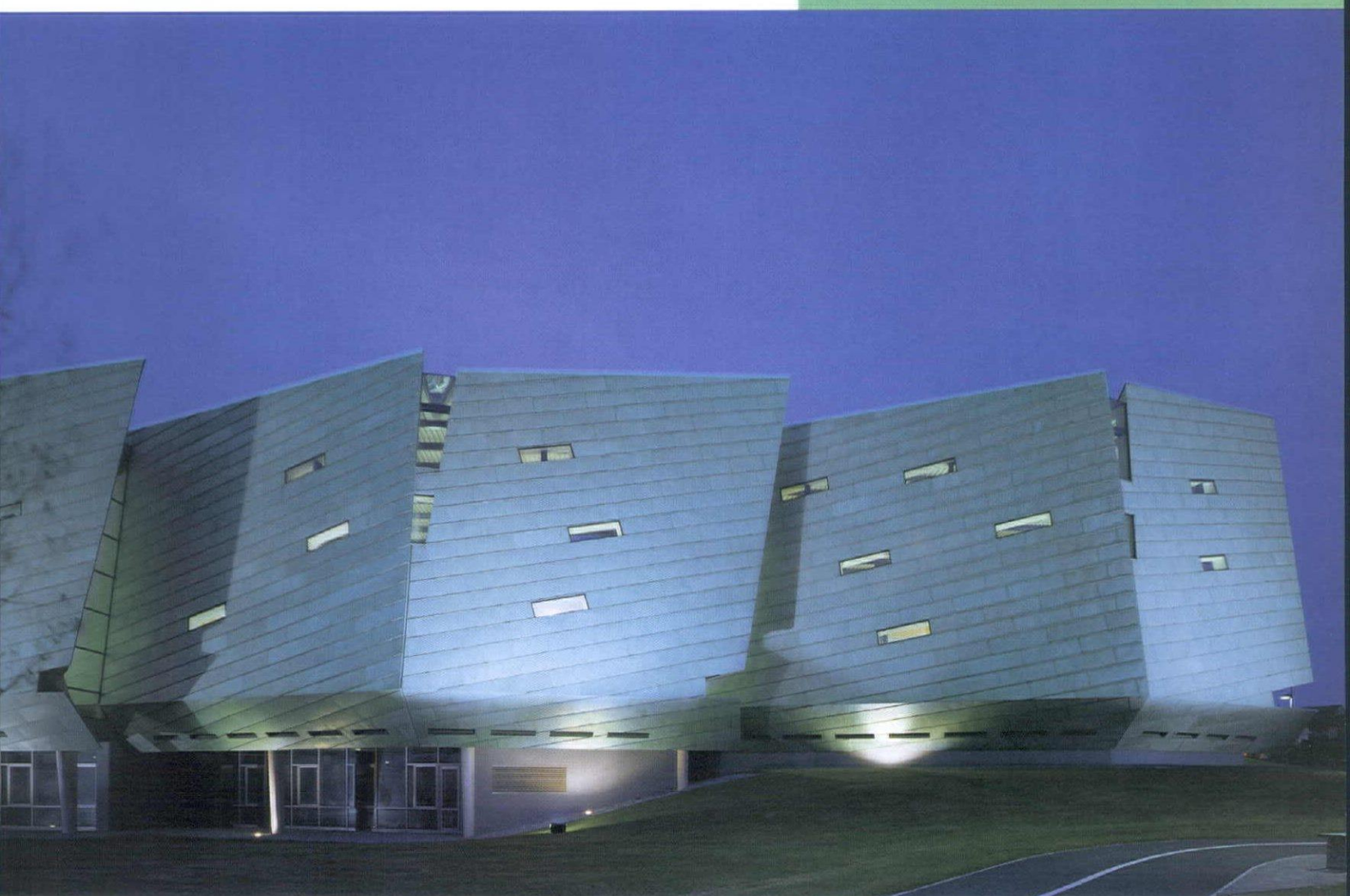
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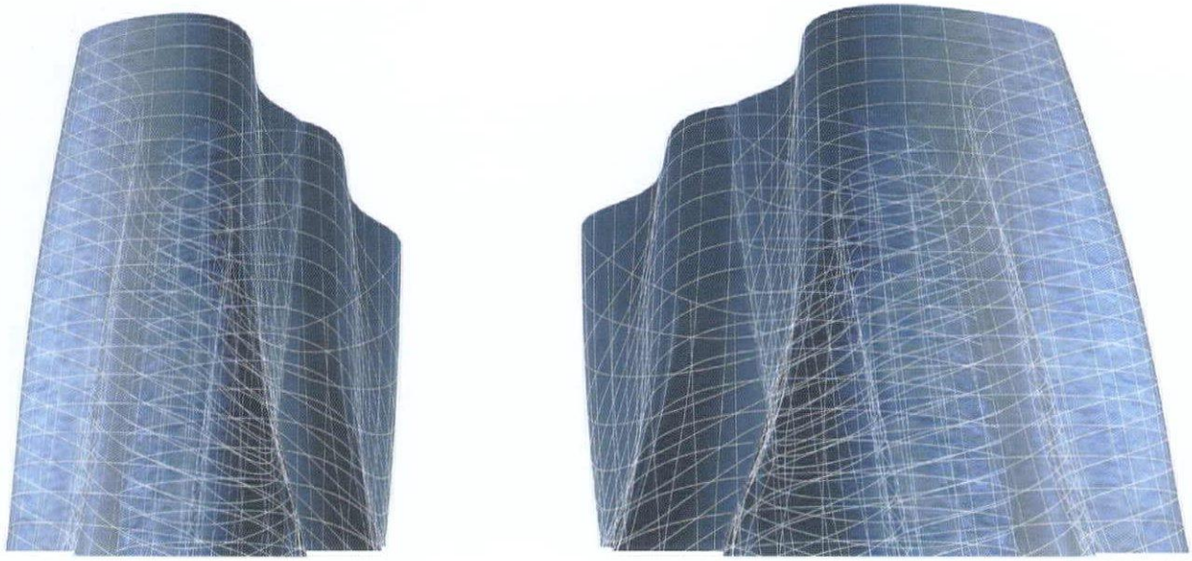
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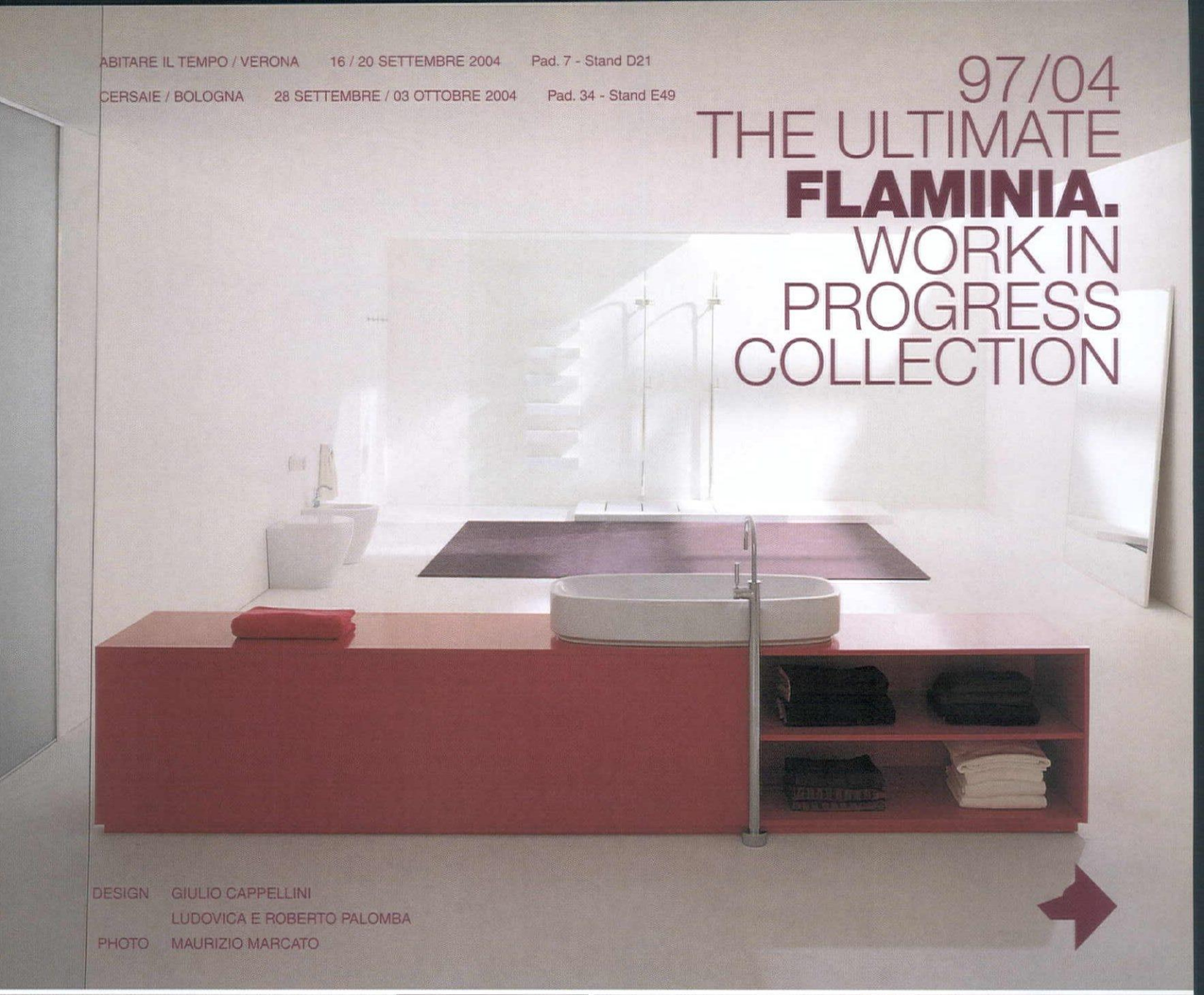
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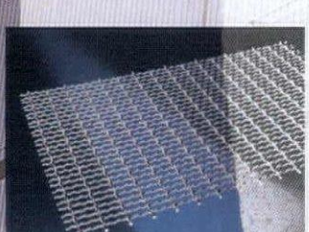
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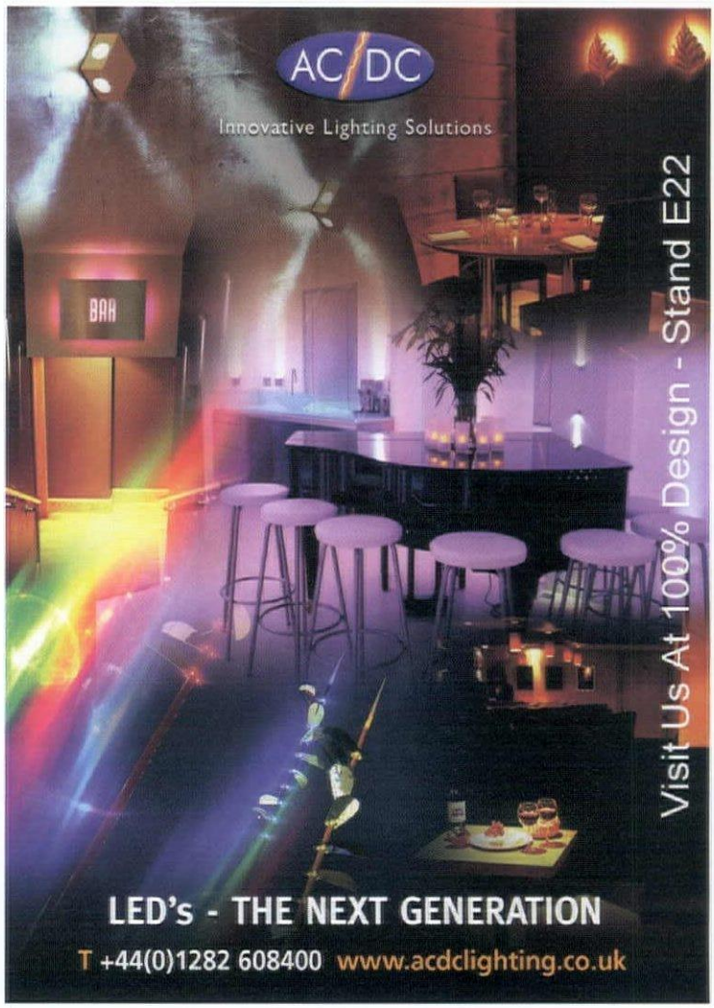
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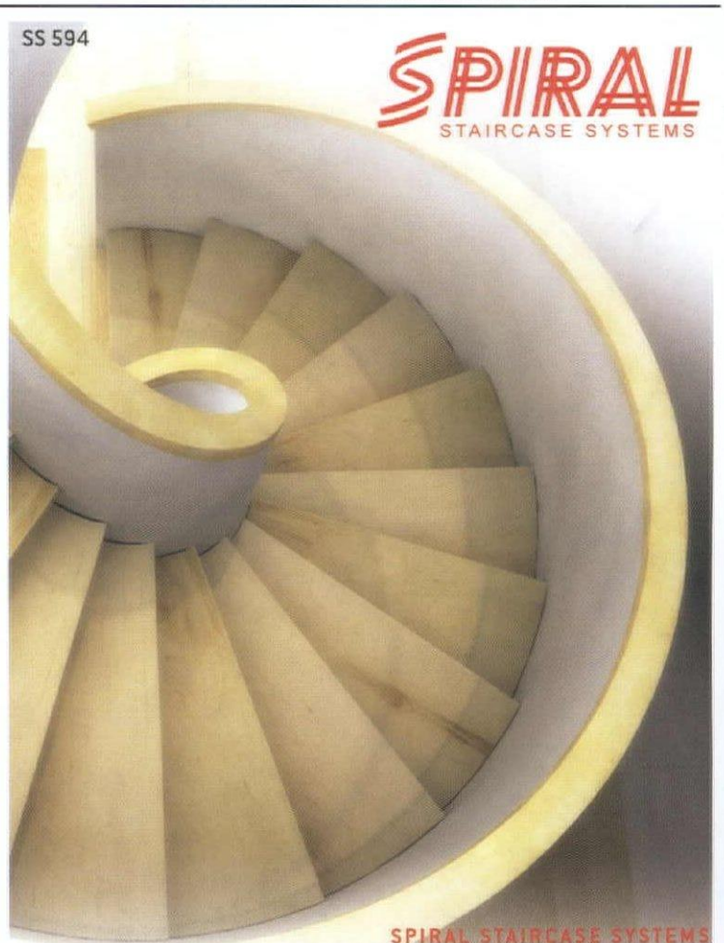
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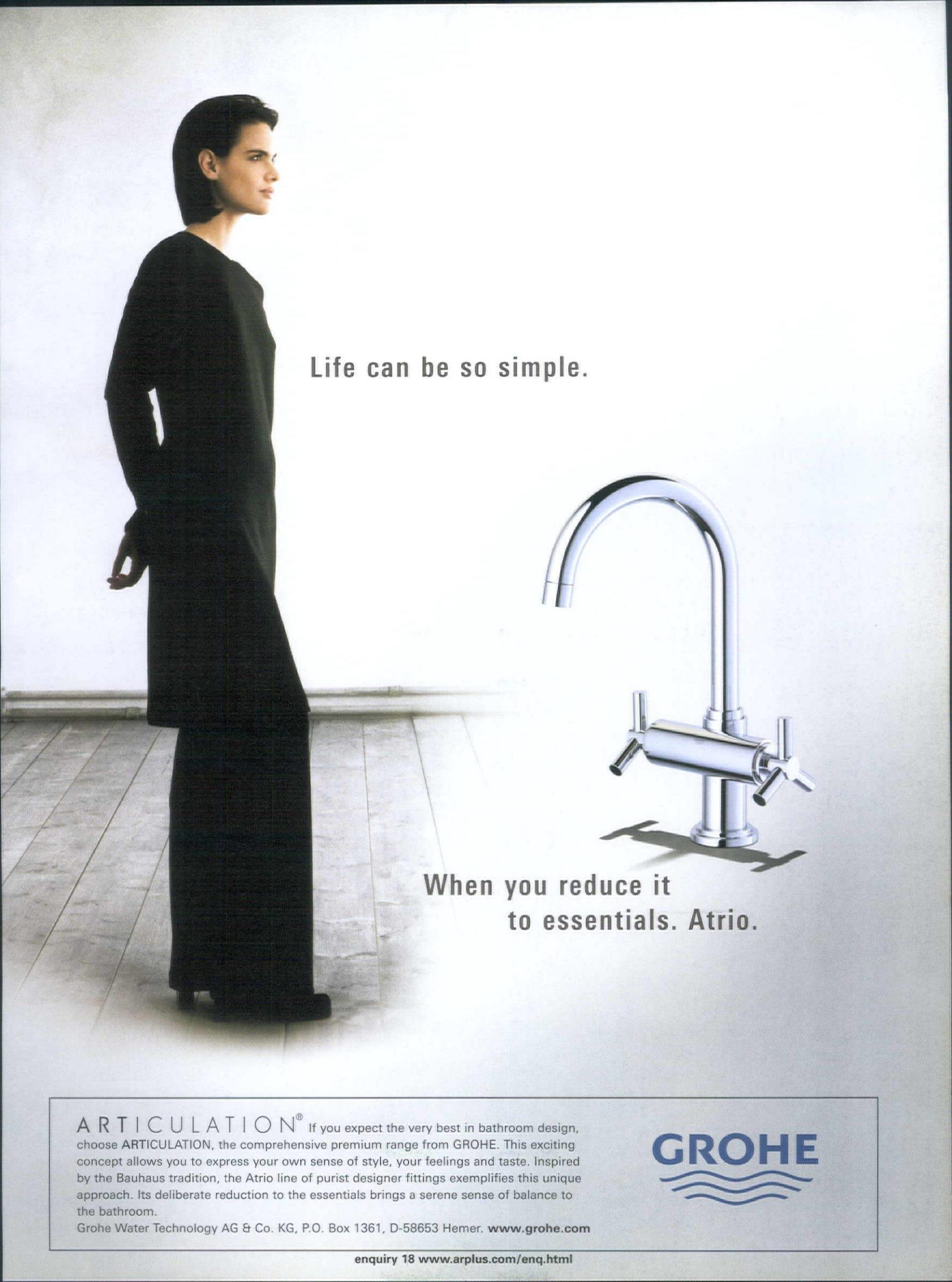
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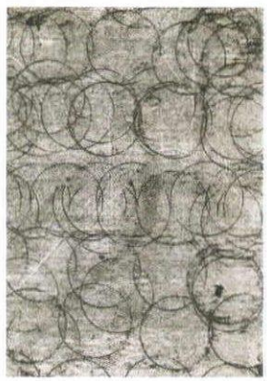
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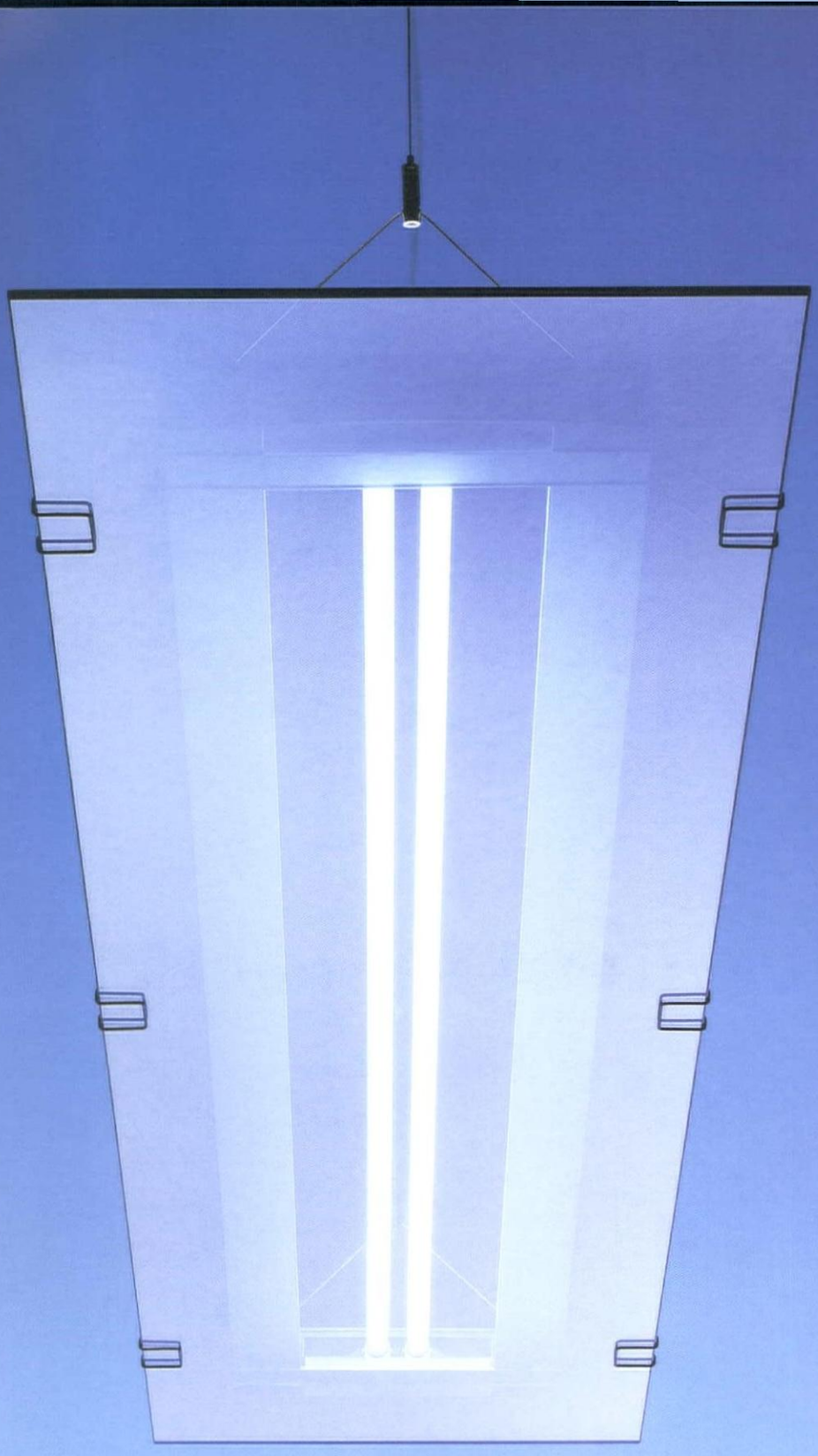
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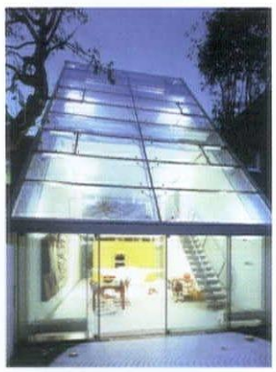
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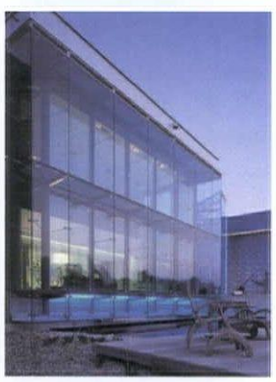
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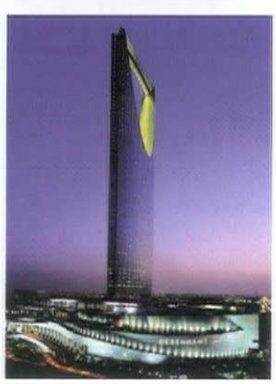




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Cityscape Architectural Review Awards

# THE ARCHITECTURAL REVIEW

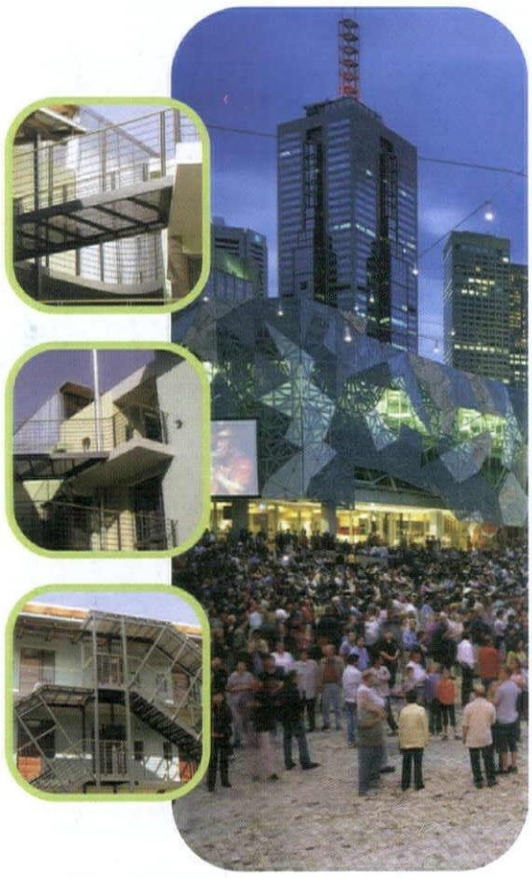
## Entries are invited for the inaugural Cityscape Architectural Review Awards,

## '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
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- 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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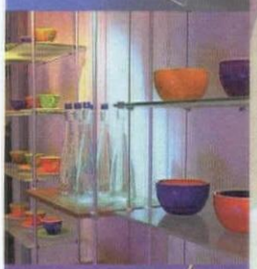
### Submission requirements

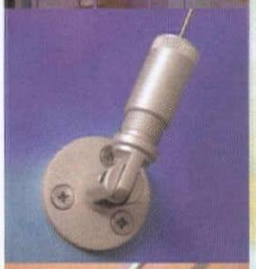
Candidates should submit two A2 boards with an entry form for each entry by **31 October 2004** to:
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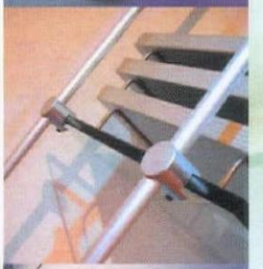
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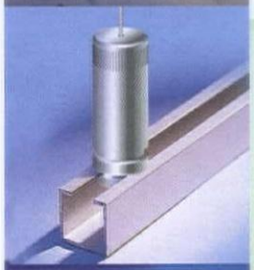


