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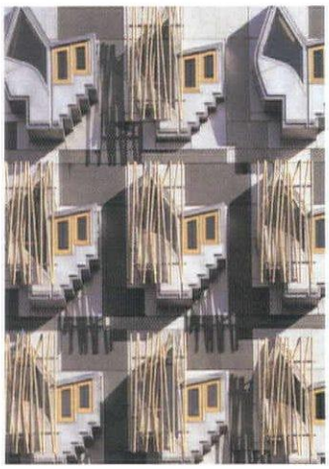
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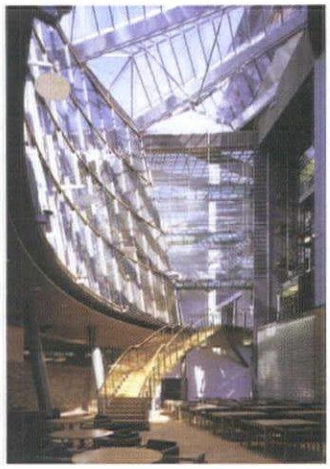
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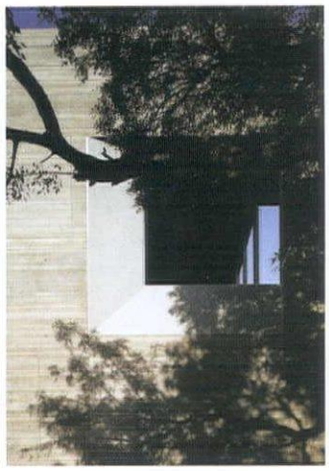
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Lighting technology, in all its facets

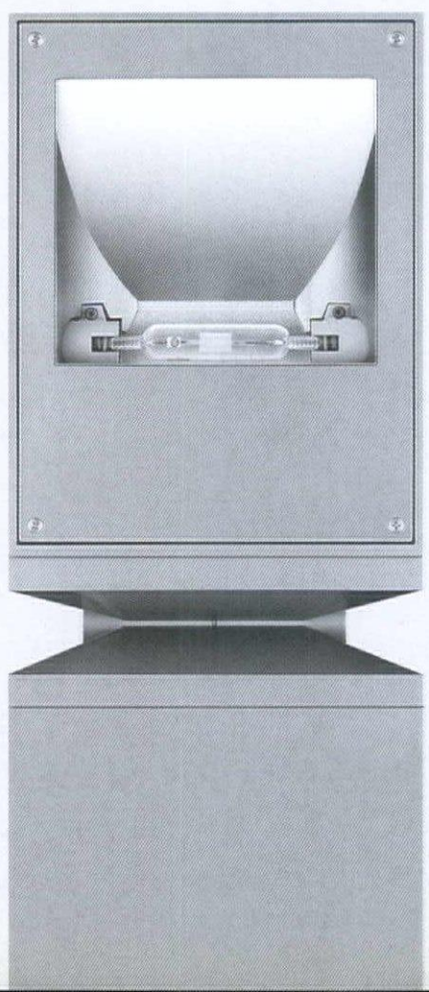


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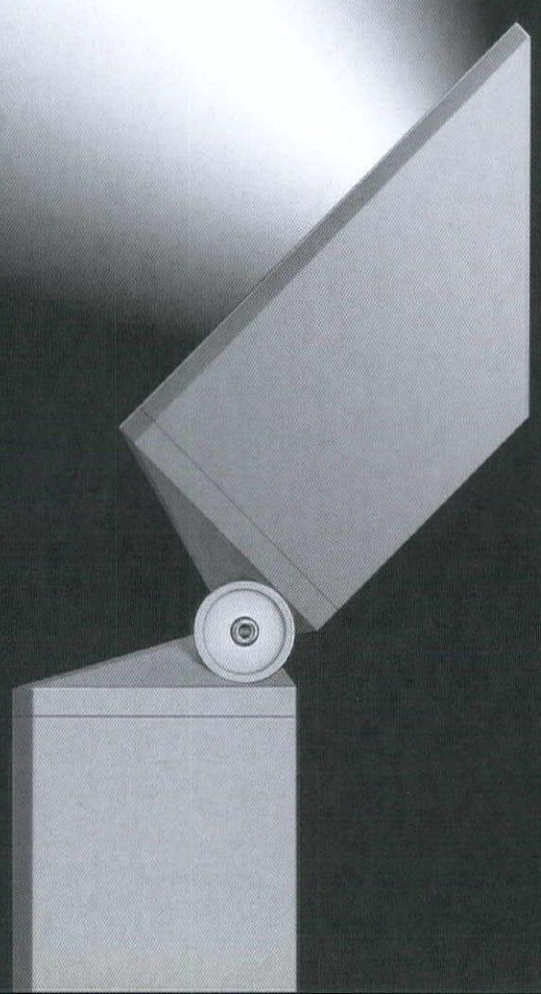


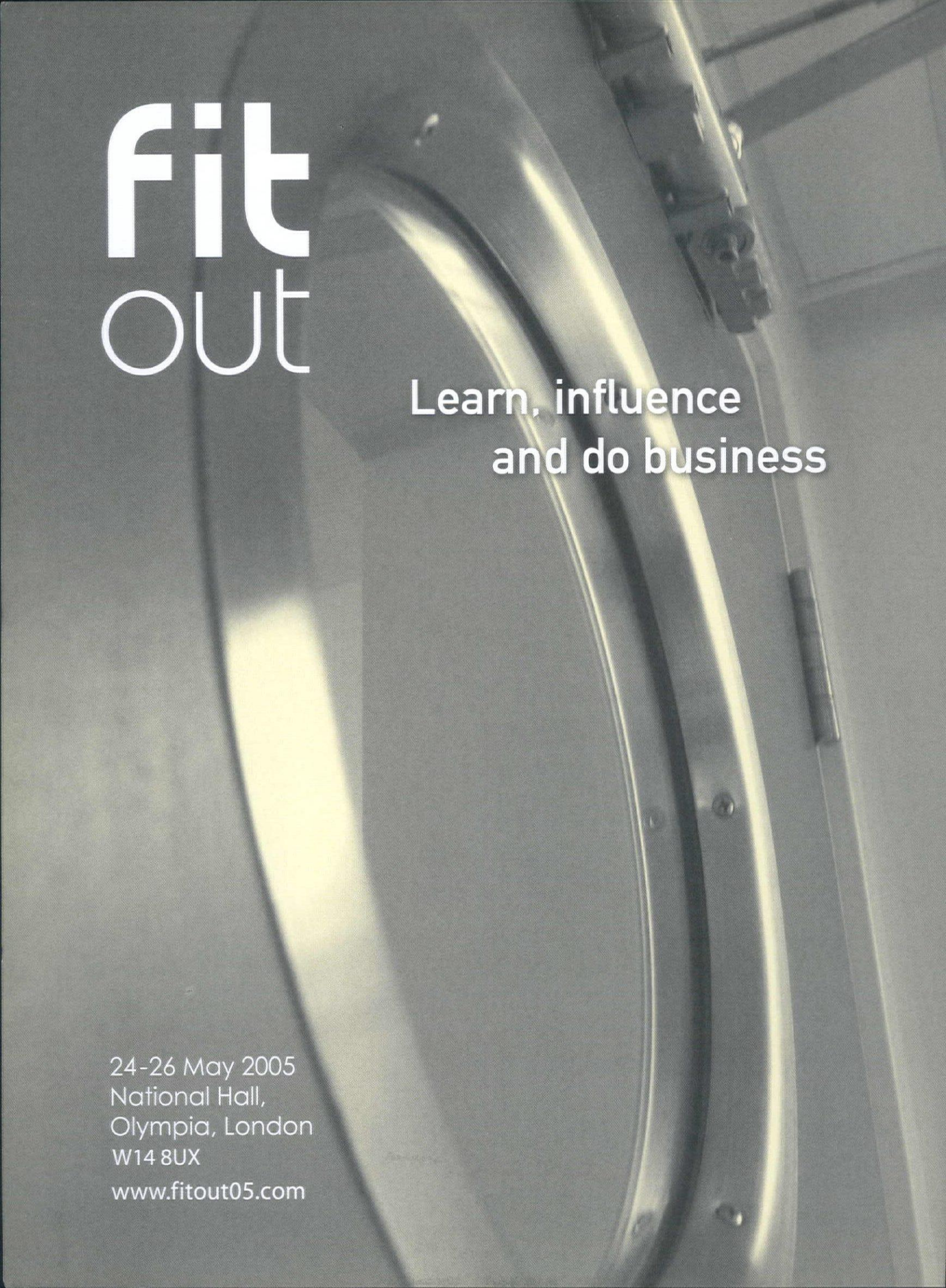
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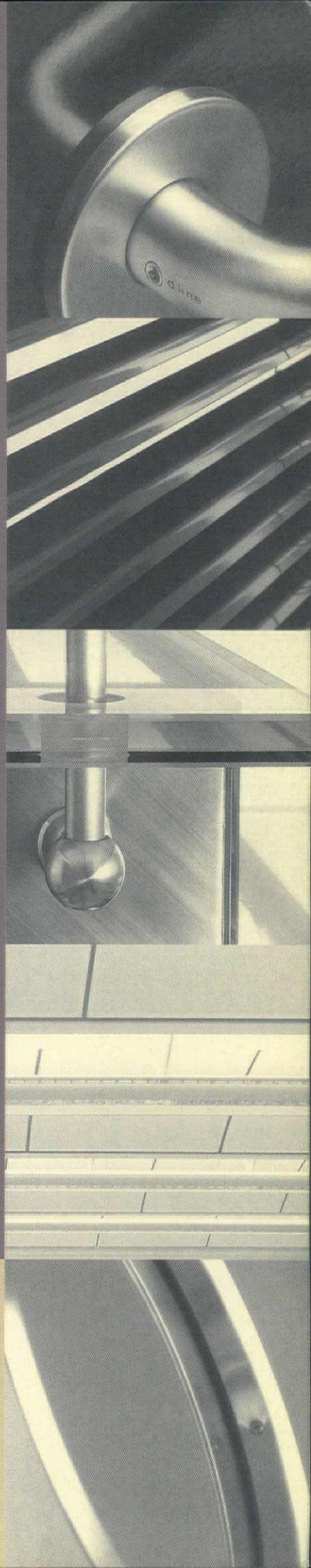
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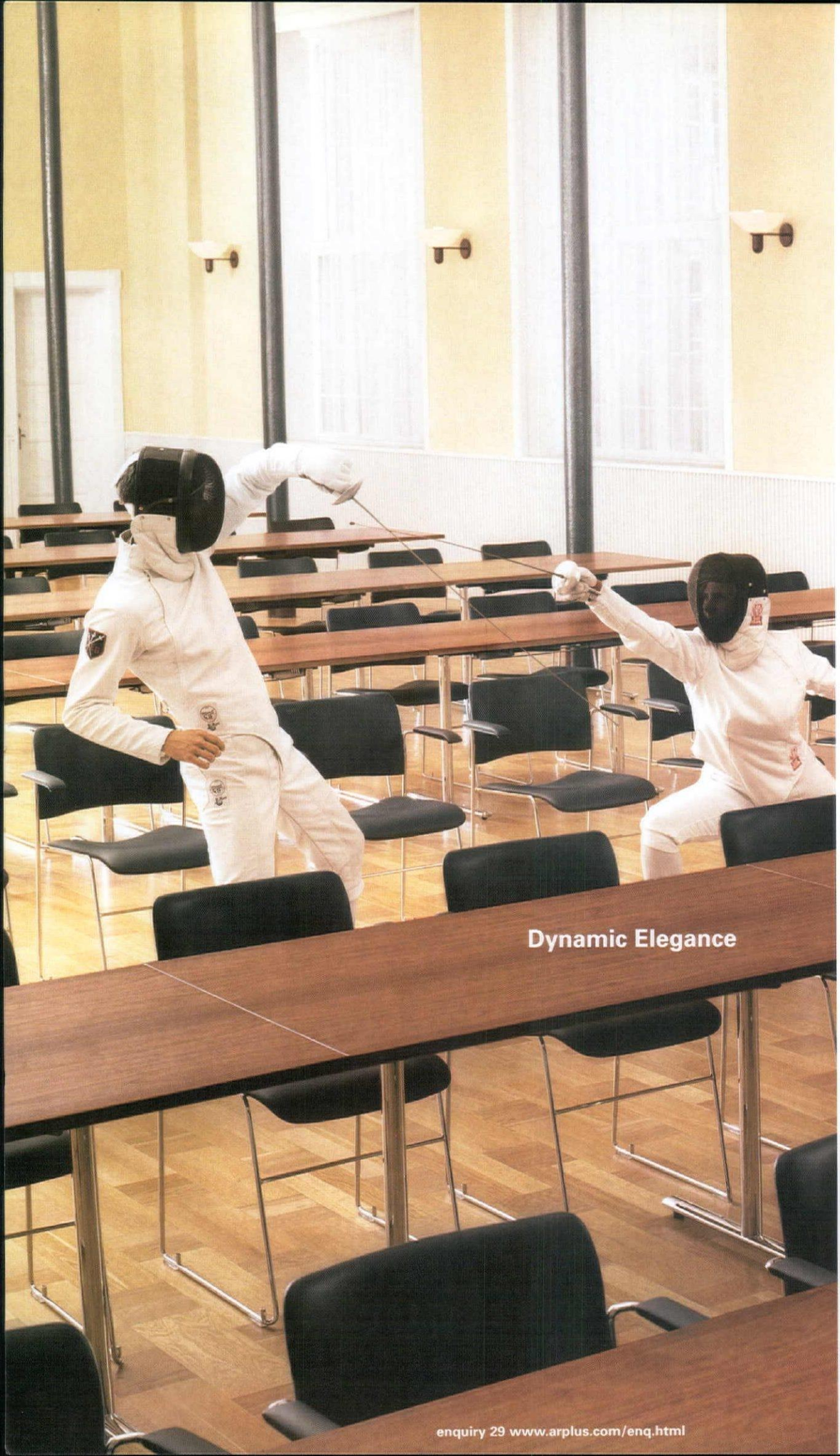
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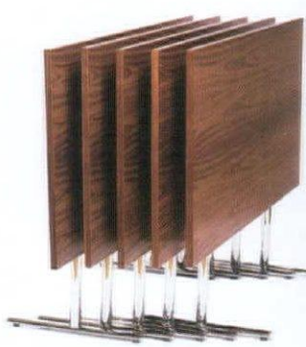


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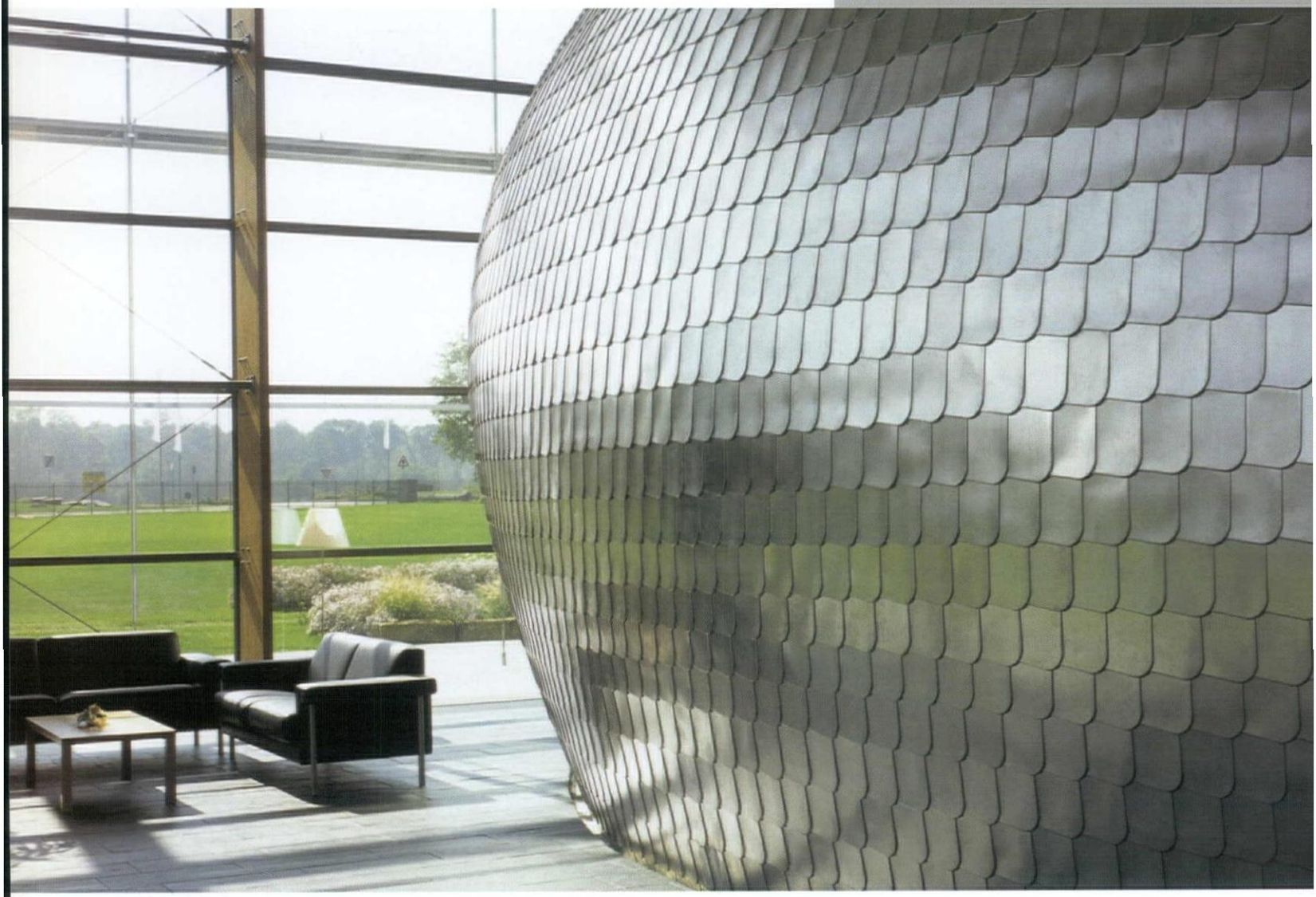
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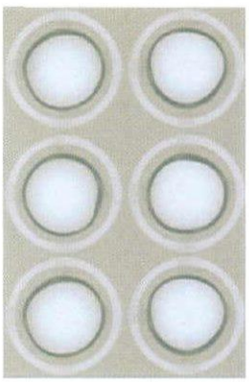
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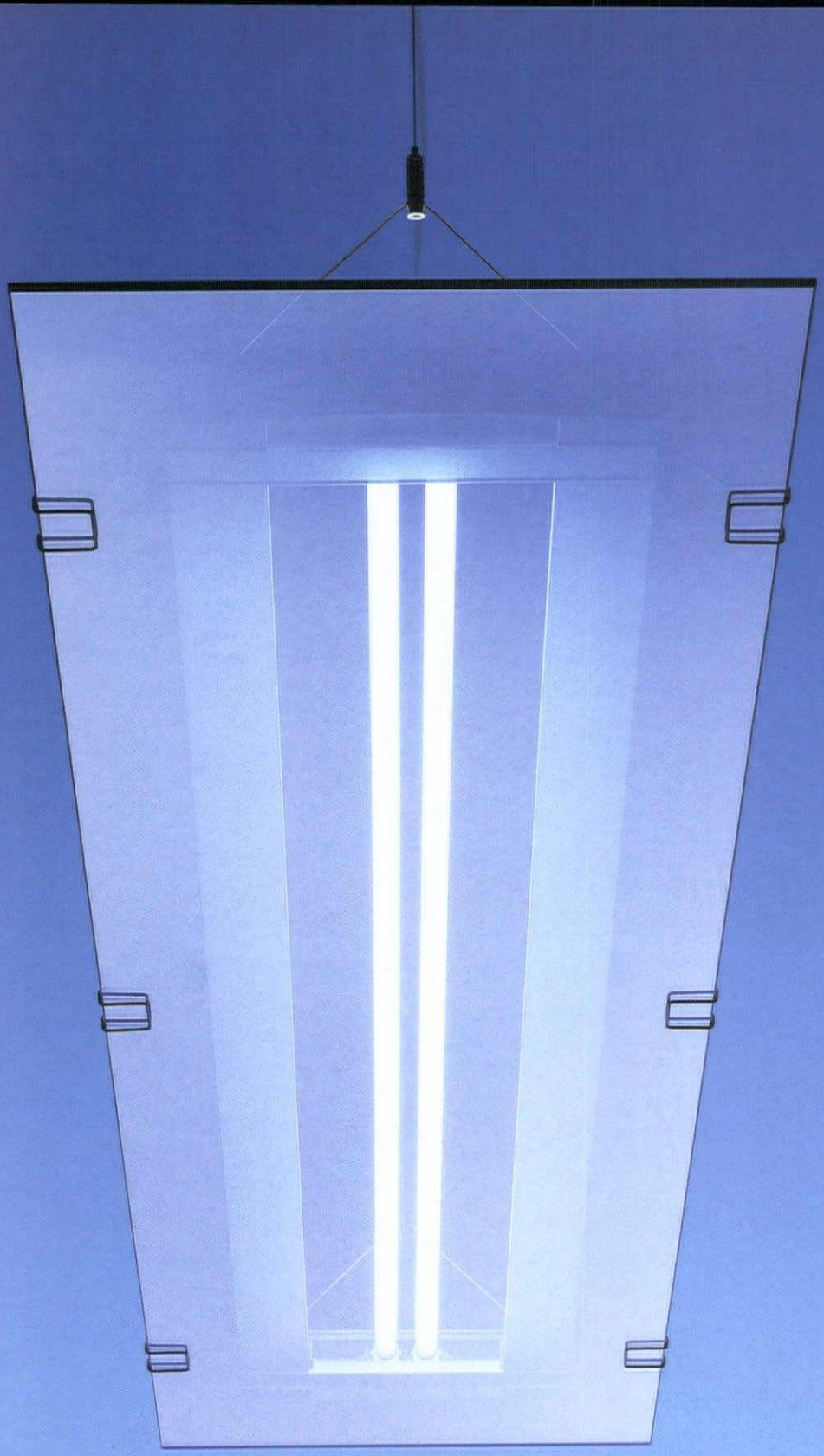
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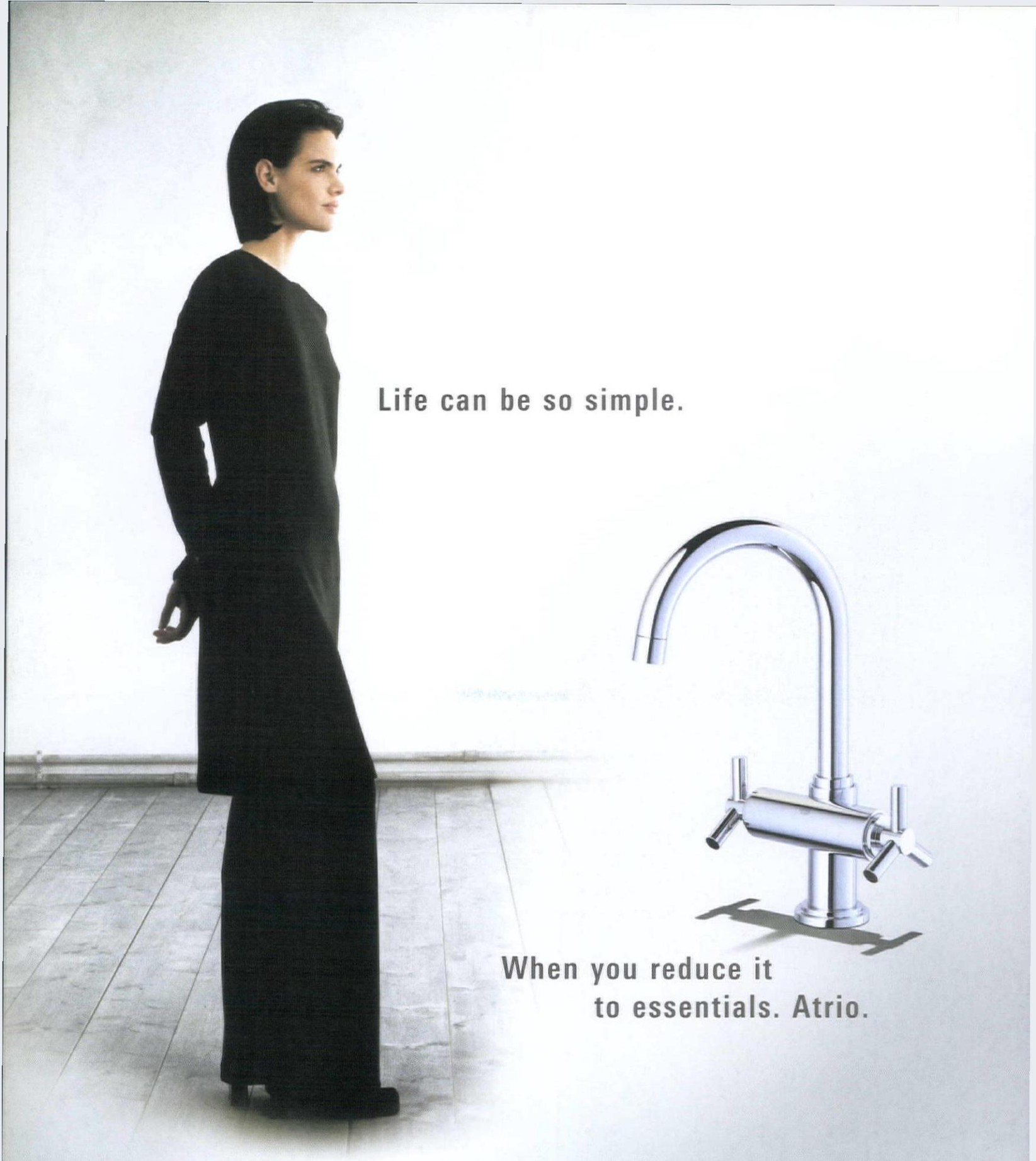
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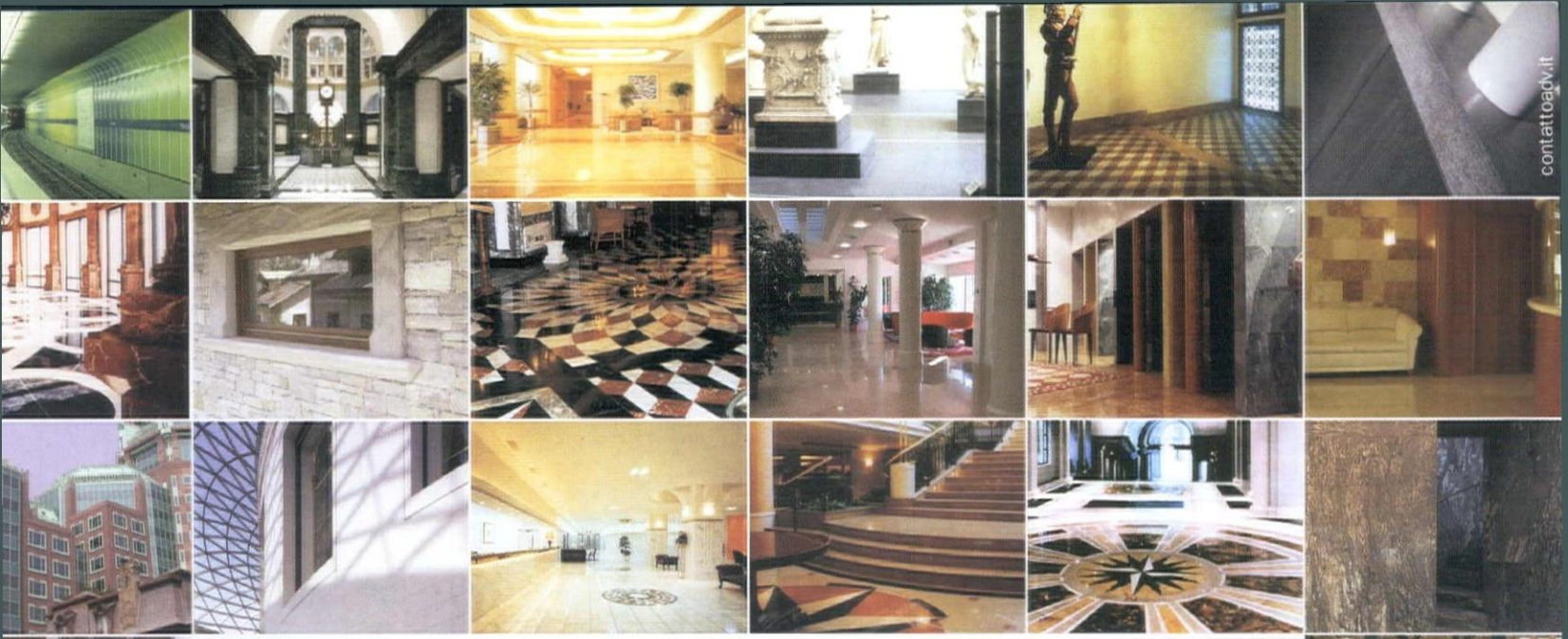
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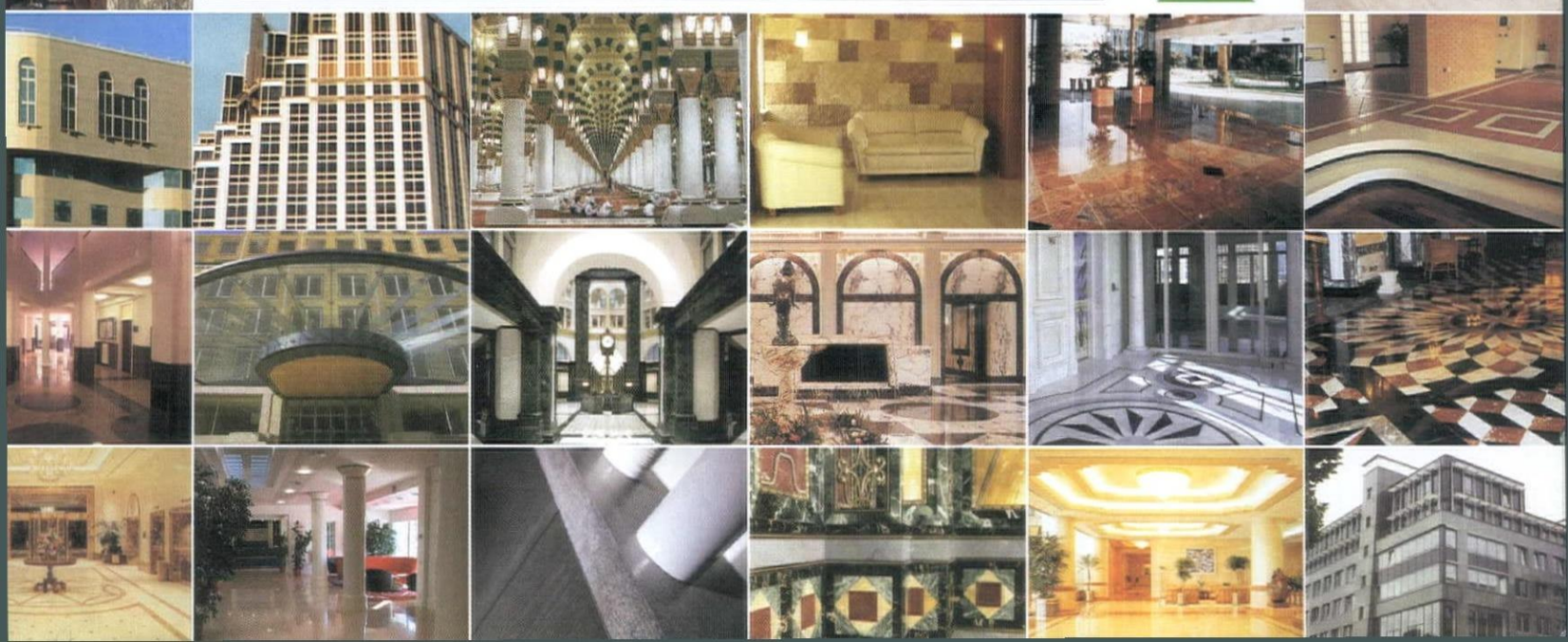
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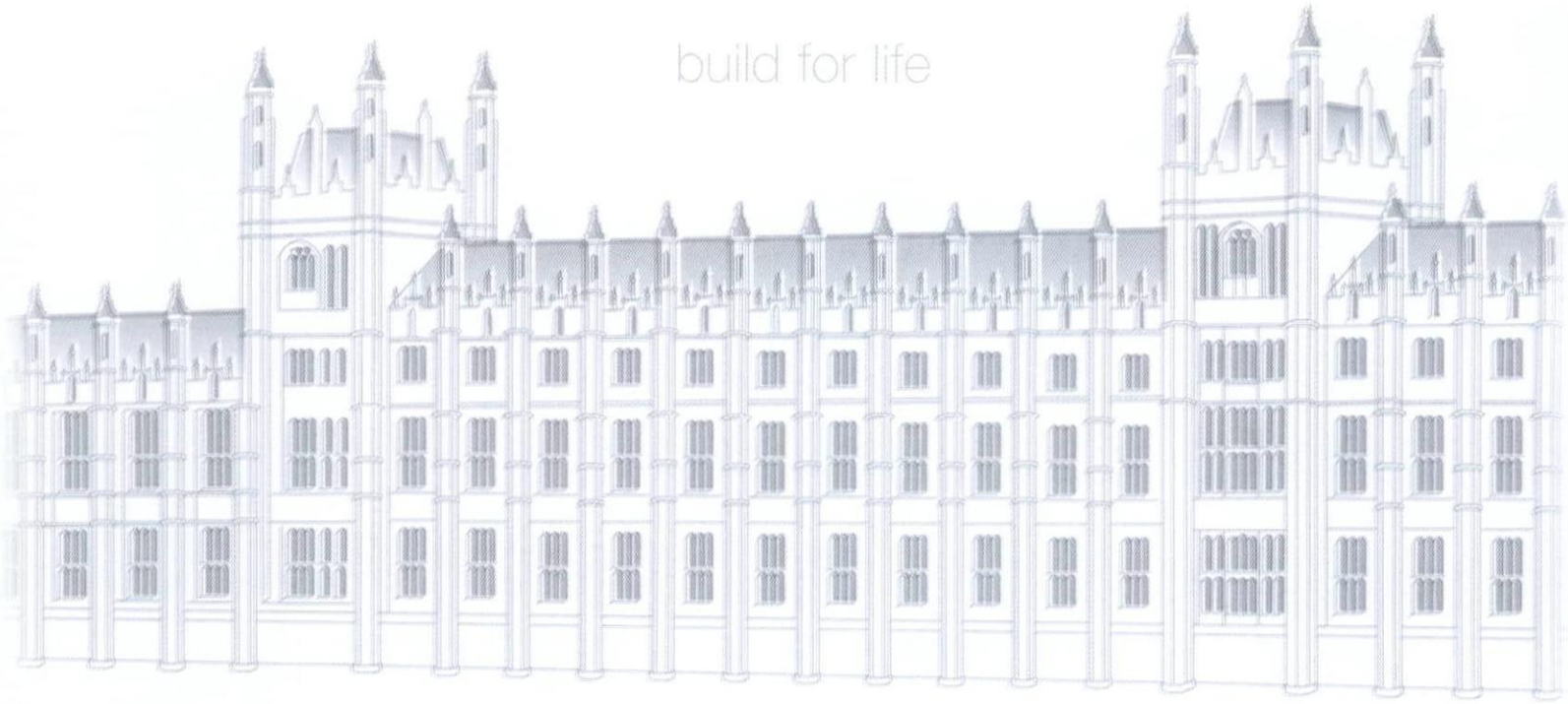
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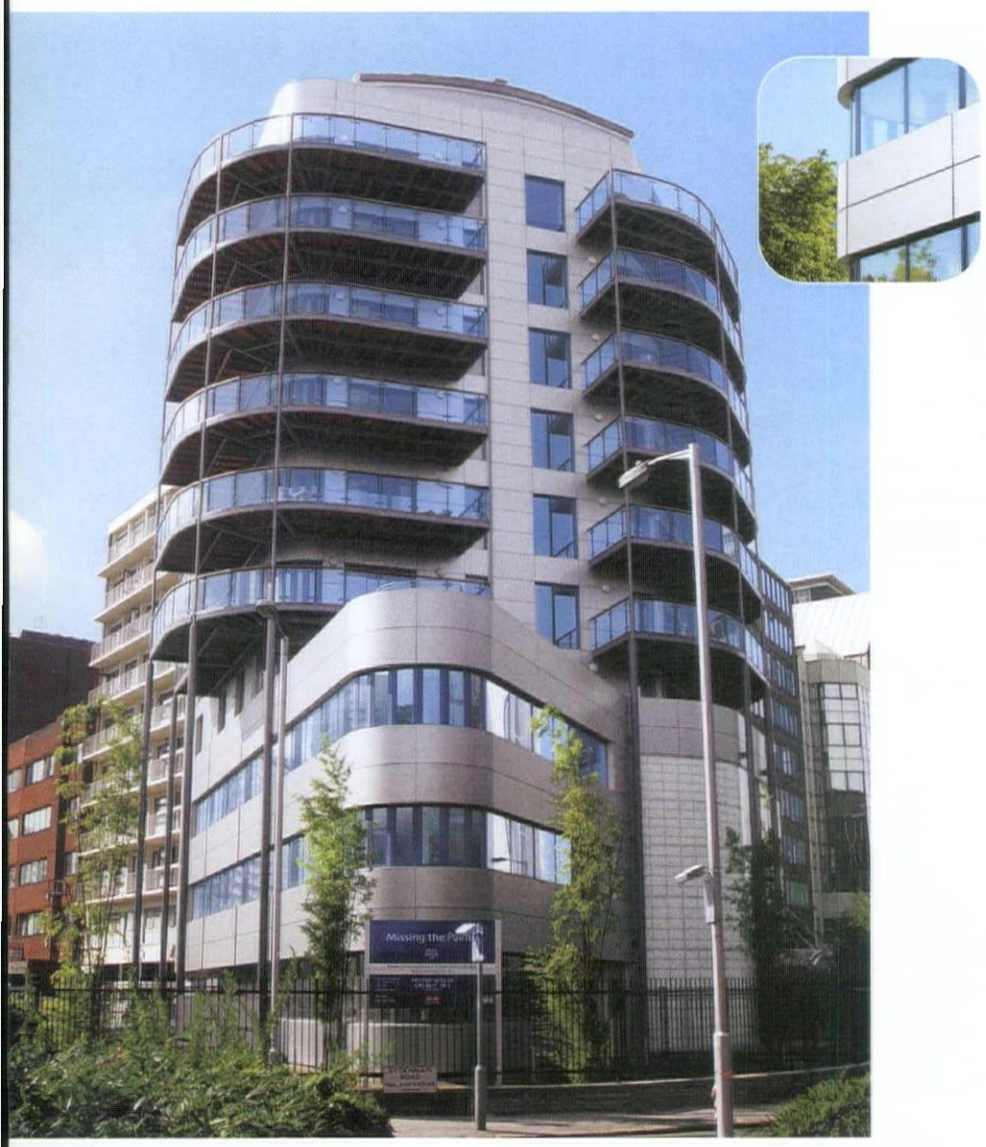
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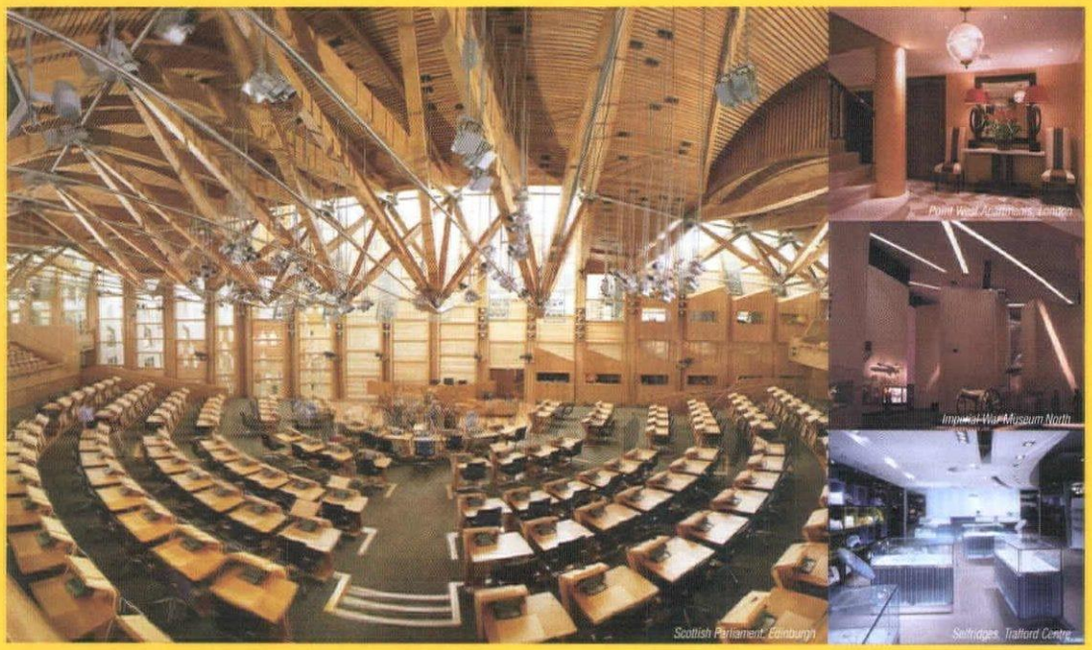
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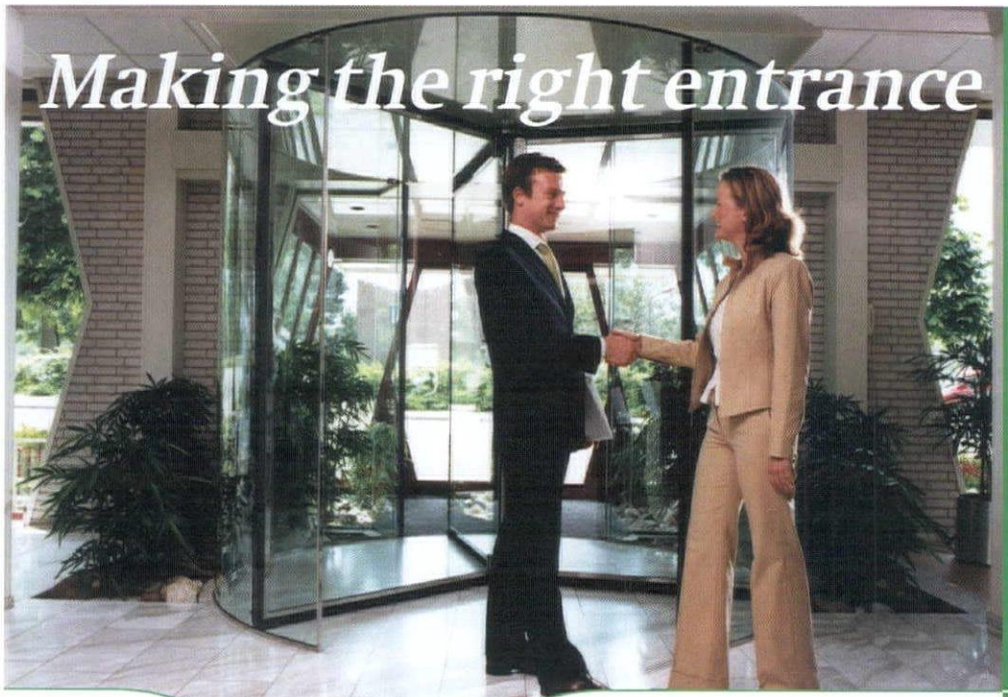
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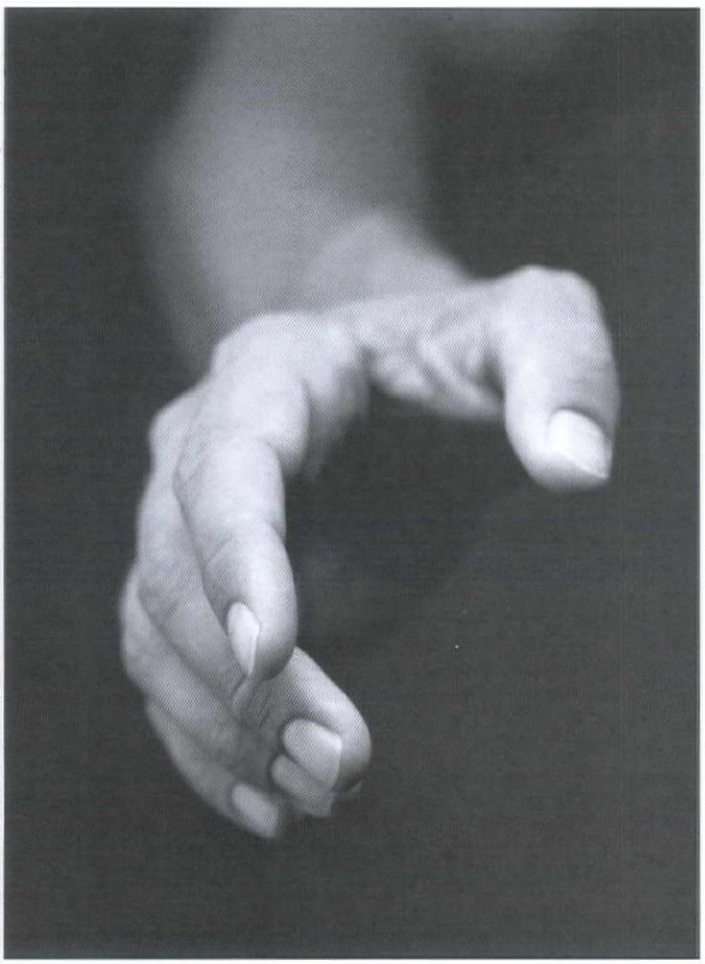
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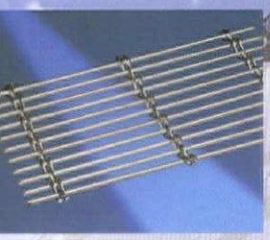


