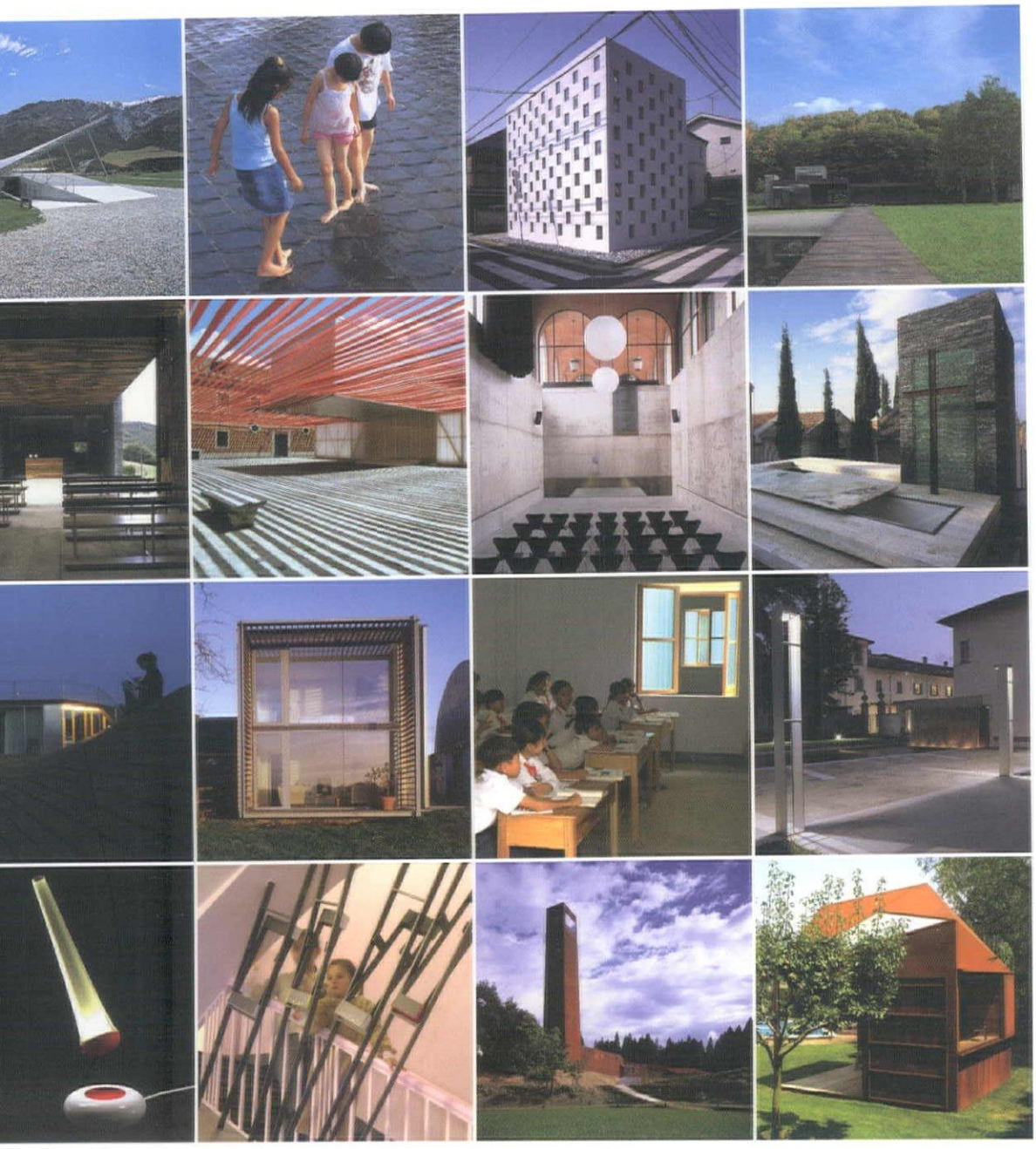
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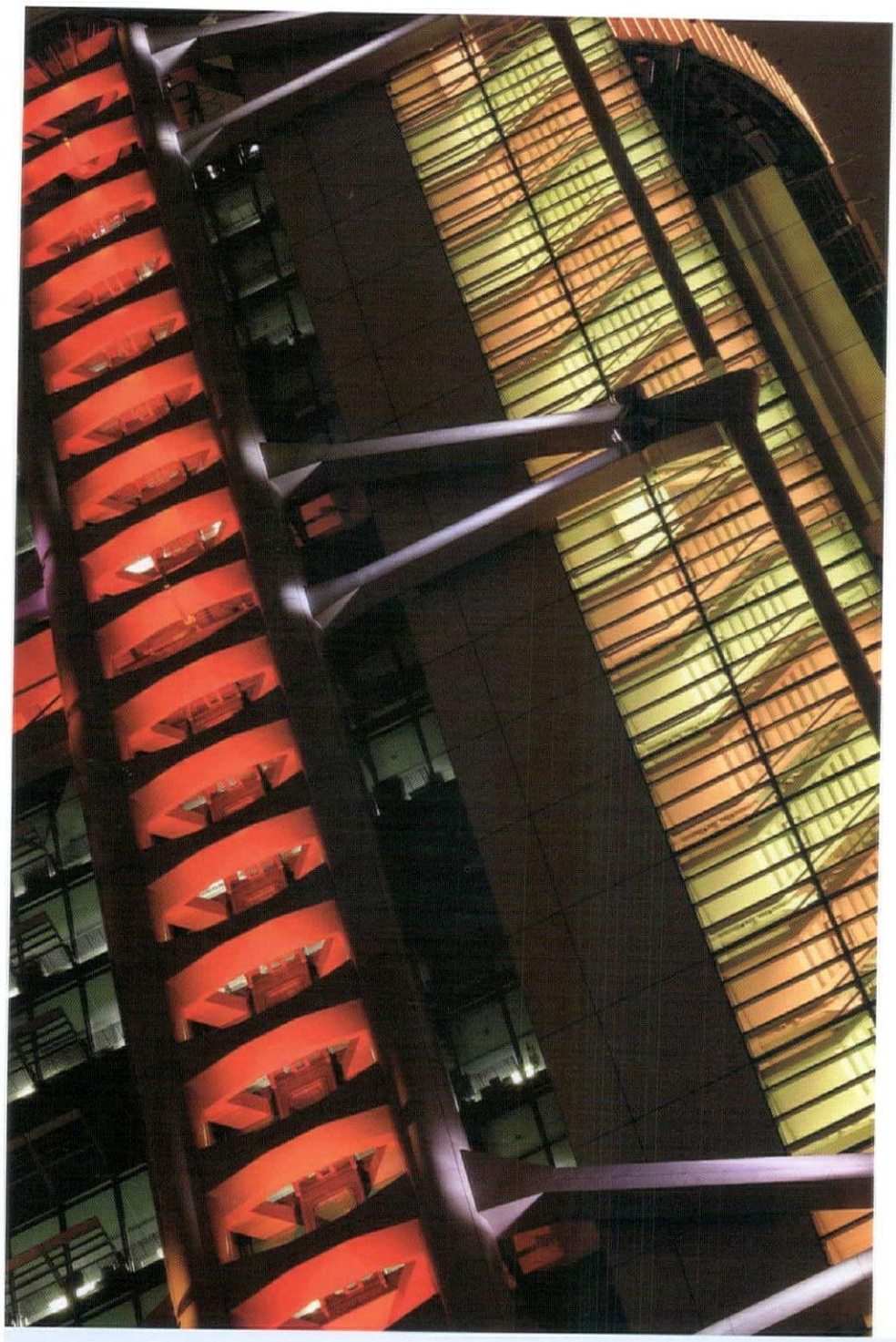


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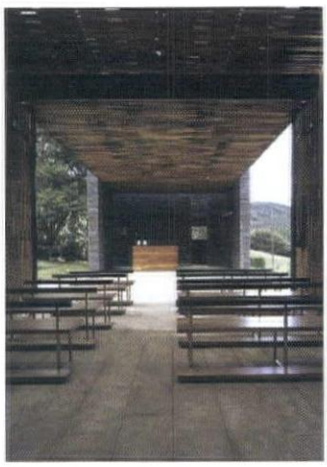
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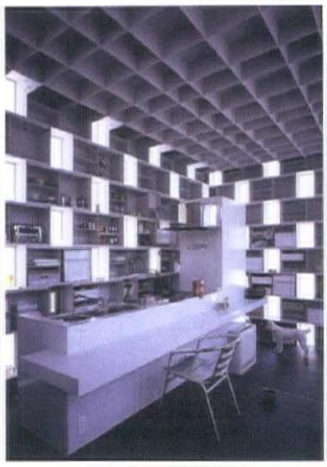
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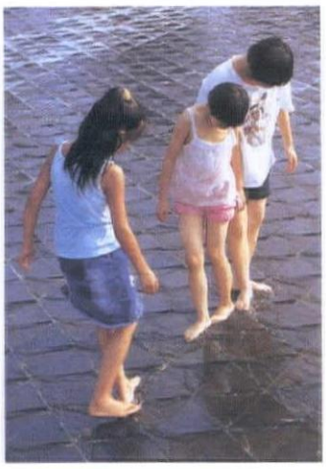
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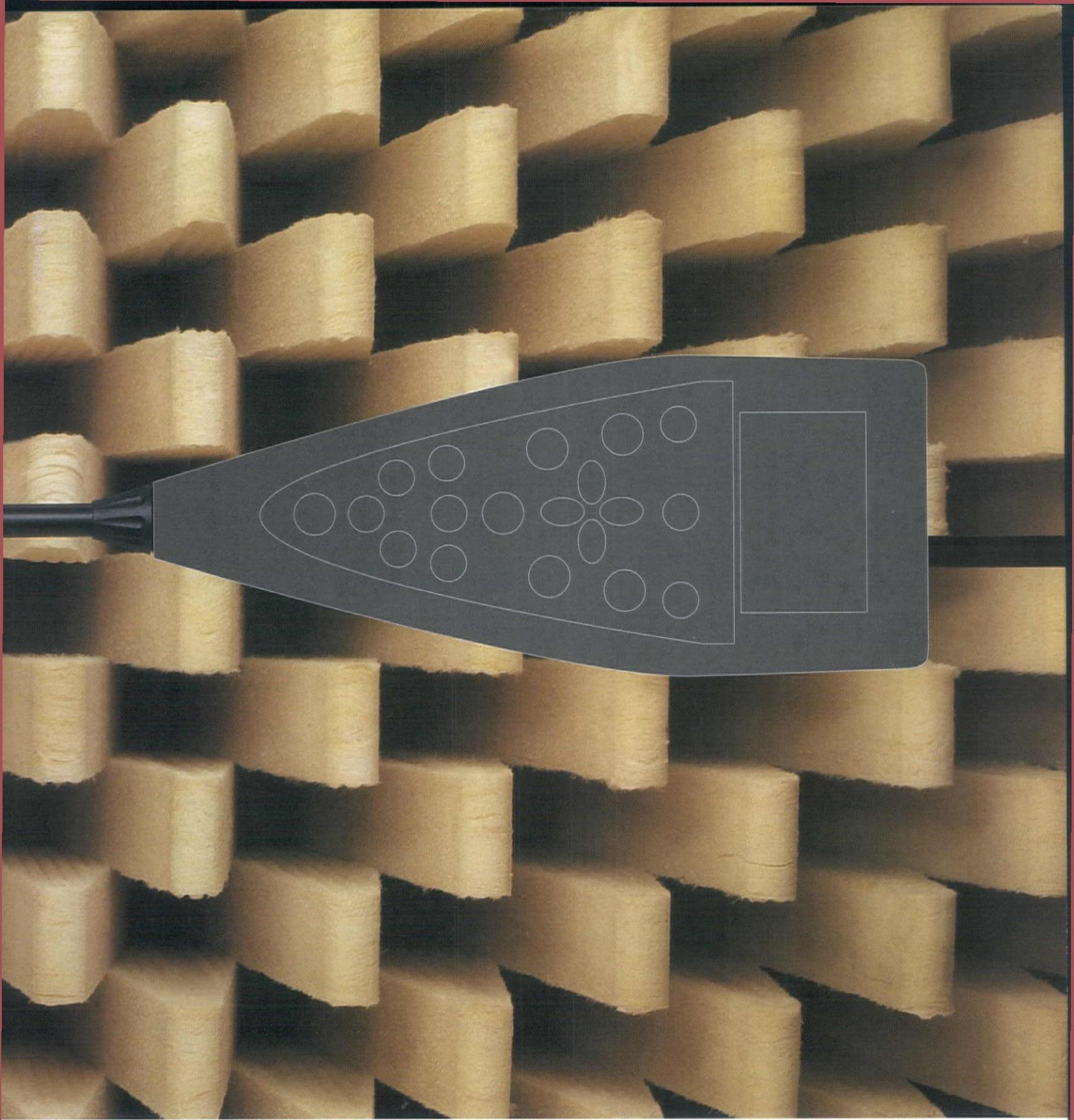
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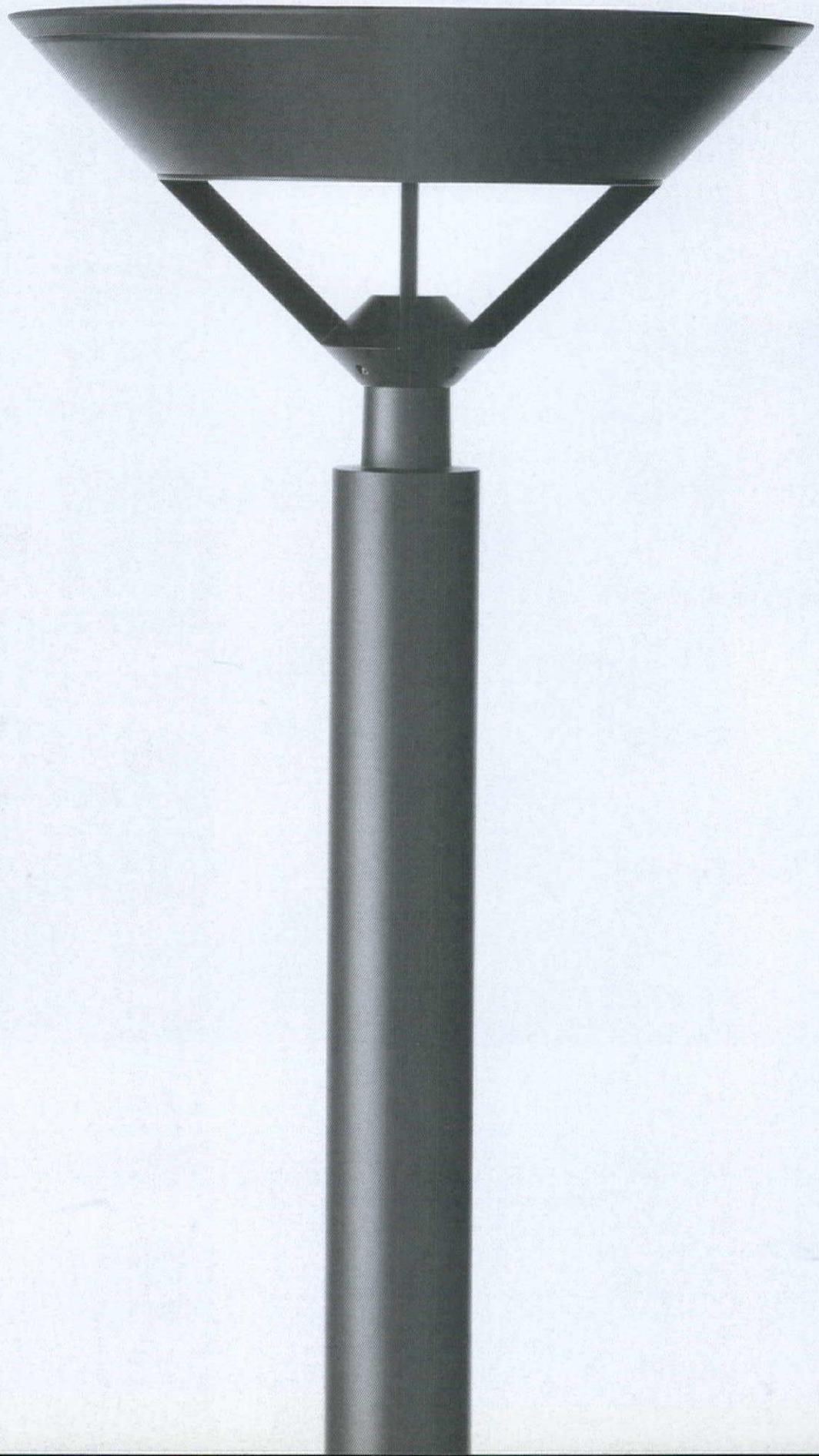


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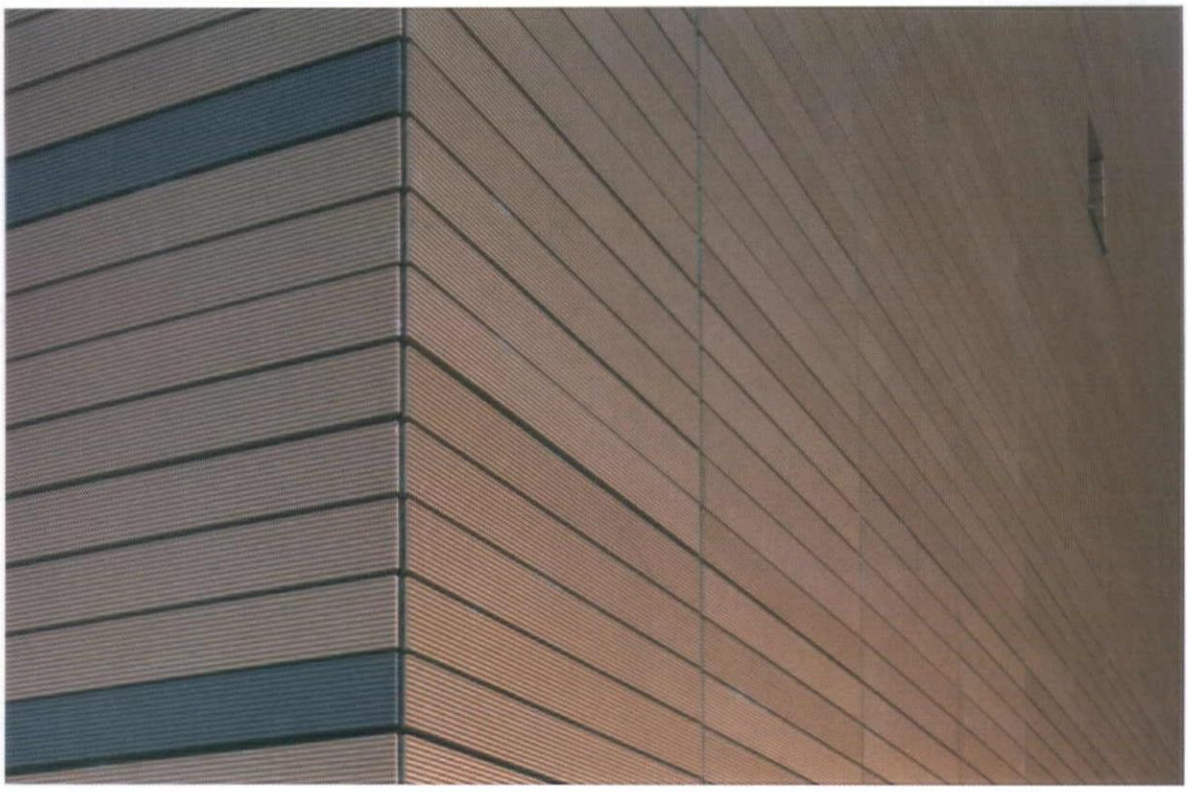
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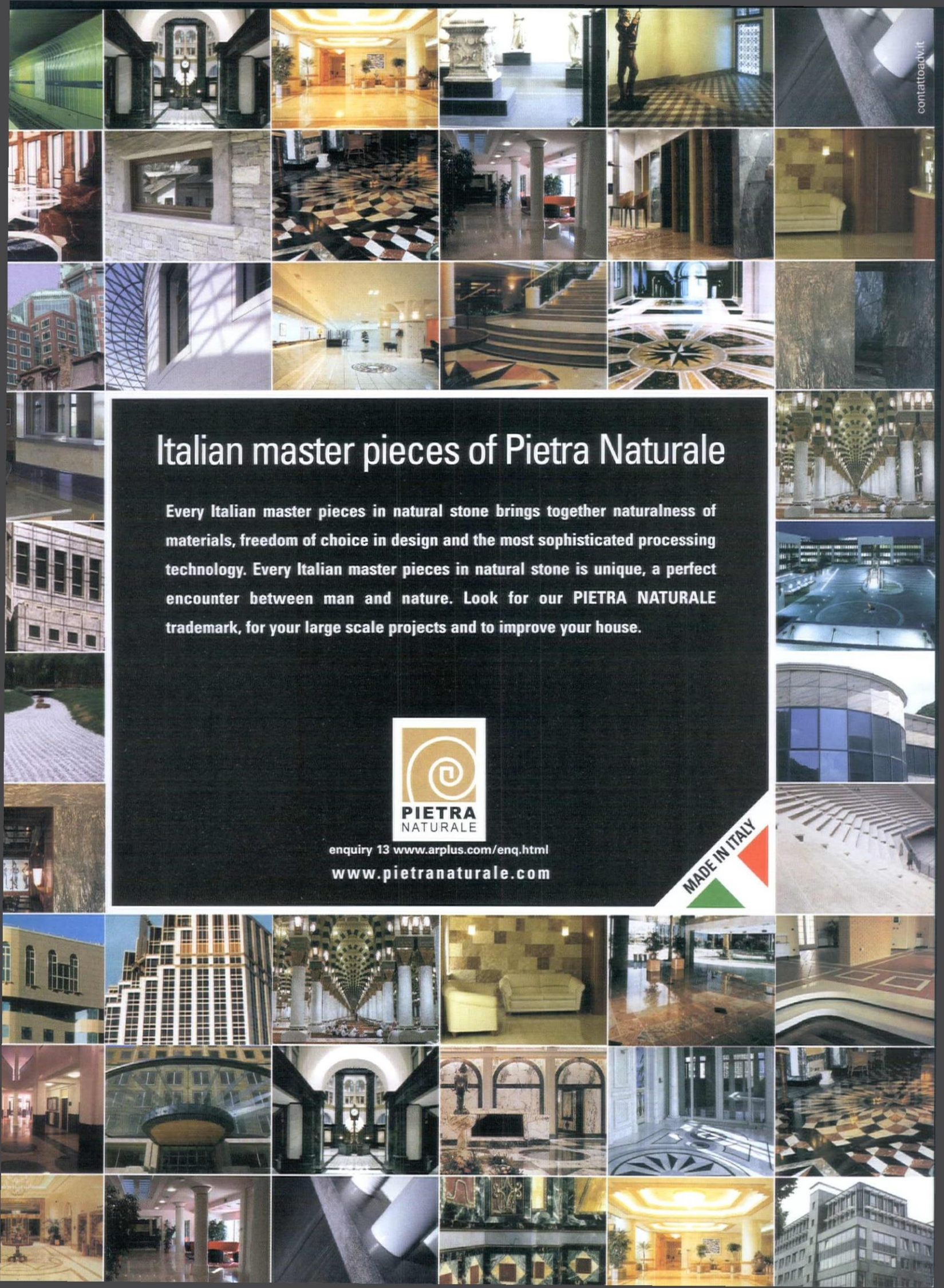
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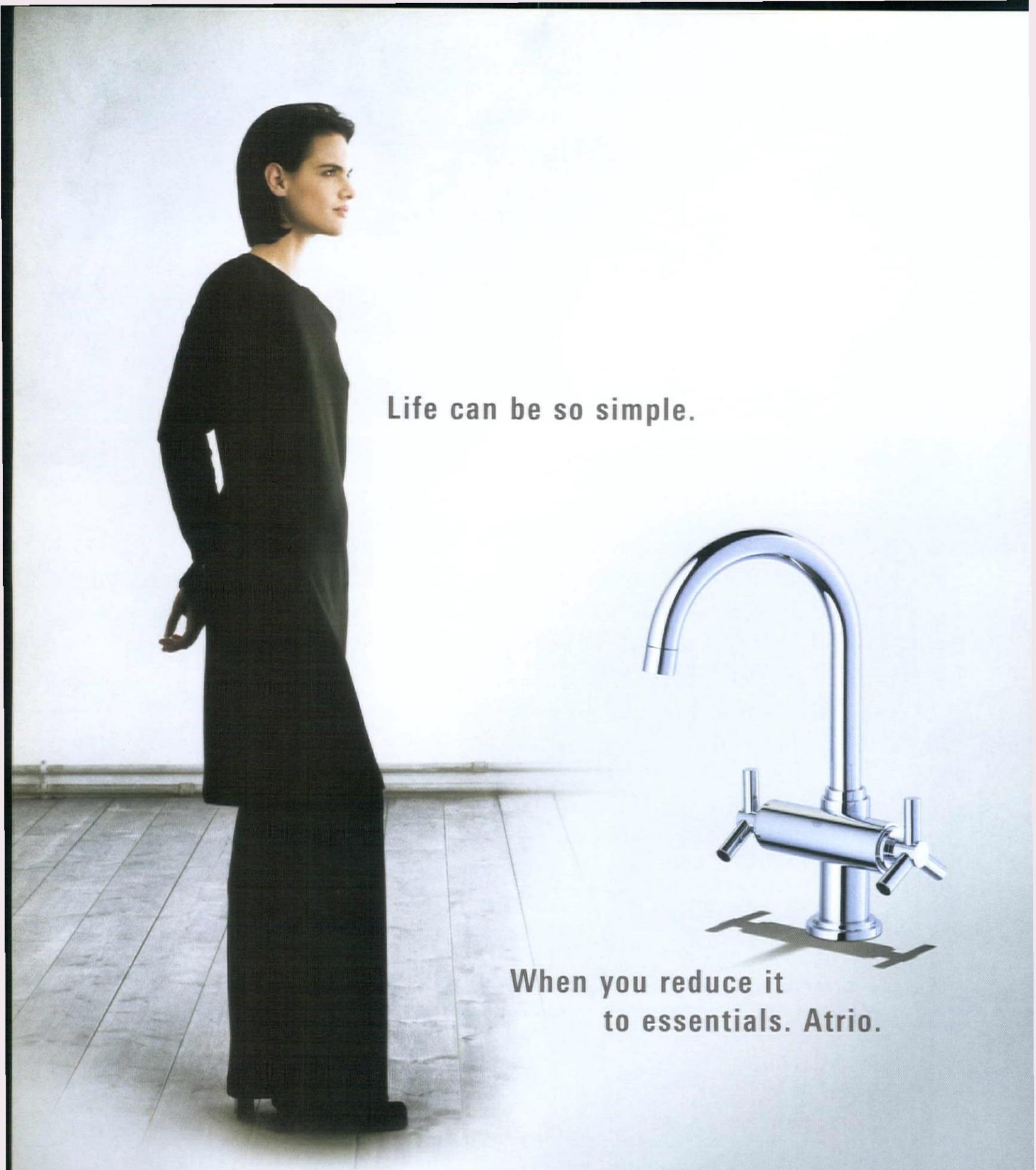
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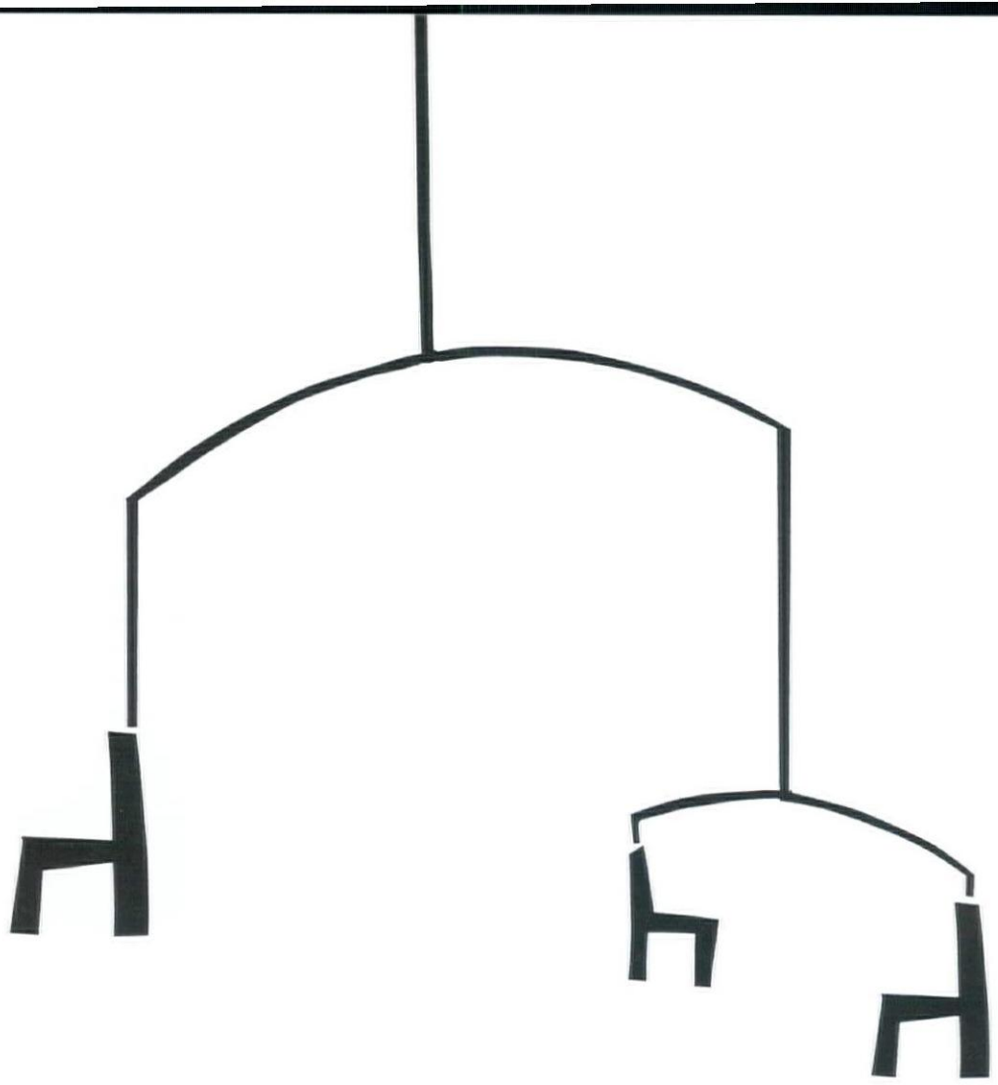
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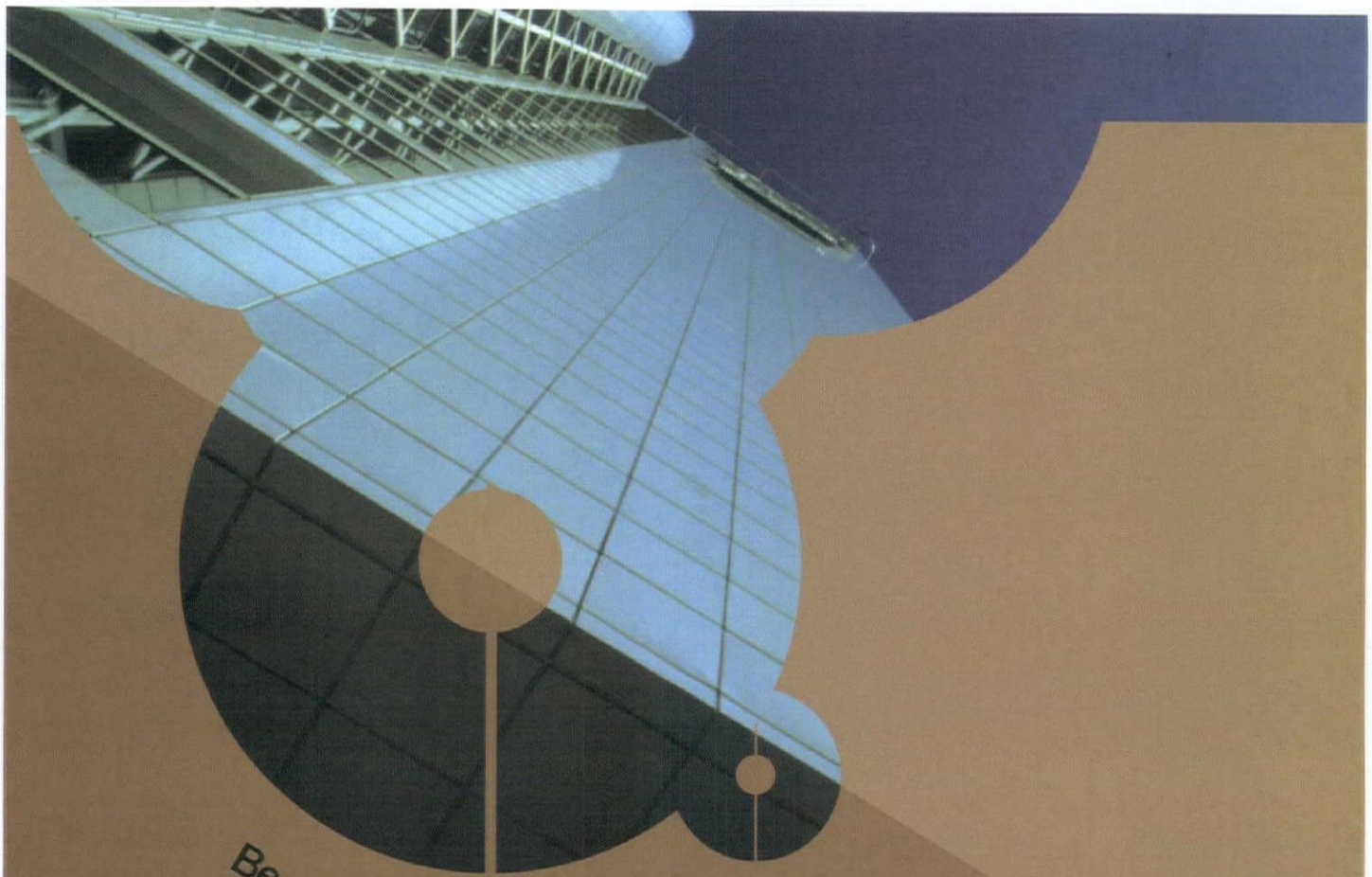