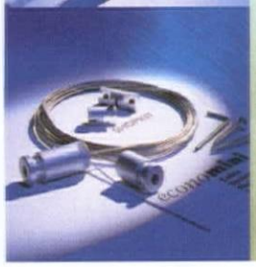













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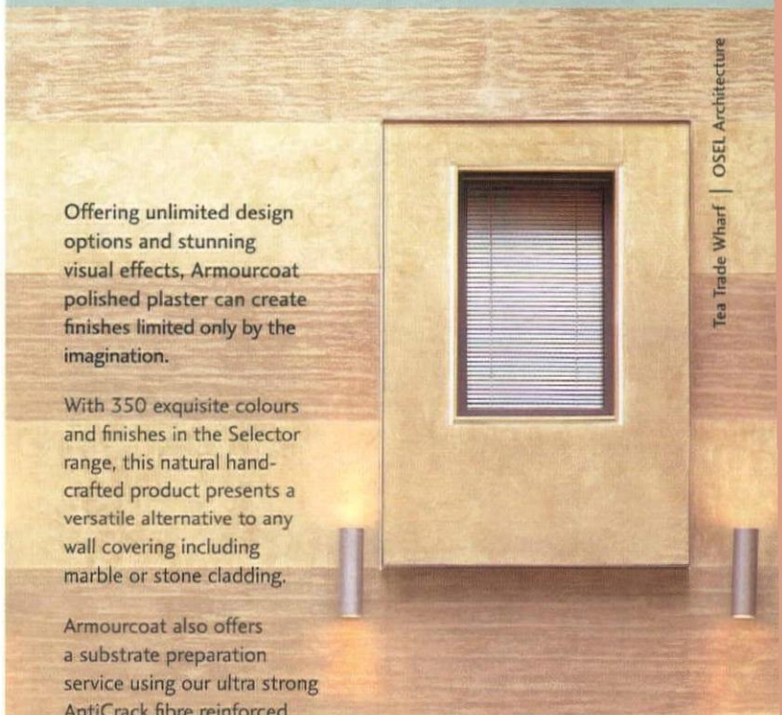
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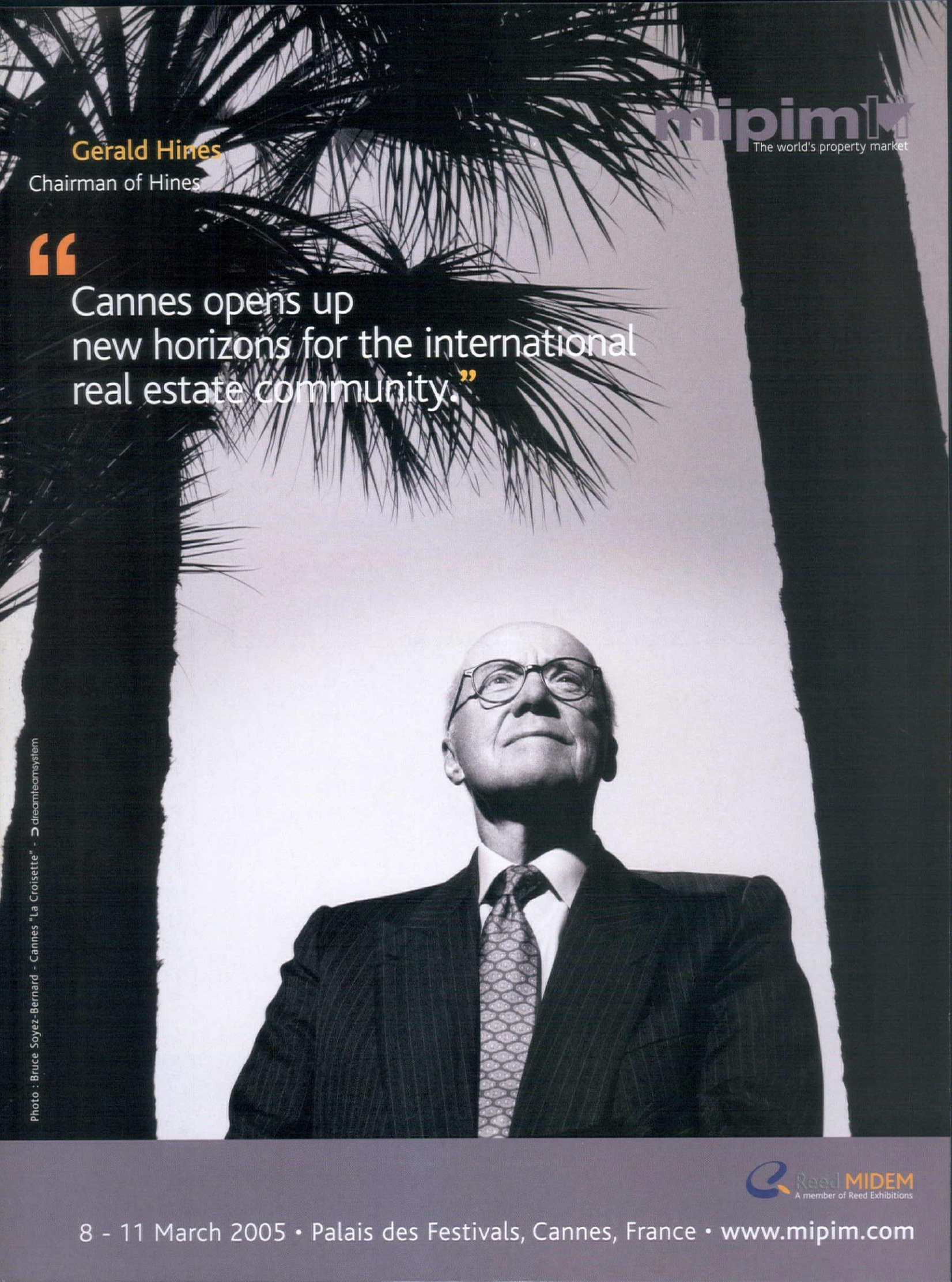
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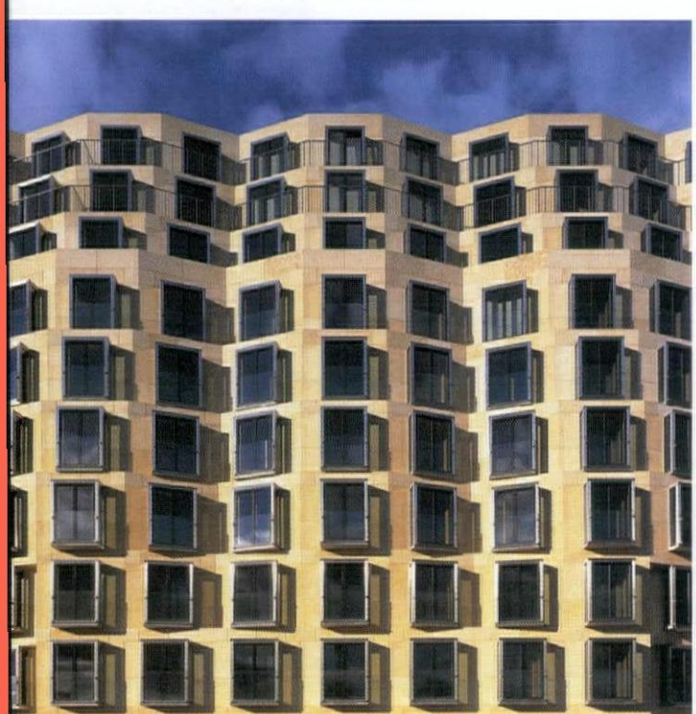
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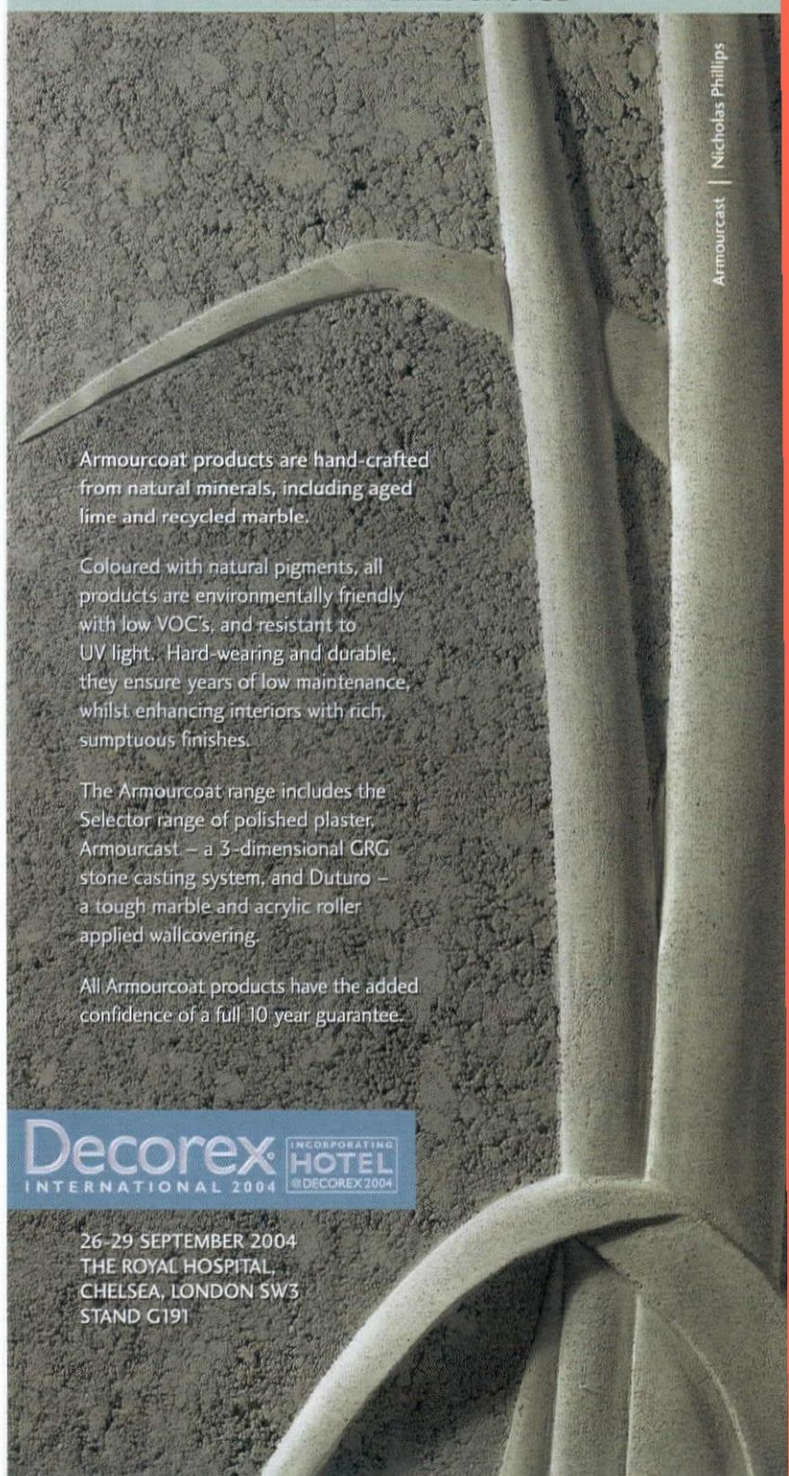
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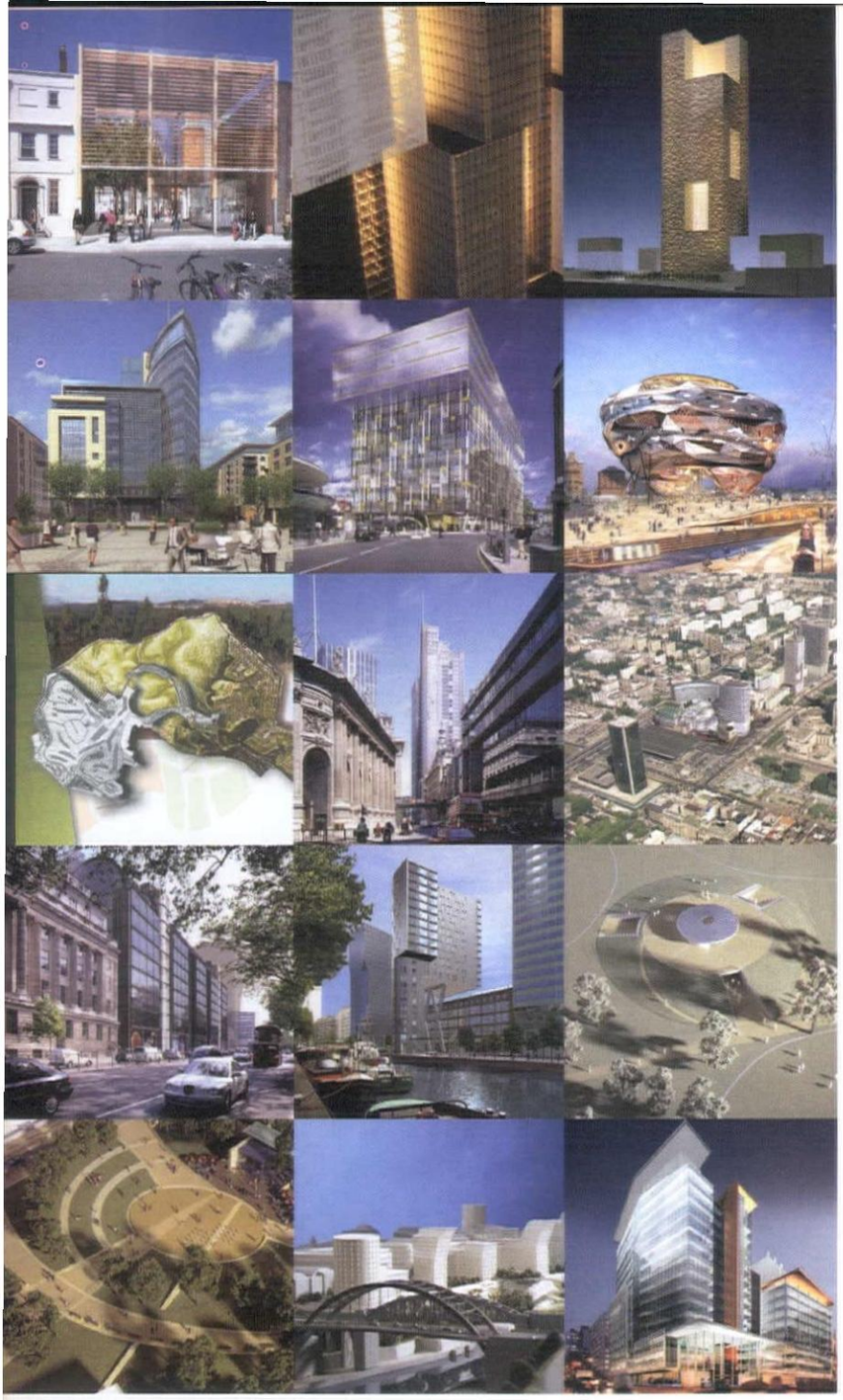
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THE ARCHITECTURAL REVIEW

# 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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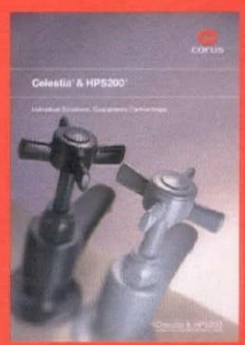
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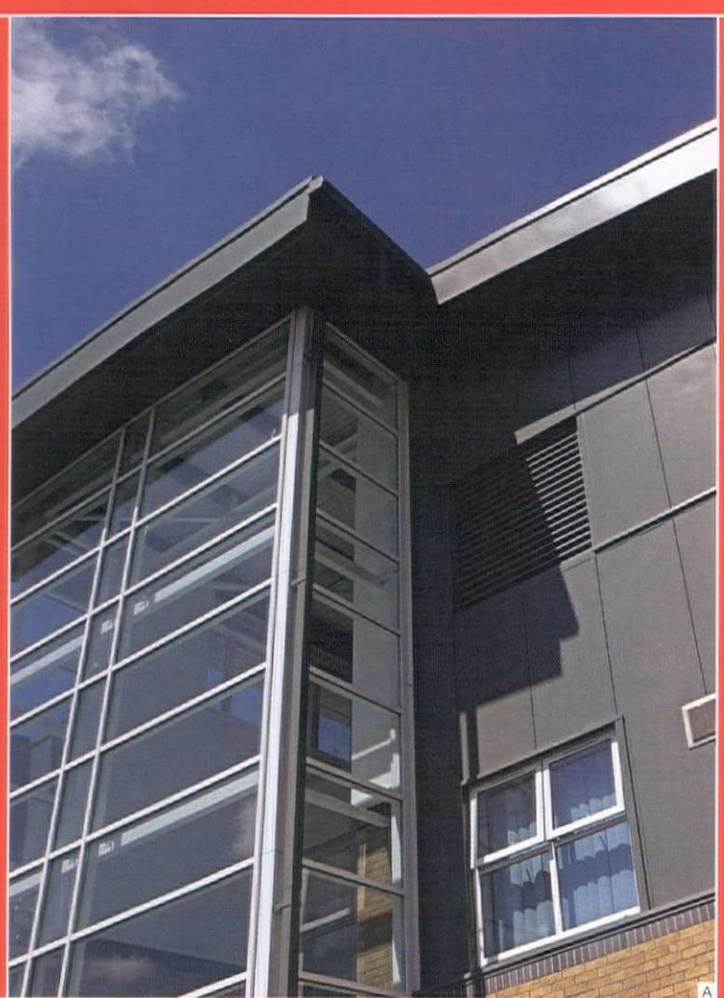



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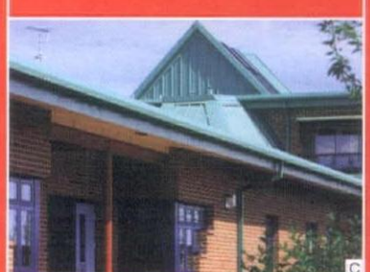
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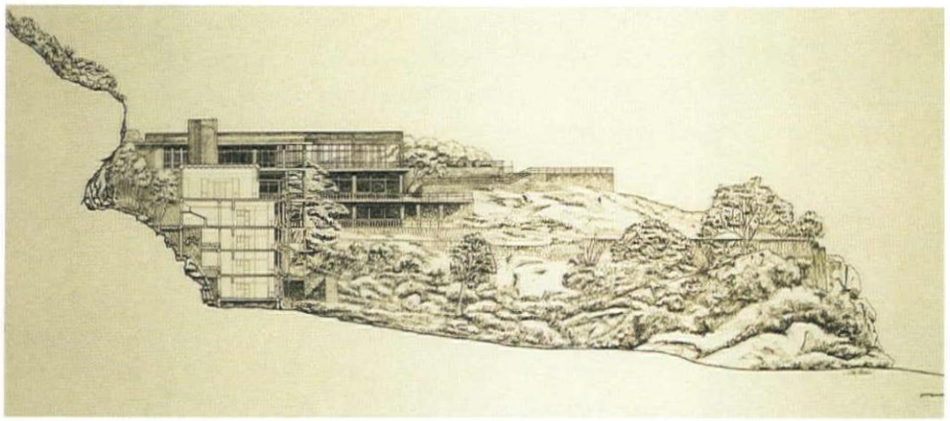
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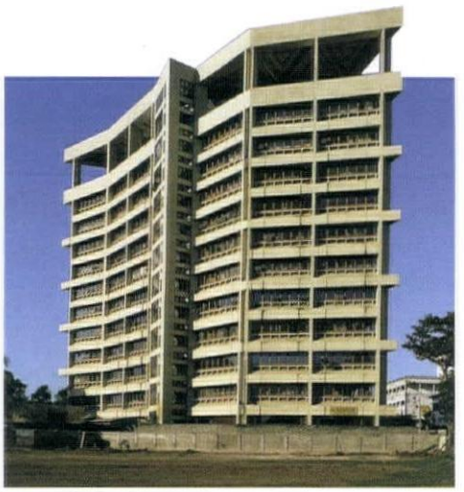
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# view

**A MAJOR NEW EXHIBITION ON THE WORK OF GEOFFREY BAWA AT THE DEUTSCHES ARCHITEKTUR MUSEUM IN FRANKFURT CELEBRATES HIS GENIUS AS A MODERNIST ARCHITECT WORKING IN THE TROPICS. JEAN NOUVEL BUILDS HIGH, WIDE AND HANDSOME IN BARCELONA. VIEW FROM MOSTAR, NOW NEWLY RESTORED BUT STILL DIVIDED.**



Section through the Kandalama Hotel, 1991, showing how the building relates intimately to the tropical landscape.



Mahaweli Offices, 1976, an early bioclimatic skyscraper.

## BAWA – GENIUS OF THE PLACE



Jayawardene House, 1997, a lightweight, low-rise, permeable, tropical house at ease in the lush Sri Lankan jungle.

The welcome retrospective at the Deutsches Architektur Museum charts the career of the great Sri Lankan architect Geoffrey Bawa (1919-2003). It traces a path from a mannered 'Tropical Modernism' to a highly personal synthesis of Modernist principles with the indigenous culture, materials and environmental techniques of Sri Lanka. A whole floor is dedicated to the house and garden Bawa created for himself at Lunuganga over a period of nearly half a century: it was while working here in the early 1950s that Bawa found his vocation, abandoning his career as a barrister and enrolling at the Architectural Association in London at the age of 35.

The title of the exhibition is taken, aptly, from Pope's *Epistle to Burlington*. In Sri Lanka, Bawa consulted the genius of a place whose climate and culture he knew intimately; when working abroad he proved adept at quickly developing a comparable understanding. Though best known for his hotels, Bawa brought his skills to a vast range of building types, from low-cost housing and rural buildings to Sri Lanka's magnificent Parliament building. He designed both Christian and Buddhist places of worship, and was honoured by the Aga Khan Foundation for his lifetime contribution to the architecture of the Muslim world. Some landmark buildings will be familiar to AR readers (AR February 1966, August 1970, April 1978, May 1983, November 1986, December 1995). The exhibition weaves these into a rich tapestry of other projects, like the classroom block for Bishop's College (1960), the Mahaweli 'bioclimatic skyscraper' offices (1976) and the sublime Jayawardene House (1997) – the last building Bawa completed before being paralysed by a stroke in 1998.

We are shown a man who educated himself through a lifetime of travel, fascinated equally by the architecture of all ages and instinctively absorbing the spatial essence of what he saw. His mature style combined apparently effortless placemaking with a vast range of reference. It is informed not only by a Sri Lankan architectural tradition dating back to the sixth century BC but also by his knowledge of other parts of Asia, of ancient Rome, Moorish Andalucia, Renaissance and Baroque Italy, the English picturesque and the twentieth-century legacies of Wright, Mies and Le Corbusier. We see him working with space as a sculptor might work with stone, starting with a design strategy that optimized the potential of the raw site, then carving his building out of the landscape and the air, responding as its character developed and the grain of the material was revealed.

The form of Bawa's buildings followed strictly from an analysis of functional requirements – though this may initially come as a surprise to someone viewing the extended plans of the Triton or Kandalama hotels. Crucially, however, his concept of the function of a hotel was formed by his experience as a traveller. From his earliest hotel schemes in the mid-1960s, Bawa saw their fundamental purpose



Floating on a lake, the Steel Corporation Offices in Oruwela.

was to communicate the beauty of a tropical landscape and the essence of an ancient culture to a person who might have journeyed halfway round the world to experience them. This was indeed a revolution in modern hotel design, a revolution that restored the guests, rather than the operator, to the heart of the architectural programme, and actively sought to complement and enhance the place they had come to see. His approach was to have a profound influence across the tropical world.

Arranged thematically in a layout that evokes courtyards and verandas, and amplified with colour, texture, film and sound, this show vividly communicates the work of a remarkable man. It was curated by David Robson, assisted by a team of Bawa's close associates, and is supported by an excellent catalogue – distilled by Robson from his own book *Geoffrey Bawa: The Complete Works*. There is one aspect that would have given Bawa particular delight, for he was adamant that architecture could not be explained and must be experienced directly: special tours of Sri Lanka have been planned by the exhibition team, showing his works in their true physical and cultural context.

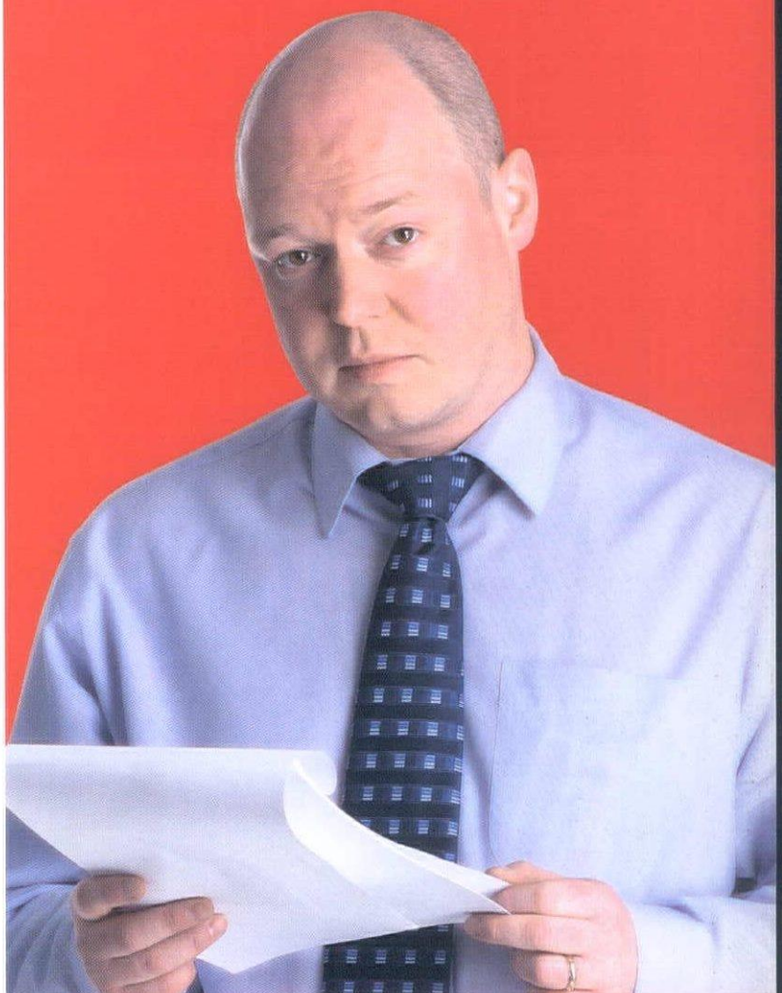
I warmly recommend a trip to Frankfurt between now and 17 October, or to Sri Lanka between now and the end of time.

SIMON LAIRD

Bawa – Genius of the Place *runs until 17 October at the Deutsches Architektur Museum in Frankfurt, www.dam-online.de*

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**With just two months until practical completion, Jean Nouvel's Torre Agbar has risen to become a popular new landmark for residents of the Catalonian capital, Barcelona. While local architects intellectualize and debate the structure's conceptual strength – as the pixellated concrete fuselage is steadily sheathed in multiple layers of profiled metal and glass louvres – for Nouvel and his team the facade's apparent complexity condenses their vision of the tower as a fluid mass; a 142m geyser piercing the ground under a consistent and measured pressure. Set against the ever-changing Spanish skies, the facade possesses mirage-like qualities, as shades of colour, angles of inclination and degrees of opacity combine to mysteriously freeze the skin in liquid form, with depth, luminosity and reflectivity in constant flux.**

**While work on site progresses, the internal spaces appear less delightful, with colour co-ordinated concrete walls compressed between relatively low ceilings. However, premature evaluations may be too hasty and, as internal finishes are installed, including stainless-steel soffits and window reveals, the creative drama of the facade may well percolate to the offices within. Meanwhile at the scale of the city, the building not only provides an impressive headquarters for the Spanish water company, the Agbar Group, but also serves as a beacon for the ambitious redevelopment of Glòries – the city's next major, and no doubt exemplary, civic transformation initiative.**

**ROB GREGORY**



Photographs: Rob Gregory

# browser

**Sutherland Lyall samples the wares of the web and picks some sweet treats.**

I came across it quite by accident. It is the Middlesex University's Museum of Domestic Architecture website at *www.moda.mdx.ac.uk*. Was this not the former, notoriously radical, Hornsey College of Art, which spent the latter bits of the 1960s in a state of wonderfully crazed revolution? It was, else I might have passed on. But in a desultory search for evidence of that glorious past, there in the middle of the listings was the Sir J. M. Richards Library. All 1461 books were from the library of the famed and formidable AR editor who ruled between the years of 1937 and 1971. His collection sits side by side with the 4000-volume library on architecture and interior decoration which is the curiously respectable legacy of the natural collecting instincts of Hornsey College of Art's lecturers. The bulk of this university museum is given over to around 60 000 designs, samples and the like of wallpaper. The search engine is one of those doh! jobbies, that sits there and expects you to know what you are looking for, so I didn't get far.

### Bring on the word counters

The US architecture/environment practice, Plasmatic Concepts, asked us to take a look at its new site at *www.plasmatic-concepts.com*. The home page is white with an elegant patch of blood in a bath of water, or a thick red waft of smoke trailing into the distance or, well you click vaguely in the vicinity of the 'enter' text and there is the definition: 'Plas-mat-ic: forming shaping, molding'. So now we all know. 'Con-cept' is also defined but I guess you all know what that means already. Don't get me wrong, this is actually a nice site. But I was especially struck by the fact there are two arrows at the side of this text which you use to scroll text up and down. This is because there is more text than the page can cope with. I spend a lot of time berating print designers who regularly have serious problems making the jump across to screen design. But there is one thing from print I wish they could keep in mind. It is that journalists know how to write to length. Ask for 333 words and that's what you get. OK, maybe the intervention of a skilled sub-editor is involved. If you ever stopped to think how it is that newspaper and magazine articles manage, time after time, to magically finish right at the end of the page, here is your answer: writing to length. So there is no excuse for irritating scrolling of text up and down, especially when it's for quite small distances. In the text I'm looking at now on the Plasmatic Welcome page, I can see a whole paragraph whose absence would completely obviate the need for scrolling and improve the Plasmatic offer no end. No, I'm not offering my services.

### Dreaming spires

One website that grasps all this readability stuff is that of New York and Cambridge landscape architect Michael Van Valkenberg at *www.mvvainc.com*. Following a rather laborious load-up time during which you get views of various Van Valkenberg landscapes in a letterbox across much of the top of the screen, you click on the faint Projects. There, rather intriguingly, you are instructed to 'rollover the squares for information' and there on the right are five landscape types with a row of squares

against each. This being landscape, the squares are actually rectangles. Whatever, you roll over to one of the squares and there on the left the instructions are replaced with the name, location and date of the job. Click again, and there you are with three expandable thumbnails and a descriptive text. To get the rest of the images you click on the array of 'squares' on the left. It all works logically and effortlessly. But here's an oddity. When you have seen enough of the always-imaginative work, you click on the Back to Projects box and, hey, the whole thing starts slowly reloading again. There are plenty of sites out there, stuffed full of images, that don't make you hang about. Maybe this is meant to be all part of the dreamy landscape thing, squares that are actually rectangles, swathes of placid water and planting. Maybe it could all speed up a tad.

### Filling the gap

Everyone says there aren't enough women in architecture but where are the celebrations for those women who do make it through the architectural longhouse? One answer is at the International Archive of Women in Architecture at *http://spec.lib.vt.edu/IAWA*. Started up a decade ago at Virginia Poly and Virginia Tech, it documents the history of women in architecture – professional papers mostly from before 1950. 'Women in architecture' includes landscape architects, designers, historians and critics, and from all over the world. Gae Aulenti's papers are here, plus a lot of Europeans, and Sally Lynn Levine's cv and a 1995 exhibit called 'Alice Through the Glass Ceiling'. Levine was co-founder of Chicks in Architecture Refuse to Yield (CARY). Alice is an acronym for Architecture Lets in Chicks Except ... Monica Pidgeon's biographical database is there and three drawings by Alison Smithson. Happily, they don't seem to take the 1950 time limit altogether seriously.

### Archisweets

And so to Retrolounge: 'bringing you the best of bygone eras' at *www.bitlounge.net/retrolounge*. A dozen choices, are available: advertising, photography and, of course, architecture among them. You click near the feet of the clean-living young '50s woman in gloves, brown business suit with a pencil skirt and close-fitting hat. The architecture selection goes from Antti Lovage and those two orange concrete bubble houses on the Côte d'Azur, through Jean Maneval and the six-shell bubble, to Matti Suuronen and the Futuro house. This is a site designed by Patricia Gaspar and is a collection of collections – links to hundreds of retro-related sites. Keep it off limits to your staff: they could veg happily here all day.

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

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# Diary

## AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS AND EVENTS

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

**AUSTRIA**
EERO SAARINEN: BETWEEN EARTH AND SKY
Until 1 October
Haus der Architektur, Graz
Curated by AR contributor Brian Carter, this exhibition explores Saarinen's remarkable pioneering architecture (TWA Terminal, St Louis Tower) and the processes by which it was conceived. Carter gives a talk on the show at 7pm on Thursday 1 October at the Haus der Architektur.
www.hda-graz.at

**FRANCE**
CENTRE POMPIDOU-METZ
Until 4 October
Centre Pompidou, Paris
Projects of the six finalists for the proposed new Centre Pompidou in Metz, including the winning team of Shigeru Ban, Jean de Gastines and Philip Gumuchdjian.
www.cnac-gp.fr

**THE NETHERLANDS**
VAN GOGH AND THE SEA
Until 26 September
Van Gogh Museum, Amsterdam
The sea was a recurring theme in Van Gogh's œuvre, illustrated by this powerful selection of marine works made in Dutch, French and English coastal towns.
www.vangoghmuseum.nl

**UNITED KINGDOM**
THIS WAS TOMORROW: ART AND THE '60s
Until 3 October
Tate Britain, London
Documenting the seismic changes in British art during the 1960s, with usual suspects Hockney, Hamilton, Blake, Riley *et al.*
www.tate.org.uk

**UNITED STATES**
LEBBEUS WOODS: EXPERIMENTAL ARCHITECTURE
Until 16 January 2005
Heinz Architectural Center, Carnegie Museum of Art, Pittsburgh
The largest ever US show on Lebbeus Woods, whose cool, provocative architecture of speculation, nourished by disciplines as diverse as philosophy and cybernetics, continues to have great influence.
www.cmoa.org

# AR next month

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# view

## letters

### ATLAS RESPONSE

SIR: I read with interest your review of *The Phaidon Atlas of Contemporary World Architecture* (AR August), having spent two years on the book as project editor. I would like to take this opportunity to address a number of issues.

I especially want to comment on the issue of the 'elusive editors'. While the extensive list of names in the end matter credits those who made a 'one-off' contribution to the book, from writers and nominators, to students who helped with scanning, a separate list crediting those who worked full-time on the project for two years was inexplicably excluded from the final proofs. The individuals concerned include project editor (myself), assistant editor (Rosie Fairhead), editorial researcher (Catherine Langford), production supervisor (Paul Hammond) and two picture researchers (Helen Stallion and Claire Gouldstone). While the making of *The Atlas* was a team effort, the elimination of these credits from the book, I feel, needs to be addressed. I take the opportunity to do so here.

On the question of geography, this was used as a tool to divide the world into six continents – in the same way and order as a conventional atlas. The 'sometimes bizarre' groupings you mention come about for cartographic reasons. For example, the UK does not fit easily onto one page (except at an unacceptably small scale), and so was divided into north and south. It so happens that the land mass of Ireland appears, to scale, on the same map as 'UK South'. The number of projects presented for Ireland, unlike Japan, for instance, did not warrant a separate map of its own. Hence the cartography-related groupings.

Many of the comments you make elsewhere in the review relate to the presentation of the projects – images, drawings, allocation of space and so on. Decisions made regarding these were heavily impacted upon by the seemingly never-ending process of requesting, receiving and processing over 10 000 images, supplied by architects and photographers worldwide. Despite requests for images and drawings in standard format, material arrived in every format and medium imaginable. While it would have been desirable to commission new drawings (floor plans with scale and north points for example), this was simply not possible.

The other constraint that had a significant impact on the project was the quality of images supplied. While many architects are familiar with the importance of supplying high quality, original material for publication, many are most definitely not. Some were of such poor quality that they could not be used at all. Where necessary, we did contact architects to request better quality images to present their work to the best possible advantage. In some cases, a re-supply was not possible and decisions about how to use the images we had inevitably had an impact on how much space was allocated to each project.

If I have any regrets, it is that the book does not have more work produced 1998-2003. We reviewed over 4000 projects for possible inclusion. Perhaps, as you suggest, a website would be the most appropriate forum. But to achieve this, the random, subjective nature of a group editorial panel would need to be eliminated in favour of an inclusive, objective and non-judgmental position.

And finally, I would like to end this letter with one final acknowledgement. During the many hours, days, weeks and months that went into researching *The Atlas*, The Architectural Review was without a doubt one of the most indispensable resources.

Yours etc
VIRGINIA MCLEOD
London N4, UK

### SO HERE YOU GO AGAIN, AR

SIR: Why does this wonderful *architectural* magazine, featuring every month an amazing array of some of the best of human creativity from round the world, feel it has to politicize its View section with distorted propaganda such as Abe Hayeem's letter published in July?

There are plenty of avenues for the Israeli-Palestinian conflict to be argued in. The AR should not be one of them. Stick to what you know and to the purpose of the magazine.