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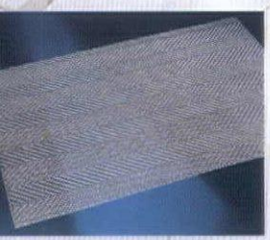


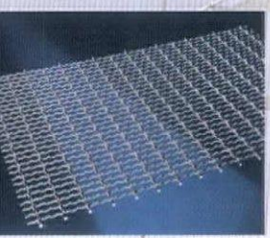
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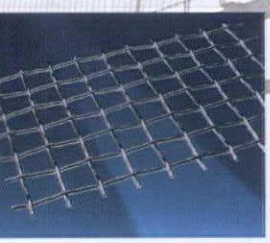


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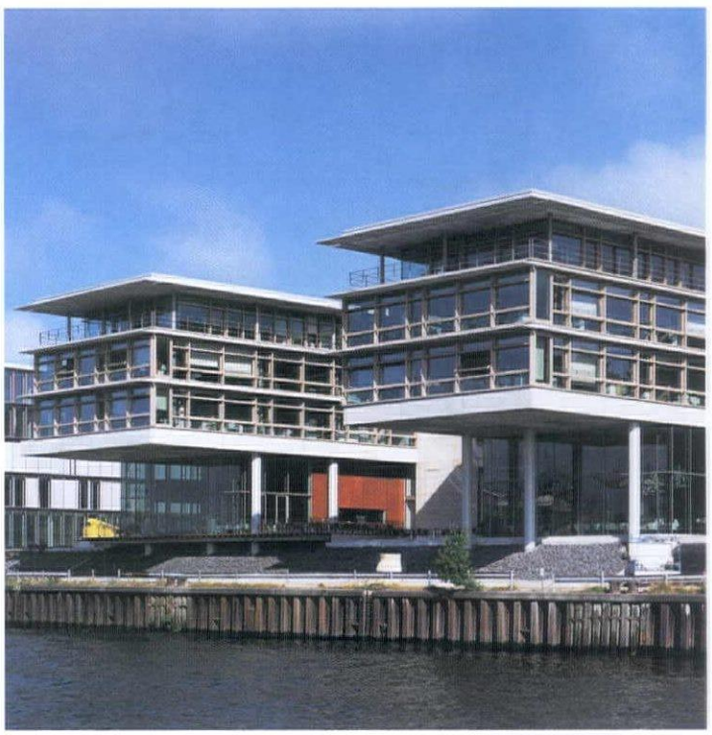
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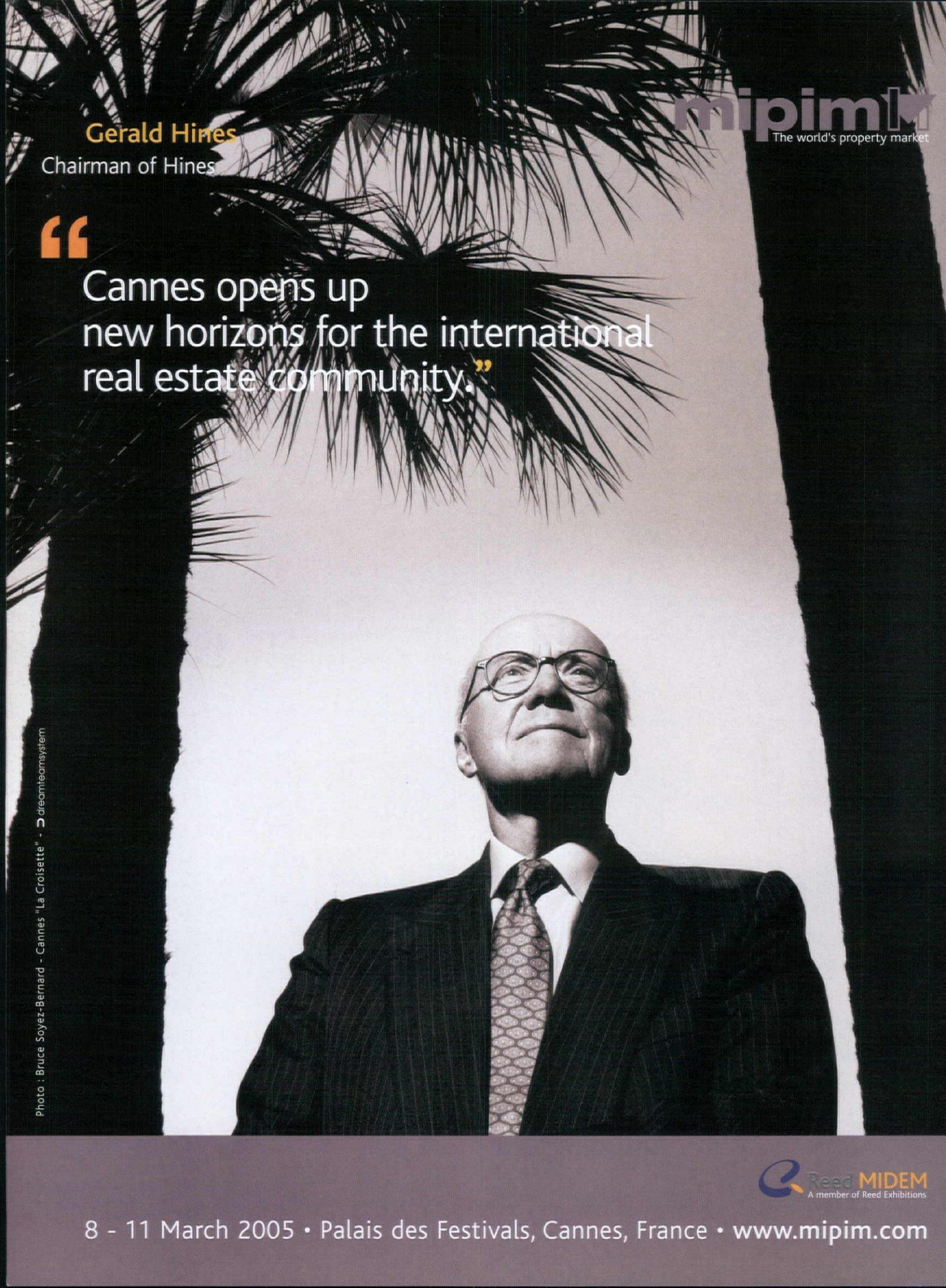


Object: Main Administration Edel Music, Hamburg
Architect: Antonio Citterio and Partners, Milan

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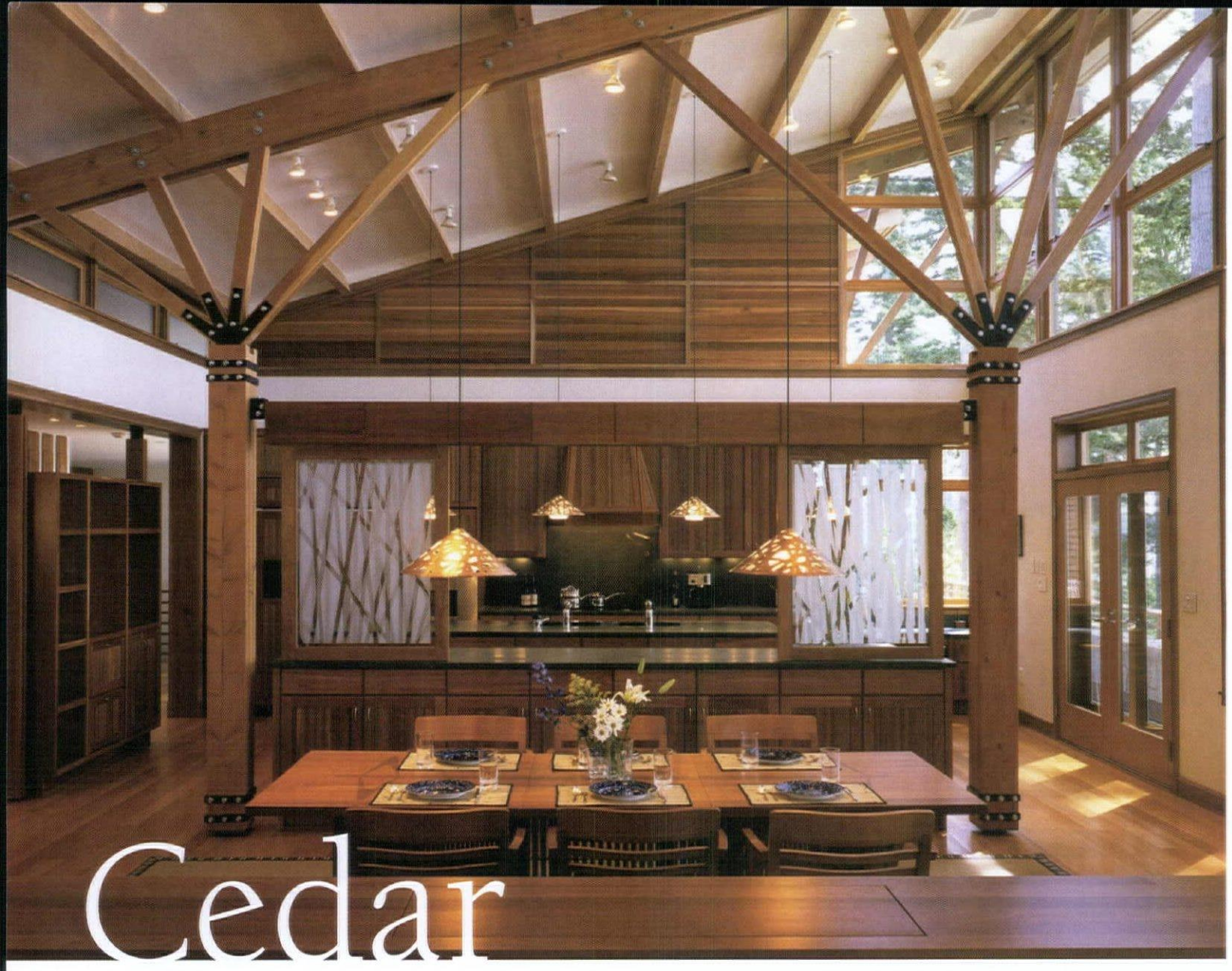
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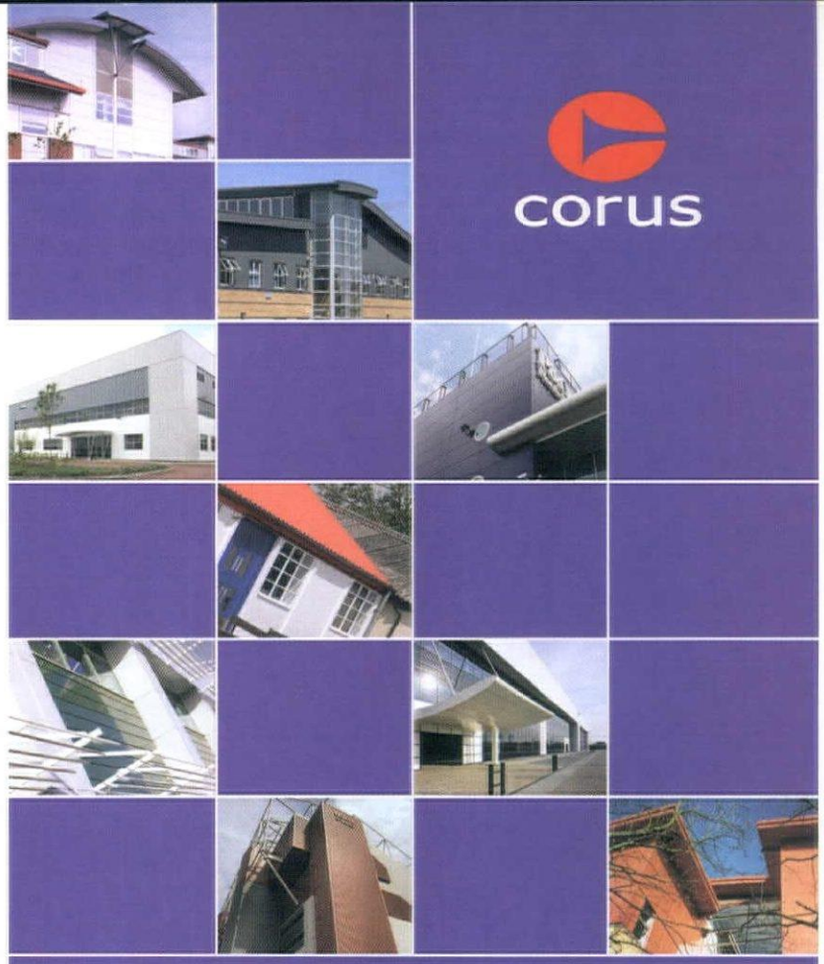
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The Architectural Review's own specialized website **http://www.arplus.com** greatly adds to information provided in the magazine. Besides reproducing selected features from the issues, the site has up-to-date world-wide news on books, architectural exhibitions, competitions and events, including the forthcoming AR Conference, Greening the European City, to be held on 19 March at the RIBA.

There is a jobs section, directories of museums and galleries, of design journals and websites, and of architects and photographers featured in The Architectural Review – and of course latest information about our awards: the ar+d prizes for emerging architects, with over 700 entries in 2002, and the newly inaugurated Project Prizes at MIPIM, the annual international property and development fair.
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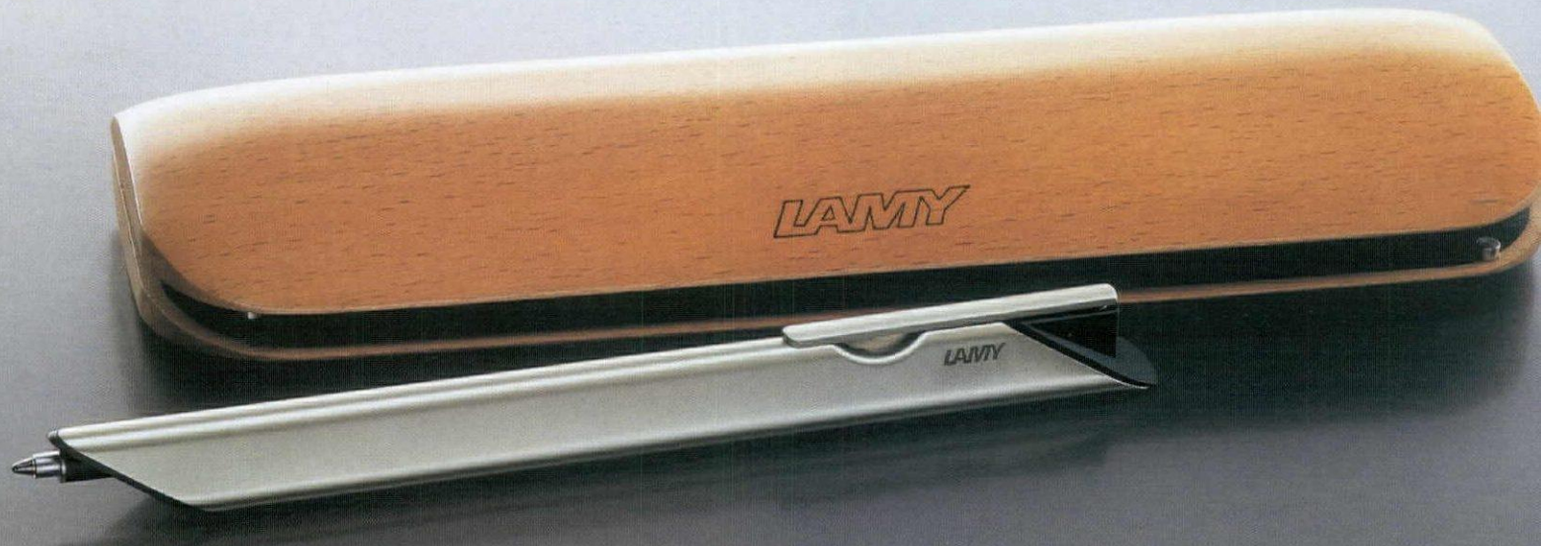
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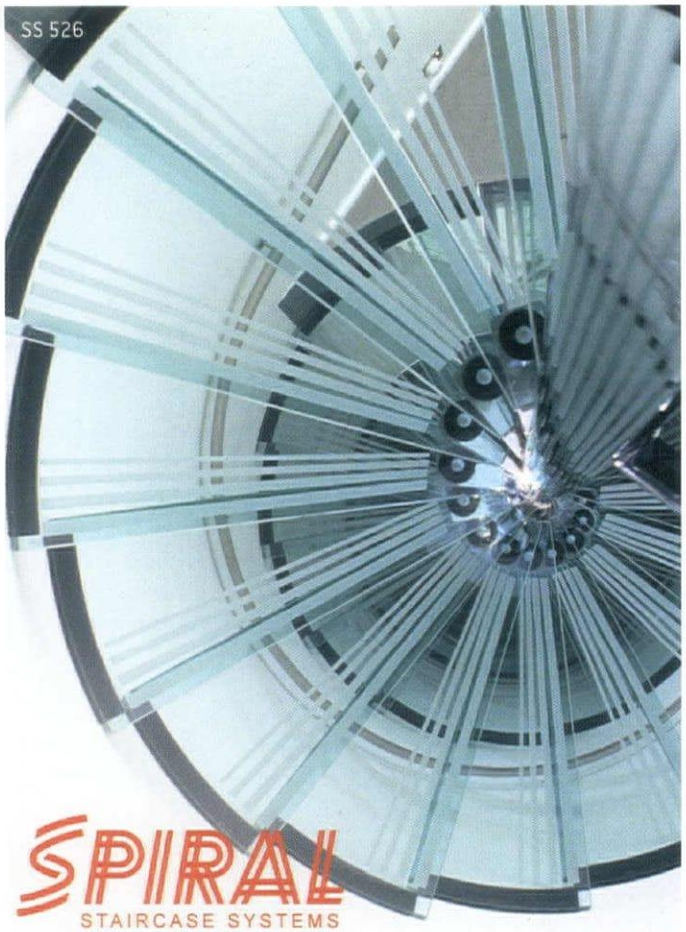
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It looks as if it were from a different world, but actually it is from Heidelberg: the LAMY dialog 1. This is the new ballpoint pen that Richard Sapper has designed for Lamy. With its elegant, triangular body it not only aids an easy and relaxed way of writing but also fulfils all of your wishes for a design for which the only model is the future.
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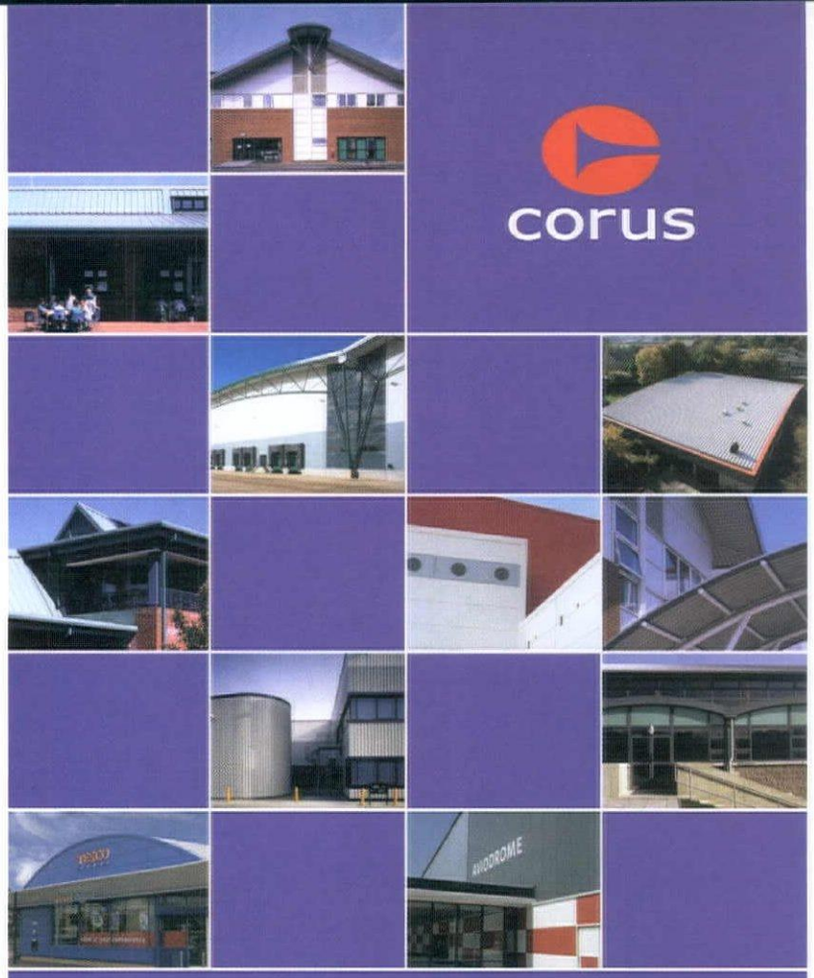
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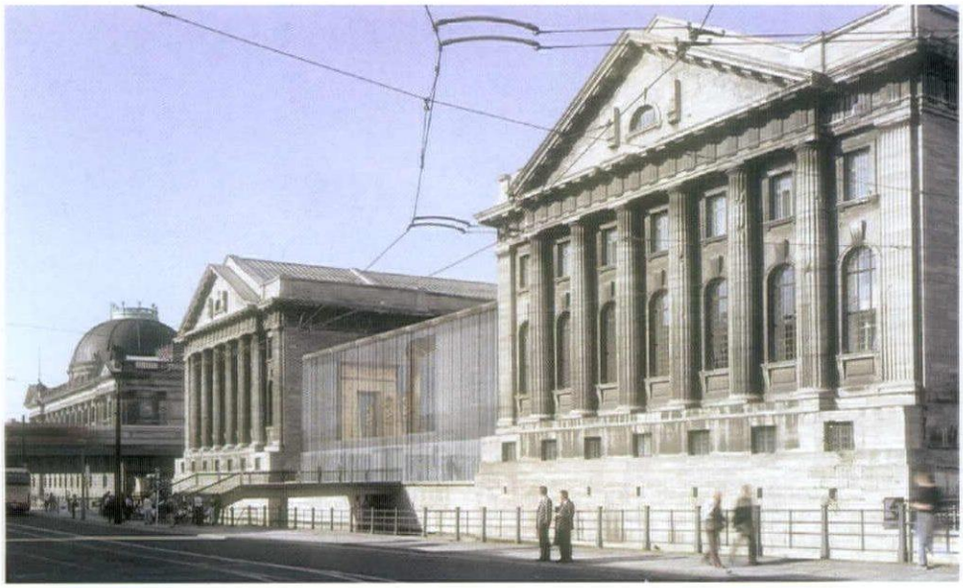
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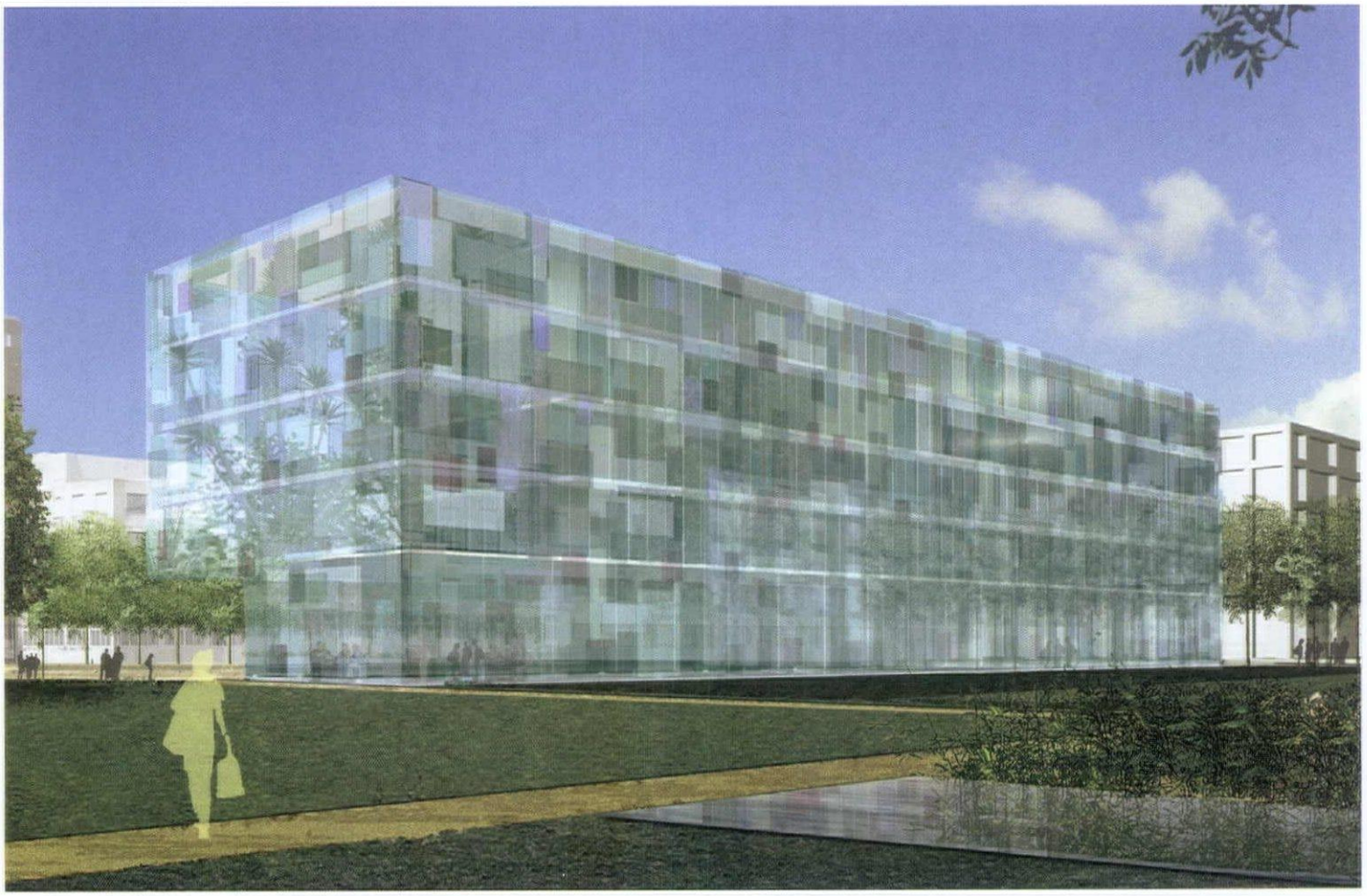
Uncorrupted Diener & Diener demonstrate their rigorous approach in new exhibition at Munich's Architectural Museum; results of Velux student light competition; AR+D jury makes difficult decisions; Semper as eternal source of inspiration; View from Chicago – Gehry's Millennium Park opens



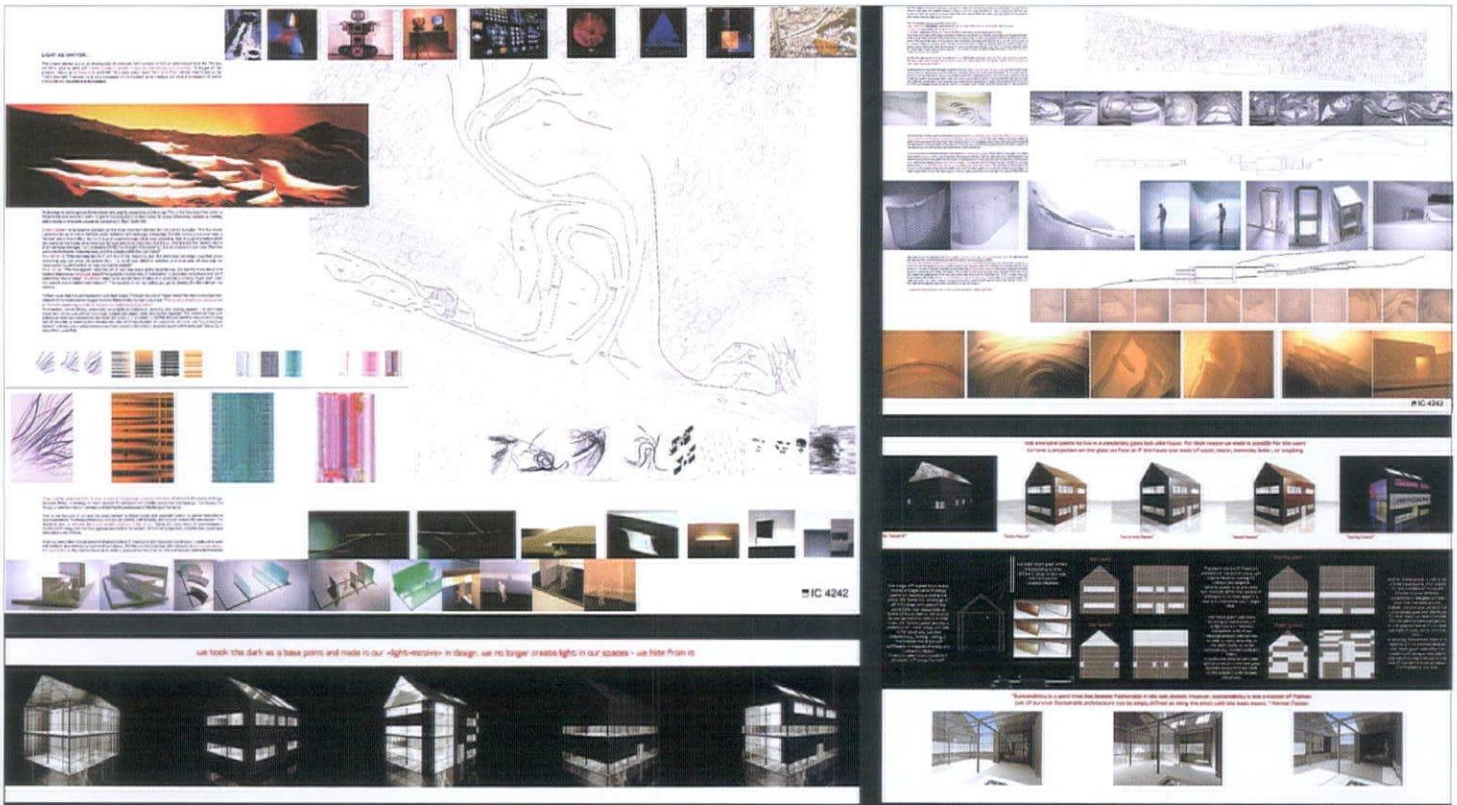
SWISS RIGOUR

A new exhibition on Swiss rationalists Diener & Diener is a thoughtful distillation of their utterly rigorous approach.

Covering an oeuvre that spans the past 26 years, this new exhibition in Munich's Architectural Museum is the most comprehensive yet on the architecture of Swiss partnership Diener & Diener. The statistics are impressive – out of the 72 competition entries documented in the show, 28 are winning proposals, with 15 second prizes and two thirds. A remarkable success rate for the stringently neo-rationalist style of architecture that has become the hallmark of Roger Diener's work. The practice, which operates from Basel and Berlin, already



From the Diener & Diener exhibition: competition entry for Pergamon Museum, Berlin (top); proposal for Novartis Pharma headquarters in Basel (above).



The first-prizewinner of the first Velux awards for European architecture students was Claes Heske Ekernæs of the Oslo school in Norway. The award, set up by Velux, the rooflight and solar collector company, is intended to explore imagination in daylighting. It had a most distinguished jury, chaired by Glenn Murcutt; members included John Pawson, Ahmet Gülgönen and Craig Dykers of Snøhetta. In 'Light as Matter', Ekernæs designed a museum for the Korean artist Nam June Paik in which internal physical partitions are replaced by walls of light that can be continually altered and manipulated (top left and top right). The second prize went to a team from the Zagreb school in Croatia. Hrvoje Zupari, Dean Niskota and Ivan Starcevic produced 'The Hole Issue', a house made of glass adapted to change in transparency and opacity according to the inhabitants' needs (above left and above right). There were eight honourable mentions, and an impressive 258 entries from 27 European countries.

has a place in architectural history with its European projects. Diener & Diener's sparse, rectilinear designs hark back to the uncorrupted Swiss Modernism of the '50s and early '60s. Since the office's founding in 1976, this awareness of an unconventional purity and directness has pervaded every one of their projects. The exhibition, which has been designed in close collaboration with the architects, captures this spirit to a highly effective degree.

From the museum rotunda, a huge angular mirror draws you into the exhibition space. The mirror throws a bright light into a moderately lit room with walls of blackest brown. High above the visitors' heads hang large-scale photogrammetric photographs. One wall shows a complete facade, counterpointed by the view from one of its windows on the opposite wall. This dialectic play on the point of view gives the exhibition its poetic title *Von Innen und Aussen Bewegt* (roughly translated as 'Moved from inside and outside'). The room itself is filled with 24 monolithic wooden plinths which support site models of the same colour and texture. Photographs, models and site plans convey the urban context which is so instrumental in Roger Diener's credo of city, site and building.

The second room is a metaphorical study where every single one of the 72 competition entries is meticulously documented on frugal Egon Eiermann tables. The precision, the immaculate work ethic and the dedication to the smallest detail is evocatively conveyed in this *chambre d'architecture*. Single, bare light bulbs suspended from the ceiling illuminate and probe deeply into the plans. The final room is devoted to work in progress, structured around three topical projects: the Swiss Embassy in Berlin (1995-2000), the Novartis Pharma Headquarters, Basel and the National Gallery of Modern Art in Rome (both currently ongoing).

Both formally and experientially, the exhibition spaces are as uncompromisingly clear cut, simple and precise as Diener & Diener's architecture. Their latest competition win is a proposal to build on the site of Mies van der Rohe's iconic Glass Skyscraper in Berlin's Friedrichstrasse. You sense the master would have approved. CHRISTIAN BRENSING

Von Innen und Aussen Bewegt, *Architectural Museum, Pinakothek der Moderne, Munich, until 9 January www.pinakothek.de*

AR+D DECISION

The ar+d jury met a month ago to review an astonishing range of talent from all over the world. The five jurors were Gert Wingårdh (Gothenberg), Mario Cucinella (Bologna), Kevin Daly (of Daly Genik, Los Angeles), and Ryue Nishizawa (Kazuyo Sejima + Ryue Nishizawa, SANAA, Tokyo); Peter Davey (Editor of The Architectural Review) was chairman. Entries came from places as far apart as Croatia and Chile, Indonesia and Iran, Paraguay and the Philippines and ranged in function from chapels and chairs to mosques and museums. Full details of winning and commended projects will be published in the December special issue of the AR.





Above from left, Kevin Daly, Gert Wingårdh, Ryue Nishizawa, Peter Davey and Mario Cucinella.

browser

Sutherland Lyall strolls through the cyber garden, unearthing the best blooms and digging up the odd weed.