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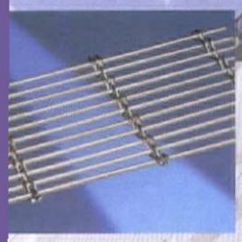
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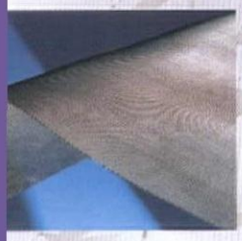
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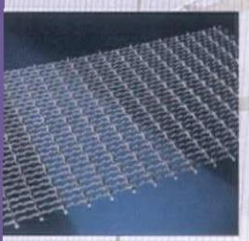
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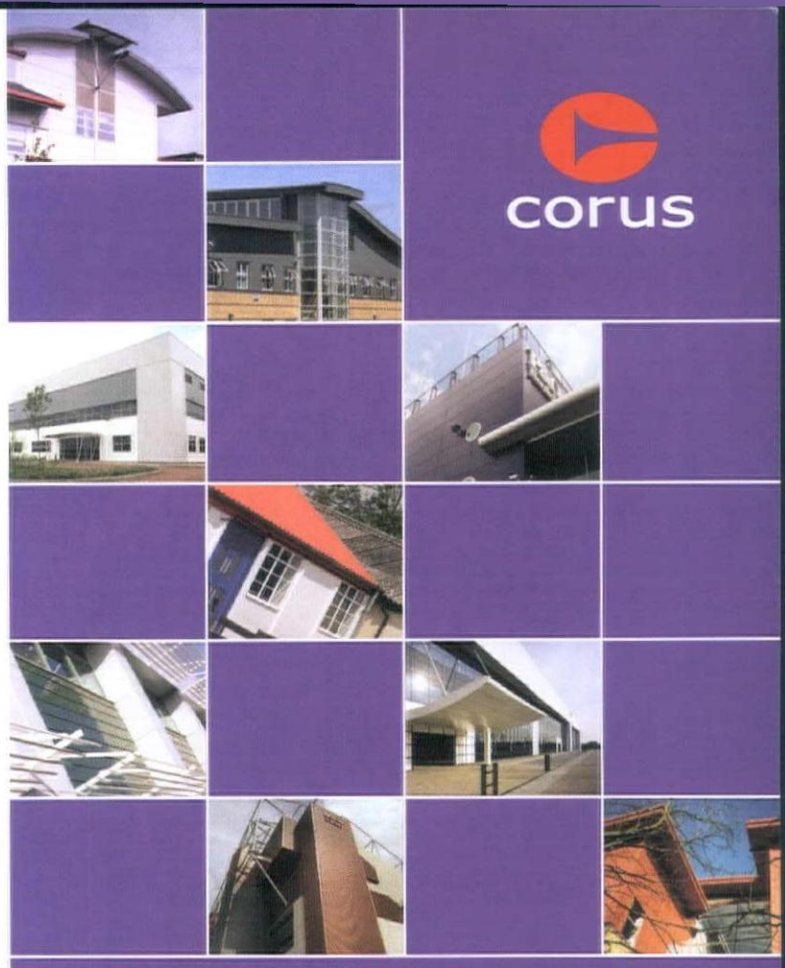
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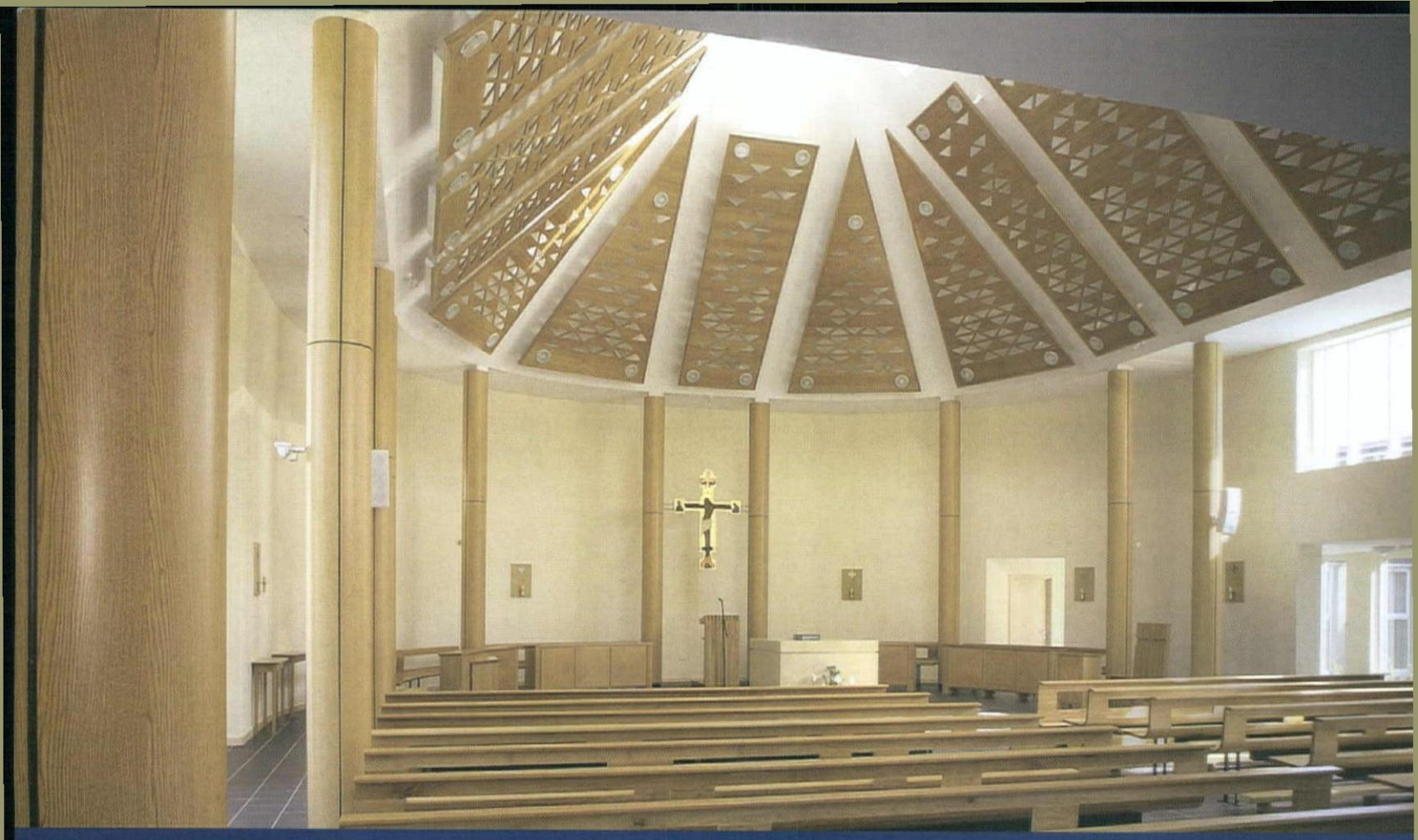
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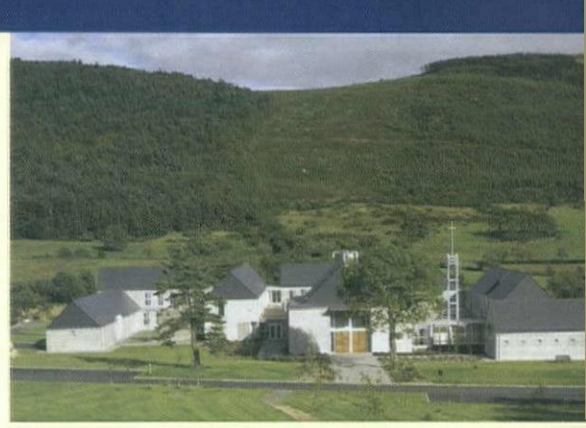
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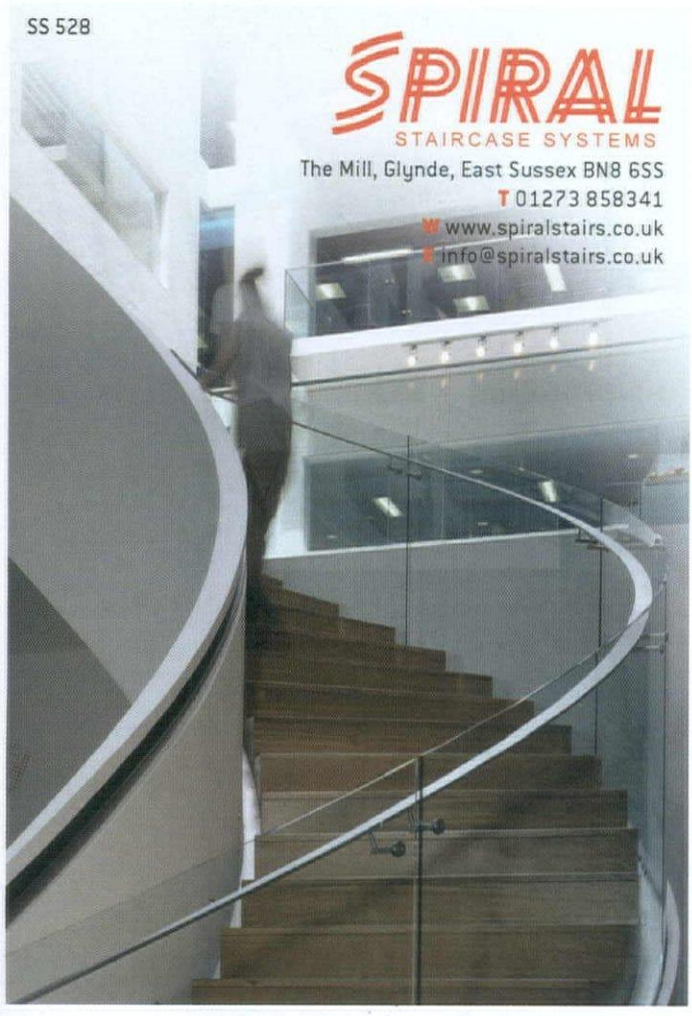
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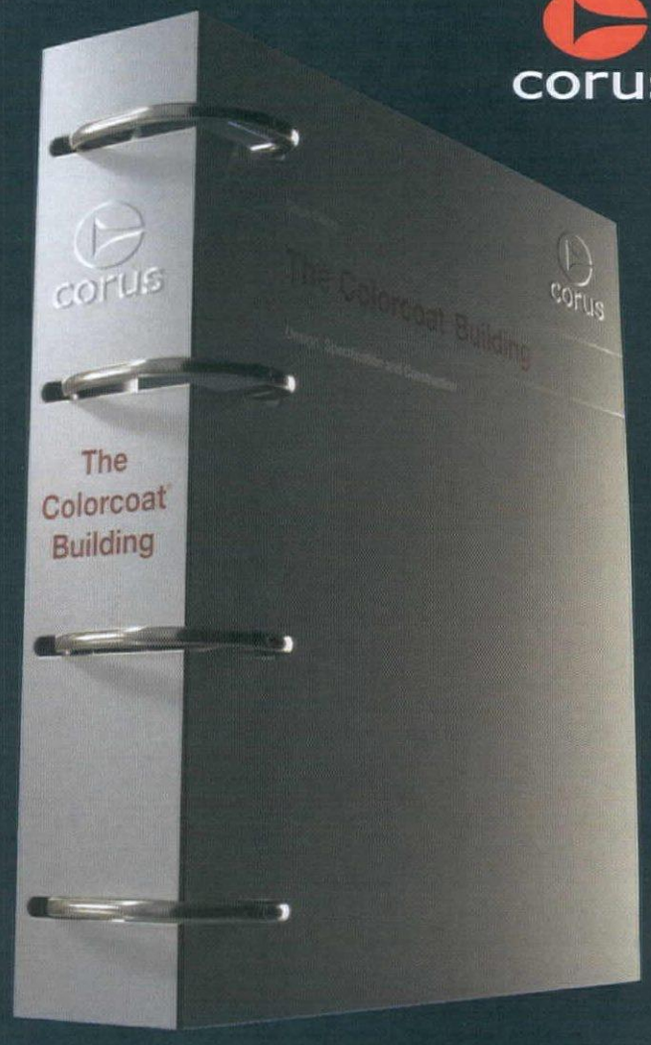
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CAMBRIDGE FACES CLOSURE.

Regardless of holding a long established position as one of few architectural institutions with a truly global presence, Cambridge University's Department of Architecture may soon be closed. In today's university market economy, it would seem that targets, statistics and watchdog analysts are a university's driving force, above and beyond the apparently archaic and peripheral processes of teaching, tutorage and academic exploration.

Despite the course's high regard within the 800 year old institution, receiving more applications per place than any other Cambridge course, a decision will be made later this month on the General Board's recommendation to close the school's surviving undergraduate and research programmes.

The root cause of the recommendation comes from the financial loss caused by the Department's slippage from a grade 5 to a grade 4 in the 2001 Research Assessment Exercise (RAE); a rating procedure that coldly ranks universities with similar subject areas, where research potential from more vocational Building Sciences and construction courses predictably outbid those from institutions with more traditional architectural programmes. In response to this, Peter Blundell Jones (Professor of Architecture at the University of Sheffield) considers the fact that architecture as university subject is seriously under threat. A website has been set up with information on the future of the Cambridge school where alumni are encouraged to register, at www.scroope.co.uk

That Cambridge intends to ditch its school of architecture after a single point lapse in the RAE seems careless. Far worse is the extraordinary statement emanating from that august institution that architecture is not a worthy university subject. Are there echoes here of the old snobbery between the pure and the applied, or is the ghost of The Two Cultures once again raising its head? Architecture is certainly anomalous in both areas; connecting theory with practice and bridging the gap between science and the humanities. This is bound to produce some strain, but some groups in our society must do it. It also helps generate interdisciplinary connnections. Schools of architecture have provided valuable models of teaching practice precisely through the connection of theoretical debate with the putative practice of the design project.

How can Cambridge think that architecture is not to be taken seriously as a subject? Is it because they find it in *The Guardian* opposite ballet, watch too many 'Changing Rooms' and 'Grand Designs' or feel provoked by the incoherent babblings of Libeskind? Certainly new media attention promotes a distorted view focused excessively on the creative individual. This makes design seem whimsical, as decorative icing applied to building.

Half a century ago, when Pevsner made his now untenable distinction between a cathedral and a bicycle shed, the word 'architecture' could only be applied to buildings of special ritual or memorial role. Even then mere building could be left to innocent builders catering directly for the needs of their clients. But now all innocence is lost. Every building must pass complex design processes and calculations to satisfy bureaucratic procedures that exclude and alienate users. Yet in layout and organization, in the classification of space and accommodation, they continue decisively to shape our lives. Who is to preside over this technical and bureaucratic process and to defend the user? Not the engineer interested in the most efficient structure, or the services engineer in pursuit of perfect plumbing. Not the construction manager who wants efficient site operation or the quantity surveyor striving for economy. Someone must stand in the middle to balance these conflicting forces, and the architect is the only one trained to do so. The real job is still that referred to in the metaphor of a minister as the 'architect' of a policy: the instigator, organizer, begetter of the idea. Such people are needed to be well informed, and to understand what is at stake.

Understanding what architecture is and how it works has been led over a long period precisely by the best funded and intellectually most active university schools. They have provided a necessary lead for less fortunate institutions struggling against much tougher odds – those 'vocational' schools that Cambridge's new philistines consider to be architecture's proper place. The closing of the Cambridge school will amputate not a peripheral limb but the head. If it takes place it will damage both architecture as a subject and as a profession in this country [and abroad], and will demonstrate a shameless disregard for the future of the built environment. PETER BLUNDELL JONES

obituary

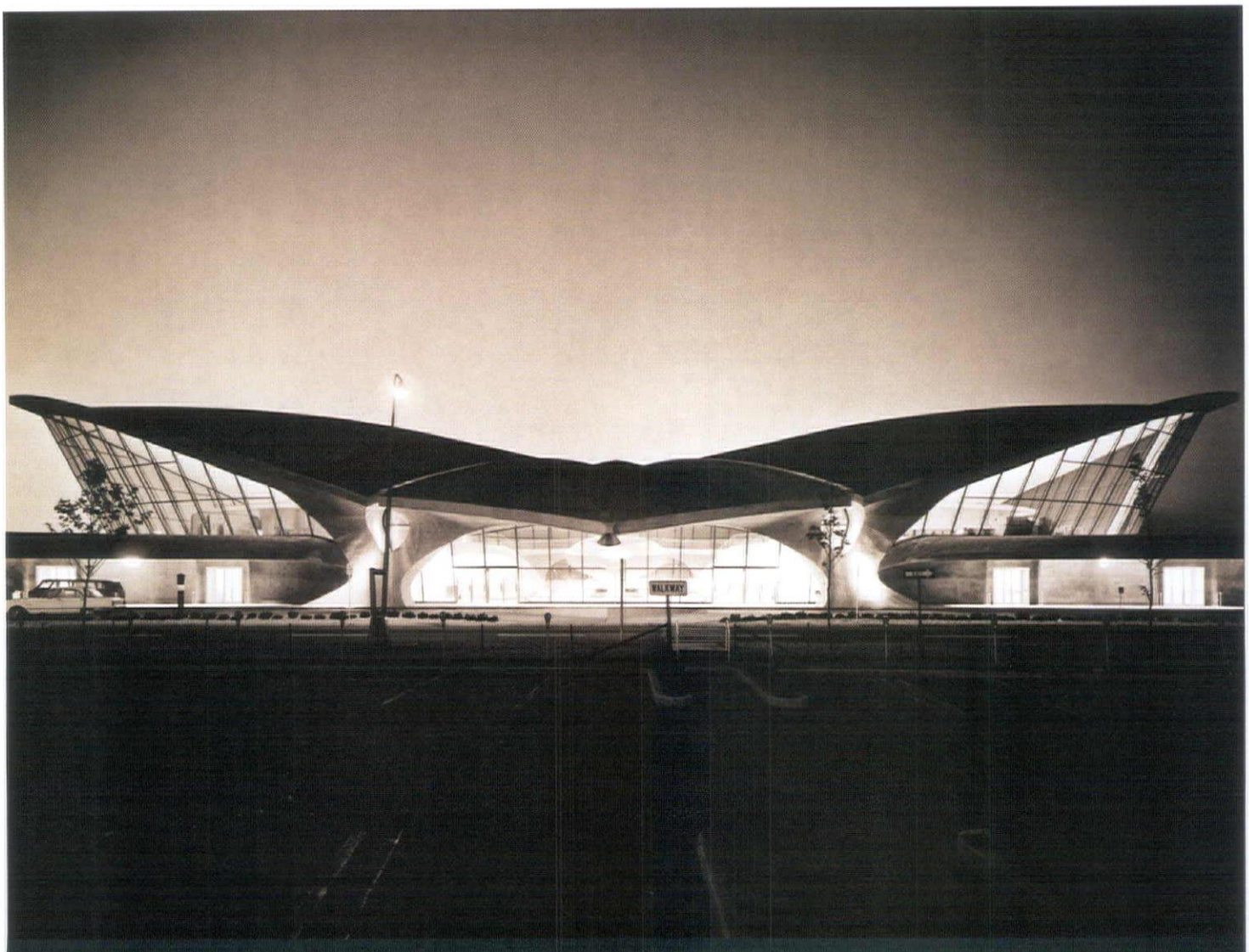
JOSEF PAUL KLEIHUES 1933-2004

Professor Josef Paul Kleihues, who died in Berlin on 13 August, will be remembered for his devotion to the intellectual concept and physical form of the European city and, in particular, Berlin's development after German reunification in 1990. Like most of his generation, his ideas were shaped by the destruction of war and opposing concepts of post-war reconstruction. Although born in a small town north of Munster, the problems of the city attracted him to the divided former capital. After studying in Stuttgart, Berlin, and the École Nationale Supérieure des Beaux-Arts in Paris, Kleihues opened his first office in Berlin in 1962.

His seminal project was Block 270, a residential building in Berlin-Wedding, designed in 1971. While his contemporaries experimented with their role as social engineer, he chose to re-establish the Berlin block plan, a traditional option which became a counter-revolutionary deed. He once said, 'I am for solid building. One should build buildings that are able to survive, not just twenty, but fifty years without major repair'. As professor in Germany and the US, and director of Berlin's 1979-1987 IBA, Kleihues propagated a concept of urban 'critical reconstruction', understood by many as critical of Modernism.

However, despite the 'Berlin debate', Kleihues actively encouraged many international architects, who did not necessarily agree with his theories, to build in Berlin. He was on the jury which chose Daniel Libeskind's Jewish Museum extension design and in a *Die Welt* newspaper interview earlier this year, when asked about their difference of opinion over the new federal capital's development, Kleihues said, 'It was a shame, the way that discussion came about, but that's a closed chapter now'.

His best projects, displaying elegance and clarity, were refurbishments of old structures for modern uses; Hamburg's Deichtor Halls, Berlin's Hamburger Bahnhof Museum of Contemporary Art, Frankfurt am Main's Prehistoric and Early History Museum. Among his new buildings, the 1994 Kant Dreieck Berlin office block stands out for its extraordi-



obituary

EZRA STOLLER 1915-2004

Ezra Stoller, the great American architectural photographer, has died aged 89. Stoller's crisply elegant black and white images shaped and defined Modernism, visualizing the formal and spatial aspirations of architects such as Frank Lloyd Wright, Paul Rudolph, Mies and Marcel Breuer. Despite being a highly skilled artist in his own right, he was characteristically reticent in describing his work, 'While I cannot make a bad building good, I can draw out the strengths in a work that has strength, but I never claimed my work is art. The art is the architecture'. His legacy lives on through Esto Photographics, the architectural photo agency that he founded and which continues under the stewardship of his daughter Erica. Shown here is one of Stoller's iconic shots of the TWA terminal by Eero Saarinen, capturing the power and romance of flight

nary silver shark's fin, designed in homage to the dancer Josephine Baker. Reconstructions of Haus Sommer and Haus Liebermann, flanking the Brandenburg Gate, showed an energetic Post-Modernism reduced to historical cloning. A successful adaptation, however, was the transformation of Reichle's 1935 propaganda ministry into the present Federal Ministry of Health and Social Security. Kleihues blew out the ghosts while preserving enough of the past as a warning for the future. He was also prominent in another controversial and still current issue, as lobbyist for the reconstruction of both Schinkel's Bauakademie and Berlin's former Palace. While absorbed in the problems of reinstating the European city, Kleihues was unique among his generation of German architects for being able to win and complete a project outside Europe: Chicago's Museum of Contemporary Art, 1991.

He strove for balance. Once asked for his life's motto Kleihues answered, 'Poesie acquia regulae'. (Rules and poetry harmonize well with each other.) Thus he embraced not only the Classical language, but also another age of architectural discourse, at odds with today's superficial urban marketing. LAYLA DAWSON

PHOTOGRAPHY PRIZE

The biennial European Architectural Photography Prize (architekturbild ev award) is intended to explore the potential of photography as a critical medium in architecture. Entrants for the sixth award (2005) are asked to submit a series of four photographs exploring the theme of Workplace – *Arbeitsplätze*. Jurors on this occasion will be Wilfried Dechau (former editor of *db, Deutsche Bauzeitung*), Aaron Betsky (Netherlands Architecture Institute), Urs Stahel (Fotomuseum Winterthur), Susanne Wegele (Award winner 2003) and Peter Davey (Editor of The Architectural Review). Prize money is €5000. The 28 best entries will be exhibited in the Bundeskunsthalle in Bonn (where the award ceremony will be held), after which it will travel in Europe.

Submission deadline is 28 January 2004. Entry fee is €30. The European Architectural Photography Prize is in fact open to entries from other continents. Full details from *www.architecturbild-ev.de* and *www.european-architectural-photography-prize.org.*

browser

Sutherland Lyall rummages through his bulging sack of cyber goodies to bring readers some festive cheer.

A life on the waves

Pugin is one of the great British architectural heroes so I shouldn't have been so surprised to discover the Augustus Welby Northmore Pugin 1812-1852 site at *www.pugin.com*. It's a treasure trove and, boy, is it fast. There is just one page, which is not an especially bad thing. Nor is the fact that it is composed almost entirely of links. These are links to his buildings in various counties, to his personal and professional history and the background of the times. You click on, say, Alton Castle and up pops a page with five small but readable images. Back to 'Pugin the Man' and there are three of them. I mention images because there is no hanging about with little horizontal meters or coy little clocks. Click and uh! there you are: three to five pristine images on the screen. The site is the work of Victoria Farrow for the Pugin Society. Mike Farrow was the builder. I'm not inquiring which was responsible for the visual design because it would have had old Pugin spinning in his grave as would the quality of the text. But you really want to forgive the amateurishness because of the speed and what seems to be the completeness of the coverage. Maybe if the big thumbnails were expandable, maybe if the rules round every bit of image and text were replaced by some other graphic device – or none, maybe if the home page dispensed with the cover of John Harries biography of Pugin ... But you especially want the pointless animated cantering horse and gig to be replaced by an animation of Pugin steering his wrecker, The Caroline, out to the Goodwin Sands to collect salvage. A small group of us has always supported the idea that Pugin made his serious money from looting ships lost off Ramsgate where he had built his Grange. Now, from this site, we are pretty sure we were right.

Recreating history

For those who can't get along to see the re-creation of the Barcelona Pavilion you might care to take a look at the computer version at *www.appfa.auckland.ac.nz/virtualtour/barcelona/*. You can take a walk around this Modernist shrine whose significance for us all is not just because it is a pure and stunning collection of planes but because, until its recent re-creation (it was taken down at the end of its exhibition year in 1929 and existed for the next seventy years only in the form of photographs and drawings) it was a virtual building. This is, I think, quite an old walkthrough because it is actually a set of controllable set views, lacks the photographic realism of which modern 3D computer applications are capable. And its navigation has clearly been cloned from computer games such as Lara Croft.

Nesting

I was about to send out a plea for further and better information about Cloud-Cuckoo-Land, the international journal of architectural theory when I found it at *www.tu-cottbus.de/BTU/Fak2/TheoArch/wolke/cloud_1.html#* . This is an online publication written in German, English and Russian and edited by Eduard Führ with an advisory board of people from all over – Yekaterinburg, Graz, Yale and several places in Germany. That might, but probably doesn't, mean that this is an accredited refereed journal. I'm not sure if Cloud Cuckoo Land has quite the same meaning in German as it does in English. The German explanation is that the name is taken from Aristophanes's play, *The Birds*, in which birds, fed up with humanity, create a city in the sky. So that the magazine is devoted to creating a virtual space where people can carry out architectural discourse 'in between the clouds'. That sounds a tad wimpish but it's not, because this is a robust publication with some interesting material.

Just get on with it

You reverently type in *www.alvarosiza.com*. All that come up are a line drawing of possibly two people possibly inspecting each other's entrails and the practice's addresses in Portugal and New York. Not much there for aficionados and would-be groupies. It is not as if there aren't lots and lots of sites devoted to Siza, it's just that you would like to have it all there in archival form, probably a bit like the Renzo Piano site. You can do without the researchy stuff which in the early days of the net was one of its main pleasures.

A frightfully Moderne movement

London's Twentieth Century Society used to be called The Thirties Society. Maybe because that name was too redolent of fast open sports cars bowling down to Maidenhead and Gussie Fink-Nottles, spats and strangled, chinless vowels. You suspect it was started precisely because these things were thought admirable by its members. But even for diehards there was the problem of those 15 Modernist British buildings. They were undeniably 1930s buildings too, but they rather spoiled the above view of the world. Add to that the fact that the 1930s was the period of the Depression. There was simply not the volume to fuss over.

Instinctively Moderne rather than Modern, the club nevertheless abandoned its single decade and took on the whole century's architecture, changed its name, expanded its membership and got more professional. What hadn't changed was that very English desire to return the world to its state of innocence by hating buildings later than the club's designated period. Not a lot of this background is to be found on the society's rather Modernist website at *www.c20society.demon.co.uk* although it does declare that the 'core activity of the Twentieth Century Society is casework – campaigning for the preservation of the best buildings of our period'. And busybodying like mad.

Sutherland Lyall is at sutherland.lyall@btinternet.com

letters

PARLIAMENTARY POINTS

SIR: Congratulations to AR on a comprehensive review of the new Scottish Parliament. The beautiful photographs encapsulate my only criticism of the building, that is the lack of light and shade. The muted filtering suggests areas of gloom or shade which do not exist. Even on the dullest days, the light produces an often alarming bright oak filled interior. While this lifts the spirit, it compounds the unrelenting nature of the geometries and detail. One longs for a more powerful exertion of Lou Kahn's influence – silence as well as light, at least on a few occasions as one progresses through the building.

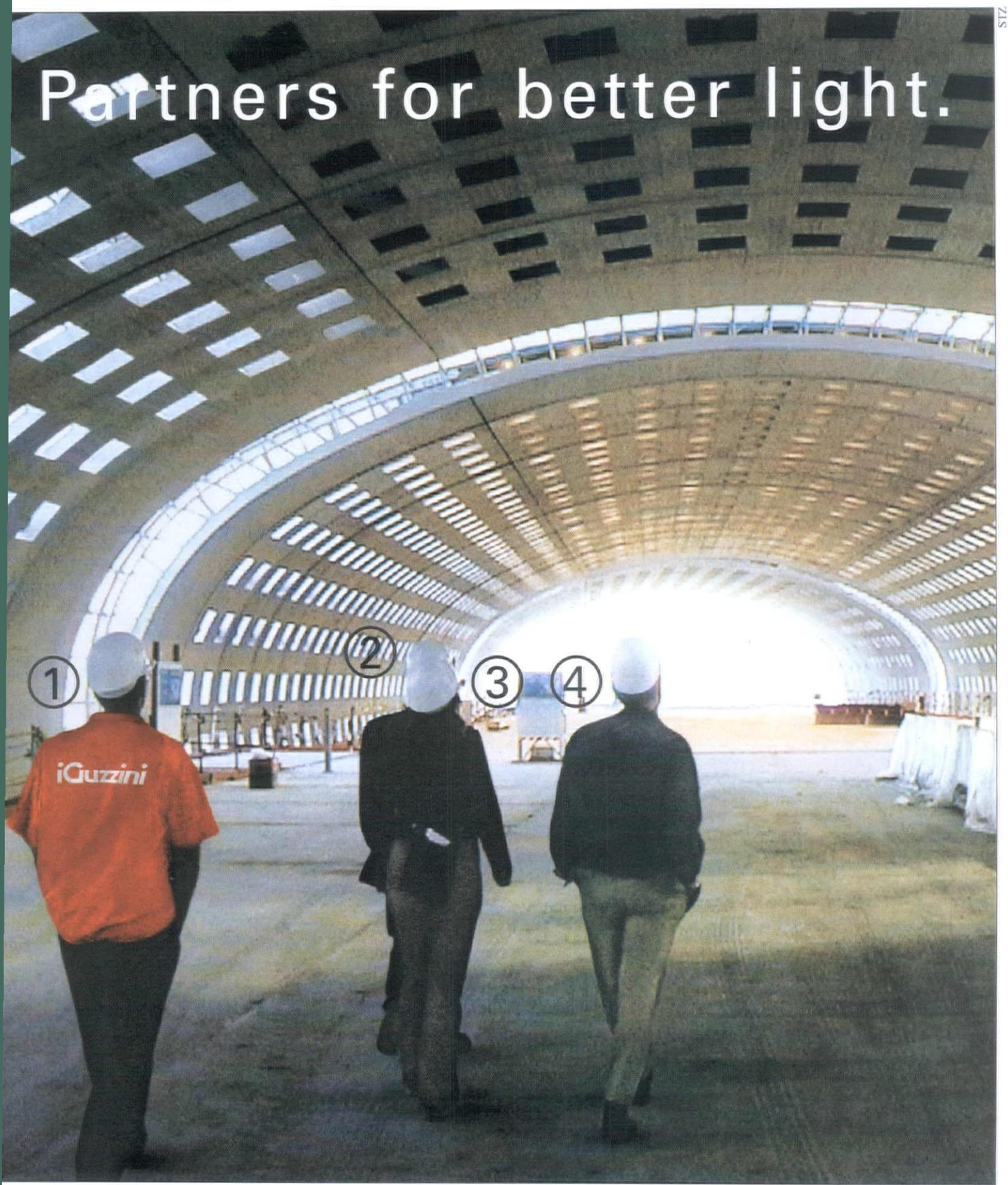
Peter Davey's fine introduction took me back to his similar AR piece on the completion of Günter Behnisch's Bonn Parliament, for it is here, with the failed Devolution Referendum of 1975, that the architecture of the Scottish Parliament begins. Bonn, the potent warning for any potentially prolonged gestation period on such projects, started life as a competition win that year at the height of the Cold War, only to be declared redundant with the destruction of the wall less than two years after its completion.

This and Hans Meyer's League of Nation's competition winner – transparency, no closed door discussion – provided the polarity of debate as we, in association with Denton Corker Marshall, embarked on the early stages of the competition in 1998, although slightly anxious given Steve Christers' (Studio Granda) experiences in Rekjavik. All of which were displayed in harsh light in Deyan Sudjic's 1999 exhibition Architecture + Democracy, and which were replenished by

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STZ

Partners for better light.



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

Better Light for a Better Life. iGuzzini

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Diary

AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS AND EVENTS

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

AUSTRIA
MARC CHAGALL
Until 13 May 2005
Albertina, Vienna
Major show of late works by Chagall illustrating Old Testament myths in epic depth and detail.
www.albertina.at

GERMANY
3 x PEICHL & PARTNER
Until 21 January 2005
Aedes East, Berlin
Recent projects by maverick Viennese architect Gustav Peichl, best known for his iconoclastic ORF Studios.
www.aedes-galerie.de

SWITZERLAND
ARCHISCULPTURE
Until 30 January 2005
Fondation Beyeler, Basel
Exploring the dialogue between architecture and sculpture from the eighteenth century to today, from Josef Albers to Peter Zumthor.
www.beyeler.com

UNITED KINGDOM
EMERGING ARCHITECTURE
Until 4 March 2005
Royal Institute of British Architects, London
Lose yourself in a sumptuous maelstrom of young talent. This year's ar+d winners provide a feast for the senses.
www.architecture.com

ROBERT FRANK: STORYLINES
Until 23 January 2005
Tate Modern, London
Heavyweight retrospective of the venerable Swiss snapper who challenged the boundaries between the still and moving image and hung out with the Rolling Stones.
www.tate.org.uk/modern

UNITED STATES
YOSHIO TANIGUCHI: NINE MUSEUMS
Until 31 January 2005
The Museum of Modern Art, New York
To coincide with MoMA's grand re-opening, Taniguchi gets his own show featuring nine museums spanning 25 years of practice.
www.moma.org

AR next month

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view

the release of Nathaniel Kahn's film on his father – *My Architect*.

The finest piece in the film, certainly the most moving, is the discussion in the Dhaka Parliament Assembly Building with Shamal Wares, the Bangladeshi architect speaking about the fragility and the value of the democratic process. This also came through in our early visits to other Parliaments such as the Dresden Chambers for Lower Saxony, for so long an eastern bloc HQ. Last year, on a tour of the new Berlin Reichstag with Peter Conradi, BAK President and Client Commissioner, there was a palpable sense of how precious were the democratic aspirations presented by such fine institutions. We seem to have lost that focus. Something that others hold as more valuable than life itself we dismiss as no more than a very expensive building.

Twenty-five years from now where will the Scottish Parliament building point of reference be? What is certain from experience and from history is that in common with all similar new democratic institutions, the complexity of events will overtake the comparative simplicity of such a building's creation. AR will be part of that archive.

Yours etc
GORDON MURRAY
Glasgow, Scotland

INJUSTICES OF OCCUPATION

SIR: In reply to the concern of Josef Habas (AR Nov 2004), no one doubts the talent of Israel's architects – in fact the work of Zvi Hecker and others have featured regularly in AR. As a student in the 1960s, I worked for Arieh Sharon, a key exponent of Tel Aviv's Bauhaus architecture, of which I am a great fan. But since 1967, until the present, when the Middle East dominates the news, it is quite natural that where politics have such an impact on architecture, and other fields such as health, that critical opinion (not hatred) will find its way into responsible professional journals.

Creating the physical reality of Israeli and Zionist aims and policies of settlement, including Ariel Sharon's 'facts on the ground' requires the expertise of architects, planners, economists and other professionals. The most significant aspect of Israeli architecture is its political dimension. This was explicitly presented in a study done by Rafi Segal and Eyal Weizman, now published as *A Civilian Occupation – the politics of Israeli Architecture* (Verso Press), Israel's exhibition entry to the International Union of Architects Conference in 2002 in Berlin, which was withdrawn by the Israel Association of United Architects (IAUA). Esther Zandberg wrote in *Haaretz*, 'the Israeli community of architects very piously follows a total separation between "pure" professionalism and "dirty" politics. Apart from a few honourable exceptions, Israeli architects never seem to have examined their actions critically. There is little moral stocktaking, particularly among its veterans, who have never seen the national conflict as involving themselves.' Famous architects produce projects on illegally annexed territory, with the explicit aim of expanding the Jewish population in Jerusalem. There are few instances of integrated Jewish and Arab housing within Israel, and there is total separation, emphasized by the obscene Wall, between Israeli settlements and Palestinians in the Occupied Territories.