Yours etc
DROR BALDINGER
San Antonio, Texas, USA

### SCULPTURE OR ARCHITECTURE?

SIR: The rejected Moscow mixed-use scheme by Erick van Egeraat (AR June, p30) raises the central issue of discussion in architecture in the twenty-first century: where do we draw the line between sculpture/painting and architecture? Is a structure a sculpture that one can live or work in? Should a building envelope serve as a permanent stage for a chosen painter?

Yours etc
SIMCHA AFEK-SHPAK
Technion, Haifa, Israel

### ERRATUM

The photographer of the August AR cover picture (Mausoleum in Murcia, Spain) was David Frutos Ruiz.

## The DinA range by Wilkhahn: Versatile work interiors

(Design: Udo Schill, Timo Küchler)

The rapid development of information and communication technology has resulted in fundamental changes in work environments. The core functions of office spaces are changing in line with the disappearance of the division between living space and working space. If terms of reference, processes and team formation undergo dynamic change, then interiors, equipment and furniture have to adapt to such change with maximum versatility ...

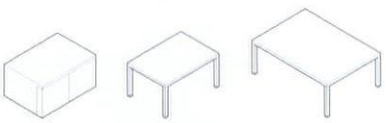
### Complex issues require simple solutions

With the DinA range, Wilkhahn has addressed these terms of reference and developed an innovative furnishing concept. The great challenge which confronted the Stuttgart designers Udo Schill and Timo Küchler was to project the complexity of modern work environments as simply as possible. After all, the required maximum scope of application, service life and utility value can only be achieved via the intricate process of refining down to the very simplest solution.

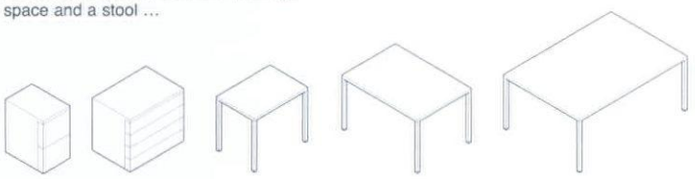
The two designers therefore model-led their concepts on the DINA paper standard on account of its extremely harmonious proportions. However, the key point is that additional formats, based on the same proportions, can be achieved by halving or doubling the surface. The result was a set of furniture comprising tables and storage units, so-called "Volumina", which meets a host of requirements while using only three table formats in three functional heights.



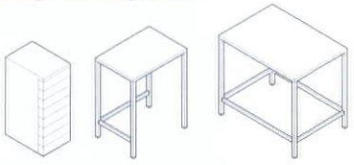
Versatile office interior that allows sitting, standing and variable positioning of low units for flexible working, discussing and conferencing (office chairs: Solis F and Confair conference chairs; leaning aid: Stitz)



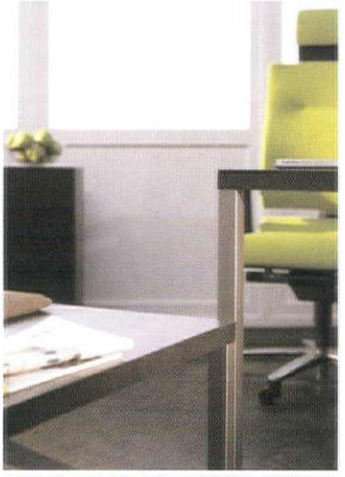
Height 44 cm: 1/4 Volumina, 1/4 table and 1/2 table as standby elements, storage space and a stool ...



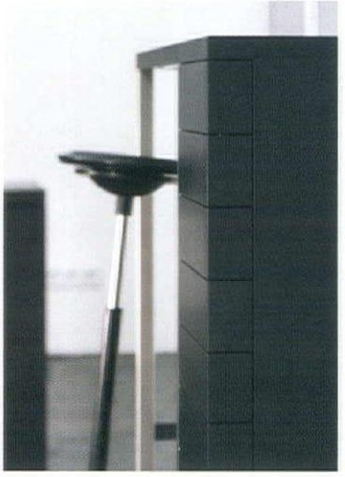
Height 73 cm: 1/8 Volumina, 1/4 Volumina, 1/4 table, 1/2 table and 1/1 table as a storage surface, for multi-purpose storage, for reading, working and eating while sitting down ...



Height 105 cm: 1/8 Volumina, 1/4 table and 1/2 table for multi-purpose storage, for working and discussing while standing.



A low 1/2 table, providing a clearly structured storage surface for documents and a stool for spontaneous meetings at the workplace (office chair: Solis).



Free standing or as part of a configuration: simple, solid elegance and coherent use of materials create monolithic objects.



### Reduce to the max

The art of reducing to essentials is also reflected in the high quality of materials, workmanship and innovative details. The wood, which is through-dyed in the colour black-grey and mitre jointed, gives the tables and Volumina a strong, monolithic character. The frames comprise a concealed underframe to which legs in matt, shot-blasted stainless steel are attached by means of hidden screw fittings. Drawers that open with finger pressure, moulded accessories trays, stainless steel runners for suspended file drawers, laptop shelves and storage nets fascinate with perfection and the intelligence of simplicity.

For further information, please visit: www.wilkhahn.com

# View from Mostar

**War broke the Mostar bridge, one of the most emblematic buildings in the Balkans. Now, it has been triumphantly restored.**

Lightning flickered in the mountains of the Mostar valley as its old pedestrian bridge was re-opened by Paddy Ashdown (the International Community High Representative) and the President of the Republic of Bosnia Herzegovina. A grand and sometimes cheerfully kitsch ceremony combined children's choirs, Beethoven's *Ode to Joy* (Bosnia is desperate to join the EC), Orff's *Carmina Burana*, a plangent marching Turkish brass band, brave divers,[1] rhythmic dancers, slightly torpid, whirling dervishes, and the biggest bangs and flashes since the end of the civil war between Croats (Catholics) and Muslims in 1994. That was the second war; in the first one, a federation of Croats and Muslims mastered Serbian (Orthodox) forces in 1992.

The bridge has been celebrated in innumerable postcards and, on the night, by what appeared to be most of the television companies of the world, who had all been jostling for key viewpoints days before the ceremony. Though it is a symbol for the re-unification of the city and the state, it does not link the traditional Croat and Muslim areas. It was built over the deep and fast-running River Neretva in the fifteenth century, shortly after the Ottoman conquest of the Balkans, to act as a key link in one of the Turkish Empire's main east-west trade roads. So the two halves of the centre joined by the bridge were predominantly Muslim. Restoration of these areas by a team led by Amir Pašić was given an Aga Khan Award in 1986 (AR November 1986, p94ff), but they were very heavily damaged in the subsequent civil conflicts. The Croat quarter is to the west across the Boulevard, a front line broken by gap-sites, petrol stations and deserted masonry shells. Croatian Mostar is more modern and much less picturesque than the Muslim parts, but now many of its largely concrete buildings remain poxed and partly ruined by war.

But the bridge seems to be immaculate. Restored by UNESCO and the World Bank, it must look almost as it did in the fifteenth century. Yet the results have caused much controversy. For a start, many Croats object to it being restored at all. They think it should be left broken, as it was after one of their shells destroyed it on 9 November 1993. Almost all the stones of the original structure have been recovered from the icy green depths of the Neretva, but the authorities decided that they were too cracked and smashed to be reused. So they now lie about on the western side of the river, and the bridge (which had of course been very carefully measured over the years) has been replicated exactly in new stones. Only the worn (and rather slippery) paving pieces are from the original structure.

Furious arguments have raged about whether the symbolic bridge should look new, without any scars, or whether it should show the many traces of its history that are now thrown away in the heaps of old stones. It is a debate between restoration and conservation, between symbolic (perhaps forced) unification of communities and acceptance of past differences, between two very different kinds of cultural perception and celebration.

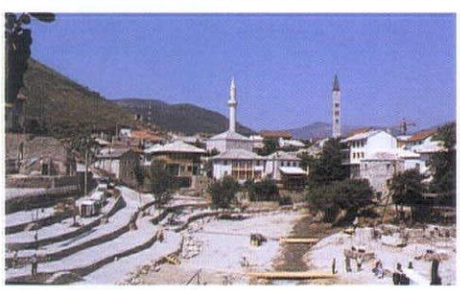
Such differences continue in the surrounding urban matrix. For instance, the Croats have built a tall, thin tower to signal the importance of their new poured-concrete cathedral. The campanile, though square in plan, is clearly based on the traditional minarets of surrounding mosques, but it has been made taller than they. It is a bizarre giraffe of a church spire,



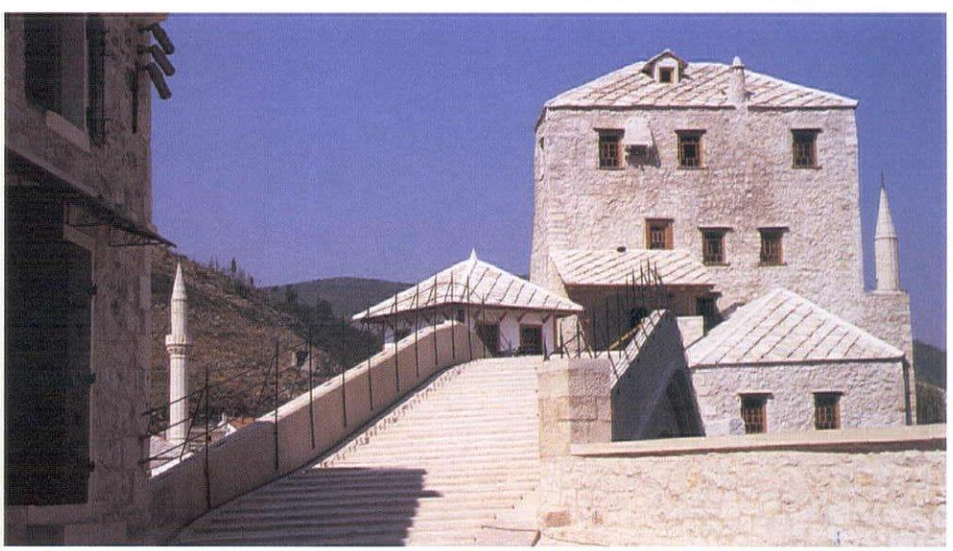

Main areas of activity of AKTC and WMF: A, Stari Most Bridge complex; B, River Radobolja; C, River Neretva. AKTC/WMF programme buildings are orange and red.



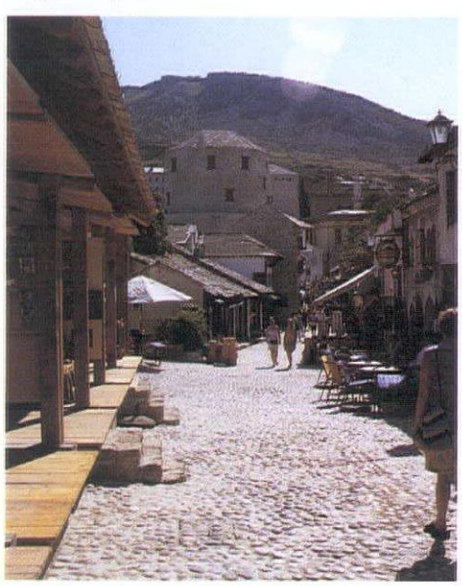
Bridge from south. All structural stonework is new, though it faithfully follows patterns of original masonry. Riverbanks have been consolidated, cleaned and landscaped.



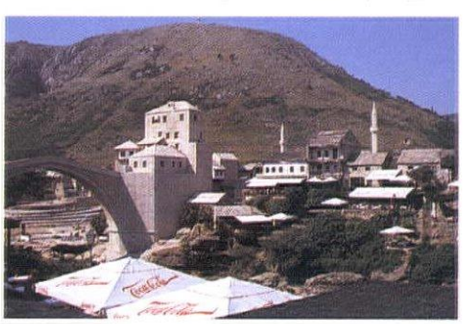
Original bridge structural stones now form terraces.



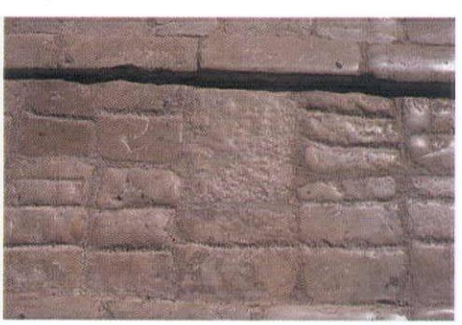
Looking west over the bridge with reinstated pavings for horse and pedestrian traffic.



Shop and street restoration carefully echoes the past.



From north-east with Hum Hill behind.



The only parts of the old bridge to be reused were pavings.

but built to make a point, and the cross that crowns it is echoed by another much more massive one on top of Hum Hill, the burly limestone mass that dominates the Mostar valley to the west.

In contrast, many of the old Muslim buildings surrounding the approaches to the bridge have been faithfully and modestly restored to what they looked like before the civil wars. Another point is being made. In a programme jointly organized by the Historic Cities Support programme of the Aga Khan Trust for Culture (AKTC) and the World Monuments Fund (WMF), much of the historic Ottoman core has been preserved. The two bodies evolved a most thorough scheme for saving and adding to the best of the old city, ranging from a masterplan that has identified areas for expansion to details of how traditional buildings should be remade.[2]

The AKTC and the WMF set up an organization, the Stari grad Agency which, on behalf of the city (where the mayor and the deputy alternate between Croat and Muslim), now oversees implementation of the conservation plan, and restoring and operating specific buildings. Young architects, often of local origin, have been recruited from the Bosnian school in Sarajevo and trained in specialist techniques, as well as in exploring and fostering essential creative links between old buildings and new uses; Amir Pašić has been much involved. Stefano Bianca, Director of the Aga Khan Programme, stresses that there is no point in trying to restore buildings unless uses can be found for them. The main thrust of the new economy of central Mostar is tourism and, at the moment, it seems that the carefully organized terraces near the bridge are forcing-beds for the propagation of Coca-Cola umbrellas. Bonnie Burham, President of the World Monuments Fund, accepts that for the foreseeable future, Mostar will have to depend on visitors for much of its income, but she hopes that 'low impact, high-quality tourism' can be encouraged.

At the end of the Croat-Muslim hostilities, warlords started piecemeal reconstruction but the AKTC and the WMF, working with a deeply committed mayor, managed to suppress (and usually obliterate) the resulting pustules of PoMo. Many vernacular buildings have been converted into guesthouses by carefully rebuilding destroyed elements, usually with freestone ground floors and timber-framed upper parts, all topped by shallow-pitched roofs covered in large and thick irregular limestone slates. Pavings are of rounded stones taken from the river bed. At the moment, much is new, and the atmosphere is a bit Disneyfied. But there is no faking or plastic (except for unwise varnish on wood here and there). The buildings, like the bridge, will weather and change over time and gradually acquire the patina of use and common history.

While much of the vernacular matrix may be rescued, many of the biggest buildings are still in ruins, or at best (like the 1960s national theatre) scarred by the acne of shrapnel and heavy machine gun bullets. Along Maršal Tito Street (the main north-south thoroughfare in the east side of the town), large Habsburg commercial buildings like the Secessionist Landsbank by Josip Vancaš and municipal ones like the girls' high school are stone shells overgrown with sumac bushes, pink, rose and cerise hollyhocks, snapdragons and orange jasmine. The Stari grad Agency is searching for development partners for many such buildings, and has evolved a scheme by Boris Podrecca for turning the ruins of the girls' school into a mixed-use complex, including shops, offices, a restaurant and a hotel. Money is still being sought.

Over on the other side of the town, an even bigger high school has been renovated and, for the first time, Croats and Muslims are being educated in the same building, admittedly on different floors, but there is hope that the school and similar experiments will gradually help weave the communities together. The Stari grad Agency has three new major projects on the stocks, symbolically, one for each of the religious groups: they include the Orthodox (Serb) Metropolitan's Palace, the nineteenth-century Baroque shell of which now stares sightlessly over the valley. When the palace gets its windows back, will it look down on the kind of tolerant city of diverse communities that flourished under the Ottomans and the Habsburgs? Architecture has done almost everything in its power to try to help it do so. PETER DAVEY

*1 Brave not only because of their leap from the apex of the bridge, but because the drains of the old quarters empty directly into the torrent. A scheme for re-sewering the town is designed and is supported by the World Bank, but it is waiting for final agreement between the communities.*

*2 Full details are given in* Conservation and Revitalization of Historic Mostar, *The Aga Khan Trust for Culture, Geneva, 2004 (www.akdn.org).*

*All photographs are by Peter Davey.*



**Secessionist Landbank building by Vancaš, 1910.**




**Nothing was safe from destruction and, in some ways, Modern Movement buildings have fared worse than older ones.**

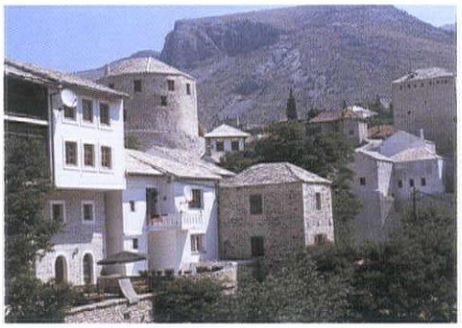


1



**Wedding chapel**
**Kobuchizawa, Japan**
Architect
**Klein Dytham**

2



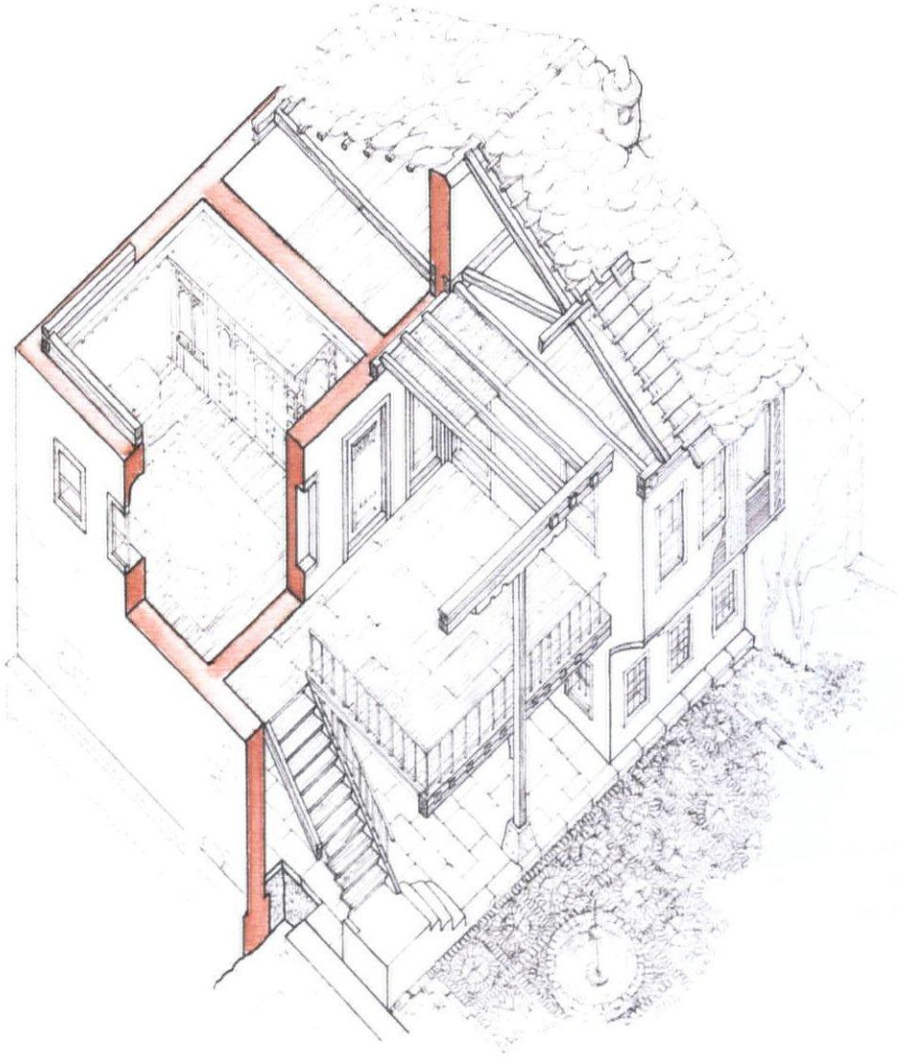
Many buildings of vernacular matrix ...



... have been converted into guesthouses.



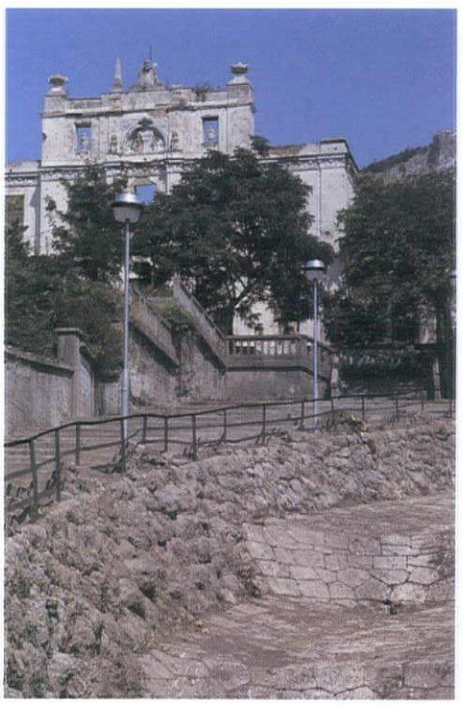
Mosque courtyard renovated with original materials.



Principles of restoration and reuse of vernacular buildings embraced by Stari grad Agency.



Looking west over valley from Orthodox (Serb) Metropolitan's Palace with Catholic cathedral tower centre distance.



Metropolitan's Palace is one of next on list for renovation.

# Eye do

**A verdant forest landscape forms the backdrop for this ingenious little Japanese wedding chapel.**

The modern vogue for weddings in unusual settings is also highly popular in Japan. Since most Japanese are not dogmatically religious, tending to cherry-pick aspects of Buddhism, Shintoism and Christianity, wedding ceremonies are not so firmly tied to particular places of worship. Klein Dytham's recently completed Leaf Chapel in the Yamanashi prefecture makes the forested landscape in the foothills of Japan's southern alps the appropriately inspiring setting for the solemn rituals of matrimony.

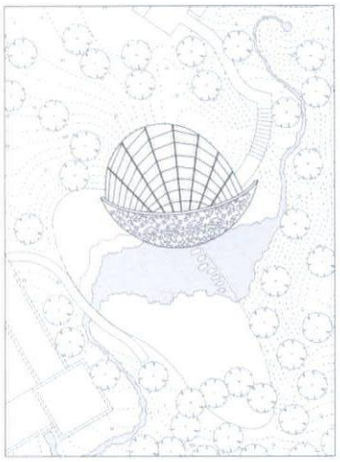
Set in the grounds of a big swish hotel (whose trade has perked up markedly since the chapel's opening), the new structure resembles an elongated eyeball partly bunkered into the ground overlooking a small reflecting pool to the forest and hills beyond. The intimate, cave-like interior of the chapel is screened by an 'eyelid', an openable veil studded with 4700 acrylic lenses, punched into the surface in a swirling leaf pattern. When the eyelid is closed, scintillating pin-pricks of light percolate through the lenses, creating magical luminous patterns and effects.

The moving eyelid/veil forms an important part of the wedding ritual. At the end of the wedding ceremony, when the groom lifts the bride's veil, the veil of the chapel also opens, revealing the ravishing panorama of nature beyond. After the ceremony, as the congregation walks out across the pond to a drinks area, the veil slowly closes so that the chapel can be reset for the next wedding. This also cannily ensures a regular throughput of customers (not surprisingly, the chapel has proved immensely popular).

Though touched with Klein Dytham's signature playfulness – the transparent backrests of the chapel pews are printed with green lollipop trees familiar from an earlier scheme for Tokyo department store Laforet (AR October 2001) – this imaginative little structure also evokes and connects with wider Japanese traditions, such as setting buildings very precisely in the landscape in order to frame and define particular views. The light-percolating veil could also be seen as a contemporary version of *shoji* screens. In any event, the interaction of building and landscape makes a memorable beginning to the charms and challenges of married life.

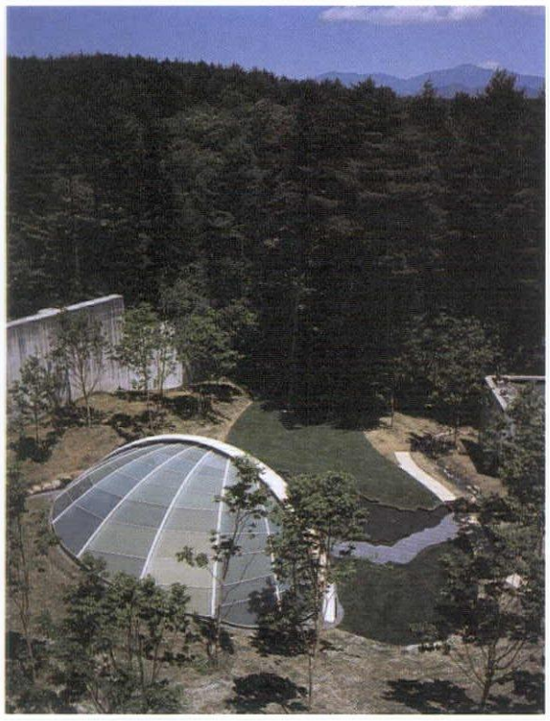
CATHERINE SLESSOR

**Architect**
Klein Dytham, Tokyo
**Photographs**
Katsuhisa Kida

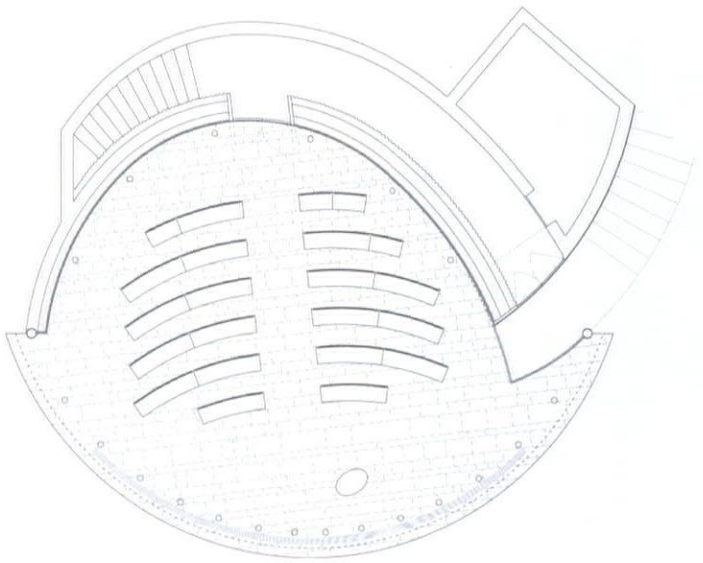


site plan

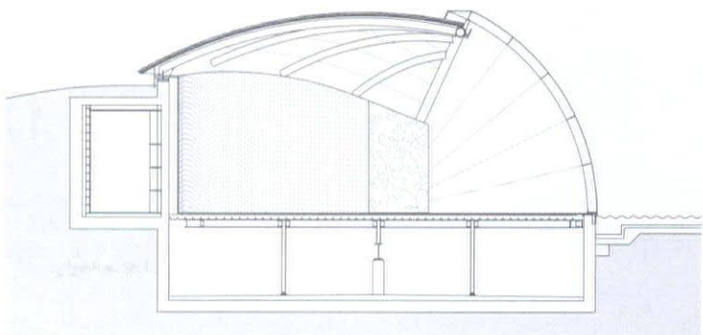
1
**The chapel in use. It has proved phenomenally popular.**
2
**The luminous interior with the perforated veil lifted and views of the framed landscape beyond.**
3
**Building and nature as one.**



3



ground floor plan (scale approx 1:250)



cross section




Mercedes-Benz Centre, Monaco. Architectural Designers: Studio LAI ①. Lighting Designers: Studio KBP - Hallbergmoos ③ and AG Licht - Bonn ④. Client: DaimlerChrysler AG. Technical lighting advisor: iGuzzini ②. iGuzzini fittings used: Linealuce, design Jean Michel Wilmotte, Le Perroquet, design Renzo Piano Building Workshop, Pixel Plus, design iGuzzini.

Surrey CR4 2AP, Tel. 020 8646 4141, Fax 020 8640 0333, www.iguzzini.co.uk, info@iguzzini.co.uk




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# BUILDING WITH

**In the quest to evolve a more ecologically balanced approach to living and building, humankind's immemorial and intuitive relationship with the elements offers the potential to bring nature and architecture into greater accord.**

To our ancestors, the ancient elements of earth, air, fire and water had profound significance. Each was regarded as a kind of spiritual building block from which all things were made, including human beings. They also symbolized forces of nature, physical states, gods and goddesses, and acted as bridges between the manifest world and the realms of the divine.

This notion of a fundamental element or elements forming the basis of all matter has existed since the Classical era. The Greek philosopher Empedocles identified four immutable, eternal substances or elements (earth, air, fire, and water) that formed the physical universe and gave the appearance of change through infinite combinations. This pre-Socratic view of matter influenced scientific thought for more than 2000 years, perhaps in part because of its comforting rationalization of our complex and bewildering world. Medicine's long cherished obsession with the four element-related humours as the root causes of ailments[1] shows how pervasive such theories can be.

Although modern scientific understanding of the elements has expanded unimaginably since the time of the Greeks, their mystical and symbolic characteristics endure. Earth represents the solid state of matter, manifesting stability, permanence and rigidity. Water, necessary for the survival of all things, characterizes change. Air is the gaseous form of matter which is mobile and dynamic, existence without form. Fire, bringing warmth and light, has the power to transform the state of any substance. The French philosopher Gaston Bachelard puts it more lyrically: 'Earthly joy is riches and impediment; aquatic joy is softness and repose; fiery pleasure is desire and love; airy delight is liberty and movement'.[2]

## The power of symbolism

The historic urge to reduce the complexities of our existence and surroundings to a comprehensible state follows many traditions in both Western and Oriental thought. And, though we continue to develop and promulgate sophisticated theories of the environment, the primeval notions of earth, air, fire, and water still potently symbolize some of the most significant aspects of life on the planet.

Ancient civilizations noted the interconnectedness of forms of matter and guessed at higher meanings, striving to live in balance with the natural world. In our modern era, rapaciously expanding industry and a growing population continue to threaten the world's delicate ecological balance, proof of a relationship out of kilter with nature and the elements. Water, for example, has the power to destroy as well as create; at the wrong time and in the wrong place it can cause high tides, floods, erosion, destruction and spread disease. Its absence can be just as pernicious: droughts and lack of ground water can wipe out people, flora and fauna and change ecosystems. (Even today, a billion people do not have adequate supplies of drinking water.)[3] Fire can be equally devastating, witnessed through history from the volcanic eruptions that consumed Pompeii, to modern forest fires and the wasteful burning of fossil fuels that is slowly adding to the burden of global warning. As economic and social development accelerates, the need to stem ecological degradation and evolve strategies for sustainable development intensifies. Technologies that address issues such as soil conservation (earth), wind power (air), energy (fire), and desalination (water) will help re-evaluate and inform contemporary attitudes to age-old elements.

## Keeping the elements at bay

In architecture, keeping the elements at bay has always been a crucial concern. Structural systems are explicitly designed to resist the effects of air (wind) and fire, and the building envelope must be waterproof. But in striving against the elements, often employing costly and unsustainable technologies in the process, we lose sight of their wider potential. By tempering and exploiting their inherent properties, they can play an important role in a mandate for environmentally aware design, helping to advance a less ecologically demanding approach to living and building. (Obvious examples might include exploiting the mass of earth both to warm and cool and using natural ventilation as opposed to air conditioning.) This represents a synthesis of tradition and technology through an understanding of the innate qualities of architectural forms and materials, reinforced by awareness of climate and vernacular tradition. As Peter Blundell Jones demonstrates in his analysis of traditional Korean domestic architecture (p80), the simple, unaffected way in which people lived in balance with climate and landscape gave rise to a richly nuanced architectural culture that offers a compelling alternative to the air-conditioned and overheated buildings that have become the depressing, energy-guzzling norm.