Chinese puzzle

You could design two or three commercial office buildings in the time it takes for the Atelier Feichang Jianzhu site at *www.fcjz.com* to load up. What you get is a seven by four grid of black boxes, some outlined in red and all of them having a little white rectangle sticking up from the middle of the base. These turn out to be viewing slots of some kind because you can see sinisterly random cars, bicycles and pedestrians passing across them. Notice the departing leg of a pedestrian on the top line and there is a green VW in the second but last slot on the second line while, out of the corner of your eye, a blue bicycle has just vanished from the second slot on the bottom line. Naturally you click on one of the boxes and it changes into a single point perspective. Click again and, at least for the first selection I tried, up pops a map of the area around the ruins of Ysanmingyuan in which a red dot probably indicates the location of the practice's office. It says in box 302 (you eventually discover there is a numbering system) that Atelier Feichang Jianzhu is headed up by Yung Ho Chang who is also professor and head of the Peking University Graduate Centre for Architecture and who, two years ago, held the Kenzo Tange chair at Harvard Graduate School. As the colleague who put me on to the site argues, it's almost very clever, but if you are looking for something specific, 'you have to open every damned box' and then hold your cursor over it to read what it contains. This holds true for the practice's name. I only found it ten minutes into searching the site. So zero marks for slow, ditto for marketing effectiveness and maybe full marks for enigmatic and intriguing. It's not one to emulate – but you should consider it for when the senior partner is out for the afternoon allegedly inspecting a site.

Becky the brave

I see that the Evil Empire is using a day on the life of an architect to promote its wares. Take a look at *http://www.microsoft.com/mscorp/innovation/yourpotential/main.html* and follow architect Becky as she 'Seizes the Moment'. The most important day in an architect's career, claims this on-screen, sub-PowerPoint, is presenting plans to a new client. Becky uses a tablet computer to revise drawings, uses a mobile phone to get the team together and the final draft is prepared within an hour ready for review by the clean-cut hunk of a client who, of course, is totally satisfied. We leave young Becks with a shy but smug grin on her face and four new commissions. Gosh. Is that really how you lot do your business?

Students, apathy, no change

Running an architecture student website has to be a both thankless and intermittent activity. Intermittent because you have nice long university hols, when students have better things to do, and thankless because you tend to do this stuff voluntarily and students still have better things to do. So I wasn't too surprised to draw blanks after clicking News and Gossip on the British Students Union site at *www.students-union.net*. It's actually a nicely designed site and easy to navigate, although you have to do the ridiculous and off-putting business of registering. And I'm bound to declare that the site has some support from our sister weekly, *The Architects' Journal*. Content is king on the web and this site hasn't got a lot of content apart from a small amount of student work, some dull, some interesting (take a look at Massimo Minale's Microsound Bartlett project). Whatever, there are lots of good intentions here – facing the usual student apathy. One solution might be a guerrilla takeover by non UK students from, say, Delft or Minneapolis.

Keeping it up

Five years ago we took a brief look at Architronic, the scholarly refereed Electronic Journal of Architecture at *www.saed.kent.edu/Architronic*. This was a production of Kent State University's college of architecture and environmental design. I think it is now in limbo since the last issue seems to have been January 1999. Pity that, because that very issue was devoted to the obscure but fascinating topic of Theosophical architecture in places as varied as the Netherlands and Hollywood. It is nice that it is all still available on the internet because this and other research papers such as 'Michael Graves' Portland Building and its problems' and 'Foreign Missionaries and Chinese-style buildings, 1911-1949', need to stay in existence – just like with printed books and libraries.

Pillow fight

The Australian practice with the unmemorable name, PTW, won the recent Venice Biennale special prize for atmosphere with its and Arup's National Swimming Centre for the 2008 Beijing Olympics. PTW's site is at *www.ptw.com.au* and its opening page features the aforesaid swimming centre, the Watercube, a square building with a flat roof and elevations composed of randomly shaped ETFE pillows. This is a big 150-strong practice based in Sydney and Beijing with offices around south-east Asia including Auckland, where the practice is called Peddle Thorp Aitken. The website is not so much minimalist as laconic. Throwaway even. There is a contents list down the left-hand side covering projects, jobs, contacts, an overly long practice history and an unhelpful search engine. Like far too many website search engines, it is unhelpful because all it offers is to allow you to input a keyword under a couple of possible headings. And that's it. How do you know what you want to search for if you don't know what's on offer. What you really need in a search engine is a few hints about what goodies are to be found on the site. Unsure about this search engine's case sensitivity I tried 'Venice Biennale' and got 'You searched for "Venice Biennale" in "Entire site"' which wasn't that helpful – or up to date.

Frozen smoke

And finally a Google suggestion I think you will like: aerogel. You may know it as the lowest density building material ever which can be anything from transparent through translucent to opaque and has great insulation qualities. It's pretty expensive and NASA has used it in space research but it seems to have started to take off in the architectural world: take a look at a UK commercial site at *www.stoaks.co.uk* which seems to suggest some interesting times ahead.

Sutherland Lyall is at sutherland.lyall@btinternet.com

letters

SEMPER SEMPER

SIR: Semper's 'Bekleidung' principle is key for designing contemporary layered construction, as well as for understanding Roman, Byzantine, Moorish architecture. It is essential even for truly apprehending the implications of the opposite monolithic/Gothic/Ruskinian ideal.

All relevant modern architecture is heir to Semper's theoretical work, elaborated and passed on to us in writings and buildings by Otto Wagner and Adolf Loos, among others. The statement that Worb station is 'the first adaptation of Semper's odd ... wacky theories ... in 100 years' [J. P., AR August 2004] is a brazen display of supreme ignorance which simply should not be tolerated in a magazine with any aspiration of contributing to knowledge and understanding, and to respect for knowledge and understanding, in the architectural field.

I have come to expect acritical critiques of senseless blobs and folds and titanium cow-pies showing up in every other AR issue. Senseless



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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

CANADA
MONTREAL THINKS BIG
Until September 2005
Canadian Centre for Architecture, Montreal
The spectacular changes that transformed Montreal's urban landscape in the 1960s. Original models, videos and photographs.
www.cca.qc.ca

FRANCE
PORTZAMPARC: PLURIEL ET SINGULIER
Until 10 January 2005
Palais de Beaux-Arts, Lille
Lille's year as European Cultural Capital winds up with this mammoth show exploring projects from Brazil to Beijing.
www.musenor.com/gm/gmlillea

ISRAEL
FUSION: DESIGN + ARCHITECTURE IN JAPAN
Until 12 December
The Israel Museum, Jerusalem
Contemporary Japanese design, from robots, technology and fashion to architecture.
www.imj.org.il

UNITED KINGDOM
MARC NEWSON
Until 30 January 2005
Design Museum, London
Marc Newson has stamped his sleek style on everything from bicycles to Qantas airline seats. The show was even designed by him.
www.designmuseum.org

WILLIAM WALCOT
Until 13 November
The Building Centre, London
Draughtsman, printmaker, architect and painter, Walcot was the most celebrated architectural artist in England in the 1920s and '30s. This exhibition explores his mastery of techniques.
www.buildingcentretrust.org

UNITED STATES
CHICAGO ARCHITECTURE: TEN VISIONS
From 26 November 2004 until 3 April 2005
The Art Institute of Chicago, Chicago
Diverse visions of urban planning, Chicago from 10 architects, including Douglas Garofalo, Ronald Krueck and Katerina Reudi, coordinated by Stanley Tigerman.
www.artic.edu

AR next month

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view

display of senselessness is very bad enough already. Please do not start now poking senseless fun at the cornerstones of contemporary architectural sense.
Yours
IGNACIO AZPIAZU
Buenos Aires, Argentina

SYMBOLICALLY SUGGESTIVE

SIR: Re Königs Architekten's Burgweinting catholic church (AR September 2004), Christian Brensing says it is ' ... a radical departure from the familiar forms of ecclesiastical architecture'. As there are countless box-like modern churches, one assumes he is referring to its elliptical interior.

However, this church may owe something to a remarkable series of elliptical Catholic churches – all studied variations on a theme – built by Rudolf Schwarz. These include St Michael Frankfurt 1953-54; St Maria Königin, Saarbrücken, 1956-59; St Theresia, Linz, 1958-62; St Bonifatius, Witzlar, 1960-64; and, perhaps as the perigee of a vast elliptic, Heilig-Kreuz, Bottrop, 1952-57. This comment is not intended to diminish the Burgweinting church but rather to provide a frame of reference which brings some telling differences to the fore. Part of the appeal of Schwarz's churches, aside from seeing him repeatedly explore this theme, is a tension between their constructional rationalism and a plan form which, although arguably acoustic, is symbolically suggestive.

The Burgweinting church, on the other hand, minimizes tectonic expression in favour of visual effect; its almost explicitly theatrical sensibility necessarily evokes the German Counter Reformation's often theatrical churches.
Yours etc
DENNIS J. DE WITT
Brookline, Mass, USA

PROPAGANDA VEHICLE?

SIR: I am an old subscriber of your magazine. The magazine is usually professional and very interesting. Unfortunately, it is the second time you fall victim to an anti-Israeli cheap propaganda.

First, was your article View from Ramallah (AR May 2002), fully dedicated to allegations againt Israel and the occupation of the city. The lynch massacre that happened there against two Israelis some weeks before your article was not mentioned of course.

I asked myself, and wrote to you then – what has your magazine to do with politics or attacks against my country?

Now you publish in your July magazine a letter by Abe Hayeem relating to Tel Aviv – the white city. The letter is full of fury and hate against Israel, full of lies and looks like a Palestinian propaganda.

Again, I ask you, are you an editor of a professional magazine or a vehicle for Palestinian propaganda? If you decided to publish that letter, why could not you devote some words to the subject itself, of Tel Aviv?

I want to tell you, that we have in Israel a lot of talented, world famous architects. Some of them may be readers of your magazine. Imagine what they feel about your magazine when they read this letter.
Yours etc
JOSEF HABAS
Tel-Aviv, Israel

IRIDESCENCE ON THE PUDDLE?

SIR: What a wacky picture on the cover of your November issue. One of your best for a long time. It leaves me with only two questions; How come the glass is so buckled? Surely such deformed panes would be rejected by most architects. Why is the building in Quebec that is clad in the glass so apparently dull? The only heart-lifting benefit of city centre makeover is a wobbly glass wall – can't the Canadians do any better on that side of their continent? From your coverage, it seems that the eastern cities have little to compare to the lively elegance of central Vancouver.
Yours etc
PATRICIA WILMOTT
Melbourne, Australia

VIEW BOX

SIR: I would like to know how it is possible that an unimaginative and ill-proportioned house on a spectacular site can be published as AR House (AR September, p88). It may be that we are blessed with a mostly temperate climate in Sydney, but the expanse of unprotected single-pane glass shows no regard for the vagaries of the weather which regularly take place along the coast; windstorms, thunderstorms or the unrelenting blaze of sunshine. This is merely another 'view-box' of which there are dozens scattered throughout Sydney, and not particularly worth mentioning.
Yours etc
CAROL MARRA
Sydney, Australia

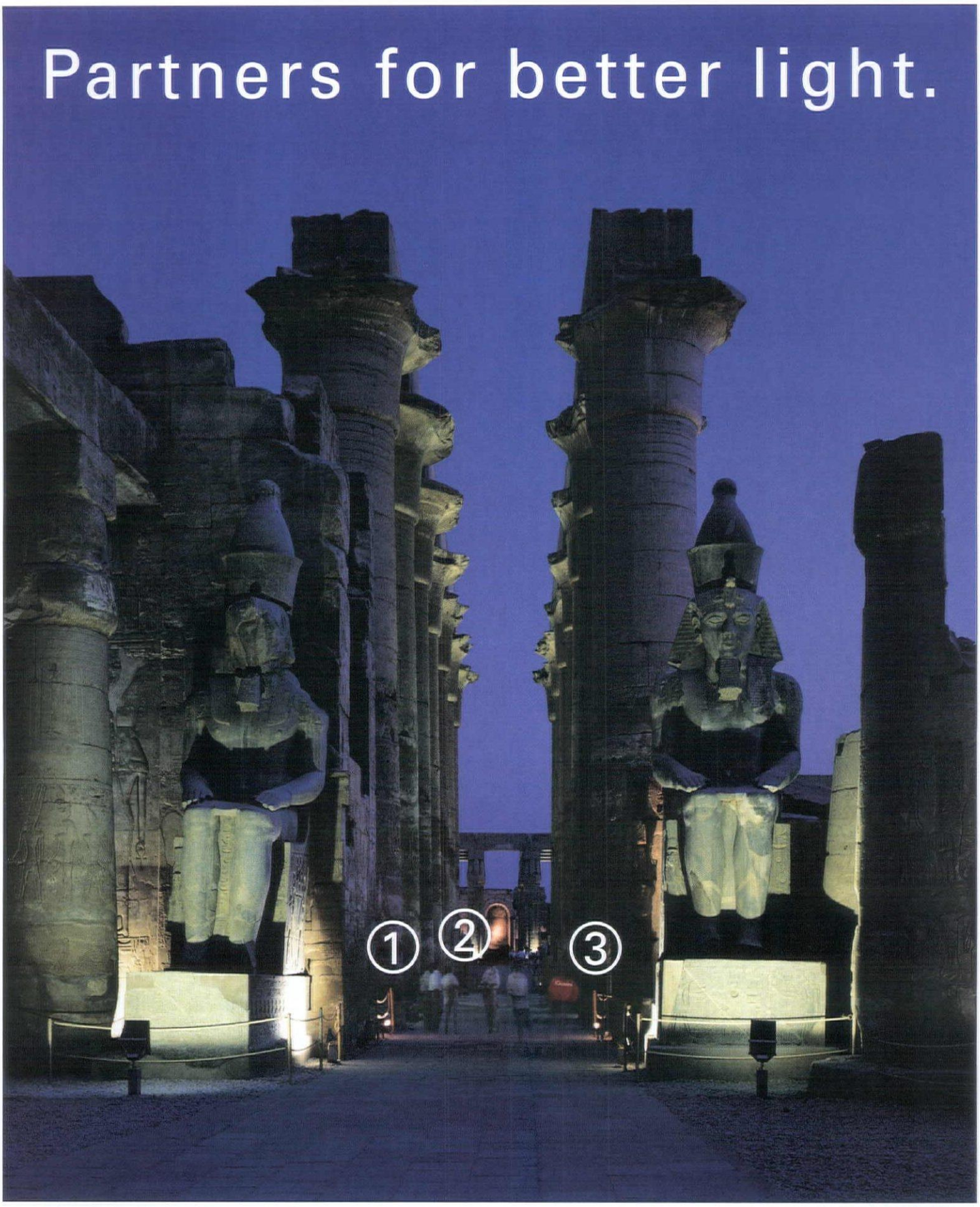
erratum

Photographs of the house in Nova Scotia (AR October, p89) were taken by Steven Evans, and not James Steeves as printed.

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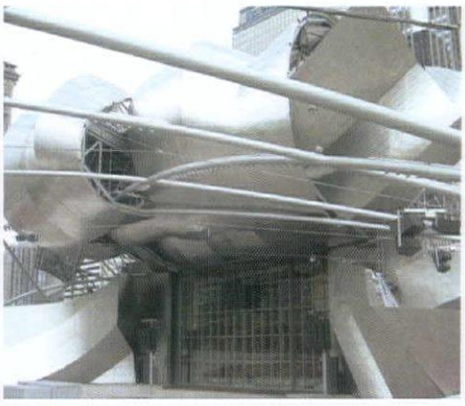
Luxor, Egypt. Architect and Lighting Concept:
Seif El Din Khairy ①. Technical adviser for the lighting system:
iGuzzini ③. Client: Supreme Council of Antiquities ②.
Project Manager: El Sewedy Electrical Supply.
iGuzzini fittings used: Lingotto, design by Renzo Piano;
Miniwoody, design by Mario Cucinella; Light Up, design by iGuzzini.

Better Light for a Better Life. iGuzzini

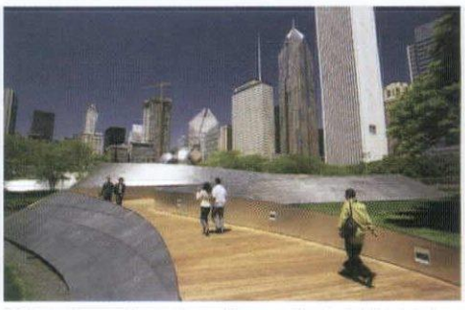
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Frank Gehry's new concert pavilion forms the focus of Millennium Park, a new gathering place for the whole city.



Detail of the concert stage, embraced by curved forms.



Gehry's sinuously snaking walkway, with steel plated sides.

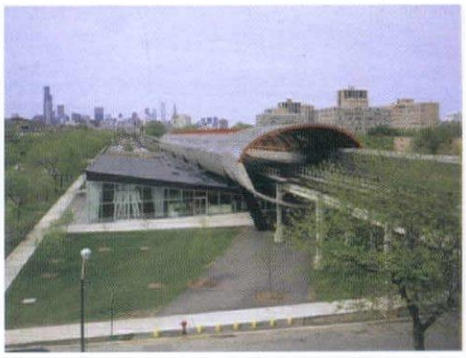
View from Chicago

As these recent projects show, the Windy City is still a place for grand civic gestures and innovative architecture, renewing a tradition that was becoming ossified.

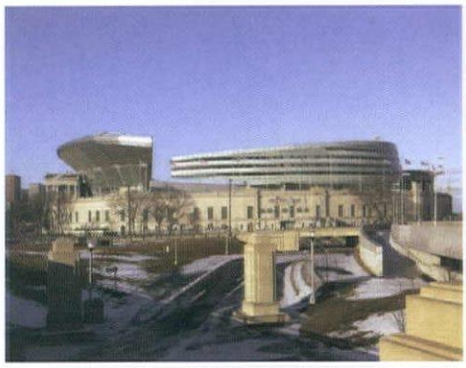
'Make no small plans,' declared Daniel Burnham. 'They have no magic to stir men's blood.' Burnham's vision shaped the 1893 World's Fair and the Chicago masterplan of 1909, and that legacy is apparent in Millennium Park, the city's latest showpiece. An original initiative by Mayor Daley to grass over sunken railyards and surface parking along Michigan Avenue, and pay for a band shell with revenue from a three-level underground parking garage, blossomed into an ambitious fusion of art, architecture, and landscape. The site doubled in size, and the budget rose from $150 to $475 million. SOM's prosaic Beaux Arts scheme was set aside, and Frank Gehry was commissioned to design the concert pavilion and a sinuous footbridge over a sunken expressway, forging a link to the green acres of Grant Park beside Lake Michigan. The west side of the 24.5 acre site accommodates two monumental art works, a skating rink, tree-lined paths and lawns, and a replica of the 1917 peristyle that was eventually demolished in 1953.

Historically, Chicago is the thrusting, can-do metropolis, which became the commercial hub of America within a few decades in the mid nineteenth century, rapidly rebuilt itself as a city of skyscrapers after the devastating fire of 1871, and created a prototype of the City Beautiful at the World's Columbian Exposition. Louis Sullivan denounced Burnham's plaster wedding cakes, 'They will set the cause of architecture back fifty years', but Chicago nurtured Wright and Mies before it fell prey to papery PoMo and the showy glitz of Helmut Jahn. Millennium Park looks forward, while building on the past. It's an old-style civic gesture, in which the city paid for the infrastructure and private and corporate donations for most of the improvements, to create a gathering place for the whole city. There's a solar-powered bike station, Thomas Beebe's black box theatre for music and dance, and Kathryn Gustafson's secluded garden. Summer concerts of classical music are free. At the gala opening, coloured lights splashed over the steel shell, fireworks exploded from the wall of towers along Randolph and Michigan Avenue, while locals swelled with civic pride – an emotion that has vanished from many great American cities, except when the home team wins.

The boldest step was to hire Gehry for such a conspicuous project. Despite the success of Bilbao (AR December 1997) and a score of popular buildings in Europe and the US, his expressive metal forms are still widely perceived as aggressive disruptions in the townscape – though they never seem as threatening once they are built. Here, the challenge was to achieve acoustic excellence and a structure that would embrace the 4000 patrons in fixed seats up front, and the 7000 sitting on a gently sloping lawn beyond. Both needs are met in a three-part structure: a stage house faced with perforated Douglas fir to house the orchestra and choir, a steel plated shell to deflect and



OMA's new Campus Center at IIT cheekily challenges the Miesian order. Photograph: Roland Halbe/VIEW.



The sleek new Soldier Field stadium by Wood + Zapata rises spectacularly from the old existing carapace.

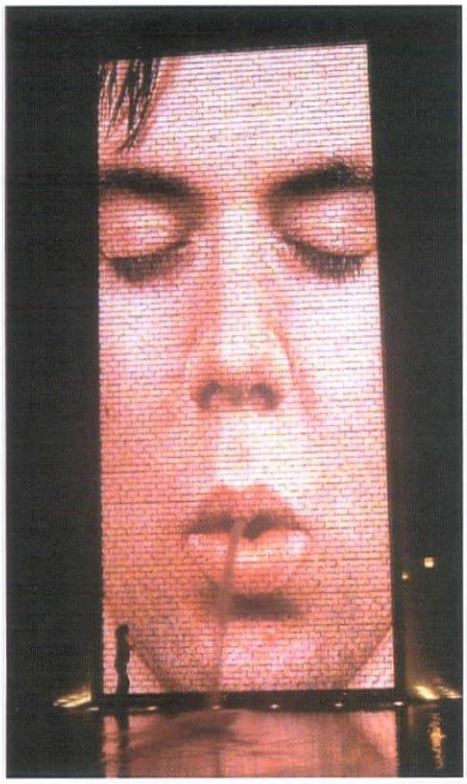
contain the sound, and a trellis of intersecting steel pipes that span 90m over the lawn, and support speakers and lights. Close up, you look into what could be a cut-away auditorium; from afar the trellis defines an outdoor room. Digitally enhanced sound is evenly distributed throughout the amphitheatre.

Project architect Craig Webb devised many iterations of the shell, finding inspiration in a Vermeer portrait of a woman in a starched cap. The final version does suggest a headdress, with tight coils at the top and extended tresses to the sides; an asymmetrical sculpture that mediates between the rectilinear stage house and the arched trellis. Entering from the north you see the pipes that support each curved panel, as though Disney Hall had been taken apart and reassembled, with the steel wrapping open space and the audience rather than an interior volume. The pavilion is designed to be used after dark, when the back wall serves as a screen for changing patterns of light, the wood glows softly, and the steel shimmers in blue light, with a contrasting colour catching the seams and throwing pin stripes across the gleaming surfaces.

Gehry had never built a bridge larger than the one across his home swimming pool, and he rose to the challenge of creating a walkway that snakes along the freeway embankment to shut out traffic noise, spans the roadway on a single supporting column and descends into the park beyond. The parapet is a steel-plated wedge with no need for handrails, and the boardwalk is gently inclined for wheelchair users. The mayor ('a control freak like me', joked the architect) feared the bridge might overwhelm the pavilion. Over lunch, Gehry picked up a knife and tilted it to demonstrate how the sharply angled side would effectively minimize the bulk of the structure.



***Cloud Gate* sculpture by Anish Kapoor, a giant blob of gleaming polished steel that reflects the sky and draws in the city.**



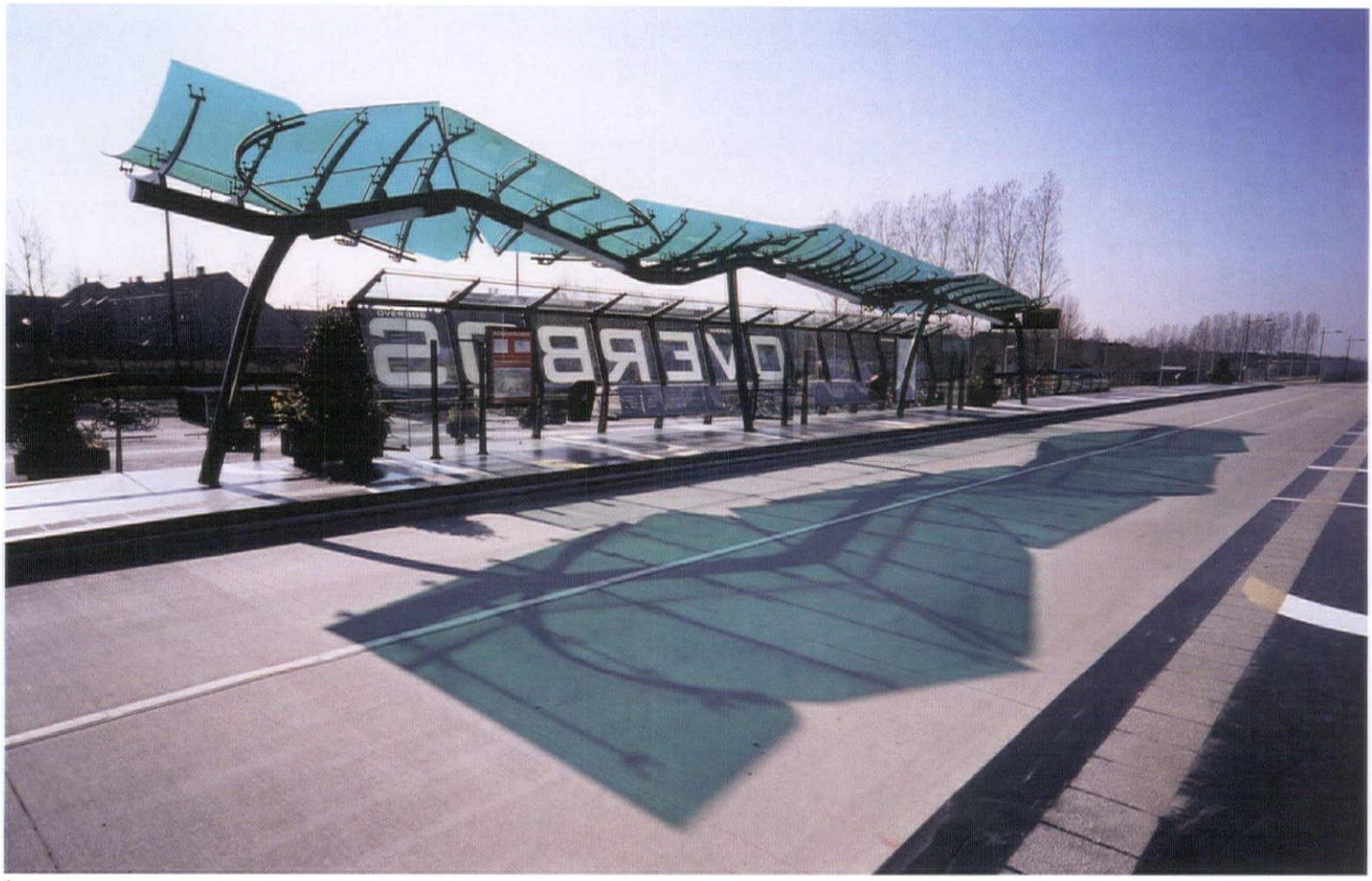
***Crown Fountain* installation by Spanish artist Jaume Plensa projects images of Chicagoans on LED screens.**

The artists were also challenged to integrate their works within the park and realize them on an unprecedented scale, Anish Kapoor's *Cloud Gate* is a 110-ton blob of polished steel that reflects the sky and draws in the city. The skin is seamless and the entire structure has to expand and contract as the temperature shifts 100 degrees (Fahrenheit) from winter to summer. Barcelona artist Jaume Plensa created the *Crown Fountain* from two 15m-tall slabs of steel-framed glass block – high-rise towers in miniature – and placed them in a thin, reflective film of water. He taped close-ups of a thousand Chicagoans, who appear in succession on LED screens within the inner sides of the slabs, moving their features and spewing water like gargoyles. Water then cascades from all sides, drenching kids who have ventured too close, to the delight of all.

Something of that same antic spirit infuses another piece of adventurous architecture, OMA's McCormick Tribune Campus Center, which challenges the rigorous order of Mies's IIT, three miles south of Millennium Park. A giant shadow image of the master's head is etched onto glass beside the entry to the low, concrete-frame building, but Rem Koolhaas plays Dionysus to Mies's Apollo. The Center is site-specific, baffling the roar of the elevated railway that bisects it in a tube of corrugated metal, playing off the original Commons building, directing its users along diagonal axes through spaces layered with translucent plastic and vibrant orange glass. Bleachers and ramps lead down to a fiery red computer gallery and a student bar, lit from a hanging garden. Metal floors, camouflage-painted concrete, and deliberately unfinished ceilings provide an appropriate backdrop for the messy exuberance of social life in a cutting-edge school. The students have embraced it with passion.

Midway between IIT and downtown is a third landmark, Soldier Field football stadium, which Wood + Zapata, working with Lohan Caprile Goettsch Associates, gutted and rebuilt. They preserved the listed exterior – an oval of exposed aggregate concrete topped with two Doric pergolas that were clearly intended to evoke the Acropolis – and added an elliptical stack of glass-walled club rooms and sky boxes for corporate patrons to the east, and steeply banked seating for everyone else to the west. The new spectacularly rises from the old like a butterfly emerging from a chrysalis.

It's a brilliant juxtaposition of Beaux Arts and modern, and a metaphor for the increasing social stratification of the city, where crime-infested social housing is surreally juxtaposed with million-dollar apartments. That makes the generous inclusivity of Millennium Park all the more precious. MICHAEL WEBB



1

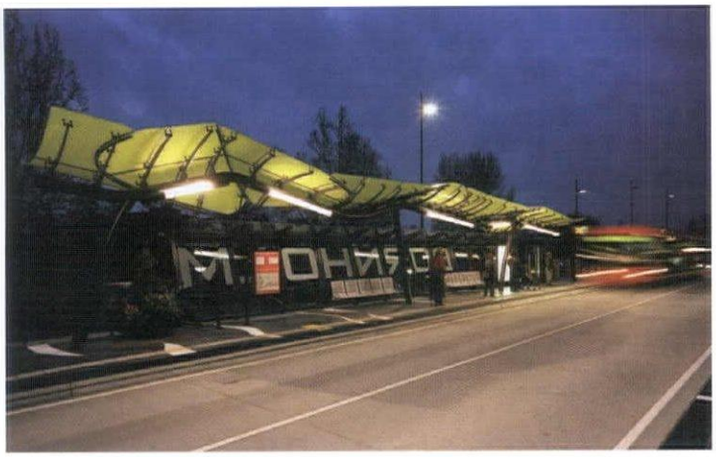


2

Bus shelters, Haarlem, The Netherlands
Architect
NIO Architects

Sheltering in style

This series of colourful, eye-catching bus shelters dignifies and animates the business of bus travel.



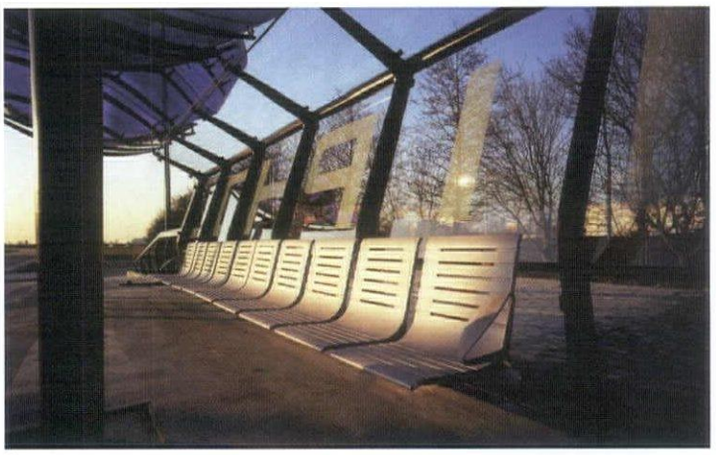
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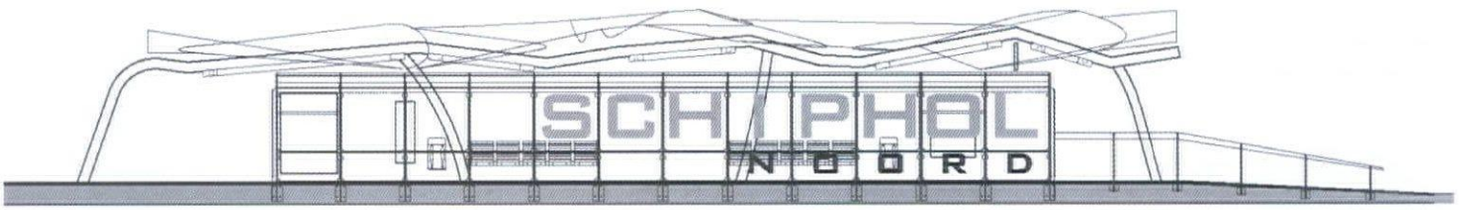
In terms of infrastructure and experience, bus travel still tends to be a marginalized means of transport, though in terms of sustainability, it has obvious advantages over car use. Doubtless more people would take to buses if facilities were more civilized and running times more reliable. This is the basic premise of the *Zuidtangent* (literally 'south tangent'), a major new bus route in the Netherlands linking the city of Haarlem with Schiphol Airport to the south-east. Buses operate on a specially constructed dedicated track punctuated at intervals by a series of eye-catching bus shelters. The design of these, along with other elements such as fencing, viaducts, windscreens, tunnels, paving and barriers was overseen by Maurice Nio, who has created an elegant, unified architectural language that elevates the experience of bus travel. Nio's startling, organically inspired bus station at Hoofddorp, which was premiated in the last ar+d awards cycle (AR December 2003), is typical of his imaginative approach to prosaic, budget conscious programmes.

Here, rather than a single landmark structure, the challenge was to devise a system of different elements along the route. The most distinctive of these are the individual bus shelters, with their coloured glass canopies springing lightly off warped and bowed steel structures that resemble twisted fish skeletons. A gently undulating tubular steel frame forms the main back bone, with smaller spinal arms acting as support for the individual canopy panels. Anchored in place by planar fixings, the translucent panels cast tinted shadows as light seeps through them, like giant fragments of stained glass windows. Slim fluorescent light fittings are incorporated into the backbone structure, and place names in sleek, superscale graphics are printed onto the clear glass screens that enclose each stop. The construction has a quirky fluidity, its streamlined contours exuding the dynamism of a quick sketch that has lost none of its verve and energy in translation to built form. And the public response is encouraging – since the new route opened, passenger numbers have been well in excess of expectations, proof of the civilizing potential of good design for the everyday.

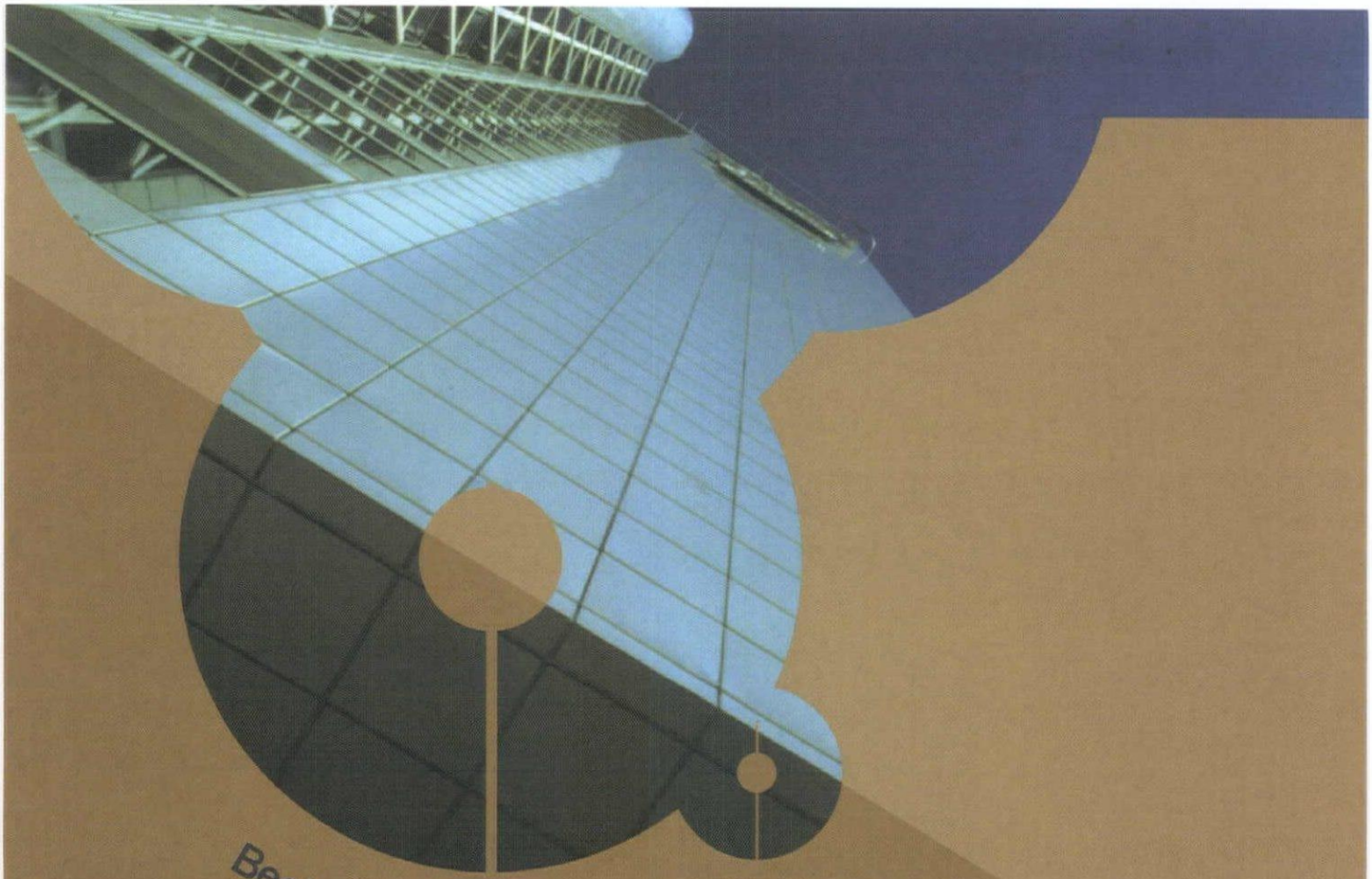
CONNIE VAN CLEEF

Architect
NIO Architects, Rotterdam
(formerly VHP s+a+l)
Photographs
Hans Pattist

1, 2
Stops are distinguished by different coloured canopies.
3
Shelters are urban landmarks.
4, 5
The route is unified by a coherent architectural language.
6
Seating is elegantly integrated within the structure.



typical elevation



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c a m p b e l l







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Do governments have to build symbolically when they are making architecture for themselves? Most of them have thought so since the first emperor, Augustus, said that he had found Rome 'in brick and left it in marble'. Vitruvius, in the cringingly fawning dedication to Augustus of the first of his ten books on architecture announced that, 'I observed that you cared not only about the common life of all men, and the constitution of the state, but also about the provision of suitable public buildings; so that the state was not only made greater through you by its new provinces, but the majesty of the empire also was expressed through the eminent dignity of its public buildings. Hence I conceived that the opportunity should be taken at once of bringing before you my proposals about these things: the more so, because I had been first known to your father,[1] ... whose virtues I revered'.[2] Few architects have expressed their devotion to power and money so nakedly, but down the ages almost all have known the sentiments, however much more carefully they have been clothed in public.

Traditionally, of course, most governments have built to impress the people from whom they exact their money. Augustus may not have had a huge palace in Rome, but he built magnificent temples throughout the empire, and in Rome the wonderful Ara Pacis survives, on which the emperor, his family and friends paraded as a perfect example of noble civic propriety. Some five centuries later, Justinian created his amazing church of the Hagia Sophia in Constantinople, which was intended to awe the populace with reverence for emperor and pantocrator equally. The Gothic castles of the Middle Ages were much more direct in their message: might is right. Baroque palaces were intended to put across the same frightening power in the era of gunpowder.

In the nineteenth century, as usual at the time in all architecture, there was much confusion about how to represent purpose. Emerging democracy could draw on few precedents. In the brave new United States, Classical models were favoured, demonstrating the notion of democracy for free males (with no interference from women, slaves or the poorest – a society in some ways consciously derived from an idealization of the Roman Republic). The Capitol (completed 1867) would certainly have been recognized as the major building of the nation by the ghosts of the fathers of the Roman Republic and emperors as dissimilar as Augustus and Justinian.