Just as the boycott of Schools of Architecture during the Apartheid years in South Africa, reluctant though it was, eventually added to the pressure that brought about the downfall of apartheid, so Israeli architects should examine their role in perpetuating the injustices of the Occupation.

Yours etc
ABE HAYEEM
Edgware, Middlesex, England

THE BOLD AND THE BEAUTIFUL

SIR: Gleneagles Community Centre (AR October, p67) is aesthetically very pleasing and appears to camouflage itself very nicely with the surrounding environment, not that I know anything about these things as I am only a lowly office manager.

What I do know about is sport, having been involved in it for forty years, up to quite recently I was a county standard badminton player. It is with utter frustration that I see such sports buildings hailed a success when clearly, from a sporting point of view, they cannot be. How are you supposed to see a shuttlecock with all that glass, natural light, and how can you concentrate with all the distractions (the bar area) overlooking the courts through more glass! The article mentions the sweeping roof creating overhangs to prevent glare, but the photograph clearly shows sunlight on the courts!

I work for an architectural practice that has carried out similar work, if not in a more simplistic form, and while I quite rightly have never had any input into design, I always remind our architects to ensure walls are painted a suitable colour, and that lighting is positioned to allow for good vision.

So while the bold and the beautiful may make good reading, functionality with style is surely more of a success story.

Yours etc
KAREN ROBINSON
Manchester, England

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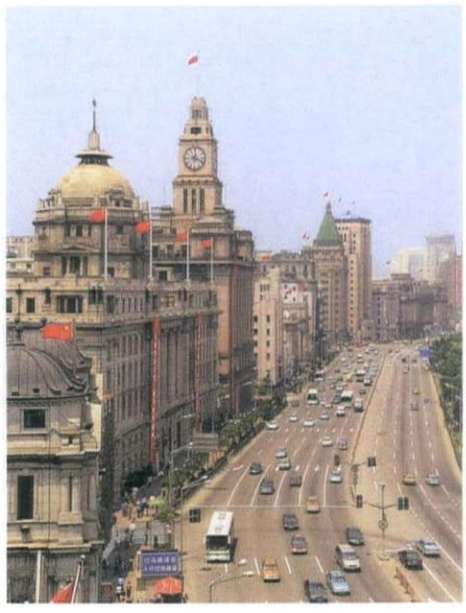
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Towering new Shanghai emerges from the old, creating extraodinarily surreal disjunctions of scale.



The bustling Bund and its sweep of colonial era buildings.

View from Shanghai

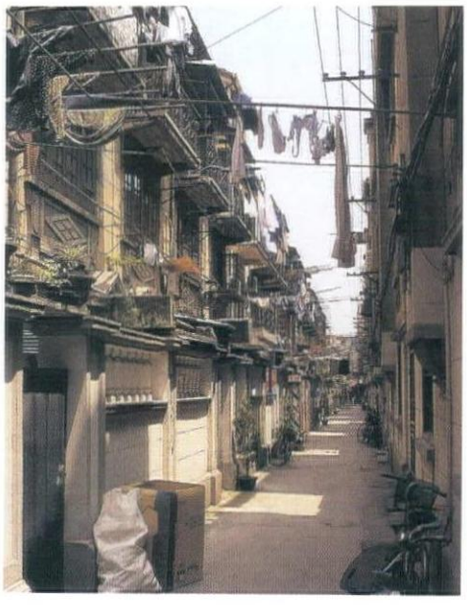
More than any other metropolis, Shanghai has become synonymous with the most brutal kind of urban development.

Chosen in the late '80s to drive China's economic progress, Shanghai responded with unprecedented determination. By 2000, half of the buildings from the late '40s, the vast majority colonial, had been razed to make way for 200 000 high-rises and the city became the world's largest construction site. Shanghaiese flocked to see a new scale model of their future city at the Urban Planning Exhibition Hall only to find their homes had been erased from history.

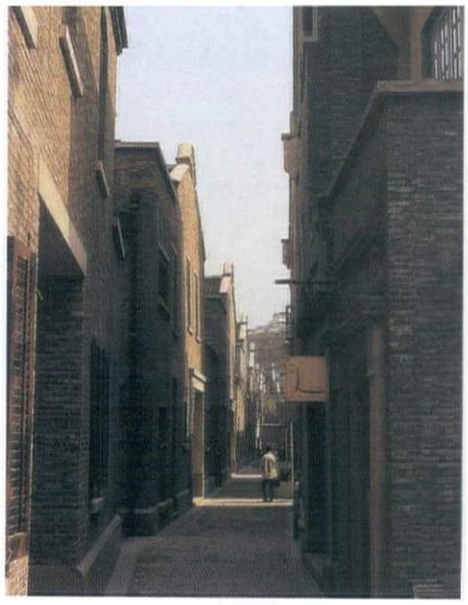
Shanghai today has a somewhat calmer aura. The business zone of Pudong still rises, but in the older districts of Puxi across the Huangpu river, signs of what Shanghai's city government calls 'controlled planning' is beginning to mitigate urban sprawl. The slowdown in building has coincided with the first steps to conserve traditional architecture. Both the Bund, a sweep of former colonial banks and insurance companies, and many of the remaining *shikumen* courtyard houses have been spared and are being restored.

Like all modern Asian cities, Shanghai has its fair share of eyesores, yet it can claim some fine examples of modern architecture, not all of them high-rise. Among its arsenal of gleaming towers and six-lane freeways are a handful of notable cultural buildings that were completed in the mid to late '90s. The $75 million library, the largest in Asia, was followed by Xing Tong He's Shanghai Museum shaped in the form of an ancient bronze pot. Xing, a professor at Tongji University, masterminded Shanghai's successful bid for Expo 2010. Opposite the museum in Renmin Square is Jean-Marie Charpentier's Grand Theatre, China's first purpose-built opera house. Aside from its allusions to a number of ancient Chinese symbols such as the square and circle representing heaven and earth, the theatre is a paean to Modernism. Spread over ten levels, with three auditoria and four stages, its most impressive feature is the ceramic and glass box that encloses the foyer areas, covered by a huge curved roof.

Massive investment has brought the world's best-known architectural firms to Shanghai. Richard Rogers was hired to turn the rice paddies of Pudong into a blueprint for China's most profitable economic arena. John Portman's Sunjoy Tomorrow Square, Kenzo Tange's Bank of Shanghai and Kohn Pedersen Fox's Plaza 66 on Nanjing Lu, the city's foremost commercial thoroughfare, were prime examples of the kind of landmark skyscrapers usually found in Western cities, located in the city Shanghai hoped to upstage – Hong Kong. Looking across the river towards Pudong, the gaudy pink Oriental Pearl Tower, until fairly recently the symbol of modern Shanghai, the Shangrila Hotel and the city's International Convention Centre still dominate the waterfront. Behind is the 88-storey Jin Mao Towers, China's tallest building, 44 storeys of which house the luxury Grand Hyatt hotel with its lofty atrium and incomparable city views. Designed by Skidmore, Owings & Merrill, this soaring structure combines a metal and glass skin of elaborate Art Deco-inspired detail with the general shape of a pagoda adorned with multiple ascending roofs.



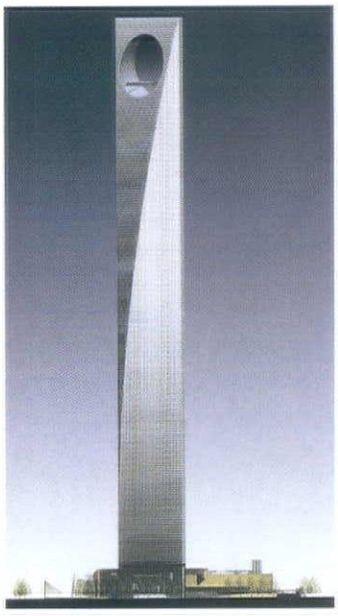
Traditional *lilong* housing, the low-rise, humanly-scaled urban fabric of Shanghai, now under threat.



Street in Xintandi which combines a mixture of different sorts of uses in both existing and new buildings.



The financial centre of Pudong dominates the east bank of the Huangpu river. Jin Mao Towers, by SOM, are on the far right.



World Financial Center by KPF.

Drive along Century Avenue, billed as Shanghai's Champs Elysées, towards Century Park, and you encounter a sculpture resembling a collapsed satellite. To its right is the imposing glass walled and domed Science and Technology Museum by Chinese American architect Liu Xiaoguan. On its left is Paul Andreu's $94 million Oriental Arts Centre, a multiple concert hall resembling, to some commentators, a butterfly orchid. It doesn't stop there. For the 2010 World Expo, Shanghai will be the focus of yet more convention centres, two more bridges and a 43-storey office building by Li Chung Pei (son of I. M.), plus the world's tallest building in Kohn Pedersen Fox's World Financial Center (1509ft).

While for casual observers Shanghai has come to resemble Hong Kong, it feels its true rival is Beijing, still China's undisputed cultural and political capital. When Shanghai created its own tennis Open, Beijing followed suit with its own China Open. Shanghai also landed the museum, the European-style theatre and the first Chinese Formula One Grand Prix located on a new $240 million circuit, plus a host of arts festivals. For most cities the cost would be prohibitive.

Restoration is less costly, and attracts tourist dollars. Aficionados of Shanghai's traditional 'European' architecture were greatly relieved to find out that the square mile of heavy concession-era structures on the Bund were being spared the bulldozers. In the case of the famous Peace Hotel, the building has retained its original function; others are reinventing themselves to appease the gods of conspicuous consumption. Within Number Three on the Bund, formerly the Union Assurance Company Building, Michael Graves has created a 35m-high inner atrium of Russian birch veneer, to add lustre to expensive shopping.

Other areas still retain something of their pre-war character. The Chinese City south of the Bund has remained virtually intact. In the French Concession, mock Tudor mansions and '30s apartment blocks share tree-lined streets with swanky restaurants and night clubs. Shanghai's best Deco buildings centre around the Jinjiang Hotel where Nixon and Zhou Enlai signed the Shanghai Communiqué in 1972, and the nearby Grosvenor House, an apartment block and former hotel which played hosts to countless famous politicians over several decades.

Tourists today are pointed towards Xintandi. The brainchild of British architect Ben Woods, this retail pedestrian complex-amusement park of restored *shikumen* houses (as well as some fakes, using old bricks from rubble) goes to great lengths to avoid looking new and so retains some historic charm. Here you can meander down quaint lanes to stumble across spaghetti joint here, art gallery there; and there's a real museum thrown in. Still, it's small and oddly anachronistic and ends rather abruptly at a busy main road.

What role can Chinese architects play in all this? The question divides the city's intelligentsia between those who believe engagement with foreign architects is a necessary part of the country's cultural evolution and those who condemn successive leaders for spending too much on ego-driven architects who at best pay lip service to Chinese sensibilities. A new generation of Chinese architects is emerging, especially in Beijing with SOHO China, but, following the Japanese experience, it may take another twenty years before their work becomes mainstream. In the meantime they must hope that China's booming economy keeps booming. ROBERT TURNBULL



The sweeping public square of Century Plaza at the east end of Century Avenue, the Champs Elysées style boulevard that runs through the rapidly evolving district of Pudong. The plaza offers views of a changing, tower studded skyline.



Stylish function

stainless steel mesh for supermarket façades

Combining functional high-tech architecture and aesthetic experimentation, the sunscreen made of spiral mesh at an Austrian supermarket protects sensitive products from direct sunlight. Inspiration for a new dimension in supermarket design.

Architect: Dominique Perrault, Paris

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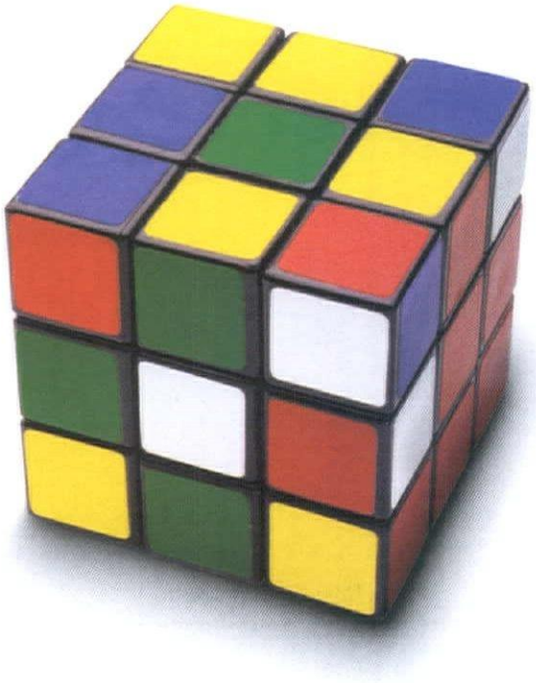
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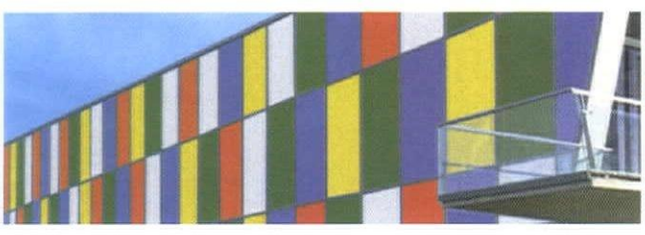


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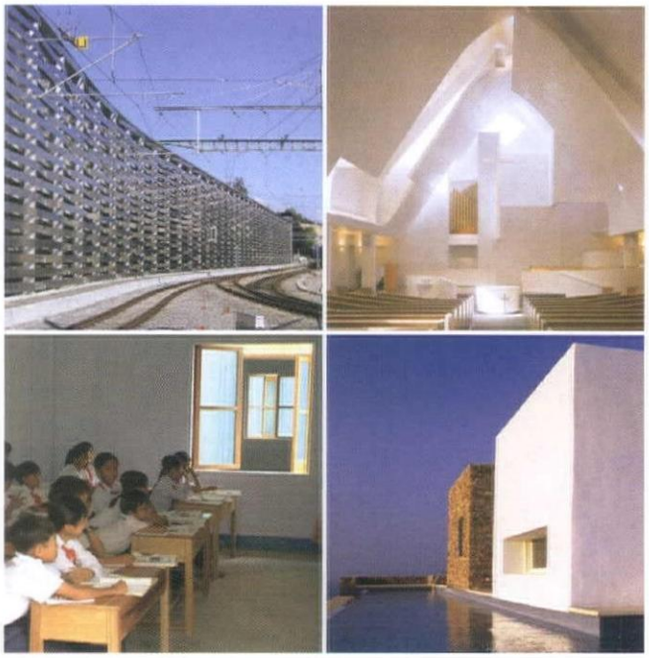
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This is the sixth annual celebration of the ar+d awards, and a suitable moment for reviewing their history and present state. From the first, we were determined that they should celebrate talent, excellence, imagination and ingenuity so, unlike many awards, the ar+d ones were never intended to make a profit for their promoters.

We all know the falseness of such affairs. To cash brought in by high entry fees for competitors are added profits from vertiginously vulgar 'gala dinners' that entrants are expected to spend lots of money to attend. At these sickeningly boring events, the dubious decisions of an often shadowy jury are announced with flatulent rhetoric and overchewed jokes to the accompaniment of plastic food and dishwasher wine. The torture of such evenings is deliberately prolonged because awards are divided into as many categories as possible so each can attract a sponsor to add to the event's income.

Open to all, regardless

Before anyone accuses me of hypocrisy, I am happy to admit that the ar+d awards do have sponsors. We started them in partnership with the Danish architectural design company d line, a link that ended after five years of creative collaboration. Our principal supporters this year are Buro Happold,[1] the international consulting engineers and, for the first time, German firm Grohe Water Technology.[2] They both generously make it possible for us to break even, and without them the whole operation would be impossible. We are most grateful to them.

We wanted the awards to be open to all eligible architects and designers, no matter where they come from or what their income. So there are no entry fees. Work for some of the poorest people in the world has been celebrated, as well as buildings for the prosperous (indeed, the first award of all was given to an orphanage for a really impoverished mountain community in Chhebetar, Nepal, by Hans Olav Hesseberg, and Sixten Rahlff, with Eli Synnevåg, AR December 1999). We have been delighted to find a very wide global response over the years; we have had entries from a great spectrum of countries of projects as different as a house made of living trees in Ethiopia and an inflatable silver construction site wall in Tokyo, an organic bus station carved out of polystyrene foam in the Netherlands and a crematorium in India. This year, entries came from well over 50 places as far apart as Argentina and Austria, China and Chile, Singapore and Slovenia. Countries new to the awards included Mauritius, the Seychelles and Vietnam (the latter entry won a commendation, see p64).[3]

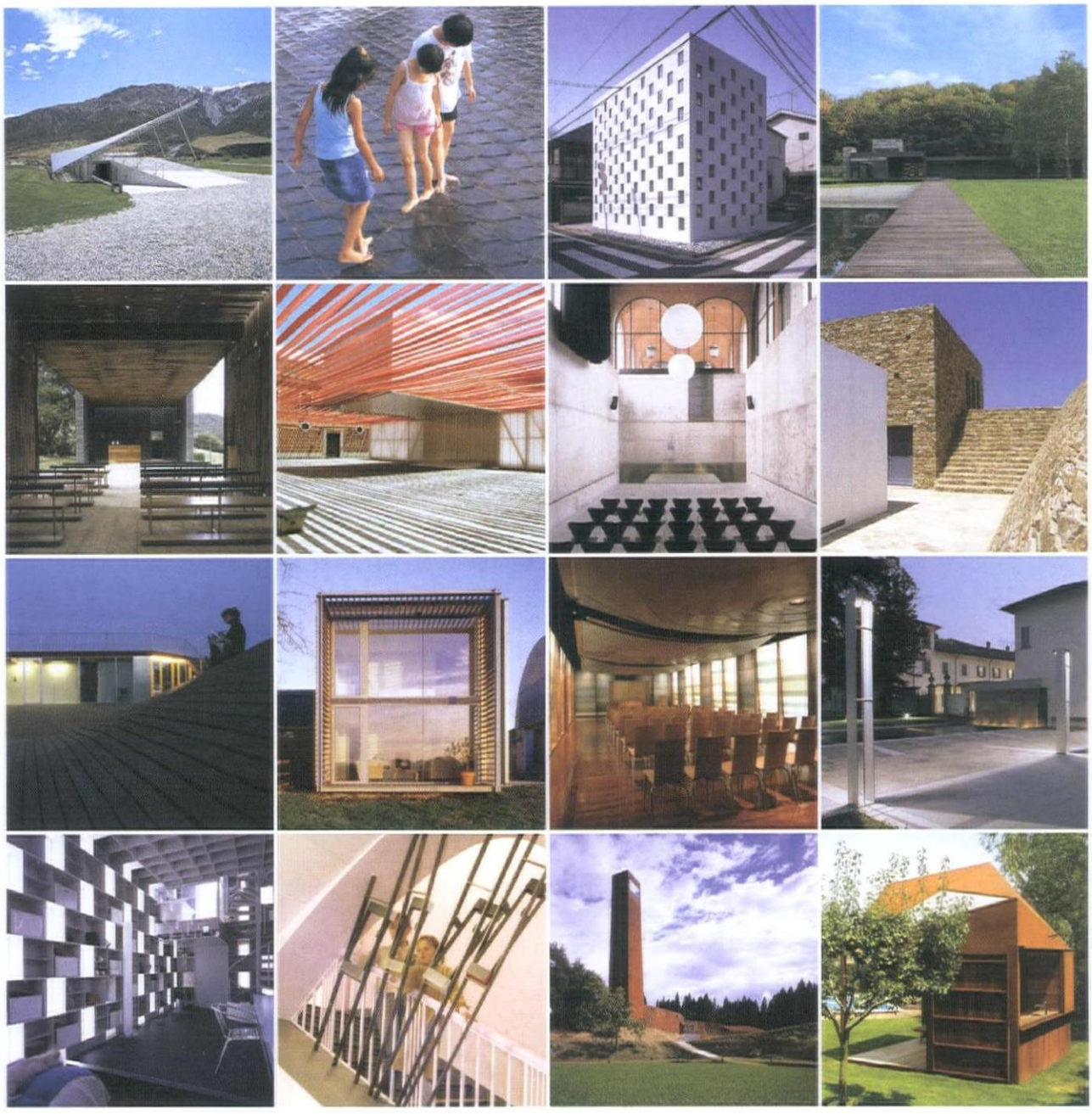
Over the years, we have modified rules and procedures. At first, for instance, we attempted to make a single overall award. It quickly became apparent that attempting to select just one winner out of such a diverse range of entries was extremely difficult, absurd even. So, in each of the last five years we have had several award winners, among whom the prize money[4] is divided equally. To the winners is always added a complement of commended, highly commended and mentioned schemes.

No straitjacket

Though we have sometimes contemplated setting up different categories within the awards scheme, for instance architecture and product design, landscape and building, public and private, we have never done so formally for several reasons. First, it is difficult to fix categories in advance for such a heterogeneous collection of work without forcing individual entries into often inappropriate pigeon holes. Second, categories can cause confusion: for instance an entry could be both a landscape and a building, or a conversion and an urban element. To decide that an entry should fit one category would be arbitrary and hinder understanding of complexity. The third reason for not having formal categories is that no jury has ever asked for them (though we have usually discussed the idea at some point in the proceedings). We have often had temporary and fluid groupings of entries during the assessment process, but they have never been formalized.

EMERGING ARCHITECTURE

Work celebrated in the ar+d awards this year comes from all inhabited continents and represents a very wide diversity of building types and thoughtful responses to an extraordinary range of society, topography and climate.



While most of the work celebrated in this year's ar+d awards tended to be small (as is natural with architects beginning their independent careers), the range of function, location and approach is astonishingly wide.

Nor have the juries ever questioned the ground rules of entry for the awards. Work submitted must be built or manufactured. It must have been designed and supervised by the people or teams submitting the entry. Entrants must be 45 years old or younger (the limit was chosen because, in many countries, it is difficult for architects and designers to make their own way before that age).

The editors have been proud of all six of our juries. Jurors have been selected for their own internationally recognized and distinguished contributions to practice and the human-made world. Almost always, they have been rather older than 45, but on one or two occasions, they have been able to enter themselves (though of course, they didn't). Usually, people who have rarely, if ever, met each other before have got on remarkably well. Members have complemented each other and there have been very few moments when violent scenes threatened to break out. This year's jury members were Gert Wingårdh (Gothenburg), Mario Cucinella (Bologna, former winner of an ar+d commendation in 2003), Kevin Daly (Daly Genik, Los Angeles) and Ryue Nishizawa (Kazuyo Sejima + Ryue Nishizawa/SANAA, Tokyo); as editor of the AR, I (a non-practising architect) was chairman and have written the summary notes on each scheme shown here.

Common, humane values

Each jury has been different, but all have held some underlying criteria and values in common. Juries have to a great degree eschewed formalism and chosen work that enhances human life and that of the planet. Without being pompous about it, jurors have accepted that architecture and design are moral issues that concern us all, and not primarily means for gratifying the egos of designers and their clients. Juries have broadly accepted the environmental imperative, that architecture and design can and must have a major part to play in enabling humanity to live in greater harmony with the planet. Another set of values embraced by successive juries has been tectonic integrity and materiality. A further criterion has been the qual-

ity of response to context and the genius loci. While successive juries have had a good deal in common, so have many entries. While we have had some large buildings in the past, for instance the Nuuk cultural centre in Greenland (AR December 1999), the Finnish Embassy in Berlin (AR December 2000), and a major headquarters block in the same city, many of the entries have been quite small, for small commissions are what architects starting out on their own usually begin with. This year's award winners included the tiny house by Atelier Tekuto in Tokyo (p50), which won its place for its extraordinary constructional ingenuity and sheer compression. Daniel Bonilla's little chapel in a clearing in the Columbian forest (p42) achieved its award for the ingenuity with which a small volume can generously extend itself in welcome to congregations much larger than the normal one. Other distinguished small works celebrated here include the masterly mausoleum in Murcia by Manuel Clavel Rojo (p60), the garden pavilion by eightyseven at Sant Miquel de Cruilles, Spain (p69) and the temporary Swiss exhibition gallery in Madrid by 2b Architectes (p82).

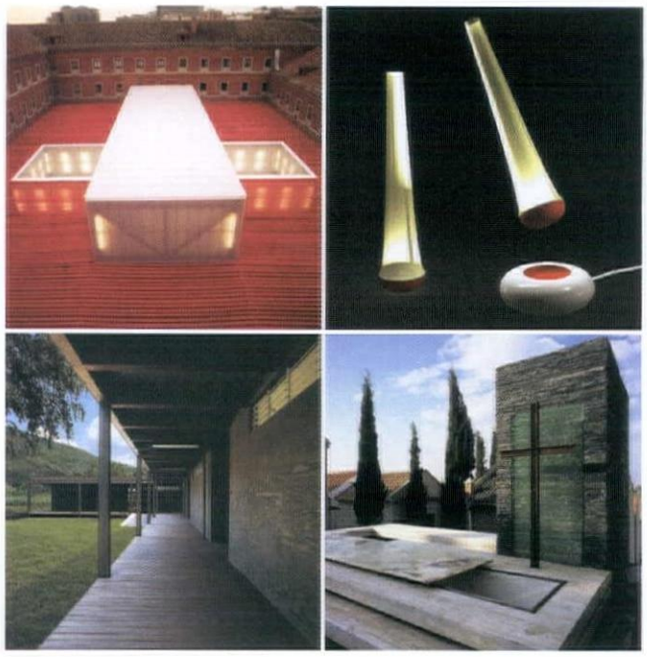
Two of the award winners were celebrated largely because of their very different responses to genius loci. At the winery near Otago, New Zealand by Architecture Workshop, the blade of the artefact enhances but contrasts with the sublime natural landscape (p46). PLOT's approach to making a youth sailing club in the dreary, flat, exhausted landscape of Amager in the Copenhagen complex was to make an entirely new and exciting artificial landscape showing admirable practical command of new geometries (p38). Two houses, Krater in the Cyclades by DECA Architecture (p66), and David Mc Dowell's transformation of a derelict farm in County Dublin (p76), show great sympathy with their completely different sites and circumstances.

Transformations

We were happy to celebrate Tezuka Architects' splendid local museum in the mountains of the Niigata Province, Japan (p78), which both explains the strange landscape, and physically engages with it. Similarly, in the Italian lake country, Marco Castelletti's bathing establishment responds to the stunning natural beauty of its site by reaching out into it (p72). Castelletti's small urban transformation at Cesano Maderno was highly commended for its imaginative and sensitive transformation of the traditional fabric (p58). Incidentally, Castelletti is one of a very few architects to be honoured twice in the same year. A contrasting instance of urban landscape transformation is seen in the delightful woven water installation made by Turenscape at Dujiangyan City in Sichuan Province, China (p98).

Another area of great importance to young architects is transformation of existing buildings. Aparicio+Fernández-Elorza's creation of a lecture theatre and architectural archive centre in Madrid won its award for its imaginative and sometimes radical transaction with the existing Nuevos Ministerios (p54). Ofis Arhitekti's bold exploratory treatment of the city museum of Ljubljana, Slovenia won a high commendation for its bravery (p62). Baupiloten was mentioned for making a stiff, formal nineteenth-century urban school open and generous on a very small budget (p83).

Two conversions of existing buildings were celebrated for their perceptions of the numinous: dA's Interfaith Spiritual Center, Northeastern University, Boston, USA (p68) and Abramson Teiger's transformation of Encino, California (p80). Both are radical in contrasting ways: the Center has to serve many faiths with equal dignity, while the church transformation is intended to intensify the experiences of its congregation by manipulation of space and light.



A further group of entries must be mentioned, those based on understanding of technology and its human potential. Sadly, none got an award this year, but several were recognized by the jury. Outstanding among these was the school in Vietnam by Theskyisbeautiful (p64), who have suggested ways of using bamboo, an abundant, cheap and neglected local product, as a material for permanent buildings: a proposal that could transform the economy of the area. At the other end of the technological spectrum is Carl Fredrik Svenstedt's Glowgo lamp (p74), which uses plastics and fluorescence in a new way (and is the only product design to be celebrated this year). A radical and subtle understanding of the properties of stainless steel by smarch (p75) has allowed the little railway terminus of Worb in Switzerland to be woven sleekly into the existing townscape. Finally, the wall of the residential tower in Singapore by WoHa (p70) was commended by the jury for its reworking of the traditional monsoon window; there should be much more investigation and adaptation of such traditional devices to reduce our dependence on fossil energy to control internal climates.

Jury members were unanimous in all decisions, and we were very pleased by the variety of award-winning, commended and mentioned schemes. Awards will be given at a ceremony at the RIBA in London on 2 December,[5] after which all the work shown here is on display there until 4 March 2005.[6] We hope the exhibition will travel after that. A series of lectures by this year's winners (now a regular feature of the awards programme) will be held at the RIBA in early spring.

Details of the next cycle of awards will be published in the AR and on our website *www.arplus.com* in the New Year. We hope that entries will be as varied, ingenious and exciting as they have been this time.

PETER DAVEY

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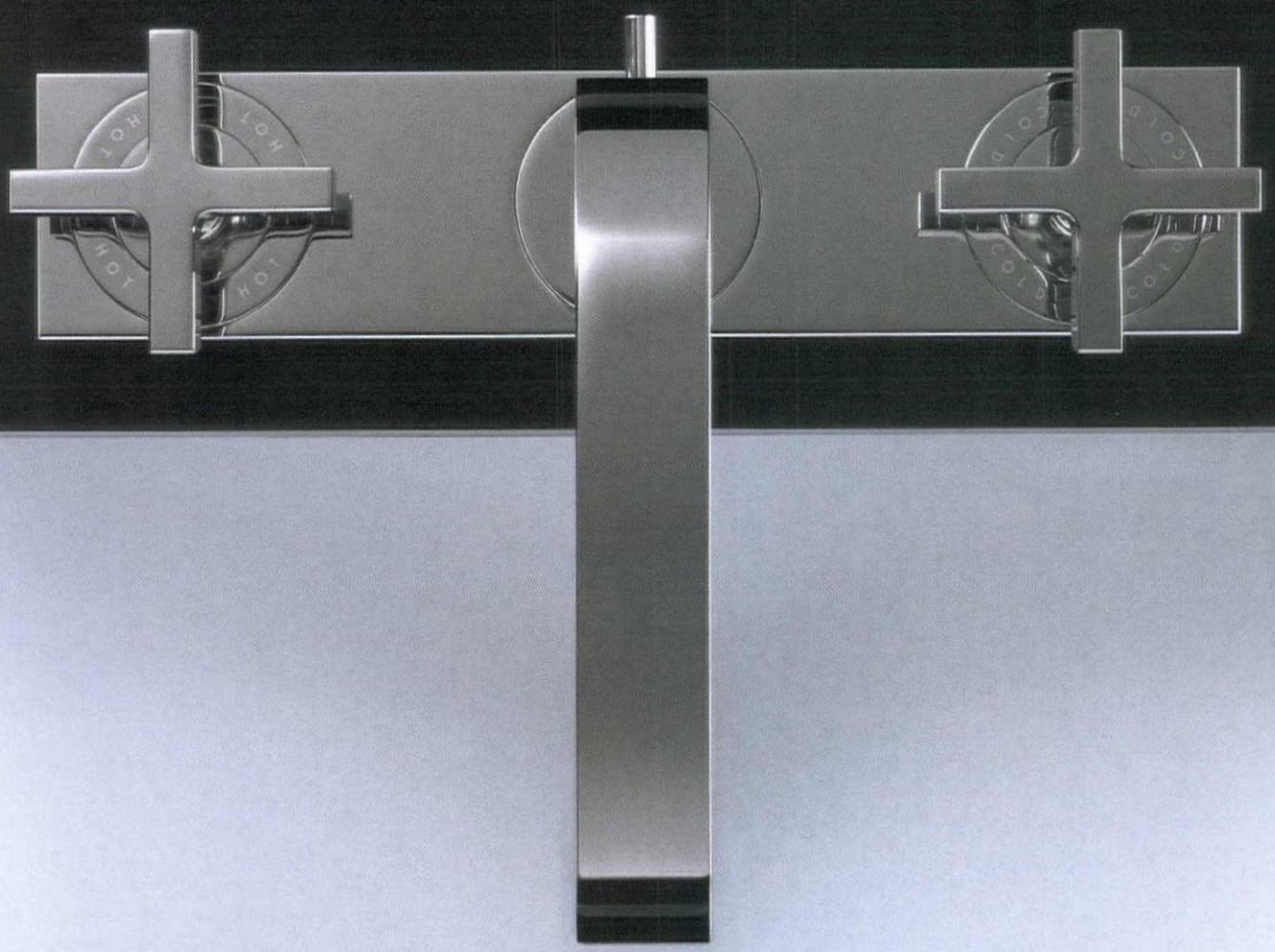
3 A full list of entrants is given on our website *www.arplus.com*.

4 £10 000.

5 No, we do not charge for admission.

6 We are most grateful to Shopkit for providing the stands on which the exhibition is mounted.

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ar+d **Prizewinner**
Youth centre, Amager,
Copenhagen, Denmark
Architect
PLOT



1



2



PLOT IN THE LANDSCAPE

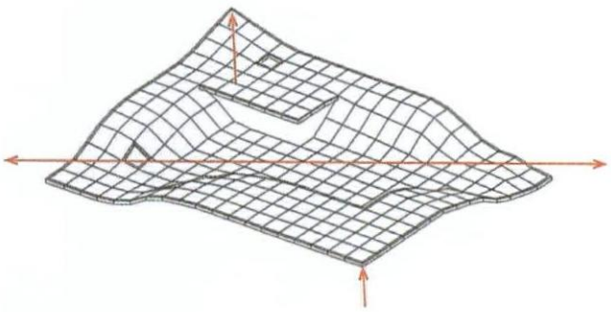
A youth club produced on a low budget shows the potential of non-Euclidean geometry.

Amager is the big, often rather messy island in the Copenhagen complex. It is where traffic from the bridge over the Sound to Sweden arrives in Denmark. Østamager (East Amager) is a strange area in which run-down industry is mixed with thriving sailing clubs, the latest of which is the maritime youth centre on Sundby harbour.

In the haphazard tatterdemalion surroundings of sheds and abandoned industrial buildings, the new centre stands out as an organized oasis. It is not so much a building as a landscape, a wooden one that undulates between harbour and Sound. Since Foreign Office Architects completed their pier in Yokohama (AR January 2003), such artificial landscapes have become common on the drawing boards of students and young architects, but few of them are based on anything more than fashion and delight in being able to manipulate non-Euclidean geometry. At Østamager, there are reasons for the strategy. The ground is heavily polluted with heavy metals, and the cost of excavating the site and removing the toxic material would have been beyond the means of the client (the Copenhagen Commune), so the architects decided to cover the plot with a 2100m² deck. Its undulations both shelter dinghies and provide an eventful play surface.