Re-evaluating relationships between buildings and the elements has both physical and experiential consequences. Rather than undifferentiated space hermetically enclosed by a homogeneous skin, buildings can display different degrees of enclosure, which may be inhabited more flexibly, with the potential to respond to changes in the external environment. Devices such as solar shading, screens, balconies, brises soleil, and shutters add layering and complexity to the external envelope. Archetypal forms such as porches, arcades

# THE ELEMENTS



**Man assailed by the elements – woodblock print (circa 1842) by the great Japanese master Utagawa Hiroshige showing samurai and pilgrims taking cover from the rain.**

and conservatories animate external edges, while courtyards and atria bring light and air into deep plans. The use of planting, both as a source of visual delight and as a heat and light diffusing screen, has numerous historical antecedents. In this issue, these are creatively reinterpreted by Studio Downie's new archive for the Royal Geographical Society (p70) and Edouard François' quirky Parisian housing block (p74).

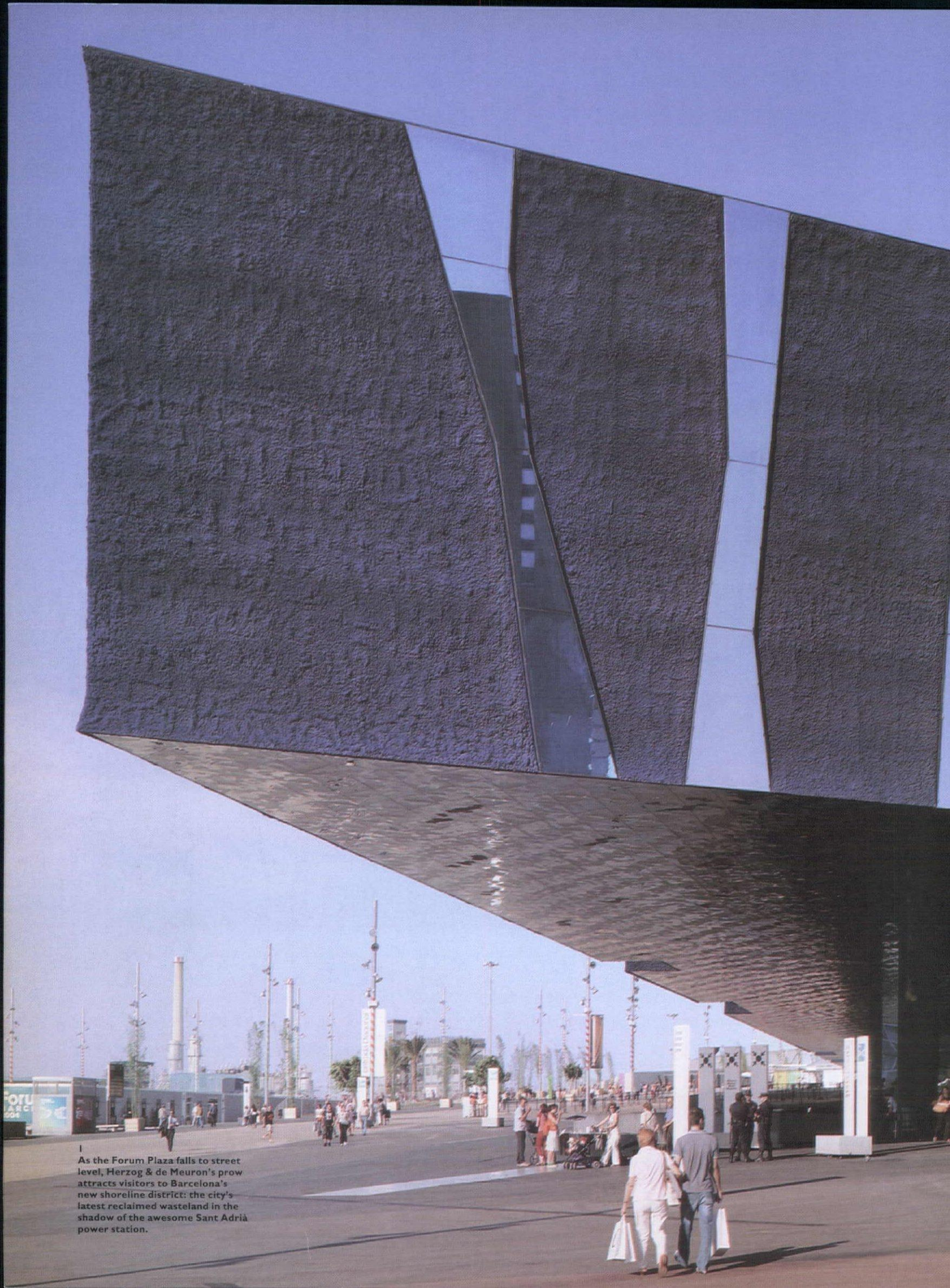
One outcome of this rediscovery of the relationship between building and the elements is that it presents a greater opportunity to be aware of both being in and being part of the environment. This touches on primal human experience and memory – who can forget the soft caress of a breeze, the solid feel of earth, the dazzling play of water, the reassuring warmth of fire. As Roger Stonehouse observes, 'It is an argument for dwelling with rather than against the environment'.[4] If we are to evolve new climate specific ways of building and thinking to create enviroments that are both ecologically sustainable and humanly satisfying, we must rediscover our immemorial, intuitive relationship with the elements. CATHERINE SLESSOR

1 The four humours were four fluids that permeated the body and influenced its health. They were associated with the four elements and seasons and gave rise to certain temperaments – blood/air/sanguine; phlegm/water/phlegmatic; yellow bile/fire/choleric and black bile/earth/melancholic. Originated by Hippocrates, the theory formed the basis of medicine for more than a thousand years and was only seriously challenged in the mid sixteenth century.

2 *A Dictionary of Symbols*, J. E. Cirlot, London, Routledge & Kegan Paul, 1973, p95.

3 'Think global, act local', Wolfgang F. Geiger, *Waterscapes*, edited by Karl H. C. Ludwig, Basel, Birkhäuser, 2001, p72.

4 *Dimensions of Sustainability*, edited by Andrew Scott, London, Spon, 1998, p127.



1
As the Forum Plaza falls to street level, Herzog & de Meuron's prow attracts visitors to Barcelona's new shoreline district: the city's latest reclaimed wasteland in the shadow of the awesome Sant Adrià power station.

FORUM 2004 BUILDING AND
PLAZA, BARCELONA, SPAIN
ARCHITECT
HERZOG & DE MEURON

# BLUE LAGOON

**Herzog & de Meuron take the plunge into Barcelona's latest urban clean-up.**



A big blue washing-up scourer has landed in Barcelona. Triangular, spongy and with a serrated metal soffit, Herzog & de Meuron's Forum is a truly absorbing building. As part of an ambitious clean-up operation in the Besòs river area of north-east Barcelona, the building sits at the end of the recently extended Diagonal, and uses its footprint to resolve the oblique trajectory of the new arterial avenue with the geometries of Cerdà's grid and the curious collection of Forum 2004 constructions – the latest of the city's ambitious regeneration projects.

Since the 1992 Olympic games, Barcelona has become an exemplary centre of progressive regeneration, winning international recognition and prestigious awards, and becoming the only city to win an RIBA Gold Medal in 1999. Heralded (curiously in its own publicity) as the Manchester of Catalonia – 'a city that never stops' – current plans focus on Barcelona as the city between two rivers: the Llobregat to the south, where significant port and airport expansion programmes are proposed, and the Besòs to the north. Here the recently extended Diagonal defines and connects four sectors of redevelopment, with the 22@ plan and Sagrera to each side – post-industrial areas being transformed largely for new 'advanced industries' – and the Forum and Glòries at either end – new parks anchored in turn by H&dM's and Nouvel's ground-scraping and sky-scraping buildings; two future-scale landmark buildings, one steadily rising to the south (p42), the other (H&dM's 45,000 sq m exhibition and assembly building) nearing the end of its first incarnation as host of the 'Universal Forum of Cultures' events and as a stage for the city's breathtaking 'Barcelona in Progress' exhibition.

At the heart of the Forum site (AR June 2003), Herzog & de Meuron's stratified building organises three layers of public space, all set audaciously above the city's ring road, the Ronda Litoral. Conceived as sponge laden with water (originally envisaged to cascade across the facade from its water-cooled roof), the elevated form finds its level above a compressed and gently sloping terrain – part of an artificial platform by Martínez Lapeña y Torres that extends over and around the existing water-treatment plant towards new coastal parks by Foreign Office Architects (with Teresa Galí) and Beth Galí. In its present setting, amid the carnival clutter that often accompanies large public festivals (temporary lavatories, kiosks, signage), the Forum as place fails to convince. However, if the site is truly given over to free public access later this month, the permeability of H&dM's new plaza should be fully realised; a permeability currently frozen by the unfortunate location of the Forum pay-barrier that runs across and divides the new plaza.

While simple in form, and at first sight alien to its context, the building is as laden with contextual complexities as it is with hydro-metaphor. Subtleties that not only maintain H&dM's innovative attitude towards making, but which also demonstrate its desire to create buildings that structure public space through resonances with the existing city fabric. By overlaying conflicting geometries, the building is locked into the city's matrix, as more than 30 contorted patios twist between the two geometric fixes, cutting their way through the otherwise impenetrable form. The building also shifts a degree or two off axis to inflect quietly on the axial force of Diagonal.

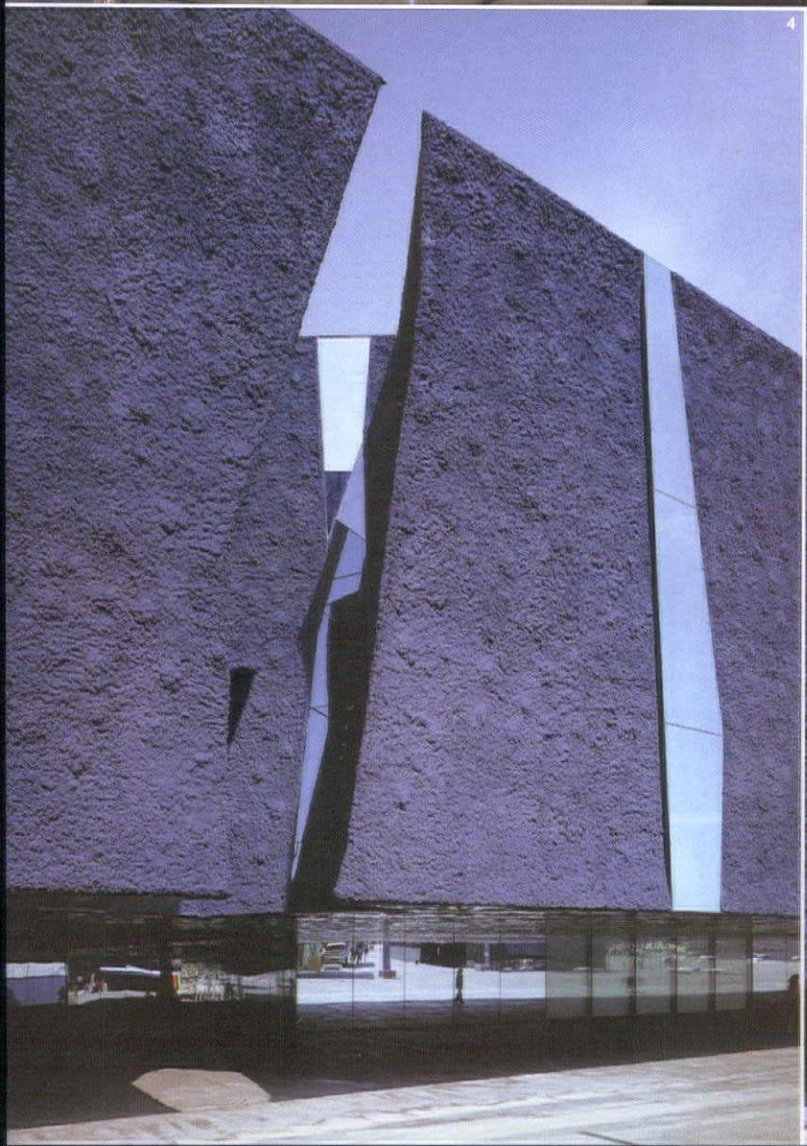
Arriving at the building, either from the adjacent tram stop or from the Metro (avoiding the inclination to be diverted through the vile Diagonal Mar mall), the Forum's prominent apex, dramatically heightened by the falling terrain, is a natural attractor. Like a pier or promontory, crowds gather here before being drawn in and submersed beneath the gently undulating and shimmering water soffit. A place where reflections, the play of light and secret views captivate; a place of shelter from the strength of the sun; and a place through which to walk *en route* to the esplanades, marina and beaches beyond; and of course, somewhat incidentally, a place from which to gain access to the building's two principal public spaces.



2
**At the end of the extended Diagonal, the Forum Building and Plaza form part of a new artificial platform raised above the city's busy ring road and water treatment works.**
3
**As the gateway to the site, thermally moderated under 200mm of water, the Forum Building creates a sheltered plaza, modulated by 33 eroded patios that twist and contort through the elevated exhibition hall.**
4
**At the perimeter of the building, patios reveal their contorted geometry, derived from a superimposition of the city's primary grids, giving the illusion of depth to the glass composite render facade.**
5
**At the top of the Forum site, the space between the hall and the plaza reaches its ultimate compression, adding to the ambiguity of the building's scale.**

**FORUM 2004 BUILDING AND PLAZA, BARCELONA, SPAIN**
ARCHITECT
**HERZOG & DE MEURON**

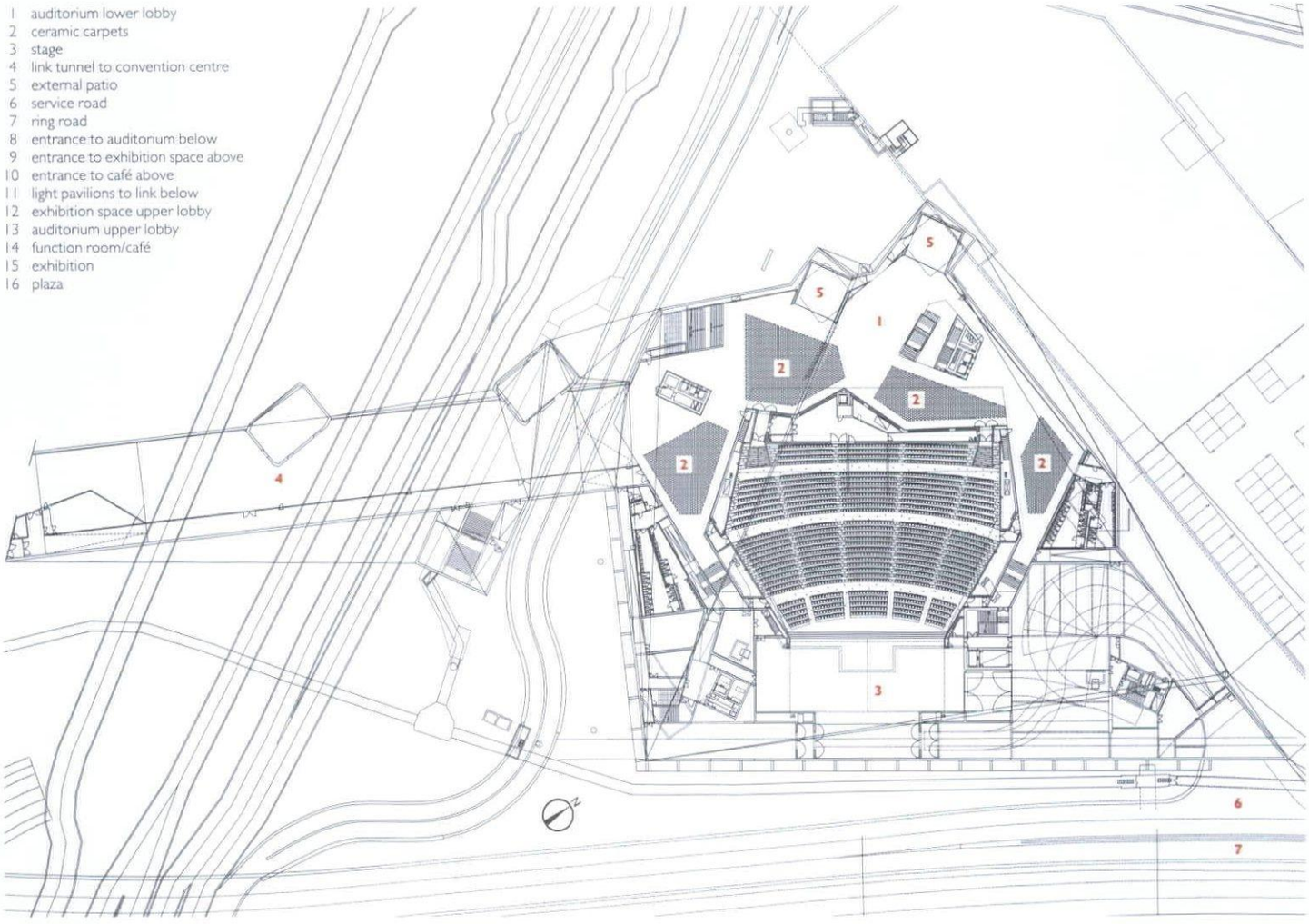









6



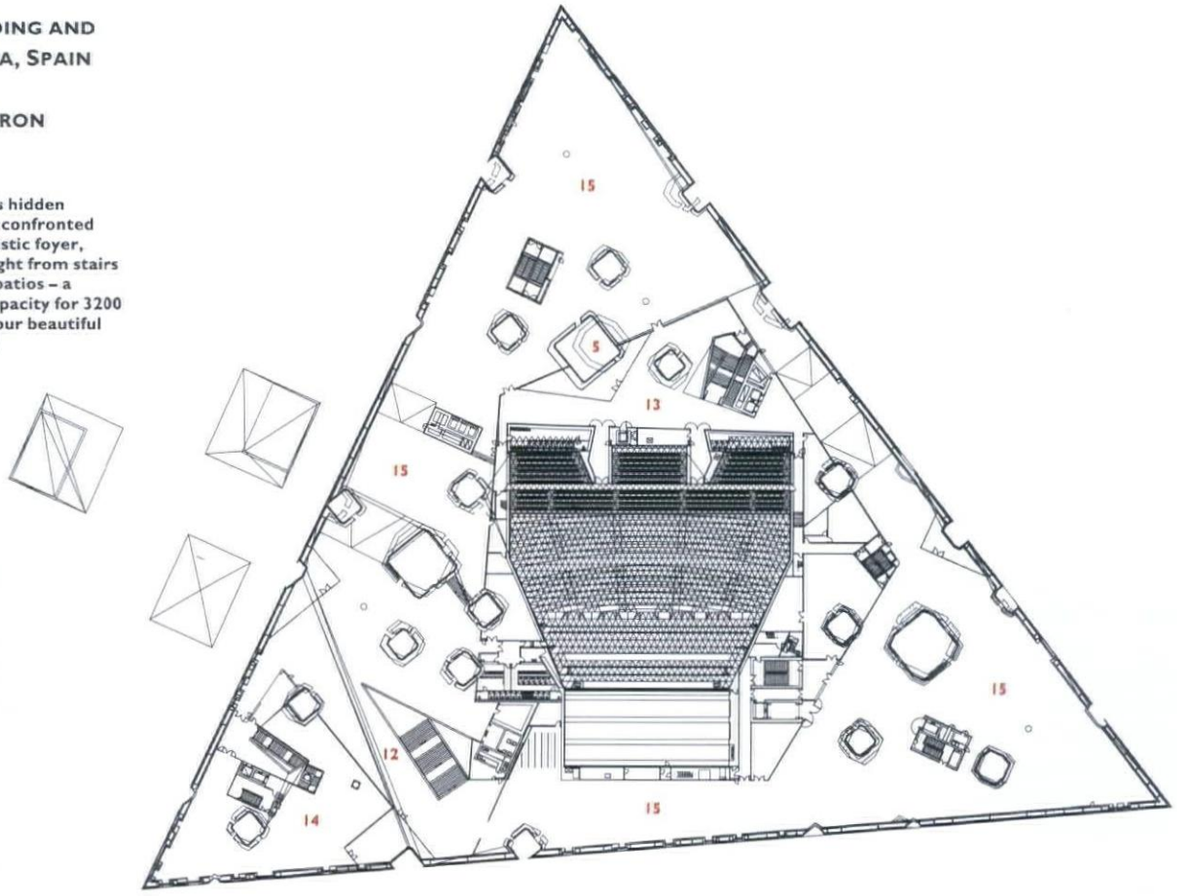

 **lower ground floor plan (scale approx 1:1350)**

## Forum 2004 Building and Plaza, Barcelona, Spain

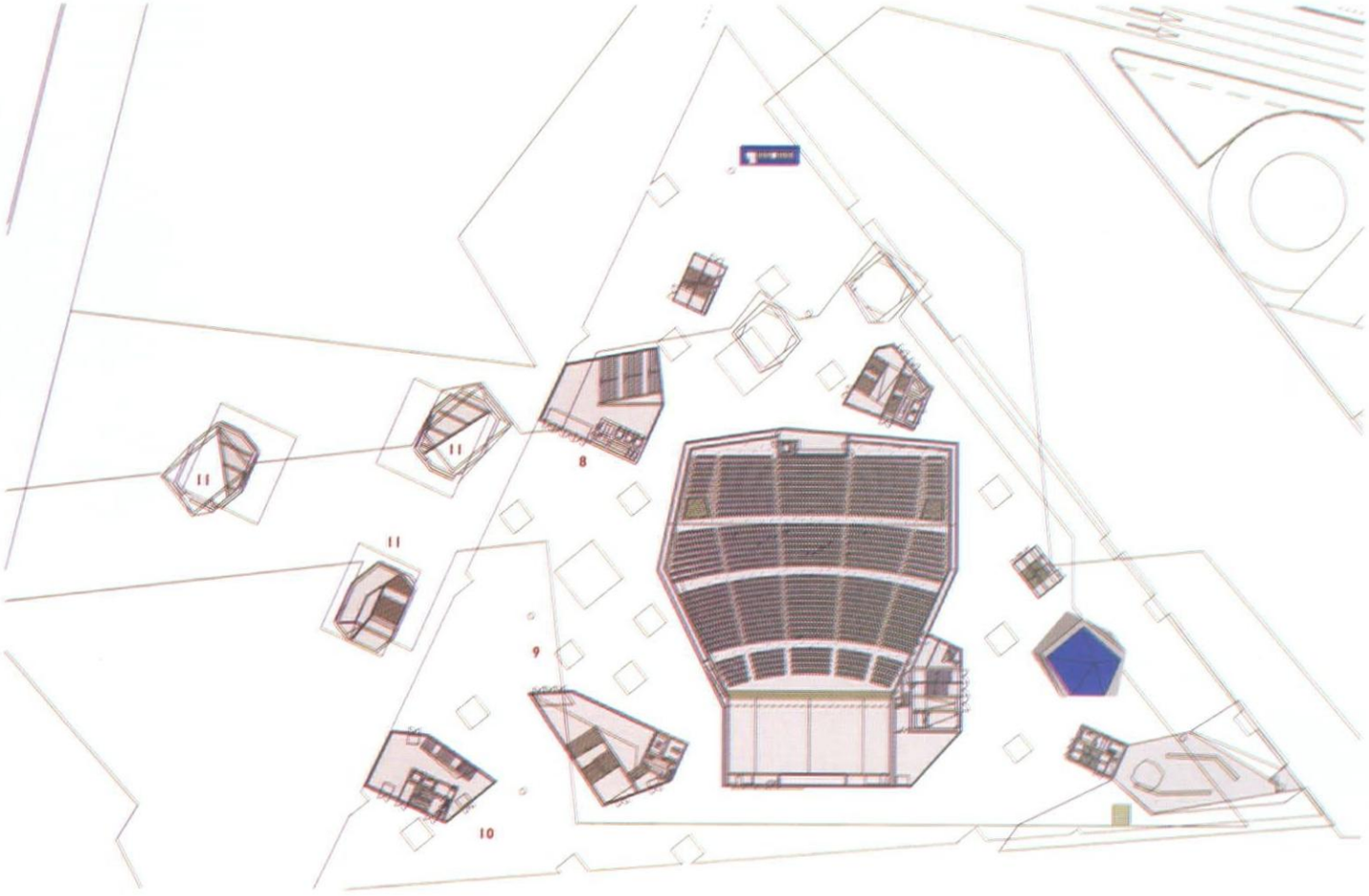
ARCHITECT

**Herzog & de Meuron**

6
On entering the Forum's hidden underworld, visitors are confronted with an expansive, futuristic foyer, punctuated by natural light from stairs and external courtyard patios – a generous foyer with a capacity for 3200 visitors, articulated by four beautiful inlaid ceramic 'carpets'.




upper floor plan (scale approx 1:1350)




plaza floor plan (scale approx 1:1350)



Internally, the Forum has hidden capacity. Concealed physically by the rising terrain, and proportionally by its scaleless articulation of form, it effortlessly absorbs 3200 people in its vast submerged auditorium, and no doubt similar numbers in its raised exhibition space; two distinctly different inner worlds with sci-fi white foyers below and flexible black exhibition space above.

The superstructure of the Forum has two systems, with the exhibition space isolated from the distorted cores that contain entrances, foyers, services and escapes. Supported instead on concrete columns, the 180m triangular grid acts like a bridge comprising two decks; a macro-structure at roof level (4m deep and stiffened by two concrete decks) and the lower micro-structure suspended 6m below.

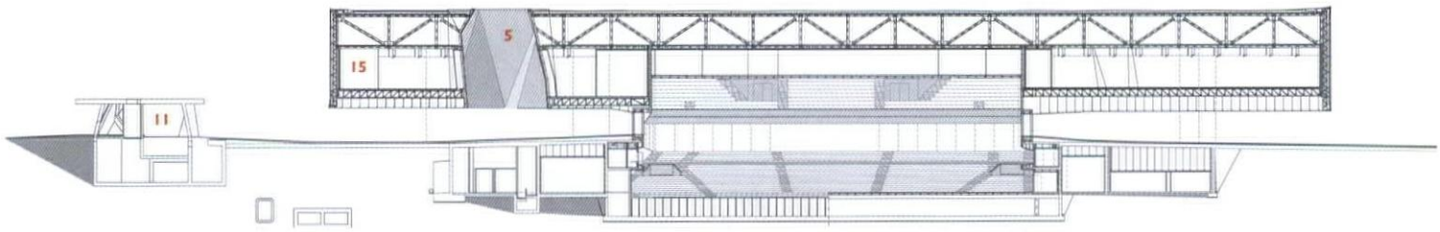
Throughout the building, conceptual ideas translate to detail with characteristic clarity; internal and external floor surfaces are the same throughout; robust and durable, the distinctive spray-painted glass composite render is applied seamlessly, reminiscent of Kapoor's blue rocks, with expansion joints concealed behind glazing panels or along folds; and motifs are reduced to a minimum, as the triangle nimbly traverses the distorted soffit, and fractured, depressed hexagonal tiles create exquisite undulating ceramic 'carpets' in the lower foyer. Technical ingenuity is also evident, as metallic acoustic panels maintain the soffit's continuity through the auditorium, skilfully fabricated with 0.04mm gauge sheets on composite timber backboards. Bespoke furniture includes generous auditorium seats and sanitaryware.

Considering the wider Forum site, time will inevitably tell of its success. While Barcelona continues to make the most of its medieval and nineteenth-century streets, squares and parks – sustaining local and foreign transactions – this new area will have to work hard to establish itself. With sites like this (*terrain vague*, urban no-man's-land) a new kind of urban morphology emerges. Forced to contend with the peripheral residue of Cerdà's grid, where vacant and half-filled plots collide with large-scale free-form infrastructures, a more fragmented plan is defined by isolated objects. With the city's command of detail, materials, furniture and follies, much will be learned by seeing how it adopts this new city grain; a piece of future city as radical in form as Cerdà's 1870 plan must have seemed at the time.

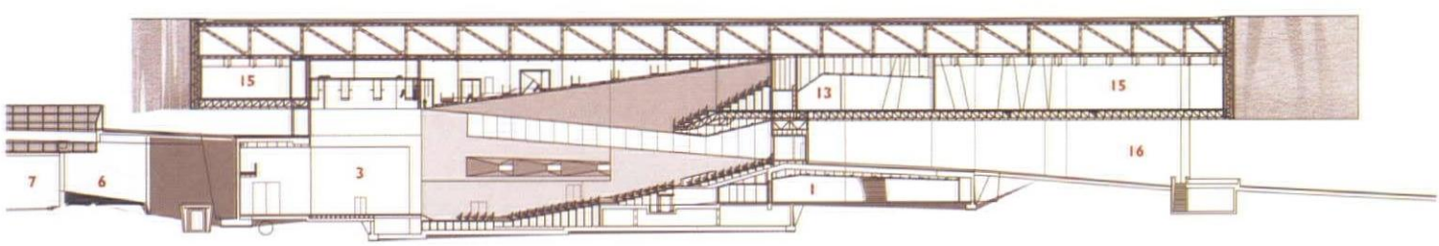
As for Herzog and de Meuron, their building is fresh, functional and fun; somehow reinventing Post-Modern simile with no loss of Modernist authenticity, and deploying materials practically and expertly with no loss of scenographic flair. A building that is part stage set and part place-maker, a curious mix of permanent and temporal. From their measured, earnest and rigorous demeanour, this building reveals their seriously funny side. Herzog and de Meuron are not slapstick, but perhaps with their quiet wit they have a role as the straight men of architectural humour. ROB GREGORY

**Architect**
Herzog & de Meuron, Basel
**Structural engineers**
R. Brufau; W. G. G. Schnetzer Puskas
**Services engineers**
JGA; Joan Gallostra; Waldhauser
**Lighting consultant**
Isometrix, London
**Acoustic consultant**
H. Arau
**Facade consultant**
Biosca & Botey
**Photographs**
By Duccio Malagamba except for no 2

**7**
**The 3200 seat auditorium, with metallic acoustic soffit panels, and clerestory glazing at plaza level.**
**8**
**Upper level foyer, with patio enclosures, and hexagonal ceiling panels.**
**9,10**
**From the lower level foyer, external patio courtyards give views to the gently distorted metallic soffit above. Each individually embossed with their distinctive ripple pattern, no two triangular panels are the same.**




**north/south section through auditorium stage**



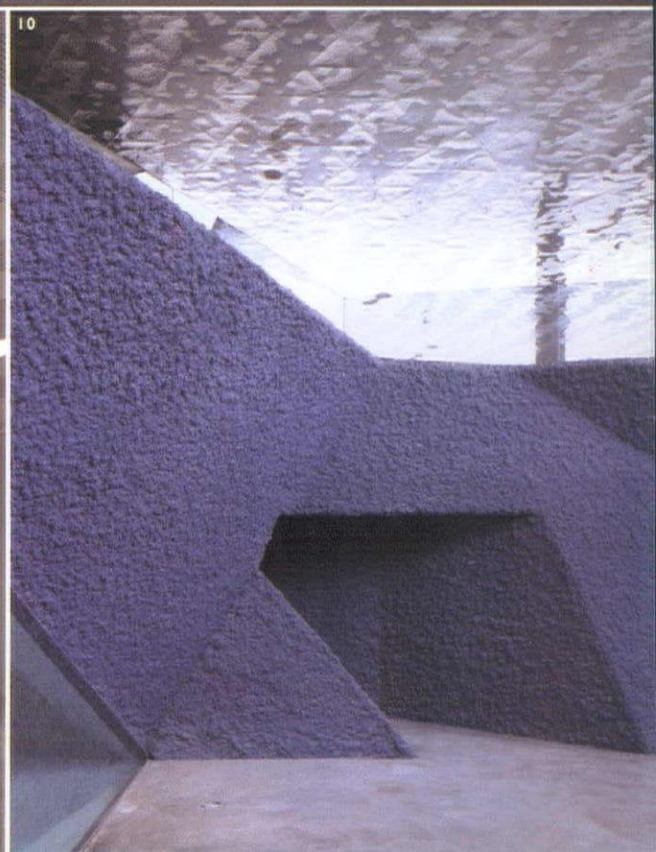

**east/west section through elevated plaza, auditorium and buried ring road**

**Forum 2004 Building and Plaza, Barcelona, Spain**
Architect
**Herzog & de Meuron**

8



9



10

**PILGRIMAGE CHURCH,**
**PUGLIA, ITALY**
ARCHITECT
**RENZO PIANO**

Appropriately, for a nation at the epicentre of Catholicism, the Italians adore their saints. Padre Pio, a mystical Italian Capuchin monk famous for his bleeding stigmata and miraculous healing powers, is a recent and popular addition to the pantheon, formally canonised by the Pope in 2002. Contemporary sainthood generates enormous physical and commercial demands, however. Padre Pio's home and final resting place of San Giovanni Rotunda, a small town in the impoverished heel of Italy, had become seriously overwhelmed by the demands of modern pilgrimage (some 8 million visitors annually), swamped by a flotsam of cheap hotels and souvenir shops. Renzo Piano's newly completed basilica (AR March 2003) is an attempt to rationalise and dignify this public urge to venerate a remarkable individual and commune with the divine. As a measure of its significance not only as a major piece of architecture, but also symbolic of the wider relationship of religion to the modern world, the building's dedication ceremony was solemnly shown live and at length on the main Italian state broadcasting channel.