In Britain, Barry and Pugin built the Houses of Parliament (completed 1868), drawing on Gothic and Tudor precedents, to show how British democratic institutions were descended from a strangely idealized noble and free society of medieval yeomen and aristocrats (with no interference from women or the poor). In Germany, struggling to realize Bismarck's cautious acceptance of a degree of democracy within what had been imperial absolutism, the Reichstag, designed by Paul Wallot, was completed in 1894. As Brian Ladd has pointed out, Wallot 'despaired of the difficulty of his task: he had to create a symbol of Germany and German parliamentarianism, when there was no model for either, and little consensus about what they meant'.[3] He ended up with a huge and stodgy Baroque palazzo (to symbolize authority) topped by a great glass dome over the chamber (to symbolize modernity and openness). Kaiser Wilhelm II thought the place 'the height of tastelessness'[4] and it was only in 1916 that the famous motto DEM DEUTSCHEN VOLKE (To the German People) was added, much to the emperor's chagrin.

Hitler loved the Reichstag (perhaps because of its lumpen heaviness), and demanded its retention, even after the notorious fire of February 1933. It remained in partial use until it was destroyed by the Soviet army in 1945. Then it remained as a badly converted ruin until it was transformed by Foster as a symbol of the unification of the country (AR July 1999). Within Wallot's masonry shell (now restored as a symbol of the continuity of history),[5] there is a new chamber in which the Bundestag meets. On top, the new transparent dome, in which the public strolls up and down the helical ramps gazing over the panoramas of Berlin, has become a symbol of the relationship of the legislators in the chamber below to their electors.

In some ways, the symbolic relationship of public to the legislature had been foreshadowed by the Australian parliament building by Mitchell/Giurgola and Thorp, which is partly buried in a grassy hill in the middle of Canberra (AR October 1988). The symbolic aims were to allow the electorate to wander over their MPs, and perhaps to suggest that legislation should emerge from the very bowels of the country.

Some 40 years before, in a different way, and at a very different scale, Aalto had suggested a mystical relationship between public, legislators and the earth at Säynätsalo. Here is a tiny town hall, the smallest possible, set on an outcrop of rock and built round a small green court. The perfect little brick acropolis is in the middle of the forest, and its mullions echo the rhythms of the surrounding dark tree-trunks. From the court, the activities of the councillors and their staff can be seen through glass walls: electors are able to see whether or not their representatives are getting on with their work, and how they are going about it. Here, in the middle of the forest, is surely a monument to the democratic process.

DEMOCRATIC REPRESENTATION

Since the beginning of the state, all governments have built to demonstrate their power. How can modern democracies find expression when many perceive that terrorism is a major threat?

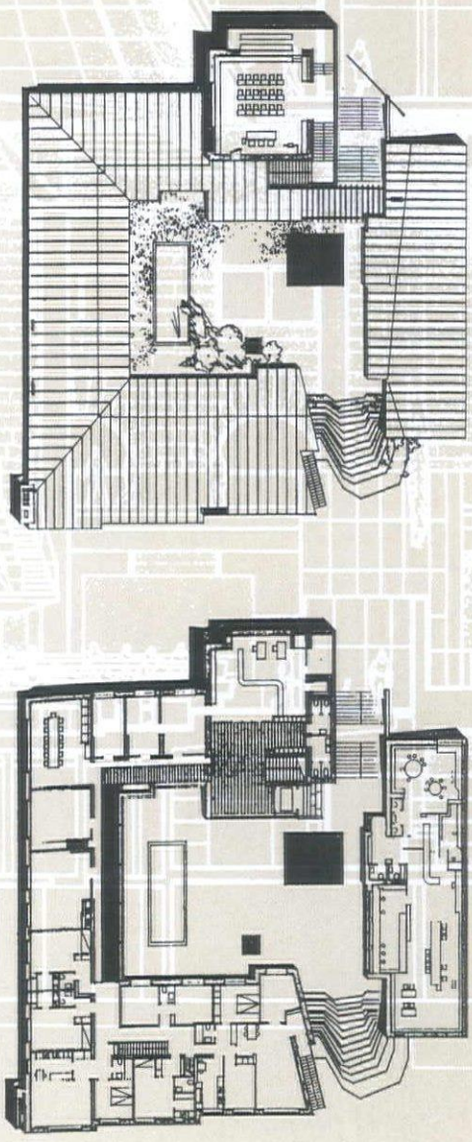
Perhaps Säynätsalo was too perfect to last: perhaps such an ideal relationship between place, people and politics could only be achieved at very small scale. The town hall has for long been little used for its original purpose, as local government re-organization has moved decision-making and administration to a larger regional headquarters serving a much wider community. In any case, in our times, any public building, particularly any building built for its own use by government, is a potential target for terrorists.

In Britain, for decades we have become used to seeing the shabby presence of blast curtains[6] behind any large area of glass in a government building. Many other devices to combat terrorist attacks are being adopted. Most of the obvious ones, like the walls that surround many embassies and courthouses, are intended to repel unauthorized vehicular approach. But such things insert a physical and optical barrier between electors and their representatives, the public and its servants. The innocent idealism of Säynätsalo can probably never be recaptured, though in a curious contemporary echo, Helin's extension to the Finnish parliament allows the electors to look direct into their MPs' offices from the street (p70). Such literal and metaphorical transparency is perhaps achievable only in a peaceable country on quite a small scale, using vastly expensive glass. Even more bravely, electors can actually reach out and touch their MPs at the Scottish Parliament (p50).

Such efforts are worth making. The experiments of the second half of the twentieth century like Säynätsalo, Canberra and the remodelled Reichstag began to indicate ways of generating government buildings appropriate for modern democracies: ones of presence and dignity, yet open and transparent too. We must not allow potential threats to prevent development of democratic idealism – a challenge as important in architecture as in every other aspect of culture. Otherwise, we shall have given in to the terrorists, and be back where we started with the emperors.

PETER DAVEY

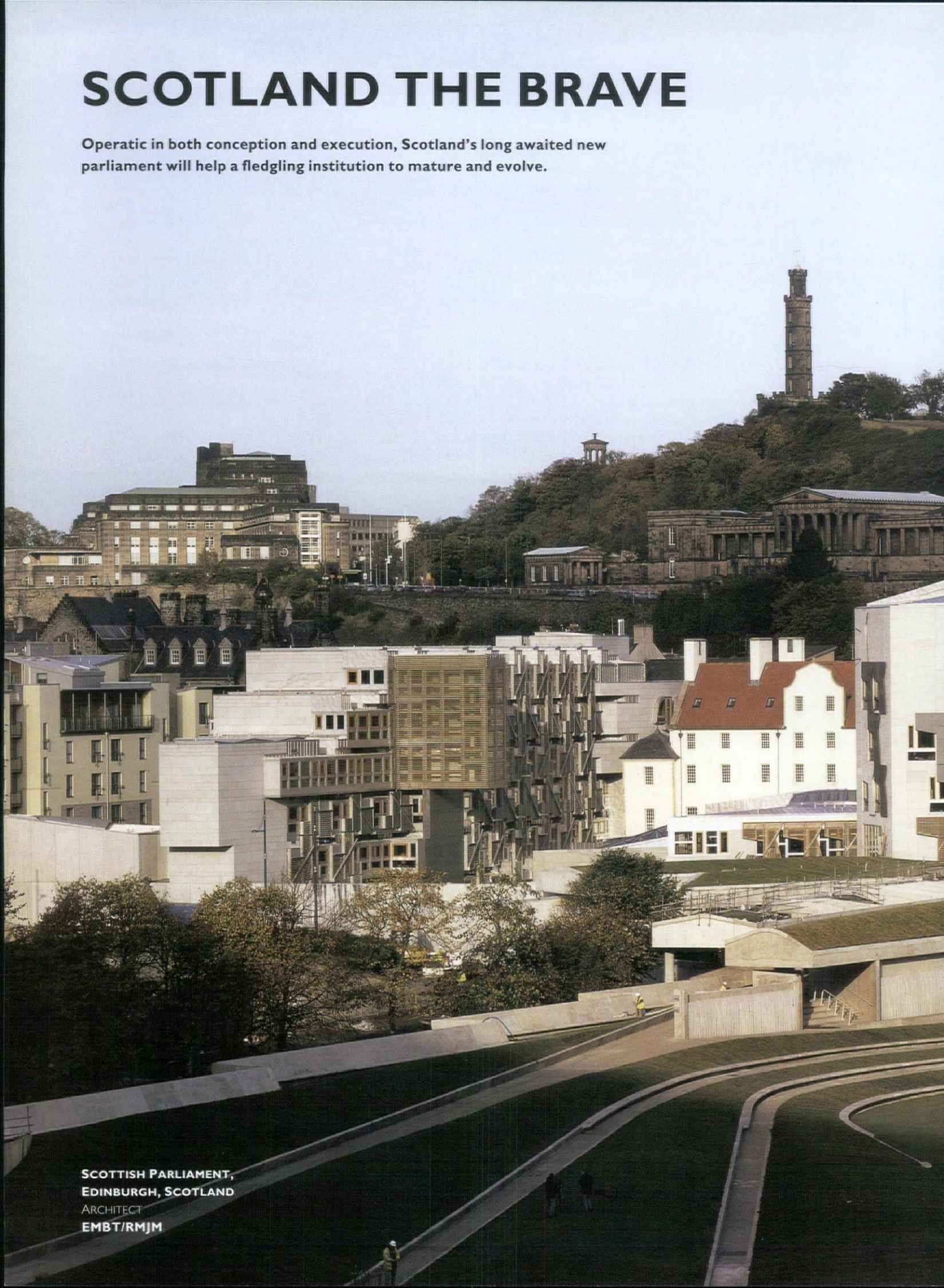
1 Julius Caesar, who had adopted his great nephew Augustus.
2 Granger, Frank (trans), *Vitruvius on Architecture*, Heinemann, London, 1983.
3 Ladd, Brian, *The Ghosts of Berlin, Confronting German History in the Urban Landscape*, University of Chicago Press, Chicago and London, 1997, p86.
4 *Ibid*, p87.
5 Other symbols of continuity include the controversial preservation of graffiti by Russian soldiers on some of the internal walls.
6 Blast curtains are made of tough plastic gauze and are arranged loosely so that a good deal of their material is on the floor, and they have many vertical overlaps. If the glass is shattered by an explosion, they are intended to balloon to catch the shards. They inevitably look shabby and rather dirty.



Dynamic and democratic relationships of populace to politicians: behind, Reichstag rebirth, Berlin by Foster and Partners; right, Aalto at Säynätsalo.

SCOTLAND THE BRAVE

Operatic in both conception and execution, Scotland's long awaited new parliament will help a fledgling institution to mature and evolve.



SCOTTISH PARLIAMENT,
EDINBURGH, SCOTLAND
ARCHITECT
EMBT/RMJM



site plan

With its swirling subtexts of politics, death, love, rivalry, money and nationhood, the saga of Scotland's new parliament would make a wonderful opera. Finally unveiled three years behind programme and ten times over its original (albeit woefully underestimated) budget, it is an audacious, intensely wrought vision of modern government and national identity that re-envisages the Scots as progressive, free-spirited romantics, rather than pawky, purse-lipped Presbyterians. Predictably, and with good reason, the Presbyterians have had a field day with the bawbees, but even at a final reckoning of £431 million (roughly £80 for every man, woman and child in Scotland), their first seat of government in over 300 years still weighs in at just over half the £750 million squandered on the Millennium Dome (AR April 2000), which languishes unused and unloved on the Greenwich Peninsula, a bloated marquee without purpose or soul.

The new Scottish Parliament has soul in spades. Conjured up by the Catalan magus Enric Miralles, it is a heady, hedonistic brew that distils aspects of Kahn, Aalto, Mackintosh and Gaudí and infuses them with Scottish history and myth, geography and geology. A Celtic-Catalan cocktail to blow both minds and budgets, it doesn't play safe, energetically mining a new seam of National Romanticism refined and reinterpreted for the twenty-first century.

The Scots' right to have a degree of control over their affairs has been a long time coming. The Act of Union of 1707 removed the locus of political and economic authority to London, giving Scotland limited powers and nurturing a national sense of inferiority and insecurity. The modern movement for devolution gathered momentum in the 1970s and '80s, but the Scots still dithered, only finally assenting to the idea of a parliament with tax varying powers in 1997, when presented with a referendum by the newly elected Labour government.

Billy Connolly, the well-known Glaswegian comedian, famously derided the new institution as a 'wee pretendy parliament', yet it is anything but. The devolution settlement of 1998 left Westminster with control over foreign and defence policy, the constitution, immigration, trade and macro economics and broadcasting. The rest became Scotland's responsibility, paid for by a block grant from London which can, in theory, be supplemented by an increase (of up to 3 pence) in the basic rate of Scottish income tax. Housing, education, health, farming, fisheries, most transport matters, culture, sport and Scots law all passed to Edinburgh. As political commentator Neal Ascherson noted, 'It was a huge transfer of power. Many full blown federations give their component states less discretion'.[1]

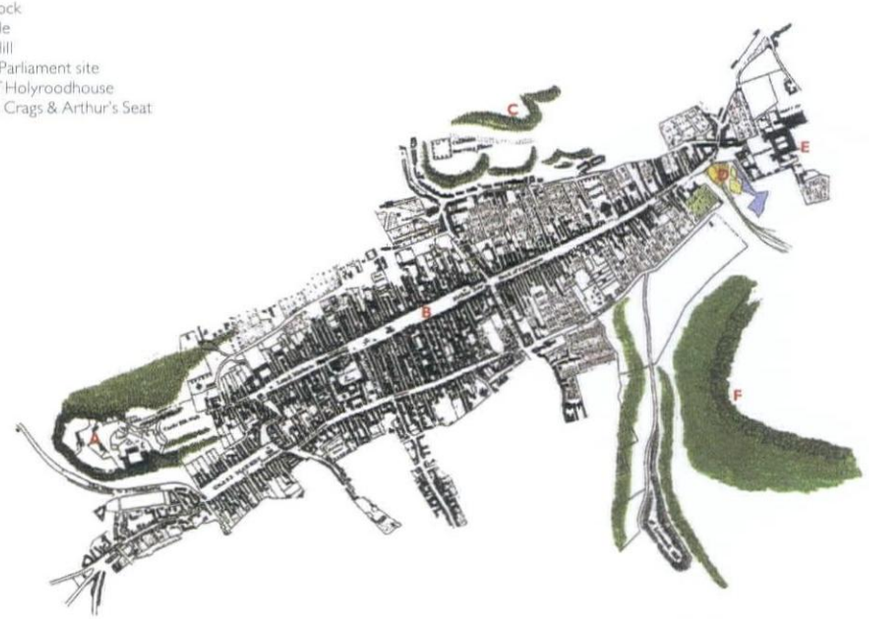
With public consent finally in place, the bureaucratic wheels began to grind, committing an initial budget of £40 million to the construction of a new building to house the embryonic parliament. Calton Hill, which rises in faux Athenian splendour over the east end of the New Town, was thought an obvious spot for an assertion of modern nationhood, but instead the Scottish Executive chose a less monumental locale. Not in the rational Georgian New Town, but in the wynds and ginnels of the medieval Old Town; not on top of a hill, but at the bottom of one, at the foot of the Royal Mile, the great elongated ramp of glacial debris that links the Castle on its volcanic outcrop with the royal Palace of Holyroodhouse at its eastern extremity. Here, beyond this Caledonian Versailles, the city abruptly peters out into parkland dominated by the towering basalt cliffs of

SCOTTISH PARLIAMENT, EDINBURGH, SCOTLAND
ARCHITECT
EMBT/RMJM

A Castle Rock
B Royal Mile
C Calton Hill
D Scottish Parliament site
E Palace of Holyroodhouse
F Salisbury Crags & Arthur's Seat



sticks and leaves – the initial competition site plan



street plan of Edinburgh's Old Town



1
'The parliament sits in the land'. From the vista of Salisbury Crags, Scotland's new seat of government is conceived as a gathering in the landscape. Calton Hill rises in Athenian splendour behind.

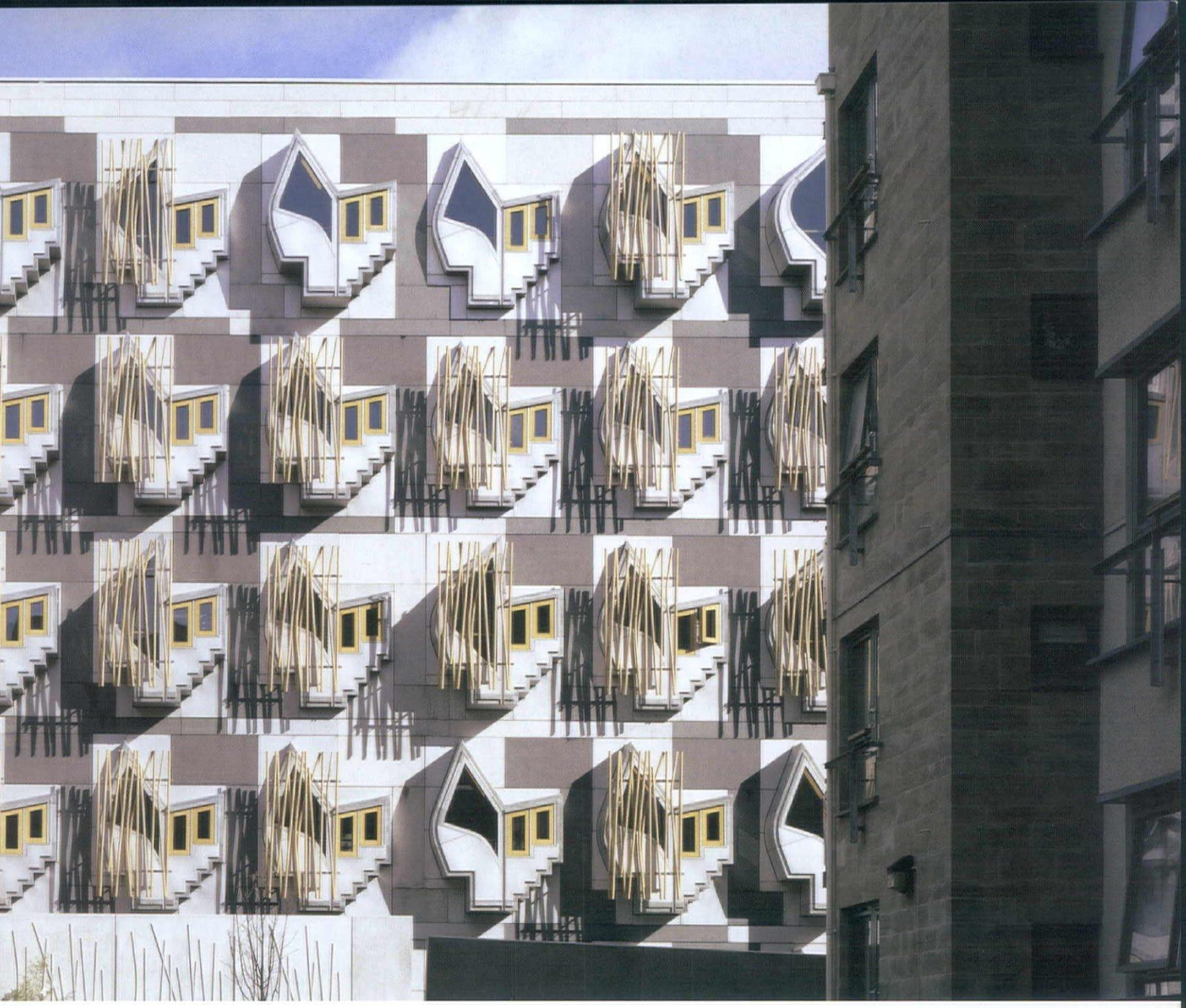


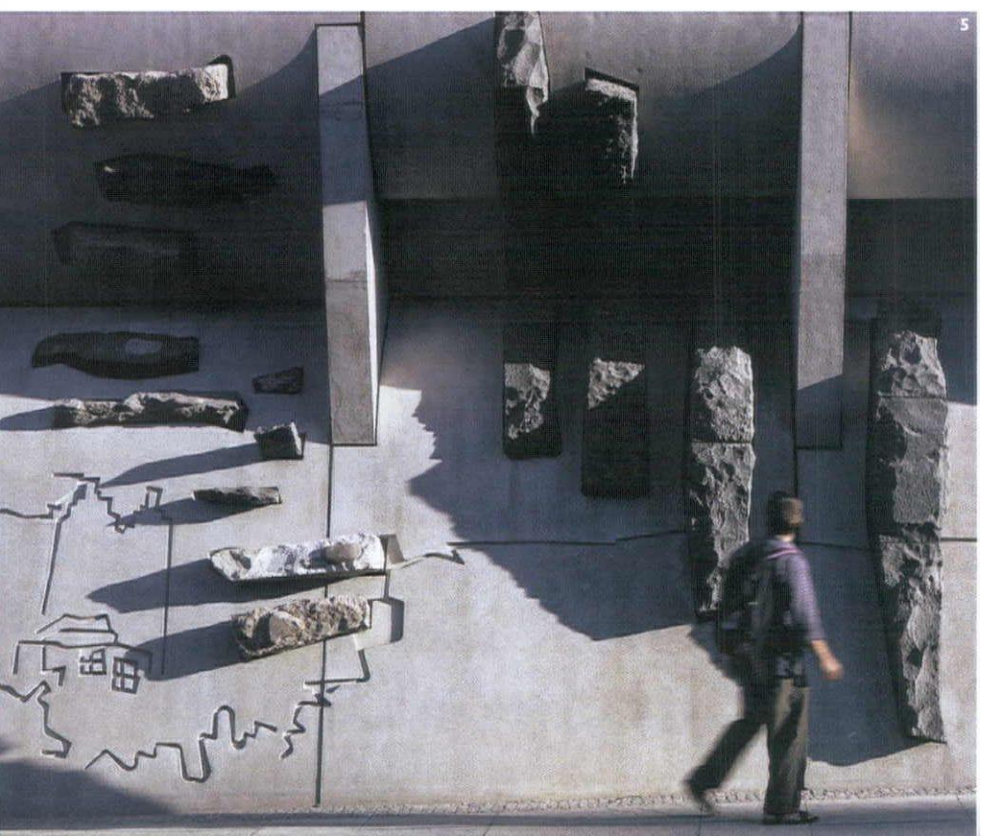
2
Old and new Scotland. The parliament's MSP office block emerges from the dark, dense grain of Edinburgh's Old Town.



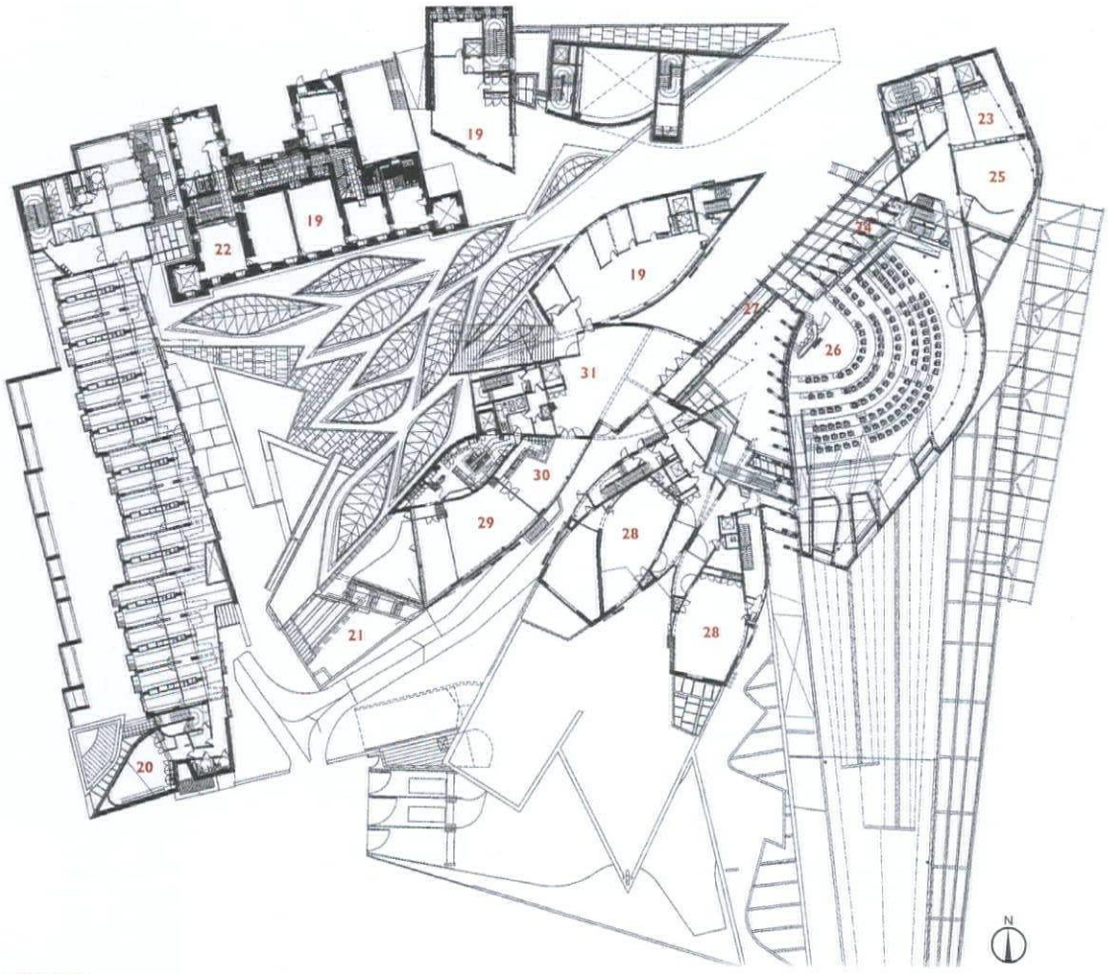
3, 4
The MSP block is a honeycomb of individual monastic cells. Contemplative window seats become sculptural extrusions on the west facade.
5
Intended as anti-blast protection, the Canongate Wall on the north edge is transformed into a tableau of Scottish geology and literature.
6
East facade of MSP block, with diagonal drainpipes adding to the building's spirit of eccentricity.

Scottish Parliament, Edinburgh, Scotland
Architect
EMBT/RMJM



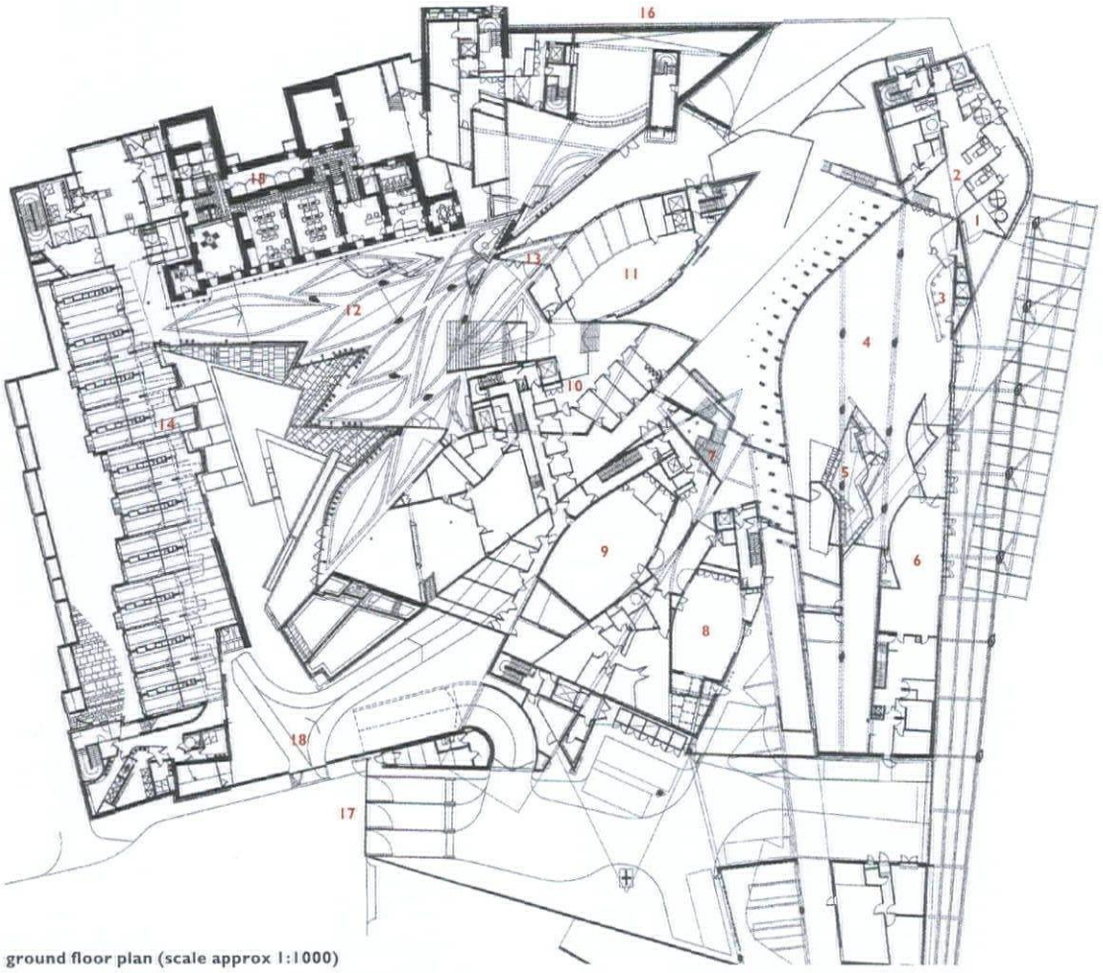

5


6



first floor

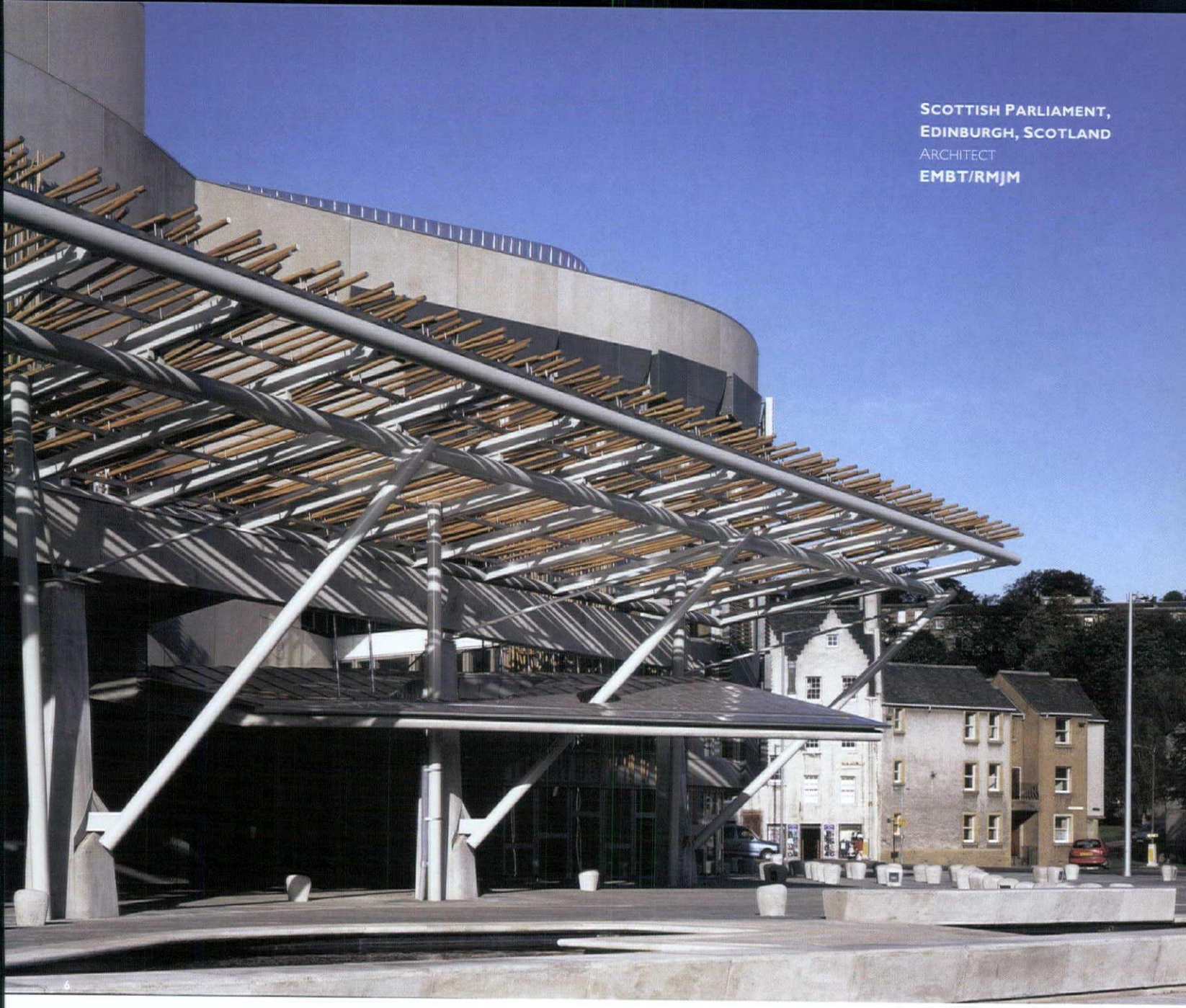
1 main public entrance
2 security cordon
3 reception
4 exhibition space
5 shop
6 café
7 public stair to chamber
8 Tower 1
9 Tower 2
10 Tower 3
11 Tower 4
12 MSP concourse
13 MSP entrance
14 MSP office block
15 Queensberry House
16 Canongate Wall
17 service entrance
18 car park entrance
19 offices
20 fitness suite
21 members' garden
22 Dewar Library
23 press tower
24 commentary boxes
25 press conference
26 debating chamber
27 bridge link
28 committee room
29 dining room
30 bar
31 lounge



ground floor plan (scale approx 1:1000)

6
The public entrance on the north-east corner, signposted by a frenzied interaction of canopies.
7
A new public piazza is created along the east side.
8
Appliqué-style cut-outs of timber and granite animate the facades of the office towers.
9
Volumes scrunch and scrum together on the tight site.

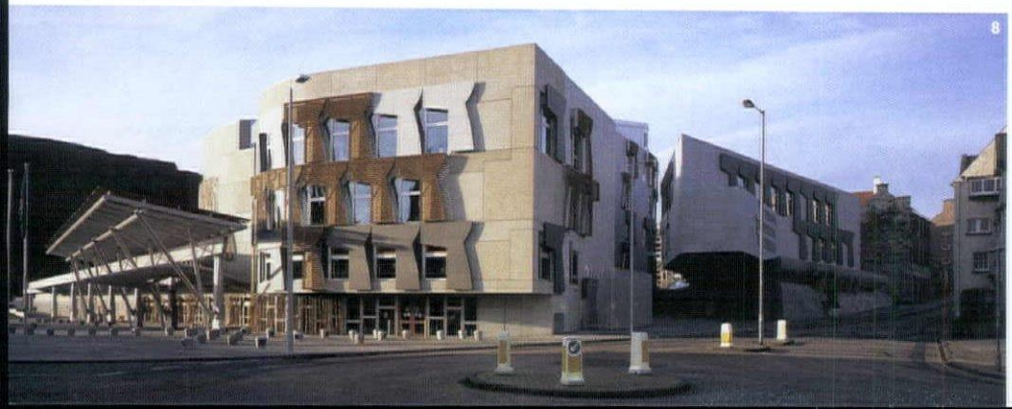
Scottish Parliament,
Edinburgh, Scotland
Architect
EMBT/RMJM



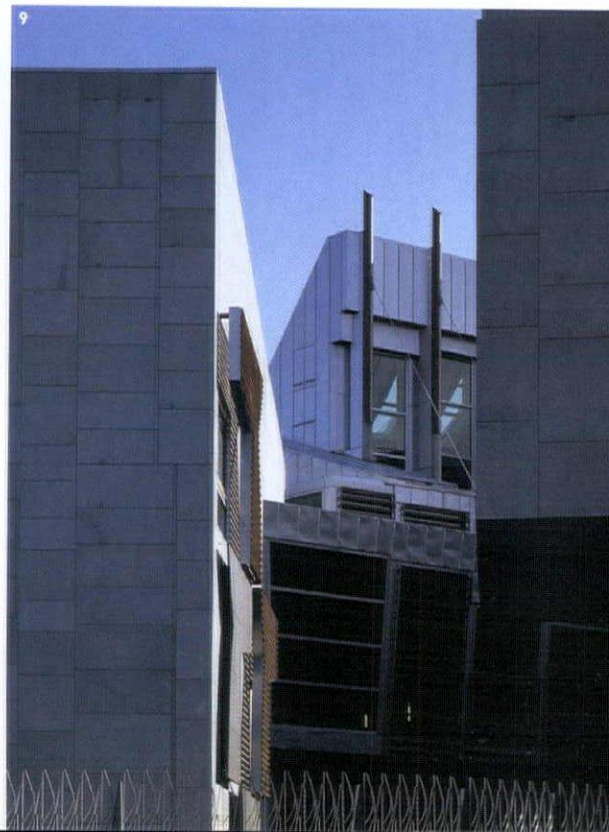
6



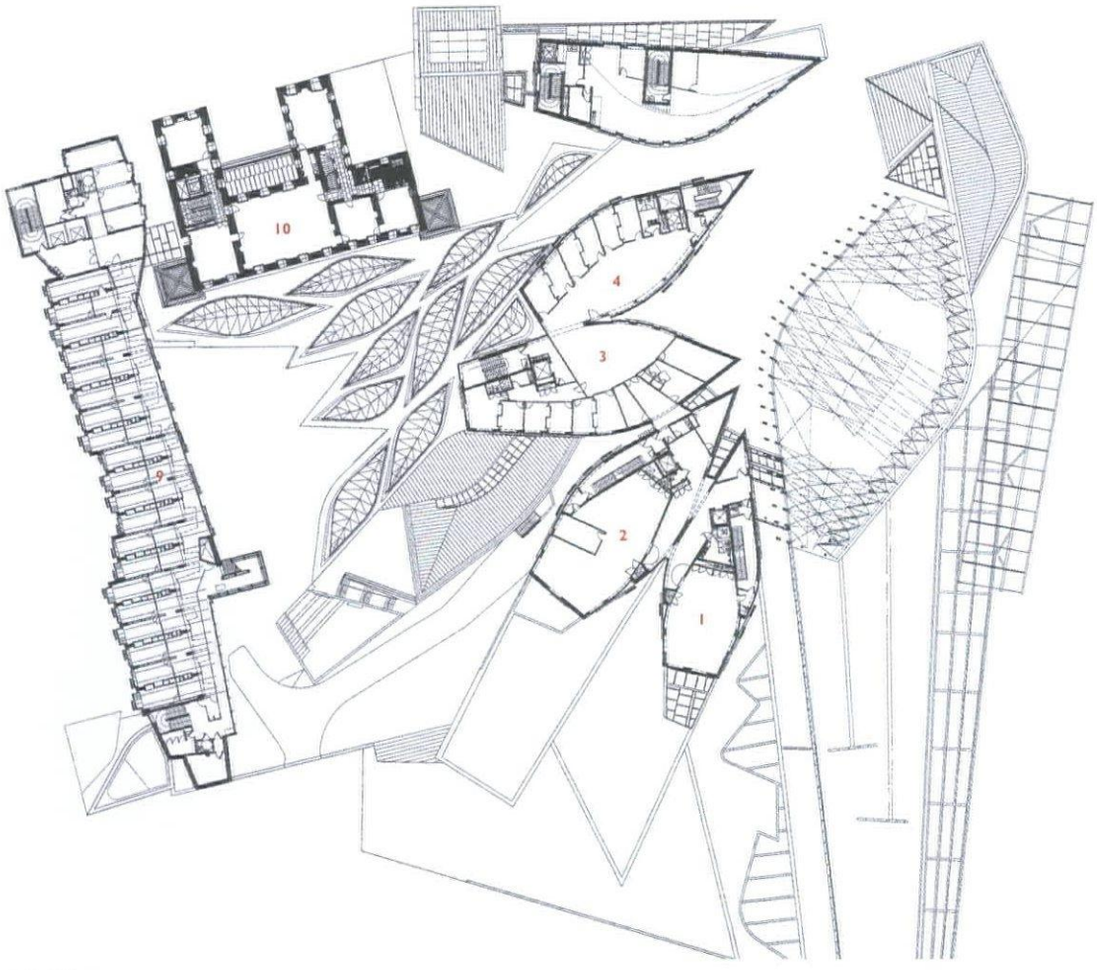
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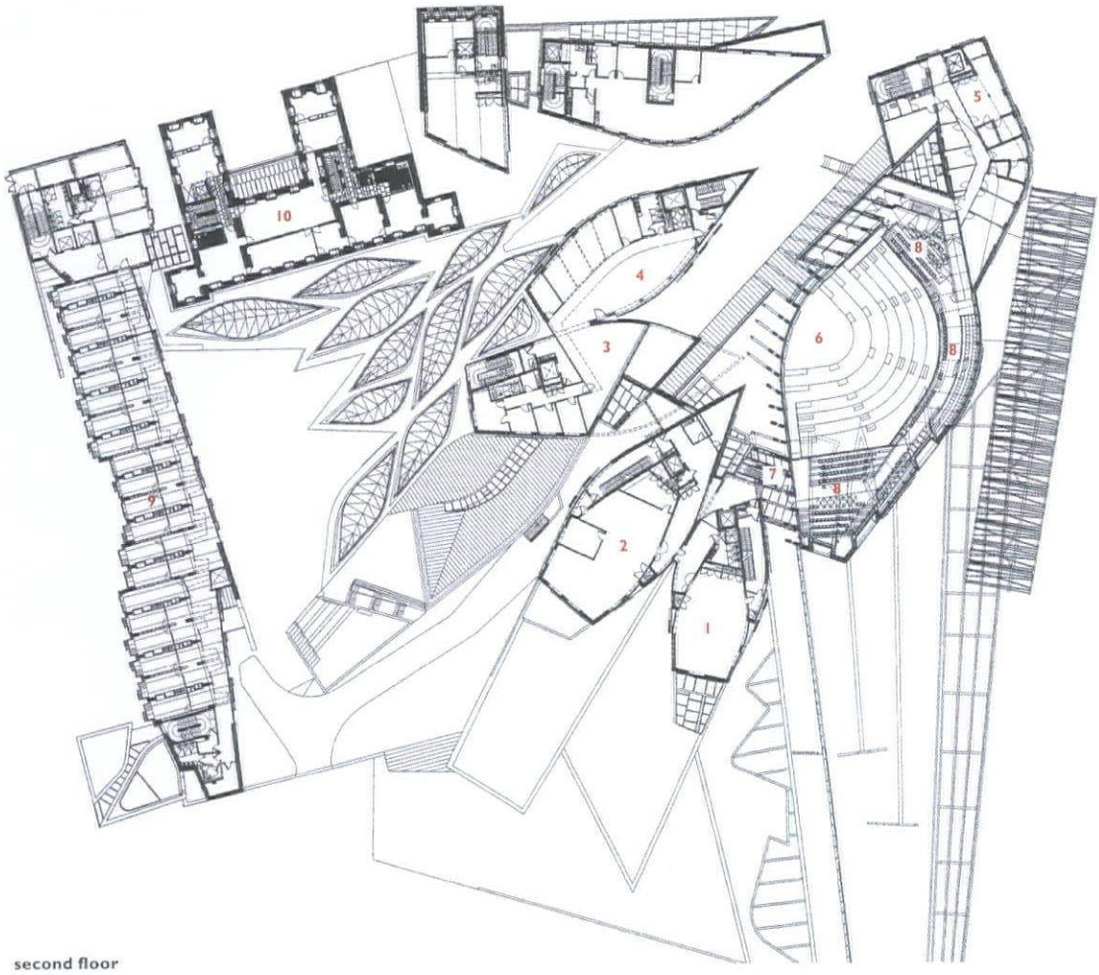
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9