Two separate single-storey buildings are enfolded by the deck. The L-shaped eastern one has social facilities such as the sailing club room and a general purpose space complete with a kitchen. In the opposite corner of the rectangular wooden landscape is a block that contains workshops, locker rooms and boat hall. Both buildings have vertical glass walls through which they are entered, but their other faces are formed of curving, sloping wood over which the

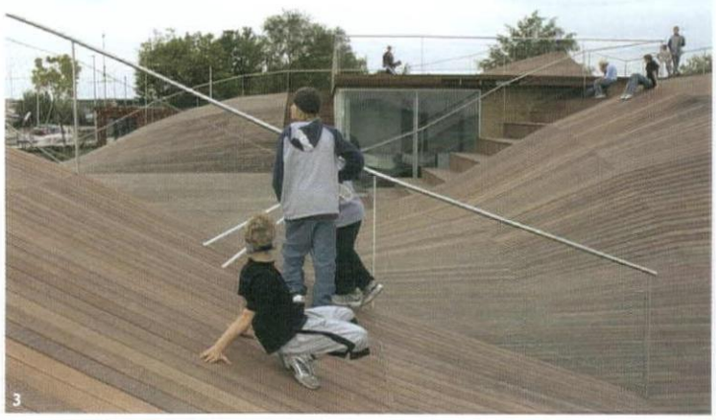
1
Looking out across the Sound from deck towards wind turbines and Sweden in the distance.
2
From the slipway, with social building, left, and workshop, right.



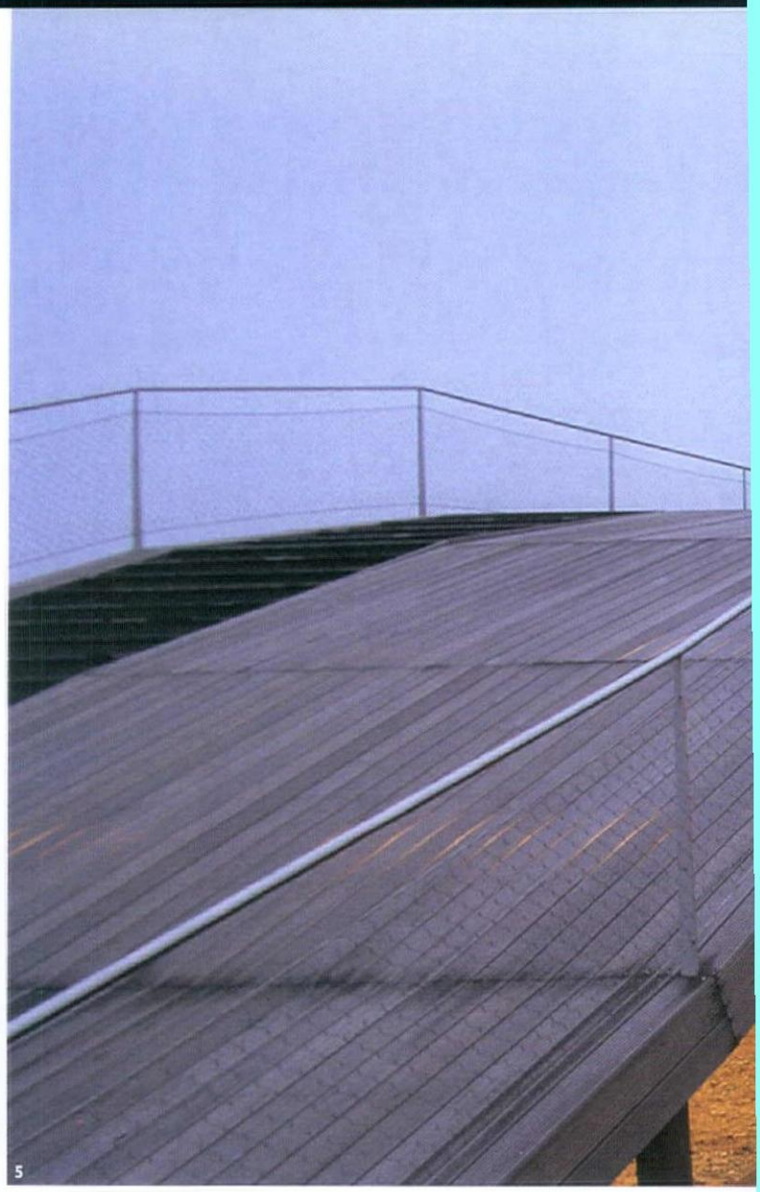
ar+d Prizewinner
Youth centre, Amager, Copenhagen, Denmark

ARCHITECT

PLOT



3



5

users run, sit and play. Clearly, there is a danger that people involved in energetic activities could fall off the roof down the glass cliffs. To avoid this, balustrades top the potentially dangerous places; they are one of the most successful parts of the whole design, with widely-spaced thin stainless-steel balusters joined by stainless-steel mesh. In some countries, and in other hands, the balustrades could have been extremely visually heavy and the death of the project, but at Sundby, the metal rails are not obtrusive and from some angles they almost disappear. Not all the details are so felicitous, for instance detailing of the vertical walls is a bit clumsy in places, but it has to be remembered that this project (part of the commune's Østamager improvement project) had to be created on a small budget so it was necessary to use off-the-shelf components.

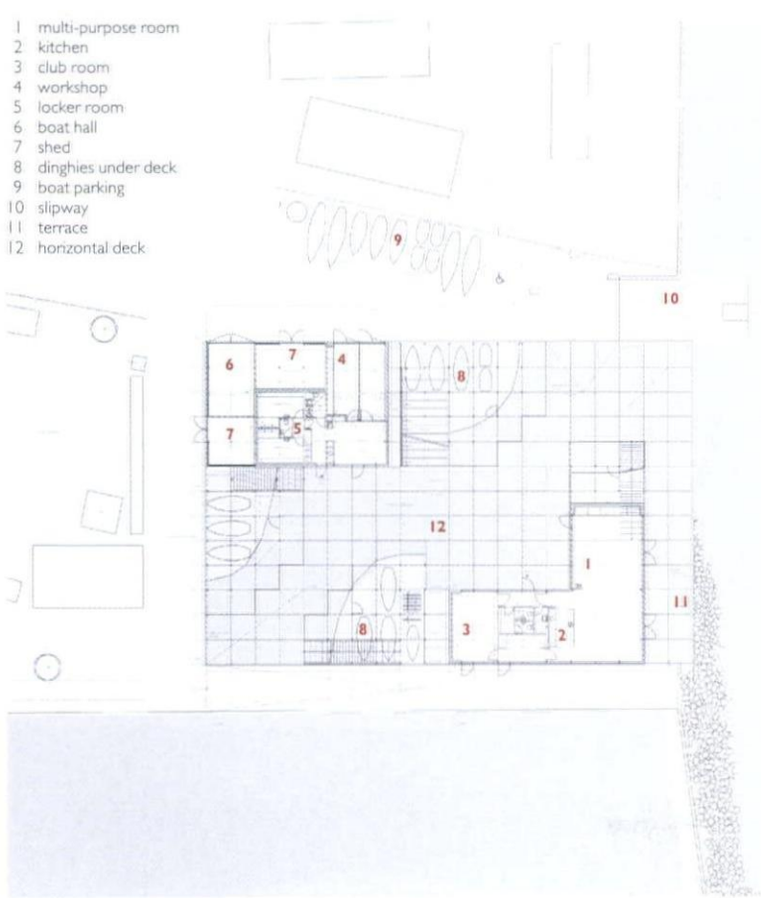
The jury was most impressed by the architects' imaginative response to limited resources and their ingenious command of new geometries.

Architect
PLOT – Julien De Smedt, Bjarke Ingels
Project team
Julien De Smedt, Bjarke Ingels, Henning Stüben, Jørn Jensen, Annette Jensen, Marc Jay, Nina Ter-Borch
Photographs
All photographs by PLOT/Julien De Smedt except 2 which is by Mads Hilmer



4

1 multi-purpose room
2 kitchen
3 club room
4 workshop
5 locker room
6 boat hall
7 shed
8 dinghies under deck
9 boat parking
10 slipway
11 terrace
12 horizontal deck



plan (scale approx 1:730)



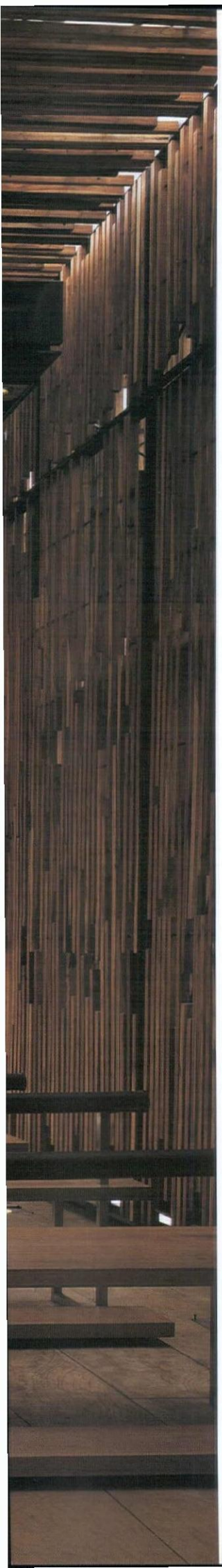


site plan

3
The wooden landscape encourages all kinds of games.
4
In the nautical tradition.
5
Visual impact of stainless-steel balustrade is very carefully played down. Some slopes are pretty steep.
6
In social block.



ar+d **PRIZEWINNER**
CHAPEL, LA CALERA, COLOMBIA
ARCHITECT
DANIEL BONILLA





MOVING MOMENT

A flexible little building gives a wide range of insights into the nature of numinous space.

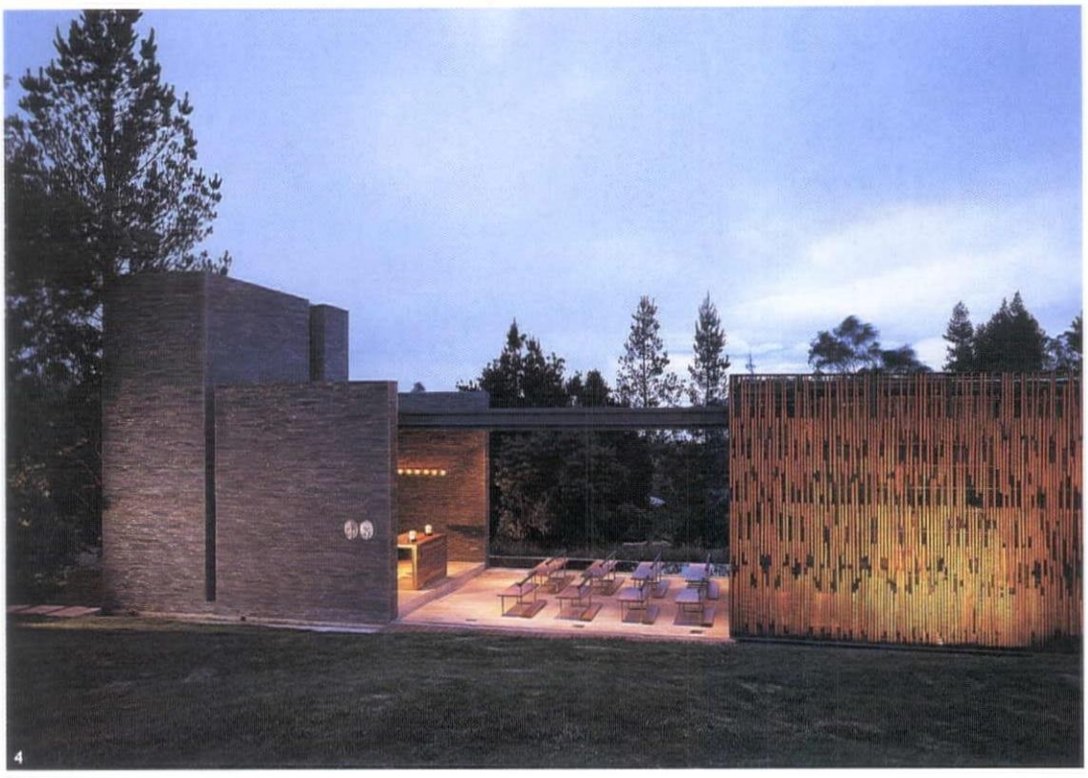
Daniel Bonilla has a talent for expanding churches. In AR December 2002, he won an ar+d high commendation for his Los Nogales school chapel, where the walls swung back to allow a large congregation to assemble on the lawn outside and take part in the service within the building. His chapel of Porciúncula de la Milagrosa at La Calera in Colombia uses something of the same strategy, and I suspected that the same architect was at work, but (apart from me) the jury was entirely different this year from the 2002 one, so there was no question of favouritism.

The new building is on a hillside meadow in the forest; the chapel is in effect perched on a grassy platform that looks through a frieze of trees to magnificent views. Coming up the slope, you arrive at a wall made of thin flat slabs of dark local stone. In a slot in the wall is the brass church bell and through the slot is the southern courtyard of the church (what Bonilla calls the 'confession patio'). The southern wall of the church on the other side of the court is of glass shaded by a pattern of closely-spaced thin timber slats. Entering the church, the point of the slats is immediately apparent: light is filtered and striated and, as the sun moves, it transforms the whole space with slowly changing streaks and sheets of luminance, sometimes stained by the panels of blue and yellow glass incorporated in the skin. Further modification can be achieved by opening the shutter-like panels that carry an inner layer of slats.

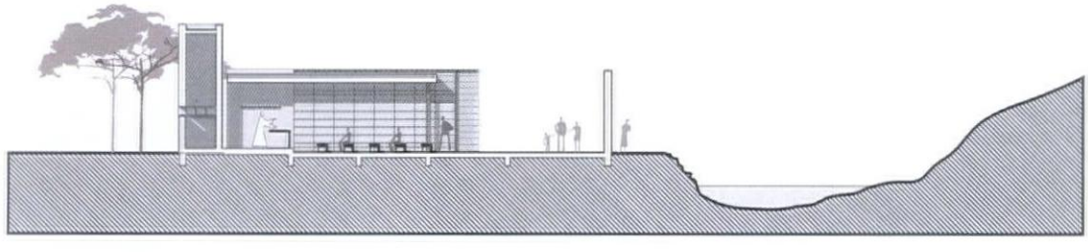
The altar is at the north end of the plan, enclosed by planes of



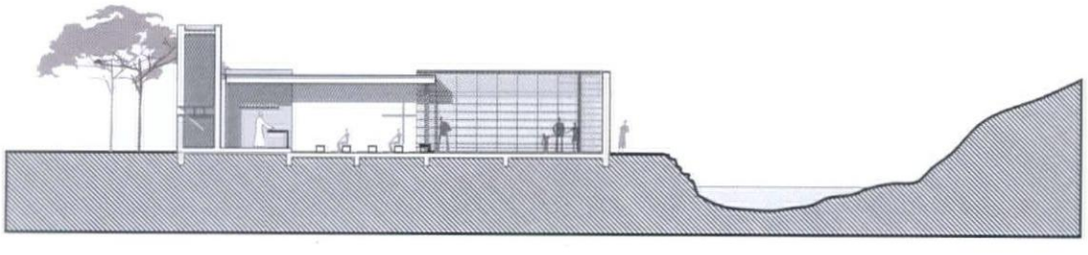
1
Nave in extended configuration.
2
From south-east, at top of approach path. Chapel with nave slid back towards bell wall.
3
From west with chapel shut.



stone at each side, which are made like the bell wall of the courtyard. Behind the altar is a further wall that is cut by a vertical slot that reveals the tall dark stone volume of the tabernacle. Gloom is relieved by a long horizontal slot in the north wall and, from the nave, vertical and horizontal slots define a magic rectangle through which the forest can be seen – God's creation is brought right into the middle of humanity's. All this is fairly conventional, if finely honed, but the chapel is capable of remarkable transformations. The whole glass, steel and timber nave can be slid back over the southern patio to the wall with the bell in it. This almost doubles the capacity of the nave and creates two large openings, east and west, that reveal meadow and forest. At the same time, the ceiling of the box, like its sides, is shown to be glass and slats, providing another dimension of striated light. On festival days, the opened chapel can adopt yet another configuration. A congregation can assemble outside on the sloping meadow to the west of the building, sitting either on chairs or on the ground to see proceedings at the altar, which on such occasions is moved from its normal position and placed between the openings in the walls created by moving the nave, which becomes a kind of transept. (All furniture is light but strong, so that it can be moved readily to change configurations.) The external

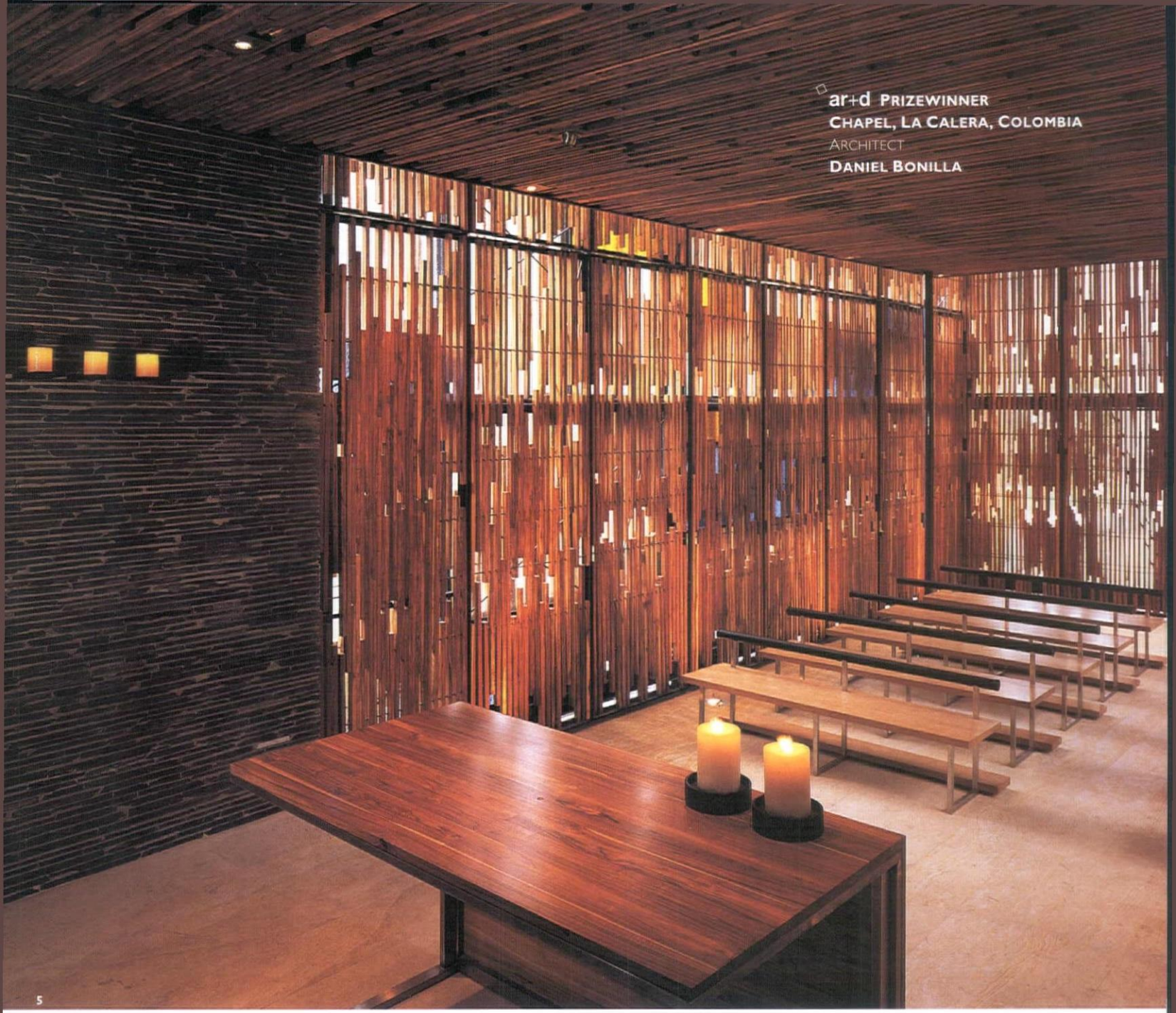


north-south section with chapel in compressed (closed) configuration

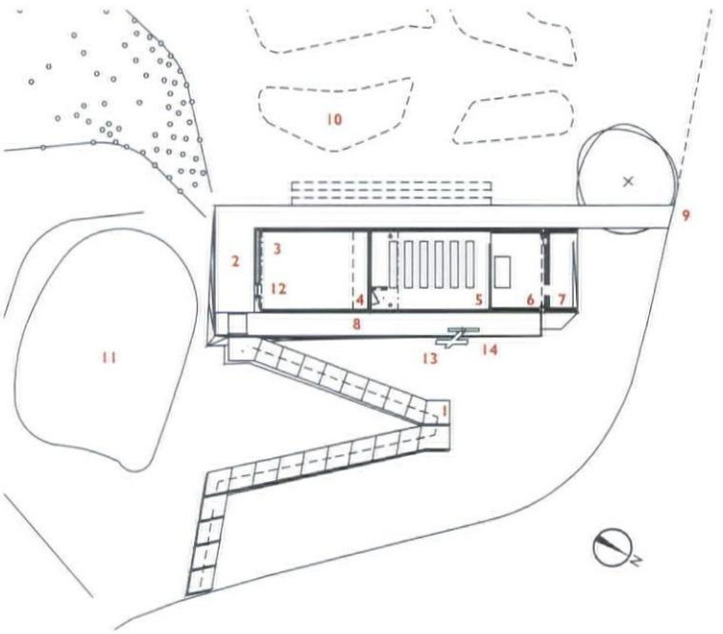


 north-south section with chapel in extended (open) configuration

ar+d Prizewinner
Chapel, La Calera, Colombia
Architect
Daniel Bonilla



5



plan (scale approx 1:520)

1 access path
2 atrium
3 confession patio
4 entrance
5 main nave
6 altar
7 tabernacle
8 pool
9 access path
10 outdoor sitting area
11 pond
12 bell tower
13 wheat garden
14 cross

congregation on these occasions sees the altar in front of the eastern tree frieze that defines a notional space that is both open and partly enclosed.

All members of the jury were much impressed by the ingenious handling of site, space and materiality that has created a memorable and numinous place.

Architect
Daniel Bonilla Arquitectos, Bogota
Project team
Daniel Bonilla, Akira Kita, Ana Lucia Cano

4
From west, with chapel open to form extended nave. Additional congregation can sit on grass in foreground when altar is moved between the two large openings.
5
Interior with chapel shut.

GRAPE EXPECTATIONS

An elegant celebration of wine-making in the far south contrasts with its sublime site.

ar+d **PRIZEWINNER**
WINERY, GIBBSTON VALLEY, CENTRAL OTAGO, NEW ZEALAND
ARCHITECT
ARCHITECTURE WORKSHOP

Otago in New Zealand is the most southerly wine-growing region in the world (and so one of the coolest). In the middle of the dramatic scenery of the Southern Alps, it has a continental climate, with hot dry summers and crisp winters, schist based soil and a strong tradition of viticulture, which has now partly taken over from sheep farming. It is ideal for growing Pinot Noir grapes, and some of its vineyards have produced internationally recognized wines.

The Peregrine Winery is one of these. On the terraced floor of the Gibbston Valley, below the often snow-capped mountains, the site is bounded to the north by the Kawerau Gorge, one of the most dramatic moments in a remarkable part of the country. In contrast, the winery is calm, smooth, ordered. In Edmund Burke's terms, it is an island of human-made beauty in the middle of the natural sublime landscape. Rows of vines in carefully ordered vineyards spread out over the valley from the central building, which is itself a clearly organized diagram of the processes involved in wine-making.

The process and the building are both linear. And the whole string of events is contained under a long curving translucent roof that both unites the stages in wine production and becomes a shining emblem of the place. Visitors approach from the south, and are introduced down a ramp to the final stage in the production process. You can taste the products in the barrel room where the wine is stored before despatch, a 40m long modern version of the traditional viticultural cave, in which oak barrels stretch into the distance. After this introduction, visitors are encouraged to stroll on the terraced roof, where views of the Kawerau Gorge are framed under the translucent canopy floating overhead. It is made of deeply corrugated composite glass-fibre sheeting supported on galvanized purlins, which themselves bear on propped frames made of universal beams with their webs drilled out. This 140m long roof is not just a picturesque feature: it obviates the



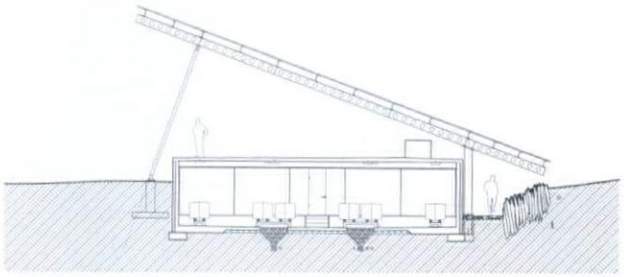
1
Set amid the grand scenery of the Southern Alps ...
2
... the gracefully curving blade of the protective roof contrasts with wild nature.
3
From south, with visitors' entrance to barrel room, left.



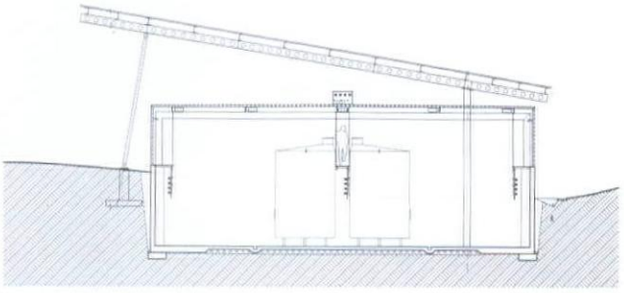
2



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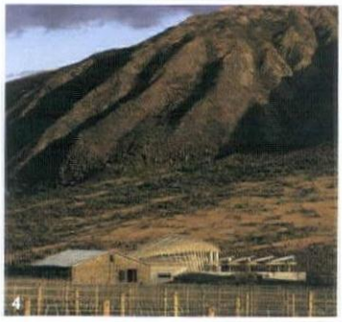
section through barrel room



section through internal fenestration

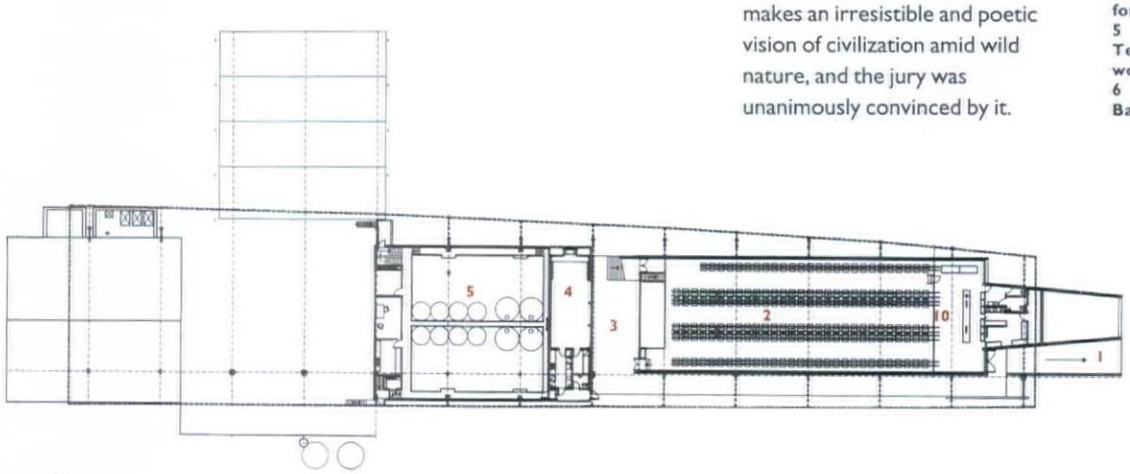
need to allow for snow loads on the building below, and removes most of the solar heat gain from the production rooms, where stable temperatures are important. Digging the barrel room and the internal fermenter chamber into the ground also aids temperature control. An external fermentation area extends to the east of the main linear route under separate canopies, and at the junction of the two axes is the workpad, where grapes and barrels are manipulated.

But in the end, the building did not earn its award for careful organization of the production process (though that was obviously not unimportant). The huge, calm gently curving silvery canopy floating over the massive base, all set among the orderly vineyards, makes an irresistible and poetic vision of civilization amid wild nature, and the jury was unanimously convinced by it.



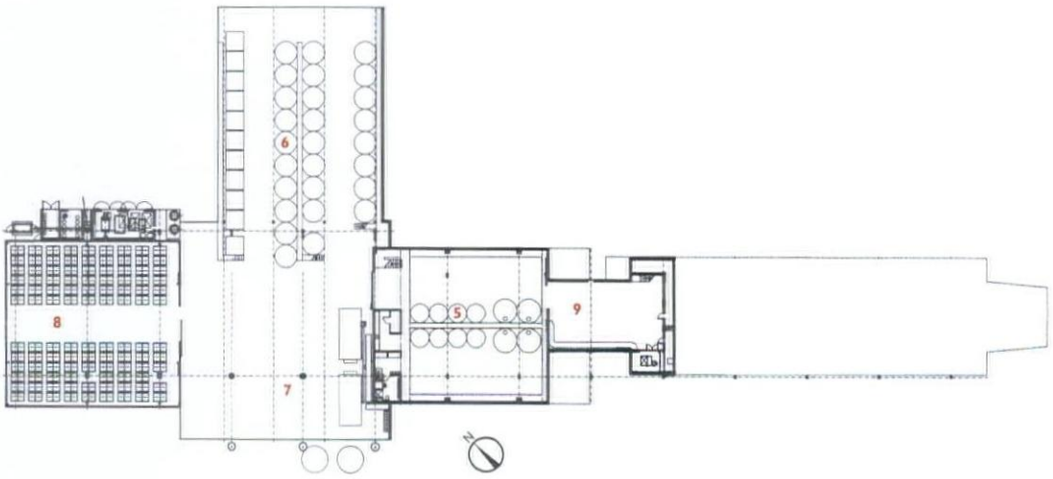
Architect
Architecture Workshop
Project team
Christopher Kelly, James Fenton, Tim Hervey, Steven Waterman, Adam Thornton, Gareth Alley, Russel Lund
Structural engineer
Dunning Thornton
Photographs
Patrick Reynolds

4
From south with external fermentation tanks projecting, right, and existing traditional wool shed in foreground.
5
Terraced roof of barrel room with wool shed in distance.
6
Barrel room from court.



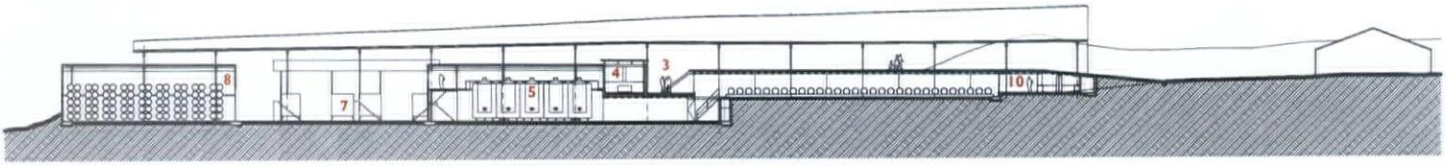
upper level





lower level (scale approx 1:875)

1 visitors' entrance
2 barrel room
3 court
4 conference
5 internal fermenter
6 external fermenter
7 workpad
8 barrel store
9 dry store
10 wine tasting
11 historic wool shed



long section



5



6



BOXING CLEVER

An exercise in spatial manipulation is made possible by innovatory technology.

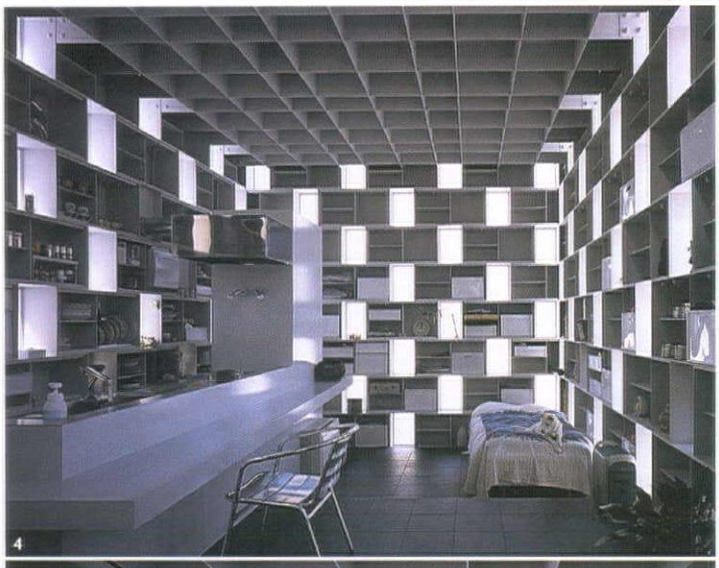
On a tiny corner site in a tranquil Tokyo suburb is Cell Brick House: a little white tower covered by a regular pattern of glazed openings. It is almost scaleless. At first, it is difficult to see what it is or what it offers: does it play an important part in the infrastructure – a transformer building perhaps, or something to do with traffic control? Closer acquaintance reveals the place to be a house, but one that is innovative in several ways, the most obvious one being that it is made of steel.

The architects call the system they have invented 'void masonry' because it is made up of box-like components. Each box is 900mm long, 450mm high and 300mm deep, with an external surface of 9mm plate and other walls 6mm thick. The boxes were welded up into larger units of five or six, and these prefabricated elements were put together on site with high tension steel bolts. No other structure is needed in either walls or floors, which are given stiffness by the egg-crate nature of the boxes that are, on the whole, left open on the inside to form storage units. Fenestration is formed of 300mm wide panes between each box and are staggered in alternate courses. Some of the windows are operable, and the luminance they all create internally is intended by the architects to resemble dappled sunlight filtered through the leaves of a forest.

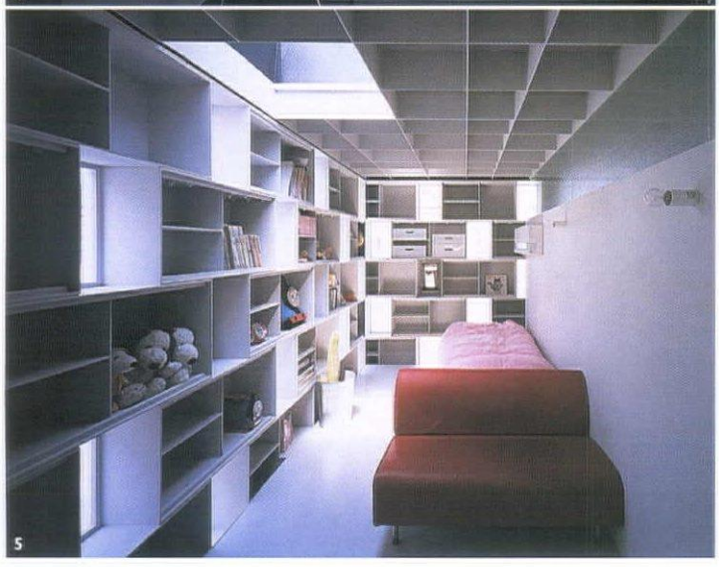
The house, which has a total area of just over 85m² over four floors, has been made for a designer and her son and daughter, who are both in their twenties. It has a concrete basement with no windows, an entrance level, containing kitchen, dining and living space which merges into a bedroom. It is a double-height volume filling the whole plan area, giving a feeling of spaciousness and release on a very tight site. Into the space, a transparent bathroom protrudes halfway up (this was the client's idea, not the architect's). Reached through the bathroom is a balcony that projects south over the main door to provide shelter. On the top floor are two long thin bedrooms and a loft. Vertical circulation throughout is by spiral staircase.



1
A stumpy little tower on its tiny corner site is ...
2, 3
... made of identical steel boxes coated with fused ceramic material and left open inside.