In an era when church building is widely regarded as a marginal activity, Padre Pio's basilica is a considerable act of faith. Thirteen



# DIVINE INTERVENTION

**Renzo Piano's huge new basilica in southern Italy reconciles the spiritual and practical needs of modern pilgrims.**

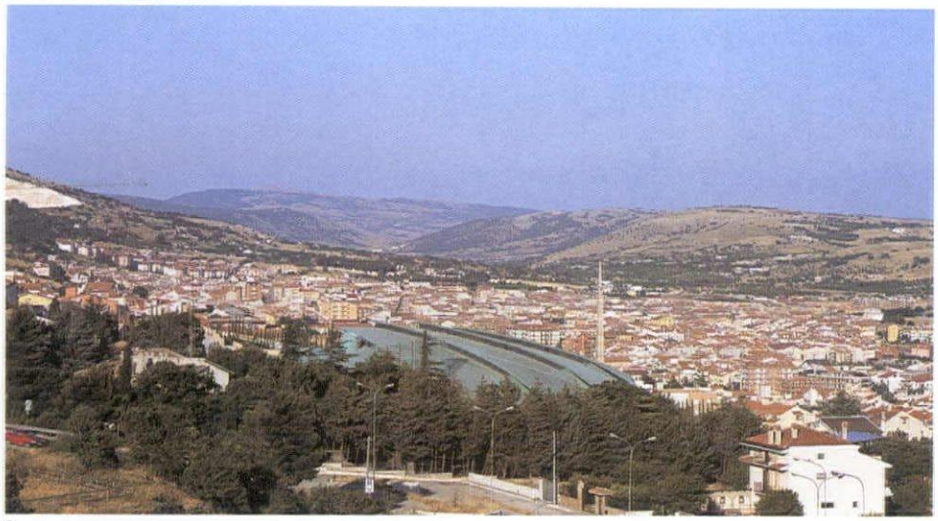
years in the making, it is the largest modern church in Europe, capable of accommodating 7,200 worshippers, with room for an additional 30,000 who might swell the capacity on feast days, standing outside in an adjoining piazza. In many ways it acts as a reconciling bridge between the ancient mysteries of the divine and the more humdrum expectations of the modern world. The spiralling, shell-like plan can hold a huge congregation, but there is still a strong sense of individual intimacy. Despite its size, it is deliberately anti-monumental, its low curved bulk spread across a hillside on the edge of the village, and its green copper roof merging with the primal Arcadian landscape of southern Italy. As Piano observes: 'The topography of the site is very interesting. You don't see the landscape in the immediate vicinity, you see the sea – beyond there is a sense of the infinite rather than the local. There are almond trees all around and a sense of calm in the air. This is how we started to build up a sense of place.'*

The great parvis for open-air worshippers recalls a Classical Greek theatre set in the landscape, with the man-made and natural worlds brought together in a powerful symbiosis. Commentators have also noted other aspects of pantheism – the shallow domed form evoking pagan archetypes such as sacred burial mounds, cosmic mountains and the circular tents of nomadic tribes. Conventional Christian symbolism seems curiously played down – a handful of crosses, a pilgrimage way and a minimal campanile – but this seems in keeping with the project's deeper mystical undercurrents. As Edwin Heathcote points out, it is, in effect, a cult building, constructed around the remains of a latter-day shaman, healer and holy man, whose life and powers, despite being rubber-stamped by the Catholic authorities, remain a profound and even disturbing enigma.

The most obvious physical expression of this unconventionality is the organic plan form broken up by a series of stone arches that radiate out from the central altar, where the remains of Padre Pio now lie. The church was one of the last collaborations between Piano and engineer Peter Rice, and reflects Rice's interest in using stone, a traditional structural material, in radical new ways made possible by advances in structural theory and the computer-guided precision cutting of stone. This ensures an even distribution of stresses within each block, so making structural performance more predictable. Since it is just as economical to cut each block independently, it also



1
**Gathering pilgrims into the bosom of the divine – the great parvis outside the basilica can hold 30,000 people. It clearly draws on Classical archetypes.**



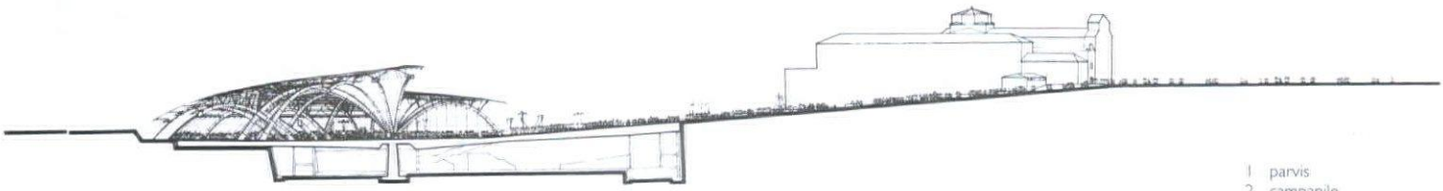
2

2
The low bulk of the church and its green copper roof merges with the Arcadian landscape.
3
Overlapping roof scales.
4
Campanile and cross, but, in general, Christian symbolism is played down. This is, after all, a cult building.
5
The powerful, enveloping embrace of the copper roof.
6
A glazed wall separates the realms of the sacred and the everyday.

## PILGRIMAGE CHURCH, PUGLIA, ITALY

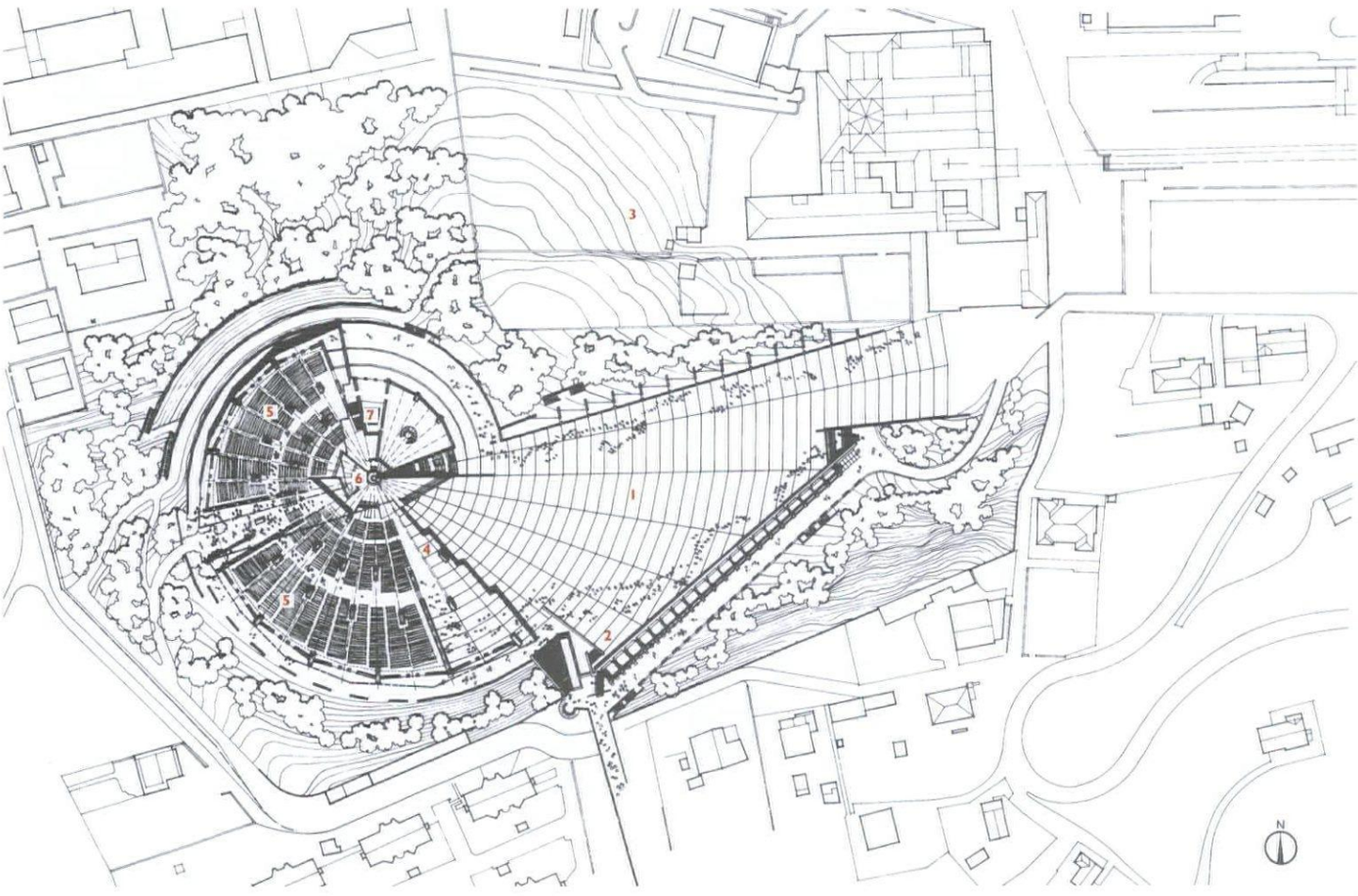
ARCHITECT

**RENZO PIANO**



section through basilica and parvis

1 parvis
2 campanile
3 garden
4 main entrance (glass wall)
5 seating
6 altar
7 baptistry




 site and ground floor plan (scale approx 1:3000)

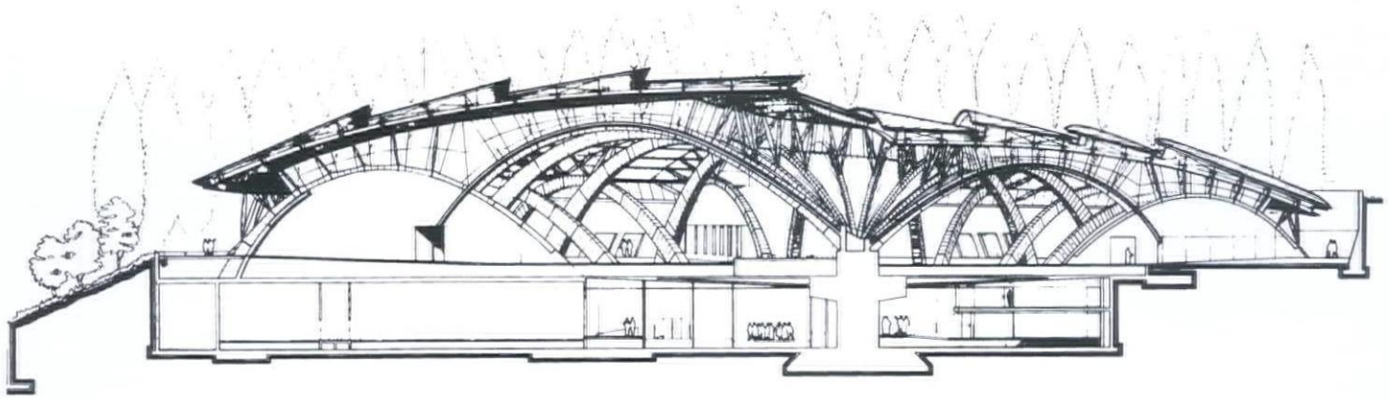
allows a greater variation of sizes. So each of the 21 arches can accommodate a different span, up to a staggering 50m, possibly the largest stone arch ever constructed. Composed of blocks of pale Apricena marble, the free-standing arches curve through the vast space, anchored and secured by internal stainless steel cables. In their grace, slenderness and technical ingenuity they are a modern version of the flying masonry of Gothic cathedrals. Slim metal ribs flare out and up from the spinal arches to support the copper-clad roof, its overlapping scales resembling a giant turtle shell.

Inside the great vaulted space, the converging arches lead the eye to the central altar, brilliantly illuminated by shafts of direct sunlight – a literal and spiritual beacon in the surrounding gloom. Materials are deliberately unostentatious, in keeping with the austere spirit of the Capuchin order, which conceives the church as a welcoming open house, rather than an aloof, overpowering monument. To this end, a simple glass wall, partly covered by a fabric screen printed with an image of the Apocalypse, is the only boundary separating the church from its huge parvis, dissolving the physical and symbolic thresholds between the sacred and the everyday. In its exploration of stone and light, the relationship of building to landscape, and of humanity to the divine, this is a building of many parts, striving for and achieving a quiet yet powerful transcendence. CATHERINE SLESSOR

* Quoted in *Church Building*, no. 71, September/October 2001, p6.

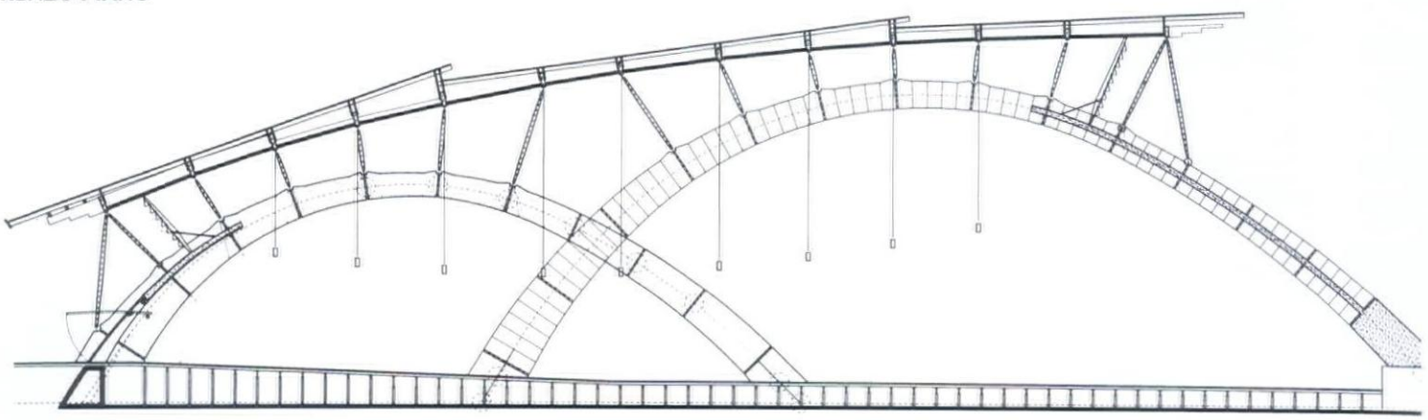
**Architect**
Renzo Piano Building Workshop, Genoa
**Structural engineers**
Arup, Favero & Milan
**Services engineers**
Arup, Manens Intertecnica
**Photographs**
Paul Raftery/VIEW

**7**
**The stone arches arc gracefully through the huge space.**
**8**
**Detail of arch. Each is made up of segments of Apricena marble, anchored by internal steel cables.**
**9**
**The altar at the heart of the spiralling plan, where the remains of Padre Pio are now interred.**