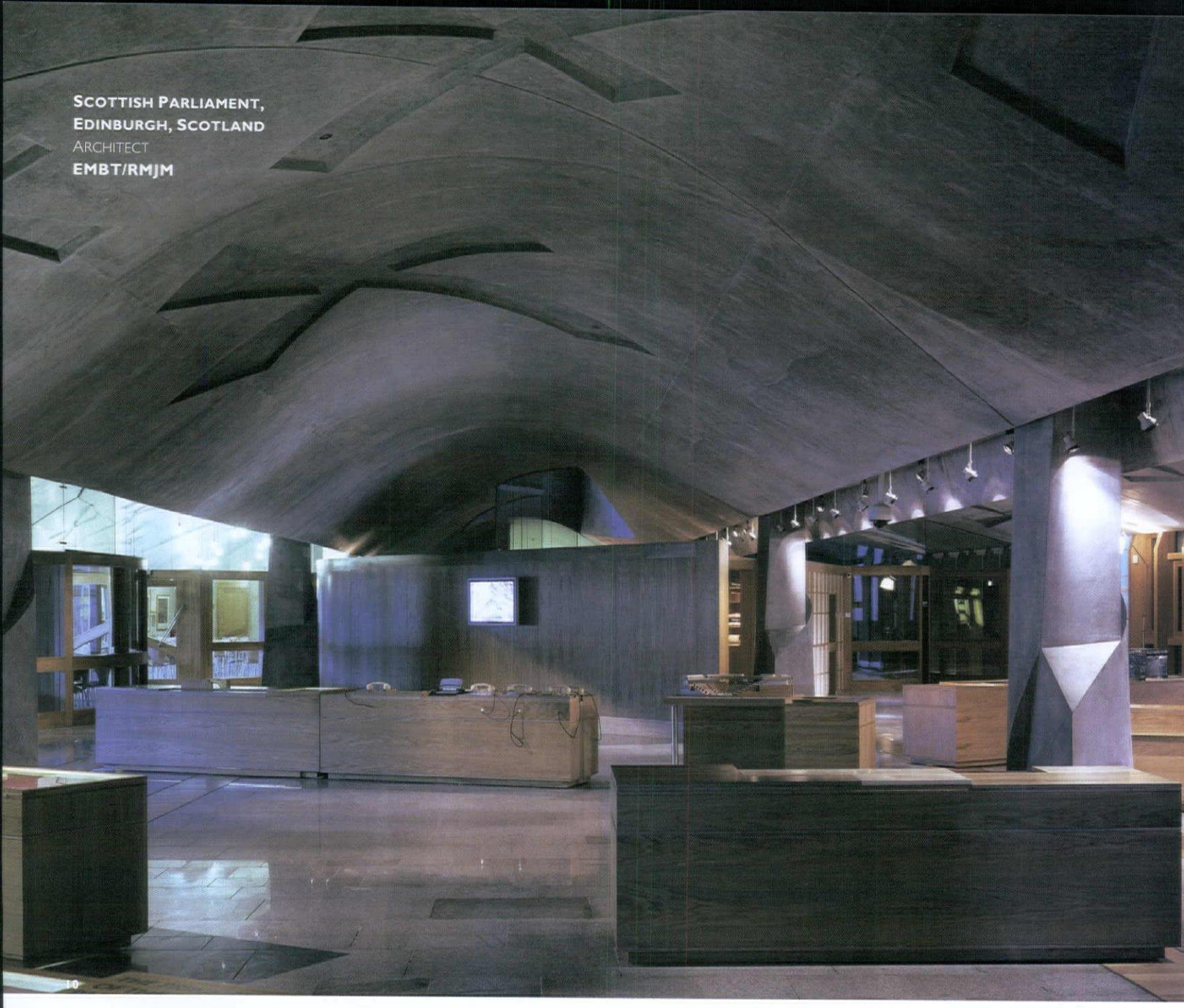
third floor



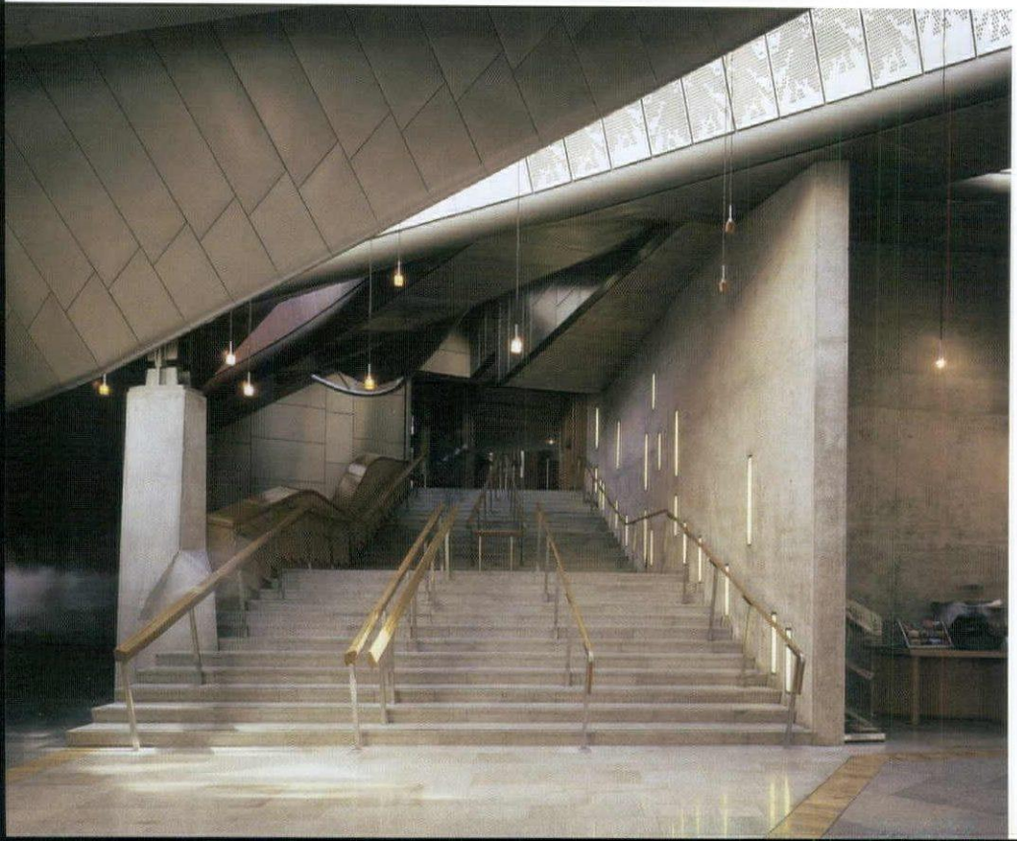
1 Tower 1
2 Tower 2
3 Tower 3
4 Tower 4
5 press tower
6 debating chamber
7 public stair to chamber
8 public gallery
9 MSP office block
10 Queensberry House

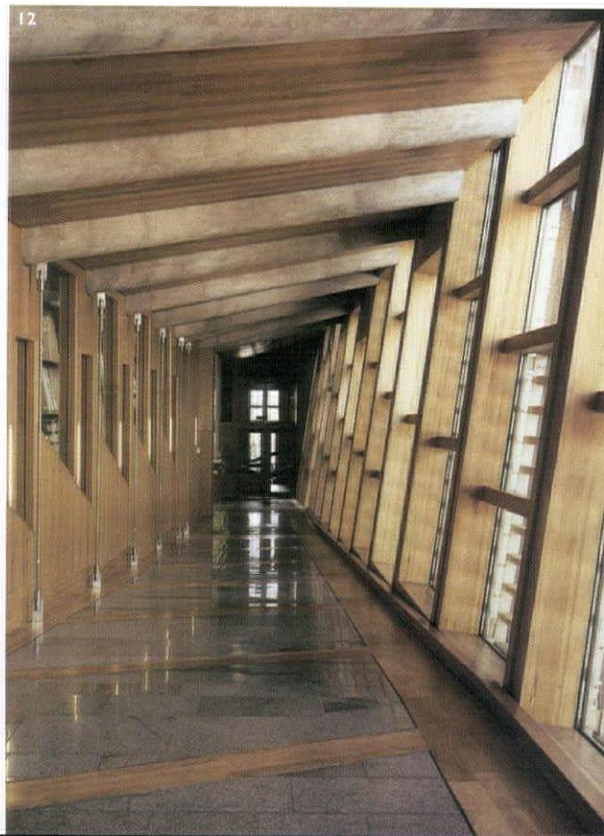
10
The public entrance and exhibition hall enclosed by Kahnian vaults impressed with saltire crosses.
11
Main staircase linking the MSP concourse at the hub of the building with the debating chamber on the east side.
12
Bridge link to debating chamber.

Scottish Parliament,
Edinburgh, Scotland
Architect
EMBT/RMJM



10





12

Salisbury Crags and the brooding mound of Arthur's Seat. A stone's throw from Holyroodhouse, the site originally housed a Scottish and Newcastle brewery (the new parliament uses the brewery's groundwater for cooling), typical of the somewhat dour character of the area pre-parliament, despite the scenery. In the wake of Holyrood's apotheosis, this has since been leavened by a wave of commercial redevelopment (new offices for the *Scotsman* newspaper, the Dynamic Earth Centre, AR April 2000, together with assorted hotels, housing and arts buildings). Much of this displays imagination and sensitivity in the way it repairs, renews and responds to the dense, urban tissue of the Old Town.

In 1998 an architectural competition to manifest a vision of contemporary Scottish democracy generated an impressively international shortlist of five practices (hooked up to local firms), including Richard Meier, Rafael Viñoly, and Michael Wilford. None, however, could compete with Enric Miralles' proposal, expressed with childlike simplicity through bundles of leaves and sticks, which conceived the new parliament neither as a remote monument nor as a demotic icon, but as an intimate gathering in the land. Bypassing conventional symbols of nationalism and authority (Wilford, for instance, proposed a drum and a campanile-like tower crowned with a Scottish saltire), Miralles' disarmingly ad hoc assemblage of topographic mounds both abstracted and addressed the surrounding landscape, tapping deep into primeval folk consciousness to express the historic, umbilical connection between land and people.

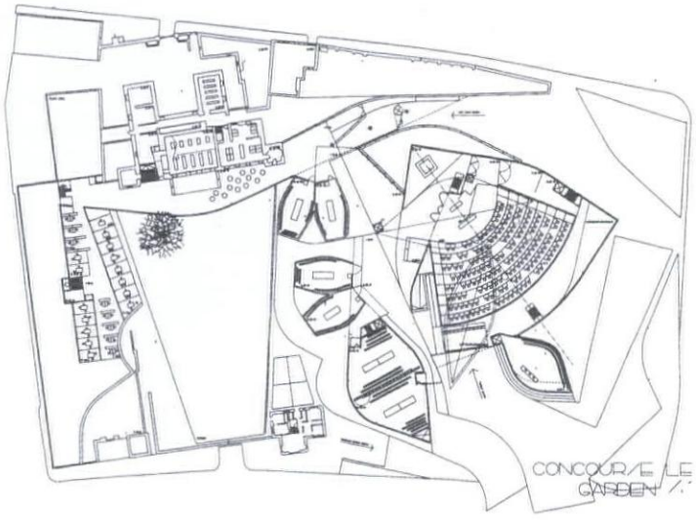
In his competition submission, Miralles asserted that, 'The Parliament sits in the land. We have the feeling that the building should be land, built out of land. To carve in the land the form of gathering people together'.[2] The design equates the physical body in space with the notion of the body politic. Architecturally it was a bold choice, but as a romantic and intellectual conceit it struck a clear chord with Donald Dewar, Scotland's then First Minister and orchestrator of devolution, as did Miralles' Catalan background, suggesting a powerful empathy with the experience of a small nation trying to find its voice in the tough world of modern geopolitics.

Miralles always intimated that the undulating hull-like forms that so seduced the competition judges were provisional and indeterminate. He likened them to boats in a harbour that could bobble, swirl and move about, changing configuration as circumstances demanded and the design evolved. In fact, circumstances were to change with unexpected vigour and pathos. There were changes of client (from the original Scottish Executive staffed by civil servants to a cross-party political body that came into being with the first Scottish parliamentary elections in 1999); changes of programme (the new client effectively redrafted the brief, demanding accommodation for 1200 staff instead of the original 300, increasing the size of the building from 23 000 sq m, to 30 000 sq m, plus insisting on a new debating chamber and heightened security measures), and changes of budget (spiralling determinedly upwards and sparking commensurate public unease). Most poignantly, however, amid this bureaucratic turmoil, the deaths of both Miralles (AR August 2000) and Donald Dewar in 2000 robbed the parliament of its visionary creator and political patron within the space of four months, a misfortune surely unique in a project of such size and significance. It fell to Miralles' office, headed by his widow, Benedetta Tagliabue, working in collaboration with local architects RMJM to realize his singular, complex and highly charged vision.

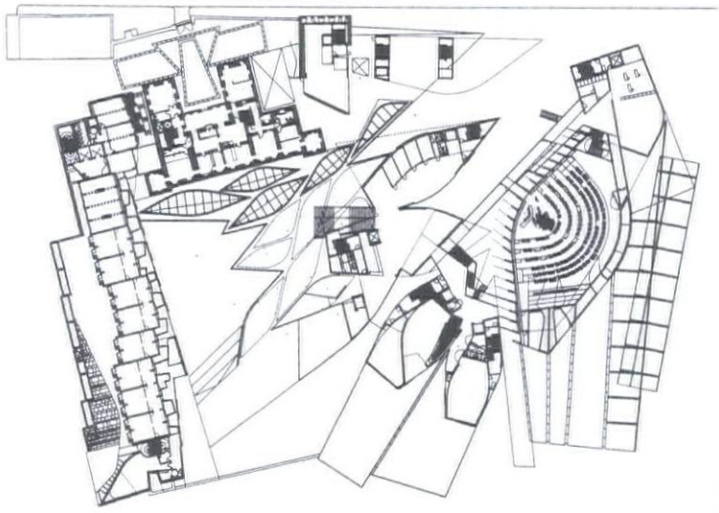
Prior to his death, Miralles managed to complete a revised design, but though handled with his characteristic verve, the fundamental character of the scheme changed from a loose-knit, gently undulating topography to a more dense, urban micro-campus. The hulls were extruded upwards to create a series of four- and five-storey office towers to house parliamentary staff and committee rooms, where much of the legislative work is done away from the main debating chamber. The block containing individual offices for the 129 members of parliament (MSP) was also enlarged. Each MSP is a modern Saint Jerome cloistered in a monastic vaulted cell, complete with contemplative window seat and bespoke furniture ingeniously designed to exploit the tight space. Single banked, off a broad spine with space for a researcher and views back over campus, the cells are stacked up to form a huge honeycomb structure that anchors and defines the western edge of the site against the Old Town.

Despite the shifts in scale and density, the original informal relationship between the various elements was largely preserved and consolidated by a triangular concourse that unites the MSP block and the refurbished relic of Queensberry House with the office towers and debating chamber on the east side of the complex. The concourse is an extraordinary set-piece space that reprises the notion of boat hulls and leaves with its array of tilted vesica-shaped rooflights wrapped in scaly stainless-steel panels designed to capture and funnel the precious northern light. Shimmering like a shoal of fish, or flotilla of boats, they skim low and deftly in elaborate synchronicity above a modern, informal agora which, at once intimate yet dignified (the signature of the entire building), has quickly become the social heart of the parliament.

Within the campus an informal, non-hierarchical order generates an agglomeration of buildings each with its own identity, rather than a dominant, centralized seat of power. Along the west and north edges, the parliament locks into the matrix of the Old Town, expressing physical intimacy with the city and its citizens. To the south-east, the campus geometry slackens and diffuses into a series of long, low-slung turf-clad vaults that reach back like long green fingers through a new public garden and gathering place into the landscape of the park beyond. *continued p62*



initial proposal, September 1998



revised and enlarged plan, May 2000



Scottish Parliament, Edinburgh, Scotland
Architect
EMBT/RMJM

13
Wrapped in a sinuous roof of vesica-shaped panels, the MSPs' concourse has quickly become the social focus of the complex, providing a wealth of nooks and crannies for informal interaction.

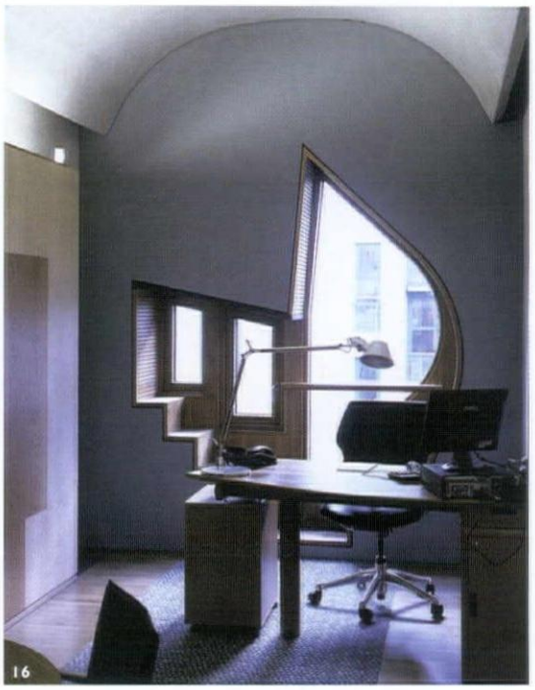


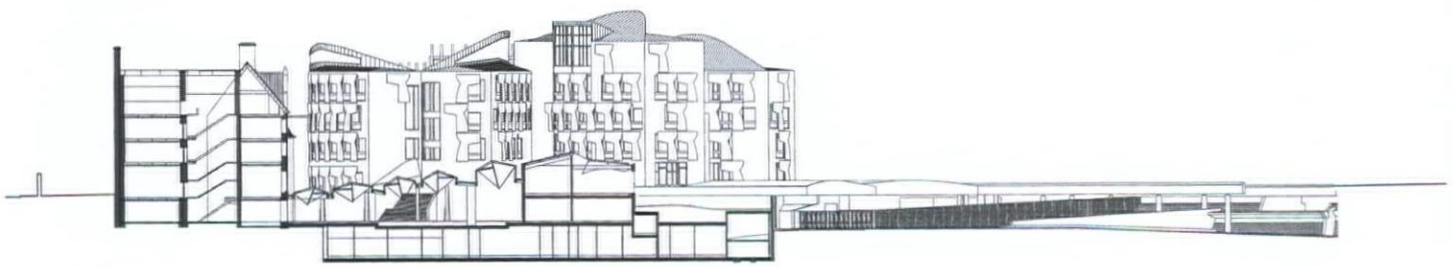


Scottish Parliament, Edinburgh, Scotland
Architect
EMBT/RMJM

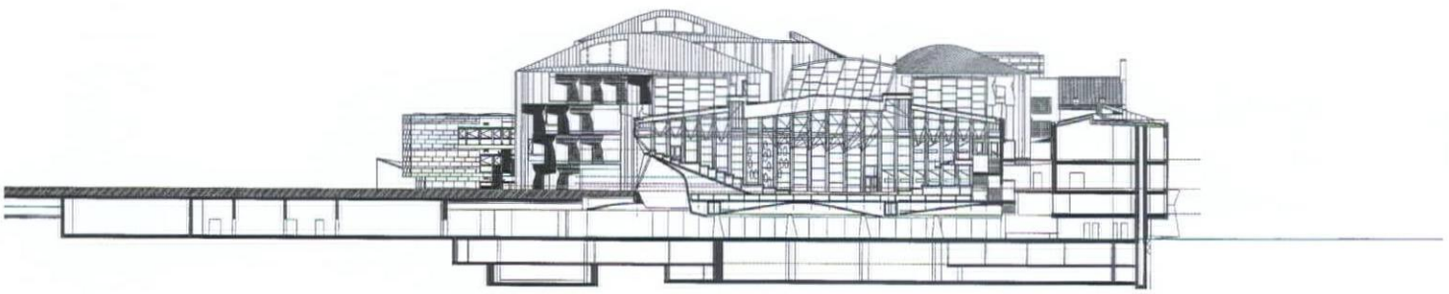
14
Looking east through the MSP concourse that ties together the various elements of the complex.





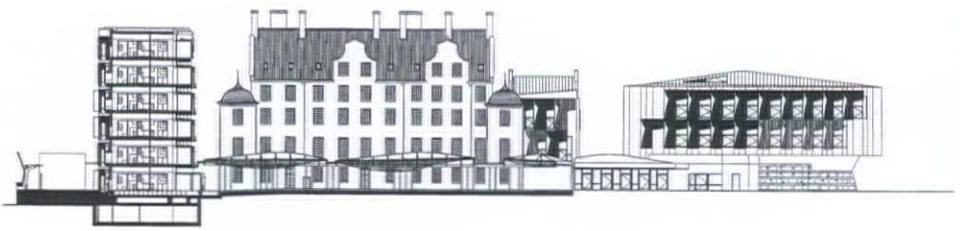


long section through Queensberry House and MSP concourse



long section through debating chamber, looking west

15
The Donald Dewar Library in Queensberry House has a calm, Scandinavian sobriety.
16
Typical MSP office – a modern monk's cell with vaulted ceiling and window seat.
17
Committee room at the top of the office towers – much of the real work is done in rooms like these, away from the debating chamber.



cross section through MSP block looking north



Scottish Parliament,
Edinburgh, Scotland
Architect
EMBT/RMJM

On the east side, held aloft by concrete flying buttresses, the debating chamber also addresses the landscape. This is the formal focus of the complex, the symbolic gathering in the land and the new crucible of political power. Compared with its Victorian predecessor at Westminster, which encourages confrontation between opposing factions, the new parliament is a model of conciliation and consensual exchange. The elliptical form (like a rugby ball with the ends cut off) avoids the repetitive rhythm of a radial design while retaining a sense of dynamism and enclosure. The warped hemicyle of MSP desks, each beautifully crafted in oak and sycamore, flares out from the speaker's dias and is flanked by a public gallery to the rear. Light and landscape flood the chamber and in idle moments, MSPs can watch the more robust burghers of Edinburgh taking their constitutionals up Salisbury Crags. The exposed roof structure of laminated oak trusses anchored by steel tension wires forms a supple, sylvan canopy over proceedings.

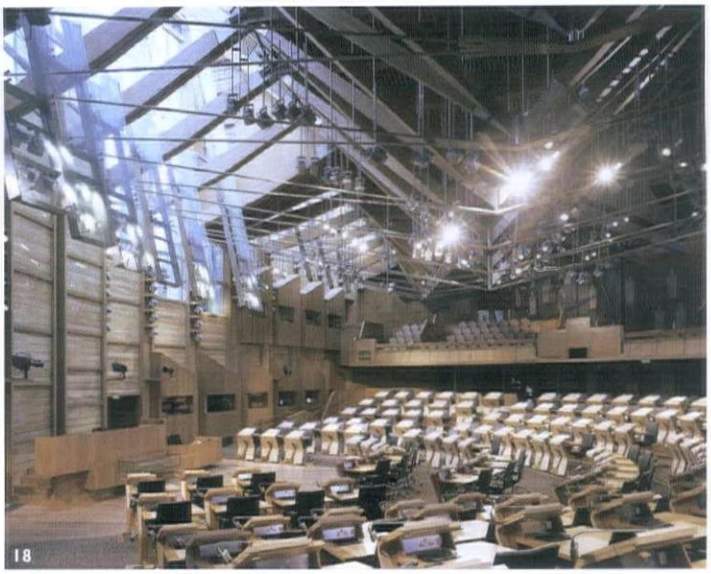
Parliamentary procedures are also a conscious departure from the patrician formalities of Westminster. MSPs address each other by name, vote with electronic buttons rather than trooping through lobbies and work normal office hours (parliament only sits from Tuesday to Thursday). Women make up 39 per cent of the current intake of MSPs, one of the highest proportions in Europe – only Norway and Sweden have more.[3] MSPs are elected by a form of proportional representation, so no one party has a monopoly on power, generating much necessary yet productive co-operation across party lines.

Conceived in a spirit of democracy and openness which may not survive the corrosive paranoia of our current age, the public are, in places, only an arm's length away from their elected representatives, another departure from Westminster tradition. The main public entrance on the east side is signposted by a huge canopy that draws visitors into a long, vaulted undercroft containing an exhibition space, café and shop. The smooth concrete of the distinctly Kahnian vaults is impressed with a pattern of abstract saltire crosses created using basic rubber moulds. From the intimate, crepuscular gloom of this cavernous space, people make their way up a twisting staircase to the literal and metaphorical enlightenment of the debating chamber. Visitors are plentiful and their presence actively encouraged, but, inevitably, public access had to be finely balanced against security in the present uncertain climate.

The demand for increased security measures added to the building's costs and delays, but Miralles, characteristically, has tried to make defensive structures part of the overall architectural language. On the Canongate elevation at the foot of the Royal Mile, a massive concrete bulwark for blast protection is transformed into a compelling tableau of Scots geology and literature. Studded with a patchwork of stones and inscriptions and incised with a Miralles sketch, it stops passers-by in their tracks and provides animation at street level.

Curiously, for a building of such importance, the parliamentary campus has a limited presence on the Royal Mile. New parts are screened by the refurbished bulk of Queensberry House, which was osmosed into the overall plan and now contains offices and the Donald Dewar Library. Little remained of the mansion's original interiors (built for the Earl of Lauderdale in 1681, it was variously remodelled as a barracks and hospital), so the approach here has been tactful and low key. A series of simple, sober new elements play off the massive stone walls in the understated manner of a Scandinavian town hall.

Apart from the relative restraint of Queensberry House, the building is a restless and at times hyperactive *Gesamtkunstwerk* drawing on a largely Caledonian palette of oak, sycamore, concrete, silver Kemnay granite and dark Caithness stone. Miralles cannot seem to bear to leave a window unornamented, either by a cut-out or a kind of bamboo (actually slim oak tubes) *mashrabiyya*, the effect in this case being more the tropics than the Trossachs. The cut-outs, in both dark granite and slatted timber, give the elevations a curious appliqué quality and add to the general visual hecticness. Charles Jencks suggests that this motif, supposedly representing an abstract member of parliament, might have been inspired by the famous Raeburn painting of the Reverend Robert Walker poised on his ice skates. 'This well known icon in black, which Miralles admired because he too was skating on thin ice, is an image of balance and movement, a good metaphor for democratic debate.'[4]


18

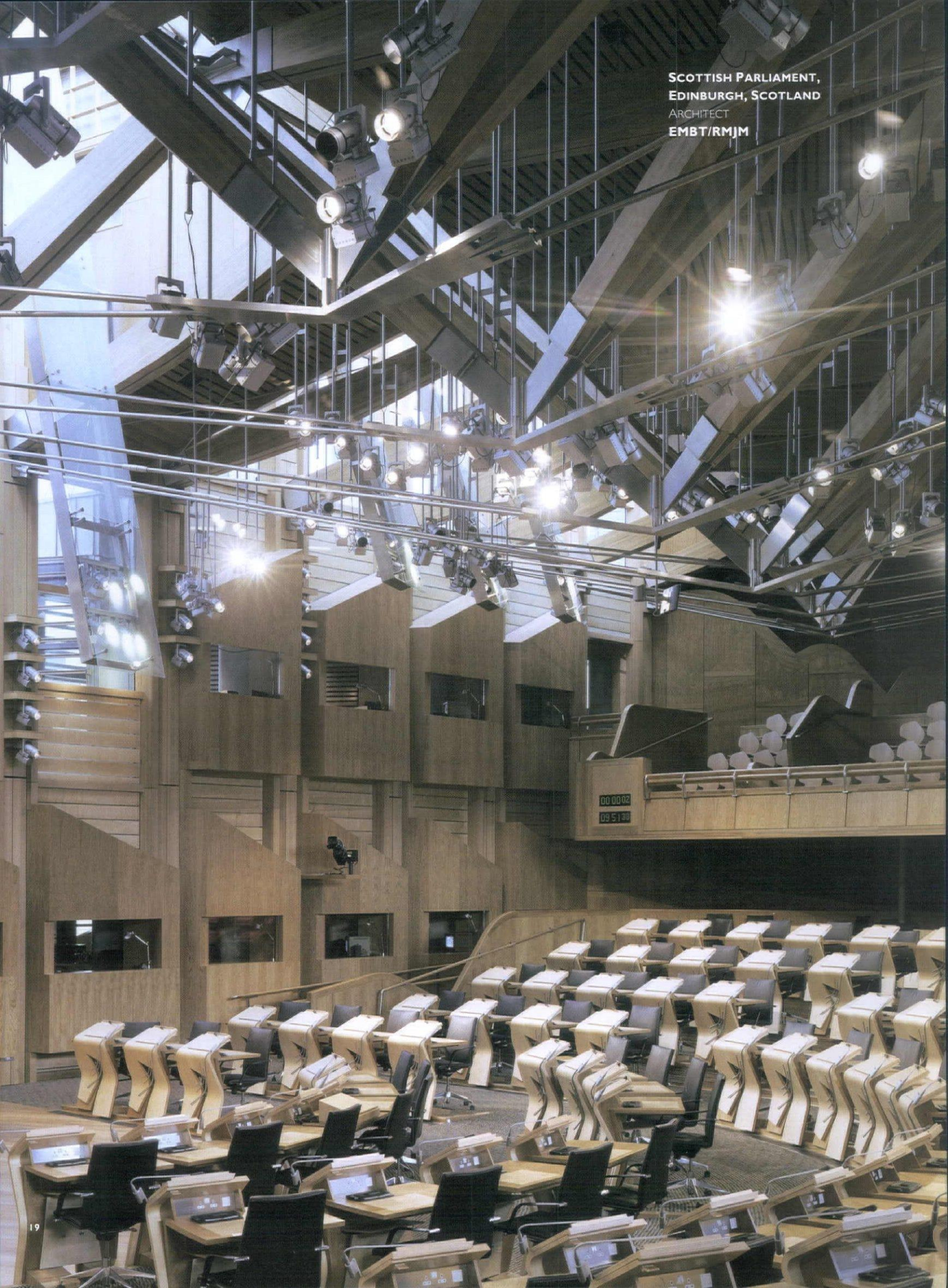
Such constant hyperactivity generates great richness, both formally and spatially, but at times it can be overwhelming. There is always the slight sense of complexity generated, however cleverly and architectonically, for the sake of it; of addition rather than reduction, though the workmanship, even in trickier moments, is generally exceptional. The intricate, labyrinthine intensity of the plan where volumes collide into and nuzzle around each other creates a changing interior landscape, in which you are constantly aware of other people and activities, but there is also the occasional sense of dislocation. Doubtless the politicians will enjoy plotting and scheming in the Jacobean nooks and corners.

As a historical type, parliament buildings are notoriously fraught. Kahn's Dhaka parliament was put on hold for over ten years as Bangladesh emerged from Pakistan, the Reichstag was burnt and bombed, but the Scots, to their credit, have held their nerve in the face of public scepticism and opprobrium. Their courage has been rewarded with the spoils of a Catalan enlightenment that rekindles a sophisticated national consciousness and delivers a building that would have been impossible to conceive of in Edinburgh twenty or even ten years ago. Anecdotal evidence suggests that the MSPs are thrilled with their new surroundings, but, ever wary of the predatory press, do not want to appear too vocal in their enthusiasm. The true measure of both the building and the institution it houses, however, is yet to come – how it will wear, weather and work. And though Scotland is not yet a mature parliamentary democracy, Miralles' imaginative and dignified new seat of government should give it every chance to become so. CATHERINE SLESSOR

1 *Stone Voices – The Search for Scotland*, Neal Ascherson, London, 2002, Granta, p293.
2 *El Croquis*, 100-101, Enric Miralles + Benedetta Tagliabue, 2000, pp144-145.
3 The UK parliament at Westminster currently has only 18 per cent female MPs.
4 *Prospect*, September 2004, p26.

Architect
EMBT/RMJM, Barcelona/Edinburgh
Structural engineer
Ove Arup
Landscape architects
EMBT/RMJM
Cost consultant
Davis Langdon Everest
Furniture design
Ben Dawson
Fit out & specialist joinery
Mivan
Photographs
Paul Raftery/VIEW
except no 5 by Dennis Gilbert/VIEW

18, 19
The drama of the main debating chamber. MSPs sit at bespoke oak and sycamore desks, encircled by the public gallery to the rear.



Scottish Parliament,
Edinburgh, Scotland
Architect
EMBT/RMJM

CENTRE COURT

South Africa's Constitutional Court is the highest judicial body in the land. A young practice won the competition to build an icon for the free republic.

The emblem of the South African Constitutional Court in Johannesburg is a tree with branches spreading over the people it protects. This is representative of the old African custom of settling matters and disputes under the protection of an important tree. President Thabo Mbeki inaugurated the court on Human Rights Day of this year. This was the culmination of a process begun in 1996 when the Constitution of the Republic of South Africa was instituted as the highest authority of the land. Eleven justices were sworn in to protect the Constitution, which incorporated the Bill of Rights. A decision was then taken to build a Court of Justice.

The site chosen is located against the northern slope of the Old Fort in Johannesburg. This was the Robben Island of Johannesburg according to one of the judges, Albie Sachs. A new court located there would represent the transformation of an authoritarian system to a constitutional democracy. Although the site was demanding, derelict and difficult to integrate with the city, it was also accessible, prominent and highly symbolic. '[The Hill] ... stands wedged between the vibrant African city which central Johannesburg has become and the historic division of a poor black city ... towards Soweto, and the rich, white suburbs to the north. We are at the very centre of South Africa's major metropolis. The Old Fort is on the highest point of the Witwatersrand watershed: the rain that falls in the area flows to the Atlantic and Indian oceans down the northern and southern sides of this ridge. The Constitutional Court will stand at the confluence of these human and natural environments.'[1]

In 1997 an open competition was launched by the Department of Public Works for the design of the seat of the Court. What was sought was a design combining all the loose-standing structures on the site. The area of the Old Fort was to be a public place within the city and a symbolic space for all South Africans. In the competition brief – to which the Justices of the Court contributed – specific criteria were spelled out: acknowledgement of local human needs and social values; relationship to physical and cultural or historical landscapes; response to climate and weathering; excellence with limited means and technology employed to make best use of immediate labour resources.

One hundred and fifty-eight entries were received. After a second phase, the winners were announced in 1998. They were Andrew Makin, Janina Masojada and Eric Orts-Hansen of omm Design Workshop in Durban and Paul Wygers of Urban Solutions, Johannesburg.



Constitutional Court of South Africa, Johannesburg, South Africa
Architect
omm Design Workshop & Urban Solutions



1
Constitutional Court from ramparts of Old Fort. Lantern extensions of stairwells of Awaiting Trial Block become landmarks on Johannesburg skyline.

The assessors' commentary[2] was short and to the point. 'More than any other submission, this design has an image which is deemed to be appropriate to the aspirations of the competition brief. It will be the pre-eminent building on the north slope of the site, not because of monumental scale, but because it has the potential to express a new architecture which is rooted in the South African landscape, both physically and culturally.

'The fragmented nature of the design de-segregates the built form to the scale of surrounding buildings which are among the most important in the history of South Africa. It is a conscious response to context and the need for construction methods which give opportunities for the utilization of informal and alternative building procedures, technologies and materials. The handling of the public, semi-public and private space, both open and contained, is of quality, variety and character.

'The great attention paid to passive environmental control, landscaping and planting is noted with approval.'[3]

CONSTITUTIONAL COURT OF SOUTH AFRICA, JOHANNESBURG, SOUTH AFRICA
ARCHITECT
OMM DESIGN WORKSHOP & URBAN SOLUTIONS

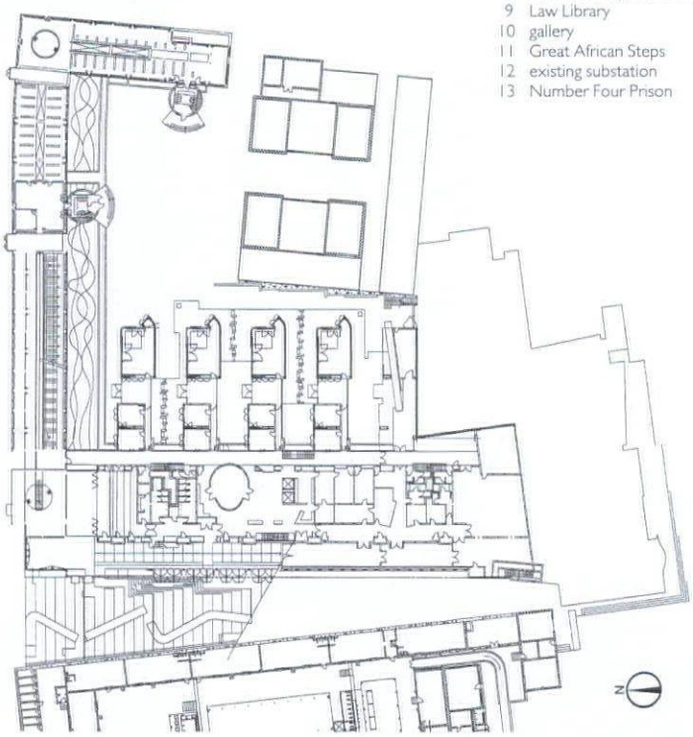
The Constitutional Court forms the focal point of the design and is surrounded by a number of buildings of historic importance. The Fort started its life as a jail but was converted to a defensive structure at the time of the Jameson raid at the end of 1895. Works were completed within months of the outbreak of the South African war in 1899. After the war it once more served as a prison, and began even then to serve as a place of incarceration of prominent internees. Among these were mine workers, Boer rebels, Mahatma Gandhi, Albert Luthuli and Nelson Mandela. To protect the footprints of history and make them legible to visitors, the site and building were documented and previous prisoners took part in a workshop to recall and record their memories.