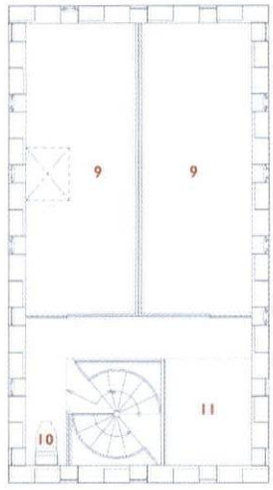


4

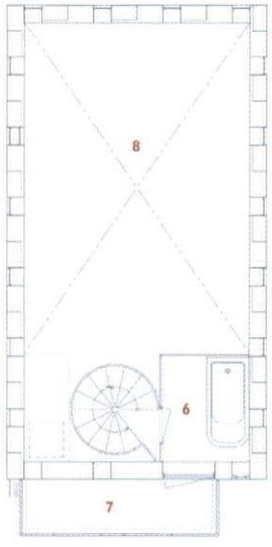


5

1 entrance
2 dining/living
3 kitchen
4 sleeping
5 car
6 bathroom
7 terrace
8 void
9 bedroom
10 lavatory
11 loft



top floor



mezzanine

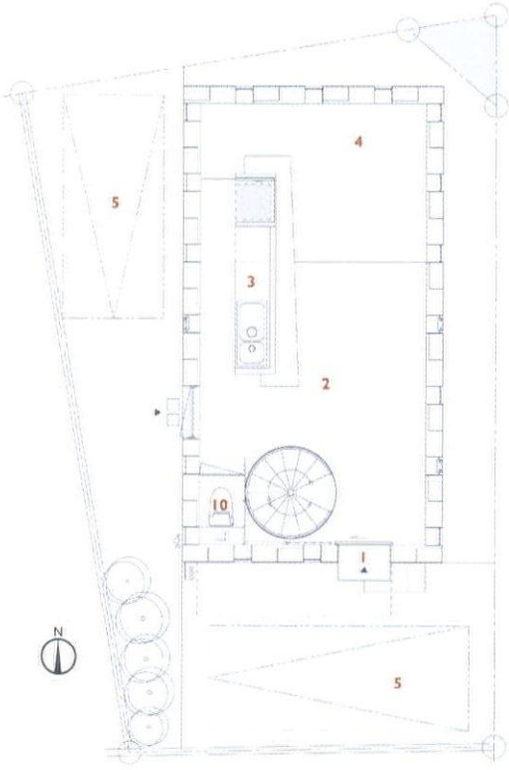
ar+d **PRIZEWINNER**
HOUSE, TOKYO, JAPAN
ARCHITECT
ATELIER TEKUTO

Construction is made possible because of the treatment of the outer steel skin, which is coated with a fused ceramic material evolved by NASA that is claimed to have almost miraculous properties of heat resistance and transmission. For instance, experiments in an earlier house by the same architects have shown that, under summer sunlight, an untreated steel plate can become unbearably hot to touch, while a ceramic-faced one next to it does not feel hot at all.

Clearly a house made in this way would not suit everyone. It raises numerous questions about privacy, both aural and visual. It relies on a technology that is scarcely yet tested in building. Yet it is a triumph of rationality and has been assembled with fine precision, and the more doubtful members of the jury were won over by the others who were enthralled by the ingenuity of the concept.

Architect
Atelier Tekuto, Tokyo
Project team
Yasuhiro Yamashita, Shinji Haraguchi
Photographs
Makoto Yoshida

4
Main space at entrance level is double height and contains kitchen, living and sleeping areas.
5
One of the two bedrooms on top floor.
6
Regular pattern of fenestration is intended to create dappled light.



entrance level (scale approx 1:135)



ar+d Prizewinner
House, Tokyo, Japan
ARCHITECT
Atelier Tekuto

CONCRETE INTERVENTION

Radical treatment of a nineteenth-century building creates dramatic new spaces.

When Aparicio+Fernández-Elorza were asked to create an architectural documentation centre and lecture theatre in the arcades of the Nuevos Ministerios on the Paseo de la Castellana in Madrid, they adopted two principles: first, the existing should be modified only when absolutely necessary and, second, resulting spaces should be created to offer maximum flexibility.

Though apparently quite simple, the project was complicated by the existing buildings and by the presence of train platforms under the Paseo de la Castellana. A direct connection to the lecture theatre was required from both street level and that of the underground railway platforms. Further complications were caused by the fact that platform level was above that of the floor of the vault under the arcades (which are already adapted to being an exhibition gallery for architecture as part of the Ministry of Public Works).

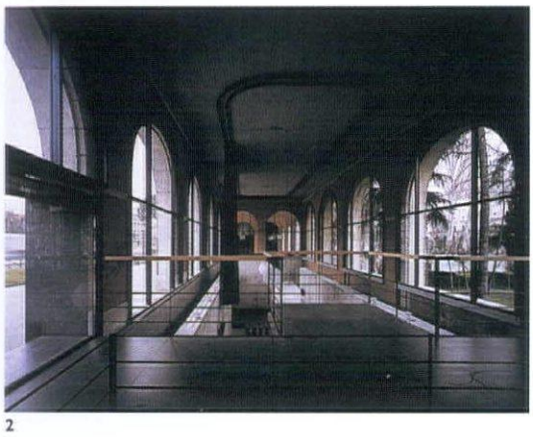
The architects decided on a bold move. They chose to make the floor level of the lecture theatre the same as that of the platforms. To achieve a workable space, the floor of the arcades that covered the footprint of the theatre was demolished. Additional difficulties were encountered as a consequence. The cut-away slab of the arcades had braced the side walls, which are of masonry and partly underground, so subject to lateral pressure from surrounding earth. To prevent the walls buckling and to create a suitable space for lectures and conferences, a huge and stiff U-shaped concrete beam was created under the new hole. The device provides lateral stability for the old masonry walls and allows thin services ducts to be created between concrete and the old stone and brick. (One of the architects' design aims has been to suppress signs of services throughout the scheme.)

Coming into the new intervention from Paseo level, much of the strategy is quickly apparent. Usually, you can look down to the right into the lecture theatre in its concrete cradle. But when a lecture or conference is in progress, the lower space is obscured by black velvet curtains. Down at theatre level, these curtains (which can easily be adjusted to achieve all sorts of different effects) create enough blackout to allow projections to be

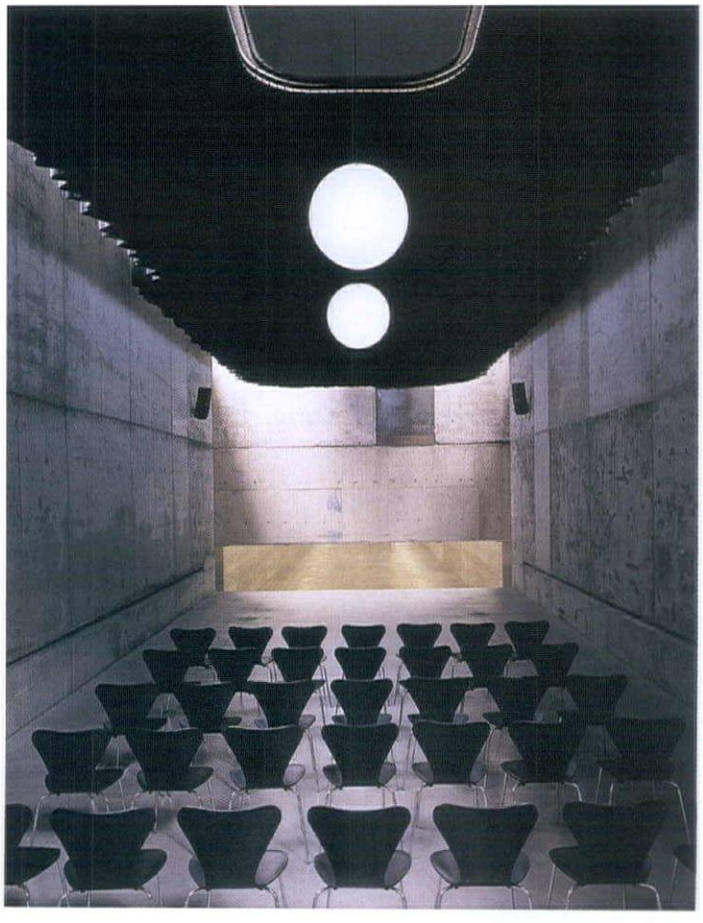


1

1
Entrance from the Paseo de la Castellana to arch of arcades of the Nuevos Ministerios.
2
Entrance level looking down into new lecture theatre.
3, 4
Lecture theatre blacked out and with curtains drawn back to reveal arcades.



2

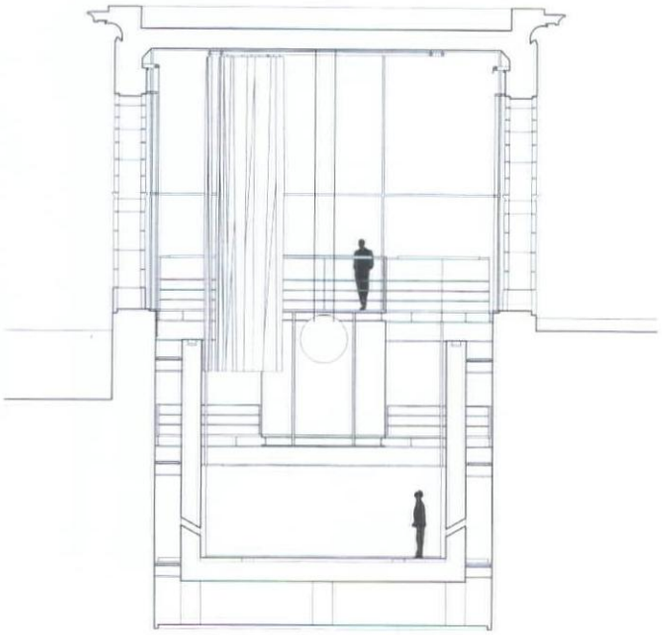


3

ar+d **Prizewinner**
Documentation centre and lecture theatre, Madrid, Spain
Architect
Jesus Aparicio Guisado and Héctor Fernández-Elorza





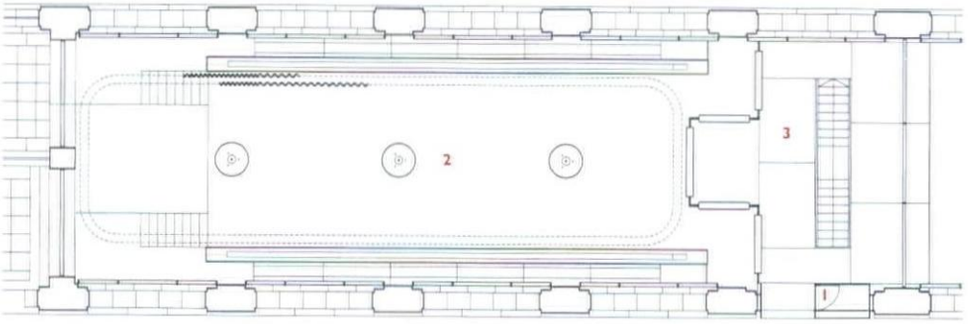


cross section through theatre

1 street level entrance
2 void over theatre
3 foyer
4 theatre
5 archive



5

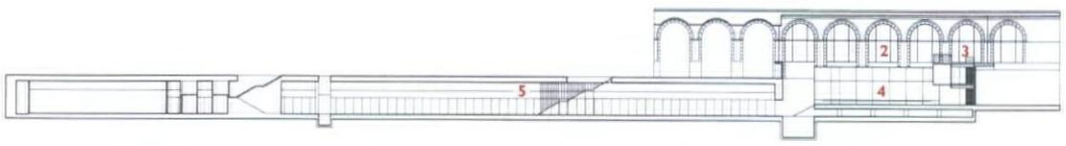


entrance level plan (scale approx 1:370)

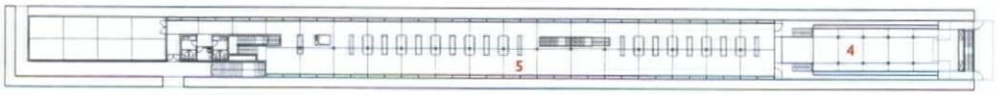
ar+d Prizewinner
Documentation centre and lecture theatre, Madrid, Spain

ARCHITECT

Jesus Aparicio Guisado and Héctor Fernández-Elorza



long (south-north) section, not all arcades on upper level are shown



archive and theatre level plan (scale approx 1:1500)

easily seen, yet at the same time they allow gentle washes of light to flow down the grey concrete walls. The tall space acquires surprising subtlety and complexity.

At the southern end of the theatre, the 1.65m difference in level between it and the archive centre had to be resolved, for they will often be used together. To make the link, there is a platform that can rise or fall on scissor jacks; it can act as a goods lift or a rostrum for speakers. Stairs that can be folded away when the link is not needed flank the platform.

The archive centre is under the 107m long old vault of the arcades. Few obvious changes have been made but there is a double wall –a long duct – in which services are concealed, and a staircase connection to the gallery above has been introduced. The stair is elegantly made, a light filigree of steel rod and plates that contrasts with the heavy mass concrete solidity of the vault. It was such sensitivity to materials, light and space, that convinced the jury that the scheme should get an award.

Architect
Jesús Aparicio Guisado and Héctor Fernández-Elorza
Technical architect
Joaquín Goyenechea
Photographs
Roland Halbe

5
Looking towards new theatre from archive level. Huge concrete U beam resists lateral forces and creates service ducts.
6
Archive area, as yet unfurnished.



ar+d Highly Commended
Urban renewal around Palazzo
Arese, Cesano Maderno, Italy
Architect
Studio di architettura Marco
Castelletti architetto

CIVIC SUBTLETY

A run-down corner of a little Italian city has apparently effortlessly been brought into urban conversation.



Cesano Maderno is a small city some 25km north-west of Milan, where the country starts to rise from the plain of Lombardy towards the Alps. Its centre is still a magical network of picturesque events and spaces, and now they have been added to by Marco Castelletti's urban intervention made possible by demolition of ill-advised twentieth-century intrusions.

West of the main square is the baroque Palazzo Arese, the courtyard of which has been revealed through its railings by the demolitions. To the south is the park of the palazzo, verdant and well grown with fine trees; it is open to the citizens as their main green urban space.

Castelletti's main move was to insert a fountain (what he calls a 'waterblade') east of the northern wing of the palazzo. Its sheet of water falls smoothly into a shallow canal that continues the lines of the building, and reflects both it and the rich vegetation of the park. Along the north side of the pool runs a pedestrian street that is the continuation of an existing medieval alley. To the south are gates in the railings of the park's northern edge.

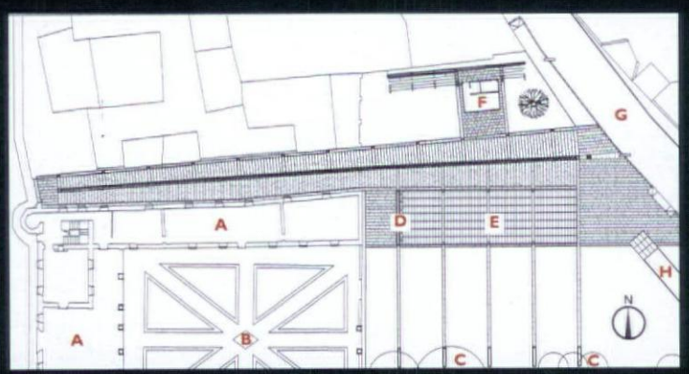
Marco Castelletti's design pulls together the main given spatial elements: palazzo court, alley and park in a quiet, unobtrusive yet strong way, and at the same time creates an urban space that is a contribution to the rich matrix in its own right. The place derives much of its presence from the details themselves. For instance, the bottom of the flowing pool is in dark beola (a kind of blackish gneiss). It is striped with strips of pale granite that are projected over the lawn and help to turn the corner between park and pedestrian street. At night, the strips are illuminated to reinforce their geometrical function. Lighting is a key element of the composition, which changes in expression from day to night. The pedestrian street is emphasized by a new lighting system (designed by the architect) that carries its line past the palazzo east towards the termination of the new composition on the via Milano. Where the buildings step northwards beyond the line, a small timber clad seasonal refreshments kiosk has been inserted. It is shaded by a pergola, and a pale limestone wall.

All materials have been selected with great care, and detailing is immaculate. The jury was impressed with the simpllicity, competence and understatement of this quiet addition to a treasured cityscape.

Architect
Studio di architettura Marco Castelletti architetto
Project team
Marco Castelletti, Sergio Fumagalli, Lorena Cavalletti
Photographs
Filippo Simonetti

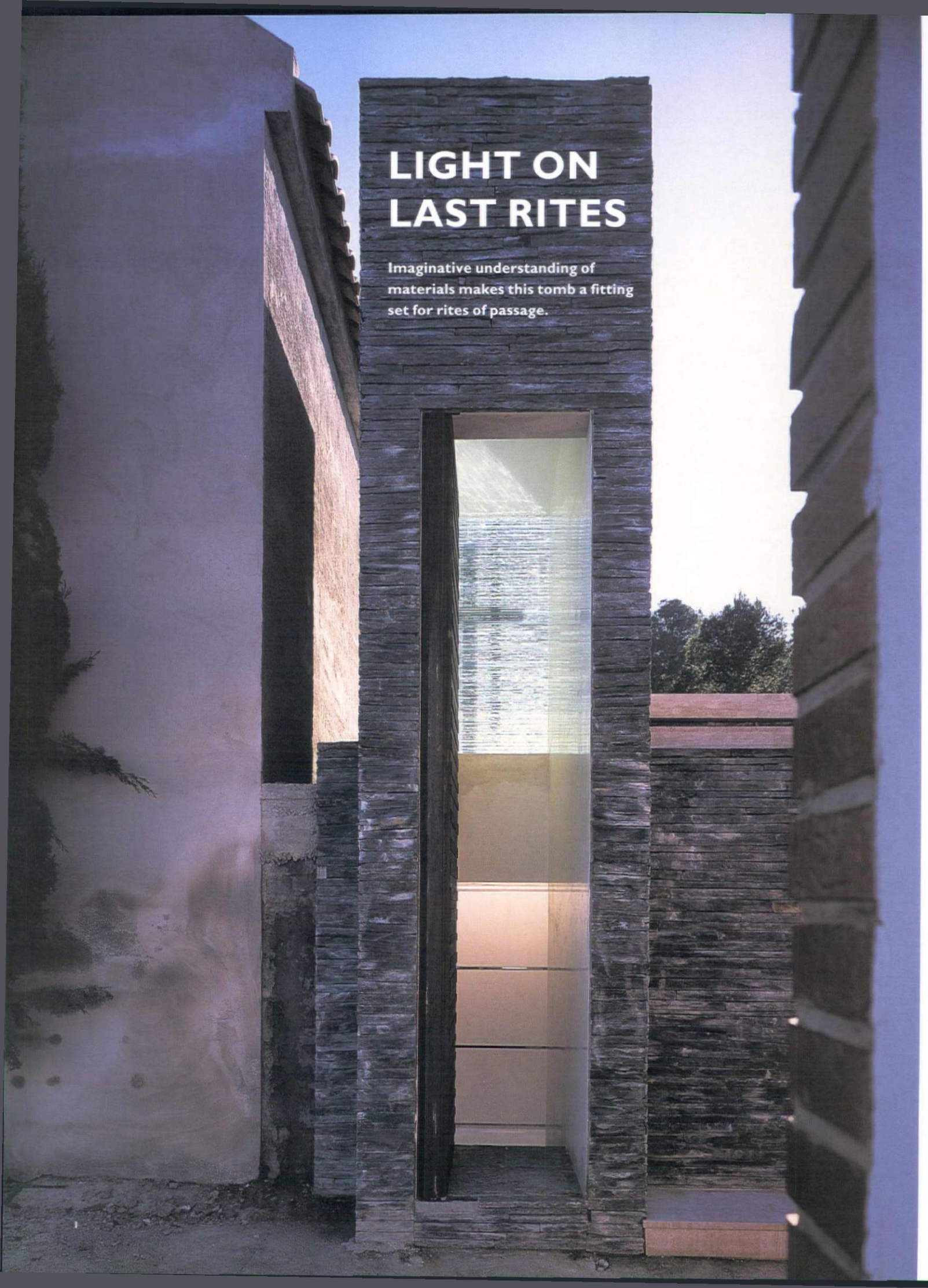
1
From east with palazzo as hinge of composition.
2
Looking north from park railings with kiosk over pool and fountain (blade of water) to left.





A palazzo
B courtyard
C park gates
D fountain
E pool
F kiosk
G via Milano

plan (scale approx 1:1400)

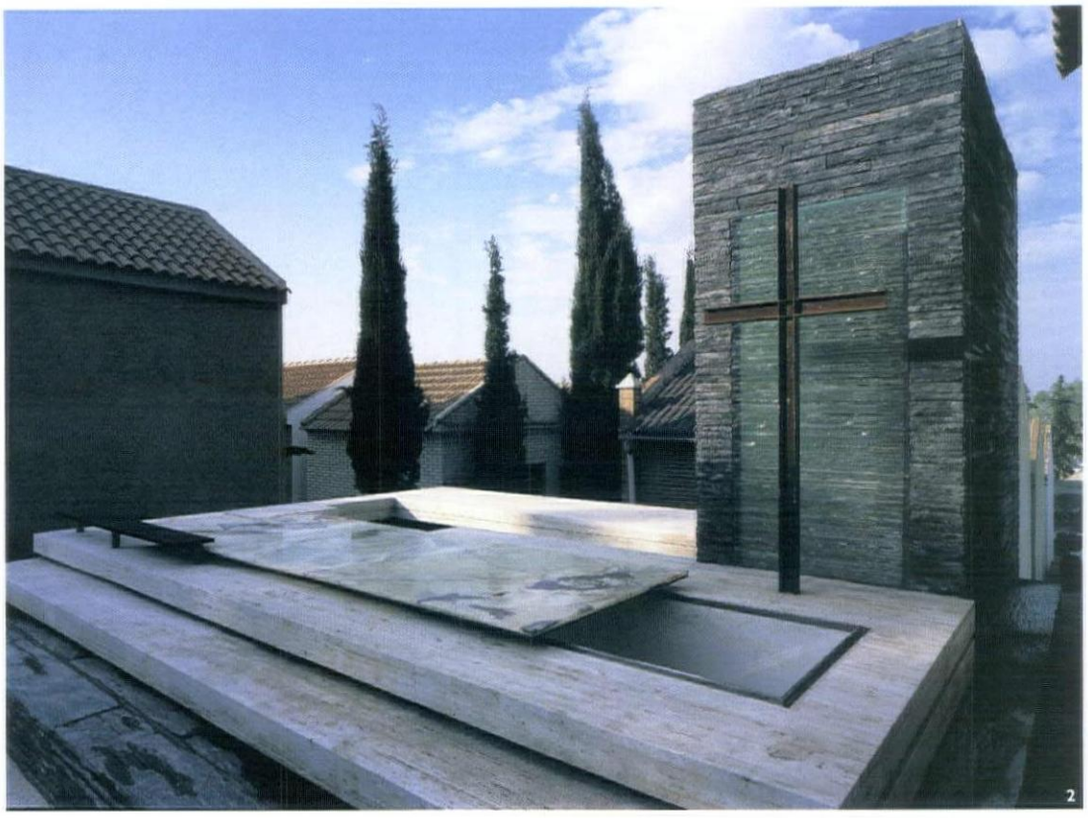


LIGHT ON LAST RITES

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

Manuel Clavel Rojo's moving mausoleum in the wooded La Alberca cemetery on the edge of Murcia in Spain has already been celebrated in these pages (AR August 2004, p58). So it was happy to find that the international jury enthusiastically agreed with the judgement of the editors in highly commending the little building's deep understanding of materials and their symbolic (and practical) importance in the rituals of death and internment.

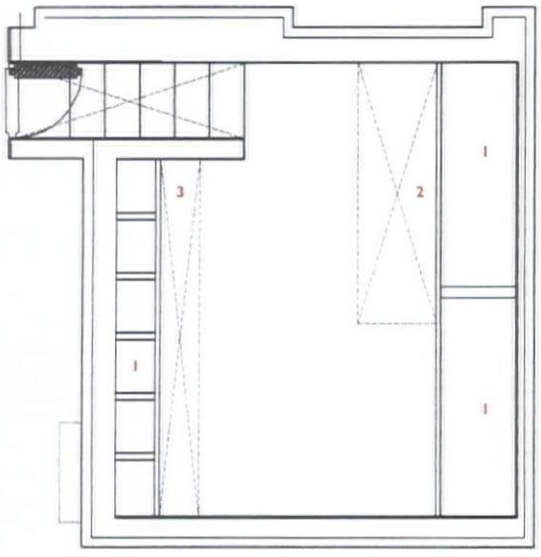
A simple rusted steel cross in front of a little tower made of thin slate and glass sheets piled one above another, unmortared, with slightly rough edges overlooks a thick onyx slab, and a thin ornamental pool through which flowing water quietly trickles. Both pool and onyx are on a travertine block that the architect calls 'an altar where burial occurs'. The tiny slate and glass building covers the head of the stairs down to the burial chamber itself. Its entrance is through a tall thin hardwood door on the opposite side and lower down than the travertine block, so that when the door is opened, slightly sparkling light penetrates the chamber through the stacked glass plates. It constantly alters and shimmers as clouds and sun move.



This light is augmented by flickering luminance from the glass base of the pool that causes faster transience and rippling of intensity. These two light sources are supplemented by the warmer and much more diffuse radiance that comes through the onyx slab. In the ritual of internment, the slab is rolled back from the sepulchre and the coffin is lowered down to the chamber below. At night, if the internal lights are on, luminance works in reverse, with the little tower a shimmering lighthouse behind the silhouette of the cross. A soft radiance rises through the pool and the onyx.

The jury was moved by the subtlety, dignity and austere gentleness of the composition, which demonstrates an assured use of materiality, space and light.

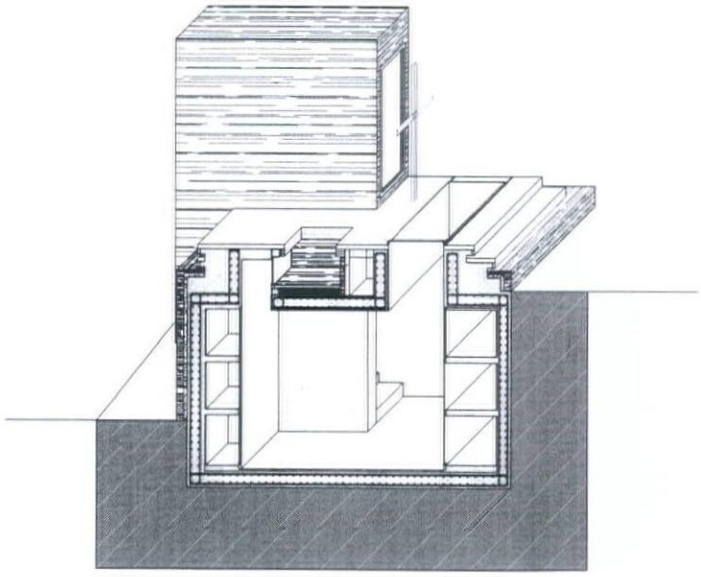
Architect
Manuel Clavel Rojo, Murcia
Photographs
Juan de la Cruz Megias



1 niches
2 coffin entrance above
3 pool above

plan of chamber (scale approx 1:100)

1
The Cross refracted in the tower: from lower level with tall door open.
2
The travertine altar on which 'burial occurs' in front of upper part of tower, before which is the rusted steel cross and onyx slab.



axonometric section

ar+d **HIGHLY COMMENDED**
MAUSOLEUM, MURCIA, SPAIN
ARCHITECT
MANUEL CLAVEL ROJO

CURVING INTO THE PAST

A bold initiative in Ljubljana's delicate core links past, present and future in space.

In the historic centre of Ljubljana, buildings of all periods jostle in a dense mass. The City Museum is housed in a medieval palace that was heavily altered in Renaissance times, with the result that the collections were kept in a complicated labyrinth. A competition was held in the late '90s to find a way of simplifying the building itself and its relationship to its contents.

Ofis Arhitekti won, and the first phase of their design was opened in summer this year. It has one fundamental move: a continuous spiral that links the exhibition spaces and incorporates all the services needed by a modern museum (climate control, fire systems and so on). A ramp has been created in the previously unoccupied corner of the Renaissance courtyard. During the first stage of construction, many remains of previous cultures were revealed: prehistoric graves, fragments of a Roman street and villa and parts of medieval buildings. All these have now been exposed and preserved and incorporated into the museum. So the ramp curves downward from the entrance at courtyard level in both space and time. At the bottom end, it arrives at the Roman and pre-Roman layers; here, a space has been carved out under the Renaissance court to reveal the remaining traces. Above them, a medieval layer is exposed, and hovering over this is a new cafeteria. Structure had to be very carefully organized to prevent column foundations destroying ancient artefacts. The roof of the ramp springs out of the courtyard and forms another and more generous curve leading to the first floor, where it will give access to a route uniting the exhibition spaces of the old building.

Construction is pared and simple. The ramp leading to the lower level is of simple poured concrete with no applied finish. Curved glass walls are formed from individual flat facets which, incidentally, cause multiple reflections, particularly at night, that involve old and new work in a constantly changing kaleidoscope. The jury was impressed by the brave and revealing intervention into a very complex urban fabric, which has been accomplished with pretty slender means.

Architect
Ofis Arhitekti
Project team
Rok Oman, Spela Videcnik, Rok Gerbec, Josip Konstantinovic, Lidija Dragisic, Marko Coloni

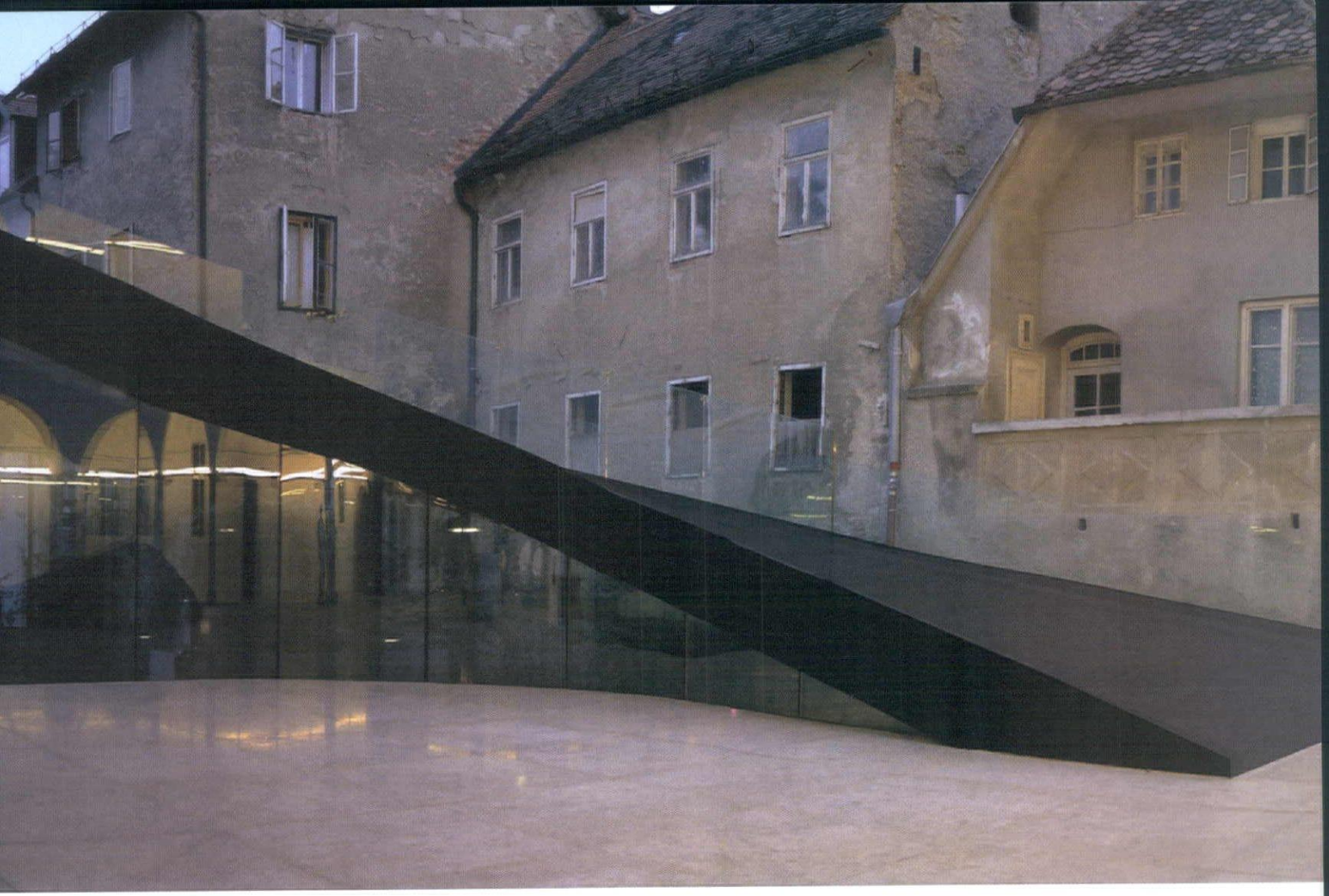
1
Ramp emerging from lower levels through courtyard.
2
From new cafeteria, looking down into space hollowed under court to reveal Roman remains.



1

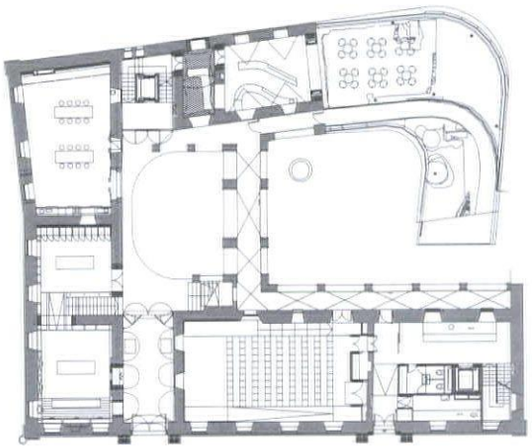


ar+d **HIGHLY COMMENDED**
MUSEUM EXTENSION,
LJUBLJANA, SLOVENIA
ARCHITECT
OFIS ARHITEKTI

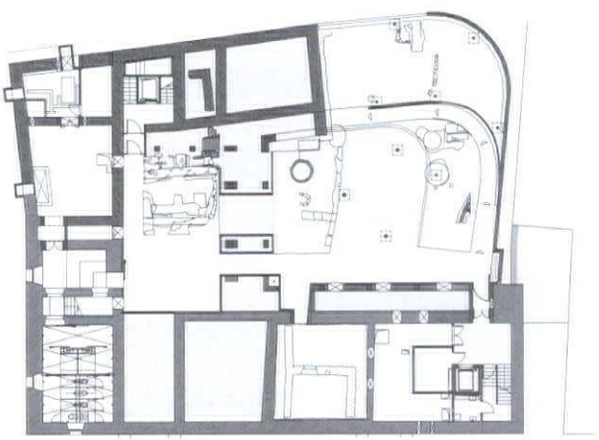




2



entrance level



basement level (scale approx 1:650)

ar+d COMMENDED
SCHOOL, LUONG SON, VIETNAM
ARCHITECT
THESKYISBEAUTIFUL
ARCHITECTURE



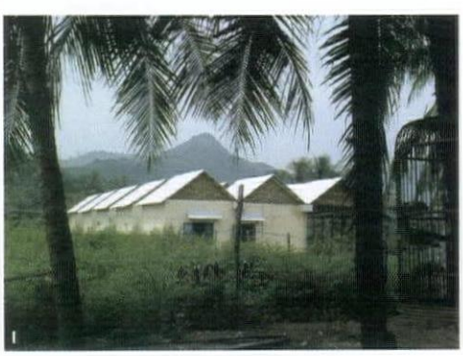
2

BAMBOO LESSONS

Bamboo is rarely used structurally; this school teaches universal lessons.