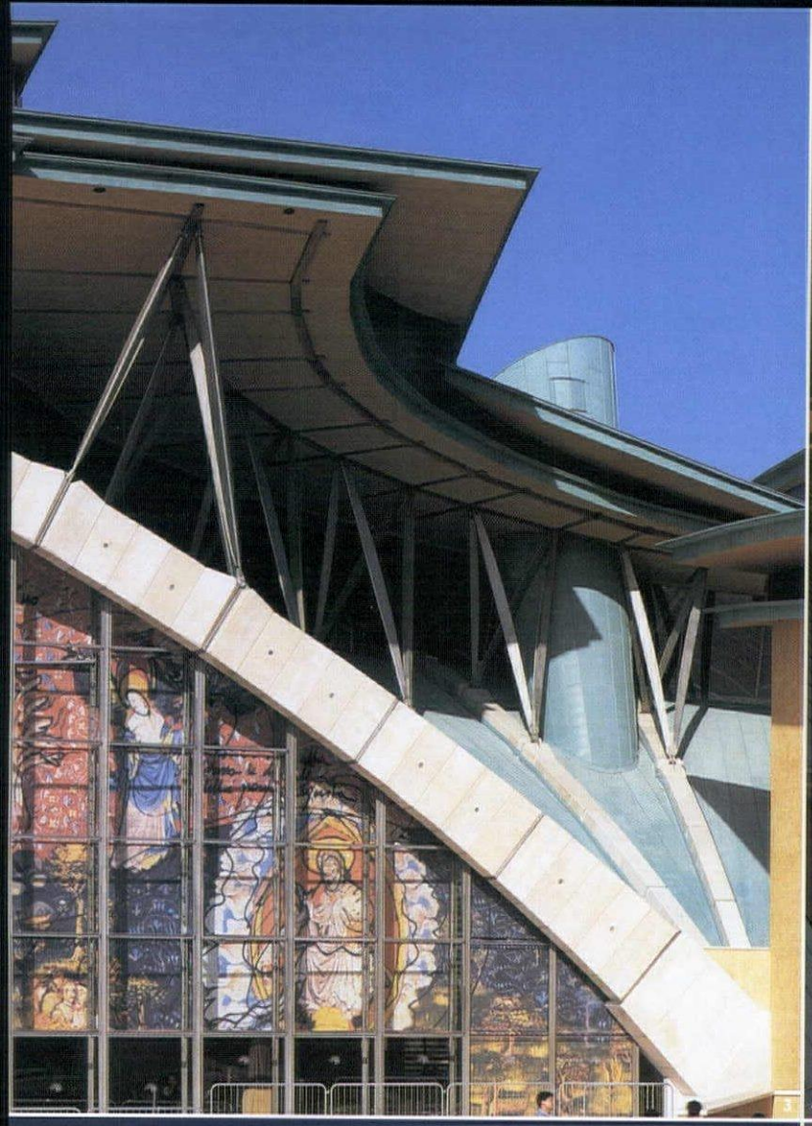


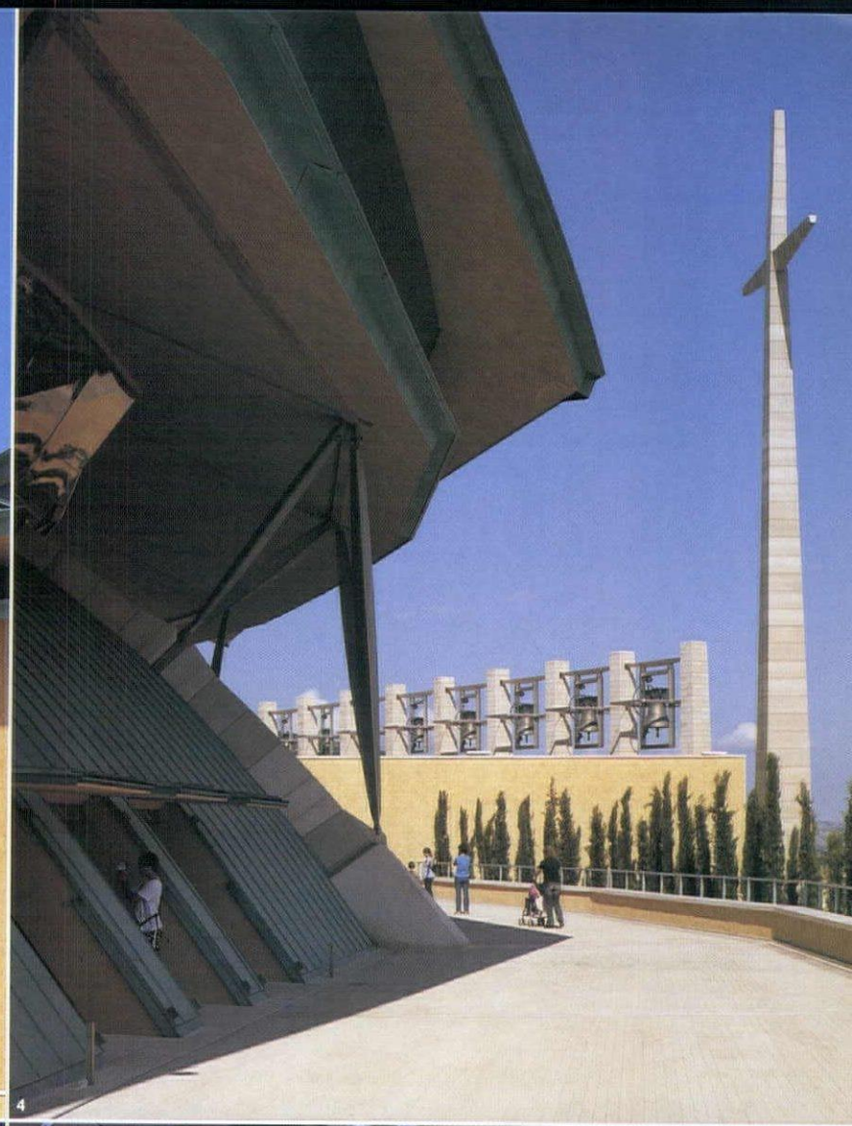
**cross section looking east**

**PILGRIMAGE CHURCH, PUGLIA, ITALY**
ARCHITECT
**RENZO PIANO**

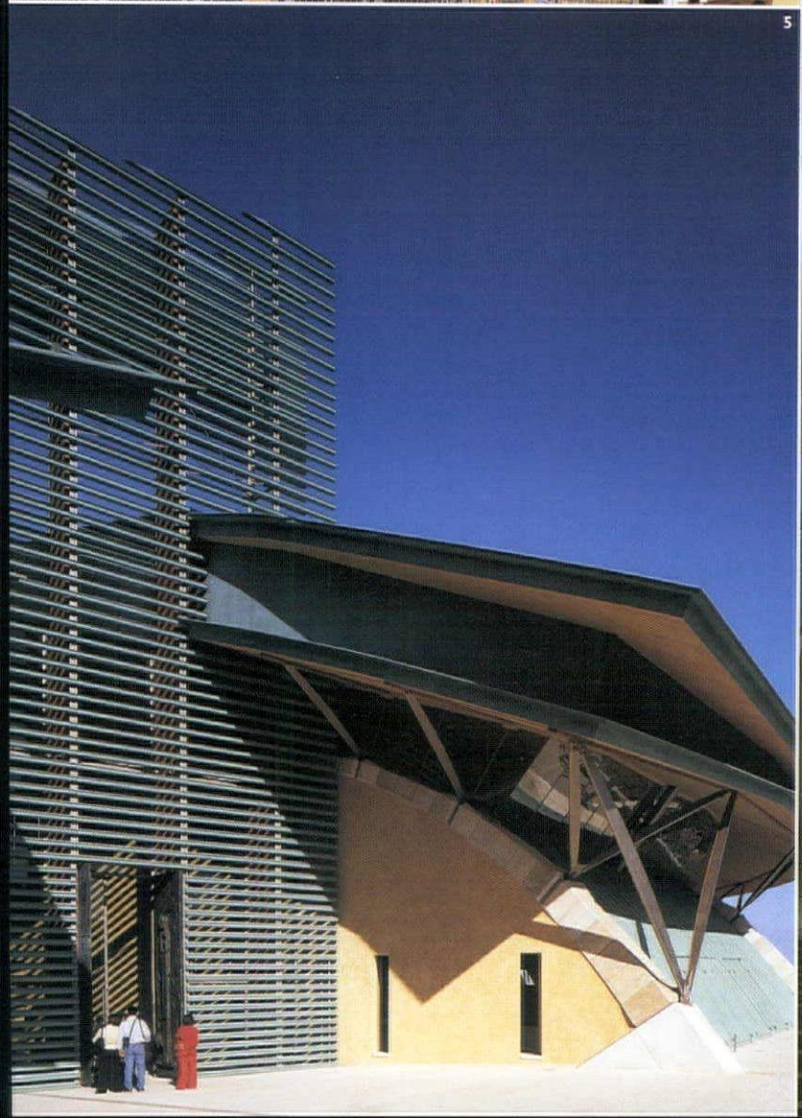


 **cross section showing arches and roof structure**

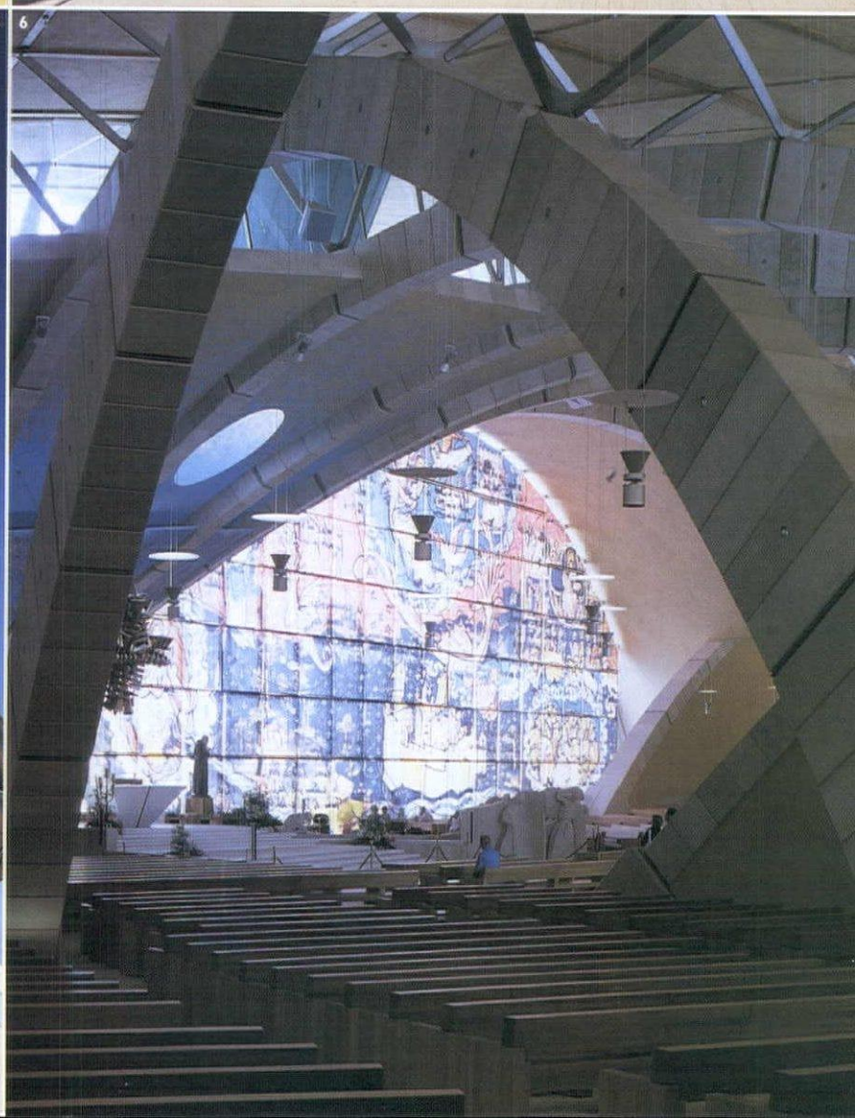




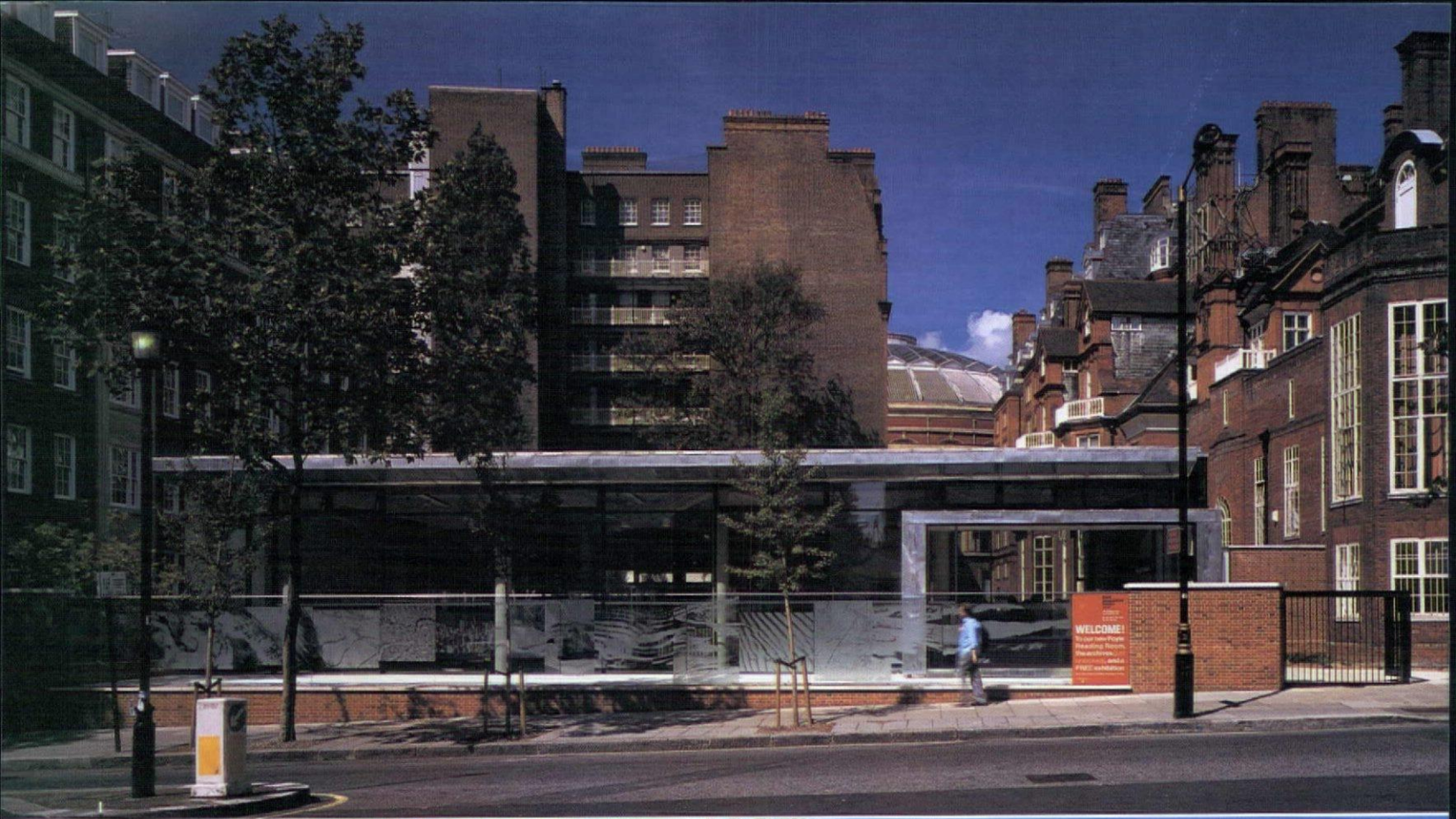
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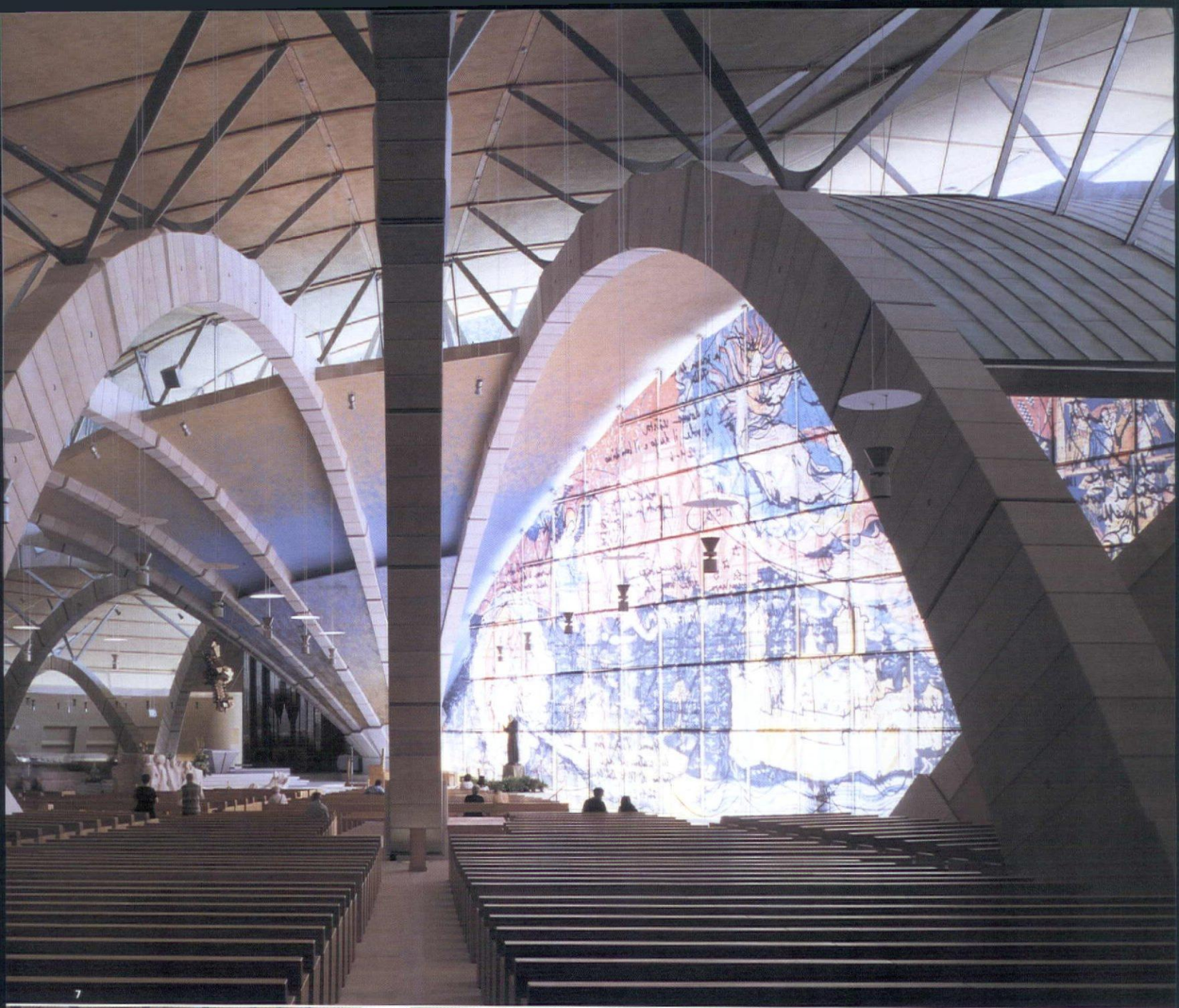
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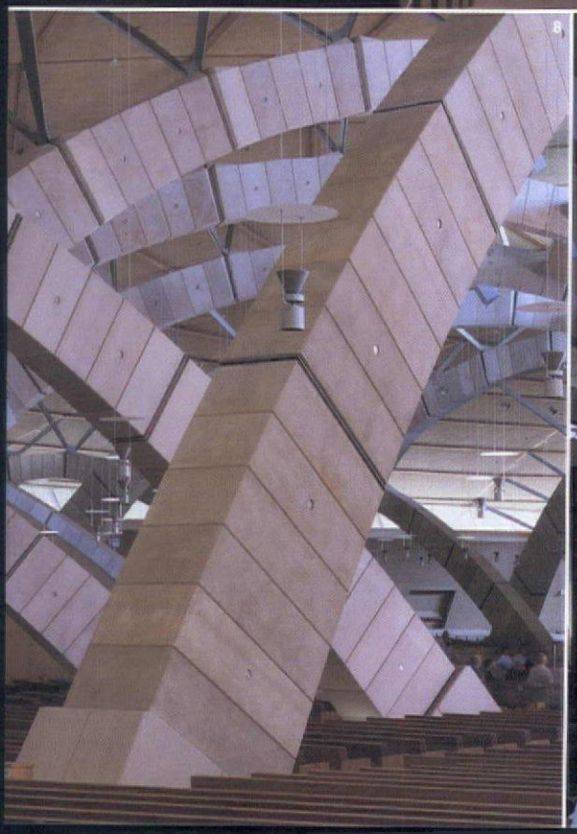

1

2

**Study centre,**
**London**
Architect
**Studio Downie**



7



8



9

# GEOGRAPHY LESSON

**This addition to a historic institution responds sensitively to context and landscape.**

Site of the infamous (and now unlikely to be built) Libeskind Spiral, London's Exhibition Road has been the focus of a long-running debate about the appropriateness of bold new architecture in sensitive historic contexts. Sweeping down from Hyde Park, it boasts an array of heavyweight Victorian institutions (the V&A, Science Museum and Imperial College), all trying to reinvent themselves for the new century. At its north end a simple pavilion of brick and glass signposts Studio Downie's new extension to the Royal Geographical Society (RGS), emblematic of the dust being gently blown off one of Britain's most venerable institutions.

Founded in 1830, the RGS is a club for the globally intrepid, with explorers, naturalists and military strategists among its members. Its geographical collection is the world's largest and encompasses over two million items – from maps to Darwin's sextant. Since 1913 it has been housed in the comfortable confines of Lowther Lodge, a handsome Norman Shaw villa overlooking Hyde Park to the north and a walled garden to the south. In 1930 a lecture hall was added at the corner of Kensington Gore and Exhibition Road. Storage problems and limited public access prompted the society to embark on this latest addition, consolidating its relationship with Studio Downie, who had earlier been commissioned to remodel and refurbish the original lecture theatre.

The new parts house a reading room and an exhibition space, which are treated in very different ways. The exhibition space is a lightweight pavilion floating along the edge of Exhibition Road, marking a new public entrance; by contrast the reading room is dug into the courtyard garden and is a virtually imperceptible, bunkered, subterranean presence. The two parts are linked by a helical stair

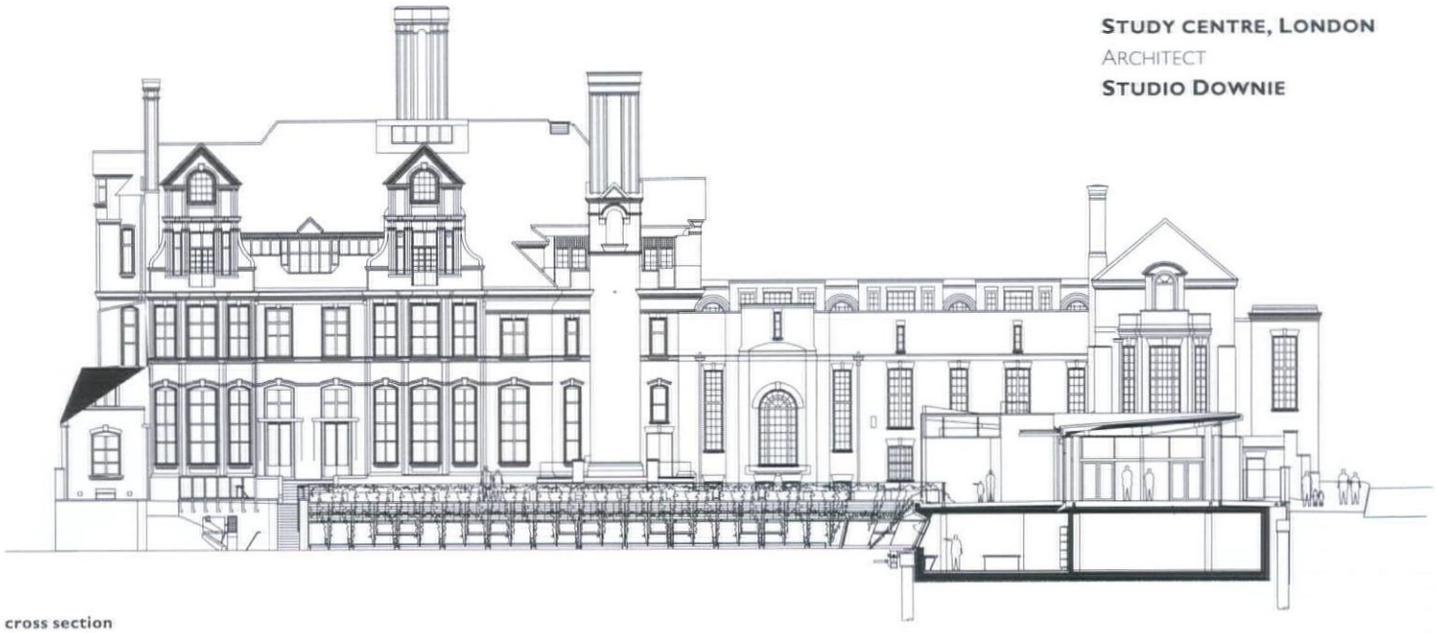
1
**The new entrance and exhibition pavilion floats lightly along Exhibition Road.**
2
**The bunkered archive and study centre is wrapped around a courtyard garden. The new parts engage in a responsive dialogue with their historic predecessors.**



## STUDY CENTRE, LONDON

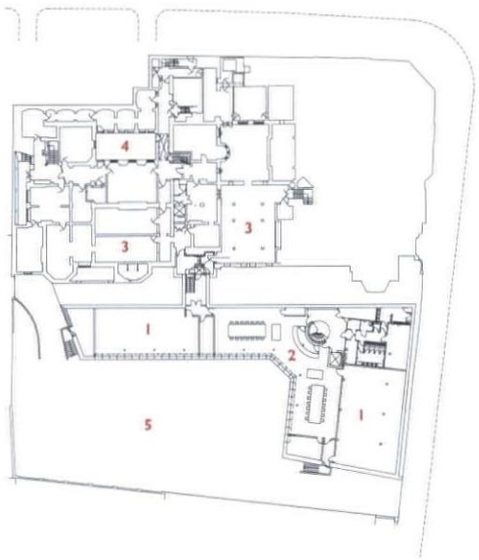
ARCHITECT

**STUDIO DOWNIE**

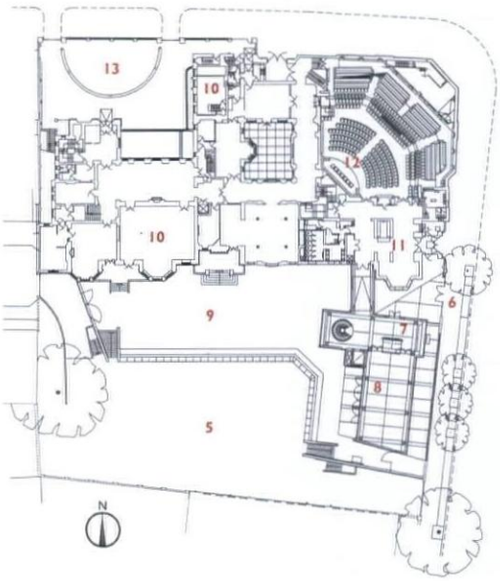


**cross section**

1 archives storage
2 reading room
3 general collection
4 administration
5 lower garden
6 new entrance on Exhibition Road
7 entrance hall
8 exhibition space
9 extended terrace
10 new education room
11 lecture theatre foyer
12 lecture theatre
13 former entrance on Kensington Gore



**lower ground floor**



**ground floor plan (scale approx 1:1250)**

**3**
**Detail of decorated glass screen.**
**4**
**The extended terrace.**
**5**
**Entrance hall.**
**6**
**A tall glazed aperture frames a view of the Royal Albert Hall.**
**7**
**Exhibition space.**
**8**
**The subterranean reading room.**

that sweeps down in a supple curve from the new entrance hall that anchors the north edge of the exhibition space. The long volume of the entrance resembles a telescope, with a tall glazed aperture framing a glimpse of the Royal Albert Hall on the far west side of the RGS. An umbilical corridor leads through from the entrance hall connecting the new pavilion with the lecture hall and Lowther Lodge.

Bookended by planes of handmade red brick and crowned by a hovering roof of silvered copper, the pavilion houses a large exhibition space, overlooking the formerly secret garden. On the Exhibition Road side, a 20m-long glass wall incorporating images from the society's collection forms a visually permeable boundary. Openness – both physical and institutional – is a key aspect of the scheme. The public has access to the new L-shaped reading room, a cool underground cave tucked under the pavilion and the existing extended terrace adjoining Lowther Lodge. A continuous slot of angled glazing running around the perimeter admits light and offers contemplative views out over the garden. The relationship between a new glazed volume, Victorian brick buildings and garden quad irresistibly recalls ABK's Keble College (AR December 1977), but here a lush flowering vine is trained around the glazing to create a light and heat-diffusing green screen, which merges the building more intimately with the landscape. Increased storage space for the society's precious archive is also housed below ground.

A model of thoughtfulness and elegant understatement, Studio Downie's scheme is also highly ecologically aware, maximising the use of daylight and natural ventilation and minimising energy consumption by employing thermal mass in the basement and in the pavilion's concrete roof. Specially built furniture, such as the reception desks in the entrance hall and reading room and glass display screens in the exhibition space, adds to the sense of things being done properly and well, despite the constraints of history, context, site and public opinion. All told, an object lesson in modern urban etiquette. C.S.

**Architect**
Studio Downie Architects, London
**Photographs**
James Morris



**HOUSING, PARIS, FRANCE**
ARCHITECT
**EDOUARD FRANÇOIS**

Four years after completing his remarkable 'Sprouting Building' in Montpellier (AR May 2000), Paris-based architect Edouard François' appetite for offbeat solutions to standard briefs remains undiminished. His latest housing block in the 17th arrondissment of Paris is a variation on the Montpellier project, replacing the gabion cages in which planting gradually takes root with an instant diaphanous screen of vegetation that seductively sheathes a low-rise residential tower in a lush green external skin.

François' starting point was the observation that Parisians make enthusiastic use of balconies for planting; even the most cramped and theoretically inaccessible spaces usually boast a tub or two of foliage, giving a rich and surprising dimension to city life. François incorporates, amplifies and rationalises these informal impulses in his scheme for an apartment block on a site in the north-west district of Paris, near the Porte d'Asnières and the busy orbital ring road of the Périphérique. The development forms part of a wider Zone d'Aménagement Concerté (ZAC) – special mixed urban development zones that usually involve various architects working together within a strong overall framework. François' building joins a series of new residential blocks by other designers arranged around a central landscaped square.

The new 10-storey block is known as the Flower Tower, for reasons that are immediately obvious. Ranged along each perimeter balcony are tubs of luxuriant bamboo, forming a shaggy green corona around the building, like some unruly organic coiffure. The white precast concrete containers housing the bamboo resemble oversized comic flower pots, each firmly embedded in the narrow cantilevered balconies to prevent being dislodged by high winds or human hands – a vital precaution as the pots adorn the full height of the tower. To keep the 380 pots in optimum condition, each is watered and fertilized automatically through a system of tubes incorporated into the metal balustrade. The bamboo garden therefore runs and grows itself, but the facades more exposed to the sun will obviously flourish more intensely. You imagine that the planting will also be periodically trimmed by some kind of maintenance agency, though there is always the prospect of residents



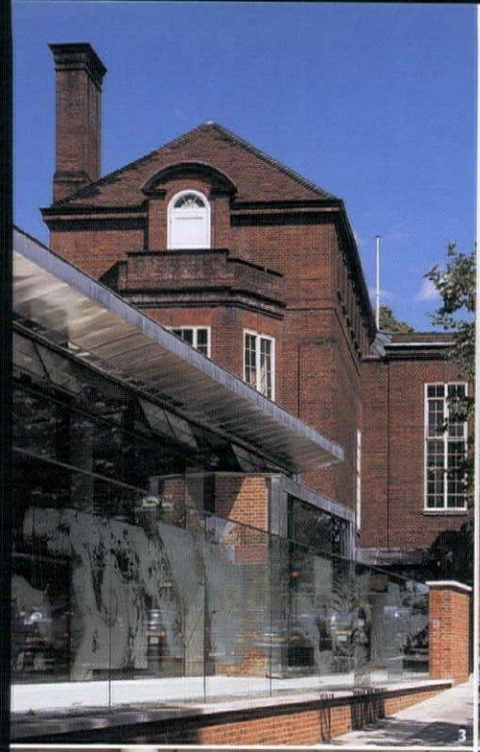


site plan

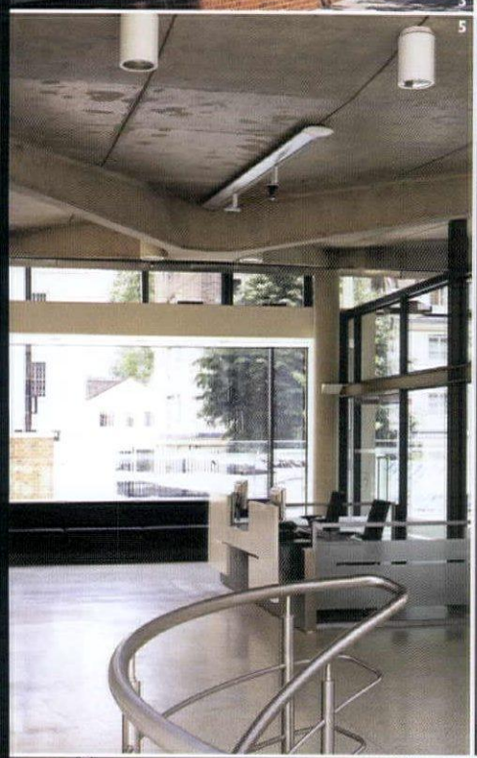
1
The new block in its urban context.
2
The housing forms part of a special urban development zone, with several architects involved in fleshing out a framework plan.
3
A luscious corona of bamboo envelopes the 10-storey block.

# FLOWER TOWER

**Wrapped in an outer layer of bamboo, this housing block is a vertical urban garden.**















resorting to tactical pruning if the foliage grows too abundant (or if they aren't *en rapport* with bamboo in the first place).

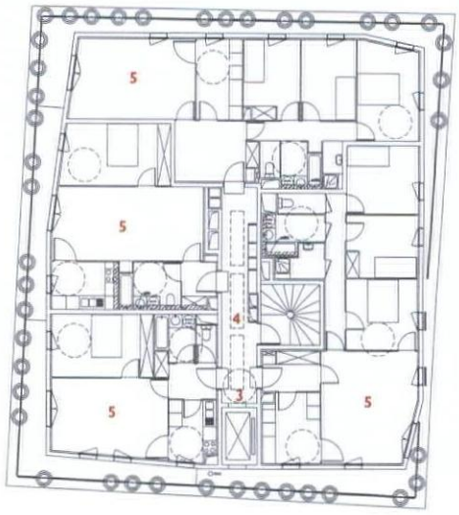
Apart from making an eye-catching statement, the greenery functions as a heat and light diffusing screen; it also acts as a counterpoint to the angular contours and hard surfaces of the building behind. Though the pots are precast, walls and floors are made of in-situ concrete, using black and white aggregates at random (as supplies turned up on site), to achieve a curiously blotchy marled effect, that might on initial viewing be mistaken for slightly slipshod workmanship. Not so.

Planning is simple and logical, with decently sized family flats (up to four bedrooms) compactly slotted in around a narrow central core of circulation and services. Within each flat, bathrooms and lavatories are usually internal, with living spaces, kitchens and bedrooms located on the perimeter to take advantages of views, light and the evolving profusion of greenery. Three subterranean floors of parking keep residents' cars off the streets. Flashes of colour, apart from the green foliage, are provided by a kaleidoscopic grid of mail boxes next to the entrance.

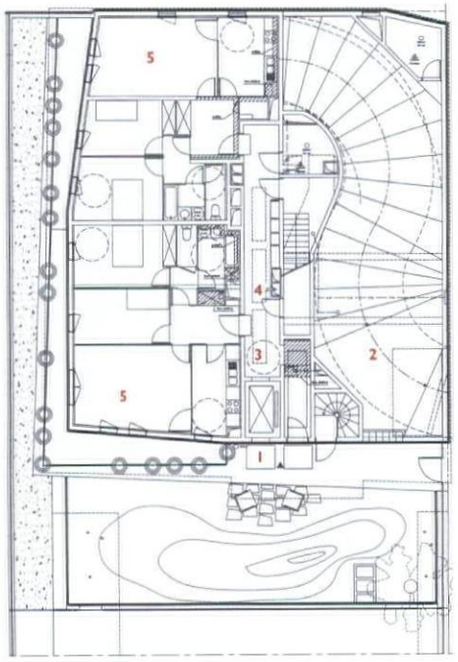
It will be interesting to see how such a singular scheme develops over time; much will depend on how the bamboo is maintained, and the residents' reaction to their verdant veil. However, since Parisians tend to be well versed both in the nuances of apartment living and the foibles of architects, the omens for the Flower Tower's future must be hopeful. C. S.

**Architect**
Edouard François, Paris
**Photographs**
Paul Raftery/VIEW

**4, 5**
**Detail of balconies and pots, which are sunk into the slab to avoid being dislodged.**
**6**
**The bamboo is watered and fertilized automatically by a system of pipes in the balustrade.**
**7**
**The green screen.**

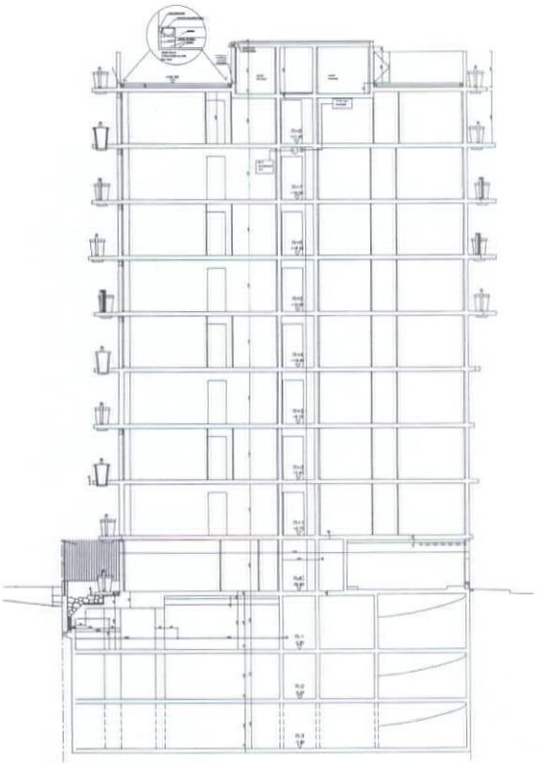



**typical upper level plan**



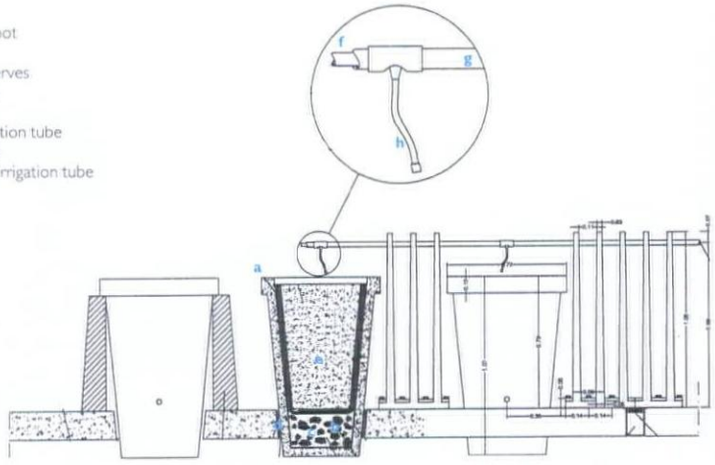

1 main entrance
2 ramp to car parking below
3 lift lobby
4 service corridor
5 flats

**ground floor plan (scale approx 1:500)**



**cross section**

a concrete pot
b gravel
c water reserves
d resin joint
e compost
f main irrigation tube
g balustrade
h individual irrigation tube




**detail of irrigation system**

## HOUSING, PARIS, FRANCE
ARCHITECT
## EDOUARD FRANÇOIS



CONCERT HALL,
HAMBURG, GERMANY
ARCHITECT
HERZOG & DE MEURON

# WATER MUSIC

**A new concert hall complex in Hamburg draws on the city's maritime history.**

1
**The new concert hall floats lightly on top of the old warehouse structure like a giant meringue.**
2
**Aerial photograph showing site.**
3
**The building is a beacon in Hamburg's dockside landscape.**



Despite a wealth of historic buildings, Hamburg has little in the way of contemporary landmarks, but Herzog & de Meuron's proposed Philharmonic Complex, for a site in HafenCity, is due to change all that. Currently taking shape on a former customs island in the middle of the River Elbe, HafenCity is an ambitious new city district for 30,000 workers and residents, but its array of blandly functional office blocks (predictable products of design and build tenders) is perhaps best viewed under the area's creative night-time illuminations.

Poised on the roof of an existing port warehouse like the superstructure of a frigate facing out towards the open sea, Herzog & de Meuron's new building will act as a punctuation point at the west end of HafenCity. Under the





4





5



3

tent-like roof, a 2200-seat auditorium, smaller 600-seat chamber music, rehearsal and conference hall, media library, 200-room five-star hotel and 33 apartments cluster around a partially open-air plaza, with restaurants, viewing balconies, specialist music shops and a wellness centre. The aim is to stage 365 concerts annually in the large hall, where the North German Broadcasting Company's Symphony Orchestra will also be in residence. Recording studios for orchestral performances, together with translation facilities, projection rooms and film screens for conferences, will greatly enhance Hamburg's lure for international star performers.

Dominating the headland is the impressive wedge-shaped mass of Warehouse Block A, the bald, windowless, concrete-framed and brick-walled structure on which the new complex sits. Designed in 1966 by German architect Werner Kallmorgen, it is listed as a building deserving preservation, though not yet actually protected from demolition. In order to accommodate the new rooftop complex, its foundations will need to be strengthened, but this will still be cheaper than building on a conventional site. A cascade of escalators will cut through the volume of the warehouse to arrive, 35m above ground, at a public concourse on the existing roof, with views across church spires and canals. Within the brick hulk, where floors can support a live load of 3 tonnes per square metre, up to 700 parking spaces and a services level can be tucked out of sight. In Kallmorgen's original design, a gigantic aperture facing down river was cut into the fortress-like mass and dedicated to Adolf Loos. It was planned as the frontage for a dockers' cultural hall at the heart of their working environment. The developer wants to reinstate this window on the water as a transparent facade for another 1000 sq m of public exhibition spaces.

Developer Genius Loci, an architect turned investor, started preparing the project four years ago. It approached Herzog & de Meuron directly, without holding a competition, because of the partnership's radical approach. Although often invited over the years to design in Hamburg, this is the first commission the architects have accepted. Hamburg's politicians, who earlier championed a MediaPort project on the site, have been convinced by the architectural and financial plans, to the extent that the city has agreed to donate the rooftop site in perpetuity in the hope of gaining a German Bilbao.

Apartments and a hotel will be sold to finance most of the €100 million building costs, and €20 million is to be raised through public subscription, sponsors and donors. The Philharmonic plans to open on 4 June 2008, the centenary anniversary of Hamburg's present Laiesz Musikhalle, a nineteenth-century auditorium that has never been large enough for today's major music festivals, or had the right acoustics for contemporary music. It promises to be a musical and cultural quantum leap for Hamburg.

LAYLA DAWSON

**Architect**
Herzog & de Meuron, Basel

# LIVING WITH THE ELEMENTS: THE KOREAN HOUSE

**In Korea, the relationship between climate, culture and building generates a distinctive domestic architecture that works with, rather than against, the elements and has wider lessons for building and living in harmony with nature.**

Most architects know the famous photographs of the Katsura Palace at Kyoto in Japan and have marvelled at the subtle treatment of the ground plane: the apparently casual but carefully placed stepping-stones in the grass, the studied juxtaposition of semi-random slabs which makes up the nonetheless strictly rectangular path to the entrance, the yet more rectangular steps up to the front door, and the final, perfectly cut, smooth stone block of the doorstep leading on to the wooden platform of the interior. The sequence of thresholds – starting earlier with the garden gate and ending later at the hearth – is accompanied by a series of transitions from edited or remade nature to the full artifice of culture; from the raw to the cooked. I had assumed that this was unique to Japan until a recent visit to Korea, where I was shown traditional buildings ranging from palaces to humble farmhouses. Nothing quite caught the refinement of Katsura but much that a Westerner admires in that Japanese example was evidently part of a common tradition, doubtless connected with climate, with customs, and with materials and craftsmanship. Down the centuries Korea was the bridge between Japan and imperial China, so it shares cultural values with both, but only Korean architecture has had underfloor heating since the later stone age.[1]

## Culture and climate

The climate is hot and humid in summer, chilly in winter, though parts of Japan can have deep snow. Their cultural tradition was simply to put up with the cold, enjoying limited heat from a charcoal brazier at privileged moments.[2] In somewhat colder northern China there is the alternative tradition of the *kang*, a broad masonry shelf a metre or so off the floor on which people can sit or lie. Heated by smoke from a wood fire beneath, this works like an Alpine corner stove, and has naturally become the inner sanctum, the most homely and privileged place in the house. The Korean heated floor extends this stove to operate on a whole room, like a Roman hypocaust. It consists of thin stone slabs propped on vertical stones to leave a void beneath, and hot gases from a wood fire lit in a chamber tucked under one side are sucked through underneath to a low flue at the other. On top the slabs are rendered over to seal them, then covered with oiled mulberry paper to leave a perfectly smooth yellow continuous surface turned up at the skirting. In cold periods much of family life could be enacted on this gently warmed floor surface, a place for both sitting and sleeping.

But arguably in these countries it is the summer climate that has most deeply influenced traditional buildings. The need for cross-ventilation resulted in a preference for plans one room wide and for buildings to be free-standing, though usually they are grouped to define courtyards (the larger complexes run them in progressive series as in China). Flimsy, removable walls and sliding screens were adopted to encourage airflow, and raised platform floors let it penetrate beneath. In Korea, a well-insulated oversailing roof with two layers of timbers separated by an earthen blanket provided the essential sunshade. Daily life took place for much of the year in semi-outdoor rooms: most important was the open hall centrally placed on the wooden platform and open to the south, while continuous with the roofed gallery or veranda running across the whole front. Sometimes this open hall is closeable with screens that swing down from the ceiling. In addition, there can be an even more exposed room at one end, open to the air on three sides. It is often raised on to a higher platform for a better vantage point and higher status.

The flimsiness of walls as opposed to the solidity of the roof has led to an architecture on posts – potentially a fully open hall – with lateral stability assured purely by the interlocking roof construction. The geometric elaboration of the double-layered hips produces the characteristic curved ridges and eaves of Oriental architecture, but

it also requires each roof to be a free-standing entity, for joining them at corners to make L-shaped ranges is a messy compromise, usually avoided apart from on lowly service buildings. By the same token, the elaborate interlocking joints at roof corners, made without nails or pegs, became the points of greatest architectural elaboration, with carved and highly coloured brackets in the case of temples. As a pure prefabricated assemblage of timber, this roof on posts needs a stone platform to get it off the ground and to take the sometimes heavy rain harmlessly away. But more important still are the social requirements answered by the raised interior.