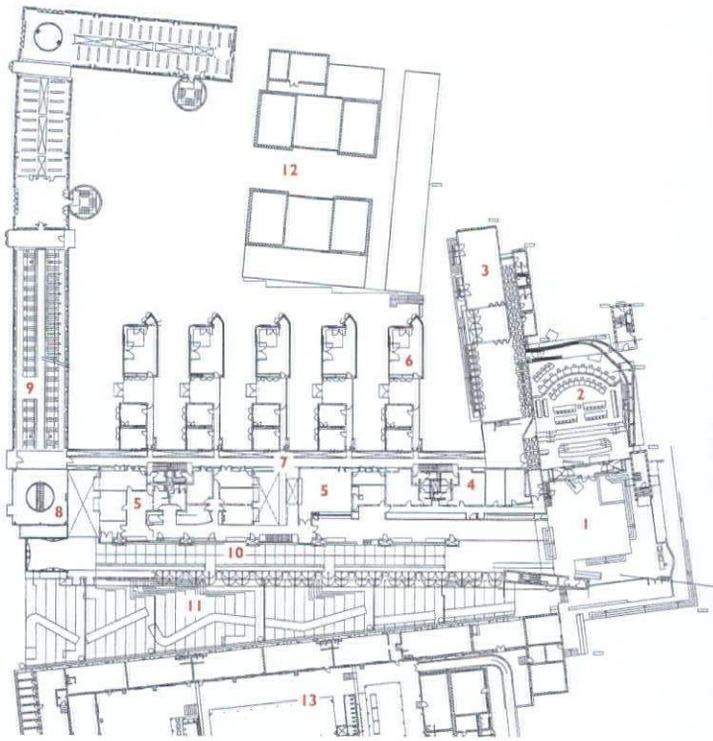
The Awaiting Trial Block, directly to the north of the Old Fort, was partially demolished to make way for Constitution Square, bounded on one side by the Fort's massive earth ramparts and on the other by the court building. Parts of this building have been retained and incorporated into the new structure. The stairwells stand free on the square as viewing towers. One has been incorporated as a focal point in the foyer. They are topped with lanterns as landmarks on the Johannesburg skyline. By descending the original stairs you can view the prisoners' graffiti in the otherwise inaccessible basement cells. At a higher level you get views of the foyer and Constitution Square. Access to the entrance foyer and court chamber is gained from the square.

The so-called Number Four prison now functions as a museum. The public open space between Number Four to the west and the court is known as the Great African Steps and leads visitors down the hill in a northerly direction. From the main public foyer, a gallery with the art collection of the court steps down the site in a series of terraces, parallel to the Great African Steps outside. Administrative offices are located between the gallery and a private circulation route linking the court chamber on the south with the law library on the north. The judges' chambers are housed in five three-storey blocks on the eastern side of the complex. They stand within a reflecting pool as if moored to the main structure and this symbolic severing from the public is further enhanced by a multi-storey space that can only be traversed by means of narrow bridges. The library on the north side makes an obtuse bend to create a quiet court between the building and an existing substation.

Bright yellow, blue, red and green letters announce the 'Constitutional Court' in all 11 official languages of South Africa. The words

1 foyer
2 court chamber
3 judges' lounge, conference room and committee room
4 council robing and meeting rooms
5 administration
6 judges' chambers
7 private circulation route
8 Rex Welsh Special Collection
9 Law Library
10 gallery
11 Great African Steps
12 existing substation
13 Number Four Prison

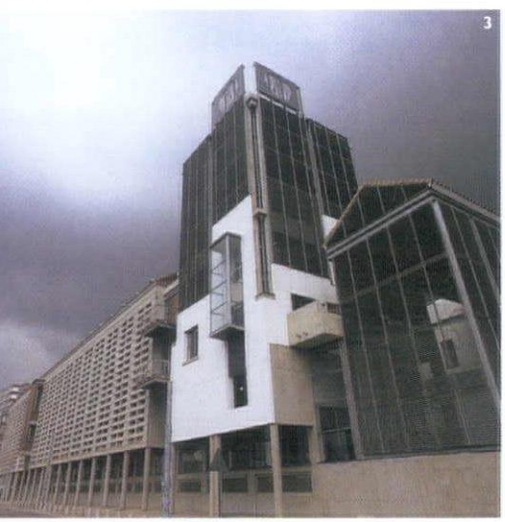




 lower ground floor plan (scale approx 1:1430) ground floor plan

2
Great African Steps.
3
Corner of the law library.
4
Judges' chambers stand in a reflecting pool overlooking court between new building and existing substation.
5
Thin rectangular slits in roof of foyer create rich textured quality of light making atmosphere reminiscent of being under tree.











'human dignity, equality and freedom', again in the 11 languages, are inscribed on the concrete beams over the entrance to the foyer and are reproductions of the handwriting of the constitutional judges.

From the square, the entrance to the building is deliberately clear and direct. It is approachable and freed from the pomp and inaccessibility usually associated with justice buildings. The 9m high timber doors leading to the foyer are made up of 27 carved panels representing the 27 basic human rights as enshrined in the Constitution. These can be opened in their entirety, in contrast with the other buildings on site which are all functionally self-contained. Thin rectangular slits in the concrete roof of the foyer create a rich, textured quality of light. The angle at which the slits were cast allows for maximum solar penetration in winter and screens the harsh Highveld sun in summer. The quality of light, coupled with the slanted columns, covered in mosaics, creates an atmosphere reminiscent of being under a tree: a direct reference to the emblem of the court.

The hall of the Constitutional Court is simply articulated and enclosed by a curved wall constructed of bricks from the demolished Awaiting Trial Block. These have been carefully cleaned and apparently loosely stacked without mortar. The entire wall floats above a glass strip. It is symbolically open or can seemingly readily be broken apart, again in stark contrast with the surrounding solid walls of the prison.

Within the public space with its high lightweight roof, the main building is stripped of a sense of place and the newly arrived visitor is unsure of the arrangement and meaning of spaces. With the openness and clarity of public spaces outside, the feeling of being under a tree becomes evident. It is the landscape and other buildings that restrict spaces, make places and give meaning to the site, its history as well as that of the new building. This building is both powerful and fragile. The feeling is one of lightness and somehow strange to the Highveld landscape, as if the building might be taken away at any time. This reflects the power and fragility of the constitution and the building, the place where the rulings of lower courts are tested against the constitution time and time again.

SCHALK LE ROUX and DEVILLIERS DU TOIT

1 Dept of Public Works. 1997. *Competition for a new constitutional court of South Africa*. Pretoria: Dept of Public Works.
2 Among the nine assessors were Geoffrey Bawa, Charles Correa, Judge Albie Sachs, Thenjiwe Mtintso and Isaac Mogase (previously both inmates of the Fort) as well as Peter Davey, Editor of Architectural Review.
3 Anonymous. 1998. New symbol for a new democracy. *South African Architect*, August 1998: pp34-35.

CONSTITUTIONAL COURT OF SOUTH AFRICA, JOHANNESBURG, SOUTH AFRICA

ARCHITECT

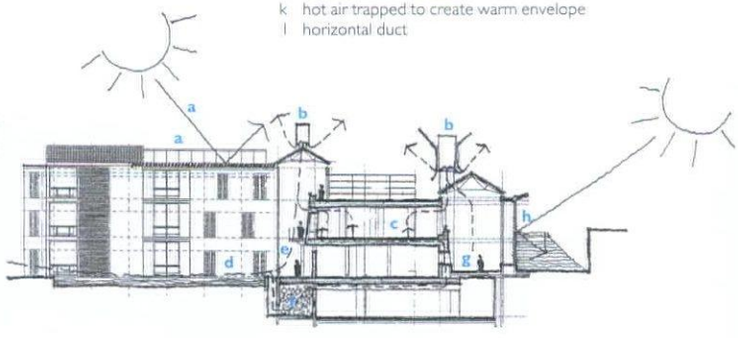
OMM DESIGN WORKSHOP & URBAN SOLUTIONS

Architects, urban designers and project managers
omm Design Workshop and Urban Solutions
Project team
Andrew Makin, Janina Masojada, Paul Wygers
Structural engineers
Arup in association with Sibanye Consulting
Landscape architects
African Environmental Design
Photographs
Angela Buckland

a metal louvres shade walls
b hot air escapes through chimneys
c cool air delivered through floor voids
d air cooled by moving over water
e cool air in through low level openings
f rock stores

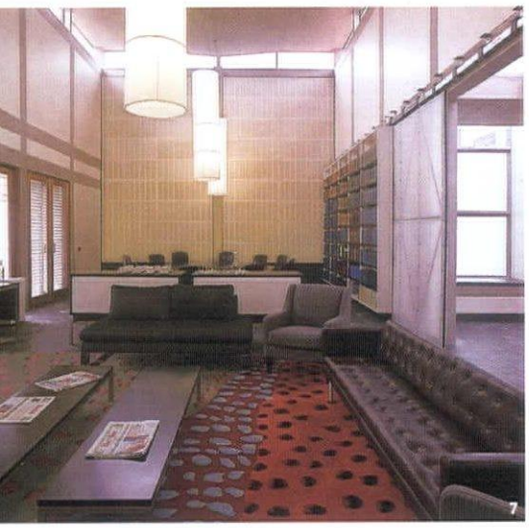


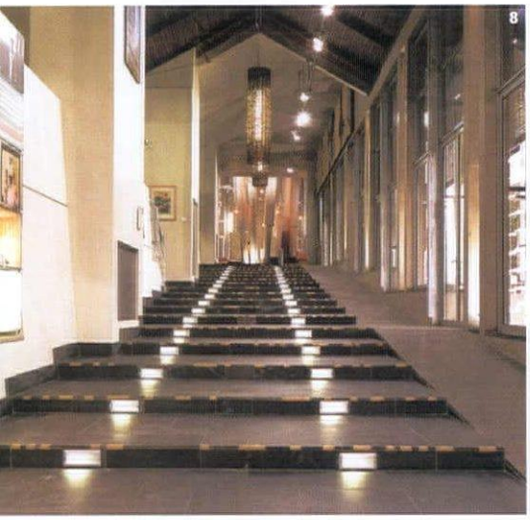
g chimney ducts
h sunscreens
i shading lets in winter sun
j chimneys heat in winter
k hot air trapped to create warm envelope
l horizontal duct



thermal principles winter

thermal principles summer

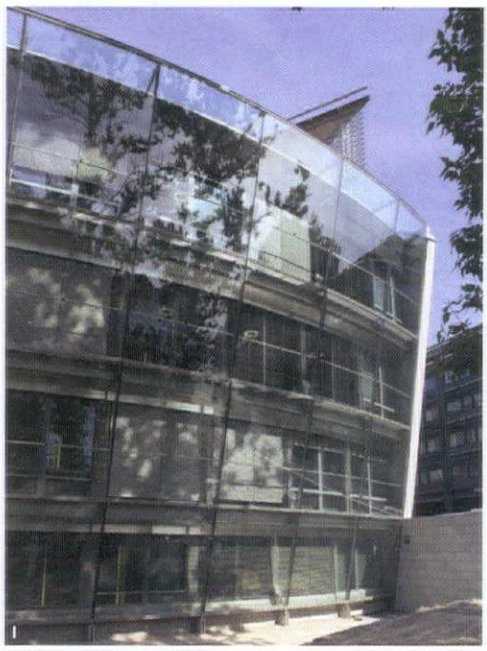








6
Private circulation route.
7
Judges' lounge.
8
Exhibition stairs: stepped gallery displays art collection of court. Gallery is parallel to Great African Steps.
9
Court chamber is enclosed by curved wall made of bricks from demolished part of prison.
10
Foyer with gallery to left.



PARLIAMENTARY ANNEXE,
HELSINKI, FINLAND
ARCHITECT
HELIN & CO

CLEAR FINNISH

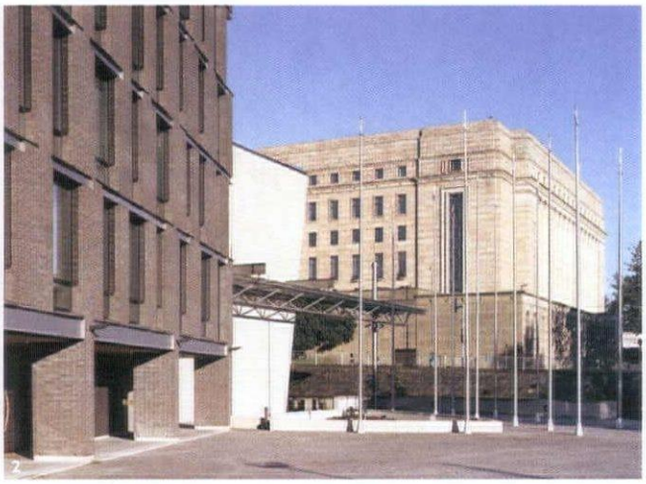
An annexe to the Finnish parliament building helps heal rifts in urban fabric and throws new light on the democratic process.

The nineteenth-century heart of Helsinki is a precise model of Neo-Classical urban propriety, but twentieth-century parts of the centre have much less coherence. To the north, isolated object buildings, Parliament, the National Museum and Aalto's Finlandia concert hall straggle along Mannerheimintie, the road leading north from the original centre. The Parliament building is a huge and austere '20s stripped Classical block à la Tengbom in pink Finnish granite by J. S. Sirén, massively colonnaded and raised on a daunting stepped plinth. Since it was finished in 1931, it has stared gloomily east over Mannerheimintie to a large dingy area of run-down industrial land behind Saarinen's magnificent railway station.

At last, there are plans to turn the scrub into a proper park. And now Sirén's building has been drawn into urban conversation by a new southern annexe over Södra Järnvägsgatan and a railway line in a cutting. An addition to the Sirén building was needed because the 200 MPs have each been assigned an assistant, so demand for individual offices has doubled, far outstripping the capacity of Sirén's plinth. The site, the only one available within walking distance of the Chamber (to which it is now connected by an underground passage), was a tatty and little used triangle of park.

Pekka Helin won the competition for the new building with a design that fulfilled a daunting set of constraints. To the east, the building line of the adjacent city block, Kamppi, had to be observed. To the west, roads restricted the site to an acute-angled triangle. The height had to be no greater than that of the National Romantic Hankkija building that terminates Kamppi, while the massing had to respect the Parliament building. Into this extremely tight mould, 259 offices had to be poured, along with formal committee rooms and a good deal of ancillary accommodation.

Helin's solution was to sink four meeting and services floors below ground, so allowing all offices to have daylight. Of the seven levels above ground, the topmost is devoted to the international department of parliament (civil servants), and the first floor is largely devoted to offices for the parliamentary ombudsman. On the ground floor, apart from offices and entrances, there is a visitor centre totally open to the public, with a bookshop, information sources and a cafeteria. In the middle of all this is an atrium that stretches from the restaurant, one level below ground, up through the whole building to its glass roof. The move allows daylight to be brought into the middle of the deep plan.

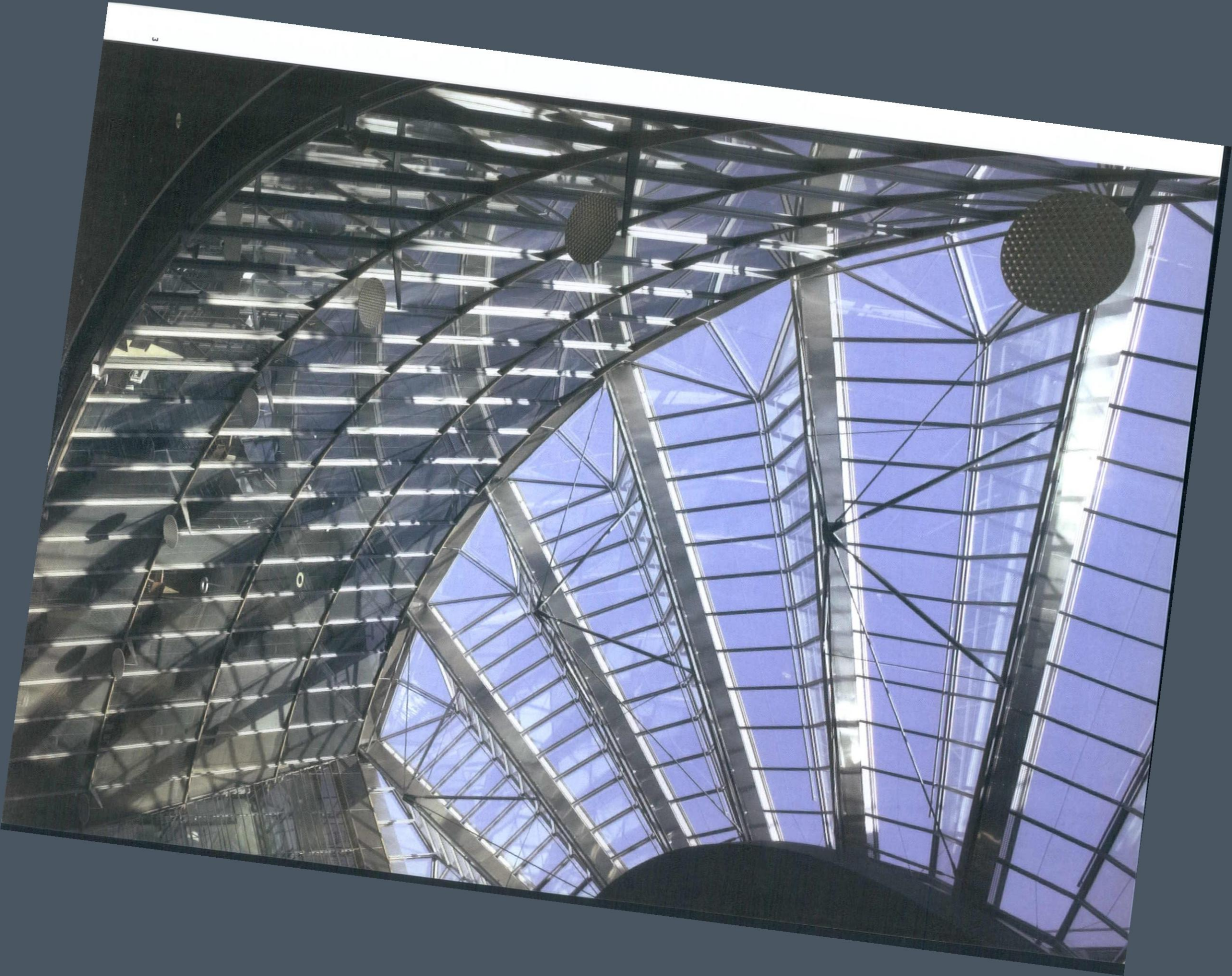


A annexe
B Sirén's Parliament
C Hankkija building
D Mannerheimintie
E Kiasma
F proposed park
G Södra Järnvägsgatan



site plan

1
Curved glass wall, through which electors can see the MPs' offices ...
2
... looks towards Sirén's Parliament. Canopy (centre) may one day shelter bridge over Södra Järnvägsgatan to connect with main building.
3
Great central atrium which pours light into mass of building. Curved wall corresponds to external form.



Parliamentary annexe, Helsinki, Finland

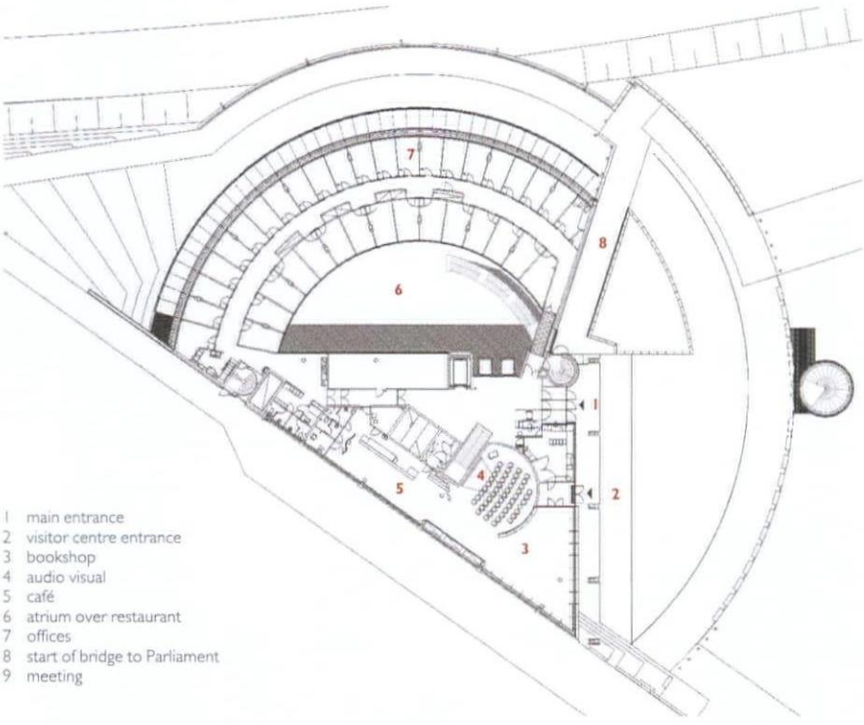
Architect

Helin & Co

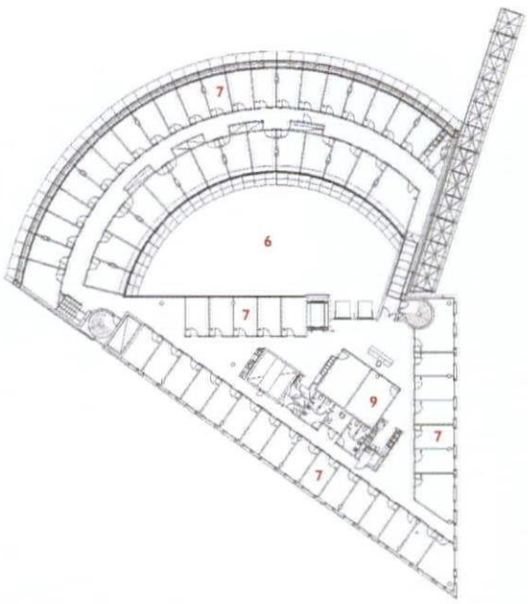
4
Junction of two halves: left is glass and granite response to Sirén; right is heavier, dark brick reminiscence of National Romantic buildings in Kamppi.
5
Atrium rises from restaurant to great skylight. Furniture is by architects.



4



1 main entrance
2 visitor centre entrance
3 bookshop
4 audio visual
5 café
6 atrium over restaurant
7 offices
8 start of bridge to Parliament
9 meeting



entrance level (scale approx 1:1000)

typical (second) floor

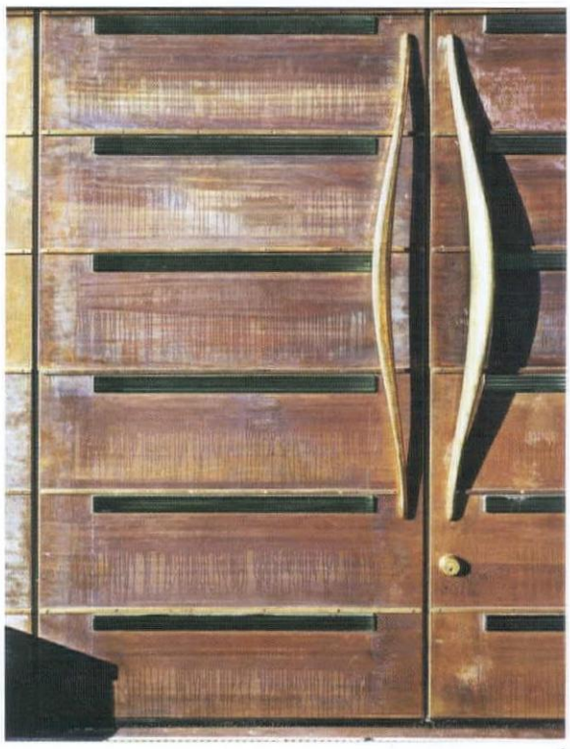


Some offices get their daylight from this dramatic space, others from the perimeter, allowing office corridors to be double-banked. The atrium is made generous and unclaustrophobic by a curved wall that leans outward to north and west. This is the inner echo of the curve of glass that looks out at the Sirén building, while allowing passers-by on the northern pavement to look in to see whether their MPs are hard at work or snoozing. (The outer layer of glass is supposed to be thick enough to be projectile proof.)

This part of Helin's building has flanks of the pink granite that Sirén used (though here, it is paler). The curved form is perhaps intended to respond to the banana shape of Steven Holl's Kiasma across Mannerheimintie (AR August 1998), but the curves are too far apart for them to resonate for me. The southern and eastern part of the new annexe, higher than the granite and glass element, is clad in dark purple bricks, reminiscent of those used in the Hankkija building. Ratios of solid to void in the walls of the annexe are similar to those in the National Romantic work, but in the new, windows are syncopated. Both halves of the annexe respond to their contexts, but their relationship to each other is more problematic, dramatically illustrating the urban fault-line in the city that runs east-west straight through the building.

Though the outside may be divided, interiors are consistent and very well detailed. As in the Sirén building, the architects have designed much of the excellent furniture, and Finnish materials are used wherever possible, for instance, floors of common areas are of granite or spectrolite. Panelling in the Grand Committee room, the auditorium and the small conference rooms off the restaurant is of different Finnish woods – one of the small rooms has veneers from poplar trees formerly growing on the site, complete with dark figuring from urban pollution.

The site itself is as yet still unfinished. Helsinki city is responsible for the little park between the building and Mannerheimintie. Sadly, costs prevent realization of the architects' plan to get this park to flow down into the disused and picturesque railway cutting to connect under the road to the big green space to be made in front of Parliament. A pity, but the building itself will remain a model of ingenious geometry, excellent craftsmanship and decent urbanity. P.D.



6

6
Bronze and glass entrance doors.
7
Grand Committee room at same level as restaurant.
8
Granite exposed in link between new building and Sirén.
9
Typical MP's or assistant's office.
10
One of small meeting rooms off restaurant: each is beautifully lined in different Finnish wood.



dissected axonometric showing auditorium and Grand Committee room (for security reasons, we are not allowed to show a plan at low level)

Architect
Helin & Co, Helsinki
Project team
Pekka Helin, Peter Verhe, Mariitta Helineva, Seija Ekholm and others
Structural engineer
Kortes
Mechanical engineer
LVI-Niemi and Lausamo
Photographs
Voitto Niemelä, 1, 3, 4, 5
Michael Perlmutter, 2, 6, 7, 8, 10
Titta Lumio, 9

PARLIAMENTARY ANNEXE, HELSINKI, FINLAND

ARCHITECT
HELIN & CO



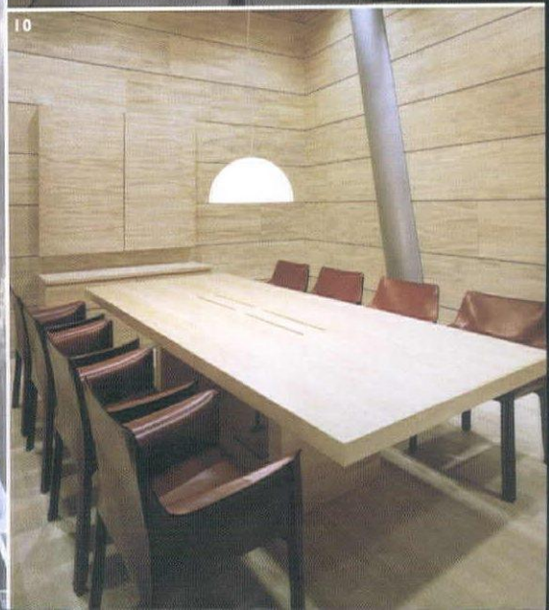
7



8



9



10



DUTCH COURAGE

A new Dutch embassy in Maputo treads lightly in a city being rebuilt after civil war.





DUTCH EMBASSY, MAPUTO, MOZAMBIQUE
ARCHITECT
CLAUS EN KAAN ARCHITECTEN

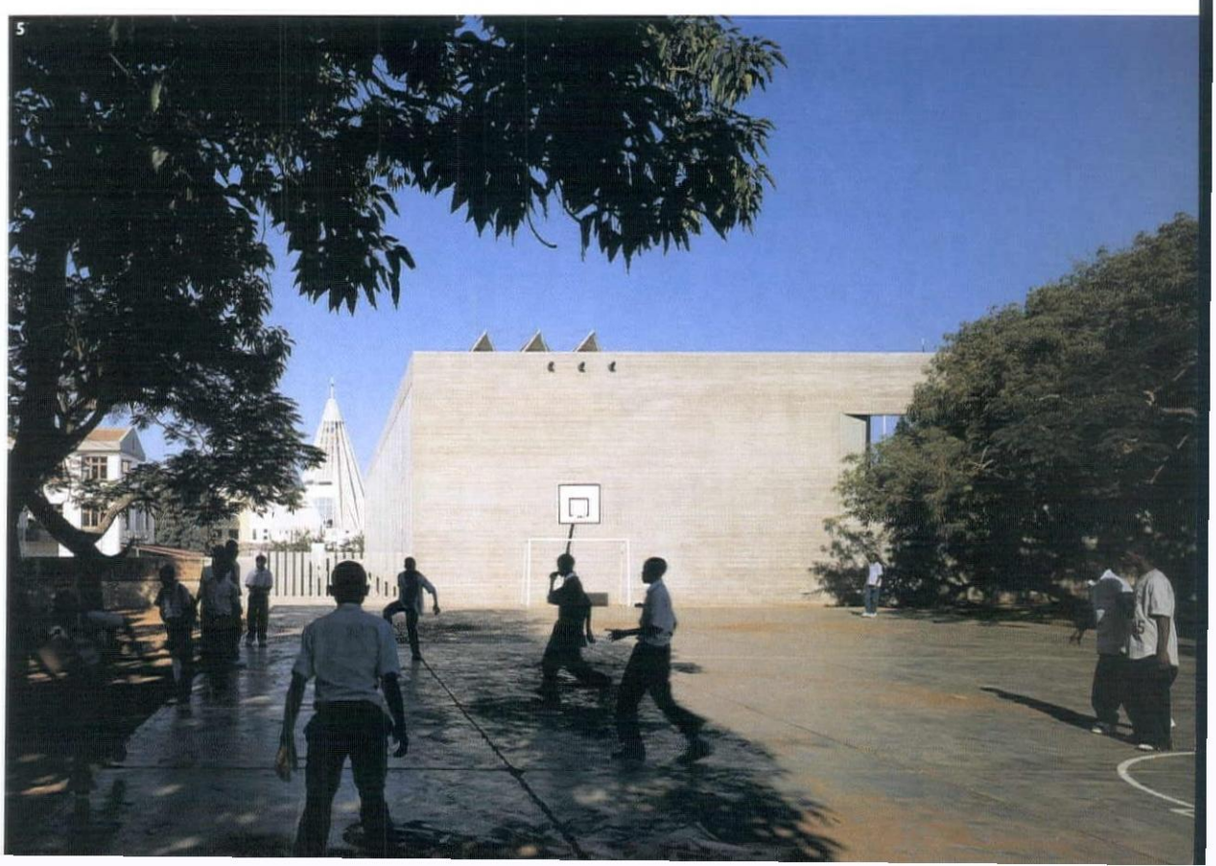
With its prosperous trading heritage and vibrant Portuguese colonial architecture, Maputo, on the southern tip of Mozambique, was once a cosmopolitan port city on a par with Cape Town or Rio. Yet since the Portuguese left in 1975, Mozambique has endured a protracted civil war that lasted well into the '90s, transforming its capital into a crumbling and impoverished slum. There are also an estimated one million landmines still infesting the countryside. Things are improving slowly as Mozambique rebuilds, but the effects of such a horror will take generations to overcome.

In Maputo itself, the restoration of normal international relations has precipitated a modest programme of embassy building. Earlier this year a new Dutch embassy opened its doors, designed by the Dutch partnership of Felix Claus and Kees Kaan, whose rigorous, rational architecture is a soothing antidote to the current excesses of their fellow countrymen. New embassies are often an opportunity for bombastic


4

expressions of national identity, but this new building treads lightly and thoughtfully in response to the particular context of Maputo. According to project architect Kees Kaan, there are only 11 countries in the world that are poorer than Mozambique, and just 12 that are richer than the Netherlands, so this conjunction of extremes required tactful handling.

Utterly sober and undemonstrative, in a way that has become a signature of Claus and Kaan's architecture, the new embassy occupies a site on the edge of Maputo's city centre. The building and its garden compound are partially enclosed by a timber fence which provides the necessary security but is also visually permeable. The two-storey chancery building is a rough L-shape with the two legs of the L wrapped around a courtyard garden. This is protected from the street by the tall timber screen (as high as the building), its slim vertical slats softening and diffusing the otherwise stark concrete perimeter. Hard landscaped except for an array of


5

1
A slatted timber screen encloses the new embasssy compound.
2, 3
A deep veranda around the courtyard garden provides shade.
4, 5
The new building sits lightly in Maputo's urban landcsape.

flamboyants (a local tropical tree with luxurious orange blossom), the courtyard marks the gradual transition between public and private realms.

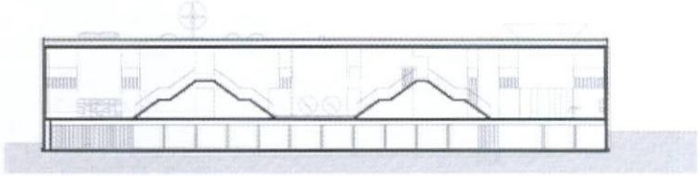
The short wing of the L is little more than a veranda and guard post which oversees comings and goings. Staff vehicles enter at the rear of the building by means of a ramp that leads down to a subterranean car park. The deep veranda (another transitional zone) extends around the entire building on the courtyard side, providing shade for the glass and timber facade.

Within the main block internal organization is simple and logical. A double-height foyer marks the entrance and hinge point between the two wings. The foyer is a cool, luminous space capped by a canvas-shaded opening that offers protection from the sun but allows air to waft through. Behind the foyer, the chancery is divided into three parallel zones: a broad band of cellular offices single banked off a spinal corridor; interstitial meeting, archive, ancillary and storage spaces; and finally, a narrow concourse that runs along the north edge of the building. This is also the main means of vertical circulation, with dark timber staircases threading through the tall concourse, illuminated by vertical slots of glazing cut at regular intervals into the north facade (this is the southern hemisphere so the sun shines in the north). Light dapples through the slots, casting rippling shadows around the concourse and adding a sensual caress to the ascetic palette of concrete, timber and glass. This a deliberately low-key, functional building (the ambassador's office on the first floor is distinguished merely by being slightly larger than those of her staff) and though the architecture has an unprecedented degree of formal refinement, its effect lies largely in the creative use of local materials and labour.

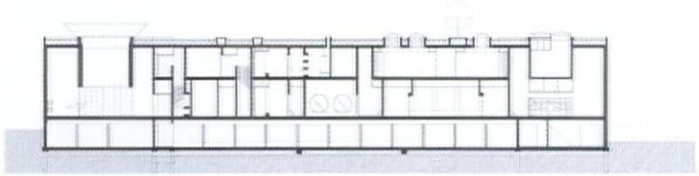
Mozambican construction technology is understandably unsophisticated by European standards, but, paradoxically, the plentiful supply of artisans made it possible to achieve labour intensive effects, such as the smooth finish of the concrete walls, the extensive woodwork and the evenly spaced pebbles in the garden courtyard. As a result, the new building has a rough perfection, which endows the simple forms of its architecture with a resonance and vitality.

CONNIE VAN CLEEF

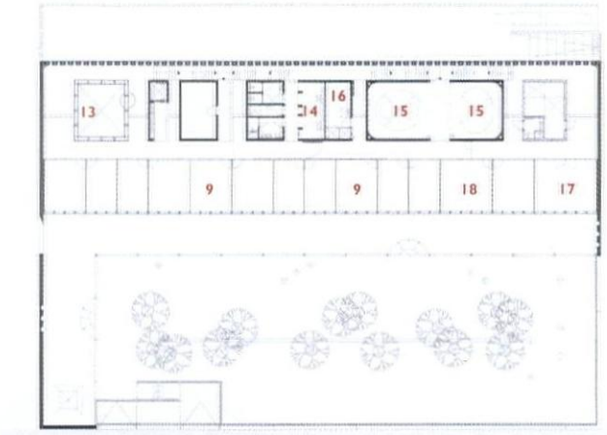
Architect
Claus en Kaan Architecten, Rotterdam
Project team
Kees Kaan, Vincent Panhuysen, Dikkie Scipio, Valery Didelon, Sara Martin Camara, Patricia Medina Prieto, Hannes Ochmann, Kim Sneyders, Sibil Strauli, Pasquale Talerico
Structural engineer
DGMR Raadgevend
Landscape architect
Michael R. Van Gessel
Furniture design
José Forjaz Arquitectos; Claus en Kaan Architecten
Photographs
Christian Richters



long section looking south through concourse



long section looking north through entrance hall and interstitial zone



first floor plan

DUTCH EMBASSY, MAPUTO, MOZAMBIQUE

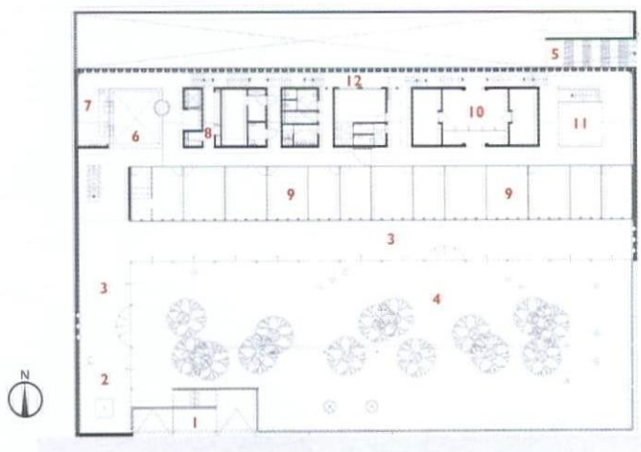
ARCHITECT

CLAUS EN KAAN ARCHITECTEN



site plan

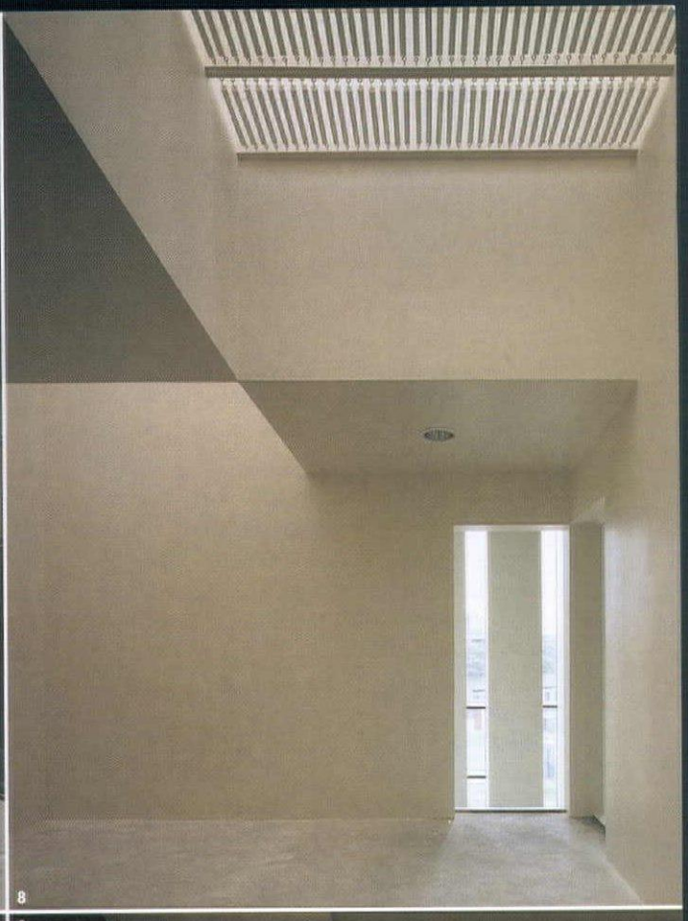
1 main public entrance
2 guard post
3 veranda
4 courtyard garden
5 ramp to underground car park
6 entrance hall
7 reception
8 post room
9 offices
10 archive
11 library
12 concourse/staircases
13 void over entrance hall
14 kitchen
15 meeting rooms
16 store
17 ambassador's office
18 acting ambassador's office



ground floor plan (scale approx 1:1000)



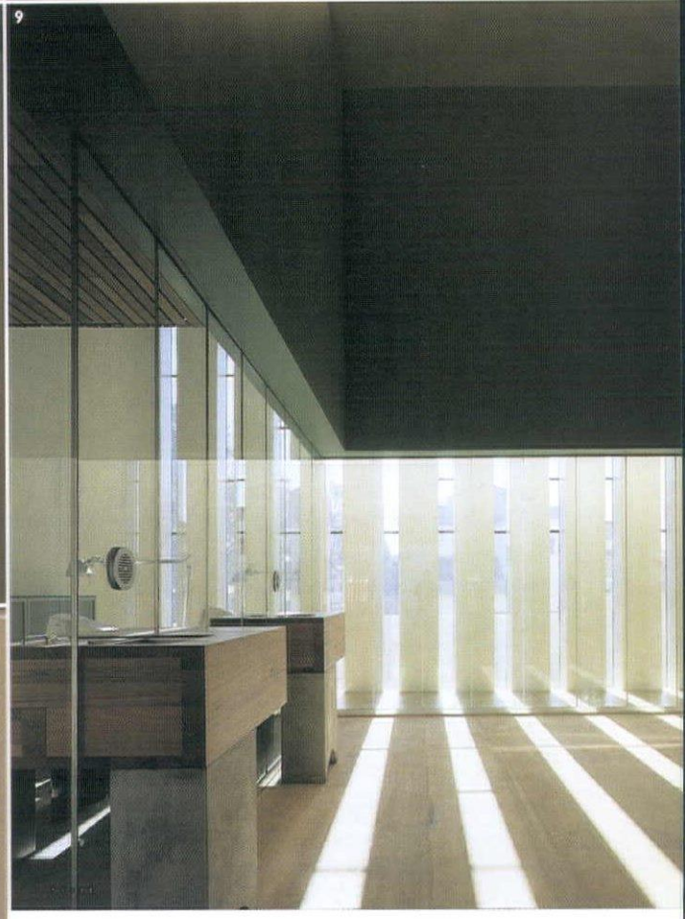
6



8



7



9

6
The courtyard is planted with local flamboyant trees.
7
Staircases in the narrow concourse form a horizontal counterpoint to the vertical slots of glazing.
8
Interiors are spare and simple.
9
Reception desk in the entrance hall.