In Vietnam, the normal education system is privately funded, so the poor have few possibilities, and many remain illiterate. Ecole Sauvage was set up as long ago as 1901 to help educate underprivileged children of the Nha Trang region in the centre of the country. In 2000, the charitable organization, working with the local authority, made an agreement with two young architects, Nguyen Chi Tam (who works for the Renzo Piano Building Workshop) and Charlotte Juillard (French and a bamboo enthusiast) to build a school in Luong Son village, about 12km from Nha Trang. The aim was to use locally available materials and community labour to make a building that even the poor could afford.

It caters for 200 to 300 (in shifts) and consists of three main classrooms, a common room and ancillary accommodation. The enclosed rooms are separated by small gardens, but tied together to the west by a long colonnaded veranda that runs the whole length of the building. It forms the bicycle shed, the playground for rainy times and the overflow area from the classrooms. Perhaps the most striking thing about the long semi-open space is that its structure is bamboo.



1

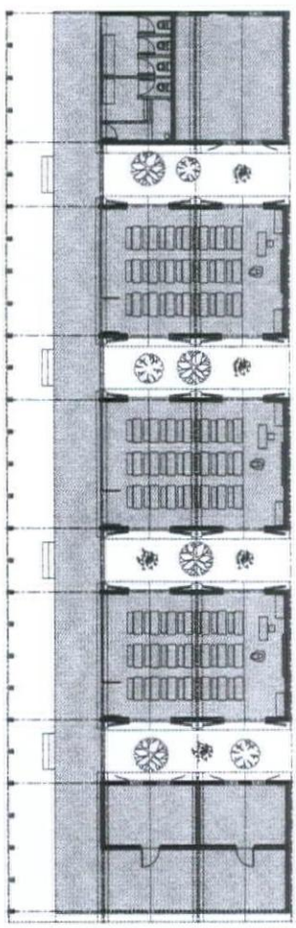
The architects (who have founded a partnership called Theskyisbeautiful) believe that bamboo, which grows abundantly in Vietnam, is a much neglected renewable natural resource, at present mainly used for temporary structures or decoration in buildings for the rich. In fact, it is extraordinarily strong and stiff for its weight, and deserves to be much more widely used in permanent construction. But to be so, bamboo stems have to be pre-treated by soaking them in mud for a month to dry them and remove the sugar that attracts insects, then exposed to an open flame to acquire a light scorching, then cleaned and polished.

Round the classrooms is a concrete frame with brick infill walls, which act as mechanical anchors in tropical gales, and to some extent both as thermal flywheel and sound insulation. The rest of the structure is of bamboo: poles 80 to 100mm in diameter are lashed together with rattan or connected by bolts to form roof trusses and the colonnade. As usual in this part of the country, roof coverings are galvanized corrugated steel. Thinner bamboo members are used to form ceilings and screens, so that convection drafts cool enclosed spaces. Bamboo components were prefabricated off-site, allowing the whole building to be erected in 10 months.

The jury was impressed by the thoughtfulness of the project, and its potential for replication. Members were inclined to apply the architects' description of bamboo as 'a material that flexes but does not fracture' to the school as a model for others.

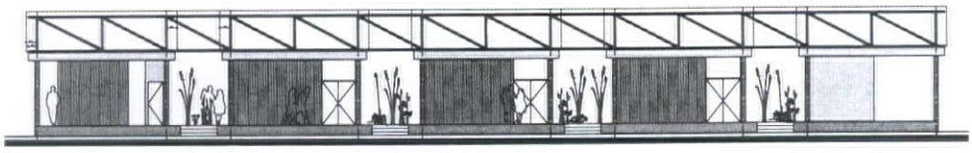
Architect
Theskyisbeautiful Architecture
Project team
Nguyen Chi Tam and Charlotte Juillard

1
In a forest clearing.
2
Bamboo is used extensively in screens and ceilings.
3
Structural bamboo in roof is connected by bolts and rattan.

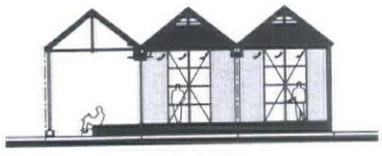


plan (scale 1:350)

3



long section

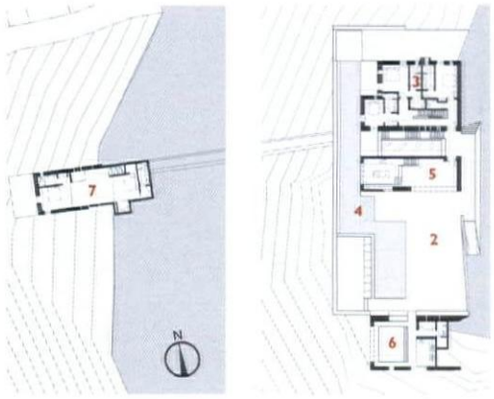


cross section



1 entrance ramp
2 Krater terrace
3 stone (sleeping) block
4 pool
5 communal block
6 outdoor eating and barbecue
7 guest house

first floor plan



composite plan of guest house and main ground floor (scale approx 1:1000)

ar+d **COMMENDED**
HOUSE, ANTIPAROS, GREECE
ARCHITECT
DECA ARCHITECTURE

KRATER CRAFT

With an understanding of topography and local crafts, this house unostentatiously commands its magnificent site.

Krater is a house on Antiparos, one of the smaller islands of the Cycladic archipelago. It has a magnificent site at the top of the island's hill, looking down towards the village and offering views of Mykonos to the north-east, Paros to the east and Ios to the south. One of the problems of such a site, however magnificent its prospects, is the Meltemi, the prevailing north-east summer wind of the Aegean. So aspect and exposure of the house were carefully studied.

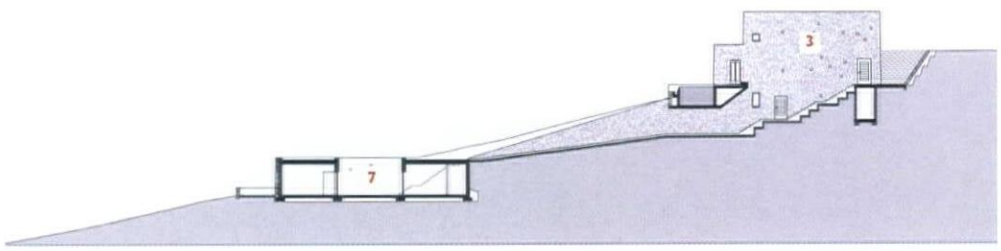
As a basic strategy, the plan was dug into the hillside, forming a mythical crater protected from the Meltemi by the tallest part of the complex, a three-storey building of local rubble – in effect a small tower – containing bed and guest rooms. The top of this stone building is practically the only part of the new house that can be seen from the village. To the south is a separate rectangular white rendered block that houses kitchen, dining and communal areas. On the west side is a thin 25m long swimming pool that hovers over the slope. Where the water ripples over the pool's western edge, the place offers swimmers the illusion of being in a displaced piece of the sea that has been raised up the hill. Pool and buildings define courts forming the Krater. They are outlined against the landscape by stairs and retaining walls beautifully made in traditionally laid squared rubble.

Down the slope to the west is a guest house, the route to which goes under the pool and is carved into the slope, with walls forming a garden for traditional local plants. At night, the illuminated path is intended to look like a lava flow. The little building consists of two enclosed spaces with an open court between them; one of the rooms is dug into the hillside; the other is the only part of the complex, apart from the top of the stone building, that can be seen from the village.

The jury respected the care with which the house has been adjusted and carved into the landscape, and the ways in which traditional craftsmanship and placemaking have been reinterpreted.

Architect
Deca Architecture
Photographs
All photographs by Kyle Gudsell, except 3 which is by Alexander Kuehne

1
From neighbouring hilltop.
2
Pool with stone house (right background) and white communal block.
3
Path to guest house.
4
Krater terrace.
5
Outdoor eating and barbecue.



west-east section through Krater

ar+d COMMENDED
SPIRITUAL CENTRE, BOSTON, MASSACHUSETTS, USA
ARCHITECT
OFFICE DA, NADER TEHRANI & MONICA PONCE DE LEON

The Inter-Faith Spiritual Center of Northeastern University in Boston is converted out of a large space in the Ell building on Huntington Avenue. The problem faced by the architects was to make the centre appropriate for all faiths while ensuring that the place had numinous qualities that were not biased towards any individual belief.

In the large rectangular volume, two antechambers flank the main hall. The eastern one acts as a meeting room and a small library, while the western room has facilities for foot washing. In both, there are extensive storage spaces for religious objects (in the western one for shoes also). Both rooms are deemed to be secular, so there is no danger of sacrilege.

In the main hall, atmosphere can be rapidly and radically altered according to the beliefs of the people using it. For instance, rows of chairs can turn it into a nave-like space; carpets on an otherwise empty floor transform it into a prayer hall.

Such difference of ritual may have suggested an empty box, but the architects have been at pains to make the space memorable and conducive to worship and prayer. Soft illumination comes mainly from walls made of translucent glass panels that step inwards as they go upwards at an angle of three degrees. The move intensifies the whole volume without making it claustrophobic, and variable lighting settings allow the space to change character according to the events it houses. Three shallow inverted domes float to form the ceiling. They are made of ply and aluminium on shaped plywood bearers, like gigantic slightly convex iris diaphragms hovering overhead and making the atmosphere below more powerful, without ever seeming to struggle for attention. The jury was impressed by the calm assurance of this interior project, though some members were worried about its general air of heavy brownness.

Architect
Office dA, Nader Tehrani & Monica Ponce de Leon
Project team
Monica Ponce de Leon, Nader Tehrani, Richard Lee, Erik Egbertson, Ben Karty, Jill Porter, Jeffrey Asanza, Yeong La, Patricia Chen, Thamarit Suchart, David Kunzig, Dana Manoliu, Salvatore Rafone, Phillip Smith, Rusty Walker, Timothy Clark
Architect of Record
SmartArchitecture



1

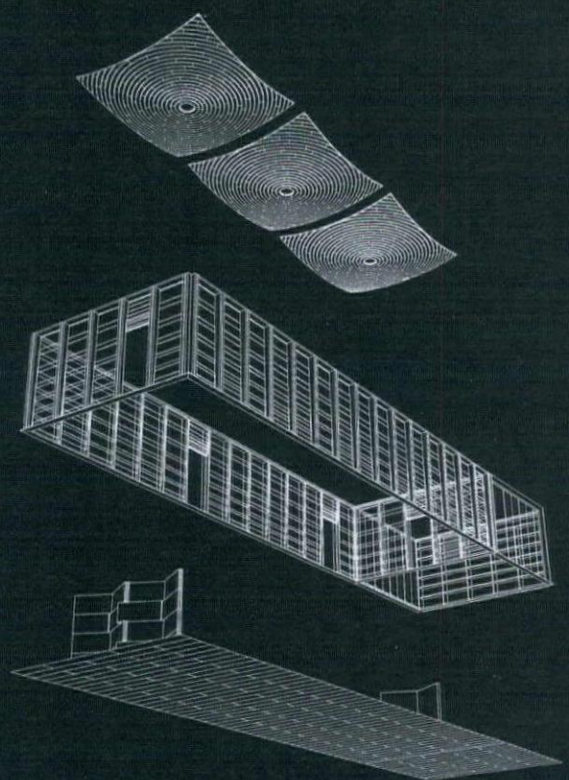


2



3

1
Glass walls slope slightly inwards to increase intensity of space.
2
Shallow inverted dome like upside-down Soanian saucer.
3
Arranged for use as prayer hall.

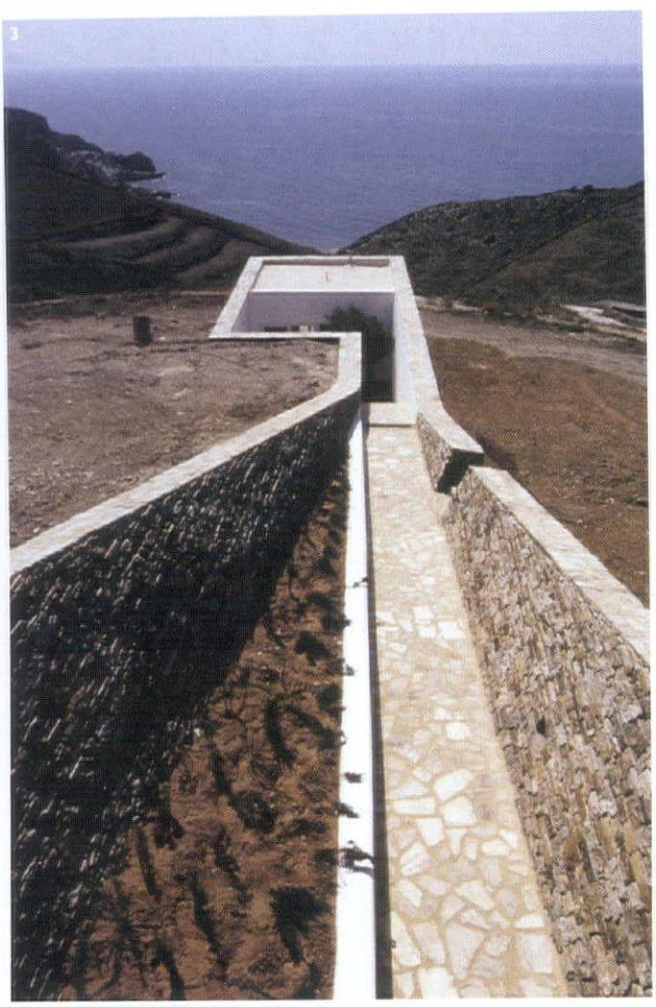


the three elements dissected

LIGHT ON FAITH

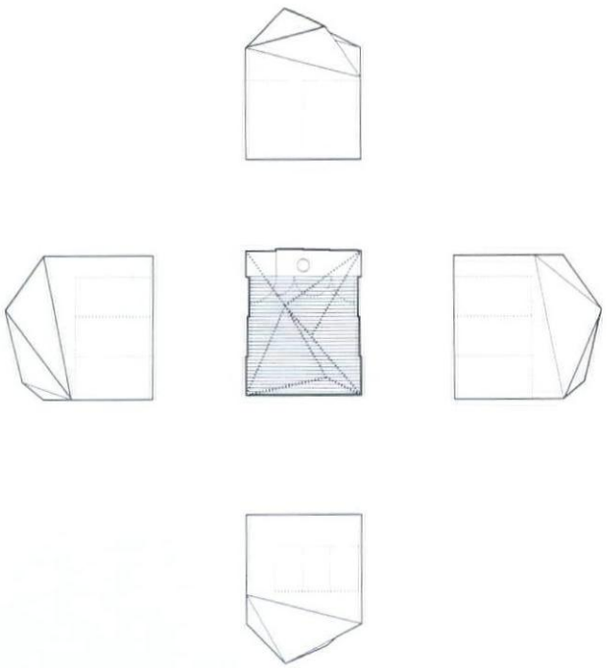
A space for all faiths that has presence and avoids becoming anodyne.











plan and elevations (scale approx 1:200)



2

ar+d **COMMENDED,**
GARDEN HUT, SANT MIQUEL DE CRUILLES, SPAIN
ARCHITECT
EIGHTYSEVEN

FOLDED BOX

Totally changing with the seasons, this tiny building catches the landscape.

The garden hut by Eightyseven at Sant Miquel de Cruilles near the Franco-Spanish border in eastern Catalonia is the smallest building to be commemorated by the jury this year. The client considers his garden as an open-air room of the house, so, from the first, the little place was thought of as a large piece of furniture, and created with much attention to detail. In winter, it acts as a compact storage shed, in summer it folds open to become a gazebo.

It is set prominently on a tree studded lawn that slopes gently towards a wide valley and distant silhouettes of the mountains. In its winter form, it is a square box with a rather odd shaped top that has two large triangular skylights made of laminated glass. Walls are of rusted steel, partly chosen for its durability and similarity of colour to that of the roof tiles on surrounding vernacular buildings.

In summer, walls slide and fold back to reveal an interior with wall panels and floor deck of ipê, a Brazilian timber from renewable sources that is extremely resistant to water and insect attack. The quality of joinery in this very hard wood is exemplary. Layers of outdoor space are revealed, from the swimming pool surrounded by fruit trees in the immediate foreground, to the village, the valley and the backdrop of mountains. The scheme's ingenuity, understanding of materials and economy (it cost €14 000) were all noted by jury members.

Architect
eightyseven
Project team
Artur Carulla, Rita Lambert



1



3

1
Hut in its idyllic setting.
2
Hut open.
3
Hut shut. External cladding of rusted steel; laminated glass rooflights.



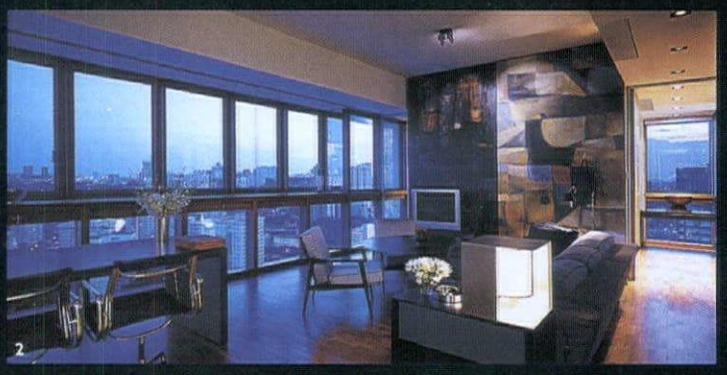
1
Irregular random pattern of fenestration is caused by variety of treatments and contractors' mistakes.
2
Flat with monsoon windows.
3
Monsoon window flap.

MONSOON COOL

Singapore's main use of energy is in air conditioning. This design employs tradition to reduce cooling loads.

ar+d COMMENDED FENESTRATION SYSTEM, SINGAPORE
ARCHITECT
WOHA DESIGNS

WoHa adopted the motto 'transforming commercial pressures into environmental devices' for their speculative residential tower block at no 1 Moulmein Rise in Singapore. In the tropical island state, air conditioning is the main consumer of energy and, as Singapore has no fossil resources, ways in which the electrical demands of internal climate control can be reduced are clearly extremely desirable. That is one of the commercial pressures confronted by Moulmein Rise. The other is that developers have found that there is a great public demand for traditional devices such as planters, bay windows and shading ledges. These are all exempt from development tax, but are saleable areas, and incorporating such elements can greatly add to the value of a house or flat. So the architects proposed to developers that a wall which incorporates such elements, and uses them to make a less energy demanding building, would be a very good idea. Construction costs were higher than usual, but incorporation of the sought-after devices more than compensated for additional cost and necessary expansion in dwelling size.

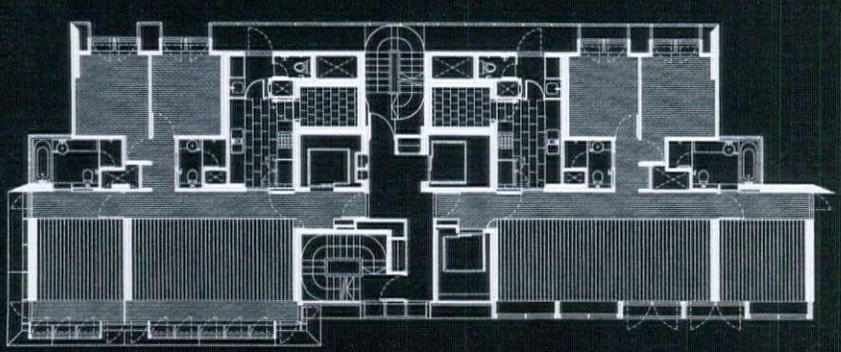

2

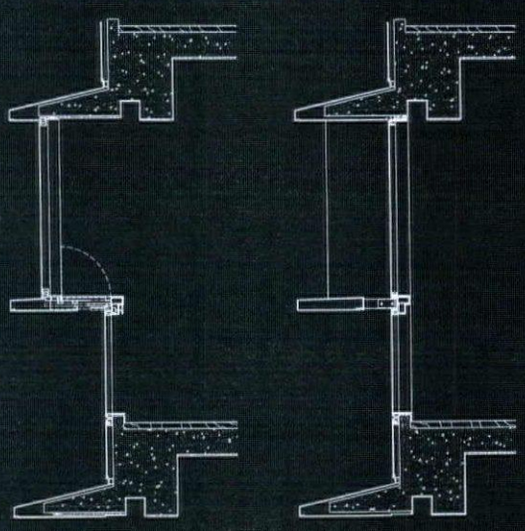

3

Four elements were identified as key components of the facade: horizontal brise-soleil, vertical perforated screens, planters and monsoon windows. They all provide shade, permit natural ventilation, and conceal air conditioning and washing hung out to dry. All add real and perceived space to the small flats (which are some 10 per cent larger than standard ones because of the devices). Of the four, monsoon windows are perhaps the most important, and are derived from vernacular Malay patterns. Their projecting bay with its openable horizontal flap allows natural ventilation even during heavy tropical storms. Three standard facade treatments were evolved, and were tested in computer models to test their potential for creating random patterns. In the event, because of the complexity of the facades, the contractor made some mistakes, creating a truly random pattern out of hidden order.

As the architects say, 'effective operable windows can contribute substantially to effective reduction in energy consumption'. Air conditioning in tall buildings in the tropics will always be needed, but the jury was keen to commend the facade design because it offers an example that can be emulated or developed throughout the tropics.

Architect
WoHa Designs, Singapore
Project team
Wong Mun Summ, Richard Hassell, Gerry Richardson, Sim Choon Heok, Punpong Wiwatkul, Esther Soh, Lisa Yun, Sabrina Foong, Lee Li Leng, Timothy Tan, Susan Tan
Photographs
Tim Griffith


typical plan (scale approx 1:350)


monsoon window wall showing flap

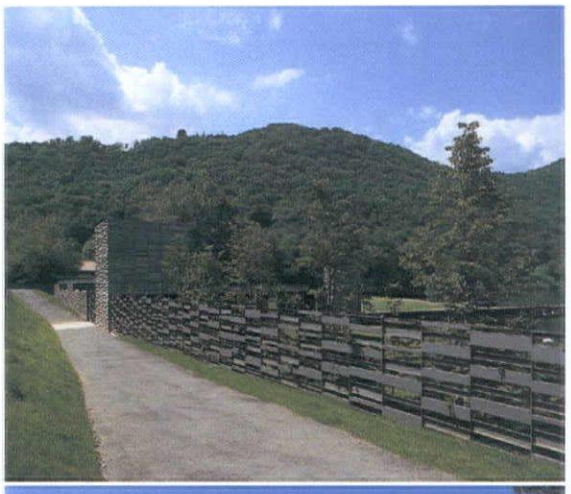
brise-soleil wall

Segrino is one of the small pieces of water at the southern end of Lake Como. Replenished by springs, its remarkably pure calm contents reflect the sky and almost untouched forested slopes (the surrounding area is a nature reserve). So any new building must be undertaken with great care.

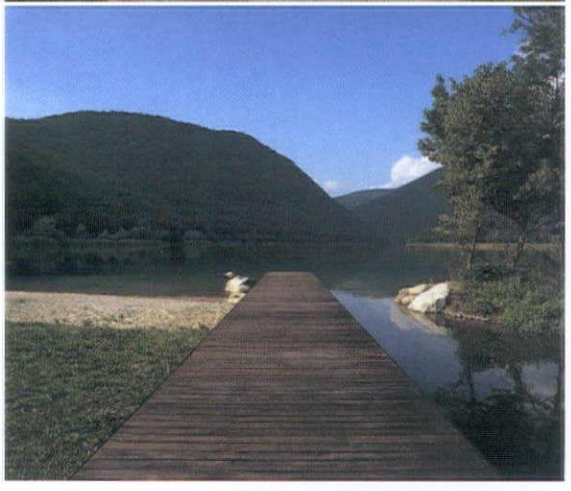
Marco Castelletti's new bathing establishment on the banks of the little lake is intended to harmonize with its beautiful site and to make as little impact on it as possible. Castelletti has partly dug the L-shaped building into the heavily wooded bank behind, causing two ramps to be made down to the entrance from the cycle track that runs round the lake. Through random slots in the steel gate (which is at the knuckle of the L), you get a vista of grass, water and woods, framed by a timber colonnade along the north-south limb of the L. This terminates in the common room and bar which looks out over the surrounding lawns to wild nature. At right-angles to this range is a similarly colonnaded one that contains changing rooms, Turkish baths and a nursery. The entrance and junction of the two wings is celebrated by a tiny tower made by putting the administration over the ticket office. The little building is locked into the lawn by two elegant decks that lead bathers to the water, but apart from the well-trimmed lawn, there is very little attempt to manipulate the landscape.

And that's just about it. Construction was prefabricated and modular (the planning grid is 5m x 5m). All is in timber, apart from the prefabricated metal fence against the ramps on the south side of the site. The jury was deeply impressed by the simplicity and elegance of the scheme which, with quite slender resources, addresses its magnificent site and prospect gently, and with respect.

Architect
Studio di architettura Marco Castelletti architetto, Erba
Project team
Marco Castelletti, Lorena Cavalletti
Photographs
Filippo Simonetti



1

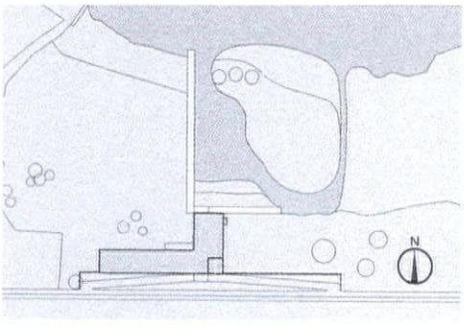


2

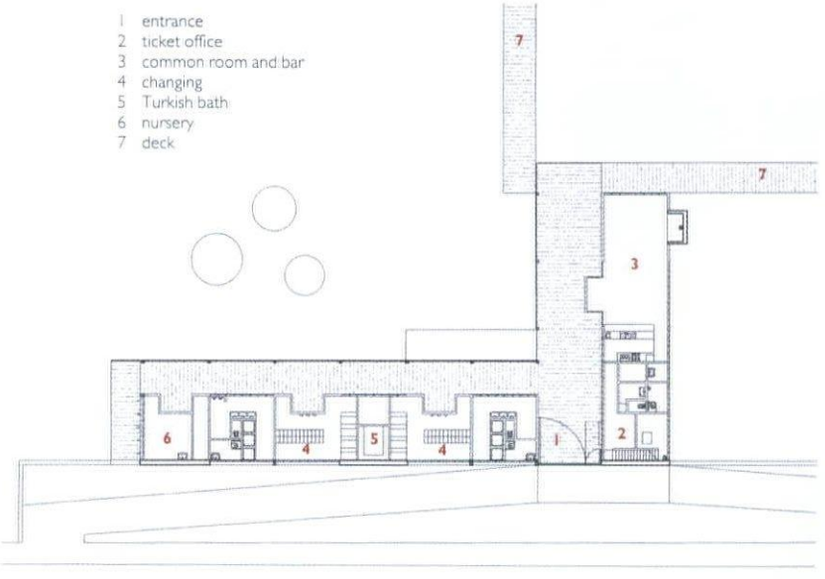
LAKE POETRY

A bathing place created on a limited budget responds to and intensifies the natural beauty of its magnificent site.

1
Metal boundary fence; entrance is signalled by tower.
2, 3
Decks stretch out and anchor building to landscape.
4
East-west colonnade.
5
Apart from mowing the lawn, nature is left almost untouched.



site plan

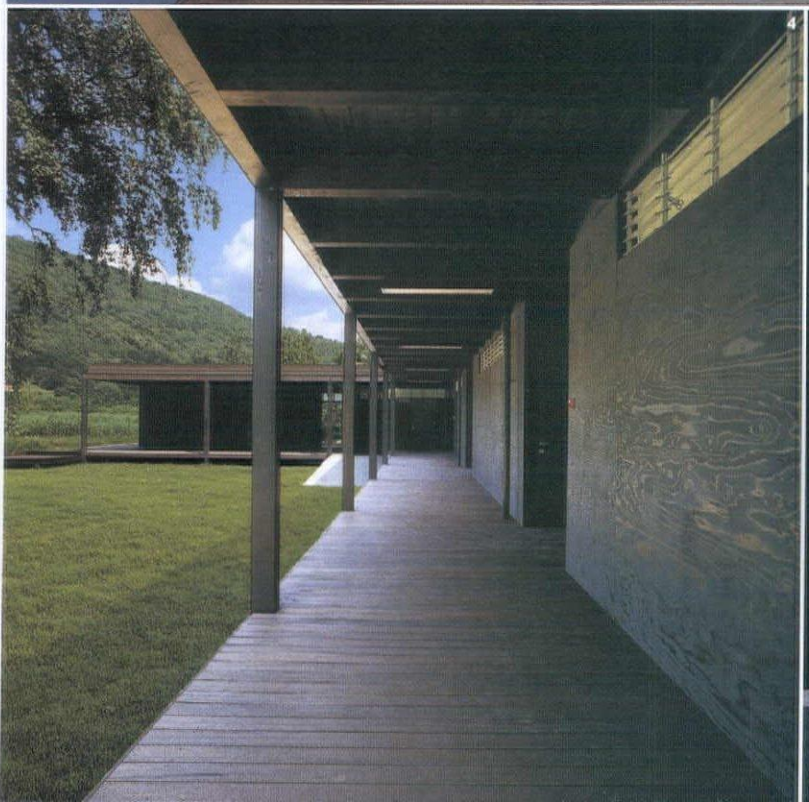


ground floor (scale approx 1:570)

ar+d **COMMENDED**
BATHING ESTABLISHMENT ON LAKE SEGRINO, EUPILIO, COMO, ITALY
ARCHITECT
STUDIO DI ARCHITETTURA MARCO CASTELLETTI ARCHITETTO



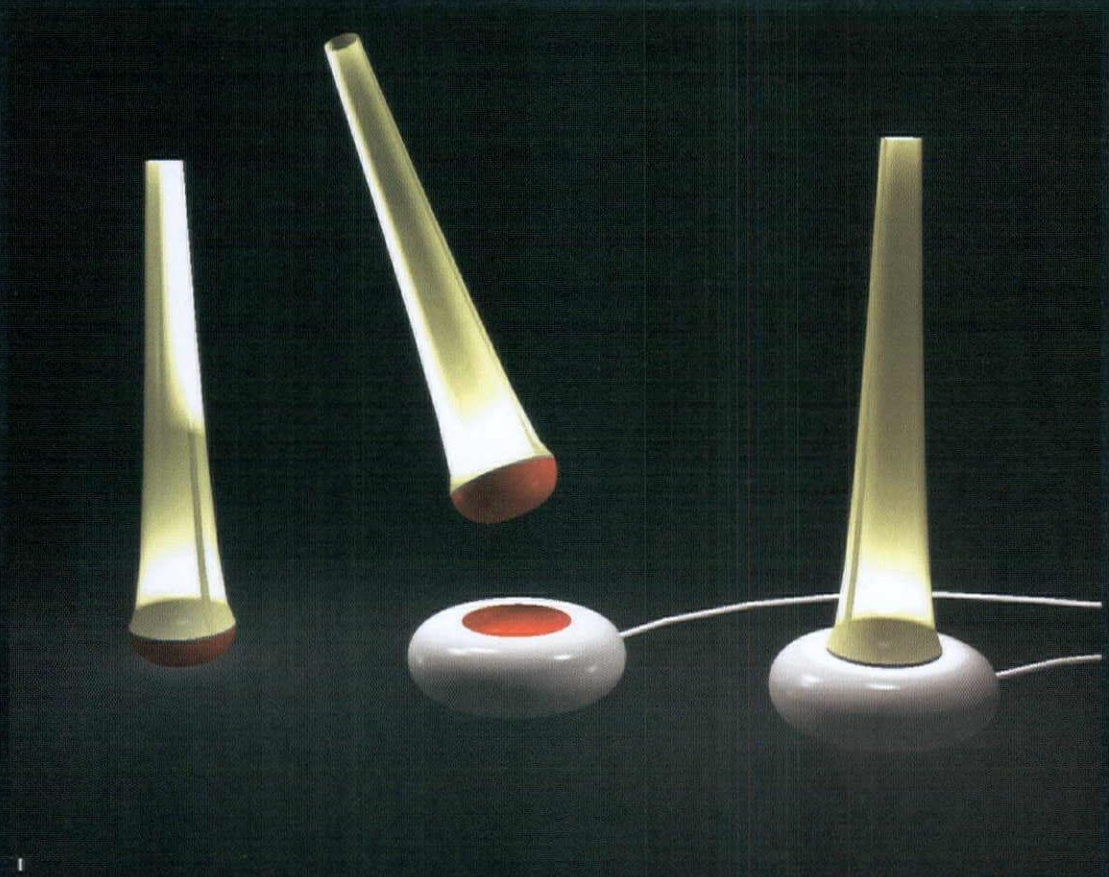
3



4



5



1

The extreme simplicity of Carl Fredrik Svenstedt's Glowgo lamp is what attracted the jury to the design. It is a lamp and a base from which it gets its power. A low wattage fluorescent bulb with a rechargeable battery allows the lamp to be lit either when it is on its base, or when carried separately (for up to eight hours) in buildings or outside.

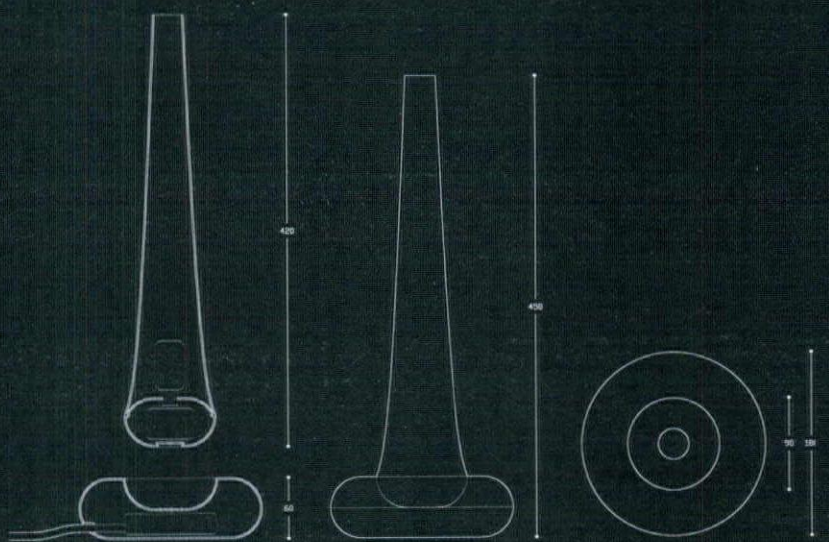
Made of moulded polypropylene, which is up to 90 per cent recyclable, the lamp is about as ecologically effective as it can be, and when Svenstedt argues that it is 'an electrical candle, a modern alternative to the kerosene lamp', it can be imagined as a way-finder through dark boreal forests. Only reservations by some jurors about the overall form prevented it achieving higher recognition.