## Domestic arrangements

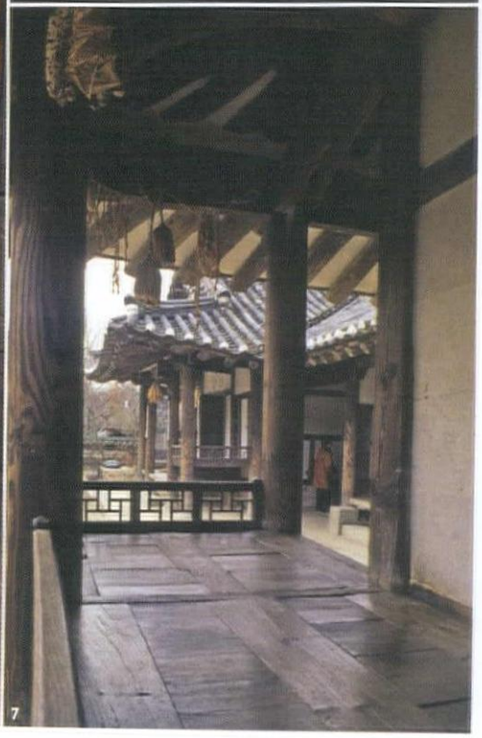
In the traditional Korean house, all rooms but the kitchen are poised some 600-800mm above the surrounding ground. The open hall and galleries have suspended timber floors, and, rather than running floorboards over joists as we do, they use short tongued planks to span between grooves in the supporting beams. The top surface of both beams and planks is finished to a high polish. Inner parts of the house with heated floors use the platform height to accommodate the fire and flue-chamber, ending up slightly lower than the wooden floor, the two being separated by a threshold member which receives the sliding, folding or dropping screens that constitute doors and windows. In the absence of glass, the traditional material was rice-paper glued to a fine grille of wood. On the inside you see only paper, until light reveals the gridded pattern and the sun casts gridded shadows on the smooth yellow floor.

As in Japan, the traditional Korean way of life did not involve living rooms and bedrooms and chairs and tables: everything happened on the floor. Meals would be taken cross-legged around a table some 300mm above the floor and bed-rolls would be rolled out at night and put away again in the morning.[3] The lack of furniture – apart from storage chests – meant that rooms could be smaller and gatherings more intimate, but seated eye-level is only about 800mm above the floor. Doors and windows therefore had to be low to allow a view out. Part of the function of the house's platform was to raise the level of view at least to a par with standing outsiders, so privileged householders could give instructions to standing servants and meet the gaze of arriving visitors.

Sitting on the floor means direct contact, brushing it with your clothes and touching it with feet and hands. It must be kept clean and have a pleasant texture, which takes the most refined form in the oiled paper of the heated rooms; but this is surely also the *raison d'être* of the entire polished wood surface of the house platform. Trudging in with hobnail boots would be an insult, let alone an injury, to the fabric, and it is still the general custom in Korea to take off your shoes on entering a building.[4] Removal of shoes creates a pause and a conversion of the self: it is a decisive ritual of entry that helps articulate the threshold. In some Far-Eastern countries, the feet are also washed at this point. In both Korean houses and the Katsura Palace, the shoe-off place is the precisely cut stone step just before the wooden platform. The platform's surface is only broached by a stockinged, slippered or naked foot.

Shoes protect us from mud and sharp stones, but they also distance us from the texture of the ground, even anaesthetize us to it. Taking them off means feeling the floor, the temperature and slipperiness of the surface, the rhythm of jointing in the boards. Without shoes, a heated floor is better appreciated, but adopting the habit must prompt greater awareness of textures underfoot, and this is presumably transferred empathically to textures only grazed by eye, for textures are seen as well as felt, and we connect the two. Stepping down from the platform to depart and put on your shoes, your first footfall is the smooth stone block, but then comes the rougher surface of the building's base. To avoid wet or dirty ground, the retreating visitor (or departing householder) picks their way over a path composed of irregular stones. Avoiding stepping on the





**6, 7. Example of traditional Korean suspended timber floor. Short tongued planks are used to span between grooves in the supporting beams and the surface is finished to a high polish. The floor is then protected by rituals of shoe shedding to ensure that it remains a cherished, perpetually pristine surface.**

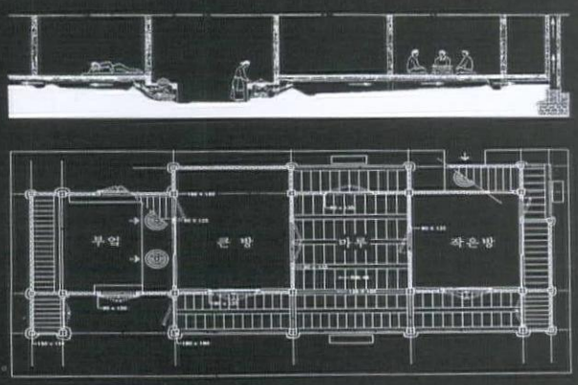




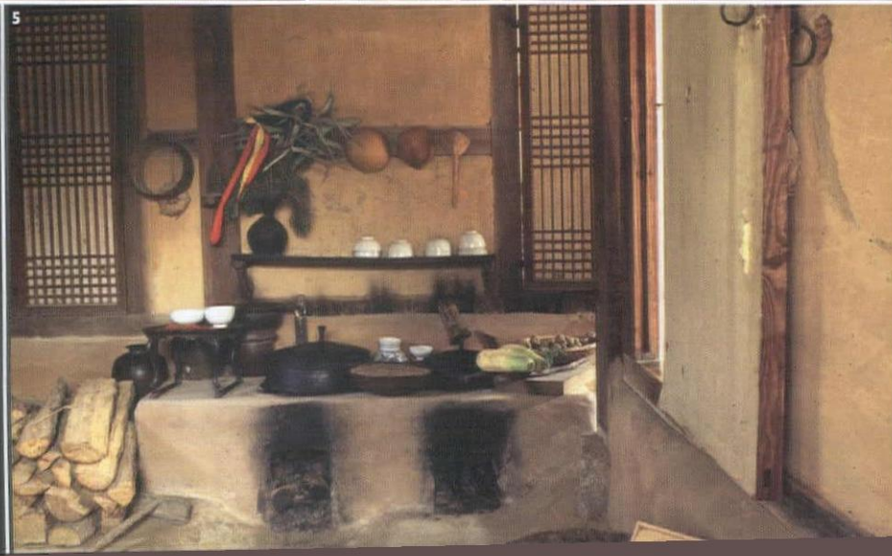
1. Entry sequence at the Katsura Palace, Kyoto, orchestrates a subtle transition from exterior to interior. 2. Traditional architecture of Japan, China and Korea shares common customs, materials and responses to climate. 3. Detail of flues (large timber pipes, right, and protruding from stone cairn) used in systems of domestic underfloor heating. 4. Heated floors are rendered and sealed with oiled mulberry paper to create a smooth, visually pleasing surface. 5. Detail of interior with wood-burning stove.








Schematic plan (above) and section (top) of typical Korean house showing general principles of underfloor heating.



cracks, they reach the front gate, the outer threshold of the territory. Only here do they meet the mud of the lane, the profane floor of the outer world, which is also the place to mount a horse or ascend a carriage. At Katsura there is a wonderful hierarchy of garden paths: the rough, widely placed stepping stones suggest a more occasional, natural garden walk than the full paving of the approach. The geometry of the house as 'culture' is contrasted with the contrived nature of the garden.

## Thresholds and rituals

In China, Japan and Korea the outer threshold is in many ways as important as the inner, for many ritual welcomings and partings occur at the edge of the territory rather than at the house platform.[5] The outside boundary was traditionally defended by a solid outer wall of mud 600mm or more thick, sometimes with a random stone base to get clear of the wet ground, and with a thatched or tiled roof along the top. The layering of stones into the mud to tie the construction together can be very beautiful, and trouble was evidently taken in turning corners and stepping up slopes. This earth architecture wedded to the ground is opposed to the timber frame of the house poised on its platform with its flimsy and relatively unprotected screens set between the columns: they complement one another. The wall remains unbroken save for its gates, and these must guarantee continuity of enclosure by having roofs over them continuing the roof of the wall, even exaggerating it by combining service buildings with the gate to make a wider threshold. The servants were the gatekeepers.

Every building tradition reflects a culture and a way of life, and everything has changed with modernization. But we might look with envy at the traditional Korean house for its layering of insideness and outsideness, allowing life to retreat to a heated indoors in the worst conditions, but opening up layer by layer with sliding screen and folding door until it becomes a well-ventilated living space in the summer heat under its parasol roof. The most highly protected indoor space is the most 'cultural': delicately lined with paper on all sides and with a papered suspended ceiling, but you step out from there on to a polished wooden floor and semi-enclosed spaces where the underside of the roof structure is visible. The open hall is both more public, for social occasions, and a place where work can be done in the open air yet under cover. The inhabitants can hang out along the edges of the side balcony, still in the embrace of the house, with a commanding view of surrounding garden and beyond. Leaving involves a change of footwear and descent towards the dirty earth, while still protected by the stepping stones. Awareness of the ground plane is acute, both in the changes of level, which signal status, and in the changes of texture and material, from the raw and natural to the refined and artificial. Yet all this spatial articulation occurs within the larger territory of the family compound, girded off against the outside world by wall and gate; for visitors a yet stronger threshold.

South Korea is a powerful and fast-developing country, but building too fast allows little reflection, and there is much dependence on poor Western models. As in most hot parts of the world, the tendency is towards hermetic deep-plan environments reliant on air-conditioning. Besides the inevitable and ultimately unsustainable energy demand, this also involves a complete negation of the subtleties of transition between inside and out that are so enviable in its traditional architecture. Influenced by Japanese examples, Frank Lloyd Wright showed a century ago that such layerings and spatial transitions could be translated into a Modernist idiom, and there must surely be architects in Korea, as there are in Japan, who are interested in pursuing this. But although much new building is evidently going on, there is little evidence of such ideas being heeded in practice, despite the increased urgency of living with the climate rather than against it. PETER BLUNDELL JONES

1 Archaeological remains showing traces of underfloor heating canals predate the modern era, and there was widespread dissemination of the practice between the fourth century and the seventh century. See Nam-Ung Kim, *Stehendes und liegendes Feuer*, PhD thesis at the University of Darmstadt, 1994.

2 In her famous autobiography *Daughter of a Samurai*, Etsu Sugimoto describes the ordeal of lessons as a child in unheated rooms, and being forbidden to fidget as this was considered undignified.

3 The Japanese tatami mat module measures out rooms in terms of potential bed spaces, but this does not apply in Korea.

4 These days racks and shoehorns are usually provided.

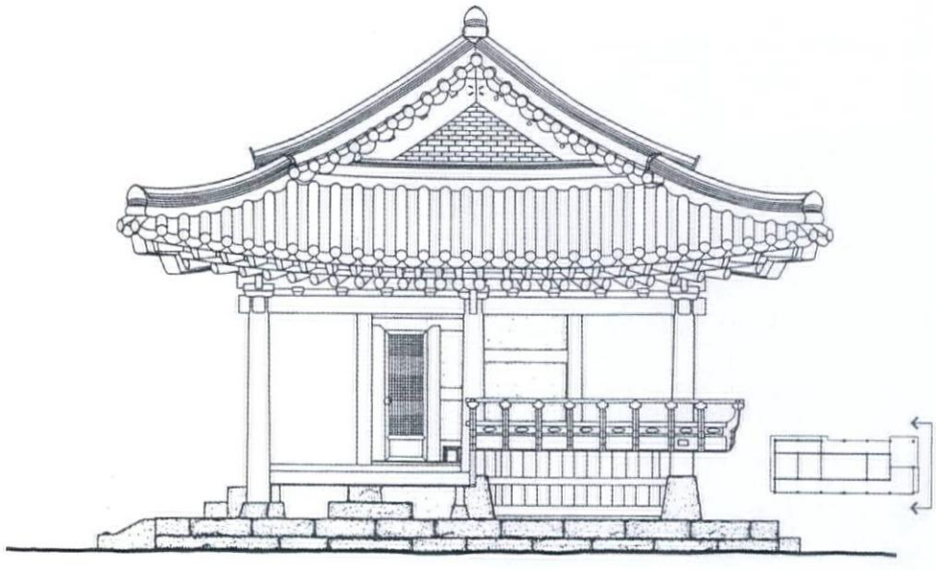
5 In Sugimoto's book (see note 2), far more events at the outer gate than at the inner are reported. The roughly equivalent status of the two thresholds in north China is also made clear by Charles Stafford in *Separation and Reunion in China*, Cambridge University Press, 2000. Stafford's main thesis is that separations and reunions, not only between people but also with deities and ancestors, are especially stressed in Chinese culture.

*This article was written after a lecture visit in 2003 at the generous invitations of Professor Kim Chung-Jae of Kyunpook National University Daegu and Dr Alfred Bong Hwangbo of the Seoul National University of Technology. The author is also grateful to Professor Nam-Ung Kim for providing a copy of his German-language thesis* Stehendes und liegendes Feuer *(Standing and Lying Fire) and for allowing reproduction of his drawings. The house plans and sections are from the research report on the residential site of the Moon clan at Root Village, Nam-pyung, published by Dal-Sung Gun, Daegu City.*

*All photographs are by Peter Blundell Jones, except nos 3 and 8 by Dr Alfred Bong Hwangbo. No 1 (Katsura Place) was published in Tetsuro Yoshida,* The Japanese House and Garden, *Pall Mall, London 1965, p47.*



9 Plan of typical village



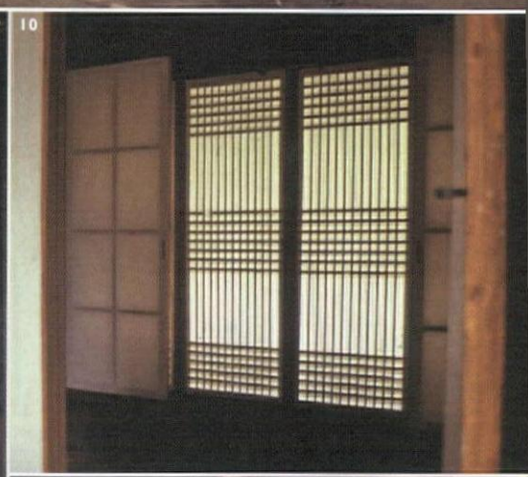
Elevation of typical house showing how dwellings are raised above ground



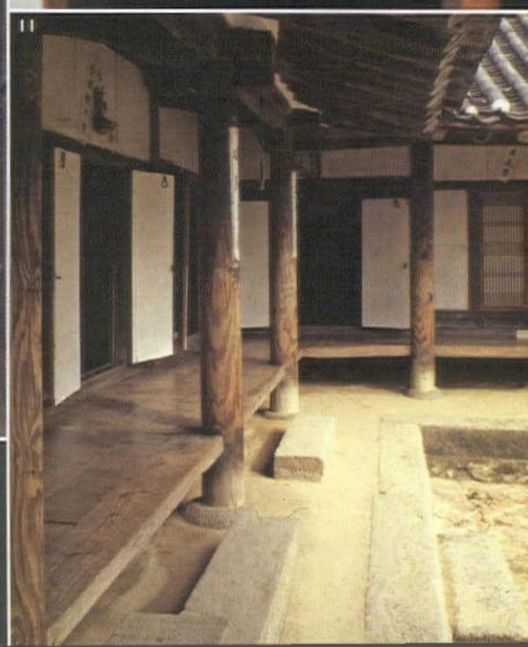
8



9



10



11

8. In Korean houses doors and windows are set low to allow views out. Domestic life takes place on the floor, with minimal furniture. 9, 10. In the absence of glass for windows, rice paper glued to fine timber acts as a filter of light. 11. The complex Korean threshold. Powerful historic rituals govern the transition from exterior to interior. The place for discarding shoes, pausing and preparing for entry is on the precisely cut stone step just below the timber platform. The platform's highly polished surface can be broached only by naked, slippered or stockinged feet.

The old episcopal city of Regensburg has an impressive history of ecclesiastical architecture. Its cathedral and numerous Baroque churches and monasteries are among the finest in Bavaria. Today the city's cultural wealth is reinforced by a strong economy, transforming Regensburg into one of Germany's most prosperous towns.

In 1998 the Catholic Church Fund (Katholische Kirchenstiftung) held a competition to find an architectural solution for a growing parish community in the suburb of Burgweinting. The Cologne-based partnership of Königs Architekten won with an uncompromisingly modern design. At first sight Ulrich and Ilse Königs' proposal is a radical departure from the familiar forms of ecclesiastical architecture. Next to the original twelfth-century parish church and cemetery is a stark ensemble of cubes comprising the new church of St Franziskus, a free-standing steeple, vicarage and parish centre. The nature and function of the box housing the church is not apparent from a distance. There are no external hints or clues: no religious symbols, stained-glass windows or other ecclesiastical decorum.

The contrast between the unceremonial exterior and the emotions conjured by the internal spaces could not be greater. Entering the nave through the brightly coloured glass doors, you are sucked into a huge elliptical space. Immediately the eye takes off on a flight along the circular orbit that flows from the contours of its form. The plan reveals two overlaying ellipses that define the floor line and the top rim of this 11.5m-high vessel configuring the nave. Additional liturgical areas are designed as concave spaces bulging the ellipse outwardly.

Inside the ellipse is the raised circular platform of the altar and rows of differently curved pews. Otherwise the space is empty and pure. No suspended lamps, loudspeakers or religious symbols clutter the interior; there is only light, colour and surface texture.

In the best traditions of Baroque architecture, light is used to create spatial and atmospheric illusions. Daylight is the main source of illumination, constantly changing in rhythm and intensity. As the elliptical vortex is completely open at the top, it literally floods the nave. A white PTFE membrane prevents a direct view of the conventional flat roof and acts as a screen in the choreography of natural and artificial light. Employing a combination of closed, semi-transparent and clear roof panels, daylight can be dramatically directed (on to the altar, for instance). Once the artificial lights are switched on, slowly alternating cloud formations materialize on the membrane, hypnotically drifting across the ceiling plane.

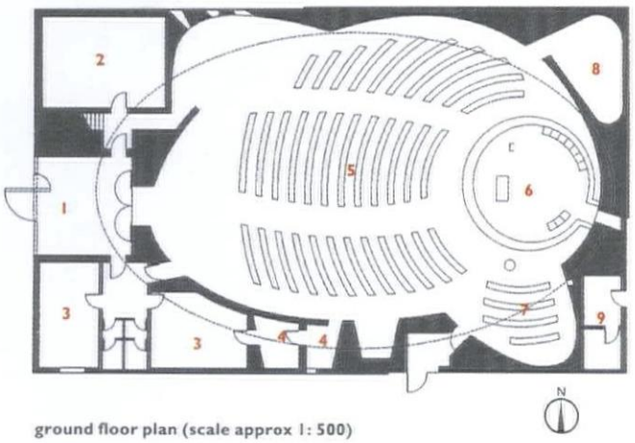
The glare of this virtual openness and semi-transparency is counterbalanced by the dark grey-green slate flooring and the solid rendered brick walls. Bricks were laid incrementally angled so that their profile smoothly follows the sloping inner surfaces. The thick wash of light green wall colour heightens the impression of suppleness paired with monumental solidity.

Everywhere in the building light seeps in from unknown sources. Every crevice offers a new spatial and atmospheric potential. At night the varying degrees of light, temperature and intensity are visibly displayed in the colourfully back-lit windows. Apart from the corresponding yellows in the door to the nave and tabernacle, they are the only strong colours in an otherwise rigorously but radiantly monochrome building.

CHRISTIAN BRENSING

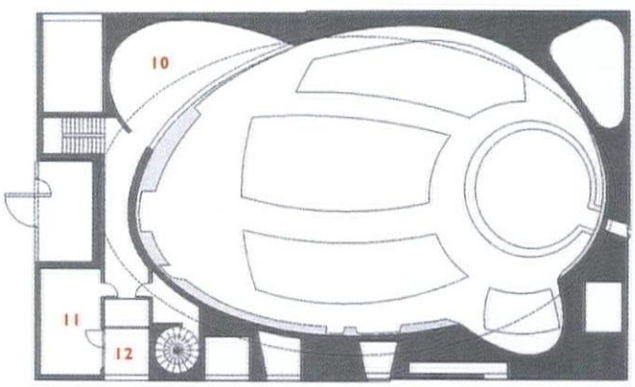
**Architect**
Königs Architekten, Cologne
**Lighting design**
A. Hartung
**Photographs**
Christian Richters

**1, 3**
**Modern Baroque lighting effects are used to create optical illusions.**
**2**
**The simple unadorned box.**
**4**
**Mass and light.**




ground floor plan (scale approx 1: 500)

1 entrance hall
2 quiet room
3 sacristy
4 confessional
5 nave
6 altar
7 side chapel
8 Marian chapel
9 cemetery chapel
10 organ loft
11 choir room
12 loggia

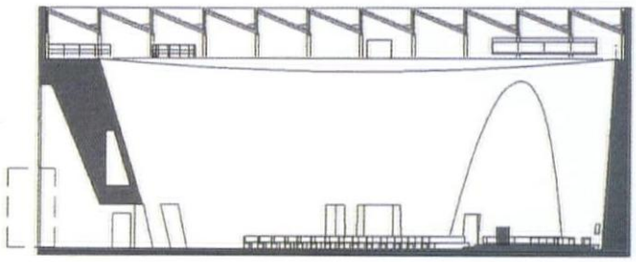



first floor plan

**CHURCH, REGENSBURG, GERMANY**
ARCHITECT
**KÖNIGS ARCHITEKTEN**

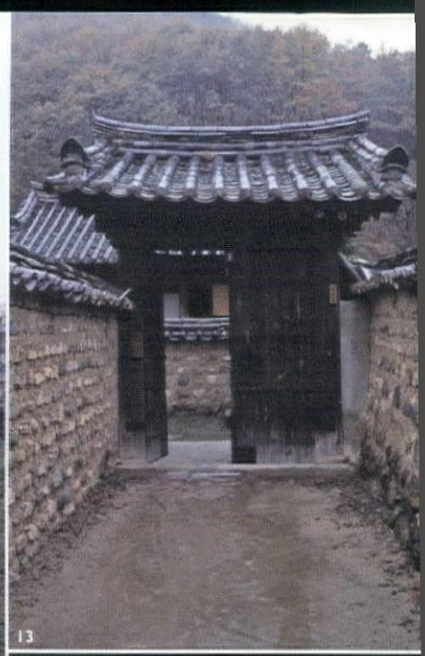
# Seeing the light

**In the best Baroque tradition, light is used to create spatial and atmospheric illusions in this new church.**

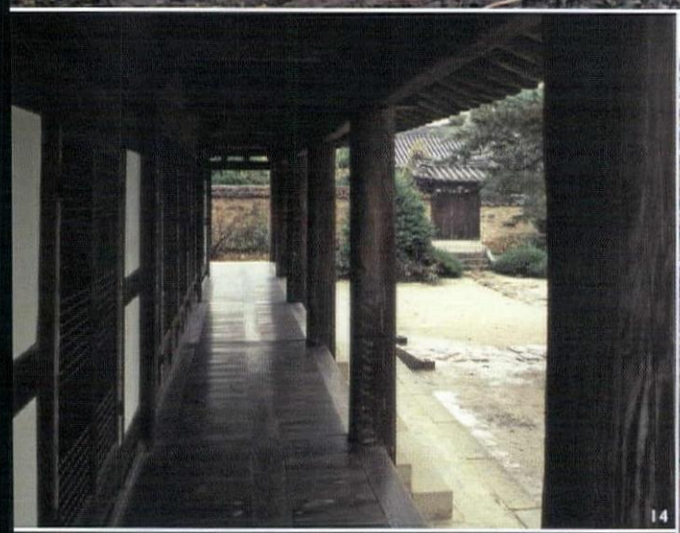


long section





12. The outer threshold, such as the wall around a group of houses, is also the setting for the rituals of welcoming and parting. 13. A gate marks the boundary between different realms.





14, 15. Typical side balconies that open up houses in warmer weather, sheltered by the broad brim of an oversailing parasol roof. Inhabitants can hang out along these edges, still in the embrace of the house, and enjoy views of the surrounding garden and beyond.



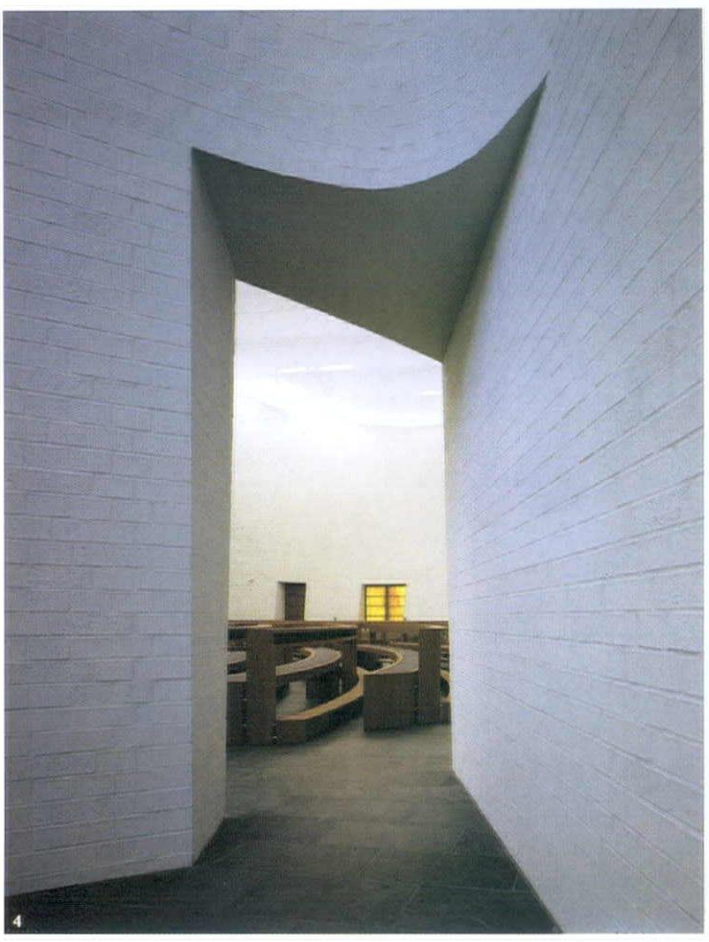


16. Typical outer wall with tiled roof. 17. Domestic life is lived on the floor with low furniture. The haptic connection between feet and floor engenders a greater awareness of textures and temperatures underfoot, and works with the vagaries of climate.





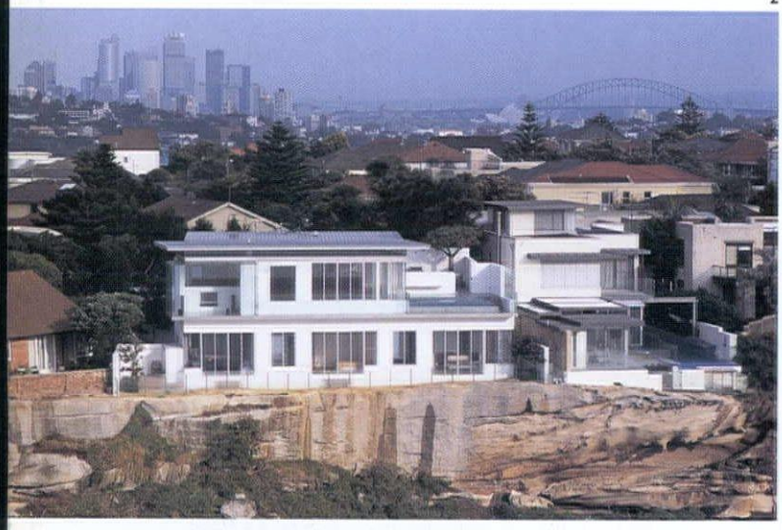




# ar house



2



3



1



4

**House, Sydney, Australia**
Architect
**Walters & Cohen**



5

# Living on the edge

**Walters & Cohen's house: a threshold between suburbia and the South Pacific.**

Sydney's Bondi Beach is, rightly, one of the world's more famous crescents of sand, but its natural beauty is not matched by the architecture fronting it and sprawling over its cliff-top flanks. No single carbuncle but a plague of minor boils; a rash of postwar brick and clay-tile houses that owe everything to the worst of English suburbia and nothing to the might of the South Pacific Ocean.

Contemporary architects are gradually making inroads with more climatically responsive houses that are replacing the tacky brick boxes. London-based Walters & Cohen has replaced one such bungalow on the very edge of the sandstone cliffs to the north with a house made up of a pair of pavilions in white render and glass that cling vertiginously 80m above the surf. Porous Sydney sandstone does not readily last as an exposed building material in such a weather-beaten location but geo-technical surveys indicate that it provides a solid footing to the concrete structure – along this section of the cliffs at least. A walled entrance court deliberately conceals the spectacular views, which are only revealed to the casual visitor after reaching the L-shaped first-floor living area wrapped on two sides with glazing. Views outwards allow whale watching, views downwards can reveal shoals of fish 80m below, and those upwards give advance warning of any approaching electrical storms that can buffet the house.

In an exercise in deferred gratification, you enter through a solid timber door set in a blade of masonry some 7.5m high and flanked by equally tall etched glass panels 250mm wide. The double-height hall beyond is an atrium between seaward and landward pavilions of the building. Its wedge shape culminates in a deep internal lightwell fronted by a 4.5m x 2.5m frameless glass panel. Uplights are set into the polished concrete floors to avoid the need for lights within the soffit high above; none of the first floor's ceilings are interrupted by light fixings.

A flight of timber treads is cantilevered off the wall, supported by an internal edge beam of welded steel angles, some of which return vertically to form the framework for the glass balustrade. Upstairs, the panorama awaits.

Concealed at entrance level on the seaward side is a suite of rooms with ocean views, two bedrooms and a woodworking

1
80m above the South Pacific ...
2
... surrounded by Sydney's suburban brick boxes ...
3
... Walters & Cohen's new house is entered through a walled courtyard.
4
Once inside, breathtaking views are revealed from within the clerestoried living room ...
5
... and across the rooftop pool.

studio for the client. Steel-framed sliding doors and windows allow uninterrupted views, even from the bathrooms that have bluestone-clad (from neighbouring Victoria) baths pushed against the glass. Handles are everywhere minimized or absent. Full-height doors at this level pivot shut to 10mm-wide aluminium returns set in the wall. This minimal detailing prescribed by Walters & Cohen and a neatnik client has been clarified and executed throughout by local practice Collins and Turner (both former Foster and Partners employees).

All the timber used, including the matchstick screens of the garage and the double-height oriel above, is recycled jarrah – a tough Australian hardwood – some of it sourced from an old wharf from the port of Fremantle in Western Australia.

The oriel serves another double-height space on the landward side reached from a half-landing and incorporating a mezzanine bedspace – itself accessed by a beautifully built formed-concrete staircase. A small square window gives glimpses back west across the peninsula and Sydney Harbour to the distant Central Business District.

This room, like the whole of the upper floor in both pavilions, is surmounted by a clerestory set above two steel channels back-to-back to conceal perimeter lighting. The steels act as a ring-beam for each pavilion and steel uprights carry the steel roof with its deep-shading eaves. An air-conditioning zone has been created between the floors but the combination of under-floor heating for the winter months and the cooling breezes pushing over the lip of the cliff suggests that mechanical climate control will not be necessary.

Although some blinds may need to be installed against strong morning light, the rest of the cantilevered upper floor, kitchen, living, dining, study and TV areas, make the most of the uninterrupted gull's back views. Most of the glass doors open, with only a glass cliff-edge balustrade (on a curve with a setting-out point some 200m out to sea) between you and the drop, but opposite the dining area incorporation of structure into a masonry panel creates a framed view. This living area is backed by a waist-high insertion of jarrah shelves and cupboards that runs 7m from the return of the staircase balustrade, then folds around the study zone and makes a backdrop to a sunken TV area. Here the glazing forms a frameless box reflecting the sea and the cliffs by day and the moon by night. The nose of this box, seen from the entrance courtyard, is a subtle indicator of the axis of splendour to come.