Foreign office

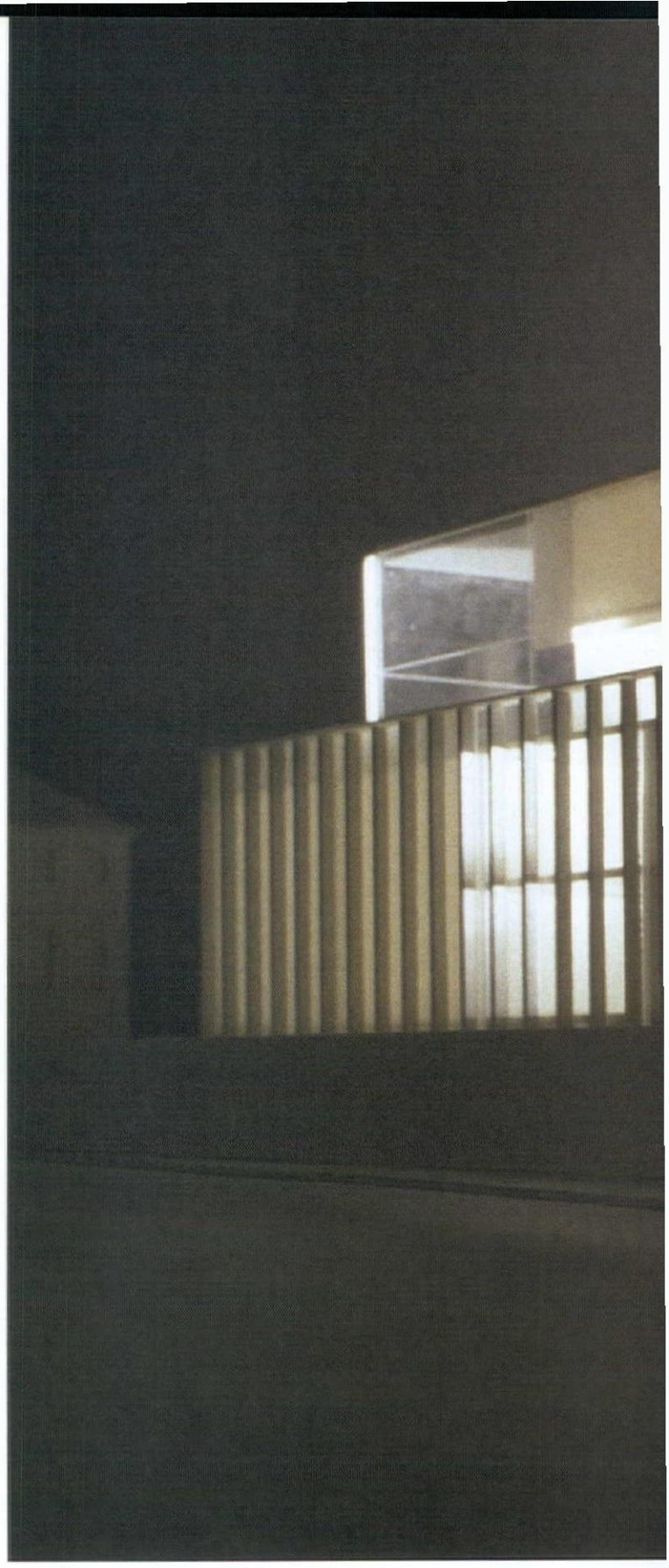
With their British Embassy in Warsaw, Tony Fretton Architects fuse antiquity, modernism and car-cockpit chic.

Few would naturally associate the work of Tony Fretton with that of global giant SOM. What could possibly link the architect of small-scale idiosyncratic gems, such as the Lisson Gallery and the Red House, with the great tower builders? With his artisan/architect demeanour most would expect more obscure references; more mystery, metaphor, or magic dust. However, when discussing the architects, individuals, objects and places that have influenced his work, Fretton puts on no intellectual camouflage. When considering the typology of the office building, he cites his influence as 'Mies via SOM'. In his mind, ideas and even the 's' word – style – are fully transmissible, and in conversation, his slow and deliberate speech reveals ambiguous voices; authority and humility merge to render statements as questions and a surprisingly playful attitude reveals liberal fusions that allow him to freely borrow from antiquity, Mies, Koolhaas, and the (as was) British car industry; as a British eccentric therefore, perhaps Fretton was an ideal choice to design one of the country's latest embassies.

Following widespread recognition for his Red House completed in Chelsea in 2002, Fretton was invited to participate in a competition alongside established names – Chipperfield, Benson + Forsyth, Denton Corker Marshall – and emerging newcomers, Sarah Hare and David Adjaye. Commending the Foreign and Commonwealth Office's commitment to promote the appointment of lesser known architects, and respectfully recognizing specific qualities in each of the other short-listed proposals, Fretton credits the selection of his proposal to his response to the site; placing a 5000m^2 office building and 900m^2 Residence on a 0.5 hectare site in a context of villas and walled gardens.

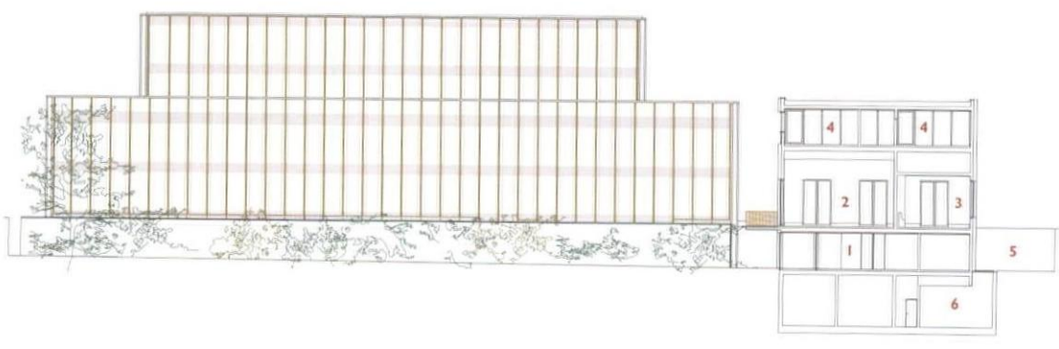
Situated in south-central Warsaw, close to Lazienkowski Park, adjacent to the Swedish Embassy's nineteenth-century stucco villa and opposite the Polish Prime Minister's Palladian home, Fretton's response sets two buildings, one against another, in a subtle play of formality and informality. Set forward to announce its street presence, the five-storey Embassy is Classical in composition, with a two-storey attic set above a three-storey base. The potentially overbearing symmetry and dominance is subverted by the disposition of the Residence – detached, set back and twisted away from the principal geometry – and through the expression and continuity of the horizontal datum that links the two and aligns them with adjacent three-storey properties. Though distinct in form, orientation and materials, the buildings are united by a courtyard, entered through a low-lying gatehouse.

With each building representing distinct typologies, Fretton's team considered the nature of the building's image to the outside world. What should each represent? Anticipating a complex competition and design process, with a multi-headed client and a demanding brief, they chose well-known models to express their interpretation of the brief. So, the Residence was articulated as a traditional English house – deriving its form from its ability to comfortably and splendidly host social events alongside the everyday life of the ambassador and his family. In contrast, the Embassy was to be a refined office block, practical and symbolic with a lineage extending from the Uffizi (Vasari's 1550s Government administration office building for the Medicis) to the Seagram building and beyond. As if to demystify the brief and reduce the programme to essentials, the buildings were to be simple in form and conventional in nature; efficient in plan, predictable in construc-



process

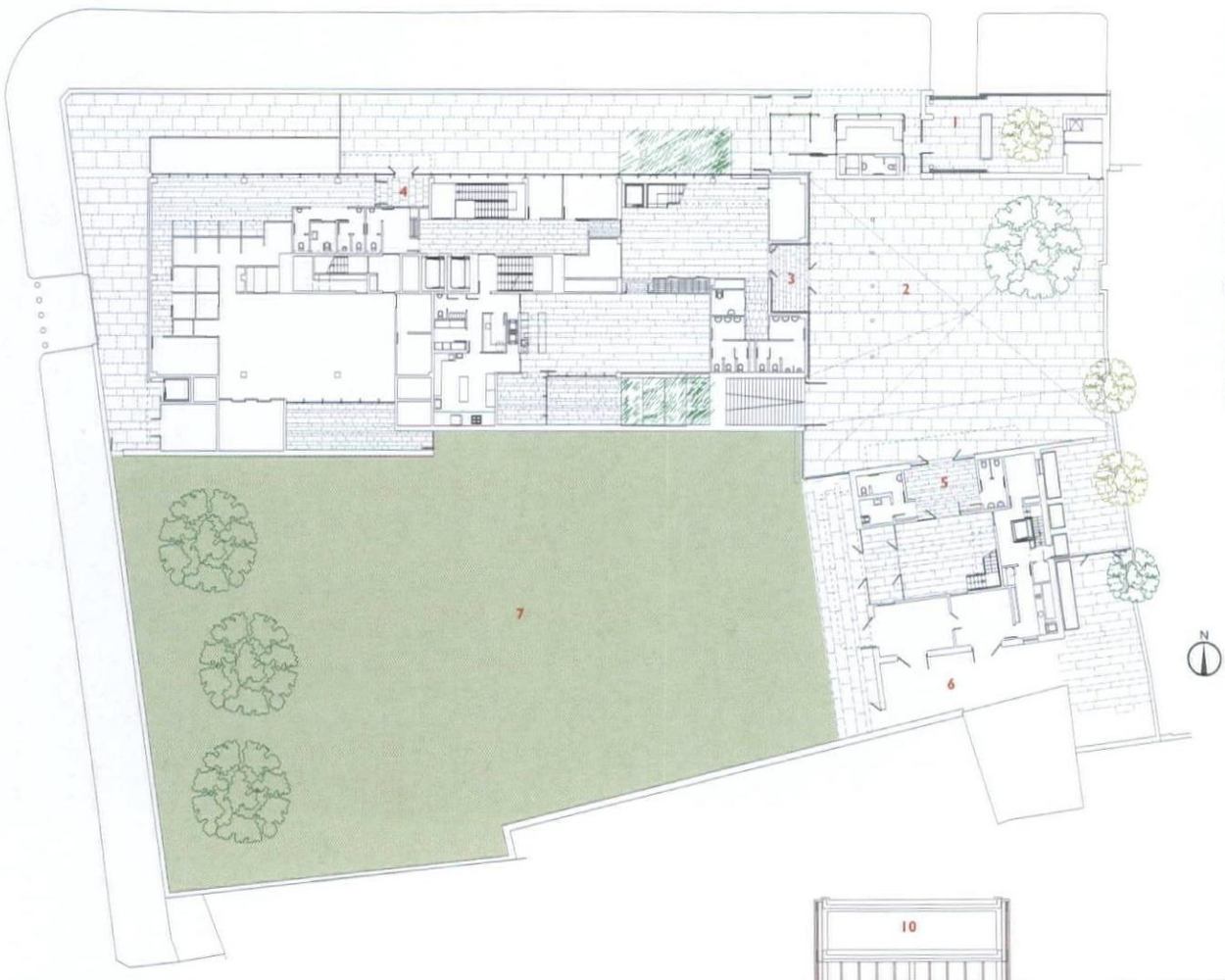
Solid transparency: Fretton's proposed Embassy fuses Classical grandeur with contemporary finesse.



long section through Residence

tion and adaptable to the client's evolving requirements; buildings that make no unnecessary attempt to be anything particularly new.

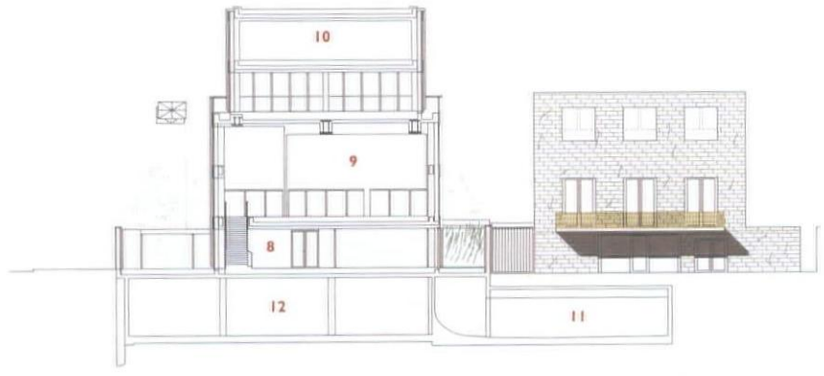
As an office block – albeit refined – the facade of the Embassy gave Fretton and his team the opportunity to reconsider notions of institutional representation. As a political liberal, as well as a design liberal, he is proud of Western democracy and speaks with disappointment of American policy decisions to place all new embassies on out of town sites, and of the mixed messages given by barricaded embassies that – like military sites – are designed to defend and to scare. In response to such trends, Fretton's preoccupation was not to design a facade that looked defensive, but rather calm and secure; communicating a confidence in openness to regimes that want exactly the reverse – fear and suspicion. So, with large areas of glass, broken only by stone panels that pass over the floor zones, exposed Miesian mullions and corner detailing bring Classical order, complete with fluted details. Within this, robustness is expressed with large glazing sections, and refinement through the choice of materials; mullions, bronze powder-coated externally and veneered with timber internally, set in front of leather clad columns and sharp edged unbroken ceilings. Dressed stone is then applied to the Embassy's courtyard elevation, resonating with adjacent stone cladding and bronzed window frames of the Residence. While excited by the prospect of building this major public building, Fretton has reservations. He is mortified, for example, that the security demands of the brief made it virtually impossible to pursue a naturally ventilated solution, and is conscious that government sponsored projects need to recognize the commercial vulnerability of the emerging practices they want to employ. However, with the project currently at tender stage, it is to be hoped that Fretton's much admired sensibilities will be realized; that his exceptionally well considered material composition, his surprising and ambiguous scale-shifting spatial sequences, and his adaptation and synthesis of Classical and contemporary motifs will be free to express themselves, without overt self-consciousness or wilful attention-seeking pretence; rich, yet appropriately blank and suitably stoic to invite generations of new meanings, projected readings, and uses. In morphing British stereotypes, Fretton loves what Vivienne Westwood did for the stuffy hunting jacket, and here in Warsaw likens his leather, bronze and veneered building to the great British Jaguar; a static super-stretched limousine, parked outside the ambassador's house. A note of caution, however, as with all fine cars – it will need a regular wax and polish. ROB GREGORY



1 gatehouse
2 forecourt
3 embassy – main entrance
4 embassy – visa & consular entrance
5 residence entrance
6 private garden
7 main garden
8 main entrance hall
9 exhibition space
10 plant
11 parking
12 stores

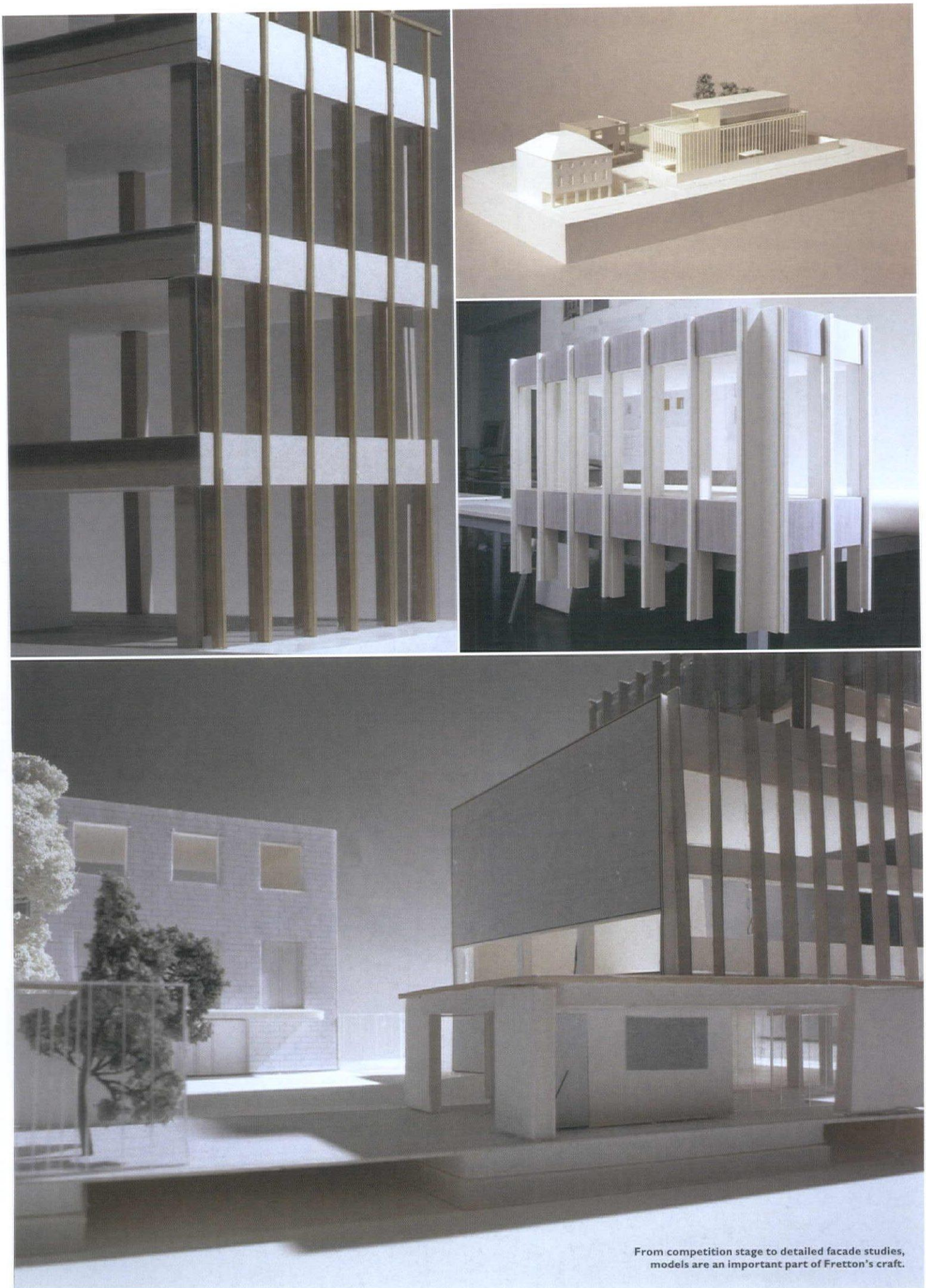
Residence (previous page)
13 entrance hall
14 drawing room
15 main study
16 bedrooms
17 staff entrance court
18 kitchen

ground floor site plan (scale approx 1:575)



cross section through Embassy and Residence garden

Architect
Tony Fretton Architects, London
Project team
Tony Fretton, Jim McKinney, David Owen, Kari Karason, Donald Mattheson, Nina Lundvall, Aureliusz Kowalczyk



From competition stage to detailed facade studies, models are an important part of Fretton's craft.



Luxury mirage

A new Louis Vuitton store in Tokyo's Roppongi Hills is a homage to sensuous material and optical effects.

When in 1998 the French luxury goods company Louis Vuitton acquired a commercial lot in Nagoya, Japan, its architecture department was faced with producing a design for its first stand-alone store. Having made their mark with boutiques sectioned off in large department stores or with limestone facades and classy show windows sandwiched between other stores on urban streets, the in-house architects, Eric Carlson and David McNulty, made a pivotal decision that gave the company a surprising new corporate architectural identity, uniquely Japanese, that is now travelling well to New York and other international locales. They selected young Japanese architects to participate in a quick competition to design the exterior facade in Nagoya against the challenge that the tried-and-true plan for the interior would be retained.

In less than a week, Jun Aoki, a veteran of Arata Isozaki & Associates with his own Tokyo firm, produced the winning solution by considering the nature of boundaries between a structured inside and a messy business district outside, neither of which could be altered. He likened this division where two worlds touch to 'the line between oil and water'. Though it can be seen, he says, 'it has no substance'. By combining this concept with the moiré effect often seen at cherry blossom time when Japanese women wear gossamer garments over pale pink kimonos, he recognized how overlapping patterns produced a third that 'can be seen, but isn't there'.

Aoki translated this into architecture by designing a double exterior wall, an outer wall of glass with a milky film of Louis Vuitton's signature damier or checkerboard pattern (created for their time-honoured luggage in 1898) against an inner opaque structural wall of the same pattern in white and dark brown. Viewed by passers-by, the entire facade appears to dematerialize into a moiré mist with the store logo and display windows, cantilevered between the walls, floating in an airiness. With illumination provided between the walls from below at night, the cubic volume becomes a mysterious diffusion of pure light, a glowing lantern in the Tokyo streetscape.

Already well known in Japan for his prize-winning museums and houses identified by individual letters, Aoki moved forward quickly to adapt this new concept to other LV locations, including a ground-level corner of the Matsuya

BOUTIQUE, ROPPONGI HILLS, TOKYO, JAPAN
ARCHITECT
JUN AOKI



1
The facade of the new Roppongi Hills store is a porous, pixelized screen of parallel glass tubes.
2
The theme of diffused surfaces and optical effects continues inside.

department store on Tokyo's fashionable Ginza. Here he altered the design with double glass walls of thinner and clearer French glass to eliminate the green tint of Nagoya. But also, the damier frit in white was slightly altered in size and frequency on both surfaces to give a double moiré effect from both near and far away. In his belief that every building speaks its own image, the LV store Aoki next designed on Omotesando, Tokyo's chic Zelkova tree-lined avenue of fashion, resembles a cubist formation of the company's travelling trunks that also dematerializes into a haze through its metal mesh facades.

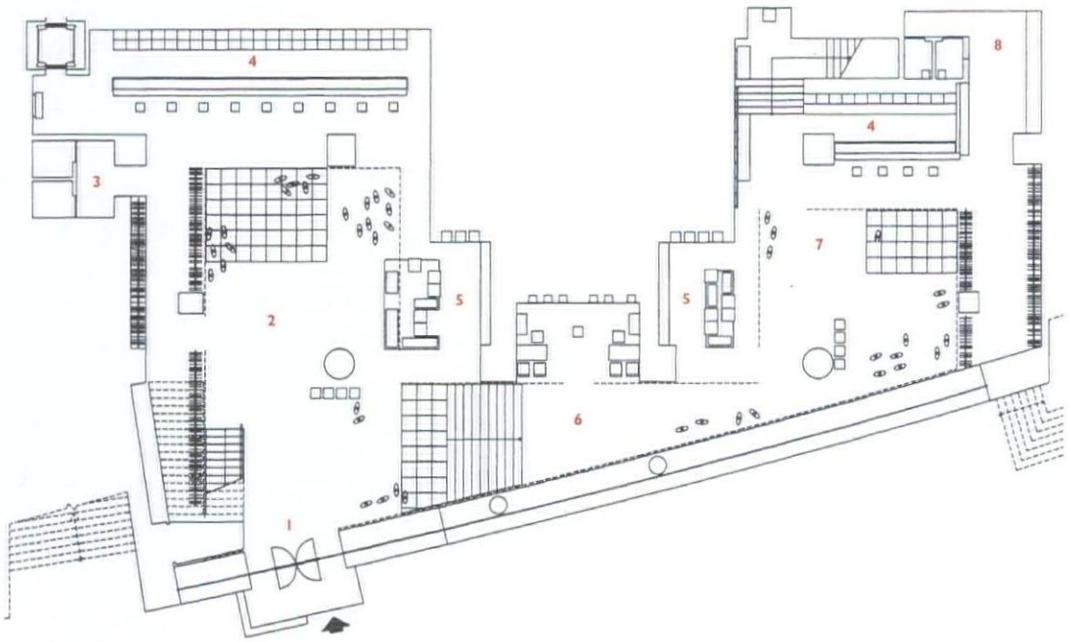
In Japan, Louis Vuitton has become something of a cult phenomenon for a multitude of young women shoppers, many seen on the streets slinging not one but two LV bags over their shoulders (and groups camp out overnight for new-store openings). Louis Vuitton has kept pace with its stores – 48 in Japan alone – that provide shopping rituals almost as formal as the tea ceremony. Not surprising, in Tokyo's Roppongi district, known for its razzmatazz night life, the company secured the prime location on the gateway plaza to Roppongi Hills, the massive complex of high-rise commercial and residential buildings masterminded by developer Minoru Mori with a multi-level hub of exclusive shopping malls and stylish restaurants. This time, Jun Aoki, working with architects Eric Carlson and Aurelio Clementi, had free rein to design the entire store that opened last year.

Nothing surpasses the drama of Roppongi's porous facade, a monumental pixelized screen of 30 000 parallel glass tubes in honeycomb formation that is both reflective and transparent to the pedestrian with kaleidoscopic views into the interior. Illuminated within by linear grazers below (installed by lighting designers George Sexton Associates), the wall produces a mirage effect of appearing and disappearing with the name 'Louis Vuitton' emerging from its midst like a giant shadow. This store stays open until 11pm, and the entertaining nightclub interiors of fine woods, leather and limestone bring the atmosphere outside into the shopping experience with a bag bar counter with stools, a shoe salon, luggage lounge and a dance floor with fibre-optic videos of seasonal motifs like cherry blossoms, autumn leaves and snowflakes. Highly polished or brushed stainless-steel curtain dividers of interlocking rings keep the theatrical spaces open and airy and provide more reflective light. Though the materials are bold, the atmosphere is redolent of traditional Japanese architecture closed off by screens so that at the opening ceremony a temporary Shinto shrine built inside looked perfectly at home.

PAULA DEITZ

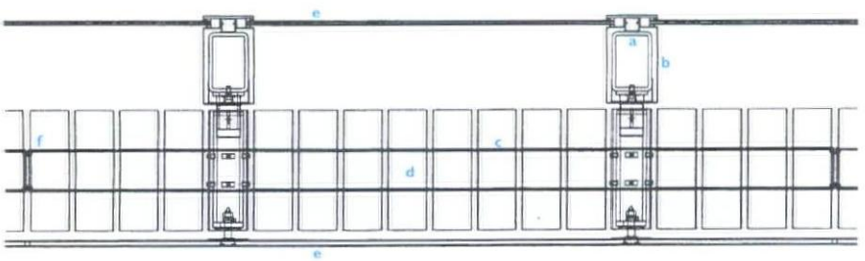
Architect
Jun Aoki, Tokyo
Photographs
Jimmy Cohrssen

3
Brushed stainless-steel curtain dividers composed of interlocking rings keep the interior open.
4
The magical effect of the shimmering, dividing screens.
5, 6
Wood, leather and limestone exude upscale refinement.



1 main entrance
2 women's fashions
3 women's changing
4 bag bar
5 shoe salon
6 unisex fashions
7 men's fashions
8 men's changing

ground floor plan of Roppongi Hills store (scale approx 1: 250)



a steel RHS 150 x 100mm
b polished stainless-steel coating
c perforated stainless-steel panel
d pylex glass tube 100mm dia
e tempered glass
f silicone joint

detailed horizontal section through facade

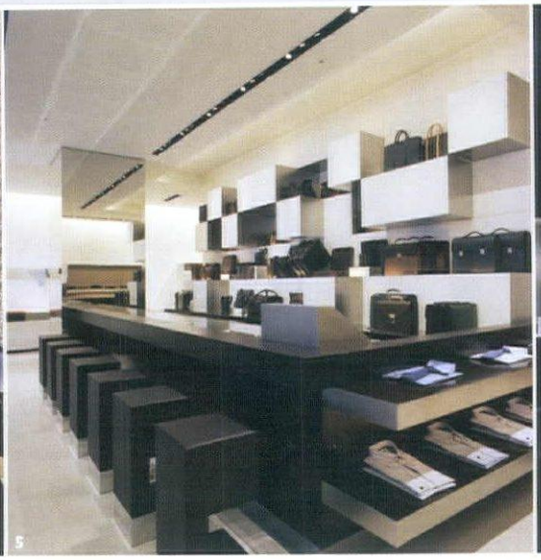
BOUTIQUE, ROPPONGI HILLS, TOKYO, JAPAN
ARCHITECT
JUN AOKI



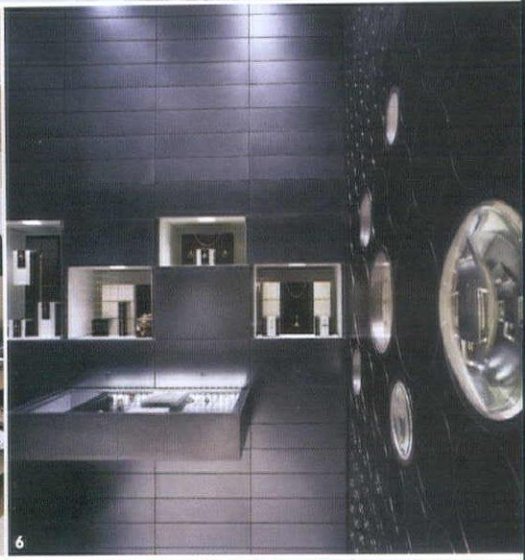
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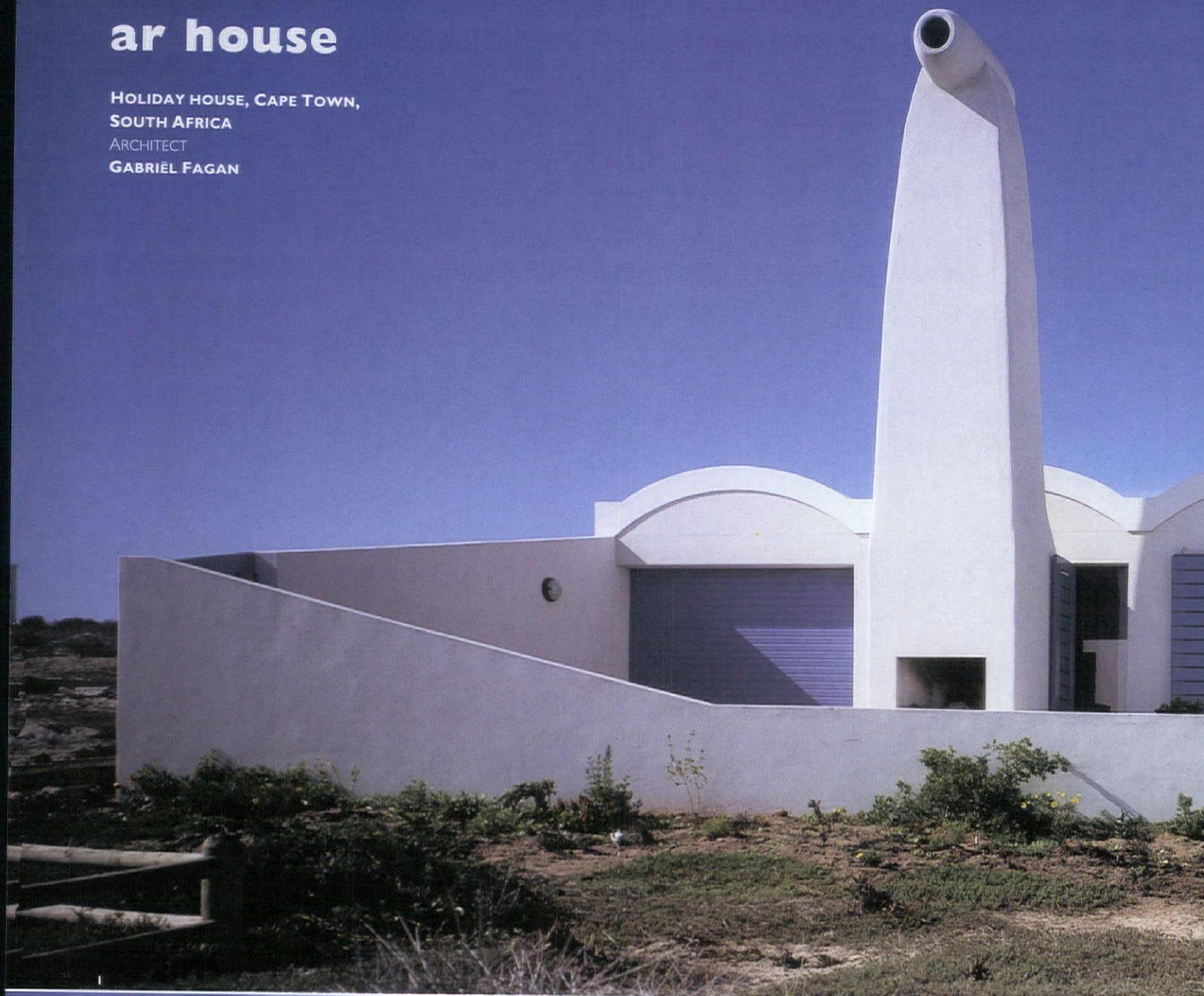
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6

ar house

Holiday house, Cape Town, South Africa
Architect
Gabriël Fagan



1



2



Paradys regained

This seaside house is a sensitive fusion of local influences tempered by Modernism.

'Paradys', architect Gabriël Fagan's own holiday and weekend house, sits above the beach of Langebaan Lagoon, an extensive inlet of sea on South Africa's west coast 70 miles north of Cape Town. To shut out views of neighbouring houses and not obstruct views from them, it nestles into the sandy hillside. Except where a brick-paved drive drops to the garage and front door by it, all that is visible from the road behind the house are the low-set white vaults of its roof and a tall sculptural chimney rising beyond.

As well as wavy roof vaults, wavy walls with real portholes project below the sea-facing front of some vaults. These, like the ocean tones of the turquoise and ultramarine painted shutters that shade all large beach (west) facing openings, might seem an overly literal response to the seaside setting. But all are recurring elements in Fagan's architectural vocabulary, developed over a long career in a series of outstanding houses (for instance, AR March 1995) and other buildings that fuse the principles and inspiration of modern architecture with lessons of local vernacular and historical structures. His architecture also exhibits the influence of the Mediterranean vernaculars that inspired modern architects and are so apt for the Cape's climate and landscape.

To see the house in context is to understand the exclusion of its neighbours so only the presence of

1
With its undulating vaults and white walls animated by strong colour, the house reinterprets vernacular and historical sources.
2
The beachside context. Fagan's low slung, introverted dwelling contrasts with more conventional developer's architecture.

the sea permeates. Chosen because it is close to a harbour for Fagan's yacht, and for the security afforded, the site lies on an estate of holiday houses called Mykonos, an example of the marketing mania for themed developments. Here, each tiny plot sports a huge flat-roofed house with white stucco walls and gaily-painted wooden balustrades. Vaults, though common in the Cyclades, were excluded in the estate's design codes. But Fagan persuaded the overseeing committee and now new houses along the water's edge are encouraged to emulate Paradys's low vaulted profile.

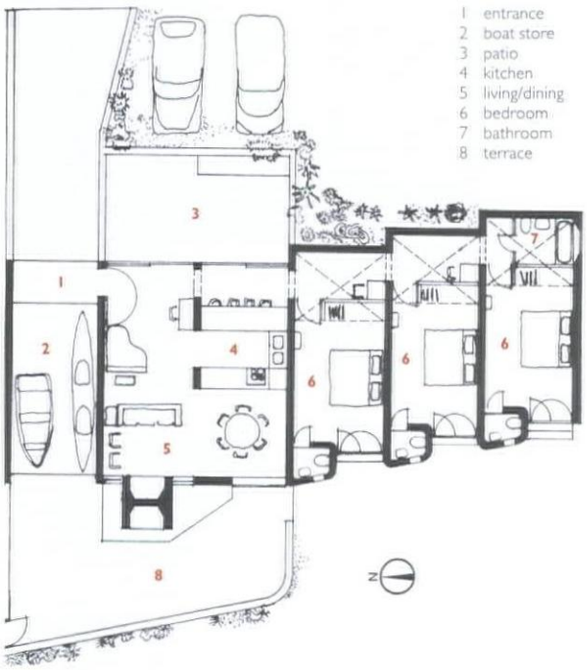
The house owes as much to early Le Corbusier projects such as Maison Murondins, and the later Maisons Jaoul, as to Cycladean precedent. Here brick cross-walls support concrete beams from which spring the brick vaults of the roof. Diaphragm beams stiffen the vaults and are set in slightly from their ends to reveal their depth. Externally, vaults are plastered and painted, the reflective white paint, depth of material and quality of construction (by a small local builder) ensuring no need for further insulation and waterproofing. Internally, the walls, like those outside, are plastered and painted, floors are brick and the vaults' undersides are unplastered and simply painted.

As was once common in the Cape, the front door (here salvaged from an old building) is a stable-type, so the top half can be open while the lower half is latched. It opens directly into a room that fills two vaulted bays with living and dining areas forming an L round the open kitchen. On the sea side, the first (living) bay is closed by a fireplace between flanking windows; the dining area in the next bay opens through sliding doors onto a terrace sheltered by a boundary wall sloping forward from the end of the garage and folding into a solid sea-front balustrade. Here an outdoor fireplace shares the same tall sculptural chimney as the internal hearth. On the landside of the main room, where people pass from front door to bedroom corridor, are more sliding doors opening into a sunken court. This is a wind-free sun trap bringing more light and morning sun into the main living area, its vivid, warm red walls contrasting with the cool blue of the sea opposite, so emphasizing the contrast between introverted patio and extroverted terrace.