Designer
Carl Fredrik Svenstedt Architecte, Paris

1
Lamp can be used on base or independently.

TORCH BEARER

Ingenious use of quite commonplace materials and technology light the way.



section, elevation and plan

□ **ar+d COMMENDED,**
LAMP
DESIGNER
CARL FREDRIK SVENSTEDT

ar+d **COMMENDED,**
RAILWAY STATION, WORB,
BERN, SWITZERLAND
ARCHITECT
SMARCH

WORB'S WEAVE

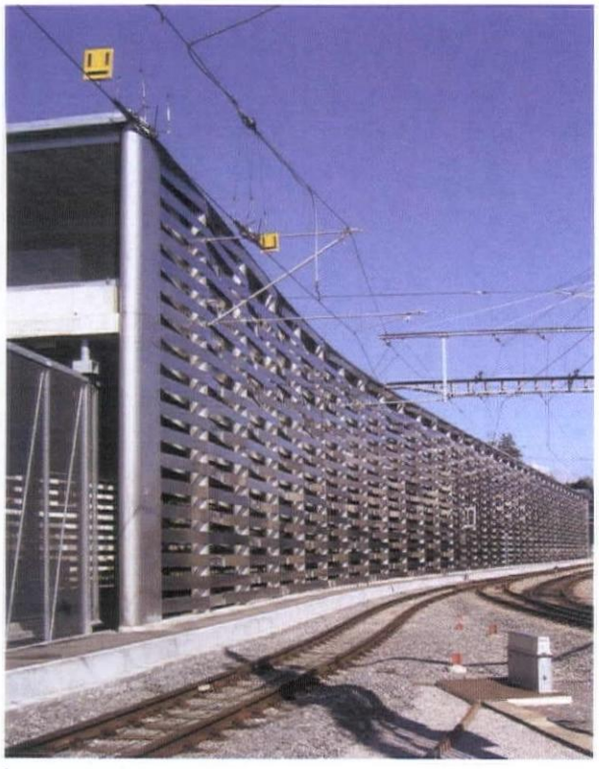
A warp of concrete and a weft of stainless steel clothe a sinuous little station.

When we published Smarch's Worb railway station (AR August 2004, p67) a certain amount of heat was generated about whether or not it was a true exemplar of Gottfried Semper's *Bekleidungstheorie*, and whether that theory is relevant to current production of architecture (see AR November, p36). The argument was of no consequence to the jury which commended the building because of its ingenuity, innovative use of material and urban contribution.

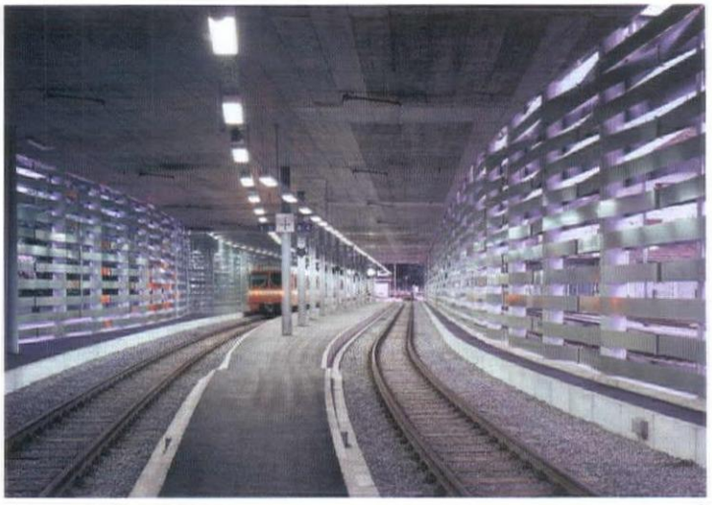
The site was very constricted, necessitating that the building should be honed to essence. It is a two-storey column and slab concrete structure with the train tracks at ground level and a car park on the upper floor. Between the round columns of the perimeters are woven strips of stainless steel kept in place by tension. Between each alternate pair of columns, the strips are clamped together to further increase the grip of stainless steel on concrete. The treatment is carried up above the train hall to enclose the car park, and the whole is topped by a shallow pitched roof, all but invisible from street level.

Reflections from the shiny steel have been very well thought out (the columns are rather closer together than they need to be from a strictly structural point of view). As you go round the building, and as the sun moves, the building changes as it quietly slithers into the centre of the town like an amiable, well mannered and very elegant snake.

Architect
Smarch, Bern
Project team
Beat Mathys, Ursula Stücheli, Andreas Affolter, Benjamin Dodel, Daria Eser, Thomas Schmid
Photographs
1, by architect; 2, Thomas Jantscher



1



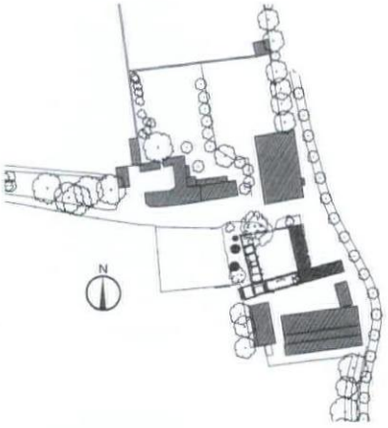
2

1
Columns and clamps are carefully positioned to create fine textured reflective fabric.
2
Metal walls, though pervious, act as weather screens for central platforms.



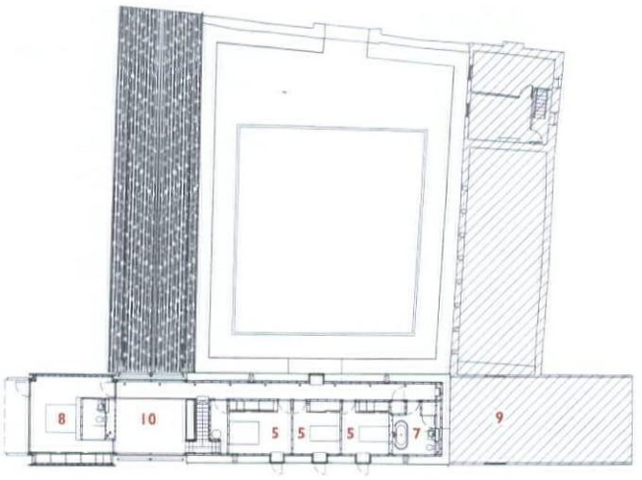
ground level plan (scale approx 1:1700)

ar+d COMMENDED
HOUSE, MALAHIDE, DUBLIN, IRELAND
ARCHITECT
DAVID MC DOWELL

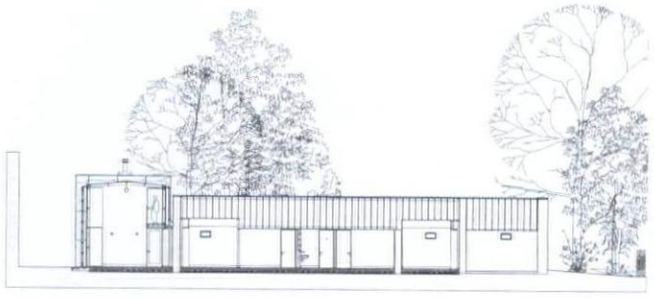


site plan

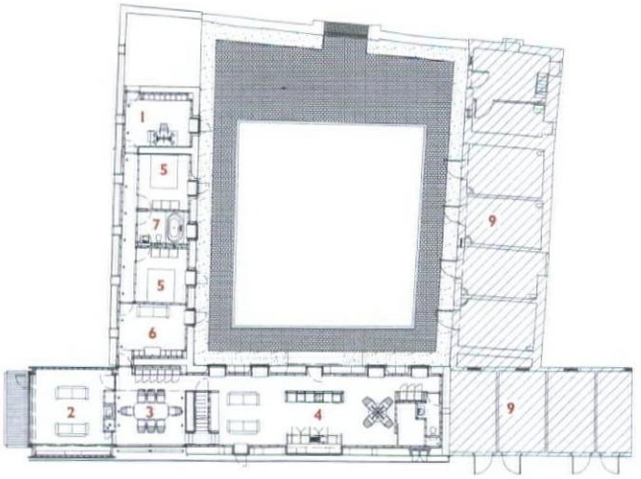
1 entrance
2 parlour
3 dining
4 kitchen/living
5 bed
6 sitting
7 bath
8 master bed
9 farm buildings
10 void



first floor



north-south section of west wing



ground floor (scale approx 1:730)

IRISH LESSON

A carefully transformed traditional farm shows how Bungalow Blight can be counteracted.

As the miraculous Irish economy burgeons, prosperous parts of the countryside are being covered by a rash of villas, each separated from neighbours by a garden and total indifference to appearance, style, tradition, materials, massing and manners. Topography and micro-climate are ignored in this low-density, land-greedy travesty of suburban development.

The Wheatfield Courtyard is a riposte. David Mc Dowell wanted to show how the traditional agricultural farm type of County Dublin can be translated into modern housing, a strategy that helps both save old buildings and increase density of rural settlements. He took a decayed farmyard, and by judicious restoration, demolition and new building converted it into a house. Two of the existing stone buildings have been converted, re-harled and refenestrated (openings were retained with new frames). They are at right-angles to each other and are linked by a new node, a glass, cedar and galvanized steel box that relates the different levels of the two existing buildings. From this box, another projects westward, offering the parlour extensive views of the surrounding countryside – unlike the spaces in the masonry blocks, which look in to the old farmyard.

Clearly, such a building had rich clients, but the jury felt that it has lessons to offer for less prosperous people. Good existing buildings have been kept and enhanced; a model of dense development is suggested; materials have been handled in an exemplary manner, with old and new distinct, but sympathetic to each other, a sympathy that will grow as the cedar weathers to its final grey. The jury felt that it set a geometrical and tectonic example of how Bungalow Blight might be mitigated.

Architect
David Mc Dowell, Dublin

1
Link from new to old of cedar louvres in steel frames.
2
Courtyard transformed.
3
Knuckle in context, existing masonry walls were repaired and re-harled.
4
New knuckle contains parlour and master bedroom.



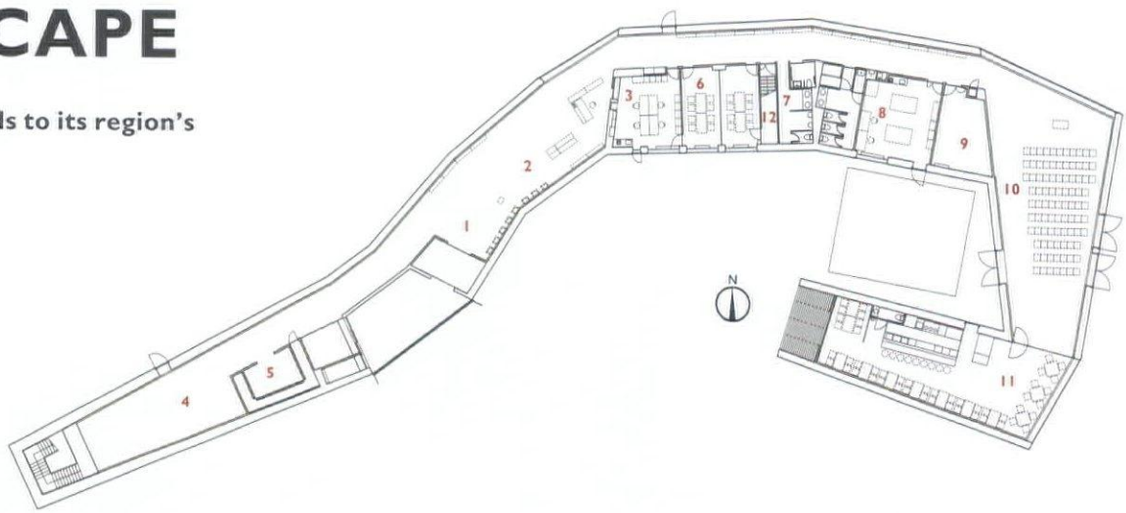






SNOWSCAPE

A little museum responds to its region's often extreme climate.



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

ground floor (scale approx 1:450)

A strange brown tower can be glimpsed over the tops of the trees of a thick Japanese beech forest up in the Matsunoyama mountains of the Niigata Prefecture in the east of Honshu. It is the symbol (actually look-out) of the local natural history museum, which writhes snake-like through a clearing in the woods, its plan responding to a pattern of existing paths. Tower and snake are made of rusted steel, and the long building has pitched roofs that give the complex an air of both the local vernacular sheds that protect crossroads from snow, or of a long abandoned industrial building.

Kyororo (the name comes from the cry of a local kingfisher) is intended to act as a centre of both scientific study and local interpretation for tourists. Perhaps the most strange quality of the place is that, although in summer, it seems warm and temperate, winters are very severe, with snowfalls of some 30m a year, and drifts up to 7m high. So in winter, the building (except for the tower) can be almost completely covered in snow. The seamless external skin of welded 6mm rusted steel plates is stiffened against snow loads by a very strong frame of steel I beams. Big panes of acrylic (up to 75mm thick) allow large transparent areas to be made in the skin, giving some internal spaces whole transparent walls. In summer, they offer views out over the rice paddy fields to the buna forest. In winter, with drifts higher than the eaves, visitors enter the building between high walls of snow to find a warm tunnel in which the acrylic panels allow them to look straight out into the structure of the snow and see the creatures that inhabit it. From the 34m high tower, the distant Three Mountains of Echigo, one of the most celebrated local landmarks, can be seen on the horizon over the snow-covered forests from a building that is already a landmark itself. A more extensive description of the building and its principles of construction and climate control is to be found in AR August 2004, p40.



2

Architect
Tezuka Architects, Tokyo
Project team
Takaharu Tezuka, Yui Tezuka, Masahiro Ikeda (Mias)

ar+d COMMENDED MUSEUM OF NATURAL SCIENCE, MATSUNOYAMA, NIIGATA, JAPAN

ARCHITECT
TEZUKA ARCHITECTS



3



4

1
The tower in the forest.
2
Summer perspective.
3
In winter, snow practically entombs the building.
4
Very thick acrylic allows large transparent panels, through which the snow and the lives of the creatures in it are displayed.

ar+d Honourable Mention
First Presbyterian Church of Encino, California, USA
ARCHITECT
Abramson Teiger Architects



REINCARNATION

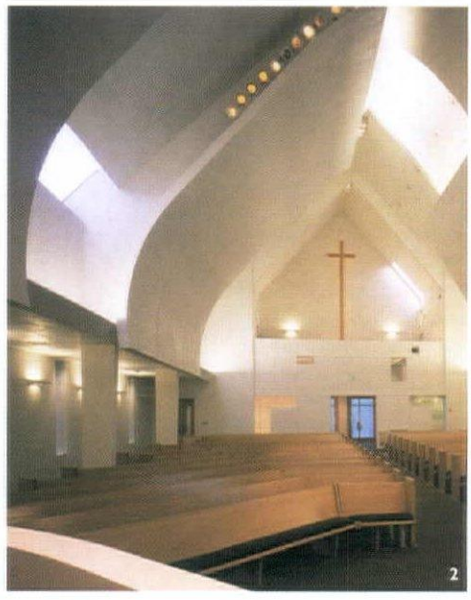
A dowdy church has been transformed by light, imagination and faith.

All members of the ar+d jury were convinced that the transformation of the First Presbyterian Church of Encino in California deserved a mention in the awards. Abramson Teiger Architects have taken a rather gloomy '50s A-frame based church and transformed it with light. The twin aim was to create a numinous space and to generate a sense of congregation and reverie. So the floor of the chancel was lowered and brought forward to bring pastor and choir closer to the congregation. Seating was re-arranged to focus on the communion table (altar) and the cross.

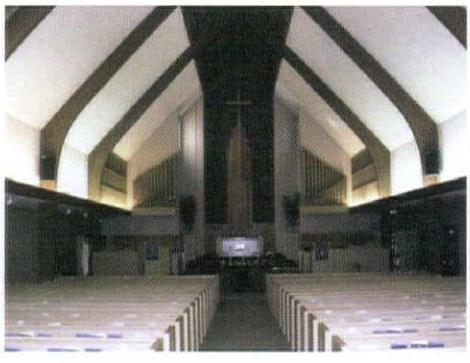
Approach to the communion table is an articulated sequence of spatial and luminous events. In the narthex, daylight enters from a mysterious source overhead; the main sanctuary is seen only in glimpses. In the nave, the congregation receives light from large openings to the north, and smaller ones on the south side. The sanctuary itself is the most brilliantly illuminated part of the church. Here, two vertical curved elements are flooded with daylight from different sources. They focus the space on the cross, and the more abstract version of the symbol on the support behind which itself is touched with coloured light from the existing stained-glass windows. All elements of the interior are intended to be symbolic. In the two vertical curving planes are reminiscences of the hands in prayer; the choir and communion table are likened by the architects to the dove of Christ, sheltering the choir with its wing, and offering its heart as the place of communion.

Such symbolism was certainly not apparent to all jury members, but we all respected the way in which an atmosphere of almost Baroque wonder and intensity has been created with economy and powerful imagination.

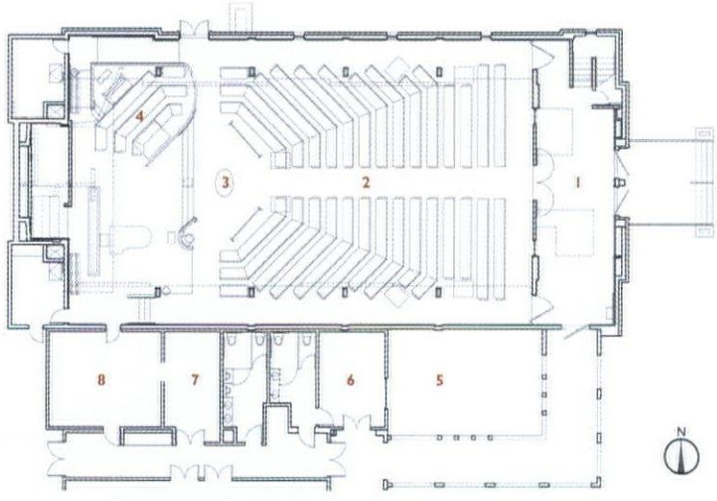
Architect
Abramson Teiger Architects, Culver City
Project team
Trevor Abramson, Douglas Teiger, Michael Cranfill, Patrick Le Master, Warren Tamashiro
Photographs
Richard Barnes



1
Unaltered church.
2
Looking east down nave to narthex.
3
The new west end with font (left), communion table (middle), and choir (right).



1 narthex
2 nave
3 communion table
4 choir
5 court
6 bride's room
7 store
8 office

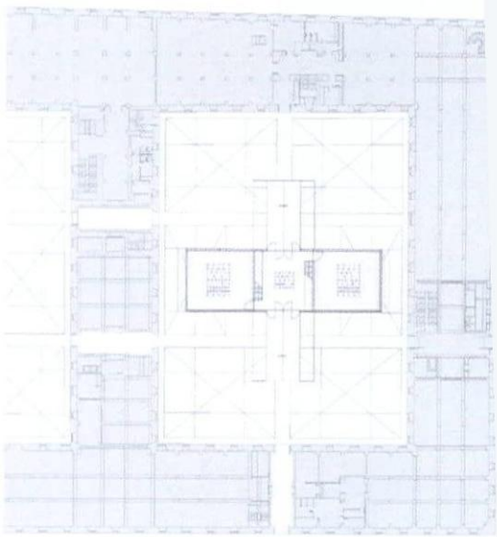


plan (scale approx 1:500)



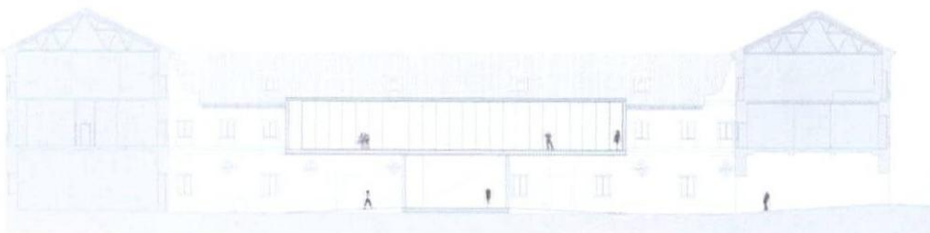


1



ground floor (scale approx 1:1000)

ar+d HONOURABLE MENTION,
SWISS PAVILION FOR ARCO, MADRID, SPAIN
ARCHITECT
2B ARCHITECTES



cross section through gallery showing relationship to Conde Duque

SWISS STRIPS

A light-hearted yet rigorous pavilion radically altered a grim Madrid courtyard.

In 2002 and 2003, the national flag formed the parti of the temporary Swiss pavilion built by 2b Architectes in a courtyard of the Conde Duque, Madrid for ARCO, the international art fair. A square cross was created by placing one rectangular box over another in the middle of the court. Using light steel construction, the upper box, which contained the exhibition area, was cantilevered symmetrically out from the lower one, which itself projected on either side of the upper one as two small square courts.

From the top of these courts, and the base of the exhibition area, strips of red canvas related the temporary piece with the top of the rather grim ground floor of the surrounding reddish stone Conde Duque, creating a festive space round the central pavilion, striped with shadows and infused with cheering red. Inside, the rectangles were white, neutral, anonymous, allowing people and exhibits to dominate. Canvas was chosen for its practicality and economy, also in respect for tradition, for it has been used to provide shade in Spain since the Romans used it in the velaria of their amphitheatres. In the upstairs exhibition area, movable floor-to-ceiling louvres allowed the space to be converted from self-contained white space to a translucent box, in which the outer world could be sensed, abstracted, through opal acrylic panel cladding. This box hovered over the carpet of canvas strips and, at night, could become a great lantern, animating the surrounding space and throwing shadows of the canvas strips down into the surrounding courtyard as the sun did during the day.

The jury was impressed by the economical way in which memorable spaces of very different kinds had been achieved, and by the rather un-Swiss insouciance and jollity of the whole affair, which was in the end generated by very Swiss rigour and understanding of materiality.

Architect
2b Architectes, Lausanne
Project team
Philippe Béboux, Stephanie Bender, Maurizio Tempesta
Associate architect
Patricia Leal Laredo, Madrid
Structural engineer
Mantilleri & Schwarz
Photographs
Marco de Francesco



2

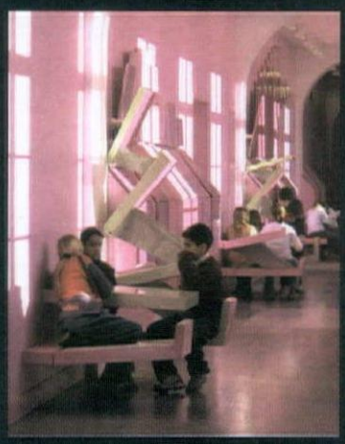
1
Whole courtyard of Conde Duque transformed by red canvas strips.
2
First floor exhibition gallery.



1

DRAGON TALES

Wit has transformed a heavy Prussian school into a lively and welcoming place.



3

□ar+d **Honourable Mention, School refurbishment, Berlin, Germany**
Architect
Die Baupiloten

Die Baupiloten is a programme run by Susanne Hofmann to give architectural students of the Technical University of Berlin practical experience of building. Its first job has been the rehabilitation of the Erika Mann elementary school in Wedding, one of the poorest parts of the city and afflicted by over 50 per cent unemployment. The old building is a typical product of the Bismarckian welfare state, solid but most unwelcoming. The students decided to transform it into a fairy tale.

Working with pupils, parents (many of whom are immigrants) and teaching staff, Die Baupiloten converted the circulation spaces, corridors and stairs (but not the teaching areas) into the imaginary landscape of a mythical Silver Dragon. The ground floor represents its lair in the forest. Green plants, aided by constant ultra-violet light, grow from the walls above fold-down steel furniture. On the first floor a new atmosphere is created between light, translucent veils of the ceiling and textile wardrobes. The dragon prepares for flight on the second floor, where bathed in pink light, elements reminiscent of wings fold down from the walls to provide small study areas.

On the top floor, the dragon is in the air, with writhing translucent light-filled ceilings and walls curvaceously sculpted to make benches, cupboards and seats. Institutional corridors have completely disappeared behind swirling light and colour. Going down, in the arches of the central walls of the main staircase, are devices that resemble small harps, so when children run up and down stairs, their fingers can strum notes that increase in frequency until they reach C sharp on the top floor. So the dragon not only flies, but it sings.

The jury welcomed the imagination and ingenuity of the transformation, but members were worried about the permanence of some of the movable furniture elements. But all thought that Baupiloten should be congratulated for a brave first effort.

Architect
Die Baupiloten, Berlin
Project team
Frank Drenckhahn, Johannes Gutsch, Gordana Jakimovska, Nils Ruf, Urs Walter, Susanne Hofmann
Photographs
Janbitter.de



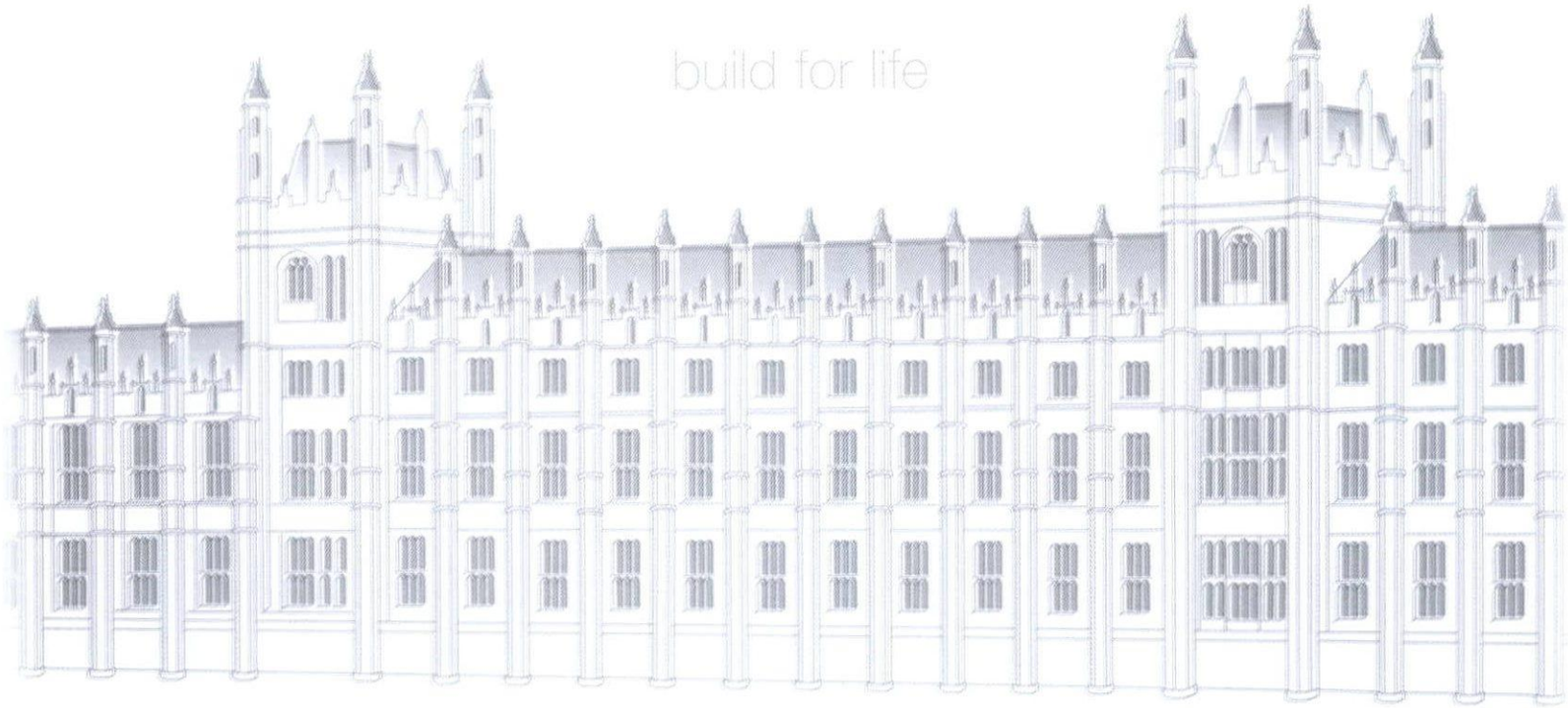
2



4

1
Top floor: the dragon flies.
2
Ground floor: the dragon's lair.
3
Second floor: preparing for flight.
4
Stairwell becomes musical instrument.

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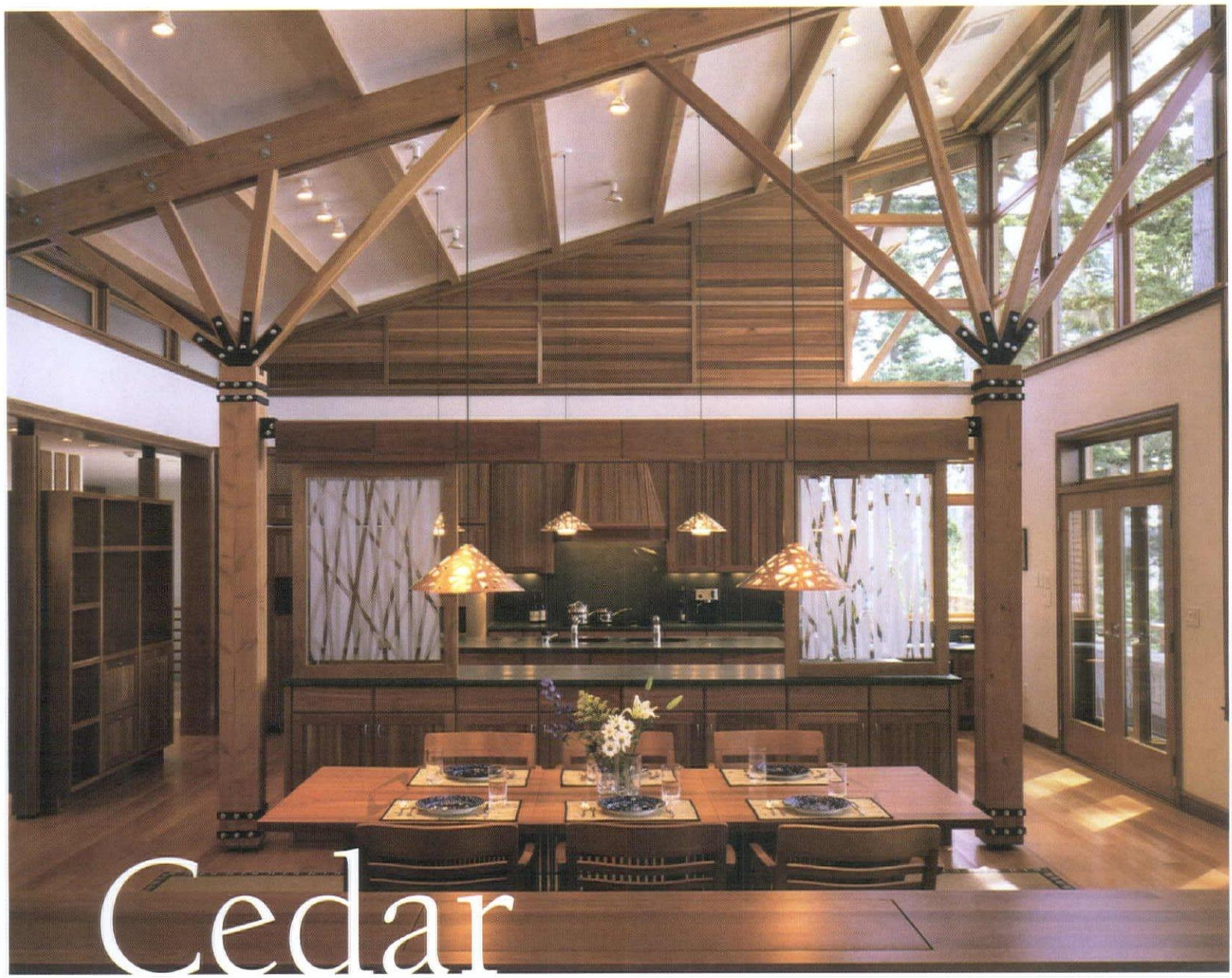
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Croydon Centrale in London

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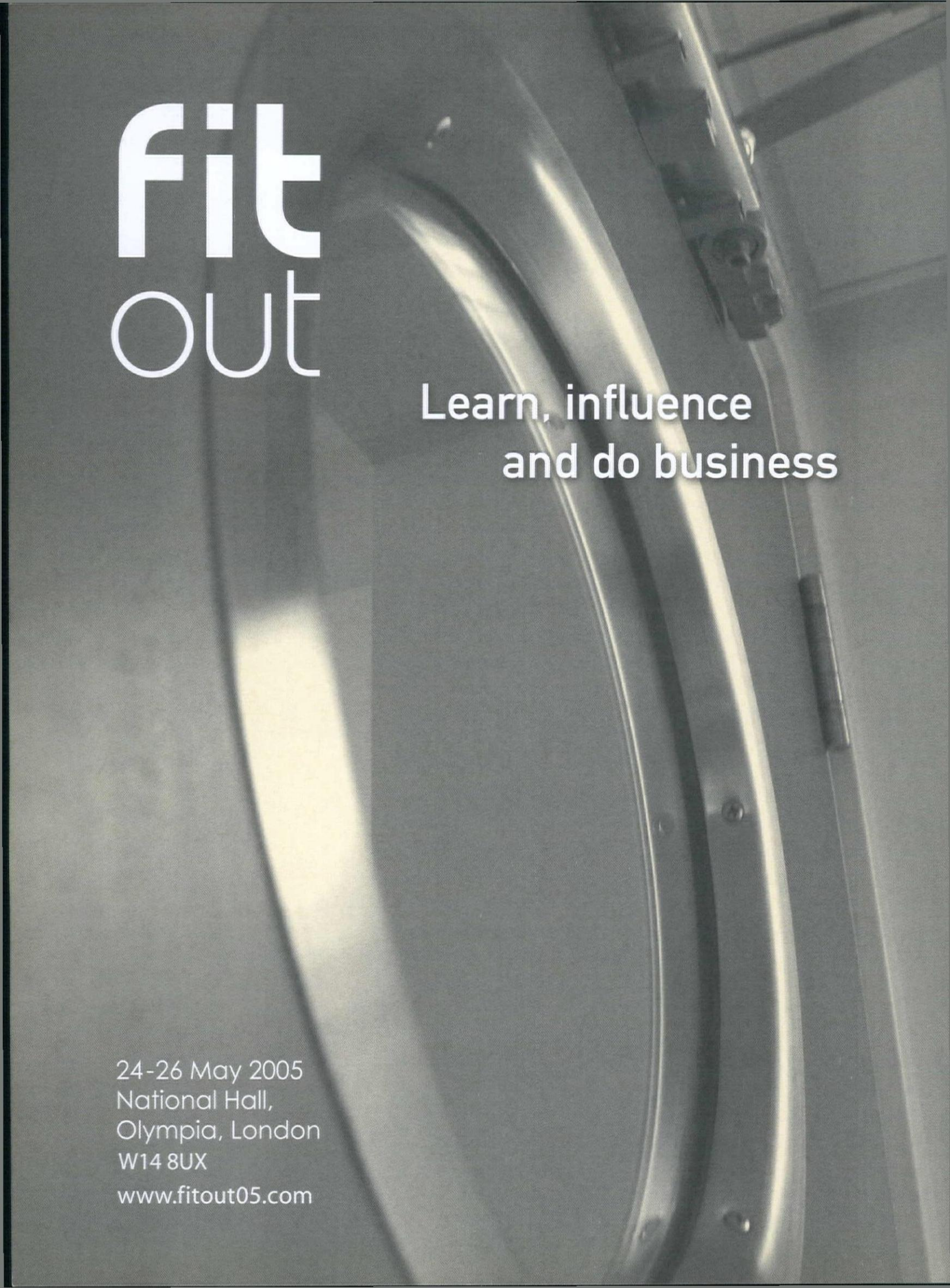
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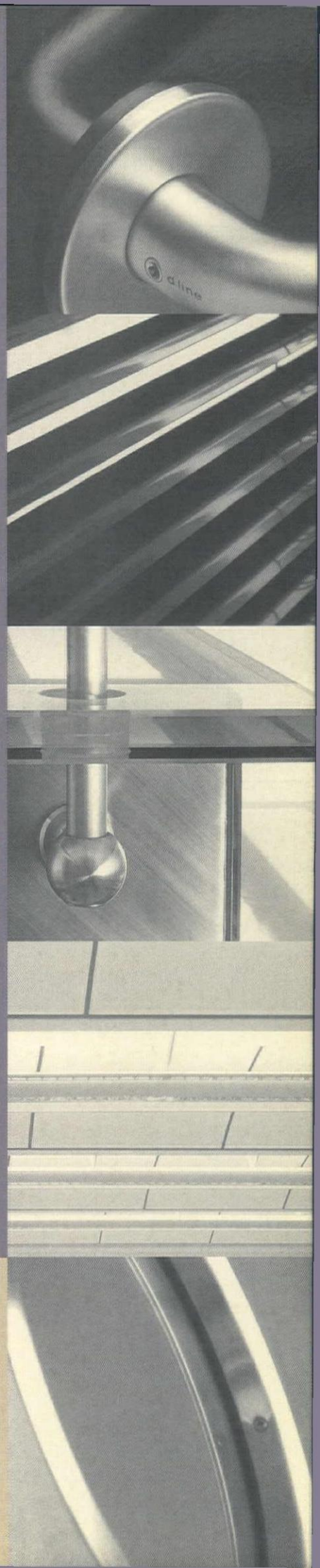
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The exhibition and associated events are supported by publications including The Architects' Journal, The Architectural Review, and Mix Interiors magazine. Leading professional organisations supporting the show include the British Council for Offices (BCO), and the Royal Institute of British Architects (RIBA).