ROBERT BEVAN

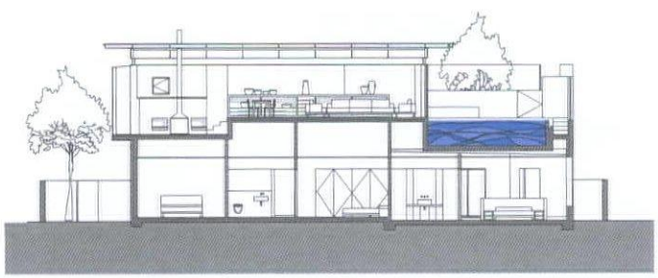
**Architect**
Walters & Cohen
**Executive architect**
Collins and Turner
**Landscape architect**
Barbara Schaffer
**Engineer**
Murtagh Bond
**Photographs**
Richard Glover

**6**
**Master bedroom suite.**

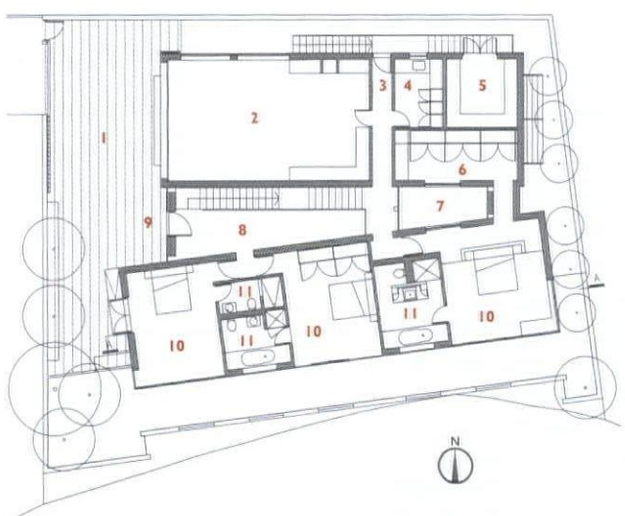
## HOUSE, SYDNEY, AUSTRALIA

ARCHITECT

**WALTERS & COHEN**

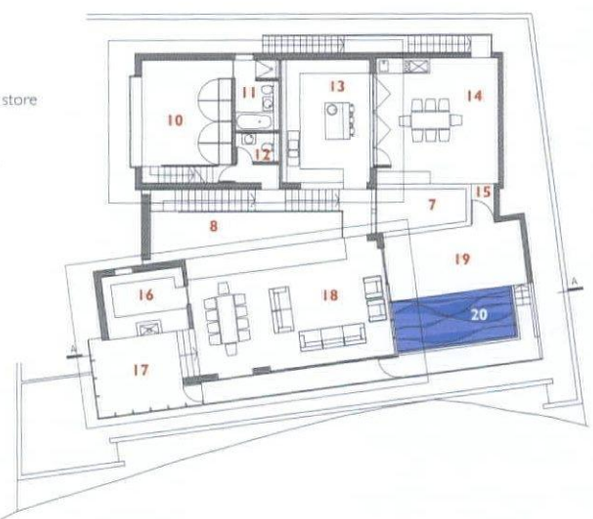


**section AA through pool**



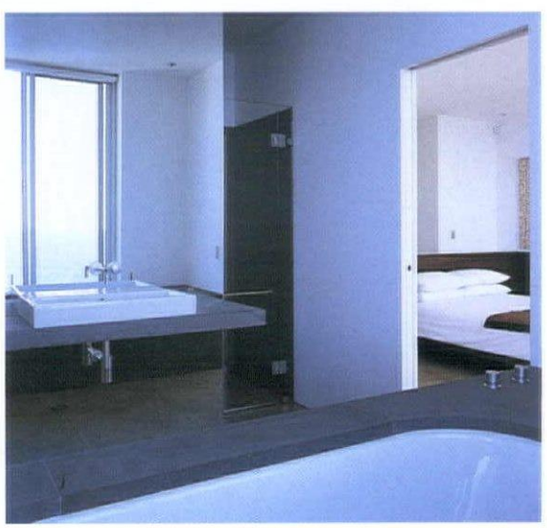

**ground floor plan (scale approx 1:325)**

1 paved forecourt
2 double garage
3 rear entrance
4 laundry
5 pool plant room/garden store
6 dressing room
7 external courtyard
8 internal circulation area
9 main entrance
10 bedroom
11 bathroom
12 guest wc
13 kitchen
14 upper garden
15 bridge link
16 study
17 informal living area
18 formal living area
19 upper deck area
20 pool




**first floor plan**

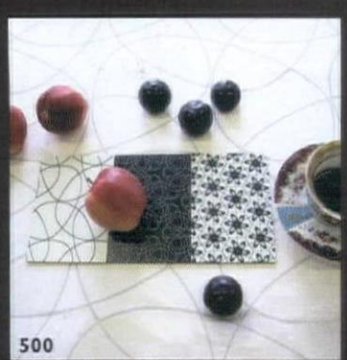
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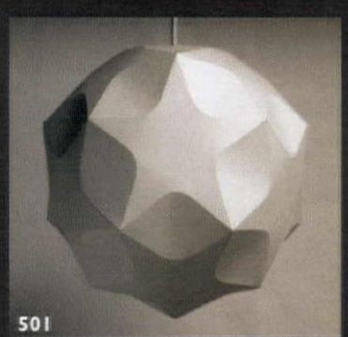
# 100% Design

**Following the recent success of the inaugural 100% Moscow (AR May 2004), 100% Design is returning to London for its 10th year. As well as presenting the very best in new and innovative products, as part of this year's exhibition three categories of awards have been allocated; five 100% Foundation Awards, three 100% International Foundation Awards, and five 100% Design Crafts Council Bursaries. Rob Gregory looks for exciting innovations in colour, ornament and texture. 100% Design will be held at Earls Court 2, London, from Thursday 23 to Sunday 26 September 2004.**

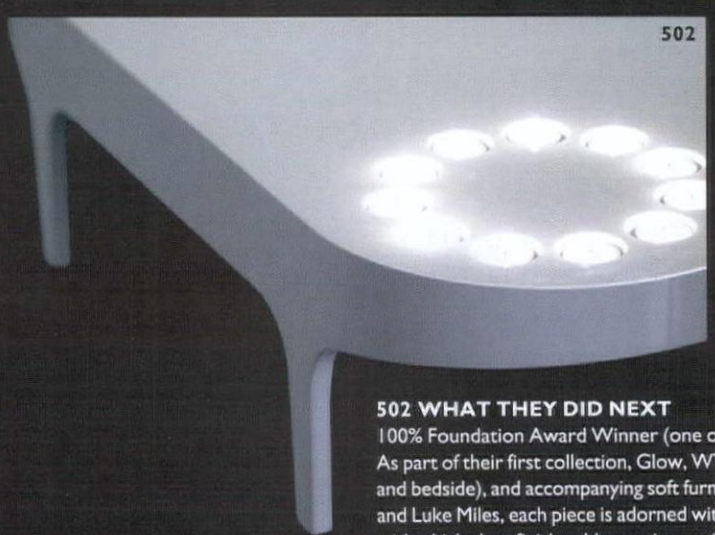
**500 SCANDINAVIAN SURFACE**
100% International Foundation Award Winner (one of three)
Scandinavian Surface is a company of five women who design print for any surface. With the majority of their work at prototype stage they are actively seeking manufacturers to take their work into the marketplace, and hope to attract suitable partners through their participation in this year's exhibition.
Enquiry 500 www.arplus.com/enq.html


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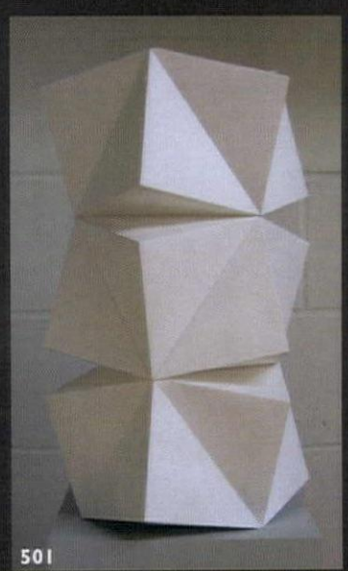

501

**501 FRED DUTHY**
100% Design Crafts Council Bursary Winner (one of five)
As one of five 100% Design Crafts Council Bursary winners, an award created to support and promote designer/makers, Fred Duthy will be exhibiting Star Lamp and Tall Lamp. These distinctive paper shades that mix simple geometries and soft curves, can be seen alongside his AC Table, AW Shelves, SH Lamp, and Brunari Light.
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502


502

**502 WHAT THEY DID NEXT**
100% Foundation Award Winner (one of five)
As part of their first collection, Glow, WTDN will be exhibiting two tables (coffee and bedside), and accompanying soft furnishings. Designed by Caroline Tomlinson and Luke Miles, each piece is adorned with a simple repeated motif of circles, and with a high gloss finish, tables are inset with tea lights. Cushions come in three sizes.
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**503 AFRODITI KRASSA**

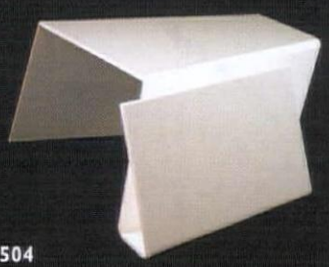
Afroditi Krassa adds five new products to her Divine Collection: Pretty Big Light – stainless-steel pendant mirrors in the silhouette of a person; Pretty Big Wallpaper – a mix of traditional ink and reflective patterns; In Plain English – a cup and saucer/Ouija board; Bed in a Bag – which does exactly what it says on the bag; and Bright Lights, Big City – a series of neon lights where source and shade are one.

Enquiry 503 www.arplus.com/enq.html

**504 BURNT TOAST**

New Bend Big and New Bend Small are two tables from Burnt Toast – designed by Peter Masters. Formed from single sheets of acrylic, the complex angular form derives from the simplest of processes, namely a folded template. While single orders are available in black, white or clear acrylic, the tables can be manufactured in virtually any colour for orders of 20 or more.

Enquiry 504 www.arplus.com/enq.html



504

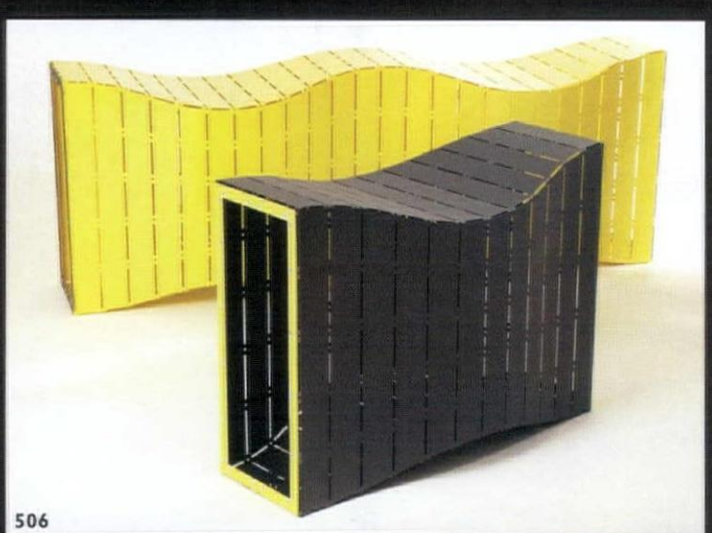


505

**505 CELLBOND COMPOSITES**

B-Clear glass provides an alternative to traditional glass flooring with its distinctive honeycomb structure. Stronger than conventional glass, B-Clear produces unique lighting effects as individual cells respond to changing light levels. Also on display will be Crystallite and B-Clear Poly Partition; two composite screens, each with an aluminium core sandwiched between either glass fibre or polycarbonate, to create screens of differing opacity and texture.

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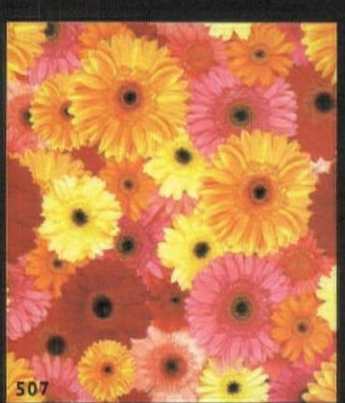


506

**506 CONTRAFORMA**

The latest Contraforma collection demonstrates opportunities for using sheet metal for contemporary furniture. Whether powder coated, stainless, or plain unadorned cold rolled steel, all products in the range are fabricated from single sheets of metal. Mutabor M01 & M02 can be used indoors or out, turned on their side to be used for storage or as pedestals, or even stacked to create curious undulating partitions.

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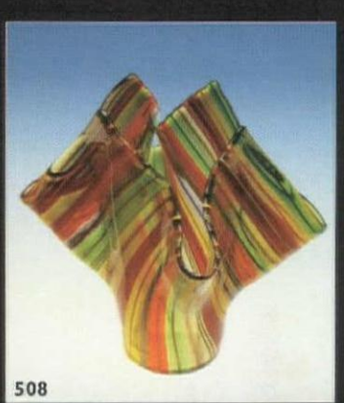


507

**507 HARVEY MARIA**

Photorealistic vinyl floor tiles by Harvey Maria bring hyper reality to our floors with a new series of tiles with distinctive printed patterns of feathers, corks, water, petals, gerberas, sand, daisies, grass, stones and bubbles to the interior. With vivid colours and larger than life detail, the tiles (made from virgin vinyl) are durable and can be cleaned with most household products.

Enquiry 507 www.arplus.com/enq.html



508

**508 ALINE JOHNSON**

Beachstripes Handkerchief Vases, is a delightful range of glassware produced by Aline Johnson. With an extensive range of products (wall lights, platters and vases) and working on large-scale one-off commissions, Johnson uses natural materials such as pebbles, sand, and ammonites to create unique moulds for each piece; the work is then enlivened by colours inspired by windbreaks and deckchairs.

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# Specifier's Information

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



## Beyon

Beyon has launched an extensive new storage range, which includes an elegant executive desk and an eye-catching high-gloss red lacquer screen. The deep red gloss featured on the screen is just one of a range of colours. Available in 14 standard lengths, from 2.4m to 7.5m, the new Beam executive desk offers an extremely stable, continuous work surface, uninterrupted by legs. The Beam desk and high-gloss lacquer screen can modernize any office interior, giving a light and airy appearance, and the large expanse of workspace offers flexibility for every type of organization.

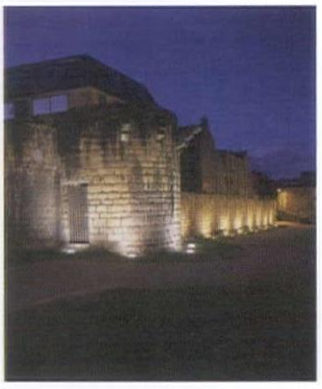
**900 www.arplus.com/enq.html**



## Lindapter International

Since its launch in 1995, the award-winning Hollo-Bolt has been used extensively around the world, giving absolute confidence of a safe and sound connection with guaranteed loads. The Lindapter Hollo-Bolt is a patented method of securing to square, rectangular or circular hollow section steel, or to conventional steelwork where access is available from one side only. Eliminating the need for welding, it is simple to install, with standard tools, reducing installation time and costs. It has been used on numerous and varied projects, including the Sydney Olympic Stadium.

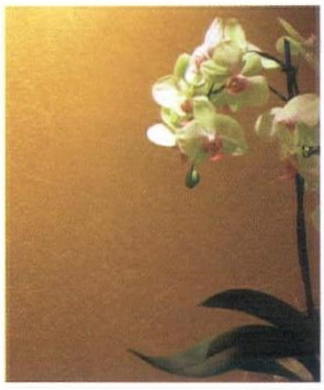
**901 www.arplus.com/enq.html**



## Urbis Lighting

Urbis was approached by Newcastle City Council to carry out lighting trials on the City Wall, which was constructed in the thirteenth century. The trials revealed that Urbis' Terra uplighter created the desired effect. Terra units with 70 watt CDM-T metal halide lamps were recessed into the ground adjacent to the wall to throw up light on to the face of the wall and create a warm glow at night. Metal halide lamps with a cooler colour were installed in the Terra units around the tower, distinguishing it from the rest of the wall. The lighting combination has given the area a new look at night.

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



## Armourcoat

Armourcoat Surface Finishes will introduce a new range of metallic and pearlescent polished plaster finishes at its stand at Hotel@Decorex in September. The elegant, classically styled Armourcoat stand will show the full range of polished plaster and decorative surface finishes. The dramatic new finishes offer rich tones ideal for feature areas and spectacular display backdrops. The range is created from transparent glazes that are combined with pure pigment, metallic or pearlescent powder and applied to a pitted or dragged plaster finish.

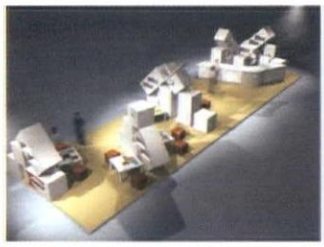
**903 www.arplus.com/enq.html**



## Avanti Systems

Avanti Systems, one of the UK's largest independent manufacturers of office partitioning systems, has supplied a range of its relocatable partitioning systems and ceilings to the Mortimer Street, central London, office facility for client 'the space'. Avanti's Unity partitioning system has been supplied using full-height, double-glazed units with manifestations on the glass. This has been used to pleasing visual effect with a powder-coated finish combined with rich dark wood doors to create a smart, modern and prestigious office environment for the client.

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



## Formica

Formica will be exhibiting at 100% Design at London's Earls Court in September. One of the most recognized brands in the marketplace, Formica will be showing the versatility of its product range on stand E90 with an eye-catching and accessible space. The open-plan stand will feature special displays and vision panels, all constructed from Formica's products. In addition, feature furniture and sculptured items will be displayed to show how designers are using Formica high-pressure laminate to great effect. Visitors are invited to enjoy the hospitality of the Formica bar, which is constructed from ColorCore.

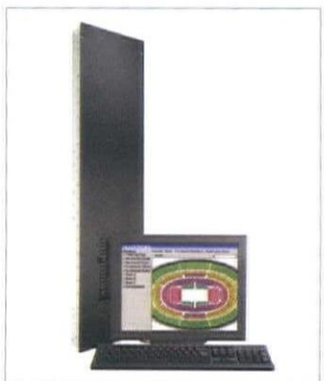
**905 www.arplus.com/enq.html**



## Stone Age

Stone Age has introduced three new stones to its already extensive collection. The aptly named Brownstone, Bluestone and Greystone have been sourced for outdoor use, specifically for driveways and off-street parking areas. Stone Age identified a gap in the market for stone blocks for these applications, as an alternative to conventional brick, concrete or clay. These are sawn and then tumbled to provide a more traditional and aesthetically appealing appearance, yet the overall cost is only slightly more because the bulk of the cost, the fixing, remains the same.

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



## Lutron

Lutron Electronics, a leading manufacturer of lighting controls, is launching its latest GRAFIK Series system, GRAFIK 7000. As one of the most technically advanced commercial lighting control systems in the world, GRAFIK 7000 is able to control any multi-zone lighting schemes, from mid-size commercial spaces to entire building campuses, stadiums and convention centres. Its ability to streamline building operations with simple yet comprehensive energy monitoring and management features brings significant cost savings, as facilities teams can monitor and minimize energy charges.

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

STONE SYMPHONY

## MATERIAL STONE: CONSTRUCTIONS AND TECHNOLOGIES FOR CONTEMPORARY ARCHITECTURE.

Edited by Christoph Mäckler. Basel: Birkhäuser. 2004. CHF109. €65

The distinction in German between *Architektur* and *Baukunst* is more than a linguistic nicety, and by the beginning of the last century offered a neat piece of shorthand for discriminating between emerging responses to the radical changes in construction brought by industrialization. Christoph Mäckler is, emphatically, a proponent of the 'art of building'. And his book – the idea for which emerged from a 1999 symposium organized by him at Dortmund – is a multifaceted plea to architects and students to re-engage with the 'fundamental principles governing the use of stone in architecture' and, more generally, with the pleasures and possibilities of 'working material'.

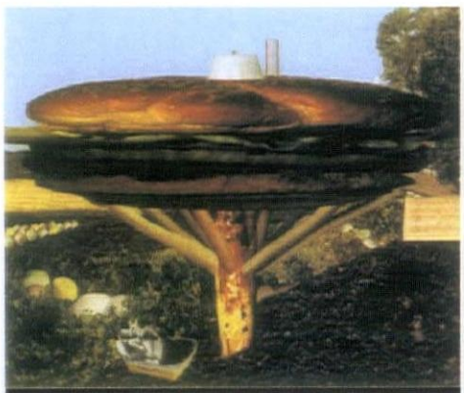
The antithesis of Mäckler's cause conservative is epitomized by Mies van der Rohe's Barcelona Pavilion, with its reduction of stone and wood to their (decorative) surface qualities. Although by no means blind to the endless variety and surface beauties of natural stone – the final fifty pages are devoted to a visual catalogue of them – he wants us to 'rematerialize modernity', and in the process rediscover the delights of depth, shadows and profiles that can follow from building with solid walls.

The book begins with three historical/theoretical essays by Fritz Neumeyer, Vittorio Magnago Lampugnani, and Stanislaus von Moos. All spring, in different ways, from the nineteenth-century debates in Germany, and while each author has interesting things to say, the general arguments are now familiar. You then leap into a fascinating discussion of the quarrying and working of stone before reaching the heart of the book, Mäckler's account of some twenty years of his own practice.

The buildings were all new to me and are probably not, for the most part, sufficiently attention-grabbing to find their place in international magazines. As a plea for the perennial pleasures of building they are, however, persuasive, and by weaving technical and aesthetic discussions into a seamless argument, Mäckler offers a model which students and practitioners alike could study with profit.

The detailed discussion of Mäckler's work is balanced by a shorter, conventional survey of more familiar recent stone architecture by Hubertus Adam. Then, bizarrely, you plunge into a case study of the restoration and maintenance of Cologne Cathedral, only to return to the book's central theme with short chapters on reconstructed stone and brick. The latter, written by Piergiacomo Bucciarelli and subtitled 'From Ostracism to Rediscovery', is especially worthwhile: 'Brick', Bucciarelli observes, 'is not only a building material, but a way of looking at the world … an antidote to the inconsistency and illusory nature of the images that assault us from all directions'. Despite minor flaws that often accompany conference-derived compilations, the same could be said of Mäckler's book.

RICHARD WESTON



**Urban Rock Design's satire on instant US architecture and food. From *Eating Architecture*, eds Jamie Horwitz and Paulette Singley, MIT Press, London, 2004, £25.95. A compendium ranging provocatively over taste, sensuality, locus, ergonomics, semiotics, manners and gastronomy. Fusion food and fused thinking.**

VESELY AT LAST

## ARCHITECTURE IN THE AGE OF DIVIDED REPRESENTATION

By Dalibor Vesely. London: MIT Press. 2004. £32.95

In the attainment of knowledge, learning is less important than unlearning. Perhaps this is why for Robin Middleton, who contributes a back-cover blurb, this book 'stirs apprehension, a deep unease'. To receive its message clearly, it is necessary to let go of the unthinking prejudices, mostly associated with science and technology, that masquerade as truths in the modern world. And this is indeed a de-stabilizing experience, like throwing away crutches. The argument of the book is simple, but that doesn't make it easy to grasp. Any discussion of the lived or natural world is exceptionally difficult because we ourselves are inescapably part of that world. It is 'an articulated continuum to which we all belong'. We are not objective observers, standing outside reality, measuring it and manipulating it, but participants in 'the communicative space of culture'. Our very minds are 'fields of identity in the situational structure of human existence'.

Representation, as defined by philosophers like Maurice Merleau-Ponty and Hans-Georg Gadamer, is the primary mode of our participation in, and understanding of, the world. Traditionally, this representation – in language, art and architecture but also in perception itself – is symbolic, a chain of meanings linking the most trivial everyday experience to the most all-embracing cosmological myth. Culture and tradition mediate at every level. But modern science, the origins of which, according to Vesely, can be traced back to the development of perspective representation in the fifteenth century, sees things differently. Science replaces the spontaneity of experience with the illusion of autonomy and objectivity. It is, by definition, inhuman and alienating. We therefore live in the age of 'divided representation'. Vesely's aim is nothing less than to recover the wholeness of human existence.

What does this have to do with architecture? Everything. For Vesely, architecture is the most important form of representation – the embodiment and articulation of the most fundamental human experience, the experience of space. What text is to literature, architecture is to the whole of culture. The fact that architecture is now seen merely as a feeble appendage of science and technology is a symptom of the deep wound in Western (now global) culture. And architecture offers the best hope of healing the wound.

This is not an easy book to read, partly because of the simple-but-difficult subject matter and partly because of Vesely's fondness for words like 'reciprocity', 'specificity' and even 'metaphoricity'. But there is none of the deliberate obfuscation characteristic of so much architectural theory. Difficult ideas are illustrated by vivid instances – the true nature of perception revealed by its breakdown in cases of apraxia or aphasia, for example, or identity's ultimate reliance on a cosmic frame of reference demonstrated simply in the traditional orientation of a church. Vesely taught architecture, first at the AA and then at Cambridge, for more than thirty years, not as a history and theory tutor as one might expect, but as master of a design studio – a much braver undertaking. This is his first book. For once the 'long-awaited' and 'eagerly anticipated' clichés are apt. At last it has arrived, and it does not disappoint.

COLIN DAVIES

URBAN IDEALS

## URBAN THEORY AND THE URBAN EXPERIENCE: ENCOUNTERING THE CITY

By Simon Parker. London: Routledge. 2004. £21.99

*Encountering the City* aims to realign the activities of experiencing and theorizing on the urban condition, in order to seek a way through the complex



**Perhaps the most wondrous moment in the pictorial culture of the fifteenth-century Renaissance was when Italian artists discovered the work of the Flemish: the Van Eycks, Rogier van der Weyden, and Hans Memling. Amazing, poignant investigations of the relationships of humankind to nature, the body in space, and our position in the universe ensued from the fusion. This is Domenico Ghirlandaio's *Adoration of the Shepherds*, out of *From Flanders to Florence*, by Paula Nuttall, London: Yale University Press, 2004, £40 – a magisterial review of the fifteenth-century visual revolution.**

maze of the future of the city. To this end, Parker recounts the history of Modern urban theory alongside an analysis of the key aspects of today's urbanity, and places these in the context of real-world experience.

The book traces a roughly chronological path through the last 150 years, from early theories of urbanity by Max Weber, Walter Benjamin, Georg Simmel and Henri Lefebvre, through the writings of Jane Jacobs and Lewis Mumford, to more recent thinking by Jürgen Habermas, Richard Sennett and Michel Foucault. It covers the main built forms and utopian proposals of Modernist town planning, including the Garden Cities movement and Le Corbusier's Ville Contemporaine visions, and explores the New Urbanist movement that has led to developments like Seaside and Celebration in the US, and Poundbury in the UK.

Simon Parker is Lecturer in Politics at the University of York in the UK, which is evident in the excellent chapter on 'Politics, People and Power', and his position outside the world of architectural debate somehow lends weight to the sections on social reform, the capitalist city, globalization, and identity.

Beware, OMAcolytes, for Rem Koolhaas is only granted a passing mention in the conclusion, in relation to discussions on post-9/11 New York, the Pearl River Delta and Lagos; he doesn't even get an index entry. In fact, it is only really in the conclusion that Parker pulls everything together and highlights the enormous challenge with which we are faced today in the widely varying urban conditions in Asia, South America, and Russia, let alone Europe and North America. This is less a criticism of the book – which is very good indeed – than recognition of the immense collaborative effort that is required by theoreticians and practitioners to forge successful urban centres in the twenty-first century.

BOBBY OPEN

HUMBLE APPROACHES

## GOOD DEEDS, GOOD DESIGN: COMMUNITY SERVICE THROUGH ARCHITECTURE

Edited by Bryan Bell. New York: Princeton Architectural Press. 2004. £21.95

Here is an American equivalent of the useful *Community Planning Handbook* that Nick Wates edited for Earthscan in 2000. It begins with the finding that in the United States only two per cent of new home occupiers have the services of an architect. Bryan Bell set about organizing a series of conferences on 'Structures for Inclusion', concerned with bringing professional help to the other 98 per cent.

In this particular field, many of us have speculated about the fact that there are already off-the-shelf readymade components for anything anyone wants to build, but have also noted, as George Elvin puts it in his chapter, 'the difficulty of creating a harmonious aesthetic effect using this approach'. Several contributors explore the possibilities of doing just this.

The authors also remind us that low-income people are not simple. They know what their needs are and what measures might give them choice in the environment that they seek. It is important that professionals should grasp the key fact that what the poor lack is access to the finance needed to manage the habitat.

The book has sequences of pictures of the demolition of public housing in the United States, decades before the loans to build it have been repaid. The message is that humbler approaches controlled by residents would have been cheaper and more durable.

COLIN WARD

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

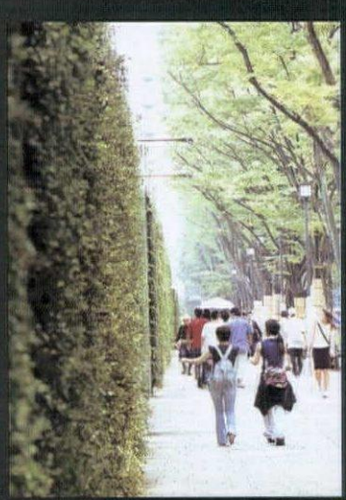
# delight

**THIS PLANTED WALL ON A TOKYO BOULEVARD ELEVATES A SIMPLE SITE HOARDING INTO AN EXTRAORDINARY LIVING WORK OF ART INTENDED TO ENGAGE WITH AND STIMULATE THE SENSES.**






Photographs by Katsuhisa Kida



By definition, building site hoardings are rarely things of beauty. But here on Tokyo's Omotesando Avenue, the humble hoarding is transformed into a living, growing, green entity. Behind the 274m-long fence a huge mixed development by Tadao Ando is slowly taking shape, but construction work will take three years. In the meantime, shoppers, strollers and office workers are distracted and charmed by an evolving curtain of foliage, a rare flash of greenery in a city with few parks and limited public open space. Conceived by architectural funsters Klein Dytham, it follows on from the practice's earlier site hoarding experiments, most memorably a shimmering inflatable wall made of silver balloon fabric (AR June 2000). Here the theme of planting is energetically explored, taking its cue from the ivy-clad apartment block that used to occupy the site and the tree-lined boulevard of Omotesando, Tokyo's Champs Elysées. The client's name, Mori, also means forest in Japanese.

Klein Dytham needed something that would improve over time and react to changing seasons, but an all-planted hoarding would have been prohibitively expensive. Instead they designed a bar code style pattern of alternating strips of foliage and panels of graphic greenery. Over time, the planting will grow and fill out to cover the hoarding. Thirteen different types of evergreens were selected, including ivy and blue grass, and aromatics such as mint and rosemary. The main challenge was to find a simple way to irrigate the planting without resorting to spraying from the front, which the Tokyo authorities would not permit. So, instead, plants are contained in felt cups that make contact with a thin felt backing panel. Water is dribbled in from the top of each panel to moisten the backing felt and then seeps through to the felt cups, keeping the plant roots moist. The organic part of the fence also needed to be fairly lightweight, as earth panels would have required a very heavy, and expensive, support system.

In its busy urban context, the scale and relationship of alternating plants and graphics works well for pedestrians at walking speed. People, especially children, are fascinated by it, touching and stroking the grass and plants. In the heat of the summer, the green hoarding is an especially welcome sensuous, cooling presence that animates and enriches everyday city life. CATHERINE SLESSOR