The fronts of the bedroom vaults step progressively backwards (a common device in Fagan's houses), to stay within the boundary and ensure that each room has its own patch of private outdoor space (providing some shade for much of the day). Walls curving forward from each bedroom enclose small shower and lavatory cubicles lit by salvaged portholes. Opposite, by each bedroom door, projecting rungs lead to children's sleeping alcoves that extend over the flat-ceilinged corridor. These low-ceilinged spaces allow a whole family to occupy a room if the house is crowded and have small pivoting windows oriented eastwards to the street which admit some morning sun into the bedroom and provide cross ventilation.

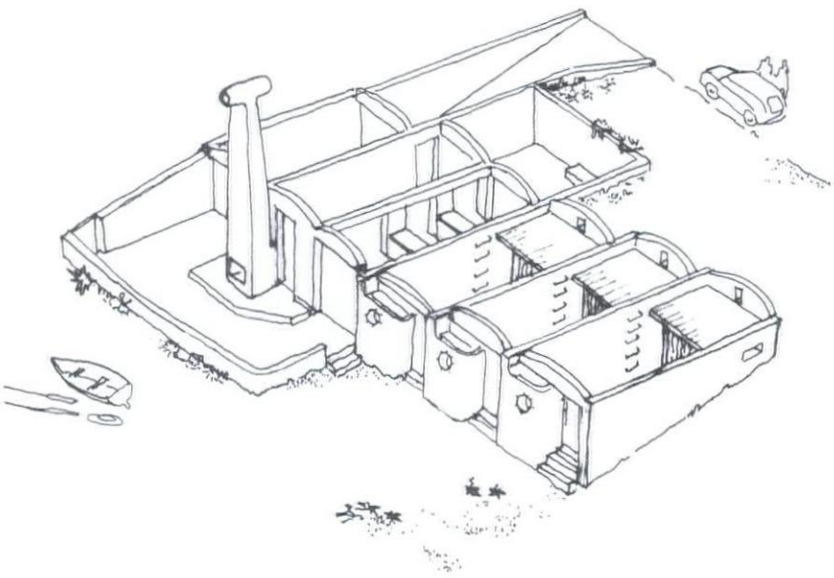
The house is simple and very compact, its form, as well as echoing local and Mediterranean vernaculars, directly reflecting function and construction. Yet it has a spatial magic and sense of serene generosity achieved by the embrace of the vaults, precise proportions and pared away detail. The lack of trim means little distracts from appreciation of pure volume, space and ever-changing light and views. Not only are the neighbours shut out, but the relatively closed sea front, which (with the shutters) helps control the fierce west sun beating off the water, and the closed head of the vaults (a small but telling detail) means that the presence of sea and sky is also judiciously measured. An awareness of the sea pervades but does not dominate the house, so that under the rhythmic embrace of the vaults, the sense is of being in a secure haven, snuggled securely into the sand and lapped by the indigenous vegetation planted by Gwen, Fagan's wife and collaborator. PETER BUCHANAN

Architect
Gabriël Fagan Architects, Cape Town
Photographs
Gabriël Fagan



ground floor plan (scale approx 1:250)

3
Nestling in the landscape, the house is an almost topographic presence.
4
The salvaged 'stable door' at the main entrance.
5
Views of the sea pervade but do not dominate the interior.
6
Panoramic sea-front terrace and nautical portholes.



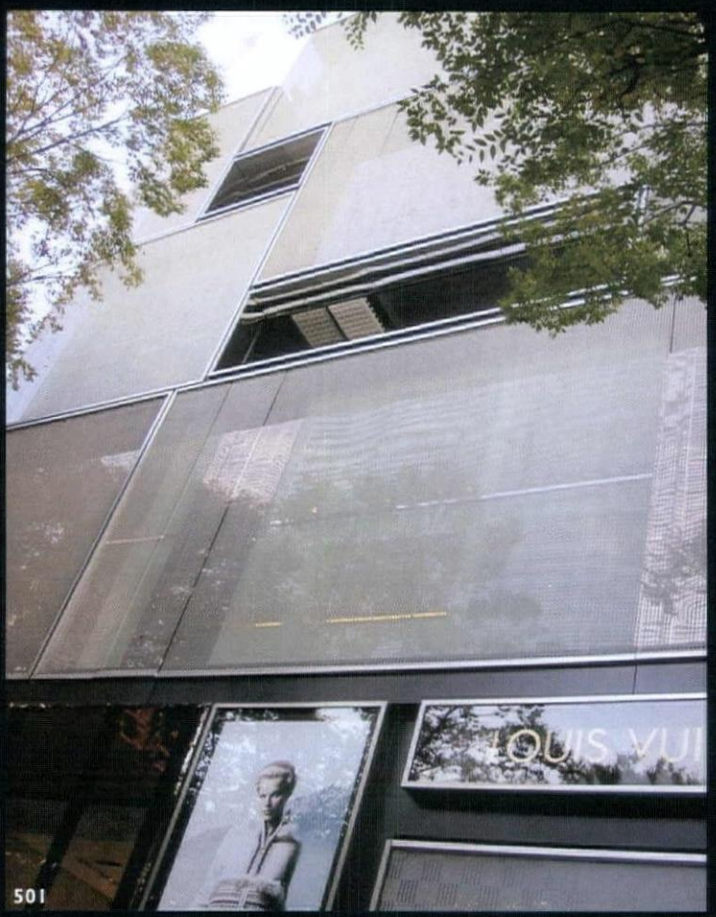
cutaway isometric projection

HOLIDAY HOUSE, CAPE TOWN, SOUTH AFRICA

ARCHITECT
GABRIËL FAGAN

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

In search of variety, colour, and flamboyant new textures, Rob Gregory looks at some recent innovations in facade design.



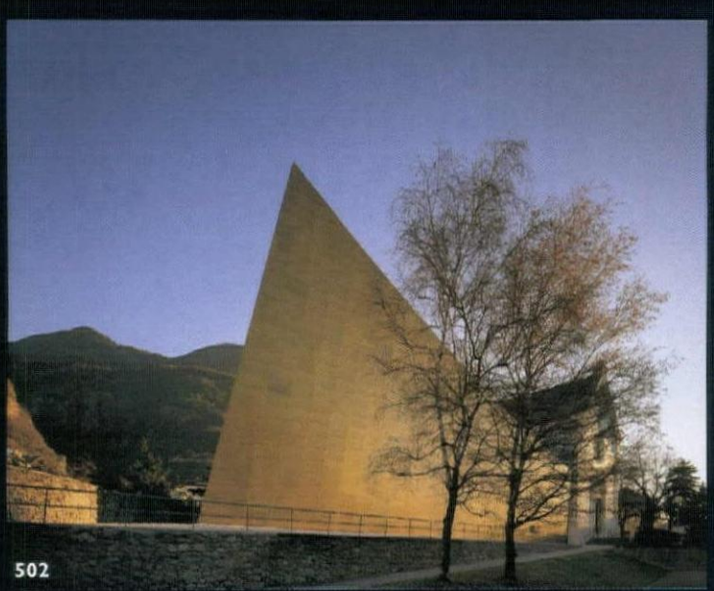
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501 GKD
GKD mesh has been used on the facade of the world's largest Louis Vuitton flagship stores. Designed by Jun Aoki, the store's facade responds to its Tokyo streetscape with vitality, versatility, and optical trickery. Integrating four different weaves, the stainless-steel mesh is combined with a special illumination system that produces constantly shifting patterns, as the physical substance of the building dissolves and reconstitutes itself, and as overlapping panels create a third visual structure through the moiré effect.

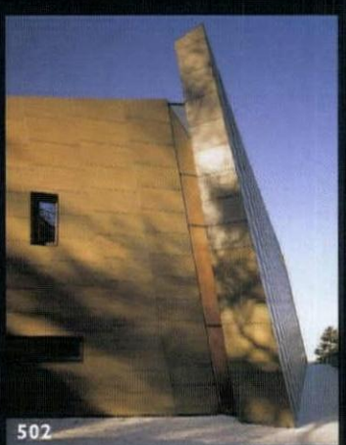
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502 KME
TECU® Brass is one of three copper alloys produced by KME – the leading manufacturer of Copper sheet products for roofs and facades. Chosen by Höller & Klotzner for their design at the Chiesa di S. Giacomo, in Laives, Italy, TECU® Brass will respond to changing weathering processes to give the facade a lively and unique character; from green, to grey/brown, before reaching a dark brown-anthracite colour. Sloping surfaces produce even more variety. TECU® Bronze and TECU® Gold are also available.

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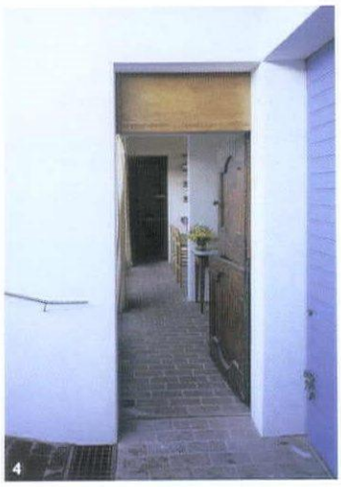
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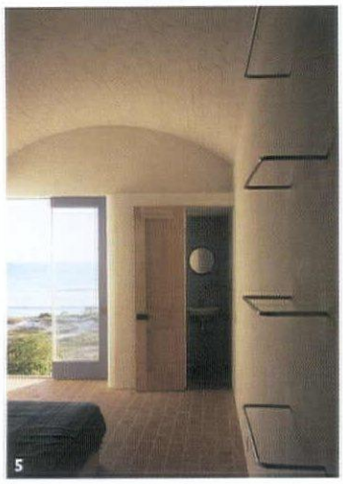
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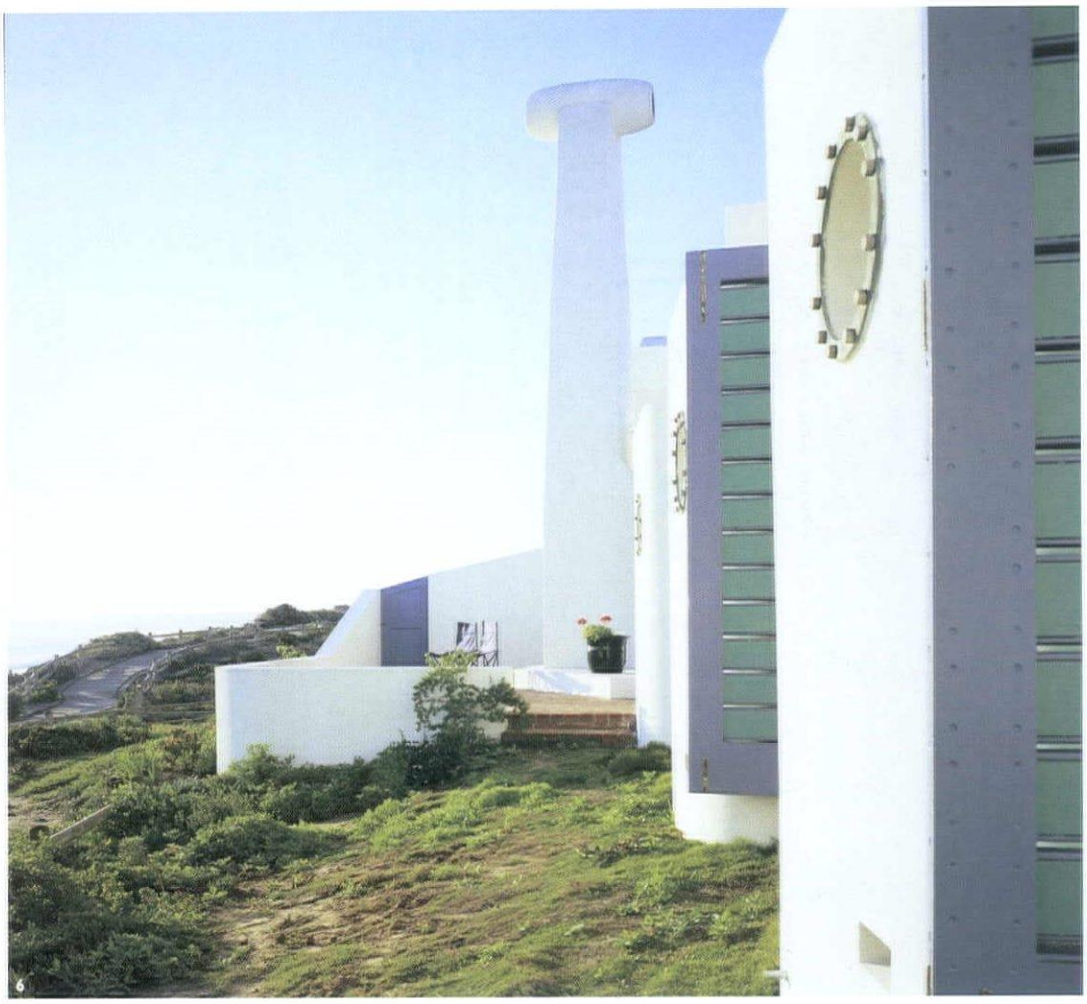
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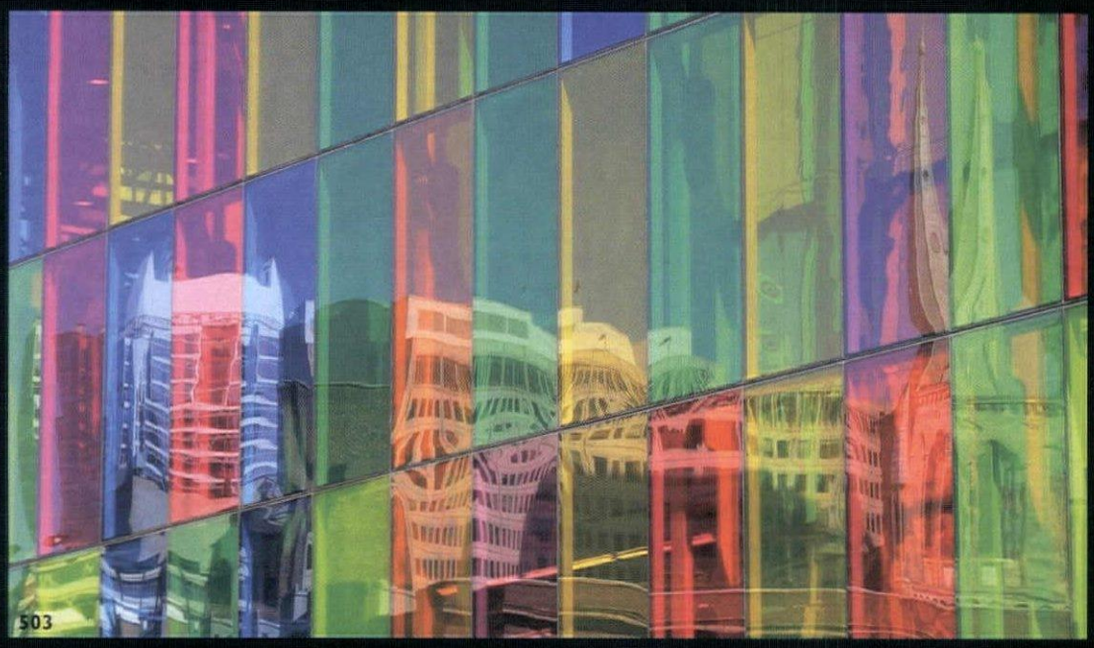
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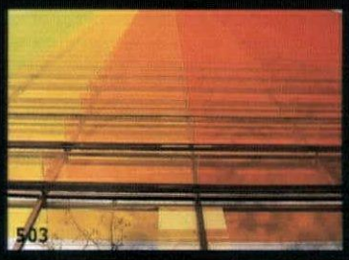
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503

503 SOLUTIA

Solutia Inc is one of the world's leading providers of glass interlayers for laminated glass installations. With a wide range of colours, and varying specifications of solar control, Vanceva™ gives architects, designers and engineers freedom to create stunning visual compositions. Two recent examples include an office building facade by b720 for Layetana on Maestro Nicalou St, Barcelona, and Palais des Congrès convention centre (AR October 2004) in Montreal. Solutia will be exhibiting Vanceva™ at Glasstec 2004, the 18th international tradefair to be held at the Düsseldorf Exhibition Grounds 9-13 November.

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503

504 TREVIRA CS

As one of the main attractions at the Universal Forum of Culture in Barcelona, the Sky of Hope – situated in the Plaza of the Talismans – incorporated 5000m² of multicoloured, flame retardant Trevira CS. Representing the oceans and continents of the world, the project was created by Indian artist Tajeev Sethi, and comprised 80 coloured nets. Hoisted 10m above the ground, the canopies provided shade for visitors and created a peaceful place of rest, and from beneath were adorned by hundreds of suspended talismans.

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504


504



enquiry 21 www.arplus.com/enq.html

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The Architecture of

Daniel Libeskind

Dar Libe

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Space of Encounter: Media partner.
The Architects Journal

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MIT ARCHITECTURE DEPARTMENT: TENURE-TRACK POSITION IN ARCHITECTURAL DESIGN AND COMPUTATION

A tenure-track position is open in the Department of Architecture in the areas of architectural design and computation.The department has a long established studio design program and a program in computation built over the last decade. Faculty in both of these groups have been working to realize the potential contribution to architectural design of computational thinking and procedures. The aim of this search is to find an individual who can continue in that tradition but bring a distinctive voice and perspective. Ideally, the chosen candidate will be appropriate for membership in both the Architectural Design and Computation groups.

Primary criteria of the search are outstanding accomplishments in research, potential for excellence in teaching and future research, and ability to interact with students and faculty in both the architectural design and the computation groups. We are particularly looking for candidates who exhibit excellence and originality in their work and who have the potential to make contributions at the frontiers of architectural practice.

The person filling this position may also have substantial responsibility for students at the post professional level in the department's Master of Science in Architecture Studies (SMArchS) and Ph.D. programs. This role calls for solid grounding in architectural thought, and conversancy with fields related to architecture including other arts and social sciences, as well as areas particular to the candidate's own work.

A professional education in architectural design, and a Ph.D. or significant experience in advanced research is required. The faculty appointment will be at the level of non-tenured Assistant or Associate Professor. Women and minority candidates are strongly encouraged to apply.

Prospective candidates should send a resume, a one to two page statement of goals, the names of at least three references, and a non-returnable portfolio of research and creative work to:

Chair, Computation Search
c/o Jason Steeves
Department of Architecture
Massachusetts Institute of Technology
77 Massachusetts Avenue, Room N51-330
Cambridge, MA, 02139
Phone: 617-253-8376
Email: jsteeves@mit.edu

Consideration of applications will begin December 1, 2004; applications will be accepted until the position is filled.

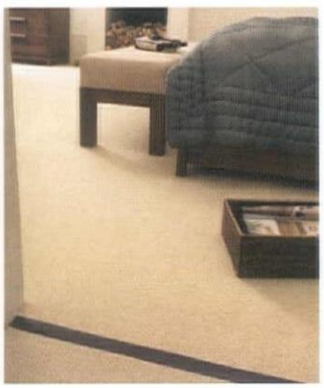
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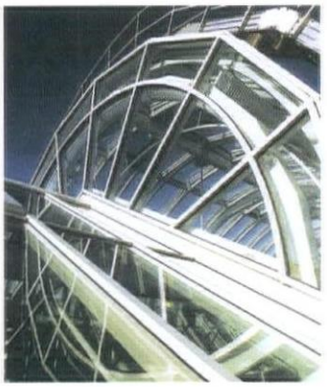
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Stairrods (UK)

Making unsightly carpet joins into a smart feature, Stairrods' latest range includes the first ever black nickel door threshold. Together with wrought iron handles, hooks and hinges, the threshold can now help achieve a sophisticated and coordinated look. Joints work with a variety of flooring, including carpet, vinyl, wood, natural flooring and stone and are suitable for contract and domestic use. Each joint is 38mm wide and comes in 813 or 914mm lengths, which can be cut to fit most doorways. Easily fitted with screws, invisible to the eye, the carpet joins can be simply wiped clean if necessary.



901 www.arplus.com/enq.html

The Parkside Group

Comar Architectural Aluminium Systems are comprehensive purpose-dedicated suites of extruded aluminium profiles and interacting components. Designed for glazed facades and roofing, new build and refurbishment, COMAR'S experience, product performance, research and development, and design maintain its trusted position at the forefront of aluminium system technology. For cladding and curtain walling, COMAR offers the specifiers a choice of high-tech solutions: COMAR 2 Window System, and COMAR 6 Curtain Walling / Glass Roofing.



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Armstrong Ceilings

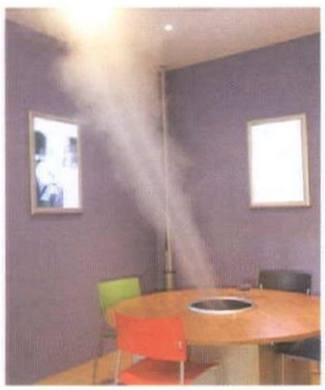
Barcelona Airport is big, busy and has the capacity for over 40 million passengers a year. Good acoustic performance is essential and Armstrong's Gema Metal Ceiling System was installed to provide both acoustics and attractive styling. Rectangular panels form an arch reaching up 2.8m from the low corner points to the central apex. Armstrong's Gema System perfectly suited the architects' need for speed, simplicity, comfort and functionality, and successfully created a bright and friendly environment.



903 www.arplus.com/enq.html

Stone Age

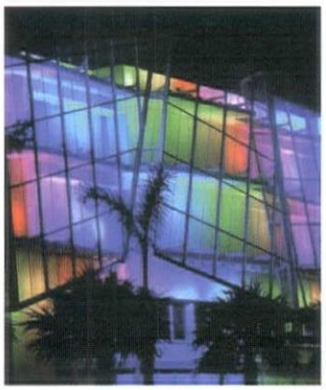
Manufacturing cut stone has become increasingly important to Stone Age, and staircases are a particular speciality. Stone for staircases is not only beautiful but also a practical choice as many stones are extremely durable. Entrance steps are one of the most popular applications providing a formal focal point which sets the tone for the rest of the building. One such assignment, recently completed by Stone Age, was an outdoor staircase for a property in Bath, using 50mm stone with bull-nosed edges and a bush-hammered surface.



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Tornex

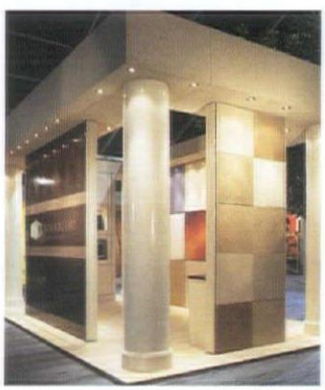
Having established their 'Designated Smoking Area' technology in the UK, Tornex are expanding throughout Europe appointing Robert MacPherson as International Sales Director. Following successful installations in Spain, MacPherson has already set up agents in Holland and Norway, and with the overseas growth expansion programme, distributors in Greece, Germany, Italy and Dubai are being finalized. Through advanced technology, Tornex products include a three-stage air filtration system that purifies the smoky air and returns it, enabling smokers and non-smokers to share the same air.



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Potter & Soar

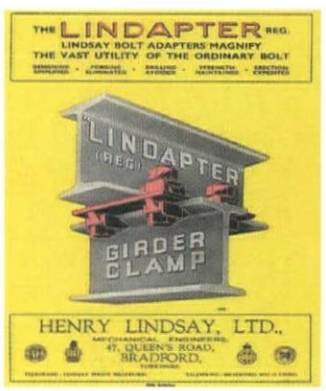
Architectural mesh from Potter & Soar, the UK's leading manufacturer of architectural wiremesh, has been chosen to enhance the facade of the recently completed South Beach shopping mall in Miami, Florida; 520m² of the company's latest Medway design pre-crimped architectural mesh has been used to create an innovative and striking sunscreen, protecting the upper levels of the building from the very strong Florida sunlight. Panels of 2m² have been positioned within a grid to create five irregularly shaped structures, placed randomly at different angles.



906 www.arplus.com/enq.html

Armourcoat

Armourcoat Surface Finishes received the British Interior Design Association Best Product Award at Decorex in September. Armourcoat presented the complete range of polished plaster and decorative surface finishes including Armourcast – a unique stone finish casting product, available in a range of natural colours. Armourcast can create intricate designs and shapes that would be prohibitively expensive in real stone, and being made from natural minerals, contain low VOCs, and have the added confidence of a full 10-year guarantee.



907 www.arplus.com/enq.html

Lindapter International

Celebrating 70 years of success, Lindapter continues to answer steelwork connection problems. With experienced engineers on hand to advise, Lindapter products have been used on numerous projects spanning the globe. Better equipped than ever to handle non-standard applications, Lindapter's technical support back-up service will carry out site visits and meetings with engineers to get precise requirements. The range includes support systems for the suspension of services from steelwork, and the Hollo-Bolt, ideal for fixing blind or to hollow section steelwork.

MATERIAL INSIGHTS

TECTONIC VISIONS

By Anne Beim. Copenhagen: Royal Danish Academy of Fine Arts. 2004. DK248

Anne Beim is Associate Professor at the Royal Danish Academy of Fine Arts School of Architecture, and is head of its Centre of Industrial Architecture. This book – a revised version of her PhD thesis – deals in detail with the issue of tectonic visions, a concept Beim describes as 'visionary investigations into new materials, technologies, structures, and practices of construction, as means to construct [new] meaning in architecture'.

The book follows a case study format with introductory chapters outlining the key concepts, central chapters exploring these concepts through six case studies, and a conclusion that reflects on the ethical dimensions of tectonics. Five of the case studies are of well-known examples of built work: Mies's Lake Shore Drive towers, Corb's Pavillon de l'Esprit Nouveau, the Eames House, Utzon's Espansiva House, and Kahn's Richards Medical Research Building. The sixth case study concerns the lesser-known Alexandria Library proposal by the Smithsons. There are many important points made throughout the book, overwritten by a pervasive, healthy and thought-provoking sense that architects have an ethical duty to carefully consider all aspects of construction. Without this consideration, architecture's potential as a total work of art that can reflect its (and our) context and position in history can never be realized, leading to a series of lost opportunities for society.

However – and this is not intended as a criticism of the author – the book's production all but prevents these points from reaching the surface. Instead, normally invisible publishing standards constantly demand attention, such as 'widows and orphans', and grammar, spelling, and translation errors: the word 'og' making numerous appearances, for example in the chapter on Charles og Ray Eames. The distracting result clouds the clarity that the otherwise intelligent discussion demands.

BOBBY OPEN

THE MAESTRO

GIANCARLO DE CARLO: LAYERED PLACES

By John McKean. Stuttgart: Edition Axel Menges. 2004. €78

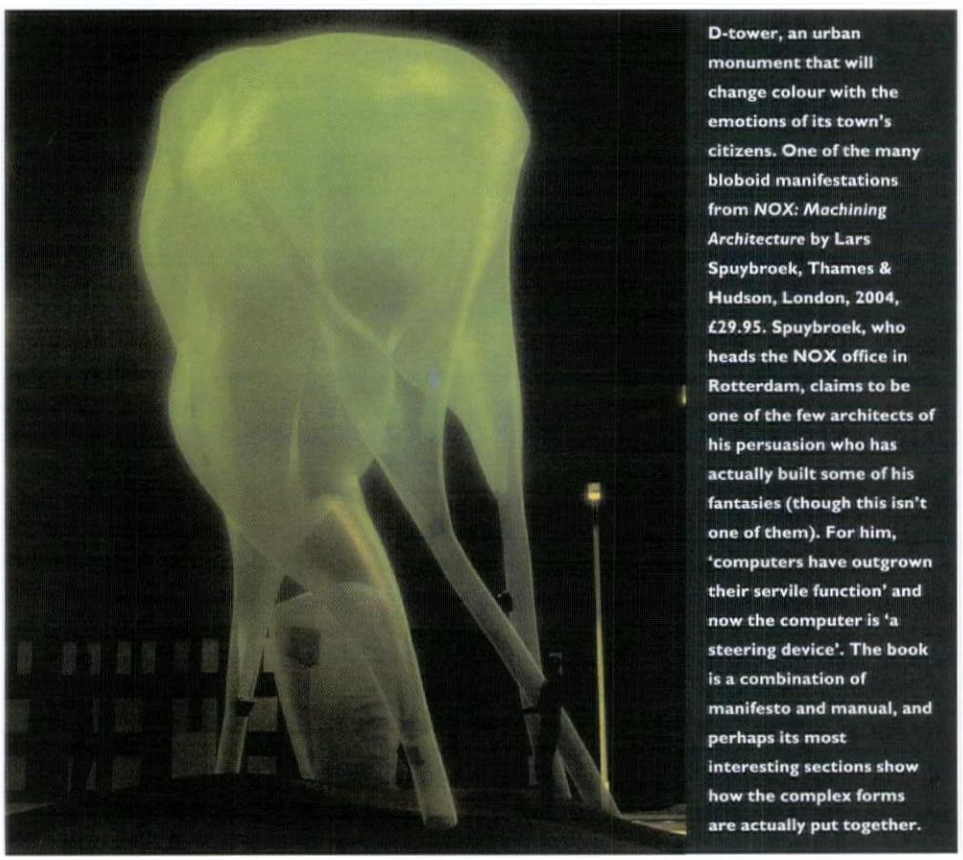
GIANCARLO DE CARLO: INVENTARIO ANALYTICO DELL'ARCHITETTO

Edited by Francesco Samassa & Anna Tonicello. Padua: Il Poligrafo (2 vols, with English translation). 2004

Giancarlo De Carlo (b1919) has enjoyed an extraordinarily long and productive career, as architect/planner, as writer/editor and as teacher at ILAUD, his private summer school. He was a leading figure in Team X, and an early and merciless critic of CIAM and the excesses of the Modern Movement. By the end of the 1960s he had become a key figure in participation, both theory and practice, and he pursued a kind of critical regionalism twenty years before Ken Frampton coined the term.

While other cities across Europe were carelessly disembowelled, he spent decades sensitively replanning Urbino, showing how history and modern life could be reconciled. His conversions there count among the best new/old schemes of the twentieth century, and his new-build Collegio del Colle remains one of the key works internationally from the 1960s. Since then he has continued tirelessly to build, write and teach. These two new books round off the oeuvre in different ways. The Italian one marks the reception of the De Carlo archive at the University of Venice under the leadership of Francesco Samassa. Its two economical paperback volumes amount together to some 800 pages (Italian and English parallel texts), one of which lists and partly illustrates the contents of the archive while the other contains essays about life and work by Samassa, Pio Baldi, Roberto Sordina, Paolo Ceccarelli, Donlyn Lyndon, Franco Purini, Giorgio Giucci and myself. As a contributor I forbear to review it, but will confess to pleasant surprise at the consistency of view between authors. The archive volume will be an essential tool and first port of call for any serious student of De Carlo.

John McKean's monograph coincided luckily with the Pompidou exhibition on De Carlo's work and serves as its catalogue. Large format and 208 pages allow space for a good selection of drawings and photographs, some in colour, while design and production follow Menges's usual impeccable standards. McKean has followed De Carlo's career closely for the last twenty years and taken part in various of the ILAUD summer schools, so he is a well-informed and sympathetic advocate. His chapters alternate discussion of historical and theoretical issues with chronologically organized descriptions of the work. A fairly full and rounded picture emerges, but coverage of the buildings is somewhat concise, and the choice of a few key images for each (only one floor plan of the great Magistero, for example) restricts the possibility of full imaginary exploration. What does come across, though, is the extraordinary range of work, and it is painful to register the density of unbuilt, delayed and compromised projects. What might have been! McKean suggests in the opening pages of this book that the man has yet to be given his due, and many slighter figures are certainly better known. Perhaps this is because architects and



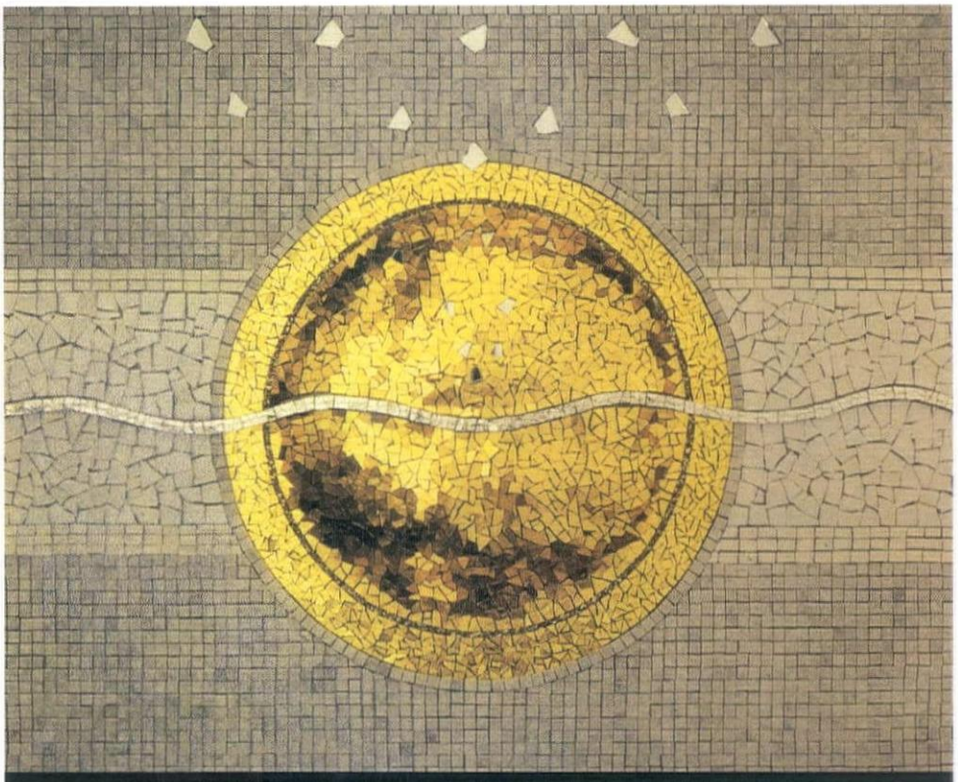
D-tower, an urban monument that will change colour with the emotions of its town's citizens. One of the many bloboid manifestations from *NOX: Machining Architecture* by Lars Spuybroek, Thames & Hudson, London, 2004, £29.95. Spuybroek, who heads the NOX office in Rotterdam, claims to be one of the few architects of his persuasion who has actually built some of his fantasies (though this isn't one of them). For him, 'computers have outgrown their servile function' and now the computer is 'a steering device'. The book is a combination of manifesto and manual, and perhaps its most interesting sections show how the complex forms are actually put together.

commentators have found De Carlo's style – if one can so call it – too puzzlingly changeable, while critics have resented his poaching on their territory, arguing back instead of showing proper gratitude for their support. But there is also the problem that his work is highly specific and needs to be understood in its own terms, in close relation to place and purpose and with knowledge of its aims.

De Carlo has provided no simple formula for easy emulation, and though his influence is great, he leaves no school. An anarchic distrust of institutions and a demand for political independence have made him both an outsider and a beacon of unimpeachable integrity in a country notorious for its mutual back-scratching. McKean is at his best when setting De Carlo in his historical context among peers and rivals, teasing out the development and exchange of ideas with the help of well-chosen quotations from De Carlo and others. Particularly good are the chapters on 'Reading places' and 'Risking professional disorder', which reflect areas of concern as relevant today as ever. The first addresses the question of how to preserve, respect or regenerate genius loci under fast changing conditions.

The point is that 'reading' and design are but two sides of the same coin, involving the identification of layers in the palimpsest before overwriting can take place. The second concerns the issue of how to ameliorate the expropriation of ordinary people from decisions about their environment, which has bred indifference and alienation in a vicious circle, divorcing architecture from its public. Neither of these matters is of much concern to the strutting and preening stars on today's international architects' catwalk, but both will need attention long after the lights are out and everyone has gone home.

PETER BLUNDELL JONES



Most people think of mosaic in terms of Roman villa floors and golden Byzantine walls, but it offers much broader possibilities, and is still developing in new and fascinating directions. Elaine M. Goodwin, a leading artist of the medium in Britain, has produced a short volume (*Encyclopaedia of Mosaic*, London: Batsford, 2003, £18.99) which juxtaposes technical terms, practical information and snippets of history in a somewhat surreal sequence: Vitruvius finding himself next to Vitrified, Wave crest next to Watersoluble glues. Inviting dipping as well as reference, the book's main joy is the colour illustrations of mosaics through the ages, including modern works by the author which illustrate techniques under discussion. If Goodwin were less inspired and not so perfectly at ease with the medium – she works in no other – it might pass as just another craft manual, but it can also be read as a portrait of the artist at work. PETER BLUNDELL JONES

MAJOR INGREDIENT

THE JEWISH CONTRIBUTION TO MODERN ARCHITECTURE, 1830-1930

By Fredric Bedoire. Jersey City: KTAV Publishing House, in collaboration with Paideia – the European Institute for Jewish Studies in Sweden and Kungliga Konsthögskolan, Stockholm. 2004. $49.50

Fredric Bedoire's thesis is that the prosperous Jewish families of the major European and American cities made a decisive contribution to the development of modern architecture in the mid-late nineteenth century as clients, developers and architects. James de Rothschild's palatial house near Paris, Ferrières-en-Brie, improbably constructed by Pugin's builder George Myers in 1854-59, was a landmark among country homes: it was unhistorical, innovatory, and assertive. In Paris itself, the Pereire brothers created the quintessential modern Paris residential area in the 17th arrondissement; and the Jewish proprietors of the great new department stores, the Grands Magasins du Printemps and the Galeries Lafayette, pioneered the breathtaking iron and glass atria which rapidly defined the modern shop. Berlin industrialists and bankers built splendid villas beside the Tiergarten, as well as the famous domed Oranienburgerstrasse synagogue; they later provided Muthesius and Behrens with prestigious commissions. Messel imported the Paris department store to the German capital; Mendelsohn adapted and modernized it. In Vienna, Jews promoted and developed the Ringstrasse, and built their own palazzos there; in Budapest, where at the turn of the century 70 of the city's 110 architects were Jewish, they developed a distinct architectural style, allied to their identification with Hungarian nationalism. Only in countries such as Sweden and England, where Jews were comparatively tolerated and emancipated, did 'Jewish' architecture largely merge into its surroundings.

This is a rich and complex story, and Bedoire may have been unwise to attempt so much of it in a short (albeit well-illustrated) book. He seems more interested in the villas than in the other structures, and so this is mainly about them; and they would unquestionably have merited a book to themselves, raising fascinating questions about the uses and appeal of historicism, new standards of luxury, and the creeping influence of English domestic architecture across Europe. Roger Tanner's translation from Swedish is a little heavy, and I would question some of Bedoire's facts: Guimard was surely not Jewish, although his wife was; and the Einstein Tower was (to Mendelsohn's regret) not built of concrete, but of plastered brick. But there is a great deal of interest here; and much that deserves further study.

TIMOTHY BRITTAIN-CATLIN

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

delight

Though the 2004 Athens Olympics are now a fading memory and the 2008 Beijing Games a glimmer on the horizon, the great Olympic bidding circus rolls on. Paris is one of five candidate cities (along with London, Madrid, Moscow and New York) currently pulling out the stops to secure the 2012 Games. With its experience of hosting the 1998 soccer World Cup and a reliable, modern, transport infrastructure, the French capital is one of the favourites, but to keep the city in the spotlight, the Parisian authorities propose constructing a new Olympic landmark on a site in Les Batignolles which will be the location for the Olympic Village should Paris win. It also signposts a major urban redevelopment of the languishing Batignolles neighbourhood, using the Olympics as a catalyst.

Earlier this year an international competition was held to find a suitably arresting landmark. Over 400 entries were submitted and judges included Peter Cook, Jean Nouvel and Shigeru Ban. French duo Yves Pagès and Benoît Le Thierry d'Ennequin won the day and their design will be constructed early next year. Their winning entry takes the form of an 80m high incandescent, flexible, lightweight tower designed to move with the wind, that soars and bends precipitously over the city. The tower also supports a 30m high viewing platform from which visitors can survey the city in general and the rejuvenation of Les Batignolles in particular. A circle of helium rings in Olympic colours will be illuminated at night, adding a playful, Pop Art touch to the Parisian skyline. An exhibition of all competition entries is on show throughout November at the Pavillon de l'Arsenal in Paris. What would Baron Haussmann think? C. S.

www.pavillon-arsenal.com