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To find out how you can be involved with FitOut, simply contact James Hutchinson on 020 7505 6742 or email james.hutchinson@emap.com or Malcolm Perryman on 020 7505 6698 or email malcolm.perryman@emap.com.



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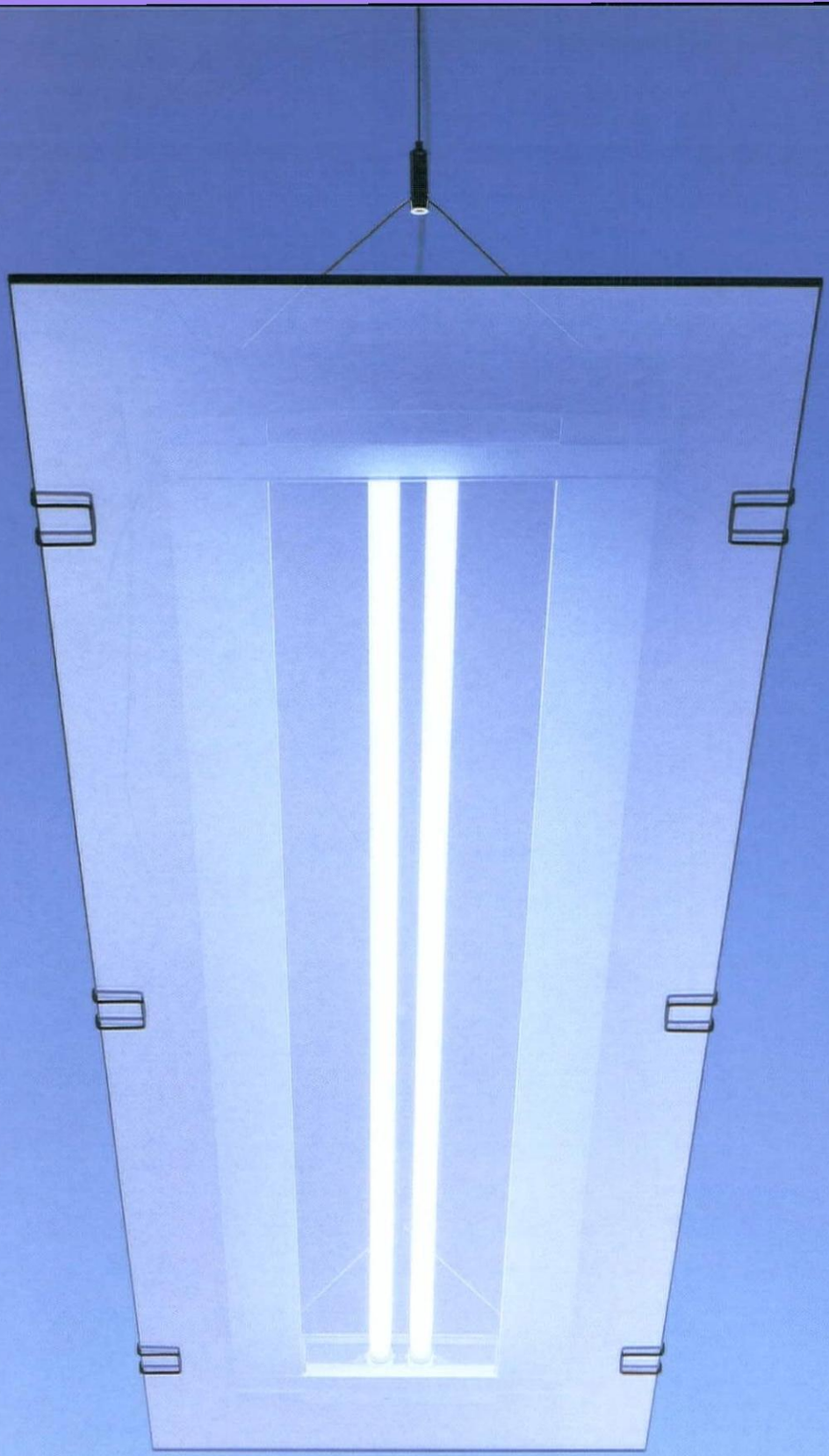
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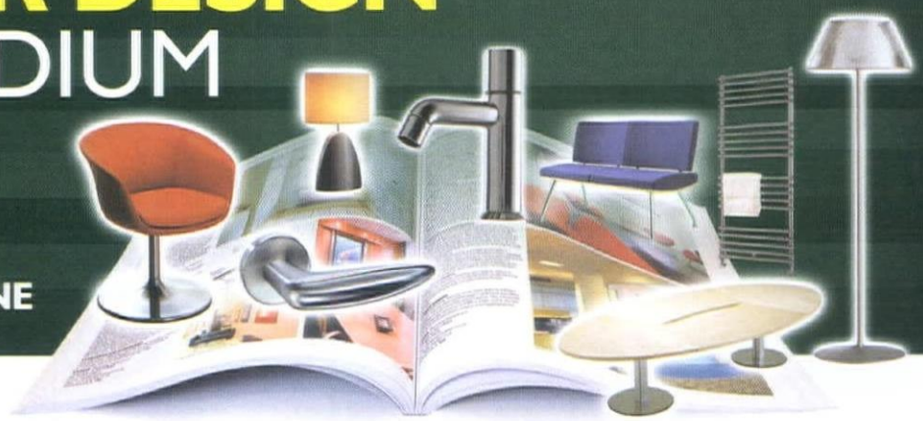
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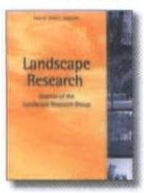


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Volume 30, 2005, 4 issues per year
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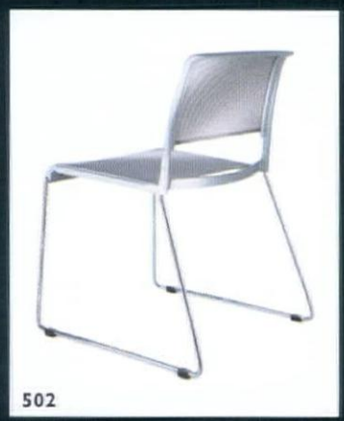
502 WILKHAHN
Aline is a new compact, lightweight stacking chair by Andreas Störiko for Wilkhahn. A skid base frame supports a cantilever seat.

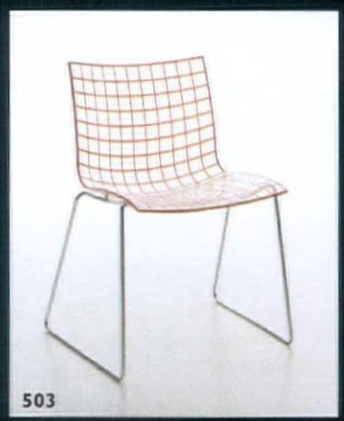
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503 MAXDESIGN
The eye-catching X3, an innovative polycarbonate mesh seat on a chromed steel base by Marco Maran for maxdesign.

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501


502


503

Catherine Slessor surveys Cologne's biennial encounter with the world of contract office interiors. This furniture makes doing business a pleasure.

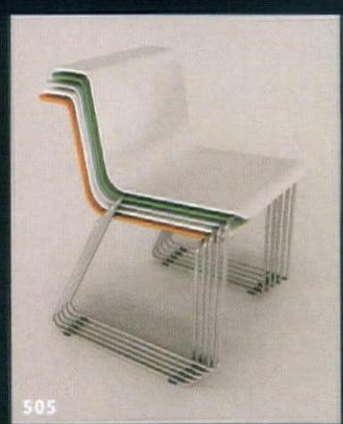
504 BULO
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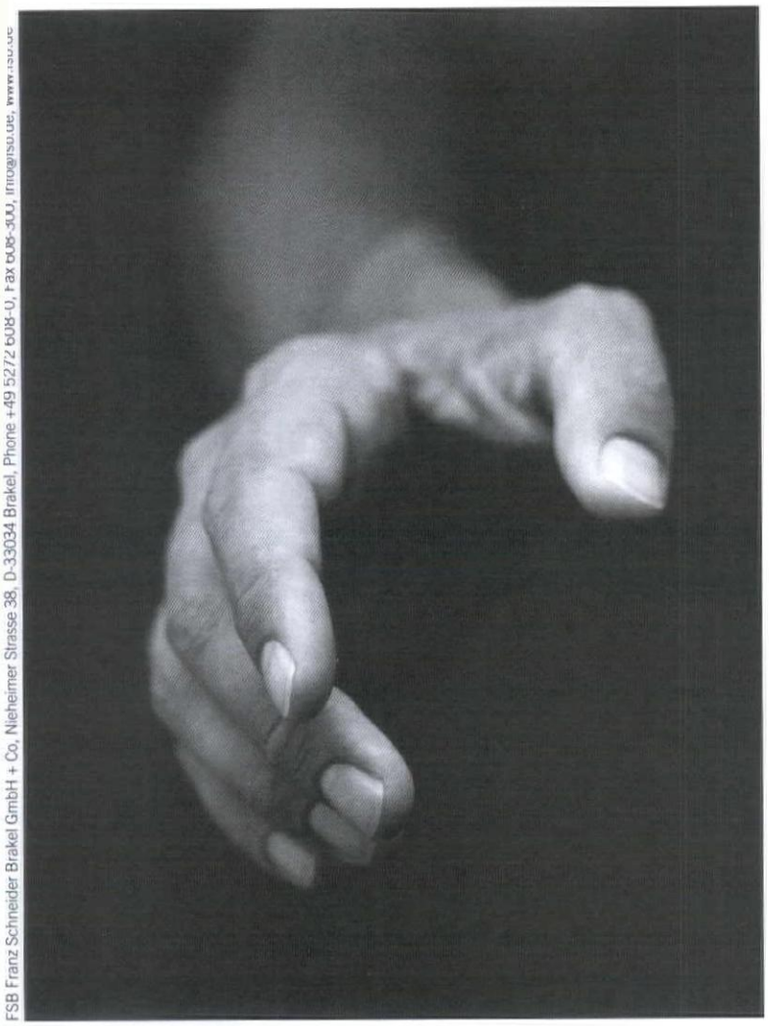
505 BULO
Tab chair by Belgian architect Alain Berteau for Bulo. Streamlined and stackable, it can also be used for extendable row seating without the need for any fiddly accessories.

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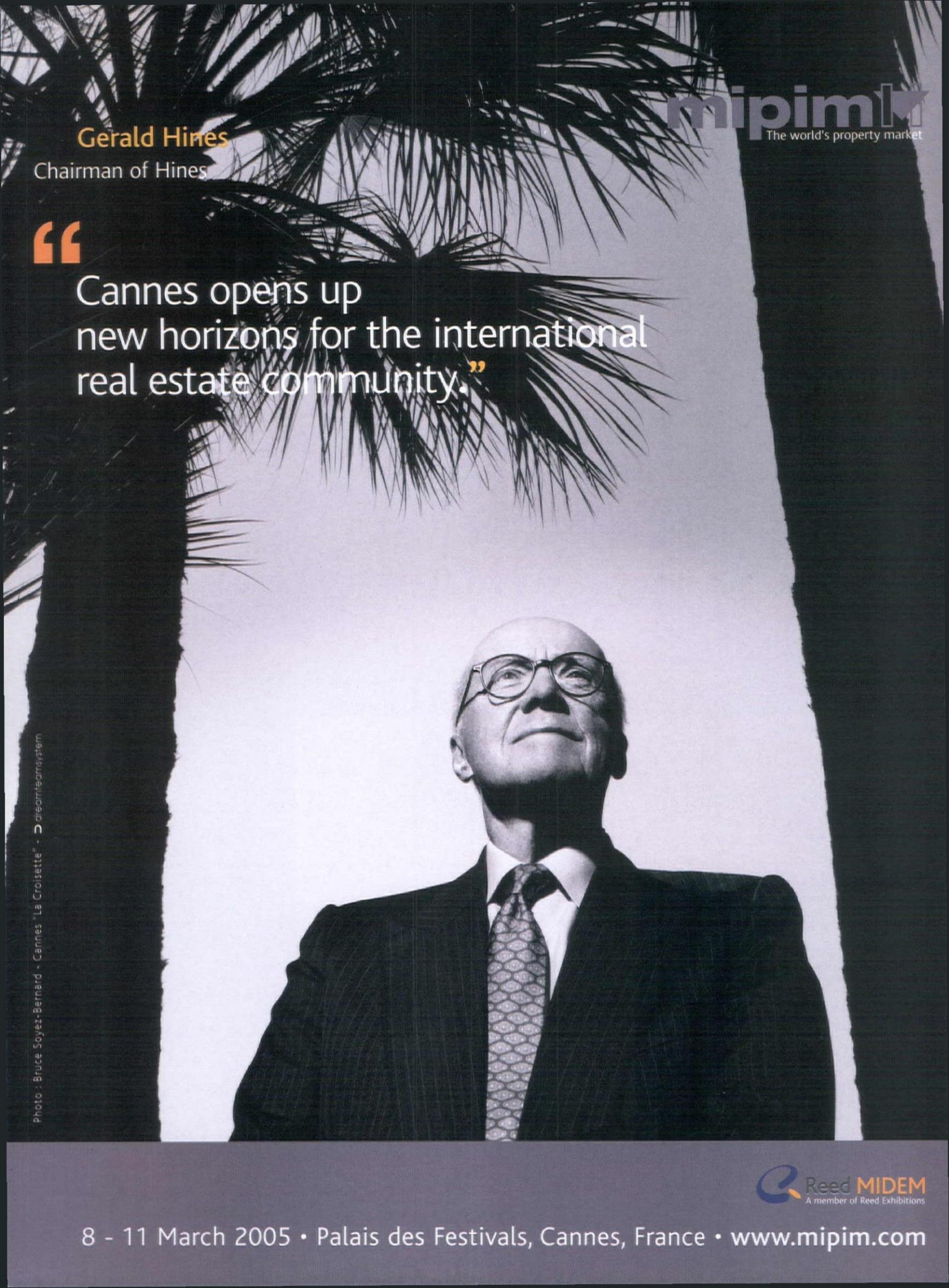
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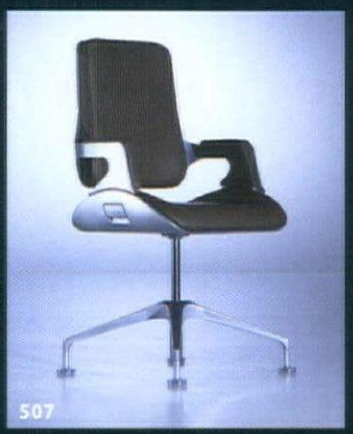
506 LAMMHULTS
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506

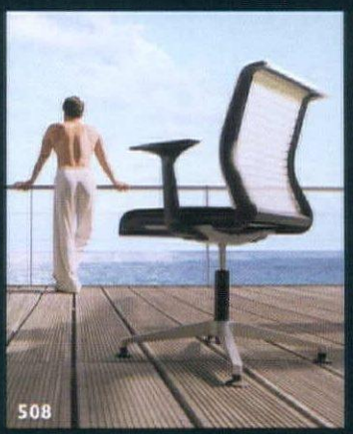
507 INTERSTUHL
Stylish Silver chair from Interstuhl designed by Hamburg based architect Hadi Teherani. The sleek aluminium monocoque frame has a touch of futuristic *je ne sais quoi*.

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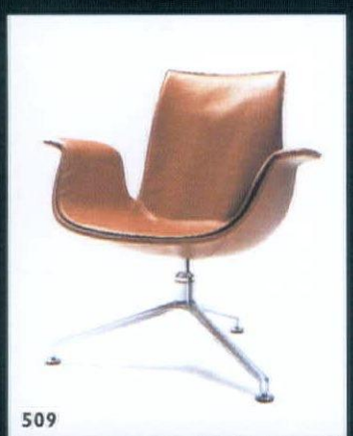
508 STEELCASE
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508

509 WALTER KNOLL
Revisiting the '60s with FK Lounge, a low slung bucket armchair in supple leather by Preben Fabricius and Jörgen Kastholm for Walter Knoll.

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509

510 VITRA
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510


511

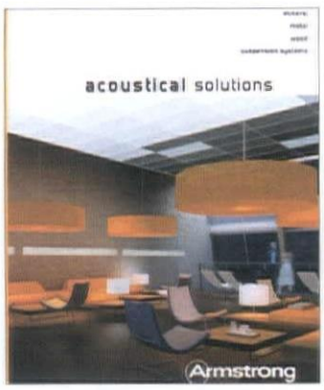
511 HOWE
To mark the 40th anniversary of the famous 40/4 stacking chair by David Rowland (40 chairs can be stacked into 4 feet), Howe issued a limited edition in its six original 1964 colourways. At Orgatec, designers also paid homage by customizing the 40/4 in various quirky and ingenious ways. The version on skis by Finnish designer Simo Heikkilä (complete with video showing its performance on a frozen lake), was especially memorable.

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Armstrong

As the world's leading supplier of suspended ceiling systems, Armstrong's new *Specification Guide* can give truly informed and clear advice on which systems will best meet the specific requirements of each different project. The *Guide* allows you to select your product mix by suspension system and product performance against eight criteria including acoustics, fire, safety, light reflectance, hygiene and humidity. There are special sections to guide you through the complex issues involved in acoustics and hygiene.

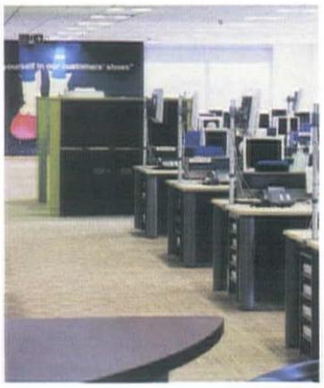
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Wrightstyle

Within this ten-storey Grade II listed building in Whitehall Place, Westminster, only the facade is being retained. Wright Style Ltd, has provided 700m² of its advanced T-Series curtain walling, to form a secure four-sided internal atrium and lightwell. The system allows for exceptional expanses of glazing without the need for secondary support assemblies. Therefore, even when using large spans and security enhancements, the results achieved are aesthetically stunning.

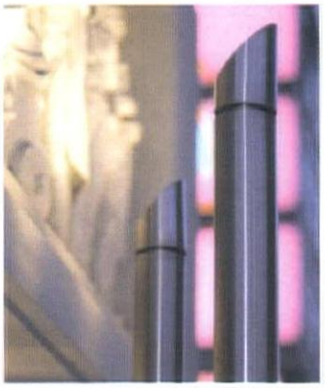
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Beyon

Beyon Beams and storage units have been supplied for Centrica Business Services in Leicester. Vibrant colours are used throughout, which can be seen through glazed panels from one room to the next. One hundred and twenty-six Beyon beams in lengths from 2.9 to 7.25m were specified, catering for between four and ten people. Centrica focus on reducing stress management, and by using the spacious Beyon Beam, neutral colours and uplifting spashes of colour, produce an invigorating working environment.

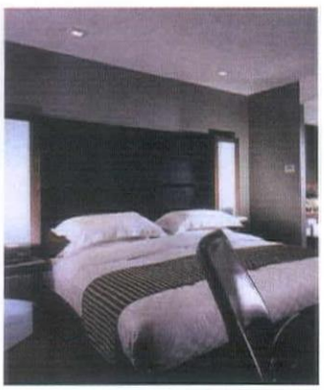
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Woodhouse

Four contemporary Floodlighting Bollards provide direct light on a mounted frieze at Regents Place, London. The luminaires, which stand 2500mm in height, are spigot mounted allowing watertight sealing of the car park roof below. By adjusting the louvres within the bollard head, which is set at a 45 degree angle, rotation and slight modification to the light distribution is achieved.

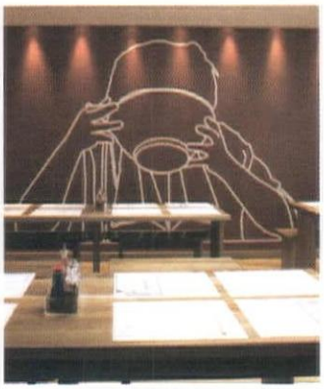
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O'Donnell

O'Donnells have supplied the new £50m Radisson Edwardian Manchester with bedroom casegoods built to a quality rarely seen in a major new European hotel. Including leather-covered headboards with integral glass panels, vanity units, wardrobes, hospitality/desk units and leather topped stools. Meeting rooms have also been furnished with bureaux, dining tables and tall boys. O'Donnell are renowned as manufacturers of quality bedroom casegoods, having interpreted concepts for many of the leading names in hotel architecture and design.

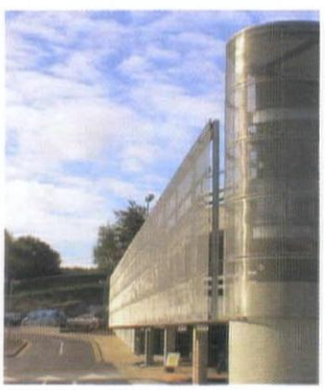
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Armourcoat

Committed to progressive design, Asian noodle bar chain Wagamama used an Armourcoat polished plaster feature wall at the new Richmond restaurant. The wall, created by Armourcoat craftsmen overlaying an Armuralia finish on a pre-masked background, shows the flair that can be achieved using Armourcoat polished plaster. The seamless, natural-looking effect perfectly matches the modern design features, and gives a silky smooth finish with subtle tonal variations. Armuralia finish has an inherent elegance, achieving depth and vibrancy of colour.

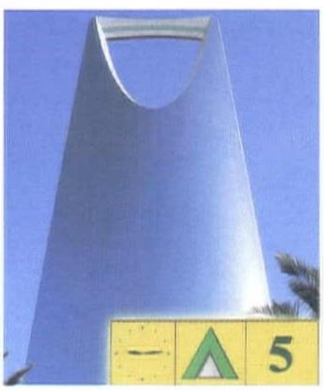
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Potter & Soar

Approximately 1000m² of Adriatic pre-crimped wire mesh has been specified for exterior cladding on the recently completed car park adjacent to Cork County Hall in Ireland. Specifying for car parks presents a number of design challenges as aesthetic values compete with a number of compelling functional requirements. By using mesh cladding from Potter & Soar, the UK's leading manufacturer of architectural wiremesh, Dublin-based Shay Cleary Architects were able to meet these requirements while also contributing to the visual appeal of the conventional concrete structure.

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E-Motive Displays

E-Motive Displays has supplied custom-designed lift displays and monitoring systems to the award-winning Kingdom Centre building in Riyadh, Saudi Arabia. At 300m tall, the Kingdom Centre has become an instant icon due to its striking design. Each of the Centre's 21 lifts was fitted with two customized full colour LCD position indicators. E-Motive also supplied lift monitoring systems for the 21 lifts and 22 escalators. With offices in Singapore, the US and China, E-Motive is a recognized industry leader, with a successful track record of installations.

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ARCHITECTURAL CANON

PLANS, SECTIONS AND ELEVATIONS: KEY BUILDINGS OF THE TWENTIETH CENTURY

By Richard Weston. London: Laurence King. 2004. £28

In academic circles, a discipline is partially defined by the establishment of a generally agreed body of knowledge. For example, the teaching of English in universities, in particular at Cambridge, was given a firm, if often controversial, foundation by F. R. Leavis with the publication of his book, *The Great Tradition*, in which he enumerated the works that he considered constituted the literary canon. The same principle may be said to apply to the study of architecture. The content and substance of courses in history and theory rests, in varying degrees, on the existence of specific works that should be known and studied. It is in this spirit that Richard Weston has collated and presented the 106 buildings, ranging chronologically from Mackintosh to Koolhaas, in the present book.

In his Introduction, Weston refers to the buildings as 'representative'. He defines this relatively straightforwardly, 'The bias has been towards those [buildings] that were innovative – stylistically, technically or programmatically – and especially those that significantly affected the course of architecture. The aim has also been to include a wide range of architects, while doing justice to major "masters".' Only realized buildings are included, the unbuilt, however influential, don't appear. Each building is presented in a double-page spread, with a brief descriptive text, an image or two and, of course, the plans, sections and elevations of the title. These have been drawn specially for the book and also come on a CD-ROM tucked into a pocket inside the back cover. Inevitably the list can be questioned. Why Villa Savoye, but not Garches? Why none of Kahn's Indian work? Scarpa is only represented by Querini Stampalia, and so on. On the other hand, few would argue against most of the buildings on the list, certainly up to the most recent cases, where their inclusion must be provisional until test of time has run its course. A bibliography lists some general histories and relevant monographs on all the architects.

So far so good, this is clearly a useful source book. By analogy with Leavis it might go some way to defining the basis of the Great Tradition of twentieth-century architecture, but Leavis was at pains to set his literary canon within a rich apparatus of critical method. Weston doesn't attempt that here. The book will, I'm certain, be consulted by many, particularly by students. As a sole reference, such reduction to basics could be misleading, maybe even dangerous, but, as a starting point for study, aided by the bibliography and guided by critical tutorial guidance it will be useful. A few other quibbles. The content of the drawings, while generally clear and well-detailed, is variable in quality. For example, those of Ronchamp omit the two north towers, which are also invisible in the photograph of the south wall. This is a curious omission. It is a pleasure to note that all the plans have a north-point – an essential co-ordinate for their interpretation. Unfortunately a number of them are incorrect. My beady eye spotted the following instances; Asplund's Stockholm Library, Fehn's Hamar Museum, Lewerentz's Klippan Church and Venturi's Mother's House. These errors compromise the book's usefulness and should be corrected in any future edition. DEAN HAWKES

MOSES OF THE MODERN MOVEMENT

REASSESSING NIKOLAUS PEVSNER

Edited by Peter Draper. Aldershot: Ashgate. 2004. £55

The 50th anniversary of the *Buildings of England* series, better known as 'Pevsners', began a round of conferences and publications which by now can be designated Pevsnerology. This volume of essays is the outcome of the Pevsner centenary conference held at Birkbeck College in July 2002.

Contributors deal with his intellectual and cultural background, his style and approach as well as his handling of the two issues with which he grappled most tenaciously – Englishness and Modernism. There are anomalies at every turn – hence the 'reassessment' in the title and the reference in Paul Crossley's introduction to the polarities which remained central to his thinking.

Ute Engel, discussing Pevsner's background in German art history in the early 1930s, traces the roots of his admiration for the higher collective aim ('eliminating the shoddy' as he put it) back to the utopian socialist pantheon in which William Morris and the Bauhaus were enthroned, to be celebrated in his *Pioneers of Modern Design* the arguments of which were already in embryonic form as early as 1931.

Among the most interesting contributions, at least for the non-academic reader, is Adrian Forty's essay on Pevsner's language in the *Buildings of England*. He shows how that crisp unburdened language was carefully and consciously shorn of any attempt to call up associations or the preferences of taste. Grounded in the objectivity of Wölfflin, he succeeded in conveying the visible evidence with what Reyner Banham called his 'snap-crackle-pop' prose. The result, Forty argues, was a resoundingly democratic view of the qualitatively superior built environment – a genuine sense of architecture for all.

The enterprise points to the eventual Englishness of Pevsner – an osmotic process which saw him steering the wartime Architectural Review in some surprising directions, interestingly discussed by Michela Rosso. Peter F. R. Donner (aka Nikolaus Pevsner) offered his readers a series of 'treasure hunts', pursuing the vernacular architecture of the nineteenth century while his alter ego explored the picturesque applications of English modernism. No wonder Banham (a later AR editor) and Pevsner were to fall out, as the latter's aversion to Expressionism saw pupil and master part ways.

This satisfying volume weaves together many strands, offering its fair share of paradox, and yet convincingly celebrates Pevsner's stated belief in 'the blessings of modesty, faith in service, and a certain neutrality'. GILLIAN DARLEY

TAKING TO THE AIR

AIRPORTS: A CENTURY OF ARCHITECTURE

By Hugh Pearman. London: Laurence King. 2004. £40

Airports: A Century of Architecture is a beautifully illustrated discourse on the evolution of airports and their incarnation today as high-tech temples of flight. Supported by a mixture of archival and contemporary photographs, the visual landscape of airport architecture is portrayed in all its oil dependent glory. The book is structured into seven chapters (none with footnotes) and a concluding essay titled 'six futures'. Pearman's thesis is that airports are among the most exciting places on earth and that in spite of environmentalism and growing concerns over security, airports are growing into the city-states of the future. This is not a new proposition but Pearman's facility to construct an argument supported by the synthesis of words and pictures provides an authority lacking in more academic work.

The book predicts two types of airport in the future: large, congested hub airports used by major carriers (eg Heathrow) and the small, compact legible airport exploited mainly by budget airlines (eg Southampton). The latter has seen growth at the expense of the metropolitan airport with consequences for architectural patronage. An example of the small type cited by Pearman is Martha's Vineyard Airport in Massachusetts designed by TAMS which with its timber colonial-era contextualism is a model of the small neighbourhood friendly airport of the future. As the author points out, the well established airports are fast approaching their limits in terms of size and customer satis-

faction, while the smaller upstarts, which often exploit regional subsidies, are more profitable to run and often easier to reach.

No matter how well designed initially, airports have the habit of attracting as Pearman puts it 'a circlet of ill-designed shanties and rookeries' around their edge or even within the terminal buildings themselves. This is a particular problem with British airports under a culture of privatization over the past two decades. In this, airports are merely behaving as cities do: their clarity of conception is compromised over time with architects struggling to give legibility to lost masterplans. The author proposes that the future lies in designing the whole physical, environmental and emotional experience. It is not a question of the design of terminal buildings alone but that of the airport as a whole and the wider hinterland. That is quite a challenge. BRIAN EDWARDS

This photograph of the first prototype for the future *Fauteuil Grand Confort, petit modèle*, has emerged from the private archives left by Charlotte Perriand with other records she made in 1928-1933 while working with Le Corbusier and Pierre Jeanneret: over 100 sheets of notes and sketches, interleaved with related documents and record photographs. All are now available as full-size colour facsimiles, complete with item-by-item transcriptions and commentaries, in Arthur Rüegg's book *Charlotte Perriand, Livre de Bord 1928-1933* (Basel: Birkhäuser, 2004, €63.55 or CHF98).

The genesis of Le Corbusier's ideas on the equipment of the modern dwelling, Perriand's arrival at the Rue de Sèvres atelier in 1927, the part she played in co-designing the *Chaise Longue Basculante, Fauteuil à Dossier Basculant, Grand Confort* (large and small), glass-top tables and *casiers*, how and why various examples came to be showcased with other furniture and fittings as *'un équipement d'une habitation'* at the 1929 Paris Salon d'Automne in Le Corbusier's absence, the deal whereby exclusive rights on all the furniture so exhibited were acquired in 1930 by Thonet Frères (who promptly spotted bootleg copies on the market in Sweden, and soon afterwards in Belgium and Switzerland too), and much else besides, is discussed in Rüegg's minutely documented and copiously illustrated main text, with forward glances to the authorized postwar editions produced in 1959-1964 by Heidi Weber and from 1965 onwards by Cassina.

Detailed plans and elevations of chair frames, drawn by Perriand, are reproduced (in reduced format) as an appendix, with information about every prototype and variant made under her supervision in 1928-29 and sales figures for the Thonet edition from 1930 to December 1932. The book also contains biographical notes on Le Corbusier, Pierre Jeanneret and Charlotte Perriand, an illustrated chronology of Perriand's career to 1933, and a gripping set of footnotes sizzling with allusions to fee disputes and copyright litigation. CHARLOTTE ELLIS



HEAVEN ON EARTH?

MODERNISM AND THE SPIRIT OF THE CITY

Edited by Iain Boyd Whyte. London: Routledge. 2004. £24.99

Early Modernism was an atheistic movement that threw tradition out of the window, and with it all sentiment and spirituality. That is the common assumption. This book puts forward an alternative view: that, on the contrary, religion was always present, hidden behind Modernism's glassy facade, not thrown out but suppressed, like the Freudian subconscious. Some architects acknowledged it and allowed it to shine through, but historians were mostly blind to it, anxious as they were to emphasize the revolutionary aspects of Modernism rather than its traditional roots. But the idea of revolution was itself only a secular version of the old religious idea of redemption. Modernism was essentially Utopian, and what was Utopia if not a vision of Heaven on Earth?

It is a perfectly respectable thesis and potentially a fascinating field of inquiry, but it needs a more focused study than this collection of rather tired essays written, according to the blurb, by 'ten distinguished scholars'. The essays are of two main types: surveys and monographs. In the first category we have, for example, a discussion of the concept of genius loci with reference to Lethaby, Geddes and Bruno Taut, an examination of some ideological aspects of post Second World War town planning in Britain, and an analysis of privacy in housing from a spiritual point of view.

The monographs include studies of the Bismarck monument in Hamburg, the Gothic Wertheim department store in Berlin of 1904, and Le Corbusier's Purist paintings, interpreted almost as religious icons. These essays began life as papers read to two symposia, one that was at Yale and one at Edinburgh. This might account for their authors' apparent lack of commitment to the subject. All too obviously, most of them simply adapted their current research to fit the thesis. One has the impression of a room full of academics forced against their will to debate a topic that they are not really very interested in. The generally poor and occasionally atrocious quality of the writing doesn't help. A couple of these essays are fatally infected by the particular strain of logorrhoea that afflicts so much current architectural theory.

Perhaps Iain Boyd Whyte, who introduces the essays with a competent overview of the territory, might be persuaded to write a proper book on the subject. COLIN DAVIES

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.



Over 2000 years ago, the authorities in Dujiangyan City in Chendu, Sichuan Province built one of the wonders of early Chinese agriculture. The Dujiangyan weir allowed irrigation of the whole Chendu Basin using a system in which water was divided among different irrigation canals using 'fish mouths' made of woven bamboo and stones. The weir is still there, and in use. It is now a World Heritage site and a national treasure.

Local prosperity has allowed the old texture of Dujiangyan to be restored and repaired, and one of the new interventions is an urban park which, appropriately, celebrates water. The element gently flows and sparkles down the spiral that grows wider as it descends. A very simple paving treatment, what the designers call 'small fish mouths', creates a surface which causes constantly-changing ripples that reflect ever-moving light. Clearly, the park is popular, and it appeals to people of all ages.

The jury was greatly taken with the simplicity, efficacy and elegance of the woven water device, but refrained from giving the fish mouths an award because of doubts about the apparently rather trite design of the park – perhaps we simply did not have enough information about the whole project.

Architect
Turenscape and the Graduate School of Landscape Architecture, Peking University: Kongjian Yu, Guo Xuanchang, Shi Ying, Lin Shihong, Yao Zhennan



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